The Architectural Image: Space, Movement and Myth

by

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Abstract

This thesis is a descriptive analysis of the architectural image. In it, I aim to uncover some foundational principles that architects rely upon when creating architectural images. I argue why the methods architects use to communicate architectural space in images may sometimes be lacking. Architectural animations were shown to interviewed image-makers, who identified three points of criticism: (1) the restless, roaming camera; (2) the marketing myths these images portray; and (3) the lifeless spaces. I investigate the architects' reasoning for these critiqued characteristics. I show how image-makers handle such issues. I compare similar concepts between the disciplines of architecture and image-making. In doing so, I identify and propose new patterns for spatial portrayal that architects could use. These patterns include: (1) patterns of camera movements or stillness, (2) patterns of sequencing and editing; (3) patterns of spatial construction; (4) patterns of architectural narratives; and (5) patterns of bringing space alive. By identifying these patterns, I hope to provide a first step in improving the making of the architectural image.

Keywords: Fly-through animation; sequential images; architectural image; image-making.
To my mother and father,
for their endless love and support.
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**Glossary and Acronyms**

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<td>CAD</td>
<td>Computer-Aided Design</td>
</tr>
<tr>
<td>Image-maker</td>
<td>An umbrella term for filmmakers, still-image artists and video-artists</td>
</tr>
<tr>
<td>Moving Images</td>
<td>An umbrella term for film, animation, and video</td>
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<td>POV</td>
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Overview

This thesis is a “descriptive” work of the various factors that come into play when viewing an architectural image. By understanding the inner workings of the image, one is taking a step towards improving the state of architectural images when one constructs them. The aim is to understand the underlying principles that make an architectural image what it is. In a sense, it is an anatomy of architectural image.

When I say "architectural image," the first thing that comes to mind are architectural perspectives and "fly-through animations." True, those are the most popular image forms used in architecture. But I must state here that though this thesis started as an investigation into the architectural fly-through animation, it is not limited by it. As my investigation into the matter deepened, I discovered that there are many facets to the architectural image, many of which are not limited to those produced by architects.

There is a variety of images in contemporary culture in which architectural spaces play an important role. These are expressed by artists who wish to reflect on their built environment and everyday life. There are images that market architectural spaces, and reflect deep sociocultural values about the context and era we live in. These are all aspects worthy of investigation and they reflect how the outside world views architectural spaces.

Hence, the thesis will divide architectural images into the following categories: architectural, cultural and marketing-specific media. Architecture-specific media include: (1) Architectural fly-through animations, (2) sequential images, and (3) still images with panning and zooming effects. Entertainment-specific media include: (1) particular scenes from movies which featured strong spatial components, (2) video works that are taken of urban spaces, and (3) still artworks that emphasize space or movement in regards to space. Marketing-specific media include: (1) IKEA catalogues, TV ads, and appearances in film; and (2) brochures and billboards that advertise housing/condos.
The thesis is divided into 6 main parts as follows:

Part I: Introduction
   1. Introduction: Architectural Animations as a Starting Point

Part II: Methods
   2. Methods

Part III: The Architects’ Portrayal of Space in Moving Images
   3. Priorities in Architectural Images
   4. Sequencing the Spatial Movement
   5. Spatial Archetypes: Camera Echoes Form
   6. The Human Figure in Architectural Images

Part IV: Critiques: Image-Makers’ Criticism of Architectural Animations
   7. Three Points of Criticism of Architectural Animations
   8. Myths of Contemporary Architectural Images
   9. Continuity and the Spectator’s Perception

Part V: Synthesis: Spatial Portrayals in Contemporary Media
   10. Understanding the Spatial Narrative
   11. Bringing Space Alive
   12. Case-Studies: Spatial Portrayal in Images

Part VI: Conclusion
   13. Conclusion

Part I: Introduction

In this part, I look at the state of architectural animations as a starting point, explaining what it is used for and presenting a literature review. In Chapter 1: Introduction: Architectural Animations as a Starting Point, I start with the assumption that I will only consider architectural animations. Based on the literature reviews, I assume that I will improve two aspects of fly-through animations: (1) camera movement: Echoing Spatial Form, (2) adding narrative: Using Story and Actors in Architectural Animations. However, during my interviews, several realizations created a turning point in this research: (1) flythrough animations are not practical, and thus are in decline, being replaced by other means including sequential images; (2) the way I thought of camera movement to echo form was influenced by my architectural education; (3) adding stories and human figures are a distraction from the designed space and they are described as ideological because they promote certain ideas and myths about space.
Part II: Methods

I follow two main methods in order to understand the architectural image: (1) analysing film poetics and (2) interviews. An analysis of film poetic was necessary to derive patterns from various media including film, artworks, architecture ads in brochures and billboards. In looking at the poetics of film, research is an essential tool in the extraction of data. Interviews were necessary because I needed to know what other image-makers and architects thought, so that I do not rely on my opinion alone. While generating data from the films and interviews, I conducted a modified form of grounded theory. This revealed new data and new concepts that helped inform this topic.

Part III: The Architects’ Portrayal of Space in Moving Images

In Part III, I interviewed architects to understand their perspective of what is important in the architectural image. The resulting concepts are supplemented with literature reviews and close-read examples when necessary.

In Chapter 3: Priorities in Architectural Images, I present the usual roles of architectural animations, which include: (1) explaining, (2) marketing, (3) dramatizing and (4) documenting space. I also explore how architects emphasize the building’s “form” as a priority in architectural images. This view treats the architecture as an artifact that must be shown in the best light possible.

In Chapter 4: Sequencing the Spatial Movement, Sections 4.1- 4.2, I discuss how some architects see promise in the return to sequential stills due to fly-through’s inefficiency, high cost and time consumption. I also explore various characteristics of fly-through animation: (1) the continuous movement path, (2) the rejection of cinematic cuts, and (3) the assumption that the camera is a first-person. I discuss how these characteristics are influenced by: (1) architects trying to translate the realistic lived experience of space into one represented by images, which often does not translate well, and (2) computer-aided design (CAD). In Section 4.3, I discuss how architects follow a logical order when describing movement in space, reflecting a spatial narrative
consisting of beginning, middle and end. I end with Section 4.4 where I talk about cases when architects do not follow this logic and instead present space in a fragmented manner.

In Chapter 5: Spatial Archetypes: Camera Echoes Form, I look at spatial archetypes from an architect’s perspective. Due to the emphasis on form in architectural culture, it is natural that architects use camera movement to emphasize spatial form. I analyze films to derive some useful archetypes and present examples to support my argument. Where necessary, I support these archetypes with literature or interviews. I narrow down these movements to the most basic types of forms, which are: (1) point, (2) line, and (3) circle. The point can represent a landmark placed in space or a stationary camera that is observing movements and changes in space. The line archetype is a path for movement. There are many shapes a path can take and the physical characteristics of that path can influence the spatial experience. Line paths include arcade, layered space, tunnel, clearance, and maze. In addition, the movement can be vertical, as in shaft spaces. The camera can also track the space and moving subjects in a sideways manner. Lastly, the circular path makes the camera rotate to enforce the roundness of space or to emphasize a subject at the center.

In Chapter 6: The Human Figure in Architectural Images, I discuss the changing role of the human figure in the architecture image. I reflect on the sociocultural meanings attached to the human figures. I trace the history of human figures in architectural images from their use as the central unit of a building to a performer that adds life to an image, to a marketer of space, to a mere scale-giver, and finally, in the present day, as an abstracted or diminished figure that architects perceive as a distraction from the space.

1 Image-maker is an umbrella term that encompasses filmmakers, video-artists and still artists. When the distinction is necessary, I will use the specific term for these professions, such as filmmaker.
Part IV: Critiques: Image-Makers’ Criticism of Architectural Animations

In Chapter 7: Three Points of Criticism of Architectural Animations, I present interviews with image-makers who identified three problems in architectural fly-through animations: (1) marketing myths, (2) restless camera and (3) lifeless spaces.

The marketing myths sell idealized lifestyles and pure, sterile, and futuristic spaces. The restless camera continuously roams the space, calling attention to itself. Due to the software, the quality of this movement is also machinic. This is caused by misuse of the animation tool, and a lack of understanding of perception and how to use movement in a purposeful way. Lifeless spaces are often a result of human absence as contemporary architects drift away from the use of human figures. The spaces in these animations provide no evidence of occupancy, nor do they establish a sense of social context, thus they are perceived as being “lifeless”. Table 1 summarizes these three problems and lists the chapters which address them from the image-makers’ perspective.

Table 1  The problems in architectural animations and the chapters which address them.

<table>
<thead>
<tr>
<th>Problem</th>
<th>Addressed in Chapter(s):</th>
</tr>
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<tbody>
<tr>
<td>a. Marketing myths</td>
<td>Chapter 8. Myths of contemporary architectural images</td>
</tr>
<tr>
<td>b. Restless camera</td>
<td>Chapter 9. Continuity and spectator’s perception</td>
</tr>
<tr>
<td>c. Lifeless space</td>
<td>Chapter 10. Understanding the Spatial Experience</td>
</tr>
<tr>
<td></td>
<td>Chapter 11. Bringing space alive</td>
</tr>
<tr>
<td></td>
<td>Chapter 12. Case-studies I: spatial portrayals in moving images</td>
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</tbody>
</table>

Chapter 8: Myths of Contemporary Architectural Images further explores the marketing myths found in architectural images, something image-makers pointed out as they watched the fly-through animations. The chapter is an account of how the world views the architectural image. In this chapter, I use Roland Barthes’ definition of myth as being reflections of sociocultural norms of their time. Architects and marketers of space have ideologies in mind when designing and promoting space, including (1) idealized lifestyles, (2) portraying pure and progressive spaces, and (3) the human figure’s role in constructing myths. The use of humans to promote a space can be telling from many
sociocultural and gender-related aspects. One can see them in condominium ads on brochures and billboards, as well as in IKEA catalogues. In this chapter, I analyze these ads and look at the messages they contain. I also show some examples of film critiques that respond to these ideological messages, particularly those that caricature IKEA as a symbol of designed spaces and what they stand for in this current age.

In Chapter 9: Continuity and the Spectator’s Perception, I explore the problem of the “restless camera” that was pointed out by the image-makers. The root of this issue is discussed in Chapter 3: Priorities in Architectural Images, which highlighted the architects’ motives behind creating such an effect. The technique is mainly used to achieve continuity and mimic a realistic real-life visit to the space by having a first-person POV. In Section 9.1, I discuss how image-makers use the cinematic cut to achieve continuity through mimicking perception. This kind of continuity is different from that created by architects, who often reject the cinematic cut and resort to the continuously roaming camera. The cut can also be a means of manipulating time and presenting more detail about the space through close-ups of facial reactions. In Section 9.2, I talk about how image-makers consider the spectator and plan the camera to mimic the spectator’s POV through varying angles. I also offer examples from film in which a first-person POV is used. My aim is to encourage architects to think when planning the camera’s POV, rather than making disorienting moves that call too much attention to themselves.

Part V: Synthesis: Spatial Portrayals in Contemporary Media

In this part, I reach the core of the thesis, which deals with the issue of how to portray spatial movement. This part addresses the problem of “lifeless space,” which was pointed out by image-makers. Because this problem has many aspects, it was necessary to explore it in depth and so three chapters were dedicated to the topic. They are summarized as follows:

In Chapter 10: Understanding the Spatial Narrative, I highlight several factors that contribute to this experience: (1) space, (2) narrative, and (3) other conditions. I use a comparative approach to exploring these concepts from the perspectives of image-makers and architects. In Section 11.1, I discuss narrative from both a filmic and
architectural perspective. In Section 11.2, I discuss space from a comparative point of view. In Section 11.3, I discuss the sociocultural and personal conditions that influence the way that space is experienced.

In Chapter 11: Bringing Space Alive, I address the “lifelessness” facet of the “lifeless space” issue. In Section 12.1, I discuss how life can be added through the use of human figures, citing examples from film and artwork (e.g., through the close-up of a face). In Section 12.2, I discuss the use of metonymy to reference human occupancy, even if a human figure is not included in the image. This requires a degree of interpretation on the viewers’ behalf. In Section 12.3, I discuss how referencing the senses can enrich the spatial experience.

In Chapter 12: Case-Studies: Spatial Portrayal in Images, I present a number of case-studies that show the complexity of spatial portrayal in moving images. I derive some patterns that can be used by architects when representing space. These patterns include: (1) the flying camera, (2) the machinic camera, (3) space generated by gestures, (4) on/off-screen dialogues, (5) use of exaggeration and iconography in space, (5) use of timing intervals, (7) various uses of sequencing orders to represent space, and (8) the use of simple movements to animate still images, commonly known as the Ken Burns effect.

Part VI: Summary

In short, this thesis serves as an analysis of the architectural image, both in architectural practice and as it is perceived in contemporary culture. The thesis’ comparative approach (1) shows architects’ perspective, their intentions and how they communicate what is important to them in an architectural image; (2) demonstrates how perceivers view the architectural image, and (3) offers insight from the image-making profession to improve architectural image practice or highlight the possibilities that can be taken in the future.
Part I:
Introduction
1. Introduction: Architectural Animations as a Starting Point

Having come from an architectural background and having developed a growing interest in narrative and moving images\(^1\), I found myself trapped at a crossroads. I sought a middle ground at an intersecting territory familiar to me, so I searched for the equivalent of film in architecture. At the start of this research, the parallel appeared to be architectural animation. Architectural animations typically feature a walk-through or fly-through camera and may sometimes feature the slice-through, which reveals structural details. In general, they offer a “series of moving images that follow a smooth continuity” (Kwee 2012). Hence, this research began as a study to improve the state of architectural animations by borrowing techniques from film. After going through relevant literature at the intersections of these domains, I identified two main concepts that formed the direction of my research:

2. Narrative: Introducing narrative, or at least, meaningful events to add interest and depth to space. In order to have narrative or events carried out in space, one must have actors.

In the following sections, I will briefly describe the relevant research that formed these impressions and I hint at turning points that led this research to more complex findings.

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\(^1\) The term “moving images” encompasses film, cinema, documentary, movies, entertainment animations, and sequential still images.
1.1. Camera Movement Echoing Spatial Form

In architectural practice, the conventional and preferred mode for representing architectural spaces has often been through static media, such as plans, sections, perspectives, photographs and physical models. However, static media may lack an essential aspect of experiencing these spaces – movement. Johann Wolfgang von Goethe once said that “architecture is frozen music.” Movement through architectural space should play this music. But how do architects represent spatial movement?

In Rafi’s PhD thesis, *Computer Animation for Architectural Visualisation* (Rafi 1998), he reviewed how architectural animations were used by architectural firms and at which design stage they were used. He used a survey to collect quantitative data. He also presented case studies from architectural documentaries and animations to explain the recurrences of specific cinematic techniques, such as camera movements, shot types and length. He also described how important concepts were used in these case studies, such as establishing context, scale and proportion, and spatial depth (Rafi 1998).

Alvarado’s work (Alvarado 2008; Alvarado et al. 2005; Alvarado and Isorna 2004) analyzed films, documentaries, and architectural animations to match cinematic techniques to various space types. He divided the space types according to interior and exterior locations. The camera angles offer subjective (first-person) and objective (third person) points of view, as well as pedestrian and aerial shots. He made note of camera movements. Alvarado found that stationary shots or those with very slight movements happened mostly in the interior locations, whereas the exterior shots approached the building yet never entered it. The camera movements usually followed a curved motion, with a travelling trajectory 1/6th of the building length in exterior shots and 1/3rd of the building length in interior shots. Alvarado also linked the duration of the shot to the role of the shot and movement within it, rather than the complexity of information or size of the buildings. He also noted the sequencing order of shots, which often started with the exterior shot, moved to an interior shot, and sometimes ended with another exterior shot (Alvarado et al. 2005).
Kwon’s Master’s thesis, *Filmic Architecture: On Motion Perspective in Architectural Synthesis* (Kwon and Nagakura 2004), assigns a specific camera movement appropriate to the quality of each space or the specific objects in that space. The types of spaces Kwon identified include layered space (horizontally or vertically), bent space, tall space, linear space, broad space, and stairs. In addition, Kwon also divided spaces according to a language of contrasts, such as private/public, viewing/being viewed, single/clusters, and landmark. As shown in Figure 1-2, Kwon assigned camera movements (e.g., pan, tilt, tracking, and crane) that are appropriate for each space type (Kwon and Nagakura 2004).

Calderon’s *Architectural Cinematographer* (AC) (Calderon, Nyman, and Worley 2006b) is a tool that matches camera movements as the character navigates across the space. The tool divides the space into separate volumes, each with certain visual qualities, such as composition, rhythm, scale, proportion, and verticality (Figure 1-3). It then assigns to each visual quality the most appropriate cinematic technique. For example, a colonnade volume has a rhythmic quality that is best revealed through a tracking sideways camera. In addition, the camera also switches between first-person (where the viewer becomes the camera) and third person (where we see the character

![Figure 1-1](image1.png) **Figure 1-1** Camera movements associated with exterior shots of the building (Alvarado et al. 2005). Permission to reproduce image was granted by Multi-Science Publishing Co Ltd.

![Figure 1-2](image2.png) **Figure 1-2** Camera movements in relation to space type (Kwon and Nagakura 2004).
moving). The tool also assumes that there is a spatial narrative (similar to a linear narrative arc) with a beginning, middle and end unfolding through the movement. The downside of this tool is that these camera techniques might become generative clichés.

![Figure 1-3 Matching the camera movements to the each spatial volume (Calderon, Nyman, and Worley 2006b). Permission to reproduce this image was granted by Multi-Science Publishing Co Ltd.]

1.1.1. **Turning Points**

After looking at these relevant studies, I felt that I needed to close-read films in order to dig up more patterns that match camera movements to certain space types. I elaborate on these close-read examples in Chapter 5: Spatial Archetypes: Camera Echoes Form. However, I also uncovered unpredictable turning points, described below:

**Sequential images are more practical than fly-through animations**

According to some architect interviewees, the practice of architectural animation is in decline (DQ, YN, ON). One interviewee (DQ) suggested that architectural firms now resort to the use of sequential images, which opened the door to considering the conveyance of movement in a realm outside the traditional fly-through animation.
Architectural education influenced the way we think of architectural animation

I also discovered that my understanding of moving image as a marriage between camera movement and form was simplistic. Film uses more complex cinematic techniques such as editing to convey a richer image. What influenced my view, and that of other architects, to think of architectural animation in a simplistic way? One possibility is architectural education.

Often, architects will start their architectural education by learning the basic types of form through books like Ching’s *Architecture: Form, Space, & Order* (Ching 1979). Such introductory books to architecture serve to break down the complexity of space into the most basic, pure forms, such as rounded, linear, rectangular, triangular or curvilinear space. These are developed later on in their education into more complex and diverse spatial qualities. Simon Unwin’s *Analysing Architecture* (Unwin 1997) follows up on the addition of the social dimension and activities by creating the various types of space and place, be it private or public, closed or open, indoor or outdoor.

It is unsurprising that this approach is also applied to architectural animations by making the camera movement echo form. By thinking of space in geometric terms, it is only natural that the architectural animation should echo this formal understanding of space. This will be further explored in Chapter 5: Spatial Archetypes: Camera Echoes Form.

1.2. Narrative: Using Story and Actors in Architectural Animations

Based on my literature review, I understood that film mainly revolved around story and characters and I felt that architectural animations should also present actors and weave stories around architectural spaces. I set out to trace the equivalent of actors in space, which is the human figure.

Meadows (Meadows 2002) described a building without people as being a skeleton void of a soul. When looking at architectural animations, one may notice little use of human figures and sometimes their complete absence. This is normal and
perhaps often expected in animation, but in films like *28 days later* (Boyle 2003) or *I am Legend* (Lawrence 2007), it creates a dystopian effect. In film, space sets the stage for story (Knox 2005). Adding meaningful events and showing the actions of people give these spaces meaning (Knox 2007).

In his Master’s thesis, *Man with a Movie Camera*, Chatzitsakyris (Chatzitsakyris and Nagakura 2005) introduces the concept of event-driven animation. An architectural space is given meaning through the events and actions that take place within it. To do this, the EventD2 tool introduces a character and objects of interest that he can interact with. In addition, a path of movement is also specified for the character to walk along as he explores the space. Unlike the previous studies, which place camera in relation to space, the EventD2 tool attaches a number of cameras to the character. The footage generated by each camera is analyzed by the tool to select the best shot, which is compiled into the final animation (Chatzitsakyris and Nagakura 2005).

However, narrative in architectural animation is by nature different from that used in narrative film. Chatzitsakyris (Chatzitsakyris and Nagakura 2005) points out that narrative in entertainment film is fictional and extraordinary, whereas in architectural animation, it is realistic, ordinary and perhaps even boring. But what are the types of narratives that take place in architectural images or, more precisely, in architectural animations?

1.2.1. *Turning points*

**Human figures are a distraction from the designed space**

After my interviews with architects in *Chapter 6: The Human Figure in Architectural Images*, I discovered the primary reason why actors and narratives never played a starring role in architectural animations – they are a distraction from the architecture. However, the use of characters can also cause the viewer to identify with the character, which takes us to the next point: ideological myths.

**Ideological Myths**

According to LM, an interviewed filmmaker, a story provides a point of view which by nature carries certain biases and ideologies. The desire for neutral messaging may
have also contributed to the distancing of architectural animation from story. However, are these spaces really void of any stories? And what are the myths that are told and portrayed in moving images? This will be further explored in Chapter 8: Myths of Contemporary Architectural Images.

1.3. Contribution

This thesis argues that much can be learned from the realm of moving images. After coming across some turning points in my research process, my research was no longer about verifying a set of preconceived hypotheses, which were explored earlier as (1) camera movements echoing spatial form and (2) adding narrative to architectural animations. This proved to be a very reductionist and simplistic approach. Therefore, my research shifted to exploring the complexities of architectural moving images and the myths wrapped around them. This called for a theoretical approach that would allow me to uncover deeper concepts underlying the architectural image. The goals became as follows:

(1) In a culture increasingly swarmed by moving images, reflections of the built spaces we live in occupy a good portion of those moving images. What kinds of messages are being sent in these architectural images? This will be explored in Chapter 8: Myths of Contemporary Architectural Images.

(2) Identifying other usable cinematic techniques from film that can be adapted to architectural moving images. To do this, I examine and compare works from film and architectural animations. I also interview experts in architecture and image-making and then compare the results. This is found in Part V: Synthesis: Spatial Portrayals in Contemporary Media.

(3) Architectural images are not constrained to fly-through architectural animations. This thesis explores the current state of other sequential images in Chapter 12: Case-Studies: Spatial Portrayal in Images.

The methods used to achieve these research goals are explained in the following Chapter 2: Methods.
Part II:
Methods
2. Methods

To familiarize myself with the topic, I undertook a literature review that provided sufficient background in the intersection of architecture and the moving image. The literature review also influenced my initial theoretical assumptions and how my research would contribute to this existing knowledge. My assumptions strongly related spatial form to camera movement. With that in mind, I viewed multiple film clips with strong spatial components, analysing the way the camera movement related to the form of space. I was able to trace certain patterns, but the results I came up with were based upon my perspective, and I needed to validate my results through external sources. I needed the opinions of others to avoid bias and to ensure that my contribution to the field would be of significance.

So far, the method I was following was soft. I needed a framework that offered the flexibility to generate new data by using multiple sources. In the beginning, grounded theory seemed like the most appropriate framework for my study due to several aspects, including: (1) openness to new ideas, which enables the exploration and generation of new data, (2) flexibility in combining several methods and data sources, (3) allowing the researcher to become an interpretative tool by using certain aspects of the grounded theory approach to make the researcher a main instrument in generating and interpreting data, and (4) the ability to confirm that my results are useful through means of saturation, rather than traditional validation. However, I could not (and cannot) claim to be using grounded theory in its purest form, as that claim puts me at the risk of having each reader apply their own understanding and template for grounded theory when reading this thesis. In particular, I could not pretend that my own prior knowledge and interpretation were not at play. My research strategy then became one of designing the most appropriate studies given the situations I faced and dealing with validity issues individually.

Thus, using some aspects of grounded theory as a framework, I carried out my exploration into the field, depending on the following methods: (1) literature review, (2) poetic analysis of case-studies from film clips, video, and artworks and (3) expert interviews. These methods are described below.
2.1. Letting the data speak

I borrowed from grounded theory the aspect of letting the data speak to me. When a research question cannot be answered by one method only, multiple methods are applied by using one type of data to explain the other. Grounded theory allows a variety of data sources. Collecting data from a variety of sources using multiple methods can be used to combine the strengths and overcome the weaknesses of each method (J. Creswell 2007; Stern and Porr 2011). These methods and data sources included literature reviews, analyzing the poetics of films, case studies, and expert interviews. Below, I elaborate on these various data sources and methods.

2.1.1. Problems with Initial View and Raised Questions

My initial endeavour was based on the hypothesis of testing the relationship between known variables. Following a positivist paradigm, the hypothesis is applied by conducting an experiment that tests the effectiveness of the spatial archetypes through testing the relationship between “camera techniques” that were applied to certain “space types,” in order to produce certain “experience/effect on viewers.” Such an experiment would have to be controlled and tested though quantitative means, in order to validate my hypothesis that these correlating relationships between space and camera movement are salient. This type of experiment would eliminate my personal interpretations as a researcher, in order to minimize the researcher biases that may influence the results (Guba and Lincoln 1989; Lincoln and Guba 1985; J. Creswell 2009; Stern and Porr 2011).

However, this initial approach faced many difficulties. How can I design a controlled experiment to measure the “effect on viewers” and their experience? The experience of viewing a film obviously involves more than two variables (“spatial form” and “camera movement”) and therefore, controlling the experiment to include only those variables will offer an incomplete experience.

In addition, I could only speculate about what was important to viewers, which may not necessarily be these two variables. Putting aside my own assumptions, what
was really important to the experts – the architects and image-makers (filmmakers, video-artists and still artists)? This entailed answering the following questions:

- **What are the important concepts to architects when representing an architectural space in a moving image?**

- **From the image-makers’ point of view, what are the perceived problems in architectural animations?**

- **How do filmmakers, who have mastered cinematic techniques, portray these same concepts in moving images?**

This called for the inclusion of other experts’ interpretations, particularly experts in architecture and film. But this posed another problem – how can I extract their expertise through a rigid quantitative means, such as a survey? Expertise was often tacit knowledge that I, as the researcher, needed to interpret. Getting at their expertise would require an alternative means, most probably interviews. But to interview the experts requires me to direct the conversation and analyze it. My role in interpretation cannot be hidden.

My initial approach aimed to conceal my interpretive role as a researcher under the mask of objectivity. However, viewing films required my interpretation, as did collecting and coding data from interviews. I needed to acknowledge that I was a key element in data interpretation. However, this posed another question – how do I control the potential risk of researcher bias?

Furthermore, new questions arose as I ventured deeper into understanding the topic in order to avoid a simplistic approach to architectural image reduced to “space type” and “camera movement.” Some of these questions were:

- **What are the existing cinematic conventions for representing space in moving images?**

- **How can these conventions be adapted for use to improve the architectural animators’ craft?**
- What are the types of architectural moving images today, other than the architectural animation?

I needed a research methodology that allowed me to address these questions. Certain aspects of the grounded theory approach suited my research well. The following section explains these aspects, and why and how I used them as a framework for my study.

### 2.1.2. Researcher as a Tool for Interpretation

My initial positivist approach did not take into consideration my position as a tool and interpreter of the data. Instead, it sought to control bias by eliminating the role of the researcher in conducting the experiment. But I was necessarily involved in the analysis and interpretation of the data, be it from the videos I viewed or the interviews I conducted. I, the researcher, acted as a tool for interpretation, and in grounded theory, the researcher is the main instrument in facilitating the data collection.

The content I generated from analyzing the poetics of film required my immersion in the experience of viewing. The content I generated from the interviews formed through interaction between the interviewer and the participants. The researcher as a tool has better responsiveness and adaptability to the situation, modifying and creating new questions on the spot. This sense of immediacy aids in analyzing data as it is being collected and promptly generates hypotheses. In addition, if further clarification or correction is needed, it can be done immediately (Stern and Porr 2011).

### 2.1.3. Variety of Viewer Interpretations

Another aspect that I borrowed from grounded theory is to seek an explanation, rather than a description, from my participants. During the process of trying to understand the image, I needed to involve the participants’ opinions, experiences, and interpretations. These interpretations would form a more holistic understanding based on multiple viewpoints, rather than a singular perspective (Guba and Lincoln 1989; Lincoln and Guba 1985; Stern and Porr 2011; Pietsch 2001). A constructivist approach was used to join these experiences and interpretations, which may complement or conflict
with each other, providing a richer understanding of the topic. It is not enough to provide objective, accurate descriptions of what I see; I need to explain the effect and the experience. This is what entailed the need to have a conversation through interviewing participants.

2.1.4. **Difficulty of Collecting Tacit Knowledge**

Knowledge of images is largely tacit. Such knowledge is based on experience, training, and practice. It is best expressed by action and hard to describe in words or writing, making it difficult to measure (Wong and Radcliffe 2000; Goldman-Segall 1998). Even when people say they follow an exact procedure, unexpected things often happen and people work around them in a practical manner (Suchman 1983). This posed a difficulty when designing the data-collection method for extracting the expertise of architects and image-makers regarding how they create moving images. I required a methodology that allowed me, the researcher, to be an engaged tool in data generation. (Wong and Radcliffe 2000; Goldman-Segall 1998). Hence, I used aspects of participant observation, an ethnographic methodology, which acknowledged my role in interpreting the data the interviews provided. During the interviews, and when an interviewee would bring up a topic of interest, I would mention examples that I thought were relevant and ask for the interviewees’ opinion. If an interviewee wanted to show me certain examples by searching google or youtube, I would also start a conversation and my own interpretation to these examples to generate a response. It was interesting to perceive architects’ responses when they were provided with provocative building images to critique, such as visually unappealing building designs. This challenged the architects in suppressing their personal dislike of the building to focus more on explaining how they would animate this unattractive work.

2.1.5. **Need for Holistic Rather than Partial View**

Moving images create an impact on their viewers with various combined variables, such as imagery, set-design, movement, narrative, dialogue, music, editing, effects, and more. Eliminating all these factors to focus on only space and camera movements seemed like a reductionist approach, for the viewing experience requires a
more holistic view of all the variables combined in order to understand the moving image.

2.1.6. **Infeasibility of Testing Aesthetics Quantitatively**

To test a concept, an array of test objects and control objects must be created and randomly presented to a number of experiment participants. To do this for combinations of concepts quickly becomes unfeasible, especially when the objects are animations or films, since each animation or film takes great effort and time to make. Furthermore, the aesthetic nature of the objects may confound the results. It would be impossible to prove whether or not aesthetic quality was effective, since it is a matter of personal and/or cultural preference or opinion. There is a high risk of incomplete or subjective answers.

2.1.7. **Generating Theory Rather Than Testing Hypotheses**

It became clear to me that a constructivist approach was more useful in addressing my topic. I needed an exploratory approach that would help me to investigate the important concepts that were not previously discussed and develop plausible results that contributed to the topic. One aspect of grounded theory is that it allows one to create new theory, rather than test existing theory. In the process of conducting a study, the researcher generates new hypotheses through various stages of data collection from different sources and via various methods, such as interviewing and interacting with participants. Through accumulative generation and triangulation of these hypotheses, grounded theory would consider them a new theory (J. W. Creswell 1998; J. Creswell 2007; J. Creswell 2009; Lincoln and Guba 1985; Stern and Porr 2011).

2.1.8. **Differences and Similarities with Grounded Theory**

I wish to emphasise that my approach is not an application of grounded theory in its purest form. Grounded theory relies on the systematic revealing of ideas from subjects and then reworking those ideas with them systematically. In traditional grounded theory, the researcher generally does not come with previous assumptions, and the theory emerges from the data. In my case, I differ in that I started with
assumptions I was trying to affirm and a theoretical framework that shaped my arguments. However, there were many ideas that emerged from my interviews in a way similar to grounded theory. Some ideas even contradicted my initial assumptions. I used a comparative approach that compared my own assumptions with that of architects and image-makers. My approach matched some of the main tenets of grounded theory by letting new data speak to me. At the same time, the data I generated from interviewees or film examples was also found to support some other ideas that I had.

2.2. An Analytical Eye on the Poetics of Film

I needed a methodology that would allow me to look at film clips and derive useful patterns to learn from. The first thing that came to mind was to apply close-reading. I will first look at definitions of close-reading. What aspects of close-reading did I use? One aspect is looking again and again at something from different perspectives. In this thesis, I needed a method for analyzing the artifact: the film. Bordwell (Bordwell 2008) talks about how methods can become very transparent when people get used to them. He proposes an analytical method for studying the poetics of cinema, and argues for both its necessity and credibility. Bordwell refers to this method as “poetics” and “analysis of films” (Bordwell 2008) [pp. 1 - 29]. Sobchack and Sobchack (Sobchack and Sobchack 1980) describe the mechanism of multiple viewings of film, first to experience it as intended and then viewing it multiple times while keeping notes (Sobchack and Sobchack 1980).

In the literature, such viewings of film can be referred to as close-reading, new criticism, textual and contextual analysis. It is useful to see how these terms are defined in literature to see how I can borrow certain useful aspects of them. For example, Abrams’ (Abrams 2005) definition of close-reading is as follows:

The distinctive procedure of a new critic is explication, or close-reading: the detailed analysis of the complex interrelationships and ambiguities (multiple meanings) of the verbal and figurative components within a world … (stressing all kinds of information, whether internal or external, relevant to the full understanding of a word or passage) (Abrams 2005) [p.189].
Meanwhile, Looy and Baetens (Looy and Baetens 2003) talk about the act of reading, in a similar way:

... reading is always an act of dismemberment, of tearing open in search of hidden meanings. 'Close' as in 'close-reading' has come to mean 'in an attentive manner', but in the expression 'to pay close attention', for example, we still have a sense of nearness. When close-reading, the eyes of the reader are almost touching the words of the text. Nothing is to escape the attention of the meticulous scholar. Every small discontinuity, contradiction or aporia is identified and written down for further reference. While the meaning of 'close' can imply 'near in the relationship' as in 'close relative' or 'intimate or confidential' as in close friends, when it comes to 'close-reading' there is a sense of hostility between the reader and the text. The text is never trusted at face value, but is torn to pieces and reconstituted by a reader who is always at the same time a demolisher and a constructor (Looy and Baetens 2003) [p. 9-10].

Based on these definitions, it seems that close-reading is descriptive and not exactly technical – difficult to describe, involving multiple reading and viewings, and situating the text in social and historic text. It deconstructs the text using a variety of critical strategies. I have not done that. Now, consider how textual analysis is defined:

Textual analysis is a way for researchers to gather information about how other human beings make sense of the world. It is a methodology - a data-gathering process - for those researchers who want to understand the ways in which members of various cultures and subcultures make sense of who they are, and of how they fit into the world in which they live. Textual analysis is useful for researchers working in cultural studies, media studies, in mass communication, and perhaps even in sociology and philosophy. […] When we perform textual analysis on a text, we make an educated guess at some of the most likely interpretations that might be made of that text (McKee 2003).

From this definition, it seems that textual analysis is numeric or quantitative. My research was not, and so it is hard to label it as textual analysis. Here, again, the use of the terms "close-reading" or "textual analysis" may be at risk of readers applying their
own understanding of close-reading to my methods. Thus I use Bordwell’s term, and call it the poetics of film. Sobchack and Sobchack also do not use the term close-reading, but call it analysis. Because I do not follow a rigid method but handle validity issues on a case by case basis, I use the word poetics in the sense that Bordwell defines it. I do, however, borrow aspects from close-reading and textual analysis; these aspects are described below.

2.2.1. An Empirical Method

Bordwell argues that the analysis of film poetics is an empirical exercise. This stems from the fact that the reading is based on empirical evidence and data that can be examined by others. This data is the film itself, which is a shared experience available for other scholars to examine and to agree or disagree with. Hence, the evidence for my argument is the film screenshots I provide within the body of the text. These examples are provided for other scholars to observe, allowing them to judge the strength or weakness of my argument and conclusions. Sobchack and Sobchack (Sobchack and Sobchack 1980) also argue that this type of poetic analysis is empirical: “poetics appeal to intersubjectively available data that are in principle amenable to alternative explanation.” This means that other researchers can look at the “intersubjectively available data” to draw conclusions from it (Sobchack and Sobchack 1980) [p. 15].

2.2.2. A Descriptive Framework

There are various ways in which a text (or an image, in this case) can be read. Bywater and Sobchack (Bywater and Sobchack 1989) name seven approaches to reading a film. Some are textual and are read for the details that make them, including the journalistic and the humanist approach. Others are contextual and are read in relation to their context. These include the social science, historical, ideological and theoretical approaches. Others are related to both, which include the auteurist and genre approaches. I am most concerned with the humanist approach, because it deals with how the film experience is lived and felt. I pay attention to the aesthetic details that make up the film. The chapter on myth will deal briefly with the message from an ideological approach, which uses theoretical principles to understand the underlying meaning of the analyzed text (or film, in this case) (Bywater and Sobchack 1989).
Bordwell points that there are many theories that can frame the analysis of a film. One could look at it from the perspective of feminist or psychoanalytical theory, for instance. One can interpret a film from any of these perspectives. He also pointed out the different methodologies for analyzing cinema. For example, one can divide it starting from silent films to sound. Another way is Bazin’s, who divided the history of cinema as first a simple documentation and recording of life, and then more abstract forms of expressionism, as seen in German expressionism. Bordwell also pointed out how some, like Auden, would be interested in themes and plots whereas others, like Bazin, would analyze for style, such as the shot type, montage, unity, continuity and other visual effects. Bordwell points out that all these methods are frameworks that are rational and empirical. Poetics can be looked at from any paradigm, be it deductive or inductive, idealist or positivist, “intentionalist” (how the author intended it to be read) or “functionalist” (how it is perceived by the audience), and so on (Bordwell 2008) [p. 14-17].

However, Bordwell argues that such theories can come and go. His argument for poetics is that it is more broad and general and does not have to subscribe to a specific doctrine or semantic approach. His method is based on providing an argument and presenting the evidence for it from a film. He describes this method as follows:

> [it] studies the finished work as the result of a process of construction - a process that includes a craft component ... the more general principles according to which the work is composed, and its functions, effects, and uses. Any inquiry into the fundamental principles by which artifacts in any representational medium are often constructed, and the effects that flow from those principles, can fall within the domain of poetics (Bordwell 2008) [p. 12].

Bordwell proposes how this critical method to studying film can be used as an interpretive tool:

> An interpretive school ... asks the writer to master a semantic field informed by particular theoretical concepts and then to note certain features of film that fit that field. The writer then mounts an argument that relates features of a film to the theory by citing the film, quoting from relevant theorists, and creating
associative links between the semantic field and the film (Bordwell 2008) [p.3-11].

Bordwell also pointed out the tendency to view poetics as "descriptive," by describing "the making, without preference for one option or another." However, the artists of these works follow a "prescriptive" approach to produce the work. Although poetics are related to description and classification, Bordwell gives examples of how they can also become prescriptive or instructive (Bordwell 2008) [p.14-17].

2.2.3. **Textual and Contextual Approach: Particulars vs. Whole**

Bordwell discusses various factors affecting film poetics, such as "artistic intentions, craft guidelines, institutional constraints, peer norms, social influences, and cross-cultural regularities and disparities of human conduct" (Bordwell 2008). These factors can be taken into consideration when analyzing the poetics of film. He named six p-words as the basis for this analysis – "particulars, patterns, purposes, principles, practices and processes." One can look in a text for the "particular," which is something unique that catches the attention once, but is not repeated. Once this thing is repeated, it becomes a "pattern," and often, this pattern serves a "purpose." The purpose can either be a solution to a particular problem or it can be used to achieve a certain affect. Again, he gives an example from Ozu, where low camera angles are used to frame actors who are often in a sitting position. Meanwhile, a "principle" is often a convention or guideline that is followed by the community making film. And "practice" is when a technique is affected by the technological advancement, tools, and event institutionalized regulations that effect the outcome of the film (Bordwell 2008) [p.24].

When close-reading, one can also examine the "text and context" of a work, by looking at the particulars and how they tie into the bigger picture. Bordwell also divides the ways in which poetics can be studied into thematics, large-scale form, and stylistics. "Thematics" are often concerned with the particular themes found in a work, which are often related to subject matter. He gave the example of how the work of Ozu often had the theme of "transience of life." Hence, one could close-read Ozu’s work from this framework, highlighting particulars that support such a theme. In contrast, "large-scale form" is concerned with how the elements of a work come together as a whole and
contribute to overall structure, whereas "stylistics" is concerned with the way the artifact appears. For example, Bazin was concerned with the style of the shot, cinematography, effects and editing (Bordwell 2008) [p.14-17].

After understanding Bordwell’s poetics of film, I performed a systematic study and careful, sustained analysis of video clips featuring strong spatial components, serial revelation of space through movement (of the camera or objects/subjects), and a sense of spatial exploration or wandering. Once I selected a video clip for analysis, I conducted critical interpretation to look for two specific things: (1) spatial archetypes, which are the result of space in relation to camera movements, and (2) my overall experience as a viewer. Other effects in the scene were also noted. I stopped encoding when I reached a state of saturation, when no more could be learnt from additional viewing. For another perspective of the analyzed clips, I showed them to interview participants and asked them for their commentary.

2.3. Expert Interviews

In contrast to surveys conducted by census takers, an interviewer engages in a conversation with the participant, displaying interest in what the interviewee is saying. This conversation—between myself as interviewer and the participant as interviewee—generates data. In my interviews, many participants had little difficulty sharing their expertise. Sometimes, I would mention a relevant example from my experience to get them talking. Although I initially feared a risk of influencing the responses, participants were often very opinionated and did not fear expressing a contradicting viewpoint. As observations can sometimes be vague or misunderstood, clarification is necessary. If a concept was unclear, I checked with the participant during the interview to ensure that I had the correct interpretation. Appendix A presents the interview transcripts.

I highlighted concepts and keywords drawn from the literature review that seemed important and structured a list of semi-open questions (see Appendix A). I had two architectural books with pictures, Sir Norman Foster (Jodidio and Foster 2001) and Materials and Meaning in Contemporary Japanese Architecture: Tradition and Today (Buntrock 2010). I started with pilot interviews to test the effectiveness of the questions
and strategies. I then interviewed 18 architects. My supervisor’s post-doctoral fellow was present to help me direct the conversation. I often let the interviewees pick a project from each book and describe them. Sometimes, I provoked the participants by showing a non-appealing project to see their responses. It was a test of their personal dislike of the project compared to their imagined role as an architect who had to promote it.

Overall, I interviewed 22 architects and 20 image-makers (filmmakers, video-artists and still artists). The interviews with architects proceeded as follows: (1) they viewed a set of images of architectural buildings and spaces; (2) they were asked to describe the spaces and explain what they thought was important in the viewed content; (3) they were asked to describe how they thought the spaces should be animated or filmed; and finally, (4) they were asked to recall and describe experiences or films that left strong impressions of space. The architects were encouraged to express whatever they wanted to say on the subjects of space and space in film.

The interviews with image-makers included showing them video clips of the scenes I previously analyzed and asking them to provide their interpretation. I showed them architectural animation clips and asked them for their critiques. I also asked them about various concepts on representing space in moving images. I conducted the interviews while controlling my bias, as I will explain in 2.5. I was open to hearing what they had to say. I had some of my ideas confirmed and others rejected.

### 2.3.1. Viewing and Commenting on Video Clips

During some interviews with both image-makers and architects and if time and setting allowed, I showed some video clips I analyzed earlier and asked them to comment during or after clip viewing. Sometimes the viewing was paused while participants commented. However, this part of the interview session had some challenges. While watching a video clip, there are many variables at play that affect the viewing experience and it is hard to separate them from the whole (Lincoln and Guba 1985). For example, sound was part of the experience. Many of the image-makers pointed out how it manipulated them and often acknowledged it as an important factor of the viewing experience. The clip from *Brazil* (Gilliam 1985) was particularly hard to understand because of its quick-paced editing and unusual content. When some
architects viewed it for the first time without sound, they did not understand anything and required a second viewing. This also happened when viewing *Marie Antoinette* because they were distracted by the dresses and people. In other cases, as we discussed a particular part of the clip, I had to pause and rewind the clip again for the participant to get back on track and watch the remainder of the clip.

### 2.3.2. **Coding for Keywords**

When structuring the interviews, I had keywords that I looked for in participant responses. Sometimes, new keywords emerged during the interview as a participant repeated a specific concept several times, indicating its importance to them. For example, a participant brought up the notion of “path” several times, both when describing her visit to the Jewish museum in Berlin and when mentioning her favourite movie, *The Wizard of Oz* (Fleming, LeRoy, and Vidor 1939), which was all about a path – the yellow brick road (JP). When transcribing the recorded audio, I also coded for these keywords. Recurring concepts were highlighted and similar concepts were grouped together under bigger umbrella terms (Stern and Porr 2011). Problems that arose were used to modify future interview questions. When discussing these with my supervisory committee, sometimes new concepts would emerge.

### 2.3.3. **Saturation: Measuring Research Success**

This research does not aim to test a pre-existing hypothesis. Instead, my aim is to generate new ideas on the studied topic. According to grounded theory, when the aim is to mine new data, validation is no longer done through traditional means such as conducting quantifiable studies. So then, how do I know I have successfully reached this goal? The key is reaching a level of saturation, when the data keeps repeating itself and no longer reveals anything new (Gasson 2004; Pandit 1996). Accordingly, I stopped conducting more interviews when I reached the point of data saturation.
2.4. Emerging Theory

In grounded theory, a researcher is encouraged to launch the research without a highly defined or fixed research question, but instead a very broad and general hypothesis, thus allowing room for new and emerging ideas. The researcher must be open to hearing the data, rather than trying to force their opinion upon the data or to prove or verify a fixed set of hypotheses. Thus the theory emerges from the data that speaks to him and the researcher accepts multiple views on the same subject, even if they oppose one another (Stern and Porr 2011). In addition, I employ various measures against bias, which will be discussed in section 2.5.

2.4.1. Unexpected Findings

An unexpected finding as I conducted my research was the constructed myths used to market designed spaces. This was a topic that departed from my initial focus. However, it seemed necessary to the discussion about the portrayal of spaces in moving images. It was a deeper level beyond the surface of image that hinted towards sociocultural trends and ideologies in the studied context. Another unexpected finding was that though the animation technology has advanced, the trend has slowly drifted towards other modes, sometimes reviving old media, such as sequential stills.

2.4.2. Observability in Case Studies

I cannot provide theories to my readers without providing evidence for how these theories work (Neuendorf 2002; Lincoln and Guba 1985). Therefore, I included case-studies that demonstrate how these hypotheses are observable. Since triangulating methods produce data that is not repeatable, there is an issue of generalizing. Showing case studies of how my theories are used can minimize this issue (Yin 2003). Conducting a case study requires the thorough investigation of the phenomenon at hand (J. W. Creswell 1998). In this thesis, it is the thorough investigation of the artworks. This has enabled me to correct misconceptions or even reveal aspects of the data that my analytical eye initially missed.
I must note here that the viewer may not always perceive the artwork the way that the artist intended for it to be viewed. To ensure that sufficient viewpoints surrounded this subject, I analyzed the poetics of selected artworks from artists and image-makers that were dedicated to the portrayal of spaces in still and moving images. Whenever possible, I also interviewed the artist in person, by phone or Skype, or through email. Initially, I included my personal interpretation of the selected artwork. Afterwards, if applicable, I also added the interviewees’ commentary on it.

### 2.5. Controlling Researcher’s Bias

In this research, my role has been mainly to generate and interpret data based on my observations, expert interviews, and poetic analysis. I performed the role of active listener to get the participants talking and steer the conversation, and I coded the data afterwards. However, when the researcher is mediating content generation, there is a risk of bias influencing the data. Bias could involve influencing the participants’ responses or filtering coded data according to my own values, misunderstandings or prejudices. Grounded theory does not try to hide or eliminate this bias, but rather embraces the researcher as a driving force in data collection, generation and interpretation. However, it advises various measures for controlling this bias with credible measures (Lincoln and Guba 1985; Guba and Lincoln 1989; Stern and Porr 2011; Shuttleworth 2009). Below, I present the means I used to control for bias.

#### 2.5.1. Writing in the First-person and Expressing Personal Opinions

Unlike other research methodologies that try to minimize or hide bias, grounded theory embraces it. Strauss saw that the experience and biases that a researcher brought to the subject of research were valuable. The researcher's bias is important to data interpretation and should not be feared or avoided, but made explicit (Strauss 1987). As a researcher, I must acknowledge and explain my own biases, personal vision, and how they serve to manoeuvre this research (N. K. Denzin 2000; N. Denzin and Lincoln 2000; Pietsch 2001). This is why I start some of these chapters with a personal motivation background and sometimes a story that gave me a certain stance.
on the topic. In writing this thesis, I avoid the use of the third-person voice, which is often favoured by conventional research due to its allusion to objectivity. Instead, I write in the first-person voice to emphasize the personal origin of this thesis’ topic. This establishes the work as rooted in my own interpretation and defined by my own values and biases.

2.5.2. **Triangulation of Methods and Data Sources**

I used triangulation to control researcher bias. Triangulation combines various methods to study the same phenomenon from different viewpoints. It also collects data from different sources to ensure that the results were not a product of methodology. I compared data generated from multiple methods and sources, including literature review, analysis of film poetics, interviews with image-makers and architects, participant commentaries on film clips, and case studies of relevant artwork. Complementary and contradictory recurring patterns were compared, offering a holistic understanding of the subject. Nevertheless, to ensure that the data collected was most accurate, I used triangulation until a level of saturation was reached. Saturation is achieved when the data no longer reveals new concepts (B. Glaser and Strauss 1967; Guba and Lincoln 1982; Lincoln and Guba 1985; Jick 1979; Neuendorf 2002; Pietsch 2001).

2.5.3. **Interviewing Other Experts for Various Opinions**

My bias as a researcher can also be controlled through showing a variety of opinions other than my own. I have included a number of participants, both architects and image-makers, who provide various viewpoints of the same subject matter. These add richness to the study (Stern and Porr 2011). I conducted interviews using semi-structured questions and highlighted keywords to direct the conversation. When introducing myself and this research, there had to be a balance between explaining the study and withholding information from participants. I needed to direct the conversation to get relevant data, but at the same time, I did not want to influence them into telling me what I want to hear. But overall, many of the participants were opinionated.
2.5.4. Recording and Memoing Interviews

During the interviews, my supervisor’s post-doctoral fellow and I kept field notes and “memos” of the key concepts or questions that emerged. We asked the participants if further clarification was needed. But I primarily relied on playing back audio recording later on to ensure that I represented participants’ expressions accurately (Lincoln and Guba 1985; Stern and Porr 2011). In doing so, I sometimes discovered concepts that I did not pay attention to during the interview. The presence of an audio recorder did not appear to pose a problem for participants, who often seemed willing to share their opinion and expertise on this topic. I often checked with the interviewees to ensure I understood correctly. Only one participant refused to sign the release paper before seeing the final written material, for fear of being misrepresented. Upon the completion of interview records, I presented participants with the written material for review to ensure I represented their opinions correctly.

2.5.5. Debriefing and Regular Meetings with Supervisors

Debriefing with another researcher as soon as possible after an interview was very important for the sake of memory. I often did a quick debrief with my supervisor’s post-doctoral fellow, who was usually present to help me conduct the interviews. This helped in keeping the most important concepts in mind and comparing our notes after the interviews. In addition, I often consulted with my supervisory committee in our regular meetings to discuss the interview findings and develop them into theory.

2.6. Conclusion

This chapter presents an overview of the multiple methods I have used. I followed certain aspects drawn from grounded theory, which were appropriate for my subject of study. These included (1) the ability to mix and triangulate methods, (2) the ability to generate data from multiple sources and methods, and (3) the ability to have the researcher act as a tool in interpreting the data. My research is framed as a series of questions. In Part III: The Architects’ Portrayal of Space in Moving Images, I cover the following questions:
• *What are the concepts that architects prioritize in the spatial portrayal in moving images?*

This is covered in *Chapter 3: Priorities in Architectural Images.*

• *In what way do architects translate these concepts into moving images (primarily architectural fly-throughs)?*

This is covered in *Chapter 4: Sequencing the Spatial Movement* and *Chapter 5: Spatial Archetypes: Camera Echoes Form.* I then move on to the image-makers’ perspectives, to answer the following questions:

• *From the expert image-makers’ perspective, what are the problems in architects’ portrayal of space in moving images (primarily architectural fly-through)?*

This is covered in *Chapter 7: Three Points of Criticism of Architectural Animations.*

• *Following a comparative approach between architects and image-makers, what cinematic techniques can we borrow from image-making to better communicate these architectural concepts?*

This entails a comparative approach between the two disciplines of architecture and film, and will be covered in the remaining chapters, *Chapters 8 - 12.*
Part III:
The Architects’ Portrayal of Space in Moving Images
3. **Priorities in Architectural Images**

In Part III: The Architects’ Portrayal of Space in Moving Images, I explore several concepts that are important from architects’ points of view. This chapter is a starting point to understanding architects’ priorities when representing space in an image. In Chapter 4: Sequencing the Spatial Movement, I look at the way architects order the movement and the images of spaces to construct a dramatic experience. Chapter 5: Spatial Archetypes: Camera Echoes Form is about the way architects use ‘camera movements’ to echo ‘spatial form.’ This is represented in patterns of ‘spatial archetypes.’ Finally, Chapter 6: The Human Figure in Architectural Images touches briefly on the attitudes and uses of human figures as an addition to architectural images.

The important concepts and themes that emerged during my interviews with architects in relation to the spatial portrayal in moving images are shown in the figures below (Figure 3-1 to Figure 3-4). The purpose of Part III is to discover what concepts architects think are important in the “experience” of a space and how they execute these concepts in a *moving image*. In short, the chapters try to uncover any gap or overlaps between how architects *think* and how they *communicate* space in moving images.
Chapter 3 explores the architects’ priorities when thinking of the architectural image.
Chapter 4 discusses how architects think of sequencing of space in an architectural image.
Figure 3-3  Chapter 5 describes patterns that follow point, line, and circle paths of movement.
Chapter 6 discusses architects’ views and uses of human figures in architectural images.

3.1. Methods for Collecting Data

For Part III, I have used a variety of methods to collect the data in the following chapters. These are primarily comprised of (1) interviews with architects, (2) observing online discussions between architectural photographers, and (3) literature review.

For the interviews with architects, I started by showing the participants images of well-known buildings. I also allowed them to use Google Image searches to find more images of the same building or any building of their choice. It proved handy when they had personally visited the building and wanted to show pictures of specific parts that lingered in their mind. I left the question generally broad to allow their own interpretations and personal tastes to reveal themselves without guiding them in a certain direction. For each building, I asked them to describe what was important about the building, and then I asked them to describe how they would animate this space. I noticed a difference in the level of descriptive detail between when they described a place they have visited from memory, which was deeper, and when they described a building by simply looking at images, particularly a space they had not visited before. The latter evoked a sense of describing form more than experience.
I also asked them to talk about film clips that feature a strong sense of space, and if possible, to show me videos using Google Search and YouTube (if available online). Architects were asked to view some film clips from my own reading and comment on them from a spatial point of view. As the interview was set in a casual atmosphere, sometimes the participants were distracted by the narrative or side-discussions and they had to review the animation again with a focus on the spatial components. Again, I did not tell them what to look for, but left it open for their own interpretation. Table 2 shows the background descriptions of the architects I have interviewed. To respect their privacy, I use initials when quoting them in the table and thesis text. The full interviews are included in Appendix A, as each interview case was unique in structure.

Table 2 A List of the 24 Interviewees from an Architectural Background, with relevant background information to the field of animation or photography

<table>
<thead>
<tr>
<th>Initials</th>
<th>Relevant Background Information</th>
<th>Interview Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>RL</td>
<td>Produced Animation visually analyzing the Taj Mahal through layering</td>
<td>2010-11-26</td>
</tr>
<tr>
<td>NS</td>
<td>Graduate architect.</td>
<td>2011-06-01</td>
</tr>
<tr>
<td>RS</td>
<td>One incomplete animation attempt in which he designed two paths and some storyboards, but never finished it.</td>
<td>2011-06-01</td>
</tr>
<tr>
<td>JP</td>
<td>Graduate architect.</td>
<td>2011-07-04</td>
</tr>
<tr>
<td>DM</td>
<td>Has done some experimental de-constructivist architectural animation</td>
<td>2011-07-04</td>
</tr>
<tr>
<td>MK</td>
<td>Graduate architect. Produced an architectural animation for her graduation project</td>
<td>2011-07-12</td>
</tr>
<tr>
<td>MM</td>
<td>Graduate architect. Worked with some architectural firms. Gave feedback while team worked on architectural animations but never worked on one herself.</td>
<td>2011-07-13</td>
</tr>
<tr>
<td>VS</td>
<td>Has worked on a few fly-through animations during student years</td>
<td>2011-07-20</td>
</tr>
<tr>
<td>YN</td>
<td>Owner of an architectural firm in Saudi Arabia, and was once genuinely enthusiastic about introducing animation to Saudi market. Office produced animation during the real-estate boom, but witnessed a decline in the demand and no longer does it.</td>
<td>2011-07-27</td>
</tr>
<tr>
<td>VT</td>
<td>The architecture students were present at YN’s office; most were in their last year of architecture school</td>
<td>2011-07-27</td>
</tr>
<tr>
<td>EM</td>
<td>Works as a supervisor in an architectural firm. Has never produced an architectural animation.</td>
<td>2011-08-08</td>
</tr>
<tr>
<td>SM</td>
<td>Produced various fly-through animations for commercial projects</td>
<td>2011-08-09</td>
</tr>
</tbody>
</table>
In addition to the interviews with architects, I have supplemented the following chapters with some interesting points from an online discussion forum on the use of human figures in architectural photography (OpenPhotographyForums.com 2007a; OpenPhotographyForums.com 2007b). The forum discussion took place in 2007 and the usernames were changed to keep their anonymity. The list of initials is given in Table 3. Because the online usernames are unknown, I was not able to include a description of their background.

**Table 3**  
*A list of usernames involved in a discussion thread on human figures in the Open Photography Forum.*

<table>
<thead>
<tr>
<th>Initials</th>
<th>Discussion thread title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MF1</td>
<td>An online participant in the thread “The Human Figure” (OpenPhotographyForums.com 2007)</td>
</tr>
<tr>
<td>NC1</td>
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In the remainder of this chapter, I explore the priorities of architects in architectural images, which are: (1) determining the “use” of architectural animations, explored in Section 3.2; and (2) “form” of space is a main priority in architectural image, explored in Section 3.3. While I rely largely on the literature in this chapter, I include particularly salient interviewee observations when they augment the picture.

### 3.2. Uses of Architectural Animations

Many factors influence the design of an architectural animation. Design is tied to the type of building, whether cultural, commercial, public or residential (SG, MM). It also relates to the targeted audience. Are they developers, professional architects or occupants and users from the general public (DM, SG)? DM mentioned that animations are often directed towards clients, rather than the users or occupants of a space. Architectural animation is also strongly tied to its intended purpose, as well as its audience. These purposes may include, but are not limited to: (1) explaining (and exploring) design, (2) marketing, (3) dramatizing, and (4) documentation. We will explore each of these uses in the following sections.
3.2.1. Explaining space

Explaining and exploring a building’s design is one of the most common purposes behind the making of architectural animations. Design exploration is often done within the design team in the early stages of design and during the design process. These animations focus on the clarity of spatial relations and on communicating maximum data in the least amount of time and effort (DQ). YN showed animations that started with statistical graphics, data figures, and key concepts in bullet format, sometimes inserted over the animation itself. Such animations also focus on explaining the building design features, construction and use of spaces (Koutamanis 2005; Kwee 2012; Kwee, Bruton, and Radford 2006; Rafi 1998; Serrato-Combe 2004; Swathika, Yoon, and Saleh Uddin 2006). This is especially necessary for customers who may not be able to understand 2D drawings (Rafi 1998). Animations also helped the client better understand and envision the projects (YN, NS, DM).

Animations are also useful in the concept stage to understand the design and modify it (YN, EM). YN mentioned that although his firm no longer produces any animations for commercial purposes, they sometimes produce it for internal use during concept design stages. Animations are also useful in showing the geometric or computational techniques that produced the architecture (RL, MM). SG mentioned how animations can be effective in showing new building technology and technical details. She gave the example of Norman Foster’s buildings and the opening ceiling of the Madinah Mosque, which changed during different times of the day. RS suggested starting with a brief background of the building (historic or other) before starting the animation, and EM suggested starting the animations with technical drawings like plans, sections, and façade elevations, before having the 3D fly-through.

Some architects also used the slicing technique to show the technical details in a section-like approach. Verdy Kwee (Kwee 2012; Kwee, Bruton, and Radford 2006) advocates the use of animation as a form of exploration, rather than just as a presentation tool to sell design ideas. He sees the need for change in architectural education, arguing that instead of animation merely being a selling skill, it should be related to knowledge transfer. This is seen in his slice-through diagrammatic animations (Figure 3-5 - Figure 3-6). He regards them as useful in communicating and developing
design concepts, generating discussions and critiques. But they should only be done when they highlight something that a still image cannot. He also talked about the slice-through in his work, which is used to explain the technical details of buildings. His animations also featured overlays of information on top of the animation (Kwee 2012; Kwee, Bruton, and Radford 2006) (Figure 3-5). DQ also showed an example where a shopping/office building was sliced in half across the atrium in order to show the structural details. The vast rendered atrium was juxtaposed against the sectional detail, serving to impress the clients and inspire a grandiose feeling (Figure 3-6).

Figure 3-5  Using the slice-through and information overlay in the architectural image (Kwee 2007).

Figure 3-6  A building slice-through. Courtesy of Davis Marques.
IKEA Construction

In some examples, there seems to be a fascination with the way that software enables architects to play with form. This again translates into thinking of architecture as a set of blocks and forms. Several participants described how animation was a way of experimenting with how forms and parts come together. When asked about film scenes with a strong sense of space, several participants mentioned scenes from the movie *Inception* (Nolan 2010). VS described how the buildings were constructed into existence as the characters walked, breaking the rules of gravity. SG mentioned the scene where the buildings came tumbling down like dominoes.

MK showed an animation she designed for a wall added in downtown Dubai. The animation showed the wall animated as coming into existence in the old site, in a before/after presentation style. DM also produced experimental animations, which featured abstract elements flying together like pieces of a jigsaw puzzle to construct the final form. The built forms in the animation rotated dynamically to show them from all angles. Sometimes, the camera would penetrate the walls with no regard for collision detection. DM likened this use of transparent objects to having “X-ray vision.” In Chapter 12: Case-Studies: Spatial Portrayal in Images, we will see the work of artist Yam Lau, “Rehearsal” (Lau 2010), which mimics a similar concept of architectural diagrams floating and rotating. Lau called it an “IKEA-diagram effect.”

### 3.2.2. Marketing space

One of the goals of architectural animation is to market a project or win commissions (Alvarado et al. 2005; Rafi 1998). YN mentioned that architectural renderings are important to market projects, commenting that “selling it on a map is difficult.” He mentioned that architectural animations were also used to market at one point, before they fell into decline. The design of this type of animation is strongly tied to its audience. Koutamanis (Koutamanis 2005) divides the audience into (1) specialized audience (i.e., developers and investors), and (2) general audience (i.e., occupants and users). To DQ, architectural animations are useful in pitching important clients and big developers, as well as winning commissions for large projects. When targeting a
specialized audience (i.e. developers and investors), the animation would be more concerned with the building’s technical parts and details. Animations of large-scale projects tend to have a bird’s eye view and fly-throughs to demonstrate the overall design.

Marketing is about selling what the audience is looking for. So when an animation targets potential occupants who are buying a house or thinking of enjoying a resort, the experience of that space becomes important (DQ). Such an animation would offer scenarios of such experiences or perhaps an idealized lifestyle, allowing them to picture themselves in that space, enjoying a certain lifestyle. The animation would be more concerned with the activities and uses of space. It will make use of low-angles and immersed points of view (Kwee, Bruton, and Radford 2006; Sanguinetti 2005; Serrato-Combe 2004; Rafi 1998; Swathika, Yoon, and Saleh Uddin 2006; Koutamanis 2005; Alvarado 2008). I observed this in one of the animations I viewed at YN’s office, which featured a voice-over promoting the project with marketing phrases like, “a place where community life means something.” DQ also narrated how animations were used as a means of impressing potential clients who were designing a building for hip youth in Japan. He told me how the animation was edited to be like a music video design to convince the client that the company was hip and youthful, the right firm to design a project for hip youth.

Such animations play on the notion of sociocultural myths to sell architectural spaces, which is explored further in Chapter 8: Myths of Contemporary Architectural Images. When animations are used as a marketing strategy, they often reduce to impressing clients with technique. This brings us to the issue of dramatizing the architectural animation.

3.2.3. Dramatizing space

An artistic expression can be used to leave a lasting impression of the space (Kwee, Bruton, and Radford 2006). The dramatization of architectural space is done through various means and techniques. The vastness of this topic is one of the main premises of this thesis and it is explored in various chapters. Dramatization can occur in the way the spatial visit is ordered and sequenced (as shown in Chapter 4: Sequencing
the Spatial Movement) or the way the camera moves in space, as will be explored in Chapter 5: Spatial Archetypes: Camera Echoes Form. The premise of dramatizing a space in a moving image is also further explored in other media (e.g., film, video artworks and still artworks) displayed in Part V: Synthesis: Spatial Portrayals in Contemporary Media.

3.2.4. Documenting space

Another use of architectural images is to document a space or building (Swathika, Yoon, and Saleh Uddin 2006). For example, an animation can partially convey the spatial experience of a historical architectural masterpiece that cannot be visited by many audience due to distance or demolition. This is most often done to historic buildings. An example would be Alex Roman’s The Third and The Seventh (Roman 2009), which documents the beauty of buildings that may be far out of physical reach for the audience, such as Mies van der Rohe's German Pavilion (1929, Barcelona, Spain) and Louis Kahn’s Jatiyo Sangshad Bhaban National Assembly Building (1982, Dhaka, Bangladesh). In such a case, the audience depends on the representation to communicate the design features of the building. Architectural images can also document buildings of significant structural/technological achievement, such as Gehry’s Walt Disney Concert Hall (2003, Los Angeles, California) also shown in The Third and The Seventh (Roman 2009).

Historic documentation can include demolished building projects, as seen in Mark Lewis’ Children’s Games (M. Lewis 2002). It can also include the documentation of abandoned and never completed projects, such as the Hirshhorn project in Terence Gower’s Wilderness Utopia (Gower 2008). A building’s history can also be documented. For instance, Gower’s Polytechnic (Gower 2005) documents Mexico City’s National Polytechnic Institute when it first opened. All of these projects are further explored in Chapter 12: Case-Studies: Spatial Portrayal in Images.

Architects may be interested in documenting the design qualities of an existing building, the story behind the building, how it is being used by people, and the types of interactions that take place within that space. For instance, in a study by Penz (Penz 1994), human interactions with a space were recorded by a camera to understand their
behaviour and actions with the design plan. We can see in the video artworks of Mark Lewis various documentations of the mundane and daily life (further explored in Chapter 12: Case-Studies: Spatial Portrayal in Images).

3.3. Emphasizing Architectural Form

“I did not know men could build such things!”

– Juba, upon seeing the coliseum for the first time (Scott 2000).

Juba’s comment was a surprised remark at the grandeur of the coliseum in Rome. As a monumental building, it impresses with its magnificent scale and exaggerated details. Like many past civilizations, Rome managed to eternalize its legacy and defy time through the construction of monuments that would survive to this day. Many years after Louis Sullivan’s resonating quote “form follows function,” the practice of “architectural artification” has not perished to this day. Today, it seems that the idea of the architectural artifact is being shaped by modeling software, which now enables architects to create fluid forms and hybrid shapes (Manovich 2007). Some extreme current cases are evident in the designs of architects like Frank Gehry and Zaha Hadid. But does thinking of “space as form,” and a “building as artifact” translate into the moving image? And if so, how? In this chapter, I present some of the concepts that interviewed architects thought were important when animating a building project. After showing them a series of images of architectural projects, they were asked to describe the most important concepts when animating them. Their responses are presented, below.

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2 Louis Sullivan’s original quote was “Form ever follows function” which appeared in his article, The Tall Office Building Artistically Considered (Sullivan 1896). The shortened version in the text is more popularly known.

3 “Artification” is derived from turning something into an “artifact” or a product, rather than a result of processes and mechanism. This topic has been discussed by many classical architect theorists over the past decades, such as N.J. Habraken, John F. C. Turner, Christopher Alexander and Amos Rapoport. The term “artification” is not to be confused by the definition that refers to the act of making something into “art” (Roberta Williams and Heinich; “Artification and Its Impact on Art”).
When I addressed the topic of “architectural image” in these interviews, the architects emphasized form. In addition, they also elaborated upon their description of design details and spatial qualities. The main themes that arose during these interviews included the building as an artifact, the language of contrasts, and emphasis on scale.

3.3.1. Building as Artifact

Unsurprisingly, form in space was central in the architects’ descriptions. But it could also be a predominant way of thinking in architectural education and thought today. Classical introductory books such as Architecture: Form, Space, and Order (Ching 1979) revolve around defining space through form, placed according to certain orders.

When I showed images of building projects and asked the architects to describe how they would animate these spaces, they often started by describing the building in terms of form (NS, DM, MK, MM, SM), sometimes abstracting them to their pure geometric origins, such as cube, square, or cylinder (DM, SM, RK). After highlighting the form of a building, they move on to describe its design details (RK, DM, EM). Then, they would also jump into describing more complex qualities of space, such as solids and transparency, technical details, landscape, context, views, materials, textures, shadows, and light (NS, RS, JP, DM, MK, VS, EM, RK, MM, DQ, RW, AH). These descriptions circled around the view of a building as an artifact⁴ or “an art piece in itself,” as (NS) described a museum. This view was evident in the way the building was placed within its context and surroundings, heavily supplemented by various viewpoints to portray the building in the best light possible.

Sometimes, they would relate the design qualities of a space to the effect they have on the viewer. For instance, NS related the use of natural materials and landscaping elements to well-being and the feeling of healthiness, while SM expressed how pure forms felt the most spiritual. SM touched upon the emphasis on form in

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⁴ It seems that the term “Building as Artifact” is common as the age of products and commodification is rising. I found the same term used by literature, such as (Brand 1994; Eig and Harris 1985; Wee 2003).
architectural education. She mentioned that from the early stages of design, the students are focused on solving problems of function and organization in the plans, and producing the building from the outside, before thinking of the spatial experience. The perspective views, which she regarded as essential to the portrayal of the spatial experience, were often left to very late stages of design. She tried a different approach when she started teaching, asking her students to create interior perspectives and sketches first, in order to envision the experience before turning it into form. DM also mentioned that architects often focused on form in their representations, rather than functions and activities occurring in the space. He also mentioned that people’s behaviour in space was a reflection of the space design. This opened up the notion of social and behavioural space, which can be communicated through the use of human figures; this is further investigated in Chapter 6: The Human Figure in Architectural Images.

3.3.2. The Language of Contrasts

In a previous paper (Al-Saati, Botta, and Woodbury 2012), we discussed how architects think of space in terms of dialogue between contrasting qualities, such as old/new (RS, JP, MK, SG, AH), inside/outside (NS, RS, JP, MK, MM, DQ), private/public (RS), solid/transparent (JP, DM, MK), intimate/open (SM), natural/man-made (NS), and conventional/unconventional (RW, JP). Some participants were also aware of social contrasts that some spaces involve, such as the co-presence of rich and poor in public places (EM, SM), crowded and deserted (JP, SG, SM) or noisy and quiet (JP, SG, BS). To many interviewees, the language of contrasts inspired a feeling of awe, mystery, and surprise (Al-Saati, Botta, and Woodbury 2012).

The architects would express this dialogue between contrasts in various ways. For example, while looking at a picture of a Japanese house, DM pointed out the contrast between a wall with a checkered opening, described as man-made, and the nature surrounding it, represented by the pool and garden outside. He suggested animating the moving water surface with the checker patterns to show this contrast. Showing the contrast between structures can be done by juxtaposing the two images together (SG), revealing it sequentially in a before-and-after sequence (JP) or traveling through the spaces (NS, SM, EM, JP). Another way of sequentially revealing contrasts is through cross fading between still images (DQ).
3.3.3. Scale

Scale seemed to occupy an important role in the construction of spatial impressions. Architects talked about scale as a means of understanding relationships between human, architectural, and urban scales (DQ, DM, SG, AH, BS). When asked about impressive spaces they have visited, scale was usually a common theme in their descriptions. YN talked about awe-inspiring scale in the Blue Mosque in Turkey. It was not just scale, but the extensive detail that covers the interiors. YN contrasted this to the pyramids, which he did not experience from the interior.

Experiencing scale by being there in person was a powerful thing, just as we have seen with Juba’s remark on the coliseum. SG described massive scale in Makkah’s holy Kaa’bah (black cube), where the scale is of essential importance in creation of the “feeling of awe.” She compared it to how it is portrayed on TV news coverage, where the distant aerial view makes it seem much smaller. She thought an animation should emphasize its scale. EM and BS mentioned a similar concept used in churches with high ceilings to inspire a sense of spirituality (probably by connecting to the sky). They thought that smaller scaled, dimly lit interiors also contributed to the feeling of spirituality.

3.3.4. Angles and Viewpoints

Many interviewed architects generally assumed that the camera portrayed a first-person point of view, and that the camera settings should mimic the human eye and the way it perceives the world (NS, VS, SM, RK), with a 45 degrees lens and a height of 150 cm above the ground (Figure 3-7). This angle may shift when looking up to observe the ceiling (VS, BS). However, changes to this standard view through the use of high- or low-angles would be made for dramatic effect (NS, SM, MM, DM), and there is overwhelming agreement on using extremely high shots and aerial views to reveal the building in context. NS also advised the use of a distant bird’s-eye angle when she considered the building façade unattractive or when there was a design feature on the roof. Meanwhile, NS and AK3 showed preference for the low-angle to mimic a child’s perception. To NS, this stemmed from her desire to capture a child’s fascination with the world and the building’s grandeur, commenting that “Man is impressed by things better than he is.”
Wide lenses are also used extensively by architects to create a feeling of spaciousness (RK). A wide-angle image (Figure 3-8) was discussed on an architectural photography forum (OpenPhotographyForums.com 2009). NC3 thought it had a distorting effect as it tended to round up and stretch the edges, while MF3 thought it created a panoramic or spherical feel. SF thought that the curvature effect made it "engrossing," as if the "mind is bent around the space"5 or it offered a wave-like "surrealist" look (CM). Wide lenses also distorted people in the scene, especially those on the edges and closer to the camera, and they appeared dramatically larger and taller than those in the center or further away (NC3, WM, CM). Overall, it creates further spatial distances between objects in a scene.

"In a correctly designed WA lens (as opposed to a "fisheye" lens), the size and space "distortions" are generally accurate depictions of the scene's perspective as it would be seen by the eye from the camera position. The "distortions" of subject size reflect relative distance from the camera to the subjects - and the resulting effects of linear perspective and projective geometry - not lens distortion. The lens allows you to get the shot. The relative position of the camera and the subjects determines the perspective effects. In using WA lenses for example, the subjects "at the edges" are often much closer to the camera than the objects in the middle - which tend to be further away given the

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5 We can see the extensive use of this extremely wide angle shot to externalize internal bizarreness and a distorted view of reality in movies like Brazil (Gilliam 1985) and Requiem for a Dream (Aronofsky 2000).
logic of the image making (i.e. - the representation of architecture). These subjects look bigger because they are closer to the film plane - which is exactly what your eye would show in the same position ... Note that perspective distortion is caused by distance, not by the lens per se – two shots of the same scene from the same distance will exhibit identical perspective distortion, regardless of lens used. However, since wide-angle lenses have a wider field of view, they are generally used from closer, while telephoto lenses have a narrower field of view and are generally used from farther away." (JB)

![Image](image.jpg)

**Figure 3-8** The Wide Angle Lens. Photography by (Kelman 2009).

### 3.4. Summary

This chapter explored the priorities of architects when representing architecture in an image. The first priority is to define the goals behind the animation. I have also demonstrated how architects’ description of spaces often elaborated on form as a main definer of space. This was emphasized before moving on to describe technical and aesthetic details. Architects will use human figures to accentuate this form and give it definition. Naturally, architectural animations also emphasize form and design details by using technical drawings, slice-throughs and data points. The following chapters will elaborate more on how architects communicate the “spatial experience” through the moving camera, which elaborates again on building form.
4. **Sequencing Spatial Movement**

To interviewed architects, movement was an important factor in bringing the spatial experience to life and they frequently mentioned it in their descriptions. In support of moving images, EM stated that "animation gives a soul to the place," which she thought was better than "dead" 3D renderings. When architects talked about movement, it was sometimes associated with the clarity of circulation in the building, suggesting it should be self-evident through the use of visual cues or aids that lead the eyes (RL, NS, JP, MK). But movement was not just restricted to ease of circulation within a building. It was also an adventure to unravel the space the way that narrative does.

In the previous chapter, we discussed how architects use camera movement to echo spatial form, as part of the spatial experience. This chapter primarily deals with how architects think of and communicate spatial movement. In Section 4.1, I briefly touch on early representations that attempted to capture spatial movement through sequential sketches and how some architects viewed these sequential sketches as more efficient than the architectural fly-through. In Section 4.2, I show that the architects' aim to achieve spatial clarity often translated into the use of a first-person camera continuously roaming through the space, while cinematic cuts were avoided. In Section 4.3, I discuss how architects logically order spatial exploration to form a kind of spatial narrative that has a beginning, middle and end. In Section 4.4, I discuss cases when architects suggested breaking this order to form quick impressions of a space.

4.1. **Sequential Stills: Before and Beyond the Fly-through**

I begin with a look at the concept of "sequential stills" which preceded fly-through animation, and to which some architects predict a return after the fly-through. The power of a still image (e.g., a photograph or perspective) lies in its ability to summarize the essence of a place or the most important elements in a single shot (MK, RK). DQ
elaborated that “[Architectural] photography is focused on very particular moments,” and compared it to an architect’s sketchbook. These moments are usually (1) the close-up shot of interesting details that show “how certain things come together,” and (2) the wide-angle shot that shows the overall place. However, this single shot often cannot show an entire spatial experience in the way a moving image, such as animation, does (MK, RK). This is when sequencing a series of still images comes in handy to depict spatial movement.

In his book, *The Concise Townscape* (Cullen 1995), Cullen studied the different types of relationships between buildings in English towns. These relationships produce interesting spaces with dramatic spatial experiences that reveal themselves in movement through space. Cullen called this “serial vision,” which is revealed through the transition of the eye, where its position and distance from the viewed object changes. As a result of movement through space, the space comes alive. *Serial vision* conceals elements of surprise behind each corner and turn, producing an exciting effect of discovery. By concealing spatial elements behind visual barriers and then revealing them gradually as one moves through space, a sense of curiosity, anticipation and discovery is created and the space is serially revealed. Each angle from which the building is viewed reveals a different impression and distinct feel (Cullen 1995).

Another architect, Edwards, calls this technique “sequential sketches,” where he produces a series of sketches, each offering a different viewpoint of the space (Edwards 1994). Angles and viewpoints must be well selected to capture the essence of the space and its changing geometry. These free-hand sketches are not usually detailed, as their aim is to give an impression of the space, rather than an accurate technical representation (Edwards 1994).

Though Cullen (Cullen 1995), Edwards (Edwards 1994), and many architects of the time communicated the concept of spatial movement through a series of quick hand sketches, this concept can also include a series of photographs or still 3D renderings. Thus, I will refer to the concept as “sequential stills,” and will now discuss the way they are used in contemporary architectural practice.
4.1.1. **Beyond the Fly-through: A Return to Stills**

During my interviews with architect practitioners, some participants held an interesting position that contradicted my initial assumption about architectural animations being the future of architectural images. Several mentioned that fly-through architectural animations, once popular in the 1990s, were now in decline in the average architectural firm. What seemed to have popularized these animations was the emergence of advanced and affordable CAD software and video editing tools in the 1990s, but what caused the decline was the small benefit compared to the production time and costs (Marques(DQ) 2011; Serrato-Combe 2004).

DQ mentioned that there were other more effective modes of representing movement, such as sequencing stills or panning and zooming across still images, known as the *Ken Burns effect* (SC, MC). DQ expressed a preference for using stills over fly-through animations. He argued that stills can present information more effectively than fly-throughs. In addition, stills can be sequenced to explore alternative designs and changes in material, texture, and lighting. DQ commented that while standing across the street from a building and looking at it, he would have understood the shape, form, organization, material, texture, and the exterior in the first few seconds, without needing a whole walk-through. DQ also mentioned that Autodesk realized this and created a quick tool that highlights key features to look at for 5-second intervals before cross-fading to the next major feature. This substituted for long paths of movement. However, if movement was really essential to a design, DQ preferred to use stills and add a quick panning or zooming effect to simulate the illusion of movement. Having discussed the use of fly-through animation vs. sequential stills, I consider in the following sections the way that such a sequence can be ordered or fragmented.

### 4.2. The Fly-through Animation

As explained earlier, the fly-through animation comprises a camera flying through the space, often without physical limitations. When looking at the fly-through, one notices the following features: (4.2.1) continuous camera paths, (4.2.2) minimizing or rejecting
the use of cinematic cuts, perceived to disrupt the continuous flow of movement, and that (4.2.3) a first-person point of view (POV) is often assumed to be that of the camera.

4.2.1. The Movement Path

During interviews, there was a general perception that animation equates to a moving camera path (VS, AH, MM, SM). This caused EM to comment that an animation is easy to produce once one used a powerful rendering machine. All you had to do was define a path and make the camera move along it. It seemed that the continuous camera path was driven by the need for spatial clarity. This often translated to a continuous camera path in animations and justified the use of fly-through to reveal the spatial relations, especially if the viewers were developers or contractors (SG). There were also other influences on this movement path: (1) the desire to translate the lived spatial visit into a representation of it as realistically as possible; and (2) the influence of CAD software. Both are explored in the following sections.

Lived experience

When architects described how the animation should be sequenced, they often described the “lived experience” of physically walking through the space. They sought to translate this “lived experience” into a “viewed experience.” Hence, the following accounts of architects sometimes mix both. Though physically walking in a space is a different phenomenon from simply viewing it, the former can inform the representation. This seems to trace the routes of the camera path from the way we experience a space by walking along a path. This is a concept that Lynch (Lynch 1960) highlighted in his way-finding concepts. This is done by identifying paths and other significant points like landmarks and nodes around which one can navigate a space.

In his article Montage and Architecture (Eisenstein, Bois, and Glenny 1989), Eisenstein described how to portray a visit to the ancient Acropolis of Athens in pictures. His approach included (1) identifying viewpoints from which to perceive a building or space and (2) designing a path that connected these viewpoints, which can be seen in (Figure 4-1). Like Cullen, Eisenstein carefully chose a specific angle that best represented the building or space and accentuated it. For example, the main façade would be viewed from a frontal angle, making it appear majestic. The angles and the
site’s hilly nature concealed certain sights from the viewer, which were revealed through movement. With the proper design, the moving camera can do what painting cannot – capture the full depth and dimensionality of space on a flat surface.

The path of movement was designed to connect these viewpoints, assuming that the spectator is not a passive viewer but a mobile one, “a major agent of the plot” involved in the interpretation of the viewed space. The pacing of movement and the distance between these viewpoints also had an impact on the experience. Eisenstein likened his approach to children’s drawings, which often compress different viewpoints and angles of the same object into one drawing. By following this sequence, a drama unfolds and a motif of fragmented impressions are woven into a montage in the spectator’s mind and condensed into one concept (Eisenstein, Bois, and Glenny 1989).
Figure 4-1  Eisenstein's selected viewpoints of the Acropolis of Athens (Eisenstein, Bois, and Glenny 1989).
The concept of constructing narrative by moving through viewpoints is not new for architects. Le Corbusier’s concept of the “architectural promenade” emphasized the central role of the axes, with all spaces arranged and regulated around them, bringing them into one unity. Moving along this path, the axes would reveal the spatial composition. This concept is most utilized in his design of Villa Savoye, where the ramp and the stairs were the central axis. Spaces were planned around them and as one moved up the ramp, the view of the roof garden was gradually revealed by showing a series of viewpoints (Korzilius 1999). In addition, the architectural promenade allows one to travel through “light spaces” (Bruno 1997). The concept of narrative revealing itself through movement through architectural spaces can also be seen in Wright’s Unity Temple (Korzilius 1999).

Bruno (Bruno 1997) talks about how space is “narrativized” by movement of the mobile spectator. The emergence of urban spaces and new modes of movement, such as transit or simply walking on foot and experiencing the cityscape framed by the tall buildings, forms a “travel culture” and a “nomadic way of site-seeing.” This notion of “site-seeing” is centered around wandering around, departing from a defined path, and viewing the surroundings as a “voyeur.” Various factors contribute to this “narrative passage” experience, including the “changes in height, size, angle, and scale of the view, as well as the speed of the transport, [that] are embedded in the very language of filmic shots, editing and camera movements” (Bruno 1997).

Narrative can be designed around spatial events. Moving beyond movement between viewpoints, let us consider another element that adds to the spatial experience – the story. DM talked about how space lacked drama in the sense that theatre has, saying,

*Cinema and film are an extension of theatre, following Aristotle’s drama theory. As humans, we experience and feel emotions, pleasure and pain, so*

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6 This type of urban spatial movement has been the subject of many city films and documentary.

7 Normally spelled as “sight-seeing,” Bruno deliberately elaborates on the difference between “sight-seeing” and “site-seeing,” the latter implying wandering around in a departure from a set and defined path.
theatre drama and film [communicate] at a human [level]. [In Cinema, space] is ... a backdrop, enhancing and reinforcing the human subject. [This comes] in conflict with the architect’s vision, [as] architects think formally and abstractly, and are disembodied in their creation of space. So you get abstract arrangements of space that don’t necessarily communicate with humans, like Louis Kahn’s building [which] is very abstract, [and] people might not understand the building language. [reconstructed quote]

DM’s statement tied drama to a narrative arc that involved a change in the emotional state. But if we wanted to tie space to narrative in the traditional sense, what kind of narrative would it be? One suggestion would be to make it a social narrative through the use of activities. “Space ... exists in a social sense only for activity -- for (and by virtue of) walking ... or traveling,” Henri Lefebvre⁸ states (Lefebvre 1991) [reconstructed quote by (Bruno 1997)].

Bruno talked about how the inhabitation and re-inhabitation of space generated new stories and meaning for space (Bruno 1997). His ideas of urban movement were shaped by the new modes of transportation and walking in urban cities. The spatial experience can differ with different modes of movement – driving, walking, sitting, standing, pacing, and sliding – all modes of motion that many architects recognized and talked about (RL, NS, JP, DM, DQ, EM, VS). VS noted how different modes of movement affected the way we perceived the space, suggesting that walking or driving revealed the beauty of the building differently.

Going back to Eisenstein’s Acropolis example, he first contextualized the Acropolis building complex situated on top of a hill, which gave it a sense of isolation. This strategic isolation dedicated it as a place for worship. He then assigned points of interest, such as the starting point, a sacred tree, and a statue. He also touched on how events can give meaning to a space, such as a ritualistic location where the fire is lit according to a legend, and how the site becomes empty afterwards. This type of ritualistic meaning is often associated with old architecture and places of pilgrimage and

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⁸ Philosopher Henri Lefebvre also explores the idea of how space is constructed and shaped by social practices in his book Rhythmanalysis: Space, Time and Everyday Life (Lefebvre 2004).
worship, where myths are woven into places. This is why Eisenstein thought that certain buildings, like Gothic ones, were better for filming than others. Each of these spaces are part of a myth (Eisenstein, Bois, and Glenny 1989).

Many participants viewed the path as an experience in itself, rather than simply a means to connect two destinations. They pointed out the powerful contrasting effect that resulted from transitioning from a space with certain qualities to another with opposite qualities. Transitioning can happen in scale. AH gave the example of how the Louvre transitioned from a big pyramid to a smaller one. BS gave the example of going through a small intimate entrance at a church, where one engaged in the ritual of lighting a candle, before moving to the main hall with a high ceiling and sacred paintings. Transitioning can also happen in lighting. EM thought that a dramatic effect can be achieved by changing the intensity of lighting from one space to another or moving from a small place to a big one. In regards to transitions in noise level, BS recalled a scene from the movie *Duplicity* (Gilroy 2009) that transitioned from the big, noisy office space to the office head’s small, quieter space. As an example of transitions in mood and temperature, JP spoke of walking through the corridors of the Jewish museum in Berlin, where the spaces became colder and darker. She added that the textures and materials of sounds produced by the floors they walked on contributed to the eerie mood. Effective transitioning can also happen in colours and details. AH mentioned a scene from Tim Burton’s *Charlie And The Chocolate Factory* (Burton 2005), where the characters transitioned from a plain, grey corridor, through a door that opened up, to a green place bursting with colors and stripes.

According to interviewed architects, the path was not only experienced for its spatial qualities but also as a metaphor for events. JP described her visit to the Jewish Museum in Berlin and how the path was designed to reveal various transformations in mood, feeling, form, and story, by changing from a public, semi-crowded space into a cold tunnel to an isolated shaft-like tower. In addition, she offered the example of *The Wizard of Oz* (Fleming, LeRoy, and Vidor 1939), where many events unfolded along the main path. EM described the hilly car-ride along a narrow road they took to get to an historic fortress and the eerie sound of snakes as they walked towards the ruins, which inspired a feeling of dread and cautiousness. This is a cliché that many suspense and horror movies use, such as *The Shining* (Kubrick 1980).
SG described a tiring climb up a hill to reach the temple at the top, stressing how important the journey was to her experience and how important it would be as an opening for an animation about this temple. She explained how disappointed she was to find that the temple was very small and plain, with only an elaborately decorated chair at its center. There was a single tree outside of the temple where people tied offerings, but the view behind it was amazing. This example showed how the long, tiring path upwards created a rising anticipation that was not satisfied by her initial expectations of what the temple should be like – a grand place for worshippers.

**CAD influence**

In considering the origin of the path, it appears that this concept influenced the design of CAD software, which in turn influenced the way architects produced architectural animations. Various participants pointed out that CAD software was designed with a strong emphasis on path and camera, by letting them first define the path and then make the camera move along it (VS, SG, BS, HE). The motive, once again, was to achieve spatial clarity without disrupting the flow of movement.

I watched an animation by SM, that showed a long walkthrough animation following a rigid linear path that passed by lengthy corridors. It was similar to first-person video games. Both SG and RK likened the first-person dream sequence from Brazil (Gilliam 1985) to architectural animations. SG explicitly pointed this out by likening architectural animations to first-person video games, using the game The 7th Guest (Virgin Interactive 1993) as an example and describing walking through its long underground tunnels.

One can understand this similarity because both first-person games and fly-through animations were born out of the same software platforms around the same time, in the early 1990s (Figure 4-2). That era witnessed a boom in first-person shooter games like Wolf 3D (id Software 1992), and also first-person adventure games like Zork.
(Activision and Infocom 1993) and Myst (Brøderbund et al. 1993). In addition, both first-person games and architectural animations are driven by the importance of spatial clarity for clear circulation or navigation (Figure 4-3). HE questioned the honesty of spatial representation in videogames, noting that games may tend to manipulate the sense of space through abstraction and exaggeration and thus, the movement of the character. For example, I reference Mario going inside a pipe and appearing somewhere else or Zork Grand Inquisitor's Mirror room, which inversed the movement of the cursor to frustrate and increase the level of difficulty for the user as well as simulating being inside a mirror.

*Figure 4-2 The first-person POV in games and architectural fly-through is shaped by the 3D software, which relies on the camera’s movement in space. Screenshot from Myst (Brøderbund et al. 1993).*

The advancement in 3D software in the 1990s caused games to develop an aesthetic of their own. Coupled with the growing video-gamers culture, videogame space has thus become part of the cultural imagination, a dignified medium with an identity of its own. In contrast to previous games, which sometimes aspired to mimic movies, there was a shift to movies mimicking games (Lambie 2010; Lambie 2012). We can make direct reference to videogames in movies, such as *Stay Alive* (Bell 2006) or *Doom* (Bartkowski 2005). However, subtle references to videogame space has been brought up by filmmakers we’ve interviewed, like the fighting scenes in *Gladiator* (Scott 2000) (SC). An interesting movie that shows the conflation of videogame representation of space and filmic representation of space is *Elephant* (van Zandt 2003). In the shooting scenes, it mocks the first-person POV often found in shooter games.
The continuously flying camera in architectural animations aims to achieve continuity and spatial clarity by rejecting cuts and constantly moving. Screenshot from (ITE S’pore 2012).

4.2.2. Rejection of the Cinematic Cut

Some architects rejected or minimized the use of cuts because they wanted that sense of spatial continuity and clarity of navigation in space (DM, SG). NS indicated that the decision of when to cut was based upon common sense. Some cut when it was convenient, such as to begin a new theme or sequence, or to remove redundant information (NS, VS, SM). As SG watched the video clips, she was aware that movies used editing cuts, but she dismissed these techniques as irrelevant to architectural convention; she regarded them as a disruption to the flow of spatial continuity.

Many interviewed architects rejected cinematic cuts particularly at the entrance, due to the notion of spatial continuity. When viewing the Marie Antoinette clip, SG commented on the scene where Antoinette finally reaches the door and looks up. A cinematic cut took place, followed by a shot of Antoinette suddenly inside the palace. SG viewed this cut as a disruption in the flow that created a sense of discontinuity, saying, “If I were to animate, I would follow a continuous path, moving from one space to the next without cutting.” When EM described how to animate the Salahuddin fortress, she emphasized how the camera should enter through the wide-open, grand palace doors. When DM described how to animate, he often instructed the camera to view the subject from afar, before closing in to explore the details, then going inside, then cutting. That penetration motion seemed to be important for displaying the things the virtual camera can do that physical cameras and bodies cannot. It often switches from walking to flying mode, sometimes colliding with physical objects and penetrating walls, without any
respect for physical boundaries. This contradicts the cinematic approach, which often
cuts at the entrance rather than passing through it and following it with an interior shot
(Alvarado et al. 2005).

Some architects resorted to the cinematic cut to remove redundancy or omit
mistakes (RK, VS). But interestingly, a number of them refused to cut even when there
was a problem with the design. To evoke participants’ reactions, I showed them pictures
of a spa with an unattractive design that looked like an abandoned building. Some
expressed their honest dislike, while others tried to conceal their dislike. Such examples
served to test their reactions had they been involved in promoting such a project. Their
opinions varied from distancing their personal biases and treating it like any other
project, to trying to omit or conceal the unattractive parts altogether. Several interviewed
architects expressed that places they deemed unattractive, unimportant, redundant or
boring (e.g., long corridors) should be removed from the final production (NS, JP, RK).
EM stressed that faults should be explored and fixed in the concept and design stages,
but hidden in the final stages. JP explained that architects would often show the best
and most impressive parts of their designs. “Anything to convince the clients,” she
added. Editing them out from the footage is always an option.

However, it was interesting to see how some architects stuck to their position on
using the continuous fly-through camera. While designing the camera path, the roaming
camera can skip these spaces. Where the flawed space was an integral part of the
building and had to be shown, MM suggested going over it at a fast speed and having
extreme close-ups of the details to avoid showing the overall view. She also suggested
minimizing the number of shots. NS suggested showing the unattractive façade by giving
a very far bird’s-eye view, perhaps hidden behind trees. NS also suggested
counterfeiting the flawed parts by showing more of the good parts. SG suggested
inserting moving human figures with elaborate costumes or movement as a distraction
from the flaws. Another interesting approach to concealing the unattractive façade was
suggested by MK, who recommended creating a cartoony animation of the exterior
before entering the interior, where things turn realistic.

10 This brings up interesting ethical questions for me about misrepresentation of a project to
consumers or audience.
In general, architects may not be trained in how to make good aesthetic cutting decisions as efficiently as image-makers. Editing and cutting is further explored in Chapter 9: Continuity and the Spectator’s Perception.

4.2.3. Camera Point of View (POV): Graphic and Narrative Perspectives

The camera was described as presenting a first-person POV, due to the lack of characters in the fly-through animations. This was sometimes explicitly and deliberately stated, such as when SG said that the animation POV should be like first-person games. In addition, some envisioned how dramatic the light patterns would feel on a person’s face. MK suggested adding a person standing at the end of the corridor, with the light falling on his face. In describing a patterned screen wall, VS also talked about the patterns of light falling on someone’s face. When I asked if she would place a human face to show that effect, she responded, “we don’t need to put a person, we can just feel it with the camera.” In effect, VS suggested that “the camera is the person.” Several architects likened the animation camera to someone holding a camera (MK, MM, EM).

It seems that architects invest less time thinking about the perceiver than about the architectural space. When I brought this notion to architects for clarification, some were indifferent, as though they gave it little thought but went with the default setting. DM responded, “Doesn’t matter if it’s first or third [person],” before thinking and adding, “It could be a first-person. But a lot of times, animations [include] aerial shots [and] bird-eye views from above,” which he likened to a helicopter view. Interestingly, while RS generally assumed that the person was the camera, he also described how he used two different paths in an animation he did – the camera path and a flying subject’s (plane) path.

In addition, there was an apparent bias against the use of characters in architectural animations, which I explore further in Chapter 6: The Human Figure in Architectural Images. The key question is whose POV do fly-through animations represent? Is the camera a human with superpowers enabling them to fly? Is it a machine? Let us explore first what is meant by the point of view:
Point of view signifies the way a story gets told - the mode (or modes) established by an author by means of which the reader is presented with the characters, dialogue, actions, setting, and events which constitute the narrative in a work of fiction. The question of point of view has always been a practical concern of the novelist. (Abrams 2005) [p. 240]

Given that we are talking about architectural animations here, the animation presents a spatial narrative or information of space, rather than a story. I now move to the question of point of view. It seems that there are slight differences when speaking of the point of view from an image perspective and from a narrative perspective. For example, “[i]n the context of video games, first-person refers to a graphical perspective rendered from the viewpoint of the player's character (Jenkins 2003)” (Steinicke, Bruder, and Hinrichs 2009). However, from a narrative perspective of the first-person POV,

*This mode, insofar as it is consistently carried out, limits the matter of the narrative to what the first-person narrator knows, experiences, infers or finds out by talking to other characters. We distinguish between the narrative “I” who is only a fortuitous witness and author of the matter he relates … ; or who is a participant, but only a minor or peripheral one, in the story … ; or who is himself or herself the central character of the story … (Abrams 2005) [pp. 242-243]*

Therefore, when a fly-through animation perspective is labelled as first-person, this is based on the placement of the viewer in the role of a visitor in the center of experiencing this designed world. This experience revolves around the viewer being a witness, a participant or central to the story. First-person shooting games, like first-person novels, aim to place the view in the role of the viewer, perhaps to immerse them in the game or narrative world (Meadows 2002).

However, we also understand that the first-person POV has *limited access* to the world. Something that is not applicable to the architectural fly-through, which constantly breaks the laws of physics in pursuit of showing the limitless possibilities of design (and software). Unless it is a superhuman we are talking about, the question of the animation being a human first-person POV is certainly made ambiguous by the software. Moving on to the definition of a third person point of view in narrative, we learn that,
[it is] the omniscient point of view. This is a common term for the many and varied works of fiction written in accord with the convention that the narrator knows everything that needs to be known about the agents, actions and events, and has privileged access to the character’s thoughts, feelings, and motives; also that the narrator is free to move at will in time and place, to shift from character to character, and to report (or conceal) their speech, doings and states of consciousness. Within this mode, the intrusive narrator is one who not only reports, but also comments on and evaluates the actions and motives of the characters, and sometimes expresses personal views about human life. (Abrams 2005) [p. 241]

From a narrative perspective, a third-person POV has privileged access to the story world, something that fly-through animations also have with their unlimited roaming and revelation of spatial information. The POV of the fly-through thus remains ambiguous – it is a function of animation design more than of software capability.

4.3. Ordering Spatial Movement

Often, interviewees showed a preference for following a logical order in space, similar to a real visit to the space (RL, SG, NS, JP, DM, RK, MK). This is expressed by the need for spatial clarity in order to explain the functions of the building, such as in large projects or public spaces (SG). This logical ordering was also applied when the spatial experience depended on a certain order to unfold, often found in ceremonial or phase-based spaces, such as religious buildings, museums or tour locations.

The way that many interviewed architects spoke about spatial experience suggested a spatial narrative similar to the classical narrative arc. For example, BS described how she would create a path to reveal spaces in a logical spatial order, by starting in the garden, moving on to the living room, staying there for a while to show its relation to the kitchen, and then moving on to the bedrooms upstairs. Some literature also suggested segmenting the spatial narrative into a beginning, middle and end (Meadows 2002; Calderon, Nyman, and Worley 2006b; Calderon, Nyman, and Worley 2006a). Like the narrative arc, the architect’s description of how to sequence an
animation often elaborated on a beginning, middle and sometimes an end. To wit, (1) the beginning or the opening scene, including the setup, context, and entrance; (2) the middle, including the order of spaces as one progresses through them by movement; and (3) the end, which often comprises the final impression, the unwinding surprise, and the bottom line. These will be explored further in the following subsections.

4.3.1. **Opening Scene: Contextualizing**

The dominant approach cited by architects often situated the building in its context, usually from an aerial view to reveal the building’s overall form (JP, DM, EM, YN, MK). This setup served to introduce the building’s relationship to its surroundings (NS, JP, RS, DM) and explain the site lines (MK). It also showed the building scale (AH). Emphasis was established by framing the building amidst its green landscape (DM, MM). Next, the camera closed up to focus on key structural features, such as the façade and roofs. Sometimes, it would rotate around the building’s exterior to view it from various angles (YN, MK). The opening scene can include a brief historic background (RS) or explain the purpose of the building (RS, MK).11

The opening can also establish mood. NS indicated that opening must show the building in a way that made the space feel “breathable.” SG suggested opening an animation by emphasizing the tiring walk to get to a temple on top of a hill. EM talked about how entering Salahuddin’s fortress established a feeling of grandeur and military competence with the cannons laid out in the front court. She also mentioned how another fortress gave an eerie feeling as she entered it amidst deteriorating rubble and the sound of snakes hissing outdoors.

Some participants describing the opening scenes were clearly influenced by film. For example, when describing an animation about a spa, VS pointed out that a film would start at a more dramatic space, like the pool. In comparison, an architectural

11 An interesting story on the topic of ethics and misrepresentation with regards to contextualization was brought up by YN. He was asked by a client to place his project on the map so that it appeared closer to the city. YN refused, only to find the client carried out his idea with another firm, and saw the ad a week later, with the building situated closer to the city.
animation will more conventionally start at a distant exterior view. SG suggested opening an animation to a building by showing a boat on the lake coming closer to the Eiffel tower. DM and BS suggested introducing a building by standing in the open space in front of it, with the camera at normal eye-level, before tilting it upwards. As DM described it, “You enter the space, you are brought into this setting, you look up, and it’s very powerful.” BS was inspired by the way the movie The Lake House (Agresti 2006) introduced the building, saying, “The house was in the middle of the forest, in the middle of the lake. All the walls were made of glass and the solid partitions were on the inner sides of the house.”

Entrance

The entrance was an essential element in the description of the spatial experience. It acted as a bridge connecting the interior and exterior realms. When I presented pictures of a building and asked how they would animate it, most architects looked for the entrance as a starting point (NS, VS, SG, AH, EM, RK). NS stressed that the entrance should appear welcoming. When EM described animating a visit to the holy mosque of Makkah, she stressed a particular door out of many before moving on to the main open court. She also stressed the entrance doors as she described Salahuddin’s fortress, emphasizing their massiveness and their role in establishing grandeur and pride as she entered the fortress. When viewing the Reichstag pictures, AH commented, “I always remember the opening of a door.”\(^{12}\) It is a known filmic convention to stop at the door, never entering it with a camera (Alvarado et al. 2005), and VS suggested this technique. However, many architects had a tendency to have the camera enter the building through an inviting entrance (NS, MM, RK, EM), before moving on from the lobby to other spaces (NS, VS, MM, EM, DQ).

