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Elevating Communication

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Elevating Communication

by

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A thesis submitted in partial fulfillment
of the requirements for the degree of
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Dedication

The culmination of my studies as reflected in the document and my educational success would not be without the support and inspiration of the faculty and classmates. I owe my complete knowledge of architecture to everyone around me who have helped to foster the appropriate condition for learning through sharing of their own expertise and experience.

Above all, I dedicate my success, both educationally and career-wise to my family, who have been the binding force of everything I have done. Through my success, failures, and endeavors, I am constantly able to be grounded by the constant encouragement and emotional support that my parents and brothers continue to extend my way.

Lastly, the backbone of my success and reason for where I am today, I dedicate all that I am and have become to P.b. And though my involvement in my work have displaced us at opposite ends of the world, you continue to be on my mind and I am forever grateful for all that you have done for me, and so above all, I dedicate this to you.

Acknowledgement

I would like to acknowledge my thesis chair, Mark Weston for the freedom and opportunity to explore the thesis without boundaries. Such exploration has resulted in a rather episodic thesis but has nevertheless allowed me to arise above what I assumed to be my limits, exposing underlying skills and interest while mastering existing skills that blended various multidisciplinary approaches. Conversely, I would like to acknowledge Stephen Szutenbach for the boundaries that were set when my studies went astray. My ability to grasp and construct architectural theories and concepts would have not been as successful without the boundless knowledge which you possess and shared on a weekly basis. Your ability to understand and craft students ideas has allowed me to exceed intellectually in a manner I could never conceive of on my own. And finally, my ability to creatively stitch all these ideas and concepts together in the manner of film and photography is the result of Wendy Babcox whom has allowed me to look outside the realm of architecture to perceive architecture everywhere and anywhere. Through your work and the work you have exposed me to, I was able to grasp and interject ideas of various disciplinary studies into my work. You have set me on a pursuit of creativity which has no limits and through your direction, I am able to conceptualize design in a unique manner that was before unknown to me.

Table of Contents

List of Figures

ELEVATING COMMUNICATION

THAO THANH NGUYEN

ABSTRACT

The products of vehicular transportation have led the modern traveler into a crisis of place. The modern journey that is held within ceaseless flux, confine movement to edges facilitating prompt passage yet negating active participation. These edges govern movement, highlighting points of destination while simultaneously obscuring our journey in between travels. The limited participation and extended observation of one's place within the concurring boundaries renders the senses dormant, causing passivity and reluctance to participate or communicate with the city. These lines of movement, demanding our attention toward beginning and end but omitting the middle, transforms the city, home, and place into the background at which movement seizes the foreground. If stability and opportunities for interruption is not made attainable to the modern traveler, one's sense of place will become blurred much like the perceived image of place occurring behind the window of our automobile. There must be a juxtaposition of the mechanical and instinctual experience in the modern travel with qualities that entice all human sensibilities. Elevating these grounded qualities of place into the traveled path will elevate the character of place against the pressure of movement, preserving the memory of place against the terror of forgetting.

Qualities of architecture and urban conditions have collapsed against the swift forces of modern travel. Contextual information must arise above the ferocity of the travelers movement to supply the traveling perceiver with opportunities of interruption and introspection on place. Inscribing contextual information into the modern journey will awaken the senses, reaffirming memory of place in order that the essence of place can be reestablished within its cultural and physical context. These interjected moments of knowing will reposition the perceiving traveler within the mental as well as bodily context of the city, home, and overall environment.

Figure   75. *Elevating Communication* (Part 3: The Traveling Perceiver) Primitive Communication Sequence

CHAPTER I
Introduction

Film and architecture centered the general scope of the thesis, however the intention of the study precedes general analysis and correlations of the two disciplines. The intention of the thesis is to explore the interaction of traveler and place within the context of the modern journey, that the scope of film and architecture may assist to reinforce the overall critique. Uncovering these specific experiences, the study began as a collection of photographic experiments that sought to frame, capture, and suspend spatial instances within the traveling environment. These are the specific instances within the traveling experience that is otherwise lost because of the repetitive nature of how they are perceived.

A photographic journal revisited how one perceives their place within a different aperture. The images isolate, crop, and reveal known yet desolate spatial moments within a new frame, releasing new meanings and relationships that these instances may have to the city.

Progression of these studies, tightened the scope of photographed moments to objects and infrastructures of the driving experience. The compiled images of street objects mostly photographed at static composition outside the automobile prompted a study to understand these objects as they are also in flux, of which the driving experi-

Figure 76. The repetitive nature of the road, offers a challenge to drivers to differentiate these various street objects as single part within a collective whole, instead the individual quality of these objects are lost at the fluid imagery of driving. The individuality of each light post is only realized at the pause of the vehicle when the driver's intent is to notice them.

Figure 77. *Elevating Communication* (Part 3: The Traveling Perceiver) Primitive Communication Sequence

ence was the catalyst. What was than revealed was the relationship of film in the mode of driving. The automobile frames the driver into a specific position and architecture and the urban environment is revealed in linear narratives. Presented to the driver is a narrative which is perceived collectively by others. The correlation is similar between a theatergoer experiencing a film within the framed projection screen to a driver within the framed enclosure of a automobile, of which both experiences produce a collective perception.

Contradicting however to one's sense of place is the essence of experiences that exist at the grounds of cities and place, as these experiences are not narrowed down to singular lines of narrative but rather punctuated with moments of spontaneity and fluctuation. Driving thus reduces movement and experiences to a emotional and perceptual singularity. Sense of place becomes devoid of certain characteristics and distinctions. The true essence of place cannot be known without knowing those moments that are tangible, heard, or smell. These events however requires the traveler to intercept these moving images, to allow them to become still and brought into dimension for the traveler to exploit all qualities of their existence.

The presence of architecture and urban design become absent to the vehicular movement which positions the car between the person and the architecture and the person and place. Qualities to which buildings and place resonates with people dwindle against the accelerated linear perception of movement. To penetrate one's consciousness, the architecture and contextual information must survive the forces that are brought against the pressure of these vehicular infrastructures and bleed into

Figure 78. Through the frame, each photograph reveals instances within the urban environment, instances that are often lost within the monotony of the road. In such case, the ground, sky, and horizon is revealed.

Figure 79. The hostile barriers which acts as landings for several vehicular infrastructures also acts to elevate the traveler from the grounds of his city.

Figure 80. *Elevating Communication* (Part 3: The Traveling Perceiver) Primitive Communication Sequence

2

one's perceptual mode of travel long enough so that spatial distinction mitigates the crisis of place.

In the scope of film and architecture, film is the process of understanding specific experiences where the architectural concept will arise as the mitigating force against the experientially hollow and singular moments of driving. The extent of the research and analysis covered within the thesis is not meant to make constant correlations with the general theme of film. Rather these themes only act to critique the problem while conceptually supply-ing a solution. Film as a exploratory and representa-tional tool is directly pursued and explored towards the second half of the thesis to examine more closely the problem and proposed solution.

Figure   81. Trees become an attempt to humanize these other-wise mechanical experience of driving. Though perhaps more tacky than effective, they sometimes allow for illusory effect to occur rather through the interaction of light, a softening of the edge, or for providing formal transitions.

Figure   82. *Elevating Communication* (Part 3: The Traveling Perceiver) Primitive Communication Sequence

CASE STUDY ONE
Olafur Eliasson

Through conception of aesthetics, articulating elements that are sociable and community oriented, may derive an experience which will "inscribe a sense of community," within place.[1] As a condition that represents relational aesthetics, the intervention must be conceived through the process of discovering what is socially relatable and understood by the subject, in order that conscious intent may emerge.[2] By referencing the idea of relational aesthetics that is exhibited within artwork of Olafur Eliasson, one will be able to abstract a moment that will represent, produce, or prompt interpersonal relations within the experiencing self and specifically, the traveler that is in the mode of moving through.[3] Modern travel allows for an opportunity of collective perception where the traveler is able to perceive the same thing within the realm of others. The collective perception may assist in the opportunity where elevated human qualities of place can mediate the disconnect between self and place; grounding the experiencing self back into the same physical plane of others.

