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Filmic Space: Reverie and Matter

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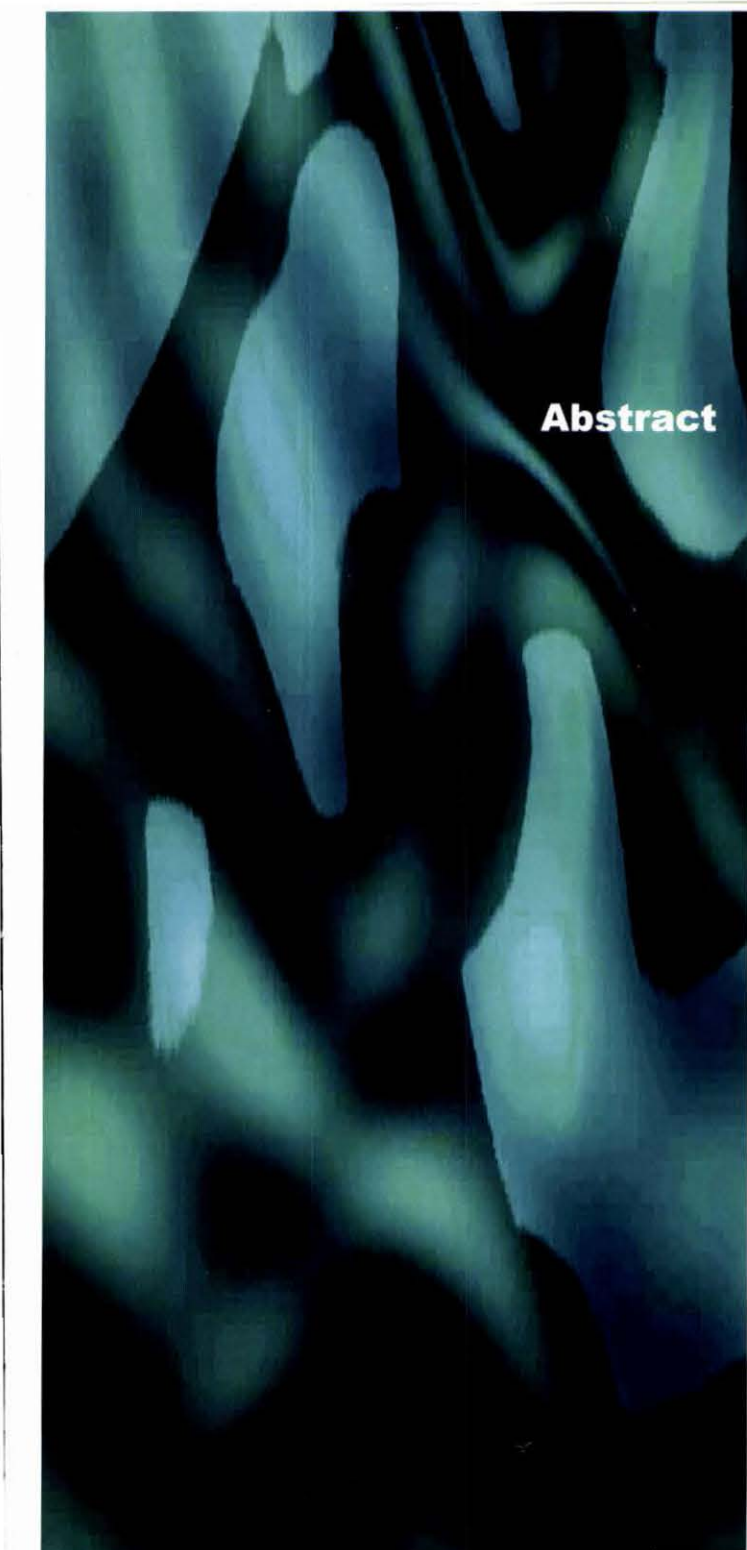
An abstract digital artwork depicting a water surface. The image is composed of fluid, organic shapes in various shades of teal, blue, and dark green, set against a black background. The overall effect is one of movement and depth, resembling a close-up of water ripples or a digital simulation of liquid. The word 'Abstract' is printed in white, bold, sans-serif font in the lower-left quadrant of the image.

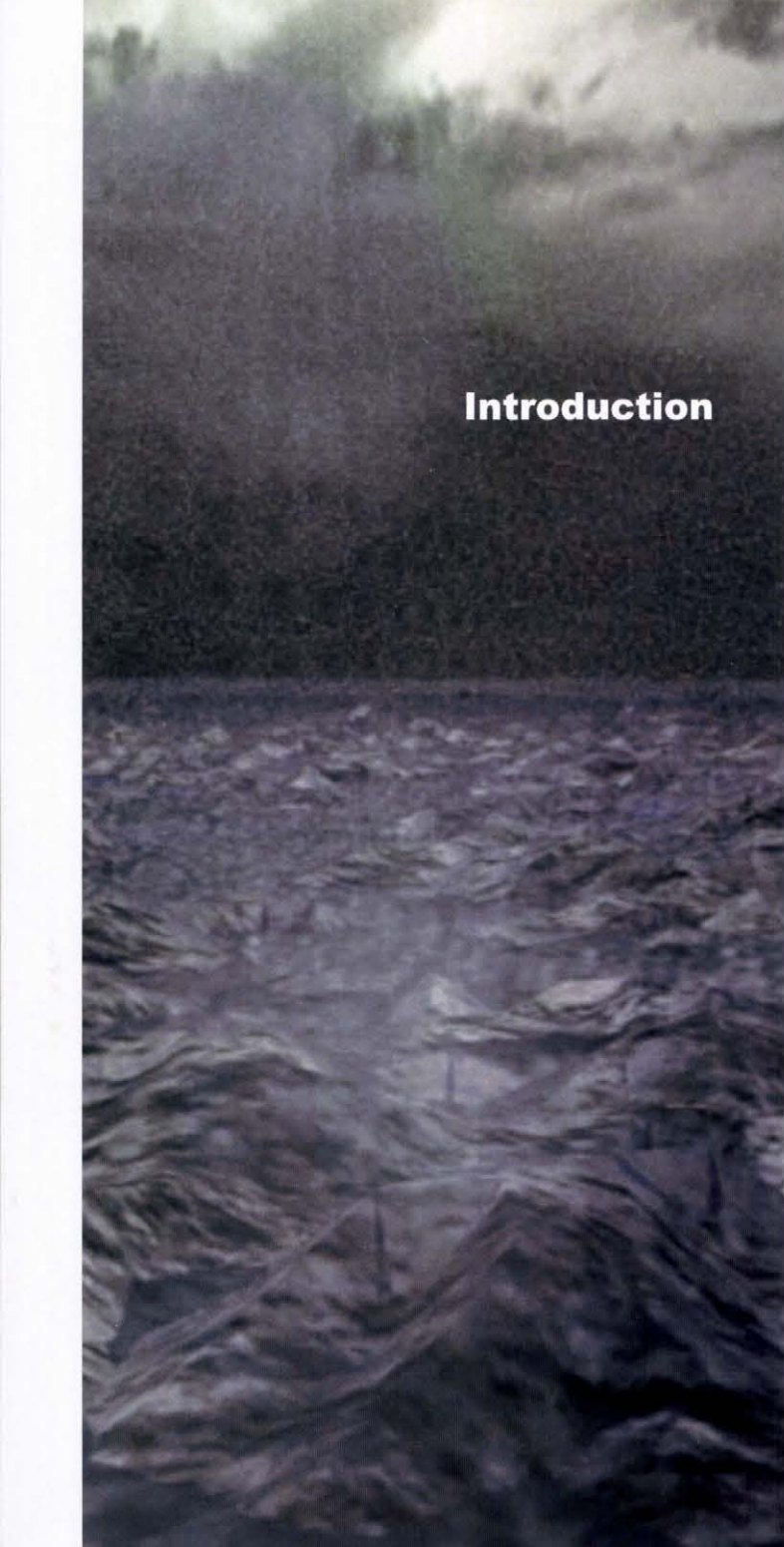
Fig.1. Digital water surface

Abstract

Filmic Space: Reverie and Matter is an exploration of how to provoke emotive qualities into interior space through filmic and digital techniques. It proposes that emotions can be evoked spatially into the interior realm.

This research, which has been worked through a design process, consists of three spatial sites. The space of a film is analysed through details and views of the film, which provoke the emotions of its audience. The space of a place (a gallery) is analysed to explore how we can rethink the privacy of imagination and the temporal nature of emotions in a physical condition. The space of digital virtuality is studied for its ability to reproduce a material, water, into an immaterial form as a digital design work. These studies establish the fourth site, the space of an installation, where a film, a place and an element, water, merge in a full-bodied experience.

The final exploration, the space of text, documents and reflects upon the whole research project. The emotive qualities of *Filmic Space: Reverie and Matter* interweave in the form of creative writing, which expresses personal feelings and emotions about a film, a place and the process of designing. Each site privileges the subjective over the objective. And like emotions provoked by bodies of water, the real can only be felt.



Introduction

Reverie and Matter - inside and outside

Filmic Space: Reverie and Matter establishes the boundary between virtual and physical space, the inside and outside, and self and other. This thesis explores the relationship emotions have to spaces external to the body and feelings as the convention for interior design. It supposes that emotions exist, and can be felt both in virtual spaces and physical spaces. *Reverie and Matter* coexist.

Reverie often means daydream. For this thesis, this word is employed not only to imply that emotive qualities are often related to memories and dreams, but also to hint that emotive qualities in spaces are not tangible. *Matter* in this thesis is associated with the 'physical' or 'lived': 'lived' space, 'lived' experience, and 'lived' participation/inhabitation. This exegesis not only looks for the limitations of virtual space, but also attempts to explore how emotive qualities relate to virtuality and physicality, and their coexistence.

'Virtual' and 'physical' have a boundary that separates them. This thesis attempts to bridge the gap between them - to derive a connection between *Reverie* and *Matter*. More particularly, the virtual spaces of film and digital work have the potential to cross over into the realm of physical space. Virtual space and physical space involve two types of inhabitation - our virtual inhabiting perception and our physical inhabiting body. However, these two types of inhabitation share qualities of personal feelings: privacy, imagination, emotion, and mood. This similarity offers the potential to traverse the boundary between virtual space and physical space.

Film or digital work can express the creator's personal feelings. In other words, virtual space within film and digital work contain an individual's emotions. However, interior design belongs to physical space, which does not only belong to a singular person; inhabitation of physical space is an action that belongs to communities. *Reverie* and *Matter* proposes that the potential exists to cross over the boundary between the individual and a group or community's emotions. *Reverie* and *Matter* are both design elements of interior spaces. *Reverie* and *Matter*, more particularly, is the study of finding a possible way to transform individual emotions into physical interior spaces within group inhabitations. This is the exploration of dealing with immaterial emotions in the realm of material interior design.

Some literature studies the negotiation between architecture (a kind of physical space) and film (a kind of virtual space). Vidler draws a connection between architecture and film in *The Explosion of Space - Architecture and the Filmic Imaginary*. He thinks that there is a mutual intersection between these two spatial arts, film and architecture (2000, p.102). According to his theory, architecture in the virtual space of film is perceptible from "the light, shade, scale and movement" to exist in the mind and in the imagination. In other words, architecture seen on screen is not physical construction (Vidler, 2000, p.102), it is a perception.

Architectural design also 'borrows' inspirations from film and cinema. Tauttenbury compares his architectural designs to cinema in the dimension of time and movement. He writes about reading space from "its thickness, the superimposition of different screens, planes legible from obligatory

Fig.3, Window

“joints of passage” (Tauttenbury, 1994, p.35). According to Tauttenbury, architecture can be ‘read’ and understood through filmic processes.