Some architects brought up the notion of rituals at the entrance. They often associated these rituals with entering sacred and spiritual buildings. For example, AH mentioned taking off her shoes before entering a Buddhist temple in Malaysia, which she

\(^{12}\) Although it was often against normal convention, many films establish the grandeur of a double door opening. For example, when the camera enters the vampire’s castle in Van Helsing (Sommers 2004) or when the chased protagonist enters the funeral home in Brazil (Gilliam 1985).
thought resembled what Muslims do when entering mosques. BS noted the ritual of lighting a candle when entering a church. SG spoke of the ritual of tying offerings to a tree when visiting a temple.

But ritualistic behaviours were not only limited to sacred spaces. They also applied to visits to other building types. For instance, MK described a ritualistic walkthrough while talking about her last visit to a spa. She started by being greeted by the receptionist, before being escorted through the floors, viewing the various functions and spaces around her before finally reaching her designated room, all the while remembering the sound of calming music and beautiful scents.

4.3.2. Middle: Gradual Revelation of Spaces

The gradual revelation, concealment, and revealing of spaces help to sustain the user's curiosity through a sense of mystery and suspense (NS). For example, EM and NS stressed that, to maintain a level of mystery that will sustain the audience's attention, spaces should not be revealed at once, but gradually. YN touched on this concept when describing the lobby of Dubai’s Grand Hyatt. He described how the spaces were laid out to encourage gradual revelation through movement to discover each corner bit by bit. He considered it fascinating and compared it to another hotel’s lobby, which revealed everything instantly as soon as one walked in, making it less of an exciting experience. While watching the Marie Antoinette (S. Coppola 2006) clip, BS noted how effective the scene with the secret door in the wall was. She was fond of old castles with secret doors in walls or bookshelves, which give a feeling of concealed mystery.

4.3.3. End: Setting up for Surprise

Through the gradual concealment and revealing of space, one can build up the spatial narrative to a satisfying close. An example is DQ’s description of his visit to the

13 This process as ritual made me recall a personal visit to the American council, where we went through a series of security checks until reaching the waiting room, and then being called one by one. To me, the process to move from one space to another resembled a ritualistic ceremony not often experienced in daily life, confined to places of worship, security checkpoints and bureaucratic institutions.
Carmo Convent, a 12th century Church in Lisbon, Portugal, which was built of wood and stone. During the 14th century, a massive earthquake caused the roof to collapse while the walls remained, and the convent was never rebuilt. When asked to animate it, he equated the animation experience with his personal experience of his visit.

DQ setup the scene, describing the crowds standing in front of the large wooden doors of what clearly looked like a church. The exterior 12th century wood and stone facade blended in with the rest of the neighbourhood, and set up certain expectations to find a traditional prayer hall upon entry. The crowds and rising sound of music caught their attention and lured them to join the waiting line. The wait created a sense of anticipation. DQ said, “You could hear an orchestra tuning up, violin base, and then the door opened, the people walked in. [We] had to step down stairs to walk through the door.”

DQ described the moment when the doors opened and people stepped through them to find a surprise. Contrary to their expectations, they found the interior to be an open courtyard, landscaped with stone and grass instead of church pews, with the columns still standing high and open to the sky. Instead of a choir, there was a musical band. DQ explained how the sharp contrast between the inside and outside produced a magical moment. The result of this construction was a space with extreme proportions. “The volume is tall and thin or very flat and wide,” DQ said, and he thought it created a “meaningful and powerful difference.”

4.4. Fragmenting Space

There were instances when architects thought that space was better portrayed or summarized in a few fragmented shots that do not follow the logical order discussed in the previous section. Some architects resorted to fragmentation to leave a certain impression on the audience. By mashing a series of images together, the audience can form certain meaning from them. Eisenstein’s theory of montage states that fragmenting certain impressions of an observed space can be combined into one understanding within the perceiver’s head (Eisenstein, Bois, and Glenny 1989).
In his book *Film Form* (Eisenstein 1957), Eisenstein discusses how montage can combine separate shots and relies on the viewer to fill in the space between the cuts to draw their own conclusions. To demonstrate this concept, Eisenstein gave an example from Japanese culture, which he argued had “cinematographic traits.” Early Japanese cinema did not often feature use of cinematography or montage, but instead featured long uninterrupted shots. However, Eisenstein argues that Japanese writing is based on the premise of montage. It uses hieroglyphic images to represent words, and when these words are placed together, they form more complex meaning. He elaborates as follows:

... the combination) of two hieroglyphs of the simplest series is to be regarded not as their sum, but as their product, i.e., as a value of another dimension, another degree; each, separately, corresponds to an object, to a fact, but their combination corresponds to a concept. From separate hieroglyphs has been fused – the ideogram. By the combination of two “depictables” is achieved the representation of something that is graphically undepictable. For example: the picture for water and the picture of an eye signifies “to weep”; the picture of an ear near the drawing of a door = “to listen”; A dog + a mouth = “to bark”; A mouth + a child = “to scream”; A mouth + a bird = “to sing”; A knife + a heart = “sorrow,” and so on. But this is montage! Yes. It is exactly what we do in the cinema, combining shots that are depictive, single in meaning, neutral in content – into intellectual contexts and series. This is a means and method inevitable in any cinematographic exposition. And, in a condensed and purified form, the starting point for the “intellectual cinema.” For a cinema seeking a maximum laconism for the visual representation of abstract concepts (Eisenstein 1957) [p.28-30].

Fragmented descriptions of space also occurred when some architects resorted to their memory to describe a visited space. In such cases, they talked about the “impressions” that stuck in their experience (RS). Fragmented shots were used to impress the users, who may not care as much about the spatial clarity of the project as about the experience of certain aspects of it (SG). SG said that for a house, she would not follow a continuous pathway, but would immediately cut to the bedroom shot and all the other “impressive views” to impress the user.
The use of fragmented presentation of space depends on the type of space. For instance, several architects resorted to fragmentation when presenting familiar, private and casual places, such as a house. In the opinion of many participants, the spatial flow and navigation were not as important as with public buildings, and the spaces were too small for the camera to move. For these reasons, stills were also appropriate. It appears that the architects’ impressions of certain cultures affected the way they presented them. For example, some of the participants perceived the traditional Japanese culture as one of stillness and pause. When they were asked to animate a traditional Japanese house, they described the presentation as a series of fragmented moments, using still shots to convey the experience of stillness (RK, RW, JP, MK, DM).

Fragmentation also happens when there is a need for a close-up. Key shots can be inserted as cutaway shots to break down a long, boring walkthrough, and to provide an interesting close-up on a certain aspect of the same space (DM, MK, RK). While DM described descending along a long spiral ramp under a glass dome, he advised inserting key moments. MK followed a similar approach, suggesting selected shots of the most dramatic moments, key spaces, focal points and best views, just enough to form an impression of the most important highlights of the building. The summarization of a building in a few shots was also evident in MK’s description of her movement in a church from space to space; when asked to animate it, she would only include the main hall with the Michelangelo paintings.

DQ talked about a mall project in Japan which targeted a “hip youth” audience. To convince the developers that the architect firm were the right people for the job, the animation had to be tailored to the targeted users. At first, the firm produced a typical fly-through animation, featuring a young couple walking around the mall. Then they hired an image-maker to edit the animation to look like an MTV music video, using “dynamism” as the key theme. The new video used a quick cutting technique, cutting back and forth between the train shots and those of the young couple, with rock music playing in the background. DQ commented, “It changed the sensibility of the whole presentation, it became energetic and youthful. If you looked outside the context, you would say we’re crazy, but it made sense for that particular audience.” When I asked if this treatment destroyed the sense of space, he responded, “I think it became a lot less about space.”
It therefore became about the impression of being hip and cool; it became about speaking the language of the users and their lifestyle.

4.5. Summary

In Section 4.1, I explored a brief history on “sequential stills,” referencing Gordon Cullen’s concept of serial vision. Even though architectural fly-throughs boomed in the 1990s, some of the interviewed architects saw it as a dying fad. This gave way to the more efficient use of stills to communicate the spatial experience. I then explored in Section 4.3 how architects aimed to achieve spatial clarity by sequencing the movement in a logical order similar to an actual visit to the space. This order formed a specific spatial experience similar to a narrative arc, with a beginning, middle and end. I ended with Section 4.4, in which architects abandoned logical order of space for a more fragmented presentation in order to leave a general impression of space. In the following chapter, I consider another element important to the spatial experience, which is the use of human figures in architectural images.
5. **Spatial Archetypes: Camera Echoes Form**

In Chapter 3: Priorities in Architectural Images, I argued that communicating space and form is a special priority for architects in architectural images. In Chapter 4: Sequencing the Spatial Movement, I discussed some assumptions regarding movement in space, and the sequential order in which they represented this movement. In this chapter, I discuss how architects use the camera to echo the spatial form. I observed that interviewed architects resort to such movements when describing buildings with a strong geometric form, such as Wright’s *Guggenheim Museum*, known for its spiral shape. Both DM and EM suggested spiral and round movement to echo such a form.

Defining space according to form is a common approach followed in many introductory books to architecture, such as Frances Ching’s *Architecture: Form, Space & Order* (Ching 1979) and Simon Unwin’s *Analysing Architecture* (Unwin 1997). Gordon Cullen’s concept of serial revelation also emphasizes the relationship between *spatial form* and *movement* through these spaces to create spatial experience (Cullen 1995). The concept of place requiring movement in space from one point to another is also explored in Yi-Fu Tuan’s book *Space and Place* (Tuan and Hoelscher 2001). Kevin Lynch’s *Image of the City* (Lynch 1960) defined the city through spatial forms, which also helps in way-finding and navigation. Not only have Lynch’s ideas of way-finding through a system of paths, edges, nodes, districts and landmarks been used in urban design and architecture, but they have also been adopted in the design of virtual spaces, such as in video games (Germanchis, Cartwright, and Pettit 2005; Gibson 2009; Darken and Peterson 2002). Overall, defining space according to form is often an easy way to communicate and teach.

As experts in their field, interviewed architects showed a nuanced understanding of architectural composition and how people experience and move in it. Many recent literature reviews on architectural animations have also analyzed the relationship between space types and camera movement (Calderon, Nyman, and Worley 2006b,
These spatial forms include linear, layered, bent, broad, and tall spaces (Kwon and Nagakura, 2004); arena and mazes (Nitsche 2008); path, edge, district, node, and landmark (Lynch, 1960); composition, rhythm, scale, proportion and verticality (Calderon, Nyman, and Worley, 2006).

5.1. Spatial Archetypes Based on: Point, Line, Circle

In this chapter, I narrow down camera movement to three basic paths of movement: (1) point, (2) line, and (3) circle, as seen in Figure 5-1. I do this to provide a simplified framework against which to relate my research participants’ views on spatial archetypes and camera movement.

(1) Point: This comprises a stationary camera position in space, observing occurring actions, but not affected by them;

(2) Line: When a camera travels along a linear path from one point to another. This can be either when a camera moves vertically by pedestal upward or downward, or when it moves horizontally in a dolly forward or backward, or tracking-sideways left or right;

(3) Circle: When a camera rotates around a central point. This can include a pan (left or right in outward-rotation), an arc (left or right inward-rotation) or a tilt (upwards or downward-rotation);
Sometimes, the camera movement will imply a spatial form even if the physical form does not suggest it. At other times, the camera will emphasize or reinforce the physical form. I must point out that the patterns displayed here, matching spatial form to camera movement, are neither generalizations nor exhaustive. They are useful patterns that I have derived from my poetic analysis of film and will support with film examples, as well as literature and interviews when available. These archetypes reflect the architect’s way of seeing and conveying movement to echo form, but they do not necessarily reflect the way image-makers move camera in film.
5.2. Point

I begin with the simplest form, which Ching (Ching 1979) identifies as the point. An urban translation of point in real space is what Lynch (Lynch 1960) calls a landmark. An open space\(^{14}\) is one with no visible boundaries or clear definition; it appears to stretch on endlessly, making one feel entrapped within its limitlessness (Dorsey and McCrosky 2002). Generally, an open space requires a landmark to give it definition or act as a reference point (Lynch 1960), as shown in Figure 5-2.

Figure 5-2  Landmarks add definition to an open space in (a) The Fall (Singh 2006), (b) The Cell (Singh 2000), and (c) Destino (Monféry 2003).

Aside from simply adding definition and meaning to space, landmarks can also entice movement in specific ways. A landmark is set at the distant end of the open space, encouraging a linear movement towards or through it, through a dolly or zoom movement. In Figure 5-3, we see a mysterious house set in a vast field in Tideland (Gilliam 2005), a peculiar pyramid in Destino (Monféry 2003), a church towards the end of the village in Big Fish (Burton 2003), and an odd-looking building in Brazil (Gilliam 1985). All of these landmarks are placed towards the end of the space, encouraging camera movement towards them.

\(^{14}\) It is important to mention that the phrase “open space” in architecture often refers to spaces flowing into one another with minimal divisions.
A distant landmark encourages the camera to move towards it in (a) *Tideland* (Gilliam 2005), (b) *Destino* (Monféry 2003), (c) *Big Fish* (Burton 2003), and (d) *Brazil* (Gilliam 1985).

In addition, when a landmark is set amidst the open space, it encourages the camera to rotate around it, as we see in Figure 5-4.

A landmark in the center of space encourages camera rotation around it in *Brazil* (Gilliam 1985).

5.2.1. **The Observing Camera: Stationary Camera**

The point need not be an object. It can also refer to the stationary camera, which does not move but acts as an observer to actions unfolding in front of it or changes to the scene. Its lack of movement amplifies the moving objects and allows us to focus on how fast or slow the movement is. For example, in *Brazil* (Gilliam 1985) (Figure 5-5),
when Lowry finally runs towards the enormous building. The amount of time it takes him to run there emphasizes how vast the space is. It also contributes to the narrative that there is much for him to overcome. It is also used in *Marie Antoinette* (S. Coppola 2006) (Figure 5-6) to convey a major axis at Versailles and emphasize the vastness of the landscape space in relation to human scale. This stationary camera is also used in

![Figure 5-5: A stationary camera observes Lowry running towards the vast space in this scene from Brazil (Gilliam 1985).](image)

In a scene from *Marie Antoinette* (S. Coppola 2006), a stationary camera observes characters moving across the screen. The moving objects reveal the depth of space.

![Figure 5-6: In a scene from Marie Antoinette (S. Coppola 2006), a stationary camera observes characters moving across the screen. The moving objects reveal the depth of space.](image)

Interviewees were sensitive to when the camera should stop and observe, and when to use still photographs instead. In such cases, the still camera becomes an observer for a “moving portrait.” There are some instances where participants literally
suggested animating a painting in a church to bring the story of that space to life (MK, BS). Several architects described Japanese spaces in particular as “zen-like” (DM), inspiring a feeling of repose, stillness, calm, and meditation (RW, JP, MK, DM, RK), which may speak to the stereotypical image of Japanese culture. Accordingly, JP thought that movement was not needed in such spaces and still shots were more suitable. RK thought still shots were more appropriate to small spaces, where it is hard to move the camera. MK took this stillness forward to summarize the whole building into one shot of the most important design feature, the filtering screens. When I asked RW how he would move in a Japanese spa, he commented that the movement of the body was not as important as movement of the eyes, and the eyes were drawn to the outside. He referred to the feeling of repose, which seemed to open the topic of the observing camera or what is known in film as mise-en-scene, which is discussed further in Chapter 9: Continuity and the Spectator’s Perception.

5.2.2. Time Passage in Film

After explaining why he felt the fly-through animation had no value, DQ described how a still shot can communicate information about the space more efficiently. He gave an example in which still shots or stationary camera were used more effectively to observe changes to a design, by describing the animation of a client’s office in an important intersection in New York (Figure 5-7). The facade was an important part of an advertisement campaign.

There were two elements of movement in the animation – the changing lights and the crowds. The use of the stationary camera helps in this case because camera movement may distract from the observation of subtle changes in the scene throughout the day. At various times of the day, the façade’s lighting changed. During the daytime, the screen was a milky-white glass, reflecting the sharp shadows of tall columns. As evening approached, the pixelated display was turned on to make the screen look brighter. DQ also observed the changing number of people walking past the façade throughout the day, especially in rush hour, and the change of activities within the store.

15 The movie The Mill and the Cross (Majewski 2011) animates Pieter Bruegel the Elder’s 1564 painting “The Procession to Calvary” and brings it to life.
especially in the afternoon. All these changes were shown in a series of still images cross-fading in a sequence. DQ also suggested various modes of showing people moving in space, saying, “You can have a static shot with people moving in and out of the frame or particular moments when they interact. Someone walks into the frame, they walk up to the cash desk with a product, the salesperson is there, they say something, transaction where they scan the product and wrap it up.”

Figure 5-7  Changes on a facade throughout the day can be captured through a sequence of stills. Courtesy of Davis Marques.

The time-lapse (the compacted experience of time passage) was a favored cinematic technique brought up by several architects and often used without the movement of camera. The time-lapse was also used to describe crowd movements in an urban city. When DM described how to animate the entrance to a metro, which he considered very inviting, he suggested a time-lapse of the crowds in motion. He referred to the Qatsi documentary trilogy: Koyaanisqatsi (Reggio 1982), Powaqqatsi (Reggio 1988), and Naqoyqatsi (Reggio 2002), famous for their portrayal of fast-paced urban spaces through fast-forwarded time-lapses. When NS described how to animate, she suggested starting at daytime and ending at night-time, adding that night lights added charm and mystery to the building. DQ also mentioned using time-lapse to show changes in light over time when describing a church’s open courtyard. He added that he doubted a person would sit that long, but that the camera can do a quick time-lapse. When asked how to animate a corridor with screens of filtered lights, many interviewees (JP, DM, MK, RK) suggested showing a time-lapse of the changing pattern of light and shadows during the different times of day.
5.3. Line

The line refers to linear camera movement along a vertical or horizontal path. This can produce a variety of movements. In the following sections, I demonstrate how a path can travel along the depth of the scene (Section 5.3.1), the shaft, which emphasizes the height of the scene (Section 5.3.2), and the tracking sideways, which emphasizes the width of the scene (Section 5.3.3).

5.3.1. Path

The path provides the most basic form of movement, connecting two places together. It is a recurring space type emphasized in many literature reviews on space form and way-finding around urban environments (Ching 1979; Lynch 1960; Nitsche 2008). The path as a means of escape from a vastly open landscape has been a trope in many movies, such as Cars (Lasseter and Ranft 2006) and U-Turn (O. Stone 1997). In such movies, the vastly open landscape give a feeling of being entrapped, leaving the road as the only means of escape (Dorsey and McCrosky 2002) (Figure 5-8).

The path can also be a character in which a series of events unfold. Perhaps the most famous film example is the yellow brick road from The Wizard of Oz (Fleming 1939). Similarly, Alice in Wonderland (Geronimi, Jackson, and Luske 1951) follows a path that shifts in shape as Alice travels towards her destination, becoming darker and sometimes disappearing altogether. Thus the path does not merely connect two points, but can develop in form and character, transforming from one state to another from darkness to light, from tightness to openness. This can be seen in the sub-archetypes presented below, including the arcade, layered space, tunnel, clearance and maze.
Arcade

The arcade is a path defined by elements on one or both edges, a sub-archetype that resembles Lynch’s concept of the edge (Lynch 1960). It can also be a metaphor borrowed from paths in forests, whose edges are defined by trees. This creates a feeling of punctuation between solid and void (Goldman and Zdepski 1988) or a sense of rhythm (Calderon, Nyman, and Worley 2006b). DM described spaces that were “a repetition of vertical and horizontal features, open and closed, [like an] equation.” An arcaded path, such as a corridor or an arcade, offers a depth that evokes movement through it (DM, VS).

But the experience is not merely about walking along its long depth; the screened sides would allow lights (MK), a rhythmic patterning that frames the view and shapes the

Figure 5-8  (a) A path defines a direction and encourages the forward dolly movement. We see the path in movies such as (b) Gladiator (Scott 2000), (c) The Wizard of Oz (Fleming, LeRoy, and Vidor 1939), and (d) Brazil (Gilliam 1985).
experience (SG, AH, EM), before opening up onto an open space (SG). For instance, DM described driving across the Lions Gate Bridge, where the suspension wires emphasized the perspective view, juxtaposed with the mountains in the background, a rhythmic path that offered a powerful feeling of approaching as one came closer to their destination. The vertical elements need not always be inanimate objects; they can also be created by humans. In a scene from Marie Antoinette (S. Coppola 2006) (Figure 5-9), we see the people lined up to greet her, forming a tight path. The people stare at her, creating a hostile and judging space that is uneasy, even claustrophobic.

![Figure 5-9](image)

**Figure 5-9**  The arcade is defined by placing vertical elements on one or both edges of the path. A scene from Marie Antoinette (Coppola 2006) (bottom) shows the arcade formed by observing people, creating a social gauntlet.

**Layered space**

The depth of the path can also be flattened through a series of layers or planes. This concept is found in Japanese architecture, where planar surfaces give a flattening effect that conceals the perspective’s depth (Figure 5-10). We can see a similar effect in The White Stripes’ Seven Nation Army music video (Courtes and Fougerol 2003) in Figure 5-11. Multi-layering techniques can also be used to enhance depth in a scene.
We see this often in early Disney cartoons where the multi-plane camera was used to bring layers of the scene closer to the camera at different speeds to simulate a deep perspective (Fox and Waite 1984), as seen in Snow White (Hand 1937) (Figure 5-12) (a). It can also conceal and reveal, acting like curtains lifting from a stage in The Last Unicorn (Bass and Rankin Jr. 1982) (Figure 5-12) (b). DQ also referred to a scene in the stop-motion animation Street of Crocodiles (Quay 1986), where you looked through a window covered with dust into a closed-off Parisian store, creating layers of depth.

Figure 5-10  A layered space flattens or deepens the perspective lines of space.

Figure 5-11  A layered space flattens the perspective in the Seven Nation Army music video (Courtes and Fougerol 2003).
Figure 5-12  A layered space creates spatial depth in (a) Snow White and the Seven Dwarves (Hand 1937) and (b) The Last Unicorn (Bass and Rankin Jr. 1982).

Tunnel

Sometimes, a path envelops someone as they progress on it, getting narrower, darker, and becoming like a tunnel (Figure 5-13). Repetition is an essential characteristic in this archetype and rhythm becomes evident. This adds a sense of mystery, fear or suspense. The path can be also used as a dramatic element. JP talked about tunnel-like spaces in the Jewish Museum, which evoked disturbing emotions. When viewing the Marie Antoinette clip, BS noticed how the people formed a very tight path, leaving a small curve for Marie Antoinette’s passage. When discussing Inception, BS also remembered a scene where the protagonist was trapped between two floors that were closing in, tighter and tighter. It appears that the intensifying drama of the moment left a memorable impact on her. An example of tunnel space can be seen in Pan’s Labyrinth (Del Toro 2006) as Ofelia crawls into the lair of Pale Man (Geronimi, Jackson, and Luske 1951).
Figure 5-13  A tunnel space becomes narrower and darker as one progresses through it.

Clearance

A clearance is often an open space found at the end of the tunnel. In contrast to the tight tunnel, the clearance widens and perhaps becomes brighter, offering a feeling of relief, awe, and discovery. This can be seen at the end of the alley chase scene in Brazil (Gilliam 1985), offering temporary relief from the claustrophobic tunnel. Similarly, in Big Fish (Burton 2003), Edward makes his way through a darkened forest and is finally relieved to discover the spacious, glowing town of Spectre (Figure 5-14)
Figure 5-14  (a) A clearance feeling is created when the space opens up after a darker tunnel space, becoming wider and brighter, as seen in (b) Brazil (Gilliam 1985) and (c) Big Fish (Burton 2003).

Maze

Another spatial theme involving paths is the maze or labyrinth space\textsuperscript{16}. Both NS and SG mentioned how it added excitement and a sense of mystery to a space. SG likened it to an amusement park, recalling a visit to her sister’s house after a year’s

\textsuperscript{16} The maze is a commonly recurring spatial archetype in video games (Nitsche 2008), but in my close-readings, I have found the maze in films such as Pan’s Labyrinth (Del Toro 2006), Bram Stoker’s Dracula (F. F. Coppola 1992), and Alice in Wonderland (Geronimi, Jackson, and Luske 1951).
absence. During this visit, she found that the house she had known for years had been renovated and dramatically modified, with demolished walls and added extensions. She explored it from room to room, trying to recognize the old spaces she knew so well. Here, memory plays an important role in the experience of space, not only to navigate and appreciate the contrasting qualities in succession, but also to rediscover a place that has changed.

The maze is not only constructed through spatial form, but also through the use of camera. Filmmakers will sometimes use the camera to mimic a sense of disorientation and confusion (LM). When asked about movies with a strong sense of space, MK mentioned a scene from *The Shining* (Kubrick 1980), in which the child biked along the house’s maze-like corridors that seemed to connect continuously. The maze-like space was constructed from the long corridor through the use of the dolly camera following him, as well as editing the scene to make the space longer than it actually was (SC) (Figure 5-15 (c)). In Mark Lewis’ video, *Children’s Games, Heygate Estate* (M. Lewis 2002), a more complex dolly camera moves continuously along a path resembling an architectural walkthrough or first-person video games. Lewis stated that this was done to mimic the viewpoint of a child riding a bike around the building (Figure 5-15 (b)).

The concept of paths has often been used as a metaphor in ancient wisdom and religious scriptures. For instance, the Islamic perspective regards the straight path as being the most direct, honest way to reach a goal (Fatihah 1: 6). The Bible echoes a similar understanding by referencing the straight paths as those favored by the lord (Acts 13:10): “You son of the devil ... will you not stop making crooked the straight paths of the Lord?” Interestingly, Chinese wisdom regards straight paths as favored by devils, which is why Feng Shui gardens twist and turn, concealing and revealing, symbolizing the mystery and wonder of life to be unraveled as one ventures through them (Darby 1999). The portrayal of the path archetype in film is not always as a straight path; it can be as complex as a maze or labyrinth, encouraging exploration and movement. Its design depends on using visual barriers to conceal and reveal, contributing to the sense of surprise and discovery.
Figure 5-15  (a) A maze space maintains various vertical barriers that conceal and reveal vision, creating a feeling of suspense, as seen in (b) Children’s Games (M. Lewis 2002), (c) The Shining (Kubrick 1980) and (d) Tideland (Gilliam 2005).

In a scene from Running Scared (Kramer 2006) (Figure 5-16), we see the main protagonist, a child named Oleg, trapped in an apartment with two other children and the kidnappers. The camera movement in this scene is almost restless in order to emphasize Oleg’s fear, despair, and determination to escape. In the first part of the scene, a dolly camera spirals around Oleg, externalizing his feeling of confusion, before pedestaling up above him, making him appear small and trapped. As Oleg walks around
the apartment in search of a means of escape, the tracking camera follows him from a point to another. Once an object grabs Oleg’s attention, the camera quickly closes in on the object with a rotating tilt, amplifying it as a means of escape. I elaborate on complex camera movement in Chapter 12: Case-Studies: Spatial Portrayal in Images.

Figure 5-16  The dolly camera roams like a spiral, creating a maze-like space in Running Scared (Kramer 2006).

5.3.2.  Shaft Space

A shaft is a high, narrow space or at least space where height is an important characteristic. In such space, the camera has a tilt or pedestal (up/down movement). The purpose of this movement is to emphasize the spatial height, to connect two points, or to follow a subject that is moving vertically. For several architects, this movement was inspired by high and cylindrical spatial forms, like Wright’s Guggenheim Museum and Gehry’s Micro-electronic Park (DM). DM suggested moving the camera up or down in what he described as “an elevator motion.” He pointed out the feasibility of this movement in reality and in animation, saying, “What’s exciting is that you can’t make this move in reality. Actually, you can do it with an [elevator], so we view the space from a moving carriage.” While projects such as the Guggenheim Museum and the Reichstag building contained spiraling ramps, several participants suggested moving the camera on a cart to mimic how a human would move in these spiraling paths (RS, DM, BS, EM). This movement was likened to the feeling of descending (EM) and a “ceremonial procession down” (DM). To make this long path shorter, DM suggested inserting key shots during this descending motion. We can see this shaft movement in film examples in Figure 5-17. I found this space in my poetic analysis of the following films: an alley in Brazil (Gilliam 1985), a high ceiling entrance hall in Marie Antoinette (S. Coppola 2006), a pit in The Silence of the Lambs (Demme 1991), a well in The Ring (Verbinski 2002) and Interview with a Vampire (Jordan 1994), or a rabbit hole in Alice in Wonderland (Geronimi, Jackson, and Luske 1951; Burton 2010), and a church-like space inside a corpse’s chest in Tideland (Gilliam 2005). In Marie Antoinette (S. Coppola 2006), it
reveals the height of the space. In *Pan’s Labyrinth* (Del Toro 2006), it follows the moving subject.

![Figure 5-17](image)

**Figure 5-17**  *(a) A shaft space. In (b), we see a tilting downwards movement when Marie Antoinette (S. Coppola 2006) enters Versailles. (c) Shows the various other camera movements associated with a shaft space.*

In addition to emphasizing the height of the space, a recurring theme of this camera movement in film is that it establishes an invisible gate. This implicit creation of a boundary acts as a threshold between two territories when one enters or exits a certain space. For example, in *Big Fish* (Burton 2003), when Bloom enters the hidden town of Spectre, the camera pedestals from the ground level upwards to reveal a line with hanging shoes (Figure 5-18).
5.3.3. Tracking Sideways

The camera can also track a subject from the side as they move across the screen from one point to another. When the camera moves in this sideways motion, it reveals the wide expansion of space. The spatial arrangement can also include vertical
elements in the foreground, adding a layered depth effect. This also offers an interesting rhythmic punctuation, adding to the feeling of concealing and revealing, as seen in (Figure 5-19, Figure 5-20, and Figure 5-21).

**Figure 5-19**  The tracking sideways shots reveal the wide expansion of the space.

(a) ![Image](image1.png)   (b) ![Image](image2.png)   (c) ![Image](image3.png)

**Figure 5-20**  The tracking sideways shots reveal the wide expansion of the space, as seen in (a) The Last Unicorn (Bass and Rankin Jr. 1982), (b) Manufactured Landscapes (Baichwal 2006), and (b) A Series of Unfortunate Events (Silberling 2004).
The tracking sideways in Pavilion (Margreiter 2009).

5.4. Circle

Circular camera movements, such as pan or arc, will emphasize rounded rotunda spaces. At certain times, this rounded movement will be used even when the form of space is not rounded, in order to emphasize the center of interest or to reveal more of the spatial surroundings, as seen in Figure 5-22. This is evident in Gladiator’s (Scott 2000) arena fight scenes. In Figure 5-23, we see how the camera rotates around the fighters and also rotates to show the surrounding crowds. These rounded movements amplify the centrality of the gladiators in the scene and how they are enveloped by the watchful, cheering crowds.
Figure 5-22  (a) The circular movement of arc or pan emphasize the roundness and centrality of space in (b) The Fall (Singh 2006) and (c) Marie Antoinette (S. Coppola 2006).

Figure 5-23  The rotating camera circles in this scene from Gladiator (Scott 2000) envelopes the gladiators within the watching crowds.
5.5. Summary

In this chapter, I have explored the concept of spatial archetypes, which emphasize the spatial form through camera movements. I have simplified the camera movements to be derivatives of the (1) point, (2) line and (3) circle. I showed examples from close-read films that supported my view. These are by no means exhaustive camera moves. However, they serve as an introduction to how architects use simple camera moves to reflect spatial form.
6. The Human Figure in Architectural Images

In Chapters 3-6, I reviewed the ways in which architects conceived of and communicated architectural space. We have seen how the most important thing to communicate was the form of the building. In that sense, the building was regarded as an artifact and the presentation emphasized that. The camera movement was influenced by CAD tools used and the architects’ education, resulting in spatial archetypes.

In this chapter, I investigate the shifting attitudes of architects towards the human figure in the architectural image. I begin with a personal account in Section 6.1: Of Ants and Stick Figures: A Personal Reflection, which serves as a reflection of architectural education with regards to the drawing of figures. This is followed by sections that provide a brief historical account, some interviews with architects, and some online discussions by architects on the use of human figures in architectural images.

Section 6.2: The Body as Scale explores the transformation of the human body, which was the central unit and measure of architecture in ancient time, and how this human figure transformed to a scale-giver in contemporary architecture drawings. Section 6.3: Persuasive Figures discusses the use of human figures to explain the use of a building and sometimes even promote it by demonstrating its efficiency. Section 6.4: Performing Figures reviews the notion of decorative human figures, which are added for aesthetic reasons, such as to bring a space alive. Finally, Section 6.5: The Abstraction of Man discusses the current state of the contemporary human figure, how architects regard them as “distractions” from the masterpiece they have designed, and how the architecture trend has moved towards making shadow figures, as if seeking to eliminate people altogether.
6.1. Of Ants and Stick Figures: A Personal Reflection

Between 1998 and 2003, I pursued my undergraduate architectural education in a university in my home country, Saudi Arabia. In our second year, we took a course entitled “Human Factors.” The textbook for the course was filled with illustrations relating the human body’s dimensions to the designed space. The instructor, Mrs. F, instructed us to put this learned knowledge into practice in the design studio by using the human figure as a model for scale. She mockingly critiqued the amateurish stick figures drawn by some students by saying, “Don’t draw ants!” before replacing them with bold strokes, sketching a circle on a triangle to represent the human body. Her quick sketches offered a professional touch that many students strived to accomplish, back in the time before CAD software became a standard tool in the architecture studio.

6.1.1. Rebelling Figures: Socioculturally Loaded Statements

My personal experience of the university atmosphere at that time was one of relatively increased freedom in expressing myself artistically. This came in contrast to most art classes in pre-college schools, which were often neglected, belittled as non-essential, and restrained by a conservative attitude. Though I recall most of my school’s art teachers as encouraging, a hint of reservation seemed to linger in the air, its roots deep in the history of Islamic art. This old Islamic art tradition has perfected the art of geometrical patterns and yet shunned the drawing of living beings “with souls,” regarding it as a mimicry of the creator and a form of idolatry. In contrast, studying art at a university level offered more freedom and openness. This was partially influenced by the fact that architecture books were international and so were many of our instructors. This guaranteed more exposure to cultures that did not guard against the drawing of human figures as strictly as did the university’s art classes at that time.

Like many other students, I sometimes tried to express my fascination with other cultures by breaking out of local practice through creating themed interiors that eclectically cut and pasted elements from other cultures, at times filling them with Caribbean statues or referencing mythical creatures. In one fashion-related project, I placed cut-outs of a singer wearing a bright red dress throughout the space. During the
presentation, one of the instructors commented on the figure and joked about her gestures, mimicking her as if saying, “Ya lahweel!” [“Oh, woe is me!”].

I was embarrassed at that point and could not think of a justification for my absurd choice of a human figure or texture mapping. The only telling aspect of this choice was my personal fascination with cultures outside my own. It was a personal statement of what I regarded as beautiful at the time. At that point, the use of CAD software and Photoshop was growing and there was easier to copy and paste images instead of drawing them.

6.1.2. Standard Man in a Suit

Prior to the introduction of CAD software, the more talented students in our class sometimes added a personal touch to their drawings by spending more time perfecting the design to its last details, including nicely dressed human figures who sometimes looked like anime characters. Most often, the majority of students used a plastic template to draw the outlines of a generic man in a formal suit, similar to the one found in MS Word’s clipart. The man was carefully tucked on the side of the elevation, as if stating that he had nothing to do with the space and his presence in it would interfere with our comprehension of the designed masterpiece (Figure 6-1). The “man figure” was simply there to fulfill his obligation as a model of scale and nothing more.

Figure 6-1 Standard man standing carefully on the side of the elevation.
A close look at this suit-wearing man figure tells us something about the architecture student who quickly drew him on the side – and the architectural education which made him/her. Perhaps the intention was to give a more professional and standardized appearance; perhaps it was lack of talent, time or interest; and perhaps he was the only option available in the template. The abstractness of this man figure seemed to be an architectural convention that few, including myself, thought twice about. Looking at it now while revisiting these issues from the past, I perceive this human figure to be simply boring, lacking the least aesthetic appeal that even Mrs. F’s circle-on-a-triangle human figure possessed.

6.1.3. **CAD Resurrects Standard Man, Photoshop Exterminates Standard Woman**

With the birth of a new medium, the mistakes of the past repeated themselves. And with the newly introduced CAD software, I soon became guilty of using the infamous standard man template. Unlike prior projects, where a 2D human figure could be easily added with a quick sketch or by using Photoshop, I fully embraced the move into the 3D CAD world in my graduation project, as a sign of embracing the new age. I touched the space up to the last detail with 3D objects. “Standard man” and “standard woman” entered the picture in opaque skin, as if carefully tip-toeing their way into the space. An instructor pointed out the nudity of the female figure, urging me to replace her with a male counterpart. Instead of re-rendering the scene, I simply Photoshopped her bust away and thus, “standard boy” was born (Figure 6-2).
Figure 6-2  The 3D female figure was transformed by Photoshopping her chest away to become genderless.

6.1.4. The Legend Lives On

Almost a decade after these experiences, I returned to Saudi Arabia for a visit and conducted further interviews with some architects there. These long-forgotten sociocultural issues re-emerged while interviewing a number of student trainees on their views of their use of human figures in architectural animation (Various Trainee Students 2011). I had almost forgotten about the cultural ambiguity that shrouded these figures until a student commented, “You mean, do we include figures “with a soul”? Yeah, we don’t have that restriction.” Another student added, “But we use abstract figures.” Although I was not asking about that particular issue of forbiddenness – which I had long forgotten – it managed to resurface again. These spontaneous responses indicated that the sociocultural connotations associated with the human figures lived on, albeit on the margins of subconsciousness. I asked about the reasons for using human figures in their designs and they echoed what Mrs. F had taught us: for scale and for aesthetic reasons. It seemed as if it was indoctrinated into all architects. Another student from a newly established university less conservative than the one I attended, added, “I even use a
female figure wearing a bathrobe in the bathroom, no big deal,” as if celebrating her freedom of artistic expression. The robed female figure in a bathroom apparently became a statement of sociocultural change.

In that specific context, these subtly emerging issues hinted that human figures brought certain meanings to an image beyond merely providing scale. They signified the relationship of the architect to the drawing and sent a message to the viewer. Just as their presence could be placed under an analytical lens, so could their absence. As a film critic noted in his critique of 2001: A Space Odyssey (Kubrick 1968), the absence of women in the movie foretold something about the sociocultural norm of the era that was more meaningful than their presence. Ironically, this sci-fi film predicted radical advancement in technology, but failed to predict the social change that would befall traditional gender roles. To the viewers of that time, this was probably a normal reflection of their society. Here lay the power of the myth of the times, which held woman’s roles behind hidden doors (Feminist Film Critic 2005). The issue of myth will be further discussed in Chapter 8: Myths of Contemporary Architectural Images. But for now, I turn to investigating the human-as-scale doctrine in the following Section 6.2.

6.2. The Body as Scale

The first response received whenever one asks architects why they would add human figure is almost always scale (VS, DM, SM, AH, SM, RK, MM, VT, DQ, MF1, NC1, RY). From ancient times to the present day, we measure our surroundings and environment with our bodies. The subject matter becomes relative to us at the center as we place ourselves as the scale of measurement. DQ elaborated on this point by saying,

*The most rudimentary way of measuring the environment is our bodies: is it bigger than me, smaller than me? Can I reach up and grab it? Is it too far away? By putting bodies in the scene, you start to understand how the scale of things relates to an individual like yourself* (DQ).

There was once a time when the human body was at the center of the universe. “Man is the measure of all things,” as philosopher Protagoras once said. When we look at classical buildings from the age of antiquity, we notice that the human body was at its
core. The body was the standard unit for the proportions of buildings, which the building revolved around (Frascari 1987; Frascari 2011; A. T. Anderson 2002). This relationship was not merely physical, for it intersected a spiritual and symbolic domain, and was woven around myths. The buildings were monumental in scale to symbolize the greatness of man and elevate his status to that of a god. Thus, the human body was also at the center of a complex universe (Frascari 2011) 17. Da Vinci’s Vitruvian Man echoed this sentiment, reiterating the perfection of the bodily proportions and placing it in a geometric circle, with the navel at its center (Gesterkamp 2010; Tarlow 2011). This centrality can also be seen in the architectural drawings of Francesco di Giorgio (Frascari 1987; A. T. Anderson 2002), such as the body at the center of a church and castle plan in Figure 6-3. This relationship between the human body and the built form constantly shifted throughout history. In Western cultures, this relationship often focused on proportions (Frascari 2011).

![Figure 6-3](image)

**Figure 6-3** The body at the center of design in (a) Da Vinci’s Vitruvian Man (da Vinci 1490), (b) the body at the center of a church (di Giorgio 1967) and (c) a castle design (di Giorgio 1967).

Architecture has long since shifted from its centrality around the human body. Frascari criticizes contemporary architectural drawings today for not clearly referencing the human figure in the building components. He exempted the staircase as the only building component that indicated the human body and dimensions (Frascari 2011).

17 One must note that the Vitruvian Man and other Western expressions of “human perfection” were gender-biased, and focused on the male body as the default.
However, the human body is essential in showing the scale, which is a practice that began with the earliest architectural drawings. Looking at paintings from the Renaissance era after the invention of perspective, we find that the human scale encompasses a whole spectrum of spatial qualities – immensity, grandeur, expansiveness, and tightness. It represents how a person would feel – how dwarfed or cramped in such a space. For example, in Figure 6-4 (a), the masses of people and their dogs dwarfed by the cathedral give the structure its grandeur and monumentality (A. T. Anderson 2002). Without the masses of human figures and their dogs, one would not comprehend the massiveness of the cathedral space (A. T. Anderson 2002).

![Figure 6-4](image)

**Figure 6-4**  *Human figures used for scale in a massive cathedral (Boullée 1782).*

To this day, human figures faithfully fill the role of scale-givers in architectural renderings. As we see in Figure 6-5, human figures offer a better understanding of the ceiling’s height (MF1) or make it appear lower (RY). They can make the space bigger or smaller, depending on the human figure’s closeness to the camera (CU2). The human figure is an effective way of showing how vast and open space is, and how diminished humans are in comparison (AK1).
6.3. Persuasive Figures

Human figures can also be used to explain the use of space, and the various functions and activities that take place in that space (NS, RS, JP, MK, AH, BS, SM, DQ, RK). This is an architectural tradition that started a long time ago. I will now take a brief
look at the historic use of human figures to persuade users about the efficiency of a building.

In the modernity era, after the second world war, many Western modernist architects devised radical designs to resurrect a war-torn society and usher it into a new age of progressiveness, rationality, technological advancement and systemization. The philosophy of these designs cut ties with the past by embracing new building materials and designs. Mass-housing projects were modular, following strict unit systems. These buildings were designed with certain social interactions in mind, for the betterment of society. The imagined scenarios that took place in the architects’ head often motivated them to design, to the last detail, fixed furniture to the best possible layouts (Colquhoun 2002; Gronberg 1998; Von Eckardt 1977; A. T. Anderson 2002; Orange Ticker Blog 2013).

Le Corbusier, a pioneer of the modernist architecture movement, called the house a machine to live in. He felt that the body was therefore central to operate this so-called house-machine (Jo and Choi 2003). Le Corbusier designed with equilibrium in mind. To achieve it, he used reason and tried to make sense of universal laws (Lindberg 2002). Le Corbusier’s *Modular* showed a human figure with the same harmony and modularity of his building designs. The figure’s gestures are almost casual, as if captured in motion and as if he was a “dynamic man responding to a dynamic architecture.” The figure in Le Corbusier’s designs was essential to demonstrating the usability of his mechanical architecture (Gesterkamp 2010).

Le Corbusier referred to the human as an animal, frightened and confused by the building as a machine and torn between hate and praise for the structure, to whom he would be enslaved or liberated and comforted by. Le Corbusier confidently called out to the human animal to calm himself, encouraging the embracing of progress and a better world for the betterment of mankind with a man-made environment (Von Eckardt 1977). The geometric spaces strived for a purity in which the savage, as Le Corbusier called him, entered the picture, inferior and primitive, but also striving for a sense of equilibrium. The radical designs of modern architecture were criticized at the time, so Le Corbusier demonstrated their livability through the use of human figures in images of his designs (Figure 6-6).
Le Corbusier demonstrated the usability of his buildings in (a) a drawing of a Marseille apartment unit (Le Corbusier 1946) and (b) a photograph of a family space (Le Corbusier and Perriand 1949). Permission to reproduce the above drawing and photograph was granted by Fondation Le Corbusier.

Architectural drawings of the following decades (1940s-1970s) also featured human figures using architecture, such as the drawings of architects Gordon Cullen and Kenneth Browne (Figure 6-7). These drawings feature lively places occupied by people of all ages and groups dressed casually in everyday clothes, providing a better understanding of the activities that take place in this space (Attoe 1989).
Human interaction with the space is important to understanding the meaning of the space, bringing it to life. DQ explained how the different interactions and activities in the same space changed over the course of the day. He gave various scenarios used in animations to explain how the space supported certain functions; for instance, the clients interacting with a salesperson in a salesroom or a businessman arriving by train and being greeted by the concierge. He also described scenes explaining a technology center with tables where people can sit for a discussion and plug in their electronic devices. The use of human figures can also reveal design problems; for example, how steep stairs can pose a problem for elderly users (MF2). Human figures also elaborate on building access and circulatory movement (RY).

Human figures also give a touch of realism and bring the space to life by making it appear occupied (VS, DM, VT, AH, SM, RK, MM, DQ, NC1). This humanizing touch brings a sense of “movement and life into cold architectural shots” (NC1), and they emphasize the spatial organization of the building (MF1). AH also thought that the subjects moving in space are important for understanding it spatially. She pointed to the
cavalcade scene in *Marie Antoinette* (S. Coppola 2006), commenting, “The space without people and without the moving carts wouldn’t be the same.” VS also brought up a clip from the movie *Jodhaa Akbar* (Gowariker 2008) that featured grand spaces and pointed out “the vast spaces, and how people use only small particular parts of it.”

The purpose of the architectural image determined whether human figures will be included or not (AK1), as well as the building type (SG, BS, SM). Generally, many interviewed architects thought the human figure was more appropriate in public spaces. MF pointed that human figures in architectural photographs acted as a study or documentation of public spaces and how people behave in them. He gave the example of a dirty hockey hall after a crowd-filled event (MF1). It seemed that stressing the importance of human figures in public spaces demonstrated that the place was “alive” and “functioning” properly (SG, AH, MM, AK1), especially if it was a museum (MM, SM), an office building (BS) or a school, which would appear “dead” without showing students (SG).

In contrast, some participants expressed personal discomfort with showing any people in private or semi-private areas, such as spas (EM, MM) or spiritual places like religious buildings (SG, BS, AH, EM). MM showed disinterest in adding human figures to a small house, which she regarded as “self explanatory,” but she suggested adding them if it was a big housing complex – although only to its public areas.

### 6.4. Performing Figures

When I revisited the issue of architectural animation, I held an initial conviction that these animations needed narrative. To tell a story, you need actors. Thus these human figures needed to be resurrected into a new role, that of an actor. When these figures start acting out meaningful actions and events in space, even stories, the space in animation is brought to life (Chatzitsakyris and Nagakura 2005; Knox 2005). In this section, I investigate the role of the human performer in the architectural image.

If we look at figures in medieval paintings, they are of a flat quality with distorted proportions and appear to float in space. However, they are heavy with symbolism and narrative. In addition, they appear to have gestures, albeit exaggerated, and this
contributes to giving the scene life (Gent and Lewellyn 1990; Codell 1986; Becker Gallery 2013; studyarthistory.com 2011). The introduction of linear perspective in the 14th century (early Renaissance era) changed how people conceived of spaces, depth, and the positioning of figures in accordance with these spaces (Willard 1986). Taking a look at human gestures in these early paintings (e.g., Figure 6-8), we see exaggerated poses and expressions that convey a sense of unfolding drama.

**Figure 6-8** A one-point perspective drawing by Raphael (Raphael 1509) shows the expressive gestures of human figures, as if they were performers in the space.

Later architectural drawings (Figure 6-9 and Figure 6-10) also show fully dressed aristocratic figures. Some of them are placed on the side of the elevation to show the scale, facing sideways as if to avoid the gaze of the viewer (A. T. Anderson 2002). But when we look at their clothing and gestures, each figure represents a certain type of role in that space. There are aristocrats and servants, each carrying on their own activities as some gossip, engage in conversation or sit on the porch in front of a gondola; this image envisions how the building will function and be occupied (A. T. Anderson 2002).
Figure 6-9  Dressed-up human figures used for scale. Drawing by (Viollet-le-Duc 1864a).
6.4.1. Capturing the Body in Motion

Francois Delsarte associated gestures and body postures with every emotion (Frascari 2011). Michelangelo critiqued the fixed body proportions of Durer, calling the static figures “stiff as stakes.” He saw an importance to human actions, movements and gestures. To him, the body was not merely a measuring device (Klassen 1990). The human body’s movement adds further depth to the representation of space. Scarpa is a case in point. Several authors (Dodds and Tavernor 2006; Frascari 1987; Jo 2004) interpret Scarpa’s works as being done with bodily movement in mind. His spaces centered around the human presence and the lived experiences in which the body was the main actor (Frascari 1987). Jo (Jo 2004) saw that the way Scarpa designed his spaces created a live dialogue between the body movement, the vision, and the space. Scarpa referenced the senses and memories, and engaged the viewer. Scarpa’s interest in the body was reflected in the sculptures and figurines that filled his designs, buildings and landscapes. However, he also considered the lived experience he was designing for. He designed with the vision line, how the view would be viewed while standing or
sitting. He placed the sculptures so that people could move in relation to the work in order to better view them. He constructed the stories he imagined as happening dynamically in the space and built the space accordingly around actions and events. For example, the image of a picnic-filled garden with children playing and women eating and sipping wine. These figures were anything but static and abstract, as with most of today’s architectural drawings (Dodds and Tavernor 2006; Frascari 1987; Jo 2004).

Scarpa was sensitive to the various types of interactions that occur between the human and the elements of space. He carefully considered how human senses played a role in experiencing the space and illustrated with sketches how the space facilitated the senses, making the space meaningful. His sketches displayed sensitivity towards body posture in space. In Figure 6-11, we see a sketch of a cemetery pavilion design and a female figure who appears caught in the midst of meditation. An outline of each body posture is drawn, showing her facing the front, sideways, and sitting down (A. T. Anderson 2002). These layered postures captured the motion of the body with semi-transparent, ghost-like figures (A. T. Anderson 2002; Frascari 1987; Dodds and Tavernor 2006).

![Figure 6-11](image)

**Figure 6-11** Scarpa used transparent layers of human figures to demonstrate the responsiveness of space to body postures. (left) shows a female figure in standing and sitting positions (Scarpa 1969). (right) shows male and female figures (Scarpa 1964). Permission to use images obtained from Info Centro Carlo Scarpa.
These figures depicting various motions in one still resemble the cinematic technique used by early filmmakers like Eadweard Muybridge, whose *The Horse in Motion* (Muybridge 1878) places each key frame in a separate frame. A similar work by Etienne-Jules Marey captures the movement of a gymnast jumping (1883), with the difference that these movements lack frames (Gesterkamp 2010) (Figure 6-12).

![Illustrations of sequential body movements in (a) Eadweard Muybridge's 'The Horse in Motion' (Muybridge 1878) and (b) Etienne-Jules Marey’s ‘Gymnast’ (Marey 1883).](image)

6.4.2. **Frascari’s Performing Figures**

The contemporary human figure can also reflect a poetic reality in which it was made, a visual language without needing words. Marco Frascari said that the human
figures in architectural drawings today are “stereotypes that have lost any ontological dimension.” The highly expressive figures of the past have transformed into an abstract outline of human shape, with no features or expressive gestures. And with that, there is a lost connection between body and building. The figures have become formal representations of scale and dimension. Frascari believed that the architectural drawing should not be limited to the vision of the building’s future, but also how bodies interact within its spaces, be it with others or with the built space itself. What has occurred is that the contemporary human figure grouped all genders, ages and types under one body type, primarily male (Frascari 1987).

Frascari’s critique of the human figure in architectural renderings argues that the human figure is portrayed as a stereotypical, healthy fit person with a perfect 1.8 meter height. He emphasized that the body has a style, a gender, and a posture that references a specific culture or background. He paid attention to gender and other personal qualities, and emphasized that these figures need not be elaborate, but can sometimes be fragments that symbolize the whole body. This is something we also see in the drawings of Scarpa, who was Frascari’s teacher (Frascari 2011).

Frascari’s designs feature playful figures, which he describes as “naked mimes” and “dancing people” (Figure 6-13). He likens them to performers on a stage with their movements softening the tension of the surrounding structures. They are expressive tools of their surroundings, evoking the qualities of space and standing in stark contrast to their designed built environments. Frascari quotes Jean Dorcy in stating that they are “a voice for the silent theatre.” In a way, they are “metonymic figures” (Frascari 2011).
Frascari’s human figures are anything but standardized and act as performers in a space. From left to right we see his categories of human figures: a naked mime, a dancing person, and a shadow figure. Image inspired by drawings and descriptions of (Frascari 2011).

6.4.3. Inserting Decorative People into Space

Lastly, human figures of architectural drawings have shifted in their importance in the past decades. In Figure 6-14, we see some interesting drawings of spaces with people collaged onto them. Since then, human figures have undergone some other transformations.
Frascari quoted an anonymous architect, “… [in] the way that architects are trained—they don’t have a complex body in mind when they’re designing.” Frascari sees that the “body-image” should be imagined to reunite the architectural drawing with human well-being, which is diminishing in current practice. To Frascari, there are lessons to learn from the body – social and cultural norms that could translate into the space. Frascari sees these scale figures as occupants of a middle ground between the real and virtual worlds. They help one to understand the nature of building. He referred to how the human body inspired architects who were sensitive to the role of the body in perceiving a space and designed architectural space accordingly (Frascari 2011).

Frascari makes a distinction between (1) body-looks and (2) body-images. Many architects nowadays reflect “body-looks,” meaning shallow images. However, a “body-image” is a system of perception, attitudes and beliefs – which Frascari argues to be more important than body-looks – related to the sensory system “constructed in the brain from experiences and sensations” and a representation of one’s physical appearance. It has a “self-awareness and self-identity,” a body schema that is a system of sensory-motor capacities functioning without awareness or perceptual monitoring. Humans react to space through their feelings and emotions, rather than thinking.

Contemporary images of architecture seem to reflect Frascari’s concerns. Returning to the online discussion among architectural photographers, we see general
agreement on the issue that human figures have become shallow images inserted for decorative purpose, if they are included at all. NC acknowledged that architecture is built for humans, although many architectural photographers shied away from using human figures. One reason is composition-related; it was difficult to decide when these figures will make the space look better in the photograph (NC1) or how to position them in the right place (MF1)(Fontana (MF1) 2007, 1), which made it a trial-and-error issue until the photographer got it right (MF2). Inserting the human figure in confined or small spaces was particularly difficult, as the figures tended to obscure architectural details and the view behind them (RY, VS). Therefore, some architectural photographers felt that they should be minimized to a few standing or walking figures (SM, RK).

Capturing the correct posture also was difficult in architectural photography, especially when trying to have child models cooperate or when capturing a moving subject (NC1). If not done well, the image will look artificial (MF2). In addition, both SM and VS mentioned how technically difficult it was to add human figures in an animation. While recognizing their importance, SM often did not have the time or patience to add and render details such as human figures and other objects, although she instructed her students to do so. VS often added them later while editing the animation footage, using Adobe Premiere. In all these comments, I noted the common theme that humans were “inserted” into the image, rather than playing an integral role in the creation of the image of the space.

6.5. The Abstraction of Man

Some have likened today’s human figures to Frankenstein’s monster, an unhappy patched-up body without any qualities or schemas (Vidler 1992; Frascari 2011). Frascari describes these human figures as visually-distorted flat images, almost mechanical or prosthetic. One can almost say this is a trend popularized with the help of photorealistic renderings and CAD, to render the human as shallow and void of depth.

Frascari divided the human figures in contemporary architectural drawings into three types: (1) a “naturalistic” human figures, whose purpose is to make a non-architect, mostly the client, understand the architectural drawing; (2) an abstract scale-figure
inserted for “anthropometric” and dimensional reasons; and (3) a combination of the two previous categories, comprised of “pseudoformal abstractions generally favored by architecture students”. He referred to the human figures featured in Venturi’s drawings with the following description: “men, women and children become biped balloons with pointed feet and floating heads, sometimes with a bow tie below the head of the largest figure to distinguish it as male” (Frascari 1987) [p.124] (Figure 6-15).

![Abstract human figures, which Frascari referred to as “biped balloons with pointed feet”. Drawing by Song (Song and Park 2008), based on ideas by Denise Scott Brown. Permission to use drawing granted by Steven Song.](image)

In response to Frascari’s description of Venturi’s human figures, Anderson regarded these abstract figures as appropriate in contrast to Venturi’s elaborate designs (A. T. Anderson 2002). Anderson indicated that the human figures of Venturi’s drawings are purposefully inexpressive in their appearance and gestures because Venturi’s buildings are expressive displays in themselves, hence the need for more abstract scale figures so as not to “muddle the clarity of his drawings.” Anderson also described a photograph of Venturi’s mother’s house, which featured his mother in a centralized position outside her house, seated and reading at an unusual location. Anderson thought that the human figure in this case serve as “an awkward, enigmatic scale”.

The human body may be inserted in current architectural drawings, but its physical existence in the designed space lacks any substance. Like many things, it has been affected by an increasingly rational age. It has become a victim of the geometrical,
mathematical measures and has been reduced to a mere outline, a semi-transparent shadow with the humble role of giving scale and no symbolic or mimetic values (Frascari 2011). Why has man transformed into an alien in their own world? To answer this question, I briefly review the transforming state of the human body in relation to building drawings.

There has been a growing trend towards the abstraction of the human figure and sometimes its absence altogether. Frascari pointed out this removal of the body to retain the designs' clarity and purity. The human figure is often a neutral body, stripped of gender, race and any differentiating qualities (Frascari 2011). The goal is to quickly communicate information and remove any excess details that could distract from the intended message. Therefore, abstract, silhouetted and blurred-out human figures are used (DQ). Unlike the body images of the past, these figures have lost their symbolic relation to the building, as well as their expressive qualities (Frascari 2011). Instead, the goal of architectural drawings has become to communicate maximum information (DQ, VK, SG, EM, YN).

Thus, human figures have become objects inserted into the images in the last stage in order to add scale and demonstrate the use of building (Saleh Uddin and Tutar 2004), corresponding to “precise anthropometric standards” (Frascari 2011). This is similar to the views of Julien Offray de La Mettrie, who regarded the human body as a good-looking physical machine corresponding to mechanical laws (Frascari 2011). This view was also popular in modern times, when there was a growing tendency towards functionalism and the mechanization of architecture. The result was the alienation of the human body from the building, in favor of the rationality offered by the Cartesian measuring system (Frascari 2011). In Figure 6-16 and Figure 6-17 we find images emerging from the 1970s-1980s that followed a systematic and formalist stance. These often used abstract, formal human figures and played the role of anonymous scale-figures (Attoe 1989). They were sometimes mere outlined shapes, semi-transparent, and without an identity.
This may be the result of a growing desire for objectivity and neutrality. But it could also be a side effect of the advent of CAD software, which has made humanist drawings a thing of the past. With advancing tools, there is a growing tendency and
expectation towards realism (Maycroft 2007). Human figures are now inserted as flat 2D photographs or 3D characters or sometimes even video footage (Saleh Uddin and Tutar 2004). As Frascari said, they became fragmented parts inserted into the image with little attachment to the space surrounding them (Frascari 2011; Jo 2004).

Frascari viewed shadow people as detached from flesh bodies, in the sense that their presence in space is not real and so they do not intrude on its “purity.” They conform to certain standards and are often there to create a dialogue about the use of space and its programming; they are symbols for the building’s everyday use (Frascari 2011). Shadow people are transparent silhouettes that are added for scale and generally preferred by many architects because they show the scale but do not interfere with the design details or obscure the views behind them (A. T. Anderson 2002; Frascari 1987; Frascari 2011). Frascari advised that shadow people should be drawn as complete figures, since they already abstract from detail (Frascari 2011).

6.5.1. Getting Rid of the Human Distraction

There is a general attitude among contemporary architects that regards the human figure as a distraction. In an online discussion on human figures in architectural photography, a few architectural photographers started by pointing out the unspoken convention in architectural representation against the inclusion of human figures (OpenPhotographyForums.com 2007a; OpenPhotographyForums.com 2007b). SG and MM also shared a similar point of view towards human figures. When photographing a space, RY used barriers to keep the public out. On the other hand, MF1 and NC1 did not mind pushing the limits by experimenting with figure addition or breaking the unspoken rule for the sake of spontaneity.

While watching the clip from Marie Antoinette, several participants commented that the narrative, actors, and costumes were so dominant that they distracted from paying attention to the space. Some required a second viewing to focus on the space (SG, BS, AH, RK). SG joked that if a designer wanted to hide a flaw in the design, he

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18 I realized this when I received a review on a rejected paper I submitted, commenting on the hand sketches, “Graphics are weak for a paper about animation and digital methods.”
could use a costumed character as a means of distraction. MF2 and DQ thought that extremely detailed human figures may add unnecessary complexity to the architectural image, which should be direct and easy to understand. DQ elaborated that “detailed scenes of people, furniture, grass, water feature, cars” can distract from the main purpose of “selling the building.” He pointed out that the audience has limited attention and capacity for how much information they can comprehend. He encouraged efficiency, simplicity, and focusing on important details.

Some architects pointed to the growing trend of abstraction among architects, as well as the removal of unnecessary distraction from the main subject, the architecture. Nowadays, architects tend to prefer using abstract, semi-transparent, silhouetted and blurred-out human figures (MF1, MF2, DQ). Such techniques minimize the figures’ intrusion on the architectural space. The anonymity of the human figure can be maintained through motion-blur (accomplished by slow shutter speed) (MF2) or taking a picture with certain lighting conditions (MF1), which creates a silhouette. This treatment of the human figure renders them unidentifiable, which contrasts with the architects’ obsession with extreme detailing of the space itself (RY, GR). Architects spend an enormous amount of time perfecting details of space and design, but often hurriedly insert people, plants and other props into the scene in minutes (RY, GR, SM), sometimes adding them later on using Photoshop (MF1, VS).

MF1 indicated that motion-blurred characters were more suited for public spaces. AK1 pointed out that motion-blurred people give a sense of vibrancy suitable for certain non-classical environments (probably more urban and casual ones). Meanwhile, GR expressed personal dislike of blurred people, whether through motion-blur or other techniques. He likened blurred figures to “ghosts,” which took away from the “sharpness” of the architecture. He preferred clear actors who contributed a sense of size, perspective, interest, and humanity to the shot.

6.6. Summary

In this chapter, I offered a quick and largely modern historical review of various transformations in the architect’s perception of the relationship between the human body
and architecture. I first began with a personal account of my architectural education with regards to the human figures. I then looked at the various aspects of human figures from a historical and contemporary perspective. These aspects included: (1) the use of human figure as scale, (2) the use of human figures to demonstrate the efficiency of a space or design, (3) the aesthetic use of people as performers that enliven a space, and (4) how the human figure was reduced to abstract, shadowy figures.

With this, I end Part III: The Architects’ Vision of Spatial Portrayal in Moving Images. But my account is incomplete without the image-makers’ perspective, which is explored in Part IV. In addition, I expand on the notion of the human in the architectural image in Chapter 8: Myths of Contemporary Architectural Images.
Part IV:
Critiques: Image-Makers’ Criticism of Architectural Animations
7. Three Points of Criticism of Architectural Animations

In Part III: The Architects’ Portrayal of Space in Moving Images, I looked at what architects consider important in the portrayal of space in moving images. We have seen in Chapter 3: Priorities in Architectural Images how form is essential to architects. In Chapter 4: Sequencing the Spatial Movement, we saw how spatial experience unfolds through movement from one space to the next. We also saw how architects handle the camera and often seek to convey spatial clarity and continuity through continuous fly-through camera movement. Additionally, in Chapter 5: Spatial Archetypes: Camera Echoes Form, I explored the notion of spatial archetypes, which attempt to funnel spatial experience through the pairing of form to movement. But such an account of moving images is incomplete without an image-maker’s perspective. Finally, Chapter 6: The Human Figure in Architectural Images reviewed how architects have an ambiguous view of human figures and often try to avoid portraying people in space, save for limited uses, such as scale.

Since I am discussing the realm of the mage, it is necessary to consider professional image-makers’ perspective and criticism. This chapter offers a counterpoint to the views of architects on architectural animations. In this chapter, I describe points of criticism that arose during my interviews with image-makers. Table 4 summarizes the relevant background information for each of these participants.

<table>
<thead>
<tr>
<th>Initials</th>
<th>Relevant Background Information</th>
<th>Interview Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>CB</td>
<td>Teaches Film</td>
<td>2011-12-12</td>
</tr>
<tr>
<td>LM</td>
<td>Film theorist with interest in experimental film. Wrote about conveying the senses in film through close-up and sound. Biased towards Bazin’s ideas of the mise-en-scene, and images that allowed one to explore space, rather than quick cuts.</td>
<td>2011-12-14</td>
</tr>
<tr>
<td>SC</td>
<td>Teaches Film</td>
<td>2011-11-17</td>
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<td>MC</td>
<td>Teaches Film</td>
<td>2011-11-17</td>
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<tr>
<td>HS</td>
<td>Artist – overlaying shots taken various times in one shot</td>
<td>2012-02-02</td>
</tr>
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<td>SP</td>
<td>Filmmaker</td>
<td>2013-03-24</td>
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</table>
Table 5  
A list of the nine image-makers interviewed about their artworks.

<table>
<thead>
<tr>
<th>Name</th>
<th>Relevant Background Information</th>
<th>Interview Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Terence Gower</td>
<td>Interest in modern architecture. Experimenting with various types of architectural representation</td>
<td>2011-11-14</td>
</tr>
<tr>
<td>Mark Lewis</td>
<td>Interested in modern architecture and urban spaces. Experiments with both dolly camera and reposing camera</td>
<td>2011-11-22</td>
</tr>
<tr>
<td>Yam Lau</td>
<td>Experimental animation that overlaps 2D footage with 3D modeling. Also explores the notion of space generated by gesture.</td>
<td>2011-11-28</td>
</tr>
<tr>
<td>Clemens Von Wedemeyer</td>
<td>Showing deserted building project and a hint of life through metonymy</td>
<td>2012-02-28</td>
</tr>
<tr>
<td>Michael De Courcy</td>
<td>Sequencing images</td>
<td>2012-01-30</td>
</tr>
<tr>
<td>Khan Lee</td>
<td>Artist – sequencing various times into one linear shot</td>
<td>2012-02-14</td>
</tr>
<tr>
<td>Bill Jeffries</td>
<td>Has done a project about a symbolic building. Linear sequencing of photographs.</td>
<td>2012-02-29</td>
</tr>
<tr>
<td>Susan Schuppli</td>
<td>Forensic architecture, telling a story about a space through metonymy, without needing actors</td>
<td>2012-03-22</td>
</tr>
<tr>
<td>Fatima Al-Qadiri</td>
<td>Symbolism and exaggeration in space</td>
<td>2012-12-30</td>
</tr>
</tbody>
</table>

During these interviews, I showed the participants several architectural animations and asked for their critiques. I recorded their responses and summarized them into three main areas: (1) marketing myths, (2) restless camera, and (3) lifeless space. This chapter offers a counterpoint to the views of architects on architectural animations.

7.1. Marketing Myths

When architects design buildings, they may project envisioned scenarios, but how these buildings are actually used can turn in unexpected ways. For instance, the
modernist mass-housing projects were designed as an utopian urban development for people after the war but quickly deteriorated as they became crime hubs or ghettos for isolated communities, and then many were demolished. So what the dream of the future brings up may be shattered by reality. Still, this does not prevent architects from promoting buildings and commercializing them. De Courcy expressed his thoughts on the commercialization of architecture, like many other disciplines:

[architecture] attracts creative people: [who] wanna build beautiful buildings, but it funnels you into a highly commercialized world and it's very competitive. Very few architects get to do what they wanna do and the rest of them are just working for customers, doing interior decoration, interpreting other people's ideas. Film is [also] like architecture in that it requires a lot of money and collaboration. … in order to carry on with [doing the creative work], you have to do a lot of commercial to get money, so [the filmmaker also] ends up like the architect, doing commercial projects … Life is [a] very complex series of relationships and events, it's not as straight … (De Courcy 2012).

Commercialized architecture is woven around a sociocultural myth. But what do we mean by sociocultural myth? According to Roland Barthes, a myth is an idea that is naturalized and accepted without questioning by the naïve perceiver. A myth saturates the subconsciousness of the observer and their society (Barthes 1957). Each society has its myths, including contemporary times. Because we live in a growing consumer culture, it is no wonder that myths today are translated into marketing behaviours. Architectural images are no exception to the rule. Our participants pointed out some marketing myths found in architectural animations, which are explored below. It is important to know about the myths underlying architectural images because they are a reflection of how the outside world perceives them.

7.1.1. Idealized Lifestyles

Unlike the empty spaces explored in the previous section, some architectural animations have actors and are also laced with myths deeply rooted in their society. We see a father coming home from work, the mother cooking a meal, the children playing, and the happy neighbors greeting one another. This shows the myth of happy
community life. But this is not the only type of myth found in animations. There are places being marketed for hip youth who like to socialize, healthy youth who like to jog along the seaside, and others for seniors who want to settle down. Some show the neighbourhood as the hub of activity, with performing musicians and artists; others show an ethnically diverse crowd where immigrants would fit right in.

All these stereotypical characters play to various aspects of the myth of the Good Life. In all these cases, there is more being sold than simply a designed space – it is a lifestyle (SC, MC, HS). “It has little to do with the building and everything to do with the image of the person” (MC). By having actors dressed in the right clothing and right professions (and sometimes, the right race), the targeted demographic can relate to those images and imagine themselves living there. This then turns into purchasing behaviour (MC, DQ).

Overall, the impression was that the architectural animation felt like a “selling job,” tailored for investors and developers, rather than occupants. This explains why it neglected to represent the social community that would live there. When I asked a participant how he would add life to a lifeless animation, he suggested adding a character who would comment on the house design by comparing her previous house to the current one: “Here’s the kitchen and here’s what I love about it. Imagine my mother and father coming up here. And here, ladies, there are two taps and there’s hot water and cold water, and the fridge is here” (CB). His suggestion might have been influenced by commercials that feature a satisfied customer highlighting the design features. This was something that some architectural animations did, which is discussed further in Chapter 8: Myths of Contemporary Architectural Images.

### 7.1.2. Pure, Sterile, and Futuristic Spaces

As she watched an architectural animation, a participant critiqued it as “building porn: a fantasy dwelling selling the lifestyle of the rich and famous, something that you are supposed to want to live in” (LM). These “groovy,” “hyper-designed dream worlds” were organized to the extent of becoming cold, sterile, and even sickly. “These are not warm spaces,” another respondent commented, “[one] could not imagine people living there.” Their highly polished surfaces resembled a “space-craft” (CB). This obsession
with futurism also affected the choice of music playing in the background of these animations, “suspenseful,” futuristic, and “space-like” music (LM, CB). An image-maker wondered why high-rise buildings were paired with “annoying” techno music, which said something about the vision of the architects. Some of the animations even went to the extent of adding futuristic space-craft aesthetics, such as video-game-like reticule/crosshair interfaces, which the participant labeled as “fake ornamentations, full of pretense” pretending to analyze and scan the image (LM).

Were these hyper-spaces the result of a futuristic trend inspired by CAD tools? According to Manovich, these futuristic hybrid buildings were popularized with the advent of architectural animation software in the 1990s. The introduction of spline-tool contributed to curved, fluid spaces. It seems that architects were no longer constrained to designing traditional buildings with specific functional spaces created with a template. A new type of form was emerging, consisting of values that could be instantly altered and modified, producing a new aesthetic taste shaped by the software (Manovich 2007).

7.2. Restless Camera

The interviewed image-makers also critiqued camera execution, primarily in the movement of the camera and the way the footage was edited. Their critiques can be organized into five key elements, namely (1) camera roaming; (2) machinic viewpoint; (3) tool misuse; (4) purposeful motion; and (5) lack of understanding of perception. These elements are discussed below.

7.2.1. Camera Roaming, Calling Attention for Itself

During the interviews in Chapter 4, the architects’ descriptions of how to animate a space showed some indecisiveness and experimentation in the way the camera moved. It was almost as if the camera was roaming aimlessly. When MM described how to animate, she often started with the conventional opening sequence that contextualized the building in its setting and then focused on the exterior facades. Later, she started making the camera move from inside to outside, back and forth in a non-
consistent manner. MM also gave instructions to move the camera from outside to inside, back and forth several times.

This indecisive camera roaming was also invoked when the relationship between interior and exterior was blurred, such as when a building was made of transparent facades. It appears that transparency was equated with physical infiltration of glass. An example of a Japanese house with a glass wall overlooking a private garden was presented to the interviewees. DM commented, “look at these images, it’s outside looking in or inside looking out! So you don’t have a sequence, you’re just jumping from inside to outside!” Though many architects pointed out that the camera, like humans, should not walk through walls (SM, NS, MM), DM talked of breaking this rule of physics by having the camera fly over a water body instead of walking on the path, then penetrate the glass walls like a ray of light. This ignores any notion of “collision detection,” a concept often followed in game design. It must be noted here that DM does experimental animations, which show less regard for the laws of realism.

One interviewed image-maker described camera movements as she moved her arms quickly in an octopus-like gesture (LM). This camera was calling attention to itself with its constant spinning, jerky pacing from slow to fast speed. It gave the viewers a nauseating feeling like motion-sickness, making the animation exhausting to look at (CB, LM).

What caused this tendency towards aimless camera roaming? One explanation is that the various degrees of navigational freedom across space caused some confusion. Many architects try to convey spatial continuity and clarity through the rejection of the cinematic cut. The desire to simulate a virtual tour that shows everything turns the camera movement into a restless one, as the image-makers described it. The architects’ interviews demonstrated how they equated the camera with the eyes of a person moving around the space until the camera departs to fly off the ground and we no longer know whose viewpoint it represents. This example raised the question of who the camera was supposed to represent – the spectator’s body, his vision or an infiltrating ray of light?
Interviewed architects generally desired to make the camera smooth and continuous, minimizing cuts that would disrupt the smoothness of this flow (NS, DM, SG, EM). Since the movement of the camera was likened to the movement of the body, EM desired the camera pacing to be similar to a person’s walking speed. When I asked if she meant a hand-held shaky camera, she said the camera should “slide” in a smooth motion. Sliding was a particular choice discussed in Section 4.2.1. DM gave the example of Vancouver’s Robson’s Square ice-skating rink, describing how the view of the towers above were powerful and how the city stretched vertically as he skated beneath it. RL also talked about timing camera and action to coincide with the architectural features on which they are staged. JP also brought up the notion of experiencing space while driving through it. She gave the example from the song *Jockey Full Of Bourbon* (Waits 1986) in the movie *Down by Law* (Jarmusch 1986), where an American city is shown from a passing car’s point of view. She pointed out how the scene painted a portrait of everyday America, its landscape, and suburbs in a way that she called “un-architecture.”

However, for a filmmaker, the camera has a voice; the extent to which the voice calls attention to itself is a careful aesthetic choice by the filmmaker, often used to serve the narrative. In contrast, architectural animators think of the camera in terms of the software’s “camera path.” This path dominates everything else in the resulting moving image. Jazz music presents a good analogy. If the audience can hear the drummer, then there is something wrong, as if he is trying to be noticed. Another example is found in TV talk shows; if the camera went round and round, the audience would feel lost and dissatisfied. This is why cinematic conventions were developed to make the viewing smoother to watch and follow (CB).

### 7.2.2. A Machinic Point of View

Though some interviewed architects desired to mimic a human perspective, the point of view in architectural animations often appeared to be anything but human. In  

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19 This reminded me of Mark Lewis’ *Nathan Phillips Square, A Winter’s Night, Skating* (M. Lewis 2009a), where the tall buildings in the horizon unveil in a manner similar to a vertigo effect.

20 Experiencing American suburbia through driving was also depicted in Siegel’s *Black Moon* (Siegel 2010).
fact, some image-makers labelled the viewpoint as non-human, even “machinic.”\footnote{The term “machinic” is derived from Deleuze and Guattari’s \textit{Machinic Assemblages} (Malins 2004; Deleuze and Guattari 1980).}

Unlike the steady-cam’s shaky quality, which is closer to the way we move\footnote{The shaky camera effect can be deliberately over-done in order to mimic a more candid, amateurish video look. Though it has been used more successfully to reflect a more natural, cinéma vérité feel in films like \textit{Marie Antoinette} (S. Coppola 2006), it also contributed to a motion-sickness feeling, as in \textit{Cloverfield} (Reeves 2008).}, the fluidity of the smooth, sliding motion\footnote{This talk of camera movements raises the question of whether, as calculated and computer-generated cameras take over, viewers will become accustomed to more “sliding” motions in film.} contributed to the non-human, “machinic” quality. The camera sometimes zoomed in on objects as if pretending to analyze them. This “aim and zoom” motion felt “dismembering” and made an observer feel like a shotgun (LM). The camera movement did not resemble that of a natural human body in real physical space, which is more limited by the laws of physics, but instead spun around objects in odd ways. Nor did the camera’s perspective resemble that of a human’s; the perspective was strangely distorted through the use of wide-angled lens, cut-off and odd angles (SC, MC, LM).

\section*{7.2.3. Misuse of Tool}

It appears that the restless camera was not simply a result of amateurism on the architectural animators’ part. The misuse of animation tools was also partially responsible (Manovich 2007). This is not a new problem. Word processors brought a whole range of formatting possibilities that typewriters never possessed and with that limitlessness and lack of constraints, people started using every font and style the tool had to offer without any sense of consistency (Robin Williams 1995; Lupton 2010). Many architectural animators seem to have fallen into the same trap with the range of possibilities offered by animation tools, using all the “cool tricks,” fancy transitions, and spinning around spline-curved paths for no reason, just because they can (SC, MC). We cannot expect this tool “misuse” to be reformed until some constraints of its use are established and understood by architectural animators.
7.2.4. **Purposeful Motion**

When addressing the issue of camera motion, “intentionality” becomes key. Architectural animators probably do not intend to call attention to the camera, but they do. The result is that the movement seems to be the purpose, and thus the moving camera becomes a character of its own, albeit unintended. In contrast, image-makers are aware of this and will deliberately make this movement loud or weave it seamlessly into the overall narrative so that it is noticed (CB). In addition, purposeful motion brings up the need to transliterate the motion of stopping to contemplate and observe (ML, CB, LM), which will be discussed in Chapter 9: Continuity and the Spectator’s Perception. The issue here is not how much the camera moves or how it stops, but whether this movement and stopping serves a purpose.

7.2.5. **Lack of Understanding of Perception and Craft**

Overall, the “restless camera” involves a problem in the way architects understand the concept of perception in moving images, which is related to motion literacy. To many of the architects I have interviewed, and including myself when I first began this research, architectural animations are equated with camera movement. This was evident in my initial concept of the spatial archetype as a combination of “space form” and “camera movement.” While this type of thinking may have a hint of truth, it is not the overall picture. Indeed, much has been written about experiencing architectural spaces through exploratory movements (as discussed in Chapter 4: Sequencing the Spatial Movement), but a problem occurs when this physical movement in real space is translated into a viewed image of a virtual space. Through camera movement, most architects want to convey the idea of “spatial continuity” in a clear and honest way. They also want to emphasize form. However, cinematic conventions (continuity-style editing, in particular) have been developed around the idea of mimicking human perception through editing that does not call attention to itself (SC).
7.3. Lifeless Spaces: A Result of Human Absence

Architects have priorities, and one of their highest priorities is to show the designed forms and spaces in the best possible light. Combined with little explicit knowledge of film craft and conventions, it is unsurprising that they may gloss over details of the moving image that image-makers regard as essential, including those that can bring these glamorous spaces to life.

7.3.1. No Evidence of Occupancy

The futuristic, modern designs in the architectural animations were characterized by their rectilinear surfaces, modularity, and uniformity (LM, CB). This produced a feeling of repetitiveness and sameness, as if the spaces were tailored for one type of person. It felt like a new city somewhere in the suburbs, a fantastic new subdivision for people who needed homes, but it did not indicate the variety of lives lived there. The question of “who was supposed to live there” was brought up. Were they people who used to live in the streets and never had a fridge? Were they a striving middle-class family? CB searched for evidence of life and human occupancy, asking questions like “Where are the toys, bikes, and children that fill it with life?” To him, the sight of children in an animation about homes was essential to inspire a feeling of “being at the thrust of life,” bringing the space “alive.” He could not imagine a family sitting at a table together or children playing there. “The kind of turmoil of domestic life isn’t portrayed at all, no one getting mad at anybody, it’s just perfect. It looks sterile.” (CB). I responded that they would probably want to avoid negative portrayals of occupants and focus on selling a dream house for the perfect family.

I also noticed the relief of some participants when they caught sight of natural and organic elements that added a human touch to the space, such as tree foliage, curved shapes, pieces of primitive art, fuzzy towels, and toilet paper (CB, LM). It requires extra effort and expertise to make a space in an architectural animation appear messy or dirty, and therefore inhabited and alive. But there are easy ways to make a space look alive, such as voice-over narratives, toys or other props. But do architects want to make the spaces feel occupied? Maybe this was not a priority for them. In fact, many of us are familiar with the photographs in architectural and interior design magazines, which
portray the same polished spaces void of people. I gave some background about the love/hate relationship that architects have with human figures in “Part I” of this thesis. In general, there is clearly more interest in portraying space in geometric rather than social terms.

7.3.2. **Lack of Social Activities and Context**

In addition to the interior spaces being lifeless, CB commented on the absence of social context in the architectural animation. He asked about the community activities, the market, stores, school, church and other places where people can meet and socialize. Without them, the housing complex felt abandoned, isolated, and unoccupied (CB). As seen in the architects’ interviews (Chapter 6), architects did think of context—but a geographical site context, rather than a social one. This is why many architectural animations started with an aerial fly-through showing the entire project before coming closer and into the house units. While watching a fly-through opening in an architectural animation, two participants compared it to the long-take in film, which is often used to “[establish] the place where all the characters are going to collide” (MC). However, fly-throughs in architectural animations obviously offered no type of character development (MC, SC).

7.4. **Summary**

This thesis is focused on learning from image-makers and particularly from filmmaking, a discipline that has mastered the art of the moving image. Since architectural animations are secondary to the architectural profession and are used as means of representation, it is natural that motion literacy lags in architects and that there are things to be learned from professional image-makers.

In this chapter, I identified three problems that require further investigation: (1) marketing myths, (2) restless camera, and (3) lifeless space. Figure 7-1 below shows the chapters that will address these problems.
**Figure 7-1** The three problems image-makers identified in architectural animations, and the chapters that address them.

Chapter 8: Myths of Contemporary Architectural Images elaborates on the types of myths currently used in architectural moving images, including both architectural animations and advertisements.

Chapter 9: Continuity and the Spectator’s Perception addresses the problem of the restless camera by investigating the notion of "continuity" as a boundary object between image-makers and architects. It also addresses the issue of purposeful camera movement or stillness as well as editing to mimic a human’s perception.
The problem of “lifeless space” comprises the notions of “space” and “bringing it to life,” which are addressed in two chapters. In Chapter 10: Understanding the Spatial Narrative, I discuss the issues of “space” and “narrative” from a point of view which compares architecture and film perspectives. Then, in Chapter 11: Bringing Space Alive, I discuss how to bring life to these spaces through the addition of human figures and metonymy which references humans. I end with Chapter 12: Case-Studies: Spatial Portrayal in Images, which offers case-studies of the portrayal of space in contemporary media. The aim of these case-studies is to show a glimpse of the complexity of the topic of spatial portrayal in moving images.
8. **Myths of Contemporary Architectural Images**

In Chapter 7: *Three Points of Criticism of Architectural Animations*, I presented interviewed image-makers’ perspectives on architectural animations. One observation was that marketing myths were used to sell space. Marketing myths included idealized lifestyles, the purity of space, and the obsession with progressiveness. Participant comments likened these hidden messages to those found on condo billboards, brochures and catalogues (CB, MC, HS, LM).

While some architects explicitly talked about tailoring myths to the audience, some only hinted at it intuitively. Although the architects were somewhat aware of these myths, this awareness was not as strong as that of the interviewed image-makers. An account of architectural images cannot be complete without showing how the external world perceives these images. Hence, in this chapter, I further explore the myths and messages expressed to market architectural spaces. I perform a type of "contextual reading" of these images in order to link them to the context in which they occur. This type of film analysis has been used by Bywater and Sobchack (Bywater and Sobchack 1989) as an ideological/theoretical approach. This approach aims to uncover the underlying meaning behind the observed image, to “attempt to find the essential aspects of the medium and its relation to the culture” (Bywater and Sobchack 1989) [p.162].

This chapter looks at the underlying messages within architectural images. Explored myths include: (1) the idealized life-style, (2) pure, progressive spaces (which also conceal messy realities), and (3) how human figures play a role in constructing these myths. With a closer look at these myths, one can get a better sense of the ideology and culture that produced them.
8.1. Myth: A Definition in Sociocultural Terms

The underlying messages behind architecture ads often derive their meanings from the sociocultural context they are directed towards. In short, they are myths that reflect the spirit of that context in that time. But first, what do I mean by myth? The word “myth” often makes one think of things that are untrue. In the Oxford English Dictionary (OED), the first and most popular definition for myth is:

*A traditional story, typically involving supernatural beings or forces, which embodies and provides an explanation, aetiology, or justification for something such as the early history of a society, a religious belief or ritual, or a natural phenomenon.* (Oxford English Dictionary) (1.a.).

In addition, Abrams also defines the common understanding of the word myth as meaning something that is untrue:

*… a system of heredity stories of ancient origin which were once believed to be true by a particular cultural group, and which served to explain … why the world is as it is and things happen as they do, to provide a rationale for social customs and observances, and to establish the sanctions for the rules by which people conduct their lives. Most myths are related to social rituals – set forms and procedures in sacred ceremonies … a mythology is a religion which we do not believe. Poets, however, after having ceased to believe them, have persisted in using the myths … for their plots, episodes, or allusions … the term “myth” has also been extended to denote supernatural tales that are deliberately invented by their authors (Abrams 2005) [p. 178-179].*

Abrams’ definition also touches on the social aspect of myths and how they give meaning to the way people conduct themselves in society. Indeed, this brings up another notion of the word “myth,” defined in sociocultural terms – “A popular conception of a person or thing which exaggerates or idealizes the truth” (Oxford English Dictionary) (2.c). Abrams elaborates on this point, saying:

*The French structuralist Claude Levi-Strauss departed from the traditional views just described, to treat myths within each culture as signifying systems*
whose true meanings are unknown to their proponents. He analyzes the myths of a particular culture as composed of signs which are to be identified and interpreted … (Abrams 2005) [p.178].

This definition is consistent with Roland Barthes' concept of myths as “the dominant ideologies of our time” (Chandler 2008). In his book Mythologies (Barthes 1957), he explores common sociocultural myths of his time (Robinson 2011). Describing Barthes' work, Abrams writes:

[Roland Barthes']…early work developed and helped disseminate the structuralist theory that was based on the linguistics of Saussure – a theory that Barthes applied not only to literature but to decoding, by reference to an underlying signifying system, many aspects of popular culture (Abrams 2005) [p.311].

Roland Barthes, explicitly applying Saussurean principles and methods, [has analyzed] many “bourgeois myths” about the world which, he claims, are exemplified in such social sign-systems as professional wrestling matches, children’s toys, cookery, and the striptease … In his earlier writings Barthes was also a major exponent of structuralist criticism, which deals with literary text as “a second-order semiotic system … in accordance with a specifically literary system of conventions and codes (Abrams 2005) [p. 290].

Myths are thus ideas inherent in a society, which sometimes explain the world around them or dictate the paths that direct individuals' lives. The power of a myth lies in its subtlety; it is natural and saturated into a given culture, slipping through the lens of analysis. They are not questioned by the individual, but sought and lived as a given norm. The innocent individual consumes them as-is, as naturally as the air s/he breathes. Advertisements realize those myths and play on them while addressing the unsuspecting audience. They tickle their dreams with images, catchphrases, and underlying messages that evoke these deep sentiments and breathes life into them (Robinson 2011). RS, an interviewed architect, acknowledged that “though images are important, they may not say enough, and they might lie” (RS).
With this, I have established the sociocultural definition of myth used in this thesis. I explicitly do not mean that which is being perceived as a myth is untrue. I now turn to the two common categories of myth used to promote architectural spaces, (1) idealized lifestyles and (2) pure, progressive spaces. I also look at the role that the human figure plays in enacting those myths in the architectural image.

### 8.2. Idealized Lifestyles

It is said that “architectural photography exists for the night of the opening” (unknown). Architectural magazines, with brilliant photographs of interiors and exteriors, show them at their utmost glory. Advertisements for house designs and condominiums often market them by using idealized lifestyles and notion of the Good Life (HS). The messages sent in architectural images are obviously deeply rooted in the audience they speak to. In order to be successful, these ads seek to make the audience identify, imagine, and desire themselves in that picture. To do so, the image we often find in these ads is not about the space being sold, but an entire lifestyle (HS, DQ) (Crawford, Nelson, and Rogatko 2010).

Some interviewed architects were aware of the marketing techniques promoted in architectural representations and spoke explicitly about how they were specifically tailored for the client (DM, SG, DQ, JP, YN). For example, DQ talked about how they tried to impress the developers of a shopping mall for cool hip youth in Japan, by presenting an MTV-style rock music video instead of a traditional fly-through animation. Though the animation had little to do with space, it created an impact on the developers who then hired the architectural firm for the job. DQ also added that people buying condominiums are often not interested in the technical aspects of the building, but primarily interested in the quality of living there. Hence, such images may cause them to relate to the building by picturing themselves living there, and thus motivate them to make that purchase.

In addition, YN showed me a variety of architectural animations produced by architectural firms on various projects in Saudi Arabia. One of these animations started with a fly-through overview of the project, with 3D modeled people walking around the
street. The voice-over promoted the housing complex with phrases like, “a project where community life means something.” In another more sophisticated animation, footage of real actors was juxtaposed with realistically rendered spaces. It showed a father driving his car into the complex, greeted by his family. The mother then prepared a meal as the children played. After that, they had time to go out and enjoy the recreational facilities in the complex. It was a classic example of the happy family and the underlying message was a desired lifestyle being promoted to the audience. YN narrated the story of a developer who used a similar animation with real footage to promote a housing project. He managed to sell housing units which were never built, before departing the scene. This forced the Saudi government to change some urban development policies to forbid the use of architectural representations and animations to sell a project before 50% of the project was built. Though this is an extreme case of marketing manipulation, it also serves to demonstrate how marketing lifestyle myths can sometimes have an overpowering influence on audience behaviour.

The figures in Figure 8-1 show various concepts of idealized lifestyles being sold in billboards and brochures promoting architectural spaces. These include images of happy families, often a young couple with children, typically a boy and a girl. Both CB and ML emphasised the power of having children in images, as they make the space feel alive and “utopian.” ML added: “What’s more utopian than children?”
At other times, the pictures include hip young people having a good time or perhaps a healthy and fit person enjoying a stroll near the seaside right next to the marketed building (Figure 8-2). Other myths include the dream of “a little girl regaining her independence and growing up” by moving into her own place (Figure 8-3), and an ethnic minority fitting in a multicultural neighbourhood, which represented by an east Indian lady wearing a traditional orange outfit who stands in the middle of an ethnically ambiguous (if socially diverse) crowd (Figure 8-4).
Figure 8-2  Promoting a youthful, healthy lifestyle in housing billboards and brochures. Images taken from (a) (Park Place Central City and Concord Pacific 2012), (b) (Prompton Real Estate 2012) and (c) (The Hub Condos 2012).
The myth of independence is portrayed in this image of daddy’s little girl growing up. Image taken from (Ascend Condos 2012).
The myth of multiculturism and fitting in is represented by a visible minority lady in the middle of the crowd. Snapshot of (Park place Condos 2012).

But not all the ads have images of people. In Figure 8-5, we see two different ads for the same place, used at different times. The earlier ad is on the left and the later ad on the right. In the second ad, the name of the building was changed from “the hub” into “the edge” to make it sound more edgy. The cluttered images were replaced with simple, elegant text. The text is bold and clear: “Move in today” – as if it were that simple. Sometimes, standalone text and catchy phrases are used to market lifestyles. In Figure 8-6, we see phrases like “straight out of the pages of a magazine” or “dreaming of sexy city style.”
8.3. Pure, Progressive Spaces

While visiting a demo duplex house with my family in Saudi Arabia, we dispersed to explore the house, envisioning and commenting on the spaces within it. We also imagined the activities that would take place in these spaces. My father looked for a room that he could place his books and desk in, commenting, “I will take this room, Maha; this can be your room.” It seemed that the empty rooms offered us the opportunity...
to project our own expectations and goals upon the space, and so we constructed our own stories and scenarios. In another incident, I spent a few days at my friend CS’s holiday condominium. CS stressed that we should keep the place “pristine and neat, orderly and tidy” before leaving, as customers could come at any time during our absence to view the condominium. When I talked with her about it, she said that by removing our things, a potential customer could start “imagining themselves in there” without being distracted by other people’s belongings. However, by making the place appear as if it is not “being lived in,” it may feel “cold,” which is why she leaves blankets, pillows, and “some pictures of family members, and different portraits of animals, just to make it feel more homey and inviting” (CS).

The above scenarios demonstrate how empty spaces have so much potential for imagined stories, the way an empty canvas has potential for new drawings. Emptiness can be seen as a return to an original state of being, but it can often mean the lack of character and identity. And yet it can become an empty canvas waiting to be filled with new possibilities, allowing the mind to imagine scenarios and stories that could fill that place. This is why TV shows like the Canadian show “Take this house and sell it” (Hartwig 2004) often revolve around stripping a house of any form of excess – personal belongings, ornamentations, and even paint colors that define a space or make it appear “personal.” All of these are things that suggest the space is occupied, which may deter potential buyers. Often, the rooms are finished off with an off-white paint, and the episode successfully ends with the house being sold (Rooms in bloom home staging & design inc. 2012). In the next section, I explore various aspects of the concept of purity associated with this “empty canvas,” including: (1) its relation to progressiveness, (2) the influence of CAD on producing sterile purity, and (3) the abstraction of space as an artifact.

24 A lot of blogs with advice for homeowners looking to sell would suggest similar messages like: “take out all the family stuff but leave a few “cozy” but neutral (non-personal) items. That way they can picture themselves in your home.”
8.3.1. **Purity and Progressiveness**

The action of erasure seeks to achieve purity, a return to the “blank slate” concept that has been debated among many philosophers for a long time (Pinker 2002). Purity is defined as, "The state or quality of being physically pure or unmixed; freedom from impurities, contaminants, or foreign matter; cleanliness" (Oxford English Dictionary). This return to a blank slate has been romanticized and often translated into ideologies and actions; for instance, Mao Zedong wrote, “It is on a blank page that the most beautiful poems are written” (Pinker 2002; Pinker 2008).

Over and over through history, we see the purity myth used to justify erasure of the old and impure to start anew. Many design and architectural movements sought to do the same. One of the most prominent was the Modern movement after World War II, which sought to cut ties with the past and start again. The philosophy behind those designs was radical at the time, yet Modernists strove for simplicity. Mies van der Rohe’s famous quote "Less is more" summed up the essence of minimalist modernist designs, which was to strip away any excess from the design until it reached "its essential qualities" (Lau 2011; K. Lee 2012b). There was a rejection of bourgeois ornamentation and any historical references, in favor of functionality of space (Rosenberg 2005; Von Eckardt 1977). “Form follows function,” as Louis Sullivan said (Sullivan 1896). There was a significant return to pure geometric and abstract forms as well as white surfaces. Le Corbusier expressed his love for purity through white spaces by saying, "the white of whitewash is absolute" (Rosenberg 2005; Klinkhammer 2011).

Modernity coincided with a revolution in mass production, giving birth to mass-housing projects and entire cities built from scratch. In addition, the use of new materials at the time, such as glass, concrete, steel and plastic, were very popular among modernists, and they were used in their pure forms. This obsession with technology has been pushed to the extreme by some modernist architects, who sought to fully embrace progressiveness25 (Rosenberg 2005; Leslie and Reimer 2003; Von Eckardt 1977). So,

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25 Le Corbusier’s *Apartment Beistegui* is one of the extreme examples in which modernist architecture technology was pushed to the extreme to isolate the house as a machine from its natural surroundings. In this project, the views from the road were obstructed and controlled with high walls. A periscope was added to view the city (Colomina 1992).
one could argue that there is an interesting interplay between progressiveness and purity of space.

8.3.2. Sterile Purity and CAD software

The notion of purity was pushed further through the use of Computer Aided Design (CAD) software. By default, this software produces spaces that are inherently clean and pure, which was described by some image-makers as “lifeless” and “sterile” (CB). It takes much effort to make a space look messy, dirty or even lived-in, in order to appear more realistic and humane. But this may be the trend towards new aesthetics shaped by CAD technology (A. Herzog 2013; Masterton 2004).

Some interviewed architects referred to the purity of form (SM, VS), sometimes referring to CAD environments (VS). When VS was asked to mention a space with a strong sense of purity, she referenced a scene from The Matrix (Wachowski, Wachowski, and Foster 1999)26. In this scene, there was a completely white space void of all objects, save for the main characters that landed there. This scene offered a sharp contrast between foreground and background. This level of spatial abstraction seemed very powerful to VS. She mentioned that the abstract white spaces in The Matrix looked “professional,” with lighting that looked like the “global illumination” rendering mode in CAD software. This seemed like a signifier of how software was changing the way architects thought about space, as they began likening it to the computer-generated look. But it may not necessarily be caused by it, for the purity myth has been around for centuries.

8.3.3. Abstraction of Space as an Artifact: Cleaning Up a Messy Reality

Many art exhibits and museums are based on the notion of abstract, pure space and emptiness achieved by creating an environment based on spatial relationships between viewer and artifact (M. Lewis 2011b). Some of the video artworks that I discuss

26 There was a similar abstract white space in Charlie and the Chocolate Factory (Burton 2005) that was described as “clinical” and even “sinister” in some movie reviews.
later in Chapter 12: Case-Studies: Spatial Portrayal in Images reference pure spaces. This includes Yam Lau's *Rehearsal* (Lau 2010) and *Room: An extension* (Lau 2008), Gower's *Five Notable Pavilions* (Gower 2003), Margreiter’s *Pavilion* (Margreiter 2009), and Sturich’s *Poesis* (Sturich 2005). Though the spaces in these artworks are characterized by white or transparent surfaces, abstract forms, lack of details and ornamentation, they are brought to life through light, shade, and movement. One interviewed artists expressed interest in the notion of pure, abstract spaces, because he wanted “the experience to be generic, neutral.” He talked about how different materials, textures and colors can be loaded with meanings and connotations, sometimes specific to each culture. This was consistent with Roland Barthes’ ideas that the innocent or neutral appearance is almost impossible to achieve (Barthes 1957). Lee (K. Lee 2012b) gave an example of the effect that textures and colors can have on the purity of space:

> Imagine everything you see in this coffee shop is white. You don’t really think of the aesthetics of different material and texture, but just the form becomes all there is, and you read the space. Imagine there are no objects here, you read space in a different way, every time you add something to it, and it creates too much dictation you need to follow or subtract (K. Lee 2012b).

As an extension of the view that architecture is an artifact, there is the notion of obstructing space in order to view it as purely as possible, removed from its context and untainted by reality. As a result of this view, there is a tendency among architects to capture buildings and spaces void of people. As seen in previous chapters, many architects are against the use of human figures. For large and expensive spaces, such as a yacht, then some architects preferred removing human figures (MF1) or suggested it was not suitable (NC1), as if the human figures would lessen the prestige and grandeur of a building (SG).

During an interview, SG demonstrated this stance by comparing two photographs of the Louvre. One was taken at night, showing the building in full night lights and with no people in sight; the other picture was taken during the daytime and showed the court filled with tourists and people around it. She asked, “Would you like to visit this one or this one?” She supported her argument by giving more examples. She pictured the long line-ups in front of a rollercoaster, which would deter one from going there. She also
mentioned the pushing crowds, pleading beggars, people lying down, and babies crying in the background of the holy mosque of Makkah. All these examples did not effectively promote visiting these places.

Other participants also brought up the issue of crowds as a deterrent to the feeling of spirituality in space (EM, SM, BS), with SM mentioning it created negative feelings of being lost or suffocated. EM and SG suggested showing the space off-season, when it is less crowded, expressing peacefulness through showing a few people in a state of worship and a few pigeons. SG suggested showing pigeons and other birds in the holy mosque of Makkah to symbolize peace and serenity (which is also a cliché). These scenarios suggested a preference for showing a space as pure as possible to maximize its impact on the viewer, even if doing so removes part of its true experience.

8.4. The Human Figure’s Role in Constructing Myth

What other roles do human figures play in constructing myths about space? As seen in the previous two sections, there are two elements at play, marketing and purity, which may affect the architects’ decisions to include or remove human figures. The desire to portray space in its pure form sometimes led the architects to remove these figures. But marketing myths or the desire to portray a certain experience also led them to include figures. The IKEA catalogue shown in Figure 8-7 demonstrates how the meaning of space changes dramatically with the addition of human figures. In the left photographs, the centerpiece is the furniture, but the photographs on the right, the family and certain lifestyles are presented. One may argue that IKEA promotes furniture or interiors, rather than architectural spaces. Hence, it is not strictly defined as an “architectural image.” However, they are descendents of a long line of images that tried to demonstrate that architecture was indeed livable, such as the examples from architectural magazines and Le Corbusier’s drawings.
I believe that a relevant point must be briefly touched on. I read an online forum discussion on the role that figures play in architectural photography (OpenPhotographyForums.com 2007a; OpenPhotographyForums.com 2007b; OpenPhotographyForums.com 2009). MF2 mentioned that human figures can play a role in “transporting a story.” This may have a positive or negative effect, as many of the forum participants regarded that as a distraction from the space itself. MF2 also commented that a recognizable figure may raise questions about their presence and purpose, and thus distract from observing the architecture.

Figure 8-8 shows two photographs posted in the discussion by NC1; the first portrays a photograph of a yacht interior with children playing, and the other shows a woman on the outside, framed by the door. NC1 noted that the female in the second picture is not the mother. This comment suggested that people tend to make mental associations between pictures placed together or they even weave some sort of story. However, the first photograph raises a question – what are we supposed to look at, the children or the space?
8.4.1. Romanticizing the Spatial Experience

MK, a self-described “people’s person,” showed great attention to the people anytime she described a visit to a space. People in her surroundings contributed to her overall experience of space. She described how surprised she was to see homeless people using computers in the Seattle library and how Paris seemed cold, while Spain was warm and inviting because of its people. When describing an animation scenario around a tourist street in Istanbul, she constructed a scene where space and people were entwined. She suggested showing quick cuts of the main street, the little shops, the tourists with their shorts and maps, the locals, and the kabob sellers calling out about their food.

Throughout her interview, BS gave mood-setting scenarios, suggesting the addition of a couple or two close friends having an intimate discussion in a cafe. She also suggested showing activities taking place in front of the Louvre, such as “a child playing with a kite, a person using the boat. They are doing things that are evoking my emotions or drawing my attention, and I don’t care about the scale.” She also elaborated on how an animation about a house should show the family performing daily activities, such as, “a gardener in the yard, a mother cooking in the kitchen, and the children playing.” While describing how to animate a Japanese house, JP suggested showing
people meditating in the space. MK suggested that an animation of a spa should start with the receptionist greeting you, before you are given a guided tour by an employee.