The modern architectural environment

Figure   83. The Weather Project by Olafur Eliasson offers one the opportunity to enter into a collective perception in which the act of gathering and perceiving occurs within the realm of others.

Figure   84. *Elevating Communication* (Part 3: The Traveling Perceiver) Primitive Communication Sequence

1   Olafur Eliasson, Madeleine Grynsztejn, and Mieke Bal. *Take Your Time: Olafur Eliasson* (San Francisco: San Francisco Museum of Modern Art, 2007) 133.
2   Olafur Eliasson, Madeleine Grynsztejn, and Mieke Bal. *Take Your Time: Olafur Eliasson* (San Francisco: San Francisco Museum of Modern Art, 2007) 133.
3   Olafur Eliasson, Madeleine Grynsztejn, and Mieke Bal. *Take Your Time: Olafur Eliasson* (San Francisco: San Francisco Museum of Modern Art, 2007) 134.

caters to the eyes, often only penetrating within the visual senses, leaving the other senses disengaged.[4] If there is not an opportunity to connect the tangible qualities to the visual imageries, then the product of one's experience becomes solely superficial.

The Weather Project by Olafur Eliasson positions the physical self within the realm of others and presents to them an object of central hierarchy, the sun. Within the collective mode of perceiving the sun, one becomes aware of themselves amongst the realm of others and in such cases, a sense of community, place and self is exhibited.

Collective experiences and activities will bring to order the disjointed sensorial experiences that lends to an overall crisis of place. In the overall understanding of self, and self within the realm of others, one would be able to form as Olafur Eliasson states "him or herself through engagement with the environment" and in turn, engagement within the realm of collective perception.
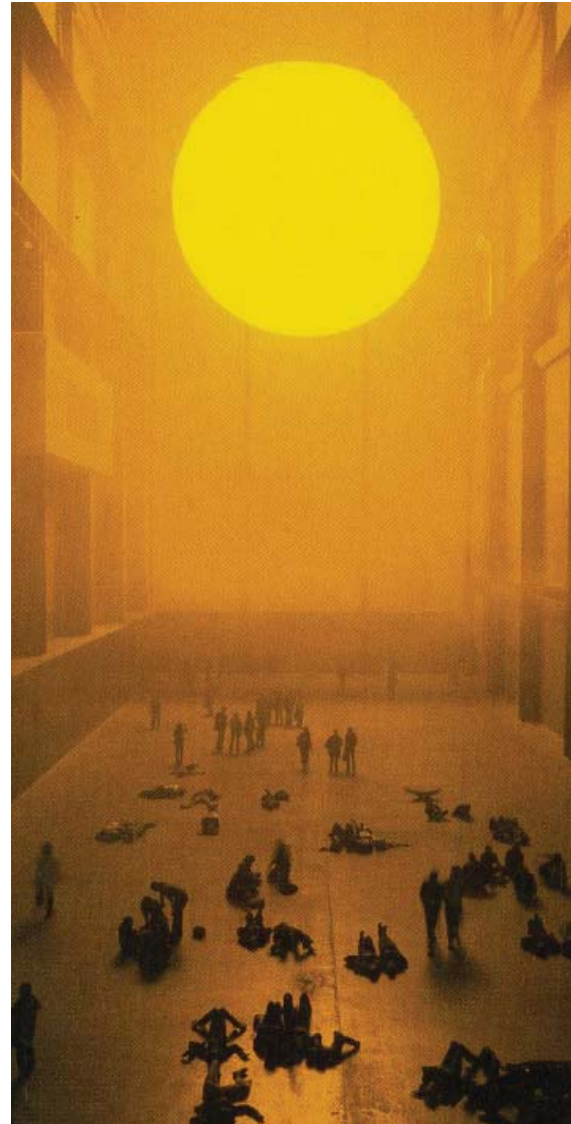
Figure 85. The Weather Project is a simple composition of habitable space and an object which acts as the main hierarchy. The striking quality of the sun causes one to collectively position their sight towards a focal point and as a result a sociable moment occurs in which a collective many is brought into a similar realm offering a sense of community.

Figure 86. *Elevating Communication* (Part 3: The Traveling Perceiver) Primitive Communication Sequence

4   Yi-fu Tuan *Space and Place: The Perspective of Experience* (Minneapolis: University of Minnesota Press, 1977) 11.

CASE STUDY TWO
Jean Nouvel: Louvre Museum

The opposite forces acting upon each other within the building's two main formal components allows for a unique spatial condition. These conditions establishes an experiential enclosure separate from site context. Cohesion of dome and exhibition spaces are done not within the typical formal understanding but rather metaphorically, by the layers of penetrating lights that cast and masks the museum interiors, blending any formal variety into one visual uniformity. As individuals are pulled completely from the site, the experiencing self is immersed completely and fully within the sensorial realm of the architecture. All formal characteristics are blanketed into one collective perception. The minimal gesture of the dome, encompassing the museum, aids in the experiential fluidity and the effects becomes one that pulls the fragmented thoughts of those experiencing the space into one collective understanding.

Figure 87. The dome of the Louvre Museum by Jean Nouvel creates for an illusory effect in which great details and differences within each space is blurred to the perceiver by the scattered light which filters through the dome.

Figure 88. *Elevating Communication* (Part 3: The Traveling Perceiver) Primitive Communication Sequence

6

CASE STUDY THREE
Toyo Ito: Tower of Wind

Various climatic condition and interaction at the grounds is transformed by the Tower of Wind into information that is visible to the perceiver. Situated in the streets of Yokohama, the tower acts to awaken the detaching senses that are often neglected within the monotony of everyday transactions. The uninhabitable structure that masks the exterior of a existing ventilation tower is dressed with hundreds of miniature lamps that illuminate in correspondence to the flow of air, wind, and sounds.[1] In turn, a fluctuating event unfolds to the presence of "invisible nature" and than transforms it into aesthetic information through modern technology.[2] The very act of awakening the senses to these invisible qualities, awakens one's understanding of the moment of experience that is before them. Within the moment of realization, past and future is what Irmtraud Schaarschmidt considers to be "wiped out by the present." Schaarschmidt follows by stating that since a moment can never be static, constant transformation must and is occurring. The tower in this sense acts as the object of the kind of aesthetics that represents man's constant transformation and through such representation, brings about a collective understanding of moment and self within the context of place and time.

Figure 89. Toyo Ito, Tower of Wind reflects the condition of the wind, sound, and noise. These qualities of the space aesthetically impacts the appearance of the tower, changing as the condition of the tower changes.

Figure 90. *Elevating Communication* (Part 3: The Traveling Perceiver) Primitive Communication Sequence

1   Charles Jencks and Irmtraud Schaarschmidt-Richter, *Toyo Ito* (Weinheim: Ernst, 1995) 16.
2   Charles Jencks and Irmtraud Schaarschmidt-Richter, *Toyo Ito* (Weinheim: Ernst, 1995) 16.

CHAPTER II
The Problem

The existence of the automobile carved, arranged, and segregated the urban landscapes into episodic moments of experiences. The corporeal being once held at the immediate tangible grounds of the city is now transposed behind the framed enclosure of the vehicle. No longer is the pedestrian positioned in front of his city and architecture but rather in his seat, within his vehicle, and through the frames by which captures place. Moments of tangible interaction that once might have occurred are now compressed into momentary visuals placed either at a distance or within close enough proximity to become a visual blur by the swift movement of the vehicle.

The moving perspective translates into edge conditions separating the person from grasping the true essence of place which, by nature, does not move with him but instead fades into the distance. Though the experience of perceiving architecture and urban landscape is brought into a unique viewpoint, such experiences are not meant to linger long enough to arouse one's senses and distill one's memory.