Vidler presents a comparable example of reading architecture through filmic processes in his essay *Lost in space - Toba Khedoori's architectural fragments*. He concludes that Khedoori's architectural painting seems to be isolated in a world, and the isolation belies nature and time of architecture perfectly (2000, p.155). Bruno also points out in her essay, *Things as feeling - Emotion picture*, that Toba Khedoori's architectural painting is evidence which testifies that space is the frame of one's lived experience (Anything, Davidson, 2001, p.142). Khedoori's architectural drawing implies the possibility for understanding architecture frame by frame. More particularly, the ‘frame by frame’ is able to represent the nature and time of architecture more clearly because each frame relates one specific time and aspect in this architectural space. In other words, architecture can be ‘read’ and understood more meaningfully through isolated frames, and hence, be more meaningful in the space of film.

Objects exist within space, and spaces always contain objects; an empty space, whether a physical space or a space within film, still has the ground, walls and light. As Bruno states explicitly: *If one were asked to define the space of architecture, one would point to the voids created by the walls of a building, not to the walls themselves. And the wall is a primary anatomy... If one were asked to describe film, one would point to the voids created by the geometry of the film screen and the film theatre as well as to the geometry of lines and shapes of the film's*



texture. (Bruno, 1992, p.110)

The visual space of film and the physical space of architecture, therefore, are closely related. Moreover, the digital virtual space and the physical space are also related. Their relationships are studied through bodily inhabitation. We can only have perception of our virtual inhabiting within the space of digital virtuality and the space of film. However, as Gregory stresses, digital virtuality makes virtual space immersive, empirical and sharable (2003, p.76), which implies that virtual inhabitation within digital virtuality is controllable. Therefore, the virtual inhabitation within the space of digital virtuality can be described as the in-between inhabitation - between the virtual space of film and the physical space.

Digital virtuality is a kind of artificial reproduction because it depends on man-made facilities such as computer and camera. It offers the ability to represent emotive qualities from the creators. This ability causes the other in-between quality of the space of digital virtuality. Emotive qualities in the space of film through the process of directing, acting and editing can be 'seen' or 'heard'. Emotion can be felt by narrative shot by shot, or by the special effects of light, colour and sound. In the space of digital virtuality, the emotive qualities can be designed through the specific effect of light, colour, sound and movement like the function of filmic technologies. However, due to the design of digital virtuality can be personal production, the in-between quality of digital virtuality can be used as the passage to represent personal feeling and emotions and to make these intangible emotive qualities 'visitable' and

Fig.4. Bodily inhabitation and digital water surface



'hearable' for others. Digital virtuality, therefore, has the potential to bridge between an individual and a community.

Additionally, the gap between the space of virtuality and the space of physicality has been studied by Grau in his literature, *Virtual Art: from Illusion to immersion*. He defines the space of 'virtual reality' as the 'as-if' world where has the suggestive powers and effects on awareness. (2003, p.17) Grau offers an example, an installation of *Telematic Dreaming* by Paul Sermon, 1992, to define an important difference or limitation of the 'as-if' world. (2003, p.274) This installation projects a person who can react almost in real time to the other's movement on a bed. The projected 'virtual' person suggests touching the body of each participant. It was impossible to touch the virtual bedmate; however, this installation indicates the 'virtual bedmate' has such a strong effect stimulating a suggestion of tactility. (Grau, 2003, p.275) *Telematic Dreaming* points to the relationship between virtual spaces and physical spaces require embodied experience. The methodology of this thesis exists as a range of experimental processes: sketch, daily, filming, physical modeling and digital modeling. The examination is an installation, which combines the findings from the space of a film, the space of a digital virtuality, and the space of a physical space.

This thesis consists of four chapters. Each chapter emphasizes one site in order to uncoil its individual and specific aspects and emotive qualities. Site One explores the site of a film - *In the Mood for Love*: a Chinese film. Film as a creative product of filmmakers contains personal

feelings. Film expresses emotive qualities through details - colour, sound, light, shadow and objects. These elements are also the design elements of interior space. Therefore, film has sources of inspiration which can be used in the process of designing spaces which will contain feelings. Moreover, emotive qualities of an artwork such as a film could be more greatly experienced through personal cultural connection; cultural experience, religion etc. I am from China, therefore the culturally significant elements and layers within the story of *In the Mood for Love* are more accessible to me. The architectural elements and spatial elements - colour, light, shadow, costumes and music for me can all be study materials for the expression of emotions in space. With my eastern cultural background, I am able to be more familiar with the spatial materials of this film. Through the study of this film, Site One identifies a way of creating complex and intangible emotions in virtual space. It theorizes on methods for evoking emotive quality spatially. The space of a film establishes the link to an outside surrounding audience and the inside of the virtual space, storytelling and imagination.

Site Two studies a place in order to find emotive qualities within physical actuality, which, in this specific place, also indicates the relationships between inside and outside, self and other. This specific place has some similarities with the space of the film, *In the Mood for Love*. These similarities provide the spatial potentials for this study to transform the emotive qualities from a film into a physical space. These similarities also offer the opportunity to compare the bodily participation of a physical space and perceived participation of a film. The bodily participation within a physical place relates to time, nature of the place, and more

particularly, external conditions influencing an internal imagination and emotion. Memory as an interior condition also promotes the imagination and emotion upon the outside environment, such as sound, light and objects. This relationship draws out emotions in a physical space.

The third chapter studies a specific material in a range of spaces: the space of film, the physical space and the virtual digital space. The observing, experiencing and exploring processes of this study attempt to analyze the extension and limitation of digital virtuality. Our inhabiting body is outside of the space of digital virtuality, but we control the virtual inhabitation inside of digital realms. The space of digital virtuality illustrates another kind of relationship between inside and outside. The space of digital virtuality can register and express intangible emotions of self. As such, the space of digital virtuality can be treated as the passage from self to other in terms of displaying emotions. However, the inherent limitations cause the space of digital virtuality to neglect some of the senses. A full-bodied experience involves full senses of our inhabitation: touching, tasting, smelling, seeing and hearing. Inhabitation within the digital world is not a full-bodied experience.

Site Four draws conclusions from the initial three sites and constructs a fourth space - a space of an installation. The space of the installation is defined as a new spatial realm, that of a filmic space. The filmic space suggests the bridge between the *Reverie* and *Matter*. This space engages a full-bodied experience, but does it with the assistance of digital projections: the virtuality evokes the emotive qualities in the physicality of an interior space. The full-bodied

experience within this installation represents the viewpoint of this research that the complete development of a spatial theory requires an engagement with the full range of senses of the physical body. The digital projections are produced in digital virtual space, but put into a physical space. In other words, the installation, as experienced, examines the boundary between virtual and physical space, inside and outside, and self and other.

'Text' in this exegesis is the other virtual space in order to link emotive qualities of all the works in this study process. The personal 'voice' in the text situates spatial and experiential issues for the reader in order to raise the level of awareness of emotive qualities in each of the four sites. The text is static, but the imagination upon the creative writing is multi-layered with relation to the study sites, to my personal feelings, and also to the reader's personal understanding. 'Text' operates the inside and outside, and self and other together.

The last part of the thesis is the production of the exhibition - a DVD document. This DVD tries to document the study process of three sites, and the experience of the installation visually. However, this DVD cannot document full-bodied senses - the audience of the DVD document can only be outside of it and seeing and hearing the space. The whole document, therefore, finally becomes a virtual space much like the space of a film or digital virtuality. A result, by simply representing the whole study process and experiments, the DVD document is evidence of the boundary between virtual and physical space, inside and outside, and self and other. Everything about the work becomes 'virtual'.

Fig.5. *Unspeakable secrets*

Chow was speaking his unspeakable secrets into a wall.

Site One | the space of a film

那是一種難堪的相對，
她一直羞低著頭，
給他一個接近的機會，
他沒有勇氣接近，
她掉轉身，走了。



Architectural space, like cinema, constructs anatomical motion pictures, dynamic trajectories of lived space and lived narrative. The inscription of materiality, anatomy, and flesh in forms of architectural representation 'touches' film and film theory.

(Bruno, 1992, p.110)

Background

The space of a film reflects a theory of representation in terms of the visualization of space. Visualization of space can be reflected in motionless images such as photography and painting, as well as the moving image found in film. This chapter excavates the space of a film, *In the Mood for Love*, to explore its spatial aspects and emotive qualities.

There are lots of vague narrations in this movie: the dialogue or acting is ambiguous; the atmosphere of this love story is depressive, romantic and nostalgic. The intangible emotions in this film express themselves through ambiguity or vagueness. I used my imagination to gain the 'story' behind the screen. I 'walk' into the space of this film through the study process of the site.

The director, Wong Kar-wai, adapted Hong Kong writer, Liu Yichang's novel, *Duidao*,

Fig.6, *Alley*



into this romantic melodrama, set in Hong Kong during the period of the 1960s. *In the Mood for Love* narrates a story of a married man, Mr. Chow and a married woman, Miss Su who both live in rented rooms of an apartment building. They fall in love with each other while both struggle to deal with suspicions that their respective spouses are having an affair with each other. The unspoken secrets and emotions are full of the dim, colorful and mystical aspects within the space of the film. *In the Mood for Love* recreates a space of the ambience and the ideal dreamtime of Hong Kong in the 1960s (Teo, 2001).

The atmosphere of nostalgia in the film reflects Wong's desire to express memories of his early childhood when he lived in Shanghai with three or more families under the same roof sharing all facilities with no privacy. (Fig.6) For Wong, it was a very memorable time; thus he wanted to make a film to recreate the experience (Tobias, 2001, p.2). This film was made in Bangkok rather than in Hong Kong. However, according to Teo, Wong has successfully transfixed his audiences in a dreamtime of Hong Kong through emotive connections (Teo, 2001).

Fig.7, *Red curtain*

When we see this film again and again, the movement of the curtain at this moment is always the same.



My hometown is very close to the director's hometown, Shanghai. I am familiar with the atmosphere of this film. The architecture in the film reminds me of the most ordinary building style in old Shanghai, Shikumen-style buildings. There are still some of this kind of architecture in Shanghai today, but most of them are just memorials rather than dwellings. The love story of the film seems that it is just one of the secrets of those dim, narrow and old buildings.

Architecture of a film

Architecture and film have had a long-established relationship. Vidler emphasizes that the art of architecture has had the most privileged and difficult relationship to film, not only because film has been seen "to anticipate the built form of architecture and the city", but also because architecture might be seen within the imaginary space of film (Vidler, 2000, p.99-100). Architecture in film has been established as "the hallucinatory realm of a filmic imaginary" (Vidler, 2000, p.99) - the perception of film.

Film and architecture closely relate to each other because they both represent the dimensions and essence of existential space and life (Pallasmaa, 2001, p.13). However, the 'spatial art' of architecture forms physical space, which engage embodiment relating to the temporal and unrepeatable aspects of everyday life. (Fig.7) The

'spatial art' of film forms virtual space, which is not about physical surroundings and bodily inhabitation, but perception and imagination. The aim of this study is to identify how these two kinds of 'spatial art' intersect.

In *In the Mood for Love* the perception of space is formed from Wong's childhood memory and his imagination from reading the original novel. We 'read' the space from the film and follow Wong's imagination. We also open up our own imagination: we are transported back to the space of *In the Mood for Love*.

Memory and imagination are the only elements creating the perceptual space of the film. This might explain why the space in this movie is irrational in a physical

way: the memory and imagination in one's mind are alternative, sporadic and

If the perceptions of architecture in film come from the reality of the world, are they as whole and logical as the spaces in reality? In order to find out the relationship between the architecture in film and in reality, I attempted to produce plan, section, even perspective of the crowded, tatty and shabby apartment in relation to its surroundings. From this exercise I realised that the space could not be drawn because it is not real space but only an illusion of one, which I had conceived - the space of my imagination. Imaginational space cannot be logical. How can I draw an irrational space of film?

discontinuous. As Bachelard argues, to judge the representation of drawing or other art forms, which have all the characteristics of a copy as a good or well-executed likeness depends on how the likeness leads to contemplation and daydreaming (1969, p.49). The Shikumen-style buildings in the space of this film reflect Wong's childhood memory, but carry a false and hybrid feature of memory. The false and hybrid characteristic cause irritation of the space in this film.