AK3 also mentioned how he was inspired by Peter Brueghel’s *Children’s Games* (Bruegel (Elder) 1560), which portrayed a space filled with children playing, making it seem alive (Figure 8-9). He tried to imitate it in a photograph he took of an open plaza. He often started photographing a space by taking quick, hand-held photographs to understand “the world” first, and then he would take photographs of the inhabitants or “denizens that fill the place.”

![Peter Brueghel’s Children’s Games (Bruegel (Elder) 1560).](image)

**Figure 8-9** Peter Brueghel’s *Children’s Games* (Bruegel (Elder) 1560).

### 8.4.2. IKEA Personifies Standardization

One of the filmmakers, CB, criticized the spaces in reviewed animations as being designed for “one kind of person.” He did not see the varieties of lives lived there. This was indeed a result of modularity. Modularity is a product of mass-production, and as a result, the product is sameness. As we have seen, this traces back to the architectural modern movement and the radical mass-housing projects that produced standardized units, like beehive cells. These radical designs came under attack by critics. One of the prominent modernist architects, Le Corbusier, defended his designs and argued that
“standardization does not eliminate the possibility for individual expression,” but instead, elevates the human figure above the clutter of daily life and frees him from it in order to be comforted by art and its appreciation (A. T. Anderson 2002; Le Corbusier 1987).

Today, the IKEA furniture company is an extension of that old thought, run by a philosophy of aesthetics with roots in Modernist ideals – to bring a new set of aesthetics to the working class through new materials and by abandoning excess ornamentation. IKEA has also utilized the mass-produced culture, but in a highly individualist world, this has become problematic. How do people distinguish themselves from others in this mass-culture (Rosenberg 2005)? IKEA furniture designs are based on standardization, modularity, and efficiency. But IKEA extends its appeal beyond efficiency by adding another element to the mix – the “Do-it-yourself (DIY)” concept (Rosenberg 2005). Constructing furniture triggers the notion of “home,” which is at the heart of many cultures, and allows consumers to “actively engage in the production of the self” (Rosenberg 2005). This gives an illusion of personification, even though the items are highly standardized and modular.

In “Chapter 6: The Human Figure in Architectural Spaces), I gave examples from Le Corbusier’s drawings, where he demonstrated how livable spaces were by showing human figures in sketches of these spaces. Looking at IKEA catalogues and ads today, it seems that the spaces also follow the same pursuit. The spaces portrayed in IKEA catalogues are clean, tidy, and modular, and they feature a very particular type of people. Like many billboard ads, IKEA markets its products by showing ideal spaces revolving around desired lifestyles, such as the family cooking together or a couple having a romantic night. These messages show idealized images of ordinary people. The IKEA TV ads show a more playful side by having playful, messy and even flirtatious people. In general, the IKEA people seem to be happy and ordinary. They are living an ideal dream.

8.4.3. The Not-So-Ordinary IKEA people

After seeing how IKEA portrays its modular spaces as completely livable through the use of ideal people, it is interesting to see films critiquing IKEA’s idealized image of the normal, ordinary person. In the movie "Le Rouge Au Sol" (Giroux 2006), we see a
man and his mother driving to the IKEA store during a snowstorm. During this drive, the man tells his mother how his life had become a total wreck, hitting rock bottom. After an emotional conversation that took the length of the drive, they finally arrive, park, and walk towards the IKEA store (Figure 8-10). CB commented on the scene, saying that “they both turn into those people walking into IKEA.” This comment highlights our shallow observations of the characters – they are mere shoppers, stereotypes, almost caricatures.

In the final scene, we see ‘strangers,’ we see a mother and her son going into the IKEA store. They are ‘ordinary,’ and we have no idea of their stories. But of course no one is ordinary, and every person, every mother and son have a story. It is often a story of struggle, disappointment, and anxiety, but it’s also a story of love and a bond that cannot be broken. We forget the epic narratives of love are coursing through every life or perhaps we ignore them since it would overcome us to attend to them. But it’s the artist’s job to bring us illumination, to make these connections (CB).

The film serves as a commentary on the complexities of people beyond the shallow portrayals of IKEA or any other company marketing idealized lifestyles using people who Roseberg (Rosenberg 2005) calls “sterile, depthless, and "unreal" [consumers in a] consumer society."

Figure 8-10 A scene from Le Rouge Au Sol (Giroux 2006) showing a mother and her son turning into people walking into IKEA.

Another short film, Page 23 (Houben, Arts, and van den Boogaar 2011, 23), also mocks the idealized people in IKEA catalogues by showing the tensely happy man sitting at his computer, barely looking and talking to his wife, who becomes fed up and leaves the page. The film ends with a replacement wife and a text tag next to her declaring “NEW” (Figure 8-11).
Figure 8-11  Page 23 (Houben, Arts, and van den Boogaar 2011) is a video that pokes fun of the idealized people and lifestyles in IKEA catalogues.

In a scene from *Fight Club* (Fincher 1999), we see the protagonist, Jack, who has fallen prey to consumerism and taken an interest in furnishing his condo with IKEA products. Jack’s comment that “I would flip through catalogues and wonder, "What kind of dining set defines me as a person?" clearly indicates that the furniture, the dining set, has become his identity (Ta 2006). He continues to satisfy the emptiness within himself by making more purchases. And though that statement suggests that he thinks he is uniquely defined by a dining set, he has become “the same” as everyone else. The illusion of uniqueness sold by IKEA is also summarized by Jack’s quote, “I had it all. Even the glass dishes with tiny bubbles and imperfections, proof they were crafted by the honest, simple, hard-working indigenous peoples of ... wherever” (Fincher 1999).

The scene is a commentary on idealized and “commodified lifestyles” (Rosenberg 2005; Hogan 2004). As the hollow protagonist tries to fill a spiritual emptiness by purchasing more goods, the film becomes a commentary on the American life, which has succumbed to consumerism (Rothe-Kushel 2003). The protagonist Jack seems to live off the pages of an IKEA catalogue. His apartment looks like an IKEA catalogue, labeled with inflated prices using “Futura” typeface to describe each item he purchased (Figure 8-12). Jack, like the people in IKEA catalogues, is shallow and flat (Hogan 2004), and he confesses that, “Like everyone else, I had become a slave to the IKEA nesting instinct.” He lost his will to resist the purchase, saying, “If I saw something like clever coffee tables in the shape of a yin and yang, I had to have it.” Because Jack succumbed to becoming the image that is sold, he became a “nonentity,” with a generic name (Hogan 2004).
8.4.4. Gendered Spaces

Images of space can also be a portrayal of gender. This section reviews some literature that attempts to analyze architectural spaces from a feminist perspective. But before I start, it is useful to define feminist criticism:

A distinctive and concerted approach to literature, feminist criticism was not inaugurated until late in the 1960s. Behind it, however, lie two centuries of struggle for the recognition of women’s cultural roles and achievements, and for women’s special and political rights (Abrams 2005) [p. 93] …The various feminisms, however, share certain assumptions and concepts that underlie the diverse ways that individual critics explore the factor of sexual difference and privilege in the production, form and content, the reception, and the critical analysis and evaluation of works of literature:

1. The basic view is that Western civilization is pervasively patriarchal (ruled by the father) - that is, it is male centered and controlled, and is organized and conducted in such a way as to subordinate women to men in all cultural domains familial, religious, political, economic, social, legal, and artistic. From the Hebrew Bible and Greek philosophic writings to the present, the female tends to be defined by negative reference to the male as the human norm, hence as an Other, or kind of non-man … (Abrams 2005) [p. 94].

Once, James Brown sang, “This is a Man’s world, but it wouldn’t be nothin’ without a woman or a girl” (Brown 1966). But it seems that the idea of a man’s world gave way to a crisis of manliness, as depicted in many contemporary movies, such as American Beauty (Mendes 1999). Continuing to read the example of Fight Club (Fincher 1999), we see a strong exploration of masculinity, specifically the state of crisis in
masculinity in a post-feminist America (Ta 2006; Hogan 2004). The protagonist Jack compensates for his suppressed aggression and sexuality by beautifying his home with IKEA products (T. Lee 2002). His sarcastic comment, "we used to read pornography, now it's the Horchow collection" sums up this crisis. Jack is referred to as "IKEA boy" (T. Lee 2002; Ta 2006) in a reference to Madonna's "Material Girl," and as a "masculine subject [he] is [thus] feminised by consumption" (Event Mechanics 2009). The film signified the moment of his departure to regain his masculinity by burning his IKEA-furnished apartment and moving away to live in an abandoned wrecked house, almost like a primitive man. This image clearly created associations between commodified beautified houses and femininity, and the wild wreckage with idealized masculinity.

Beatriz Colomina offers another interesting analysis of gender portrayals in architectural drawings and photographs. Colomina (Colomina 1992) illustrates this in her critique of photographs and architectural drawings of the modernist era. She explores the photographs of Le Corbusier-designed interiors, critiquing the gender-specific roles portrayed in these spaces. In Loos' house designs, the house interiors are often closed off from the outside world, according to Loos' philosophy that "the cultivated man should not look outside." This is achieved by small windows and an inward-oriented design, which act as a mask showing a neutral face to the world. Colomina identifies spaces within the interior that are feminine, like the bedroom, and masculine, like the library. She also notes the absence of the human figure.

In contrast, Le Corbusier's interiors are open to the world through wide glass facades. However, Colomina again points out that the house is used to contain the woman within it, typical for housewives of that era. In a photograph of a Le Corbusier house, she highlights how the man's gaze looks outside towards the world, while the woman looks towards the man, as he is her world. A sketch by Le Corbusier was meant to show the livability of his Wanner housing project, a radical mass-housing

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27 A similar culture is dominant in Saudi Arabian houses, where tall aluminum walls are constructed above the 2m high concrete wall to veil house facades, which some may liken to a woman's face veil.

28 This photograph could also be read as a compositional arrangement, as the photographer may have arranged for people in the photograph to look at one another to tighten the flow of the audience's attention in the picture.
project at the time. As seen in Figure 8-13, the living room shows a masculine man boxing his punch bag, supposedly facing and challenging the world. Meanwhile, a female looks down from her balcony, amidst her laundry chores, and she appears to admire him the way Juliet admires Romeo. She is a stereotype of a typical housewife of that era. Although modernists sought to break free from the old by creating radical designs, it seems that stereotypical gender roles remained the same in these pictures. In other photographs of Le Corbusier's interiors, the woman again seems to be carrying out her housewife duties by teaching the children, while the man is outside and looking from the balcony to the city.

![Figure 8-13](image)

**Figure 8-13** A drawing from Le Corbusier's Wanner project (Le Corbusier 1929). Permission granted by Fondation Le Corbusier.

In her reading of the film *L'Architecture d'aujourd'hui* (Bloc and Le Corbusier 1930), Colomina notes how the introduction shows the man entering the villa premises by car (Figure 8-14), while the woman resides inside the villa:

*The theater box of the domestic interiors places the occupant against the light. She appears as a silhouette, mysterious and desirable, but the backlighting also draws attention to her as a physical volume, a bodily presence within the*
house with its own interior. She controls the interior, yet she is trapped within it. (Colomina 1992) [p.14].

![Figure 8-14](image)

**Figure 8-14** Le Corbusier’s film (Bloc and Le Corbusier 1930) shows the man as the conqueror of the world, then returning home into his castle (Colomina 1992).

This sheds light on another drawing (Figure 8-15), taken from an interior design magazine in the 1940s, which ironically portrays the “future housewife,” whose main concern is still to clean the kitchen.

![Figure 8-15](image)

**Figure 8-15** “Tomorrow’s housewife need not clean under anything to keep the kitchen spotless.” Drawing by (Ferar 1946).

Colomina’s analysis of images of modernist interiors also points out how the female figure can be used to “fetishize a space” by placing the woman as an object of
desire within it. In *L'Architecture d'aujourd'hui* (Bloc and Le Corbusier 1930), she pointed out a scene where a woman is framed by the blinds. This scene’s point of view assumes there is a hidden male spectator peeking through the blinds, as we watch the woman showing us her back while looking away from the camera. She is wearing a seductive dress, leaning on the railing as she climbs up the ramp (Colomina 1992) (Figure 8-16). Another clip shows females, both dressed in similar clothes, facing Le Corbusier as they exercise together on the rooftop (Figure 8-17).

*Figure 8-16* The woman dressed in a seductive dress is framed by the blinds, a possible subject of the male gaze. Screenshots from *L'Architecture d'aujourd'hui* (Bloc and Le Corbusier 1930).

*Figure 8-17* Le Corbusier on the roof of Villa Savoye, exercising with two women. Screenshots from *L'Architecture d'aujourd'hui* (Bloc and Le Corbusier 1930).

The previous examples show the woman as the queen of the house, but trapped within it. However, Dodds and Tavernor point out the notion of “Landscapes of Desire” (Dodds and Tavernor 2006). The veiling of women may be a counteraction to the use of the female to sexualize a space. Since the very early ages, paintings subjected the
female body to the eroticized gaze, which was inevitable since artists were often male. This is seen in the painting *Venetian School*, where the painted human figures are often female and either nude or dressed in red. This trend repeated through the centuries; we witness it in the drawings of Carlo Scarpa, who demonstrated his love for beauty in landscape and the female figure. This developed an intertwining relationship between those two, producing “feminized and eroticized” landscapes. The margins of Scarpa’s drawings were filled with sketches of figures oftentimes female, nude, and in various postures – and sometimes only a segment of the body or faces with expressions (Dodds and Tavernor 2006).

### 8.4.5. The Human Figure as a Cultural Signifier

I now move this analysis to a location where gender roles are often well defined and expected. In Arabic culture, the male gender is often used for non-gender-specific things, as opposed to using the female tense, which is specific. IKEA’s catalogue, like many Arabic advertisements for home products, largely addresses females. During my last visit to Saudi Arabia in the summer of 2012, many ads played on the same sentiment. They often addressed the woman in house-related chores with slogans like “*make your family happy by purchasing this clothes-softening detergent*” or “*by cooking this meal.*” The instructions on household items were written in a female-specific tense, and even products used by both genders (e.g., shampoo and soap) were addressed in a specific female tense.

An interesting example of contrast in the use of females in household images is the controversy surrounding IKEA’s Saudi catalogues. In these catalogues, images of women were completely removed. The Swedish journal *Metro* (Lindholm 2012) highlighted this issue by providing a catalogue image of a family in the bathroom, wherein the mother is photoshopped out in the Saudi version (Figure 8-18). Though this erasure has been a Saudi practice for many years (Figure 8-19), it has only come to light this year under the many outcries for women’s rights in Saudi Arabia. The magazine

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29 An acquaintance offered me a general comment on this: “In Middle-Eastern societies, they address the woman by what she could do for others, but in Western societies [today], they address the woman for her self.” [translated]
referred to Saudi Arabia’s “strict Muslim laws,” forbidding women to “drive, vote or be outside of their home without the guardianship of a male relative.” Sweden’s Minister for Trade Ewa Björling reflected on this act as oppression of women and a sign of gender inequality in Saudi Arabia, commenting, “You cannot retouch women from reality,” but what reality are we talking about here? The article also mentioned IKEA apologizing for this action (Lindholm 2012). The Guardian’s article on the controversy (Quinn 2012) also elaborated on the general absence of women from Saudi advertising:

Women appear only infrequently in Saudi advertising, mostly on Saudi-owned television channels that show women in long dresses, with scarves covering their hair and long sleeves. In imported magazines, censors black out many parts of a woman’s body including arms, legs and chest. When Starbucks opened its coffee shops in Saudi Arabia, it removed the long-haired woman from its logo, keeping only her crown [as seen in Figure 8-20] (Quinn 2012).

Figure 8-18  The Saudi IKEA catalogue on the left has airbrushed the woman from the picture (Ikea Online Catalogue 2012).
Figure 8-19  Women hidden from Saudi IKEA displays by placing a sticker to hide their faces. Permission to use photographs granted by Layla of (ImagesOfSaudi.blogspot.com 2013).

Figure 8-20  The original Starbucks logo and the alternative Starbucks logo in Saudi Arabia (Alassiry 2010).

Interestingly, although women are absent from these images, the Saudi IKEA catalogues are written in a female-specific tense, acknowledging the fact that women are charge of their households\(^{30}\) \(^{31}\). When we look at IKEA’s catalogue in two neighboring countries with similar cultures, Saudi Arabia and Kuwait, we find a remarkable

\(^{30}\) Though the metaphor of a woman as being a queen has been in use for decades now, it seems to have been popularized by Alarefe’s book "She is a Queen" (Alarefe), referring to the veiled woman who stays in her home as a queen of her home.

\(^{31}\) The house in Arab culture, like many others, is essentially a female territory, and running the household is seen as women’s work: “The building is alive with the soul of the woman that moves within it.” Al-Odah recalls the story of a man whose wife died, he buried her and cried, went back to his home and said: “our home is dead too!” (Al-Odah 2012)
difference. The Saudi IKEA catalogue addresses the female reader, while the Kuwaiti catalogue addresses the male reader or a general audience of both men and women. It seems that in the Saudi catalogue, the gender roles and the depicted spaces are very specific (Figure 8-21).

Figure 8-21 The Kuwaiti version of the IKEA catalogue (left) uses the male-tense for a more general audience, while the Saudi version (right) uses the female-tense, assuming a specific audience (Ikea Online Catalogue 2012) (Saudi and Kuwaiti online catalogues, pp. 54-55).

The human figure can demonstrate the use of space and also be a cultural signifier, revealing something about the sociocultural context in which the figure was made. This is evident in Robert Venturi’s diagram of an Arab market in Figure 8-22, where the figures are dressed in traditional Arab clothes.
Some interviewed participants who worked in the Arab Gulf Region talked about 3D human figures wearing local clothes, such as men’s *dishdasha* and women’s *abaya* (YN, VK, HE). HE added an observation on marketing ads in Dubai, which almost always showed two types of people, locals and Western foreigners. One would never see Indian, Pakistani or African nationals, even though they are a significant population in Dubai. I suggested this might have been because the ads targeted a certain economic demographic, but it could also suggest something about how the culture ignored those minorities. In the Arabian Gulf context, dressing in national clothing signifies a nostalgic attachment to the past thrown into futuristic buildings. This type of clash could be a signifier that “we could embrace modernity without letting go of our traditional identity and values,” a phrase often repeated in the face of the influence of globalization (Figure 8-23).
However, an interesting and relevant comment was made when I talked with a number of architecture students training at a firm in Saudi Arabia. I asked whether they used human figures in their designs and noticed an interesting variety of responses. The ones who went to a more conservative university said they used “abstract” figures for scale, following the stricter Islamic interpretation mentioned in Chapter 6: The Human Figure in Architectural Images. A student who went to a more liberal university voluntarily elaborated on having no problem placing a female figure wearing her bathrobe. She did not have to dress her up in traditional conservative clothing, but in more hip and modern ones. Her statement seemed to signify that she did not have to comply with the general norms and conventions of a conservative society (Various Trainee Students 2011).

8.5. Summary

In this chapter, I discussed the various myths that are used to market designed spaces. In Section 8.2, I discuss how these images sell more than just space – they sell an idealized lifestyle. In Section 8.3, I discussed the tendency towards the portrayal of pure space, which was sometimes regarded as a sign of progressiveness. In addition, it may have been influenced by CAD software and the tendency to view building space as an artifact. Finally, in Section 8.4, I discussed the use of human figures in various ways to communicate these myths, including the romanticization of space and the personification of a modular, standardized space.
I also included in Sections 8.4.1 - 8.4.3 some commentaries and critiques on the use of human figures in the architectural image, particularly the ordinariness of IKEA figures. In Section 8.4.4, I showed how these human figures can tell us much about gender portrayals. In Section 8.4.5 I showed how human figures can also tell us a great deal about the sociocultural context that produced them. By taking a first step towards understanding the myths and underlying messages below the surface of the architectural image, one can catch a glimpse of how the world views these messages and be more aware when constructing them. In the next chapters, I discuss another problem brought up in the critiques of architectural animation, which is the restless camera.
9. **Continuity and the Spectator’s Perception**

In Chapter 7: *Three Points of Criticism of Architectural Animations*, image-makers pointed out the problem of the “restless camera.” Chapter 4: Sequencing the Spatial Movement showed how many architects have two assumptions that may be the cause of the “restless camera” issue. These assumptions are that (1) spatial continuity equals a moving camera along an uninterrupted path with no cuts, and (2) the camera is equated with a first-person POV or a person holding a camera. Both assumptions may have roots in the architectural profession and could also be shaped by CAD software. CAD software animation often relies on the designer specifying a path of movement for the camera and then it generates the animation. It requires additional effort to insert human figures and often additional software to edit and cut the resulting walkthrough animation.

In this chapter, I address the notions of (1) continuity and (2) the camera’s (or spectator's) point of view, in light of the film profession. Hence, the chapter is divided into two main sections. Section 9.1 explores editing by adding cuts to simulate continuity in perception. Section 9.2 considers the spectator’s point of view, exploring (1) the immobile (observing, or still) spectator, (2) the roaming eye (as opposed to the roaming spectator), and (3) unconventional POVs found in film. These concepts will hopefully make architects more aware of the editing and camera movement decisions when they create animations.

9.1. **The Editing Cut**

Many architects strive to communicate the experience of “uninterrupted” spatial continuity in architectural animations, which they often do by using a continuous fly-through camera and rejecting cinematic cuts. Some architects only resorted to cuts when they had to remove unnecessary or redundant details, such as a long corridor
walkthrough. In rejecting the cut, the architects appear to seek a state of “un-interuption,” which is similar to the Oxford English Dictionary (OED) definition of continuity as “[t]he state or quality of being uninterrupted in extent or substance, of having no interstices or breaks; uninterrupted connection of parts; connectedness, unbrokenness” (Oxford English Dictionary). However, continuity in film involves a different understanding of continuity. Film has developed its own approaches to communicating continuity by mimicking human perception through various editing and cutting techniques (Alvarado and Isorna 2004). The following sections explore the various ways that continuity editing is done in film.

9.1.1. **Continuity: Seamless Stitching**

Unlike architecture, film makes use of the cut and has a whole language around cutting techniques. The film tradition has developed what is called “continuity editing,” which ensures that cuts are placed together to form a sequence that is spatially and temporally continuous. This is done to mimic the human perception (Bordwell and Thompson 2006). Continuity in film is defined in the following quotes:

*The perceptual or conceptual position in terms of the narrated situations and events are presented …* (Prince 2003) [p.75]

*The appearance in a fiction of an autonomous, temporal flow of events. It refers to the standard Hollywood editing practices of hiding the fact that film scenes are built up out of shots that are normally filmed out of sequence* (Bywater and Sobchack 1989) [P. 224]. *Invisible editing, invisible cut. A cut made during the movement of a performer, achieved either by overlapping the action or by using two cameras and then matching the action during editing. Such cuts make shifts of camera position less noticeable. Invisible editing is a conventional Hollywood narrative structure* (Bywater and Sobchack 1989) [P. 228].

*Continuity editing: a system of editing devices that establish a continuous presentation of space and time. For instance, in a classically edited movie, a character moving from left to right in one shot will, for purposes of continuity,
likely be shown moving left to right in an immediately subsequent shot (Berliner and Cohen 2011).

Spatial continuity follows a consistent logical order for how objects relate to each other and are positioned together. “[E]diting, cutting. The process of assembling, arranging, and trimming film, both picture and sound, to the best advantage for the purpose at hand” (Bywater and Sobchack 1989) P.225. According to (Bordwell and Thompson 2006), continuity editing is concerned with arranging shots according to a certain logical order. It can be divided into two categories: temporal continuity and spatial continuity. Through editing, disparate shots are connected through the cut to appear believable and seamless, relying on the increasing visual literacy of the audience to make the associations between these shots and interpret the overall meaning of the sequence (SC). SC elaborated on the notion of “continuity of perception” by explaining how editing cuts and stitching disparate shots can provide a sense of “seamless” space and time. The cuts must be done in a way that should not call attention to themselves. They allow filmmakers to select the details and compose a larger scene.

For example, in the Marie Antoinette clip, when Antoinette looks up in one shot, it is cut and matched with another shot that starts at the ceiling before tilting downwards. It was a trick used to move her from one space (exterior) to another (exterior) (CB). These are examples of how space was reconstructed in film to give the illusion of continuity where it was not physically continuous.

9.1.2. **Time: Slow Time Passage and Jump-cuts**

With editing, the passage of time can be altered, expanded, compressed, speed-up and slowed down in a film. Through the cut, a character may appear to get on the train in one shot, then leave it in the next shot, and the audience will mentally fill in the time in-between shots. The way shots are sequenced can also indicate the passage of time. For example, there is a scene from Gladiator (Scott 2000) (Figure 9-1), where the protagonist discovers the death of his family, cries, then falls in exhaustion, and slowly drifts away until he wakes up to the stark reality of his captivity. The editing in this sequence uses a soft dissolving transition between shots to give them a lingering effect, as if to prolong the passage of time one spends in mourning.
Another example from *The Kite Runner* (Forster 2007) (Figure 9-2) shows the same place in Afghanistan at different periods of time. Prior to the Soviet and Taliban regimes, it is depicted as a lively place bursting with colorful markets, costumes, and children’s kites. When the main protagonist visits his old town after the Taliban regime took over, he finds it to be very different from his childhood memories: pale, dusty, with dull muted colors echoed in the uniform blue and beige clothing of the people. This shift in the atmosphere establishes the dramatic change that overcame the place through time.

*Bombay Beach* (Har’el 2011) offers another example, In Figure 9-3, we see a sequence which starts with old footage of the glorious days of Bombay Beach, California, where people are having a good time at the beach, skiing, diving, and tanning. This lively sequence is accompanied by an old voice-over promoting this once-lively tourist spot. The sequence ends abruptly with the phrase “The end,” before we jump cut to a different scene at the same location (Bombay Beach). In contrast to the earlier sequence, Figure 9-4 shows the silent scene of a deserted beach at sunset (the timing selected to intensify the feeling of loneliness) and very few people. We see the back of an old man looking around as well as children playing in a torn house, emphasizing the change that happened to this place. The scene includes brief close-ups of faces and hands at play, which in a way establishes a more modest form of life emerging on this deserted beach. In this sequence, the use of people and their absence is key to sending a message about the space.
Another relevant example of time jump-cuts is the popular internet meme “Harlem Shake,” which started in February 2013 and “spawned a series of dance videos that begin with a masked individual dancing alone in a group before suddenly cutting to a wild dance party featuring the entire group” (knowyourmeme.com 2013). The “Harlem Shake” videos rely on the power of the cut to transform a space in a time-jump. It also relies on the power of contrast, where one fixed camera shot shows an orderly, normal scene with usually one person dancing, before the cut jumps to show an entire group of people in the same scene dancing chaotically. Figure 9-5 shows a scene in Cambridge University (top) and another in Norway (bottom), both transformed suddenly through a jump in time. Another point of interest in these videos is that they follow the concept of the “roaming eye,” discussed later in Section 9.2.2.
Figure 9-5  The Harlem Shake video employs the cut to jump through time, (a) The Cambridge Edition (Cam FM 97.2 2013) and (b) the Norwegian Army version (Håkonsen 2013).

9.1.3. Radical Jumps through Space and Time

Film can be like a window, opening up to a defined view that masks the rest of the image. The fragments of time and space should allow viewers to fill in the gaps by constructing an imaginary experience (LM) (Grigor 2000; Lau 2011; Marks (LM) 2011). This concept was explored earlier in Section 4.4. However, I will now briefly touch on the radical jumps through space and time made by cuts and edits, which break the traditional sense of continuity and rely on the audience’s perception to mash-up the meaning from these images. But first, a definition of montage is required:

The assembly of shots - hence, editing - and especially the portrayal of action and creation of ideas through the use of many short shots. In the 1920s, the Russians formulated several kinds of montage styles. Later, in the United States, montage came to refer to a series of shots, often with superimpositions
and optical effects, showing a condensed series of events-for example, a crime wave in a city (Bywater and Sobchack 1989) [p.229].

Decades ago, people might have seen montage or breaking the fourth wall\(^{32}\) as radical. But today, even non-linear narratives and flashbacks have become “passé” (MC). This comes after a long history of spatial fragmentation, starting with the use of split screen in films from the 1920s (SC, MC). MC talked about Eisenstein’s theory of montage, which was based on the idea of collision to create different meanings. Eisenstein’s ideas were considered radical when they were first proposed in the 1920s, as they drastically differed from mainstream Hollywood’s continuity editing at that time:

For Eisenstein, the power of film is not what we see in our daily lives, but by colliding two ideas together, which he referred to as “thesis, anti-thesis, synthesis.” Through that collision, meaning is formed. We should not worry that time and space is continuous … we should be looking at it as an intellectual medium, where we bring different ideas together (MC).

Eisenstein’s ideas on montage were strongly opposed to Bazin’s (which are discussed in Section 9.2.1), as montage was constructed through cutting and stitching extreme opposites to create a shocking effect (Ng, Schnabel, and Kvan 2005). An example of montage would be the shower scene from Psycho (Hitchcock 1960), where close-ups of certain details are placed in fragments (victim’s face, victim’s body, hand holding a knife, blood flowing on the floor, shower water spraying), allowing the viewers to construct the murder in their minds (Van Sijll 2005) (Figure 9-6).

\(^{32}\) Breaking the fourth wall is a term used when the protagonist looks at the audience (the camera) and addresses them.
But old montage nowadays is not radical enough. It seems that film today is taking even further steps into breaking the space and time continuity through non-linear narratives and ways of editing. SC mentioned that mainstream continuity and the idea of seamless space is coming to an end as contemporary films break these rules radically. Both SC and MC thought that audiences today were becoming increasingly sophisticated, equipped with the cognitive ability to process things faster, adjusting to new forms of storytelling and editing\(^{33}\) (SC, MC). Accordingly, shot lengths are becoming shorter and shorter, especially in action films (SC). SC gave the example of *The Bourne Identity* (Liman 2002), where some shots were as short as 1.5 seconds. Compared to films from the 1960’s, which had about 600 shots, action films now have about 6,000 shots (SC).

MC gave the example of a person entering through a door and exiting another. In reality, they may not be connected spaces, but the audience perceives them as such because of the illusion of continuity in action. SC gave an example from *The Shining*, where a door was added to the corridor that did not exist in earlier scenes, which was perfectly fine in a filmic space edited to appear seamless.

SC referred to the pop film *Scott Pilgrim vs. the World* (Wright 2010), which did not have traditional visual continuity. MC added that the music video genre has “changed the landscape of filmmaking.” MC thought that the contemporary audience accepts disconnections in time or space. I asked where the logic then came from if it did

\(^{33}\) SC brought up “Situationist International” group, which tested the boundaries of this imagination, building models of imaginary architecture and flying-through them.
not follow the spatio-temporal continuity, and MC thought the logic came from the narrative. This brings to mind popular films that play with the notion of time, unreliable memory, and non-linear narrative, such as *Eternal Sunshine on a Spotless Mind* (Gondry 2004). In one scene in that film (Figure 9-7), the protagonist walks out of a library and straight into the living room, breaking the continuity of time and space. In a scene from *Six Feet Under, Episode: Twilight* (Bates 2003) (Figure 9-8), a man opens up a door to find himself on a beach. The door remains hanging there, attached to no building, breaking the continuity of space. Such editing plays with the idea of cutting spatial boundaries. “Open a door, walk into a completely different space, no one thinks twice about that anymore” (MC). By constantly breaking the expected rules of space, contemporary filmmakers can make boring content seem more dynamic (SC).
9.1.4. Reactionary Faces

I have discussed architects’ tendency to assume a first-person POV as the eye of camera and to move away from third-person or character-driven animation (Koutamanis 2005). However, if we look at the use of first-person POV in film, it is often used very briefly to evoke a certain response in viewers, and when it is used, it is often preceded by a shot of the protagonist looking in a certain direction, followed by their reaction (Mascelli 1998). This quick switch between third to first to third-person POV momentarily places the audience in the protagonist’s shoes, as if seeing through their eyes. If used effectively, this technique can evoke an emotional connection with the story and the characters on screen. For example, in Jaws (Spielberg 1975), we see the shark’s POV as he nears the swimmers on the beach, which creates a frightening connection and a sense of identification (Van Sijll 2005).

This alternation between third and first-person POV is also useful for showing facial expressions in order to connect with the character’s emotions. When showing an interesting design feature, one can include a close-up of a face reacting to it. This was evident in scenes from Marie Antoinette (S. Coppola 2006) as she explored Versailles.
As Marie Antoinette (S. Coppola 2006) explores Versailles for the first time, we see alternating shots of her observing an object, and a close-up shot of that viewed object.

In a scene from Duplex (DeVito 2003) (Figure 9-10), a couple are shown investigating a duplex house before purchasing it. Despite their agreement to conceal their impressions by putting on a poker face, their facial expressions betrayed them when viewing impressive architectural features. The editing sequence alternates between a close-up shot of the design feature and the couple’s reaction to it. This technique helps establish the space through a series of close-ups and facial expressions to help form a general opinion about the space.

This technique can also be observed in a scene from The Glass House (Sackheim 2001) (Figure 9-11), which shows two teenagers being introduced to the house of their caretakers. The sequencing of the shots alternate from a medium shot of the person pointing towards an object, to a shot with a close-up of the object, and then the medium shot of the overall space. This sequence is complemented with a dialogue commenting on the artifact. It also helps establish the overall mood of the space, which is being explored for the first time.
9.2. The Spectator’s Point of View

For many architectural animations, the POV is often first-person or perhaps that of the camera’s prosthetic eye, which gives it the flexibility of roaming around without any restrictions, just because the animation tool allows it to. Comparing this to how filmmakers would do it, we find that filmmakers give more thought to how a POV is constructed, and how they use various techniques to communicate it.

Filmmakers construct the experience of space through the use of various combined cinematic effects. This experience is staged, intensified, stylized, and a highly subjective experience according to the filmmaker’s vision (Rattenbury 1994). Many architects have used various low and high angles that make the building “look good.” Sometimes, they justify the use of the “helicopter” fly-through to contextualize the building in its site (DM). Other times, the low angle is used to achieve an effect likened to a child’s fascination with the monumental building, a “building greater than he is” (NS). However, the POV is often standardized to an eye level 150 cm above the ground with the camera lens 45 degree wide, which does not call too much attention to itself. The POV is often a first-person perspective and the standard height derives from the
“standard human figure” discussed in Chapter 6: The Human Figure in Architectural Images.

Another interesting POV of note in architecture is the sitting POV, something that Scarpa often thought of and considered while designing landscapes. According to this sitting eye level, he framed the view so that it would unravel as one sat or stood (Dodds and Tavernor 2006; Jo 2004). MC mentioned a similar viewpoint in film called the “tatami view,” which is found in the works of filmmaker Yasujirō Ozu (Figure 9-12). This view was set at waist-height and framed with a wide-angle lens. This provided the most relevant view of the characters seated on the floor while having lengthy discussions. Aside from this, there are far more interesting constructions of POVs than the standard approach which filmmakers could consider in architectural animations. I will explore some of these in Section 9.2.3.

![Figure 9-12 The Tatami view, which is set at the floor-sitting level in Ozu’s films (Ozu 1953).](image)

### 9.2.1. The Immobile Spectator

The immobile spectator is one who stands still or pauses to observe the scenery. This concept was brought up by filmmaker Mark Lewis (M. Lewis 2011b) as he discussed his views of the mobile and immobile spectator, and how it translated into his work. He associated the feeling of stopping as “something pictorial,” as if the spectator is observing, trying to understand or is “being alert.” Lewis also described the motion of walking through space (whether built space, open space, or landscape) and how the space then articulates and reveals itself in “explicable but highly attractive ways” (M. Lewis 2011b).
Lewis often seemed to equate the spectator with the camera, sometimes referring to himself as the camera. He also talked about the mobile and immobile spectator in relation to the space. He offered a brief observation about the notion of mobile and immobile spectator:

*Since the times of the Baroque, there was an increasing interest in the “mobile viewer[,]” as someone who moves through space, rather than [be] spectacular-rized or terrorized by space. The fixed position of the classic historical monument and church gave way to the idea of the mobile spectator. The experience of cinema is doing the reverse, the spectator is immobile and the cinema is mobile in urban space (M. Lewis 2011b).*

Lewis also explained why many of his shots featured a fixed, non-moving camera:

*When I work … I’m just interested in place and location, and how it might stop and attract. I’m interested in transliterating that feeling of stopping, into something pictorial, so that one can try to understand, not only why you stopped, which you may never fully understand, if you can depict the sense of being stopped and being alert. As you walk in a space, the articulation of the building, if it’s open space or landscape, the articulation starts revealing itself in explicable but highly attractive ways. The camera can either record movements and not move, or record movements and move. You have those two possibilities, so some films have to move, others they don’t. It’s instinctive, this scene is for this and this scene is for that.*

Some architects were also aware of the immobile spectator concept, which was also brought up during the interviews in Chapter 4: Sequencing the Spatial Movement. Some architects talked about moving and stopping in space to observe (EM, VS). RW, commented on a restful spa space that, “my eyes move, that’s for sure,” though he added that his body does not. CB, an interviewed filmmaker who made the comment about the “restless camera”, suggested that the camera purposely stops to “contemplate.” It seems that the architectural animations were excessively “restless,” as if there was a fear of stillness.
During one of my filmmaking classes, filmmaker JI made a comment against “talking head” interviews or shots with people sitting on a couch or at a table as they talked. She regarded such shots as boring. Instead, she recommended interviewing the subjects as they did something. I asked if filming a subject as they drove a car was the same as the couch scene, to which she responded, “There must be movement. If the camera is moving, it gives feeling that it’s true” (JI). Whether it was the camera or the characters, movements seemed to bring the image to life, giving an illusion of truth.

JI’s quote summarized this increasing desire for movement and change. Contemporary films are increasing in pace, with shorter shots that cater to the increasingly short attention span of audiences (SC). It appears that architectural animations try to kill that stillness with the constantly moving camera. But the idea of the roaming eye and the still body brings up an interesting thought. How can one stop the camera without making the animation feel dead, as EM mentioned? We can consider some examples from film to find answers for how film translates this feeling of stopping in a graceful way.

In Chapter 5: Spatial Archetypes: Camera Echoes Form, I uncovered the many ways in which we can emulate the mobile spectator (or camera). I also showed that a still camera can observe actions unraveling and subjects moving across a scene, such as the cavalcades scene from Marie Antoinette (Figure 5-6). CB also mentioned a similar scene from Ulysses’ Gaze (Angelopoulos 1995), which was set in Sarajevo during the war. In the scene, there was a heavy sense of stillness as snipers watched the field for any crossers. Every once in a while, someone would suddenly break this stillness by running across and the sounds of shooting would pierce the background. The stillness was as if the camera (or the observer) was holding its breath to watch for something to happen.

The stationary camera can also be reflective or contemplative. Artist Mark Lewis uses it in many of his works. For instance, in Cold Morning (M. Lewis 2009b), the stationary camera observes a homeless person setting up his place. In Yam Lau’s

34 A talking head is a term used for interviews in which a person is formally framed in a static composition as s/he talks.
Rehearsal (Lau 2010), the roaming camera pauses at the end to observe a performing girl framed within a window. This allows one to perceive the passage of time. Lau was inspired by the Japanese director Yasujirō Ozu, who used the stationary camera extensively (Lau 2011).

Owen Kydd describes the effect as a “durational photograph,” which gives an “endless quality” that he views as an extension of photography in the sense that the subjects are also framed. In a sense, he tries to “intensify the elongated sense of looking.” As if enacting the act of standing still to take a photograph, the duration that passes while the stationary camera focuses on one point captures anxiousness, attenuation, and vulnerability (Kydd 2012). In the following Section 9.2.2, I elaborate on the concept of the “Roaming Eye” which moves without the camera having to move.

9.2.2. **The Roaming Eye**

As explored in the previous section, there is a general fear of fixated images. By leaving a camera fixed on an image too long, the eye starts to wander around the scene (Schroeppel 1982).

> Try looking at a picture while you count … if you’re normal, you won’t get past one-thousand-ten before your eyes start wandering… it’s easier to look at six different images in 30 seconds than to look at one single image for the same time. That’s the idea behind the basic sequence—to break up one long scene into several shorter scenes. This makes the story more interesting for the viewer (Schroeppel 1982).

However, we can use this to our advantage through the concept of the roaming eye, which moves around the space to explore in a rather purposeful manner. This concept came up during an interview with one of the architects, RW, who described an animation about a Japanese spa in which his eyes moved, while his body did not. In the light of the practice of architectural animations, this comment brings up an interesting question on what the camera movement is supposed to be associated with, the movement of the eye or the body? According to this metaphoric vision, we can look at the space as if it were a portrait to be observed.
This introduces the concept of mise-en-scene, where the camera is stationary, but the scene grabs the attention of the viewer through constant cinematic change:

**Mise-en-scene.** A term generally used to describe those elements of the film image placed before the camera and in relation to it, rather than the process of editing that occurs after the interaction between camera and subject. The term also refers to images in which context and relationships are revealed in units that preserve continuous space and time. (Bywater and Sobchack 1989) [p.229]

Another concept of interest is smooth spaces, which was brought up during a discussion with the filmmaker LM. Smooth spaces were sometimes achieved by a stationary camera or a smoothly and perhaps slowly moving camera (LM). LM based her arguments on the ideas of Bazin (Bazin 1967), who rejected cuts and showed preference for the mise-en-scène technique to achieve true continuity (LM) and a sense of spatial-temporal unity (Ng, Schnabel, and Kvan 2005). This was done through the use of long duration shots, long takes, tracking shots, wide angle lens, and depth-of-field (Ng, Schnabel, and Kvan 2005). This resulted in the creation of “smooth spaces,” which invited the spectator’s eyes to roam around and imaginatively explore the space. Lee, one of the artists interviewed, called movies which make use of slow-paced long takes “landscape painting”. He recalled Tarkovsky’s movies as an example, commenting, “He wants you to know where you are and how you move through the space” (K. Lee 2012b).

This concept was further explored by Deleuze, who built upon Bazin’s ideas (Deleuze and Guattari 1984; Ng, Schnabel, and Kvan 2005). Ng discusses Deleuze’s framework for narratology and use of the “revelatory image,” where various actions and events take place in a single space, portrayed in a single shot. An example would be Bosch’s *The Heaven of Earthly Delights* (Bosch 1504) (Figure 9-13), where different events from different times happen in the same space, allowing viewers time to construct the hidden story in their imagination (Ng, Schnabel, and Kvan 2005). Smooth movement with a wide space allows our eyes to move, without having an utterly silent still shot. Other examples are shown in Figure 9-14.
In the light of today’s fast-paced film world, one wonders if such attempts to slow down and reflect would have a place in mainstream films. But it is interesting to see that it has made its way into various forms of popular culture. For instance, the book and cartoon series Where’s Wally (Handford 1987) feature vast spatial scenes in which many people are shown doing various things to distract the viewer from finding Wally. Another version of this idea is found in the internet meme “Harlem Shake” (Figure 9-16) (discussed in Section 9.1.2). Like Bosch's The Garden of Earthly Delights (Bosch 1504) (Figure 9-13) and Children's Games (Bruegel (Elder) 1560) (Figure 9-14), the “Harlem Shake” videos depict crowds at a single wide location; the viewer is presented with a wide shot at a certain fixed location, in which dozens and sometimes hundreds of people are performing little things, causing the eye to gaze around to observe each one of them.
While a viewer may generally perceive them as a single crowd occupying the space without bothering to observe what each person is doing, other viewers will employ the roaming eye to observe the little details and actions that take place in a single stationary shot (Figure 9-15).

*Figure 9-15  A scene from Where’s Waldo in the Circus (WarnerActive 1995).*
I talked earlier about how architects assume that the camera is the eye of the viewer or a hand-held camera, or bypass the question of camera POV altogether. The first-person POV can also be found in film, but it is not a default as in many architectural animations. Instead, having a first-person POV is often well-planned in film. In some cases, first-person POV scenes were added for a bizarre surreal effect, as in *Brazil* (Gilliam 1985) (Figure 9-17), for a funny effect as with the goat scene in *You Don't Mess with Zohan* (Dugan 2008) (Figure 9-18) or in reference to game-culture, such as in the *Doom* movie (Bartkowiak 2005).

An interesting observation by a Youtube user who spent the time scanning through the people in the portrait: “there is a guy behind everybody who hardly moves. He wears a ’dope’ brownish sweater and seems surprised at what he is witnessing.-If that was intentional, lol” - Youtube user "unsuperbonbon" (April 2013)

The ‘camera as first-person’ assumption is not as problematic in architectural animation as it is in film, because the fourth wall is never broken with a character speaking to the viewers. Such an event would cause a disruption in the audience’s immersion in the story world, where they are accustomed to observing. This is unlike first-person games, where the player is already interacting with the game world and its characters. Interestingly enough, architectural animations fall in-between, being a first-person POV but passive in this viewing experience.
Figure 9-17  The floating POV in a dream sequence from Brazil (Gilliam 1985).

Figure 9-18  The first-person scene in You Don’t Mess with the Zohan (Dugan 2008).

Sometimes, the first-person POV is used for the entire film, as in Nostalghia (Tarkovsky 1983) and REC (Balagueró and Plaza 2007). However, Mascelli pointed out that the first-person POV in a film like Nostalghia raises some challenges. One challenge is the rigidity of the camera movement. Another is the difficulty of having the audience identify with the protagonist’s emotions, as they cannot see the main character’s facial expressions (Mascelli 1998). In either case, the first-person POV must be justified by the narrative. A successful example of such justification is The Diving Bell and the Butterfly (Schnabel 2007), seen in Figure 9-19. The story is about a man who was paralyzed, unable to move any body part save for blinking one eye. As a result, he is bedridden throughout the movie, and the first-person POV successfully connected the audience to his sense of immobility.
The interviewed architects NS and RW referenced the child’s POV in relation to the low angle in architectural animation. But the child’s POV is also found in many films. CB referenced it as a technique of reconstructing a child’s memory of the past. This can be seen in *Eternal Sunshine of the Spotless Mind* (Gondry 2004) (Figure 9-20) where the POV and the scale of the space is manipulated to give a feeling of being a small child underneath the table. *The Fall* (Singh 2006) (Figure 9-21) also blurs what a child sees and what they imagine, in the montage scene of the operation room.

**Figure 9-19**  *The Diving Bell and the Butterfly* (Schnabel 2007) show the protagonist’s first-person POV.

**Figure 9-20**  A Child’s POV in *Eternal Sunshine of the Spotless Mind* (Gondry 2004).

**Figure 9-21**  The operation scene in *The Fall* (Singh 2006) uses montage to construct a child’s POV, blurring the line between what she sees and what she imagines.
Interestingly, film offers a variety of viewpoints that give the story different takes on life from as many perspectives as possible. By establishing the POV, one can make the audience connect to very unlikely characters and see the world through their eyes. For example, many Disney and Disney-like movies, such as *The Lady and the Tramp* (Geronimi, Jackson, and Luske 1955), *Antz* (Darnell and Johnson 1998) and *A Bug’s Life* (Lasseter and Stanton 1998), show the POV of animals and bugs. The introduction of *Men in Black* (Sonnenfeld 1997) (Figure 9-22) shows a bug’s POV as it flies around in the night before it is splattered into a truck and the story moves on to the people in the truck. This is a thoughtful way of guiding the fly-through process, which is often assumed to be machinic (LM) or a helicopter view (DM).

![Figure 9-22](image)

*Figure 9-22* The bug’s POV in *Men in Black* (Sonnenfeld 1997) serves to introduce us to the characters through a fly-through.

**Disorienting Camera: Calling Attention to Itself**

In Chapter 7: *Three Points of Criticism of Architectural Animations*, I mentioned the image-makers’ comments that the camera roamed around “restlessly,” rotated around objects and tilted in odd ways that are not natural or similar to the way humans moved or viewed space in real life (SC). The camera movement called too much attention to itself, which disrupted the immersion in the viewed space (CB, LM). SC and MC assumed this to be a result of animators experimenting with all the tools available to

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37 These films further humanize these cartoon characters by giving them human-like facial features for increased audience identification and empathy.
them (SC, MC). However, architects often expressed their interest in showing the opposite—a clear, continuous space, rather than a disorienting one.

On the other hand, film would deliberately use these techniques for expressionistic, stylistic reasons, to convey a confused and disoriented POV or to show the disarray of the story world (Figure 9-23 - Figure 9-24). Lee, an interviewed artist, pointed out how “people don’t usually pay attention to the camera, because they are focused on the story and what the main character is doing” (K. Lee 2012b). However, he also pointed out instances when “the director wants you to be aware of the fact that it is a movie, so he [shamelessly] expos[es] himself as a director [through the use of] lighting, the POV of the camera, interruption” (K. Lee 2012b).

For example, Lee described the biking scene from The Shining (Kubrick 1980) as a maze-like space which made him feel the whole hotel was a spiral. He talked about how this feeling was created by employing “linear motion, [because the director] wants you to feel like you’re in a maze, like you have no idea where you are” (K. Lee 2012b). There is a similar sense of disorienting camera in a clip from Brazil (Gilliam 1985), shown in Figure 9-25, where the camera rotated around the funeral casket and the watchful audience as the action rises. However, even in film this camera movement can become redundant and irritating, and must be used sparingly and for good reasons.

Figure 9-23 The road is transformed through contrast and tilted angle to reflect a sense of self and direction. Photography by Jason Zhang.
Portable Cameras: Emulating Reality and Closeness to the Film World

There is an increasing interest in mimicking realism in movement by shunning machinic aids. When EM, an interviewed architect, talked about the moving camera, she thought it should move like “a person holding a camera,” making it closer to reality. However, this movement should be smooth and not shaky (EM). Portable cameras are often hand-held or attached to the moving body. They are unlike heavier cameras or those attached to conventional machinic aids such as tripods, dollies and cranes, which often produce artificial and machine-like movement, as LM commented. Because of their light weight, portable cameras have a more human movement. They are often used to
enhance the feeling of reality and closeness to the subjects, as if one was with them in the scene. This follows the concept of cinéma vérité (French, literally “film truth”), which is defined as:

* A style of filmmaking begun in Europe in the 1950s involving the use of portable sound cameras and recorders, and the cinematography of interviews and events on location. Commentary, sometimes obtained from interviews, is used, as well as lip-synchronous sound. Cinéma vérité films often express strong, sometimes radical, opinions (Bywater and Sobchack 1989) [p.223]

One way of achieving this smooth human-like movement is through the use of the steadicam. This can be seen in some scenes from *Marie Antoinette* (S. Coppola 2006). The use of the steadicam increased the sense of closeness as if one was there with her. As mentioned earlier, Coppola tries to bring us closer to this distant historic figure by reconstructing her image as a contemporary teen queen (SC, MC). The steadicam replaced the smooth machinic camera movement. However, RK thought that a more formal moving camera was more suited for the formality and grandeur of Versailles spaces. To him, the use of a hand-held camera was disruptive to his expectations about the representation of a formal space, adding, “It’s all about type-casting.”

A similar cinematic technique that emulates the sense of closeness is the snorricam, which is similar to the steadicam but oriented reversely. Instead of showing us the point of view of the moving subject, it is attached and directed towards the subject. It allows us to walking with the subject and observe their facial expressions contextualized in their environment. This is seen in *Requiem for a Dream* (Aronofsky 2000) (Figure 9-26). The effect is conveyed through the closeness of the observing camera to the observed subject. This closeness creates a sense of intimacy with the subject’s feelings, but may sometimes create a feeling of suffocation and claustrophobia. An example would be a scene from the TV series *A Touch of Frost* (Wingfield 1992), where a detective and his assistant tried to discuss a sensitive topic in an elevator, but people kept getting on the elevator as it stopped frequently. The actors stood very close to the camera, coupled with wide lens to create depth-of-field and a claustrophobic space. The
extremely wide lens also helped produce a feeling of intimacy, creating an impression like a door’s peephole.

Figure 9-26  Requiem Of A Dream (Aronofsky 2000) uses a snorricam to externalize the inner turmoil of drug addicts.

Though a steadicam is handheld, it produces relatively smooth and unshaky footage. However, an additional step toward achieving realism is the use of the shaky camera. The shaky camera is a visual phenomenon that accompanied the popularity of personal camcorders, which brought the rise of amateur video. Shaky camera is also connected to amateur film (1920’s through 1980’s) and-for quite different reasons and effects – to documentary film, cinéma vérité and news film (JB).

Keen (Keen 2007) points to such phenomena as symptoms of “The Cult of the Amateur” and it seems that the hunger for realism is increasing, as we witness a rise in reality TV show popularity (Biressi and Nunn 2000; Harris 2005; Joret and Remael 1998; Yalgin 2003; T. Stone 2004). Harris (Harris 2005) notes that, “audiences tend to equate shaky camera and jumpy cutting with realism.” In addition:

These programmes produce a realism that is perhaps particularly proximate to the reality of audiences. Its forms are immediately recognizable as non-professional in terms of lighting which will tend to be "natural", picture quality which is usually rather poor with washed-out colour, rather shaky camera movement and the use of outdoor or domestic circumstances and possibly the date and time displayed in the bottom corner. Future changes in the availability and price of high quality recording equipment will reduce the differences, at least in image quality if not in skill and techniques, between the professional and the domestic (Joret and Remael 1998).

Many contemporary films mock this home-made video quality. Starting with cult films like The Blair Witch Project (Myrrick and Sánchez 1999) and successors like
Cloverfield (Reeves 2008) (Figure 9-27) and REC (Balagueró and Plaza 2007), the aim is to mock a realistic home camera quality and give the film an extra feeling of realism. But the shaky effect can be overdone and cause audiences to become nauseous as a result. But if anything, such examples show the extremes that filmmakers can go to emulate the sense of reality and bringing the audience closer to the film world.

Figure 9-27 The steadi-cam in Cloverfield (Reeves 2008).

9.3. Summary

In this chapter, I have discussed how the problem of the “restless camera” is caused by two assumptions on the architect’s part: (1) the desire for spatial continuity and (2) that the camera is a first-person POV. This chapter addressed these two issues as follows: In Section 9.1, I briefly touched upon the way film uses editing to achieve continuity, something architectural animators often try to achieve by rejecting the cinematic cut. Through cinematic editing, as in film, one can seamlessly stitch space and time and even manipulate them. I also discussed the editing cut and how it can be used more efficiently to simulate the feeling of continuity or jumping through time.

In Section 9.2, I explored the various notions of spectators, focusing on the still spectator and his roaming eye, and how film constructs unconventional POVs. This chapter also shed light on the way architects should understand the spectator’s POV when constructing an animation. This was done in hope of using a more “purposeful” camera movement in architectural animations.
Part V:
Synthesis: Spatial Portrayals in Contemporary Media
10. Understanding Spatial Narrative

The earlier chapters exploring the architects’ perspective demonstrated how spatial form was a priority, and that camera movements emphasized this form. This was thoroughly explored in Chapter 5: Spatial Archetypes: Camera Echoes Form. However, the spatial experience cannot be a marriage of space and camera movement alone. This was evident in the image-makers’ criticism of architectural animation, which labeled spaces as “lifeless spaces.” This brings up a two-fold problem. First, there is the issue of “space,” which requires further exploration in this chapter. Second, there is an issue of “lifelessness”, which is discussed in Chapter 11: Bringing Space Alive.

In this chapter, I look at two concepts that are important to the spatial experience: space and narrative. Those terms are used by both architects and filmmakers, and though they have the same name, each domain views and uses them differently. This is called a “boundary object,” an area where two different communities or disciplines connect:

*Boundary objects are objects which are both plastic enough to adapt to local needs and the constraints of the several parties employing them, yet robust enough to maintain a common identity across sites. They are weakly structured in common use, and become strongly structured in individual-site use. … When participants in the intersecting worlds create representations together, their different commitments and perceptions are resolved into representations … This resolution does not mean consensus. Rather, representation, or inscriptions, contain at every stage the traces of multiple viewpoints, translations and incomplete battles* (Star and Griesemer 1989).

Following this definition, I further explore in this chapter the details of how those two concepts vary in weight according to the priorities of both filmmakers and architects. Accordingly, this chapter considers the factors that shape spatial experience in film. In Section 10.1’s narrative, I begin with a general definition of narrative before moving on to how it can be applied to space to create a “spatial narrative.” In Section 10.2, I touch on how space is constructed in film. The purpose of this chapter is to demonstrate that spatial experience is richer than simply form and movement, but that architectural
animations are mostly limited to these two factors. Thus this chapter is an introduction to a richer construction of spatial experience in moving images.

10.1. Narrative

As filmmaker CB watched an architectural animation, he commented on the absence of conflict that was essential to narrative in film, saying, “nobody is getting angry at anybody else.” Narrative in film thrives on conflict. Film narrative is also fictional, and even when a film is based on reality, it often blurs the lines between reality and fiction. Put another way, “fit] takes the real, and makes an example of it” (M. Lewis 2011b). When comparing narrative between film and architecture, we find that film uses characters and space to tell a story, whereas architectural animations use a social type of narrative to say something about space (SC, MC). Even when I asked CB to talk about a film with strong spatial components, he talked about a personal documentary that revolved around a family mystery involving a lake. It seemed that to talk about film, story came first and space came second. Clearly narrative is essential in film, but what is the cinematic essence of narrative?

10.1.1. Narrative’s Emphasis on Events

According to film theorists Bordwell and Thompson, narrative is defined as “a chain of events in cause-effect relationship occurring in time and space” (Bordwell and Thompson 2006). Another definition is that, “a narrative is a story, whether told in prose or verse, involving events, characters, and what the characters say and do …” (Abrams 2005) [P.181] This defines events and characters, people, as essential to the story. In addition, Prince (Prince 2003) defines narrative as:

… a discourse representing one or more events. Narration is traditionally distinguished from DESCRIPTION and from COMMENTARY but usually incorporates them within itself … the representation … of one or more real or fictive EVENTS communicated by one, two, or several … NARRATORS to one, two, or several … NARRATEES … narrative is essentially a mode of verbal presentation and involves the linguistic recounting or telling of events rather than, say, their performance or enactment on stage” (Prince 2003) [pp. 58-59].
Prince appears to make a distinction between narrative, description and commentary. The latter two are more suited to architectural films, since they primarily revolve around communicating information about the building. Accordingly, architectural fly-throughs are descriptive works, rather than narrative ones. I now turn to Abbott’s (Abbott 2008) definition:

… narrative is the representation of an event or a series of events. “Event” is the key word here, though some people prefer the word “action.” Without an event or an action, you may have a “description,” an “exposition,” an “argument,” a “lyric,” some combination of these or something else altogether, but you won’t have a narrative.” (Abbott 2008) [p. 13]

Abbott distinguished narrative from description. But in reading these definitions, it seems that “events” leading the story forward is a key element in narrative that distinguishes it from a description of a representation. This is a key difference between architectural animations and filmic representations of space, as the former thrives on description, while the latter is often based on narrative that moves it forward. A relevant consideration is the concept of plot:

The plot (which Aristotle terms the mythos) in a dramatic or narrative work is constituted by its events and actions, as they are rendered and ordered toward achieving particular artistic and emotional effects. This description is deceptively simple, because the actions (including verbal discourse as well as physical actions) are performed by particular characters in a work, and are the means by which they exhibit their moral and dispositional qualities. Plot and character are therefore interdependent critical concepts – as Henry James has said, “What is character but the determination of incident? What is incident but the illustration of character?” […] notice that a plot is distinguishable from the story – that is, a bare synopsis of the temporal order of what happens (Abrams 2005) [p. 233].

All these definitions call for the use of characters and events to move the story forward.
10.1.2. Subjectivity of Narrative, Objectivity of Description

However, not all filmmakers agreed that film is defined by narrative. LM considered narrative “ideological,” limiting the interpretation of space and constraining how it should be read. She preferred an approach that uses visuals to open up the imagination or allows the viewer a degree of interpretation. Similarly, KL tried to avoid narrative in his works, to minimize the artist’s intervention and let the process produce the resulting artwork.

When asked about whether he ever uses narrative or evokes the notion of memory, Lee expressed disinterest in such concepts and echoed his interest in the artist’s objectivity, saying, “Story is very subjective and dictates how you should read different things.” Lee seldom includes human-figures in his work, explaining that he is a bad storyteller. It appears that he avoids traditional narrative and focuses on the experience of being or the experience of movement. However, Lee gave an example of how narrative and events can be important to the experience of certain spaces, like a place where one often meets up with friends (K. Lee 2012a).

Lee rejected self-expression, like that of paintings, and stressed both self-isolation as an artist and focus on operating the machine that generates the art. He gave the comparative example of fashion photography and fine arts photography. The former is objective, focusing on the artifact; as the latter is self-expression. Lee compared artist’s subjectivity and objectivity to the difference between a novel and a thesis: “In a novel, you don’t know what’s true or not, it’s about the emotions and expressions.” A thesis, on the other hand, leaves all these expressions out. He added that he did not want his work to be a novel. These attempts to remove narrative were an attempt to avoid subjectivity, which can be defined as:

A subjective work is one in which the author incorporates personal experiences, or projects into the narrative his or her personal disposition, judgments, values, and feelings. An objective work is one in which the author presents the invented situation or the fictional characters and their thoughts, feelings, and actions and undertakes to remain detached and noncommittal (Abrams 2005) [pp. 204-205].
Perhaps this is one reason why narrative is avoided by architects, who aim to describe. Returning to Prince (Prince 2003) and Abbott's (Abbott 2008) distinction of narrative from description, narrative seems to revolve around events and action, but description seems more suited for space. At least, this is how the current understanding came to be. This is how the architectural narrative, if it exists, differs from a filmic narrative. But spatial description is also an important element in narrative. JB divides narrative into "thick" and "thin" narratives. Most filmmakers and other dedicated storytellers tend to build "thick narratives" - rich in character, plot, conflict and emotion. Meanwhile, when architects use narrative at all, they often use "thin narratives," which loosely touch on some elements of narrative. This can be seen in TV commercials and architectural photography (JB).

10.1.3. Narrative’s Use of Space

Abbott (Abbott 2008) talks about how people use narrative to make sense of the world around them and how narrative is also necessary to understand visuals, such as paintings (Abbott 2008). Accordingly, one can use narrative to make sense of a building. Abbott also talks about how narrative rotates around space and events, but he speculates about the reasons why current understanding of narrative emphasizes actions more than space. One possibility that he mentions traces back to the Aristotelian narrative tradition. In the times of Aristotle, theatrical plays happened on bare stages, giving the narrative tradition an emphasis on events and character actions, rather than the bare stage background. In addition, early forms of narrative were transmitted verbally and in written form, which resulted in an emphasis on suspense in narrative, which drives the listener to want to know what happened next (Abbott 2008).

Abbott elaborates on spatial narrative, touching on the idea of “metalepsis” or “multiple worlds” or what philosophers call “possible worlds”; that is, when a possibility pops up amidst the original narrative as an “embedded narrative.” This complexity in imagining forked narratives can take various forms. For example, in Alice in Wonderland, there is the real and fantasy world, while the cartoon Duck Amuck (Jones 1953) plays with the absences of scenes and the abrupt change of scenes which frustrate the character. Abbot pointed out the play of space in M. C. Escher’s paintings. He gave further examples, such as a father walking across the fields towards his son or a space
“heavily populated” with dogs and people, each with an action being performed in the space, adding a mood that makes the space even more complex. He argues that narrative builds a four-dimensional world, with time as the fourth dimension, and that these worlds are often populated with characters performing actions that add complexity to this space. Abbott gives an example of a textual story that describes a scene where a boy’s drowned body was found. He argued that the image of space forms in the mind of the reader, even though s/he has not physically seen the space. This is what Bakhtin called a “chronotope,” where “chronos” is derived from the Greek word for time and “topos” means time (Abbott 2008). Abbott also points out what is called a “space-starved narrative,” which does not rely on space in its setting, but could happen in any space (Abbott 2008)38.

Abbott describes how space can be used to withhold information. For example, making a space dark conceals information and adds to the sense of suspense and fear before it finally reveals a surprise. He notes how a radio show urged its listeners to turn off their lights to establish the scary mood, saying “perhaps nothing demonstrates how important space is in narrative more than Milton’s strategic withholding of visual information to frighten the audience …”(Abbott 2008) [p. 161].

### 10.1.4. Architectural Narratives

In Table 6, I summarize how architects and filmmakers view narrative differently. In this section, I discuss how narrative about architectural space can be used for various purposes, including explaining, documenting and dramatizing space (as discussed in Section 3.2).

<table>
<thead>
<tr>
<th>Table 6</th>
<th>Narrative, as viewed by architects and filmmakers.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Architects</td>
</tr>
<tr>
<td>Narrative Space</td>
<td>Client’s scenarios are translated into designed and functional spaces.</td>
</tr>
</tbody>
</table>

38 An example of how the space or location affects the way we perceive a story: In my personal blog, I often narrated personal stories with omitted location for privacy reasons. When some readers misunderstood a story as a result, I started including the location to give a context in which the story can be better understood.
Architects and filmmakers expressed less interest in space and focused on the experience (K. Lee 2012b; M. Lewis 2011b; Schuppli 2012).

<table>
<thead>
<tr>
<th>Narrative Type</th>
<th>Architects</th>
<th>Filmmakers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Imagined, yet often “ordinary” narratives inspired by sociocultural norms (Chatzitsakyris and Nagakura 2005).</td>
<td>Often extraordinary stories (Chatzitsakyris and Nagakura 2005).</td>
<td></td>
</tr>
</tbody>
</table>

Narrative Purpose

<table>
<thead>
<tr>
<th>Narrative Purpose</th>
<th>Architects</th>
<th>Filmmakers</th>
</tr>
</thead>
<tbody>
<tr>
<td>The narrative is often used to explain the use of a building or market it. Less often, it serves to document.</td>
<td>Narrative is used to dramatize, sometimes to document.</td>
<td></td>
</tr>
</tbody>
</table>

Explaining Space

Returning to the distinction between narrative and description, I will explain how narrative can explain space and inform our understanding of it. The narrative scenario can inform the design stage when one designs with the experience in mind (Serrato-Combe 2004). At a later stage, it is often easier to communicate the spatial experience through the use of narrative language, which is more familiar to the audience than design language (Knox 2005). Adding a narrative and events to a space can make it much more interesting (Chatzitsakyris and Nagakura 2005).

Gower also experimented with various modes of architectural representation. In a workshop, he walked students through a gradual four-step process of architectural representation, starting with technical drawing, then building physical models, then photographing them, and then producing a simple video using cell-phones to explore the effect of movement through space. To Gower, each medium offers different meanings. In his work, he has made use of different media sources, such as architectural drawings, photographs and existing film footage (Gower 2011).

When asked about the influence of his architectural education on his artwork, Lee pointed out some similarities: “Architecture [is about] physical space, commercial space, people navigating through space ... scale matters, ... and in architecture there’s always something beyond what you can see.” Lee gave the example of how circulation was important in architecture, saying:
In a community center, if you go to the hallways, you don’t see where the washroom or gym is, but the space is supposed to tell you how to navigate within the space. It’s called circulation pattern, and is meant to be as “natural” as possible. Like house design, because you’ve been to so many houses, you kind of know how to find the kitchen or washroom.

Lee was still interested in different spatial relationships, how different rooms dictate how you feel and how space can encourage people to socialize and have different interactions (K. Lee 2012b). He also brought up his interest in the idea of pure space, cleaned of all excess and enhanced by atmosphere-sets (K. Lee 2012b).

**Spaces with a Narrative**

Spaces are containers for events. While discussing her artwork *Domicile* (Schuppli 1996), Schuppli described how she was inspired by the concept of “the home [being] a theater for living” (Schuppli 2012). This references a quote by Adolf Loos, “The house is the stage for the theatre of the family, a place where people are born and live and die” (Loos and Le Corbusier 2008) [p.14]. Beatriz Colomina elaborates on this quote through her analysis of Loos’ buildings, describing them as “theater boxed,” contained and enclosed on themselves from the world (Colomina 1992) [pp.79-80].

Some spaces can make people feel that they are already part of a narrative, simply by walking into these spaces. LM mentioned how using the door handles is an intimate gesture, as if one is shaking a building’s hands. VS talked about a circular niche space in a wall in which she and her friend used to play by imitating Vitruvian Man. Also, historic buildings often have their own stories of past civilizations. When RL talked about Ayah Sophia, he described how the vast, open spaces inspired and awed him, saying, “The size made me feel like I am nothing. Nations, empires, and leaders have come and gone. And I am nothing. The dome sits on skinny legs, and I felt a totality of space” (RL). Sacred spaces also have their own narratives embedded within them. The holy mosques of Makkah and Medina were brought up by SG, SM, and EM as they described the spirituality of these spaces. There, performing rituals re-enacts the religious story of Prophet Abraham and his wife as they were left in a deserted town.
Demonstrating Use of Space

Narrative scenarios can show how designed spaces facilitate certain activities and uses of each space. Touching on this concept of space as theatre, Figure 10-1 shows the renovated courtyard in the Smithsonian institution at various time intervals. In the first image, the space is empty and focused on the spatial form, but in the second and third images, the space is pushed to the background and becomes a stage for dancing performers and playful children. In a way, it becomes a theater where events, perhaps even a narrative, unfold. This type of narrative is often used after the space is constructed (physically or virtually), to market and promote a space. The narrative is often a reflection of sociocultural norms, ideals, and expectations, and is used to communicate a certain kind of experience about a space.

![Figure 10-1 The renovated courtyard at the Smithsonian Institution acts as a stage for actors (Young and Foster and Partners 2012).](image)

The Client’s Story

When architects work on a project, the earliest stages include listening to the client’s proposed narrative. When I first started working as an interior designer, I sometimes started a project by meeting with clients, who would begin the meeting by telling me their stories and linking them to the design. One of the clients spent much of her life in hospitals, connected to medical equipment. As a result, she felt that her house should be as open as possible. The façade in the living room should not have one bar of frame breaking the view to the garden outside. She sighed as she expressed that she no longer wanted to be confined indoors; she wanted to be connected with the outdoors.
In response to the extremely harsh desert climate and the need for privacy and protection from onlookers and passersby, many houses in Saudi Arabia minimize the openings. Even so, there are many who go ahead and make large glass facades, which can be very energy-consuming for air-conditioning. This story offers an example of a client’s scenario narrative. When an architect is assigned a project, s/he meets with the client and discusses the project requirements. The client’s scenario may not always have a storytelling format (e.g., a list of activities), but the architect’s job is to translate this scenario into a designed form and physical space.

**Narrative as a Documentation**

Narrative can serve as documentation. Several interviewed image-makers talked about documentation as a central theme in their work. Lau talked about the documentation of his daily routine in his videos (Lau 2011). When I asked Lee (K. Lee 2012b) about comparing his work to architectural representation, he mentioned that artwork is about “documentation,” whereas architectural representations are about the “portrayal” of space. He observed, “Architectural photography is about portraying the space itself, which involves living. But my work isn’t really about buildings that you see, but rather, it’s everything else that it’s attached to.” I asked if this meant documenting the experience of being in the space and context, to which Lee agreed. He was also interested in process art generated with minimal artist involvement, making it more objective (K. Lee 2012b).

De Courcy’s work is also motivated by his love for documenting and his curiosity to describe what he sees. Many of his photographs carry historic value, like a sort of a time-capsule. His interest in documenting stems from his interest in real, meaningful and useful art, and telling a story. He noted that “A photograph is a preservation of a moment” and “art is a process, not a product. I’m not interested in making gallery art to generate money. I view art as life, as process satisfying in itself, the object isn’t important” (De Courcy 2012).

Gower, an artist interested in portraying modernist architecture, sees his artwork as documentary. It tells you the meaning of that architecture, its social use and its context, in a way that carefully prepared documentation does not. His documentation of modernist architecture is framed through a historic and social point of view.
The Building Process

Sometimes, the narrative can be about the building process, and how urban spaces are inhabited and used by people. There are other stories that relate to architectural space, such as city symphony films like *Man With The Movie Camera* (Vertov 1929), *Berlin: Symphony of a Metropolis* (Ruttmann 1927), *Tokyo-Ga* (Wenders 1985) and *Koyaanisqatsi* (Reggio 1988). All these examples show people moving in urban spaces, often in a fast-forward motion. The construction phase of a building is another story that brings the building spaces to life using motion. Karl Sabbagh (Sabbagh 2000) often portrays the construction process in his architectural documentaries, emphasizing how the process of building is an essential part of the architecture. Aiming for a sense of honesty and realism, Sabbagh films as things happen, without staging the narrative. The ways in which people interact with a building also bring it to life.

Utopian/Dystopian Documentation

Gower’s work has themes of the “utopian dream,” which was promoted in modernist architecture (Gower 2011). Many of his works are a historic and social documentation of modernist architecture. In addition, he mimics architectural representations from the modernist era. Some of Lewis’ (M. Lewis 2011b) artwork is also concerned with the dystopian effect, the notion of abandoned utopian modernist buildings. This is seen in his work *Children’s Games* (M. Lewis 2002), which is predominantly empty, but child actors were hired to resurrect the feeling of utopia, a prominent modernist concept. The children’s presence also restored the memories of childhood, and Gower explained that, “… [he] hired children actors, because you never see children there, so I had them all playing. What’s utopian? There’s nothing more utopian than children.”

The Everyday Life

Many of Mark Lewis’ (M. Lewis 2011b) works are a documentation of everyday life. There can be beauty in the mundane and that which we consider marginal, even ugly. In the rush of our lives, we forget to look at the little things that can hold much meaning when captured from an angle that is unfamiliar to us. Lewis’ work portrays these ordinary, marginal, and even forgotten moments of life, such as the private shrines
of street edges seen in *Walworth Road* (M. Lewis 2011a), and homeless people, as in *Cold Morning* (M. Lewis 2009b). Urban space is a very stable theme to the viewer, although Lewis personally has no special interest in architecture.

Lewis is, however, interested in capturing life in the city, and urban space happens to be a backdrop to these lived spaces. The narratives he evokes also include the revival of personal memories by employing actors, such with *Nathan Phillips Square* (M. Lewis 2009a). In other works, he captures life as it is, truthful to reality, and without much modification. Lewis stages his films to appear as if naturally happening, even if they were not. An example would be the addition of an actor playing the role of a drug addict waiting for the dealer, who was actually there. When I asked Lewis about how he developed an interest in filming architectural spaces. Lewis pointed out his interest in documenting everyday life:

> I don’t think I have interest in architecture. A lot of my films portray urban spaces and architectural spaces partly because I live in the city. So I make films about places that I know or discover or try to understand or trying to see how they might exist and how they can [be] depicted through movement. The fact that there is architecture is representative of me living in those spaces, that’s the stuff of everyday life. [But] I have no special interest in architecture. There are many ways in which architecture spaces can be understood not only in terms of ideas about future classic modernism, [which] has a presumption of utopia, the progressive idea that social life can be produced in public spaces. I see my practice in the tradition of picture making, the picture of everyday life. The artist depicts and come to understand the place they live in (M. Lewis 2011b).

**Forensic Narratives**

Documentary narrative can be forensic, like a detective story. Lehman (Lehman 2000) quoted Gertrude Stein, who calls the detective story, "*the only really modern novel form.*" Lehman elaborated by noting, “*Stein explained that the detective story [starts] by having … the hero … dead to begin with and so [it gets] rid of the event before the book begins*” (Lehman 2000).
In such a narrative, the investigating artist becomes a detective. Overall, forensic narrative seems like an early stage of analysis rather than a mature one. Empty spaces tell a story. Every ghost story needs a ghost house, town or ship. In contrast to utopian messages, sometimes the image about space can document daily life, life as it is, with its beauty, subtlety and ugliness. People weave stories about space, such as ghost stories around cemeteries and abandoned houses. Cemeteries themselves are dedicated spaces for the dead, with related ceremonies:

*We have a host of ... cultural props and mechanisms, explicitly designed to help us deal with the passing of friends and family ceremonies where we can share our feelings, professional services to help us process our bereavement, dedicated locations we can visit to keep our memories alive* (TheraminTrees Youtube channel 2012) [7:27].

*Asylum* (De Courcy 2003) documents the Woodlands project, which was a residence for the mentally challenged and handicapped. *Dead and Buried* (De Courcy 2011) documents the cemetery for the Woodlands project, which was later turned into a park. Back in those days, not many families wanted to be associated with mental illness, and these two projects aimed to revive the stories of a group that was socially isolated and confined behind walls and under the ground. *Asylum* offers layers of information built upon the residents’ stories and photographs of the buildings they inhabited. It offers floor plans, photographs of the empty building hallways, ex-resident’s diaries, and interview videos with the ex-occupants.

During the *Dead and Buried* (De Courcy 2011) project, De Courcy mapped (with the help of a surveyor) the locations of each grave on Google maps. By doing this, De Courcy hoped to create purposeful art for the families of the patients, who wanted to learn more about them. He noted that the map received a lot of traffic from relatives of old patients. While I referred to the events as “forgotten,” De Courcy referred to them as “everyday,” as Woodlands was not far from where he lived and was part of his community. He, like many neighbours, was not concerned about the residence until news of it closing down started to circulate. As a result, he got involved to preserve and document Woodlands as an artist. De Courcy explained,
A daughter was doing genealogical research to try to find a record of her father who died in asylum, and she tried to find his graveyard but it was park, so we were able to find the exact spot from the archive. This is the kind of art I’m interested in. I use my skill to do something real, not something for a gallery, that has meaning for me and can be meaningful and useful for others (De Courcy 2012).

When looking at the photographs (Figure 10-2) of halls that were empty for 10 years, he tried to imagine what kind of people lived there. And so he went to interview past residents; their stories were not pleasant. Stories of mental and physical abuse were documented in video and preserved on the Asylum website. Similarly, the Dead and Buried website includes contemporary ghost stories of dead souls. There is also a story of a tombstone found by children playing in the park. After finding remains of that location’s past, probably more stories started circulating.

![Figure 10-2](image)

*Figure 10-2  Asylum (De Courcy 2003) portrays the spaces abandoned by the inhabitants.*

### 10.2. Space

What is the difference between filmic space and architectural space? As explored earlier in Chapter 3: Priorities in Architectural Images, architectural space is often defined by built form, spatial relationships, functionality, circulation, navigation, and other
design details. But when discussing filmic space, SC, LM and CB pointed out that filmic space as a construction cannot be separated from the way it is filmed and edited or the narrative, music, and other components (CB, LM) (Pepperman 2005).

Before exploring the various aspects of filmic space, I summarize in Table 7 the differences in the way that filmmakers and architects perceive space. This summary illustrates that although filmmakers and architects use the same word “space,” it means different things in each domain.

**Table 7  Space, as viewed by architects and filmmakers**

<table>
<thead>
<tr>
<th></th>
<th>Architects</th>
<th>Filmmakers</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Framing</strong></td>
<td>Space is expansive and defined by physical form that “exists.” It is sought to be “captured” accurately.</td>
<td>Space is a construction that cannot be separated from the way it was filmed or how it is framed.</td>
</tr>
<tr>
<td><strong>Experience</strong></td>
<td>Experience is personal and is felt by the spectator as they physically move within a space.</td>
<td>Experience is guided, manipulated and intensified, according to the filmmaker’s vision and for dramatic reasons.</td>
</tr>
<tr>
<td><strong>Clarity</strong></td>
<td>Architects often stress clarity of purpose and circulation</td>
<td>Space can be vague and unknowable for dramatic reasons.</td>
</tr>
</tbody>
</table>

10.2.1. **Framing and Borders**

Spaces can either be constructed for the set or they can transform an existing physical set (CB). Hence, the camera is not merely a window for capturing the space, but it also constructs it:

*We live in space that can expand in every direction, but film has borders. For the audience, you are constructing a psychological feeling of the space through how you frame it; it has nothing to do with how we experience it [in real life]. It is a construction that you intentionally have to make. [In] film, you have to stop thinking of this as a place that “exists,” but a place that is “created.” It’s always about the four corners of the edges of your frame. You have a constructed space: suffocating people through space, giving them release, trapping them in space. Every moment, if it’s done well, is a specific space that is*
CB talked about the role of framing in the creation of filmic space. Filmmakers think of space “as contained,” in addition to thinking of “what’s going on outside the frame (CB).” Framing acts as an important component of the story and also allows concealment, fragmentation, and manipulation of space. The frame cuts off most of the visual field, and by means of editing, the audience mentally fills in what they don’t see (Figure 10-3).

A particular film example where frame is an important component of the story is *Rear Window* (Hitchcock 1954). The story takes place at a housing complex with windows overlooking a courtyard, where the main activities take place (Figure 10-4). These windows act as frames that open up on the occupants’ private lives. Another example of effective framing in film is *Citizen Kane* (Welles 1941), where the camera keeps pulling out from an outdoor scene through the frame of the window, and then again from the interior through the frame of the door (Figure 10-5). In a paper, Knox (Knox 2007) describes a course wherein students used new concepts of frames and were encouraged to think of how contemporary building designs with new materials (e.g., glass wall windows) and technologies like monitoring cameras can act as different types of frames (Knox 2007).
SM mentioned how she enjoyed looking at open court spaces through the frames of a closed space, like an arcade. This resembles the clearance archetypes discussed in Chapter 5: Spatial Archetypes: Camera Echoes Form. The role of framing was also brought up in the experience of space, as RL described his ideas about the Taj Mahal, which were translated into an animation about the famous structure (Lane-Smith and Botta 1994).

During my interview with RL, he explained an analysis of the Taj Mahal’s geometry and an animation he did about it. He started by drawing a main path to depict the experience of walking through the Taj Mahal, adding layers and significant viewpoints along with additional information. He described how each viewpoint had an attached experience, some of which uncovered the underlying geometry and patterns behind the structure. The animation video comprised of sequences that cross-faded photographs of the Taj Mahal with overlaid graphics. In the video, the main gate framed the view of the distant Taj Mahal, appearing far yet grand amidst the landscape. From this frontal view, the architecture merged with the background of the blue sky. All depth became flattened and the buildings in the back were hidden. The image of the gate cross-faded to become semi-transparent. This overlay revealed how the geometry of the facade was framed within the gate.
Framing was an issue brought up by various participants. JP talked about how the Taj Mahal’s dome offered transparency and connection with the exterior, while its structure framed these views. SM also showed great sensitivity towards framing of views, saying that she often paid attention to architectural features viewed from within an interior, towards the exterior. To her, the open courts were vast and without a focal point, so she liked to observe them framed by the arch. RL’s animation of the Taj Mahal used animated transparent layers to show how the views were framed through the use of openings.

Shot angles can also be considered in framing. To get a horizontally exaggerated shot, DQ suggested the wide 16:9 aspect ratio, rather than the 4:3 aspect ratio that gives a human field of vision. When DB asked him if the restricted 4:3 aspect ratio would force him to do camera movements, DQ agreed: “Those constraints force you to move around to tell a story about a space like that.” Meanwhile, a wide angle would probably incorporate more in one shot.

10.2.2. Clarity and Manipulation of Filmic Space

Architectural animations are driven by the need for spatial clarity. RL stressed that not only should these spaces be recognizable, but so should their social purposes. While walking with RL and DB in a mall, RL pointed out the building’s lack of a sense of direction or orientation, commenting, “The people don’t know where they are going!” He then pointed out an group of senior men from his ethnic group, who were sitting on the chairs near the food court, and he exclaimed with outrage, “I should hang a sign up there saying: [ethnic group] CLUB! This is bad design!” Meanwhile, DB commented that he thought that cluster of senior men was “cute,” adding: “Is this not their new village square, the noisy heart of the market?”

Returning to the concept of clarity, we find a parallel in film, where an introduction may start with an establishing shot to make the viewer understand where the story takes place. CB talked about how a film can contextualize an unfamiliar space for the viewers.

39 RL was outraged by this certain ethnic group’s isolation from the Canadian society around them.
by, for example, first showing a person driving down the street, stopping in front of where they live and then showing the place from the outside before the shot is cut and resumed with the camera inside.

However, filmic space does not always capture or present a true experience of physical space (SC). The filmic spatial experience is often an exaggeration, a heightened expression – at times unrealistic – of an emotion intended to be felt by the audience (Kerr 2000). A representation of a space often seeks to show it in the best possible light (Miller 2011). A specific spatial experience can be constructed according to the director’s vision of the space (Kerr 2000). Sanguinetti talked about how films can construct the same space differently, giving the examples of *Wings of Desire* (Wenders 1987) and *Run Lola Run* (Tykwer 1998), both filmed in Berlin but with different constructions of the city’s look and feel (Sanguinetti 2005).

Filmic spaces can be concealed and manipulated for narrative and dramatic purposes. LM touched on this as she talked about “mappable and non-mappable” spaces. She defined a “mappable space” as knowable and navigable by merely looking at the space. She thought that this was an essential component of game spaces and pointed out that the *Tideland* clip also offered a mappable space because the space was clear. In contrast, she gave *film noir* as an example of “non-mappable” spaces, which are purposely filmed to disorient the viewer and intensify their anxiety, as they have no visually solid reference to rely on. She also mentioned Josef von Sternberg’s films *Morocco* (von Sternberg 1930a) and *The Blue Angel* (von Sternberg 1930b) as examples of non-mappable spaces created for decorative effect (Figure 10-6).
In discussing how filmic space can transform and manipulate an existing physical space into a psychological one through camera and editing, SC brought up the biking scene from *The Shining* (Kubrick 1980). In this scene, a dolly camera tracked the child around and made the hallway seem longer than it actually was, as if the setting were a hexagonal building or a maze. In addition, a cinematic cut to a cutaway shot was used to introduce a door to a space that was not there in the previous cut. Through the power of the cut, the audience associates the separate spaces and perceives them as connected.

Another example of the concealment of filmic space is the Osama Bin Laden videos. In a video posted in October 2001, the background featured mountains in a particular area of Afghanistan. This was recognised by geologists who sought to help locate his whereabouts (BBC News 2001). After a few years of absence, another video released in 2004 featured a plain brown background that concealed any spatial clue to his whereabouts (msnbc.com 2004), creating a spatial abstraction that pulled him out of geographical context (Figure 10-7).
10.2.3. Character of Space

Filmic spaces have a character that supports the narrative. Sometimes, cinema can even construct a specific image of place in the minds of the audience, such as how the old Westerns created an image of the rural American West (CB). Similarly, the desert in Lawrence of Arabia has been portrayed as beautiful, mysterious, boring or dangerous according to the events occurring in the story (Ng, Schnabel, and Kvan 2005). Images of fantastical wonderlands were captured in the fantasy worlds of The Wizard of Oz (Fleming 1939) and Alice in Wonderland (Geronimi, Jackson, and Luske 1951; Burton 2010) (Figure 10-8), while the image of dystopian futuristic cities have been recreated over and over again in movies like Blade Runner (Scott 1982), Wall-E (Stanton 2008), and The Fifth Element (Besson 1997) (Figure 10-9).
While talking with CB about the spaces in Gladiator (Scott 2000) and Brazil (Gilliam 1985), the topic of monumental structures in space came up. The way this was filmed and linked to the narrative made all the difference to the spaces. The monumental structures in Gladiator are a “set.” The grandeur of Rome was shown through grand establishing shots and fly-through accompanied by parades, and it made one think of the honor and cruelty of Rome. CB elaborated, “I don’t think we question the empire, we just think of good empires and bad empires. But it’s about evil people running the empire rather than good people.” He also linked the story to the modern-day world, saying, “A film like Gladiator is like a film about America, [it is about] a slave becoming free. It renews that same story” (CB). However, in Brazil, the monumental structures were an exaggeration and a “critique” of the bureaucratic systems that make people feel trapped like “rats in a warren.” CB interpreted Terry Gilliam’s vision as, “all empires are bad empires. These buildings are used as a critique for the oppression of man by man.” (Figure 10-10).
Spaces Defining Characters

Filmic space defines characters in a manner that is inseparable from defining space. This interplay is important in establishing story. AH noted this when commenting on how the dresses in *Marie Antoinette* (S. Coppola 2006) matched the walls. CB also talked about how the choice of space defines the characters and activities. He gave the example of interviewing a cleric,

“Say I’m [interviewing] a cleric, where am I gonna put him? What’s going to define this person spatially? Maybe I can film him in a mosque, maybe that’s too obvious, like we see in the news. Maybe I can show him with his family, which takes us to a place that’s completely unfamiliar, and shows that part of who he is, and we still talk about the same things. If he’s there with his family, a man at home, then it’s a very different world.

Accordingly, characters are often shown in typecasted spaces that reinforce their personalities and identities in many traditional shows. In the case of the satirical mockumentary *Religulous* (Charles 2008) (Figure 10-11), we see an imam in a mosque, a Christian with crosses in the background, and gay rights activists in a bar. The specific backgrounds not only define them spatially, but seem to flatten them into one-dimensional characters for satirical reasons. However, in Figure 10-12, we see Muslim characters shown in their home, giving another level of intimacy to the characters as the audience connects to the act of gathering with family around a meal.

*Figure 10-11* Typecasting characters by their spaces such as an imam in a mosque (left), a christian with the crosses in the background (center), and gay rights activists in a bar (right) in the satirical *Religulous* (Charles 2008).
Figure 10-12 Muslims in their home, having a family meal. Screenshot from 30 days a Muslim (Spurlock 2005).

Just as spaces defines characters, so do the spaces left between them. SC pointed out how the spaces between people say much about the social interactions happening in space, quoting a similar concept by Jeff Wall (Wall) in photography:

Jeff Wall talks about the idea of the tension formed by leaving empty spaces between people in photographs. It is not the things that you see, but the spaces left between them that imply social happenings (SC).

While watching a student filming project, SP pointed out how social space differs across cultures. He pointed how in Canada, people liked to keep a polite distance from one another. This could cause a problem when framing people, especially when the camera lens and its distance from the subjects prevent framing both. In such a case, he suggested to “... focus on either one of them, not to get both of them in the frame.” He also pointed out that, “... the space between those two subjects can be very intriguing and ... energizing,” sometimes creating “anticipation.” SP also talked about the difference between set space and real space, and how the distances between things in filmic spaces are suited for shooting, not living. So the kitchen island counter can be at a different distance from the countertop and fridge to suit “the size of the lenses or the size of the dolly you’ll be using.” He called this a “stylized trickery of the camera and space between things” (SP).
Color Coded Spaces

Several architects brought up the topic of colors and their effect on mood. AH noted the matching pastel colors of the dresses and the interiors in the *Marie Antoinette* clip (S. Coppola 2006). SG commented movie color schemes always left strong impressions on the memory, recalling the bright colors of *Stuart Little* (Minkoff 1999) and the beige colors of *Gladiator* (Scott 2000). CB referred to the use of colors in the construction of memory – for example, using darker colors to remember a cold, harsh winter or touching the fields with gold to refer to a golden past (CB). This technique was used in *Gladiator* (Scott 2000). CB compared it to the manipulation of music, saying:

*Colors can be manipulated like music, but if overdone, it can be intrusive. While working with photographer Jack Lawn, he told me that “colors are like candy, you can always change them later, make them true or not.”* ‘True’ color doesn’t really exist (CB).

From the times of Bram Stocker’s Dracula and probably earlier, the villain’s lair has been often portrayed as dark, creepy and situated in an abandoned area, perhaps accompanied by stormy weather conditions (GeekAbout.com 2008; Poisuo 2012). However, a dramatic shift has turned the traditional dark villain’s lair into white spaces (Figure 10-13 - Figure 10-17). Traditionally, Western cultures regard the white color as a representation of purity and goodness. It is the same purity that shines off hospitals and labs, but because of the negative associations with these sterile places, white appears to have gained new symbolic meaning. For example, the James Bond evil villains’ lairs are white (McMillan 2012; Rose 2008).

40 Speaking of memory and movie color, I can almost remember seeing *Psycho* (Hitchcock 1960) in color, even though it was a Black and White movie. Other people had the same impression. It must be the strong impact of the time or perhaps our expectations of films of that era!
Figure 10-13  The dark castle in contrast with the bright town in Edward Scissorhands (Burton 1990).

Figure 10-14  A scene from Rescue at Midnight Castle (Gibbs 1984). On a side-note, it bears an interesting resemblance to Van Gogh’s The Starry Night (van Gogh 1889).

Figure 10-15  Originally associated with purity, the White queen’s white castle. Screen shot from Alice in Wonderland (Burton 2010).
Figure 10-16  (left) James Bond’s elrod house, featured in Diamonds Are Forever (Hamilton 1971). Photography by Alan Weintraub (Weintraub 1968) available from Corbis for editorial use only; (right) the Wikileaks cave, which is likened to a James Bond villain’s lair. Permission to use wikileaks photograph is granted by Åke E:son Lindman (Lindman 2010).

Figure 10-17  The white rooms in The Matrix (Wachowski, Wachowski, and Foster 1999)(left) and Charlie and the Chocolate Factory (Burton 2005) (right) have a lab-like quality.

Colors can also communicate a message in photography. Schuppli described the saturated “candy-like” colors making the world Domicile a pure artifice for exhibition purposes (Schuppli 2012). But we can also make some meaningful associations when pairing a certain image with a color. For instance, red can be associated with violence or danger in the room, yellow with warnings, green and economic stress, and blue for the cold, snowy exteriors and the bathroom cabinet, as well as medicine, therefore distance, illness, depression. Schuppli also pointed out the pink color of the photograph of the
chair with floral patterns as a signifier of “femininity,” emphasizing the domestic space as a female territory\(^{41}\) (Figure 10-18).

**Figure 10-18** Susan Schuppli’s Domicile (Schuppli 1996) uses various color saturations that offer their own meaning while reading the image.

**Game-Spaces**

Game space has become part of the cultural imagination. This is especially true of action movies (SC, LM). LM quoted Sean Cubit in calling this type of animation “neo-baroque cinema.” When viewing a clip from *A Knight’s Tale* (Helgeland 2001), LM pointed out how the actors were framed against a flattened background, facing one another in a composition similar to 2D combat games. It is not uncommon for a medium to display such similarity. For example, the cathedral scene in *A Knight’s Tale* (Helgeland 2001) is similar to 2D combat games, showing two characters in confrontation. As they move, the camera tracks them sideways, before stopping with them and framing them against the cathedral panels (Figure 10-19).

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\(^{41}\) Schuppli also talked about an architect who said that the “*the home is a theater for living*” and added that he has selected his wife’s clothing so she can fade into the wallpaper patterns. This echoes the quotes, “*The house is the stage for the theatre of the family, a place where people are born and live and die*” (Loos and Le Corbusier 2008) [P. 14] and “*the livingroom is a box in the theatre of the world*” (Benjamin 2002) [p.38].
Similarly, SC mentioned how *Gladiator* made that connection between film and video games:

*There was a reversal, because there were video games that imitated film up until that point. But this film imitated video games. They used a video game style, where the camera is always spinning and going around in fighting scenes. It’s breaking continuity, it’s not located on the line that cuts back and forth [according to the 180 degree rule]. The action scene lowered the frame rate to 12 frames per sec, so that they edit really quickly. They had to slow down, or else you wouldn’t be able to see it (SC).*

*Inception* (Nolan 2010) was brought up by several architects, who referenced animation scenes where buildings are quickly constructed and demolished (SG, VS, BS). In a way, it seems to reference animation software in its creation of Escher-like paintings with endless mazes (Figure 10-20).
10.2.4. Acoustic Space

Sound in film is planned from the early stages of the film script (CB). I will discuss what McLuhan referred to as “acoustic space” (McLuhan and Powers 1989). Sound can be used to construct spatial depth (Balazs 1985; Doane 1985). By identifying the sound source and the distance from it, one can understand the depth of space. This depth is stressed through multiple layers and degrees of sound (Fischer 1985a). Layering is achieved through reverberation and distant or nearby sounds, adding to this depth (CB). Also important in acoustically establishing space depth are on-screen and off-screen sounds, which establish the space, mood, and story (CB). For example, adding sounds of vehicles and streets provide location cues that help us situate the house in an urban context. CB gave the example of the distant siren, which suggests where we are and unfolds a narrative in a predictable way that does not have to be explained. As CB put it, “You may have a house that has a lot around it, but it’s [visually] framed to appear isolated. And you have a distant dog barking: voila! You have a lonely house in a big landscape.” The dog bark creates a sense of rural space, whereas the sound of cars and buses running behind the house contextualizes it in an urban space. LM also gave an example of layering sound to establish a spatial sense. In Nashville (Altman 1975), a deep acoustic space was created by distributing microphones everywhere, so that one can hear the space. Accordingly, this created an intimate and embodied feeling of space (LM). By establishing spatial depth, sound makes the filmic space seem more real (Balazs 1985).
Sound and Source

Mintz talked about how the screen is flat but has elements that reinforce depth, such as perspective lines, subjects and objects moving across the depth of the scene, as well as how their size changes according to their distance across its depth. But sound often deepens things; you get a sense of its vastness, reflection, and how the sound volume lowers as it goes away (Mintz 1985). Mintz also talked about the relationship between sound and source (Mintz 1985). Bordwell and Thompson have argued for the spatiality of sound because it is emitted from an object or source in space (Bordwell and Thompson 1985). There are also different types of sound in film (Fischer 1985b). Some of them are "disembodied sounds" that cannot be sourced. Sometimes it is "superimposed" and indirectly related to what is shown on-screen. Sometimes the sound is intentionally artificially collaged into the composition (Fischer 1985b).

By knowing the sound source, one can identify the depth of space. Doane (Doane 1985) discussed how the sound is associated with the body, and at many times, a certain sound is associated with a character42. She noted that it establishes the identification of a character. So the sound is associated with a body, and the body occupies a space, and so the space becomes "spatialized." Thus, to talk about space means to identify its originating source. Doane also referred to a child’s greater reliance on the audible definition of space rather than the visual, which starts from the time a baby starts identifying the voice of the mother (Doane 1985).

Sound and borders

The way the sound travels establishes the borders of space. Balazs also touched on how sound cannot be isolated; even if the close-up shot is visually isolated, sound travels into the shot, connecting it with what is outside the frame (Balazs 1985). Metz also explores off-screen sound, which happens outside the frame. Although we cannot identify the sound’s source, we try to envision it (Metz 1985). Bordwell and Thompson

42 This reminds me of some computer games which assign a theme song for certain characters. For example, in the Monkey Island adventure game, a particular theme song plays whenever the evil villain Le Chuck makes an appearance, giving a comical effect loved by fans.
distinguished between on-screen sound and off-screen sound, which comes from a space or source that is not framed within the screen. In addition, there could be internal subjective sound within the character, such as the character's thoughts, and external "objective" sound happening outside the character's mind (Bordwell and Thompson 1985). Mottram talks about how sound references a space bigger than that framed within a screen, the variety of sounds that can be heard (Mottram 1985). Spatial sound acts like real sound in that it reveals space aurally, even if it extends beyond the visible frame (Mintz 1985). Sound is "unlimited" by the borders of the screen, and when it is off-screen, it indicates how filmic space extends beyond it (Camper 1985)

Sound can become a characteristic of a room, through the way it reflects off the walls or is absorbed by the materials. Belton wrote about the reflection of walls, how surfaces have noises, and that "A certain amount of noise has become necessary to signify realism; its absence betokens a sound that has returned to an ideal state of existence." He also pointed out that the "soundtrack has become artificially quiet" (Belton 1985) [pp. 67-69].

**Room sound**

surfaces of space affect sound quality. The room has a tone, echo, "presence," differential volume, etc. A space that has a couch and curtains is different from an empty room. It sounds different, the way that walking into a crowded room would sound different from an empty space. For example, Ayah Sophia would sound different if it was empty or crowded.

Balazs talks about how sound has "character of its own," and how each space has its own sound, be it a small room or a large one, a public space or a basement, an urban space or in nature. So even if we had a sound recorded in a cellar placed on an image of a theater, it remains a cellar sound (Balazs 1985). The characteristic of sound is shaped by space (Bordwell and Thompson 1985).

Sound can be affected by technological advancements. Belton discussed how technology affected the quality of the sound, by making a noiseless space possible. He also distinguished between “technologic” and “stylistic” evolution of sound (Belton 1985).
Sound’s relation to Visuals

Sound, combined with image, can be a powerful tool in the construction of space. Sound can also unite and separate visuals (Doane 1985). Using sound with images can create many effects. Fischer began by referencing a quote by Arnheim, which talks about flat images on the screen and how the sound of the voice is distant and disconnected from the images, yet animates them and gives life to a flat depthless picture (Fischer 1985a). Metz has explored the linkage between the visual object and the sound as its characteristic, which is a view influenced by culture. Sound in itself is not often regarded as an entity of its own, which is the aural object (Metz 1985). Balazs spoke of the qualities of space and how some silences divides things while others bring them together. But he also considered the music background to be the voice of silence, because it does the same thing. He considers silence a “spatial experience” (Balazs 1985).

Sound also has a relationship with close-up. Mintz pointed out that when the shot changes from a long shot to a close-up, the sound becomes closer, as if we did not change our relation to its source (Mintz 1985). Balazs (Balazs 1985) also pointed out how close-ups cut out visual cues but the sounds heard still offer a linkage to the rest of the space. But when the close-up is also silent, then it is completely isolated and spatially cut out. Balazs noted how a close-up of the facial expression of a character listening to a sound or music will give off a certain emotion suggesting a certain experience of that music or sound. She also mentioned "acoustic close-ups," which isolate sounds that are normally not observed in daily life, because they "drown" in a sea of other sounds we hear in our daily lives. Similarly, our eyes will recognize something it has seen before but our ears as not as trained in recognizing sounds, which often merge together without distinction (Balazs 1985).

43 Taylor Goldberg, a musician turned videographer, studied the relationship between sound and film shots, and came up with 64 relationships, which filmmaker John Legdard used (DB).
Types of Sound

Bordwell and Thompson (Bordwell and Thompson 1985) distinguished between diegetic sound, which comes from the story world, and non-diegetic sound, which comes from outside of it or is superimposed on it (e.g., a musical soundtrack). Mintz (Mintz 1985) talked about three types of relation between sound and space: (1) spatial sound, (2) ideational sound and (3) music. Metz also distinguished between sound's physical and social characteristics, and how they relate to space in different ways (Metz 1985). Doane (Doane 1985) names three types of relations between sound and space:

1. "Space of diegesis," in which a space is constructed in film, where it has properties that are visual, audible, etc. This space is also uncontained and extends without boundaries.

2. "Visible space," the visible part which is contained within the frame, but it does not include the audible as it may come from outside

3. "Acoustical space," where the sound appears to come from sources but is not contained within the frame of the screen, as it "envelops the spectator" (Doane 1985).

Uses of Sound

There are many approaches to the use of sound. Some might use naturalistic sound and others only the essential ones. Mamoulian's stance on naturalist sound in cinema stated that unnatural sounds in real life had their own eloquence and meaningfulness on film (Fischer 1985a). Mottram pointed out how Sterberg's later films removed irrelevant sounds like footsteps and kept only those which were relevant to the story (Mottram 1985). Sound was always regarded [by filmmakers?] as a characteristic of object, rather than as an individual entity with its own characteristics (Metz 1985).

Mintz (Mintz 1985) considered sound as a definer of space, which can also focus attention on the particulars. So when it surrounds people, they are immersed in it, but when it suddenly calls attention to a certain thing, it diverts focus to it. Specifically, she named two types of sound that reinforce spatial quality: (1) "sound effects" and (2)
"background noise." Meanwhile, character dialogue does not reinforce the spatial dimension but is distant from it. Mintz also mentioned how Orson Welles used sound for two things, (1) attention grabbing and (2) spatial definition. In Welles' movies, sound and space can either contradict or complement each other, and it can be either engaging or disorienting (Mintz 1985) [p. 291].

Music to Manipulate Emotions

As mentioned in Chapter 7: Three Points of Criticism of Architectural Animations, filmmakers criticized the choice of music in architectural animations, whether they were stereotypically suspenseful, futuristic or techno music reflecting progress, or the more traditional classical music.

Sound manipulates the way we perceive film forms, leading the audience in emotional directions and giving a sense of something happening and events unfolding. Music can be a very powerful device in shaping the narrative experience. For this reason, MC noted that a scary movie without sound is not scary at all (MC). "Filler music" can be used in the background to fill the silence (Fischer 1985a), but music can also be used as a narrative element (Mottram 1985). CB talked about how music can add excitement to a chase scene and how a classical symphony adds to the horrific apocalyptic scenes in the documentary Lessons of Darkness (W. Herzog 1992). LM also mentioned how sound can provide a cue that opens up the viewer's imagination to the spatial exploration, such as the sound of water in the Scent of Green Papaya (Anh Hung 1993).

