

[05][01] INTENSION

The treatise responds to, examines and explores the relationship between past patterns and that of new continual patterns influenced by a digital age of information technology.

The new patterns are a response to historical influences and derive their form from the continual needs of our society. For the dissertation the physical properties of historical edifices have a strong influence on the way new architecture is shaped. This will again shape the historical context. Digital technology ,film, and their influences on new architecture is explored.

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the movement

[05][01][01] MEMORY

"A memory is anything that happens and doesn't seem to unhappen." (DE BONO,1990:29)

KIYOSKI SEY TAKEYAMA states that: "*the city is woven from 'memories'. Architecture is an incubator of time. The technologies that have allowed human life to prosper in the past were methods of time preservation. Books have preserved time for thought. Photographs, recordings, film, videos, have preserved time in various ways by light and sound. In a similar way, works of architecture have materialized the programme of each age, thus representing time in many different ways. Architecture is a "memory factory."* (DE VALLEE, 1996: 81)

"*A landscape is a memory surface. The contours of the surface offer an accumulated memory trace of the water that has fallen upon it. The rainfall forms little rivulets which combine into streams and then into rivers. Once the pattern of drainage has been formed then it tends to become ever more permanent since the rain is collected into the drainage channels and tends to make them deeper. It is the rainfall that is doing the sculpting and yet it is the response of the surface to the rainfall that is organizing how the rainfall will do its sculpting.*

With a landscape the physical properties of the surface will have a strong effect on the way the rainfall affects the surface. The nature or pattern of the surface will determine what sort of river (pattern) is formed. Outcrops of rock will determine which way the river goes." (DE BONO,1990:29)

The Oxford dictionary define pattern as interpreted intelligible forms of sequences, discernable in the way in which something happens or is done.

Our cities are made out of an arrangement of patterns, regularly found in their comparable objects. Thus in a city sense patterns can be seen as interpreted information gathered by the needs, requirements and responses of its people. This is then arranged in regular sequences that operate as the whole.

Patterns in our urban cities manifest in two forms: the physical manifestations and those of the ever changing. Physical patterns are all that can be sensually experienced; e.g. roads, buildings and other infrastructure. The ever changing patterns can be classified as continual patterns that change frequently with small interruptions. Continual patterns include social issues, people's thoughts and general lifestyle patterns.

The city and its physical patterns have a direct influence on people's reactions, influencing them on their continual choices and ideas. Once again we create new physical patterns and again react on them.

"A particular way of looking at things may have developed gradually. An idea that was very useful at one time may no longer be so useful today and yet the current idea has developed directly from that old and outmoded idea." (DE BONO, 1990:10)

[05][01][02] ARCHITECTURE OF THE INFORMATION AGE

New Media and the information technologies have profoundly altered how we perceive and conceptualize our environment. We find ourselves in a world that is fast moving, dynamic and transformable

Jean Nouvel suggest that architects must try to take into account the free flow of images, miniaturisation, automation, speed, the conquest of space, and the emerging symptoms of a new popular culture. (DE VALLEE, 1996:189)

Architect Pieter Weibel (1992) believes that the information technology context in which we now live has placed the works of the architect in a different dimension.

"What we are seeing now is a transition from systems that are closed, complete and defined decisions to systems that open, incomplete and non-defined. From a world of necessity to a world of variables manipulated by the observer, from a single perspective to the multiple perspective, from hegemony to pluralism, from text to context, from locality to non locality, from totality to particular, from objectivity to the relativity of the observer, from autonomy to co-variation..." (WEIBEL, 1992, www.aec.at)

"It follows that an architecture in this age of media and electronics stands in need of a profound immersion in our present-day contexts, a return to experimental visions and to the cause of things, a reconsideration-which is, in essence and in form, precisely what an architectural proposal is – of its mechanisms of comprehension and of working method." (WEIBEL, 1992, www.aec.at)