Although the space within *In the Mood for Love* is irrational, the visualization of space has to be based on the reality of architecture and space itself. The architecture in this film reflects the normal 1960's apartment style. The colourful interior decoration, ivory-white light source, small but cheerful courtyard and the moist and narrow lane, they are all past and only in memory. Those fragmentary images are from memory like photographs leading us to think, to go back, and to inhabit the space in our perceptions.

The perception of the space is always logical as well as we jump into our memory without the entrance or passage. It is like when I recall the old house of my childhood, I can remember my room clearly, but cannot describe how I walked in my room from the entrance. The entrance is dissolved in my memory.

Fig.8 *Su's bathroom*

See clip, *Su's bathroom*, in DVD document



The perception of a film is logical. The 'logical' is not about the physical order, but engaged within the logical order of the narration. The location of Su's bathroom is not displayed clearly; there is no camera shot to explain the route to the bathroom. It only appears once in a long shot through its reflection on a blurry and pale mirror. The mirror with a frame on a dim pale yellow-lighted wall comes closer and closer. More and more, little by little, the image of red fabric and the moonlight-like ambience become the whole view. The frame of the mirror disappears as well as we walk in the perceptual space through the mirror. (Fig.8) It is a meaningful set of frames, which take in the small and dim space in a significant glance. It reoccupies the biggest space in our perception. The perception of a film space and the logical order of perception do not need to complete space, but it is completed and ordered in our mind through imagination.

Why is the irrational space of film always logical in perception? A possible reason comes from a serious process of analysis and experiments. I could only develop a conceptual plan, section and perspective of the apartment space. Each time I thought about the space of 'In the Mood for Love', there were always only a few spaces reoccurring in my memory - Su's bathroom, Chow's bedroom and the murky Chinese restaurant.

Fig.9, Chow's bedroom



From this exercise I realised that to form a completed space on screen does not require a whole and logical space. (Fig.9) The space is

completed in our imaginations. On screen, a set can be without doors, windows, ceilings, even walls; it only requires the view of cameras, and ultimately the screens, to be seamless.

The space of the film we perceive follows the narration of the story, which is displayed through a sequence of framed views, zooming in or out. Schwarzer explores how photographs capture architecture into images within miniaturized views. She concludes that the camera provides a frame, which simulates views within architectural space, through doors, windows, streets or archways (2004, p.165). For example, when we focus on details, such as part of door or window, or a corner of a bed within a

In order to understand the use of space within In the Mood for Love, I experimented in model making both digitally and physically. The physical models are built as dioramas. According to those pictures I captured from movie, I was able to build the wall, the furniture, even lights in detail. However, I found it was difficult for me to build other parts, which are not shown in the film. I took photos of those models. Interestingly, the view in photos is similar to the view in the film; and I still comprehend the space in photos as whole.

Fig.10, *Physical models for Su's bathroom and
Chow's bed room*



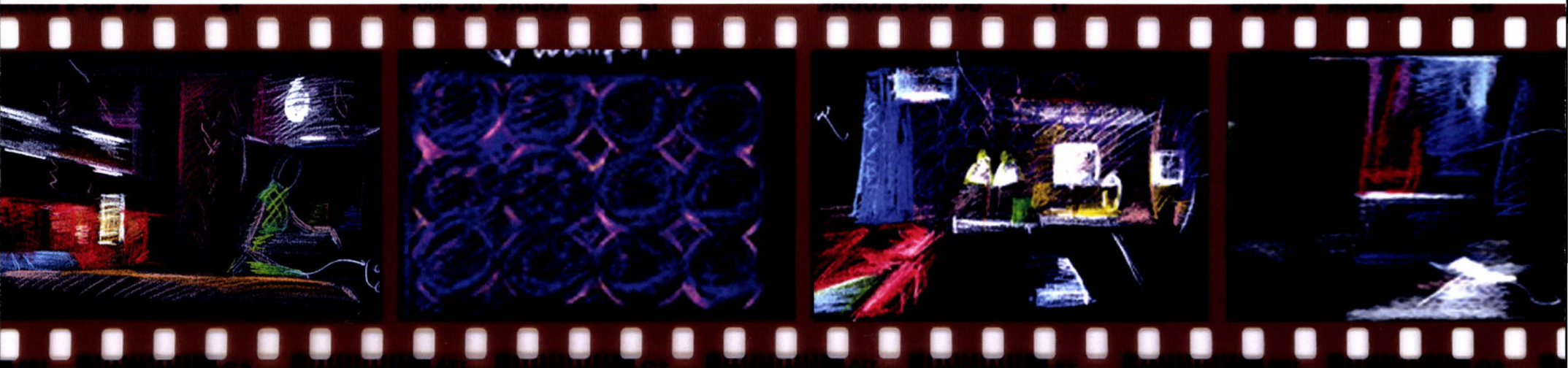
space captured in the camera frame or a screen, our imagination will make its own connections and 'build' the rest of the space. Therefore, the representation of an irrational space in film is logical and entire in our imaginations. (Fig.10)

The frame is the link or the bridge between forming an architecture of actuality and an architecture of perception. One function of the frame, as Schwarzer

points out, is to isolate things from their context and turn them into images, which are systems of information, classification and storage; therefore, a pictorial frame produces second-generation imagery from reality but draw viewers into a new ambience and mood of the reality (Schwarzer, 2004, p.165). The frame of film isolates the nature of the mood, the feeling and the emotion from the perceptual film space, putting them into an insular corner, to let us rethink. The process of the rethinking builds the whole and logical space in our mind with our personal understanding and feeling of the story or narration. In other words, we rethink or imagine architecture

When I was making a physical space model of Su's bathroom, I could not build the sense of seeing the space from a mirror reflection. Instead, I only made corners of the bedroom and the bathroom. I took pictures of the model in order to attain a similar 'mirror' view in a photograph. This mirrored view of the film indicates the similarity with the view in photograph.

Fig.11, *Detail drawings*



and space with the pre-knowledge of them, but also understand or perceive the space with the narration of film through meaningful shooting: frame view, corner view or detail view.

Detail of a film

The perceptual details found in this film, *In the Mood for Love*, develop within the narration through meaningful shots. Details help us to understand the complex and ambiguous emotive qualities of this film. Schwarzer thinks that the details of a photograph reveal traces of reality - "photochemical imprints of real objects" (2000, p.165). However, Bazin argues that detail of photography has aesthetic power that lies in its capability to expose unseen realities of an object (1980, p.243). He points out that real objects in photography have been modified and restructured into something different through adding or losing in order to be more beautiful, critical or mystifying (Bazin, 1980, p.243). Eisenman also indicates a similar viewpoint that photography and film make human vision controllable through their development of contrast, texture or clarity (1999, p.84). The "adding or losing" processes have the ability to enlarge slight changes in mood and emotion of the film through how

Fig.12, *Melancholy restaurant 1*

See clip, *Melancholy restaurant*, in DVD document



details are framed. (Fig.11) The perception of space in film, therefore, has been constructed by the directing or designing of details. The meaningful or prompting

details within *In the Mood for Love* are material objects: fabric, wallpaper or embroidered shoes, but also immaterial light, shadow, color and reflection. (Fig.11)

A film's details can concentrate the experience of a space into a single image or series of images. In this film, the focus upon these subtle

details offers the potential for audiences to imagine the unspoken or nonfigurative emotions such as sorrow, suspicion and desperation. The isolation of particular details develops a 'private' atmosphere surrounding the secrets of the affair and connects the space within the film into a complex temporal situation. The isolation of each single space within *In the Mood for Love* is the way in which an audience

I documented some details of the space in the film with hand-sketch drawings, such as the pattern of the wallpaper in Chow's bedroom, the red bath curtain in Su's bathroom and the blue dimming light in the Chinese restaurant. The circle pattern of the wallpaper creates an atmosphere of tension and discomposure in this bedroom for their worries. They have to hide Su's embroidered shoes, which are used as the symbol hinting the love. The red curtain surrounding Su's crying expresses her anger, after she detected her husband's disloyalty. The melancholy blue light evokes the atmosphere of Su's suspicion. Those details emphasize the narration of feeling as well as the imaginable language, which forms the perception of the space and enlarges those spaces psychologically or emotionally.

Fig.13, Jail-like shadow



gains information surrounded with hints of emotive qualities, which remain rather ambiguous. For example, there are two zoom shots of Miss Su's embroidered slippers. The second zoom of the object implies that Mr. Chow takes the memory and his love of Miss Su to his new life in Singapore. Miss Su takes her slippers from Chow's Singapore apartment, which implies that she wants to end the love, and the story between her and Chow. These intangible emotions are expressed clearly through the detail without any dialogue.

Light, shadow and reflection - the immaterial details in this film are evocative and suggestive, which help audiences to understand the development of subtle emotions. For example, on the Street, when Chow tried to reveal his embarrassment and love of Su, the shadow of a window's shapes, a kind of jail-like surrounding, reflects this hopeless love.(Fig.13) Likewise, Chow and Su's spouses do not appear in the film, but their shadows illuminate their presence. Su encountered Chow's wife two times in the film at the same place, on the stairwell. The shadow of Chow's wife is cast on the wall of the stairwell and Su's body to hint at the contradiction of these two women. Shadows imply meanings.

Fig.14. *Melancholy restaurant 2*

See clip, *Melancholy restaurant*, in DVD document



According to Storaro, color is nearly completely absorbed by the shade so that the darkness always surrounds us (2001, p.160). Nevertheless, filmmakers

modified shadows within the space of *In the Mood for Love*, to make colors appear.

The colors of shadow in the film space help audiences to understand the ambiguous emotions with the different film sets. The use of shadows in this film releases the emotive qualities of this story. Shadows narrate. (Fig. 14)

Inhabitation in a film

Inhabitation in lived experience is through our body directly while our bodily participating of a film lies outside of its frame. Perception of a film is from a kind of virtual inhabitation through seeing and hearing, then, imagining. Vision, therefore, is the chief inhabiting sense with the space of a film. Bruno reveals her reason for placing cinema alongside psychoanalysis: "the filmic apparatus is,

When Su was going down to the Chinese restaurant, her shadow appeared dark blue on the grizzled wall in the stairs; when Chow was smoking at the narrow side corridor of his apartment with his vague mood, his shadow casting on the wallpaper revealed the doldrums of purple. Shadow and light with the meaningful colour are the passage for audiences to gain the delicate love between Chow and Su, and the subtle mood for love.

Fig.15, *Deeper and deeper*

See clip, *Deeper and deeper*, in DVD document



indeed, one of such public institutions of private space" (Bodily architecture, 1992, p.109). Bruno sees film as a form of the peeping into private space rather than engaging with filmic narrative. Mulvey in her essay, *Visual Pleasure and Narrative Cinema*, is aware of the voyeuristic and fetishistic nature of our relation to cinema (1998). We are as the spectators in the cinema to the happenings on the screen: "Those involved in the events taking place on the screen act as if they did not know the audience is there, watching them". (Mulvey, 1998) When the film, *In the Mood for Love*, is projected on screen, the screen becomes a window between the space of film and the space of the lived environment in which audiences sit. The people in the audience are peepers 'hidden' in darkness eavesdropping and peeking at the ashamed and embarrassed affair between two couples through a projected window frame. We are peepers watching Mr. Chow's and Miss Su's secrets.