Vehicular accessibility has shaped the "physique and perception of contemporary cities," allowing the act of driving to pull experiences through but not permitting movement to fluctuate beyond the determined line of passage.[1] Important

Figure   91. The photograph reflects the many and various physical and visual edges that keeps the traveler from perceiving place.

Figure   92. *Elevating Communication* (Part 3: The Traveling Perceiver) Primitive Communication Sequence

1   Mitchell Schwarzer, *Zoomscape: Architecture in Mo-*

contextual information is omitted while what is attained is generalized into transformative visuals which suppresses the distinctiveness and character of place. Experiences becomes singular within the scope of sensorial engagement and its account-ability for one's sense of place, makes such experience liable for the overall crisis of place. With the distinctiveness of place becoming transient against the stillness of the automobile frame and dashboard, one becomes disengaged from the instability of passing environments that only occasionally takes form at the pause of the vehicle.[2] Experiences cornered into an unchanging state of uniformity stage the perceptual visuals to that which is dictated by necessity for prompt passage rather than fulfilling experiences. A design intervention must string together these contextual information in order to become elevated so that the latent character of place is brought to a full- exposing the unique possibilities and exploiting contrasts in function, scale, and character.[3]

The culminated journey is punctuated with holes, missing parts, and an unknowing of the true essence which derives from place. In such experience, the surface of place is slightly scratched but never peeled to uncover the generator from which building and place breathes of personality. What is attained at the beginning of the journey remains unchanged at the conclusion, as the journey never breaks the various layers to one's consciousness. An experience which may embrace all senses is replaced with an instinctual mode of perceiving and

Figure   93. Isolation is brought to the traveler when his experience is confined within the road. What occurs within surrounding environment becomes desolated because these urban interventions do not possess the human sensibilities to entice and encourage active participation.

Figure   94. *Elevating Communication* (Part 3: The Traveling Perceiver) Primitive Communication Sequence

tion and Media (New York: Princeton Architectural Press, 2004) 108.
2   Mitchell Schwarzer, *Zoomscape: Architecture in Motion and Media* (New York: Princeton Architectural Press, 2004) 108.
3   Michael Terence Gage and Maritz Vandenberg *Hard Landscape in Concrete* (London: Architectural Press, 1975) 8.

understanding. And though one's instinct may contribute to one's experience, these instincts never rely on the external and internal stimuli to engage the environment but instead relay necessary actions to fulfill the foregoing task.[4] Driving becomes that task and under the environment of the road, one is never encouraged to break outside those intended tasks.

Distance seems to run infinitely, so rather than being in complete awareness, one only reacts if the moment deems it necessary. Thus, what occurs in the process of driving causes the senses to become dulled by the lack of diversity. Whatever detail may exist, distance tends to blur. As the perceiver is separated visually from the details of afar, he or she is than forced to rely on what is immediate and visually clear in front of them; the lack of variety in turn distills a rather homogenized image of place. Sense of place is thus put in crisis, as place within the perceived experience, becomes accepted as a conglomerated thing rather than something consisting of many parts, characteristics, and experiences, and what is lost is the many opportunities to know place; to intercept place.
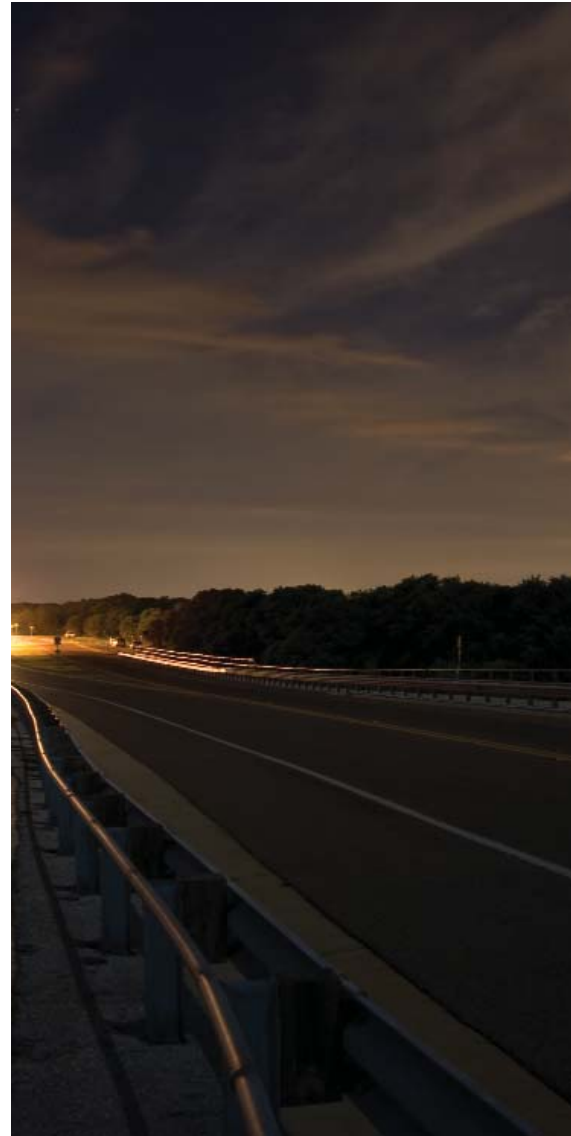
Figure 95. Modern travel consists of bounding edges that confines the traveler to singular experiences. Unable to become interrupted, sense of place attached to one's journey becomes composed of superficial imageries that is left to be perceived but never registered as known tangible experiences.

Figure 96. *Elevating Communication* (Part 3: The Traveling Perceiver) Primitive Communication Sequence

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4   James Drever, *Instinct in Man: a Contribution to the Psychology of Education* (Gardners Books, 2007) 17.

CHAPTER III
Travel, a Communicative Affair

The traveler's journey and the grounds on which the journey occurs presents an elaborate system of communication. The communicator is place, the communication is the journey that occurs from one place to the other, and the information communicated is the traveler. Understanding travel as a system of communication and the role that modern intervention fulfill within this abstracted notion of travel will reveal the problem and conceptualize a solution necessary to accommodate for one's crisis of place. To present the components of communication, a site specific location is selected and each roles and components of communication is assigned to the site and context of the site. A bridge connecting two land mass will allegorically present the concept for communication, of which the Howard Frankland Bridge is the analogy.

The Howard Frankland Bridge is vacant of the architectural mass and urban scenes which often surrounds bridges. Instead the traveler who communicates across is extended and brought into a physical and visual isolation. Within the experience, the bridge (one of many) stretches as a vehicular infrastructure, merging the gap that separates Pinellas and Hillsborough County meanwhile crossing Tampa Bay. As the landmass is notched out by the bay, these various strings of bridges stretch across to mend the distance, embedding those who choose

Figure 97. East of Tampa Bay is the physical edge of Hillsborough County. Where the traveler departs from Tampa, the traveler is brought onto the Howard Frankland Bridge or oppositely, the traveler is brought from the bridge and into Hillsborough County.

Figure 98. West of Tampa Bay is the physical edge of Pinellas County.

Figure 99. *Elevating Communication* (Part 3: The Traveling Perceiver) Primitive Communication Sequence

11

to embark across, a sense of between-ness prior to entering place. Within the knowing of one's position as being between, one is able to account for the experience of not being here or there but being of neither physical location. In such case, the experience of entering and exiting place is elevated and made known to the traveler. These landmasses perceived through isolation allows contextual information to be presented and communicated to the modern traveler.

As the condition of the bridge prompts the traveler's momentary isolation, the physical closeness of the man made objects distance themselves from one's visual sight. Only occasionally and depending on the orientation of the body, do these objects fall in and out the travelers line of vision. Never do these objects seem to situate themselves. The only thing to accompany us is the neighboring driver that passes by or lingers behind, of which never situating long enough to elude to their presence. Their similar experience of the bridge shrouds them in their own isolation and when the traveler is not seeking them out, they themselves are confronted by similar isolated feelings.