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TAKEYAMA's essay on the Future of the city (**Architecture of the Future**) enlightens the following about the incompleteness and dynamics of our contemporary world. "One of the features of 'incomplete form' is its interaction with other forms, like the electron exchanging ions. Another is its capacity for architectural expression which reflects our consciousness. To define the "present", we can only describe it in an incomplete way. The invention of communication technologies have broken down the information into bits and pieces. Conversely, we could say that society, by adopting fragmentary information, has made it possible for communication technologies to progress rapidly. We no longer dream of a self sufficient utopia with a common treasury of information. We must seek our own place in the midst of the flood of incomplete, fragmentary, broken bits and pieces of information. In present and in future, we can see the world only in terms of a continual discontinuity of incomplete events. The incompleteness of information and the incompleteness of human existence embody a present, where various 'times' coexist...The media, which are the products of human intervention, have changes our consciousness and given

us a new vision of the world. As long as architecture is a representation of our consciousness of space, the architecture that represents the "present" can not avoid being incomplete. For only in an incomplete form can the future become complete." (Constantinopoulos,V. 2000, p 81)

[05][01][03] IMAGE

The city lives in us...

Time passes,

We move from one city to another,

From one country to another,

We change languages,

We change habits,

We change options,

We change clothes,

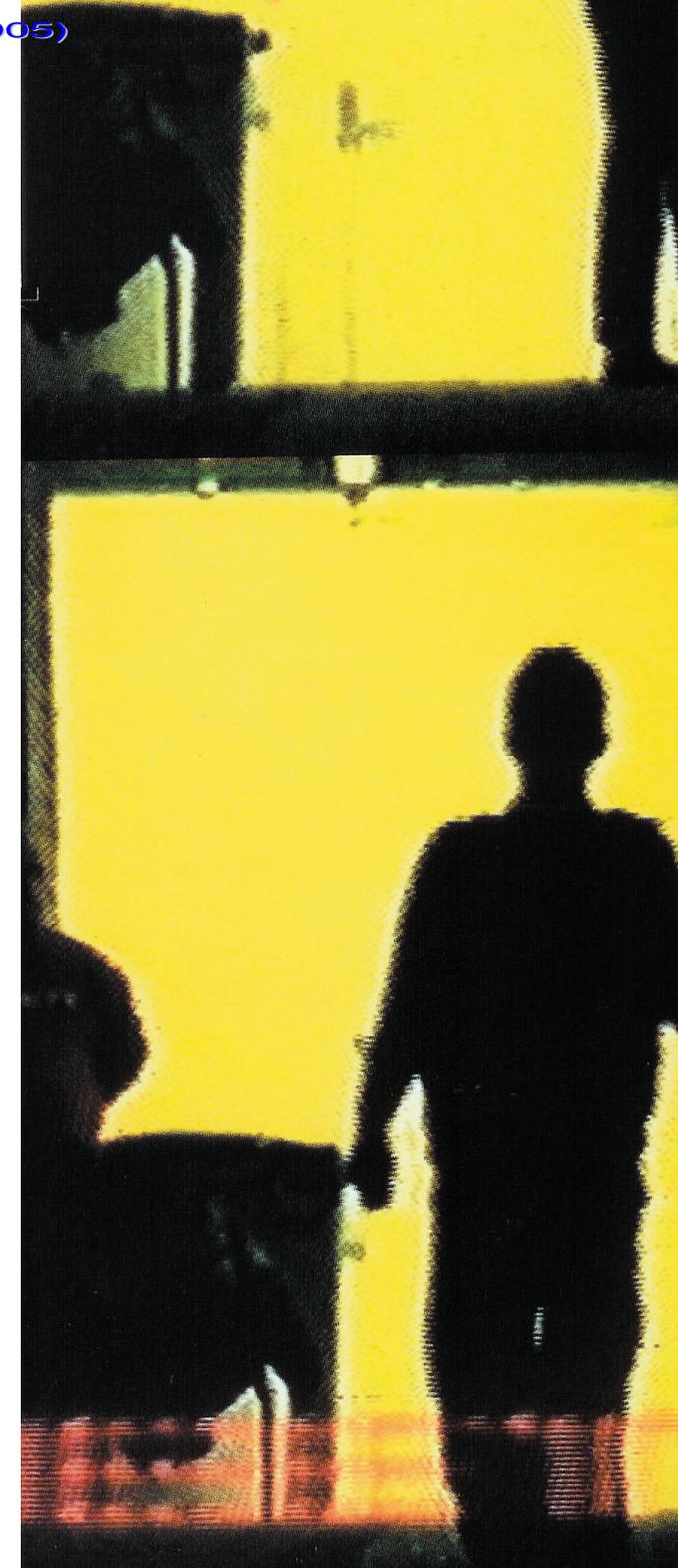
We change everything.