Pallasmaa also analyses the peeping in film, especially in his analysis of Hitchcock's film, *Rear Window* (1954). He cites three situations or statuses: the camera eyes watching, the characters watching and the audience watching (2001, p.164). The three states replace and alternate naturally and unnoticeably. As Pallasmaa indicates,

the identity of the view is relative to the protagonist's shifts: "most of time we see what Jeff (the protagonist of the movie - Rear Window) sees, but during the three occasions when he is asleep, we see more." (Pallasmaa, 2001, p.154)

When I see Su's tearful eyes, I am touched. I think if Mr. Chow could see the tearful eyes, he must let Su know that he would like to buy one more ticket for her and go with her. Sadly, only I can see it.

Sometimes in this film, *In the Mood for Love*, our views belong to Mr. Chow or Miss Su rather than voyeurs, which makes the virtual inhabiting 'step' into the space of this film perceptually. For example, when we pour over the tearful eyes of Su or the implicating gaze of Chow, We assume a virtual inhabiting position. Under this situation, the view lets us imagine that we are taking part in the space and event. However, we cannot control or manipulate this situation by own desires. The camera views are more than our eyes. We do not realize the replacement of our eyes because we are attracted to and involved by the narrating

of the story. When we are in a cinema watching film, our perception is almost all about the film. Thus, we do not have the desire to move our eyes, but our virtual participating moves with the camera view. We still 'move' in the space of a film.

I did a digital test of editing camera route and view. I imitated the dark space of the Chinese restaurant in the film digitally, and edited the view of the narrow stairwell deeper and deeper unlimitedly; then, I projected the short animation on a wall. When I stand at front of the image, I feel that my heart and my mood is sinking with the virtual narrow steps. The camera route controls my view and my thinking of the virtual space. The perception from virtual participating is truly influenced by setting camera view position and angle. (Fig.15)

Fig.16, Entrance 1

Site Two | the space of a place

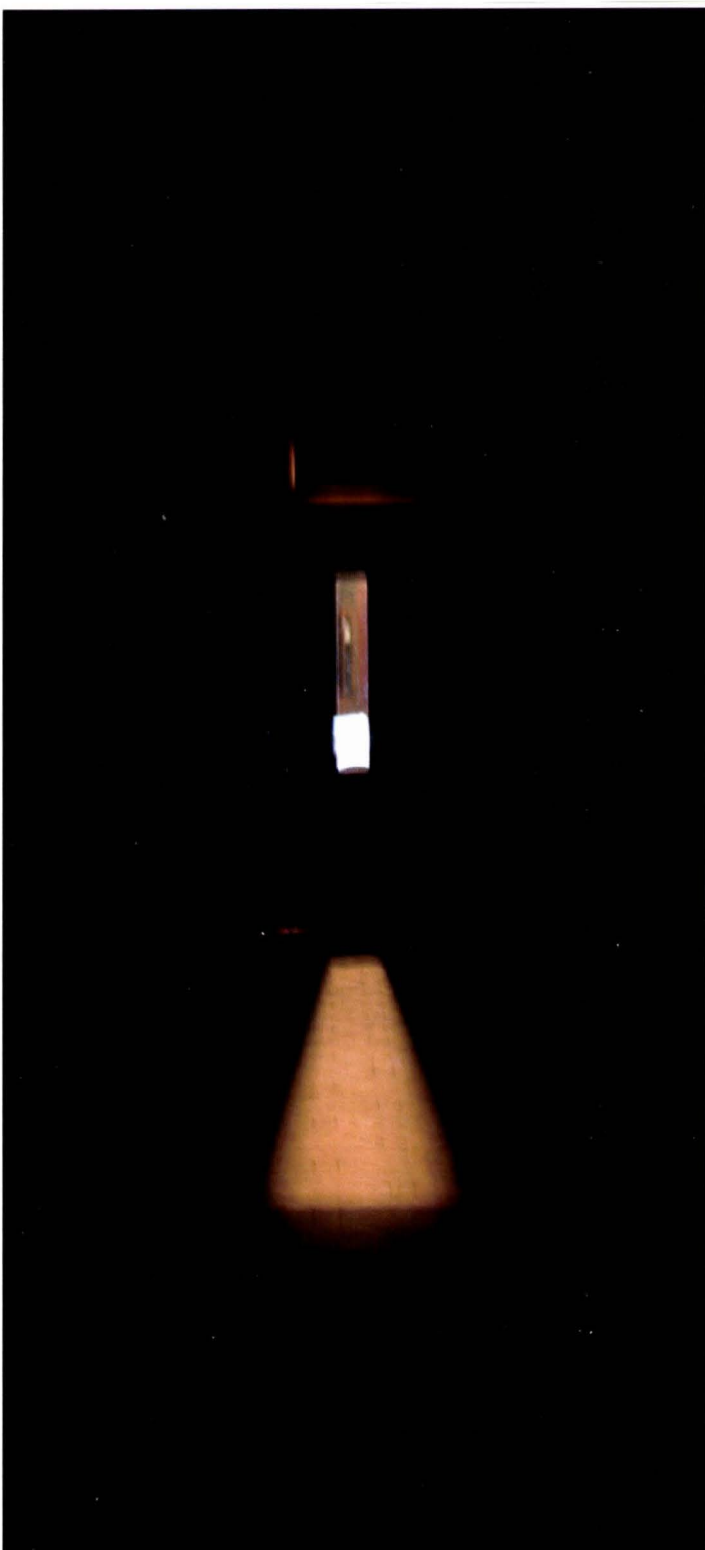




Fig.17, Entrance 2

The essence of architectural space as determined by an artist, is free of the functional requirements, technical restrictions and limitations of the professional conventions of architects. The architecture conceived by artists is a direct reflection of mental images, memories and dream; the artist creates an architecture of the mind.. Even real architecture can affect our soul only if it can touch the stratum of forgotten memories and feeling.

(Pallasmaa, 2001, p.22)

Background

If the space of a film is the two-dimensional representation on screen, then the space of a place belongs to the three-dimensional domain. This chapter is about the lived experience within the temporality of everyday life. The lived experience is engaged or embodied as inhabitation and participation, in which emotions, feelings and moods emerge. This chapter attempts to explore the emotive qualities of lived experience within a study site - fifty2 Gallery. The analysis of this site plays a vital role in the formation of the final installation.

Fifty2 Gallery is located on Willis Street, Wellington. The entrance to the old

building faces onto a busy street. Few people would notice this building; they might only enjoy the liveliness of the city and, therefore, walk past. The tranquil building, and the busy and active people who are just outside of this building are separated by the modern time and the daily activity. The time of this building, as Burgin states (1996, p.188), is frozen architectural time. The building 'stands' alone like a 'contemplative' who thinks of his past, his presence and his unclear future. However, the past, present, and future of this building, a physical place, cannot be without people and their activities.

However, can people live without this old building? Without the 'frozen' time of this building, people lose a place in time although they do not notice that. They stand outside of the building; but they do not realize that the building is a part of their being. It is there as a fact; it is a place of physical reality.

The space of a place and people are related to each other, but 'reading' a physical place requires individual memory, mood. Therefore, the understanding of a physical place is privileged, personal, and emotional. As we respond to a physical space with our own feelings from our individual participation, the lived experience of a physical place has various and unfixed potential.



Fig.18, Entrance 3

The place of the fifty2 Gallery appears to have some similarities to the film, *In the Mood for Love*. The 'frozen' time of the architecture appears to have narrative quality. It seems to contain a story, which is like the sad love story of *In the Mood for Love*. The decorations, the stairs, the doorway, the entrance, the lamps, the ceiling... all enclose narrations of a 'frozen' time. (Fig.17)

Privacy of a place

If a film is about a virtual experience in perception, the space of a place can be described as 'lived' experience.

Lived experience of a physical space is not represented or conceived especially in comparison to the abstract or representational space from drawing, photography or film. The physical place is a space of everyday activities of participation.

Physicality is a concrete one which is subjective. (Lefebvre, 1997, p.145) The physical space is inhabited by objects, which might reasonably be deemed "situational or relational". (Lefebvre, 1997, p.146) The perception and experience of a physical

I feel that I was standing at the same stairwell of the old and dusty apartment. Maybe there are some unspeakable secrets hidden in some unnoticed corners. They are waiting for being discovered by time, by participators, now, by me.

space has to be related to objects, which surround us. The initial meaning of a building is what "one must do in order to inhabit it - the architectural objects denote a form of inhabitation" (Eco, 1997, p.186). An architectural object such as walls, windows, doors and stairs give us a feeling and an understanding of the space. It belongs to the space as well as it belongs to our individual contemplation of that space. The feeling or the mood of lived space occurs in a private realm.

The entrance of this building is narrow and dark making it necessary to keep an old milk-white glass lamp switched on at all times. When I enter, I face the dreariness although the busy street just is behind me. The feeling of this space makes a reminiscent mood. All the details, the pattern of mosaic on the floor, the dusty ceiling and wall, the old glass lamp and discarded conduit, try to tell me an unclear past of this space. I cannot know what it is that might be like the secret, which Mr. Chow finally spoke into the hole on the wall in that film, In the Mood for Love. (Fig.18)

The building is heavy. However, furniture, lights, curtains or decorations found within the building are almost as heavy as the building itself. When we face those architectural elements, we look into the sphere of private life, and dominate it individually. The mobilization of private life would be accompanied by the moment and restoration of the body.

Fig.19, Skylight



(Lefebvre, 1997, 145) When the body moves into a physical space, there is always a kind of privacy of the lived experience even in public space. It is because we feel a physical space through our own route, our own view and our own movement. In other words, lived experience of a physical space is specific to one's person and it cannot be repeated or imitated. In this way, it is different from the perception gained from film, which always offers the participators or audiences the same routes and views. When an audience sits in the cinema watching a film, the audience's participation has been controlled by the story developed by the desire of the filmmaker. For example, when the camera view zooms onto a detail of a piece of furniture, our views exactly focus on the detail as well. We cannot see any other details out of the camera view. Nevertheless, when we gaze on a chair in the lived space, we can focus on the curve of the back, the mark of the arm or the shadow of the chair as to feel the chair in our own way. We have the freedom to 'zoom into' any detail.