Music can also reflect various moods. In Ciudad Moderna (Gower 2004), Gower tried to convey a playful sexy mood when he used modernistic music imagining that the architects listen to those as they designed their buildings (Gower 2011). Terence Gower's work experiments with different sound effects. In Ciudad Moderna (Gower 2004), he uses modernist music from the 1950s to deepen the sense of historic documentation and complement the playful, "sexy" visuals. In contrast, Five Notable

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44 This brings to mind a scene from the Shawshank Redemption (Darabont 1994), where the protagonist plays music to signify his rebellion against the guards.
Pavilions (Gower 2003) is a silent study. Polytechnic (Gower 2005) and Wilderness Utopia (Gower 2008) both use a more formal and explanatory voice-over.

Music can also weaken the viewed subject and emotion-inducing sounds can fall into the realm of clichés. If emotional music is overdone, it can make the audience feel manipulated, as if they are instructed to feel a certain way. It can become a predictable cliché (CB, LM), such as trumpet music announcing the arrival of Her Majesty the Queen (CB), the sound of violence as couples kiss or eerie music that informs the viewers of the killer’s arrival (LM).

An interesting contrast of expectation is the pairing of contemporary pop music with historic subjects such as A Knight’s Tale (Helgeland 2001) or Marie Antoinette (S. Coppola 2006). This contemprorizes a historic figure for an audience unaccustomed to watching historic classical films (SC, LM, CB). While it supported the director’s image, LM thought it drew attention to the artifice.

Interviewed participants felt that sound and music also played an important role in the experience of space. Commenting on the scene of driving through an American town in the movie Down by Law (Jarmusch 1986), JP highlighted music as an important contributor to the spatial experience. EM suggested that adding music would affect the viewers and strengthen their emotional involvement in the piece. SG talked about how the recitation of Quran during prayer in the holy Makkah mosque inspired a feeling of calm and concentration (khushuu), and how the sound of crying babies in the crowd deterred her from that concentration. I commented that it was part of the real experience, but SG suggested that an animation should remove such sounds to inspire the feeling that it is a spiritual space45.

JP described how sound contributed to her eerie experience of the Berlin Jewish Museum. The tour allowed only a few people into the tall tower at a time, which created a relatively silent space. Because the tower was made of concrete and the only opening was high above, the tower’s hollow form and solid material combined with the sounds of

45 This reminded me of the Marie Antoinette clip, where the crowds fell dead silent upon her arrival, save for a crying baby which added a feeling of awkwardness and realism to the scene.
the cars and the street outside to create a scary echo, "as if there was someone waiting to shoot you" (JP). She described a corridor paved with metal faces where, as one walked, the sounds made JP think of people screaming or crying, which she described as powerful and scary.

**Silence: When There is Nothing More to Say**

Although there is a general fear of silence on the screen (Grigor 2000), CB thought that screen silence can be powerful when used appropriately (CB). CB talked about how in *Lessons of Darkness* (W. Herzog 1992), Herzog used Wagnerian music with the apocalyptic imagery, instead of a voice-over. This, CB reasoned, was probably because there was nothing more to say. Herzog wanted the viewers to simply sit back and look at the horrific experience.

When I asked Mark Lewis why his films were silent, he did not think of them as "silent," but as "films without sound." He adopted this position early on in his filmmaking works for several reasons. One was the fact that early film as a medium did not record sound. He was also more interested in visuals and expressing sound visually. He did not think of sound as necessary, saying, "I try to understand how sound can be depicted, not by using sound, but by visually feeling sound, whether that's by depicting wind. Pictures are full of sound, you just can't hear them. They have the drama of sound on their surface so you can imagine it." In addition, Lewis thought of how his work would be shown in galleries, which are usually silent. Sound is non-containable and travels around the gallery space, so a viewer would be unable to think and reflect or have a conversation around a piece without being "silenced by the piece" (M. Lewis 2011b).

Balazs (Balazs 1985) talked about silence being a spatial experience. He distinguished between the various types of silence, such as silence when an action happens on-screen. He pointed out how silence can be a powerful introduction to a new character on screen, but warned that this silence should not last too long, because it appears to halt the performance (Balazs 1985). Fischer also pointed out how silence can be powerful in film, and that when a scene is silent, the introduction of a sound such as breathing noise or clinking glasses become "deafening" (Fischer 1985a).
Lewis explained how the film medium influenced his stance on sound, saying that “[My films] are materially specific. When I started, they didn’t have sound which had to be recorded. Most sounds you hear are recorded separately from the film itself.” He viewed sound as a way to manipulate viewers, saying:

> Sound has the disadvantage of manipulating the way in which we perceive those forms, that sense of something happening, that something in the image is unfolding. Or that they could be looked at more carefully. And sound leads you in some kind of emotional directions.

**Voice-Over: Showing vs. Telling**

The voice-over tells people what to see, as opposed to allowing them seeing it for themselves (Grigor 1995). It is similar to show-and-tell. CB explained that filmmakers have a “love/hate affair with voice-over,” in which the hate stems from the voice being used “as a lesson, or for didactic purposes.” Mottram (Mottram 1985) compared the rich sound worlds of current films to those of the early talkies, which were all "dull" dialogues. Sometimes, the voice-over is used to explain the data in architectural animations.

However, not all filmmakers see the voice-over as a favorable option. Murray Grigor (Grigor 2000) expressed his dislike for the “journalistic” voice-over, which he thought dominated architectural documentaries. He tried to avoid it in his documentary *The Architecture of Carlo Scarpa* (Grigor 1995). He attributed voice-over’s ‘show-and-tell’ to a word-driven culture with a fear of silence on the screen. In *Wilderness Utopia* (Gower 2008), Gower uses a computerized female voice-over to explain the design features of the project. This mock narrative pretends to promote the building, as if it were being continued, despite the dramatic animation end, which uses a title-card to inform the audience that the project has been cancelled.

**10.3. Summary**

In this chapter, I followed a comparative approach to explore how architects and image-makers defined and used narrative and space. Exploring the spatial narrative and the construction of a filmic space can lead to a more complex spatial experience.
[mention the different things you considered – sound, colour, voice-over, etc…] In the next chapter, Chapter 11: Bringing Space Alive, I explore how spatial experience can be enriched through the use of human figures or metonymy that references humans in space, with a slight sense of story.
11. Bringing Space Alive

This chapter addresses the issue of “lifeless space” brought up in the critiques of architectural animations. Exploring how architects prioritize form and try to emphasize it through images and camera movement, we find that these moving images are still lacking something. The architect DM commented on the complexity of the spatial experience in reality compared to that communicated in images:

*The experience of walking through [a space] is more intimate and powerful than [what] these [images] are conveying. These images give you only part of the story. [But] without visiting [a space], you're missing a lot: your subjective feelings of being in space, your passage of movement through the space, which is hard to convey in static images. You need to have a filmmaker to construct it as a narrative* (DM).

This quote points to several factors shaping the experience of a space, such as the passage of movement (covered in Chapters 4 and 5) and narrative (covered in Chapter 10: Understanding the Spatial Narrative). It also touches on the concept of subjective feelings of physically being there and having a story, which I cover in this chapter. The chapter is divided as follows: In Section 11.1, I tackle conditions that contribute to the spatial experience, including the personal expectations and goals of the perceiver, as well as the sociocultural context in which this experience takes place. In Section 11.2, I address the issue of adding humans in space to make it more alive. In Section 11.3, I show that metonymy can substitute for human figures. In Section 11.4, I discuss ways in which the senses and memory can be referenced through close-ups. By using these patterns, one can hopefully make the architectural image more “alive.”
11.1. Conditions Surrounding the Spatial Experience

In this section, I discuss the conditions that affect spatial experience, based on the actual visit to the space, which can also be applied to the viewed space. When speaking of spatial experience, one must also be aware of the influences that sociocultural context and personal expectation have on this experience. Robert B. Bechtel (Bechtel 1967) considered the issue of people’s behaviour in different environments and spatial settings. He noted various factors affecting the perception of surroundings, such as changing field of vision, the way the body moves, and the modes of viewing (e.g., walking inside the space or viewing an object from a distance).

The way the body moves through a space and interacts with it can fall under two categories – habitual motion and exploratory locomotion. Habitual motion occurs in familiar spaces, like homes or offices. In such spaces, a person moves to perform ordinary tasks with little attention to the architectural environment, such as sitting, talking, eating and sleeping. In contrast, exploratory locomotion occurs in unfamiliar places. These are often public places, like museums or art galleries. In these places, a person will try to familiarize himself by examining the space in all directions, as if exploring it with much hesitation (Bechtel 1967). Most of the spatial clips analyzed in this chapter involve exploratory locomotion, since their purpose is to establish the features and first impressions of the space.

But although people visit the same space, they may experience it differently. Why is that? Many behaviour studies about space focus on aspects of spatial design, such as how the exhibits are displayed and how the path of movement guides people through the space. While these are essential components to the experience of space, there are more subjective factors that create a different experience for each visitor. These include the goals and expectations of the viewers, as well as the sociocultural dynamics involved in the visit, such as visiting with a group, rather than individually (Umiker-Sebeok 1994).

The experience of space is not merely dependent on how it is shaped in form or how one moves through it. These are important aspects, as previous chapters have shown. However, evoking certain associations and memories, and referencing human senses can deepen that sense of space. Umiker-Sebeok (Umiker-Sebeok 1994) talked
about how the design of artifact or space was not the only factor in a spatial experience. Again, personal expectations and social context can influence the experience of a space (Umiker-Sebeok 1994).

11.1.1. **Personal Expectations and Goals**

One of the most peculiar things that I remember from my visit to Ayah Sofia many years ago was a little decorative hole-in-a-wall the size of a human finger. As we were trying to figure out what it was, we overheard or misheard someone saying that if you insert your finger and rotate it, it will guarantee your return to the same spot the following year. To completely guarantee my future return, I placed and rotated each finger in that hole. A tourist came and asked what I was doing, and I gave him my own interpretation. I think I may have set a trend.

The expectations and goals visitors bring with them to a visit affect the way they interpret a site. Stories also influence the experience, whether they are narrated verbally (i.e., by a tour guide or a commentator, or even a plate attached next to the exhibit) or non-verbally (i.e., when a symbol is so saturated in the culture and memories of the viewers that no further explanation is required to evoke the story). This personal cognition varies by individual and determines how people move, stop or interact with exhibits. In addition, the experience is not just about conveying information and communicating with vision and thought, it is also about the involvement of the body, the sensations and emotions of the perceiver (Umiker-Sebeok 1994).

Physical senses are also important in shaping the spatial experience. A simple image will not evoke the same experience one has when walking in physical space. You cannot touch or feel or smell the spaces in the image, and so the body and senses are detached. This is why many architects’ description of space when recalled from memory embodied deeper impressions than watching the film clips. The expectation the perceiver brings when experiencing a space or an artifact is often shaped by their memories and senses. This was evident when participants described from memory spaces with depth that they had personally visited, as compared to describing a space when looking at a photograph. DM mentioned that viewers are not passive observers, but bring their own interpretations to the experience. He gave the example of how he
would identify with and better relate to an image of a space if it reminded him of walking in the streets of Paris.

11.1.2. Sociocultural Context

Consider the act of being alone or with company, and how each affects the experience. Umiker-Sebeok discussed the fact that many museum behaviour studies focus on the individual, even though museum visitors often go in groups. She suggested considering the sociocultural context and the way people interact together in a group. This interaction often affects the interpretation of the perceived exhibits, as well as the felt emotions that shape the overall experience (Umiker-Sebeok 1994).

A personal example I can recall is when I visited the King Tut museum in Seattle with a friend. After a brief introduction by an employee, we were let in. At first, I was separated from my friend, so I wandered alone and tried to read each plate by the statues, captivated by the gigantic statues that were thousands of years old. Since taking photographs was not allowed, I tried to immerse myself in the experience by taking note of all the details. I finally rejoined my friend at a later section that talked about the beliefs of the pharaohs. My friend commented sceptically, "So, this is the factory that produced all of humanity's superstitions." I did not like the quick dismissal into a mere label, so I responded, "It may appear to us as such, but to them, it was probably a very complex belief system that probably made sense." This little incident shows how we perceived things differently when we were left to roam individually. Once together again, we started having a conversation about the exhibits.

As an example of a place with a strong sense of space, YN mentioned the Arboretum Park in Seattle. He frequented it alone when he was a single student. To him, it was an isolated haven amidst the busy urban city. He recalled the difference in the experience many years later, when he visited it with his wife as newlyweds. The couple did not stay long and it did not have the same impact. During a group viewing of Marie Antoinette, AH pointed out how some viewers would see the big picture before moving on to the smaller details, while others are immersed in the details first. This showed how each participant brought their individual interpretations as they watched the same artifact.
11.2. Embedding People

When I heard an interviewee comment that the spaces in architectural animations were lifeless, I remembered an old Arab proverb, “A heaven with no people, is not worth stepping a foot in.” Many quotes like this one associate the liveliness of a place with the existence of people, events, and memories. However, architects have a love/hate relationship with human-figures, as seen in Chapter 6: The Human Figure in Architectural Images. In this section, I present some examples wherein human figures are used – some offering facial close-ups, while others hide their face.

Examples of a lively space can include a vibrant market scene, an outdoor café with clusters of people, a train going by, a park with people in it, and trees with falling leaves. Figure 5-6 from Marie Antoinette (S. Coppola 2006) shows how the cavalcades in front of Versailles revealed a spatial dimension and brought a vast space to life. But they were more than aesthetic additions; they added depth to the story of space, as if they were a moving painting. This is also seen in Figure 11-1, which shows scenes of vast deserts in The Cell (Singh 2000), The Fall (Singh 2006), White Meadows (Rasoulof 2009) and Destino (Monféry 2003). All of these scenes show deserts stretching vastly to infinity, but their portrayal is anything but lifeless; they are loaded with beauty and symbols. There is a tree and a woman in white, a monument carrying a bloodstained flag, people dressed in black, and a surreal human figure appearing like a mirage from the desert. All these images echo the Aristotelian understanding of narrative, which was discussed in Chapter 4: 4 Sequencing the Spatial Movement and which emphasizes actors over space. There is something to be learned from living space.
I watched an architectural animation with SC and MC. It opened with a fly-through around the building complex and there were some people walking around. SC and MC said that this resembled establishing shots in some movie openings (e.g., spatial continuity, locating things and people in this space), which use an extremely long take with the soundtrack and credits rolling. It follows all the rules in an establishing shot by establishing space and spatial relations in the audience’s minds, and introducing the world in which all the characters will collide (SC, MC).

However, SC and MC felt that the animation fell short in introducing and identifying who the characters were. The participants kept looking at the animated characters, trying to pull out some narrative from their gestures. When the roaming camera showed two guys talking near a garbage bin in the back alley, SC joked that they looked like drug dealers about to pull out guns, to which MC responded, “It’s a tough neighborhood!” and SC added, “Those are the guys you don’t wanna meet, hanging and selling drugs near your garbage can. Even their gestures! I gave you fair
"warning!" MC mimicked a conversation that broke the 4th wall, "Is that a camera? Don't worry, it's just the animator!"

In discussing the animation, SC commented that it was probably used to reveal some social interactions. MC called it a "very specific kind of space," where "a particular demographic of people live." She named all the characters in the space, saying, "There's the families, the kids on the swings, there's the dudes [the drug dealers]" (MC). The opening scene did not develop characters, nor did it show any narrative. The camera did not come close enough to the characters to provide more information about them through detailed facial close-ups that show "a tear in the eye and the like" (SC), details which propel the story forward (SC, MC).

In film, long takes are equivalent to architectural fly-throughs, though they are technically harder to produce. Also known as the "sequence shot," the technique puts all types of shot in a single sequence rather than editing to seam them together. An extreme example is the movie Russian Ark (Sokurov 2002), where the dolly camera goes on for the full 90 minutes with no cuts. There are filmmakers who are known for producing long takes that last up to 3 to 4 minutes, which is considered very long (SC). An example would be the famous long shot from Kill Bill (Tarantino 2004), labelled as the "Tarantino effect." SC felt that long takes were not feasible because they need a big budget and also require a lot of crew coordination, as one mistake could make you repeat the whole process again. In addition, she though that a long take would not necessarily produce dynamic work (SC).

Another example of long-shot use is the opening credits for Ghost World (Zwigoff 2001), seen in Figure 11-2, where the camera flies a little closer to the characters' windows, showing what each person is doing and therefore giving a better idea of who they are. However, this was not the goal of architectural animation. Rather, MC commented that the primary goal was "targeted towards making a sale of a property" (MC). In the next section, I explore the ways that close-ups of the face can help establish a feel of the space and how it is experienced by occupants.
The fly-through camera introduces us to the building’s occupants in *Ghost World* (Zwigoff 2001).

11.2.1. **Face: Telling and Concealing**

A Muslim friend of mine once asked me to produce an advertisement for a Quran school in Africa. She sent me pictures of the building and empty classrooms. I asked if she could provide pictures of the teachers or children, to which she responded that they were mainly women and were therefore not to be shown, according to a strict Islamic interpretation. I thought of this task and wondered how these empty spaces would speak to the audience and evoke their emotions. Traditionally, there should be a face one could connect to or at least a figure one could identify with, something that would suggest a lived space. A face can bring much meaning to a space and story. I argue that architects should and can make more use of faces in order to strengthen the experience of space.

In Lewis’ *Willesden Laundrette; Reverse Dolly, Pan Right, Friday Prayers* (M. Lewis 2010) (Figure 11-3), we see how a space can bring character to a seemingly abandoned laundrette. The video is set in an immigrant neighbourhood in London. Lewis described coming across this neighbourhood while cycling one day and noted the space’s social transformation – due to immigration – into what he called a “little Afghanistan,” saying:

*This once-planned suburbs from the 1930’s or 20’s was hugely transformed by immigration, it transformed into a complete otherworld, it was*
diverse, yet was cut off from the rest of London. This complex community has
grown within 10 years, with a mosque central to this neighbourhood. I liked the
way the mosque looked after Friday prayers. It was just like the church in the
neighbourhood I grew up in, which was mostly African. There were no women on
the street, as if it were a non-place for women. There was a strangely alien sense
of street life. It felt very modern, very new and complicated.

A point of interest that caught Lewis’ attention was the laundrette, which later
become the subject of his work:

Right across the street, there was a laundrette, which was a strange
thing about that place. Launderettes were disappearing. All houses have washing
machines and it’s too expensive to use a laundrette. You only have them in very
poor areas. When I was a student, we used to visit the laundrette every week,
and I liked the fact that this was something on the cusp of disappearing.

Lewis described how he kept frequenting the neighbourhood and one day, he
saw a strange-looking man waiting in this laundrette:

I kept going and taking photographs [of that neighbourhood]. One day, I
saw a guy waiting; it felt like he was waiting for a drug dealer. So I decided to
have an actor to play the role of the waiting guy.

When Lewis finally executed the film, he hired an actor to act as that man, with
his face frozen and his eyes glazed, clearly under the influence of drugs. In Figure 11-3,
the drugged face told the audience something about the character and by extension, the
space. One can also argue that the way the man was framed indoor reflected how
trapped he felt in contrast to the free birds flying outside.
Figure 11-3  A mysterious man waiting, telling us something about the neighbourhood in Willesden Laundrette (M. Lewis 2010).

Figure 11-4 shows a shot from another video by Lewis, Cold Morning (M. Lewis 2009b). In this video, the concealment of the face played an equally important role as showing it. Lewis described how he caught sight of a homeless man organizing his space near the subway vent in extremely cold weather conditions. Seeing this, he thought of the man’s humanity and goodness, his sense of propriety that motivated him to tidy up his place. Lewis chose a low camera level that focused on the main subject, the floor near the subway vents. This left us with a view of the homeless guy’s body and feet as he moved around, barely revealing his face in brief moments and concealing his identity. Though he instinctively made that decision on the spot, Lewis reflected on it in our interview, saying:

I was down there at six AM in the morning to check out the lights, so I went across the street and he was there in front of Starbucks. It was -25 C, even the birds were huddling over the subway vents, and he was just doing that. I thought of his humanity, the way this person was in the most abject conditions possible, very close to death possibly – you can’t live in this temperature in the streets for very long. And still he had this sense of propriety, that things had to be neat and tidy, the place where he was temporarily living; he didn’t want to be squalled. I know that sounds trite, but I thought it was an extreme instance of pure humanity, reminds us of why we’re not animals, there’s this core of goodness in everybody. I came back the next morning hoping he’d do it again.
And lo and behold, he did it again. So I just borrowed a camera from a friend and I just shot for however long it took.

The video portrays the homeless person as he goes about his daily routine of organizing his space near a warm subway vent. This video sheds light on a marginal part of urban life that many passersby do not stop to reflect on. Like many of Lewis’ projects, it is a documentation of urban life. I asked Lewis why the camera was set at a low level, so that only the person’s lower body is seen and not his face. It was a decision Lewis made subconsciously at the time of shooting, but as I asked, he reflected on it:

At that time I didn’t know why I did it, now I understand what it does. I had this immediate sense that I didn’t wanna see his face, I didn’t want people to [see his face]. It stops the identification with him as a character, as a person you might know, don’t know, or reminds you of someone you know, or you passed this guy before. I didn’t want [him to become] this person whom you have empathy or identification with. [I wanted to] make us look at him, rather than identify him. You look at him, watch him, and try to understand him. By not seeing his face, you don’t identify who he is right away with his face. … He’s just this sign of humanity, this little bit of goodness, through no fault of his own, things didn’t work out, which could happen to anyone (M. Lewis 2011b).

Clearly, the face can be shown or hidden for reasons related to the story or message intended to be delivered in the piece. But what if we chose to not use human figures or faces at all? Without them, can the space still appear alive? These questions are explored in the next section focused on metonymy.
11.3. Metonymy: Substituting the Self

In Figure 10-15, we see the opening of the TV show *Six Feet Under* (Ball 2001). In this sequence, human faces were hidden and substituted by a body part or symbols representing the emotions felt. This makes use of the concept of metonymy, the focus of this section.

A space can be an abstract, geometric vacuum, a container full of possibilities (Brady 2005). Being void of character or attachments, it is more objective, providing an
opportunity for movement and exploration (Tuan and Hoelscher 2001). But a place defines this space and shapes it with our personal knowledge, experiences, biases, memories, imagination and sociocultural ties. This is why a place can hold different meanings to different people (Brady 2005). This makes place subjective and personal, and at times more familiar (Tuan and Hoelscher 2001). By adding characters and objects and creating meaningful events, the space becomes more interesting from an experiential point of view (Chatzitsakyris and Nagakura 2005). A relevant technique in cinema is the *mise-en-scene* technique, where lighting, props and effects are used to stage the scene:

*The French mise-en-scene (“placing on the stage”) is sometimes used in English as another synonym for “setting”; it is more useful, however, to apply the term more broadly, as the French do, to signify the director’s overall conception, staging, and directing of a theatrical performance* (Abrams 2005) [p. 294].

But merely decorating the stage with objects will not bring a space to life. We have consider what kind of objects we are placing. Do these objects represent smaller segments of a larger narrative? If an object represents something bigger than itself, if it is a part of a whole, then this is metonymy. Metonymy is a technique often used by artists and filmmakers to suggest a lived space and even give it a deeper meaning; it is defined as:

[A] *figure of speech whereby a term designating another notion, A, is used for another term designating another notion, B, related to A as cause and effect, container and thing contained, or part and whole …* (Prince 2003) [p. 52]

Prince also referenced (Jakobson and Halle 1956) with regards to the processes involved in the metonymical process, noting that “… *where one discourse topic leads to another through relations of contiguity (involving CAUSALITY and inclusion), and the metaphorical process, where one discourse topic leads to another through relations of similarity*” (Prince 2003) [p. 52].

Abrams also discussed metonymy and the related term, *synecdoche*, writing that:
In metonymy (Greek for “a change of name”) the literal term for one thing is applied to another with which it has become closely associated because of a recurrent relation in common experience. Thus “the crown” … can be used to stand for a king and “Hollywood” for the film industry … In synecdoche (Greek for “taking together”), a part of something is used to signify a whole, or (more rarely) the whole is used to signify a part. We use the term “ten hands” for ten workers, or “a hundred sails” for ships and, in current slang, “wheels” to stand for an automobile … (Abrams 2005) [p. 103].

So metonymy, like synecdoche, is a part standing for the whole of something. Metonymy can be used to construct meanings and myths that refer to a well-known idea in the context it is being viewed. For example, seeing an image of a great classical marble column’s base, we are reminded of Rome; seeing only the shiny shoes of a man in a suit immediately makes us think "business," an association set up by our expectations about business and all the potential roles that a male character in that context might play.

In his paper Game Design as Narrative Architecture, Jenkins (Jenkins 2003) also identified the role of symbolic objects placed in a space to evoke metaphoric narrative. He talked about how narrative can unfold as one ventures and explores a space, a theme common in 18th century American novels. He called this “enactive” spatial narrative. In addition, evoking well-known stories familiar to the audience can also be used to evoke a sense of narrative (Jenkins 2003).

This can be seen in Margreiter’s Pavilion (Margreiter 2009), where the camera roams around an abstract white space, but when we see objects such as a ball, a book, and finally, the performers, it gives us another extra layer of meaning, a definition for this space. It is a form of narrative added to a space through objects. This is also seen in Tideland (Gilliam 2005), in which elements were borrowed from Alice in Wonderland (Carroll 1865) and Psycho (Hitchcock 1960) to establish references to these well-known narratives. Another example is the Vietnam Veteran Memorial (Figure 11-6). While the structure is a simple wall on the ground, it is a powerful piece of metonymy because it alludes to the war narrative saturated into the American culture. On its own and without this culturally-known narrative, the monument may not mean much (RW).
In Figure 11-7, we see various objects juxtaposed. Read together, an onion may represent bad breath or smell and cigarettes may represent depression, addiction or even death. Placing the sunflowers to represent life again makes our minds interpret cigarettes for death. The way the onion is positioned can also represent being happy (by pointing upwards) and feeling down (by lying on its side).

In Figure 11-8, we see another example of the language of metaphors and symbols. The way the photographs are arranged affects how we read the two images. A
snail may represent shyness and cautiousness when approaching life. The destruction of the shell represented shedding this shyness and embracing life, although the audience is left guessing what happened to the snail when it shed its shell. Did it die? Did it break free from its constraints? We are led by the trails it left behind as it exited the screen and we may think of meanings like death, whereas the author intended to symbolize a new beginning.

Figure 11-8  A shy snail sheds its shell. Photography by Wendy Lu.

11.3.1. Interpreting Symbolism

Returning to the interviewed participants, it is clear that some image-makers consciously distanced themselves when creating artwork. They sought objectivity through detachment from process. For example, KL’s artistic interest lies in “process art,” where the process of generating art is more important than the end product. Lee believes that process art helps create more objective art, by minimizing the artist’s intervention in the production of the artwork and leaving the final product open for the audience’s interpretation. HS pointed out the tensions between author’s intent and perceiver’s reaction. As an artist, one must be aware of the audience’s point of view, which affects the way they perceive the artwork. The medium of the conveyed message also has its strengths and weaknesses. And one cannot separate the artist’s experience from the artwork either.

This point called for the field of Semiotics, which Abrams defined as, “… the systematic study of signs, as these function in all areas of human experience” (Abrams 2005) [p. 289]. Abrams went on to talk about Interpretation and Hermeneutics:
In the narrow sense, to interpret a work of literature is to specify the meanings of its language by analysis, paraphrase, and commentary; usually such interpretation focuses on especially obscure, ambiguous, or figurative passages. In a broader sense, to interpret a work of literature is to make clear the artistic features and purport in the overall work of which language serves as a medium. Interpretation in this sense includes the analysis of such matters as the works’ genre, component elements, structure, theme, and effects (Abrams 2005) [p.135].

But the meaning cannot exist alone outside of the reader’s understanding. According to Barthes’ article The Death of the Author (Barthes 1967), when assigning an author to an artwork, one places a limitation on it. The identity of the author will impose a certain type of understanding. Barthes argues for the role of the reader (or viewer, in the case of art) in understanding the piece. Accordingly, when we did the “self as place” presentations, the students and I tried to give our own interpretation of the work. After exhausting our critiques, the author was asked to stand up and give their own reasoning, which sometimes differed from the viewers’ interpretations. This was particularly interesting in works where symbolism was involved.

Abrams refers to Foucault’s “What is an Author?” (Foucault 1984) and Barthes’ “The Death of the Author” (Barthes 1967), saying that they deny the notion of the author as the:

purposive planner, … and the determiner of the form and meanings of a text … in the representation of Roland Barthes, the “death” of the author frees the reader to enter the literary text in whatever way he or she chooses, and the intensity of the pleasure yielded by the text becomes proportionate to the reader’s abandonment of limits on its signifying possibilities (Abrams 2005) [p. 249-250].

Abrams also noted that, “… Roland Barthes proclaimed and celebrated “The Death of the Author,” whom he describes as a figure invented by critical discourse in order to set limits to the inherent freplay of the meanings in reading literary text” (Abrams 2005) [p. 15]. After going through these statements that diminish the role of the
author and giving rise to the role of the reader/viewer in interpreting the viewed subject, I will move to the following example of how it can be applied on images of space: Forensic Space.

### 11.3.2. Forensic Space

*Forensic Space* is an exploration of violence against females in domestic spaces. Several stills show banal, normal objects: a set of clothes hangers, a book and glasses on a table top, and a cup and utensils arranged on a table. All these suggest a lived space and a normal life. Even without showing any humans in the images, the thoughtful distribution and staging of the space can be very telling about how the space is inhabited and provides a glimpse of the people who live there. The objects become embedded with narrative. Other more emotionally intense stills show the violence that has occurred, an action we often do not witness, and the calm that masks it prior or after it has occurred. Schuppli referred to this as a sense of “melodrama, a mise-en-scene staging.” She referenced the term “forensic architecture,” where space and buildings can tell much about what has taken place:

*Buildings can be witnesses to acts of violence. What we know about contemporary violence is largely through an image that came to us, a video that’s been uploaded of the American soldiers in Iraq or the Serbians in Bosnia. The destruction of a culture can include [the destruction of] buildings and personal properties, building a wall for a gated community, producing a political oppression* (Schuppli 2012).

Part of the human can represent the whole, as seen in Figure 11-9, where a hand represents a person reaching out to the medicine cabinet. Medications are a reflection of someone’s health, which is very personal. Schuppli likened it to a portal into someone’s private space, like taking a peak at someone’s grocery cart, which says a lot about them. From a bottle and a lamp lying on the floor, a woman’s broken necklace and

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46 The destructive effect of war on buildings also brings to mind the famous demolitions of modernist mass-housing projects, such as Pruitt–Igoe, which indicated a failed modernist ideology with its grand ideas of sociocultural reform, which only created more sociocultural problems.
a man’s shoes, we construct the violent scene that has occurred (Schuppli 2012). We can return to the scene with the hand and see it in the light of new clues. Because we are aware of the tension of this piece, we ask why this person reaching out to the medicine. Are they ok? Are they trying to rid themselves of pain?

Figure 11-9 Setting up a space to tell something about the human occupants and the events that have occurred in Domicile (Schuppli 1996).

11.4. Activating the Memory and Senses

According to Pallasmaa (Pallasmaa 2005), Western culture has privileged sight and sound over the other senses. Like cinema, the tradition of filmic and architectural representations has ignored these other senses, which are essential qualities of experiencing place. This bias is stressed in architectural practice and education. Pallasmaa argues that this audio-visual bias explains why architectural concepts look good on paper drawings or the screen, but sometimes become disappointing in reality or "in-flesh." It is because our experience of the world, including architectural spaces, is multi-sensory. By engaging our five senses, we enhance our understanding of the space and strengthen our sense of belonging and integration in this spatial experience (Pallasmaa 2005).

In the interviews, I referred to Pallasmaa’s argument that film, like our culture, privileged sight and hearing, and “suppressed” the other senses (Pallasmaa 2005), which MC rephrased as “not engaging the senses.” I asked about how film portrayed senses other than vision and hearing. Both CB and SC talked about the feeling of touch,

If we disregard experimental “scratch and sniff” movies, or ones using special effects like smoke (SC) or water spray like when a dog sneezed in Honey I Shrunk the Kids (Johnston 1989), we find that cinema, as a medium, does not “engage” these senses (MC).
and how we are connected to seeing people touching and embracing in “a very visceral way.” SC also mentioned how food ads play on the sense of taste. Such images recalled feelings already well-known to their audience.

Various studies have attempted to introduce narrative into architectural animations. Sturich (Sturich 2005) designed *Poesis*, referencing the work of Juhani Pallasmaa (Pallasmaa 2005) in alluding to the role of senses in experiencing a space. He used close-ups with his character touching the various textures, sometimes accompanied by the sound of the character’s footsteps walking on wet floors. In a classroom setting designed by Knox (Knox 2007; Knox 2005), students introduced the concept of narrative into architectural animations. They also explored the concept of framing, which was used in the movie *Rear Window* (Hitchcock 1954). The role of opening and frames were effective compositional elements in framing actions.

To interviewed participants, referencing the human senses, such as touch and smell, also played a role in creating an impression of space. For example, when SM and BS talked about films with a strong impression of space, they mentioned *Inception* (Nolan 2010), vividly recalling the scene where he touches the carpet to realize which space he was in. In that instance, the film connected to the sense of touch. The role of human senses in the experience of space was central to the works of Juhani Pallasmaa (Pallasmaa 2005). References to human senses occurred when I presented images of a spa to participants and asked them to describe how they would animate it. Some participants drew from memory their personal experience of visiting a space or positive experiences of being pampered in a luxurious space (RW, MK), while others had reservations about discussing a private subject matter (MM) or expressed their hate of having cold feet (DB).

11.4.1. **Close-Ups: activating senses through Tactile-Images**

An interesting example of Pallasmaa’s ideas (Pallasmaa 2005; Pallasmaa 2008) is the architectural animation *Poesis* (Sturich 2005). The animation attempts to explore the idea of involving the senses and memory in a audiovisual medium. The clip begins with a person viewing images, emphasizing how our culture has become hyper-visual. The character finds himself in a virtual environment, which ironically resembles a CAD
scene with its abstract shapes and pure white surfaces. Later on, various textures and materials are added to the scene to enrich the space. In a certain close-up shot, we see the character walking on a watery surface. The close-up is accompanied by the sounds of footsteps on muddy ground. Another close-up of a wooden surface shows the character touching the wood, as if trying to make the viewer remember what the surface feels like. Figure 11-10 shows (top left) close-up of an eye looking at the images on TV (Sturich 2005) and (top right) a close-up of touching wood, and (bottom right) the sound of water as we look at the close-up of the walking feet.

![Figure 11-10 Referencing the senses in close-ups. Screenshots from Poesis (Sturich 2005).](image)

The close-up technique can be used very effectively to evoke memory and sensual associations. In Perfume: The Story of a Murderer (Tykwer 2006), the sense of smell is evoked through close-ups of odorous things that the audience already strongly associated with smell. I mentioned a clip from this movie where the protagonist was born, a dirty street with rotting worms, spilled blood, and sick people roaming around. These images suggested a strong association with smell. However, SC questioned this argument, saying,

*Do they remember how it smells or is it just the fact that it disgusts them? I don’t know whether you can separate them. If I see [a] disgusting rotting thing [in film], I don’t think I remember how it smells. I don’t cover my nose, I cover my eyes. Or sometimes my ears, especially in horror films, where you would hear the cracking bones. (SC)*

SC remembered a similar example – the opening montage of the TV series Dexter (“Dexter (TV Series)” 2006), which is a series of extreme close-ups. Because it started with a morning shave and blood, the audience will then associate all the other
clips of food with flesh and blood, creating a feeling of disgust (Figure 11-11). MC also pointed out the role of audio in the creation of that feeling, saying, “Audio is dominant in film. If you turn off the sound in a scary movie, it’s not scary.”

**Figure 11-11** A montage sequence from the TV show Dexter references uncomfortable sensations (“Dexter (TV Series)” 2006).

Quoting her earlier work *The Skin of Film* (Marks 2000), LM talked about how film can appeal to a “cine-aesthetic perception,” and that our senses are not separated. By “viewing” a close-up shot of “tactile images,” we can draw on our other senses, activating our imagination and memory of these senses, and thereby identify and sympathize with a character on screen as they touch, smell, and taste things. LM gave an example from *The Scent of Green Papaya* (Anh Hung 1993) (Figure 11-12), where a servant girl in a Thai house prepares a papaya salad, saying, “she whacks up the papaya, then there are these small shiny seeds, and she touches them. You see them in a close-up. And you don’t hear this sound of ... water-drops falling somewhere else” (LM). When I asked if the sound of the hands touching the seeds were exaggerated for the viewer? Rather than an “exaggeration,” LM saw it as an “activation,” a way of opening the spectator up to imagination and tsenses.
Figure 11-12  The papaya cutting scene using close-up shots and sound to evoke the senses (Anh Hung 1993).

LM gave another example from The English Patient, set in wartime, where a nurse is feeding a patient with a completely burnt body. Despite the scarcity of food, she finds a plum and peels it for him so that it is very soft. As she puts it in his mouth, we hear the sound of a church bell in the background. LM comments,

> If you heard the squishy sound of a plum, it certainly would be realism, maybe a bit disgusting. Whereas to hear a bell, it’s not just about trying to get the spectator to bodily recreate what is going on in the scene. It’s also about stimulating the spectator’s imagination. And in that case, there’s a plum, there’s a dying man, it’s very important, it’s not just about eating a plum. That’s why this scene opens up [the spectator’s imagination] (LM).

11.4.2. Immersion through Screen Size

The impact that screen size has in immersing audience in the spatial experience is profound. Both Mark Lewis (M. Lewis 2011b) and Terence Gower (Gower 2011) take it into consideration when projecting their work on gallery walls to make the actors appear in actual human scale. The topic of immersion was brought up by some interviewed filmmakers. Some filmmakers brought up the dichotomy between sensuous versus cognitive responses to film. For example, LM thought that the smaller the screen is, the more likely we are to respond to it cognitively rather than in a “sensuous” way.
This is because our feelings are less engaged as we cannot perceive the rich detail due to the smaller scale. LM stressed the role of screen size and surround-sound in immersing the viewer in a more sensuous experience, as it sets a “broad field for sensory exploration” and allows the viewers to activate their senses during the viewing. In that sense, she does not see cinema as a passive activity, but rather an active one.

11.4.3. Light and Shadows in Establishing Mood

The construction of drama through light was a concept brought up by many interviewees (RL, SM, MM). NS favored night shots because it made the building look mysterious. SG echoed this, saying that the picture of the Louvre at night would entice visitors more than during the daytime. SM mentioned how light opening and shades of palm trees on a museum facade created a nice spiritual feel. Several interviewees (SG, BS, EM) associated dim light with spirituality and intimacy, and BS gave the example of a church entrance dimly lit by candlelight. SG and EM referred to the Madinah holy mosque, which felt more intimate and spiritual with the dimly lit spaces. JP described the Jewish Museum’s holocaust tower as a narrow, high space, which was dark but allowed some light in through window cracks. Although there was a garden outside, the view was obstructed because the window was placed high up, contributing to the eerie feeling.

11.5. Summary

In Section 11.1, I briefly touched on several factors involved in the experience of space, including (1) the personal expectations and goals of the visitor and (2) the sociocultural conditions in which the visit occurs. One can expect that experience differs when viewed on the screen instead of personally experienced. Film is a guided experience. This chapter also explored three methods of making space appear alive: (1) adding human figures with visible or hidden faces (discussed in 11.2); (2) metonymy that references human occupancy through the staging of objects (discussed in 11.3); and (3)

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48 This design reminded me of Adolf Loos’ house designs, which were often opaque and heavily draped to allow the light in but obstruct the view, creating an inward orientation of a space closed in on itself, for the purpose of privacy.
referencing the senses and memories through the use of close-ups (discussed in 11.4). By borrowing from these methods, architects can reconsider presenting spaces in a way that make them reference human occupancy more subtly.
12. Case-Studies: Spatial Portrayal in Images

In this chapter, I highlight several patterns I discovered during my analysis of video and still artworks which portray space. For this analysis, I analyzed some films, read articles written on the works and interviewed the artists. They include Terence Gower, who is interested in mocking traditional architectural representation and has a special interest in modern buildings; Mark Lewis, who is interested in documenting the urban spaces of the city, specifically modernist buildings. He also explores the moving and still spectator points of view; and Yam Lau, who also references the 3D model in creating a hybrid work between video footage and 3D model environment. I looked at still and video artworks with a strong component of space. The case-studies in this chapter include analyzed film examples from film, complemented by participant commentary. These case studies demonstrate composite techniques of portraying space in moving images and show the complexity of rendering spatial experience.

In Section 12.1, I look at several works by artists that feature a dolly camera. In Section 12.2, I discuss the use of a programmable camera operated by a computer to frame specific views and connect distant spaces together. In Section 12.3, I discuss the use of on-screen/off screen dialogue to create a sense of space and spatial occupancy. In Section 12.4, I show an example that portrays 3D rotating models and explore the notion of space coming into existence with the gesture of the human body. In Section 12.5, I discuss how exaggerating filmic space and adding iconography can form strong impressions of space. In Section 12.7, I discuss several examples that used certain sequences to present space and add movement to still images, commonly known as the Ken Burns effect. The patterns discussed here are not exhaustive. They serve to point out that effective spatial portrayal can be achieved in many ways.
12.1. The Dolly Camera

The most basic camera move is accomplished by placing the camera on wheels, which is called a dolly camera. In *Five Notable Pavilions* (Gower 2003) (Figure 12-1), Gower creates five physical pavilion models. He uses a dolly camera, placed on a go-cart, and moves it along tracks on each side of the models. The camera rotates and pans across the model facades. He also used a wide-angle lens to make the space look more rounded. The camera movement reveals a common concept in architectural thought – the emphasis on form and spatial relations between objects in space. Gower described the result as a “giggly and amateurish,” with an “uncanny feeling about it.”

*Figure 12-1* The dolly camera slides sideways along the models in *Five Notable Pavilions* (Gower 2003).

Continuity of Circulation Path

What happens when the fly-through camera roams a real physical space? This is seen in Lewis’ *Children’s Games* (M. Lewis 2002) (Figure 12-2). Here, the main concept is to show the continuous path of the ramps that link the entire building project. Ramp continuity was a prominent feature in modernist buildings. Le Corbusier’s concept of “architectural promenade” (discussed in Chapter 4: Sequencing the Spatial Movement) comes to mind here. The dolly camera in *Children’s Games* mimics the movement of a child exploring the space on his bike. It resembles the continuous movement of the fly-through in architectural animation.
Children’s Games portrays a neighborhood building project from 1972 which was nearby Lewis’ studio and which has since been torn down like many other modernist projects. Initially the plan was an elevated city with elevated pedestrian traffic that allowed one to walk entirely from building to building, shop to shop without ever touching the ground or having to cross the street. It stretched from the river to [what?] a connected 5-mile city in the air. Lewis recalled his own personal memories of this project as a child, saying:

*I used to cycle through it, it was open, the walk is now long abandoned, when I shot the film it was no longer serving the purpose, people were using cars, they weren’t interested in walking. The markets and shops all came to an end, it became dangerous, full of dog sh*t and stuff. When I cycled through it, it felt like a ready made structure for a dolly, the way it undulated and went under, felt like a mobile classical camera. I did think of the architectural implications of the film, I had to decide what to have in the film, I made up the mind, it starts at one end of the ramp and finish at the other.*

Figure 12-2  The dolly camera movement connects the path in Children’s Games (M. Lewis 2002).

12.1.1. Homage to Virtual Fly-throughs

Wilderness Utopia (Gower 2008) is a three minute digital animation, designed as a homage to the cancelled Hirshhorn project of the 1950s. The idea for this animation was born after Gower came across a piece called “Wilderness Utopia” while searching the archives of the Hirshhorn Museum in Washington. He found plans and architectural drawings for the town, which was to be built in Ontario, Canada, in the 1950s. Gower’s team then built a digital model and constructed a three minute architectural animation. The animation speculates on how the Hirshhorn project might have been if it had been
completed and occupied. After a tour accompanied by a voice-over explaining the project, it finally fades into a title card that announces the project’s cancellation. With this, the artist aimed to create an “emotional experience,” rather than merely an optical one.

Not only is this animation a homage to a modernist project, but also to conventional 3D animations. The irony in this piece is the representation style, which would have been used by the same people who designed these buildings – the spatial situation, the drawing style, the hidden human figures, the emphasis on transparency of wall elements and no wall collision. Gower indicated that he “carefully avoided” using the “cheesy” fly-throughs typical of architectural animations. There were moments when typical conventions of architectural animations were referenced. This was seen in a scene where the camera crashes through the window, ignoring the collision detection principle, and transforms into a fly-through camera that moves to reveal the entire layout of the town.

Illustration Style

The project displayed use of props that were very coherent with modernist architects drawings of the day, up to the detail of a 1960s car. When asked why human figures were faded or hidden in the animation, like his other works, Gower indicated that he was following a standard convention in architectural representation. He avoided the use of “hyper-realistic” rendering for a “1950s illustration” style. The placement of human figures followed the standard conventions of architecture, with very few being present; sometimes, they are absent or transparent.

Camera Movement

In Wilderness Utopia, various camera movements serve different purposes. For example, the introduction scene uses a pedestal up camera move to reveal what is visually concealed (Figure 12-3). We see a very slow dolly progression across different streets of the town, slowly panning across the façades (Figure 12-4). In Figure 12-5, the tracking shot conceals and reveals, exploring the horizontal expansion of the space. Gower also described a scene towards the end (Figure 12-6), where the camera starts flying upwards and the sky changes from day to night, saying, “the camera takes off, like
a helicopter ride over the town, creating a surprising sense of vertigo. So it’s only one moment of fly-through, but it’s really effective since the rest of the video has a slow processional feel to it” (Gower 2011).

Figure 12-3 The introduction scene in Wilderness Utopia (Gower 2008) uses a pedestal up camera move to reveal the building which is visually concealed. Photo courtesy of Terence Gower.

Figure 12-4 The slow forward dolly progression in Wilderness Utopia (Gower 2008).

Figure 12-5 The tracking-sideways shot shows the width of space in Wilderness Utopia (Gower 2008).
12.1.2. Rear Projection

The dolly camera can also move across the urban space to show how the horizon is framed by the buildings, as seen in a clip from *Nathan Philips Square* (M. Lewis 2009a) in Figure 12-7. The video was shot in a Toronto ice-ring surrounded by one of the first modern buildings in Toronto, built in 1963. It was the first statement by the city that it wanted to be international. Lewis spoke about how the project was inspired by his childhood memories of skating in that public skating-ring framed the modernist building cityscape:

Skating held a wonderful experience of moving through the modern arches, seeing the landscape of the architecture of the city as you move through it. It’s an ever changing composition. The arches worked like a framing device for seeing the city moving. When you skate and lie down, you feel like you’re a camera moving through the space. I wanted to capture that experience, anecdotal and instantaneous. I also had my first proper, exciting, flirtation kiss when I was on the ice ring, I was 13-14, and it was this magical moment.
The background of the ice-skating ring was shot at night using a dolly camera. Later on, the rear-projection technique was used by projecting a film onto a background. He then used actors to act in front of the screen projection, on a rotating plastic ice-ring run by an engine. Filming them in the studio against that background gave the illusion of a dolly camera following them through the space. However, some dissonance occurred between foreground and background during the choreographing process.

12.2. The Programmable Camera

*Willesden Launderette; Reverse Dolly, Pan Right, Friday Prayers* (M. Lewis 2010) (Figure 12-8) featured a programmed camera. The automated dolly camera can do certain moves controlled by the computer: up-down, left-right, back-forward. The moves were first plotted and then performed after pressing the button.

Lewis tried to connect two spaces that were right across the street from each other, (a) the launderette and (b) the mosque across the street during Friday prayers, which seemed like a representation of the Muslim neighborhood. During this movement, he also attempted to frame several views in a certain way. To connect the two points of interest, Lewis used a programmable camera, which dollied backwards, paused, dollied backwards again, before it rotated in a pan to connect the two spaces on the compact street. Essentially, the camera movement connects the two points together. Notably,
Lewis referred to himself as a camera when making design decisions: “I imagine myself as camera, as if the camera had its own consciousness, as if the camera would make the decision for me.”

Figure 12-8 Mark Lewis’ Willesden Laundrette (M. Lewis 2010) demonstrates a combination of complex camera move connecting the interior of the laundrette to its exterior surroundings.

The camera initially starts with a fixed shot, which pauses for a long time on the action of the rotating launderette driers (Figure 12-9). When it pulls back and looks up, the driers are lost off-screen. On this second long pause, the two-dimensional composition of the screen comes into focus, punctuated by off-screen birds that flicker on-screen by reflecting in the launderette windows. The camera then continues to pull back, breaking the two-dimensionality and revealing the sculpturally symmetrical launderette. Here, the driers come back on-screen. There is a constant rhythm, a repetition in the way the camera moves and pauses. It is as if the work evokes memory though “pause” and “repetition.” In this sense, the piece plays with the sense of timing. As the camera dollys out, it often pauses for a long while, as if transfixed by the scene and asking the audience to reflect and observe the scene unfold. At times, nothing seemed to happen and at others, it seemed as if we were picking a reflection of something significant, like a bird.
Figure 12-9  The complex camera moves in Lewis’ Willesden Launderette (M. Lewis 2010) connects the interior of the laundrette to the exterior surroundings, through a constant play between on-screen, off-screen shots.

This constant reveal and conceal movement suggests an on-screen, off-screen dialogue. This rhythmic timing of the ‘on-screen, off-screen’ dialogue plays with short-term memory, sometimes testing its limits, while offering aids such as symmetry. The
timing of the dialogue between flat composition and sculptural space tests the limits between fascination and boredom, triggering the viewer's memory and rendering the space memorable. When the camera finally turns around, the launderette is lost off-screen, but its symmetry is reflected by the perspective effect of looking at the street from left to right (see Figure 12-10).

Figure 12-10  the final pan that reveals the width of the street in Willesden Launderette (M. Lewis 2010).

12.3. On/Off-Screen Dialogue

Clemens Von Wedemeye's Silver Heights (Silberhöhe) (Clements Von Wedemeyer 2003) also features another application of framing decisions. The video is a commentary on modernist architecture. Latime (Latime 2010) described it as a reflection of “utopia and dystopia in the built environment,” in a way similar to films like Metropolis (Lang 1927) and L'eclisse (Antonioni 1962). The film documents how the modernist utopia was “designed, built, lived and finally discarded” (Clemens von Wedemeyer 2006). The “doomed housing project” is a “socio-political mirror” (Latime 2010). This provides rich architectural form in a dismal setting of abandonment in a way that blurs the line between documentary and illusion, as if it were “an absurd fairy tale or a dream” (Clemens von Wedemeyer 2006). The shots are chosen to establish how these “crumbling slums of a modernist housing” are “out of context” in the midst of the prairies. This contrast between the man-made buildings and the natural landscape gives a sense of “grandeur and emotional alienation” (Latime 2010). In Figure 12-11, we see this tension between the organic curves and rectilinear forms of a fallen structure, reflected in a waterbody around sunset.

There is a general absence of human life, which contributes to the sense of abandonment. We only see a scene where workers are entering the site, walking with
their backs to us. Aside from that one scene, movements in these abandoned spaces seem to be machinic: a demolition crane, a backing car that leaves the scene, and a flickering TV set in a dark home that shows clips of rubble, as if referencing the destruction outside. All these machinic objects that move are also alien. “Atmospheric sounds”, such as that of “birds calling, bushes rustling, a crane operating, the thud of footfall” add to the surreal feel (Latime 2010) (Figure 12-12).

![Figure 12-11 The pan movement explores the horizontal expansion of the scene in Silver Heights (Clements Von Wedemeyer 2003).](image)

![Figure 12-12 The selection of establishing shots to establish context of man-made building vs. nature in Silver Heights (Clements Von Wedemeyer 2003).](image)

The backing car provides an interesting scene worthy of analysis. It offers a glimpse of movement in the deserted space, but because we cannot see who the driver is, it also contributes to the feeling of distance and alienation. The scene opens with a hint of the car, partially off-screen. Though we almost never fully see the car, through metonymy, seeing a part of the car (the door) signals the whole. As the car pulls away, the camera follows with a pan, before it misses it again. We see the empty road and the camera finally shows the car backing out, disappearing off-screen again before it darts across the screen, to the left. The simple camera-chasing-car movement creates anticipation.

Space is understood in terms beyond architectural layout; it is the totality of strategies. For example, on-screen, off-screen dialogue. By having the car momentarily
disappear outside of the screen, there is allusion to an extended space outside the frame. As the car darts quickly across the screen, it reveals the width of the space. After the car’s final departure, the camera is still, as if contemplating its absence with a long pause, while our attention is focused on architecture in the background. All these movements cognitively the engage audience to provide “closure” to fill in the missing parts of a shape (Figure 12-13).

Figure 12-13  The tracking camera and the use of the car as a moving object that reveal space in Silver Heights (Clements Von Wedemeyer 2003).

12.4. Mashing the 3D Model with Video Footage

Lau (Lau 2011) is an artist with an interest in 3D modeling. Though Lau’s background is in fine arts and painting, he developed an interest in architecture while in grad school. He does not refer to his work as architectural animation, though references to some common architectural techniques are found in his work, such as the rotating 3D model. He talked about how he started pursuing his current type of artwork:

I was interested in the image and painting is about creating visions. I was interested in constructing different kinds of realities. It’s not about what painting
can show, it’s more about how it happened. This recent [CAD] technology in the late 90s was used by architects, like Eisenman. Though his early works weren’t generated by computers, they did have this schematic [CAD] quality. His early houses are still like an art[work], so I was wondering how architects like him were using this technology. I began learning to use 3D modeling and animation software… it was such a long way to move from painting to animation. I shifted away from painting as a pictorial representation into architecturally informed objects with architectural rendering qualities, such as depiction of reflective surfaces (Lau 2011).

12.4.1. Space Generated by Gestures

Room: An Extension (Lau 2008) is a documentation of Lau’s daily routine of getting up from bed and getting ready to work. Four video cameras shot each wall in the room and the video footage was later projected on the semi-transparent walls of the 3D model in the animation. This created an interested hybrid between 2D footage and the 3D model. It also created a clash between art and architecture, as space as event molds into space as form. Lau borrows some common techniques found in architectural animations:

(1) He extrudes the 3D model from a floor plan, drawn on the floor;

(2) The room’s model constantly rotates, which a well-known architectural motif that reveals the architectural form from various view points;

(3) The model’s walls are made transparent to reveal the interior space;

(4) The colors range from semi-transparent to solid, grey and abstract colors against a black background. This seems to be influenced by CAD software environments.

When comparing his work to architectural animations, Lau viewed his works as a construction and a process of generating space, rather than merely representing it. He also thought that when architects build a model, it is often “a representation of something that will be built, even though sometimes it may never be built. They are still obligated by
the sense that this [model] is real somehow." Meanwhile, Lau does not have the obligation of rooting space in physical reality, and the spaces he generates are experimental. Space becomes about how it “sustains forms of life” (Lau 2011).

Human body and space are inseparable in Lau’s work. In Room: An Extension (Lau 2008), he explored a two-way relationship between viewing space as geometry and as an expression. The geometric space is the container of the body, and space is also generated by the expressive bodily gestures. When the character leaves the bedroom and steps into the living room, we encounter a transitional moment, as a new space comes into existence as if generated by this bodily movement. Lau explained this by saying, “space takes place when you need it. It is generated by my gesture.” Accordingly, the work only shows spaces that are part of the narrative: the bedroom and the living room, but not the kitchen (Lau 2011).

In this way, Lau serialized the experience of space, so that it no longer became about “conveyance” of space, or “experience” of space, but “acting” in space. Lau likened this to The Road Runner Show (Jones 1966), where the coyote tries to trick the road runner by painting a screen of the road that extends, hoping he would crash into it. Instead, the roadrunner was able to run inside it, “moving through different degrees of reality” (Lau 2011).

Lau stressed that his work wanted to convey the transition between different spaces in a dramatic and seamless way, “so that one melts into another like music” without distinction. The seamless linkage of spaces happened by avoiding sharp cuts and using slow-pace instead. The transparency of the spaces made them overlap, as if blending together. Transparency also allows us to view the space from various angles, and view the footage projections on its walls (Lau 2011).

According to Lau, time in his work, like space, is a construction. He also pointed out the difference in time between the performance footage and the virtual camera:

“In contrast to my performance, getting up, opening the windows. It was all video footage shot in real time, as opposed to the virtual camera, which was shot in virtual time. So there’s a contrast in effect. One being nested into the other, so real-time with
real action is being put into virtual time and space of this computer generated work.” (Figure 12-14).

![Figure 12-14 The rotating, transparent 3D model in Room: An Extension (Lau 2008).](image)

### 12.4.2. Framing the Drama

Lau describes *Rehearsal* (Lau 2010) as “a dramatic, sentimental, cinematic cliché,” which attempts to borrow some narrative components from Asian drama, poems and literature. Footage of a crying woman is the main centerpiece and the video builds up towards the appearance of that scene. Lau uses dramatic settings like rain and lightning to foreshadow the appearance of the crying woman at the end. And unlike *Room: An Extension*, which is mainly silent, this piece uses sound to enhance dramatic effect.

The moving camera molds the spaces together. It moves continuously, linking all spaces and spatial elements and “melting them [together] like music.” Lau noted, “At first it’s a lot of detouring, [but it leads] you into [the final image], indirectly.” Unlike the physical camera, the virtual camera is weightless, allowing it to move smoothly as if floating with no friction. As the camera moves sideways, it slides across several screens and abstract shapes that Lau calls a “diagrammatic space.” This space is filled with floating abstract shapes and architectural models that resemble IKEA furniture instruction diagrams (Figure 12-15). As it finally settles on the frame, it zooms in to emphasize the action happening within the frame (Lau 2011). Throughout the video, the camera pans across screens that are modeled after traditional Chinese lattice windows and doorways. This serves to frame space into a picture.

When the camera finally arrives at the final space, it becomes still to observe the a woman “framed by the window, just like a painting.” The still camera is useful to convey the passage of time. Lau referenced Ozu, a Japanese director famous for his
Tatami view (where the camera stops still to observe the dialogue and events unfolding in front of the camera), commenting that, “for a long time, the camera is still, nothing really happens, you just experience narrative.” Lau also points out the dialogue occurring between the outside-inside space: All the foreshadowing elements (e.g., rain, thunder, and lightning) occurred outside, while inside there is a crying woman in a private space (Lau 2011) (Figure 12-16).

![Figure 12-15](image1.png)  
*Figure 12-15  The metaphor and the foreshadowing of an event in Rehearsal (Lau 2010).*

![Figure 12-16](image2.png)  
*Figure 12-16  The crying lady is framed by the window in Rehearsal (Lau 2010).*

12.4.3.  **Social Geometry**

*Hutong House* (Lau 2009) starts with a still diagram that fades into a picture of a traditional Chinese building facade. As the guy enters the space, the screen fades out to transport him into the interior, which is a transparent cube. Similarly to *Room: An Extension*, the cube has video footage projected onto its transparent walls. As it rotates, the structure of the 3D space is revealed. Lau indicated that he created anticipation by
showing a gateway on the far end, which is symmetrically framed. As the space rotates, we see the gateway closing up, looking at something faraway, but also symmetrically framed. This also sets up anticipation, in terms of alignment of symmetrical things (Lau 2011).

Lau is currently working on a project where the subject is of a larger scale: a busy street in contemporary Beijing. He would like to focus on the “dynamics of social geometry” in this public space and capturing the various activities taking place at different times of the day – especially in the after hours, where people may be “dancing or playing chess.” He will follow a similar technique to his previous projects, by capturing footage to “frame the moments in time,” and constructing a 3D model of classical Chinese columns (Lau 2011).

12.5. Exaggeration and Iconography

Fatima Al-Qadiri’s project “Mendeel Um A7mad” (Al-Qadiri and Al-Gharaballi 2012), (translated as ‘Um Ahmad’s Tissue Box’), is a satirical documentation of the pre-noon tea ritual of middle-aged Kuwaiti women, rather than an “imagined or fantasized ritual” (Al-Qadiri 2012). It is also a commentary on post-oil boom Kuwaiti culture. It critiques the growing culture of consumerism, the excessive display of wealth, and the obsession with hygienic/health products. This ritual takes place in the “majlis”, an elaborate living room found in most Kuwaiti homes. This space is often reserved for guests and it is vastly spacious, formally arranged, and heavily decorated to show off the wealth of the family. The video was supplemented by an installation exhibition, in which an exaggeratedly large tissue box was placed in the gallery space to allow people to enter it and view the film (Al-Qadiri and Alzaid 2012). This video employs two basic themes in the construction of space – exaggerative scale and iconography. In addition,

49 Al-Qadiri mentioned that the spaces were set as a critique of the current state of the Kuwaiti home. This comes as a result of “urban modernization,” which replaced the traditional organic, yet chaotic environment of Kuwait before the oil-boom of the 1950s. Rubble and stone buildings were demolished to make way for “residential suburbs and commercially-zoned areas” by British urban planners. “The suburban, nouveau-riche largesse is in stark contrast to Kuwait’s once humble, free and close-knit lifestyle” (Al-Qadiri 2012). As one of the results, a modernized notion of the “majlis” was born in Kuwaiti households.
various cinematic strategies were used to amplify the space, such as performance, shot size and music.

### 12.5.1. Performance

The scene opens with the first character, the maid who enters the scene to the distant sound of music. She pushes the serving cart loaded with refreshments, moving from chair to chair to serve the guests. As she slowly walks across the vast space, her movement emphasizes the absurdity of the vast space. She finally exits the scene, again to the sound of distant classical music.

This formal introduction sets the stage for a series of formal greetings in a ritualistic manner. "These excess formalities engender a rigid air of decorum, disabling a sense of familiarity one would expect at a gathering of friends and family" (Al-Qadiri and Alzaid 2012). Al-Qadiri explained that in the Kuwaiti society, “any occasion can be formal. Formality is a way of avoiding saying what you mean” (Al-Qadiri 2012). However, the women get past these formalities quickly, revealing more about themselves and the culture and society which they live in. This often happens when people are enthusiastic about conversation, which quickly evolves into heated discussions about common issues typically of concern to their demographic: favourite vacation spots, work (which often revolved around teaching as the common thing for women in that context), controversial marriage (to a white convert), diet, the rise of “third sex” among the youth of Kuwait, technological gadgets, loans and investments, questioning each other’s patriotism, and ending with one of the women praising Kuwait (Figure 12-17).

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50 There was no mention of the maid in the article or the film credits, though she performs for two full minutes in the beginning, serving to introduce us to the scene. This absence of someone who exists in the margins can also be a signifier of that sociocultural context.

51 The use of men to act the role of women is homage to the Kuwaiti actor Abdul Aziz Al Nimish, famous for portraying the role of women in a time when women actors were uncommon in Kuwaiti TV. Al-Qadiri talked about drag being “respected in Kuwait as being faithful to women’s parlance” and mentioned that “[t]hese men have faithfully studied the speech of their female relatives” and “female audience members recognize a certain type of female in each of these women” (Al-Qadiri 2012). This decision also happens to be a common theme in al-Qadiri’s work and seems to reference the filmmaker’s own identity as part of the LGBT community.
The introduction starts with a ritual in which the maid enters with a serving cart in Mendeel Um A7mad (Al-Qadiri and Al-Gharaballi 2012).

Movement and Timing in Revealing Space

The heated conversations between the women often drop into silence when one of the women gets up to pick up a tissue, returning us again to the state of formal ritual. The manner in which each woman walks and the time it takes to cross the space from her seat to the table at the center accentuates the space’s grandeur and vastness. And though we, as viewers, are able to penetrate it instantly, the slow-paced walk brings an important tone that makes time an indispensable aspect of the spatial portrayal, like a stretched frame in comics. One cannot stretch a film frame, so the timed transversal by walking associates time and space, and in this case, silence (Figure 12-18).

Exaggerative scale and Icons

From the artists’ cultural perspective, “a space becomes gendered when opposite genders are not allowed entry.” Accordingly, the women’s-only “majlis” is a gendered space (Al-Qadiri 2012). A “majlis” is the guests’ living room and a typical space in the Arabian Gulf house, often designed to reflect wealth and grandeur, rather than responding to human proportions of comfort (Al-Qadiri and Alzaid 2012). In this artwork, several strategies of exaggeration were employed to highlight this aspect to majlis. First, a wedding ballroom was chosen as a set, rather than a regular guestroom.
found in a house. The actors were seated on four heavily decorated chairs, placed in a symmetrical fashion along the perimeters of the vast room. This symmetrical, formal arrangement was enforced through the centralized camera position. Typically, a guest room will contain more furniture aligned across the perimeter of the room. However, the set arrangement follows a more minimalist principle. The space has been stripped of all clutter (furniture or ornaments), leaving only the four chairs and the table at the center. This turns each chair into an icon of wealth, which is echoed by the actors’ elaborate clothing.

At the center of the room, a table carrying a brightly colored tissue box, which we later come to recognize as a sixth actor or “a national icon,” as the artist referred to it (Al-Qadiri and Alzaid 2012). In addition to playing a symbolic role signifying sociocultural sentiments, the tissue box is also an instigator of movement and social interactions. It serves to emphasize the vastness of space by forcing the actors to walk across the room simply to get a tissue (Figure 12.19).

*Figure 12.19  The closing scene ends with the tissue box being observed by a guest, before she starts pulling multiple tissues from it in Mendeel Um A7mad (Al-Qadiri and Al-Gharaballi 2012).*

### 12.5.3. Shot Size: Medium and Wide Shots

Filming used only one camera. The shots alternated between (1) medium close-up shots that framed one character per time; and (2) wide shots that framed the overall space and all the characters. Al-Qadiri explained how these shot sizes reflected “the psychology of the characters in relation to the space”. The medium close-up shots were chosen to portray the “talking” scenes, which also portrayed the women through over-the-shoulder shots. This was used to “create a false sense of distance, in the context of the space, the character appears to be speaking to herself but somehow the women hear each other” (Al-Qadiri 2012). We “mentally” put them close to each other, and the off-screen voice of the others help bridge that gap.
Meanwhile, the “wide shots reveal the scale of the space, the seating and silence. An extreme sense of formality and physical distance between interlocutors is a comment on the status quo’s mantra that bigger is better, that wealth = health (Al-Qadiri 2012). The contrast between shot sizes emphasizes that wealth is metaphorically embodied in excessive space, which distances women from each other by dampening their natural tendency to talk to each other. This is why silence often occurs. The editing was scattered and non-linear, done purposefully to avoid a docudrama effect (Al-Qadiri 2012) (Figure 12-20).

![Figure 12-20](image)

**Figure 12-20** Alternating between the characters in medium shots, serving to frame each character individually, as if isolating them. These are punctuated every once in a while with a wideshot in Mendeel Um A7mad (Al-Qadiri and Al-Gharaballi 2012).

### 12.5.4. Sound

The scene started with the sound of distant piano music playing in the background. This classical piano music is usually associated with grandeur or even hotel lobbies. There seemed to be something ominous about the off-screen piano music, as if it was intended to be slightly disturbing, in a similar way to the film "Blue Velvet." Although unintentional, it coincided with the maid’s entrance and exit of the scene. However, silence dominated the wide-angle shots, which often portrayed the walking-to-get-the-tissue performance. This silence adds to the absurdity and awkwardness of the vast space, and works more effectively than if the conversation kept going. This reminds us of Marie Antoinette’s social gauntlet scene. Al-Qadiri thought that “[t]he silence reflect[ed] the reality of the setting,” as there was no music. If they had a budget, she would have added a turned-on TV in the background to mimic the feel of a real majlis setting.

52 Al-Qadiri noted that the piano background was a “happy accident.” One of the actors was playing it in the adjacent room as they were rolling.
12.6. Timing Intervals

Different times can be merged into one sequence. In *Willesden Laundrette* (M. Lewis 2010), the use of the automated camera meant that Lewis could shoot all day long or several days in a row, then combine bits from different days and times, and the shots will appear seamless.

*It takes a lot of work, [but] it’s pretty straightforward. The film was shot in one day, from morning till late afternoon, through different times of the day. The main part was Friday prayers, which was at lunchtime, that’s one continuous shot.*

Each shot taken with the automated camera was identical, with the same time code. This meant that the footage taken at each shot would be exactly the same with regards to its space framing. This allowed him to take 30 takes, and then replace any frame to pick the perfect sequence. This also allowed Lewis to manipulate temporality, by condensing actions taken at different times and days into one single time:

*I see the guy on Monday, and Friday prayers happen on Friday. I condense Monday and Friday at the same time. Everybody is there anyway; they’re just not there at the same time. So I put them there at the same time. You build it through a process of montage.*

Lewis talked about how taking multiple shots through the automated camera allowed them later to edit and correct the work for aesthetic effects:

*... there were small moments like the sky full of birds, you don’t even notice it, but I wanted to have the sky as full as the ground, I shot that shot 30 times. You can take any part of one shot, as long as someone’s not crossing it and it is clear. If a bird flies, I can take [the] shot and put it in shot 2. So we map them on top of each other. So, I can take the birds from one shot and put them in the final take. The actor’s expression is good in one shot but the light is better in another shot. If it’s all frame acting there [is] no joining. I montage through observation by bringing different things through post-production, taking advantage of accident.*
Timing can also be used to give a sense of space. *Walworth Road* (M. Lewis 2011a) (Figure 12-21) is a piece that pays tribute to an unknown woman who died while crossing the street near Lewis’ studio. He narrated the background to this piece:

> Many times, when a pedestrian is killed crossing the road, people start putting these little private shrines up, [it’s a phenomenon]. It occurred to me that there are an awful lot of these shrines [with flowers], photographs, and handwritten notes. It seemed strange, [like] a kind of a public mourning, at the same time it seemed very invisible; people don’t really stop and look at it. Maybe on the first days, there’s lots of flowers, [and] people come back to put flowers in the anniversary.

> I didn’t know who she was, I looked her up on the internet, found out her name and put it on the title. That woman was hit by a bus a couple of years ago. Sometimes that pole is empty, and sometimes it has material from a boyfriend or father or daughter. [One day], it had a bouquet and a strangely awkward photograph. The picture was kind of a pathetic photo of her. I don’t mean it in a mean way, but it was shot from above, looking a bit...strange, it’s an odd photograph of someone you love or maybe you don’t love.

The portrait starts in the shadow, then the light falls on it, people walk by, then the shadow comes back again, and “it becomes a symbol of that woman’s life” (M. Lewis 2011b).” Lewis talked about the role of light in bringing this photograph alive:

> I walked by one night and I saw the light on it [from across the street]. For a few minutes... the light [would] be on. I just sat there and watched it, and I thought it was animating. I just wanted to bring her to life, for a brief moment [and] animate her. [I wanted] to make it about her, whoever she was, ... Just wanted to give her some life, that’s what the light does

Like most of his other works, it is a long piece in which little change occur. The light turning on and off seem to give timing to the piece. Lewis commented that it gave a “sense of duration, of time passing.” When he showed it in an exhibition, he said that people were “transfixed by it, absorbed by the sense of something is going to happen.”
Perhaps this is what slow time passage creates, the anticipation of something greater about to happen.

![Figure 12-21 Timing Intervals in Walworth Road (M. Lewis 2011a).](image)

### 12.7. Sequencing Images

#### 12.7.1. Juxtaposing Footage with Still Drawings

_Ciudad Moderna_ (Gower 2004) (Figure 12-22) was born during a commission in Mexico City, where Gower was invited to do a video piece. While looking at popular films on TV, especially those from the 1960s, he became interested in how these films documented the city of that period. This type of documentation offered a different insight from professional archived footage of architecture. His original idea was to produce a tour of the contemporary city, using clips from popular films. He stumbled upon a film and was taken by the "incredible, fantastic locations." The film used real locations, portraying different important and famous buildings in the city.

Gower believed that footage taken from existing narrative film "animates architecture," and shows it in full life, with people using it, dancing, and performing all kinds of activities. He saw this as opposite to architectural representations from that era, in which a “photographer gets all people out of the picture and creates a static, plainer, formal view of the architecture.” Gower selected various shots that featured: clarity of architectural imagery, shots of sculpture-like design features, and shots with strong actions taking place. The latter offered sensational actions like dancing or violence in order to offer a strong contrast with the architecture. Together with another artist, a very primitive strategy was used to transform selected scenes into an architectural drawing.
The chosen shot was paused, and the outlines of the space and its furniture were traced, removing all details and people from these shots.

The removal of people was done to mimic architectural drawings of that era. It also offered a comparison of how a place can be alive with people, and very static and formal without them. The juxtaposition between the video clips and still architectural drawings reveals a tension between the realm of film and architecture, illustrating how they view space differently. Film views the space as an event brought to life with performances, while architecture brings out a plainer, formal view of the space (Gower 2011).

![Figure 12-22 The transition from filmic space to an architectural technical drawing and rendering in Ciudad Moderna (Gower 2004).](image)

12.7.2. **Diptych order**

Sequencing affects how we read an image. During a course I taught about digital image design, students were given a project called “self as place,” where they were asked to express themselves through creative photography. The project was to be a self-exploration, using the themes of identity, interests, beliefs, culture, and other
elements. They were encouraged not to appear in the photo. The removal of self from the photo allowed them to think about how they would construct references to themselves through props, objects, and settings. Thus, what makes a place is not just how we occupy it physically, but how we build meaning into it through our activities, associations, and memories. Some projects were selected for display in this chapter (Figure 12-23 - Figure 12-26), with the criteria that they portrayed a clear sense of space, with an arrangement of objects in a way that reflected self through the language of metonymy.

The final product was to be a diptych, two images that complete each other. The way the two images were ordered influenced the viewers’ interpretations. Are they communicating a before-and-after relationship? Are we presented with contrasts? The way images can be used to communicate an idea employ various means, such as juxtaposing, fusing, and replacing elements to connect similar things or create a contrast between opposites (Phillips and McQuarrie 2004). In Section 4.4, I discussed the concept of closure, and how placing images and elements together causes our brain to establish connections, drawing narratives or deriving conclusions. This is what McCloud (McCloud 1993) calls “closure,” as our minds bridge those gaps between panels to mentally create meaning. In Figure 12-23, we see the context first before moving to a close-up that reveals more information about the character occupying a space.

![Figure 12-23 Establishing the context first before moving to a close-up.](image)

Photography by Andrey Goncharov.

In Figure 12-24, the same place is shown in different times. In the first image, the outward orientation gives a positive outlook of life, only to be withdrawn internally in the second picture, giving a feeling of loneliness, with the help of the bottle collection.
In Figure 12-24, two similar close-ups reveal a certain action. However, there is contrast between them regarding movement and shoe type. The business shoes are accompanied by careful, more stable steps, while the sports shoes are accompanied by a dynamic blurry motion.

In Figure 12-25, the businessman walks steadily, and the sports person runs a little lighter. Photography by Peter Feng.

In Figure 12-26, the first image sets up our expectations of a stereotypical feminine space complete with photograph, candles, perfumes, cosmetics, a painting and chandelier, and pastel, pink and red color tones. However, the second photograph shows the same thing in a different light, as the feminine girl’s shirt reveals the body of a man, symbolic of her internal strength, will, and independence. The exploration of self and gender dimensions in these images challenges our cultural conceptions of gender roles and expectations.
Figure 12-26 Setting up a feminine context to reveal the strong, masculine internal self. Photography by Catherine Li.

12.7.3. Inside-Outside Order

Schuppli’s *Domicile* (Schuppli 1996) has been exhibited in various galleries in various orders. However, the only connecting order is the connecting color, which ties a diptych of interior and exterior. Schuppli suggests that house exteriors are “banal” façades that conceal much of what goes on in the interior. Following a psychoanalytic approach, the work is an exploration of the tension beneath the surface. We find that in some diptychs, the banal exterior conceals a scene charged with domestic abuse, trauma and turmoil within the privacy of one’s home. In a way, this language of contrast between the stillness of the outdoors and the anxiety of the indoors is meant to depict the temporality of violence, which lies in the wait (Schuppli 1996). The exterior shots are taken as long shots, as if to contextualize the houses among their surroundings. Meanwhile, the interior shots are often taken as medium and close-up shots. This reveals the details at an intimate level, contributing to the investigatory eye (Schuppli 2012). The relationship between exterior and interior is one of establishing context before moving to a close-up (Figure 12-27). But it also offers a contrast between the banal façade and the turmoil of domestic violence behind closed doors (Figure 12-28).
Figure 12-27  the relation between the exterior and the concealed interior in Domicile (Schuppli 1996).

Figure 12-28  The arrangement of stills in Domicile can be read at once, or individually. One can attempt to create a narrative by reading it in any certain order in Domicile (Schuppli 1996).

12.7.4.  Split Screen

The split screen can also be used to compare space. Prater Hauptallee, Dawn and Dusk (M. Lewis 2008) (Figure 12-29) features a split screen. The camera was placed in the middle of a path, where people walk, run and cycle. It captures the time passage during dawn and sunset, reflected through the changing color spectrum. He started filming from the moment it was pitch black until the sun was up, which took about 14 to 17 minutes. He repeated the same thing when the sun set, also taking about 17 minutes before it was dark. He matched both footage along the split screen. There is a moment when the line in the middle disappears for a second, because the colors are the same. The project makes use of the split screen, exploring the color spectrum of sunrise and sunset (M. Lewis 2011b).
JB talked about the split screen technique, giving examples from *The Thomas Crown Affair* (Jewison 1968) and *The Tracey Fragments* (McDonald 2007). He saw potential for architectural representation, expressing that “*spatial montage is a powerful alternative to temporal montage, especially with a domain that is highly visual.*” JB also believed that the potential for split screen is related to the size of screens, as “*home and office screens [get] bigger and cheaper, this trend will continue. As they get bigger, the ability to carve the visual real estate into subsidiary presentation windows goes up proportionately.*” As time progresses, the topic of the split-image will become more important to the discussion on the architectural moving image, offering many opportunities and options for its improvement. But further investigation of this technique will have to wait until future work is carried out.

### 12.7.5. Grid Sequencing

In this section, I explore some artworks that convey movement through the sequencing of still images. I touched earlier on the concept of sequential images, which depict movement through a series of stills. This was an old technique used by architects to convey movement. Stills, unlike moving images, require the involvement of the audience to generate movement. The author of the artwork can direct the viewers through the layout to make them move in a certain direction, but of course, the still artwork will not always be experienced in a linear fashion. The pacing allows the audience to shift their eyes from one thing to the next in a pace that is suitable for them. Moreover, the audience can simply glance at the overall artwork, view it as a mosaic of smaller images, and walk away.
There are various ways to add layered meanings in perception. The work can have two modes of viewing. At a macro scale, the whole picture can be caught at a glance. Grouped together, the smaller images form an abstract texture. At a micro level, the audience is engaged to experience each portion by itself, to observe the details, each presenting an ultimate point of view (De Courcy 2012). We see this in works like Background/Vancouver (De Courcy 1974), Panopticon: 103 Views of the Scotia Bank Tower (Jeffries 1978) and Millennium Line (K. Lee 2011), where the act of picture-reading is important. Still photographs can be placed according to a grid, allowing the viewer to read them. “Background/Vancouver” features documentary photographs taken on Election Day, covering various routes in Vancouver and taking pictures along the way. These photographs are a collaboration of shared memories.

Still photograph involves a degree of viewer engagement to produce a movement effect. Though Lee presents the entire view in one long strip, the audience is engaged by getting close to see the details.

“In moving images, the artist dictates involvement of time, and occupy galley space different way than still images. In still images, the viewer controls how time will direct the way to observe the work” (K. Lee 2012a).

This sensitivity to how the audience absorbs a still artwork was evident in the exhibition where Lee’s work was exhibited. People travelled along the long lines of the piece, trying to make sense of some part.

Good artwork must have everything. It is like looking at a plant. Some people will look at the flower, some look at how luscious the leaves are, some people will look at the shape of the branches, some will look at the whole thing. The audience is engaged by experiencing each portion by itself to form the overall picture in their heads (K. Lee 2012b).

The level of viewer engagement with an artwork can be dictated by the artwork’s layout and style of presentation. When comparing video and still images, we find that they occupy gallery space and engage audiences differently. Moving images dictate the time that guides the viewer in observing the work, whereas in still images, the viewer controls the time and pace in which the artwork is observed (K. Lee 2012b).
Linear Sequencing

Panopticon: 103 Views of the Scotia Bank Tower (Jeffries 1978) (Figure 12-31), like many artworks of its time, was motivated by a collective fear of nuclear war. Operating in a conspiracy theory atmosphere, it sought to capture the anxiety of the times. The subject of this work is the Scotia Bank building, the tallest in Vancouver at that time. This building’s unconventionally octagonal shape and Brutalist style stood tall within its surroundings, dwarfing the other buildings and making them look exposed, watching them with its logo that resembled an eye (Jeffries 2012). Accordingly, the still photographs were ordered in a linear, panoramic layout to direct the viewer along the path (Jeffries 2012).

In Panopticon, Jeffries started with a map, placing the Scotia Bank building at its center and spiraling around it in seven circles that ended at City Hall, where city politics takes place. In an indirect way, this linked together these two spaces to make an artistic statement on politics. He then took photographs along this spiraling path, with all views oriented towards Scotia Bank, revealing the Scotia Bank logo looming in the background with its watchful eye. The location coordinates and comments were placed under each photograph. (Jeffries 2012).

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53 Brutalism is an architecture style that is characterized by its massive and concrete block-like shapes. It has also been critiqued as cold and totalitarian.

54 Jeffries referencing Foucault’s (Foucault 1975) concept of the panopticon.
Figure 12-31  The linear arrangement of images in Panopticon (Jeffries 1978), creating the surrounding feel.

Grid Sequencing

The photographs in Michael De Courcy’s *Background/Vancouver: An Artist’s View of the City* (De Courcy 1974) (Figure 12-32) are arranged in a grid format, following the chronological order of the route on the map. A story unfolds as one follows the images. Close-ups of roads, streets, signs, people, faces, food prices, and other details serve as a time-capsule of the 1970s. The grid cells are attached to numbers, which link each photograph to an index at the bottom. The index can be read like a poem or a Buddhist chant, which reflects the influence of eastern aesthetics on the artists of that era (De Courcy 2012).

Figure 12-32  Background/Vancouver (De Courcy 1974) offers a sequential portrayal of the city in the 1970s, according to a grid format.
12.7.6. Stop motion sequencing

De Courcy described stop motion art as “swelling, like it’s got a heart of its own. It’s alive for a moment.” This is seen in his work Some are egger than I (De Courcy 1969) (Figure 12-33), where photographs are piled up to convey a story. A wide-shot displays the overall space which acts as a stage. Later on, photographs of close-ups appear sequentially, according to their order of occurrence and their respective spaces. This gives us a glimpse of what is going on in the space in a specific order, making it “a description of that room and event” (De Courcy 2012).

Figure 12-33 Stop motion created by placing close-ups in the space in Some are egger than I (De Courcy 1969).
12.7.7. Ken Burns Effect

Still images can also be animated using the Ken Burns effect. This technique is named after the documentary filmmaker who was known for the extensive use of this technique (Kennedy 2006). In the Ken Burns effect, movement is added through tilting upwards/downward on tall photographs to give the feeling of height (Figure 12-34), panning sideways along a long photograph to add length (Figure 12-35), or zooming in/out to give a feeling of depth (Figure 12-36).

In The Polytechnic (Gower 2005), we see a classic example of the Ken Burns Effect. The project aimed to document the Polytechnic University in Mexico City. It used archival black and white photography, which were taken on the university’s opening day in 1964. The photographs were then organized in a sequence that emulated a visual tour of the campus. When asked about the use of still photographs and whether it was an aesthetic choice, Gower expressed his interest in period documentation. He believed that old black-and-white photographs “embod[ied] the ideological spirit of times, and the progress of the era.” He experimented with the Ken Burns effect in order to create a sense of moving though space while using still images.

Figure 12-34 Panning downwards across a long still image in The Polytechnic (Gower 2005).

Figure 12-35 Panning sideways across a long still image in The Polytechnic (Gower 2005).

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Figure 12-36  Zooming in a still image in The Polytechnic (Gower 2005).

12.8. Case Studies of Exemplary Architectural Videos

I must stress that, in choosing architectural animation examples for critique, I picked the middle-of-the-road mainstream examples created by the amateur animating architect. In this section, I discuss several examples that are slightly better that the average, which were specifically done for architectural purposes. They are in the minority and one must look hard for such examples. They may have elements of the mainstream, typical architectural fly-through, but they also go beyond them. What is notable is that these examples offer more than just a glimpse of the architectural model, the way spaces come together or the way one moves within them. They employ more techniques that demonstrate the dynamism of these buildings and new ideas that are used to bring spaces alive. For example, there is the idea of the gesture. Two examples come in handy to demonstrate this point.

12.8.1.  *House 8 Presentation by BIG*

This video is an explanatory one, used to explain new ideas. Just like a magician, the architect in *House 8* moves his hand across the plain table which supposedly holds the building site. His hand gesture makes the building blocks magically appear, and just as easily, they also come down. The diagram changes to colourful lines that explain the main shape and circulation of the building. It is a perfect example of how a building is treated as blocks coming together as an artefact. *House 8* makes use of video footage and 3D model integration, with software like *After Effects* that enable one to edit in the animated 3D diagrams. The key concept that this animation plays with is “interactivity,”
the new trend in architecture. The architectural blocks are instantly shaped and moulded as the architect gestures with his hands. The forms are abstract and white, because what matters are the building blocks, the big idea of how this complex comes together as a neighbourhood. The focus is not on the experiential aspects of the interior spaces nor the details or textures. The aim is to demonstrate how the idea is efficient and workable. The stress on abstraction is also seen when the final part of this animation turns into the 8 symbol.

![The diagram is shaped through hand gestures in House 8 presentation (Ingels and BIG Group 2009).](image)

In addition to abstract blocks animated by the architect’s hand gestures, we also take a closer look at the building complex through the use of the famous fly-through. The fly-through is shaky and speedy, as if in a hurry. Accompanied by contemporary pop music, the camera roams the outside of the building complex, as if it was restricted by the physical space of the physical model.

![The flying camera roams around the building in House 8 presentation (Ingels and BIG Group 2009).](image)

As it roams the exterior perimeters of the model, we see all the model human figures placed in the complex. They are abstract, with different colors. One particular red-coloured human figure is animated and seems to race around the corridors, running to catch up with the camera. It seems peculiar, as if the figure was trying to be a
character who investigates the space. The constant fast-paced camera movement and the running red figure seem to form a game of cat-and-mouse.

![Image](image_url1)

*Figure 12-39 The red figure running through the long corridors as if playing a chasing game with the camera in House 8 presentation (Ingels and BIG Group 2009).*

Nevertheless, it appears to break the monotony of the anonymous flying helicopter camera. It seems that the main focus here is to show the building’s long circulation exterior routes. It is a pity that we cannot see the interiors. But it is all about how the smaller blocks come together to form the bigger picture. One interesting moment is when we finally see cut-outs of actual human figures, a little girl running towards her equally-thrilled father to hug him, which enacts the happy family myth that is provided by the complex.

![Image](image_url2)

*Figure 12-40 cut-out figures portray the myth of the happy family: A child running to hug her father in House 8 presentation (Ingels and BIG Group 2009).*
12.8.2. Mediating Mediums by Greg Tran

Mediating Mediums is another example of explanatory animation. The key principle of this animation is to portray interactivity through the immediate response to hand gestures. This video merges real footage with 3D animation in a convincingly real way, thanks to the shaky hand-held camera effect. The shakiness contrasts with many architectural productions, which are characterized (as discussed in previous chapters) by smooth, machinic camera movement. The merging of the 3D model animation with the shaky footage appears to attempt to convince us of the animated buildings’ authenticity. Playfully, the forms creep in, moulding into various shapes to demonstrate how flexible they are, and stressing how interactive and responsive this built environment can be to the touch of the hand.

Figure 12-41 The animated model is juxtaposed on the video footage in Mediating Mediums (Tran 2011).

Figure 12-42 The space is generated through hand gestures, and diagrams are juxtaposed on top of video footage in Mediating Mediums (Tran 2011).

In addition, there is the author’s voice-over. The voice is muffled and quiet, as if spoken from a speaker-phone voice, and it explains the technology and the concepts behind it. There is a juxtaposition of explanatory diagrams and we see the icons aligned on top of the footage. There is also some reference to the sense of touch through the addition of some close-ups of building materials and a hand touching them.
The split screen is used to show different aspects of the same space in Mediating mediums (Tran 2011).

12.8.3. New Babylon de Constant by Nieuwenhuijs and Seyferth

New Babylon de Constant, a film by Victor Nieuwenhuijs and Maartje Seyferth portrays a futuristic village and an idealized vision of living, inspired by art. We first see darkness and distant lights coming closer from the void and then the village, as if from a distant future. The black background contributes to the feeling of outer space, again referencing the future and adding to the haunting atmosphere.

The dark background and the glowing lights establish an outerspace, futurist mood (Nieuwenhuijs and Seyferth 2005).

The flying camera shows the overview of the site in New Babylon de Constant (Nieuwenhuijs and Seyferth 2005).

The camera constantly rotates around the glowing model, emphasizing the structure’s exterior and sometimes rotating around detail close-ups. This is accompanied
by a futuristic soundtrack, which then turns into classical, Arabic and Indian music, perhaps to emphasise the concept’s global appeal, and the sounds of the crowds and echoes.

**Figure 12-46** The roaming camera roams around the space, sometimes rotating around certain detail close-ups in *New Babylon de Constant* (Nieuwenhuijs and Seyferth 2005).

Later on, the film shows interview footage of the architect explaining his vision. Although the ideas inspiring his project focus on a new kind of life, the video itself features the structure as an artifact void of people or any sign of life, rendering it abandoned – like a ghost town.

**Figure 12-47** Video footage of an interview with the architect is also included within the video in *New Babylon de Constant* (Nieuwenhuijs and Seyferth 2005).

**12.8.4. The Third and the Seventh**

This is one of the examples that document and glorify certain monumental buildings. At the same time, it constructs romanticized myths about these buildings. The work is entirely done using computer graphics (CG), though the result seems very close to realism, as if made to show off the CG tool.
**Cinematic techniques**

There are a number of cinematic tropes used in this video. It feels as if no shot sits still. There is the focus-pull to establish the depth of space. There is the tracking sideways camera movement to further reveal the depth of space. There is dollying in or away of a subject. There is also an extensive use of rotation; for example, the subject itself rotates or the camera rotates to reveal the viewed subject from all possible angles.

![Image](image)

*Figure 12-48  The focus-pull effect establishes depth of field in The Third and the Seventh (Roman 2009).*

The time-lapse technique is used to show the changing times of days, exposing how material surfaces reflect light. The moving shadows also help animate the space. In general, there is a strong reference to context, weather and time conditions. The perfect sky background or natural setting is used to complement the building.

![Image](image)

*Figure 12-49  Quick time-lapse shows the progress in time through the change of light and shadows in The Third and the Seventh (Roman 2009).*
Figure 12-50 Placing the building against an atmospheric sky in The Third and the Seventh (Roman 2009).

Figure 12-51 Showing a close-up of the material and its light-reflecting properties in The Third and the Seventh (Roman 2009)

Figure 12-52 Close-up shots that show interesting design features in The Third and the Seventh (Roman 2009).

There are close-ups to show building details or glimpses of the building’s material and texture (Figure 12-50). There is also extensive use of split-screen for various reasons, such as to compare textures or different aspects of the same viewed artifact. The split-screens also build a relationship between the whole and its parts. In this video,
split-screen was used to show and compare different textures within space, as well as different aspects and angles of the same space or building.

![Split-screen comparison](image)

*Figure 12-53* The use of the split-screen to show a comparison between material types, and different aspects and angles of the design in *The Third and the Seventh* (Roman 2009).

**Adding life**

Another notable trait of this video is the nearly complete absence of people, a trope often used when monumentalizing buildings. However, certain techniques are used to bring the space to life. The old-style camera seems to be the main character.
This is established by various close-ups that show the camera from main angles. This is questionable, as the camera is completely an artifice uninvolved in taking any of these shots. It is the virtual camera. However, it is mocked up as if it was [the main character?], in attempt to recreate a fantasy. In addition, we see glimpses of the “fake” photographer’s shadow in the early part of the video.

![Figure 12-54](image1.png)

*Figure 12-54  The photographer is shown as a silhouette in the beginning of the video in The Third and the Seventh (Roman 2009).*

Towards the end of the video, the author bring the spaces to life – as if to create a climax of some sort – by adding different elements: a flying plane leaving its reflection and a trail of smoke, pigeons flying, flowers blossoming, and tree leaves shaking in the wind. A building seems to spread its wings to fly in a fast-forwarded scene.

![Figure 12-55](image2.png)

*Figure 12-55  The use of various moving elements to bring the space to life in The Third and the Seventh (Roman 2009).*
Towards the end, various CG elements are added, calling attention to the fantasy world created. There is a mysterious cloud, lanterns, books and bubbles floating in the air, as if a wizard’s case just exploded. We see leaves moving in the wind and flowers blossoming. We also see the photographer entirely revealed as a gentleman dressed in Victorian style clothing, with the hat and umbrella. This is matched with the perfect weather that captures the buildings in the perfect, golden moment.

*Figure 12-56* The photographer dressed in Victorian clothes, and the fantasy CG elements such as the flying books, lanterns and cloud in *The Third and the Seventh* (Roman 2009).

The video ends with a formal, rigid and extremely symmetric building, the National Parliament House in Bangladesh, built by Louis Kahn. To emphasize the monumentality, it ends with the camera framing it.

*Figure 12-57* Ending with the symmetrical, formal National Parliament House in Bangladesh, framed by the camera in *The Third and the Seventh* (Roman 2009).

12.8.5. *Nathaniel Kahn - My Architect*

The documentary’s main line runs on a personal narrative that seeks to understand the architect, Louis Kahn. It also offers glimpses into his achievements from the architectural buildings he built. Therefore we should be aware that the imagery chosen is used to establish this narrative. For example, the film starts with a mysterious atmosphere set at dawn. The atmospheric shots of dark nights, close-ups of in-drops,
and the bluish colors contribute to the sense of questioning of who his father was, before embarking on a quest to understand his late father.

**Figure 12-58** *My Architect (Kahn 2003) starts with a sequence of misty shots that set a mysterious atmosphere, hence, the beginning of the journey.*

In terms of the film techniques used, an overview shot that displays the full space is often followed by various close-ups that show different aspects of the project. There is also a constant use of still shots, sketches and photographs that go along with the narrative. Time-lapses are sometime used. In a scene portraying a highly geometric building made entirely of concrete, some relief to the rigidity of space is provided by a little child playing around the fountain. This demonstrates the livability of the space, but it could very well be a myth constructed about it. The scene contrasts the vastness and harshness of the concrete spaces, and the playfulness of the child.

**Figure 12-59** *Establishing place with shots that show the concrete geometric lines of the Salk Institute for Biological Studies. The harshness is broken with a close-up shot of a playful bird. Screenshots from My Architect (Kahn 2003).*
A fast-forward time-lapse that speeds up time passage to set up the mood and animation the solid concrete structures. Screenshots from My Architect (Kahn 2003).

A fast forwarded sequence of a child playing in the center of the concrete buildings, bringing it alive. Screenshots from My Architect (Kahn 2003).

The background music is often classical, sentimental music. There are also moments of silence for the appreciation of space. The final visited building in the video was the National Parliament House in Bangladesh, another massive, solid concrete building. The quality of this space is demonstrated by the sound of athaan (muslim call for prayer) echoing through the space. The final shots end with atmospheric imagery – a sunset scene taken from a boat, perhaps as a metaphor for a journey.

The atmospheric golden shots taken at sunset symbolize the ending of the journey, and perhaps hope. Screenshots from My Architect (Kahn 2003).
12.9. Summary

In this chapter, I examined various examples from videos that portray space using various cinematic patterns and techniques. In Section 12.1, I looked at examples that mimicked the fly-through camera, and related them to specific purposes. In Section 12.2, I looked at an example that used a programmable camera for the purpose of (1) connecting two distant points in space together, as well as framing particular views and creating tension between on/off-screen space. In Section 12.3, I elaborated on the use of on/off-screen dialogue through the sight of a moving car that crosses the depth of the space. In Section 12.4, I showed three animation examples from Yam Lau, who mashes the 3D rotating space with video footage of how the space is used. His videos also reference various camera movements such as tracking sideways and framing. In Section 12.5, I analyzed a piece that uses the concept of exaggeration and iconography to make a statement about space, which is portrayed from a social point of view but served by architecture. In Section 12.7, I showed different ways that images can be sequenced for various effects. Although these patterns are not exhaustive, they demonstrate the complexity that the cinematic realm encompasses as well as diverse technical and cinematic opportunities beyond the typical fly-through.
Part VI:

Summary and Findings
13. Summary and Findings

Before one can structure sentences, basic vocabulary must be learned. This descriptive thesis lays out the basic foundations to understanding the architectural image. There are two core messages: (1) the goals and priorities that architects have when communicating architectural spaces in an image, and (2) the various ways that architectural images can be communicated, which can be learned from image-makers. After understanding the basics, architects can make more informed decisions when creating an architectural image. This can naturally lead to the improvement of the architectural image.

This thesis follows a descriptive approach, which sets a vocabulary foundation for architects to understanding the anatomy of the architectural image. From this, they will hopefully be able to make wiser decisions when it comes to producing a moving architectural image. After all, a moving architectural image need not necessarily be a fly-through animation.

My journey started by analyzing the architectural image and identifying points of intersection between architects and image-makers. By understanding both the architectural motives behind producing an architectural image and how professional image-makers communicate this space through rich cinematic methods, we can take a step further towards understanding and making better architectural representations.

13.1. Initial Assumptions

In Part I: Introduction, I set out to pursue the above goal by defining my starting point: the intersection of film and architectural. Based upon the literature at this intersection, I developed some initial assumptions (Table 8). These assumptions were that: (1) animation was synonymous with camera movement. Because an architect is mainly focused on spatial form, camera movement should be used to emphasize this form; and (2) architectural animations also needed to imitate film by adding narrative. These assumptions were hypotheses based on literature reviews, but they needed to be supported by other sources. Therefore I moved on to determine my methods.
### Table 8  The starting point and my initial assumptions

<table>
<thead>
<tr>
<th>Starting Point: Researcher’s Assumptions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assumption 1: Fly-through animation</td>
</tr>
<tr>
<td>Assumption 2: Camera</td>
</tr>
<tr>
<td>Assumption 3: Narrative</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Assumption 1: Fly-through animation</th>
</tr>
</thead>
<tbody>
<tr>
<td>I want to improve architectural fly-through animations</td>
</tr>
<tr>
<td>Animation = moving camera, and moving camera must echo form</td>
</tr>
<tr>
<td>Architectural animation should have narrative and people</td>
</tr>
</tbody>
</table>

### 13.2. Methods: analysis of film poetics, interviews, and grounded theory

In Part II: Methods, I met a series of challenges. The topic I studied was moving images. To study these moving images, I needed a systematic method of analysis (described in Chapter 2: Methods). While conducting this study as a researcher, I acted as an instrument for interpreting the viewed data and drawing evidence for the interpretations from the studied film.

In addition, to avoid researcher bias, I needed a way of collecting data from other experts in the field of architecture and image-making. Thus interviews were necessary. The difficulty of extracting data was that most expert experience in making an image is considered “tacit knowledge,” which the experts explain best by doing, rather than saying. Again, this stressed the need for a framework that allowed me, the researcher, to act as an interpretive tool to excavate this data from the interviews.

This is why a grounded theory approach was used. However, I did not use grounded theory in its purest form, as I set out to validate certain points by interviewing the experts. After collecting the data from multiple sources using multiple methods to support my argument, I presented them in several chapters. Grounded theory was also needed to generate new data on a new subject. Although the subject of architectural animations is not new, the underlying fundamentals needed redefinition and greater understanding, which is the purpose of this thesis.
13.3. Architects’ priorities and responses to my assumptions

In order to grasp the potential for cinematic representation of what architects build, it was necessary to understand the architects’ point of view. In Part III: The Architects’ Portrayal of Space in Moving Images, I tested my assumptions to discover the architects’ responses. Table 9 shows how some of my assumptions were overturned, such as (1) the decline of architectural fly-through and its substitution with other, more efficient modes of representation, and that (2) human figures and the use of narrative would be a distraction from the main subject – the space. However, architects seemed to agree with me on the subject of spatial form. Architects have a rich tradition with respect to space. They mentioned how the camera should move to emphasize form and reflect spatial clarity through a continuously moving camera and the rejection of cinematic cuts.
### Table 9  The architect’s opinions on my initial assumptions.

<table>
<thead>
<tr>
<th>Assumption</th>
<th>My initial assumptions</th>
<th>Architects’ responses</th>
<th>Keyword</th>
</tr>
</thead>
</table>
| Assumption 1: Fly-through animation | • I want to improve architectural fly-through animations | Counter-argument:  
• Fly-through animations are in decline in architectural firms  
• There are other more efficient means of communicating spatial movement, such as sequencing | Fly-through alternatives |
| Assumption 2: Camera | • Animation = moving camera, and moving camera must echo form | Agreement:  
• Many architects highlighted form as an important priority  
• This was influenced by contemporary architectural education |
| | | Additional arguments:  
• Continuity is achieved through a continuously moving camera and rejection of cinematic cuts  
• This is influenced by attempts to recreate a physical visit to the space. |
| | | Spatial Form |
| Assumption 3: Narrative | • Architectural animation should have humans acting out narratives | Counter-argument:  
• Humans are a distraction from the spatial form. |
| | | Human-Reference |

### 13.4. Image-makers responses and solutions

During interviews, I showed the image-makers examples from architectural fly-through animations and asked them to critique them. There were three main points of criticism, namely (1) marketing myth, (2) restless camera, and (3) lifeless space. The architects’ logical justification for these critiqued elements was based on (1) the need for spatial continuity, (2) to emphasize spatial form, which can be done by (3) limiting the human figures, which are regarded as a distraction. I also included possible solutions to these issues, drawn from the field of image-making, and explored them in Chapters 3 - 6. The main concepts of comparison are summarized in Table 10, below.
Table 10  **Image-makers critiques and reponses on the fly-through animation.**

<table>
<thead>
<tr>
<th>Keyword</th>
<th>Architectural concept</th>
<th>Criticism from image-makers</th>
<th>Responses from image-making</th>
</tr>
</thead>
<tbody>
<tr>
<td>Narrative/Myth</td>
<td>This type of narrative can be ideological, with its use of “marketing myths”</td>
<td>various ideologies to be aware of (Chapter 8 and 10)</td>
<td></td>
</tr>
<tr>
<td>Human-Reference</td>
<td>Architectural animation should “not” have narrative or humans, as they are a distraction</td>
<td>This produces a “lifeless space”</td>
<td>There are many ways to communicate life while avoiding humans, such as metonymy (Chapters 8, 10 and 11)</td>
</tr>
<tr>
<td>Continuity</td>
<td>This produces a “restless camera”</td>
<td>Continuity is not necessarily conveyed through rejection of cut</td>
<td></td>
</tr>
<tr>
<td></td>
<td>This is influenced by:</td>
<td>There are a variety of cinematic techniques like:</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• CAD software</td>
<td>Editing/ cutting</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Translating physical visit to the space.</td>
<td>Effects: lighting, sound, etc (Chapter 9)</td>
<td></td>
</tr>
<tr>
<td>Spatial form</td>
<td>Space is not necessarily echoed by camera movement alone</td>
<td>Case-studies show a richness of spatial portrayals (Chapters 11 and 12)</td>
<td></td>
</tr>
<tr>
<td>Fly-through alternatives</td>
<td>What are other more efficient means of communicating spatial movement?</td>
<td>Touched on briefly through case-studies of sequential stills (Chapter 12)</td>
<td></td>
</tr>
</tbody>
</table>

13.5. Comparing Concepts

Understanding the architects’ point of view was necessary before exploring the means to achieve their vision cinematically. I highlighted the architects’ priorities and indicated the problems that image-makers identified. I then followed a comparative approach between architects and professional image-makers. I dedicated Chapters 8-12 to exploring concepts used by both disciplines, though each discipline uses them differently. This phenomenon is called “boundary objects.” These concepts include: continuity, space, human-reference, and narrative/ myth (Table 11). Using these concepts, I also explored some alternatives to fly-through animations. Understanding the
differences around these common concepts helps us to grasp the potential for improving architectural image where it is lacking. Hopefully, this will also encourage better visual literacy regarding the moving image and a wider cinematic language for architectural goals.