Places of rest, pause, detour, or exit are absent within the bridge, causing one to become visually aligned to the path. Only when the visually absent is again populated with objects, does the attention of the perceiver become aware of these figures from the distance, assigning these formal gestures with identity. The rigid conglomeration of forms and clusters are associated with identity, place is imprinted within the mind of the traveler and offered a physical characteristic to be adhered to a name. In the mode of association, the driver is able to interject identity into his travel; identify-
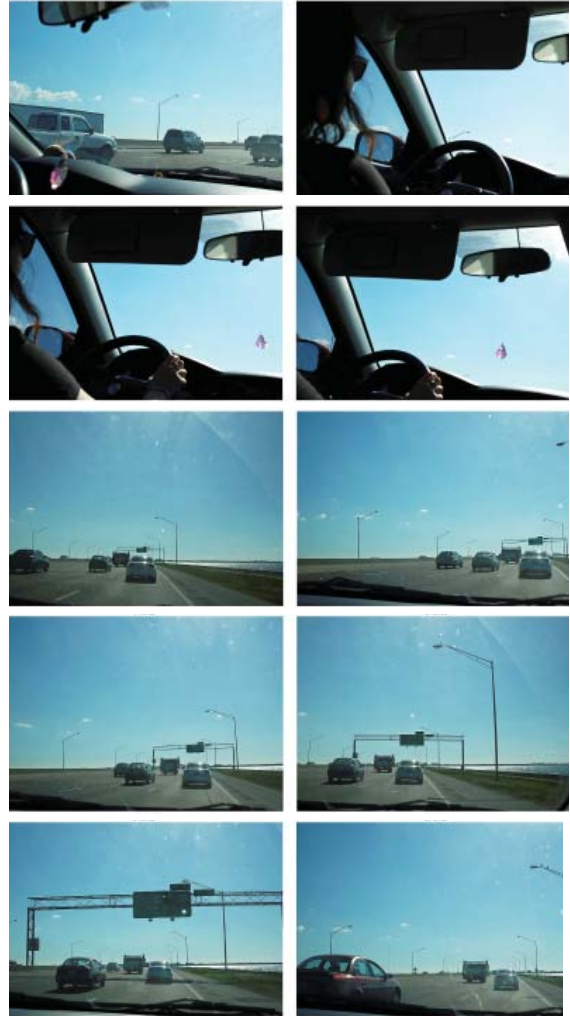
Figure   100. Sequential sequence as one crosses the Howard Franklin Bridge (towards St. Petersburg) and over the county border. In such case the county line is understood as the imagined edge of place where as the physical and visual edge which is physically known and visualize at the beginning and end of place is seen once entering and exiting the body of land. The visual and physical isolation that is further pronounced by the body of water further offers a literal sense of entry and exit of place, in such case, one becomes aware of place as contextual information is elevated for the perceiver to be aware.

Figure   101. *Elevating Communication* (Part 3: The Traveling Perceiver) Primitive Communication Sequence

ing place and journey which is held between those place. Furthermore distance is calculated, space is punctuated, and the physical position of the body can be estimated within the distance of these identified places. The traveler sense of orientation is realigned and one's sense of place is derived from the experiential isolation of experiences.
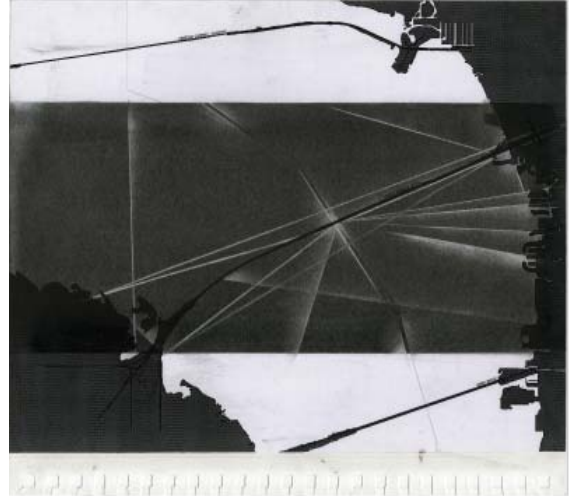
Figure   102. As one crosses the bridge, various visual points are accentuated and elevated against the spatially void and vacant site. Visually hierarchical points are concentrated towards downtown areas, iconic architecture, or points that contrasts the mechanical experience of driving.
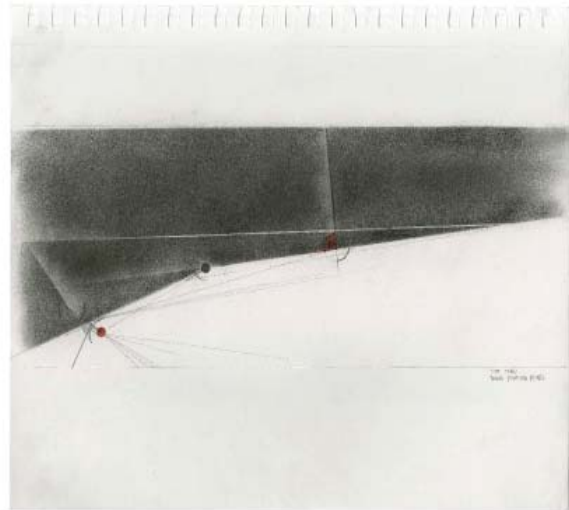
Figure   103. Contextual information is released and accentuated according to the drama of the road; the road curvature, visually framed images, or speed differentiations may offer opportunities in which the revealing of place may be choreographed and enhanced for the perceiver.

Figure   104. *Elevating Communication* (Part 3: The Traveling Perceiver) Primitive Communication Sequence

13
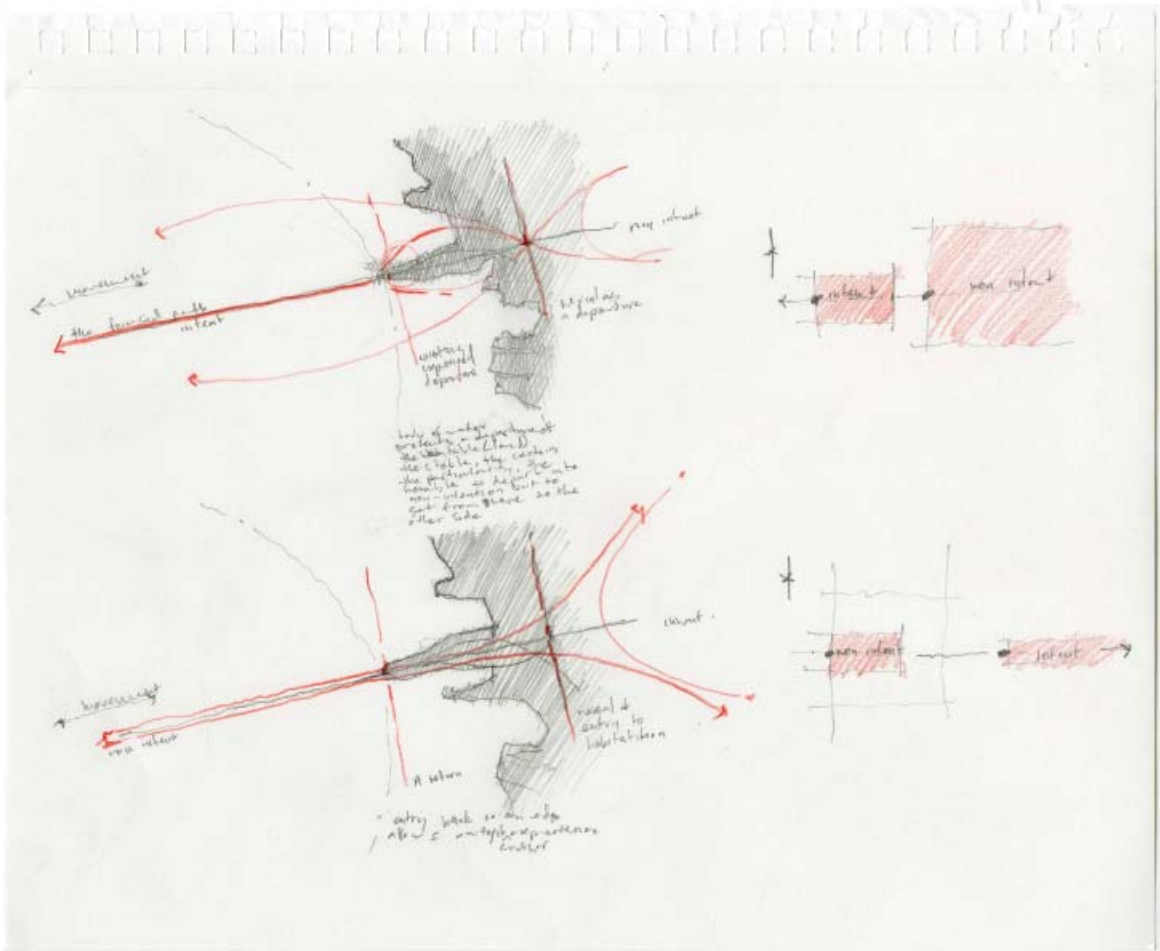
Figure   105. Analysis of the site as exiting and entering Hillsborough County in terms of what is visually perceived by the traveler. Various points in which the environment is introduced and reintroduced to the traveler occurs either with introduction or disappearance of land mass or objects that are visually obstructive to the perceiver at first then begins to act to reintroduce the environment. For example, highway overpass which confines the visual and then reveals the environment once the traveler passes under and through.