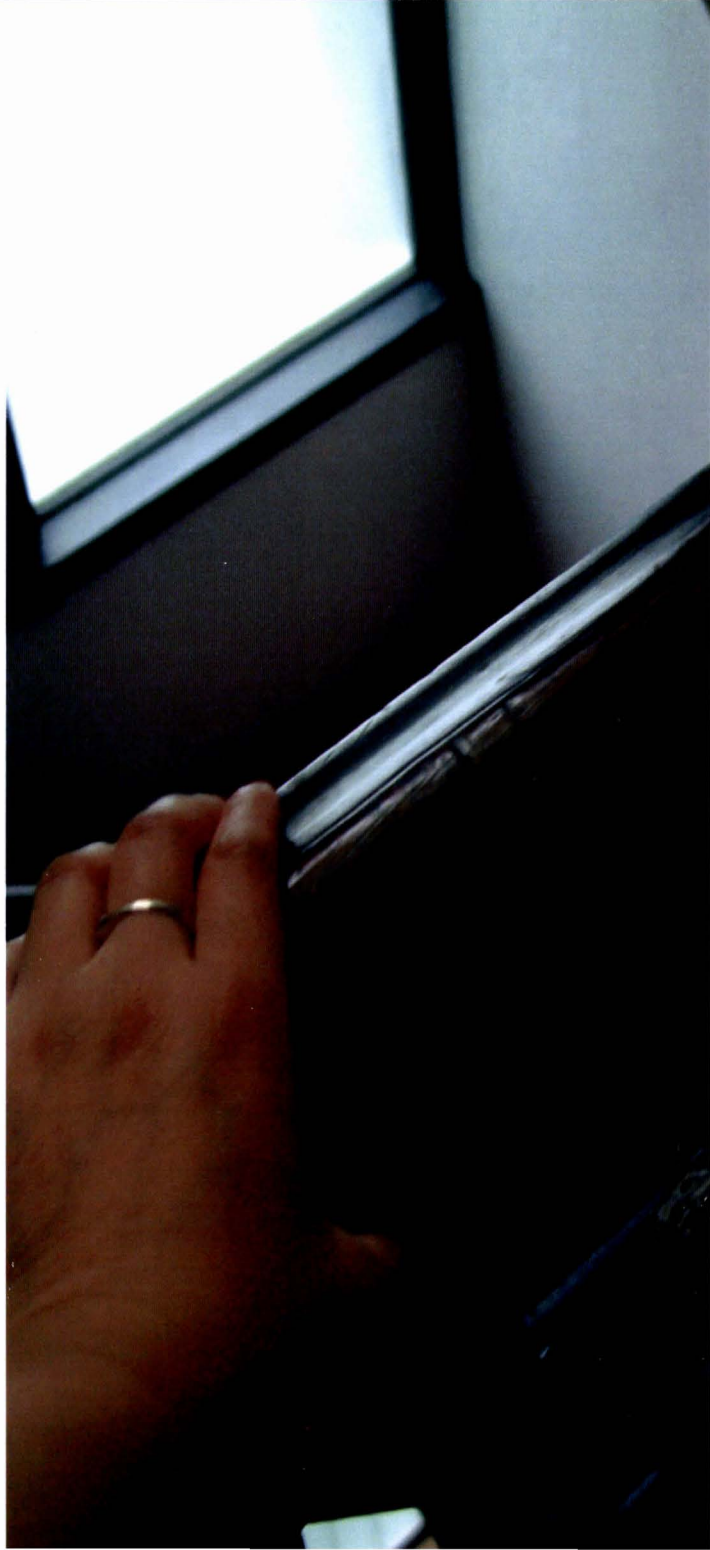
The ceiling of the entrance is quite high, so I cannot see the hanging glass lamp clearly. The lamp is dusty with the pale yellow color. The color of dust tells me how long it has been hanging here. I observe light as well as I look into the time of the building. I start imagining who else raise their heads to look at the light like me. The light produces a long shadow of me, and points to the stairs as it has pointed others to the stairwell before me.

According to Burgin, the first operation of walking in a place must be "the production of its own space" (1996, p.95). This indicates that when we participate in a physical place and see objects surrounding us, we identify or use them in our own way. We make the physical actuality relate to our own feelings. For example, if there is a room with a chair and a window, we walk into this room when we are tired, we would notice the chair or something, which we can relax upon; or, when we want to relax our eyes not our legs, we would walk close to a window and look out. However, if it is a room of a film, our virtual participating cannot relate to our own desires. We can only look out a window when the camera view zooms out the window. This is evidence that lived experience is constructed by the private desire of physical actuality.

Burgin emphasizes "memorable" as another aspect of a physical place. He thinks that we often relate the outside actuality to the inside of individual memories (1996,

This building holds a depressive feeling for me. It is towering although it just a three-floor building. The top of the stairwell is a skylight, which is like a path to the memory of the building. Sunlight comes through the skylight, which is so warm and bright. But the stairwell still is shady and cold because it is too deep and dark. I remember in the film how Miss Su encountered Mr. Chow's wife in the shadowy stairwell. That stairwell must have the same feeling of deepness, darkness and coldness.(Fig.19)

Fig.20, *Touching*



p.95). The feeling of an existing place is often embodied with the past of one's own experience. The process of the embodiment is described by Vischer: "we will have to assume that every mental act is brought about and is at the same time reflected in certain vibrations...in such a way that latter represent its image, that is to say, they produce a symbolic picture inside the organism" (Mallgrave, 1994, p.90). For instance, the reason why I feel the coldness of the stairwell of this old building is that the shadowy stairwell within the film, *In the Mood for Love*, impresses me by its sadness. I related the memory of the sadness to the external phenomenon of the old building; darkness, coldness, and deepness. These aspects have a particular effect on me. They evoke an unconscious and emotional mood. The emotional mood, as Vischer pointed out, relates to the internal pictures of memories as its objective representation and interpretation (Mallgrave, 1994, p.90). Our memory plays an important role within lived experience. Rushdie tells us that: "*Memory's truth, because memory has its own special kind. It selects, eliminates, alters, exaggerates, minimizes, glorifies, and vilifies also; but in the end it creates its own reality, its heterogeneous but usually coherent version of events; and no sane person ever trusts anyone else's version more than his own*" (1982, p.211). In

physical space, a person's experience and memories are merged; memories are transformed into the experience upon the physical space that is personal and privileged. In other words, 'memorable' presents another kind of inhabitation of privacy in a physical space.

I see my shadow on the stairs. I exist. But my memory is like my shadow, which exists in the space. The whole stairwell is a vertical section of the memories of the building. The narrative qualities of this building are around the vertical sections of each memory.

Imagination of a place

The physical inhabitation of body operates within five senses: sound, smell, taste, touching and vision. (Fig.20) Visher defines imagination as an act of simulating something mentally, which exists as an indistinguishable content of our sensation (Mallgrave, 1994. p.91). It indicates that sensation and imagination are related to each other because they each engage illusion. We mentally inhabit a physical space with our own experience, emotion and passion; therefore, our sensation of outside is influenced by the inside mental states. Imagination of a physical place belongs to each person. Just as each person's sensation of a physical place would be different so too is illusion.

Fig.21, Window



A locked door ends the top floor of the stairwell and the sunlight cannot reach the door. I sit on the top step of the stairwell and hear the sounds of visitors' steps. My mind is unclear again. Is the sound from the building's past or just from the present visitors, or they both exist in the space? I can even smell a kind of misty aroma of the past and musty odor of the presence. Does the smell really exist? Or, does the smell just exist in my mind?

If we compare the imagination developed by the senses in a lived experience and those gained from the perception of a film, the perception of a film involves only two senses, seeing and hearing. According to Grau, the illusion is intensified through the suggestive effect of images and appearance to overwhelm perception temporarily. (2003, p.17) However, lived experience is more than images and sound. It also engages with touching, smelling and tasting. The perception from lived experience is more complex and changeable.

I can smell the wetness of fifty2 Gallery's stairwell, but I cannot smell the wetness of the old apartment's stairwell in a film - In the Mood for Love. How can I imagine Miss Su's perfume from the image or the sound?

Sensation for lived experience changes with the outside situations of a physical space: natural light, weather, temperature and texture. The complexity of sensation upon the physical space therefore produces unrepeatable imaginations. When we inhabit a physical place again and again, our imagination changes.

Is it the same stairwell? It is raining on the night when I have to do some measurement for the space. The wind blows a piece plastic of the skylight that makes very loud sounds. I sit on the top of the stairwell again and listen to the raining. I wish that I could hear some sounds of steps. So, I would not feel alone in the building. I then suddenly realized that all the elements of the building and its surrounding can give me totally different feelings.

I recalled the scene of In the Mood for Love: Mr. Chow stands alone in the rain at the lane and thinks about the love he could not vindicate to Miss Su. The rain must make him and his heart feel colder and colder.

Imagination of a place informs how we relate to physical architecture elements. Those architectural elements not only have their functional meanings such as window, door, floor or stair, they also have the potential to relate to personal feeling. (Fig.

21) This occurs much like a word in a poem that always implies some deeper meaning or reflects something else. Leach treats a window as if he can read the window like

Fig.22, Ceiling detail

a poem; he works with the sign vehicle of contextual juxtaposition (Grosz, 2001.

p.185). It suggests a link with the symbolic meaning of object to our imagination.

For example, if we 'read' the window of the show room in fifty2 Gallery only as

the meaning of its function, it is just a window.

However, when we look at or look out the window with

our own feeling, we might start to relate the reflection

of the window, the coldness of the window and the light

from the window to our own imagination.

Out of the windows of the show room, there is a small courtyard. I stand at the front of the window and look out through it. Windows - they are all same style; they are dusty windows. Dark spaces are behind those windows. I try to be closer with them and attempt to observe those dark spaces through those windows. I can only see the reflection of myself on the opposite window of the courtyard. My reflection and I look at each other. Is it I? Is "I" in that dark space?

Spatial temporality of a place

actuality, which has changed from the past, is changing with everyday life, and will

continue to change in future. This place has spatial temporality. This spatial

temporality not only happens on this building itself, but also relates to participants

and exterior conditions. This spatial temporality is almost uncontrollable because

it is like the fate of a building, it is changeable.

The building itself is temporal. The white painted walls become dusty and dirty day



after day. Some parts of the painting start falling down, and the inside material -concrete, wood or plastic appear. (Fig.22) These dirty marks or broken holes on the walls of this architecture do not happen at one sudden moment, they are changing everyday at every second. We do not notice how the building becomes older and older. For example, there are many rusted drainpipes in the courtyard outside the show room. A tendril grows from one of drainpipes just beside the window. Maybe no one can recall when it started to grow from the drainpipes, but it grows and marks time.

The spatial temporality of a place also relates to people. This building involves the occupation and our inhabitation in terms of everyday activity. This building as a physical reality is not a fixed entity. Architectural space is changing and moving and depends on "how the space has been used, who used or are using the space, and how it develops, even for the further changing" (Grosz, 2001, p.7) How tenants used this building became a history of this physical space. The tenants of this building used the space with unfixed possibilities: as a shop, as a company or as a gallery, which is the present state of this building. And possibly no one really knows the future uses of this building. Our inhabitation is the presence covering

Fig.23, Natural light



the past of the physical place. People's participation causes the spatial temporality of the physical place.

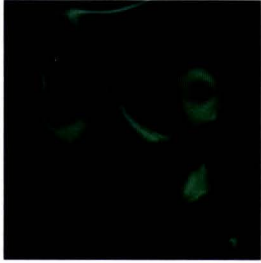
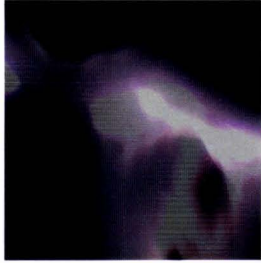
Exterior conditions of this building such as natural light and weather are other causes for spatial temporality of a place. (Fig.22) When it is sunny, the silted sunlight comes from the outside of the building and passes through the window. It moves along the wall and sometimes on the floor, and cast a long shadow of the water tap at afternoon. The sunlight becomes the element of the interior of the show room. The sunlight changes, while the interior space of the show room changes. When it is raining, the sound of raining from the skylight of the courtyard becomes a part of the interior space. The heavy raining sound makes the interior space such wet. These outside natural elements become the temporal elements of the space of place. It also makes the spatial temporality of a physical place uncontrollable. The spatial temporality of a physical place complicates the development of the lived

When I was designing an exhibition in fifty2 Gallery, two girls were setting up a fashion shop at the second floor. They told me, that space was a gallery too before, but they want to change it to be a better place. Perhaps, no matter being better or worse, that is just another temporal period of the building. As something became a passed fact, and something else replaces. It is always changing by how people use it.

space. It may be related to why our feelings and emotions are so intangible and subtle. It is difficult to grasp emotions within a physical place while the spatial temporality of a physical actuality is unrepeatable, unfixed and uncontrolled.

Spatial temporality makes a physical space differ from the space of a film. The unfixed possibility of temporality causes difficulty to represent emotive qualities in a physical place. However, the possible methods are implied in the analysis of the space of a film. Virtuality and physicality should be combined.

Site Three | the space of a digital virtuality



...even though my images are not real, or the real physical world, they are not a like[ness] because the truth is what I am portraying, something from within.