**Table 11**  
**Comparison between concepts.**

<table>
<thead>
<tr>
<th></th>
<th>Architecture-oriented cinematic space</th>
<th>mainstream cinematic space</th>
</tr>
</thead>
</table>
| **Continuity**      | • Continuity is associated with continuous movement, mainly because architecture is about circulation flow and spatial clarity  
                      • Emulates physical movement in real space  
                      • Communicated through the continuously roaming camera  
                      • Rejection of cuts as disruptive to continuous flow | • Achieved through various means, including camera movement and editing.  
                                                                                                         • Editing is necessary to mimic continuity in perception, rather than continuity in movement |
| **Space**           | • Understanding of space is heavily associated with form (Ching)  
                      • Must be clear and understandable  
                      • Pre-existing and explained | • Space is often a backdrop  
                                                                                                         • Space is a construct  
                                                                                                         • Framing (on/off-screen dialogue) plays an important role in the construction of space |
| **Human-reference** | • Human figures are abstract or diminished in contemporary architectural renderings  
                      • If used, it is for technical reasons, such as scale-giving  
                      • Generalized scenario, not dramatic, not the end product (serves to explain or advertise the space) | • The human is an actor performing events that create the drama and story.  
                                                                                                         • Human figures can be used in art to reveals depth of space |
| **Narrative/ Myth** | • Narrative is often excluded  
                      • If narrative is used, it is to explain or to market a space  
                      • With or without narrative, visuals can still send ideological myths such as the myth of purity, progressiveness and good life. | • Most film revolves around narrative |
13.6. Findings: Patterns from Case-studies

In Chapter 12: Case-Studies: Spatial Portrayal in Images, I list various examples from video artworks that show portrayal of space. By looking at them, one can grasp the complexity of architectural moving images. In addition, the patterns I provided can help inspire architects when portraying space. In this section, I include a list of ‘patterns’ of architectural animations. Each pattern is listed with its benefits and downsides, and how the pattern is applied in the design process. The patterns include: (1) patterns of camera movements or stillness, (2) patterns of sequencing and editing; (3) patterns of spatial construction; (4) patterns of architectural narratives; and (5) patterns of bringing space alive. By presenting these patterns, I hope to provide a first step towards improving the construction of architectural images, especially for new architects.

13.6.1. Patterns of Camera Movements

Architectural animations have been often associated with the restless camera. They often used the camera to echo form. Aside from noting certain instances in films where the camera echoes form, I also looked at examples where the moving camera can be used. I found various patterns related to the way that the camera moves or holds still. One can purposefully use machinic camera moves, such as framing particular views and connecting distant points together through camera motion. The fly-through dolly is also used in some cases, though it is technically more difficult. In addition, I looked at examples where the camera was stationary and not moving. I also looked at hybrid examples where new forms and spaces are generated by gestures, and where architectural diagrams are juxtaposed with the animations. The identified patterns are summarized in Table 12.
<table>
<thead>
<tr>
<th>Pattern</th>
<th>Type</th>
<th>Discussed where?</th>
<th>Uses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Moving Camera in film</td>
<td>Camera echoing form</td>
<td>Chapter 5: Spatial Archetypes: Camera Echoes Form</td>
<td>Chapter 5 shows examples of camera movements that are traced into the basic point, line, and circle movements.</td>
</tr>
<tr>
<td>Moving camera in physical reality</td>
<td>Using the dolly to simulate a fly-through camera</td>
<td>Section 12.1: The Dolly Camera</td>
<td>In <em>Five Notable Pavilions</em>, a dolly camera is used to explore the building models from the exterior and explore their spatial relations, also providing an overview.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>In <em>Children’s Games</em> a dolly camera is used to connect the path.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>In <em>Wilderness Utopia</em>, we see a filmmaker's homage to the fly-through camera.</td>
</tr>
<tr>
<td>Rear projection</td>
<td>Section 12.1.2: Rear Projection</td>
<td></td>
<td>A technique used by old TV shows which simulates the feeling of movement in the background</td>
</tr>
<tr>
<td>Programmable camera</td>
<td>12.2: The Programmable Camera</td>
<td></td>
<td>By programming the camera, one can accurately connect point A to B and accurately frame views as per setting.</td>
</tr>
<tr>
<td>Stationary camera</td>
<td>Observing camera/roaming eye</td>
<td>Section 5.2.1: The Observing Camera: Stationary Camera</td>
<td>Observe objects moving through the space, as in the cavalcade scene in <em>Marie Antoinette</em> shown in (Figure 5-6).</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Section 9.2.1: The Immobile Spectator</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Section 9.2.2: The Roaming Eye</td>
<td>Filmic space can use techniques similar to paintings like Bosch’s <em>Garden of Earthly Delights</em>.</td>
</tr>
<tr>
<td>Portable camera look</td>
<td>Shaky camera / steadicam</td>
<td>Section 9.2.3: Unconventional POVs</td>
<td>‘Shaky camera’ is often used to give a feeling of realism and truth, as if the footage was just found or taken by an amateur.</td>
</tr>
<tr>
<td>Snorri-cam</td>
<td></td>
<td></td>
<td>To focus on the protagonist’s expressions as they move through the film world, as seen in <em>Requiem</em></td>
</tr>
<tr>
<td>Pattern</td>
<td>Type</td>
<td>Discussed where?</td>
<td>Uses</td>
</tr>
<tr>
<td>-------------</td>
<td>-----------------------------------</td>
<td>------------------------------------------------------------</td>
<td>----------------------------------------------------------------------</td>
</tr>
<tr>
<td>Over-the-shoulder shot</td>
<td>This technique will be covered in future research, but it is used in the shooter scenes of Van Zandt’s <em>Elephant.</em></td>
<td>for a Dream.</td>
<td></td>
</tr>
<tr>
<td>Hybrid</td>
<td>Juxtaposing film footage with 3D drawings or diagrams.</td>
<td>Section 12.8.1: House 8 Presentation by BIG</td>
<td>This technique explains the design through diagram overlays.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Section 12.8.2: Mediating Mediums by Greg Tran</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Section 12.4: Mashing the 3D Model with Video Footage</td>
<td>In certain situations, this can be used as an aesthetic choice or a homage to architectural drawings, as seen in Lau’s <em>Rehearsal.</em></td>
</tr>
</tbody>
</table>

### 13.6.2. Patterns of Sequencing and Editing

The way we order the images of space into a sequence affects the way it is read. During my interviews with architects, I noticed the tendency to order architectural images in a manner similar to an actual physical visit to the space. There was an additional tendency to follow an order similar to the three-act narrative structure, which comprises a beginning, middle and end. Of course, there are cases when the images are fragmented and scattered to show a certain impression of space or send a powerful impression. This technique is similar to film montage. Table 13 (below) displays the relevant film patterns of sequencing, cutting and editing in relation to ordering the architectural image.
### Table 13  sequencing, cutting and editing

<table>
<thead>
<tr>
<th>Pattern</th>
<th>Type</th>
<th>Discussed where?</th>
<th>Uses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sequencing</td>
<td>Ordering the spatial visit</td>
<td>12.7: Sequencing Images</td>
<td>This follows a logical order similar to a three-act narrative structure, resembling a realistic visit. It divides the sequence into beginning, middle and end.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Section 4.3: Ordering Spatial Movement</td>
<td></td>
</tr>
<tr>
<td>Fragmenting the order of space</td>
<td></td>
<td>Section 4.4: Fragmenting Space</td>
<td>By fragmenting different aspects of space, one can portray a strong impression. This is similar to film montage.</td>
</tr>
<tr>
<td>Editing</td>
<td>Seamless editing</td>
<td>Section 9.1.1: Continuity: Seamless Stitching</td>
<td>Often, continuity editing is used to mimic perception and show a smooth transition in time and space.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Section 9.1.2: Time: Slow Time Passage and Jump-cuts</td>
<td>Editing can be used to show a slow or smooth progress in time.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Section 9.1.3: Radical Jumps through Space and Time</td>
<td>Radical jumps speed up time and jump through space quickly. They are also used to leave a strong impact or impression.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>9.1.4: Reactionary Faces</td>
<td>Close-up shots can offer insight into the details of construction, materials, and textures. They can also reference the senses or offer a certain reaction to the viewed subject through the inclusion of a reactionary face.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Section 11.4.1: Close-Ups: activating senses through Tactile-Images</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Split screen</td>
<td>12.7.4: Split Screen</td>
<td>To compare textures and materials or to show various aspects of a space at once.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>12.8.4: The Third and the Seventh</td>
<td></td>
</tr>
</tbody>
</table>

### 13.6.3. Patterns of Spatial Construction

There are significant differences between real architectural space, filmic space and space portrayed in an image. In previous chapters, I have pointed out differences in viewing both spaces. One is film space affecting the borders of the screen, which offers
a rich on/off-screen dialogue for portraying space. In addition, I also discussed in Section 10.2.4: Acoustic Space how sound creates an acoustic space that extends beyond the visual space for additional depth of space. Table 14 (below) summarizes identified patterns of spatial construction.

**Table 14 Patterns of Spatial Portrayal in the Image**

<table>
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<th>Pattern</th>
<th>Type</th>
<th>Discussed where?</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Space: the various portrayals of film space</td>
<td>Framing a space</td>
<td>10.2.1: Framing and Borders</td>
<td>We can frame space within window frames to establish depth or focus attention on an important aspect of the space or narrative.</td>
</tr>
<tr>
<td>On-screen / off-screen space</td>
<td>Section 12.2, The Programmable Camera</td>
<td></td>
<td>There are various ways to hint that space extends beyond the visible screen. In Lewis’ Willesden Launderette, the camera movements often conceals the main subjects recurrently and then playfully returns them into the frame the next time the camera moves.</td>
</tr>
<tr>
<td>Other filmic space properties</td>
<td>Section 12.3: On/Off-Screen Dialogue</td>
<td></td>
<td>The backing car example in von Wedemeyer’s Silver Heights or The Wes Anderson’s Royal Tenenbaums demonstrate how objects coming in and out of the screen can give space a limitlessness.</td>
</tr>
<tr>
<td>Acoustic space</td>
<td>10.2.4: Acoustic Space</td>
<td></td>
<td>The use of sound (on-screen or off-screen) can establish a depth of space beyond the boundaries of the screen and evoke the senses.</td>
</tr>
</tbody>
</table>

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13.6.4. **Patterns of Architectural Narratives**

I identified a number of architectural narratives and themes when looking at videos and images that portrayed architectural spaces, and when interviewing participants. These patterns generally fall under one of four goals: (1) explaining, (2) exploring, (3) documenting, and (4) marketing space. There were various means of achieving these goals, which are listed in Table 15. In addition, I also touched briefly on how the use of sound (e.g., musical background, voice-over or simply silence) can enhance the narrative experience of space.

**Table 15  Themes of Architectural Narratives**

<table>
<thead>
<tr>
<th>Pattern</th>
<th>Type</th>
<th>Discussed where?</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Narratives</td>
<td>Types of architectural narratives:</td>
<td>10.1.4: Architectural Narratives</td>
<td>-</td>
</tr>
<tr>
<td>Explaining</td>
<td>&quot;</td>
<td>Gower’s Five Notable Pavilions.</td>
<td></td>
</tr>
<tr>
<td>Historic space with inherent narrative</td>
<td>“</td>
<td>The example of the Vietnam memorial</td>
<td></td>
</tr>
<tr>
<td>Demonstrating use of space</td>
<td>“</td>
<td>Refer to 10.1.4: Architectural Narratives</td>
<td></td>
</tr>
<tr>
<td>Client story</td>
<td>“</td>
<td>Refer to 10.1.4: Architectural Narratives</td>
<td></td>
</tr>
<tr>
<td>Documentation</td>
<td>“</td>
<td>Refer to 10.1.4: Architectural Narratives</td>
<td></td>
</tr>
<tr>
<td>Building process</td>
<td>“</td>
<td>Many documentaries use a fast-forwarded time lapse showing the speed of action, the change of light and environment in an architectural space, which does not really move, but is animated by the movements around it.</td>
<td></td>
</tr>
<tr>
<td>Utopia/dystopia</td>
<td>“</td>
<td>Lewis’ Children’s Games, von Wedemeyer’s Silver Heights and many of Terence Gower’s works reflect on Utopian/Dystopian themes and show these themes in various ways.</td>
<td></td>
</tr>
<tr>
<td>Everyday life</td>
<td>“</td>
<td>Mark Lewis’ works often deal with the portrayal of the urban/daily life. Yam Lau’s Room: An Extension also reflects on daily routine.</td>
<td></td>
</tr>
<tr>
<td>Pattern</td>
<td>Type</td>
<td>Discussed where?</td>
<td>Notes</td>
</tr>
<tr>
<td>------------------------------</td>
<td>---------------------------</td>
<td>----------------------------------------------------------------------------------</td>
<td>-------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Forensic narrative</td>
<td>“</td>
<td>Schuppli’s work Domicile tells much about the narratives of space, without including human figures.</td>
<td></td>
</tr>
<tr>
<td>Biographical</td>
<td>“</td>
<td><em>Kahn’s My Architect</em> is based on a personal narrative that branches into a biographical and explanatory voice-over narrative.</td>
<td></td>
</tr>
<tr>
<td>Sound’s influence on narrative</td>
<td>Music background</td>
<td>Section 10.2.4: Acoustic Space</td>
<td>Music can be used to manipulate the mood and feel of space, as well as the viewer’s emotions, as seen in Gower’s Ciudad Moderna.</td>
</tr>
<tr>
<td>Silence</td>
<td>“</td>
<td>Silence is used for various reasons.</td>
<td>One reason why artist Mark Lewis produces soundless videos is because his artwork is shown in galleries. A soundless piece allows viewers to have a discussion without being silenced by the piece. Silence can also direct attention to the viewed artifact, as in Gower’s Five Notable Pavilions, which is meant to be a silent study or exploration of model spaces.</td>
</tr>
<tr>
<td>Voice-over to explain</td>
<td>“</td>
<td>Gower’s Polytechnic is an example of the explanatory voice-over. Mediating mediums is another.</td>
<td></td>
</tr>
</tbody>
</table>

13.6.5. **Patterns of Bringing Space Alive**

I have looked at several techniques that could bring life to a lifeless space. Though many include human figures, they are not limited to them. Table 16 (below) briefly shows the patterns relating to the addition of these human figures, which can be used to promote a space or tell something about the sociocultural context. They are not preferred by architects because they can distract from the main subject, which is the architectural space. In addition, I discussed how emphasizing a human face in a close-up or through framing it gives depth to the narrative of space. I also showed how the use
of props and setting up objects can hint towards narratives of a lived space or towards occupancy. Table 16 summarizes these findings.

**Table 16  Patterns that could bring space alive**

<table>
<thead>
<tr>
<th>Pattern</th>
<th>Type</th>
<th>Discussed where?</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Including/excluding</td>
<td>Using a human figure or actor (specifically, a realistic one rather</td>
<td>6: The Human Figure in Architectural Images</td>
<td>A controversial topic among architects, performing human figures can be used to decorate space or persuade viewers of certain ideas associated with this space. These ideas can be socially or culturally telling, sometimes touching on gender issues. They have also been accused by critics of being ideological, misrepresenting and, by some architects, a distraction.</td>
</tr>
<tr>
<td>human figures</td>
<td>than an abstract or transparent figure)</td>
<td>Section 8.4: The Human Figure’s Role in Constructing Myth</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Section 11.2: Embedding People</td>
<td></td>
</tr>
<tr>
<td>Focusing on/omitting</td>
<td>Emphasizing a face through a close-up or by framing it</td>
<td>Section 9.1.4: Reactionary Faces</td>
<td>Showing a face, especially in a close-up shot, may help audience react by identifying with the feelings and emotions of the protagonist, as seen in the example of DeVito’s Duplex or Coppola’s Marie Antoinette.</td>
</tr>
<tr>
<td>the face</td>
<td></td>
<td>11.2.1: Face: Telling and Concealing</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>When the face is framed, it show deeper meaning, as seen in Lewis’ Willesden Launderette.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>As seen in Lewis’ Cold Morning or Six Feet Under, the deliberate concealment of a face or identity can add a sense of mystery but also pushes the audience to question the surroundings and the narrative that led to the concealment.</td>
</tr>
<tr>
<td>Hiding the face</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Setting up objects and</td>
<td>Metonymy and symbolism: objects that refer to bigger concepts or</td>
<td>Section 11.3: Metonymy: Substituting the Self</td>
<td>Metonymy tells a subtle story about a place through careful arrangement of props and objects and sometimes body parts. Sometimes, it can become forensic space that tells the audience what happened.</td>
</tr>
<tr>
<td>props</td>
<td>narratives</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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13.7. Contribution

This thesis has been an exploration of the field of architectural images. It was a journey that started with certain assumptions and revealed that the image is much richer than I first thought. My assumptions, which were based in architectural education, were shared with many interviewed architects. After understanding the architects’ logic when creating architectural images and the priorities they had in mind when communicating space, I set out to analyze the architectural image from another point of view, that of professional image-makers.

From the image-makers’ point of view, there seemed to be three main problems found in the typical, mainstream architectural animation: (1) lifeless spaces, (2) marketing myths, and (3) roaming camera. There was an architectural justification for these elements on the architects’ part. The architects’ priorities included the emphasis on form, communicating spatial clarity, and continuity.
Thus I carried out an investigation following a comparative approach between the disciplines of architecture and professional image-making, in order to see how the creation of architectural images can be improved upon by learning from image-making. From this investigation, I identified a number of patterns that can address the three main problems brought up by image-makers, which are summarized in this chapter. By understanding the basic concepts that make the architectural image and offering potential solutions to critiqued issues, I hope that this study provides a first step towards improving architectural images.
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http://books.google.ca/books?hl=en&lr=&id=AK83f4eC1tsC&oi=fnd&pg=PA187 dq=realism+shaky+camera&ots=3sRCvQkTuI&sig=z0sdcSH6bVMppyx1bGa9pGyiWY#v=snippet&q=shaky%20camera&f=false.


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# Appendix A. Interview Quick Notes

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# 1. Architects’ Interviews: Quick Notes

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<th>PILOT INTERVIEW</th>
<th>FRI 26 NOV, 2010</th>
<th>DB comments</th>
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<tbody>
<tr>
<td></td>
<td></td>
<td>Generally, the actual words from the records, plus the pictures, will color your report in profound ways. The concepts will be surprisingly elaborated. e.g. the back and forth layered narrative about “path”. Plus, you get to hear your own voice and presence in the process, and how it effects that process.</td>
</tr>
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<table>
<thead>
<tr>
<th>Q1. Which films do you watch? (Display film genres)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sci-fi special effects film with lots of panoramic views done for the big screen</td>
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<td>Dark humorous film-noir</td>
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<table>
<thead>
<tr>
<th>Q2. Which film scene has left a strong impression? Which is more memorable? What do you remember about it? (memory concept)</th>
</tr>
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<tbody>
<tr>
<td>Relations between people on screen, (the story) or; Setting/space?</td>
</tr>
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<table>
<thead>
<tr>
<th>Q3. How are moving-images used in architecture?</th>
</tr>
</thead>
<tbody>
<tr>
<td>It’s not just for selling, sometimes it is part of design.</td>
</tr>
<tr>
<td>i.e. RL Taj Mahal, the animation was part of the design, it shows how you should move to experience a design.</td>
</tr>
<tr>
<td>He made an experimental animation with sculptor Ron Quinn, and used a lot of fades, emphasized the human face (based on ideas by Deleuz)</td>
</tr>
<tr>
<td>There was an art installation which projected on a glass ceiling a man almost losing his balance. It plays with suspense.</td>
</tr>
<tr>
<td>Chinese gardens: Foreshadowing an object from afar plays on the memory of finding and losing. You see it, but you can’t get to it.</td>
</tr>
<tr>
<td>Narrative has to have a fairytale, the oral tradition sets this into its structure</td>
</tr>
<tr>
<td>What can I do to invite people to reveal their characters? Or invite their</td>
</tr>
</tbody>
</table>

Reference: Remembrance of Things
Parsed: Story Structure and Recall
Mandrel and Johnson
http://www.eric.ed.gov/ERICWebPortal/search/detailmini.jsp?_nfpb=true&_&ERICExtSearch_SearcValue_0=EJ154361&ERI
**Interactions?**

<table>
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<th>Movie examples</th>
</tr>
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<tr>
<td>The day after tomorrow → the library scene (big and open)</td>
</tr>
<tr>
<td>Planet of the apes → the statue of liberty</td>
</tr>
<tr>
<td>Inception → the white buildings space towards the end with his childhood memories</td>
</tr>
<tr>
<td>Avatar → panoramic space portrayal / jungle and humidity conveyed by the jelly fish / space full of texture / floating mountains connected with vines</td>
</tr>
</tbody>
</table>

**Q. Which qualities stick to the mind about the space?**

**Spatial impressions**
- A space for a dyslexic person doesn’t matter if it’s right or left
- It’s the impression that sticks to the mind
- Cinematic space is suggestive. It evokes and kicks people own memories of space.
- Metonymic: a little piece of something represents the whole. i.e. a shot of MS’s scarf on a chair evokes all kinds of questions, why did MS take it off, where is she? It is automatically associated with it.

> "The rhetorical structure called "metonymy" has been considered by many to be the basic connective tissue in film narrative. To illustrate, suppose you see several shots of a woman with a distinctive red purse. Later on, you see a shot of the purse by itself, and you mentally associate the woman. Similarly, a fragment of the whole can designate the whole, like a close-up of a cowboy boot designating the whole cowboy."

> It has been 17 years since I read “The imaginary signifier: psychoanalysis and the cinema” by Christian Metz (he also wrote "Film Language: A Semiotics of the Cinema" -- Metz may be the one who coined the term "film language"). I think he advances mentonomy as essential, and he also discusses the suspension of disbelief. The attached PNG is an excerpt from "The imaginary signifier" (screen shot from google books). “ (Botta 2010b)

**Importance of landmarks**
- To a blind man, DB was trying to describe direction by telling him, go north. The blind man got angry and said: what do you think North means to a blind man? He orients himself by landmarks.

**Suggestions for improving the questionnaire**
- Ask for genre of films
  - Have a list of films, pick films from that genre and ask about the most memorable scene
  - i.e. the day after tomorrow movie → do you remember the library scene? What is your impression? If they do, then it means it was conveyed successfully.
  - Which scene was most memorable, why?
| How would you film a space that you hate or love?  
Which space pissed you off? Which space can you think of is horrible? And how would you film this space?  
i.e. the spiral staircase is hard to move the couch. We can film it through an event. For example, a fixed camera shot while a person is trying to move the couch up the stairs, emphasize how stuck he is, struggling against this obstacle.  
Which place has pleased you?  
Places that have an inside/outside garden. For example SFU Burnaby, the borders between outside and inside are playful. There is no need for an event here.  
Potential. You have to see the potential in which this place can be used. For example, if I see a couch, I don’t not need anyone to explain that it is comfortable to sit there, because I already play on my experience of such couches. |
|---|
| What is the difference between space and place? What distinguishes them, and what makes a space a place?  
My impression of animation  
It is polished and clean  
You must know the audience before designing for them  
|
| 2011-05-12 – DB 2nd pilot interview  
JAPANESE SPA  
As a designer, how do you respond to this building?  
It’s irritating, irregular, funky, child-like. The author describes it as hairy and wet. It looks like a set of pajamas. The emphasis is very much on the texture. these plastered walls and that I prefer minimalist, formal, polished. With a sense of solidity. The inside is a bit of a surprise, it is formal, contrasting with the outside The outside has a tall tower, but inside turned into a human-scale, it is |
| Recall personal memories and experience: DB’s dislike of spas  
Evoking senses by textures  
Describes textures and distinct design feature (or |

359
What do you think about the interior space?

It’s also irritating. I don’t like water on the floor, it’s icky. It reminds me of an over-flowed toilet.
The torn edges of the plaster are irritating.
The pole looks organic and tilted like its un-solid. Some people like organic stuff but not me.

Is it because you personally don’t like spas, have you ever been to spas?

I’ve been to hot springs on the mountains outside in nature.
It’s nice to sit in a hot spa if it’s snowing outside.

What do you think of the people in the spa?

It’s hard to guess. They don’t mind being bare foot

How would you advise me to animate it?

I personally wouldn’t find that interesting, but to sell it, I should highlight the premise that it is a living child’s drawing. I think we should highlight the texture and patterns.
Show how it responds to the time of the year.
I would be more tolerant if I was in this space in the hot summer rather than winter where my feet are not covered.

So what kind of moving picture can I make of this building?

I will try to find something that those pictures don’t tell very well. Does it show the landscape?

---

1.1. 2010-11-26 – (RL)

Brief of the interview settings
We met at the entrance of Central city around 12:15pm, where RL expressed his anger at the building design. We went to SFU’s 14th floor meeting room. The first hour was spent warming up by talking about general concepts, his travels and films he’s seen. He kept talking about characters in the film and memorable quotes, rather than spaces. This is normal, as narrative films are about people. I tried to lead him by asking about memorable spaces, and he described opening scene montages from *Out of Africa*, long-shots of train movement on screen stressing it’s length, accompanied by the memorable narrative voice-over. We talked about definitions of space and animations. He gave examples from Indian temples and his travels. I interrupted to draw my archetypes on the white board and asked his opinions.

He later explained Taj Mahal by drawing (why did he do that?) we did nail down some concepts on path and placements of OI. At 2:30pm, we headed to the library to view VHS videos of RL’s Taj Mahal project. Since we didn’t have a private room arranged with VHS, we couldn’t view the video with loud audio, and decided to reschedule another meeting to view the videos. At 3:15pm, we headed for lunch at Tim Hortons. During the walk RL kept criticizing the building design and people’s behavior in space.

<table>
<thead>
<tr>
<th>Points in space</th>
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<tbody>
<tr>
<td>I found his commentary while walking in space evoking practical concepts. For future interviews, walking and experiencing space, then correcting (or butchering) it on drawings might be a good strategy. The information below is categorized according to data hierarchy, not as it sequentially occurred in the interview.</td>
</tr>
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<table>
<thead>
<tr>
<th>Considerations for next interview</th>
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<td>Bring a Norman foster building?</td>
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<td>DB’s concern: How will I handle the data? I tried to dumb down his concepts into keywords that were familiar for me.</td>
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<th>DB</th>
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<tbody>
<tr>
<td>DB’s note on RL’s drawing of Taj Mahal “A field note about narrative and filmic portrayal of a path, before I forget: It may be significant how RL approached presenting the Taj path: he laid it down in layers, going left to right, right to left, left to right. Similarly, the video goes down the path once, explaining things, and then goes down a second time but faster (it has been a long time and I would need to double check this last point). “ (Botta 2010c)</td>
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</table>
Definition of space: Space is nothing, until the eye detects a point of reference. Space is defined by its limits and by points of reference (a principle RL learned in first year of architecture).

If the eye cannot find a point of reference, then the sun will be the reference. When the human enters a space, the mind fragments the space. The eye only sees points then it connects them, making a mental image. The eye moves from point to point. You have to watch how your eye behaves when observing a space.

MS: so this is the principle in continuity editing in film, where they show an object in a shot, then another in another shot, and the eye connects them mentally (reference? Hitchcock’s psycho shower scene?)

Abstraction of archetypes into points: You must abstract your archetypes into points. For example, path is a point extended horizontally; shaft is a point extended vertically, etc.

Spatial archetypes:

<table>
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<tr>
<th>MS drew her 9 archetypes: “I divided the architects’ view of space into two: Those who use archetypes, which are easier to understand. Those who look at it as experience, from a phenomenological point of view, like Norbeg-Schulz”. MS: “I want to dumb these concepts down to archetypes so that this knowledge can be accessible for practitioners to use, just like Kevin Lynch theory is now being used in game-design.” RL grimaced at the mention of spatial archetypes. He was completely opposed to dumb-ing down concepts to come to the people’s level. People should come up to our level. Kevin lynch is responsible for producing this junk (he pointed out the buildings of Surrey Whaley, outside the 14th floor windows. He also re-iterated this when walking around Central City mall. I sensed that RL’s view of architecture was typical of elitist architects of that era, although he repeated he didn’t want to sound arrogant, etc). This is the reason why he doesn’t publish his books, so that it doesn’t fall in the wrong hands. RL insisted on adding pyramid and cone as archetypes. I told him that they do</th>
</tr>
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<tbody>
<tr>
<td>Or objects of interest (OI)?</td>
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<tr>
<td>Structuration theory (DB’s suggestion) (Poole et al. 1985) an archetype is not a solid rule, but something that is re-created and re-invented continuously. an archetype is one layer in a multi-layer composition constantly being changed we need to re-approach spatial archetypes an archetype is something that is recreated every time we experience a space.</td>
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<tr>
<td>DB’s comment Archetypes DB’s afterthought: From the pilot interview and our first interview with RL, it seems to me that architects do not think in terms of spatial archetypes, but more likely in lower level components of the space, and higher level drivers of the design. A question is: can one give a list of components and drivers that are good examples being typical of a particular spatial archetype?</td>
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not follow a basic movement: round or straight, but a composite of the vertical line and circle. I thus treated them as subcategories of the hybrid archetype, since movement through them is spiral. He disagreed and mentioned Frank Lloyd Wright's Guggenheim museum.

Open-space archetype:
MS: in the open space archetype, we need a landmark to give it definition, a sense of direction
RL: a reference point. If there is none, then the sun is the point-of-reference, and the shadows

Experiencing space requires the following: (MS's concepts on the white board)
Objects-of-interest (OI) /landmarks
RL called them points-of-reference
OI placements

| This is the most powerful position. RL likened it to God's throne at the end (in quran), because there is nothing beyond it. | Placing something at the center has a different kind of importance. But it means there are things far beyond it. I.e. Kaabah? |

<table>
<thead>
<tr>
<th>OI as territory line</th>
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<tr>
<td>RL told the story of students standing up on one side of the corridor before the class started. He was wondering why they did that. It appeared that there was a construction line on the ground and no one dared to cross it. When there is a mark-line, no one dares to cross it. RL told the story of an Indian village, where a person set a pole, then a box, then started building, soon a whole village was developed without a developer.</td>
</tr>
</tbody>
</table>

| DB |
| Even I cannot guess the reason |

| MS |
| I have based the territory mark on Habraken's idea of territory (Habraken 1998). |

| This is similar to Jamel Akbar's concepts of poor people's settlements. |
MS: so you mean it’s a mark of territory?
While walking in Surrey Central mall, RL noticed a lady stopping at the line.
Pointed out: see, she stopped right at the line.
Activity on territory
A pole on the ground is enough to establish territory.
The activity around the space is what defined it.
i.e. the Indian villages came to a land, placed a pole on the ground (establish territory). They placed a box, slowly they started increasing and adding rooms, until a whole neighborhood was established.

<table>
<thead>
<tr>
<th>OI as elements of distraction</th>
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</thead>
<tbody>
<tr>
<td>Masking the truth with superficial OI/landmarks:</td>
</tr>
<tr>
<td><em>In the interview, RL said:</em> “You cannot impose the truth. There are people who can’t handle the truth, so they hide behind masks. This building does the same. It masks its underlying ugliness. Why do you think I wear jewelry? To distract from my face! Let these people live behind their masks!”</td>
</tr>
<tr>
<td>During our walk, he pointed out the pyramid form at the SFU mezzanine ceiling, saying: “The architect was trying to hide his junk piece by adding this pointed artifact in the ceiling!”</td>
</tr>
<tr>
<td>Lighting as OI is an important element. Where it is placed and how it is directed (upward, downward, diffused, etc) also affects the experience of space</td>
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Figure 1 the direction of lighting in a space is extremely crucial to its experience.

<table>
<thead>
<tr>
<th>Stories</th>
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<tbody>
<tr>
<td>RL: What do you mean by stories or narrative? Call them events! (This confirmed the name event)</td>
</tr>
<tr>
<td>RL: Spaces have myths and legends. Like in Hindi temples, where the goddess are dancing.</td>
</tr>
<tr>
<td>People-in-space (PS)</td>
</tr>
<tr>
<td>RL: “call them observers!”</td>
</tr>
<tr>
<td>MS: “Yes, there should be an observer, a spectator interacting with space, but</td>
</tr>
</tbody>
</table>

| DB’s comment: |
| Activity in space |
| What is the relationship of activity to space? |
| DB’s comments |
| DB: “path of action”, check |
| "Understanding Comics: The
there must be people walking around”
RL: “Who needs these people? They are messy and they don’t know anything. They’re footsteps wear the floors. They take off some of the ornaments with their hands!”
MS: “but they are part of the scenery”
RL: “ok, they are in the background.”
Influence of space design on people (PS) (while walking with RL)
You can learn more about a space by the people in it. look at these people:
There’s no sense of direction or orientation. The people don’t know where they are going
He pointed out a number of people sitting by themselves in the food court saying: “look at how these people are sitting by themselves! It’s bad design”
He pointed out the [ethnic group] seniors sitting on the chairs near the food court in isolation: “I should hang a sign up there saying: [ethnic group] CLUB! This is bad design!”
Path of action and timing
Timing is of importance to film editors
Timing in architecture: Past, present and future
Visa (present): is the full picture. what the eye sees at once. When you follow path, it recreates a new vista. Path counterpoint = vista
Premonition (future): foreshadowing. it is a preview of something far. But you have to walk towards it. it prepares you for another layer of vista.
Specific angle-of-view (AV)
You have to be standing at a specific angle to experience it the way it should be
Mario Botta building. You had to stand in a specific place to experience it from that angle.
He was matching the lines on the wall with the raiser and footer of the staircase.
Navigation in space (while walking)
He commented on the entrance area. Called it horrible, crowded, noisy. He felt dizzy and disoriented.
RL criticized Surrey central’s decorative lines that lead to no where, or columns
The staircase is faced with a column, the handrail is hidden by the book shelves. You must let what you see speak to you.
MS: So what would be a good example of a space for you?
RL: A space that follows classical, Beux-Arts. It has a sense of unity, familiarity

MOVING-IMAGES
Q. What are films you’ve seen? What makes them memorable?
The Red shoes
Out of Africa
It’s not about what Redford says, but what he doesn’t say.
The opening shot has a train passing by, with Meryl's voice over. 

*Umrao Jaan* (Hindi)  
The courtesan dance

Q. What are the qualities that speak to you in the following spaces:  

**Ayah Sophia**  
The size gave the feeling of awe. Made me feel like nothing. Nations and empires, leaders have come and gone. And I am nothing. The dome sits on skinny legs, and I felt a totality of space.  

**Taj Mahal**  
RL was saying: it should be appreciated to the fullest when you are standing  
MS: but how do lay-people appreciate Taj Mahal.  
Even monkeys stood to listen to Mozart  
Taj its own horizon (ask DB what he meant by this?)

**Mosque**  
Sense of direction: reflected in the mehраб facing the ka'bah, and the direction of the carpet  
Truly democratic: everyone is equal, even the imam is standing among the people praying  

**Animation**  
Animation is the composition of many art forms. But you have to be careful not to step over the other  
Animation also happened in Hindi temples centuries ago, where the statues do the dance if you are at a specific angle.  
There are two kinds of animations:  
Camera movement (the camera moves)  
Inver-kinematics (the object moves)

Debriefing with DB after the interview  
Don’t forget that RL’s experience is only one of many.  
Research methods  
Instead of just writing about results, MS should write about the research process, explaining the struggles and problems in extracting data, not just the results, and publish it in a research methods publication.

I didn’t understand what DB meant by these comments:  
Taj its own horizon?  
RL is stuck on the idea of perspective? How?  
RL emphasizes visual alignment in perspectival space, but there are other important aspects of architectural space, such as places for people to talk with each other.
RL has been around the world 22 times, and has deliberately visited innumerable architectural space, such as hundreds of mosques. An interview with him should try to capture some of these insights, at the expense of his love for perspectival alignment.

From:  RL  
Thu, Dec 09, 2010 05:48 PM  

In rethinking the conversation MS DB and I had, I believe that MS’s emphasis at the time seemed to be on different FORMS of space and their recognition by humans.  

From MY experience (which is all I can assert) it is not merely a PURELY intellectual thing but experiential also. A PERCEPTION.  

There is a commonality among humans (Faculties and external experiences determined by physical entities) however, - as to how we recognise spaces - as we all need to negotiate pathways within, around and between them that permits us to logically (reasonably) extrapolate from our individual experience to sharable/transferable universals.  

She must therefore become very conscious of how her eye (presuming it is normal and representative of everyone’s) subconsciously moves under various external/physical stimuli.  

The eye is attracted by complexity, movement, light-contrast, changes in level or direction etc etc within its cone of vision at any one time which can vary from an instant to a duration depending on all that is simultaneously experienced and their dominance within the total to grab the attention of the eye.  

The eye is also affected very much by real/actual movement of its location or of elements within the experience.  

The movement in direction of the eye is between comparatively small points within the solid elements that apparently define the spaces to a neophyte/novice.  

The movement of the eye’s direction of view at any single location forms lines defining the edges of the spaces rather than the larger solid forms define the spaces.  

The size of the solid form in relation to the total vista and other elements in it determines whether the solid or a line at it - is a space definer/edge.  

The location where an eye rests momentarily before attraction to the next location becomes a mere vertex between two lines of movement in direction.  

The constructions (virtual forms or compositions) of these lines must be analyzed several times (however speedily/aesthetically) and the space revisited actually or vicariously and re-experienced, so as to divine/deduce/abstract the space defined by the geometry. The space can be both two dimensional (planes) or three dimensional - comprised of and between 2 dimensional lines and/or planes that the brain abstracts.  

Vision of spaces therefore is fundamentally experiential and the recognition of space abstracted from the visual experience is an intellection/perception of a void which observers can occupy with/through movement forming a path.
Space is a PERCEPTION acquired through vision and movement of both the eye and the person through and along the lines constructed as lines/paths/edges between the vertices at which the eye rests in its dynamic interaction with an environment in order to understand it and apprehend it mentally/intellectually.

How this can be MECHANICALLY/AUTOMATICALLY retrieved from solids related three dimensionally to EACH OTHER AND AN OBSERVER will be a difficult if not an IMPOSSIBLE TASK.

I am glad it is not up to me.

Path is the movement of the location of the eye which can be also both subconscious (provoked and limited by the spaces perceived) and conscious/intentional/purposeful and a combination of both.

That took a while to formulate. It should take a while to interpret accurately.

Please feel free to comment question and clarify.

From: RL
Thu, Dec 09, 2010 11:14 PM

> notion of "structuration" may be applied to the perception of space. See the attached image. It is from:
http://books.google.ca/books?hl=en&lr=&id=rEDSNVV2SDAC&oi=fnd&pg=PA103&dq=structuration+theory&ots=SZwu2IOFlc&sig=RpBS1I1QyMcu2YNQvQNJ5B4Iudms#v=onepage&q=structuration%20theory&f=false

>>From MY experience (which is all I can assert)
I do NOT know what IS stands for?? Forgive my ignorance. But from what I read ‘structure’ in that context is “organisation” or “organising principle” an arrangement which being applied (though dependently) can vary with interaction, desire (intention) and application.

The perception of a space can appear to vary in a sequential way because it relies on a temporary relative visual experience of it and can relate to movement (locomotion) through it. But the structure beyond it that defines the space and from which it is abstracted being physical and material, endures fairly permanently regardless of human interaction. In fact it interacts almost universally which is why it can be shared by many. It determines the abstraction regardless of intent or desire, depending actually on a sensitivity of an observer to experience it as it manifests itself rather than how he might want to or might imagine it to manifest itself in a unique way significant only to him at a particular time.

Obviously more elaboration is necessary with examples and demonstrations of them — a purpose of future proposed discussion.

Thanx for the speedy reply.

I am grateful for being given the opportunity (by responding to a need) to spell out many of my concepts that I thought were generally understood. They were the language of my education in space as an architectural feature which could actually be occupied, and experienced al around one rather than sculpture which traditionally is totally beyond an observer and only experienced
### 1.2. 2011-05-12 - (RW)

<table>
<thead>
<tr>
<th><strong>Can you describe this project to me?</strong></th>
<th><strong>Entrance (contrast between main entrance and courtyard one)</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>The overall premise of this project is that the form is least important.</td>
<td>Textures</td>
</tr>
<tr>
<td>The fact that there’s a front entrance courtyard makes the public entrance minor.</td>
<td>Forms (composition)</td>
</tr>
<tr>
<td>The massing looks unrelated to what the building is about, which is the bath.</td>
<td>Referencing other styles/buildings (farm)</td>
</tr>
<tr>
<td>The space should be experienced internally through its textures.</td>
<td>Distinct feature close-ups (tree on tops)</td>
</tr>
<tr>
<td>If form is not of importance, why are the forms so strong and weird and unconventional</td>
<td></td>
</tr>
<tr>
<td>It might be a mocking of the conventional</td>
<td></td>
</tr>
<tr>
<td>The form might be conventional of characteristics of the conventional.</td>
<td></td>
</tr>
<tr>
<td>Materiality</td>
<td></td>
</tr>
<tr>
<td>Trees out the roof boards</td>
<td></td>
</tr>
<tr>
<td>The building is modestly rural like a farm building</td>
<td></td>
</tr>
<tr>
<td>It’s like he’s having fun making some distinctive.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>What do you think of the interior and how do you describe</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Very particular</td>
</tr>
<tr>
<td>Lack of organizing system, as if he took each room.</td>
</tr>
<tr>
<td>It’s a work of a muse</td>
</tr>
<tr>
<td>This is a space to be experienced by being in it.</td>
</tr>
<tr>
<td>Wide variety of internal spaces, each room is individually designed.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>I noticed you didn’t talk about people</strong></th>
<th><strong>Personal Note:</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>RW is very careful not to give judgments or reveal negative criticisms, give positive</td>
</tr>
<tr>
<td></td>
<td>I discovered RW explained a bath better than DB since he’s been in several before.</td>
</tr>
</tbody>
</table>
because I’m an architect
Knowing it’s a bath, imagining what I would do in it.

<table>
<thead>
<tr>
<th>What would you think of being in that space? What does it make you feel?</th>
</tr>
</thead>
<tbody>
<tr>
<td>I love it. I’ve been in Japanese baths before. I would enjoy it. Quirky and not institutional</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>If I’m hired by you to animate this, what should we convey? What do you think is important?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Focus on moments Maybe to build a trip, before, during and after in the bath I’d want sound that would remind me or evoke before during and after Meal would be nice An animation for the senses Time: winter and summer, because Japanese buildings seem different in winter and summer. variable in times of the day Feel the sense of a bath</td>
</tr>
</tbody>
</table>

| Referencing an event/function (linear sequence of events) like a ceremony or ritual: before/during/after |

<table>
<thead>
<tr>
<th>You mentioned senses What kind of things in the space reminds you of the senses?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Be humid during the bath Tile is ceramic Traditional rock garden near the bath Textures. The particulars make the experience of the space. (remember we can only hear and see through animation) I don’t know how you do that in a video</td>
</tr>
</tbody>
</table>

| Humidity (vapor on glass or mirrors) |

<table>
<thead>
<tr>
<th>Do you think about movement or sequence, how would one move in space</th>
</tr>
</thead>
<tbody>
<tr>
<td>I keep thinking it’s organized by function: before during and after I don’t know if that’s important My eyes move, that’s for sure.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Do you want to draw this?</th>
</tr>
</thead>
<tbody>
<tr>
<td>He drew a perspective of person in a bath. There is a person I’m talking to My vision is drawn to the trees outside</td>
</tr>
</tbody>
</table>

| Sounds in a Japanese spa: Person talking Water, birds out side |

370
<p>| Sound of water, bird. Having a conversation with a person. I’m drawn outside Motion of vision is important. There’s a bath ritual, you only enter it if your spotless and clean yourself before entering the bath. This ritual of cleaning is important. The bathing in Japanese is a ceremony where you have to be clean before you enter. I hear someone else taking a bath. Part of the ritual might work. Movement of the eye is more important than the movement of the body. I don’t know where there’s room is from Speaking of angles do you think there’s any weird angles here? It reminds me of Alvar Aalto He also didn’t use obvious organizing system There’s a lot of exceptions in his design, particular-ness in spaces. That’s the old and that’s the new He’s playing a figure ground game. Where the new becomes a ground that heightens the figure of the old He separated them with very big architectural joint with the atrium. Picture of atrium This building here is very massive with little doors, this one frames the space Use simple language of It is a building that can be understood by moving through it How would one move in it? There’s no should An art gallery, there’s a ritual. The gallery itself recedes into the background. In the gallery space I wouldn’t bother animate it at all? Very natural and very understandable. This could be anywhere Compared to British museum They opened up in a corner is you get a sense of the layered galleries But here it’s a relatively small space and you don’t get a sense of it here. What kind of event and people are there? They are holding and event in this area. It’s a public space. | Another person taking a bath How do we distinguish between movement of eyes and body? Camera doesn’t move |</p>
<table>
<thead>
<tr>
<th><strong>So the activity taking place or the people in it?</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>It's hosted event that seems to be, music recital. Crummy space for that. It serves as a general public space to meet and talk. The experience is about the old and new. I expect the old to be smaller. The central space is more close and darker.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>If I were to animate this space, what are the most important aspect</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>The old and new</td>
</tr>
<tr>
<td>So focus of transition between old and new</td>
</tr>
<tr>
<td>This is a transitional space that gives us the ability to compare. But animation gives us the opportunity to sequentially compare</td>
</tr>
<tr>
<td>It's not just old and new, the identity of the old is accentuated by new, so the contrast makes it stronger.</td>
</tr>
<tr>
<td>What do you think of the building masses, the transitional space is very light and glass between two masses.</td>
</tr>
<tr>
<td>He's used the language of contrast, different material, simplicity and complexity, small opening large opening. Old and new. Very different.</td>
</tr>
<tr>
<td>Imagine people in this gallery</td>
</tr>
<tr>
<td>Western ritual of viewing art, it could be a gallery like anywhere else</td>
</tr>
<tr>
<td>The building very generic space, done very well, it could be the least important.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>What about the detail</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>I was thinking of how you would show that, it's all about light,. Its an architectural practice</td>
</tr>
<tr>
<td>You always do that, it's a distinctive feature. Bringing light into the exhibit space. If I were trying to show that, change of light is important through the glass. That would be a very big difference between old and new.</td>
</tr>
<tr>
<td>I think this building tells the story of contrast</td>
</tr>
<tr>
<td>So I want sound, light change, and color, motion, I don't want to move much</td>
</tr>
<tr>
<td>It's a building of repose, its about being in space and connecting with other people and things in space and around the space.</td>
</tr>
<tr>
<td>A silent animation of that building is value-less, sound is really important</td>
</tr>
<tr>
<td>Sound of water, taking bath, nature, sound o quiet in contrast to other sounds.</td>
</tr>
<tr>
<td>I notice he speaks to me as an architect about design features. But what does this mean if I were another audience. Does changing the</td>
</tr>
</tbody>
</table>
Interviewer effect what he has to say?

**Do people experience the building as a whole or do they see segments?**

Asking people about others sees how they see it as viewers not what the architects intended to design.  
It’s also good to draw on people’s past experience.

---

**1.3. 2011-06-01 - (NS)**

<table>
<thead>
<tr>
<th>Video 1</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Joslyn Museum</td>
<td></td>
</tr>
<tr>
<td>Can you describe this building to me?</td>
<td></td>
</tr>
</tbody>
</table>
| There was a lake, pond and sculptures, lights (looking for the pictures for a while)  
It’s a good experience, when I enter into the museum the entrance should be welcoming, inviting, compelling | Nature, like lake and green seems important, provide breathable space  
sculptures are landmarks of identity that seemed important to her (showed pic of silhouette of the horse status on the wall) talks about the experience |
| So what about the lake? What is your impression about the outdoor? |  |
| Apart from building design, there should be elements that attract, and invite you Lake and nature always give this breathable effect  
We also have a combo of both natural vs. man-made things (lake vs. sculpture)  
The lake, grass, natural landscape, and the museum is setback from the main road to give you some breathable space.  
That’s how a museum should be like, it should give you some space to look at it, it’s a museum, and it’s an art piece in itself. | Connection of contrasts (man-made vs. nature)  
architects emphasize monumentality of buildings like museums |
| I noticed you kept describing the building, what about people and activities? |  |
| I would take pictures of these small details.  
It should have space to roam around it and I should be equally beautiful all around, not just the front entrance. | Building as artifact to observe from exterior |
<table>
<thead>
<tr>
<th>When people enter, the building should lead them, without needing signs, it should be open, and it should leave people to decide and provide alternatives to where they want to go. (She starts describing the circulation flow on the plan, how people should walk along corridors and see paintings but not repeat the same place twice (one direction))</th>
<th>Circulation description (people as ants!) Somehow the one direction circulation reminded me of IKEA store design</th>
</tr>
</thead>
<tbody>
<tr>
<td>The extension looks like a traditional post modern building. It looks like an attachment. She describes symmetry; it’s not always a good thing.</td>
<td>It is a combination of the old and modern The old is show in the plan: octagon, arches and columns Inside gallery seems modern, the glass atrium is modern Details: It’s good that they placed the museum in context, you have the garden lakes and statues the old/tradition (octagons, columns and arches) and the new/modern (glass structure, interior of gallery).</td>
</tr>
<tr>
<td>What are the people doing? People get tired and they wanna sit. Looks like there’s a function, maybe people are listening to the music and it might be an art history presentation.</td>
<td></td>
</tr>
<tr>
<td>If I was hired by you to animate this building, what order would you give me? I want you to show a perspective view that gives a sense of roundness, from this angle (side angle) Don’t reveal everything at once, just reveal every step by step. Show the massive structure humanistic point of view, not bird eye view, or lower that human to make it look gigantic. Camera starts at an angle then move Then come into the entrance, ignore the side part. Conceal/reveal, serial revelation and sequence, should not reveal everything at once She does mention the angle (humanistic) and bird eye view and it humanistic point of view or perhaps an angle lower from the human view to make the building look gigantic → monumentality</td>
<td></td>
</tr>
<tr>
<td>Give gallery view in an infinity perspective that reveals the depth of all the galleries, like you’re stretching the camera. Give an overview of the galleries. Maybe take a top view of the whole thing, so the plan. Overview of everything no narrative sequence</td>
<td></td>
</tr>
<tr>
<td>I reiterated her steps (triangulation)</td>
<td></td>
</tr>
</tbody>
</table>
So we start by showing an overview of the building, from a lower angle to make it gigantic (monumental). Then we enter the museum and show all galleries at once?

No, we show the central part, then come out of the building, then show the theatre, then enter the camera back. Speed up the camera. (move along the corridors) Then slow down here. Then come out again. It’s night and look at the whole lake and again the building (going in and out). Then slow again to show all the sculptures. Start with day and then show the building at night view.

Video 2

If I wanted to emphasize something in the animation, what would it be?

The perspective views
When you want to show something as small, then use a bird eye view. In general, I don’t like bird eye view, unless it’s a really gigantic building like an airport, when the roof is very impressive.

Why not interested in bird eye view?

I want to see the façade details. It doesn’t give details. (she kept noting the details on the façade and columns) If you use low angle, it makes it like a child fantasizing, we don’t because we are adults. Things look bigger are more impressive; man is always impressed by things bigger than him.

You kept talking about details?

Details are more visible from humanistic POV. Bird eye view is only when the roof is impressive or it’s a skyscraper.

Do you think there’s anything missing that needs to be shown?

The pictures are not sufficient. (She point at the plan and missing unexplained spaces from the pictures) I want to know what’s in here, inside the roof it seems like a gap. I have no idea. What’s happening there? Can we as visitors go there? It might be inaccessible to users. That’s why it was omitted.

Video 3

Soda pop spa

Can you describe this building to me?

I have reservations about the building function and outlook. It does look mysterious, but un-inviting, it should give an overwhelming view. It
should have mystery, because it's black and dark, but you don't want to go there, it doesn't look attractive.
The cartoonish drawing makes it look like the dungeons or witch houses. The plants growing out of the building, makes it look abandoned as if no one lives there. Abandoned effect.
(She points the place that the entrance)
I see all the grass on the outside.

| They might not want to use glass because it's a spa, maybe they want to make it private from the outside world. If you go inside, it’s all modern and lighted and yummy-looking. Interior is good and inviting but the exterior isn’t. The interior looks like has natural light but the exterior doesn’t show any windows, where is the natural light coming in? maybe they’re fake pictures. | Appearance can be deceiving? emphasizes windows because of lighting and connection with nature. |

| What about the inside of the spa? | Texture close-up? |

| I like the traditional mud textures, it looks more human and healthier and spiritually better. The texture relates to nature, it looks healthier and spiritually better. They use stone, mud, and wood makes it look more natural. They use raw wooden pole, makes it have a rough course effect. | |

| The ceiling is slanted above the bath, how would I feel? It doesn’t give enough space to breathe (breathe) because the area is congested. She talks about other spaces that open up. | Spaciousness and breathability is important. Connection with nature via textures/materials and windows/views. |

| She point at the shadow patterns on the patio (surprised), probably on the back they have that sunny area (light) you communicate with nature (communicating with nature). | |

| The façade is so stupid. | |

| What about people? | |

| These people in the bath look happy, but personally? no. I feel trapped. Inside I will feel trapped but if I’m on the veranda, and looking at the mountain and river, it’s an out of this world experience, it’s an awesome view. It’s from the back side. | |

| If I were to animate, what instructions would you give me? | Hiding the ugly |

| Animate from the backside because you want to see the connection with nature on the veranda. | |

| Video 4 | |

| The childhood house | |

| It’s beautiful; I’m imagining myself from there, as if I were a princess. | |
I like the materials and his sense of coarseness and being close to nature.

But going back to soda pop spa

Try to put a lot of natural light. Otherwise it looks like a dungeon.

What should I focus on?

On the inside you want to show quick flow, concentrate on the people being happy. Because the spa for human beings use, so human satisfaction is very important, you capture their faces and smile. Maybe a kid moving along with the camera.

Then come out a view like the outside go above but don’t focus on the ugly façade, maybe a view of the mountain give a bird eye view to stay away from the ugly facade.

If it was a beautiful façade?

then I would definitely give it a humanistic child view.

Video 5

2011, Jul 2 – interview on train

How do you animate?

Yes, I want to move the camera sometimes slow, fast, up down, backward and forward because I want to create mystery, which makes people attracted to the place or building. So when people don’t see completely, they want to see more, so they want to come to the building

Do you ever insert cuts or is the camera ever moving?

Even if there’s a cut, it’s going to be smooth, the video are merged smoothly together.

What software did you use

I used 3D max and for the animation. And in between the clips, to join them and music, I used adobe premiere.

Do you ever cut unnecessary parts, according to what?

It’s just a sense, if it’s too long, you need to cut it and begin a new theme, a new beginning. A new interesting thing.

Do you follow the same spatial order, like you enter from one room and show the next, or are you just showing the best of the building to give an impression

Don’t show them all, just show the best part but keep the mystery. You need to keep the urge to know more. You need to keep something hidden.

Do you leave something for people to discover later?

When I used to do rendering, most of the time I used to do night views because they are very mysteries I can play with lighting and shadows and colors. I do the evening views too, but I like the night more.
It's a different experience of the building. I remember the other day when you started it was day-time and you finished with night.

Because night is what fascinates me

### 1.4. 2011-06-01 - (RS)

<table>
<thead>
<tr>
<th>Video 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>British museum</td>
</tr>
<tr>
<td>Can you describe this building to me?</td>
</tr>
</tbody>
</table>

He gave a historic background on how it used to be a place then they changed it into a museum then foster covered the roof with his design.

How did you know this?

I already knew when I was in school, and I visited it a few years ago.

The roof is a very obvious feature. The museum space is very constrained and then you go to the court and it is semi-open.

The experience I remember is of being inside the museum, which was an old building, stone wood, then go out into a mixed space, it’s outside and inside, and also mixed of old an new.

It's the most common way of dialoguing between the old and new. It's simple although it was probably complex to construct.

What about the people

Every time you go to that space people look up to see how they're protected from the outside. I think it's very noticeable that it's roofed. I don't remember the details of structure.

If I were hired by you to animate, how would you instruct me?

Play on contrast between old and new, and open space and confined space.

It's also a circulate space so you have to go around it. Both inside the place and from outside.

I would go around the exterior dome and inside the plaza. (rotation fly through)

The central library seems very interesting.

Do you think there’s anything missing that needs to be show?

In this book they only center on the roof and forget about everything else in the building, even on the website, they just emphasis on the roof, and sometimes
the front façade.

What should I focus on the animation?
The façade, roof, and open-closed space

What about people?
This being a museum?
People should be walking around having a good time, and contemplating the art.
I should think of sequence, you start in one place then follow a pattern, and then you need good spaces that show the art in there.

Video 2
Parliament building
It was an important project.
Historic background, After Hitler burnt it, and they fixed it after Germany’s unification.
They added this dome that doesn’t serve any purpose, people walk around it and look down.
I noticed you always start with historic aspect, is that included in the animation, not necessary.
If they were new building I should talk about the site and purpose of building.
You need a little bit of context. What is the shortly behind it, and symbolism behind the structure and why it’s there and what does it mean to look down.
If I were to animate I should follow the spiral ram around the dome.

Video 3
Japanese house
It’s a house in a semi rural place, try to mix nature and the house.
The house is segmented into two places, a living room, then cross the cross yard (he’s describing the spaces according to public and private, without a floor plan it’s hard to tell. He describes the spaces as zones and forms.
I like the double height.
Relation between nature and built form, Mix water and trees.
There is a separation between private and public.
They have indoor and outdoor spaces, divided by the screened wall, paneled wall. Where you live outside and inside at the same time.
They have plenty of stairs.

If I were to animate this place, how would you instruct me?
This space here is roofed, it connect the house.(he juts pointed out a space not movement)
Show details of aluminum and steel.
I like the transition between water and the built. They have a lot of stairs (he didn’t describe movements, just concepts).

What about people?

For a house it’s always important, but the pictures don’t say enough, pictures might lie.
I would include people doing the usual things, people cooking, and kids playing around, how it works for the family that lives there.

Video 4

Soda pop spa

It looks like a spa in Japan.
It looks interesting, a combination of modern and old techniques, to make interesting looking spaces. It looks very rustic on the outside, not well refined. But inside everything changes, everything looks very clean,. It has very private places and public places which people can share. Where you can lie down and be pampered like a true spa.

How would you animate this?

Focus on those private spaces, where you can be enjoying the spa, those are the spaces where people enjoy much more than the public spaces. I guess they lie down, and sit in the water, mostly alone, listening to the water drip, focus on the light. Light is very important. And small details that make the spa a good place to rest, maybe the details of the wood and scenery around it.

Video 5

Reflecting on his own experience with animation

we drew a path for the airplane, and the camera was flying all over the place
Yes, we cut it
Then we designed two paths, one for the camera, one for the airplane that was flying around
Then we got serious and started doing storyboards, so deciding what the shots will look like, then the sequence
Then it became too complicated for the architect

Video 6

Reflecting on architects and other domains

And we can do a lot of things, but most of them we’re not too good at them
As in dealing with building as concept and construction
We know a little big of engineering, graphic design, cost management

1.5. 2011-07-04 - (JP)

<table>
<thead>
<tr>
<th>Video 1</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>German Reichstag parliament building – Norman Foster</td>
<td></td>
</tr>
<tr>
<td>Can you describe this building to me?</td>
<td></td>
</tr>
<tr>
<td>Meeting discussion (with RW and DB) 2011-july-6</td>
<td></td>
</tr>
<tr>
<td>Ask them about their favorite buildings before. Have internet connection</td>
<td></td>
</tr>
<tr>
<td>In the beginning JP was hesitant/careful, didn’t know what I expected from her.</td>
<td></td>
</tr>
<tr>
<td>RW: What do you describe to them?</td>
<td></td>
</tr>
<tr>
<td>Do I really need to ask them to describe the building? They always explained it in terms of function (I think this was to see if they talk about the people’s use?)</td>
<td></td>
</tr>
<tr>
<td>There is this old building, and the renovation, very transparent light roof. With very big columns.</td>
<td>Path</td>
</tr>
<tr>
<td>There’s a path like a bridge that connect to the building, it might be a main entrance. There’s a nice outdoor square. It’s a pretty simple solution. Construction is really important.</td>
<td>Movement along path</td>
</tr>
<tr>
<td>View of outside</td>
<td></td>
</tr>
<tr>
<td>I need to rethink the building type</td>
<td></td>
</tr>
<tr>
<td>What grabs your attention about this building; you said you visited it before. Can you describe your visit, what you noticed, what you felt?</td>
<td>Focus on structural masterpiece</td>
</tr>
<tr>
<td>I visited this part (dome) the view is really nice. The transparency. It looks very dominant even though it’s transparent, it’s noticeable from everywhere. From</td>
<td></td>
</tr>
</tbody>
</table>
the ramps you can see what’s happening inside, in the conference halls.

<table>
<thead>
<tr>
<th>Was this dome on top of the original historic building? I feel there’s a disconnected between the historic castles. It seems they put the dome on top of the historic class.</th>
</tr>
</thead>
<tbody>
<tr>
<td>What are the most important features of this project</td>
</tr>
<tr>
<td>Materialism, like glass and steel Communication, between inside and outside, the view and transparency? Also this spiral ramp is really important. So you can see everywhere. It shows a view of the whole town because it’s too high. The middle part shows you what’s happening inside.</td>
</tr>
<tr>
<td>If I was hired by you to animate this project, how would you to instruct me?</td>
</tr>
<tr>
<td>JP never animated, so it shows she didn’t know where to start.</td>
</tr>
<tr>
<td>Just move on this path and record what’s happening outside, the view is becoming more open as you walk, also what’s happening inside, the meetings they’re having. It’s also interesting to show a distant view of the people silhouettes on the ramps. Also the night images with the lighting. The building looks like a tornado</td>
</tr>
<tr>
<td>Video 2</td>
</tr>
<tr>
<td>Joslyn museum</td>
</tr>
<tr>
<td>Here we have very old closed solid object. They connected the two parts with very light transparent connection. So this transparent part shows a view of the outside. The construction is very simple.</td>
</tr>
<tr>
<td>The sketch shows that this is now an entrance, from a new connection rather than the old historic building.</td>
</tr>
<tr>
<td>When something happens that surprise you. Something triggered my attention JP in Joslyn Museum noticed the old museum people used the old entrance, so she drew my attention that the entrance shifted. Switch between old and new She was making a statement about goals and cinematic techniques. You can do the contrast between old and new through animation. RW: JP talking about entrance, she’s talking about archetypes</td>
</tr>
<tr>
<td>Not much greenery around. The extension if only one floor with high ceiling. It’s very minimalistic.</td>
</tr>
<tr>
<td>What do you think of the people? What are they doing? Can you describe it?</td>
</tr>
<tr>
<td>---</td>
</tr>
<tr>
<td>Here’s a concert, so they’re listening to a museum. It’s a space for performance. And also an entrance.</td>
</tr>
<tr>
<td>How would you instruct me to animate this building?</td>
</tr>
<tr>
<td>Maybe show before and after they added the communication. How the entrance shifted from the old building and now focused on the new intervention. It’s such a small intervention but changed so much. We start from the new entrance and then move to the old museum. Then maybe show the night view.</td>
</tr>
<tr>
<td>Any important features to show in the building?</td>
</tr>
<tr>
<td>I like the contrast between the transparent glass building and the solid concrete stone. At night it would be radiating lights. The texture of the stone and light.</td>
</tr>
<tr>
<td>Video 3</td>
</tr>
<tr>
<td>Cantilever building</td>
</tr>
<tr>
<td>It’s a residential building, and the cantilever part seems like an addition. I like the color on the balconies. The cantilever feels unrealistic with no supports. I like the opening they aren’t in order and the color. They look like they’re flying. There’s no order in the openings.</td>
</tr>
<tr>
<td>If you are to animate, maybe show outside, zoom into these opening. Show people how they’re living there, use these balconies, I’d like to feel like inside. Maybe some interviews with the residents. Then we show the view from one of the interiors.</td>
</tr>
<tr>
<td>Video 4</td>
</tr>
<tr>
<td>She talked about buildings positioned in natural sceneries.</td>
</tr>
<tr>
<td>Video 5</td>
</tr>
<tr>
<td>Jewish Museum, Berlin</td>
</tr>
<tr>
<td>Do you have examples of buildings which you’ve visited inside</td>
</tr>
<tr>
<td>Is there a building you liked or felt passionate about?</td>
</tr>
<tr>
<td>Giving them a building they’ve visited and felt emotionally connected to gives a better description than one they feel no attachment to. She asked: why Norman foster? I think it might be boring to her?</td>
</tr>
</tbody>
</table>
Bring the buildings they have experienced and feel attached to. Since we talk about architect's experience, so the things they feel emotionally attached to, they will be better able to explain. JP protested, why Norman Foster. If they don't feel attached to, they won't describe it with passion.

| This shape (zig zag) is added to the old U-shape building. When you see the material (slates) it's very strong. It's so conceptual. Every floor is devoted to something. | Describe architectural shape from bird view |
| Holocaust tower, It's so narrow and high ceiling, very dark and some light, it's so silent and you hear the cars from outside. It's so terrifying. | Sound Other Jewish museum, she described the shaft (archetype) Didn't let many people in to feel the silence (the number of people in space) In comparison to the amount of people in another gallery where they are many and intermingle (number of people) All concrete, sounds of cars outside distorted by solid concrete (sound / texture) Very dim lights (lighting) |

She pointed out the garden, then she pointed out the weird windows that look like cracks to let lights in but not the view.

I was crying in some parts of the building, it is designed to remind you of what happened in the holocaust.

There is a room with metal faces you walk on them and it makes a sound like the people are screaming or noise, like people are crying. It's really powerful and scary.

You also have some interactive designs, but it wasn't as impressive as the space itself.

How would you animate it?

There’s an underground floor, then you go up floor by floor. Start from lower floors and end in the upper ones. Follow those lines. Difference from 1st person to 3rd person pov.
<table>
<thead>
<tr>
<th>Path</th>
<th>She started with an immersed POV, not from a bird POV as architects usually start. Because experience is very important in this museum</th>
</tr>
</thead>
<tbody>
<tr>
<td>Concentrate on sounds, especially the one with the faces and holocaust tower. Also light s important.</td>
<td>Sound / light</td>
</tr>
<tr>
<td>Holocaust tower, people are silent, not many people in there, it’s very concrete and tall, and one window, you hear sound from outside. But inside you hear echo, and you stand there and feel very scared. Like someone is going to shoot you.</td>
<td>Archetype: shaft Dim lighting The use of solid surfaces and detachment of space or position of the body made her feel</td>
</tr>
<tr>
<td>Video 6 Concepts in these building. Each room has its own story. I was so excited about it. How did you know about these stories? Did someone tell you? There’s some information you can read it. And you just feel the building. The building tells the story, it makes you feel sad and feel the suffering. There are tunnels under the museum. The lines lead you. What about the people in the building? They’re very silent and they are thinking. In the conventional exhibition part they’re more alive and loud and chatting. The underground part is empty space of concrete, it’s more silent. You can really feel it. Video 7 Does this zig zag shape have a meaning? Sometimes he makes deconstructive shapes with no reason. And received a lot of criticism, but here he has a strong concept So you focused on path, where can we start the animation. Should we just start inside the building, where people don’t know where they are? Or should we start with an overview of the building?</td>
<td></td>
</tr>
<tr>
<td>I would leave the overview to the end; maybe we can follow these paths. It could be artistic style, concentrate on silence. I would pay more attention the building itself not the interactive exhibition.</td>
<td>Leading question</td>
</tr>
<tr>
<td>The building tells a story, the sound, light, material, the feeling of cold. In the holocaust tower the temperature is colder; as you approach it makes you colder and colder. They use AC until you reach the tower and you’re freezing. I’m not sure how to represent that in the animation, maybe with a person who is approaching and covering herself?</td>
<td></td>
</tr>
</tbody>
</table>
Are there any films that depict a good spatial exploration?
Can you recall a film that depicted space/spatial exploration well?

JP suggested I ask this Q
Drawing the connection between their favorite movie scene: When you see a connection between patterns, draw the interviewee out
JP’s interview, she kept on describing paths (bridge, entrance to Joslyn museum, spiral path in German parliament building), then when I asked about her favorite movie that reflects her mood, she said wizard of Oz, which was about a path.
Did you try to relate what she said about the movie with things she said earlier?
This is an example of experts not being able to explain their own expertise.
Draw the connection between their favorite movie and the way they describe
One of my pattern: recall your favorite movies/scene. Why do they work for you?
Example: students who lived in suburban houses, they are their lived experience, and you need to draw them out of this crap.
Architects may repeat their own memories in the way they describe, derive from their lived experience
Recall your favorite scene, or something that reflects your mood, why does it work for you?

I like the aesthetic of Gene garmosh movies

Film – Tom Waits – little bird
Tom Waits little bird
Dailymotion - TOM WAITS - Jockey Full Of Bourbon - Down By Law
| Shows an American city, from a passing car POV  
| http://www.dailymotion.com/video/xexh0u_tom-waits-jockey-full-of-bourbon-do_music |
|---|---|
| He has a lot of architecture and landscape. All the videos are moving and showing the American suburbia. Its in black and white, showing everyday themes, people in their cars. It shows America, it is un-architecture but it looks so good. You can feel emotions when you’re watching that (she pointed out the music as important and started singing) |
| You experience the place different when you’re driving, walking or sitting or standing |
| Video 9  
Japanese house |
| It has water and lotus, and very light and transparent. We have different material, glass and wood. No curves, all straight, kin of minimalistic, but not that minimalistic, (she pointed out strong patterns). This path is interesting on the water. There are always stones in the pond. Its interesting how this patterned window checker box is is attached (detail?) |
| It would be interesting to animate the lighting effect in different time, maybe a time-lapse to show the sun and shadow movement.  
The water reflects on the water. |
| I don’t see any people, maybe just frogs. I think in Japanese houses, people should be meditating, not moving, everything is very quite, because their style is meditative. Maybe no people. Although the living room is very western, usually they just have a matt |
| Definitely light and shadows. passing of time while people are still meditation  
Reflection of the materials  
Bambo texture of material. People are sitting and drinking Japanese tea. |
| Video 10  
Soda pop spa |
| It’s a reference to local architecture, to they use similar architectural elements, a little modern. |
| This house n the top, I like it. |

repose  
Repeated pattern between interviewees  
JP talked about Japanese houses, matched what RW said about “repose”.  
Maybe it’s about the way architects are trained to view Japanese architecture (stereotypical reaction), but it’s a very common reaction.
The pattern is very strong, black and white.

Pointed out little stones on the wall

I like the interior, everything inside looks like its old even though it’s not.

What do you think if you were inside this building

It's interesting but it's not too attractive to me. I wouldn't want to spend time in there.

The trees on top are cute

The exterior façade doesn’t look like a vacation place for rest.

The exterior reminds me of a village house, a place for horses, maybe a farm, not a spa. There’s a big contrast between inside and outside.

How would we promote this building in an animation?

We just show the interesting parts, not the whole building. Maybe the garden. Who knows, maybe some people will like the controversial design. Maybe show more of the interior. Some details.

Do we need to show people?

Maybe people in the spa enjoying their time

Any close-ups?

I like this view that show inside and outside, like a swimming pool and different temperate.

She pointed the patio with shadows in the columns, the sitting space can be included.

We can show the view from the windows, the surroundings are interesting.

What was missing in the interview?

Maybe ask people to describe something they like, favorite building, and favorite movie scene? Maybe how they would represent some feeling. Like how do they feel and how can they represent that.

Can you show me a film that reflects how you feel right now?

Video 11

Wizard of OZ

The path where they’re walking. And the bricks!

The path! I noticed you keep describing the path

It’s so important how people discover the building by moving in it. It’s a yellow
path and everything is happening on the path. In the end they reach the castle, and it's not that important.

It was just one castle in the end. She starts with the house where she lives, then the whole movie is walking and so many things happen along the path. Follow the yellow brick road. Of there's another path of the witch.

Have you ever animated? Not really.

Video 12

Visualization is about impressing client

In architecture it's not about accuracy, but about representation how it looks like and how it's attractive, you always see the best rendered pictures, best parts of the building, sometimes you don't see plans or sections.

So it's like visual lying to people?

Yes, anything to make it look good and convince your clients.

I noticed architectural animations are always flying without cutting. In cinema they may have static shots. In documentary it's a whole different way.

It depends what you want to represent.
In Japanese house, I would show static shots
In museum I would show moving through the building, and sounds.
To show the town, you can also be moving.

1.6. 2011-07-06 - (DM)

Soda pop bar

Video 1

Can you describe this building? How would you animate this building?

DM: What do you mean by animation?
Disney animation is very expressive, (more about the characters).
Architectural animation is very static, treats the building/site as one large subject. I think you mean walk-through.

Note: DM has a grasp of different disciplines, so he wants more definition of what I mean by animation, describe it from which way.

How would you move around this place?

It's a spa, in a country like setting, courtyard.
I imagine walking through the courtyard
The building is rustic texture, has vertical wood paneling, traditional yet modern

Describe design features and
<table>
<thead>
<tr>
<th>Points at overhanging shape and mentions it’s a modern</th>
<th>some close-ups</th>
</tr>
</thead>
<tbody>
<tr>
<td>Movement: Exterior to interior relation</td>
<td></td>
</tr>
<tr>
<td>Then we walkthrough the main entry (gate)</td>
<td></td>
</tr>
<tr>
<td>I don’t see a lobby or foyer <em>(he was expecting it according to the sequence)</em></td>
<td></td>
</tr>
<tr>
<td>But I see shots of the interior bath with interesting features <em>(details)</em></td>
<td></td>
</tr>
<tr>
<td>Sequence follows the logical order of walking from outside to inside (mimicking a real visit)</td>
<td></td>
</tr>
<tr>
<td>According to this realistic sequence of walking through, the camera tours in through the gate (contradicting the cinematic convention)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Do you think it’s first person or 3rd person</th>
</tr>
</thead>
<tbody>
<tr>
<td>Doesn’t matter 1st or 3rd.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>A lot of imagery are juxtaposition with the setting</th>
</tr>
</thead>
<tbody>
<tr>
<td>A lot of broad and expansive spaces and intimate spaces <em>(contrasting)</em></td>
</tr>
<tr>
<td>To do a walkthrough: Sequence your shots to introduce a wide area of the setting, then closing in to the objects in the building. Pass through the building and go to intimate sides of the building. To give an over view of the intimate areas. This is how I would present it to a viewer (sequence)</td>
</tr>
<tr>
<td>It could be a first person. But a lot of times animations of aerial shots from above, bird-eye-view</td>
</tr>
<tr>
<td>but the pictures here are all from human-eye-POV, which I guess they want people to understand this.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Why 1st person bias <em>(is it the stereotypical convention?)</em></th>
</tr>
</thead>
<tbody>
<tr>
<td>He talks about angles <em>(maybe since it’s a spa it’s better that it’s humanistic)</em></td>
</tr>
<tr>
<td>He also points out the biased angles in the images <em>(al human-POV)</em> which influences interviewees perception and responses <em>(INTERVIEW CONSIDERATION)</em></td>
</tr>
<tr>
<td>INTERVIEW FLAWS</td>
</tr>
<tr>
<td>Biased picture angles</td>
</tr>
<tr>
<td>Angles and pictures I’m showing are already biased and telling them what they see, so their description will be influenced</td>
</tr>
<tr>
<td>How can I overcome this problem? by showing more angles, sections, elevations and perspectives.</td>
</tr>
<tr>
<td>We can use sketch-up</td>
</tr>
<tr>
<td>What if I show them a 3D model. But the thing is, it emphasized the building as an artifact, from the exterior.</td>
</tr>
<tr>
<td>Model doesn’t have texture and context.</td>
</tr>
<tr>
<td>Drawings draw you inside the</td>
</tr>
</tbody>
</table>
He points out the technical drawings, and wishes there was a plan to relate the building to the river/site

<table>
<thead>
<tr>
<th>interior</th>
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<tbody>
<tr>
<td>Provide better technical drawings and site map (INTERVIEW CONSIDERATION)</td>
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</table>

There are some shots with people
But here, the building is the subject, not the people in space.
They look like they're enjoying the space. The camera is static showing them

<table>
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<tr>
<th>Provide better technical drawings and site map (INTERVIEW CONSIDERATION)</th>
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<tbody>
<tr>
<td>Observes a shot of people in the spa</td>
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With regards to people, should we add people?

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<tbody>
<tr>
<td>Building as artifact. Not perceived as a place for events</td>
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</table>

Absolutely
Lots of architects tend to focus on the building form, or an objective view of the space
because architecture is static

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<td>Not perceived as a place for events</td>
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But we people are mobile, so our view of the space is very dynamic. And how people behave in space is a reflection of the programming of the space.
Just like all there people in the spa are very expressive, enjoying, relaxing

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<tr>
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<tbody>
<tr>
<td>Lighting</td>
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</table>

The space Is Zen-like, calming,
No direct light, very diffused and calming

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<tr>
<td>Lighting</td>
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</table>

Japanese house

<table>
<thead>
<tr>
<th>Provide better technical drawings and site map (INTERVIEW CONSIDERATION)</th>
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<tr>
<td>Video 2</td>
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How would you animate this house?

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Again, I’m assuming you mean walk-through

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Normally you walk on a hard surface, but this building is about transparency, water elements, interior merging with interior, cantilever encloses outside spaces

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Walkthrough walks on water, walking through glass (this is influenced by the way the image that views the building from is taken, which ignores the pathway)
Very transparent and fluid surfaces

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Reflections of water
The checkered patterns reflection on the water surface (dynamic)
Animate the water surface, while the shot of the image is static
In the corridor, no choice but to move through

<table>
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<tr>
<th>Provide better technical drawings and site map (INTERVIEW CONSIDERATION)</th>
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</thead>
<tbody>
<tr>
<td>Reflect</td>
</tr>
<tr>
<td>This checker pattern shouldn’t be fixed, (dynamic) change lighting effect. Maybe a time-lapse during the different day times. Opening apertures, changing the amount of light that comes in, what is the pattern of light that</td>
</tr>
<tr>
<td>---</td>
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<tr>
<td>Shadows changing with different sun angles</td>
</tr>
<tr>
<td>This highly repetitive pattern of checker box isn’t found in nature, symmetry is very strong. Maybe you can animate the water effects as a dynamic effect Walk along the water He’s playing a lot of permeable (with penetrative pores) surfaces I would go along the edge</td>
</tr>
<tr>
<td>Inside-outside relations I would constantly go in and out</td>
</tr>
<tr>
<td>So you don’t have a sequence, you’re just jumping from inside to outside</td>
</tr>
<tr>
<td>Well look at these images, its outside looking in, or inside looking out</td>
</tr>
<tr>
<td>What about people in the space? These photographs don’t have any people</td>
</tr>
<tr>
<td>Well do you think people are important to convey anything</td>
</tr>
<tr>
<td>These photographs are showcasing the space, the building is the subject. normally in film, the humans are the subject. The person has many characteristics and emotional states. It’s being very cinematic in the portrayal of the subject. Just like a person has different emotional state and different personality characteristics, being the evil villain or the hero. So these pictures speak to this kind of intimacy of the space</td>
</tr>
<tr>
<td>DM’s conceptual video experiment</td>
</tr>
<tr>
<td>Video 2 You don’t have to be constrained by what this book’s images are trying to convey. I want DM to speak freely</td>
</tr>
<tr>
<td>When I was in architectural school, I was interested in construction and reconstruction, and trying to make the buildings come alive. It was exploration in a virtual space. For example this checkered space can expand and contract, just like facial contractions. It can be more open when it’s cloudy, or closed when it’s hot</td>
</tr>
<tr>
<td>Video 3 I did this video, I took all these planar elements coming together, From different</td>
</tr>
<tr>
<td>Email: here is my algorithmic architecture video, definitely a conceptual experiment... <a href="http://www.youtube.com/user/dvdmlm#p/u/15/6NSEafFTRcY">http://www.youtube.com/user/dvdmlm#p/u/15/6NSEafFTRcY</a></td>
</tr>
<tr>
<td>-------------</td>
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<tr>
<td>I also have a video of a construction/deconstruction of a studio project set in a real location. The sequence of the video starts with a birds eye view showing contexts, and has animated building elements. It is a little surreal but may be interesting as well. let me know if u want to see this... and made them like a jig-saw puzzle</td>
</tr>
<tr>
<td>I would divide it in terms of circulation, how would you move through space</td>
</tr>
<tr>
<td>It's a repetition of vertical and horizontal features, and open and closed, you can show it in terms of an equation.</td>
</tr>
<tr>
<td>So you emphasize the form, so you create a form then make the camera movement emphasize this form, so for example a spiral form and then you make the camera rotate around it?</td>
</tr>
<tr>
<td>Yeah</td>
</tr>
<tr>
<td>What about cinematic technical, do you use cuts</td>
</tr>
<tr>
<td>Actually I reduce the amount of cuts, maybe just two cuts. I view subjects from far, then approach, get very close to the edge, explore the edge condition, then go inside the object, then I make one cut, then I layer in some other symmetrical shapes and form, then exit. The building transforms, it's not the same. I do a lot of tracking and panning shots alon the edge of the form. It's all very exploratory.</td>
</tr>
<tr>
<td>In the beginning the subject was very symmetrical and circular in the beginning, then changed to a linear at the end.</td>
</tr>
<tr>
<td>All of these became constraints for the camera to see the subject and also move through space</td>
</tr>
<tr>
<td>You don’t mind the camera penetrating the objects?</td>
</tr>
<tr>
<td>I have no colors, not photorealistic, all semi-transparent shapes. It was abstraction. But you could walkthrough and penetrate like an X-ray</td>
</tr>
<tr>
<td>Video 4</td>
</tr>
<tr>
<td>Foster’s Torre de Collserola tower (pp.96-99)</td>
</tr>
<tr>
<td>You’re supposed to see this tower from outside. It’s a floating cylinder on the mountain top, so it’s pretty expressive.</td>
</tr>
<tr>
<td>None of these images are from inside My memory of it is from inside, but not very memorable.</td>
</tr>
<tr>
<td>Question</td>
</tr>
<tr>
<td>------------------------------------------------------------------------</td>
</tr>
<tr>
<td>So your memory is about the landscape and context?</td>
</tr>
<tr>
<td>There’s no real user. It’s supposed to be a visitor center and radio tower</td>
</tr>
<tr>
<td>Video 5</td>
</tr>
<tr>
<td>It was a cool slinky effect, it’s exciting because the ground is usually opaque, but this structure is a transparent glass structure, light and airy, with illumination, going inside the ground. It’s very inviting to use the underground transit.</td>
</tr>
<tr>
<td>Shot of everyone in motion using a time-lapse effect</td>
</tr>
<tr>
<td>Lighting changes</td>
</tr>
<tr>
<td>traffic changes</td>
</tr>
<tr>
<td>change in behavior throughout courses of the day</td>
</tr>
<tr>
<td>Naqoyqatsi</td>
</tr>
<tr>
<td>video 6</td>
</tr>
<tr>
<td>This is programmed for users, unlike the previous tower project. It is a silent study area, for users.</td>
</tr>
<tr>
<td>I would imagine moving through this cylinder. Maybe there’s a sun roof.</td>
</tr>
<tr>
<td>As in looking downward (dollying) to see the people/activities in the ground floor? or predestining up and down to view the many levels of the building?</td>
</tr>
<tr>
<td>I would imagine a camera moving down and then going up (dolly outwards)</td>
</tr>
<tr>
<td>What’s exciting is that you can’t make this move in reality. Actually, you can do it with an escalator, so we view the space from a moving carriage</td>
</tr>
<tr>
<td>Frank Lloyd Wright Guggenheim museum</td>
</tr>
<tr>
<td>Have you ever been to the Guggenheim?</td>
</tr>
<tr>
<td>Yes, it’s transformative. It’s kind of like a drama. You enter the space, you are</td>
</tr>
</tbody>
</table>
brought into this setting, you look up and it’s very powerful. You take an
elevator up, then you explore the museum spiraling down. Circulation and
movement through the space is very much attached to form. The whole gallery
is a spiral, not divided into floors. You can look down, or look across and see
diagonal layers.
It’s super expressive

| houses which were designed like a film? |
| I call architecture frozen music - Johann Wolfgang von Goethe |
| Tying the circulation, movement with form |

| Video 7 |
| German Parliament, Reichstag in Berlin |
| It’s amazing. It’s like the other examples where the building is a subject placed in natural landscape. Just like the building is tied and united to the landscape. This is more powerful because the subject is the dome united and tied to a formal classical structural. |
| Tying the dome structure to the old structure |
| Tying opposites: Tying building to landscape |

| The dome is intense like the Guggenheim museum because of the spiral ramp that ties everything |
| It gives you an interior exterior look out |
| Ties with the exterior views |

| It’s similar programming (users), but in Guggenheim the ramp runs across it’s opaque walls with galleries, whereas here it’s transparent, you’re looking out through Berlin, and you just spiral down. |
| Mirrors give illusions, you see your reflection, and other people’s silhouettes, also illuminating interiors. Relationship to inside (through looking at parliament building) and outside(through glass looking at landscape) |

| This whole wedge down here is all mirrors, so that it illuminates the central part of the building. You can also see reflections of yourself. So the parliament meeting is in the center, and this light shaft is illuminating it. You’re inside the engineering |

| The spiral ramp is like a ceremonial procession down. It’s symmetrical as well, you start at top and move down. It’s a rich expressive movement |

| This umbrella form is just a concept ideas, and this dome is the final design. |

| MS: Where would the animation start? |
| Situating in context Angles (high) |

| Would you ant to animate it in it’s present physical sense? I would introduce the subject from helicopter aerial view, bird-eye view. Frame this building on a large green area. |

| Take a camera and drop it down the cylinder (view top to down), or alongside it (sideways) |

| Or take human POV and move through space as a human would see it along the ramp, then spiral down. |
Mount a camera on a little cart and walk it down the ramp. Speed up and slow down the ramp. To see it like a cork screw

Insert key moments, or pause, in really dramatic moments: when you’re on the very top and see skyline of Berlin at one point during the ramp when you’re looking down or when you’re inside the parliament area looking up

key points from a human observer POV who is exploring the space physically or maybe how a bird, or how a super-human or X-ray vision

MS: I noticed that as an architect, you don’t talk about humans or only include them there being in space, but with no narrative

Because none of these buildings is talking about human narrative. these books are talking about the architects vision, not the users/occupants. The narrative is architects story. If there are humans, they are just props to convey the architects message. This is contrary to film and cinema, where the director communicate his message via the characters, the protagonist.

In video games, you embody a fictionist character in space, so you live a hero’s journey. Your quest or mission through space, your story becomes alive as you experience the space

Do you think this should change?

Depends on who you talk to. Personally, why I left the practice of architecture. I understand the presentation, plans, sections and photos But the experience of walking through this is more intimate and powerful than these images are conveying. These images give you only part of the story. Without visiting it, you’re missing a lot of the subjective feeling of being in space, your passage of movement through the space, which is hard t convey in static images. You need to have a filmmaker to construct it as a narrative

Video 8 Architectural films

Any good examples of architectural scenes in films? My architect Architects understand Louis Kahn’s work But normal humans don’t. this documentary did a good job

MS: He was narrative his personal story with his dad, then he has architectural POV, following architectural documentary conventions. But Marie Antoinette exploring Versailles really gave me a better experience of how it was like to be
| In Versailles. |
| MS: But in my architect, it just emphasizes how this building is a monumental artifact that is beautiful to look at. |
| Was the structure static? |
| MS: The most memorable scene is this temple in India, when we look at it from across a body of water. |
| Maybe it’s a bad example because it’s very static shots. |
| I see what you mean, maybe it was a bad example, because it’s very static, and cameras are fixed, juxtaposed with sketches. |
| Marie Antoinette follows the narrative of her life, and have the drama unfold in the ornate lavish drama. |
| Can you recall any films that made you feel you’ve been to that square that gave you a sense of space, or a place that you visited then you saw it in the movie. |
| MS: like Paris Je’ taime show all these little narratives and everyday events that take place in Paris. |
| Inception, it’s about looking at real places but from a dream POV. They were playing with the idea of folding and mirroring space, creating maze-like space in a programmatic, algorithmic space. |
| Taking cities and areas and making it a dream sequence. |
| I liked that because I’ve walked in the streets of Paris and I could relate to that. |
| MS: how does inception differ from the matrix. |
| The matrix was human’s imagination of the real world. So there was no real world at all, it was an illusion, a collective imagination of the world as we know it. |
| But in inception, there is a real world, but there’s an equal counterpart, which is an illusion or dream when we dream, it’s a different word when rules can be broken. It’s an illusion. |
| The main character in between both worlds. In the end you don’t know if he ever knew the real world or was stuck in the dream world. |
| It’s exciting for viewers because everyone has their own understanding of urban spaces, busy streets, and make their own associations. They feel they are a passive player in their experience. |
| People project their own understanding the movie? |
| Sometimes, I project the movie into my real world and almost hear the soundtrack. |
| Urban experience |
| When you stand on Robson square, below you is an ice-skating ring, and above you are the towers. It’s really powerful. you feel the city stretches vertically. |
You should watch ML Toronto skate-ring

Yeah, these tall buildings near the ice-skating ring. It gives a vertigo effect. And you’re engaged in an activity in that zone. The magnitude and scale of the space makes you in awe.

That’s the same feeling I get when I go to Burrard bridge or lions gate bridge. The entry into the city, because of the volume of the condo, the juxtaposition of the mountain. The idea of the perspective, you’re approaching and the scale is getting larger as you move towards your destination. It’s powerful, it’s not just one architectural property, but a whole composition, on an urban scale rather than an architectural scale.

Entrance
Perspective
Townscape movement?

Video 9

Difference between architect and cinema view

I think the architectural viewpoint is very expressive in these books. But cinema and film are an extension of theatre, like Aristotle. Architecture is always a backdrop, enhancing and reinforcing human subject, which is in conflict with the architect vision.

Aristotle’s drama theory
As humans we experience and feel emotion, pleasure and pain, so theatre drama and film are better at communicating at a human scale.
Architects think formally and abstractly, and disembodied in their creation of space,
So you get abstract arrangements of space that don’t necessarily communicate with humans.
Like Louis kahn’s building is very abstract, people might not understand the building language.

Difference in viewing space between architects and cinematic experts

MS: I was arguing for narrative and people being introduced into animation and film. Because we don’t have people, we don’t have stories that are why we feel distant. But then who are the audience of this animation and film.
Mostly arch animations focus on the building design features.

Clients are not users of this space. They are just guests or visitors, so they’re not really occupants.

For film and theatre, the film director fits it to fit the end user. So they end up tailoring their film to suit the audience, but architects
Architects tailor it to suit the clients, not users.
When they don’t understand how the user would use the space, their design failed.
Game designer must connect with audience as end user, and tailor the space to fit the desired experience and emotions of the user. It must be a positive experience to users.

Tailor message to the audience
<table>
<thead>
<tr>
<th>Question</th>
<th>Answer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Who am I targeting with my research?</td>
<td>You’re talking about narrative and experience is more important to occupant and user, not the occupant. Otherwise you’d find more emphasis on this area. They don’t care about this area, so you have a conflict. Who are you addressing with this research? If the client isn’t expecting it, then there is no reason, but if the occupant demands it, then there is a need for this field you’re working on.</td>
</tr>
<tr>
<td>MS: Maybe it can be used by different fields, cinema and game-design.</td>
<td>But they’re not my main target.</td>
</tr>
<tr>
<td>were the architects enthusiastic about this?</td>
<td>They were curious; they don’t know how to animate. Why did we need photo-realistic rendering, we were doing fine with that.</td>
</tr>
<tr>
<td>I don’t see the industry pressing for that</td>
<td>Why not games?</td>
</tr>
<tr>
<td>Actually it is exciting in games, because you have professionals in the industry, environmental architects or level designers. Like that architect in inception, who tailors space to fit the illusion? So it creates this who experience for users. It requires a lot of cinematic work. But you’re talking about a virtual environment not physical environment. There are different rules between visualizing a virtual environment or physical. It’s exciting in architecture when it’s in the concept stage and no finished product, because architects can be playful and the design tends to be elastic. But when it’s a fixed building, becomes static, inanimate. It’s also hard to experience the space before it’s built. If the client was a gamer if he understood how to walkthrough and explore a space. This field would be helpful if there was a demand from the client to “experience” the space. More than the current practice of showing a picture book. Video 11. Frustration with architectural department. The older generation may not feel comfortable in the demand. But now there are more experiential department, like the university of Manitoba, who have the atmosphere symposium.</td>
<td></td>
</tr>
<tr>
<td>Video 11</td>
<td></td>
</tr>
<tr>
<td><a href="http://www.gdcvault.com/play/1014607/Iterating-on-a-Dynamic-Camera">http://www.gdcvault.com/play/1014607/Iterating-on-a-Dynamic-Camera</a></td>
<td></td>
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<tr>
<td><a href="http://www.gdcvault.com/play/1014606/Iterating-on-a-Dynamic-Camera">http://www.gdcvault.com/play/1014606/Iterating-on-a-Dynamic-Camera</a></td>
<td></td>
</tr>
<tr>
<td>Video 1</td>
<td>I've given her an overview of my research. Maybe this influenced her description?</td>
</tr>
<tr>
<td>---------</td>
<td>--------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>British Museum</td>
<td></td>
</tr>
<tr>
<td>MS: Can you describe this building to me?</td>
<td></td>
</tr>
<tr>
<td>How do you want me to describe?</td>
<td></td>
</tr>
<tr>
<td>Whatever you think</td>
<td></td>
</tr>
<tr>
<td>The thing I really like about building is when I have a “wow moment” is when it has a “high ceiling” and ample light coming in. so I really enjoyed this space.</td>
<td>High ceiling create a feeling of awe: Reminds me of Marie Antoinette entering Versailles and the higher foyer</td>
</tr>
<tr>
<td>The circulation was a little confusing to me. Because it’s symmetrical and there’s no hierarchy of where to go, you’re not really sure where to go unless you know what you want to see. It doesn’t give you a clear idea of how to start moving in this space, which could be good or bad</td>
<td>Circulation: is it important in animations?</td>
</tr>
<tr>
<td>The key moment of the building is when you first enter The rest is just seeing the museum and experiencing it You get immersed in the arts I didn’t pay attention to the other space Each space, each country or cotenent had it’s own theme or identity For example I could relate to the space about Iran with the columns and structure</td>
<td>Key moments: impressions</td>
</tr>
<tr>
<td>MS: what was your impression about the people in space?</td>
<td></td>
</tr>
<tr>
<td>In museum people just stand next to object and just take photos</td>
<td></td>
</tr>
<tr>
<td>The one key thing I remember was the circulation confusion, ands trying to find it on the map But in Louvre museum the circulation was more clear, step by step</td>
<td>Gradation in revelation: sequence</td>
</tr>
<tr>
<td>How would you instruct me to animate this building?</td>
<td></td>
</tr>
<tr>
<td>I'm not familiar with animation in architecture And what do you mean by animate? Do you do the entire thing</td>
<td></td>
</tr>
</tbody>
</table>
**Do you make a 3D model and shots of it?**
Is it a walkthrough where you take people in?

I’m completely open to anything, just tell me what is important about this building. What are the most important features of this project?

I tend to think of what’s important and what’s not
The entrance is important
The library is very important, even though I didn’t spend much time in it. It has elaborate high floors and lots of books and people sitting there
I want you to animate key things:
The building form, then entering the building through the grand entrance, then showing the library, then everyone can relate to the artifacts or culture they’re interested in

<table>
<thead>
<tr>
<th>Sequence and order of showing things in animation:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Form</td>
</tr>
<tr>
<td>Entrance</td>
</tr>
<tr>
<td>Key moments/spaces</td>
</tr>
</tbody>
</table>

**Video 2**

**Seattle Public Library**

The first thing that attracts the attention is how it’s situated in the context
The building has a very dynamic shape (form) the comes up in the middle of average downtown with all box-like buildings

It has two main entrances.
It defines an outside square with walls
People tend to pass through these walls, which aren’t covered that has a cantilever that covers the ceiling, people start hanging out in these areas, iy’s a social scene: students of architecture visiting the building and homeless people reading books and using computers.
It’s a public square that’s indoor.

This library became a key art-piece (form)

When you enter the building, everything is equally important and magnificent
I remember every single corner and how I was amazed by it

There’s an indoor outdoor relationship
They worked with a carpet on first floor, which is a fake vegetation, which continues from the outdoor vegetation, connecting. Even though it’s fake, but there’s attention to details

They also used big fonts to define spaces and tell them where to go, so you don’t need to ask anyone where to go
An artist: Bruce Mall
Usually architects make things very plain, and people have to figure it out for themselves. But this is a very obvious.
Even to show you books, they have numbers on the floors

It has all these feelings to it
There are some places that are cold and concrete, that’s normally in the
administrative area
The areas with circulations and stares have very bright colors
Then the middle area with the meeting rooms are a dark red space, it’s an interesting space
Then there is a ramped area connecting the first level and high levels. The ramps going up around the building
The upper level has a viewing point where you can stand and view everything in the building.
The elevator has another detail I enjoyed: instead of writing, they have a section that shows what’s happening on each floor of the building. A lot of graphics involved in the building.

If we were to animate this building, what should we focus on?

The form the building in the context
The experience of those key moments:
Like that view point where you can see everything from above
Showing the graphical details
Showing the bright color palette: the yellow vs red vs orange color
This building is all about how people see things and how they understand them.
The interaction between the person and the building
Of course also show it’s library

How do we show it’s a library?

I’m thinking like an architect, thinking of a 3D model
Show a shot of the floors that have the books
Then go to colors and other things
You see the form, you enter, and then you see the level of ramps, and then see key pieces of the building that make you say wow.
So it’s the view, it’s the color

She shows a picture from the ramps looking below, point at the irregular shapes
It’s a very fun building to experience
So animate from above to show that everything is irregular and not just straight

What about people in the animation?

What was interesting to me was seeing the homeless people actually reading books and using computers
I would show the idea, different ethnicities, different types and classes of people using this building

Video 3

Taksim Market Square, Istanbul
There’s a lot of things that made me love this place
I’ve enjoyed the shopping experience which was fun
Every single building is one shop after another shops
They had international shops along the main road
The roads are intersecting (has local shops?)
People after shopping go on these roads, and there are Turkish guys yelling about their food
It’s very touristic yet local. You find locals mixed with locals, so you do experience the city
In your little roads that you enter, it’s a mystery to find little shops, then find little souvenir shops.
Everything is on this one long strip, and then little roads branch of it, so you can always go back to the main road. So you know where you are

How would you animate this?

A very busy long street
A lot of people walking around
Show tourists with their shorts and maps
Showing a couple of the international shops who everyone is familiar with
Then project to those little local shops on the branching roads
Then Turkish guy with a big belly yelling about their kebab
Show streets on the street
The guy selling popcorn and yelling about the popcorn

Video 4

Spa Vancouver

In temples I feel it’s about the intimacy of space
A spa has a similar concept of intimacy
It was appealing the whole idea of intimate space that were defined
When you enter the reception, you don’t see anything of the spa
But when there’s a treatment rooms distributed in other floors
You enter don’t know what’s coming
A phase by phase tour
They take you through the reception to your designated room
Normally spas are distrusted on one floor, but this one has multiple floors for multiple functions

The smell makes spaces more intimate
It made that place really memorable.
Same thing with Fairmount hotel and other places, they have a scent, and if someone wears that scene I would automatically associate and remember that place

Hierarchy along one main path

Show people and cats as part of the scenery

Conceal, gradation in revealing, like a process

Smell and memory
<table>
<thead>
<tr>
<th>But you can't show smells in animation</th>
</tr>
</thead>
<tbody>
<tr>
<td>And the sound of water coming down that give a calm feeling</td>
</tr>
<tr>
<td>Calm music in each room</td>
</tr>
<tr>
<td>It's relaxing as if you're on the beach</td>
</tr>
<tr>
<td>So if I were to animate this</td>
</tr>
<tr>
<td>A happy person greeting you at the reception, then another showing you intimate space around the different levels</td>
</tr>
</tbody>
</table>

### Video 5

**Soda Pop**

I don’t know what the stripes are for, but it looks hideous like a pajama

I don’t like the façade at all, there’s probably a reason for having it the way it is

The whole idea of stripes makes the building looks taller, then these little windows breaking the long forms

I can’t see the relationship between outside and inside

Probably for intimacy, which is goof for a spa

I don’t know what these trees on roof

I wouldn’t do that. This isn’t what I would do as an ornament for a building

It’s kind of childish

The interior spaces look pretty nice to me

I like the whole idea of cold

The little tree (pole) immerse you in nature

How do you think we should animate?

I think it could be a cartoonish animation from outside

But inside it’s a pretty nice space

I can’t judge about inside, I have to be in the space to know what I like to animate about it

---

### Video 6

**Japanese house**

I think it’s beautiful

It has a vague touch of nature in the building

They’re trying to bring in nature by the tall windows, the pond around it, the slits in the façade brings light inside

For animating this type of building

(corridor) I would show long perspective

and the slits of lights on them

It’s a building that has moments of experience while walking through

Wasn’t’ comfortable working with something she didn’t care for

Connecting nature and interior through screens and transparency

Key moments

Inside outside connection

Perspective and person at far
<table>
<thead>
<tr>
<th><strong>Experience of inside outside (because of window slits and pond outside)</strong></th>
<th>end of corridor emphasizes how long space is?</th>
</tr>
</thead>
<tbody>
<tr>
<td>You can have a person standing at the end of the corridor</td>
<td>Light is really important (slants) through different times of the day</td>
</tr>
<tr>
<td>Animation start in the morning and turn to night in one shot (time lapse)</td>
<td>Time lapse from day to night to show light</td>
</tr>
<tr>
<td>Video 7</td>
<td>St. Peter’s square, Rome</td>
</tr>
<tr>
<td>It’s a very touristic, public space</td>
<td></td>
</tr>
<tr>
<td>Michelangelo painted the interiors</td>
<td></td>
</tr>
<tr>
<td>We weren’t allowed to visit the entire church because there were people praying</td>
<td></td>
</tr>
<tr>
<td>The parts that were open to tourists</td>
<td></td>
</tr>
<tr>
<td>I remember the moment that you enter the dome</td>
<td></td>
</tr>
<tr>
<td>Where Michelangelo spent the last years of his life painting the ceiling that his beard grew in this direction (story)</td>
<td>Importance of narrative in making space memorable</td>
</tr>
<tr>
<td>The awe moment of entering space</td>
<td>The building itself from the outside looks like all roman architectural buildings with pediments and temples.</td>
</tr>
<tr>
<td>But it’s the whole dome</td>
<td></td>
</tr>
<tr>
<td>I never studied the building, but it’s an important one</td>
<td>Emphasis on dome</td>
</tr>
<tr>
<td>As we crossed from one place to another, from one corridor to another, I looked outside the corridor windows and I could see the entire garden, which was beautiful</td>
<td></td>
</tr>
<tr>
<td>Each corridor had it’s own unique view</td>
<td></td>
</tr>
<tr>
<td>The intention of the architect was to dominate those views, by connecting these views from one corridor to another</td>
<td></td>
</tr>
<tr>
<td>But I don’t think that’s something that you would animate. the animation should be in the main hall with the dome.</td>
<td>The views from long corridors overlooking gardens</td>
</tr>
<tr>
<td>I personally thought the corridor segmented views and connecting them seems interesting to animate (from the description)</td>
<td>Have you ever animated before?</td>
</tr>
<tr>
<td>I did only one project for my thesis.</td>
<td></td>
</tr>
<tr>
<td>It was about the wall as a connector rather than a separator , connecting downtown Dubai to the old Dubai</td>
<td></td>
</tr>
<tr>
<td>It was an area that was busy in terms of circulation</td>
<td></td>
</tr>
<tr>
<td>In architecture school we are taught to always show the context.</td>
<td></td>
</tr>
<tr>
<td>I started by a city-view, map of Dubai, higher than bird-eye view, then zoomed in to show that one block, then I zoomed to my building. And did a walkthrough of that wall and how you experience it, the restaurant that was exposed.</td>
<td>Circulation</td>
</tr>
<tr>
<td>View angle graduates from distant bird-eye view to close up walkthrough</td>
<td></td>
</tr>
</tbody>
</table>
Showing the context, showing the wall and surrounding wall, then the square, then my building. Then it was complemented by sections and plans

Did you have any person walking there?