Figure   106. *Elevating Communication* (Part 3: The Traveling Perceiver) Primitive Communication Sequence

14
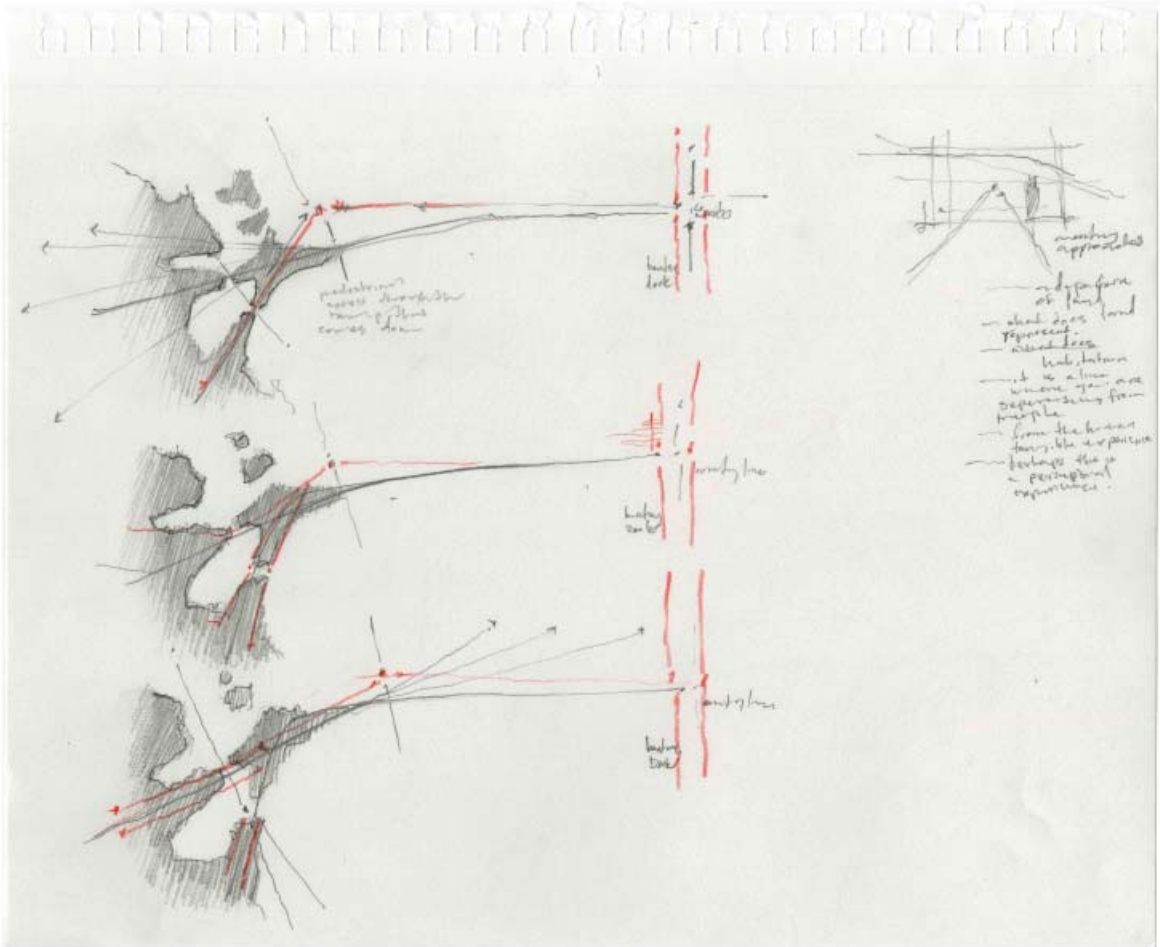
Figure   107. Analysis of the site as exiting and entering Pinellas County in terms of what is visually perceived by the traveler.

Figure   108. *Elevating Communication* (Part 3: The Traveling Perceiver) Primitive Communication Sequence

15

CHAPTER IV
An Allegory for the Modern Traveler

Elevating Communication is an allegorical critique about the modern traveler and his passage through the urban built environment. By using telephone lines as a physical reflection of communication between communicators, a story of the traveling perceiver communicating through place is presented. The antagonist is modern technology which looks to render communication invisible by translating the physical communication into frequency. As communication loses its physical form, one is not able to visualize the communicated and the communicator, causing communication to never become intercepted. The modern journey is thus void of the appropriate participation with place. Modern technology is in this case, vehicular infrastructure which is overlaid over the pre-existing urban fabric, resulting in the traveler and concurring journey to be elevated from the immediate tangible grounds of place. Not able to visualize these intersections of communication, the traveler is left unable to become interrupted, unable to route himself back to the communicator. The result is one's crisis of place which may be mediated if primitive communication is allowed to elevate, to be made visible for the modern traveler.

Figure 109. *Elevating Communication* (Part 1: The Problem) Sequences from first exploration into film in which the traveled experience is portrayed as an isolated experience. Part 1 presents the traveler as isolated from place when traveling through place, and thus never grasping a true essence of place.

Figure 110. *Elevating Communication* (Part 3: The Traveling Perceiver) Primitive Communication Sequence

Figure   111. Storyboard 1: Allegorically reflecting the components of communication (the communicators, the communication, and the message), the first scene establishes the first communicator (the place of departure) in which the message (the traveler) originates from. Departure of the traveler presents a message attempting to be sent and communicated to, for the opposite communicator to be received. Place of departure may be of various locations; cities, home, public and non public space... etc.