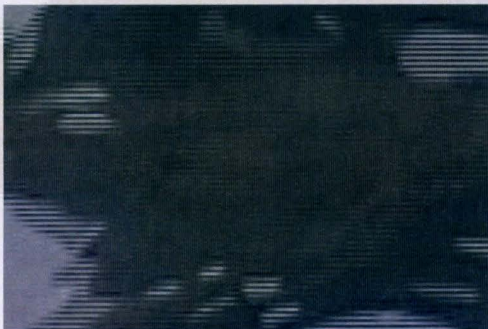
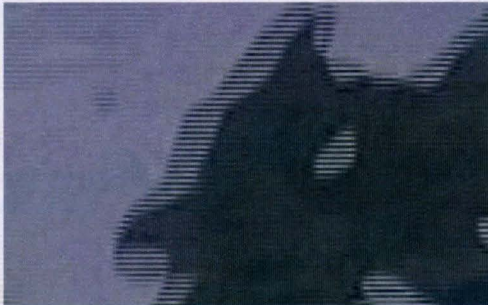
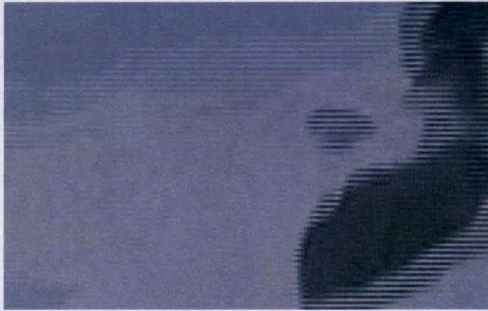
(Beardon, 2002, p.50)

Background

The space of digital virtuality is experimented and analyzed through a series of study processes related to water. Water is a kind polymorphic and multi-quality material - seawater, rainwater, river water, cold water, boiling water, clean water, impure water, frozen water (ice), rushing water, still water etc. The changeability of this element makes water, the material, comparable with emotion, the immaterial. Much literature has studied and compared the dramatic quality of water with emotive qualities. Moreover, compared to other natural, ungraspable and changeable elements such as fire and wind, water has a closer relationship with our body: it too contains the full-bodied experiences - touching, tasting, smelling, seeing and hearing. We can immerse ourselves in water allowing us to sense its temperature and its fluidity. We can drink water allowing us to taste and smell its quality. Beyond the other elements, water has an intimate distance with our body - it makes up a large percentage

Fig.24, *Seawater at waterfront - day 1*

See clip, *Seawater at waterfront - day*, in DVD document



of our organic biomass. Water for this study becomes the most powerful and emotive natural material.

Site Three explores the differences between water in digital virtuality and its physical natural form. Their comparison opens a discussion about their spatial limitations and the emotive extension of digital space. This study treats digital space as an in-between space: between the space of a film and the space of a physical place. The production of a moving virtual and digital image not only seeks to reproduce water, but also captures a personal and expressive condition associated with the actual substance.

Computers create the digital world. As Beardon argues, the computer has become a machine of reproduction instead of production with the dissolution of the individual and a decentralization of the subject and the object (Wennberg, 2000, p.74). The computer is a simple machine with no feeling. However, my design experiments indicate that designing using virtual and digital tools to simulate physical phenomenon may include certain levels of imitation; the manipulation of these tools offers room

for personal experience. The design process allows for interjection of individual thought and emotion of the design. It is a new production.

If digital virtuality is a kind of design language narrating and representing a spatial meaning, water, in this exploration, is a sign or the language that symbolically expresses its narration and emotion.

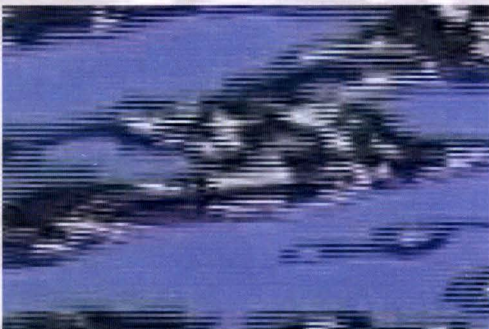
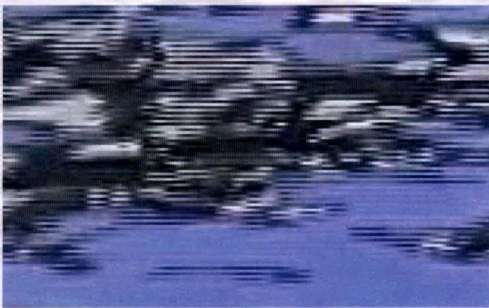
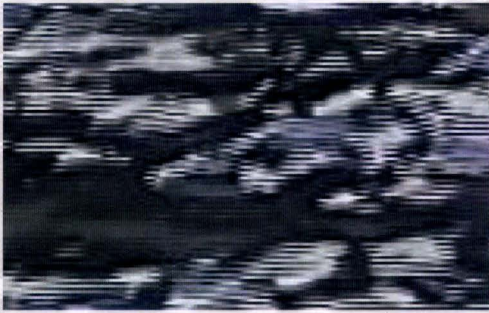
I want to reproduce the wet feeling of water within a physical place. A rainy night and water tap reminded me that water is a perfect emotive object. Water is related to emotions because water's bodily form and natural sound are changeable, meaningful and expressive, like human emotions.

Water in this study has been separated into two aspects - physical water and digital water. They are similar because of water's appearances. However, they are different: physical water is material and the digital water is immaterial.

Digital virtuality has its limitations. The digital realm is a fabrication of immaterial substance, which only exists inside of the computer. Digital water copies physical water's form, movement and sound, but it cannot copy the natural phenomenon of water, such as its temperature and taste. When we are thirsty, we cannot drink digital water. We cannot bath in digital water. It is intangible like immaterial

Fig.25, Seawater at waterfront - day 2

See clip, Seawater at waterfront - day, in DVD document



emotion: we cannot hold it in our hands.

The element of a digital virtuality

To create an element digitally requires knowing this element's physical presence.

Water was studied in a lived condition in order to mimic and imitate its characteristics.

The study of water occurs not only through a range of experiences from seeing,

hearing, and touching water, but also through scholarly research about the water's

poetic and physical qualities. If water personifies human qualities of emotions and

animation, water's outside and inside features are both important to be represented

in digital water. The outside appearance of water is visible such as its movement

and fluidity, and inside of water's emotion is intangible that relates water's

reflection and sound to human's feelings.

This study of water looked specifically at seawater through film and photography. The first finding from

this study is that water is complex because of its unfixed possibility of fluidity.

I observe water from its form and movement, but I cannot make any conclusion about water's figure. If water is without a container, it is formless. It gets its form by an external force - a bowl, a glass, a landform and a pool etc. Water is complex.

Water's formlessness is defined as its temporal and ongoing qualities. The temporal and ongoing fluidity causes that water has numerous different appearances. Horn says:

"Water shines. Water shimmers. Water glows. Water glimmers. Water glitters. Water

gleams. Water glistens. Water glints. Water twinkles.

Water sparkles. Water blinks. Water winks. Water waves".

(2000, Notes 411) These are all qualities revealed in the short film, *Seawater at waterfront* (day and night).

The unfixed and formless fluidity makes water appear temporal, changeable, personal and emotive qualities.

These qualities make water complex like a human being.

Horn tells us that water has life; water is always an intimate experience, so that

we cannot separate ourselves from it (2000, Notes 119-120). Bachelard also relates

water to human beings in his literature *Water and Dreams*. He says: "A being dedicated

to water is a being in flux. He dies every minute; something of his substance is

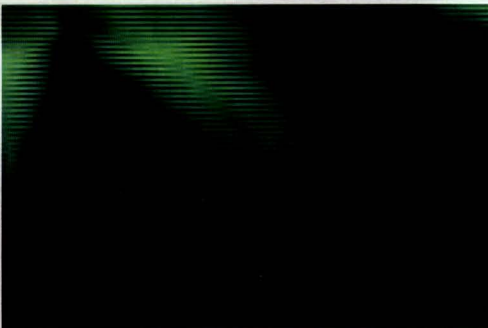
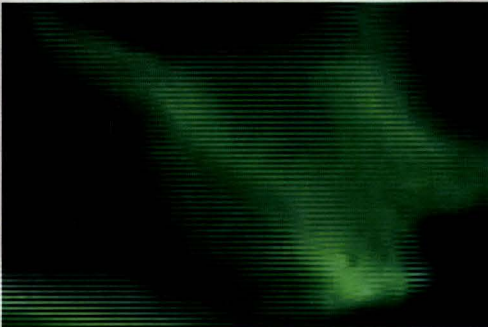
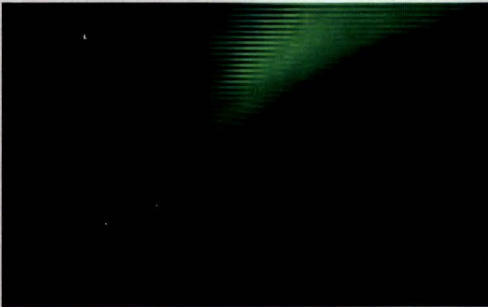
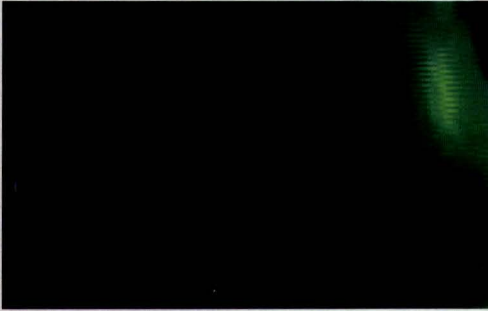
constantly falling away. ... Water always flows, always falls, always ends in horizontal

death." (Bachelard, 1983, p.6) Water is indeed the transitory element (Bachelard,

I filmed seawater at the waterfront many times: at night, at evening or at noon, and in raining, in wind or under the sun. As I watch the film again and again, I never find two shots that are same. When water moves speedily, I see nervous water. When water moves dramatically, I see anger water. When water moves softly in dark, I see sad water. When water moves gently in sunlight, I see peaceful water. Water fluctuates its mood within its movement.

Fig.26. *Seawater at waterfront - night 1*

See clip, *Seawater at waterfront - night*, in DVD document



1983, p.6). Water's temporality and fluidity reflect a sign for human's life, feeling and emotion.

Water's sign for human's life is not only because of its movement, but also because of its sound. Water is a complete poetic reality because it appears to us a completed being that has body, soul and voice (Bachelard, 1983, p.15). The voice of water is its special language. Bachelard illustrates water's language: "...streams and rivers provide the sound for mute country landscapes, and to it with a strange fidelity; that murmuring waters teach birds and men to sing, speak, recount; and that there is, in short, a continuity between the speech of water and the speech of man". (1983, p.15)

In the film document, *Seawater in Waterfront - Night*, the peaceful sound of water with its gentle movement signifies water's tranquility and the noisy sound of water with its speedy movement signifies water's anger. Water's sound helps the image of its moods and emotions to appear. The visual and auditory qualities correspond. (Fig.26)

One night, it was very windy at the waterfront. The water made loud sounds. It released its energy through beating the wharf and the coast. I listen to water; it speaks. The language of water is a fact. It narrates its mood like its image. It reminds me of the anger of Miss Su's crying. Water cries.

If water's fluidity and voice indicate the sign of human being, water's reflection is the sign for self-memory and personality. Only water can calmly die, and keep the reflection on it (Bachelard, 1983, p.66). *"In reflection the fact of a dreamer who is true to the great memory, to the universal shadow; water gives beauty to all shadows, it give new life to all memories."* (Bachelard, 1983, p.66) From the reflection of water, we see ourselves naturally because the reflection on water is blurring. Water gives us the innocence and the naturalness to blur memories through its moveable and changeable reflections. It provides a space for our private contemplation. Water becomes more emotional and personal because of its reflection (Bachelard, 1983, pp.48-50). Water is particularly related to each person, and as Horn emphasizes, water is always a personal experience (2000, Note 120).