The camera flying then the walkthrough, the camera was the person  
1st person bias (objectivity)

Video 8

Any movies that had a strong sense of space?

Inception
It has a lot of architectural spaces in it

How did it speak to you as an architect?

They worked with an architecture to make the movie
It spatially made sense
It was complicated

Another movie that shows architectural space “The Shining”
I remember the moments with the long corridors
The way everyone would appear
The way the scenes were connected
It was very appealing to me as an architect, I saw the space properly, the way they used the camera made sense to me

What about other movies?

Most of the houses we watch these days have lavish houses. But it's really as much as that, doesn't go beyond that. 
But I can't think of any specific movies that I've watched.
I'm not into animation, nor Disney or fantasy or historic. I'm too serious

I did watch that movie about Persia: 300
Cuz I'm Iranian I was biased. The movie it was well-done, but I wouldn't accept the story
Prince of Persia. I used to play the game as a kid, so the movie was like a game. The way they were jumping and defeating villains. Unrealistic scenes, one level to another

What about paris je’ taime, it has all these love scenes in paris. When you go to paris, don’t you expect finding love

I've been to paris. I hated it because it was so cold.
I went to the Eiffel tower at night
But everything else
Conception of paris as love.
When you go as a tourist you won’t find love, you’ll just find people who are annoyed you don’t speak French
They show old core paris, but the modern part is like other cities.
<table>
<thead>
<tr>
<th>I didn’t love it</th>
</tr>
</thead>
<tbody>
<tr>
<td>My favorite city is Barcelona</td>
</tr>
<tr>
<td>I’m a people person, they’re really friendly</td>
</tr>
<tr>
<td>Not just Barcelona, I loved Spain in general</td>
</tr>
<tr>
<td>Valencia, I really love because:</td>
</tr>
<tr>
<td>It was an interesting mix of old and new architecture. You have both worlds</td>
</tr>
<tr>
<td>In Valencia it was mostly the older.</td>
</tr>
<tr>
<td>So you see the remainder of past in present, the tram routs, the angled corners of buildings to allow the tram to pass</td>
</tr>
<tr>
<td>Gaudi’s buildings, other architects had some of their buildings (landmarks)</td>
</tr>
<tr>
<td>Picasso’s pieces were in these public squares where people gathered and interacted</td>
</tr>
<tr>
<td>It was black and white, very simple but it was bringing life to this square</td>
</tr>
<tr>
<td>I enjoy finding things in the city</td>
</tr>
<tr>
<td>Things that are mysterious</td>
</tr>
<tr>
<td>Go from one spot to another makes the city more interesting</td>
</tr>
<tr>
<td>I like to experience spaces</td>
</tr>
<tr>
<td>I love nature, but I love architecture more</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>MK animation</th>
</tr>
</thead>
<tbody>
<tr>
<td>The reason why I started from the top, satellite view is to show the site lines and how they connect areas.</td>
</tr>
<tr>
<td>Starts with top aerial view and zooms in, then rotates around the building</td>
</tr>
<tr>
<td>Building as artifact</td>
</tr>
<tr>
<td>There was a building there, so my project suggested this building to go down, and my project replaces it and the site is reconfigured</td>
</tr>
<tr>
<td>I showed the building in the site</td>
</tr>
<tr>
<td>I didn’t focus on interior spaces, I showed the key structural things, what’s happening inside</td>
</tr>
<tr>
<td>showing the overall of the project</td>
</tr>
<tr>
<td>I added the whole building and the wall</td>
</tr>
<tr>
<td>The wall is where people will sell new things</td>
</tr>
<tr>
<td>There are a lot of things missing, like the fort and museum. I didn’t do a model of it, so it’s a little rough on the edges.</td>
</tr>
<tr>
<td>But I showed my treatment in photoshop images</td>
</tr>
<tr>
<td>Didn’t animate surrounding buildings because of lack of time or info?</td>
</tr>
<tr>
<td>But for this animation I just wanted to show the overall form</td>
</tr>
<tr>
<td>The wall starts from the museum and connects it with other buildings</td>
</tr>
<tr>
<td>Instead of the wall acting as a separator it acts as a connector</td>
</tr>
</tbody>
</table>
### 1.8. 2011-07-13 - (MM)

**Video 1:**
MM has been involved in animation, giving a second opinion.

**Video 2**

Ottawa Parliament Hill

MS: You can explain from images or from memory.

MM: what do you want me to describe, inside, outside, how I felt, or how it looks like?

MS: Describe the building as you’re experienced it, from your architectural POV. How would you describe it to someone who has never visited that place?

<table>
<thead>
<tr>
<th>First impression of the building is that it’s huge and magnificent. When I went closer I was anxious at the level of details in the sculptures, façade, columns, flooring, and arches they’re all in harmony</th>
<th>(reminds me of brazil’s monumental buildings, emphasized by weird low or high angles) Building a monument Close-up</th>
</tr>
</thead>
<tbody>
<tr>
<td>Also we went on the tower; there was an interesting view of the whole city from the building.</td>
<td>View High-angle to view city</td>
</tr>
<tr>
<td>Lots of interesting pieces and mini-sculptures on the walls that added to the impression</td>
<td></td>
</tr>
<tr>
<td>How would you instruct me to animate? What are the important things to be included?</td>
<td>Provide plan to sketch how they would move in the building. Can’t see the forest for the trees? The whole and the parts (guiding the viewers, not making them feel lost, difference between being immersed in a 3D view and outsider view)</td>
</tr>
<tr>
<td>The building is best presented from outside, the façade. There’s an interesting old library This is how I wanna start, when you’re walking into the building from the front or corner, show the whole building view Maybe move around a little to get a view of the back Go inside, and walk in the hallways, starting from the main entrance Go outside the hallways Show actual parliament area</td>
<td></td>
</tr>
<tr>
<td>MS: and then maybe explore the details you were talking about earlier?</td>
<td>The gate is emphasized Logical sequence of an actual visit</td>
</tr>
<tr>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td>In-between the architectural animation (walkthrough), I would show shots of the detail (sculptures outside, paintings inside, column details, views of the façade, etc)</td>
<td>Insert (static?) close-up details in the middle of moving shots</td>
</tr>
<tr>
<td>Video 3</td>
<td></td>
</tr>
<tr>
<td>San Francisco Natural Museum</td>
<td></td>
</tr>
<tr>
<td>This is the site I visited. It has a living roof covered in green. Underneath these domes are tropical exhibitions The roof is highlight of the building This is the entrance and the building is very simple, square.</td>
<td></td>
</tr>
<tr>
<td>How would you animate it? maybe talk about the experience of walking there</td>
<td></td>
</tr>
<tr>
<td>It's museum, it's a tourist building. (people?) There are areas of open and closed spaces. (contrast) You have sunlight and then large areas that are solid and covered (contrast?) Each space has a different feeling from the other ones. Then you enter areas with penguins. (Contrast?)</td>
<td></td>
</tr>
<tr>
<td>Then the highlight is the green roof, everything is happening there (what?), so it's windy and cold out there. And downstairs it's warm and tropical.</td>
<td>Reminded me of the roof on NIN's perfect drug</td>
</tr>
<tr>
<td>That's what I remember</td>
<td>Lingering memory of experience highlights the important things</td>
</tr>
<tr>
<td>MS: The contrast between temperatures?</td>
<td></td>
</tr>
<tr>
<td>If I were to animate. Start from far away, show the façade. Show the couples. But you can’t see the roof from the front, so you have to tak the camera up, so that I can see the roof, go around the roof. Then I go inside, to show the different spaces The contrast between different spaces, dark corners , open spaces, Show dark and mysterious space and another with birds flying.</td>
<td></td>
</tr>
<tr>
<td>But it should start with façade and roof, and the context of where the building is situated</td>
<td></td>
</tr>
<tr>
<td>What about the people? What are they doing?</td>
<td></td>
</tr>
<tr>
<td>Because it’s a museum people are just standing and looking at exhibits or walking around</td>
<td></td>
</tr>
<tr>
<td>Video 4</td>
<td>Inside-outside relation</td>
</tr>
<tr>
<td>--------</td>
<td>------------------------</td>
</tr>
<tr>
<td>Japanese house</td>
<td>By building-nature relationship, Machine in the garden, no more?</td>
</tr>
<tr>
<td>The first thing that catches my eye is the closeness f inside-outside</td>
<td></td>
</tr>
<tr>
<td>The water coming in just up to the window</td>
<td></td>
</tr>
<tr>
<td>The open space goes inside the building</td>
<td></td>
</tr>
<tr>
<td>There is no definite separation between inside-outside, or architecture and nature</td>
<td></td>
</tr>
<tr>
<td>This is the most important characteristic of the building</td>
<td></td>
</tr>
<tr>
<td>How would you animate</td>
<td>The restless fly-through exploring the space</td>
</tr>
<tr>
<td>I would start from outside, show a glimpse of whole building</td>
<td></td>
</tr>
<tr>
<td>Come close, then go inside and outside then inside then outside, go around. I go outside, and look at the inside, then I go inside, and look at the outside</td>
<td></td>
</tr>
<tr>
<td>And does the camera go through the wall?</td>
<td></td>
</tr>
<tr>
<td>For the areas that are open like this, yes. But I wouldn’t move the camera through the wall. I would just cut, then start from inside Because I want to have the feeling that someone is carrying the camera</td>
<td></td>
</tr>
<tr>
<td>What about people, are they necessary in the animation or is it sufficient without them.</td>
<td></td>
</tr>
<tr>
<td>For a house, no, no, it’s not necessary. For the museum yes. You see in these house pictures, there are no people, it’s enough information.</td>
<td>But a house it is self-explanatory</td>
</tr>
<tr>
<td>Because in a museum it explains the function?</td>
<td>Social places need people</td>
</tr>
<tr>
<td>Because people are part of the museum, the museum doesn’t mean anything without those people I would put people in the museum to show that it’s alive it’s functioning</td>
<td></td>
</tr>
<tr>
<td>And what about the house?</td>
<td></td>
</tr>
<tr>
<td>How many people are you going to put in a house? 1 or 2 I don’t think 1-2 animated figures will add anything to the animation</td>
<td></td>
</tr>
<tr>
<td>Maybe because of the nature of the Japanese building? (Silence)</td>
<td>CONTRADICTING ME</td>
</tr>
<tr>
<td>I don’t think figures will add anything to a building at this scale Maybe if it was a n apartment complex, I will put people walking in the common areas, in the gardens, but in small houses</td>
<td>People are only important when it’s a big project, on a social level? The human experience on an individual level is not important</td>
</tr>
<tr>
<td>Video 5</td>
<td>410</td>
</tr>
<tr>
<td>Soda Pop Spa</td>
<td></td>
</tr>
<tr>
<td>-------------</td>
<td></td>
</tr>
<tr>
<td><strong>What do you think of this building?</strong></td>
<td></td>
</tr>
<tr>
<td>I didn’t get a very positive first impression of it. I especially don’t like the trees on the roof. They feel fake and they don’t fit there. The inside looks like its old. I’m not sure if it is old or just has that feeling</td>
<td></td>
</tr>
<tr>
<td>Subjective design forces subjective reactions</td>
<td></td>
</tr>
<tr>
<td><strong>The interior of the spa</strong></td>
<td></td>
</tr>
<tr>
<td>The spa should feel clean and new</td>
<td></td>
</tr>
<tr>
<td>This gives a creepy feeling of mold and unclean water</td>
<td></td>
</tr>
<tr>
<td>I wouldn’t like to be in there</td>
<td></td>
</tr>
<tr>
<td>Overall, not a positive impression</td>
<td></td>
</tr>
<tr>
<td><strong>How would you instruct me to animate?</strong></td>
<td></td>
</tr>
<tr>
<td>I wouldn’t start a bird’s-eye view.</td>
<td></td>
</tr>
<tr>
<td>I would start with a human eye level</td>
<td></td>
</tr>
<tr>
<td>Walk around the building</td>
<td></td>
</tr>
<tr>
<td>I think it will look much better on closer shot, rather than from a distance</td>
<td></td>
</tr>
<tr>
<td><strong>I would get closer shots of the façade</strong></td>
<td></td>
</tr>
<tr>
<td>Go around</td>
<td></td>
</tr>
<tr>
<td>I would focus on the common area (dry areas) hallways, waiting areas, massage spaces</td>
<td></td>
</tr>
<tr>
<td>I wouldn’t go in there (picture of wet old space), but I should, so maybe show one shot for a few seconds.</td>
<td></td>
</tr>
<tr>
<td>The terrace is a nice space, so walk with a camera and show light and shadows</td>
<td></td>
</tr>
<tr>
<td><strong>It seems like it’s in a nice location with river and trees, so I’ll show some of that as well</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Will you show it before or after? What is the sequence?</strong></td>
<td></td>
</tr>
<tr>
<td>Probably start with a shot of the river and trees, with the sound of the river</td>
<td></td>
</tr>
<tr>
<td>Then get close to the building, so we can imagine that the building is situated in that context</td>
<td></td>
</tr>
<tr>
<td>Show nicer more chic areas</td>
<td></td>
</tr>
<tr>
<td><strong>What do you think about the people?</strong></td>
<td></td>
</tr>
<tr>
<td>I would have some people in the common area, like the terrace or reading area. Maybe a couple of people walking around the building, coming in or out</td>
<td></td>
</tr>
<tr>
<td>I would not put any people in there (the pool/hot tub). I really don’t like this view. It’s too much information (guys in the private area).</td>
<td></td>
</tr>
<tr>
<td>So, no people in private area because it’s too personal. Just common areas and outside</td>
<td></td>
</tr>
</tbody>
</table>
### Video 1

Do you have experience animating?

in one of my designs, I wanted to generate car-space for a car showroom. When I finished the design and I wanted to animate the space, I showed it from an occupant view on how they see, and how they enter. The focus was more on the views and designs I want them to feel, which is the space, the curves and design and how they can see the cars along the way. I took a path that can reveal my design. It's a step by step process.

Did you make the camera fly all over the space? Did you insert any cuts? Was the camera the eye of the viewer? Was in flying or walking around the space

Yes, the camera was the eye of the viewer.
I didn’t show it from top or bottom, or surrounding building. It was a person moving in the space

So it was more about the interiors of space. Did you have any people in the animation?

I didn’t have people, it was a little hard, but I inserted still images I’m not good at animating human figures inside the design. So I used adobe premiere, so you can merge the running film with still peoples images.

So just a still image merged with the film, and because of technicalities?

Yes. I just want to show how the person there in the space, that is all. First person view is emphasized Technical difficulties at inserting people

So was it to show the scale?

The scale, and also having humans is interesting, how people use that space

Scale and to explain function, also so the space doesn’t appear empty (aesthetic). But the rest of the animation was from a person POV. Same eye-
But that doesn’t mean I didn’t change the camera view.
Because when you go inside you want to focus on certain things, like when you look up.
So I changed the camera set points at certain times.

Did you insert any cuts? Or was the camera continuously move in the space?

You mean stops?
In Maya you take set points from this point to this one.
Then if I want to make another set.
You have a time setting, define the beginning and end.
You can have another timeline, and change things.

Did you think of situating the building in context the exterior views?

I didn’t want to show exterior, only the interior. Because that’s what I concentrated on designed.
I wanted to show the computational techniques that produced the shapes and curvatures.
The exterior is just a glass façade.

I also had a 3D rendering view from different angles, so that was sufficient, I didn’t want to focus on it.

When you’re inside didn’t you want to show the view with a bitmapped image.
It was a car showroom so no need to spend so much time on views.

You told me about a course you took where you studied film.

We did a storyboarding, and how the connections were made between different scenes and elements. We were just trying to understand the content of the story and how it connected the situations with the timeframe.

The movie ‘Babel’
Metropolis was an awesome one, because it didn’t have conversation, it was all actions and expressions. The space, structures, line-structures and the figurines.

I’ve seen some scenes from metropolis
It was about undergrounds and high-rise buildings.

They gave a good city planning, where the right people lived in highest and poor people lived in the lowest and there was a long lift that connected them.
They had nice good structures, the way they designed it is very traditional, very
symmetrical and centralized.

| This is the building, the top tower to the lowest |
| It was all high-rise buildings |
| They had a beautiful architecture |
| They used that time’s local architecture (traditional style) which were at the same time high-rise buildings |

| They also showed a nice garden space on the roof. |
| What struck me was a huge space that was flooded towards the end, they had a spiral thing in the center, everyone was reaching towards it, it became an element in the space. |

| Have you seen any other movies that gave a strong impression of space, or one that depicted a famous building. Paris Je'Taime depicts stories in Parisian spaces |
| “Rome” the princess escapes for one day. Black and white movie. It spoke of roman spaces. |

| What is your impression of roman spaces? |

| Video 4 |
| It showed a lot of main roman places, the streets and cafes. The structures are very beautiful in roman spaces |

| The other movie which I like was matrix, virtual reality movie. I liked it because they tried to explain the virtual space. If you just saw them landing on building space, they were the only objects, I like the color of background and foreground, which was white space, there was a monochrome space. That white space had nothing, but it really touched me. The narrow streets, where the climbed above and hung around |

| There’s also Charlie and chocolate factory which had a white space |
| Yes I have seen it but it’s not similar. |

| The white space looked clinical |
| For me it looked professional, it's like global illumination sunlight rendering. Use central sunlight and render everything |

| What about Inception? |
| I liked the spaces. What touched me was when the girl was building a space, the horizontal and vertical space; she tried to break the gravity. I thought it is the future |

| I think lots of the space were rich in architecture, when they were building as they walked. |

| MS: What moved me was in the ending when he walked through every house |

| Object of interest |
| Centralized |

| Describing decoration, style |

| White space |
| Narrow alley space |

| Reference to rendering/lighting technique |
he lived in. I really want to go inside his childhood house. That was the most memorable for me

I think gladiator focused on the coliseum and how they arrested people in the marketplace. It was interesting because I've never seen these places in reality and the movie makes me feel it.

What is the scene you remember most in gladiator?

When the tigers are let out. It feels like a plain ground, then it suddenly comes.

I think that most effective was when they were peeking

Video 5

Peek through the door and he was so scared he was peeing. The intensity of waiting for death

Indian movie Jodhaa Akbar

The design of the dome, so when the sunlight hits and they used mirrors to light the whole room with natural light.

You can see how in Islamic architecture they used mirror to light the whole space

You get to see the forts, how huge spaces relate, and how people only use small particular parts of it.

This is a rich Islamic architecture

There's another scene where they play swords in the court, with all columns. They're running around hitting each other

It was nice because of all the fabrics.

I like this part where they show the arches, it shows the beauty of the building. It makes me feel connected.

I hope I get the mirror one for you, it's very beautiful

Slum dog millionaire, you see the streets of the slums, even though there were slums in our place (where I grew up) it shows how they live in slums.

So the slum scenes stuck out the most?

How do you describe that space?

It's so congested and cramped. You think of the people who live there, it's so sad.

Video 6

This is going to sound silly. Have you ever been to Dr. Tsuen Yet the Chinese garden? There were small rounded circular niche in the wall. Me and my friend liked that space so much, we started taking pictures there, it was a geometric
shape, and we tried to play with ourselves even took the Vitruvius.
It’s just nothing. I mean to other people it’s nothing, my mom was saying what’s the big deal, but for me it was the cool space.

Was it because you could be a child and experiment with it?

We could do the clock. Or big drums, we were trying to figure it out and do all kinds of funny stuff there.

<table>
<thead>
<tr>
<th>Video 7</th>
</tr>
</thead>
<tbody>
<tr>
<td>How would you animate this Japanese house?</td>
</tr>
<tr>
<td>I can’t figure out where is the entrance.</td>
</tr>
<tr>
<td>There seems to be steps to this space. I like small elements which relates to natural space (pool with greenery). I like to see a view from this angle towards the building.</td>
</tr>
<tr>
<td>Stop and then go inside and then look to outside.</td>
</tr>
<tr>
<td>So you start outside looking inside, then you go inside and look outside?</td>
</tr>
<tr>
<td>I would defiantly focus on this (patterend wall with light)</td>
</tr>
<tr>
<td>So you would have a person standing there with the camera, with the light on his face. That would be a 1st camera view there.</td>
</tr>
<tr>
<td>So we put a person with the light pattern on his face?</td>
</tr>
<tr>
<td>No, sometimes I think we don’t need to put a person. we can just feel it with the camera.</td>
</tr>
<tr>
<td>Bias again 3rd person</td>
</tr>
<tr>
<td>I like this ladder/corridor because it gives the verticality and inviting feeling to walk inside, because it’s long and I like the wooden structure on the ceiling.</td>
</tr>
<tr>
<td>So you said we start animation from exterior and then go inside?</td>
</tr>
<tr>
<td>I don’t know where the entry to this building is?</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Video 8</th>
</tr>
</thead>
<tbody>
<tr>
<td>How would you animate this spa?</td>
</tr>
<tr>
<td>Are these spaces related?</td>
</tr>
<tr>
<td>The images don’t seem they belong together</td>
</tr>
<tr>
<td>The connection is missing. I want to start somewhere and then focus on other spaces.</td>
</tr>
<tr>
<td>Where do you think we should start?</td>
</tr>
<tr>
<td>I think it depends on the context. If I just want to showcase my building. I can start inside then out, or go from outside to inside.</td>
</tr>
<tr>
<td>In my undergrad, kinetics was about how the movement shows the beauty of the building as we walk or drive through it.</td>
</tr>
</tbody>
</table>
Why would we start outside then go inside?
Because we want to show the client how the outside building is, how the entrance is, focus on the entrance and how inviting it is.

So you mean we can show the exterior either in the beginning or in the end.

It depends, if I want to show everything around it.
You can start outside then inside, and sometimes you can terminate by adding outside again, it’s a personal choice.

As a movie director I would start with the pool, it seems nice and different.

Pattern of lighting is important to focus on.
The window gives a good view
Focus on the niche

What about people? are they necessary?

People might obstruct the view, but sometimes it’s good to know how it looks with people inside.

1.10. 2011-07-27 - (YN)

Video 1
You said you only made a few. Why don’t you make arch animation anymore?

During the real-estate boom there was a market for it. Real-estate investors like to create projects on empty land, so he had to make an animation as a marketing tool, because selling it on map is difficult. They made towers, they made furnished apartment buildings and showed the interiors. After the real-estate market fell down, the interest in animation waned.

I became obsessed in animation when I attended SIGGRAPH. I tried to talk to big companies to collaborate with them. I had a student (Luay Maddah) who was interested in animation. We started the moving-pixel company only for 3D modeling and rendering, we weren’t asked to make animation. He was employed at ARAMCO, then I looked for youth to work on this company but couldn’t find. And I personally was too busy.

Why is there no youth interest? Education and also public awareness/need? Also no market for that. (as dad says, when people are hungry, they don’t want desert)

Video 2
Shows DVDs of animation

Video 3
So this decline in animation happened also with all other offices?

In the beginning there were many companies in Saudi and Bahrain to serve the marketing. Bahrain was easy for marketing.

I notice the flythrough rotates around the building (as an artifact)

Yes, there are no interiors

This one shows the whole site

Video: starts up and goes down, shows cars on the street in a clean sterile environment (product of the tool, you need to ass extra work to make it look real) then it pans to follow a car. When I comment he responds.

Yeah. (he didn’t comment on the technique)

This is slightly more sophisticated

There are no people?

Yes, this was just pitching. It was only shown in a showroom, not to audience

It repeats all kinds of possible actions to show the building from all possible angles. One time it tilts up to show the length, another it spirals around the rounded tower.

<He fast forwards>

Video 4

<Shows an aerial site view to show the planning of the beach resort>

the user would never see this aerial view, but since it’s the developers who are concerned with the planning

We worked on this animation and on marketing tools from 2002-2005 during the boom

<It shows still pictures of different house facades>

These are all prototypes

It arcs to show the façade from left to right angles?

exactly

There are some static people there.

Other clips have people who are wearing suits and shaking hands (very formal)

This quality is very basic. Since we pay by second, some people don’t pay that
Our representation options are either: exterior static, exterior with animation, exterior and interior, or video/real footage

Video 5
He shows photographs of still realistic rendering

This is almost realistic. Some companies in Bahrain or Dubai were capable of doing such quality, mainly foreign companies. They also show exterior view from the window of the interior. This is what you will see from your apartment window. They are selling this in the brochure, even though these weren’t built yet. This was their way of marketing. They went to high-end people, animators, who will really show it realistically.

Video 6
They used key-note: it shows figures (data, numbers and text). It shows how Riyadh grew in a very short from a small city to a big one.

We still do these kinds of things using keynote or flash

So it just shows data?

Yes it shows data in a graphic way. With voice-over

Is it repeating the same text. Sometimes it reads whatever text is showing but in more detail

Just like a presentation?

What about the realistic animation with footage?

No, we were never asked to work with footage

Video 7
Why not?

It was very expensive. We don’t do it, we refer it to a 3rd party

So it was the Egyptian company that did it for you. So you’re not familiar with the techniques?

We are the ones who told them what to show. We gave them the AutoCAD files and told them first show the site, then the building units

Do you like movies? Have you ever watched a movie that focused on space rather than people

Rango, I watched it because of the details, because I know how difficult it was to make it work and make it realistic. The story wasn’t important, but the
attention to details was.

This shows realistic footage

<video shows 3D people walking in a funny way>

<Voice over talks about community life meaning something>

<data shows the sit map and explanatory text and VO>

You can buy animated people which you can buy during the boom, they started making Arab looking people, women in veils.

This is a real footage, they brought real video with the 3D model, as if they've driving in the real space. They brought a 3D car similar to one they used for actors, at last they show the people.

There were people doing this in Saudi, but we didn't do it in our office.

The fantasy of the perfect life

It sold, as if you really have this house, when it's not even built of well-developed.

This was allowed during the boom, people would pay 50% of the unit price, people got the money and flipped, that's why there's a new rule where you can't sell real-estate based on things like this animation, you have to have 50% of the structure and buildings.

Animation was misused by greedy real-estate people, people really thought these things existed, you go to the exhibition and they have models for things that don't exist.

The bondoqiyah island project in Jeddah had advertisement in TV, done by Saatchi & Saatchi, it cost 30 million, he got 2 billion from people, who paid their life savings. People though it was realistic when it was a land in nowhere.

Technology was used in a wrong way.

Of course there were honest people using technology to build realistic projects. Depends on who uses it.

We refuse to do this. We were asked by a person to bring his land closer to the main city in the satellite image. I said no way. After a week I found this same image in the newspaper ad Somebody else did it for him, unfortunately.

Most of the companies doing animation, since it requires a lot of time and machinery to render fast.

For small projects they can do it in Bahrain but big projects they do it in china because it's cheap.

Video 8

We don't do big animation for commercial purposes, only for internal use (to understand design). But we worked with other companies who did that.

We make the 3D models and then we give it to other companies they add trees.
and other things and animate it.

3D modeling, we have some people who could model in good details.

You need a powerful server to render in a short time, sometimes you need arrays of 40 machines. Pixar have silicon graphic machines

| There's a company in Khobar that started to do this. Silicon Graphics machines. There's a company in khobar (Sa'ad computers/Saad media center) owned by Sa'ad al-sanea, one of the largest media center in the Arab world. There are three centers like this in the world, in US and UK and in Khobar. The other machines were designed to simulate planes, training for pilots, or factory. They can simulate the factory and shut down only the problem portion rather than all of it. It's right next to us and no one knows about it, He gave the address and the person whom he knows “Kareem” |

| Video 9 |

| There are also Julaimmar jumariah in Qatif He's in media, his name is mohammad al-basha |

| Video 10 |

| Any buildings that you were impressed by when you visited them? |

| The blue mosque in Istanbul, Turkey. I studied architecture, but there's nothing like seeing it in reality, I was so impressed Can you describe your visit? What did you feel when you walked in that space? |

| I felt wow. The awe, the power. The dome was so high, you have to lie down on the floor to see the magnitude of the space. It's unbelievable. I felt so humbled. We talk about architecture, but that building is nothing like what I've seen. Because it's so huge? |

| Of course there are larger buildings, like pyramids, but you don’t see the inside of the pyramid But the amount of the details. Scale, details, color, material, everything is unbelievable. Somebody must have been a real genius to think about it. |

| Interior is impressive in a building |

| I think it was Sinan? |

| Dad: like ayah Sofia or sultan Ahmad mosque |

| Any other place that was intimate |

| Grand Hayatt in Dubai's lobby. There's a concierge. It's like another city inside the hotel under one roof, although it's not huge, the levels they created, the sitting areas, coffee shops, restaurants, the space is really nice. I can visualize it here |

<p>| Levels |</p>
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<tr>
<th>So the levels, and all the functions under one roof?</th>
<th>Were there people</th>
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<tr>
<td>The levels, the landscape (tropical trees), many restaurants, they have a shed there, small boutiques, stores.</td>
<td>Secret areas (conceal / reveal)</td>
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<td>Meridian hotel has a lobby, but once you walk in, you see everything at once. But in the Hyatt, you can sit there for a week, and everyday you can sit in a different place, with a different experience.</td>
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<tr>
<td>Discover new things, because it’s not revealing everything at once. This is one repeated pattern I found.</td>
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<td>You don’t feel bored..</td>
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<td>..Because you’re always discovering new things</td>
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<td>Ok, any other place, not necessarily a building, maybe a marketplace, a landscape, for example in Victoria’s Butchart gardens you walk through a dark cave which suddenly opens to reveal the sunken garden</td>
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<td>Yeah, I’ve been there. Some spaces are like that Old Jeddah can be one of those spaces, the winding streets when they open up into a market area or bar7a or 7ara (square or neighborhood). You get this feeling.</td>
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<td>Any museums or other public space that’s not necessarily a building.</td>
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<td>There are certain functions you’d like to visit more and more. There’s a space in Seattle that I liked to go to often, it was a quite space, called the arboretum. It’s a green area, well-protected, on lake Washington. It’s like a small jungle. Sometimes it’s quiet, you don’t hear anything. I used to like to go there alone just to enjoy the greenery, for the lack of greenery here (in Saudi)</td>
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<td>Because it was like a jungle and isolated?</td>
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<td>Isolated and it’s in the middle of town. It’s very close to our school. I used to cross the lake to get to school. When you go there you feel you’re alone, although there are other people, and there are so many types of plants. Maybe its because we never had anything like it here, sometimes went and stayed for an hour.</td>
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<td>Other than that, Disney land. but it was too superficial to me. Sometimes I’d like to go back to. I took my wife to that place; I took her to the places that I felt were nice. But we didn’t stay there very long.</td>
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<tr>
<td>It’s a different experience when you go by yourself.</td>
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<tr>
<td>Of course, when I used to go there as a single student, there were other reasons for visiting, to be alone in nature. This was 20 years ago, but it still paints a very clear image in my memory.</td>
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Video 11

We’re only scratching the surface of animation
Whatever animation was doing 30 years ago, I thought was good. But when I look back at it now, it’s very primitive. Technology wasn’t that advanced.
I bought a software package for SR 28,000, which could buy you a piece of land at that time.
They did “the Mask” movie using that software, which was mackintosh based.
I bought it and made simple things like logo animation, building animation. Then I stopped

There’s a guy called badr bin laden
He’s one of the people who didn’t encourage me to work in animation.
The software which sold it to him told me about him.
When I came back, I really liked it, I came back from the US determined to work on it.
I learned dream weaver. Companies like Strata studio pro, infinite 3D they all closed, then I found FormZ from a magazine. When I learned it, I said this is it, this is the software I really want to learn.
I wrote to them, I was the nomad in the desert, and I finally found my lost camel, which is FormZ.

We started to find people who can sympathize with me, guide me or established their animation business here. I found one in Qatar and one in Jeddah. He was doing animation at that time 30 years ago.
Badr Bin Ladin had 2 American employees, full-time, who did these animations. They said it wasn’t economical, he shut down his business. The market at that time wasn’t ready. People didn’t understand this cost a lot.
1 sec = 1,000 SR
1 min = 60,000 SR at that time.
One silicon graphic station at that time would cost 100,000 SR, software another 30,000. Set-up was very expensive.

Now it’s much easier and cheaper

Badr Bin Ladin discouraged me. He said here are the machines, use them, but I discourage you. The two American guys who worked with him convinced him to go back to the states and do business there for the states.

When I cam back from SIGGRAPH, I felt this was what I wanted to do, I did everything I could, test the market, see who’s in the market in their business. The feedback got wasn’t encouraging.
Until 2000, we started this office here, not necessarily through our office, but by working with 3rd parties.
In 2006 we started the Moving Pixel business.
<table>
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<th>Video 12</th>
<th>When the animation is the artifact, you’ll find more going into it, but since it is an explanation of the artifact, that’s why it’s secondary. People pay to watch movies and pay to buy houses.</th>
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<tr>
<td>We started moving pixel to capitalize on this. It was my dream, it was proposed by (M), I thought this was it, probably it will work. Animation, if you only concentrate on real-estate, the market goes up and down, it’s a problem. but then you can venture into TV, in commercial separators, you could do a lot of screen animations. We also though of Islamic video clips, we visiting a company in Dubai, they also have a huge studio to do cartoons, without violence, for the Muslim world, they want to teach Islamic values.</td>
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<tr>
<td>There has to be conflict in the story, not necessarily violence</td>
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<tr>
<td>Yeah, they wanted something from our culture.</td>
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<tr>
<td>Do you malik nejer, the only Saudi cartoonist I know of.</td>
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<tr>
<td>Of course there are many people working on advanced cartoons that have professionals. They’re like (K) who studied abroad and some just bought software and learned on his own. I usually read the tutorial, read between the lines, especially if I have to teach it.</td>
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<tr>
<td>Form Z has a journal, do they only show how to use the software, or techniques They have 2 journals one for students who participate in the joint-study program. They provide the software almost free for school, but then you have to write about your experience. The other is for professionals, N-FormZ. Each magazine has in the end a apart on how to do things.</td>
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<td>It’s modeling, not animation? They have animation in accompanying CD and their website, but from users not the company. But they don’t give advice on what the best way to show something is?</td>
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<tr>
<td>When formZ first started they didn’t have full-fledged animation. Now they’re animation is excellent within the software. They used to pride themselves in being the best modeler software in the market. Now they added animation. For architectural work I think it’s more than enough, but for movie quality thing, you need other software</td>
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<td>Like what? There’s a company called play. 3D max, Silicon Graphics, Maya, 4D, 4th dimension, they are dedicated for animation</td>
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Trainee students at a design firm in Saudi Arabia

They only insert people who are shades
Why do you insert people?
Human-dimension, scale (the first and highest response)
It makes it look realistic
Do you add normal people or different ones that blend in with the environment?
We don’t necessarily add people wearing a thobe and abaya, when rendering in the bathroom we add a person in the bathrobe.
We add shaded/transparent figures because it’s forbidden
They learned how to move things like water, curtains, change of lighting from night to day, the sun-setting, the movement of shadows

People:
Scale
Realism
What do they look like?
Transparent
Adapt to environment?
Superimposed, out-of-place
Time and movements in scene:
Water
Curtain/wind
Day to night, light and shadow changes

Uses of animations:
Conceptual design phase, especially in large buildings, to add building blocks or remove them, modify them, see it from all angles until reaching the desired composition.
In future stages, he can add materials or colors, rendering in the concept design, to present to owner. As you know many owners or their representation cannot understand architectural representations.
Even his evaluation of the building
The exterior will give him a good overall idea of the building and the surrounding context, neighboring buildings. Better than if the building is standing on his own.
Over here they make the 3D model then they move it in the software (like 3D max) to view it from various angles. Change the view. So they can start modifying the shape, materials, colors. So they want to have the complete building.
The architect is able to visualize more than the client, even without animation
Unless it’s a big project like a housing compound, he might need animation to understand it better.

In which stage animations are used:
Concept stage (criticize, modify, develop) for designers to visualize
Developed stage (texture, material, rendering) for clients
When is animation used?
Big/complex project: need visualization to understand
Small projects: architect can visualize without CAD
Exterior shots:
Overall building
Situate in content
Neighboring building
Animation vs. rotating 3D model

Video 1

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The architect is able to visualize more than the client, even without animation
Unless it’s a big project like a housing compound, he might need animation to understand it better.
But it is expensive to the office. Most offices don’t have a person dedicated for animation (no skilled people), so they usually have it done in Egypt (cheaper) in very late stages, after guaranteeing that they got the project. We don’t have many Saudis here who have the skills to make the animation. So usually we can’t have animation in early stages, although it’s useful, but the cost limits us. Sometimes in some offices they have criticism on the 3D model, so you get another opinion and develop the model. According to it, the space program changes.

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<td>Animation is only used in later stages to give you the overall image. We architects are able to visualize and imagine, but customers sometimes don’t understand 2D. So this is to make the owner understand. So the 3D make him understand. (doesn’t understand the triangular door icon) So many times the owner doesn’t understand the 2D or he likes things in 2D and once he sees it in 3D he changes his mind. At the same time we shouldn’t leave it all to the owner. So many architects think, since it’s his house and he’s paying the money, lets do what he wants, so they overlook criteria we architects hold like proportions, the unity of styles. This we need to convince the client.</td>
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<tr>
<td>Communication between architect and client</td>
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<td>Understanding: Customers cannot understand 2D so they might change their minds when they see 3D or real finished product marketing</td>
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How is animation different than 3D?

Animation shows the complete project, you enter through the doors, then it shows the exterior landscape. It gives a soul to the place, but even if we didn’t do it, doesn’t mean the project won’t be understood. Many residential projects use it as a marketing tool. It’s better than “dead” pictures of 3D. Once you make the 3D model, it’s easy to make an animation?

| Gate/Entrance: Exterior landscape Opening door pattern |
| Animation vs 3D model 3d model is dead but animation/movement gives life |
| Technicalities It’s no hard to make with a powerful computer as long as you have the 3D model (if you think of animation as a simple flythrough!) |

But rendering take a long time, about a week! But it depends on your machine

Have you ever been a part of making animation? How does one start making an animation?

| I need to show people fly-through animations and then |
| It depends on the person’s experience Maybe start with the facades in 2D, so you see the plan, elevation, and layout, |
| not directly enter the animation (immersive 3d?) | ask them to critique, Then I show them a footage animation and ask them what they notice as different |
| Explain the concept data first, then start the animation, so the 3D reveals more than the 2D. | |
| The door opens and you go inside. Maybe take a look to the outside. | |
| Some animations go really fast, it doesn’t show you all spaces, and view each space at a good pace with detail, and then immediately end. | |
| So you mean it doesn’t stop? Because some animations just fly around, don’t insert any cuts (stops) | |
| Yes, respect the viewers and imagine it’s an actual person viewing the space. As if the door opened and the person is viewing everything. Don’t immediately rush but give it time | Pacing is important How much of the space to cover, she thinks it should be all. Others think just a sample to give an impression. |
| Maybe we can put effects, maybe music, to attract the viewer’s attention As if the person entered and is walking quietly. Imagine as if I’m the person exploring the space, for example the pace when climbing the stairs | |
| So you mean maybe even shake the camera (as if hand-held)? | |
| No, not shake it But the time you spend in the stairs in the spaces is the ones the person spends when exploring. perhaps not the same real-time The goal is to make the viewer understand If it was at a criticism stage, then you want to explore the flaws If it was at a marketing phase then you don’t want to show any flaws, so you have to do it fast | Hint to perception of space, Real-time continuity Animation exploratory time different between if it was a criticism stage or a marketing stage. |

Video 3

So what kind of building projects have you work on mostly? Is it residential?

No, mostly commercial

Have you ever done animation in them?

No animation, but most of them had 3D. Sometimes the owner understands and doesn’t want additional costs so he says no need for 3D

You should talk to SM

Video 4

We studied Frank Lloyd Wright’s Guggenheim as an artifact “to7fa”

How would you animate it?
It’s filled with ramps and has a strange idea.  
It broke constant principles in that period, like the stable ground, regardless of being good or bad.  
I don’t think animating it is difficult  
It received criticism, that it takes the attention away from the exhibits  
It had a goal behind being designed this way.  

| Animation should show ceilings, floors, the transition from one space to the next, the varying levels. | Reference: How did Ken burns film this in his documentary? |
| Animation can focus on the lighting.  
Instead of having all the lights on everywhere in the same intensity, it won’t be interesting, as if it’s the same environment | |
| We can make it dramatically by moving from one small space to a big one | |

I don’t know how to make animation, but I can criticize and tell them which ideas I want to convey  
I can tell the animator:  
This is the focal point of the building, these are the exits  
Give little importance to these space.  
Focus on the “opening of a space”  
When you move from this space to another, I want the viewer to see as if they’ve entered this space  
The feeling of “descending”  
In the same shot, show different variations  
To convince the viewer  

This is good, the transition from a place to the next, some tight place open to large ones, and others which are large become narrower (like Alice in wonderland), it gives you a feeling of a secret  

Even the choice of colors and lighting, it gives you a dramatic environment  
Using dim lighting, or another which has higher lighting  
Some space we don’t want to give it a lot of attention, like the public common ones.  
In place which I don’t want people to go, I’ll use dim lights that gives a feeling of “rahba”, and public space where they can interact can have more lights  

There are also historic places  
Salahuddin’s palace in Syria, once you enter it, you notice the stones, the height  
the stones are cut, not engraved like the Greek and Romans, the way placement  
the distancing between buildings  
The openings  

She mentioned opening of doors several times  
Movement from one space to the next  
I need to show EM an animation and ask her to criticize it  

Directing people’s movement through lighting
When I entered I felt like I lived in that era. We saw the war canons; they even had the rounded stones they used for canons. The placements of all the objects was random, they organized it in a way that reflect the war side rather than the human-side. It makes you feel as if you’re living in a war zone. It gave conflicting feeling

How would we animate it?

We went to ohgarate, it’s an open space which is historic. Near lathiqiyah. The remains of historic buildings are falling apart, It doesn’t give you the feeling of greatness
When you’re walking you hear the sound of snakes.

Video 5
You have to read about ohgarette
My impression as an architect:
There used to be a civilization, but when I went I didn’t feel the greatness and prestige of what I read.
They were digging up some historic artifact, the sound of snakes and the decaying historic building contradicted my own reading of that town.
Salahuddin’s fort, the colors of the sky with the stone, flooring and sand and greenery, all these made me feel comfortable
The vastness, the height of the doors as I walk through them.
When I enter the fort, when I move from a place to another, the high staircase, the double-heights. The war setting. All these gave me the feeling of glory and pride, as if I’m going to a well-protected space.
My movement from one building to another.
It took us a few hours to explore it
There’s a vast different between both buildings, so if you asked me which one I’d animate, I would obviously say Salahuddin’s fort
Beginning from the beginning of your entry, there’s an arch made of stones cut irregularly but placed in a nice way.
They would look nice in photos
Even the road while we went by car, it was very scary, it wasn’t wide enough for two cars. It gave this feeling of dread and being careful.

Video 6
I like something in Makkah prior to entering the haram, I like to stay for an hour to observe what people are doing. 

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The way people use the outside court, the feeling of calm, the pigeons. Each person has their own purpose for sitting there. Some poor people don’t have a place to stay and others live in 5 star hotels but like to sit there to delight their eyes with the view and get a feeling of calm. You should have a concept (narrative?) to show the spiritual/emotional aspect as well as the social of this building as a religious symbol.

We can start outside, and then you can go to the interior. Don’t go immediately to the kaabah, choose one of the gate entrances (Maybe AbdulAziz door), perhaps the closest one which gives you the spiritual side. You don’t want to show it as a normal building.

We Muslims prefer low ceilings more than double-height ones, which gives you an intimacy, unlike churches, which use heights and dim-lights to create that feeling of spirituality, since they don’t have that internal feeling of khushuu “spirituality.”

But the haram in comparison is an open space, but just by seeing the kaabah you get this feeling, especially if you’re seeing it for the first time, it’s unlike a person who’s used to visiting it.

When making an animation, put the important points to show about the building to show to the viewer. Especially that it’s a historical buildings, unlike commercial ones which require marketing.

So, we first show the social aspect (what people outside are doing), then we gradually go inside.

And what are the reasons.

When something’s aren’t really attractive, do you want to omit them or try to be truthful and show them as they are.

You give one impression about the exterior, then when I enter i give a second impression, just the gate gave another impression, then at the kaabah, a third impression.

When you spoke about the double-height as in church, you said we don’t double-heights like churches to feel that sense of spirituality. So you mean that just by being among all those people, it gives a sense of spirituality?

Also you said the kaabah is a symbol?

Prior experience/memory establishes your sense of space.

In the same sense people who had a traumatic experience associated with h hospitals.

Serial revelation

Goals are defined by the building type.

Do we romanticize it, showing only one aspect, or show the good or bad.

I suddenly remembered gladiators market place.

There was a focus on the first time they visited the haram. For me, I can’t remember the first time since we used to go there a lot as a picnic area since we were children with relatives living nearby.

When making an animation, put the important points to show about the building to show to the viewer. Especially that it’s a historical buildings, unlike commercial ones which require marketing.

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So, we first show the social aspect (what people outside are doing), then we gradually go inside.

And what are the reasons.

When something’s aren’t really attractive, do you want to omit them or try to be truthful and show them as they are.

You give one impression about the exterior, then when I enter i give a second impression, just the gate gave another impression, then at the kaabah, a third impression.

When you spoke about the double-height as in church, you said we don’t double-heights like churches to feel that sense of spirituality. So you mean that just by being among all those people, it gives a sense of spirituality?

Also you said the kaabah is a symbol?

Prior experience/memory establishes your sense of space.

In the same sense people who had a traumatic experience associated with h hospitals.

Serial revelation

Goals are defined by the building type.

Do we romanticize it, showing only one aspect, or show the good or bad.

I suddenly remembered gladiators market place.

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Also you said the kaabah is a symbol?
with dim lighting, I like to pray by myself, so this preference could differ from other people. But I noticed in churches they rely on double-height, it has enormous heights and ornamentations. But mosques usually have a normal height, and very modest ornaments (zakharif), and they’ve already created the khushuu (spiritually) especially if you have it in your heart. I don’t like to go to hospitals.

Video 7

You can’t really go deep in it because its relative to the person (nisbi), it differs from a person to another. It depends on your own sense of spirituality, sometimes I go and quickly finish the rituals and feel it’s a routine. Subjective: It’s a state of mind.

Of course, my first time visiting cannot be compared with the other times. Now when I go in Ramadan when it’s crowded, I do it to gain the reward of performing the rituals with all people. I know I’m not going to sit down and reflect. But when I go off-season, I can spend an hour on the roof to see the movement of people, relax and enjoy watching, so the purpose of the visit changes.

So when you make the animation, keep in mind that there are people who view Makkah and al-Haram from the inside for the first time.

Have you ever visited any church? I’m going to the UK, if you ask me afterwards I can give you a better impression.

The last churches I’ve visited were in Syria or Lebanon. I used to visit some courses about Mary, I was curious to see what they say about her, and they were welcome.

What else do you want to know? You said double-height was an important element in churches. Why do they focus on that unlike our mosques where we focus on mihrab (main niche)?

We have other things like spirituality (khushuu). Meanwhile they try to provide that spirituality by dim light, the way they shed light on certain places, the sounds, echo. Whereas for us, the way quran is recited in a beautiful way, even if the microphone wasn’t working you still feel the khushuu. They focus more on exhibiting elements that evoke emotions, like drawings, the cross and how he was crucified to make you feel sad and moved.

There’s also trying to link people with the sky, so that you link prayers with god up there, so they use skylights.

Yes but I don’t see it like that. I don’t think this is the point, even though they...
say that. I feel they just want to increase the “rahiba” (spirituality) in the space by making the light come down
Some old churches, they study how the lighting will change in different season to maximize efficient use of it.
That’s my own interpretation

I loved the comparison of two places

<table>
<thead>
<tr>
<th>1.13. 2011-08-09 - (SM)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>unrecorded Phone Interview + email –</strong></td>
</tr>
<tr>
<td>Tue - 9 august 2011</td>
</tr>
<tr>
<td>Can you talk about your experience working with animation?</td>
</tr>
<tr>
<td>I made one commercial animation</td>
</tr>
<tr>
<td>I focused on the heights of the human eye (150 cm) and the normal eye vision angle 45degrees. Sometimes I used wide-angles, bird-eye or ant-eye angles, to show the aesthetics of the space, even though they show the space in a non-realistic way. We can used a variety of realistic shots and other aesthetic ones.</td>
</tr>
<tr>
<td>Due to technical difficulties like: large file size, slow rendering, Impatience with little accessories and details that aren’t related to design. I didn’t want to animate any moving things inside the space, only moved the camera.</td>
</tr>
<tr>
<td>The camera moved along a path</td>
</tr>
<tr>
<td>Angles: Realism-tendency in arch (camera angles and height are human) Wide-bird-ant angles are just seen as “aesthetic”, since they have no subjects or emotional effect.</td>
</tr>
<tr>
<td>Mixing shots (is it done with logic or just according to what looks good?) Note on animation: &lt;I also noted how she inserted still images of the place when she paused, awkward pauses&gt;</td>
</tr>
<tr>
<td>Limitations: Technical restrictions limit details like (accessories, ppl in space, moving elements in space) 1st person bias</td>
</tr>
<tr>
<td>Path: Linear camera path Sampling spaces: or everything</td>
</tr>
<tr>
<td>I also rotated around the room it showed the main common areas (lobby) and one room sample from each floor</td>
</tr>
<tr>
<td>Architectural education</td>
</tr>
<tr>
<td>In our architectural education, they taught us fixed rules and standards that were constants (indoctrination). For example, the window height should be so-and-so. PMU’s building broke those rules in the heights of openings and windows.</td>
</tr>
<tr>
<td>Our architectural education does not focus on the human, artistic, experiential aspect of architecture, it considers it of lesser importance. It focuses on the functional geometric aspects.</td>
</tr>
<tr>
<td>I ask my students to add human figures for: Scale Aesthetic element Realism practice for student, for example, to check the height of ceiling</td>
</tr>
<tr>
<td>I do not have patience to add small accessories, people, but I ask them of my students. I only add about design details Rendering takes time and the file size is large</td>
</tr>
<tr>
<td>I’ve suggested that students start designing by drawing 3D perspectives to get a better understanding of space, instead of starting with the (functional approach) program, plans and zoning. Most of the time they spend a lot of time solving the plan and they visualize the 3D space very late.</td>
</tr>
<tr>
<td>Any spaces you have visited that had a strong sense of spatial experience?</td>
</tr>
</tbody>
</table>
http://www.youtube.com/watch?v=LRyw1QY6M6g

<table>
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<tr>
<th>There was an Indian city where you moved from one place to the next Doors and windows framed views or trees as if you were looking at a painting The building is designed with respect to 3D blocks, not just an extrusion of a 3D plan, conveying a sense of spirituality (will know why later)</th>
<th>Framing Doors/window opening frame views Frame within frame</th>
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<td>Framing Doors/window opening frame views Frame within frame</td>
</tr>
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<td>Louis kahn’s project was inspired by Fatehpur Sikri</td>
<td>Has the element of surprise and wow-ing The building is hidden being a mountain, it is revealed as you walk (movement) A tall building is shown from the window or door frame</td>
</tr>
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<td>Lighting and shadows: Filtering light</td>
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<td>Lighting and shadows: Filtering light</td>
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<td>Embassy neighborhood in Riyadh, and PMU</td>
<td>Lighting and shadows: Filtering light</td>
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<td>I was attracted by the 3D blocks added and subtracted Louis Kahn loved pure monumental</td>
<td>Form-bias: geometric forms (important in arch training)</td>
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<td>Form-bias: geometric forms (important in arch training)</td>
</tr>
<tr>
<td>Geometric forms like “circle, square, triangle”, they were the forms more favored by gods?</td>
<td>روحانية</td>
</tr>
<tr>
<td>---</td>
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</tr>
<tr>
<td>Umayyad mosque in Damascus, Syria</td>
<td>لا آتذكرا الناس وأنا عموسا لا تنتف للناس، ولكن آتذكرا كثيرين يعرضوا خدماتهم</td>
</tr>
<tr>
<td>I don’t remember people, but I usually don’t pay attention to them, I do recall several offering their services as tour guides</td>
<td></td>
</tr>
<tr>
<td>I remember the details like golden ornaments, drawings, and remains of statues (it used to be a church), minarets, arches and historic memoirs</td>
<td>آتذكرا التفاصيل مثل النقوش الذهبية والرسومات والتماثيل المطبوسة (إنها كانت كنيسة). المنارات والأقواس والأشياء التذكارات الأثرية</td>
</tr>
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</tr>
<tr>
<td>People/Event: ritual: throwing coins</td>
<td></td>
</tr>
<tr>
<td>First visit to Al-haram holy mosque</td>
<td>زيارة الحرم للمرة الأولى معلقة بذهن، كنت في الابتدائي، ولم أزره بعدا الا 3 مرات كانت نظريه مقدسة، احساس مغلف بثرور كنت متمسكين ببعض الزحف عند الأبواب كان هناك تشديد على الكاميرات آتذكرا الأقواس، والفتحات، والزخرفة أكثر مما توقفت</td>
</tr>
<tr>
<td>Angle:</td>
<td></td>
</tr>
<tr>
<td>Child angle would change</td>
<td></td>
</tr>
<tr>
<td>Reference: the lady and tramp, the world was depicted from dog height</td>
<td></td>
</tr>
<tr>
<td>Lighting: Is the light in the mind or is it physically there?</td>
<td></td>
</tr>
<tr>
<td>Methods: Interviewee: To many saudis, they usually mention the holy mosque (al-haram) as the</td>
<td></td>
</tr>
<tr>
<td>Question</td>
<td>Translation</td>
</tr>
<tr>
<td>-------------------------------------------------------------------------</td>
<td>----------------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>What about the people? Do you remember anything?</td>
<td>هل لفت نظرك الناس؟</td>
</tr>
<tr>
<td>The last thing that caught my attention was people who were selling things outside; there were a lot of Somali women.</td>
<td>يمكن اخر شيء لفت انتباهي الناس وهم يبيعوا خارج، وكثير من الصسوماليات. People: SM seems to focus on 1st person singular experience, never noting people, was it due to arch. Training to appreciate artifacts?</td>
</tr>
<tr>
<td>How can we film al-haram?</td>
<td>كيف يمكن تصوير الحرم؟</td>
</tr>
<tr>
<td>Film it from many points and angles, perhaps high ones</td>
<td>صوريه من أماكن وزوايا مختلفة، وزوايا عالية. Angles: High angles explains the building, but not the experience (Re-Q) Reference: Compare to Husain Hadi’s mecca time-lapse</td>
</tr>
<tr>
<td>What about the sequencing?</td>
<td>ماذا عن التسلسل؟</td>
</tr>
<tr>
<td>Sequence is not important</td>
<td>-Sequence isn't important? That's not what I sensed from her commercial animation, which followed a logical realistic order. Maybe it's because al-haram is too vast? (Re-Q)</td>
</tr>
<tr>
<td>Movies that conveyed a strong sense of spatial experience?</td>
<td>Movies that conveyed a strong sense of spatial experience?</td>
</tr>
<tr>
<td>Inception, I liked how they conveyed the realism in perception. For example, when he fell on the carpet and thought he was home, his unconscious brain felt the texture and told them it was not the same carpet</td>
<td>Inception اعجبتني النظرة الواقعة. عندما سقط على السجادة ولكن عقبة الألواعي أعطاء احساس بأنها ليست سجادة</td>
</tr>
<tr>
<td>Textures &amp; senses association with subjective memory</td>
<td>Textures &amp; senses association with subjective memory</td>
</tr>
<tr>
<td>(AH)</td>
<td>(SG)</td>
</tr>
<tr>
<td>------</td>
<td>------</td>
</tr>
<tr>
<td>Talking about the experience of visiting a sacred space</td>
<td></td>
</tr>
<tr>
<td>Video 1</td>
<td></td>
</tr>
<tr>
<td>Buddhist temple in Malaysia</td>
<td></td>
</tr>
<tr>
<td>Didn't leave impression or effect me because I've always seen it in magazines and films</td>
<td></td>
</tr>
<tr>
<td>New experience: The pond near the temple</td>
<td></td>
</tr>
<tr>
<td>The way we enter</td>
<td></td>
</tr>
<tr>
<td>We remove our shoes (like mosques)</td>
<td></td>
</tr>
<tr>
<td>Min 1:00</td>
<td></td>
</tr>
<tr>
<td>We went to something similar to a church, it was sacred</td>
<td></td>
</tr>
<tr>
<td>It was on top of a hill. It was tiring getting up there. It was a tiny religious building, a room with a golden chair, it had wall emboss details (zakharif) Then we realized it was a sacred place, not for praying but for offerings There was a tree outside where people went to make wishes and tie something on the tree and throw a coin</td>
<td></td>
</tr>
<tr>
<td>How would you instruct me to animate?</td>
<td></td>
</tr>
<tr>
<td>Focus on how tiring it is to go up the hill</td>
<td></td>
</tr>
</tbody>
</table>
| The best thing is that the building is on top of the hill. The room was very dull, had nothing interesting but the chair. The interior space was very tight, maybe to make you feel dread (rahba). Outside was an interesting open space, with interesting view, and the tree. I would focus on the open space and the view overlooking downward. | **Position building in context (top of hill, deep in valley, hidden by mountains?)**
When a space is minimalistic, it only takes one item in it to leave an impression. Empty spaces are to be filled with imagination. Tight spaces: claustrophobia or intimacy. Open space need an OI to define it. Element of nature. View, looking down. |
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Video 2</strong></td>
<td>I had an experience visiting a church. The entrance was small. The lighting was dim. There was a corner with candles, you had to light a candle. The main hall was big and had high ceiling, but still dim lights. The windows were colored. I was drawn to a painting that shows the stories of prophets (which we already knew).</td>
</tr>
<tr>
<td>If I were to animate this space, focus on how dim lighting and intimate feeling show how big the space is once you enter. Focus on the painting to show all the stories in the painting.</td>
<td>Archetype: tall high ceiling. Camera movement from top to bottom gradually show the height.</td>
</tr>
<tr>
<td>Time</td>
<td>Text</td>
</tr>
<tr>
<td>------</td>
<td>------</td>
</tr>
<tr>
<td>1:35</td>
<td>Scale is important When going to makkahs haram, the first thing that draws attention is the scale of kaabah. you feel dread (rahba) because of the large scale. We usually see it in the TV as very small.</td>
</tr>
<tr>
<td>1:49</td>
<td>Even the gates, when you come close to it, its very large</td>
</tr>
<tr>
<td>1:57</td>
<td>Even the emboss details (zakharif), it feels so much work went to it When we spend so much time I look at the details. On TV they don’t show them, unless you went to see it yourself</td>
</tr>
<tr>
<td>If I were to film/animate the haram?</td>
<td></td>
</tr>
<tr>
<td>First show your own scale near the kaaba You enter and walk, then suddenly it’s open space</td>
<td>Scale: grand monument again human-scale Transition: from corridor to open-space</td>
</tr>
<tr>
<td>Oh so you mean because of the aerial angle?</td>
<td></td>
</tr>
<tr>
<td>Ornaments inside are very impressive, the arches (aqwaas) repetition I never paid attention, until I spent so much time observing it</td>
<td></td>
</tr>
<tr>
<td>Some beautiful angles aren’t shown</td>
<td></td>
</tr>
<tr>
<td>Yes the TV depiction of</td>
<td></td>
</tr>
<tr>
<td>Time</td>
<td>Description</td>
</tr>
<tr>
<td>------</td>
<td>-------------</td>
</tr>
</tbody>
</table>
| 5:07 | Lighting has an important role  
Dim lighting give you a spiritual feeling  
I like to pray in the old part since it’s dim light, it’s quiet with quiet colors |
| 5:30 | Madinah mosque is more spiritual  
Makkah is more about wow-ing (ibhaar), like judgment day, crowded with people  
Madinah is more closed  
I felt more comfortable with the separation of genders  
Maybe because the scale is small  
The best thing is the opening and closing of domes during sunrise |

**Harem focuses on the mass of people there**

Between the king fahd extension and the old part, there’s a repetition of arches.  
I felt there was a frame then show a depth of perspective.  
Usually we don’t pay attention to it unless you spend a lot of time

**5:07**  
Lighting has an important role  
Dim lighting give you a spiritual feeling  
I like to pray in the old part since it’s dim light, it’s quiet with quiet colors

**5:30**  
Madinah mosque is more spiritual  
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**Video 3**

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<th>Description</th>
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Dim lighting give you a spiritual feeling  
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| 5:30 | Madinah mosque is more spiritual  
Makkah is more about wow-ing (ibhaar), like judgment day, crowded with people  
Madinah is more closed  
I felt more comfortable with the separation of genders  
Maybe because the scale is small  
The best thing is the opening and closing of domes during sunrise |

**What do you think about Marie Antoinette?**  
They don’t remember anything but costumes and food and the lavish lifestyle.
### Video 4

<table>
<thead>
<tr>
<th>Time</th>
<th>Description</th>
<th>Analysis/Reference</th>
</tr>
</thead>
<tbody>
<tr>
<td>0:15</td>
<td>There was a part when he's between two floors, and the place is becoming tighter and tighter</td>
<td>Movement of forms: tighter – claustrophobic, action</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Reference: OK Go- this too shall pass <a href="http://www.youtube.com/watch?v=qybUFnY7Y8w">http://www.youtube.com/watch?v=qybUFnY7Y8w</a></td>
</tr>
<tr>
<td>0:47</td>
<td>I also recall the part where he falls on the carpet and identify the texture of carpet.</td>
<td>Senses and texture: familiarity</td>
</tr>
</tbody>
</table>
| 2:24   | Lake house  
The house is in the middle of the forest  
In the middle of the lake  
All the walls are glass  
Partitions are inside the house                                                                                                             | Position of OI (building): centralized  
Transparency: reveals inside  
VS. partitions as dividers |

### Video 5

<table>
<thead>
<tr>
<th>Description</th>
<th>Analysis/Reference</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reichstag</td>
<td>Contrast: old and new, glass and solid historic</td>
</tr>
</tbody>
</table>

The feeling of shock

Transition: from one place
I always remember the opening of a door, and the transition from space to another.

Tim Burton’s Charlie and chocolate factory

Transition from grey corridor, the door opens to a place full of green and stripes

The shock from space to space

<table>
<thead>
<tr>
<th>Can you enter the Reichstag with a boat from the lake, to show the old building, then suddenly shock me with this new place</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cliché: borrowed the boat entrance from cinema (Disney’s rescuers or little mermaid?)</td>
</tr>
<tr>
<td>The boat is a smooth transition to come closer to building, but how do you shock expect by adding an object to frame or obstruct the view, the bridge? Or even the camera can go up as the character reacts</td>
</tr>
</tbody>
</table>

Archetype dictates camera move: spiral around cylinder

Reminds me of animation (YN) showed that exhausted all possible camera moves related to the form (tilt and rotation)

<table>
<thead>
<tr>
<th>I will let the camera move in a spiral, then I look upward</th>
</tr>
</thead>
</table>

Design feature detail + effect: mirrors reflect light

Maybe I focus on the mirror to show how the lighting

What is the goal? What do want to show

Is it the grandeur of the building

Who is the target?

Are they public or

Goal: determining is important

Related to building character: grandeur?

Target audience: public, architects
<table>
<thead>
<tr>
<th>Question</th>
<th>Answer</th>
</tr>
</thead>
<tbody>
<tr>
<td>architects?</td>
<td>Cultural or commercial Design feature detail</td>
</tr>
<tr>
<td>Is it a cultural or commercial?</td>
<td></td>
</tr>
<tr>
<td>Or am I showing the new technology, especially foster like to invent new techniques</td>
<td></td>
</tr>
<tr>
<td>How would you film for an average viewer</td>
<td></td>
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<tr>
<td>Louvre</td>
<td>Transition: big to small</td>
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<tr>
<td>The transition from the big pyramid and the inverted smaller pyramid</td>
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<tr>
<td></td>
<td>I like the open space in front of the pyramid, then I see the building</td>
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<tr>
<td></td>
<td>Archetype/context: open space gives importance to building?</td>
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<tr>
<td>Film: Duplicity</td>
<td>Transition: Big to small. Open space to small specific place</td>
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<tr>
<td>the office was so big, beige. Then suddenly you see a small office of the head</td>
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<td></td>
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<tr>
<td>Video 6</td>
<td></td>
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<tr>
<td>What about people?</td>
<td></td>
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<tr>
<td></td>
<td>We're architects, they're not important</td>
</tr>
<tr>
<td></td>
<td>People in space: Architects always differ on them</td>
</tr>
<tr>
<td>People are important for scale. It shows how gigantic the building is</td>
<td>People: scale</td>
</tr>
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<td></td>
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<tr>
<td>People don’t serve any purpose. This picture is more dramatic (a picture of the Louvre at night with lights) it’s more impressive than the picture with people (shows daytime, as everyday location)</td>
<td>People: Placing people in the scene takes away dramatic effect? Brings it to the everyday, average Architect’s bias due to viewing architecture as monumental artifact</td>
</tr>
<tr>
<td>Maybe we can start with the building first then we show normal life and</td>
<td>People: compromise by showing both with people (average</td>
</tr>
<tr>
<td>people in another shot</td>
<td>everyday effect) no people (grandeur artifact)</td>
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<tr>
<td>------------------------</td>
<td>---------------------------------------------</td>
</tr>
<tr>
<td>These people are doing action</td>
<td>People: show meaningful action emotion, draw attention</td>
</tr>
<tr>
<td>A child playing with a kite</td>
<td></td>
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<tr>
<td>A person using the boat</td>
<td></td>
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<tr>
<td>Something that effects my feelings or draws my attention</td>
<td></td>
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<tr>
<td>But I don’t care about the scale</td>
<td></td>
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<tr>
<td>If you wanted to promote this place, would you like to go to this photo (the building as grand artifact) or this one (crowded everyday use of the building)?</td>
<td>People: Promoting artifact Number of people is important, don’t show too much crowd</td>
</tr>
<tr>
<td>I see the picture with people I think of crowds and noise and I wouldn’t want to go there</td>
<td>Reference: lord of rings and how they added all the people in the army</td>
</tr>
<tr>
<td>If you see a picture of a rollercoaster and you feel you wanna go, then hen you go its crowded and there’s a long lineup, if I saw it I wouldn’t wanna go</td>
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<tr>
<td>Who is the target? Do you want to fool people or?</td>
<td>Target audience: Fool them? Lie by showing the best appearance of a building Omitting realistic un-attractive moments to show the shiny one</td>
</tr>
<tr>
<td>Like bashayer, show two friends having a nice talk or a couple having a romantic moment, you would want to go</td>
<td>People: Romantic scenarios of friends and couples</td>
</tr>
<tr>
<td>Then reality you go and see a lot of people Even in makkah, You hear the sheikh reading with khushuu and then you hear the baby crying in the middle of the crowd, you don’t wanna</td>
<td>Atmosphere setter: pigeon and bird flying</td>
</tr>
<tr>
<td>Video 7</td>
<td>Video 8</td>
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<tr>
<td>If you want to show someone as a spiritual place, you should remove this crying baby sound. Show the birds and pigeon and focus the peace. Don't show the people lying down or beggars, you don't wanna show that.</td>
<td>MS: After watching a clip from Brazil (with no sound), what remained in your mind?</td>
</tr>
<tr>
<td>Reference: The crying baby in the silence was used in comedies like Shrek I think.</td>
<td>It's all messed up.</td>
</tr>
<tr>
<td>So you're not being honest?</td>
<td>Even in documentaries, they only put the stuff that supports their point of view. You still need to be biased.</td>
</tr>
<tr>
<td>Editors bias: in supporting POV.</td>
<td></td>
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<tr>
<td>Those floating black things on the side.</td>
<td>Those floating black things on the side.</td>
</tr>
<tr>
<td>In the exterior façade, there were columns, upward lighting on the columns. The scene was awkward. When he fell into the coffin to that dark place, and there were scary.</td>
<td>Sequence and lack of sound/narrative established confusion. Lighting: upwards on columns. Archetype + effect: dark tall alley.</td>
</tr>
</tbody>
</table>
| Video 9 | Marie Antoinette  
They showed her POV when she first entered Versailles  
It showed her surprise with their lavishness (as in the chandelier)  
She’s observing all the lavish details  
I saw the movie before, all I remember is the lavishness, but now I do see her POV looking at the palace | Character’s POV  
Facial expression (surprise) establish mood/feelings  
Detail close-ups: establish impression: lavishness |
|---|---|---|
| I noticed the color matching between the characters and the room decoration | I movies they always follow a color scheme  
Stewart Little is very bright theme  
Gladiator is very beige | Color theme establishes mood  
Bright – comedy  
Beige – serious, ancient |
| The movement in the place  
The place without people, and how the cart moved in the space wouldn’t be the same  
The way it entered the space used a cut  
The movement of the camera  
The colors really attracted me because I liked the dresses, and I noticed the connection of dresses with backgrounds | People: can be a distraction from the space  
Cuts: they noticed no touring the entrance/gate  
Props: dresses / people establish mood |
<table>
<thead>
<tr>
<th>them to focus on architectural features?</th>
<th>Yes, because you told it was architectural, so I was looking for architectural related things</th>
<th>Method: Telling them what to look for, makes them pay attention</th>
</tr>
</thead>
<tbody>
<tr>
<td>As for me, when I watched Marie Antoinette i can only recall two things: the dresses and food</td>
<td>Props establish mood Actions and story are distracting</td>
<td></td>
</tr>
<tr>
<td>4:23 I noticed when she first entered, the few steps and how the people formed a very tight path that left a small curve for her passage that narrows down I also noticed the blue couch and the golden details on it Also the secret door in the wall, it reminds me of old gothic castles with secret doors, I love these hidden doors in walls or bookshelves It gives a mysterious feeling</td>
<td>Are secret doors exciting because they emphasize discovery? Mysteries? Suspense?</td>
<td></td>
</tr>
<tr>
<td>MS: It’s like Alice in wonderland</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Video 10</td>
<td>Does this clip evoke any strong sense of experience while visiting a place? Any similar movie clip?</td>
<td>Method: The previous thread (discussing secret doors) influenced the next discussion</td>
</tr>
<tr>
<td>Amusement park (maze) is a mysterious place I’ve been to</td>
<td>Texture: appeal to touch</td>
<td></td>
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<tr>
<td>I went to a castle (turned to museum) in Vienna. It</td>
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</tbody>
</table>
was the same style, very luxurious and many details
The bedroom was very touching, they had these poles to protect visitors from touching
The bed was huge, the textile were very luxurious to the touch

<table>
<thead>
<tr>
<th>Video 11</th>
<th>When visiting my sister’s house in Riyadh, I knew it for a 7 years, it was always the same. After a year’s absence, they built some extensions/additions, everything changed I was trying to rediscover and remember it since all the doors and room functions changed I went from room to room to rediscover</th>
<th>Change in space: how to depict it?</th>
</tr>
</thead>
<tbody>
<tr>
<td>What is the difference between architectural animations and the film clips you’ve just seen?</td>
<td>If you’re making architectural animation, you shouldn’t be focusing on the details and design feature view, fitting, not the people or costumes Actually you can show the landscape view It has cinematic cuts, she was outside then suddenly went inside If I were to animate, I would follow a continuous path, moving from one space to the next without</td>
<td>Method: comparing the two and asking them for the difference is useful</td>
</tr>
<tr>
<td>Editing: they notice the cinematic cuts, but continuity for them is a contiguous path with no cuts. Brazil and 1st person games explore space real-time are closer to arch. Animation in their opinion Path is important</td>
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</tbody>
</table>
The first clip (Brazil) was closer to an architectural animation, he was following a path through Animation in games (I’m assuming first person) is closer
In games you don’t focus on details, but in architectural animations, you should
We must always follow a path

<table>
<thead>
<tr>
<th>Here it is part of a bigger narrative</th>
<th>Narrative: full or partial (off a bigger one)</th>
</tr>
</thead>
<tbody>
<tr>
<td>It’s not focusing on architecture, but rather the lavishness</td>
<td>Contrast: arch. Animation vs. movie Movie: impression/mood vs. reality</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Here is it serving a narrative. In architectural animation, the main narrative is the building</th>
<th>Contrast: arch. Animation vs. movie Movie serves narrative Arch. Animation: narrative is the building</th>
</tr>
</thead>
<tbody>
<tr>
<td>Again we go back to who are we targeting? For us we focus on the customer of a villa I show him how beautiful the building is I won’t follow a path, I can immediately go to the bedroom and focus on the view But if I’m doing this for a contractor or a bigger company, I have to show the path and all the spaces</td>
<td>Target audience: Customer: sees impression of beautiful spaces Contractor: needs to understand space and volume</td>
</tr>
</tbody>
</table>

<p>| When I watched Marie Antoinette I wasn’t looking as an architect, I was | Audience: expectations as an average viewer are different than architectural |</p>
<table>
<thead>
<tr>
<th></th>
<th>Watching as an average viewer. Some films like lake house, the building stuck in my memory, even though it wasn't the main narrative</th>
<th>Viewer</th>
<th>Impression: weird buildings leave a memorable impression</th>
</tr>
</thead>
<tbody>
<tr>
<td>Because the protagonist was an architect who designed it</td>
<td>Now when you told us, I started focusing</td>
<td></td>
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<tr>
<td>Yes of course, there is a difference. Perhaps because the focus was on Marie Antoinette’s story rather than the palace</td>
<td>Contrast: arch. Animation vs. movie Focus on protagonist Focus on building (palace)</td>
<td></td>
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</tr>
<tr>
<td>If you want to distract the customer from a design flaw, use people, a beautiful woman, a weird costume</td>
<td>Distraction: cover up flaws with props and people</td>
<td></td>
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</tr>
<tr>
<td>We all see the same film, but we all see different things I always see the big thing, then the smaller details Sometimes in clips I don’t see the bigger thing, and focus on the details</td>
<td>Subjective associations (experience and interest) affect perception and observation Perception layers: the big picture or small details?</td>
<td></td>
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<tr>
<td>Each person’s experience and interests effects what we perceive and observe</td>
<td></td>
<td></td>
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<tr>
<td>Video 12</td>
<td></td>
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<tr>
<td>7th Guest was so addictive, as if you were the 7th guest I remember the tunnels from the kitchen People are whispering to you, then you can touch</td>
<td>Interaction: (in games) with characters, puzzles and levels as consequence immerses person in cyber-world</td>
<td>Reference:</td>
<td></td>
</tr>
</tbody>
</table>
| Video 13 | things  
All of it is filled with ghosts and you solve puzzles to proceed to the next level | Sherlock Holmes may have had puzzles to involve the viewer SAW? |
| Video 13 | If scale is important I can put people if the place is going to be crowded, no need to place people | People:  
Scale  
Crowded effect |
| Video 13 | Which type of buildings would you place people in? |  
Which type of buildings would you place people in? |
| Video 13 | I will place people when the place is going to look dead without them  
For example when it’s a school and the parents want to see the students | People:  
Make some places come alive (i.e. school / office)  
If it’s an office building, it’s important to show people |
| Video 13 | But again it goes back to who’s your target audience  
Are you going to show it on TV or are you showing a company or client?  
Why do I care if there are people, unless for scale  
In religious buildings, church, I don’t prefer to see people |  
Target audience  
TV audience  
Company / client  
People:  
Scale  
Not for religious buildings |
| Video 14 | I remember when working on formZ you have to define a path  
What is the order of spaces you want to show the client? Garden then living room, stay there for a longer period, its relation to the kitchen, | Path definition is important in animation software  
sequence order:  
realistic: garden, living room, then upstairs bedrooms  
relations between spaces: living room and kitchen pausing to observe |
then bedrooms upstairs
So the path should be
defined before that.

pause or duration you
spend in a space

What about people?

If I put people, I want them
to do action, a mother
cooking in the kitchen, a
gardener in the yard,
children playing, but I
don't prefer adding people
with no activity

People:
Meaningful everyday
actions

What do you mean by
animation or movie? It
makes a difference
The AutoCAD or FormZ
program will determine
how you produce the
animation, you must follow
a path just like games
But if you've making a
movie you won't follow a
path but you can easily
move from one space to
the next using a cut

Contrast: Arch animation
vs. games
Follows path in real-time
continuity
movie: no paths, just cuts

1.15. 2011-11-03 - (RK)

Watched Marie Antoinette clip

The first scenes of the cavalcade and the symmetry really reflect the formality
and grandeur of Versailles
Noted when Marie entered, the people were aligned and she was at the
center, it gave her importance
It's all about type-casting (formal building should be shown formally)
The costumes and the people took away the emphasis from the
Most of it was from a human eye-level
He didn’t like the shaky camera, which didn’t suit the formality of this building.

Watched Brazil clip
Brazil was more similar to an architectural animation, the way it showed the building as symmetrical and entered through the doors and had a first person **POV**

**Photography**

He uses photography to capture light, effects, shadows, depth of field, details

**Japanese house**

- There shouldn’t be any movements
- He emphasized on the stillness in Japanese architecture
- Just identify the entrance
- Didn’t follow a logical order when displaying key shots
- In the patterned screens, Show the light movement from day to night

**Soda Pop Spa**

- Fly around the building
- Show entrance
- The spaces are too small so keep a still camera rather than move inside them
- Show the happy guys in the spa

**People in space**

- People are good for scale
- Also explaining the meaning, since viewers can’t imagine or understand space without seeing people
- People can be standing or walk around

**Animation limitations**

- The problem with animation is that it’s very time consuming, requires a powerful machine

**Difference between architectural animation and film clips**

- Animation needs to have plans, sections, details
- Architecture should be flythrough
- Make use of human eye-level as well as low and high angles
- First he enters through the door. Entrance is always important and emphasized by the camera going through
- Walks in space at eye-level, then the camera takes off
- Cuts are inserted when the space is boring (like a corridor)
- Use of wide-angle (fond of fish eye-view) to show the space
- Isn’t that a form of lying? You show the space unrealistically?
The use of many angles. The difference between photography and architectural animation is because of photography you need to capture the essence of this place and summarize it in one shot. Animation you experience it as if you were walking there.

Films you’ve seen with a strong sense of spatial experience

Star trick, with the people silhouettes in the big building
Building as artifact
Silhouette effect

Building you’ve visited with a strong sense of spatial experience

Guggenheim museum

Architecture has buildings as artifacts, pure forms, then they look at the details. Guggenheim was a good place with spatial experience because of it’s pure form. Unlike other buildings like a house. Which is why the camera is related to form?

Animators can lie by omitting certain things

1.16. 2011-11-17 - (DQ)

MS: When and why do you use animation in a design firm?

It depends on:
intended outcome
stage of design process we’re in
For the arch firms I worked for. Most part we didn’t do animation. We did a lot of static shot
But we never use it in the design process
Reason:
You can get lots of info from static shot
Animation are
A lot of hard work
You don’t really get as much from it
The only time we use it if we’re trying to pitch a really large client and we’re trying to impress them

MS: Tell me about the process of animating
<table>
<thead>
<tr>
<th>MS: What kind of clients/projects were they?</th>
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<tbody>
<tr>
<td>We didn’t use animation. We just used stills.</td>
</tr>
<tr>
<td>We used animation when it was appropriate for the content</td>
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<tr>
<td>One animation project was done for very large shopping mall in Japan, it was catered to youth. We wanted to show a dynamic way of how to use the space and how they move through it. The mall was located in front of a large train station. Part of the narrative was moving past the mall. Animation was appropriate to the story of the project</td>
</tr>
<tr>
<td>Another animation project a marketing facility where people would come in and use interactive spaces. That had an element of time, that necessitates the use animation and video to talk about how things change as one interacts with different pieces within architectural space</td>
</tr>
<tr>
<td>Another project was just a show piece on a website. 30 sec of quick narrative through a series of views of a project</td>
</tr>
<tr>
<td>We did some exploratory videos, but that’s not really animation</td>
</tr>
<tr>
<td>How do you describe the use of narrative in architectural animation?</td>
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<tr>
<td>The shopping mall, is a good explanation. we also did an office building in Japan that had a lot of interactive systems and mobile services. We were exploring the design. people use mobile technologies to work together. The architecture was set up to allow people to do their conventional work, but there was this whole mobility system. They had different ways of interaction. People meet in the hallways, talking about something, then “hey, lets look at this document” someone would pull a tabloid device and explore it. And the architecture was there to support this unplanned interaction between people that lead to creative outcomes. The building was modified had much wider hallways, a lot of seating, a lot of places to put this down (tables?) We would employ animation to tell stories about people who move through the building. We had a big story board, we followed three people through the course of the day as they moved through the building. This person came from San Francisco, lands in Tokyo, takes the train, arrives at the location, walks down the street, gets near the building, his phone starts beeping welcoming him, walks into the center, says hello to the concierge, concierge does stuff for him, takes him to the elevator, goes up to people, meet</td>
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</table>
some people, they go to meeting room.
We would employ the animation to unfold that experience, to show people what it's like to walk through the space, and how these things intersect in the architectural environment, to make it a much more powerful building
When we did animations, there was a mix of things, sometimes there are still images that push and pull in the frame, zoom in and zoom out to give it a feeling of 3D animation
Sometimes there's literally 3D animation where we're trying to explain some elements of the building, so we pan around it a little bit.
Sometimes there were still shots with the camera is still, but there are elements in the scene that are moving around, like someone moving a cell phone across the shot, so you get the notion of gesture of giving
We rarely did the flythrough that were representative of architectural animation a long time ago
A very mixed approach of how to tell stories in space

| MS: yeah, the way you describe it isn't really representative of most people I interview in Saudi who worked in architectural firms, or students who follow the flythrough approach |
| Meeting with RW 24-nov-2011 |
| I don't see a lot of value in flythrough. The good firm doesn't do a lot of that stuff. Most of it (maybe 90%) is still imagery. You can take still imagery and animate it to make it seem like it's moving, like panning across the scene because it's low cost. Architectural animation is comparatively high cost. Flythrough doesn't convey much information about the building. If you fly around a building, and continually change the view, it doesn't add anything If I stand at one straight cover, and I walk down the street looking at building, I probably understood the shape, form, organization, material, texture, the exterior in the first few seconds. I didn't need that whole walk-along. In a flythrough, there's a lot of redundant information |
| Autodesk has recognized that and built a tool that does that. It's a tool for doing very fast table top renderings of an object. If you're modeling car, traditionally you can do a fly around the car, but that's mostly redundant information But you can understand the shape, texture and organization of the car with 1-2 seconds of motion. You don't need a full 30-sec pan across the car They made a tool to set a path around the car, or highlight key features to look at, then basically it would give you a very short 5-sec flyby of a feature of the side, then cross fade into the next major feature to look at |

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MS: Even if it's not moving through the whole thing, it reveals some of the depth. When you mentioned panning across the drawing, it's not really revealing any depth. Maybe that's what is in this feature?

They're trying to maximize the information that you get from the animation. And trying to remove the redundant information. You don't need a full walk-around the building to understand. You can do it in a lot less work.

MS: When you talked about the important features. Summarizing the design in the most important aspects, so key features, key moments key views in the building.

Yeah absolutely. The person watching it has a limited attention space. So you want to convey the most information in least amount of time. It's expensive to do architectural animation, take a lot of processing time and effort. Information density, you understand more in less time. Keeps your interest level up.

MS: What about the use of people in architectural representations?

I think they're very useful in any architectural representation. Anything that lets you measure the environment. The most rudimentary way of measuring the environment is our bodies. Is it bigger than me, smaller than me, can I reach up and grab it, is it too far away. By putting bodies in the scene you start to understand how the scale of things relate to an individual like yourself.

I see a lot of architectural animation these days, and they're very detailed. It's easy to do a realistic rendering. That's not necessarily a good thing. It's an issue of focus and communication. You have a limited amount of time to communicate. More information in the wrong places in the rendering distracts somebody from the thing you're trying to communicate.

Very detailed scenes of people, furniture, grass, water feature, cars, when they're actually trying to sell a building.

They should convey how the building supports a community of people and activities. Sometimes all that extra detail is distractive. You'll see some abstract, silhouette, blurred-out people, but you still get a sense of people in the scene. People are useful, but it depends on what you're trying to accomplish.

MS: So the use of people is scale. The overuse of people and detail is a distraction.

Yeah, because you're trying to communicate something. Video is a very powerful medium for communicating.

We have limited cognitive ability to attend to everything. So we need to minimize and simplify so that people can focus on things that we designers think are most important.

We don't want to give them too much stuff that is a distraction.
MS: in Saudi they used actors to sell a building.  people really bought into that. They thought it was very real. The developers too their money and ran away without ever completing the project.  So animation stepped into the realm of deceiving customers with all these details and distracting them

It all depends on what you want from them
I think of scenarios.
I’m an architect and I want to communicate something about the building to the client
That’s a technical context
In the scenarios you’re describing, where people are buying housing and condominiums, they’re not interested in the technical aspects but they’re trying to relate to, trying to picture themselves living there
Using people living happily and using the space enjoying with their families, and whatever is important to them.  That’s when you would use people.  it motivates them

Purpose of animation can be technical-design features (if audience are developers) or selling the experience of being in that space(if audience people buying the house).  So it might be more appropriate for a housing complex or a holiday resort

It’s relatively the audience
In the shopping mall in Japan.  We made an animation like a rock video.  We hired a guy who made rock videos to do the video editing
We were trying to convince the developer that we were the right architects to design a mall for young Japanese people, because we’re hip and cool
MS: So you hired him to do an architectural animation or video?

We made a whole bunch of animation telling a story about a young girlfriend, then walk around the mall, they look at things; they have a different experience than a traditional mall.
Our animations were typical animation, I made fly-thoughts, we had shots of the interior where we panned across the view
Then we took that basic content and we had it edited together, it really changed the feel and how you look at it.
We were in LA, he did MTV style videos.
Quick cutting to different shots, the way things moved
DM: Did he destroy the feeling of space?

I think it became a lot less about space
Our individual animations were very architectural, flythrough and panning
He took that and interspersed it with collages showing those couples doing stuff
I had an animation shot that was 20 sec long, the train that was going by the mall.
He took that 20 sec and he interspersed it with a couple holding hands and
looking at each other, he cut back and forth between the train shot and the couple doing stuff, the rock video editing totally changed the sensibility of the whole presentation, it became energetic and youthful. It made sense for the audience. If you looked outside the context you would say we’re crazy. It made sense for that particular audience.

MS: Who are the audience, where did you show it? was it the clients who were building the mall.

Yes. It was for the clients. We were trying to convince them that our design was appropriate for the young Japanese audience. They were looking for a very different type of place than the ones available in Japan at that time.

DM: are there any cases where you’re trying to convey the sense of different kinds of space, like narrow, wide, round, atmospheric, comfortable? Are there any cases where you tried to do that if so , how did you do that if not, how would you do that?

It’s hard to generalize. In my mind and many other designers, how you would employ a video to tell or communicate something about projects would have to be very specific to the project.

My experience in firms, I’m disinclined to use architectural animation where you move the camera a lot. Moving the camera too much gives a lot of redundant information that doesn’t really communicate a lot.

I can see moving things in a scene, changing lighting
Or if I want to see how it looks like with different materials
I’d have a static shots and then slowly show the change from one thing to another while I talk about it to the client

This lounge with soft fabric would feel very different if I put hardwood or steel or mesh panels. You can have an animation with static or slow shot, you see that material change after a couple of seconds, then it cross fades to show alternatives

People are important. If you’re talking about the design of space, a sales counter or reception area, where people have very specific kinds of interactions. You can have a static shot with people moving in and out of the frame, or particular moments when they interact. Someone walks into the frame, they walk up to the cash desk with a product, the salesperson is there, they say something, transaction where they scan the product and wrap it up, the elements of the space must be there to support that interaction

You see that event happening over time. Animation is a powerful tool for doing that

my architectural preferences are not through camera motion, although static view can get kind of boring to look at, so you need to mix things up, maybe not too much motion

Like panning.

Yeah, not too fast.
What about architectural photography. How is it different that architectural animation, film or drawings?

Yeah I used to do a lot of those years ago. Photography is focused on very particular moments. It's a medium that lets you do all kinds of stuff. I know a lot of architects who like to take photos of details, it's a normal thing when you're an architecture student you have a sketchbook, walking along streets in Rome, you see an amazing handrail or a building, you think it's elegant so you sketch that little part of the handrail that meets the concrete. That's enough for you to remember what was so important about it. I think photography can be used in the same way. They look at how certain things come together, so they zoom in on things. Sometimes it's about the quality of light and texture. There's a church in Seattle by architect Steven Hall, it has this amazing texture, and colored glass inside, when you're inside, the soft colored light, you can't see the sources, he hides the window, but you see the pink orange yellow lights. I took many photos and non of them were about the details it's about the color grid on the walls. So some people focus on details, others want to show the whole space, to relate everything in space in a wide-angle shot.

Buildings are pretty big, so they're hard to capture sometimes, depending on the proportion of the building.

Do you have examples of your photography and tell us a little about it?

This is a shopping mall and office building in china. It's a technical cutaway of the building, there's a big atrium in the middle, they wanted to show the clients how big it was, it was an impressive space. The audience was a client/builder, we were trying to give them a sense of grandiose. We cut the building in half; you can see the wire-frame element to suggest the outline of the rest of the building. That was done with a push-pull movement (ken burns effect). We had a view of the whole rendered thing, then we cross faded into this view where you had a building cut in half and you had a building cut in half and you saw the backside of the building with the atrium in it.

This is Rockefeller center in New York, it was a concept rendering for Charles Schwab, an Investment office. It's a store front on a major intersection in NY. There's TV in the window. And Charles Schwab had a new advertisement campaign. You see in the background at the wall, square pixilated things at the top, that was a glass wall with a pixel array behind it. When they wanted to put a message up, when the lights are on you could see pixilated words. When they turn it off it becomes a nice glass wall. This was part of the animation, this was about people walking along the storefront, and this is where they're going to do business so they need to catch people's attention. Because the proportions of the building, it's a very tall building and it occupy
this little bottom band, you wouldn’t do an architectural fly-by, it doesn’t make any sense. They experience it by walking past the façade of the building.

The story was about how the advertising would change on these displays and how the pixilated sign would change over the course of the day.

Scenario: We were cross-fading between still images to show the change.

<table>
<thead>
<tr>
<th>Moving facade</th>
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MS: You said animation doesn’t add much to buildings, but if it’s one like this one, where the façade has all these moving images, it would make sense to portray it in an animation or a video, because that’s what the façade is all about, moving images and people moving in front of it.

To clarify, when we talked about animation, I was thinking of fly-through. Here it’s a video, cross-fading between still shots. It’s a powerful way to make a presentation that’s dynamic, but focus on the right things without redundant information.

When he thinks of animation, he rejects the movement of camera. I should emphasize the moving image.

DB: Could you say anything about the sequence of cross-fades?

An establishing shot

You look at the façade in daytime, the pixilated display isn’t there. It looks like milky white glass, the quality of the building looks different: sharp shadows from these tall columns. The imagery on the display look a little washed-out.

You might show a shot of the late-afternoon and the imagery of the TV pops a little more, looks brighter. People are walking by. Rush hour has more people.

Early evening people are starting to come in to do banking, so the illuminated display turns on and glows a little more. And you see people walking in, shake hands, sit down, somebody else comes in.

You can tell that by a still image up for 5 sec. cross-fade to another image an hour later.

10-15 still images cross fades slowly into each other, you could tell the story of this place as it lives over the course of the day.

MS: Can you think of any movie scene that convey a strong sense of place of space. It doesn’t have to be architectural.

Science world IMAX theatre. They were playing “blue planet” about earth in different time cycle from different perspectives, they had scene from ocean, savanna, but one scene from outer space, a shot out of the shuttle. The shuttle doors open up, it’s upside down looking down at the earth. The shuttle is orbit slowly around earth.

There was this incredible sense of motion. My skin went cold. That was the most powerful sense of space.

MS: Do you think it’s because of the 3D IMAX?

Not just that. They feed cold breeze under our feet and blow it up over the crowd. While looking at the shot when the earth is moving slowly, it has this bizarre surreal sense of moving.

MS: Was there any spatial scene that wasn’t in the IMAX?
In 2001: A Space Odyssey when Dave floats into the red chamber with all the memory modules. Or when he’s running around the ring, the camera was down on the floor looking up to him, the background scrolling away from you, it was really insane.

Any real space that left a strong impression

Carmo Convent, a 12th century Church in Lisbon, Portugal, stone and wood building, in 14th century Lisbon had a massive earth quake. The roof of the building collapsed but the walls remained. They never rebuilt it. Over the years it sat empty. Very large stone walls with the sky above it. They landscaped the interior afterwards with grass and gravel. It looks like a courtyard with the columns of the interior leave this semi open. The big perimeter wall envelops the space and goes up really high. It makes the space more compressed. In the evening it’s amazing. You see the stars in the sky. They illuminated the space a little so you can get around.

How would you show it in a video?

The aspect ratio of your shot 4:3 won’t get the sense of space as 16:9 or more horizontally exaggerated shot rather than one of human field of vision.

DB: That would force you to do camera movements if you’re constrained with aspect ratio

Those constraints force you to move around to tell a story about a space like that.
If you’re a human being, you’d just pick a spot and then look around in awe to observe it overtime.

Overtime as in daytime changes of the sky?

Well, I doubt a person would want to sit there that long.
But the camera can do a time lapse.
You can picnic and stay for half an hour, an hour, enjoy the space and chat with people.
But if you’re going to have that in a video.

DB: would you do a little exercise to imagine a video of that place

The interesting thing is the difference between inside and outside.
When you walk outside the street. It’s a building that blends in with its neighborhood of other stone building.
We found it by accident, we hear music, and we turned and saw some people gather in front of a large wooden door. You had to step down stairs to walk through the door. And the people were along the stairway waiting to get in. So we waited for a while you could hear an orchestra tuning up, violin base, and then the door opened, the people walked in. I was with my mother and brother and we said, let’s go in. we walked and when I looked in I see grass and stone, that was totally unexpected. We walk in and we see a row of columns, and in
the aisles full of grass instead of church cues, statues and some benches  
The middle has a stone walkway and at the end was the orchestra, the altar  
space, above was the open sky.  
Imagine the door opening and the scene unfolds, the outside was one thing and  
the inside was totally different.  
We got there 6:30, we found a seat, we sat there, looked around for a while.  
They stopped. The sky got dark quickly, the light came up inside the space,  
then the orchestra started playing. It was surreal. The quality of sound was  
amazing. It would bounce off stone walls but not reverberate too much because  
there was no roof, and a little echo, but it worked nicely. It was a powerful  
moment

Another building that you visited that was impressive, and animate it

Some buildings work well with animation. Some might not

DB: not just 3D animation but any kind of cinematic presentation.  
MS: Or you can picture it in a movie setting

Things that can appear interesting in the screen are those with extreme  
proportions
Volume is tall and thin, or very flat and wide  
Moving from one point to another point, there’s a lot of difference in it  
like the church, on the outside its stone, grey, you’d think absolutely nothing of  
it, but on the inside as the door opens up, it’s a different place full of glass and  
lit, sky was open

MS: so it emphasize movement and transition from one state to another

Yes, there’s some meaningful and powerful difference
Have you seen any Brothers’ Quay movies, street of crocodiles? Stop motion  
aminations with dolls.

The spaces are interesting. almost like Parisian store that got closed-off in its  
own little world, and like the lamps are covered in dust, soft lighting, you’re  
looking through the dusty window, through layers of space

Most of the architects I spoke to (from the middle east) were for the flythrough

Really? In parallel, I almost got a job at a company that did real time simulation.  
They started pitching for developers  
Late 90’s lots of companies popping up  
You could do computer graphics at fairly high resolutions in a short time. So  
you could do walk-around, flythrough  
Its animation done in real-time  
While the technology was there, but nobody really took it up  
One of the thing is cost, vs. benefit. There wasn’t much benefit to animation. So  
it didn’t make any sense to put all that effort in

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Otherwise you would find it in every marketing suite, especially now it doesn’t require all the processing it used to. The motion gave you redundant, not new information.

Debrief with DB

| MS: Convey movement of façade without a moving image. In that case animation or video is necessary, especially movement of people moving. Its like ML videos. |
| DB: These were sequential images following the time of the day. |
| MS: But it’s still a kind of movement. |
| DB: I think sequential images are very much on topic. Not full blown animation. |
| MS: Sequential imagining can be pressed into some form of video, like a time-lapse. |
| DB: The one with the building cut in half and the other half disappear. Those were sequential images, but still 3d computer graphics. RL did exactly the same. |
| MS: oh you mean the layer, where the puts the diagram over the photo. |
| DB: actually, when he wanted to show the front architecture was merged together with the back architecture, and you cant see the back architecture. you have a gate then you have a little hole in the gate, and you can see a small piece of the Taj Mahal. When the gate fades, you could still see part of it so it didn’t go completely transparent, and you could see parts of the Taj Mahal touching the gate. For example the top of the Taj touched the top of the gate doorway. Even if you can’t see it, the architect planned for this anyway. Just because of your memory, and your idea of being reconstruct your progression through space, it would give a sense of harmony to the architecture and you would not get to understand consciously how this great sense of harmony was coming from. |
| The filmmakers didn’t have any problem remember films that used space, whereas architects kept really thinking. |
| MS: because that’s their profession. |
| MS: The way he described the church space was very rich. I was falling asleep dreaming of it. I can imagine the shock, going inside and thinking “what?” |
| DB: yes. I was asking him to ask about how he would move the camera, but he went on describing how it felt, I didn’t want to interrupt. |

Email - bio
Tue, Dec 13, 2011 06:45 PM
1. Where have you done your architectural education (country)?
United States
2. Have you received any formal training in making architectural
animations? If so, please mention a brief about that experience. If it was “self-taught”, please mention.

Self taught, by necessity of office work principally.

3. Have you ever produced any architectural animations (i.e. flythrough animation or video)? If so, can you briefly mention the nature of that animation?

Yes, I have produced a number of animations and videos. Most were early design/concept proposals for clients on large projects -- a shopping mall, a chain of financial service storefronts, a large office building. These videos mixed “flythrough” animations with still shots, photographs and diagrams. They were used to sell a client on the design concept.

One video was produced after the project was built, primarily for the purpose of marketing. It was a combination of video shot in the designed project, along with animated diagrams of the project, explaining its organization. This video was used to attract clients to the firm.

In addition, I have produced two animations for my design course work. These contained purely animated content of computer generated designs. The animations were used to convey the spatial characteristics of the forms.

4. Are you currently pursuing further education in a field that relates to your architectural background? If yes, how does it relate to architecture?

No

5. Have you worked as an architectural practitioner? If so, for how long? Was in an architectural firm or freelance? What is the nature of that job? (i.e. Draftsman, supervisor, etc.)

Yes. A bit more than seven years in architectural firms, in various capacities -- technologist, project designer, IT manager, IT director.
6. Have you ever worked in teaching architecture/graphic/animation? If yes, what was the nature of the subjects you taught?

I have taught informal classes on computer graphics for architecture -- AutoCAD, FormZ, the Adobe suite (incl. Premiere), but never taught these tools as a formal class.

1.17. 2012-03-18 – (ON) email

Architecture discourse - under the influence of more recent theoretical influences - pretty much every philosophical idea after WW2 - has moved away from concepts of representation and meaning.

With phenomenology, meaning in architecture experienced a resurgence. Many practitioners in architecture are still very influenced by these ideas. Vancouver, where architecture discourse is still focused on 1980s ideas, is an example of a (in my mind) very old-school architecture conversation and production. Environmental discourse, which people here are obviously very excited about, is limited to a North-American discussion on the environment and building. Vancouver has little to no relevance for anything architecture or panning related outside of North-American. Maybe in Dubai (until they ran out of money).

Roughly, in the 1980-90's phenomenology has had an influence on architectural discourse (through Kenneth Frampton, for example) as a way of focusing on visual experiences and their significance in architecture. General research on phenomenology has moved way beyond the visual as a valid reference, however, as in the writing of Don Ihde, for example.

The lost of the 'master narrative' (after Lyotard) had and has serious implication for contemporary architectural discourse and 'meaning' and notions of representation. How does architecture deal with the fact that there no such a thing as the 'truth' (truth is a modernist idea - late 19th, early 20th century), anymore? What are architects to do if here is no singular set of references?

In general, there has been a shift away from meaning towards performance. Rather than: 'what do things mean or stand for' the question is now 'what do things do' and why. Space making is now often combine with very detailed and scientific material explorations (say, as in Achim Menges' work with a focus on wood) with how materials performs, and questions regarding what resulting spatial conditions and architectural configurations might be.

Technically, animation and moving images are not a central means of exploring architecture anymore. Today, people are concerned with ways of processing space making.
dynamic relationships (as with parametric modeling). Parametric modeling works well with understanding and incorporating multiple sets of relationships into the design process. We can now identify a large range of references for a design and include these references into a form finding process. Scale is not limited to a specific intervention but can include a larger scale (as in Landscape Urbanism). Ian McHarg did start conversations regarding the broader (at least geographic) references for design in the 1960s. Today, considering contemporary technologies for detecting and capturing a wide range of influences on architecture (environmental, economic, social, etc.) design references for a design process can be based on a wide set of relationships.

In all conversations, the scientific focus has its limitations. Architecture needs to incorporate more than what can be included in a scientific process (what can be processed with a software, for example). A big part of thinking about and making architecture today is about questions on how to combine a scientific approach (in continuation of modernist thought) with the whole range of other influences on architecture (culture, knowledge, experience, etc). In my work, these are question on how to explore digital media and fabrication technologies, and how to incorporate a productive exchange between media and technology and (often not so precise and predictable) local, material, social, etc., influences into a design and building process. My work attempts to negotiate this parallel set of influences in writing and building (design-build projects). My building projects are focused on wood construction.

RW: East coast theorists. He was saying: this topic isn’t the Avant guard of where architects are today, or the NY discourse, but he missed the point. We use these tools a lot, how are we using them?

His point was: if you’re theorizing about architecture, you’re unlikely to use drawings, images and videos today as your primary vehicle of conveying theory. Rather, we use models and physical constructions and CAD models. That was the point he was making.

He suggested Stephen Sheppard, a literal landscape visualize. It’d be worth talking to him. He uses narrative and animation to convey change over time. It’s a dominant argument he makes with animation. Floods, changes over time in neighborhoods.

1.18. 2012-03-18 – email interview with (VK)

PERSONAL RESEARCH/WORK
- Can you tell me a little about your architectural background (education / work)?
  B.Arch, M. Arch-Digital Media, PhD. (Arch).
  I have worked both in practice (approx. 10 years) and academic (approx. 8 years) - both with extensive involvement of digital media.

- Can you tell me briefly about your research/work on architectural animations?

The research work concerned with digital techniques to deliver architectural
knowledge. It explored various abstractions, identifying their strengths and weaknesses, investigating manners the current media exploited these (including the effectiveness in explaining architecture) and lastly, suggesting alternative presentation techniques to take advantage of what available mainstream technologies could offer.

ARCHITECTURAL ANIMATIONS: DEFINITION AND USES

- How do you define an architectural animation? What are the different types of moving images used in architectural practice? (i.e. flythrough, etc)

They are series of controlled moving images with smooth continuity that should preferably describe objects in various facets to help viewers mentally conjure the forms based on their own perceptions. Hopefully, these perceptions are largely congruent. But I don’t think anyone has yet investigated this thoroughly. There are biases (e.g. cultural) that need to be taken into account. Flythroughs, walkthroughs are most commonly used in practice. To a lesser extent, slice-throughs are also used; this is because more time needs to be spent on how elements/details are put together and relate to one another.

- Some of the statements you made in the IJAC paper and thesis include “Architectural masters aren’t there to explain their building, thus we depend on the signifier to communicate about the signified, or the medium to communicate the message, which you also described as secondary.”

What are the practical uses of animations in architectural education and firms?