Figure   112. *Elevating Communication* (Part 3: The Traveling Perceiver) Primitive Communication Sequence

17

Figure 113. Storyboard 2: The first phase of communication is primitive communication. Primitive communication is essentially the beginning forms of communicating and is tangible, seen, and heard by the communicators and because such communication is sensible and able to be attained physically and visually, the traveler is able to intercept and participate with communicators because the traveler is perceiving the communicated. Interception of communication and participation with communicators develops a more holistic sense of place. A holistic understanding in the sense that the participation extends beyond the perceived experience and is attached with the tangible qualities of place. Primitive communication is human interaction and within the urban built environment, such communication occurs spontaneously at street corners, paths, courtyard, etc... These are the spatial urban opportunities for communication to be interrupted, intercepted, and participated with on a spontaneous level

Figure 114. *Elevating Communication* (Part 3: The Traveling Perceiver) Primitive Communication Sequence

Figure 115. Storyboard 3: The second phase of communication is the introduction of modern communication. Modern communication is advance, economical, and efficient yet obscures the tangible, sensible means of interaction and transaction of communication. Such communication renders the physical communication into invisible communication. The inability to perceive communication causes the message (the traveler) to become lost, not able to develop a sense of knowing for those things communicated. Such clouded notion of communication does not allow the message (the traveler) to grasp a true vivid capture of place, thus never understanding place on a tangible level. Furthermore one is not able to position oneself within the physical and corporal realm of place. Modern communication is an allegory for the modern urban intervention such as highway infrastructure which detaches the traveler, elevating the traveler from the immediate tangible grounds of place. In such cases the traveler's place is obscured of the tangible qualities of place, causing the vivid qualities of place to become de-saturated and replace with a superficial impression of place. The result is that one's experience of place only scratches the surface of an experience yet never penetrating the core quality of place.

Figure 116. *Elevating Communication* (Part 3: The Traveling Perceiver) Primitive Communication Sequence

19

Figure   117. Storyboard 4: Modern communication replaces primitive communication. The message (traveler) is synchronized into new modes of movement. Distance and layers separates the message into order and inclusive paths that does not encourage interception or interruptions but instead a straight shot to the communicator. Modern communication or highway infrastructures are efficiently routing the traveler through lines of communication without encouraging the traveler to pause. These infrastructural edges encourages singular movement/travel and the traveler is left to follow these lines of movement unaware of the various other lines of communication buried and existing below the traveler. Highway infrastructure confines the person within his vehicle and various boundaries are created between the person and the vehicle, the person and the infrastructure, and the person and place. Primitive communication is accessible but the traveler must penetrate and break these various layers before reaching the core of place.

Figure   118. *Elevating Communication* (Part 3: The Traveling Perceiver) Primitive Communication Sequence

20

Figure 119. Storyboard 5: As primitive communication transitions into new forms of communication, what is not immediately known, perceived, seen, or heard, as the message (the traveler) crosses these primitive communication causes the communication to become buried and forgotten. As the primitive fabric of communication (the urban fabric) is buried, the traveler becomes unaware of how cities, place, and space is connecting and communicating and thus becomes unaware of how himself is connected back to place.

Figure 120. *Elevating Communication* (Part 3: The Traveling Perceiver) Primitive Communication Sequence

21

Figure 121. Storyboard 6: Primitive communication is overlaid and buried under modern communication. The message (traveler) is sent over modern communication yet never intersecting the primitive. Fabric of existing urban communication prior to modern communication is lost and obscured from the traveler. What is perceived is perceived from the distance onto which the modern communication occurs, the message (traveler) is never able to become interrupted and thus not allowing the message to be intercepted with spontaneity. Experiences within the sense of modern communication is thus hollow and void of experiences that invites the possibilities for disruption.

Figure 122. *Elevating Communication* (Part 3: The Traveling Perceiver) Primitive Communication Sequence

22

Figure 123. Storyboard 7: As the message (traveler) is processed through modern communication (modern travel), primitive communication is no longer immediately accessible through one's perceptive experience. Primitive communication (existing urban fabric) is buried by one's lack of knowledge to their presence. The modern travel and experience through place is diluted by what is only immediately seen and thus what is not perceived is forgotten under the weight of modern urban intervention.

Figure 124. *Elevating Communication* (Part 3: The Traveling Perceiver) Primitive Communication Sequence

23

Figure   125. Storyboard 8: Primitive communication only occasionally emerges but only when the grounded quality of place is able to be elevated against the pressure of efficiency occurring at the level of modern communication.

Figure   126. *Elevating Communication* (Part 3: The Traveling Perceiver) Primitive Communication Sequence

Figure 127. Storyboard 8: The grounded qualities inscribed into place through time becomes qualities which is socially attainable by the perceiver and thus entices the human sensibilities that occurs at the level of primitive communication but is often forgotten within the confines of modern communication.

Figure 128. *Elevating Communication* (Part 3: The Traveling Perceiver) Primitive Communication Sequence

Figure   129. Storyboard 11: Elevating the physical quality of communication to a level of perceiving will engage the perceptual experience of modern communication and connect these perceptions to the tangible quality of place, connecting the traveling perceiver back into place.

Figure   130. *Elevating Communication* (Part 3: The Traveling Perceiver) Primitive Communication Sequence

CHAPTER V
The Experience of Driving

Under the influence of the road, driving triggers a specific experience and of these experiences, two arises according to the condition of the driver and environment. The experiences influences the traveler in matters that determines how the traveler is to discern his or her environment. Experience, as one which is the very process of living, is instinctively provoked by natural procedures of acting, seeing, and knowing.[1] Submitting oneself to these natural procedures prompts an experience to become instinctual. Along these lines however sometimes comes a moment of interruption, a moment which resuscitate unconscious thought into consciousness. These moments penetrates the scope of knowing to solidify our sense of place, our sense of self, and our senses as they exist for us to be aware of the delicacy of experiences. These experiences are what we consider *an experience*, one of extraneous interruptions or of inner lethargy, which punctuates our everyday procedures with identity.[2]

The product of modern urban intervention have obscured the details, transcending the specifics of knowing place beyond the discernible qualities and into the generalization of place. Elevating urban communication is an effort against the prospect of submitting oneself completely to the experience of instinct so that one becomes interjected with emotion, ideas, to which conscious intent may arise.[3] If one is able to become confronted with options rather then constricted to a defined path, then the opportunity to make choices will inscribe the maps of one's movement through place; defining edges, calculating distance, and declaring place and space to be distinct. In turn, these qualities which arises through conscious intent will assign history to one's journey, each with a plot, an inception and movement towards a close; each with a non repeated quality pervading throughout.[4] This occurs when the repetitive nature of driving is intercepted and disrupted by the grounded qualities of place.

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1   John Dewey *Art As Experience* (New York: Minton, Balch & Company, 1934) 36.
2   John Dewey *Art As Experience* (New York: Minton, Balch & Company, 1934) 36.

3   John Dewey *Art As Experience* (New York: Minton, Balch & Company, 1934) 36.
4   John Dewey *Art As Experience* (New York: Minton, Balch & Company, 1934) 37.

Figure 131. *Elevating Communication* (Part 3: The Traveling Perceiver) Primitive Communication Sequence

CHAPTER VI
Solution: Poetically Condensing (Film)

Film consist of parts filtered through various levels of edits; of scenes, of people, of the acts that the people carry through and the place those acts consummate. Definition is kept to a minimal or exposed to the fullest- to a level of suggesting or to a point of exploitation. What is conveyed is explored within the scope of frames, movement, or narrative which unfolds within the key element of cinema. The experience sets the act of watching cinema to be linear, yet what derives engages the mind in ways that is far from being experientially singular. These moments of non-singularity occur when the perceiver strings together various facets of his or her own experience, history or life to paint the emotions of the film in complete vividness. A piece of cinema is most potent when others are able to attach the emotion of cinema to their own. The goal is to create a piece of work which does not become emotionally void, but to entice the perceiver to join in an emotional dialogue; to furnish these filmic imageries with history, meanings, and values, and thus to fill the void up to its rim with information conjured up from the act of seeing film.