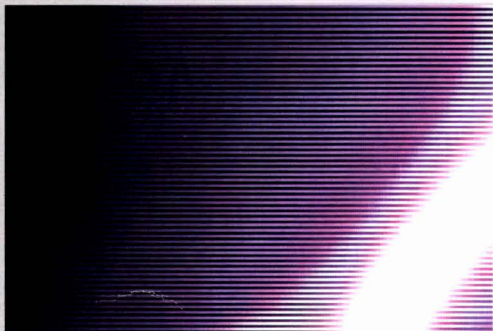
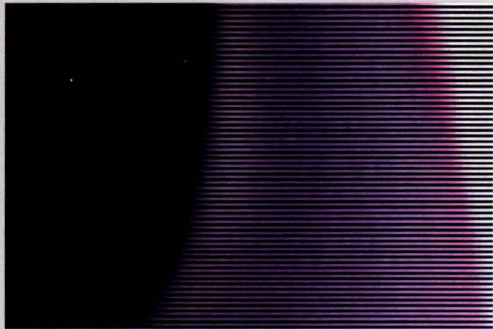
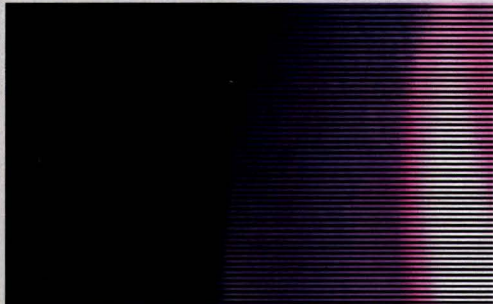
Water for me is not only reflects the surrounding, but also reflects my emotions and memories of water. When I touch water surface, my reflection is blurring and absorbing into water. Then, my memory of water comes out. How can make my memory and emotion of water visible to others?

The extension of a digital virtuality

The studies and experiments related to this Master project have shown me that the space of a digital virtuality has the potential to extend an experience and an actual object in a lived condition. Before the 'digital' age, Bachelard could only document and display his emotional responses to water

Fig.27. *Seawater at waterfront - night 2*

See clip, *Seawater at waterfront - night*, in DVD document



through text. Reading his words, readers generate images with their imaginations - these images are seen within the mind but not truly visible. In the digital era, digital technology provides a new form of communication. The personal feeling, emotion and experience of water can be documented and displayed visibly. However, the digital document or expression of water is still only an animated evocation of water. According to Beardon, virtuality is not the opposite of reality; even the most important ingredient of identities is from living organisms, human beings or other complex situation of reality (2002, p.7). Digital virtuality is able to hold more of the intangibility of the complexity of emotions. However, it is not as easy as simply putting the commands into computer. The reproduction is much like writing a review of real water - it is more than copying. The experiment of creating digital water in virtuality is the process of learning, knowing, understanding and representing physical water.

Many emotive qualities exist in the physical water. Water is a material element of the outside world. When we participate in a space, the emotive quality of the element links the physical outside of reality and the emotional inside of us. We cannot see

the link, but when the water's emotive quality is felt, the outside physical element appears in our inside emotions. However, water's emotive quality is not realizable or visible. The emotive quality of real water needs to be highlighted enlarged and enlightened, in order to make the emotive quality realizable and visible. Digital technology allows me to create 'my water' which reflects my understanding, memory and emotion of real water in the virtual water, each time presenting the quality of water move clearly with more feeling. The digital water makes a stronger link

From my first digital experiment of creating a virtual water surface, I was really excited. I found that I have, or the computer has the ability to create virtual water with different waves and speeds. I can produce peaceful digital water with its soft waves as well as I can make powerful digital water with its frequent movements. It was a water unique and specific to me.

between outside space of surroundings and people's inner emotions.

Digital virtuality is controlled by the computer

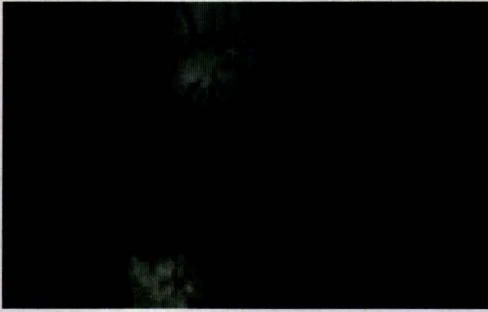
On a windy night, water was struggling and The light on the water surface looked like a green fire that was so angry and powerful.

commands, indeed by the computer operator. Perhaps, the creator's role can be compared to the role of a film director. In the space of directing and editing, we can assert personal feeling or a personal objective.

From this experience, I produced a digital experiment called Poetics of Water. It imitates surrounding, but 'speaks' more emotive qualities than actual water. Emotion and memory of water can be extended more effectively in digital virtuality. After this animation exercise, I started to reproduce memories and emotions in the movement, color and light of virtual water. (Fig. 28)

Fig.28, *Poetics of water*

See clip, *Poetics of water*, in DVD document



My research about imitation of real water was followed by a complex series of experiments. These exercises try to find the balance between reproducing the natural form of real water and representing my emotions of virtual water. If the virtual water is 'too real' and imitates physical water too closely, it only plays like a film document. If the virtual water is designed too personally, (I made a virtual water which has bloody colour), it does not recall the sense of physical water, so the design cannot link the emotive quality of physical water to the digital virtuality. I also found that this kind of virtual water is too robotic.

The digital design of *Digital dropping Water* emphasizes my memory of the hardness of time. The pace of water dropping relates to every passing

If alleys in the space of a film, In the Mood for Love, were the memory of Wong Kai-wai's childhood, the digital virtuality of dropping water would be the memory of my childhood. I lived in an old style wooden building, which had a small courtyard. I liked the rain, and to sit on the stone floor watching the rain. Rainwater dropped from the tile roof and made beautiful ripples and rhythmic sounds on the stone floor. I was wondering why there are always holes in the stone floor at the places where water dropped. I asked my mother. My mother told me, "Dropping water can make holes on stone." "But, how can the soft water makes holes on hard stone?" I asked, "The hardest thing in the world is time." my mother answered.

moment, which points out that everything including life has to face the passing of time. (Fig.29)

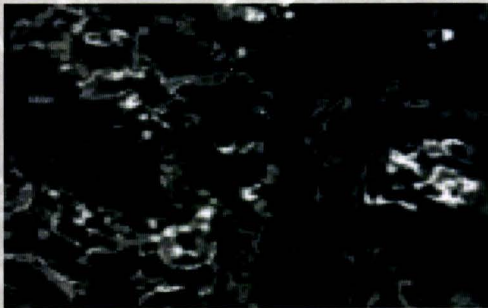
When I was producing this digital virtuality of dropping water, I had a difficulty with the speed of dropping. How to produce a right speed that can remind the passing time of water? Finally, I relate the speed to the heart beating.

Water's voice is a language. The design of the digital dropping water 'borrows' the voice from real dropping. The voice of dropping is recorded from physical water but edited for the speed in order to relate the sound of dropping to heart beating. In other words, the voice of the digital dropping water is changed to be 'unreal' or more virtual. The voice of the virtual water is more meaningful and implicated for the emotive qualities of water.

Text has been included in this film as a narrative device. For example, when we read the description of a story, we use our imagination upon the text; therefore, it exists in a state of virtuality; we live in text's shadow more or less continually, because "a text is not the repository of knowledge or truth, the side for the storage of information... texts like concepts, do things, make things, perform connection,

Fig.29, *Digital dropping water*

See clip, *Digital dropping water*, in DVD document



bring about new alignments" (Grosz, 2001, pp.57-68). In the design of *Digital Dropping Water*, the text is produced as the part of the ripple. It moves and flows with each drop, and then disappears within the digital waves. The text, 'dropping, passing, heart, beating, life, blurring, elapsing and ending', implicates the truth of water, and reminds us of our own passing. The text abstracts the memory of childhood and the new experience of the study of water. The text acts like a subtitle. The speed and direction of text's movement in this design indicates the concept of finding balance between the physical and virtual.

The text of the digital dropping water is from a short poem I wrote from my feeling and understanding of timing water. The final animation of the digital dropping is able to speak the poem for me through its dropping sound, dropping movement and waving text.

*Dropping water frozen by drooping eyes which
Try to cut off the dropping
Like stopping the passing of life
Who is sitting on the water surface?
Like a blurring shadow
There is being the sadness of water in whomever
Going to end together
With the beating of heart
With the dropping of every second*

In the digital world, the computer offers the opportunity to emulate our body's movement to digital objects similar to when we are in the space of a place. However, in the space of a place, we have to face the limitations of spatial location and distance. For instance, without a ladder, we cannot be very close to the glass lamp, which hangs upon the high ceiling of the gallery entrance. In a digital world, we can conceptually or digitally walk into everything created in computer and observe it with a conceptual zero distance. Similarly, in the virtuality of *Digital Raining and Seawater*, I can 'dive' under digital water. (Fig.30)

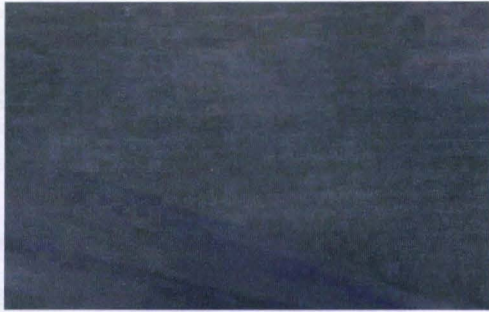
The Digital Raining and Seawater represents my experience of kayaking. I could not swim at that time, and unfortunately I met really bad weather when I was kayaking in the sea. The waves are huge. I could not see anything in front of me except the endless water. I was afraid and scared. What I would see if my kayak turned over?

In order to gain experience of being underwater, I learned to swim and experienced the real underwater feeling in a swimming pool. It was very difficult to see clearly especially since I cannot hold a long breathe. But there was no need to hold my breath under digital water.

In the space of digital virtuality, we have the potential more expansive overview at any given moment with the aid of an operational command.

Fig.30, *Digital raining and seawater*

See clip, *Digital raining and seawater*, in DVD document



Issues of distance and proximity can always be overcome. The digital waves can be above the digital camera view, which is different from the camera view of the space of film. As an example given in the film, *In the Mood for Love*, we can even see the Chinese restaurant's narrow and dim stairs from the camera view. However, we are not given the opportunity to see other details of the restaurant, as the director does not have the desire to let us see anything else. Digital virtuality offers the freedom to move the view with our desires; computers allow us to set up the digital camera under or above digital water. We are able to see anything we want in the digital world (as long as it has been constructed there). Therefore, digital virtuality allows me to see what I would see if my kayak turned over - dark blue, massive waves and bubbles from the sea bottom.

The digital virtuality does not necessarily require imitating physical actuality as rebuilding a simulation of a real-world task. As Bridges and Charitos says, "it might communicate to the operator a synthetic experience which cannot happen in the real world" (1997, p.146). During the process of producing *Digital Dropping water*, and *Digital Raining and Seawater*, the personal desires, understandings and feelings

of water as the synthetic experiences have been produced and operated into the reproduction of water.

The limitation of a digital virtuality

In the digital world, virtual water loses some of its natural phenomenon in terms of natural movement and relation with the surrounding, and its temporal changeable features.

Every time when I go to the waterfront, I can always find the differences from the seawater. I can see some little tiny fish swimming under the shadowy part water. I can see some children run around water, and throw small stones into water... Water at the waterfront is different at each single day with everyday life.