They are mainly used to sell design ideas, but now more in design process too since digital rendering is getting faster. However, thinking should go beyond animations. Architectural schools need to reevaluate their stance beyond just feeding the industry by providing individuals with “selling” skills, but also to take advantage of the digital opportunity to help build and escalate architectural knowledge transfer. Unfortunately, educators seem oblivious to these opportunities or choose to maintain the status-quo.

In which stages are they used?

Exploratory stages all the way to presentation.

How are they useful/not useful?

They are very useful in helping formulate, develop design concepts and also as basis for discussions/critiques. Animations are not useful when they are not done to highlight anything more that stills could do.

Who are the viewers of these animations? and do they really need all these details? Is it worth the effort/time put into them?

Usually, animations and architectural presentations are tailored to your target viewers and consider the stages of design process.

Personally, I would advocate the inclusion of high-level detailing in their final form (depending on the skills of the designer). This is because of the potential
that 3D models may be used beyond satisfying short-term agenda. If done properly, they can be utilized as a valuable tool to educate.

EXPERIENCE OF SPACE

• How do you view the difference between “Being-in-space” vs. “technical drawings”.

Depending on your training and experience (sense of scale, materiality, etc), you can experience “being-in-space” with technical drawings too, but the gap in understanding a particular space and its quality maybe wider from person to person looking at the same drawing.

• You described the animation as theme-park-ride, that does not reflect the ordinary human experience. How do you relate the experience of the physical to the virtual space?

Animations are based on the creators’ input and conditioning on how buildings should be perceived. You can never control human experience in reality. Even in a guided tour, each individual is free to frame his/her own views. This is not yet possible in pre-rendered animations. So physical and virtual experiences maybe said to be totally detached. While physical experience is a story-creating process, animations are largely a story-telling medium. Yes, you do create your own story too while viewing an animation, but like movies, it is through the maker’s lense.

ARCHITECTURAL ANIMATION TECHNIQUES

• Tell me about the process of animating (i.e. how is the work divided when working with a team, etc)

Not one project is exactly the same from beginning to end. In general, you need to have the input data (ie. Elements, sizes, materials, etc), understand them, construct the model (piece by piece), apply materials, lighting, camera path and rendering.

If it is a team project, work can be divided in a number of ways depending on the project– eg. in terms of data collection, 3D construction, material preparation/application, rendition, post-production.

• What kind of cinematic techniques do you use in your animations? (this is best asked while looking at some animation examples, to point them out)

Perhaps you could load them up onto a website and provide me a link?

• What do you mean when you talk about layers and overlays? (2D vs. 3D overlays)
Each architectural abstraction has its own unique quality and ability to convey information. The use of layers of corresponding abstractions will help enhance the understanding of those abstractions used by curtailling the otherwise mental process needed to decipher each separately. More of this and examples are illustrated in some of my papers. Sorry, I don’t have the exact one/s. You may be able to source them all from CUMINCAD.

- One of your animations was in B&W, with glowing outlines, how is it different than the rendering in color?

Animations can also be considered and used as an artistic expression to engage viewers. I think you are referring to my animation of the Arthur and Yvonne Boyd Education Centre… in that, I used it to extract the essence of the building being a painting (the building was built on land donated by a famous painter for the purpose of art education). Paper: Verdy Kwee, Dean Bruton, Antony Radford (2006) Visual Expressiveness in Educatve Architectural Animations, Proceedings of the 4th international conference on Computer graphics and interactive techniques in Australasia and Southeast Asia. 2006, Kuala Lumpur, Malaysia November 29 - December 02, 2006

Practically, the difference is probably substantial – eg. one devoid of material application and with much less reference to the typical human understanding of how a building should be.

EXTRA EFFECTS
- Narrative
  I think this is covered in the paper above too.

- sound (i.e. silence, music, textual, verbal, etc)
  Like the above, it helps enhance viewers’ experience. Perhaps it also serves as a layering effect, where a textual/verbal description is used with corresponding segment in the animation to explain the building and vice-versa.

- human figures
  They provide scale to the building they depict. If the appropriate human figures are used, it can narrate beyond that – how a space is used, movement/circulation, etc. Ironically, human figures could also contextualize an animated building. An animation with human figures in dishdasha, for example, could suggest the climate in which the building is situated.

COMPARISON WITH OTHER DISCIPLINES
- How are architectural animations different/similar to the following disciplines:
### Film (Were there any film scenes that inspired part of your animations?)

Both are controlled and do not provide flexibility for viewers to experience “the story” themselves. They are based on second-hand accounts. Architectural animation are usually building oriented, while cinematic film are story-driven and buildings are merely supporting casts (significant, as they may be).

### Photography

Photographs are frozen moment which may not tell the “entire” story of a building. Some photographs of buildings have been said to be more architectural than the buildings they depict; I suppose, the same can be said with animations.

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#### 1.19. 2012-12-08 (CS) – Condo owner

**MS:** you're saying that the house should appear as if it's unlived?

**CS:**

“Well, because [the condo] is for sale, I want it to look pristine and neat, orderly and tidy, so that way it doesn’t distract the person who’s coming to look at it to purchase it, with other people’s garbage. They wanna look at it and see that "oh, I can see myself in this place" and it would bring pride and satisfaction. But it may also feel a little bit cold, but at the same time they can envision their own things in there. Rather than having my own stuff in there, which may distract them from imagining themselves in there. With us making it seem like its not being lived in, it doesn’t make it feel like a home. That’s why I have the blanket out there, pillows, and some pictures of family members, and different portraits of animals, just to make it feel more homey and inviting, so they can imagine themselves in there”
2. Image-makers’ Interviews: Quick Notes

2.1. 2011-11-14 – (TG)

<table>
<thead>
<tr>
<th><strong>TG</strong></th>
<th>Works from a historical POV. He takes New Mexican films and stops to add a still architectural drawing to compare how it looks with people (he’s borrowing from an architectural tradition). Showing it while being occupied by people in that time in history. DB: TG was experimenting, he was using other people’s film and mashing it together rather than construct his own shot.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Architecture as social/historic</strong></td>
<td>He represents architecture from a social/historic, as if to document the goals of that period</td>
</tr>
<tr>
<td>Social progress, a lot of it was related to architecture of modernity and the urbanization. That project was about architectural design, providing housing, schools, hospitals in civilized countries. That’s what I saw when I got in New Mexico It was a Utopian dream. One of the areas of analysis was film</td>
<td></td>
</tr>
<tr>
<td><strong>Media of architectural representation</strong></td>
<td></td>
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<tr>
<td>“Ciudad Moderna” juxtaposes video and technical perspective drawings, “polytechnic” uses still architectural photography, and “5 notable pavilions” uses an architectural models</td>
<td></td>
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<tr>
<td>I made the model then shot live footage for the “5 notable pavilion</td>
<td></td>
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<tr>
<td>Did you use endoscopy technology where you see what’s inside the model?</td>
<td></td>
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<tr>
<td>Can you talk about the difference working in different mediums, the intent</td>
<td></td>
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</tbody>
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behind each one?

I talked about the historical background, my historical interest in this material, I work as an architectural historian
But also architectural representation is important. I've been playing with that in all my work for the last 10 years

Ciudad Moderna

I'm going through all the forms of representation in architecture. You have drawings, photographs and film.
All of these mediums have different meanings in a way.
I sometimes introduce several of them in the same piece.
I'm taking existing film material, I'm using film
I'm doing these outtakes, these still, black and white photographs. I take a single frame from the moving material, and clean it up to make it look like an architectural photograph

In it and polytechnic, there's a nice symmetry (huh?)

I'm interested in film footage because it's animating the architecture, showing architecture in a full life, people are using it, dancing, all kinds of activities going on in the architecture
Which is the opposite of the way architecture is represented to us from that era
We're used to seeing in architectural photographs, photographer gets all people out of the picture, creates a static, plainer, formal view of the architecture.
I'm interested in how that is animated

I curated a video program “Modern Shorts” for the new museum a couple of years ago
So I curated other artists' work as well as mine. I can send you. You should look at the museum in New York they have a link. It was shown in a couple of other museums.
That projects was about brining together videos by artists that play with the sense of animating architecture, especially in a “irreverent”(5:24) way, we have this “modernist
We break that down a bit, bring a sense of life, animate the space

Back to the polytechnic

The symmetry between the pieces.
I take a series of... I pull apart a “monograph” on the Mexico city polytechnic (university) that was published in 1964 when the building opened. It's a huge complex.
I take a series of photographs from the monograph
And give a visual tour of the campus. I'm using still photographs and animating
them to give you a sense of space and moving through campus. It's a cheesy convention of architectural documentaries in the 50's and 60's period. They have these zoom in and pan across images. It's funny for me.

**Why still photographer? Was this an old university that you couldn’t find anything but old photograph? Was that an aesthetic in mind?**

For polytechnic, the reason why I used these photographs, I use period photographs in my work because I feel they embody the ideological spirit of times, progress of the era. That's why I'm interested in original documentation more than anything.

**Inspiration**

The piece started with a commission in Mexico City they invited me to do a piece in a show. I said I'm not a video artist. I've been looking at popular films on TV, especially from the 60s. I became interested in how they documented the city of that period. They were unusual popular documents. They put me in touch with the film archive, where I went to do research. My original idea was to do a tour of the contemporary city. Using clips from popular films (comedy etc.) I stumbled upon this incredible film which has all these incredible, fantastic location work on different important buildings in the city, including the anthropology museum, famous buildings by ()

Cinematographer was interested in architecture in film. This is a very important element in that piece. In films that use real locations, they usually credit the set designer but not the architects of buildings or designer of the site.

**But what about the order, sequence of shots, did you have any in mind?**

There was a part of the lady driving her car into the garage then a maid entering the house. So was there an order or a narrative you wanted to convey?

I had a little bit of selection of the clips, I selected them for: clarity of architectural imagery, other sculpt-like, or, the actions that were taking place, the dancing, the violence, sensational action that were happening. I wanted to contrast it with the architecture. The order followed the order of the film itself. you can almost watch it and pull an alternative parallel narrative emerging out of that piece.

**When you mentioned clarity, so you picked scenes that expressed a sense of architectural space?**

I worked with an editor in NY, she's in all my work. We used a very primitive strategy to make that disappearance happen in the
I ensured the camera was static for each of those clips, so we can fade in a single frame, clean up the architecture in black and white. It’s a low tech way of making something look very fancy. We removed people out of the frame.

When you were contrasting the shot with people and without them, were you stressing that the place can be alive with people and very static and formal without them?

That was one reason I had
Another one is about seeing these sources in a way that you wouldn’t think of, as a re-document of the city.

Looking for important documentation of the city in all sources, not just in official architectural photographs, but anything, including popular film can be an important foretelling document that tells you the meaning of that architecture and its context than carefully prepared documentation can.

What about black and white (BW)? Because some of the clips fade into BW. How do you view the colored vs. BW image?

BW photograph stresses the idea of the documented, we are familiar with BW photographs as period document, it looks like an arch. Photograph from 1964 I’m extracting from this young source

When the piece was shown in an installation, I showed them in a series of 11 BW print photographers from the film. Before entering the auditorium, you see this architectural photo-show, images of México city from the 60’s, then in the film you see where the images come from, so there’s a relationship there, a dialogue.
I often work this way, real-world elements juxtaposed with the video, whether it’s a sculpture, so they have a dialogue

In other projects, He also sometimes use full-scale mural projections on wall
Real-scale physical models

What is the role of sound in your 3 video pieces?

You see often the color red, red plain (slide), red wipes (transition). These are all strategies used to stress modernism and modernity.
Music is an important factor, so I use modern music, music that is contemporary to the architecture.
I think of: What were the architects be listening to as they are designing the buildings?
There Brazilian music, which was huge in the 50s. It was universal, you see it in Hollywood films, in all cultures.
It was popular in Mexican films. It’s kind of like Bollywood, total entertainment, dancing, and musical numbers, like it was a night club with dancing beautiful women.
Cuidad Moderna was the only film where I use existing film
All the shots came from the same film

What about the sound in 5 notable pavilions?
In 5 notable pavilions there’s no music at all. It was silent study. It was a pure documentation. It was projected on a group of walls. It was grainy and mysterious, people thought they were digitally produced, though it was an actual physical model.

How did you move the camera in it?

It’s very primitive, we used a go-cart on a track on each side of the pavilion cardboard models. It was giggly, amateur, but there was an uncanny feeling about it.

**So you showed the models and explored them from the outside, as an artifact**

So it was a slow straight pan across the façades. I thought about the much more extensively about the introduction of motion of film in architecture.

I’ve done a workshop for students using the 4 types of representation, starting with drawing, then build a model, then photograph it then make a film, just to make them aware of the different forms of representation. What kind of meaning of each structure. We end up with a simple cell-phone of the movement in space.

**You also had some architectural photographs in the pdf: the castle and roulette. Did you take these photos?**

The photos were all archival. The castle came out of a journal project to take from their archives.

I was going to ask why you shot them from these angles. But do you have a reason why you selected these photos in particular? In several of these shots they showed the whole space through a wide-angle

I am super interested in the framing conventions of the architectural photography of the period as a signifier of modernity. The angle of camera has a meaning in a way. I’m interested in what you capture in the photograph by the angle, how you hold the camera at, what you’re pointing at, what height. These are all signifiers of a period in a modern project.

I have a project called “Red Wall” has a series of pieces, one of them looks like a huge photograph hanging on a gigantic red wall. I hired an architectural photographer to do an exact framing 2005. The way architects work is that they look at the photograph and redesign it. We did an essay about (‘)’s photography that you maybe interested in.

**Have you ever looked at the way architects represent architecture? And how do you differ from them in your representation of architecture?**
There’s a piece for the (hersham) museum in Washington, called “Wildress Utopia”
When I went to their archive, I found an earlier project from the 1950’s of a whole town that was never built
I found the model of the town and plans. I built the model digitally. I did an architectural flythrough.
I hate architectural flythroughs, I think they’re cheesy. I carefully avoid it. It was a 3 min long piece.
It was very similar to 5 pavilions, you have this very slow progression across different streets, slow pans across the façade. Moving through the town. Somewhat like polytechnic.
The drawing style was like a 50’s illustration, not a hyper-realistic background Where there is flying, it was a short sequence.

Actually scale is another thing.
The scale of projection on the walls of museum, where you’re standing in front of it.
There’s a scene when the camera takes off like a helicopter ride over the town, it creates a surprising sense of vertigo, it’s really effective. So it’s only one moment of fly-through, but it’s really effective since the rest of the video has a slow processional feel to it

So you show the building as an artifact, rather than to experience it?
I think you’re right
In “Wilderness Utopia”, more than anything, I wanted to have more of an emotional experience, not so much an optical one
The music was carefully designed for the as well

What do you think of the use of people in architectural representation? Do you think it serves the purpose or takes away from it?
It follows the standard conventions of architecture

Debrief with DB – on (TG)’s interview
We were discussing the difference between how architects view animation and how they produce it.
A reader reading this might be disappointed, a bit of clarification in the beginning to set their expectation.
And I can explain the difference and then mention for example:
They have an idea about continuity, and this is how they express it, with the flythrough and no editing

Domain crossing:
How are they being influence by film, taking some clichés, especially the time lapse thing where things move quickly like the shadows and light
| Also they take from games the walkthrough  
| Or sometimes from photography (key moments summarizing the design)  
| Editing is fragmenting space which they reject  

| Form as an artifact, sometimes they view things as an artifact, they’re trying to emphasize their masterpiece  
| Sometimes form effects the movement, especially the Guggenheim where they talked about the spiral movement  
| Form as territory: they always mention the entrance  
| Site: where they relate things to context  

| Transformations:  
| Moving from big to small space, short to tall space. From one phase  
| Don’t reveal everything at once, but gradually  
| Contrast  
| Because you’re moving from one space to another  
| Logical order  
| Are we just fragmenting things, especially in houses, show this, show this and show this. In other spaces they say: first enter through the entrance, walk through the lobby, so the logical order is sometimes related to the function of space  
| Repose  
| Moments when they stop  
| When they should insert an architectural scene photograph they have moments of stillness  
| So when do they use stillness and when do they use motion?  

| People  
| Sometimes they see ppl as giving scale, life, a feeling of occupation  
| Other times they don’t wanna over do it because they can be a distraction  

| 1st or 3rd person, usually biased toward the 1st person  

| Senses  
| Especially in a medium that is dominated by visual and sound  
| How do you convey touch, smell. It’s usually by relating to memories  

| DB  
| Do architects think about senses  

| They don’t.  
| Eyes of the Skin, why can architecture be disappointed after being designed, it’s because of the dominance of these two senses  

| DB  

| 478 |
Make a clear distinction between what they are thinking about and what they aren't thinking about.

Subjective projection
In the spa, you didn't like cold wet feet. So you drew from your own memories and experience

Deception
When architects exaggerate to show this masterpiece as something wonderful
Using wide-angle
So it can be a dangerous tool

If there's anything to complain about they complain about the slow rendering

DB
By the time I finished my masters of Art I no longer <missing text>

From: (TG)
Sun, 10 Jun 2012 14:34:14 -0700 (PDT)

Q1: The animation was one of 3 parts of a larger installation about the never-built town of Hirshhorn, Ontario. 4 showcases with documents gave the basic information on the town's planning, and the early Hirshhorn collection, etc. --- the viewers were encouraged to do their own research in the vitrines. The second element was a large 3 M high two part aluminum sculpture representing the two principal buildings in the town --- this gave the viewer a physical, bodily experience of the place. The third element was the video, which I designed to give off some of the emotional reception to the town project, both by its planners and the public who found out about it in the press of the time. The video is like a prospectus for the new town, encouraging people to move there, yet the response to the piece was very polarized, 50-50 between those who fantasized about living there and those who saw it as a terrifying overly-controlled dystopia. These polarized reactions were the ideal responses to the piece for me. So I wanted it to be alluring and terrifying at the same time, in keeping with the character of the designer Philip Johnson. The video was definitely not homage, but rather an experiment in generating an emotional response to the subject.

Q2: I worked with a team (who are credited at the end of the piece). The design of the buildings were done by me on paper, based on contemporary work of Johnson's. There was very little detail available.
on the design (he only had finished plans for the housing units ----
the rest I extrapolated from the forms in Johnson's model and photos
of other buildings of his.) We had to design some of the structures
inside and out, like the museum, so there was quite a bit of artistic
license there. I found a receipt from a brick company in the archives
and in a press conference Johnson and Hirshhorn talked about the
colour of brick they would use, so I was able to get the colour and
brick style exact.
I had a 3D modeler in Toronto build the structures based on my plans,
then these went to an animation company in Brooklyn for the animation.
I was meanwhile buying a lot of 3D models on-line (Turbosquid!)
Furniture, cars, even the Calder mobile, were pre-existing models.
The structure of the piece should feel like a nice smooth drive
through the streets, except for the flying sequence which I really
wanted to be vertiginous to heighten the emotion. Projected at 6M
wide, people would almost lose their balance when the camera took off
in the crazy helicopter ride at the end. I learned a lot about
animating space with a minimum of means with the Polytechnic piece and
I wanted most of this piece to have the same slow steady movement. The
music took for ever ---- I used a composer in NY after trying to work
with someone in Mexico City. Basically I found a sort of inspirational
utopian melody in a pop song I wanted to use and had them copy it with
slight variations. The voice-over was carefully directed ---- I had
her listen to the woman robot voice in Logan's Run to get the
intonation --- voice over talent is in Vancouver (she's the voice of
BC Tel, I believe).

2.2. 2011-11-17 (SC) and (MC)

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<thead>
<tr>
<th>SC</th>
<th>MC</th>
<th>Notes</th>
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<tr>
<td>Video 1</td>
<td></td>
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<tr>
<td>I introduced how architects view architecture flythrough</td>
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Some experimental films use that You can create continuity through the long shot, but it’s not done because it’s technically difficult You look at Russian Arc, it’s an hour and half long. It doesn’t have a single cut in it There are filmmakers who are known for their long takes 3-4 minutes (considered a very long take) But if one mistake happens then you’re starting back at the beginning, so it’s not always feasible, or won’t necessarily produce dynamic work The fly-through aka “sequence shot" is where you get all types of shot in a single sequence rather than editing to seam them together

| Theory on montage is based on the idea of collision He proposed film as a different way of creating meaning, different than the way Hollywood uses continuity to create meaning in film, which is the seamless reproduction of space So it always create in the audience a sense of understanding where objects are related to each other, and that remains consistent, in a temporal understanding like 1, 2, 3 order Even if we have flashbacks we could put them all together in a timeline | Contrast and comparison |

For Eisenstein the power of film is not what we see in our daily lives, but by colliding two ideas together, which he referred to as “thesis, anti-thesis, synthesis" Through that collision the meaning is formed A lot of artwork is based on that as well, the idea of difference as collage, it’s going to focus your understanding better This is mostly political. We should not
worry that time and space is continuous, or that you sit here and I sit here
we should be looking at it as an intellectual medium, where we bring different ideas together
When you propose an idea like evil, you ask: what is evil? And it is through these two things we can come to a more complex synthesis of the depth of that idea

<table>
<thead>
<tr>
<th>MS: Can you think of any movies that have a strong expression of space?</th>
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<tbody>
<tr>
<td>Russian Arc</td>
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<tr>
<td>Havana’s opening shot (it has to be 6 minutes)</td>
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<tr>
<td>It starts outside and the camera just follows, you can’t figure out by the end of it how they did it.</td>
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<tr>
<td>It’s as if they’re in a hotel in Havana in the 50’s, they go through these spaces, then it follows someone down from the side of a building</td>
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<tr>
<td>How they did is unknown</td>
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<tr>
<td>It goes around a space in a pool with everyone in a bathing suit, a woman dives into the pool they follow her under the water.</td>
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<tr>
<td>It’s not like Hitchcock’s rope where you can solve it, when the camera pans behind the back of a couch into black space where they put a cut</td>
</tr>
<tr>
<td>You can’t solve it in Havana</td>
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It’s truly one take

| It defines both interior and exterior spaces in a way that is more honest because it doesn’t have the cutting technique |

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<tr>
<th>MS: When you say it’s continuous and not cutting then it’s more honest?</th>
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<tbody>
<tr>
<td>In a way it does, that’s the whole point</td>
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<tr>
<td>In documentaries use long takes, modified edits, the person stops</td>
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speaking so you get a feeling that it is as it really was. When you have a cut, it's like an author picking out details for you to observe from a larger scene. When you have a "sequence shot" you're going through it all, there's no break in the camera, whatever is actually there. Of course they're picking where they're focusing the camera. The perception of the audience is that it comes together right in front of them.

I think instead of using the word "honest", maybe the word "objective" is better.

But for the audience it reads as "visual truth" that editing doesn't bring.

It brings a moral judgment. Filmmakers in narrative filmmaking are interested in storytelling, the space is part of the story. I think you began by saying an architect flythrough the space but it's about recoding that space. But a narrative filmmaker is a storyteller. He is interested in the best way to tell the story, that involves character, place, all sorts of things. So I come back on saying filmmaking is dishonest. I would use the term "objective" or "subjective".

MS: I was actually thinking that filmmaking is about deception. It deceivers viewers into thinking this space or story is real, when it's not.

In some way it's like a novel when you convince people of the reality of the character. The idea of seamless space in film is coming to its end. Contemporary film breaking radically Mainstream continuity. It still has its
role in how you put things together and how we edit conversations but seamless un-fragmented space, even in our understanding of 1,2,3 temporal relationships it’s starting to disappear

decades ago people might have seen the idea of montage or breaking the 4th wall as radical all that is understood by audience now

It doesn’t even break the story anymore

Flashbacks are passé People are now very media literate now

DB: Do you think that is because it’s to the public is able to accept it or because it’s natural to human perception?

I think it’s a mixture of both Partially we have a more learned audience People see more, their ability to absorb what’s happening gets faster and faster If you look at action films from the 60’s has about 600 edits, action films now have 6,000 “The Bourne Identity” doesn’t have a scene that is more than a 1.5 second We are able to put thousands of fragments together. It felt like a seamless story to an incredibly literate audience But the other aspect, “Scott Pilgrim vs. the world” a silly pop film, but they did a really interesting job when they edited it. It is not continuity in anyway They take boring content and make it seem really dynamic for how it’s constantly breaking expected rules of space

People are ok now with seeing
Or if it's not connected in anyway, like if someone in one place steps into a door and then they're in another place. You have to be careful how you use the word perception, where are you placing it, in historical or physical.

| DB: I think placing it in physical, something people can understand without being taught |
| I think it is inherent to how our brains work |
| We are sitting here and our brain is somewhere else, so I think it's natural |

| I think that's historical though, it's very hard to separate from our historical cultural beings without being taught |
| That kind of power our brain function mapped to the things we do |
| I have a feeling of how my reverie than some one who lived before the age of electronic communication or met only 100 people in their life time |

| I think it's different and changing, but I think people always wandered in their daily lives but being somewhere completely different in their brain |
| Hunting and foraging while they were walking home |

| I don't think there's a pure human perception separated from the cognitive process |
| There's no a-historical person that can be used as a benchmark, that's mimicking a historic perception |
| I do think it's connected to current perception and that's why it's changed |

| DB: What's the keyword you used |
| A-historical |
| Video 2 |

Did you look at "situation at
They did imaginary architecture
The idea of building spaces to propose ideas
They built model scales and did flythrough of it
To get people to imagine different kinds of society
It's an idea to push flythrough until the realm of ideas

Another idea is that changed the landscape of filmmaking is the music video
Music video has opened up the ideas in the domain art/film
Open a door, walk into a completely different space, no one thinks twice about that anymore

MS: So it's more about leaving impressions without connecting spaces logically?

They accept that there doesn't have to be logic anymore
The logic can come through the narrative not how the space of how space is connected
But once that was really important
Definitely mainstream film in the 1920s there were split screens, so there were people who thought of it

Since film is focused on the visual, how do we convey the sense of other things, like a sense of smell or touch?
Do you agree with the idea that it is suppressing the other senses and privileging the visual-audio?

Is it suppressing them?
It's not engaging them

There were always dorky experiments where they tries to electrocute people or fill the theatre smoke

Scratch and sniff movies
In the 50s they were seeing if they can get the other senses into film, if it would add anything.
In my daily life I would be preference sight and sound my other senses, unless I happen to be eating at that moment. I think it’s natural.
People are connected to touch, that’s why we are connected to the idea of people touching other people, or doing other people in, in a very visceral way.
I don’t know about taste so much. If you looked at food ads

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<th>And those boundaries are coming away with the wii, where you’re interacting with audio-video, and the dance where you interact physically</th>
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<tr>
<td>If people did stuff, would it add to the narrative film experience? Personally, I don’t think so. I think it removes. Maybe if you can have a whole theatre wide game, I have no idea</td>
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<tr>
<td>MS: Have you seen the perfume? It’s about a guy with a strong sense of smell. They focused on close-ups of things that people can associate with. So they show a street that is rotting things like worms, so when people see them they remember how they smell</td>
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<tr>
<td>Do they remember how it smells or is it just the fact that it disgusts them? I don’t know whether you can separate them</td>
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<tr>
<td>If I see disgusting rotting thing, I don’t think I remember how it smells. I don’t cover my nose I cover my eyes</td>
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<tr>
<td>MS: Or sometimes the ears, especially in horror films</td>
</tr>
<tr>
<td>Same here, I don’t wanna hear all the cracking bones</td>
</tr>
<tr>
<td>Audio is dominant in that. If you turn</td>
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487
off the sound in a scary movie it’s not scary

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<tr>
<th>What about the role of the voice over, when you’re narrating, you’re dictating what people should be seeing. So in order to make the documentary objective, you should show the images and let people interpret it. What do you think about statement?</th>
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<tr>
<td>They’re both very powerful. Audio is far more powerful than people give it credit</td>
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I never thought of documentary as objective, it’s always about someone trying to get an opinion out
There might be some in the realm of art film where you show things and people make up their own mind
Documentaries are always trying to convince you about good and bad, or did you know
I’ve never seen a good documentary which didn’t have a stance on the content
It may give more than one perspective, but it generally.. .typically falls into one or the other

Filmmaking has a reason to tell a story. It’s not a news broadcast. Even broadcasts are hopelessly opinionated and they fail miserably
There could be documentaries that fall in the role of just giving the facts to you, but I don’t think most documentaries do that, they try to inform, persuade, let people know

Video 3
Viewing architectural animation
SC starts looking and observing how many cuts there are
MS: Maybe you can also compare
<table>
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<tr>
<th>how it differs from narrative film</th>
<th>The primary goal here is to show the space, likely towards making a sale of a property. But this could easily be a set up for a film, introducing all the characters</th>
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| It's an establishing shot       | Methods                                                                 |
| First it's an animation not a film, that's big difference | It was useful showing them the animation and poking fun of it |
| Most people here are animator, they don't have a big budget | Good to have a video recorded to record their comments on the animation |
| I don't think there's a connection between what's produced | |

| These guys are expected to pull a gun | It's a tough neighborhood |
| Two guys standing by the garbage can | The guys you don't wanna meet, they guys who are hanging and selling drugs near your garbage can |

| DB: The animator spent a lot of effort on those guys! | |
| Even their gestures! | |

| I gave you fair warning! | |
| Is that a camera? Don't worry it's just the animator | |

| So there's no comparison | |
| This is probably done by a small team of animators given architectural plans | |
| It has very little connection to the goals, equipments, people or consideration | |
| When you have animation, you can produce anything | |
| You have none of the things that are going to happen if you are out there with an actual camera and crew flying over building, which costs a big | |
I could also see this being an opening credits for a film establishing the place where all the characters are going to collide. So here we are, you fly into a window and you already know the space you’re dealing with, and you would have seen some of those people who walk through cuz they attempted to give them character, there’s families, there’s the dudes...

..drug dealers...

..the kids on the swings, all those things

MS: It's just weird in an architectural animation. Aren't you supposed to sell this space?

With the soundtrack behind it and the credits you can see this being the establishing shot for a film. There's so many different types of film.

I think it’s a very typical way for doing an establishing shot. Continuity establishes where everything is in a space, that’s why you have it.

an extreme long shot

this is the location, these are the people, it's not close enough to give a lot of information about the characters, like there’s a tear in the eye, or details like that

it just establishes in the audience’s mind where everything is

it follows all the rules in an establishing shot, it’s establishing space, not developing characters, so there’s no reason for close-ups or any other edits

all of those propel story forward

Although it’s a very specific kind of space too, this is a particular
demographic of people who live here. I do think that spaces define character in a way. That’s the job of the art director

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<th>DB: doesn’t this make you sea-sick, in a way film doesn’t?</th>
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<tr>
<td>This is 3D animation we’re watching. You don’t actually spin around objects, it’s not confined. There’s all kinds of perspectival problems. Things getting cut off in weird ways, spinning on angles in weird ways, that wouldn’t happen if we didn’t have an 18 year old spinning over top.</td>
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<table>
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<tr>
<th>MS: Why do you think they’re doing that?</th>
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<tr>
<td>Because they hired you animators to put this animation together.</td>
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| It’s not particularly motivated by how anybody would see the world or move in space, it’s a cool trick based in what technology can do, so they think “oh, cool!” and it’s like having fancy transitions for no reason. “we can make it spin!” The next time it can dissolve, then flip over, the next it fades. |

<table>
<thead>
<tr>
<th>MS: So it’s an abuse of technology in a way?</th>
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<tr>
<td>Yes. These are not filmmakers; I wouldn’t even say classical animators. These are technical 3D people, putting together an animation. It’s an equivalent to those who put up power point presentations, and every slide has a flashy animation effect “zing zing” from another location.</td>
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<table>
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<tr>
<th>MS: What about if a filmmaker wanted to show this building?</th>
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<td>What ab</td>
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<th>First he would want to build a story, whereas this has nothing to do with</th>
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story. You couldn’t really separate it. There’s so many ways to approach it. If it was classical continuity sequence the beginning probably wouldn’t be that different. You would probably start in far outer space, you have a fly-in, then you go down, and the credits roll on top of it, then you see a couple of your main characters coming in and out, then you start getting closer, and see important details that propel your story forward.

There’s no reason to show the people what the bathroom looks like Considering the technology of animation and the live action film has to be considered as how relevant can comparison can be And it depends on the filmmaker, their style, objectives are

Filmmaker “Yasujirō Ozu”’s tatami view, he placed camera to film from waste-height, wide-shot, that’s how framed it.

He thought this is the most objective stance in relation to people, given that people were always sitting on a mats around a table, occasionally someone would stand up and walk, but typically you’re having a discussion “Cornell Lesotsky?” (7:48) who does all these wild flythrough, overviews and close-ups I don’t think you can say how can a filmmaker do it because there’s many permutations of that.

Some filmmakers use architectural spaces to serve narrative ends, as part of how the narrative unfolds There’s an interesting connection to how architects also use space as a social narrative Both are very interesting comparison

Like a lot of condo sale advertising
around the city, it’s life style building. it has little to do with the building and everything to do with the image of the person. They imagine living there, they have shots of various people with the right professions and right clothing. I like that comparison, architects use story to sell and filmmakers use architecture to create a story.

All through history, lots of architects like Le Corbusier had a set social agenda they felt space could fulfill. so you could say in architecture and film, Space can define people. (9:35) “Jeff wall” “end of photography” it’s not the people that tells you about them, but the space that acts between them, that’s implied in the photograph that tells you about the social that’s happening. I love the idea of the tension formed between the empty space, and not the actually things that you see.

Video 4: Brazil

A very daunting space, so it’s creating story. it’s him up against these mega structures, so that architecture becomes a character.

And the low angle

Created the dream space by having mixed elements of real and unreal, architecture and the voice over not fitting in synch with this.

Video 5: Marie Antoinette

I like Sophia Coppola’s filmmaking.

MS: Feel free to make any comments

Well this is a really broad wide shot

I don’t think I would call that architectural space cuz they’re outside.
There are other examples with people are tightly framed in space

<table>
<thead>
<tr>
<th>“last year in Marienbad” peril shemamnoir (???)</th>
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<tbody>
<tr>
<td>it looks like the architecture is re-enforcing the character that you’re seeing everywhere around you, nothing stands out from each other. it’s a very controlled environment the architecture becomes a character that re-enforces what we’re seeing everywhere else the ornamentation, formality</td>
</tr>
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</table>

I don’t know if architecture plays a large role in these shots, mostly the framing by the people that’s defining the theme, the costume and color

<table>
<thead>
<tr>
<th>MS: Aren’t they creating an arcade, corridor feel by leaving that narrow space for her to walk?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes, but is that architectural?</td>
</tr>
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</table>

It doesn’t need to be architectural, but spatial

<table>
<thead>
<tr>
<th>Yes, defiantly spatial. it’s suffocating, and it collapses behind her as she goes</th>
</tr>
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<tbody>
<tr>
<td>I think it’s subtle, but it’s reinforcing the movements of the people. They work together. Architecture is as ornamented as people, as structured and tight</td>
</tr>
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It’s been the only film ever allowed in the palace. So you can never reproduce this

<table>
<thead>
<tr>
<th>MS: They used a hand-held shaky camera</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vérité</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>I shouldn’t have limited it to the word “architecture” because it made them think of buildings. I should use the term “space” with filmmakers</th>
</tr>
</thead>
</table>
MS: Why did they use vérité instead of a formal camera.

<table>
<thead>
<tr>
<th>In this if you listen to the quality of her voice it's very close-sounding to the camera, it's very natural. It's to create this contrast between her (someone very constructed from the past), and to make her seem like someone contemporary This is something that made it successful, Made her into someone you can identify with, that most kinds of periods fail at, the way people talk, the way they act seem so foreign to us that you don’t have a great empathy or see yourself in their role But in this film she sounds like any teenager: giggly and gossipy, her voice is very natural sounding. When she speaks in the crowd, most other sounds are dropped away, it's as if someone is holding a mic It gave it a “teen queen” feel, more than Marie Antoinette</th>
<th>Note: also use of contemporary music for the same effect</th>
</tr>
</thead>
<tbody>
<tr>
<td>It's a nice contrast with everything that you're seeing There's a thesis, intention for the film, vérité is usually used to create a documentary feel like you’re right there, it humanizing</td>
<td></td>
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<tr>
<td>those girls, even though you expect them to seem very naive, but they were very aware of the sophisticated catty situation. It's a device from other films that I recognize</td>
<td></td>
</tr>
<tr>
<td>What about space in the film. I didn’t want to limit it to architecture, but what about the creation of spaces in film. I was looking at spaces in terms of archetypes. Like there is a space that is narrow, then suddenly opens up. So it gives you that feeling of relief</td>
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</tbody>
</table>
Film is “creating” space; it isn’t “capturing” space. We live in space that we can expand in every direction, but film has borders. For the audience, you are constructing a psychological feeling of the space through how you frame it; it has nothing to do with how we experience it. It is a construction that you intentionally have to make. When teaching film, you have to stop thinking of this as a place that “exists”, but a place that I “create”. It’s always about the four corners of the edges of your frame.

You have a constructed space: suffocating people through space, giving them release, trapping them in space. Every moment, if it’s done well, is a specific space that is created.

You identify it, and then you intensify the meaning for the audience. Film is light and space.

Can you give me an example of what kind of spaces can be created by which kinds of means?

<table>
<thead>
<tr>
<th>It has so many elements to create the space, lighting, choice of lens, camera movement, camera angles</th>
</tr>
</thead>
<tbody>
<tr>
<td>So that intensifies the feeling, so in Brazil it’s a low angle and he’s running between these tall walls</td>
</tr>
<tr>
<td>It creates the claustrophobic effect, and that he’s up against something massive and larger than he is. That is very powerful, because of the angle and he’s surrounded and contained</td>
</tr>
<tr>
<td>What do you think gladiator, I noticed the arching movement</td>
</tr>
<tr>
<td>It was one of the first film that made the connection between film and video games</td>
</tr>
</tbody>
</table>
There was a reversal, because there were video games that imitated film up until that point. But this film imitated video games
They used a video game style, where the camera is always spinning camera going around in fighting scene.
It's breaking continuity, it's not located on the line that cuts back and forth
The action scene lowered the frame rate to 12 frames per sec. so that they edit really quickly. They had to slow down, or else you wouldn't be able to see it

| Any other spaces? The relation of film to our daily lives, like in horror films, the corridor. in houses have dark space |
| Did you look at the shining? Probably no film does space better the shining
There’s someone who mapped out how things are in the hotel, and how they created space, it’s so well done. You will have a door in a scene that wasn’t actually there in the scene before
How he made that hotel look, looks totally different than how it is in physical space, it’s fascinating. He was such a good filmmaker and editor
They go around the corner and it is a seamless, but it’s actually moving into somewhere totally different, the space didn’t really exist, but he made it
You can make anything in film by connecting two cuts together, the audience associates them as connected
That's what created the “discombobulated” feel as you're going through that space, you don't know where you are

| The kid zooming along on the bike, if you map around how many times he |
turns around it would be like a hexagonal building
But it was edited for psychological effect. He constructed that space, but it didn’t exist

Was that a hotel?

It was an actual hotel, but it didn’t have 8 turns. He added extra length to the hallway

I’m comparing filmmakers and architects vision. And how they express continuity through the seamless flythrough, which explains space better than cut editing as deceptive because it’s not really showing everything, only selective impressions of the space

It seems like they’re not trying to make it seem like a film, but get the feeling of walking through the space

“last year in Marienbad” popping into my mind. The way that it frames architectural spaces, the way architectural space becomes a character

Shining architecture film space

On interview methods
MS:
They became a bit cautious maybe because of DB or because they were being recorded
Maybe they thought their audio is published, maybe I should have clarified that it won’t
She was talking more in terms of theory, rather than their subjective opinions
With my other colleagues, they were more familiar and interested in what I was doing so they were more relaxed
They’re very theoretical because their academics and they teach

DB:
SC and MC are the only ones who felt like filmmakers
ML and TG were artists who stumbled into making films, they aren’t full blown
They talked about technical aspects
The habit of making historical references
The shot talk, how to set up a shot, the mechanics of cinematography
They were so aware of so many things we were oblivious to, the verity soundtrack in Marie Antoinette was deliberately manipulated to appear casual so that we identify with the characteristics.

SC and MC talked about editing getting shorter, few sec long.
They disagreed on whether comprehending quick editing was nature (MC) or nurture (SC)

DB
They certainly jumped into “technical” conversation which was a big relief in comparison to TG who talked about “history” the historical nature, why he chose subjects, but he didn’t talk about how planned shots

MS
For me the technical stuff felt kind of dry

With TG he was giving his own subjective opinions

DB
I thought they were talking like filmmakers, where they have to actually plan shots, very detailed, camera moves from here to there, and the actors do this and that. They have to think about those technical details in a way that TG has not gone too deeply into filmmaking. He was using premade film.
I thought they were just speaking like filmmakers

MS
Is that a good thing? Because then they’re just talking like any other filmmaker

DB
In my experience artist just love to talk about how they do things

MS
But they didn’t speak about anything they did
Maybe I should ask them to show me any work they’ve done and explain the use of space

DB
Maybe you should set up a second interview and ask for work where they deliberately used space

MS
What I’m interested in is subjective opinions
They got very theoretical talking about space vs. idea, and the introduction of collision pushes from space to idea. That’s really embedded in film theory.

Some of this reflects what you already know.

Example: the long shot in Havana where you can’t figure out how the filmmaker did it. Not using cuts as roughly being honest, but nowadays that kind of seamless shot is off.

They disagreed on whether acceptance of film that is not seamless is social or nature.

MS
When did they disagree?

DB
SC eventually resorted to a statistical analysis, you cannot produce anybody who is not embedded in culture or in history, so you do not have a controlled group to show that the public acceptance of the rapid cutting is based in the body, because you don’t have anybody to compare with.

MC didn’t seem all convinced.

The ability of the public to accept the rapid cutting is because we are naturally able to understand what the filmmaker is conveying.

So there was a little disagreement, but both of them totally know, so they didn’t want to face off. They just have opinions but they don’t know.

Both of them were so aware of the manipulating of sound. They noticed immediately that the filmmaker was using verite style of sound capture in order to make the character seem contemporary to us. All of the people we talked to before even noticed this at all.

MS
They were architects.

DB
Yeah, the sound was so carefully manipulated to make the character more acceptable to us.

Similar to TG they were so embedded in film history and all the films that camera before. Whatever they do is informed by previous, just as any good architects would be informed by previous architecture. So you have these two lineages that don’t know too much about each other.

I was going to ask for architecture that is used their favorite films but they did mention: “the shining” and “last year in Marienbad”.

And they noticed, they knew from their own reading that the camera movement in Gladiator’s coliseum made such reference to videogame.

MS
I was kind of surprised when she talked about video games. I don’t know.

DB
Maybe she read something and bought into it. Documentaries have their own style that tends to give a sense of verite, but sometimes a filmmaker would make a fake documentary in order to give a fake sense of vertie, it’s part of the story. If that’s true about the coliseum, then that filmmaker might have been quoting the bad camera work in 3D animation.

MS
There’s the Torantino effect in Kill bill, there’s a long take and I dunno why they call it that. People have used it before him. I that’s also something like a video game. Even that clip from Brazil. I dunno if it’s referencing video games, or maybe it came before video game. But this brings up the filmmaker’s intention vs. our own perception.

DB
We have all this evidence of filmmakers being playful about quoting other styles. But we don’t have that evidence in architectural animation. Probably because most people who do it aren’t that deeply educated in filmmaking.

MS
I don’t think they have any idea what architectural animation is about, but I liked it when they said this animation was done by someone who doesn’t know anything. They pointed out that they only did this to demonstrate the cool things they can do with the tool.

We need to work on making people more conformable, and drawing their subjective opinions by putting something that is wrong or offensive that will provokes them into speaking.

Provoke careful people.

DB
I would stay away from talking about architects resisting editing, and I would just couch all of this material as being “how can architectural space be portrayed in cinema” and really not talk about how architects do it. we don’t know for sure what’s in the minds of architects. It just gives the sense of closing the door.

Quoting other domains.
Filmmakers quoting other styles “You don’t mess with Zohan” goat scene quotes 1st person video games.

2.3. 2011-11-21 - (KM)

<table>
<thead>
<tr>
<th>What got you into architectural photography</th>
<th>Artists/ filmmakers don’t have any idea about academic concepts. It’s best to refer to their work and</th>
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</table>

501
I don’t know. It came naturally. I was interested in travelling, tried food photography, then it just landed in my lap. It’s all self-taught.

Tell me about your favorite photos and the story behind it

I don’t think there’s a story, It’s just something you need to spend time with. Sometimes it’s challenging because some of it is boring, and you gotta make it look good. Sometimes it gets interesting when you work with major architects, because they’ve put a lot of thought into their work. All I’m doing is capturing their work in the best light.

So you mean when you work with architects in newly constructed project, and they’re making sure you’re portraying their masterpiece in the best way. Can you tell me about your experience working with architects?

Architects are interesting. They’re strange people. They’re half scientific and half artist. They have to understand the academic-scientific knowledge of making buildings and design, they have to free their minds to dream, so they more lean towards artists.

Do they ever interrupt or have an opinion and interrupt your work?

You get people who tell you what do, and others let you do what you do. you ask the client to educate yourself about the architecture. I ask: what is really important for you in this project. For example a fitness center with a special absorbent flooring. The client would say “if you notice this flooring is special” I may not think it’s special, but I use what’s interesting to them and incorporate it into the image.

Where did you publish these images. For example in an architectural magazine they might want to emphasize the flooring as a design feature to educate the reader.

Again it depends who the client, if it’s the company that manufactures the “flooring”, your subject becomes the floor, not the architecture and not the room. Or it could be the LED lighting.

Who are your clients: architects, manufacture of material

your client could be the lottery advertising campaign (buy a ticket win a house), molding suppliers, furniture company, interior design, window manufacturer.

One time I had to photograph all the windows in the house. The subject becomes windows, you have to get excited about a window open and a window closed.

You can’t be creative all the time.

The architectural photography, listen to the vision of the client instead of expressing their own creativity.

Have you ever had moments of conflict between you and architect?
Very rarely does the architect tell you which angle to photograph. Time-restriction. Sometimes they give you a day to photograph, which means you have to run your ass off and you’re not always able to take the perfect shot every time.

You can say id like to do this properly I need the house for 5 days, that doesn’t happen often.

Luxury yacht I get 24 hours, but t photograph it properly, I would need 3 days minimum.

It’s a restriction of cost-effectiveness. Most architects don’t want to pay more.

How does the passage of time or time of day effect the process of taking photos. Why would you require 3 days? Is it cuz you need to take it in the morning, evening, and next day you correct mistakes you should have done?

Every piece of architecture is different, and light interact with architecture differently at different times of day.

(image: (1))

This shot was taken 4:30 in the morning.

It looks like the evening.

It’s 4:30 in the morning. To get that look you need access 24 hours a day. In the northern hemisphere depending on the time of the year, you can get that look for 15-17 minutes. It’s even worse in the tropics because your closer to the equator, timeline of sunrise and sunset, dusk and dawn is less. In Malaysia you get it 6-7 minutes. In the north hemisphere in the summer in going to get longer.

Do you have other shots where the time of the day is crucial?

(image: (2))

It’s a bedroom. The sun isn’t in the horizon, it’s a hazy day by looking at the color and the cloud in the bottom, just around sunset.

There’s no indication of the sunset.

The sun is right by the horizon cuz it’s a hazy day.

The reflection is amazing. Composition is very symmetrical. When so you use symmetrical centralized framing?

It’s tricky. Depend on you who your client it. If you’re trying to keep hotel people happy, or the architect, then you need to keep it symmetrical. I was photographing a fashion show, You have nice people and nice clothes, so you think why not make it something funky and crazy and make it art. People said these are very great photographs but they don’t show the clothes. That’s why I never made it as a fashion photographer.

You could say that about architecture, getting a bunch of lines and making them look the best you can.

Architect, interior design or developer who hire you don’t want artsy stuff.
unless they specify, and day do details, do a little blurry or focus, unless it’s for a brochure, travel leisure magazine. To go cover a town night life, they want that artistic angle shift, some in-focus some out-of-focus, they try to make it trendy and hip.

If a restaurant like Tim Horton hired you. All the food is very proper and in-focus, but if you look at the magazine “go to Henry’s café” it’s gonna be angled and blurry because its editorial

Maybe advertisements want to convey the experience of being there or effect the emotions of the viewers?

Well it’s a science and they got it figured out
It depends on your client
I’ve been asked to photograph things artistically for an ad agency brochure
I worked with an art director; it was a 5-day shoot. She was telling me this is what I want, and I told her this won’t work. We got into an argument. I ended up doing it her way, they I made adjustments and had it my way, then I sent her the stuff and she got back screaming: this is absolute garbage. I told her: I told you so, you’re not the photographer

Another example of an exclusive resort, I was hired by “Rock report”, big rich people’s magazine to photograph architecture, they ask to shoot their brochure, marketing director, she’s one of those pissed-off feminists, she couldn’t keep her personal life away from her professional life.

There was a shot she really wanted which was looking from inside a hotel room, looking at the beautiful sky. Digitally you don’t have to know what you’re doing. I told her it’s impossible you cannot light this room enough to balance. I told her there was a time to do, she came from a corporate mindset, and didn’t like men, we start shooting 9, I said we start shooting 6:15. I had to call hotel manager, if you want this done you gotta get rid of her (scheduling problem) you need to did it at a certain time

These conflicts, were they all about timing? Can you tell me more about the conflict, how she wanted it and how you wanted it?

There’s inside and outside light.

The first photo when you thought it was evening when it was actually morning (image: (1))

There’s a time of the day when light is the same everywhere. Either sunrise, civil twilight, Nautical Twilight (Astronomical Twilight) we were shooting civil twilight

Length of day tomorrow, it’s gonna be 2 minutes and 28 sec shorter. If you’re hired to shoot it in 5 days, you’re losing 12 minutes. You have 7 minutes, after that you lose it, it’s either too dark or too bright. (more details in audio 24:35-26:35)

If you’re getting that blue light outside and make it all balanced. After that you shift your focus to other parts of the architecture.

I run around the property with a compass and take notes, to know where the
sun is gonna be at times of the day, if you know where the sunrise is, you can set up to get that blue light and wait 15 min till the sun comes right through the window, then light the whole room up. You can do it as its cresting to get the golden yellow light, or wait 5 minutes and get normal light.

DB: you’re very sensitive to light. Could you talk about times when the light played across the nuances of architecture and brought up certain qualities of space? And instances that stands out in your mind?

No, unfortunately. I think it’s just taking what you have. The hard part about architecture is that sometimes you get architecture that’s very easy to work with because it’s brilliant architecture, and other times you get stuck with a real bog because they spent a billion dollars on it but they went cheap on the lights. Who cares if you got a million dollar view when you put these (...) cheap lights in the living room? It’s really crazy what people do with lighting.

I have this pretty cool place from Singapore which isn’t on my site yet,

There’s a nice one of an evening shot in your portfolio.

I wanted to send you this jpg file about this place in Singapore which had (great) light. The architecture who designed it with (light-in) light, and he’s the only one who I worked with who’s given it thought.

Audio 2

But to answer DB’s question, there are places when you say “woah, this light is good”, but again that happens with somebody who has a lot of money to spend, who hires a good architect and doesn’t go cheap on the lighting. I think my biggest (beef) if you will is those people who build beautiful houses on beautiful location and then try to save $5 on lighting. It drives me nuts. It’s really not that much more expensive to hire a lighting person.

What about angles in taking your shots? Low-angle, high-angle, eye-level angles. Do you have anything to say about the role of angles?

It all goes back to who your client is. If your client is the floor guy, and he really wants to emphasize the floor, then you end up having a lot of floors, if your client designed the ceiling, beautiful timber, then your angle tends to go up because that’s his product. Then if it’s the architect, then you try to get as much in there as you can.

What about when you have the whole building for yourself, and you wanna show it from this angle, when do you use wide-angle, telephoto lens. Can you talk about the choice of lenses, the kind of effect you wanna convey?

Again, depends on your assignment. I use wide-angle ones.

Bt sometimes the wide-angle might make the space seem bigger than it is. Don’t you think it doesn’t tell the complete truth about the building? not very accurate?

Well a lot of time your limited to where your access point is photographed. For example, if your access point is right across the street, then you use a wide-angle. But if it’s a 20 story building in downtown Vancouver, you need to
spend a couple of hours, circulating and navigating the building from different
distances to find the best angle. And when you find that best angle, then you
need to get permission and access from where you need to shoot it. And if you
can't then you always have to come up with plan B. There's always
(4:30)

Email from DB on KM's work
Here are some thoughts on KM's work. But first I would like to mention that it
seemed he had given a lot of thought to the difference between still and
moving architectural shots, and was eager to talk about it.
The following thoughts are on the fish house photos. It might be interesting to
present these thoughts to Mark and get his reaction.
7322 & 7326 serial revelation of space
7306 7318 the distant stair way is an object of interest that acts as an anchor
as the camera dolleys and tracks
7330 if forced into a 480/640 aspect ratio moving image, this shot would entail
a vertical camera movement -- the ceiling is an object of interest, but needs a
counter balance (the couch) to maintain interest (eye movement bounces
been them.
7347 & 7432 flattening of space -- a filmmaker might set up a flattened space,
and then shatter it by means of human activity in that space. Alternatively,
might approach (or leave) the perspective that flattens the scene. The globe
lights and symmetry in 7327 flatten it, like Manet's Bar Maid (see attached). 7432 is flattened into a Mondrian style grid (see attached).
7353 seems to invite a tracking shot parallel to the stretch of columns, would
the photographer have done this if he was working in film?
Any photograph or 3D graphic will force a frame onto its subject. Photographic
(and 3D graphic) representation of spaces are limited, and thereby naturally
include serial images to convey aspects from beyond the frame. The choice of
series follows opportunities in the space, and is constrained by the space.
Concerning Manet's painting, RL and I saw it in London. We were so
captivated by the continual flattening and releasing back into 3D invoked by
the painting, that were eventually kicked out by the security guard.

Meeting 24-11-2011
I just go and do it, it all depends
on the client.
When MS asked if he did
sequences, he said no. They when
we looked at his photographs he
had it. No I accidently went to
filmmaking.

That's why I said we shouldn't be
throwing big concepts or big
words. All of them were easy
about saying no.
Photography is about light.
Capturing the civic twilight. He
was reading off about a website
about the precise civic twilight vs.
nautical twilight
It becomes how light reveals
space, also important color and
the balance between interior and
exterior.
He didn't know about angles,
composition, and symmetry. He
didn't know.
Architecture is a bunch of lines.
But his instincts were very careful.
He just didn't know how to explain
it.
Use of people, some of them are
blurred, some photos are angled
or artsy are used in magazine to
convey an experience
The photographers' job is to be a
medium.
None of them had any idea about
archetypes or spaces
KM said, I don't think like you
**2.4. 2011-11-22 – (ML)**

<table>
<thead>
<tr>
<th>What got you into filming spaces?</th>
<th>Interested in human occupation of spaces, perhaps memory? The concept of place?</th>
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<tbody>
<tr>
<td>I don’t think I have interest in architecture. A lot of my films portray urban spaces and architectural spaces partly because I live in the city. So I make films about places that I know or discover or try to understand or trying to see how they might exist and how they can depicted through movement. The fact that there is architecture is representative of me living in those spaces, that’s the stuff of everyday life. I see my practice in the tradition of picture making, the picture of everyday life. The artist depicts and come to understand the place they live in. I have no special interest in architecture. There are many ways in which architecture spaces can be understood not only in terms of ideas about future classic modernism, has a presumption of utopia, the progressive idea that social life can be produced in public spaces. Architectural spaces are urban spaces have a strong connection to cinema in terms of we experience the image. Buildings, architecture structures, since the beginning of modernism, or even beyond. Since the beginning of baroque, was the increasing privilege of the mobile viewer, as someone who moves through space rather than spectacular-ize or terrorized by space, the fixed position of the classic historical monument and church gives way to the idea the spectator is mobile. the experience of cinema is doing the reverse, the spectator is immobile and the cinema is mobile in urban space. Those are general concern. When I work I don’t think anything like that, I’m just interested in place and location, and how it might stop and attract. I’m interested in transliterating that feeling of stopping, into something pictorial, so that one can try to understand, not only why you stopped, which you may...</td>
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never fully understand, if you can depict the sense of being stopped and being alert,
as you walk in a space, the articulation of the building, if it’s open space or landscape, the articulation starts revealing itself in explicable but highly attractive way

**is that why you have immobile camera shot, which reflect pause and reflecting**

I don’t think like that in my films. I don’t think about the larger picture like that. I would say something a little more modest.
If you work with the camera. The camera can either record movements and not move, or record movement and move
You have those two possibilities, so some films have to move, others they don’t.
I don’t know the answer. It’s instinctive, this scene is for this and this scene is for that.

**In Children’s games the camera keeps moving around. What was the intent?**

I don’t have any intent. I don’t work in that way.
But the idea that drove me to “Children’s games” it it’s near there I live, it’s opposite to my studio.
Do you know much about that building? it’s quite famous, it’s been torn down now. It was built by a female architect in 1972, it was part of a bigger plan, in a Le Corbusier kind of formation of where the pedestrian traffic is elevated so you can walk entirely from building to building, shop to shop without ever touching the ground or having to cross the street. Initially the plan was an elevated city, would stretch from the river through, 5 mile city in the air, connected.
I used to cycle through it, it was open, the walk is now long abandoned, when I shot the film it was no longer serving the purpose, people were using cars, they weren’t interested in walking.
The markets and shops all came to an end, it became dangerous, full of dog sh**t and stuff
When I cycled through it, it felt like a ready made structure for a dolly, the way it undulated and went under, felt like a mobile classical camera
I did think of the architectural implications of the film, I had to decide what to have in the film, I made up the mind, it starts at one end of the ramp and finish at the other
It could have gotten in lots of other ways
These building were examples of the idea of the future, the utopian modern ambitions
I wanted to reference that, return something of that
That’s why I hired children actors, because you never see children there, so I had them all playing
What’s utopian? There’s nothing more utopian than children. 
So in a way, that was my intention, although I don’t really think it matters

DB: how did your work evolve in the last 10 years

I don’t have an answer to that, I don’t really know what I’m doing, I just do what I wanna do

DB: Where were you educated?

In England

DB: I thought so. In my two visits there I had a feeling that art education there is a lot more modernist, and the students take it much more seriously. And there’s a kind of balance and precision in their work

I went to a really shitty art school. It was terrible. I didn’t learn anything. I learned everything later.
I started making films where I was 38, so I reinvented myself. The first half wasn’t so interesting

Can you talk about cold morning, where there’s a homeless person?

It’s a documentary
Most of my films, not all of them, where there’s people in them, you can be sure that people are part of the process, they’re actors or extras, except in the big scenes in the street (public people)
But he’s not; he’s just doing what he does.
I was preparing another film which I shot nearby, Nathan Philips square, public city area, in Toronto
There was an interesting ambitious architecture, built in 1963, it was the first modern building in Toronto, before Mies Van Der Rohe building, it was the first statement by the city that it wanted to be international in a way. A foe historical classic architecture.
I made “Nathan Philips square”, I just shot the background of the ice-skating ring over the night
I was down there at 6 am in the morning to check out the light, so I went across the street and he was there in front of Starbucks. It was -25 C, even the birds were huddling over the subway vents, and he was just doing that.
I thought of his humanity, the way this person was in the most abject (hopeless) conditions possible, very close to death possibly, you cant live in this temperature in the streets for very long
And still he had this sense of proprietor (owner), that things had to be neat and tidy, the place where he was temporarily living, he didn’t want to be squalled (untidy). I know that sounds tripe (rubbish) but I thought it was an extreme instance of pure humanity, reminds us of why we’re not animals, there’s this core of goodness in everybody
And I came back the next morning hoping he’d do it again. And lo and behold, he did it again.
so I just borrowed a camera from a friend and I just shot for however long it was

**MS:** I noticed the camera was low angle and you could only see his feet

You never see his face, Sometimes you barely
And it was a decision, because all the decisions were in the moment, snap. I didn’t have time to think why or what
I had this immediate sense that I didn’t wanna see his face, I didn’t want people to …
At that time I didn’t know why I did it, now I understand what it does
It stops identification with him as a character, as a person you might know, don’t know, or reminds you of someone you know, or you passed this guy before. I didn’t want it to become this thing, this person whom you have empathy or identification with, what it does is to make us look at him, rather than identify him. You look at him, watch him, and try to understand him, by not seeing his face you don’t identify who he is right away with his face, I know that person, but he’s not that person, he’s just this sign of humanity, this little bit of goodness, through no fault of his own, things didn’t work out, which could happen to anyone

**MS:** In contrast to that, Nathan Philips Square, you have the actors and you’re following them thought ice-skating ring

We used rear-projection
The background was shot on the ice ring, the camera dolly is skating across all those actors, they look like small people
Very generally choreographed, not specifically choreographed. you take the piece of film and project it on the screen and then people act in front of it.
People act in front of it
People can’t come too close to the camera, otherwise they become giants
There was a certain type of movement
I used to live nearby and skate there as a young boy, whenever I go back I always skate, I love it because it’s a public square, it’s free, anyone can go, and then you have this wonderful experience of moving through the modern arches, and seeing the landscape of the architecture of the city as you move through it. it’s an ever changing composition, basically, the arches work like a framing device for seeing the city moving. when you skate and lie, you feel like you’re a camera moving through the space
I wanted to capture that experience, anecdotal and instantaneous
I also had my first proper, exciting, flirtation kiss when I was on the ice ring, I was 13-14, and it was this magical moment
Then you take the film as background
The couple is not really skating. They’re on a plastic ice ring, a rotating turntable that keeps turning, with a big engine that keeps turning, so they skate against it.
It gives you the impression their skating a long way, but their not

He mentions he’s a camera (man as a camera)
They’re in the studio and the background is a film, it’s flatter than it should be. When you see a projection, you see something strange, some dissonance between the foreground and background. You find yourself in the foreground, the background, then foreground. Sometimes they feel continuous but often they feel separate, and you don’t know why.

The actors can also see the screen, so they can skate with it. We shot it over 3-4 days so we could get it right.

**What about “Dolly, Friday prayer”**

I cycle everywhere in London, look around. That was a place I found, it’s a part of London that I don’t know. There’s no reason to go there, there’s nothing of interest there, unless you live there.

That place was probably the first kind of planned suburbs from the 1930s or 20s earlier actually. Now it’s just hugely transformed by immigration. It was completely another world. It’s like London, very diverse, but it’s diversity that’s cut off from the rest of London. Inside it there’s this complicated community, it’s like little Afghanistan. That little city just grew up in the last 10 years.

Right across from that street launderette there’s a mosque. The store fronts get converted. My neighborhood is mostly African, so half of it is churches everywhere, but in this neighborhood it’s a mosque.

I liked the way it looked, the way it looked after Friday prayers. It was a non-place for women. There were no women on the street. I liked the fact that in film, there’s this strangely alien sense of street life.

I kept going and taking photographs. One day at that particular moment I saw a guy waiting, it felt like he was waiting for a drug dealer. So I decided to have an actor to pretend to be the guy waiting.

So I had the launderette and the Friday prayers facing each other. So I had to find a way to get from a to b. In many instances, when I have this place and that place, and I want the film to have both, I imagine my self as camera, as if the camera had it’s own

| A to b | Second time he references himself as a camera (man as a camera?) |
consciousness, as if the camera would make the decision for me. The camera or the dolly can only do certain things, it can go up down, left right, back forward

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<tr>
<th>When do you have actors, is it because you wanted to bring the space alive?</th>
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<td>There are not rules, as soon as you make a rule you break it. A place could take many years of visits, up to 2-3 years of thinking, on and off, sometime the outline of a film is on my wall for a few years, maybe I shoot it maybe I decide not to</td>
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<td>But I try to understand the temporality of my films, everything that may take place there, but at different times, so I put them together in the same shot you condense all these times through montage to a single time. I see the guy on Monday, and Friday prayers happen on Friday, condense Monday and Friday at the same time. Everybody is there anyway; they're just not there at the same time. So I put them there at the same time. You build it through a process of montage.</td>
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<td>I do that through a process of shooting, I use computer control, motion control. It's controlled by the computer. It's a big machine operating the camera. Everything the camera does is automated, you plot it, press the button. All the moves are performed by the camera. What that means is that I can shoot all day long, or 2 days long and then combine bits from different days at times and it's all seamless, cuz it's all frame actions, you never know</td>
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<tr>
<th>Manipulating and merging time</th>
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<tr>
<td>DB: did you do that in the launderette film. So you had to take the camera back and put it again?</td>
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<td>Very similar to man with movie camera EventD2</td>
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<td>In another gallery film we shot it at night. At the end of each night we had to dismantle and come the next day. In the launderette I did it in one day, from morning till late afternoon. There are bits from different times of the day. The main part was Friday prayers, which was at lunchtime, that's one continuous shot. But there were small moments like the sky full of birds, you don't even notice it, but I wanted to have the sky as full as the ground, I shot that shot 30 times.</td>
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<td>The articulation from the close up on the laundry, so I can take the birds from one shot and put them in the final take. His expression is good in one shot but the light is better in another shot, if its all frame acting there no joining</td>
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<td>I montage through observation by bringing different things through post production, taking advantage of accident</td>
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<td>It did look seamless, there were moments when it felt dead still, I'm assuming that's when you can replace the frames?</td>
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<td>No, no no! it was remove on the move! Every shot is identical, it has the same time code. You can take any part of one shot, as long as someone's not crossing it and it's a clear. If a bird flies I can take shot and put it in shot 2. So</td>
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we map them on top of each other. It’s no so easy, it takes a lot of work, it’s pretty straight foreword

There’s the Walworth road. It has a pole and light flickering. Can you talk about it.

It’s near my studio.

It’s a phenomena, many times when a pedestrian is killed crossing the road. People start putting these little private shrines up, they attach flowers,

It occurred to me there’s an awful lot of these shrines, and photographs, hand written notes. It seemed strange. It’s kind of a public mourning, very odd. At the same time it seemed very invisible, people don’t really stop and look at it.

maybe on the first day when there’s lots of flowers

what I noticed is people coming back back, putting flowers in the anniversary. That woman was hit a bus a couple of years ago, and sometimes that pole is empty and sometimes it has material from a boyfriend or father or daughter. It had a bouquet and a strangely awkward photograph

DB: I have a comment on the sense of timing and narrative. in the launderette film, camera dollied out, you stop and see the launderette, and it stays there for a long time, and it seems like your playing with your viewers patient. Still shot, ah a bird, another bird, then camera stops, it seems you take that tensions as far as you can take it.

Sometimes this is cuffed with private narrative that pulls with the flowers. It starts in the shadow, then the light falls on it, it goes on, people walk by, then in the end the shadow comes back again, it becomes a symbol of that woman’s life

yeah. I didn’t know who she was, I looked her up on the internet, found out her name and put it on the tite

I just wanted to bring her to life, for a brief moment.

I walked by one night and I saw the light on it. And across the street I could see a few minutes where the light is gonna be on. I just sat there and watched it.

And I thought it was animating.

The picture was kind of pathetic photo of her. I don’t mean it in a mean way, but it was shot from above looking a bit kid of strange, it’s an odd photograph of someone you love, or maybe you don’t love

I wanted to bring her to life for a moment, animate her

To make it about her, whoever she was, I don’t even know, and I don’t want to know

Just wanted to give her some life, that's what the light does

It's an intense, difficult film to watch. its 9-11 minutes, it's long. and nothing seems to happen

DB: in that case, the change of light gave you your timing, but sometimes your figuring your time yourself, what were you thinking

The time is gaged with how long it takes for the light to come on and off, it had
to be that long
But people who watch it, I was very skeptical and scared of that film, because of the sense of duration of time passing
When I showed it in exhibition, people get really transfixed by it, absorbed by the sense of something is going to happen

DB: in contrast how did you decide where that begins and ends and how long it should be?

There’s lots of ways in that help me determine the length of the material. When I was shooting 35 mm film, most of my films tended to be the length of the film roll they were either 1000 feet (lasts 11 min) or 400 feet (lasts 4 min), I figured that was a good length formula
a lot of films are 4 min of material length
when I went digitals, I didn’t have that material form, it can be as long as you want it to be. I try to think of the 4 min as being optimum, less or more

It’s often the length of the activity, how long it took us to get from the beginning to the end
How long it takes for the light to turn on and off
There are lots of different rules
I try to understand how the length is determined by the subject, so it’s not just arbitrary or random

It’s trying to capture life as it is, reality without modification or adding or emphasizing. but as truthful to reality as possible?

It contradicts what I just said, one never knows what they were doing, whether there’s a theme, it’s always about a perspective, when you look back
I try to make the films as if they might have happened, even if they didn’t happen. There’s significant intervention in many of the films, but I try to make the intervention real as if it might have happened, rather than being an actor.
So the drug guy in the launderette, you can well imagine could be a real person rather than an actor. So I try to make things as if they were real but I don’t say that they were real
That’s what art does, it takes the real and makes example of it. once it becomes examples of it, once it becomes examples, then it’s crafted.

DB: Do you deliberately play with memory. In the launderette you see the drier machines, pull back and you lose them, you just see a still reflection of birds, a photograph on left side, you stay there for while, pull back again, you see the laundry again. You see the perspective of the laundry building on the corner, and then the camera turns left, looks straight then goes right. You see a perspective very similar to the laundry of the building. There’s another repetition in time

I never thought out that, your description is convincing, I’m not adverse to that reading. But those were not my intentions
The thing with working with film or with any material, at a certain point it makes it for you, and you have to have the confidence that they can do stuff, all the best things that happened in life are produced out that material, film, camera, imagination, there’s a way that these forms have an imagination. They are programmed, I thin that you have to be confident to let them do their work. So all the things you described was letting them do the work, including the repetition

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<th>What about sound, most of your works don’t have sound? Is there a reason, do you ever use sound?</th>
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<td>Sometimes there’s sound if it requires.</td>
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<td>I don’t think of my films as silent, they are films without sound</td>
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<td>They are materially specific</td>
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<tr>
<td>When I started, they didn’t have sound which had to be recorded. Most sounds you hear are recorded separately from the film itself</td>
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<td>There’s all sorts of reason why I find sound to be unnecessary</td>
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<td>First of all cuz I’m showing in gallery in places which should be silent, not always, there are pieces that are noisy,</td>
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<td>In principle, there are places where one should be able to hear oneself think, and be able to talk with other people and have a discussion about a work without being silenced with the work. It’s hard to watch a work with sound and have a conversation at the same time, or hear yourself think!</td>
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<td>The experience of cinema is different than just looking at the image that moves, where the attention and absorption are the means by which meaning and form are revealed.</td>
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<td>Sound has the disadvantage of manipulating the way in which we perceive those forms, that sense of something happening, that something in the image is unfolding. Or that they could be looked at more carefully</td>
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<td>And sound leads you in some kind of emotional directions and its not containable, you can’t keep it in the space where you are, its always wandering</td>
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<td>so many reasons why I take the position of “no sound”, I’m interested in how things look</td>
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<td>but I think in my films and other people’s work I try to understand how sound can be depicted, but not using sound, so one can visually feel sound, whether that’s by depicting wind. Pictures are full of sound, you just can’t hear them. They have the drama of sound on their surface so you can imagine it.</td>
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<tr>
<th>But in your woodwards documentary you used sound</th>
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<td>it’s my first film, I didn’t know what I was doing</td>
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<td>it was supposed to be a theatrical film</td>
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<td>when I used sounds in more recent films its because they’re shown in theatres</td>
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<th>What is the main difference between photographs and film?</th>
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I was a photographer before
It depends, film is different from digital
Film is literally photographs, 24 x 25 photographs a sec running through a projects, so it has a structure close relation to photography

So you started as a photographer then you moved to film?

Yeah, the thing about film, in a way it’s fairly anti-photography
The experience of watching a film is the experience of watching photographs being destroyed
Every frame wipes up the last frame,

So no picture is allowed to settle, in a way film is really anti-[photography. It’s a negation of the photographic image. Because the photographic image is about the composed image, and the film is about the decomposed image, constant decomposition, which means they have a strong relationship, it’s antagonistic rather than complementary

With digital things get more complicated, or maybe they’re not, I dunno. Because in digital, you have frames, but they’re digital frames, they’re not quit the same material relationship with film single-image to continuous image, but the fact that digital images have frames, this dialectic continuous between film and moving. Digital camera has a virtual shutter than produces frames. It’s complicated.

Why I work with film and not photography is because I wasn’t really good enough as a photographer. I was better as a filmmaker, it was an easy choice to make

What about B&W or color. Why should a piece be in color and another in BW, BW is kind of fascinating form, and its different now. It was a chemical. Do you ever read this Czech theorist on photography? He’s dead now, he lived in brazil for years, “fuser”? he has a fascinating book on photography. Talks about BW 1989 before the digital started. They used to call the “digital” the “electromagnetic”. The reason why BW photography is so fascinating and used by artists in 60s and 70s as a sign of art photography over color, is because it’s a chemical process based on a theory of light that there is such a thing as absolute black and absolute white, neither exist in the real world, there’s no pure white and no pure black in the world. These are all artificial theoretical ideas and when the whole system of BW is artificially based on this “theory of light”. It’s not based on “light” but based on “theory of light” its artificiality, its artifice, not progressive, it has more “distanciation” [detachment] attached to it because its theoretical.

DB: if you take a bunch of 50 razor blades and put them together, they will give you a strip this thick, the V-shape going down between the valley of each V-shape will catch the light and send it down and It doesn’t come back up again, and its so shocking black

The point isn’t that there aren’t any black things in the world. The point is that
the idea of gradation through black and white is theoretical idea of how light works, in other words, its trying to understand the way light works, there's a presupposition that when all the colors are present, you have pure white and when no color is present, you have pure black. It's an idea, but not an actual, experiential.

**MS: 3rd beach is in BW, why?**

Cuz I shot the day to look like the night and using the sun to stand in for the moon. Shot in the middle of the day, like 2 in the afternoon. This is the classic way that cinema used depict the night, it starts very slow, you see it in many Hollywood movies where everyone is lit by moonlight, because they use the sun, and it's always a full-moon, because it's always a full-sun. if it's a half-moon, its the sun going behind a cloud. You under-expose the film and you put a lot of red filtration on it, and because the day-for-night films were shot in BW, I really loved that look, so I tried to do it using the old formula. I had to talk to 2-3 to find out how they did it, its very easy to do, but they gave me some tips to filtrate, because hardly anyone uses to study BW film anymore in 35, there's no chemical development in stock for 25 years, where color films are constantly updated especially with digital, try to make their colors more rich or diverse, the fast speed, all this invention in color film, but not a single development in BW film for 25-30 years.

So I used the same film those guys used long time ago, 50 years ago, shooting it at day, middle of the sun, using the exposure to create that nighttime look, it's very fake, and the French call it La nuit américaine “American night” [or Day for night], all these French critiques watched these American movies and all the nights were like that, so they nigh-named it the American night.

It's much closer to what I like to think of the “nuit de Italian”, the light of renaissance, the way that scenes of darkness were depicted like that, but painters used the daylight because on the brightest night of the year you would be able to see things using moonlight, so they had to use the light of the day, but tone it down to look like night. So I thought the relationship of this process was classical, it reminds me that film has a relationship to deeper forms, without having any kind of consciousness. It's embedded in the subconscious.

**MS: Dawn and Dusk had the split image, it had interesting colors**

It was more evening, the camera was just put on the middle of the place where people walk, run and cycle. it was 14-17min of dawn and 17 min of sunset.

**DB: that's another case where time seems to be based on color spectrum**

Yeah, in the morning, it had to last from the moment its pitch black till the moment when the light is suddenly up, suddenly [gallops]. We either use morning or evening, then match the time with the other end of the day. There's a moment when the line in the middle disappears for a second, because it's the same. Of course there are things that don't match up, but the ground line disappears, the line literally goes away.
Meeting 24-11-2011

He captures everyday life
He uses still camera and observe change of daily life
He comes times using camera movement.
He doesn’t have a rational, I can only interpret
He uses computerized camera and he took 30 takes. Camera is programmed, then he can replace any frame to pick the perfect sequence. It was similar to the man with the movie camera.
He uses rear camera projection

DB: he was being inarticulate about decisions about timing, memory, narrative his answer is: I do as the trail suggest, he puts little thought into it. but his work is so immaculate (precise careful, polished)
ML’s work was more precise.
I asked about the use of timing and memory: You see the laundry machines, you pull back you lose them, you pull back and see them again, then you pull back, you see receding perspective on both sides, camera turns around and see a receding perspective there. You have repetition. He never gave any thought. He said: that sounds like a plausible theory
Rob: there’s something about what the data is telling you in archetype.
DB: Maybe the camera can only move in a certain way, constrained in certain spaces if you’re trying to show a, b, c.
MS: but the decision to stop here, and how long to stop
DB: yeah he stopped for a long time. He deliberately put those bird there. It was testing my patience. He seemed like a typical Canadian artist who shows you this piece and expects you to sit there and watch the whole thing like British.

He captures things as it happened in real-time. Like the one about the homeless guy, it’s shot in the real time it takes for the homeless guy to set up his place.
DB: that dates his thinking to 1980’s. People were discovering real-time in 80’s

2.5. 2011-11-28 – (YL)

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<th>Can you tell me a bit about your background. I've seen your work Room</th>
<th>Does 3D animations and (maybe) in academia</th>
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and extension in the Surrey Art Gallery. So what got you into working on architectural animations, if that’s the correct term?

We can use that term for a start, but really it’s not an architectural animation, there are many different interest that converge into this work

My background is in painting, so I have BFA and MFA in painting, and I teach painting, I’m a professor of painting at the moment. But I don’t paint.

When I was in grad school, my painting was moving into an architectural direction, it’s really not about what painting can show, it’s more about how it happened, so in relation to architectural support this became very crucial in my work

And I was using a lot of architectural renovations, using a lot of reflective surfaces on the painting that it’s meant to accommodate the space around the work and resolve this into the content of the work

So I was moving away from painting as a pictorial representation, into an architecturally informed object, perhaps

Then I was interested in the image, because painting is about creating visions

I was interested in constructing different kinds of realities, so this recent technology at that time of the late 90s, and the way it was used by certain architects, like Eisenman, although his early works wasn’t really generated by computers, but they did have this schematic quality. His early houses are still like an art, so I was wondering how architects like him were using this technology

An I began using this software program, like 3D animation modeling programs. I took the course. At that time the motivation wasn’t to do work for myself, because it was such a long way to move from painting to animation, also I needed to find a job.

So I learned this and I ended up working with animation industry for a couple of years, so it wasn’t something I anticipated.

When I went back to school to study animation I had a choice: either to do my masters in architecture, or do this technical training in animation software. So I thought 3 years of masters is too long, I chose to do the animation program

Would you like to talk about your work? Because I do see some common themes, but I’ll let you talk about your work first

Well I do all kinds of stuff, on my website I have the animations that you’ve seen in the Surrey Art Gallery. This is the stuff that gets shown in museums and art galleries.

But I also write about art sometimes, I do some intervention projects on the streets, like on donkeys and donkey carts in Beijing, and turn it into a mobile art space.

It’s a real donkey. This kind of art exists in Beijing, because farmers come into the city to sell things, so we just adapt one of them, collaborate with them.

So you project your own art on a donkey cart?

The donkey has a specially designed unit that are attached to his body, so we
can put monitors on the donkey and donkey’s cart.
After the world war II they built containers that could fit into his body

But in other works you project things on the wall. You also have so many layers and transparency. Could you tell me about the way you present the space? What is on your mind and what are you trying to tell the viewers?

You asked me a lot of questions, ill answer the last one.
The common strategies in the 2 works you saw in art gallery Is really about my daily life.
That’s me and that’s my apartment. The subject is my apartment
And I had interest in architecture but not just the built forms, but how architecture sustains forms of life, which can be very mundane. In the case “room” or “extension” the routine of getting up from bed and getting ready to work
That was the subject of the work: architecture as a form of life

Yeah I thought so. The people in all these works were doing normal daily activities
There’s the one which has the sound of the rain and thunder, and there was a woman fixing her hair or crying?

The one was the most indulgent piece, and the first one where I use sound.
The woman is crying, it’s a dramatic, sentimental, cinematic cliché. You see a lot of that in Chinese movies, also classical Chinese poems, literature. So it’s quite common.
So it works a little differently because it’s not documentary like “room” and “room extension”, so it documents daily life
This one, I went to china and I shot the footage. It was much longer. She was doing other things, it has other components. Originally I had other ideas, but they didn’t work, so I was left with all that footage when I was back here in Canada. So I needed to find a way to use it.
To whole piece was to set up scenarios to have that footage appear. So the lighting, thunder, flashing, rain, all that was a set up anticipations. She’s crying inside, in the private space, the rain is echoing on the outside
if you look at the work carefully, you’ll see when the lighting appears, the camera moves into the house through the window, there are flashes of her that synch up with the lighting effect, but maybe your eyes don’t register
She also appears in flashes, it’s sort of announces the appearance of this image, which is framed by the window, just like a painting. So it was really about the event, the ontology of the image, how that particular image comes to be
But I think in both of these works, I am really interested in constructing the image and space as a process, they move though different degrees of reality I think this is the characterization

So in your first works it was about documenting average every day life
and this one is about constructing drama or a story
Room and Extension is more about documentation..
And leaning towards realism, and the other one is about drama
I take it back, the drama is there definitely, but it’s secondary. I think the drama is a setup for the ontology of the image
When you say: ontology of image what do you mean
There’s no reason for this image to appear, right? This woman crying. So you need to set up context for it, so all the drama, rain, lighting, is to allow this image to appear in the flash lighting. To create a reason for it to appear
So you’re setting up the mood. But somewhat you’re referencing the old poems and movies. So you’re making a historic reference
There’s all these references, they’re textural, even in terms of history, cinema.
But before that, I noticed the camera is going on and on. It’s panning through screens, and it’s panning and moving. Can you talk about the camera movement and why its’ moving in that way?
The panning moves through many kinds of stuff and spaces. All these are set ups for the image of the woman crying. At first it’s a lot of detouring, it’s leading you into that indirectly
At first you notice it passes through some screens and they are modeled after the traditional Chinese lattice windows and doorways, which architecturally frames a space into a picture
At the same time in my work they become something systematic like a diagram.
The first half a minute, the whole space become architecture floating and so on, it’s a very diagrammatic space, and you can see everything floating, until the architecture settles down and assembles.
When I say diagrammatic, it’s like an IKEA furniture instruction diagram, of how to put something together
So I was going through that, then moving until a more representational narrative space as we move into the house, then you see this section of that woman cry, which is a narrative, which is nested into the larger narrative of the work so the larger narrative of the work is to have this short narrative
So you’re moving through the diagram and abstract shapes, models just like architects would, then you try to merge two things into one piece: the architects work, and the dramatic film.
Do you compare yourself to architects? how do you differ in the way you represent space through modeling?
Yes, I think so.
Do you see that you’re contributing something different, or contradicting what architects generally do?
I would say that in general, a lot of architects, when they make a model,
essentially, the model is a representation of something that will be built, even though sometimes it may never be built. The model is totally experimental, they are still obligated by the sense that this thing is real somehow.

For me, I don’t have that obligation. So when I do this model, I’m more interested in the quality of space.

And my work is about space as process, transitions in space, and different kinds of space. So in that sense from the schematic to the representational to the dramatic, I mean to link them in a seamless way.

So this goes back to your question about the camera: how do you link all these very different kinds of spaces into one continuous movement, so that one melts into another like music, they are not distinct in that sense.

I noticed you have fades when you move from one shot to the next, you fade slowly, you use transparency, sometimes two spaces are rotating in a split screen way. Is the reason to blend them in, in a contintous way rather than cutting them apart?

I probably need to see a specific example, I’m not sure which one.

It was probably “rehearsal” or “room”. So I’m looking at the rooms where the person who is walking is projected on the walls. There are two models next to each other, and they’re rotating. And then I see you on the front wall, then I see you on the backwall, and then I see you on the right wall and it’s all transparent.

The two models one is my living room, the other my bedroom. The first one you see where I’m getting out of the bed is the bedroom. And the way both rooms are configured in the work is exactly the way they’re configured in real space.

And you can see lines on the floor. That’s the floor plan.

When I start in my bedroom, I shot the room 4 times, so I have 4 footages. I rehearsed the same gesture, same routines. So I have 4 footage, one for each side of the wall, I just reconstructed it in the virtual space.

When I get up I open the blinds and I walk outside the bedroom, and walk into the living room, and the living room appears as I walk into it. so space takes place when you need it, it is generated by my gesture.

So when I walk out into a new space, then you see other rooms, so that’s the logic.

When you see the overlapping planes, it’s just because you see both rooms from different points of view, outside of the room.

So those two spaces, one represents the bedroom, the other the living room, because they are the spaces you occupy the most. But I don’t see the kitchen.

Because the kitchen isn’t part of the narrative.

What about the use of colors. Do you have a specific reason why you use these solid abstract colors?

In room and extension, the color is what’s there. My room is just a video of
those planes that you just saw. Those transparent planes. In the early morning it was grey in the morning, and I didn’t modify it.
The room was like a fitness studio. And there’s a wiring cable on the floor
The room is what is it, during the day when the light comes in it’s more colorful.
It’s all about using video footage
The 3D model that I built was more grey because it’s abstract

Hutung house, in the beginning you start with a normal video of this guy outside, he enters the house, and he’s suddenly in the 3D space that rotates. Wanna tell me more about this piece?

That’s the same strategy for room and extension. When I walk out of my bedroom and into the living room, the room appears.
In Hutong house I had to find a way to make that work unfold, as I move into a space

So once you step into a space, all the stuff is happening inside it?

So how do you make something go, how do you make the space run? Someone has to push it
So in the cartoon: Road runner and the coyote. to trick the road runner, the coyote painted this screen of the road the extends out, but the road runner can always run inside. it moved through different degrees of reality, he can travel
So how do you generate this house?

You bring up an interesting point with your mention of the roadrunner. How have you been influenced by film in your work?

I can’t say that I was consciously influenced by anything in particular. But in rehearsal for example, that the shot of the woman crying, I think you can see the Hong Kong director “in the mood for love”, in a Chinese dress, sexy and sentimental
But I do like ozo, the Japanese director, for a long time the camera is still, nothing really happens, you just experience narrative, maybe some of it in my work, just the experience of time.

But I tend to think of your work as always moving. The only time I noticed the camera became still is when it stopped at the window frame, to observe the crying girl, so it was observing the time passage.

Coming back to room extension, the camera is panning. But it’s moving in an abstract way, it’s a virtual camera, so there’s no friction. The physical camera has weight, but in the virtual world it can be so smooth, so it has a different sensation of time.
In contrast to my performance, getting up, opening the windows. It was all video footage shot in real time, as opposed to the virtual camera, which was shot in virtual time. So there’s a contrast in effect.
One being nested into the other, so real-time with real action is being put into
virtual time and space of this computer generated work

**How do you perceive time in your work, is it real-time, fragmented? Do you think in these terms?**

Maybe I can answer that in the same way I conceive space and image, it’s a passage. There’s a different kind of reality. Different kinds of images and different kinds of space, all kind of orchestrated the way that it flows and transforms

**So when you look at an architectural animation or film, what do you think the differences or similarities in the way they show space?**

It’s a big question
My work is about constructing space and time in process, rather than representing.
So, if you think about architectural representation, like a photograph it is indexing something that is ready-made, that exists. But a model, it’s more or less
I think my work constructs something in the making

**DB: it seems that the human body and space are inseparable in your work. And I was wondering if you could say more about that.**

You can think of space as a container, so the body just moves inside the space
But in room extension, I like to think of space as being generated by the body, how the body moves, as opposed to creating space. So it’s really a kind of body movement prior to space. The moment that is most () is the transitional moment. As I leave one room and walk into the other room, the other room appears.
When space is generated by the body, in that sense space becomes expressive, rather than geometrical.

**DB: Do you have plans to take that idea further, like into large spaces or small spaces. long times or short times?**

By taking it further, do you mean like different subject matter?

**DB: I just mean if you have different thoughts for the future?**

I’m moving into something else. I’m doing work on the street life of contemporary Beijing using video. I construct the whole street, I also constructed an architectural model of classical Chinese column.

**DB: that sounds really interesting. And the space you’re working with is a bit larger, it’s a whole street rather than a room**

Yes, it’s more social geometry rather than..
I was interested in how people use the public space, like in the street if Beijing. And how they occupy the street, especially after hours, at the end of the day, they dance or play chess. It’s really dynamic how people enjoy their life, so I want to document that in that work, also to frame that moment put it back in
You brought up an interesting point about after hours, the different times of the day, different event happen in the space. I haven't seen it in the work on your website, but it'll be interesting to see how you show in your new piece.

I'm still working on it, it still maybe half way there. If you email me in a couple of months I'll show you what I have at that point.

Are you going to show how this public space looks before and after people occupy it, just to compare how it looks like at different times of the day?

Yeah, there's a daytime and nighttime. So the street actually changes, as the time changes.

Are you also planning on having a 3D model?

Yes it's 3D model and digital film.

Debrief with DB

I thought there were good ideas as we went along. The idea that space was created by human gesture, which we haven't encountered before with any of the people we talked to. And he's expanding that to include the social interactions between people. So it'll be interesting to see how the idea of gesture in space comes out.

The works we've seen on the website are the size of an apartment, but now he's moving to the size of the street. And he's moving further in time, so the street will go back and forth in time, so it will unfold like (organic?)

Yeah I thought his work was too neat, two room as two boxes next to each other, so it'll be interesting to see an organic shaped model and how it's going to be projected.

And how he plays with time as he goes forward. You may have to insert a cut to play with time.

Yeah, I noticed he doesn't insert cuts. Everything seems very transparent, fading into each other. It's like he's afraid of inserting abrupt cuts.

The fade is a kind of cut, but like you said, it's not abrupt.

Yeah it's very seamless, it conveys his idea of continuity.

His work is interesting though, how he projects footage on each side of the model's wall, the events that take place.

I was wondering if he will ever get into using a moving video camera, but I decided not to ask. Because I didn't think it would have a valuable answer.

He did use a moving camera in room extension when the camera was moving and panning and coming across the screen.
<table>
<thead>
<tr>
<th><strong>Yes, that's the animation. But I was talking about the video camera</strong></th>
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<td><strong>the video camera always seems to be stationary.</strong></td>
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<tr>
<th><strong>Yeah. But if the video camera is moving, and the virtual camera is moving</strong></th>
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<td><strong>It becomes way more difficult, for sure.</strong></td>
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<tr>
<th><strong>Yeah it’s gonna be too complicated. Too much movement might be confusing. It would make sense of it's being projected as a moving video that is flat on a virtual camera that is stationary.</strong></th>
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<tbody>
<tr>
<td><strong>Technically, it would be painful to pull off and have it look good.</strong></td>
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<tr>
<th><strong>For sound, he didn’t use sound expect for that dramatic piece.</strong></th>
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<tr>
<td><strong>I think for him, he’s just at the beginning of using sound. And perhaps he has a long way to go there.</strong></td>
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<thead>
<tr>
<th><strong>I didn’t ask him if it was intentional, because for ML, he has an idea behind we he didn’t use sound. Because his work was projected in galleries, and he wanted people to have discussions as they watched, so he did give thought. But for this guy he's still experimenting</strong></th>
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<tr>
<td><strong>Another idea is setting-up anticipation. For him he set up the context and giving things a reason to appear</strong></td>
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<thead>
<tr>
<th><strong>foreshadowing</strong></th>
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<tr>
<td><strong>I was going to ask him to say more about that in terms of space, because he said that he was talking about giving a person a reason to appear, and so how does that play out in terms of space. But I decided not to ask because we already have one answer from the way he did it.</strong></td>
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<tr>
<th><strong>Which is?</strong></th>
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<tr>
<td><strong>For example, in Hutong house, he does create a bit of anticipation, because you see a gateway on the far end, and it’s symmetrically framed, then you rotate all the way around it. And you see the gateway close up, looking at something faraway, but also symmetrically framed. So that is also setting-up anticipation, in terms of alignment of symmetrical things. If they’re out of alignment then they commit (...), but as you can see, I was able to answer my own question about how that was done in space</strong></td>
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<tr>
<th><strong>What do you think when I asked him to compare himself to architects? especially that he wanted to study architecture at one point and that he was influenced by the architectural tradition</strong></th>
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<tbody>
<tr>
<td><strong>His work was about constructing (process) rather than representing Architectural animation (if it’s not about an object that doesn’t exist yet) is about something ready-made Well, even his apartment and hutong house were ready-made too. The floor plan diagram on the floor representing the walls, that was ready-made I guess he was being more suggestive with space, and we’ve seen that with</strong></td>
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| **Maybe it’s abstract, not architecturally accurate. It may just represent conceptual relations between spaces,** |  |
filmmakers, who take a space and make more of it than what it actually is.

<table>
<thead>
<tr>
<th>Yeah. So constructing an impression of space, or a feeling. I would say place rather than space. These filmmakers deal with the concept of “place”</th>
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<tbody>
<tr>
<td>That's a good thought, let's hold that thought</td>
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<tr>
<td>I actually read about the difference between place and space for Yuan Tan, “Space” is more abstract, once you give it meaning, experience, memories, social activities, then it becomes “place”. So I think architects think in terms of “space”, whereas filmmakers think in terms of “place”</td>
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<tr>
<td>Well I think your right, and we should explore that idea further</td>
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<tr>
<td>Well I was going to explore that idea more in the beginning of the research, but I got scared of phenomenology. I also sensed that was sensitive towards phenomenology, so I never pursued that idea further.</td>
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<tr>
<td>Let's allow that idea to come back alive. One thing, you should give a better introduction about yourself. You could do it by your email.</td>
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<td>It’s just that I don’t want to restrict them. When I send them question in advance, I felt he tailored his answers, or make them think in my own terms rather than theirs</td>
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<tr>
<td>That’s a good point. That’s why you should keep your introduction at a very general level, and not specific, so their imagination has room to play</td>
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<tr>
<td>For example YL, when he talked about narrative, transitions. I thought, was he influenced by my own terms, so that’s like influencing the data. And since he’s an academic, I think he’s coming from somewhere similar to ours</td>
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<td>He seems a little more articulate in the way he was thinking</td>
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2.6. 2011-12-12 – (CB)

<table>
<thead>
<tr>
<th>Mon, 12 Dec 2011</th>
<th>Framing what's inside and out</th>
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<tbody>
<tr>
<td>First of all it’s frames, square or wide We have differ formats</td>
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| 16 ml 4:3 and not we have 16:9 widescreen which gives you much more to show landscape and cityscape  
Right from the beginning your thinking of space as always contained and also you think of what’s going outside the frame | Acoustic space and cues  
Sounds can establish location (distant dog barking is like an isolated farm house)  
They can bring associations (siren) |
| Acoustic space  
When you don’t see it but you hear it, so it becomes acoustic space around  
And there’s also acoustic space within, there’s much that suggests it  
In documentaries and fiction films there’s all kinds of things happening that you can’t see, to create a sense of depth, done though different kinds of reverberation  
You may have a house that has a lot around it, but it’s framed to appear isolated  
And you have a distant dog barking, voila, you have a lonely house in a big landscape, if a dog bark has a sense of rural space behind it rather than urban space (like cars and busses running behind the house)  
That all happens from the script  
It gives a sense of depth and part of the narrative  
Also the distant siren, they don’t have to tell you anything else, so it’s a narrative unfolding in a predictable way that we don’t have to show you  
The sound of that siren suggests where we are and create acoustic space | |
| You might think of it the least when shooting a documentary off the hip  
When you make a fiction you create and construct a set space, or take a real space, use it as it is or transform it  
It’s interesting to think whether motion picture sets have informed urban and rural sites, like westerns created an idea of how the west is  
Even when shooting documentary you think of where to set the camera, defining and representing activity within space, creating a memory of a space, that’s important in fiction and documentary film  
I’d spin around for a bit to see where to put the cameras, where are the events going to place | |
| Activity takes place in space  
Say I’m talking to a cleric, where am I gonna put him, what’s going to define this person spatially?  
Maybe I can film him in a mosque, maybe that’s too obvious like we see in the news, maybe I show him with his family, take us to a place that’s completely unfamiliar and show that part of who he is, and we still talk about the same things. if he’s there with his family, a man at home, then it’s a very different world  
Those are kinds of choices  
This place is unfamiliar to the viewer, so I show it from the outside, drive down the street, though it’s a cliché, and then stop where this person lives | |
The viewer gets a better sense of that space
It's also different from moving image to a straight photograph

When you talked about memory, are there instances where people are effected by watching a film which transmits to their daily life. Is it affecting the way we view spaces of our everyday lives?

I think so, when people laughing together and make sounds that come out of movies, “oh we’re in this kind of situation now”, we’re creating a world we’ve seen in movies
It’s a slightly embarrassed fun
People who see lots of movies, their minds are filled with clichés and famous scenes
Example: shower scene in psycho
Anything shot in a shower people make that that music
It’s part of the filmgoers imagination
America is created by cinema in a sense
The working class was recreated by early cinema, with the limier shots of people coming out of factories, with the early British films in 1890s, all fairs and carnivals, people were seeing themselves in cinema
There are chemist guys in England, their films were just discovered the past 5 years, they would go to soccer match or culture fair, they go back to process it, then bring it back to the same location in the afternoon or evening and sell tickets for people to watch it, so they were watching themselves

It reminds me of man with the movie camera, with the beginning scene of people entering the theater, seats being filled

So we began to see ourselves in that way, so it created a modern person, as well as other things doing that as well
Began to create certain ideas of space
Those were called movie palaces. they were compared to churches as secularization was beginning to take place. People would go to the cinema and worship the goddesses of the silver screen. They were no longer assembling in churches in the same way, but maybe they went to cinemas for the same things
Leonard Cohen’s wrote in his novel “Beautiful Losers”, this whole theatre in Montreal Showing B-movies, with animated old monsters and girls with not much on, strong guys, they’re clunky as can be, they’ve lost a lot of their glamour and we’re seeing them at their worst
but people who don’t have much money, who have little hope, it’s freezing out and they’re going in, in the darkness they will see the reminisce of the gods and goddesses, they’ll remember human beings have always cherished these eternal figures

You mentioned the layering of sound depth. How do you see the difference of sound use of voice over, music background, ambience/realistic. When do you think it’s used.
All the time

But why would someone use one over the other. For example in lessons of darkness he uses Wagner music, why would he use music instead of a voice over

We have a love/hate affair with voice because it's used so often as a lesson, or didactic purposes

Though many students don't want use it, some may end up using it as a personal film about themselves. It's difficult to listen to yourself. But it brings this whole idea of speculation to a subject you don't know

They’re creating a portrait of themselves, not something else, because its their view of something

In lessons of darkness he used Wagner, the twilight of the god, apocalyptic music of the 19th century

He felt there was nothing else to say, we all knew what that was, did we need to was it this well or that well? Or do we simply sit back as we’re given the twilight of the gods kind of sensual horrific experience

He could have add lots of effects

We can do anything with sound now, it used to be very complicated

But I used bird call on my app, I put the microphone up, their all over the place

What about depicting other senses? In cinema its always about visual and audio, not other senses like touch or smell, maybe texture

LM wrote about this

There has been movies that had scent to it, but it was always terrible

You mean scratch and smell? No I mean movies like perfume. It’s about a person with a dstrong sense of smell, they were showing pictures of things you already knew the smell of, rotting things that you would be able to associate.

I think we see touch in clothing, or people touching each others faces or embracing each other, we see touch a lot.

I don't know if that's the same as feeling touch

DB: on “a touch of frost” the detective and his assistant were going down the elevator, the back of the elevator, they were really close to the camera, the elevator stopped and people would get on it on each floor. And they were trying to talk about something sensitive, and it struck me as a claustrophobic space, with a depth view, unlike like that shower scene, where you remove your peripheral vision, so you can only see little things

That depth of field is a whole question when making films: how much do you wanna see, with better, faster lenses and faster films

Some prefer the old movie feeling where the foreground is nicely focused or goes out of focus quite quickly, those are choices

Sometimes you don't have to worry much about the background
Can you comment on the space in Brazil, what techniques they uses to amplify or emphasized the space

<table>
<thead>
<tr>
<th>This film is all about space</th>
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<tr>
<td>[laughs after the funeral scene]</td>
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<tr>
<td>This film seems to be filled with shots of hallways and tunnels, endless warrens and all these men going through these wards</td>
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<tr>
<td>Seems like rats in a test war of the scientists and they’re in their little cubicles</td>
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<tr>
<td>The entire sense of space of sensory deprivation to make them like rodents, labouring for no purpose. It’s this view of work and social life</td>
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<tr>
<td>A tyranny over everything, there’s no reason for everything.</td>
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<tr>
<td>Some people may call it absurd, but I don’t think it’s absurd, that’s the condition of many people in the world. It’s true</td>
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<tr>
<th>Exaggerated?</th>
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<tr>
<td>Definitely exaggerated</td>
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<tr>
<td>That coliseum space with the tall towers</td>
</tr>
<tr>
<td>Now the world is complicated with digital effects</td>
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<tr>
<td>Space crowded with battleships, armies, its crazy</td>
</tr>
<tr>
<td>Some of this looks like a matt</td>
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<tr>
<td>This background was superimposed. I think that half coliseum and the camera is low so it’s looming up and it foreboding</td>
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<tr>
<td>He comes out of warren, the rate maze, into this big open space, this looming space than makes you think of Paul Calinescu’s Romania, with big royal buildings</td>
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<tr>
<td>He’s dwarfed by this massive tower, and there’s cops, so there’s male-female thing happening there</td>
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<tr>
<th>Dwarfing effect</th>
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<tr>
<td>Male and female?</td>
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<tr>
<td>Yes, the tall column embraced by the curves. I think</td>
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<tr>
<td>When he runs, disappears, then keeps running, I don’t think these spaces really exist</td>
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<td>They were created and done with a matt, with the green screen and they superimposed the screen un a studio</td>
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<tr>
<td>The way that it was shot suggested these buildings don’t exist, otherwise he would have gone closer to them</td>
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<tr>
<td>Actually they do exist, it’s a court in a housing complex</td>
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<tr>
<th>Do they have that big tower in it</th>
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<tr>
<td>Yeah!</td>
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| Well they may have had the curves and they put that tall tower in the middle |
| It looks like a Sumerian architecture |
| Its goes back to the Mesopotamian royal buildings to me |
This film is about the tyranny we live in, then its exaggerated to give the feeling of black humor
If you ask Terry Gilliam he’s gonna say, just look around you it’s not too different
When he goes into the church there’s these billowing cloths and I think, what are they trying to hide?
The big spaces reflects that the state or religion created these massive monuments to the institutions and people are dwarfed by all this architecture, The architecture represent architecture of our lives and also the psychic architecture. We don’t see it anymore we just take it for granted.
We don’t have to,
Terry Gilliam’s films ask that question, its vast in the way like heaven is vast
When we see monumental buildings, theres a sense that these buildings will last forever

What about gladiator’s monumental buildings. How do you see the depiction of space in that movie?