Cinema defines the dimension and essence of existential space, which depicts experiential scenes of everyday life.[1] As the perceiver is exclusively set to particular narratives, there exists

the visible as that which is literally presented to the viewer, and the imagined, the things which are aroused thereafter or during, by the absence of details on the screen. The interplay of those things which are visible and imagined to us, produces a secondary layer of experience which is not possessed in the film exclusively, but instead, emanates from the immediate grounds by which cinematic image meets the conscious mind. The product of the emanating moment is the result of poetically condensing experiences into a visual that is relatable and provokes many thoughts; in the case of cinema, the scenes which is able to spur various other images from one's own experience and memory.[2] Rainer Maria Rilke speaks to the act of poetically condensing these things to provoke the various other thoughts: 'For the verses are not, as people imagine, simply feelings...- they are experi-

2   Juhani Pallasmaa. *The Architecture of Image: Existential Space in Cinema* (Helsinki: Rakennustieto, 2001), 9.

Figure   132. *Elevating Communication* (Part 3: The Traveling Perceiver) Primitive Communication Sequence

1   Juhani Pallasmaa. *The Architecture of Image: Existential Space in Cinema* (Helsinki: Rakennustieto, 2001), 13.

ences. For the sake of a single verse, one must see many cities, men and things, one must know the animals, one must feel how the birds fly and know the gesture with which the little flowers open in the morning.'[3] Furthermore these poetic condensing of things will open up streams of association and affect, strengthening our existential sense and sensitizing the boundary between ourselves and the world; while emancipating the human imagination.[4]

Memory, by way of filling the missing information, entices the imagination, which then causes the audience to insert details of their own inherent images. For instance, imagine a scenario of two characters, one positioned within a clearly visible space in front of a door and the other only merely suggested through the power of cinema, to be opposite of the door. With the proper play of cinematic techniques, the perceiver begins to imagine the person on the exterior space without having literally seen the character in such a space. Furthermore, to mentally position the second character, the viewer is required to envision the back of the door at which the character is facing, perhaps the frame on which the door hinges, the wall on which the frame lays flat to, and to the wall, the various other elements that confines the space: the floor, ceiling, and other oppositely bounding walls. Though perhaps the details is not meant to recognize the specific parts but instead pieces which conveys the larger idea, the spatial consideration is required to be understood for a space to naturally flow within the film. These various elements which are borrowed from one's repository of experiences and understanding of space, fills the holes and gaps along the sequences of the film and thus helps to ground the spatial characteristic of the scene. Juhani Pallasmaa terms the moment of conceptualizing space though reflecting of the inherent ephemeral architecture of the mind, thought and emotion, as "mind-spaces."[5]

The moments in which poetic images construct space in the mind does not occur solely within the viewing of film but is confronted by the many images discovered in place, space, and within the overall experiences of living. These moments occur when seeing, hearing, touching, or smelling triggers images of the past. The goal is to understand the possible application of such instances as occurring in film, to occur within the realm of architecture and more specifically, within the traveled experience.

Poetically condensing, as occurring in images may be related to the urban intervention to incite memory in the traveler. If the product of modern inventions have positioned the viewer outside the frame that displays the specific quality of space, perhaps from this physical separation there must exist a point to incite memory of place, so that one may be positioned back into the frame at which place is remembered as a tangible affair.

5   Juhani Pallasmaa. *The Architecture of Image: Existential Space in Cinema* (Helsinki: Rakennustieto, 2001), 9.

Figure 133. *Elevating Communication* (Part 3: The Traveling Perceiver) Primitive Communication Sequence

3   Juhani Pallasmaa. *The Architecture of Image: Existential Space in Cinema* (Helsinki: Rakennustieto, 2001), 9.
4   Juhani Pallasmaa. *The Architecture of Image: Existential Space in Cinema* (Helsinki: Rakennustieto, 2001), 9.

CHAPTER VII
Solution: Poetically Condensing Place

Driving displays the context of a site through a frame, causing vast contextual information to be dismissed. The experience of the traveler is left with slight impressions of a site, with only the surface of place imprinted onto the consciousness. What is not immediately seen outside the frame of a vehicle is left unexplored and assumed. Conceptualizing and understanding the space and place which is not immediately visible to the traveler, one is left to substitute the missing information with information which is assumed. One's sense of place is substituted with assumptions because one's path is not placed within the tangible grounds; unable to become interrupted by qualities of distinctiveness.

The road structures the narrative of one's perceptual experience, keeping the narrative in sync with the path, embracing movement yet removing the opportunity to situate. Those distinct qualities grounded in place, must condense and elevate themselves against the pressure of movement. What needs to occur is not for these various characteristics to be displayed completely but rather to become poetically condensed in a manner of being able to open up streams of association and affect. If the overall contextual information of the site is understood and allowed to concentrate into focal points to incite memory, than what have become physical distance may be mended by visceral closeness.

Figure 134. Formal study #1 attempting to construct and utilize contextual information to generate form.

Figure 135. Formal study #1 attempting to construct and utilize contextual information to generate form.

Figure 136. *Elevating Communication* (Part 3: The Traveling Perceiver) Primitive Communication Sequence

30

CHAPTER VIII
Preserving Memory of Place

If the traveler is to grasp a sense of place, it would be place that must conform to the modern urban intervention. These edge conditions that confines the traveler must be alleviated to allow for the sociable qualities of place to be elevated. Condensing and elevating contextual information as figurative gestures of expressionism will transcend qualities of place to a level of visibility and incite memory of place. The layer of information that the architecture functions to preserve, defends against the crisis of forgetting, at which the culmination of modern urban intervention looks to bury; along with our memory of place. Preservation within the terms of the architectural intervention is not a means to preserve particular parts of urban production, but rather to concentrate this information to produce open associations while offering protection against those forces that looks to eradicate our sense of memory to place.

Not merely yesterday did the presence of vehicular infrastructures began to split the urban fabric. These were the gradual ramification of insufficient design and lack of accountability. What must occur to counter similar issues in the near future must not break the fabric by which these modern urban interventions has been inscribed into our daily ritual and life. Instead the act of architecture will bridge these moments to establish points of reference, punctuate space, and isolate one's sense

of knowing, with an overall emphasis on poetically condensing the information to relatable figures for identity.

Figure 137. *Elevating Communication* (Part 3: The Traveling Perceiver) Primitive Communication Sequence

PROGRAM
Design Criteria: Concept Solution

The stigma attach to vehicular infrastructures is that they disconnect landscapes, constricting sight and movement while, simultaneously and paradoxically exist for movement. The architectural implication should not omit the subconscious understanding attached to these infrastructures, instead a sensible implementation should run along the grains of what is socially accepted to formulate a proper solution. As these infrastructure coincides with the notion of movement and connectivity, then such concepts of movement and connectivity should aid the design; in fact, these must be the concept for design. The challenge is to bring stability of place into the experience of moving. Positioning the design within the foundation of preexisting beliefs will furthermore allow for such a design to read into the landscape without becoming an intrusive object that is instead alienated into disregarded existence.

In realizing a proper spatial intervention that will bring clarity to the scenes that define our mental image of place, the elicited experiential sense produced by the proposed design will arise from the experiences made to exist by the presence of vehicular infrastructure. The condition of experiencing space as a linear sequential revelation of landscape and architecture will act as the existing mode of experience to give cause to the formal and spatial quality of the proposed design. Within

the mechanical experience of driving, what the architecture will attempt to do is interject a piece of humanity against the hollow mechanical experience induced by driving. The moment of perceptual juxtaposition will act as the window through which place is defined; reintroducing place as something to be distinguished, to be explored on a tangible level in order that the quality of movement may be punctuated and define. Thus the design looks to create a phenomenal interruption between specific points of movement, in order to realign the senses of the experiencing self back to the physical plane. In order to provide for a experiential awakening, the position for the architecture within the existing road experience will achieve the following objectives; organize points of reference, punctuate movement and travel, and embrace the isolation of traveling.