Everything changes. And fast.

Images above all

(From the thesis of Wim Wenders)

Fig. 5.1_ Radiohead concert tour in progress, a transition driven by success and celebrity



The Oxford dictionary define image as the following *IMAGE is a representation of the external form of a person or a thing in art; a visible impression obtained by a camera, telescope, or other device, or displayed on a video screen; an optical appearance produced by light from an object reflected in a mirror or refracted through a lens, a mental representation and the general representation that a person, organization or product presents to the public. Image can also be the metaphor for a person or a thing closely resembling another (imitate-following a model). In mathematics image is a point or set formed by mapping from another point of set.*

For this dissertation image is the 'epitome' of the hierarchal historical context in order to derive a new meaning for the precinct. Image is the visual perception of the retort buildings, the gas tanks and the site's context, depicting its external form. Image is that what can be captured of the site through the lens of the camera. A new image is created by the layering of existing imagery; by mapping it, adding and subtracting points, lines, volumes and planes.

A new image is created by reconstructing and adding to the context, creating a richer image giving meaning to the precinct, generating a place of memory. Images throughout the project are created where light travels through transparent layers, creating depth, introducing negative and positive backgrounds/foregrounds. Multiple images are refracted through the lenses of the eye, creating pluralistic similes.

We also see spectators watching (them) in intercut sequences. They are, it would seem, looking at what we see. There is at least, as in all montage sequences of this sort, the implication of a spectacle shared by filmed spectator and spectator of film...The implication of shared spectacle is therefore subverted, and one is made conscious of this disjunction.

ANNETTE MICHELSON, 'THE MAN WITH THE MOVIE CAMERA,
FROM MAGICIAN TO EPISTEMOLOGIST'

ARTFORM MARCH 1972



[05][01][04] FILM AND DIGITAL VIDEO

"A century of cinema has passed, and it has, so the torch has passed from Lunière to Méliès, from realism to illusion." (MATT HANSON, 2003:9)

The new century shows an exceptional time of transformation due to digital media technologies. Opportunities for transition and transgression are created in works of architecture, art, and cinema. Cinema's time for transition tries to blend the younger digital arts with 100 years of the moving image, where in essence of celluloid is replaced by the strata of digital inflicted moving images.

The way forward for cinema could rarely be glimpse in the past. Digitization of cinema enabled it to become a medium where elements are fused, altered and blurred; enabling the creation of anything that can be imagined.

"We call movies 'film', but the celluloid is drying up"
(WILLIAM GIBSON, 1999:10)

"Digital film making enables the filmmaker to cast light into the dark corners of their minds, giving us a clearer look at their more personal visions. In these corners, waiting to be discovered, are the ideas that just weren't possible or practical before the CCD (charge couple device) came along. And while a certain film maker is moving towards an accelerated cinema-a new type of cinema integrally affected by digital technologies-others, particularly establishing directors, are using the opportunity that this new equipment gives them to reinvigorate their own work and move in unexpected directions. They are tackling subjects that are more relevant to DV production or animation, either because of intimacy, aesthetics, environment, or scale. For some directors, digital cinema's breaking down of technical barriers creates a sense of freedom, so they are able to concentrate on working with their