We’re supposed to be skeptical when we look at them. We’re supposed to remember the world we live in.
As Viktor Shklovskysays, he wants you to see the familiar in a non familiar way
Then you see the world anew again as if seeing it as for the first time.
That’s what Gilliam is doing, he’s reflecting on those monuments, but hes making them like storybook monuments

I think in gladiator you think of the cruelty of Rome, and the honor of Christians
All the monumentality is a set, it’s not a critique like in brazil

Like the slaves in a shuttle who arrive in rom and are amazed by the collosuem

I don’t think we question the empire, we just think of good empire and bad empires
A film like gladiator is like a film about America, a slave becoming free
It renews that same story
But Gilliam says: all empires are bas empires
These buildings are used as a critique for the oppression of man by man
Yes he’s a tiny figure in a huge monumental buildings
But it’s about evil people running the empire rather than good people, that’s the difference

Watching Marie Antoinette

They make it look very grand but cleaned and tidied up
Usually it’s a picnic area with people

Difference in monumentality between brazil (critique) and gladiator (story set)
| I hear it’s the only film that was allowed inside Versailles |
| Its curious music, its not period music |
| Why do you think they did that? |
| Coppola wanted to make it contemporary |
| It pulls it out of the BBC British historic drama, so this shifts everything |
| It makes it more appealing to an audience who wouldn’t usually want to watch historic movies. I was surprised when my little sister liked it cuz she doesn’t usually like historic classical movies |
| So it opens it up, plus fantastic dresses |
| Its gorgeous set design and the clothing is sensational |
| So what do you think about the space here in general? |
| They setting you up for claustrophobia in this massive grandness |
| If you notice how the sequences work, they go from really wide shots with tiny figure to show the monumentality of Versailles, creates a fantastic vista, then the coach comes in |
| It’s a fantastic old-fashion Hollywood shot when the first thing you see is her face coming out of the coach |
| They she goes on this long walk |
| then we’re really entering a world of metaphor |
| after we see the long establishing shot, we never really see a wide shot, you don’t see any other establishing shots when you go in and see parts of the building |
| everything is scrubbed and cleaned up and looks much better than I recall it, you see spectacular flowers, gold leaf and everything sparkling. I remember it looking shabby |
| So they cleaned it for the film |
| Now, hundreds of people shuffle through all the time and it has the feeling of a museum, and in fact its ghastly, its just too much |
| If I was a communist, or a hardliner Marxist that would have really turned me into |
| On the walls there are portraits of all the royal family, it’s horrific. If you’re a child growing up there and all you see is uncle and aunt, I means completely absorbed in the royal family, being the royal family, that’s your world, it’s a claustrophobic world which she finds out |
| It’s a nice story of a stranger coming to this court |
| The long walk is a metaphoric thing |
| They could have gotten her getting out of the coach and then cut right inside, pop right in |
| But they gave her a long walk as a gauntlet. The space allows for that set-up |
| That gauntlet is mirrored by the hallways through Versailles, it’s all hallways |

---

**clustraphobia**

**The hallways and rooms archetype (difference between brazil and Marie Antoinette)**
and rooms
If you go back to Brazil, it's all hallways and they're equally oppressive
brazil is the contemporary idea of the rat warren
but Versailles is the same, we would have chocked there
that gauntlet is the metaphoric use of space surrounded by people, but its
another tunnel, another hallways, but it's a tunnel of disapproval

for an editor they might think how long should I make the walk, do I cut back
and forth, how often do I do the reverse angle, then there's no her at all, its just
the camera [first person angle]
this reverse angle allows us to see both sides of the hallway
I'm wondering if they knew they were gonna do this, because she looks up, and
they cut, and it's the ceiling, it's a match cut, the reverse of what she's looking
at is the inside
It's a tricky way of getting inside

Then when you're inside there's this opulence, gold and people again.
We get the feeling that she will be surrounded by people
They take you very quickly to the bed, this is the problem area of the palace for
her
You may not see it when you first see it, but that's why she's there, she's there
to fill that bed and do her job
So they take you to that bed, and everyone is watching her, so imagine that
[laughs]

It's as if you have great space and great freedom because of your wealth, yet
it's going to be completely claustrophobic and making her desperate to leave,
but she's in fact a prisoner, those are the contraries
This is the American narrative, which became a republic after the French
revolution at the end of the film, which lead to America, where people became
free
That powerful mythology, which informs those movies

I'm talking a lot about space in a symbolic way rather than

Techniques...

DB: you talked about psychic architecture. Can you talk about that?

In some way, since I think of the mind as a series of channels and tunnels and
carvings and cuttings that we create
So I mean slices where our neurons pass, to me these are some of the
constructions are very closed
The psyche is as closed and self-regarding as these institutions, both in Brazil
and Versailles

DB: you mean a personal or cultural psyche?

They are isolated from the people, they happen to be from one family and held
on to the wealth until people pushed them out, and that’s what you see when you go in there
Even the idea that this is so special that no one can film here is kind of special, but my sense is closed, monumental architecture with its tunnels and narrow hallways is a model of the brain that’s been created socially and culturally and needs to be freed up, so it’s an ideological or psychic self-regard and self-absorption

Architectural animation

Listen to that music, it’s not like the Marie Antoinette at all
[suspenseful futuristic music]
Finally a couple of curves in the shelf
A nice little piece of primitive art

I wish I didn’t choose this one because it has all these effects around the edges. But in general what do you think of how its showing space, and the camera movement

They are using the same techniques but more obviously
You should notice the camera moves in very expensive feature film
Its like when we talk about a jazz drummer, if you could hear the drummer there’s something wrong, he’s trying to be noticed, but you want it to be part of the song and keep the beat
It feels like jerky moves, these are don by computer for things that don’t exist
Obviously borrowed from the language of cinema
The camera here doesn’t stop moving
usually in a documentary or fiction film the camera does stop, and contemplate, that's done on purpose
if the camera is filming us as we talk for TV, would you like the camera to go around and around and around? But suddenly you feel lost, it will be really unsatisfying, you want a certain intelligence, by having several camera, he’s talking, she talking
but here nothing stops, jerky moves, the music is kind of spacey, it’s meant to be futuristic to create an idea about these building and constructions
the music and the shooting has a restless feeling, it’s a curious choice its to move you fast, where’s the bedroom, where’s the kitchen, where’s the fridge
it’s a quick tour
it makes me feel anxious actually, and I don’t even believe because its an architects render. I think “this is their dream of what they’re doing, and they’re using cinema techniques, but as a selling job”. This is probably done for the investors to build this community somewhere

What if they were to show it to the occupants, how would you show it differently?

I don’t know if this is good for occupants? It’s the architects showing it to the

Look for natural objects in a very modern futuristic

Different scenarios of
investors, or developers.
So 3 architects working on it, they were all taught the same language, where are the doors, all these windows look the same and we can order 500 windows. They have other kinds of priorities
I think for depending on who you imagine the occupant to be:
are they people who are going to live here people who lived in the streets somewhere? Or is someone dreaming this up for them, maybe they never had a fridge in their lives?
Or is it a striving middle-class?
Or people who want to be in a gated kind of community?
It look like one kind of person in this space

Why one kind of person?

Because I don’t see anything that indicates a variety of different kinds of lives lived
I never wanna live in this kind of gated community where there aren’t any children, why be alive? Why would I wanna be near a bunch of old grouchy people
I wanna be in the full thrust of life
This looks very isolated to me
If my wife and I were thinking of buying a place like this, maybe we want to know much more about what’s going on outside, is it people who are young and planning on having children
We wanna see toys, just fill it with life
These are very cold and extreme

You said toys, you didn’t say people

That’s what I’m coming to next
Its hard because its computerized
You’d have a computerized woman saying: “and ladies, there are two taps and there’s hot water and cold water and the fridge is here”
The first thing that caught my eye was the fridge. That fridge placement! You’d be bumping that fridge all the time and the door wouldn’t open all the way, bad idea!
What it does show you that these are made for differ audiences
This is all [imitated the futuristic music]
I think it’s trying to sell an idea of a futuristic groovy place, where everything is modular and the same. So efficiency of buildings are going to be maintained
No people, no toys, no bikes, no nothing
The kind of turmoil of domestic life isn’t portrayed at all, no one getting mad at anybody, it’s just perfect. It looks sterile

When you said no one’s getting angry at anyone else, they don’t wanna portray
any kind of negative feelings

Of course not! No!

They are selling this dream house, if you live here you're gonna be the perfect family

But I looked at the steps. Can you imagine little kids going on those steps? No, they'll fall off. So you think, who's supposed to live in here? It's a hyper-designed dream world, someone's trying to sell someone, it's a sales pitch. It doesn't appeal to me in anyway. There's no foliage! Almost curves!

I noticed you're looking for something soft

Everything is rectangular, modular. The variety of shapes

Now im being critical of the architects

It feels like a new city that is meant to be somewhere on the suburbs that's meant to be a fantastic new subdivision for people who need homes, But you can't imagine people there

Where are the stores and life?

We're critiquing this idea that's broader than space, where the school, temple or church, where's the market, where am I gonna have a life and meet people? there's none of that all

No1 who's designing it or paying for it cares about those things, fulfill the contract they got from the government

They're not warm places either, I can't imagine a family sitting anywhere, at a table together, and you think this is great I wish this could go on forever

This is mirrored by the restlessness of the camera, its kind of exhausting, you can't look at anything

Maybe the architects think, these are horrible, we're going to make it look horrible, you'll go crazy here

DB: have you made a film or video where you constructed a memory of space?

I made a film called "white lake", its about my family and memory

There's a greek filmmaker Theo Angelopoulos, and very wonderful music, all of his films are about figures in big landscapes, and not much is being said

His film “travelling players” all takes place in a single town over a number of 15 years, through the Greek civil war, it's a wonderful sense of memory

I was interested if landscape shaped family, how did it effect a person, are we all the same no matter where we live

I shot this documentary, at the heart of it was a mystery of my great grandfather, who no one would speak about him

I didn't know he had a ranch in the interior of BC until I was almost 40. I knew about his 2nd ranch which he purchased after the 2nd world war, and no1 would
When I was young I didn't think about it, I visited my mom's cousins in the winter holiday, we stayed up late and she started talking about it. I think there was something at the heart of the family which no one would talk about, and I realized everyone had a different version. It was a big wound in the family.

The primal event took place near white lake. There are many shots of the landscape, I took infra-red photographs, the landscape is seen in terms of heat. That's why the Taliban hid in fields with space blankets, and none of the heat escapes and the helicopters wouldn't see them with the infrared.

I tried to reconstruct landscape and memories. It does uncover the wounds and scars.

**DB:** you talked about memory “in” space but not memory “of” space.

I never read anything about this. I like films where we get to know a space well, even Brazil does that when we see them coming down that hallway at anytime. The film creates a memory within itself, when coming to the end you have to remember what happened earlier, you've been given a memory.

Like in Saw when you find that the key slipped into the drain in the very beginning.

I think it's the same when a film is taking place a house, monastery or ship, we become familiar with the spaces that we're shown and what happened. We're predisposed by returning to certain spaces.

You can take that predisposition and through the end you can take the memory make something very different. The space has another function.

The films he shot in Sarajevo were brilliant, there were places of the snipers could shoot you, there's no way you can get from this side to another, and he created this corner, and he returned to this corner, and every time you returned there's desperation.

You can't see the snipers, but you see heads poking out, and the camera is very still.

So instead of moving around and restless, it's very still, then suddenly someone runs across [makes sound of shooting].

He's a genius at creating spaces.

I talked about space as symbolic, it's not different from novels, you create it as we need it.

We 3 might make films about the same space and it will end up looking different. There's a lot of films about the royalty, with the trumpets music, and you see the majesty queen, but Gilliam's takes it and turned it monstrous materials.

And we need them in various ways.

Maybe in different times of our lives we see them in different ways, as a child, and that's another thing, in cinema where a child is a central character.
because if the camera is very low, at the level of a child’s eyes

<table>
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<tr>
<th>When I was just beginning as a filmmaker I worked with a photographer- jack lawn- and we made still photographs, like paintings, and we were gonna put them on big stands. I told him, Jack, we need to change the colors, make them true. He said” colors are like candy, you can always change them later, make them true or not. What he was telling me that the color “true” doesn’t really exist If I’ve been more thoughtful, I’d really create to the viewer the same experience I’m having with these paintings The lights in the room, my eyes, memory, all those things, that blue would be very different in that room Do you know about color correction, that’s the very last thing you do to a film It was very important in film day because you’d be shooting with different batches. The dye would always be different from batch to batch, but we can always go back and do reshoots. you can take a dull-day, make the grass a little more golden, the landscape can takes on a feeling of golden past, or make it look like cold winter, darken it. You do it to fit the story, in a way of music is overdone, you feel manipulated, it’s so obvious, to make us feel excited, it’s instructive Especially in TV in car chases, just turn the sound off and see how exciting that is With TV series they don’t have time to set up, and hire some fancy cars, and then make it sound exciting. They’re also creating speed to give you a feeling of space</th>
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<tr>
<td>We taker the space and use it in symbolic ways, that’s the narrative. theres to much to fit because it also has its purpose if MS is remembering herself as a little girl standing by feilds, so I make them a little golden, she remembers the golden fields. I played here, and I loved this, it adds to your character goes back to your sense of memory but the architects are trying to give you a sense of modernity, and sickness and cleanliness, again its all in the mind but you can also manipulate, and you can over manipulate in both ways but how can you do it better? By building a unit and have a live person, a woman say: “here’s the kitchen and here’s what I love about the kitchen” before I had to do this and this, and now it just opens, everything is great, and imagine my mother and father come up here”</td>
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<tr>
<td>But she’s instructing and breaking the 4 th wall. Maybe she can do whatever she does and people just watch her. That’s also true, yeah The first scenario [CB’s] is more like an advertisement. Well the second one also But the first one is deceiving, but the second one [mine], she doesn’t have to</td>
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</table>
Tell us.

CB laughs

So she’s not a hired actor, she’s just a satisfies customer

Debrief with DB

DB:
I noticed when he talked about the coliseum space, he made a gesture like this, and he was looking up, and his hands went around like that and I drew a picture of it.

He used the term “to telegraph the idea” like he talked about choosing a place that will get an idea through quickly, or slowly depending.

He noticed male-female symbolism in the architecture.

I know from past conversations with RL that he’s also sensitive to male-female symbolism in architecture.

Something I wanted to talk to but didn’t have time was, some architects talk about surprise in architecture. The architect had ideas of contrasts (closed-open, old-new).

And CB talked about contrasts in story, it’s interesting to explore that idea more deeply.

In his critique of architectural animation, he talked about the failure of context, the animator failed to get across the context.

Here is the market, school, the things that envelope the community, though we know that architects are very concerned about context.

So architects are failing to show context.

I think it’s just this animation. But architect’s idea of context is to show an aerial flythrough.

I think he was talking in a social way, where you can see the community and people who live there.

So there are different ideas of context here.

Speculation: If you had a space and you asked 3 filmmakers to make films about that space, and 3 architects to make a cinematic representation of that space, I have a hypothesis that the architects will have similar products, but the filmmakers will have completely different ones.

Because it’s not the architect’s profession.

But that’s assuming architects are using flythrough, we’ve established that architects.

The architects talked a lot about presentation, whereas the filmmakers might depart from the architects logic.

How is the logic different?

Read the CAADRIA paper. A few architects talked about space then you move on to the next space. So the space unfolds in a contiguous kind of sense.
Whereas a filmmaker may have a completely different logic
I wanted to tell him to imagine taking a video camera through this building,
maybe one day we can give him a camera.

Yes but I think it’s all about editing, which is time consuming
Well he can do that and then talk about how he would edit it

Well, I think we can just ask him to imagine, like with DQ. He’s busy, maybe a young filmmaker, but they lack the wisdom and experience, or an architect.
He speaks from a very symbolic, not technical

He did speak of speed as a kind of space, on TV, where they show some cars going by and have some exciting music, because they don’t have a big budget
He mentioned speed is a kind of space

In Marie Antoinette, when she looks up and they cut to the ceiling, he was imagining what was the original intention, was it originally that she was looking up to the grandeur of Versailles from outside, but maybe in the editing process they decided to remove that and replace it with that other match cut

### 2.6.1. 2012-12-22 - (CB) on an film clip portraying IKEA

On 2012-12-21, at 10:23 PM, MS wrote:

I have a question. When I attended the screenwriting course with you a few years ago, you showed a film about a guy who's life was a mess. I think it showed a building being demolished, then the guy was in the car with his mom (i think he was talking about attempting to commit suicide).
In the end, they park at IKEA and they leave the car.
I remember you commenting: "They turn into those people walking into IKEA".
Do you remember the name of the film? I'm writing a section in my thesis on IKEA in film, so I thought that might be useful.
Also, is that quote correct? I'd like to quote you on the comment you made on the clip.

Sat, Dec 22, 2012 10:07 AM
The film is called "Le rouge au sol" (2006) and it's by Maxime Giroux.

You may be correct about my quote, although it doesn't mean too much if it's taken out of context, does it?
What I meant, and perhaps it is implicit, is that in the final scene we see a mother and her son going into the store in a snowstorm. They are "ordinary."
But of course no one is ordinary, and every person, very family has a story, every son and every mother have a story, often a story of struggle and disappointment and anxiety, but it's also a story of love and a bond that cannot be broken. Who else can he tell the truth to? Who else can she tell the truth to? Who else loves him unconditionally, through all his shame and defeat? Who else will take her side when all her strength has been used up?
But of course when we see "strangers" going into IKEA we have no idea of their stories. We forget that the epic narratives of love are coursing through every life, or perhaps we ignore them since it would overcome us to attend to them. But it's the artist's job to bring us illumination, to make these connections. Don't forget that the son turns to the camera as he passes by with his mother and gives us a look that says something like "J'accuse." That is, "Don't judge us; we are like you, and we are also struggling through life, just like you, making mistakes and looking for love and forgiveness."

### 2.7. 2011-12-14 - (LM)

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<th>Video 1</th>
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| LM: |
| I remember you talked about your archetypes which seemed like fascist architecture |

| So my research has evolved since last time. My archetypes are useful. |

| DB: we recently submitted a paper on architects on architectural animation and film. It looks at the concerns that architects bring to space, perception of space, the idea of space, and how they approach film and animation. The architects have a very rich sense of space. When they look at building they can immediately see the contrast that the building embodies as discourse, like between inside and outside, old and new, closed and open, many contrasts |

| LM: |
| Complicated |
| Organized and chaotic |

| DB: when they talk about spaces, the context of the space, like the social and physical context is inseparable from the space itself |

| A great example, an architect was talking about architect on top of hill, the walk up the hill was rather exhausting, but that was integral of the experience of the architecture, cuz when you get there, there's not only a sense of relief and rest, but you also have a panoramic view |

| Overall, needless to say architects are quite immature, and fall short in being able to represent, or even knowing that they want to represent the discourses embodied in the building, as well as in film |

| Now we look at how filmmakers approach space, see what kind of ideas they have about space |

| LM |
| I have some ideas, I'm a film theorist. MS knows about that |

| I also wanted to know your thoughts about the use of senses in space, but |
that’s jumping to another point now
I wanted to show you some videos, and you can comment
If you can just comment on the space, the way you perceive space as you watch, or after

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<th>Video 2</th>
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<tr>
<td><strong>&lt;Watching Brazil&gt;</strong></td>
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<tr>
<td>You can’t separate the space from the way it’s filmed</td>
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<tr>
<td>Most cinematic space is a construction, not an actual space. The experience of the space that gives the spectator, produced by a combination of the physical space, and the way it’s filmed and edited, and also the music.</td>
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<td>The way I try to analyze by starting with my own response</td>
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<td>But it certainly does feel awesome, and intimidating, feels like fascist architecture</td>
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<tr>
<th>Why would you call it fascist architecture?</th>
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<tr>
<td>I’m thinking of Italian and German architecture from the 1930s because the scale is enormous, and mean to dwarf the human</td>
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<tr>
<td>Also tends not to have much ornament, because ornament is something that is human scale. When we humans see ornaments, it humanizes even an enormous building</td>
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<td>So instead it’s an awesome space, that crushes the individual</td>
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<td>But in Brazil, I can’t separate the space from that part of the narrative. It’s chaotic, suddenly overwhelming. The camera is circling, it’s a funeral scene, fantastical, Goddy, church-like space, so the initial feeling of awe gives a feeling of disorientation</td>
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<tr>
<th>When you say you couldn’t separate it from the original narrative of the film, so you remember the film?</th>
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<td>Well actually, I don’t think I’ve ever seen the Brazil</td>
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<td>So it’s just from this clip.</td>
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<th>Video 3</th>
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<td>Did you watch Marie Antoinette? What was your impression of it?</td>
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<td>It’s appearance or the film as a whole?</td>
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<tr>
<td>Do you remember the spaces?</td>
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<tr>
<td>My memory of spaces is that they’re vast but ornate. Ornament helps create a human scale</td>
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<tr>
<td>I also remember the ornament and materials gave a sense of lavishness and waste</td>
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<td>Those are the main things I remember about the space</td>
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<td>But were they as important as other aspects of the film? What was the most</td>
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important? What is the memory that stick the most?

I saw some feminist qualities in this film.
It showed how this young woman who was royalty had very little choice in her
life, and she chose sensuousness and frivolity and she was really able to be
alive, and that’s what Sophia Coppola emphasized, the things Marie Antoinette
did to feel alive. And the film exaggerated the baroque excess of colors,
costumes, cakes and things

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<th>Video 4</th>
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<tr>
<td>An I do think the screen size is important to the immersion of a space, cinema on large screen creates a feeling of immersion that is different from the immersion you get out of a game on a smaller screen, but your physically engaged with it.</td>
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<td>I really like the way cinema on large screen, with good sound activates your sight and hearing and you can perceive as much as you want.</td>
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<td>So it’s not an infinite field but a very broad field for sensory exploration, and that way I disagree with people who characterize cinema as a passive activity, game as an active activity.</td>
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<td>The smaller the screen is, the more we are likely to respond to it in a “cognitive” way and not in a “sensuous” way</td>
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<td>So you mean now that we’re watching it on a small laptop screen we’re engaging more with it</td>
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<td>We’re engaging less with it, it’s cognitive. this isn’t going to give me very much feeling.</td>
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<td>And it’s hard to perceive. You can’t perceive in rich detail.</td>
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<td>A lot of what you’re doing is dealing with work on different screen sizes and a different sense of space</td>
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<td>Actually another filmmaker (ML) projects his work so that the people in it are in actual human scale</td>
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<th>Video 5</th>
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<td>It’s funny music. She has interesting music choices</td>
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<tr>
<td>The film does emphasize the ordinariness of the royal couple, despite the massive scale and the luxury of the reception</td>
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<tr>
<td>So this is a massive space that would be intimidating in itself, but its full of people</td>
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<tr>
<td>In this scene she’s not intimidated by the architecture but by the people all lined up to judge her</td>
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<tr>
<td>But aren’t they creating some kind of space</td>
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<tr>
<td>Oh yeah, it’s a tunnel of people, its terrible, like a gauntlet that you have to pass down. That’s a thing of nightmares</td>
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<tr>
<td>I’m not just looking at architecture but space, so you can comment on space</td>
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This is a very highly articulated space, because of the molding, the draperies, the ornaments, chandeliers. It's rococo architectural ornament, it's very light and makes the walls seem alive. And it's really amazing, all these things hanging down, protruding. I'm really interested in rococo ornament and architecture lately. It's almost like the place is populated, even without people come in there, it's almost like an underwater Gerardo. If your under the water, and there's all the coral waving and fish swimming around and very few rectilinear surfaces. It's kind of embracing, even a little bit threatening to absorb you, which is something that the rococo does but in a light delicate way, it's not really threatening in the way baroque architecture does. It's like these delicate corals and sea weeds. That's what it reminds me.

Video 7

Tideland

I find this canted angle is so annoying.

Why do you think did it?

I wont tell you why I think they did it but I'll tell you the effect it has on me.

What do you think of the space in general?

It's rather hard to say. It has the feeling of the openness of the landscape as many movies do. I really try to look at things without judging, but when it cuts to a shot that's canted, and the horizon is right across the screen, it felt so cerebral, too calculated.

It gave me this queasy or disoriented impression, but because it was so precise, it made me aware of the shot style has been calculated to disorient me. So I start responding in a cognitive way, not to really respond to the film. But I did respond 1-2 times, a shot will begin with a straight horizon line, and as the camera follows the girl it would curve, and that was interesting! But it drew attention to itself so much that you start thinking about that more than the story. Especially that you said Alice in Wonderland, and there was that rabbit, and I thought it was a film about wondering which world is true, or something like that, but I think it seemed rather calculated.

I saw very little, but it looks like an interesting film.

Well, what about their placement of this woman, who's singing from afar, the girl is following her towards that house, so their creating that suspense around this mystery house.

Let's look at it again.

<re-watching Tideland – picnic scene>
<table>
<thead>
<tr>
<th>Does it make you think of the desert?</th>
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<tr>
<td>It made me think of Iranian films in the desert, the same kind of broad space</td>
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<tr>
<td>One time you mentioned that the nomad navigates the landscape through landmarks</td>
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<tr>
<td>Ah, smooth space</td>
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<tr>
<td>Well, I find because of the expressionistic camera work, it's not really making me think of physical space. Or smooth space, and there's lots of movies that do that</td>
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<tr>
<td>Maybe some films like Tunisian or Iranian films that show exterior space, unpopulated</td>
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<tr>
<td>The white fields</td>
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<tr>
<td>Even Lawrence of Arabia, even though the desert in it is very calculated to serve the plot</td>
</tr>
<tr>
<td>But this one here, because there's so much going on, and the camera work, it doesn't really invite an imaginative exploration of space.</td>
</tr>
<tr>
<td>It suggests that the space is already this seductive and attractive space for the character, and we just follow</td>
</tr>
<tr>
<td>Have you read any Andre Bazin? Film theorist in the 40's? I think you should really read Bazin's neo realism, and he has this enormous preference for shots of long duration with deep focal length because he believed (which I think is actually often true) that it gives the spectator more freedom to move around rather than through editing and close-up shots. The film directs the spectator what to attend to. These are the kind of shots that Bazin liked, they're kind of like that “smooth space” because they invite the spectator to travel around the shot</td>
</tr>
<tr>
<td>How do they invite the spectator? Do they keep the camera stationary?</td>
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<tr>
<td>Sometimes a stationary camera, and sometimes a moving camera through the space</td>
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<tr>
<td>Citizen Kane is an amazing example of that. But it’s a film that directs the gaze</td>
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<tr>
<td>Read Bazin “What is Cinema” it’s a founding text</td>
</tr>
<tr>
<td>What about senses? Because of the nature of the medium focuses on audio and vision. Do you think it references other senses</td>
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<tr>
<td>Of course, I wrote a book about that that</td>
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<tr>
<td>Well, how do they show it?</td>
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<tr>
<td>In many different ways. One is that a film can appeal to a cine-aesthetic perception, because we perceive things. in this phase, our senses are not separated, when I perceive something as close as I can, I can see and touch and smell and heart it, etc. so partly we just bring those associations. But I find that one way that a lot of movies create a sense or touch or smell or taste is by adding sound to a close-up shot. And sometimes its not exactly a diegetic sound</td>
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For example: the movie the scent of green papaya. The servant girl in this Thai house has to make papaya salad everyday. So she wacks up the papaya, then there are these small shiny dark seeds, and she touches them. You see them in a close up. And you don’t hear this sound (ssssssss touching hand) I think you hear water-drops falling somewhere else.

That shot has a lot of things going on, we’re identifying with the character who’s touching something and was upclose to it so that she could smell it or taste it, so it’s identification or shared empathy

The close up of the little dots become a hepatic shows, a tactile image

The use of sound complements, takes the visual image into a multi sensory place

It partly works on the spectators sense/memory

When you said instead of having the sound of touching the seeds, they have another sound. Is that a form of exaggeration to involve the senses?

I don’t know if it’s an exaggeration of an activation

It’s a way to open the spectator up in terms of imagination and senses

A famous example in the English patient. There’s a scene where the English patient, burned all over his body, almost dead, the nurse is looking after him in this destroyed building in Italy after the war. There’s very little food, but she finds some plumps. She brings a plum and peels it for him, cuz he can’t even eat anything, so it’s very very soft. I think as she puts it in his mouth, I think there’s a church bell somewhere, and actually the author Michael Ondaatje who wrote the book. He worked with the editor and he commented on this bell.

If you heard the squishy sound of a plum, it certainly would be realism, maybe a bit disgusting, whereas to hear a bell, it’s not just about trying to get the spectator to bodily recreate what is going on in the scene. It’s also about stimulating the spectator’s imagination.

And in that case, there’s a plum, there’s a dying man, it’s very important, it’s not just about eating a plum. That why this scene opens up

Similarly, the scene from the scene of green papaya, it’s not just the servant girl is cutting a papaya. It’s about her situation, her poverty, the uncertainty she’s living in.

I’ve never thought of these things in this way before so I’ll stop before going in a random direction

*Video 8*

(watching A Knight’s Tale)

Looks like computer generated

The film itself is, the quality

The people here are elongated

I think there’s a lot of cinema now that looks like games. Even live action cinema, certainly cinema that uses some animation. But I think game space has become part of the cultural imaginary.

But this one here, that initial scene of the banquet with the lights going on and
on meeting at a perfect perspective, that looks very much like an algorithmic space and this one too, the tracking camera. Also this cathedral is very precise, mappable space.

When you mentioned that all the tables are arranged to lead to a perspective point, and you talked about algorithm and calculation, and you also have a book about Islamic architecture being generated and alive rather than being static?

Talking about Islamic ornament, from as early as the 9th century, there were a great number of variations in different historical periods. It was literally algorithmic; and these ornaments are produced by following a set of instructions. Make a form iterate it, subdivide it, mirror it, etc. A lot of Islamic ornaments show you its own algorithm, even though it's made of stone or wood or plaster.

And I did argue that ornament like that have an interior life, like it continues to grow

Video 9

DB: you talked about how filmmakers see space as inseparable from how it's filmed

What I meant is that a film space that we see, we can't really separate the pro-filmic space from the way it's filmed. Cuz it's often a set, so the filming creates the space

DB: So the filmmaker is evoking in the mind of the audience a story space. And the audience might be unconscious of how the camera frames the (…)

Might be. In [tideland], everyone would notice that. Some films try not to draw too much attention to their camera work and editing and other films do. Audience are pretty sophisticated nowadays and I think they tend to know, but I think there's a lot. Especially in a narrative, once you get drawn into the narrative and you don't think very much about the formal qualities

DB: does the filmmaker have an idea of the story space or does the filmmaker think entirely in terms of narrative

There's so many different styles and ideologies of how film is made

This term: story space,

DB: I got it from bordwell

Bordwell and Thomson really emphasize narrative film, and they emphasize formal qualities that serve the narrative: continuity editing, things like that

But I don't agree with Bordwell very much

The term story space is already ideological, because it assumes that a film is narrative, and telling a story is the main thing a film is doing. There's so many films that aren't mainly narrative. Including films interesting to both of you, about exploring space itself. great documentaries city-symphony films, experimental films. But to return to your initial question. I would think that the filmmakers,
team of director, cinematographer, editor, people who design the Mise-en-Scene probably the director mostly, would have quiet a specific idea of how that space should appear.

Yesterday I saw a Jay Edgar, it’s a straight up narrative film, but they had some interesting depictions of different spaces that emphasize the bureaucracy as he worked his way up in, the library of congress, the idea that you can see and manage knowledge. Banks of files and then there’s all these ornate interior spaces. The color was so de-saturated, it was almost and B&W film.

So yeah. There’s a lot of thought and design put into the Mise-en-scene, “A term for everything that’s in front of the camera”.

For people who are not so interested in narrative like me, the great pleasure of film is those formal qualities.

DB: have you played with getting you viewers to believe the space or not believe the space or feel they don’t know where things are, to make them feel lost?

Well I’m not a filmmaker, I’m a film theorist. What I work on is mostly experimental film and video.

They aren’t about narrative, but creating an alternative sensory experiences, including feeling lost.

I really like Bazin’s idea that the world is a beautiful mystery, what cinema should do is just explore the world, rather than impose an idea on it such as a narrative.

So I like experimental documentary to see and hear things that we don’t usually see or hear. And that can also be disorienting.

DB: could you say why you’re interested in Rococo?

My initial interest in it was from my research for me book “enfoldment and infinity in Islamic genealogy”. In some chapters, I looked at how Islamic aesthetics got taken up in Europe in the late middle ages and early renaissance, these aesthetics of curvilinear and abstract patterns and geometry and other things. they got absorbed and indigenized as European, but there’s a particular kind of line, and my book is almost all about lines, different kinds of lines and forms and spaces, and I don’t mean 3D spaces, due to subjectivity, basically abstract line and haptic space.

So this abstract line comes from Islamic art into European art, where I argued there’s almost viral form that works against the European and Christian and humanist interest in the depiction of the figure.

So there’s this battle in European art between figuration and abstraction, and Islamic aesthetics is on the side of abstraction, so it’s eating into the figure.

And, I find that figurative representation, is so often connected to ideology: family, state, great individuals, etc. and connected to control, or certainly was in this period in Europe and renaissance.

So I think in the moments when the abstract line and haptic space resurface, they are these irreverent, playful, frivolous forms that don’t care about these figures of generals, kings and Jesus Christ himself. It’s all about the line itself.
So there were politics to the Rococo that did not seem like politics

DB: I had no idea, it’s a wonderful idea

I want to write about it more

When I was in Germany not long ago, I went to Fredric II summer palace which was all rococo, fantasy, kind of like Versailles

DB: Do you think it resonates with the frivolity of the 20s after the 1st world war?

Art deco.
If you think of the abstract line and times when this curvilinear line is in the ascendance, in the decorative arts of the west mostly. That actually happens not in the 20s, but in Art Nouveau in 1890s-1905, Aubrey Beardsley, those posters of women with incredibly long curly seamless hair. Happens again in psychedelic art in 1960s

There are 3 chapters in my book that talk about it 3-4-5, enfoldment and infinitiy

DB: you mentioned space as being mappable or non-mappable, …

I would refer both of you to Sean Cubitt’s book “the cinema effect” it’s a history of special effects in the cinema

He has a chapter on neo-baroque cinema, which is about a kind of algorithmic space in the cinemas of the 90s and we still have it now

What I mean by mappable space, is a space you look at, and you know your way around it. As in the last clip [A Knight’s Tale].

I don’t know a lot about games, and I know just a little bit about computer animation, but it seems that a lot of algorithmically generated space is mappable by default, because it’s produced by a set of generated set of fixed points, but I think physical space can also be mappable, but there are films that really go out of their way to make the space confusing.

You’ve shown me some examples

But I think a classic example is the films of Josef von Sternberg like “morocco” and blue angel. He said it’s fine with him if people watched his films upside down cuz he just wanted them to enjoy the decorative effect. But his spaces aren’t mappable.

Maybe a better example is film noir. A lot of film noir from the 1940s and 50s, one of their strategies is to make the spectator feel anxious, nothing solid they can relay on. Part of that is using very sophisticated techniques to make the space unknowable

A lot of that is done with shadows, shooting and editing in a way, you can’t really know where things are coming from or going.

So they segment a scene so that they only show you the impression of the space. In [Tideland] she’s walking and the camera follows her through the space, so is that what you call calculated space, because we know where we are

When I said that one was calculated I didn’t mean the space was calculated, I
| Thought the shot, the canted angle was calculated to disorient the spectator. |
| Do you think he did it for a specific purpose? |
| I don’t like that kind of question. The way I analyze a film or work is by being aware of its effect on me. Whether its exhilaration, or fear, or boredom, or being jerked around to the formal qualities of the film. You can say “that canted angle was probably used to disorient me” I don’t like analyzing the author’s intention, because the work of art is here now, they put it out in the world and they’re gone. It’s ours. It has the effect it does, including the effect they might not have intended |
| You also mentioned movies that have game space in it, so how do you think it borrows from game space? Do you have examples? |
| I noticed this in a casual way Sean Cubitt in a chapter of “the cinema effect” called the “neo baroque cinema” in noticed both in films that actually use animation, Inception is a great example, clearly those effects are software, algorithmic effects, but also, the algorithm drives the narrative, so it seems to me alike a game converted to a linear form of narrative. which is a little bit dull Were they trying to deconstruct our memories of space? In some scenes she’s walking on the walls and the buildings are being constructed. Then there’s a scene where he walks by all the houses from his childhood? But it’s not the spectators memory it’s the character’s memory So there’s a difference between the characters memory and spectators memory. It’s a very clever film. Sean Cubit says this, and I say it in enfoldment and infinity. Actually, you would like, in my second half of chapter 6, which compares movies about casinos to some very complex Persian carpet designs, to a certain Islamic poetics from al-gorgani. Lets say some people appreciate complexity. I think inception is like those Persian carpet because the pleasure of it is a pleasure of admiring the algorithm. This is what Cubitt is saying in his chapter as well: it’s not really a narrative in its sense of suspense, that you’re wondering what’s going to happen, identifying with the characters. Its not a Bordwellian narrative so much, although in Bordwell’s terms, it’s a film where we admire the (suzette?) I think that’s the term he borrows for the narrative structure Yeah so I don’t think inception deconstructs anything. It just is “look how clever we can be! We can imagine a world slightly in the future, where people’s memories can be externalized as form” And you also mentioned the perceviers memory, so how do film evoke that? |
That's too big of a question. Can you be more precise

What about city symphony films, like "man with the movie camera?"

Yeah it's kind of in that genre. There're lots of them in 1920s 30s, when people were really excited about cinema and cities and speed.
There's one by Walter Rutman "Berlin: Symphony of a Great city"
There's a lot of films about cities, or portraits of the city.
There's one by Vinder Tokyo in the 1990s.

What about the role of sound in making the viewer experience space? So sometimes we have a silent clip and another time there's music, and we also have the music video genre entering the scene

Sound and space. If you have recordings of a sound in space, and recordings that give you a sense of the space through echo and acoustics, that can already be effective
Microphone placement is really important too. Whether there's one microphone close to the protagonist, one mic in the middle or the space or multiple mics recording many spaces
Robert Altman's film Nashville was a great example of a film where microphones are everywhere, so you can't really hear the dialogues very well, but you can hear all the space
So there's already a whole lot filmmakers are doing with sound recording, synchronized sound to give a sense of the space. And conversely, close-up recording can create a very intimate sense of the space. So you can hear so close to a character that you not only hear their voice but also the throat, those sounds of the microphone is too close to something that's moving
It can create a really intimate and embodied feeling for that thing
And music, so many things I can't comment about.

Well you did comment on the music of Marie Antoinette

In the case of Marie Antoinette, I think Sophia Coppola, she's a very smart filmmaker, and a friend with all these rock bands.
I think her choice of the contemporary pop music for Marie Antoinette did construct the story. It prevented us from identifying with Marie as a believable historical character
Instead, it drew attention to the artifice. The artifice involved in constructing the film. And also this world of luxurious, very refined world of Versailles is also an artifice
I really have a huge dislike for film music that tries to create an emotional response. I REALLY hate it!

But in horror films, if you take out the music, it's not scary

I think music can be kitsch, a lot more than images can be kitsch
Kitsch?
Very predictable, something that might once have been beautiful but have been around in the culture for too long, everyone’s used to it. Like the violins when the couple kiss, or the sound that tells you that the killer is coming, when the cease to have the initial effect they become kitsch.

Do you think cinema effect the way we view spaces in our daily lives? Or do we associate with cinema?

Yeah I think for sure, cinema and all the other audio-visual media, cinema, TV and games too.

Video 11

Play animation 1

Why do we always pair these computer generated cityscapes with this annoying techno-music

For me it says more about the taste of the programmer than anything else

Maybe they wanna make it look very high tech

But you know what makes me sad, someone worked really hard to write some code so flat surfaces can seem to reflect things.

It’s like “Yeah Yeah! Really looks like the windows reflect. WOW!”. It’s like: So what! I know there’s a lot of people in SIAT who spend ALL THEIR TIME doing that kind of things. It breaks my heart. There’s so many more interesting and important things to do

Not you of course, I’m sure you’re doing something very useful. But I had to express that

There’s another very similar one, so you can bash it. <http://www.youtube.com/watch?v=LoCrSYYOQoE&feature=related>

I’d be happy to see one I like, where I’m not prejudiced

Is this from a movie?

No. what makes you say that?

It looks like it’s part of a narrative

Because of the suspense?

Yeah, it seems like something is going to happen, it’s like spacecraft

Yeah this really depresses me

Why?

Did you make this?

No!

First of all, the Mise-en-scene is this fantasy dwelling for rich people. This lifestyle of the rich and famous. Building porn.
Then it’s got this pretending, it’s decorated with this overlay of text that seems to be analyzing the images, but I realized it was fake. if we were going to have a linear overlay, I would like to have the playful lines of the rococo, I don’t want it to be more text.

This is something I’m hoping to write about, in our time now, a lot of text and even algorithms are used in a decorative or ornamental way. So I see this as an ornamental work [referring to the camera text overlay], these things that zoom in the space craft, and pretend to be figuring out something about the swimming pool. That’s ornament. It looks like something important to know, but it frivolous.

That doesn’t bother me, actually it DOES bother me.

When you talk about ornaments, are you talking about these lines here?

Yes, these lines and these lines and these things and this scanning stuff, I’m calling that ornament

What about the way the camera is moving around?

I won’t say what it’s trying to do

It feels very disembodying, and makes me feel very uneasy, this evenly tracking camera. It’s not really tracking, it’s just plotting itself along. I find it deeply problematic, I hope you don’t do that! Because I think that we respond in an embodied way to the point of view moves through the space, and of course, how can we not identify with the POV.

An even tracking shot, it’s an inhuman POV because a human POV is more like a hand-held camera, although, not so much, a human POV has a little bit of motion.

Even the steady-cam has an effect like this, but the motion is a little bit fluid, though it has a machine-ic quality

I think if you’re going to make a computer generated space, that people are going to feel good about being moved through, there’s probably has to be a little bit of rhythm, irregularity and fluidity in the way that moves.

Don’t you feel this nauseating and chilling?

<plays video to continue watching>

Well it also has this target, so it makes me feel like I’m a gun

I wish I didn’t use that example cuz all the target and text layer is distracting

But even without all that

Even with the machine zoom, it’s creating this non-human, it’s an uninhabitable POV. It’s really disturbing.

Maybe there’s something thrilling about it. and I’m not trying to say that everything should be like the (…)

<Laughs> see that towel

DB: someone went through a lot of trouble to put that toilet paper there
| See that fuzzy towel | It's a very odd kind of montage on one hand: life style of the rich and famous, house porn, that you’re supposed to see it and want to live in it, of course that is very offensive, that we’re supposed to want to live in a place like that. But the combination of that, with this inhuman POV.
| I want you to give me the URL for this, it’s a very interesting case study. | I’m not trying to say that we are natural human bodies and that camera movement should look natural. And in a way, it’s more honest for computer generated movies not to try to mimic human perception.
| It’s a very odd kind of montage on one hand: life style of the rich and famous, house porn, that you’re supposed to see it and want to live in it, of course that is very offensive, that we’re supposed to want to live in a place like that. But the combination of that, with this inhuman POV. I’m not trying to say that we are natural human bodies and that camera movement should look natural. And in a way, it’s more honest for computer generated movies not to try to mimic human perception. | It’s more honest if they DON’T mimic it?
| Yeah! Because they’re not human! It should be algorithmic, it should take advantage of the qualities of (…). | But pixar mimic reality very well.
| But pixar mimic reality very well. | Well, I think it’s a colossal waste of time.
| Well, I think it’s a colossal waste of time. <laughs> | You’re just dismissing all their efforts!
| You’re just dismissing all their efforts! | I think I said it to you before. Because what I’m interested in is experimental media, experimental film and video and also experimental computer based media.
| I think I said it to you before. Because what I’m interested in is experimental media, experimental film and video and also experimental computer based media. Im interested in works that don’t try to mimic the world but try to imaginatively create a new world and give us new experience. So it always disappoints me when verisimilitude is the goal. I think “man there’s so many more things that you could do” Although of course, somebody’s written all this program to make that highlight show up at that round thing there. And once you have that code in place, you can create things that seem mimetic of the physical world with its laws and then break those laws, and do other things.
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| I love Alice in wonderland, the new one (Tim Burton one) It was using all the new techniques of computer animation, to do something that was really fantastical and a little dark and strange and imaginative. | I love Alice in wonderland, the new one (Tim Burton one) It was using all the new techniques of computer animation, to do something that was really fantastical and a little dark and strange and imaginative.
| I love Alice in wonderland, the new one (Tim Burton one) It was using all the new techniques of computer animation, to do something that was really fantastical and a little dark and strange and imaginative. | Maybe cuz it has all these textures and ornaments, to relate it to the human scale?
| Maybe cuz it has all these textures and ornaments, to relate it to the human scale? | Hmm, that’s an interesting point. YEAH!
| Hmm, that’s an interesting point. YEAH! | The idea that ornament gives a sense of human scale, I got this very long time ago from a quite conservative architectural theorist: Roger Scruton.
| The idea that ornament gives a sense of human scale, I got this very long time ago from a quite conservative architectural theorist: Roger Scruton. |
Debrief

Any impressions?

It's always been hard to understand LM, she’s into phenomenology.
I found her understandable because of the nature of my education.
I noticed both CB and LM were smiling when they were watching Brazil, and yet
Brazil was this serious movie
JB was actually laughing, because it was supposed to be a black comedy
I don’t get the comedy part, I just get the black part
Why do you think they laughed?
Maybe because the filmmakers tricks was so loud for them. They were not
subtle tricks at all, so they could recognize the filmmaker
So it’s like an inside joke
Screen size: filmmakers were hugely aware of the relationship between screen
size and the space they portray.
Screen space is also occupying the audience space, and informs the audience:
are you overwhelmed by the picture, are you in a public place or private place
like a living room
Sensuous vs. conjunctive response: architects may play with sensuous vs.
cognitive, because I know somebody like RL is really into cognitive spaces, and
LM was very aware of the deliberate play between cognitive vs. sensuous. It’s
one of the design dichotomies that filmmakers play with
I don’t know the difference
Architects are very aware of the abstract geometric form. Example: Taj Mahal
from an aerial pov is made of octagons, but the actual person walking through
never sees that octagon, unless it’s a constructed illusion. And yet the architect
will be aware that this place is made of octagons, so being able to abstract that
space and get the idea of the geometric structure or sense of construction (is
conceptual)
All of the filmmakers were sensitive to music choices
She didn’t emphasize
Oh she was really sensitive to the music choices
She wasn’t like CB, who went into depth of the layers of sound, dog barking
I once did a project with Taylor Goldberg. He was a musician who started to do
video. Eh studies the relationship between sound in depth, he came with 64
relationships of sound with film shots.
The filmmaker “John Legdard” uses all of them.
The photographer and filmmakers all seemed to be really sensitive of rectilinear
vs. organic. Maybe more than architects because architects are forced to work
with rectilinear forms.
She talked about how filmmakers deliberately disorient a viewer to make the
space deliberately confusing, which really diverges from what architects who
have logic and continuity
So filmmakers want to manipulate the space and viewers
Read the paper on architects on film
The expressionist camera style can distract from the perception space
That’s the canted camera angle
She talked about the viewer being able to imaginatively explore space. The viewer might not be able to go to the space, but it has clues to set off the viewers’ imagination, the person would be feeling, can I go around that corner?
So the filmmaker will deliberately invite the viewers to mentally explore a space
Whereas the architectural animator will simply go into the space and simply do the exploration for the viewers
Activating the sensory imagination is a wonderful thought, the papaya and the sound of water, being a cue that opens up the viewer’s imagination. That idea is very creative and completely foreign to what the architectural animations have to say
Precise and mappable. The pleasure of admiring the art work (conceptual)
She was unable to watch the animation, she kept turning it off, it was too painful for her
Also when she talked about camera movement, her hands moved quickly
She did move her hands to do the perspective point
We should remember these things
And when she talks about curves (she makes an embracing-hug bow with her hand)
Architects desire to have a human pov, but the animation camera fails at that.
The camera is at a human eye level, but this business is so non-human (makes an octopus hand gesture) that it’s no longer a human pov anymore.

<table>
<thead>
<tr>
<th>Conceptual and sensual</th>
</tr>
</thead>
<tbody>
<tr>
<td>Both architects and filmmakers have conceptual and sensual, but what they have in minds is different, we should compare how they differ from each other</td>
</tr>
</tbody>
</table>

### 2.8. 2012-01-30 – (MD)

<table>
<thead>
<tr>
<th>Mon, 30 Jan 2012</th>
</tr>
</thead>
<tbody>
<tr>
<td>Background/Vancouver: An artist's view of the city</td>
</tr>
<tr>
<td><a href="http://www.michaeldecourcy.com/">http://www.michaeldecourcy.com/</a></td>
</tr>
<tr>
<td>Background/Vancouver: The index below is made into a poem. The photos are chronologically placed according to the map</td>
</tr>
</tbody>
</table>

### Video 1
Can you talk about “background Vancouver”, maybe the internet behind it.

<table>
<thead>
<tr>
<th>Can you talk about “background Vancouver”, maybe the internet behind it.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intermedia was a group of artists in late 1960s and early 1970s</td>
</tr>
<tr>
<td>It was a fun society, funded for 5 years then it was phasing out. So we wanted to archive our photographs, to tell a story and create a history project, because it’s been a vibrant 5 years in Vancouver culture, it was like an intervention, popular, internationally and nationally.</td>
</tr>
<tr>
<td>I had done a documentary project on Intemedia, I was photographing all the time, I wanted to produce a manuscript design</td>
</tr>
<tr>
<td>The manuscript was going to be chronologically presented, people performing, building and making artwork, meeting.</td>
</tr>
<tr>
<td>Background Vancouver was an attempt to ascribe the past that we shared, the views and common environments we enjoyed.</td>
</tr>
<tr>
<td>It was an attempt to map the city, 90 page document of photographs, all across the top of Vancouver, so as you’re looking at the document you’d be aware of the city</td>
</tr>
<tr>
<td>the story is woven through the images.</td>
</tr>
<tr>
<td>This history mapping project never really happened</td>
</tr>
<tr>
<td>I worked with 4-5 others, and the mapping project developed a moment of it’s own, so you can view an entries city in a glance. It grew into a document of itself of the city of Vancouver</td>
</tr>
<tr>
<td>It contains all the common structures: meeting, working, socializing recreation places</td>
</tr>
<tr>
<td>So the photos are a collaboration, of shared memories?</td>
</tr>
<tr>
<td>absolutely</td>
</tr>
<tr>
<td>And how did you arrange them? I see them on a grid with numbers and alphabets.</td>
</tr>
<tr>
<td>They were chronologically combined, or sequentially.</td>
</tr>
<tr>
<td>If you look at the routes selected on the map, they’re overlapping</td>
</tr>
<tr>
<td>Video 2</td>
</tr>
<tr>
<td>I made sure all the areas we were concerned about were in the routes, in these overlapping loops. We started at victory square, cambie street, went to west Vancouver, to the lower highway, to deep cove, then eat Vancouver, PNE and back to victory square. That was the first loop</td>
</tr>
<tr>
<td>Photos were arranged sequentially</td>
</tr>
<tr>
<td>The other roots were similar</td>
</tr>
<tr>
<td>Video 3</td>
</tr>
<tr>
<td>It was election day October 17th, 1972. It was coincidental that it was election day, but it was also relevant</td>
</tr>
<tr>
<td>So you mean it was a documentary that was a book, not a film</td>
</tr>
</tbody>
</table>
That’s right

**What do you mean by intermedia?**

Vancouver intermedia society was a 5 year cultural intervention
It was a collective of artists who did exhibition and performances, there were musicians, dancers, filmmakers, photographers working together on collaborative projects

**I’m also concerned with the format, which follows the grid**

I think it’s important we all submitted ideas of what places were important.
There was a lot of studios and exhibition and living places,
So the routes were engineered around these places

You also said people, so they gave it a human-quality
So there’s micro-cosm and macro-cosm
You look close-up on the individuals, then you pull back have 6-7 photos forming a panoramic sequence

**It’s the same building viewed from different angles?**

Yeah
Or a panoramic view of the mountains

**Video 4**

The index at the bottom, each photograph has a title, the titles in the index were transformed by a poet into a concrete poem, that can be read in many different ways

**Video 5**

The original was a screen printed edition 10x13 feet

**Video 6**

Did you find it difficult to make the move from analog to digital

My younger children in their early teens helped me when I was making the transition to digital.
But it was a hard power trap, I became dependant, so if I wasn’t good to them they wouldn’t help me
Its 2nd nature to them

So the text [he reads it as a poem]
It’s like a Buddhist chant
As an artist in the 60s we were very influenced by eastern aesthetics, so the Buddhist chant embedded in this index is appropriate

**Did you think of doing an online version?**

How would you present it
<table>
<thead>
<tr>
<th><strong>Maybe you can click and it moves you down to the index?</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Maybe when you click you get the text, index link at the bottom of the image</td>
</tr>
<tr>
<td>I have a guy who does this computer stuff</td>
</tr>
<tr>
<td>We visited people on our route who were incidental to media, this is the pacific press building on Granville st. this is the art critic,</td>
</tr>
<tr>
<td><strong>And that woman was a random lady?</strong></td>
</tr>
<tr>
<td>She was the partner of the person who was taking pictures on that route</td>
</tr>
<tr>
<td>We also had the price of food, so it’s like a time capsule</td>
</tr>
<tr>
<td>The original, each of the images were this big, one could examine all the texture and information that's embedded</td>
</tr>
<tr>
<td>At the same time there’s no sense of then being beautifully composed photographs</td>
</tr>
<tr>
<td>They were all random, taken as you drove by the city, so they’re mobile photos, they’re not composed, they’re all information</td>
</tr>
<tr>
<td><strong>Was it all intentional BW?</strong></td>
</tr>
<tr>
<td>Yes. it could have been colored, but at that time, it was much more easier to control black and white, instead of sending it to someone to process it</td>
</tr>
<tr>
<td><strong>Video 7</strong></td>
</tr>
<tr>
<td>People would never go into so much details, people passing by will only see the whole thing, without focusing on the details of each and every photograph</td>
</tr>
<tr>
<td>Well the whole thing, has its own charm</td>
</tr>
<tr>
<td>Any artwork is just like shadows, and highlights and so forth, it has an existence at that level</td>
</tr>
<tr>
<td>It’s very small, you can’t see any detail, I found it charming at any scale. The patterns it creates</td>
</tr>
<tr>
<td>And you know these patterns have meaning</td>
</tr>
<tr>
<td><strong>But if you do have a digital version, I wish you could link it to the map</strong></td>
</tr>
<tr>
<td>I was actually preparing the map with the routes, so you could actually follow all that stuff</td>
</tr>
<tr>
<td><strong>Video 8</strong></td>
</tr>
<tr>
<td>So you felt the need for that?</td>
</tr>
<tr>
<td><strong>For documenting purposes..</strong></td>
</tr>
<tr>
<td>The thing is a lot of people feel that art should be abstracted</td>
</tr>
<tr>
<td>Artists usually shy away from the actually concrete elements of their work, they try to abstract it in some way so that people can enjoy it as an artwork</td>
</tr>
<tr>
<td>I never felt that way, I always worked with sharp clear photographs, they’ve always projected some kind of intense meaning</td>
</tr>
</tbody>
</table>
I find it interesting when 360 photos have this intense individual meaning. But together when you look at it, it massages the idea with its abstract artwork.

I have also noticed that in “asylum” project, you have the building, photographs of hallways, floor plan, diaries, pictures of people, so it’s a whole documentary. Can you talk about it? Same thing with “dead and buried”. For background Vancouver, if it tells a narrative, I feel it’s about the everyday.

That’s right.

Whereas the other 2 pieces, I get the impression it’s about the narrative of the “forgotten”?

Well, for me it’s everyday life, because it happens 5 min away from me. Asylum was part of this community. Originally I wasn’t concerned about that people who were there, and I was part of it from that perspective.

I was drawn into it when it was closing down. It was very hidden, and its relationship to the community of New Westminster was very mysterious.

It was one of the largest employers since 1890, because of its business dealing with crazy people, it was closed off, like a prison in a way.

Physically it was surrounded by 40 foot high “seeder?” hedge all around it. No one went there except for business, you didn’t go there to wander around.

You either worked there or had a family member live there. I lived here for 25 years, didn’t know much about it, then there was big deal about Woodlands School closing down, and turning from a public institution into a private residential development.

It was the most amazing site on a hill, overlooking the Fraser river. In this lower mainland, it’s very well-placed, central to everything. It was suddenly this hot issue. What is that property gonna become? Is there going to be public access to it, or is it going to be purely commerce?

Low income housing, public assistance housing.

So I got involved in it, it was right next to me, as an artist, what can I do to be involved in that?

I functioned through my eyes, ears and mind. I’m not a developer or politician. My only agenda is to document, to preserve the moment.

I got involved in the process as an artist, went with my camera, recorded all the meetings with city hall representations, community activist, all the different interest groups having a conversation about the fate of this property.

I didn’t participate in any other way but to record it.

I visited the site. I was drawn to the heritage of it all, it was an ancient ruin, 20 buildings built like a museum for the kind of care of mental health industry for 150 years.

Suddenly I had access because I was involved in the process.

I spent 6 months going through those empty buildings.
I was interested in who was living there
So I turned from a resident in New Westminster, a neighbor, and then I got involved, and became aware of the injustice, abuse, what went on there, there were good people and bad people
So I tried to look at it in all the different ways I could imagine

<table>
<thead>
<tr>
<th>I noticed all these layers, then you went to interview the occupants?</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Video 9</strong></td>
</tr>
<tr>
<td>The video is quite powerful actually</td>
</tr>
<tr>
<td>This is one of the previous resident who describe the mental and physical abuse</td>
</tr>
<tr>
<td>A lot of people were marginal, unruly, they were sent there because they didn’t fit in. they were all kids,</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Oh so they weren't seniors?</th>
</tr>
</thead>
<tbody>
<tr>
<td>It started as an asylum for people of all ages and both genders, but then it turned into a school for the mentally handicapped</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>There were photos of empty halls. Did they demolish the buildings?</th>
</tr>
</thead>
<tbody>
<tr>
<td>I started to imagined what kind of people and stories took place here</td>
</tr>
<tr>
<td>[looking at empty hallways]</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Why were they empty</th>
</tr>
</thead>
<tbody>
<tr>
<td>Because they were already closed down for 10 years, they didn’t know what to do with these buildings, they were deteriorating.</td>
</tr>
<tr>
<td>I photographed the residents who lived in the community. they went from being placed in an institution, living away from their families, into group homes in the community where the families were involved</td>
</tr>
<tr>
<td>These are the same people walking around in uniform, now they’re out in surrey, having lunch in a restaurant. It document that whole change</td>
</tr>
<tr>
<td>It’s been quiet a change</td>
</tr>
<tr>
<td>I get a tremendous traffic on this site from all over the world</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Dead and buried cemetery has 3065 people buried there under the ground, it’s a park now, there are no stones, but there still there. You have to dig 6 feet around. They never removed them, but they removed the stones</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Are there any ghost stories?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes there are</td>
</tr>
<tr>
<td>3000 family name attached to that. That cemetery was opened in 1920</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Video 10</th>
</tr>
</thead>
<tbody>
<tr>
<td>That’s the park and these are all the people buried there</td>
</tr>
<tr>
<td>[shows floor plan mapped the graves with the name of the person]</td>
</tr>
<tr>
<td>It’s on google maps, I put it there</td>
</tr>
</tbody>
</table>
It’s like a grid form, can you do that in google

I resurveyed the whole property. It was a big project that took 6 years to do it, I hired a surveyor. There were 3 stones markers they forgot to take out
In the 70s they built a hospital which they didn’t want old people looking at the cemetery because it would be depressing.
These were people from the lunatic hospital, so that’s why they removed the stones. The contractors used the concrete stones in building project
They forgot to remove this stone which gave me a way as a key [reference numbers]
We used this grid and located the stone in the ground,

Weren’t the family members upset?

No, because in that time the family members in early 20th century, were associated with mental illness

So it’s a cemetery for the mentally ill? And linked to the asylum project?

Absolutely. It’s the cemetery on the same property. It’s the only thing that’s left that links us to that history. The bones in the ground. Everything else is gone now. It’s like a very dense high-end residential apartment buildings
It’s called the woodland memorial garden.
There was an effort in late 1990s to create a memorial garden because they started to find these stones as retaining walls. There were found in someones home in coquitlam. Kids were playing one time and turned over a stone and found a name on it and realized it’s a gravestone, where did it come from?
These things were being discovered

What about the barbeque table?

They justified it because they should waste the concrete or get rid of the stones, so they used it in the woodlands property, so they made a barbeque patio for the staff
Some were face up or down, they weren’t concerned at all they were headstones ina cemetery, they used it as surface materials

So those two strong documentary projects

Video 11

Montreal journal seems to be in a theme park and vendors

I worked there, it was a world exhibition. In Canada and all over the world.
It was the “man in his world” expo
Each country designs and builds a building to promote and exhibit that culture or their industry
It's massive, 40 acres
These are all pavilions

What is the story that the sequence of pictures are trying to tell?
I was a security guard there, and I had a little pocket camera because I was an artist. I used the opportunity. It was a story of my involvement there, but also a document of this American pavilion.

There’s also written narrative underneath it, is it your own thoughts?

Absolutely.

It’s interesting the way you’re showing it, by clicking the arrow to continue to complete the sentence.

Just like a small movie in a way.

Did you think about working with film or video?

I do video.

**Video 12**

This was inspired by Polly Johnson, who was an Indian poet who wrote about the legends of Vancouver at the turn of the last century. She recorded the legends as told by various first nations chiefs and one of the legends had to do with the lions. I started to follow her narrative about Vancouver with a video camera.

**The camera’s not moving, why?**

I want to see the action unfold.

**Why in the parking lot? What is this space trying to represent?**

It’s just a stage in which people perform.

**So you view it as stage, and people as performers**

It’s a handheld camera, I have a rig which I wear which holds the camera really steady and films where I’m looking, there’s just a little bit of movement. There’s always something going on, it’s such a majestic site, people taking pictures, children playing, everybody leaving their cars and going up to look at the mountains. So this one of the sites.

**Video 13**

[Video of river running water]

One of the stories the poet wrote was about this chief who has twins, which brought misfortune to the tribe, so he had to exile himself to make atonement, so he goes to the Capilano river, and spends a decade being alone in the wilderness. So I went to the Capilano, I’m creating a narrative.

[tree trunk]

This is what he would have been doing.

So you’re filming from his perspective.
It's very loosely based on it. It's also how we see the way we see where we live, we see it as being a forest, in Vancouver it's very much our environment. Each is a 1 min clip, they all fit together in a funny kind of way, probably going to be shown together.

**So they're all pausing to reflect**

Exactly, pausing to reflect
So this is surrey, the other side of the Patullo bridge
So you’re recognizing the history quality, like the background music really capturing the 70's

Any excuse to record,
There's some difficulty to actually getting here, it takes a lot of nerve to be there it's a car environment, it's not a personal environment.
If you have an idea that is powerful enough to put you in that situation, that's what I like
I'm not sure where this is going, but I feel it's an important documentation

There's the two mountains, the dome, people carrying the boxes

**Video 14**

you're trying to portray movement in different ways, stop motion, showing a series of imaged one after another whereas in Montreal journal it's a linear narrative where you click on arrows
I don't know if you're trying to capture movement

Well I'm trying to tell a story
That's the intermedia story

But when does movement matter to the story? In two mountain views, you show them moving from different angles, so why to loop? Or is it just experimentation?

**Video 15**

I was able to construct it, so you have the sense of looking around the room

**So your positioning the pictures according to their real position on the set**

Absolutely
Everything is all set as if you see the horizon line and it all follows, it's a description of that room and event

**Tinker toy movie?** This ones a little smoother, maybe cuz it was on a tripod?

They're each completely different. It's not like I couldn't recreate this, I had to work with what I had. It works in a certain way that's different than the other
It's a little icon, really
It draws it's meaning, it's beautiful to look at, you're learning to construct, and the background, you see the boats and water moving, it's swelling like it's got a heart of it's own, its alive for a moment
It's all of those things, it means something when you don't know what's going on
but when you know what's going on it draw a whole other meaning, it's like the preservation of a moment. Its intermedia members constructing a tinkERToy dome on kitsilano beach in preparation of the dome exhibition, so its very concrete.
But you don't really need to know that to enjoy it
If you look at magic lantern slides

Video 16

I think they're stereo images, you shoot with two lenses, so it pops back and forth between those two negatives
Stereo granimator

When you go out with your camera, do you capture whatever is there, cars and people
I don't go looking for things. If I have a strong idea, if I want to describe something or learn more about something. Basically curiosity drives what I do
When I see the stop motion projects it feels as if you were planning for it to happen. They way you rook all those pictures.
I had a sense of wanting to describe the process. At intermedia, it was all about process not the products.
It wasn't about building a sculpture and putting it in a gallery and generating money
It was about art as life, the process was satisfying in itself, the object wasn't important

I noticed Roy Kiyooka's artwork. And saw your documentary about him
Non of this is formal, all of it is my story. I'm an amateur. He was a mentor and supportive, I knew him for a long time. I wanted to discover more about him, then it became a preservation issue after he died.

Can you tell me a little about his work in the surrey art gallery?
Roy was about making photo images abstract, almost the opposite to me. I always thought it was mystifying.
He would allow a photograph to become blurred
Yeah I noticed a lot of reflections and blurriness and I didn't get it
But Roy's big picture was a brilliant writer, a brilliant painter, a brilliant performer and a photographer. He put all those things together, he tells an amazing story, but it's not super accessible, any one part of it is difficult to understand. Its meant to be abstract

| **Is it projecting and subjective feelings towards that scene. Or is he experiment with the medium?** |
| He's experimenting with the medium |
| People like to take sharp clear photographs, and I think he was trying to challenge that idea by making photographs that aren't so easy to perceive. He smoked a lot of marijuana, so he was spaced out in his own way but amazingly energetic and focused, but he played with his own rules and ideas. |

Now that you say that maybe he's projecting the feeling of smoking marijuana in the blurriness?

Maybe!

Video 17

Asylum – Dead and Buried

We created a lot of text telling the story of the project. A daughter was doing genealogical research to try to find a record of her father who died in asylum, and she tried to find his graveyard but it was park, so we were able to find the exact spot from the archive. This is the kind of art I'm interested in. I use my skill to do something real, not something for a gallery, that has meaning for me and can be meaningful and useful for others.

Video 18

About architectural representation

It attract creative people. “I wanna be an architect to build beautiful buildings”, but it funnels you into a highly commercialized world, and it's very competitive. A very few architects get to do what they wanna do and the rest of them are just working for customers, doing interior decoration, interpreting other people's ideas.

That's what I fascinated about artists. They're showing how it's really used, all these stories that we don't know. I'm sure the asylum building, when the architects designed it, it was a new buildings, they projected all these dreams, then it turns out in unexpected ways. Same thing with modern architect these mass-housing projects for people after the war, then it became a place for gangsters or a ghetto, so they demolished it. so it's fascinating how the dream bring it up, then reality shatters it down.

The reality
Have you see
Kayana scatsky “life out of balance” film, and music by Philip glass.
It's amazing how whole neighborhoods of high rise projects imploding in slow motion. Film is like architecture in that it requires a lot of money and collaboration. My son in law is a filmmaker, in order to carry on with that, you have to do a lot of commercial to get money, so he ends up like the architect, doing commercial projects, its very difficult. No one else could do the work I'm doing, I had to hire professionals. I've done because I want to. If I did this stuff for city hall:

<table>
<thead>
<tr>
<th>How do you get money to fund this?</th>
</tr>
</thead>
<tbody>
<tr>
<td>I work. It's all from my own money. I do jobs, I do print-makings. I have 7 children and a family. I never devoted my life solely to art and I never really wanted to, it would destroy me, I wanna have a life, but I'm not good with authority, so working with other people is difficult especially for marketing my creative skills. I can work with other people as printing, where my ego isn't involved, and I charge a lot of money so its kept me going. But now I do a 3-day a week warehouse job, and it's a way to be social and have contact with people. Life is very complex series of relationships and events, its not as straight as going to university and so on.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>2.9. 2012-02-02 - (HS)</th>
</tr>
</thead>
<tbody>
<tr>
<td>So what got you into representing space?</td>
</tr>
<tr>
<td>They don't show people, and I see movement</td>
</tr>
<tr>
<td>Maybe you can describe them better</td>
</tr>
<tr>
<td>You carry your history with you</td>
</tr>
<tr>
<td>My father would always photograph us as kids, I hated it, it was 2nd nature of me to get out of the frame. I have this inhibition of photographing people</td>
</tr>
<tr>
<td>In art school we had the model release forms, we had to get permission to photograph the models</td>
</tr>
<tr>
<td>I didn't like to ask people for permission to be in my photos, so I worked my way around that</td>
</tr>
<tr>
<td>If there's a person walking there, he's far away enough that it doesn't require me to ask for permission</td>
</tr>
<tr>
<td>You have your shadow there?</td>
</tr>
<tr>
<td>That was an extra play at photographing something that was there but not there, emphasizing the ambiguity</td>
</tr>
</tbody>
</table>

568
What about this house, can you describe the process of revealing it through the time, with the projections of the owners imagination

I first saw a construction site, [shows different layers on Photoshop, from bare site to the finished image ]
It used to be a foundation of an old house broken down, many trees, it was an empty site.
I went back while they were building the site, they eliminated all the trees and leveled the whole area.
They started to build a cluster of townhouses where community is going to happen,

So I played with the idea of visions we project, and how they become symbolic of certain hopes or dreams and ideologies. For some people their dream home is like this dream castle, my home is my castle
In a vernacular pop-culture way, I played with it to create Walt Disney’s tower
So I like to gather pictures. I really like the work of Escher, which deconstruction and construction of space, spatial inversions
As I looked at the houses I had, it reminded me of the Disney castle
When you zoom in, you see things that aren’t as together.

Because it looks photo-shopped when you zoom in?

Well, it plays with what is real
We see a wooden structure and imagine perfection, hopes and dreams, our future in that structure
But life is messy in it’s lack of perfection, and I like to translate that idea of messiness. It has its own beauty. To bring all that into one image.
I like to play with the fact that it is only a structure, but we like to envision all these things about the structure.

What about your masters thesis?

My masters was about doing photography, the medium of photographs, and how it affords the people I interviewed. They were 5 artists/photographers.
They were interested in space, I talked about what it does for them.
How they experience space, time and their presence in the world, and how their experience changed once using the camera
I found these people have a particular interest in the medium, it’s not just holding a particular camera to a book shelf and photographing it.
It’s a way of slowing down time, stopping time, it allows them to really engage in depth with everything that’s there to see, everything about the experience of space, so they can go back to it and see, with a particular kind of focus on the visual.
When you pick up the camera you get involved in all kinds of aesthetic considerations, how am I going to frame this, where is this and that going to be, and that’s a difference mode of experience altogether.
<table>
<thead>
<tr>
<th>Video 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>How do you see photography vs. video</td>
</tr>
<tr>
<td>You have two things to consider:</td>
</tr>
<tr>
<td>Point of viewing audience (representation), and:</td>
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<tr>
<td>Experience of person who made the photo or video</td>
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<tr>
<td>Each medium has its own strengths and weaknesses in that regard.</td>
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Photography: it has a certain muteness, doesn’t say very much, as a viewer it’s different, you only have one image. For me, the photographer, it’s different because I was there, I made that image, I chose where I stand in relation to the subjects, I picked what mattered to me, so the art of photographing is an act of selection, an act of framing in a certain way. But a viewer is presented with this certain selection, so it’s a fixed space, a fixed frame.

Video can do some of that, but it introduces duration. It is a time form, it lends itself to narrative, so we interact with video as narrative, as something that shows you something in time it records acoustics in space. It gives impressions of space in terms of sound, so it gives a connection to representing a place. You hear the shuffling, clock, etc, so there is a spatiality suggested by sound rather than image. There are video artists who draw attention to the passing of time and representing space that stay away from narrative.

the context of an art gallery, people come there with the intention of experiencing this artwork The artists mediates the experience of space, becomes aware of the passage of time, without having a story. Most of what we see on TV has a narrative and editing together

What about your own work, do you think there’s a narrative there?

There’s a bit of a narrative that opens up a space of ambiguity that I hope that the image becomes a medium for the viewer to play with ideas in their head for a while. It isn’t presenting you with a voice that is speaking with you. It is like a rupture in a way, what you think you see isn’t actually there There’s just enough there for people to stop and do “the dance”, with this image, from a distance it looks like something, and when they come closer. [Zooming to pixilated leaves]

This is very different to representations in digital media, where you have a different resolution All these yellow pixels from the tree, and it is image data from this tree, I photographed this tree, then I made an color selection They see something, then they come closer and they see another thing, not what they thought they saw wasn’t actually what it was.
Then they have to figure out what to make of it, are they going to stick with their own idea of what it was, “oh, this is magical!”, or “oh look, it’s just a pixilated image” so it’s a dialogue of where they stand, what they like and don’t like, or what is real and what is imagined and does it matter? I like to ruffle that up.

I was going to ask why the real and pixilated?

When you’re working with an idea for a while, you start layering all kinds of metaphor and layers of meaning over time, and all the different stories you can tell about a picture start accumulating overtime,

There is a layer of real and imagined, there is a layer of desire, how people are able to impute missing data, like a very low resolution image, even if it’s highly unrecognizable if you zoom in close

There’s this whole metaphor of the pixel, when you with JPEG files, the algorithms calculating the colors discard more information

Over time, a medium that is very stable, but the image erodes, and you see gargle goop strange digital artifacts, I was fascinated with that sense of decay over time, and losing information along the way

What about time? Do you think of seasons or time passage?

Well I do think of it obviously, with winter and fall

I love color, in fall I feel very energized. It’s that moment of “AHHHH! I gotta photograph that”

You want act on that moment, it’s a way of hanging on to something, spend sometimes, and have a justification for it, by focusing and looking. At least I spent sometime with this thing.

But maybe in the old days, people sat down and had a sandwich, looking at this tree.

and it’s also pixilated

I did a few scatter plots, a scatter plot is a form of representing data

Digital photographs are pixels on a grid, that’s how an image is constructed
And all these cubes together build an image, a representation of something that we all recognize. There’s a moment when it feels artificial

My husband doesn’t quantitative data research, using the X Y axes, accumulation of data, in the image the become data image, you can play with that metaphor

I used part of the image data to create the grid

I created a lower resolution of the image and used it (there’s a lot of details omitted because they aren’t relevant)

I also noticed you zoom in and out, do people do that in the exhibition

That’s what happens, they see something from a distance, they walk up to the image, and it becomes another thing when they come close. There’s that moment when they question what is it that they’re looking at and if it’s real

It lives in between what you choose to see or it just depends on the mood
I take the image data from a lower resolution image and play with it

So you’ve also constructed this image?

My process alienates me from the actual place.
I photograph in banners, I have multiple strips.
My camera doesn’t capture the whole shot, but just the detail
So when I’m standing here, taking shots, clicking and clicking, hoping they would align later on.

So you keep going and coming in different times

For this I did, and I think if I should keep it as strip or keep a smooth sky

Video 4
I photograph snippets in sections, and they will overlap, so then I have a strip that I start pasting them together, build something together

Video 5
My fascination with all the details, so much texture as you see in these tiles
I create these strips, where I go from the bottom and then go up, up, up

Video 6
Well I remember enfoldment and unfoldment
Well it comes from Deleuze
Well if there’s not enough image data, then I take something from the photograph to substitute. And when it doesn’t align
So you see this same plastic bag twice, or this same rock twice, so when it doesn’t line up, or when I have missing information, I put the same thing twice, so it’s building with the cloning idea

Video 7
Data transfer
So the further you go, the more you recognize it, but when you come closer it just becomes a grid of pixilated images

Well, I think in your work, I’ve seen the imagined space where you construct a space that doesn’t exist, and there’s also the everyday space, like the kitchen counter, and then there’s the virtual spaces in virtualities

I like playing with notions of space
In kitchen counter I liked to play with the idea of an old atlas, where I mapped the domestic space as if it was my whole world, so you have a little play.
Men are the ones who travel the world and conquer it, and my world is my kitchen.
There’s all these objects that are embedded with memory, so each object becomes a vessel that transports me into a memory space
So there a multiplicity of space and different portals of what it reminds you of
So this little jar here it reminds me of elementary school, when we learned to read, we had a little board where you learn to spell, so it brings me back to my childhood. I did that for every object.

But you try to capture it as it is, as truthful as it is without manipulating anything, like in your previous scatter plot project.

Well this is a counter top on a messy day, and all the stuff was there, so I used it to look into myself, and the many connections that are made visible. For example the fate of other people who grow coffee on the other side of the world, so I can drink a cup of coffee. So you linked it to other things. [She mapped the picture with coordinates, and connected it to images in details in later pages]

I love tea, so I found a picture of a tea pot, I linked it to the idea of excess. Disinfectant spray, I had ceramic tiles with bacteria. The telephone is connected to technology and communication culture. One space travelling into another.

When I was a little girl I was already creating imaginary worlds with plaster and a shoe box, glitter, I've always seen spaces in spaces.

Video 8

I was going through my photos, from the big recycling bins. This picture reminded me of that association. I started imposing part of the image that it reminded me of decaying flowers and egg shells, there the reminiscence of this painting by reissue.

So I tried to match the image data together. There’s data that is missing, that was cut out to show what’s underneath. I’m playing with the idea of separate identities meshed together to give you something else. Someone was upset because he considered my copying plagiarism. But if you look at how much data is actually there, if you change more than 40% of an image you can it your own. The viewer sees what they know.

Video 9

You need to have a memory of the original image, which is iconic in culture. The image shows the process of trying to align them. The process is visible, its not seamless, so it becomes interesting to look at to try to see things, then it becomes about something else like texture. When you have a selection, then you cut part of the pixels. I often sit touching the screen, isn’t that weird. I love screens. They’re so full of light. I love looking at light. This is a good time.
for me to be alive.
For me this is very tactile, it feels like touching, touching with your eyes

**Video 10**

Virtualities was when I first got into virtual worlds and spaces, as a new person
I’d go as a tourist, with a camera to photograph. I spent time there and noticed
as you moved around objects, there are moments where they disintegrated,
and didn’t display coherently, they got jaggedy and crazy looking
Virtual worlds are worlds of simulated display, everything is created as façade,
as a surface to give an illusion of something.
I saw a lot of similarities with tourism, where you have a tourism book, and your
constructing everything as sites as picture, as things you can record.
I went around site-seeing, thinking about everything that is visible, is visible
intentional. Someone sat for hours to make a tree look credible.
Nothing is visible unless someone wanted it to be. This whole world is created
as display
The closer you try to come to it, the more it moves away from it.
It dissolves from site, it became light and dematerialized in a way [pixilated, no
clash detection?]

**How are you a tourist?**

Once you start, you get assigned a north American male tourist
It’s like second life, but an early world
I was this chubby guy with Hawaiian shirt and kaki shorts, a hat and a camera
Here I am to look at whatever people built to look at

**Video 11**

October fest, the beer drinking festival in Munich, in the fall.
They had a concert stages and I went around there and I took some shots
There are all kinds of effects
In second life, you can choose the kind of light, so you choose the midday
cooler, or morning light, sunrise, sunset, or night. But they have a default clock
for the world, but you can choose a different time of day

**Are there other people you can interact with?**

Yeah, everyone can chose their own time

**Video 12**

You land in a space with an ideal shape avatar, then you can modify it.
The more you deviate from the ideal shape, the more your body will start to fall
apart. So if you create more hip here, the skin will start sticking out like strange
remense of rendering data.
No body commented on my presnes because I chose to go as a heavier to set,
whereas they did talk to scary crazy avatars, male avatars would walk up to
these [sexy avatars]  
But they don’t really know who is behind the avatar!  
NO! for all you know it could be your grandma!  
So I did a lot of street photography in second life  
Because it’s a programmed space a lot of it very grid-like, it’s easy to repeat  
This is a default avatar, a girl with flowery dress, or buy another body  
I love it when things go wonky, when their bodies start to disintegrate  
I dunno if they were trying to dance, or what they were trying to do  
And you can also fly  
And this is when you come down to objects at the wrong angle, like come up from the water. That’s when it becomes interesting, because space becomes really ambiguous  
Have you ever been in second life?  
No, sometimes I think the world is beautiful outside, why spend it in a virtual world?  
Because of it’s affordances, what does it allow them that their life doesn’t  
Maybe to have a beautiful appearance, to flirt with someone their not married or engaged to, or just make friends if you feel socially isolated  
I know a few disabled people who enjoy having a walking avatar  
There’s a whole range of reasons why people engaged with these virtual worlds, maybe a sense of excitement, or maybe having your tropical holiday without actually going there  
It’s also a strange world, so this is a space where not a lot has been programmed into it in terms of texture. Some very strange people  
I usually get scared when people are so beautiful because I think, what are they trying to hide?  
I noticed that on twitter or facebook, people trying to put the best image, or try to be something that they’re not  
Unless you get something like this  
[shows an ugly fat avatar]  
He used the voice speech, he was making all kinds of degrading remarks  
I felt I wasn’t there, but I had to escape anyways, it was very strange how you would still think it is you. I was also uncomfortable wearing that was semi naked like that  
Did I just say me? I mean the avatar being displayed like that! See how crazy it gets!  
Yeah I get it, this is you, this is me  
And if someone starts coming up to you as a guy approaches a girl in a bar, I remember I wanted to get away from that  
I remember reading about someone filing a lawsuit cuz someone raped her
Yeah Sherry Turkle writes about that in “Life on the screen” has that example, the case of somebody getting raped

I’m interested in remediation, and people live through these avatars, they unfold their presence through this figure. To them, there’s a point where it becomes real

When somebody else starts violating it, there’s a certain level of trust that is being violated, even if it’s just a representation on the screen

The reason why I did such extensive amounts of photographing people is to get some shots for the screen capture series that I did, where I wanted to conflate

This is in front of UBC, and everyone’s face was lit by their laptop, so I used some imagery and visual effect and phenomena from second life, to press those worlds together.

I did another screen with some of the avatars I’ve photographed

This photo doesn’t look very real, like it’s cartoony, as if you’ve use photoshopped filtering

I did mess a little with extra light

Did you get permission to photograph them?

That’s my husband, and 2 of my friends. We had to do that for a class.

How do you differ from the way architects represent space

I think I might poke fun of it a bit, because the way architects do the rendering with a very futuristic feel, there’s something very ideological, and clean, aesthetic. Usually buildings are rendered in a way that feels like they could go on stretching forever

Lian said surrey urban planners come look at these images, there’s a bit of play but also critique in them. You can take it anyway you want it.

It’s a mushrooming structure of similar views, where everywhere you turn there are these mushrooming structures syndrome, you cant get away from them in the suburbs

They’re trying to get people excited about moving into them, they’re very expensive, very big, even if you consider from an ecological footprint perspective, even this house we’re living in, it a big whopper house for a few people, who need all this space?

Coming from the Netherlands, I’m used to having houses being smaller, here, everything is so big. That people could afford a house that is free standing, with a garden surrounding it in the suburban area, which is of course different in downtown, although the price is more expensive

In terms of architectural rendering, they are trying to sell a project, to sell a vision or ideology of the good life, and the building becomes this icon for that particular vision.

So you want to create things that influence people making decisions, that latch on to the vision: “oh yeah, we have that space that facilitate community and that
does all these things for us”
And as for your projects, you think you are critiquing these visions?
No, that would be way too reductive. There is playfulness there, a sense of implications, that we are part of this thing happening, and maybe we should look at things differently, we do envision our home as our castle in some ways and we have dreams for spaces,

But it's our own person dream, it's not the architect's dream

I think it's both. I think you take over the kinds of visions that are projected. If you look at the advertising banners, which activate desire in people who pass. You see a healthy woman running along the waterfront, it's this dream of nature, of fresh air, of living outside, of fitness, fit and healthy people, being close to the hub of activity, where you have art and music, and everything near by. They are kind of marketing to the desire in people, they're translating that core desires into buying behaviors hopefully. Into selling you a unit in a high rise. That's the material embodiment of a whole lifestyle, and a dream of something you hope to attain

Data transfers
Scatter plots (2008 - 2009)
Construction sites
Virtualities (3d space)
Kitchen counter topography:
exploring a domestic universe (2007)

2.10. 2012-02-28 – (CW) email

Tue, Feb 28, 2012 02:53 PM
thanks a lot for your interest. i don't have too much time at the moment. but please use these links and texts for your research, or ask me a specific questions by email if necessary - good luck and best regards,
… and watch "L'ecliss" by antonioni again;-)

SILBERHÖHE
 VIDEO PREVIEW:
http://www.afava.org/video/Silberhoehe.mov

577
**TEXT REFERENCES:**
KALEIDOSCOPE issue 07 Summer 2010 (POLITICAL THEATER by Quinn Latimer):
KÖLNISCHER KUNSTVEREIN for the exhibition "Clemens von Wedemeyer", March-May 2006
http://www.afava.org/PDF/katalog köln klein.pdf
IMAGES:
5 Film stills with captions :
http://www.afava.org/temp/03_SILBERHOEHE.zip

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<th>2.11. 2012-02-14 – (KL)</th>
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<tbody>
<tr>
<td><strong>BACKGROUN</strong>D</td>
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<tr>
<td>Can you tell us a little about your background (film and architecture)? What got you interested in architectural and film?</td>
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<tr>
<td>I was studying architecture back in korea 20 years ago. For all my high school years , I wanted to be a scientist but in grade 12, slowly develop an interest in Art but it was too late to get into art school in Korean Education System. My father is an architect and i grew up in work sites reading draftings. Architecture was natural choice . When i came to Canada, I went to Art school with intension of going back to study architecture, which never happened.</td>
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<tr>
<td><strong>PROJECTS</strong></td>
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<tr>
<td>What is the idea you want convey in (Millennium Line)? Have you ever produced any video projects?</td>
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<tr>
<td>for all my visual works, I attempt to show what is difficult to visualize with bare human eyes. With Millennium line, I put viewers to the ultimate point of view, where you are not only looking at what is in front of you but the whole picture as well. I had a few video projects. I could tell you more when i see you. I have one that i am finishing right now, which i could give you a proof copy</td>
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<tr>
<td><strong>TIME, SEQUENCE AND MOVEMENT</strong></td>
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<tr>
<td>Do you portray “passage of time” and “movement” in your work? How so?</td>
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<tr>
<td>it is very important element of some of my work. on my next project, I am treating 'time' as dimensional element to completely shift views point of view. I am creating 3d object using 2 dimension and time.</td>
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<tr>
<td><strong>PEOPLE</strong></td>
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<tr>
<td>Do you include people in your pieces? Do you think they add or communicate</td>
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578
anything about the space?

I seldom include people in my work and I am such a bad story teller, however, people as audience can be critical. whether it is one person or many, depends on each works.

**COMPARISON W/ OTHER DISCIPLINES**
how do you see your work in relation to other forms of architectural representation, like: animations/ fly-through?

there is difference between 'work' and 'documentation' if that is what you meant by animations/fly-through.

How is your photography work different from video in representing a space?
What do you think the limitations of the photographed image are?

i don't consider myself as photographer. In moving images, Artist dictates involvement of time and occupy galley space different way than still images. In still images, the viewer controls how time will direct the way to observe the work.

14 Feb 2012

How did the architectural education influence your artwork now

There’s lots of similarities between practices
Architectural being physical space, commercial, people navigating through space
My father was an architect, that discouraged me
When I moved to Canada, I thought I would study art a little then architecture but I never did
So it’s a little more pure, you have a lot more freedom

DB: Does that mean you can’t study architecture in Canada

I have an undergrad but I decided not to
Art became what I’m more dedicated to art.
A lot of projects that I do, I’m interested in different spatial relationships, how different rooms dictate how you feel

DB: All the architectural education must show in your work

Well scale matters,
In art, you focus on something closer to you
In architecture there’s always something beyond what uo can see

DB: Can you explain that?

This community center, if you go to the hallways, you don’t see where the washroom or gym is, but the space is supposed to tell you how to navigate
within the space
It's called circulation pattern, is meant to be as “natural” as possible
Like house design, because you've been to so many houses, you kind of know
hot to find the kitchen or washroom

Do you think of bringing that thing into your work?

I have a group of artists I work with, instantcoffee, it's not about making an
object but trying to understand the relationship, trying to make things happen.
The installations that we have is like an environment where different things can
happen
Like some restaurant have tight layout where you feel comfortable and want to
have a conversation, and some restaurants don't
It has to do with the way is set up
Our installation tries to make people socialize and have different interactions

When you talked about how people navigate in space, how that is influential in
millennium line, or is it evident in your other work, because you have the length
of the picture all over the room, and some of them are repeated.
I know it has something to do with time, sometimes I can identify the station,
and others I feel there’s these little repeated images

That’s because I was taking picture on the clock, you take 30 pic a second, I
was using a video camera, it doesn’t really know when the train is moving,
accelerating, decelerating or stops, so when you see the repetition that’s the
station the train stop
It was my decision and manipulation to try to make it happen
At first I thought to get rid of it to make one smooth line of the landscape, but
it’s not really true
when you have the experience riding the skytrain, you had to stop at station, it
gave a nice break to the pattern as if you’re experiencing it in real time

So it is following the logical order of the millennium line, it starts at the first stop
and ends at the final one

yes

When I asked about comparing your worked to architectural representing, you
mentioned documentation. So in millennium line you’re documenting the
experience of being on the sky train. What about your other work does it also
document?

I guess I was talking about difference between architectural representation and
artwork

Which is the portrayal of space?

Yeah arch photography is about portraying the space itself, which involves
living
But my work isn’t really about buildings that you see, but rather, its everything
else that its attached to
<table>
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<tr>
<th>So “being” in that space? Or how someone feels in it?</th>
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<tr>
<td>Yeah the experience itself, the repetition in each station matters significantly, versus in arch photography</td>
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<tr>
<td>Which is more objective? So they try to portray it as an artifact, as objective as possible?</td>
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<tr>
<td>Everything building is a subject, but you know what’s wrong with millennium line, you know what parallax is?</td>
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<tr>
<td>It’s a term in architecture and photography,</td>
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<tr>
<td>The reason why we have a perspective is the relation between yourself and subject changes depending how far they are</td>
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<tr>
<td>If you’re on the train things that are far away move much slower than close ones, and things are closer go faster, but the far mountain seems like it doesn’t move</td>
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<tr>
<td>When stitching photos to make a panorama, you’ll notice there’s no vanishing point, where the lines meet in a perspective</td>
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<tr>
<td>It becomes flat like an elevation?</td>
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<tr>
<td>Yeah, in my work there’s no vanishing point, so your mind never has one subject it’s looking at, it expands your vision into something that’s not real, but it explains the whole field of the experience, instead of focusing on one building after another building after another</td>
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<tr>
<td>But because it’s an arrangement of all these photos, so each photo has its own vanishing point even if it’s not very obvious. And you have to engaged the audience to experience each portion by itself, and then they form the overall picture in their heads</td>
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<tr>
<td>Yeah, but if you look at it carefully, each photo is ¼ of a millimeter thick [wide], each photo is a line after line after line, so it never has enough..</td>
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<tr>
<td>Enough space for the vanishing point? Oh so you’re not actually taking the whole shot? there are some pieces that had the whole station, but it’s also segmented into lines?</td>
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<tr>
<td>It feels like a whole station, but it actually is whoever your eyes are catching</td>
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<tr>
<td>So if you go outside, where there’s not a lot of buildings, just landscape, the mountains that are far away repeat itself. Because it moves much slower</td>
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<tr>
<td>And you said your work, you said you wanted to present to the viewer and ultimate point of view? To see the big picture? But I think you’re also engaging the audience in an interaction, because people need to look close to see the details?</td>
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<tr>
<td>Yeah, good artwork must have everything</td>
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<tr>
<td>Its like looking at a plant, some people will look at the flower, some look at how luscious the leaves are, some people look at the shape of the branches, some look at the whole thing</td>
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</table>
So it has to offer all these things. It's not me whose deciding

Also you said you're creating a 3D object using 2D dimensions and time?

That's the next project I'm working on
I'm reverting the methodology I was using to create "millennium line", so instead of pausing time that's going to stretch, I compress the time
Do you know (Eadweard Muybridge), he's a famous experimental photographer in the 20th century, he used video camera to analyze lots of different movements
He didn't consider himself an artist, but he photographed to understand the different gestures of people and how things move around, and how muscles work in different ways
At the same time we live in 4D work, a 3d object that moves through time
If we suppose that we're living in 2D world, with time, it will became a 3D object, that's what I'm trying to create

Imagine this spoon rotating around space, then you're taking a picture
And you take a picture of each movement, then stack it up

DB: in "millennium line", there's a sense of a person interacting with the space by looking, you're using the process as means of generating the art.
Do you use the idea of process in other works?

I try to make you see something that's impossible to see.
I'm trying to [project] the entire landscape in one piece
The process here is a methodology

DB: In a sense, the process is not the work of art? But it's a means to get to the art

Yeah but it's the same as any other artwork, that's why it's called art practice

DB: well, in this case the process ran like a machine, and so it started running you didn't interfere. So you wouldn't interfere with the process and change it

Yes but I want that process to be as neutral as possible
Can you talk about the neutrality

I didn't want the audience to feel that I am expressing myself, like paintings which are all about expressions
To be able to see what I wanna see, I have to isolate myself
There's a lot of..

DB: Choice?

Yeah a decision making process like photography
Like what is the difference between fashion photography and fine arts photography
The process of making photographs is quite scientific, but you story of adopt
<table>
<thead>
<tr>
<th><strong>DB:</strong> Did your other works have that sense of non-expression or neutral process?</th>
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<tbody>
<tr>
<td>Yeah.</td>
</tr>
<tr>
<td><strong>Can you talk about it?</strong></td>
</tr>
<tr>
<td>I want the idea to decay the shape, I try to leave myself out of it.</td>
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<tr>
<td>I made this peace, I'm not sure if you're familiar with Canadian contemporary art.</td>
</tr>
<tr>
<td>It's based on another piece, I figured out how much volume did it take to have a penny-ball, a ball of pennies.</td>
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<tr>
<td>One million pennies is 10,000$. I don't have that money and it's heavy objects, ...</td>
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<tr>
<td>I made it look like an egg-shape, but it's not a penny ball anymore.</td>
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<tr>
<th><strong>Do you think that once you put too much of your personal self, subjectivity, it ceases to be truthful?</strong></th>
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<tbody>
<tr>
<td>It depends on the work.</td>
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<tr>
<td>It's like the difference between the novel and a thesis.</td>
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<tr>
<td>The novel you don't know what's true or not, it's about the emotions and expressions.</td>
</tr>
<tr>
<td>But if you wanna talk about something you have to leave everything out.</td>
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<tr>
<td>I don't want it to be a novel.</td>
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<tr>
<th><strong>DB:</strong> Where did you pick that up?</th>
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<tbody>
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<td>I dunno, what do you mean?</td>
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<td><strong>DB:</strong> I think it goes back to the constructivists.</td>
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| Yeah, some does. |
| **MS:** So do you see “millennium line” as a work of constructivism, since its fragmented? |

| **DB:** Essentially yes, but taken to the level of communication, you're no longer concerned about the work of art per se, your concerned how communication =with people happens. |
| So he used the process of not being so expressive, to achieve some sort of truth about seeing, by not expressing himself as a process of creating that art. |
| But here we talk about what people perceive than the work of art by itself. |

| Yes it's somewhat there. |
| In the constructivist era they didn't discover the relation between the audience and the work itself, it a later concept. |

| **MS:** So meaning or truth is constructed by how people who see the work. |
| **DB:** It's the act of reading a picture which is really important here. |
British post-war constructivists didn’t really care how people read their work

MS: I wanted to ask about narrative in your work when you said you’re a bad storyteller.
So what do you think is important about the experience of space? Sometimes people may associate a certain narrative or event with a space, for example a place where I always meet up with my friends, so it is important to the experience of the space

Story is very subjective, and dictates how you should read different things
In UK there are certain colors of building, in Shang Hai other things are accepted.
But I’m interested in “pure space” itself

How do you define pure?

Imagine everything you see in this coffee shop is white
You don’t really think of the aesthetics of different material and texture, but just the form becomes all there is, and you read the space
Imagine there are no objects here, you read space in a different way, every time you add something to it, it creates too much dictation you need to follow or subtract

So you’re not trying to dictate anything in space? You’re trying to purify the space

Yeah I want the experience to be generic, neutral
Of course there are new stories coming

Have you ever been influenced by spaces in movies, or spaces in movies? From an architectural point of view?

Just spaces, or scenes that have a strong expression of space that are stuck in your head

I’m more aware of the camera moving in space
People don’t usually pay attention so much because they are focused on the story and what the main character is doing

Can you think of any scene where the camera is moving in space and manipulating how the people feel?

Any Tchaikovsky movie
Solaris
nostalgia

But isn’t nostalgia from a 1st person pov where the camera is stationary

Maybe it’s a Fellini movie?
The director wants you to be aware of the fact that it is a movie, so he was shamelessly exposing himself as a director
The lighting, the pov of the camera, interruption,

But Tchaikovsky’s movies are more about the “landscape painting”
He wants you to know whee you are and how you move though the space

I like that, landscape painting

In shining, the camera is always moving to create maze-like spaces
Can you think of any examples where movement is creating a strong enforcement of space?
Something that stuck in your head.
For me that kid biking scene made me feel the whole hotel is like a spiral

Well yeah what he was trying to do something different he uses linear motion, he wants you to feel like you’re in a maze, you have no idea where you are
It’s a whole other field

And you never tried experiment with cinematography or moving pictures?
I have some video projec too, but I’ll send you.

DB: I’m curious about the development of your tatse in film. How you leaned about film and how you came to..

It’s a big question

MS: you mentioned the camera movement, I don’t know if that’s th only way to define space, but I’m sure you watch films for all kinds of reasons
As an artist, I’m always interested in the difference between subject and object
I get interested in watching the relationship

What is the relation between subject and object?

Well it depends
Or is it the artwork or the audience, what is it that you’re trying to do and who are you trying to show it to

DB: do you think about memory? When you create a work of art, do you think I want to play with the idea of memory

MS: like maybe remind people of certain things, like memories from childhood
I don’t have much nostalgia

MS: I think that relates back to you being distant and objective, not putting too much subjective self into it

Or the memories are like stories
I don’t have interest in creating something based on my childhood memories
But I’ve done some works based on what I was thinking of as a child
**2.12. 2012-02-29 - (BJ)**

<table>
<thead>
<tr>
<th>Video 1</th>
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<tbody>
<tr>
<td>Show me the text that you write so it doesn’t get lost in translation</td>
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<tr>
<td>It’s the only piece that portrays the city</td>
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<tr>
<td>It’s the only piece that’s been realized and put into a show, then I became a gallery person rather than an artist</td>
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<tr>
<td>That was in 1978-1979</td>
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<tr>
<td>It was shown in what is now called the contemporary art gallery, jan-feb 1980. It was the only time it was up, 31 years ago</td>
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**Can you tell us about your background?**

| I taught science then went to art school. This piece grew out of the school experience, I did it after school. |
| Then I opened art gallery, now work with contemporary art gallery then moved to SFU |

**your piece, the main subject is Scotia-bank? What got you intersected in portraying**

| Scotia bank tower was the tallest building in the city at the time |
| It had an eye. The neon logo looked like an eye that was looking down on us. |
| It was an octagon rather than |
| I didn’t like the ugly brutality of the building |

<missing text>

**Conspiracy theory**

**2.13. 2012-03-22 – (SS)**

| Domicile was produced in the 90s |
| It’s been a while so she probably forgot the details |

<missing text>

| Debrief with DB |
| There seems to be a gap between what she makes and the intention |
| She wants to convey so much information, but not sure if domicile succeeded in getting it across |
| It would be nice to see examples of her recent work |
| When she talked about sow pressure, I couldn’t find any examples, so it |
could be more conceptual
You might be able to find the catalogue at SFU library
But im more interested in representation rather than concept
We weren’t getting any information on the hands-on, how to portray
She said “WHAT” she portrayed but not “HOW”
That's the way she thinks about things
BJ was the curator, so he may have curated the “slow pressure” exhibition

2.14. 2012-12-30 – (FQ)

Shot scale

1. It seems that multiple cameras were used, one set on medium-shot per character, and one distant/long-shot camera to capture the overall space? Can you talk a little about the camera settings in space? And what feeling were you looking for when editing (for example, the alternation between the wide-angle, medium and close-up shots)?

Only one camera was used, the different settings reflect the psychology of the characters in relation to the space. Close ups were used to create a false sense of distance, in the context of the space, the character appears to be speaking to herself but somehow the women hear each other. Wide shots reveal the scale of the space, the seating and silence. An extreme sense of formality and physical distance between interlocutors is a comment on the status quo's mantra that bigger is better, that wealth = health. The editing was scattered and non linear. This is done on purpose to avoid a docudrama effect.

Sound

2. My research assistant commented: “There is something ominous about the off-screen piano music at the beginning. It reminds him of the film "Blue Velvet" and asked if the piano music intended to be slightly disturbing? I personally thought this sounded like hotel lobby music, where the classical music is usually associated with grandeur. I’ve also noticed it accompanied the maid’s entrance and exit. Can you share with us your thoughts on the sound design of this piece, for example: the choice of music vs. the silence in the background? And why the silence in the wide shots?

The music was a happy accident. One of the actors, Mishari Lesraye (the only credited one), was playing piano in the adjacent room as we were rolling. We kept it in the final edit to keep with the entire film's improvised feel. The dialogue, bar drug names and sayings, was entirely improvised. The silence reflects the reality of the setting, there's rarely any music on. If anything a TV would be on, but we didn't have the budget for a massive TV, sadly.

Other
4. In the DIS article, you have mentioned: "This reactionary behavior is an attempt to control the organic chaos of the original, pre-oil environment." Can you explain what is meant by "the organic chaos of the original"?

That quote refers to Kuwait pre-50s urban planning modernization. The original rubble stone, walled city was destroyed, British urban planners had been hired by the ruler to create residential suburbs and commercially-zoned areas, practically erasing it from existence (less than 30 or so buildings remain barely intact or about to be demolished). The suburban, nouveau riche largess is in stark contrast to Kuwait's once humble, free and close-knit lifestyle.

5. In the DIS article, what is meant by this phrase “This is not to be confused with the documentation of the imagined or fantasized ritual, which is not satirized”?

The speech of the characters was improvised using common subject matter at Chai Dha7a gatherings. A list of thirty subjects was drawn up and the actors improvised their dialogue’s, based on what they thought women in their family and imagined female characters would react to, for instance, the subject of "controversial marriage." Kuwaiti society is transparently hierarchic and insular, battling with a herd-like apathy, any occasion can be formal. Formality is a way of avoiding saying what you mean. Female audience members recognize a certain type of female in each of these women. Drag is respected in Kuwait as being faithful to women's parlance, through the work of the actor Abdul Aziz Al Nimish. These men have faithfully studied the speech of their female relatives.

6. What other measures have you taken to ensure that the space reflected the term “gendered space”?

The space itself, a hotel ballroom, is not a gendered space. From our cultural perspective, a space becomes gendered when opposite genders are not allowed entry. That's our sole requirement in this scenario.

7. Do you have other works that you can point out on social scenes and spaces that I can look at? (I've looked at "(Nshan / Yelwa ) Fatima Qadir + Lyndsy Welgos" and “Lyndsy Welgos + Fatima Al Qadiri - Yelwa (Installation Video)" on youtube, but the notion of space in those works seemed highly abstract) I am more interest in spaces that are more realistic, even if exaggerated, such as in Mendeel Um A7mad.

Mendeel Um A7mad is the most realistic depiction of a gendered space. Yelwa, as you say, is much more abstract even though it refers to an all-female wedding ritual, the presence of Caucasian males taking the position of Kuwaiti women is to study the abstract language of the ritual taken out of context.

2.15. 2013-03-24 - (SP)

Basically what I said was, and I based in cultural terms, right? So essentially in some cultures, because of syntax because of the amount of people or living conditions or whatever it is, people will naturally be comfortable standing next to each other. Or, in our case, we've got lots of room in Canada, we don't populate our whole country at all, so, we like room, we're used to room, and we keep a polite distance from each other, and sometimes that doesn't work with framing.

In Javier's project, he was in a situation where he was filming two people that were standing at an odd distance
away for the frame, because he couldn't get further back, and he only had a certain size lens to work with. so they ended up being half in frame, each of them. And I suggested that he would focus on either one of them, not to get both of them in the frame

Having said that, there is something about the distance between two subjects, and the space between those two subjects can be very intriguing and it can also be very energizing. it creates an energy, it creates an anticipation sometimes.

A good example is set building, a kitchen designer would design a kitchen, there's a designer on the film, who designs sets, production designer, and they are an architect, but they would design a kitchen in a film, or a basement in a film for filmmaking, not for living, so everything would be larger, or they might do it smaller, right? But they would be thinking about different things, they wouldn't be thinking about oh..

In a natural space like a kitchen you'd have a countertop, and a certain distance from the countertop or your island from your sink or your fridge, right? in order to live

But when you build a set, you're going not to live, but you're going to shoot, so you would give yourself more room

So your fridge toward your island would be, not the distance you'd need to comfortably live, but it would be the distance you would need to comfortably shoot. and that would be the size of the lenses, or the size of the dolly you'll be using.

But in that film world, you'd portray naturally on the lens, it would actually look proper.

This stylized trickery of the camera and space between things