Figure 138. *Elevating Communication* (Part 3: The Traveling Perceiver) Primitive Communication Sequence

32

(1) Design Objective One: Organizing Points for Reference

As the current traveled environment does not lend itself to a clear means of differentiating space, the experience must rely on other factors of orientation such as movement and active visual perception. In movement, the road generates the motion of the person. Drama is released at sharp turns, kinks, or sudden sheering off.[1] Of the visual perception, a play with scale and distance within the length of the road may act to help the person negotiate the position of him or herself within the traveled distance. Organization may be issued with points of reference in which progress and distance may become measurable to the perceiver. Consistently planting these points of reference within the traveled road will differentiate the path, adding successive parts of distinction in which a sense of moving forward and journey transgressed is made recognizable to the person experiencing the space.[2] During which, the self may be able to orient themselves within the given environment, visually scanning and locating the space's principle feature and discovering their own position in relation to them.[3] Also including are the opportunity of placing important landmarks of which comes into conjunction, to give a powerful sense of being "on line."[4] These land-

Figure 139. Diagram #1: Organizing Points of Reference

Figure 140. Construct #1: Organizing Points of Reference

Figure 141. *Elevating Communication* (Part 3: The Traveling Perceiver) Primitive Communication Sequence

1   Donald Appleyard, Kevin Lynch, and John Randolph Myer, *The View from the Road* (Cambridge: Published for the Joint Center for Urban Studies of the Massachusetts Institute of Technology and Harvard University by the M.I.T. Press, Massachusetts Institute of Technology, 1964) 10.
2   Donald Appleyard, Kevin Lynch, and John Randolph Myer, *The View from the Road* (Cambridge: Published for the Joint Center for Urban Studies of the Massachusetts Institute of Technology and Harvard University by the M.I.T. Press, Massachusetts Institute of Technology, 1964) 8.
3   Donald Appleyard, Kevin Lynch, and John Randolph Myer, *The View from the Road* (Cambridge: Published for the Joint Center for Urban Studies of the Massachusetts Institute of Technology and Harvard University by the M.I.T. Press, Massachusetts Institute of Technology, 1964) 16.
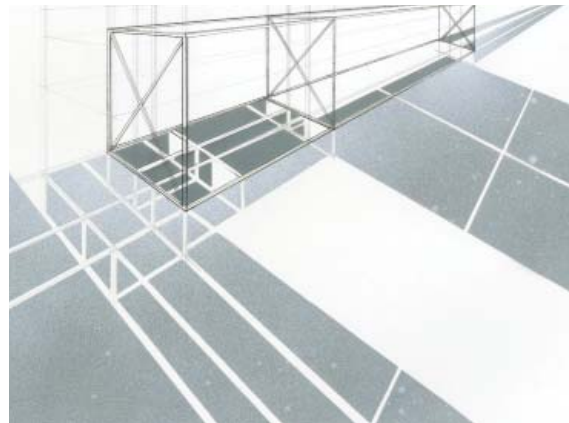4   Donald Appleyard, Kevin Lynch, and John Randolph

marks will furthermore offer a sense of goal while allowing one's journey to become measurable.

(2) Design Objective Two: Punctuating and Defining Movement

Points of reference may begin to offer opportunities in which the traveled path is punctuated, further defining one's traveled experience to be of distinctive parts. The gradual pace of one's travel however offers little for one's orientation, causing the experience to sometimes become further obscured. As a result, the architecture aims to intervene in a manner of exposing these underlying edge and border conditions that have been established through time or since existence, to allow them to be read quantitatively, so as to reinsert distinctive qualities back into the driving experience. The architecture should act as a readable platform in the landscape, transcribing the qualities of the old grounds and emerging them as new information.[5] These layers, identified as what Edward White calls portals, will create apertures that may channel our vision into urban place, orchestrating the unfolding of our view, and of which place, we determine our next move.[6] The layer of information overlaid over existing site context will allow one to read and identify place, in turn enriching one's overall sense of place.

Design Objective Three: Embracing the Isolation,

Figure 142. Diagram #2: Punctuating and Defining Movement

Figure 143. Construct #2: Punctuating and Defining Movement

Figure 144. *Elevating Communication* (Part 3: The Traveling Perceiver) Primitive Communication Sequence

Myer, *The View from the Road* (Cambridge: Published for the Joint Center for Urban Studies of the Massachusetts Institute of Technology and Harvard University by the M.I.T. Press, Massachusetts Institute of Technology, 1964) 15.
5   Manuel Gausa *The Metapolis Dictionary of Advanced Architecture: City, Technology and Society in the Information Age* (Barcelona: Actar, 2003) figure out page.
6   Edward T White, *Path, Portal, Place: Appreciating Public Space in Urban Environments* (Tallahassee, Fla: Architectural Media, 1999) 188.
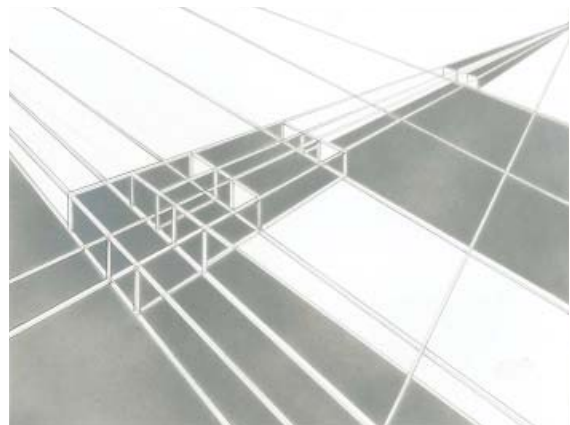
Creating a Network of Knowing

Momentary isolation allows one to break from intent, emotion, and ideas, directing and often enhancing one's knowledge of place when the sense's are once again awakened. In such cases, an experience absent of the essential human qualities creates an impulse to search these qualities out. The spatial voids within isolation will allow for moments in which physical networks of seeing, knowing, searching, and understanding occurs. As one is brought into a new aperture of seeing, objects in the distance are met with new meanings, of which cities seen as clusters of orthogonal forms, becomes symbolic references.
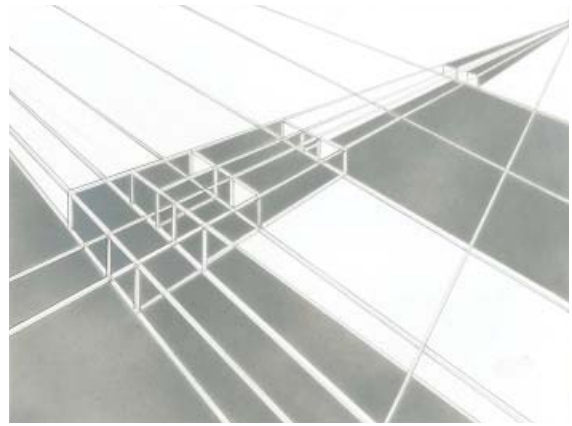

Figure   145. Diagram #3: Embracing the Isolation

Figure   146. Construct #3: Embracing the Isolation

Figure   147. *Elevating Communication* (Part 3: The Traveling Perceiver) Primitive Communication Sequence

CONCLUSION

The product of the year long study have resulted in a critique about the urban built environment and the resulting crisis of place that arises. Though a solution of architectural intervention has been hinted though allegory and concepts and organized through a design criteria, the thesis is intentionally aiming to trigger dialogue rather then literally supplying answers.

The goal realized more towards the end of the study was to elevate and bring these idea through various multi-disciplinary fields while primarily suggesting architectural intervention. The blending of these disciplinary fields allow for an abstracted exploration, representation, and understanding of placelessness within the modern day traveler. Often, one's architectural study may find itself confined and only engaged to those with similar interest and knowledge. The overall goal may then be to expose these mutual relationship art and architecture may have and foster creative understanding for those outside the field.

What essentially reflected in the thesis exposed the relationship of film and architecture. Though perhaps the thesis could have emphasized the relationship much more literally where film may have been utilized to conceptualize architectural solution. What I have discovered is the initial steps in what could possibly be a fruitful process in using both formats to discuss and explore film and architecture. Though I am more eager to push forward into different topics, the thesis has exposed and left me with an ability to see how specific tools of filming may be substituted into conceptualizing architectural design and I can only foresee great possibilities in what will mature from this point on.

Figure   148. *Elevating Communication* (Part 3: The Traveling Perceiver) Primitive Communication Sequence

36

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