Fig. 5.2_ the end of celluloid

Fig. 5.3_ Time code, 4 simultaneously aired features



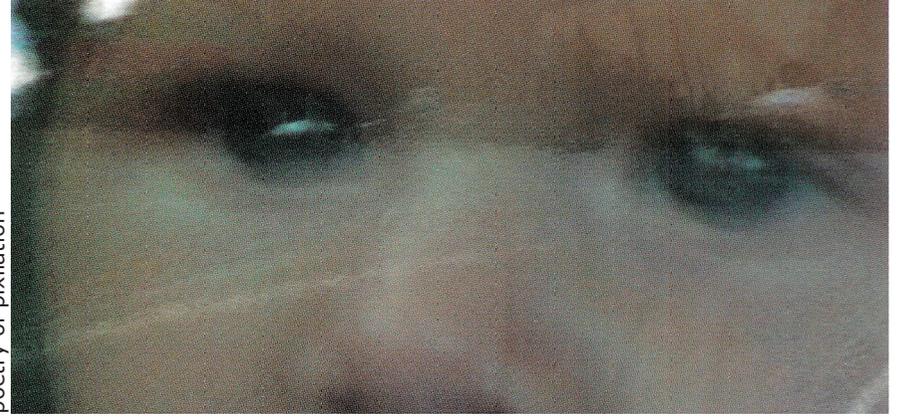
Fig. 5.6_ Metal Gear Solid 2-Sons of Liberty



Fig. 5.5_ Enter the Matrix



Fig. 5.4_ No Maps for these territories: road movie as digitalised terrain, in poetry of pixilation



actors. For others, the freedom lies how they can play with images and ideas once the action has been "filmed". (MATT HANSON, 2003:69)

Digital video (DV) allows horror movies to feel more convincing, without art direction and mediation, almost like reality TV. For documentaries DV has allowed the document of subcultures, and experiences that were previously too fleeting, intimate and all-encompassing. Documentaries are able to express the truth in the everyday like expressed in the film, **No Maps for These Territories** by **Mark Neale** (2000). Small hidden cameras were strategically placed in a taxi that depict one individual's life. Neale was able to take away the filming process and record a character surreptitiously.

For films like *The Lord of the Rings*, *Gladiator*, and fantasies virtual reality technologies have ostensibly revived the spectacular.

Digital movies such as *TIMECODE*, directed by MIKE FIGGIS (2000), a drama shot in real-time over 93 minutes is the epitome of DV. The movie is presented without any edits with a screen split into 4 quadrants. **'The film was an attempt to show that we can do editing in a different way, through montage rather than cutting'**; says Figgis. In the film the audience do the cutting, selecting what they want to edit by themselves. The individual has a sense of control over the story, a quality we usually associate with computer gaming.

In essence digital video purely extends the established filmmaker and its audience's palette. "Digital video allows us to the promise of truth in the image like never before, it conceals and reveals artifice at one and the same time, and holds the promise of myriad ways of seeing...The end of the celluloid is about the end of a frame with definite boundaries." (MATT HANSON, 2003:165)

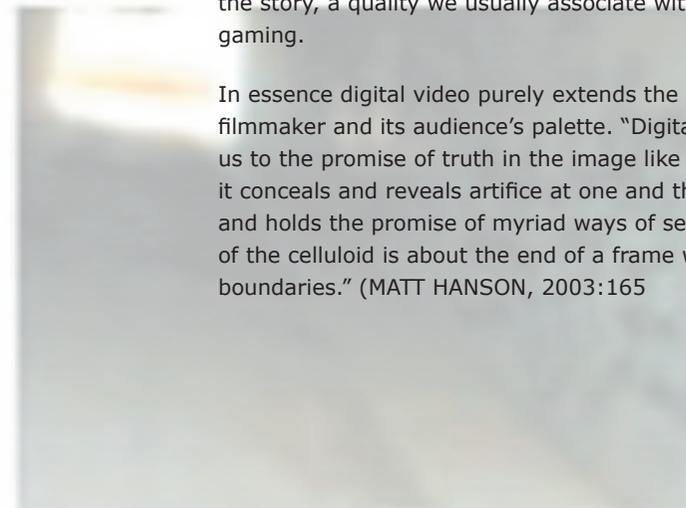


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[05][01][05] TIME AND SPACE/SPACE-TIME

Architecture is caught up in a web of four dimensions, where the first-third dimension is that of *space* consisting of length, width and depth the other is *time* implying sequence and continuity. When time and space is considered in relation to one another, it suggests the rational concept of *place*.

"...Space seized by imagination cannot remain indifferent space to the measuring and thought of the surveyor. It is to be experienced. And it is to be experienced, not in its positiveness, but in all the bias of imagination." (G. BACHELARD, *ELEMENTS OF ARCHITECTURE*, 1998:135.)

Rapoport et. al. see space as; "the three dimensional extension of the world around us, the intervals, distances and relationships between people and people, people and things, and things and things". The Oxford Dictionary define space as a continuous area or expanse which is free or unoccupied and the dimensions of height, depth, and width within which all things exist and move. Plato introduced the space as "the mother and receptacle of all created and visible and in any way sensible thing".

Time is certainly the most significant entity we are involved in, time is the generator of new ideas and evolutionary processes.

The oxford dictionary defines time as the indefinite continued progress of existence and events in the past, present, and future which is regarded as a whole. Time is an integral ingredient in both architecture and film.

Stormer and Alstop Architects advocate that architecture is the product of space that gives meaning in one place, as well as dignity. Newton has stated that "space and time are quantities in themselves rather than the mere relations between objects."

People live in time as well as in space. Our environment is seen as the origination of time, reflecting and influencing behavior in time.

Fig. 5.7_ moving image



Rapoport et al. further discusses people's attitudes to time. They claim that "*people live in time as well as space – the environment is also being seen as the organization of time, reflecting and influencing behavior in time*". They claim further that time structuring also influences how time is valued and, hence, how finely it is subdivided into units. Cultural differences play an important role in division of the time. The human as the creator of the culture gives value to the tempos and rhythms. This article also discussed that tempos and rhythms distinguish among groups and individuals that may have different temporal "*signatures*" and they may also be congruent or incongruent with each other

In architecture space-time is captured through movement of people. People observe different perspectives of places, adding to a sequential space-time evolution. Past time is captured through conservation of historical artefact and architecture.

The re-use of architectural edifices adds to the concept of time, where the adjustment takes place over time. Time becomes the generator where spaces and places are being altered. The re-use of buildings further adds to the identity of a place since space-time is preserved. The way of construction, materials and form of buildings depict themes in time.

In film time is used to illustrate the narrative, information can either be transferred in real-time or deconstructive time. (as in the Film Memento). Although some films may distort, abstract and fragment space and time, the narrative journey of images of perceived time and space are always present in the viewers mind.

Film give tiny pieces in time, it gives a piece of architectural space in relation with its time context. Film gives us the ability to experience space in a certain time.

In architecture space can either be solid or void a container or the spaces in between the containers. Actions in and around architecture usually take place in both these negative and positive spaces. With film on the

other hand, activities mostly take place in the negative space and the individual is seen as the positive space. This is more so where computer generated special effects are added at a later stage.

Time and space are relative and one can claim that space is simply a possible series of material objects forming a negative or positive space and time is a possible series of real events. The reality we perceive is thus only one of many combinations of space and time.

Unlike Architecture, film can only represent space. Film space is not three dimensional; it is made up of two dimensional fragmentations. The two dimensional objects on the set create a negative space in which activities of acting can take place.

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Fig. 5.8_speed



**[05][01][06] CONCLUSION**

The film centre's architecture arise out of two approaches taken; the one is the historical contexts evoking new architectural form and order; the other is the digital world of information technology and the moving image which have repercussions on our perception of real physical space.

Both the historical and digital (including film in the digital age) age's context are interactive within the contemporary spaces of the new edifice.

Static, permanent systems associated with this historical context of the early 20th century are explored in terms of form, scale and order.

Dynamic systems associated with the digital age generate an architecture that is transformable, transparent, layered allowing co-variation and multiple perspectives to be perceived by the observer.

When considering time in context with continuity, one arrives at the concept of place, place refers to continuity in that it acts as a referent to past happenings within space, creating a memory surface. The project shows the layering of the previously mentioned four dimensions. The temporal dimension is captured through use of the historical context as point of reference. New generative layers of space and time are composed by a responding to the context the site and the digital age alike.