The space of a film can document water; the space of a digital virtuality can imitate water. However, they can neither capture nor reproduce the temporality of physical water. The temporal quality of water is the destiny of water (Bachelard, 1983, p.6). The destiny of water like the destiny of human beings is an uncontrollable phenomenon. However, the technology of digital virtuality is extremely controllable; every single tiny change of digital virtuality comes from each single computer command. Such control makes the digital virtuality lack temporal and spontaneous

Fig.31, *Digital fifty2 gallery*



qualities. The digital wave can move and change because of the computer commands, not because of the interaction from the wind, the rain and surrounding activities.

The limitation of changeableness also reflects on the view and route in the digital virtuality. The view and route are set up by the digital camera of the software, which is saved as a file. The creator can inhabit the digital world through the views and when other people open the file, they can inhabit it through the same views. Virtual inhabitation lacks the privacy and individuation that physical inhabitation has. Additionally, the journey in digital world can be repeated because the route of the digital world is the command of computer calculating. However, the physical inhabitation in terms of the route is unrepeatable.

Real spray from the water tap in the gallery room should be changeable. The changeable quality can be produced through computer, but the interactive changeableness cannot be produced. I hope to produce the water coming from the water tap, spatter drops on my figure, and splash down on my shoes. However, it is impossible for digital virtuality. Digital virtuality is inside of the computer, and the interactivity is outside of the computer. There is a gap between the inside virtuality and outside interaction.

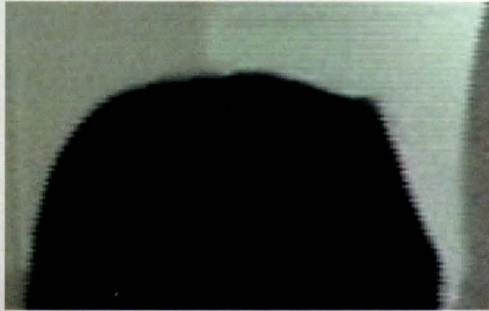
The design of the digital spray water tries to maintain this distance because it lacks the sense of touching. The digital spray water cannot produce a cold and wet feeling. Like the cinematic distance between audience and the projected image, this design translates touch into a sight of touch. I projected the digital spray water onto the wall and tested it

There is a water tap at the corner of the main gallery room. The water tap is not used any more - it has been forgotten. It is useless, silent and neglected in the 'lived' space. I sit watching the water tap. More and more, little by little, the water tap seems as if it sprays water out. Abruptly, the memory of the water tap becomes the imagination as though it is my memory. Water tap is silent. If it can talk, it probably desires to tell its memory of water.

I walk close to the water tap. I touch this tap. It is cold. I think if I can touch a spray from the water tap, the spray water should colder than the tap. There is no sink under this water tap. If there is a spray from the water, it would make the floor and my shoes wet. I should feel colder if there is a spray.

Fig.32, *Bodily inhabitation and digital water surface*

See clip, *Bodily inhabitation and digital water surface*, in DVD document



with this water tap. In order to produce a believable 'touching sense' from seeing, the digital spray water has to be reproduced exactly spraying out from the water tap and falling on the floor. In other word, this touching needs to able to 'cheat' the eyes into believing that they really touch without touching the floor physically.

There is no sound of this digital spray water. It is because I cannot make the sound exactly from the water tap and the floor. Maybe distance can over the defect.

If this water tap were to actually spray, it produces a sound from the water splashing down on the floor. The digital water cannot make any sounds from touching floor, because the virtual water in the projection actually becomes light from the projector: there is no sound from touching between light and floor.

I can copy the space of the Fifty2 Gallery digitally in terms of its size and layout. I transformed the measurement into a digital gallery. However, every time when I open the file of the digital model in computer, I get the same model and have the almost same feeling of it. I also can reproduce the objects in the gallery, but cannot replicate my feeling of these objects. I can mimic the marks on the wall, but I cannot mimic the dirty, which changes and glows everyday, as well as I cannot reproduce a changing natural light for the digital gallery.

This work revealed that in digital virtuality some quality of the physical actuality is lost.

space, such as the example of the digital fifty2 gallery, is to transform physical materials into information or to turn them into electronic images onto screens (Gregory, 2003, p.76). The digital model of fifty2 gallery is a copy of the physical gallery. However, the digital copy cannot equate with the physical actuality.

Such limitations were also exposed in the digital design of *Dropping Water*. In digital virtuality, the reflection of digital water can only interact with the virtual surrounding of the virtual water. However, the digital water loses the important quality of reflecting our body on its surface. It is unachievable to produce the reflection of our bodies in the digital virtuality, because digital water is displayed on a computer screen; digital virtuality is only about the calculation in computer.

Our bodies are outside of the calculation. (Fig.32) This recalls Deleuze's argument that the reciprocal interaction between the virtual the real can be described as the image behind the constraints of the mirror's world (Anybody, Davidson, 2001, p.111).

Moreover, digital virtuality is reliant on physical actuality in its display. Beardon

notes that the digital virtuality of an image has to shine on a screen, to be printed onto paper or to be exposed on a film in order to display the digitization (2002, p.12). Therefore, the digital virtuality cannot exist without the physical actuality.

The exploration of digital virtuality is based on the investigation and experiment of physical water and digital water. The analysis discovers extensions and limitation

from digital space. This chapter establishes the potential for digital virtuality to participate in provoking emotive qualities spatially. Digital virtuality has the potential to grasp personal memories and feelings of an object of experiences.

However, digital virtuality lacks personal and temporal qualities. The site four of an installation tries to employ the extension of digital virtuality with respect to these limitations.

During the process of finding a suitable physical material for digital water, I used the projector to transform the digital virtuality into physical space. I tried to project the image onto ground and wall. I also tried to put extra material in the physical space - fabric, chair, table even glass. I found the texture, form, and color of physical materials could change the appearance of the digital water dramatically. Also, those physical materials transformed its temporal quality upon the digital water: the folds of the fabric changes with my movement; the digital water changes with natural light. The digital water is changed by physical materials.

I am never able to jump into the digital water I create. I cannot feel the coldness, the depth of digital water. I cannot taste its sweetness and freshness. The digital water and I are in two worlds. I am not Alice. How can I get in the "wonderland" of digital virtuality?

Fig.33, *Entrance and three screens*

See clip, *Entrance and stairwell*, in DVD document

Site Four | the space of an installation

There is a kind of extra immersion that takes place, aside from the filmic content...

(Anything, 2001, p.195)

Background

The fourth site attempts to define 'filmic' space, and discuss the filmic content within a lived spatial condition. As the site of a specific installation, it exercises the findings from the initial three study sites - the space of a film, of a place and of a digital virtuality. This chapter reveals the relationship between this installation and architecture, body and emotive quality, and furthermore, how they relate to the filmic content of digital virtuality.

The installation, entitled *Filmic Space: Reverie and Matter*, was open to the public from 29th March to 6th April 2005 at fifty2 Gallery, Wellington, New Zealand. The installation used an immaterial material, projection of digital virtuality, to design an interior dealing with equally immaterial emotions. The exhibition privileged inhabitation of the gallery at night so that the digital projections were fully visible. The gallery with its dim, narrow and narrative space reconfigured cinema

spatially. There were no seats for the audience, but there were multiple projective origins. The screen was not neutral.

This installation applies filmic and digital technologies as a meaning of activating a virtual performer: water. As a digitally fabricated and physical material body, water has the capacity to yield emotive qualities. There is no actual screen in the exhibiting place. The exhibiting place and its physical elements become a huge three-dimensional 'screen' on which to narrate the story of water and the passive performance of visitors. The whole space becomes 'filmic'.

This installation is a kind of journey. Outside, on the busy street, people pass through the inconspicuous entrance of the old building. When visitors enter this space, a filmic journey starts. The filmic space of this installation acts to affect, to feel and to sense the recitation. This filmic space is not like a normal cinema, which only provides the same journey for each audience. The filmic space of this installation as a kind of spatial cinema requires experiencing the recitation, the narration and the emotion in one's own journey. This is a special cinematic experience.

This installation combines reality and virtuality, through various aspects of immersion. The medium of immersing in virtual space of digitalism, as Davies indicates, is not a conceptual space but paradoxically, a physical space in the sense of being and enveloping. It is spatial temporal arena, wherein mental models or abstracts are then explored through full-body immersion and interaction (Beardon and Malmberg, 2002, p.104). Therefore, it is impossible to speak of the immersive virtual space of digitalism without speaking of the body (Beardon and Malmberg, 2002, p.106). In short, the immersion in digital virtuality is virtual embodiment in three-dimensions. The immersion of this installation also cannot occur without speaking of the body; however, this physically embodied immersion differs from the virtual embodiment of reality in digital world.

This installation involves physical touching with the solid matter of our bodies. Wennberg argues that the limitation of the immersion in virtual reality could be its lack of physical touch, and therefore, lack of relation to human beings (2000, p.74). We only sit outside of the virtual reality and participate mentally, not physically. By contrast, in the space of this installation, we can travel and act

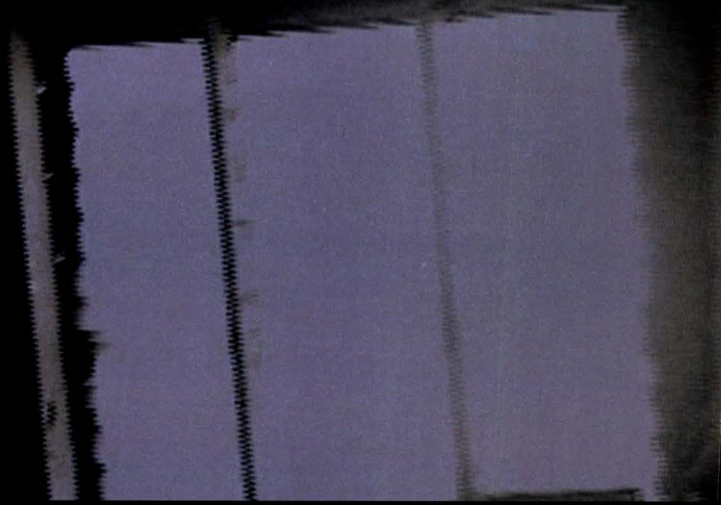
positively within the real physical encounter - it is a feeling of experience. There is no distance between the space and us. We can sit on the virtual water, walk in the virtual water or touch the virtual water. However, we cannot sink and get really wet, or get a feeling of touching the coldness of the virtual water. We cannot change the wave of water through our interactions. In other words, the physical experience of the installation is an immersion into filmic space, the in-between of a physical and virtual encounter. (Fig.33)

A journey of an installation

The exhibition opens on a cold and wet night of heavy rain. A bowl near the entrance door has been left to collect real raindrops from the ceiling above. The journey of emotive water starts.

Part one

The entrance with its historic decorations is still narrow and dim. At the end of the entrance, just beside the stair, there is a white bench and three screens. Sitting on the bench facing each screen, we can see and hear dropping, waving and flowing.



The sound from the screens is distant and muffled like the sound of the sea inside of a seashell. The three types of water 'loop' again and again on the screens. Are they the same each time? Are they just like a film? When someone walks in the stairwell, the sound of the steps is not from the physical space, but from the audio speakers. The water on the screen is virtual. But it is interactive with the lived condition of the physical space. The space of the installation is being recorded, documented and represented.

In this filmic journey, several architectural elements of the physical place, fifty2 Gallery, play an important role as well as the projections for this installation. The narrow towering stairwell of this building provides a vertical space for the virtual flowing water. (Fig.34) There is exaggerated virtual water above the bench and screens. It seems to be falling from the skylight at the top of the stairwell. As we sit on the bench, we cannot recognize the source of flowing water. It is huge and flows continually. However, it never really drips on our body. Where has it gone?

The flowing water attracts us to go upstairs to continue the filmic journey.

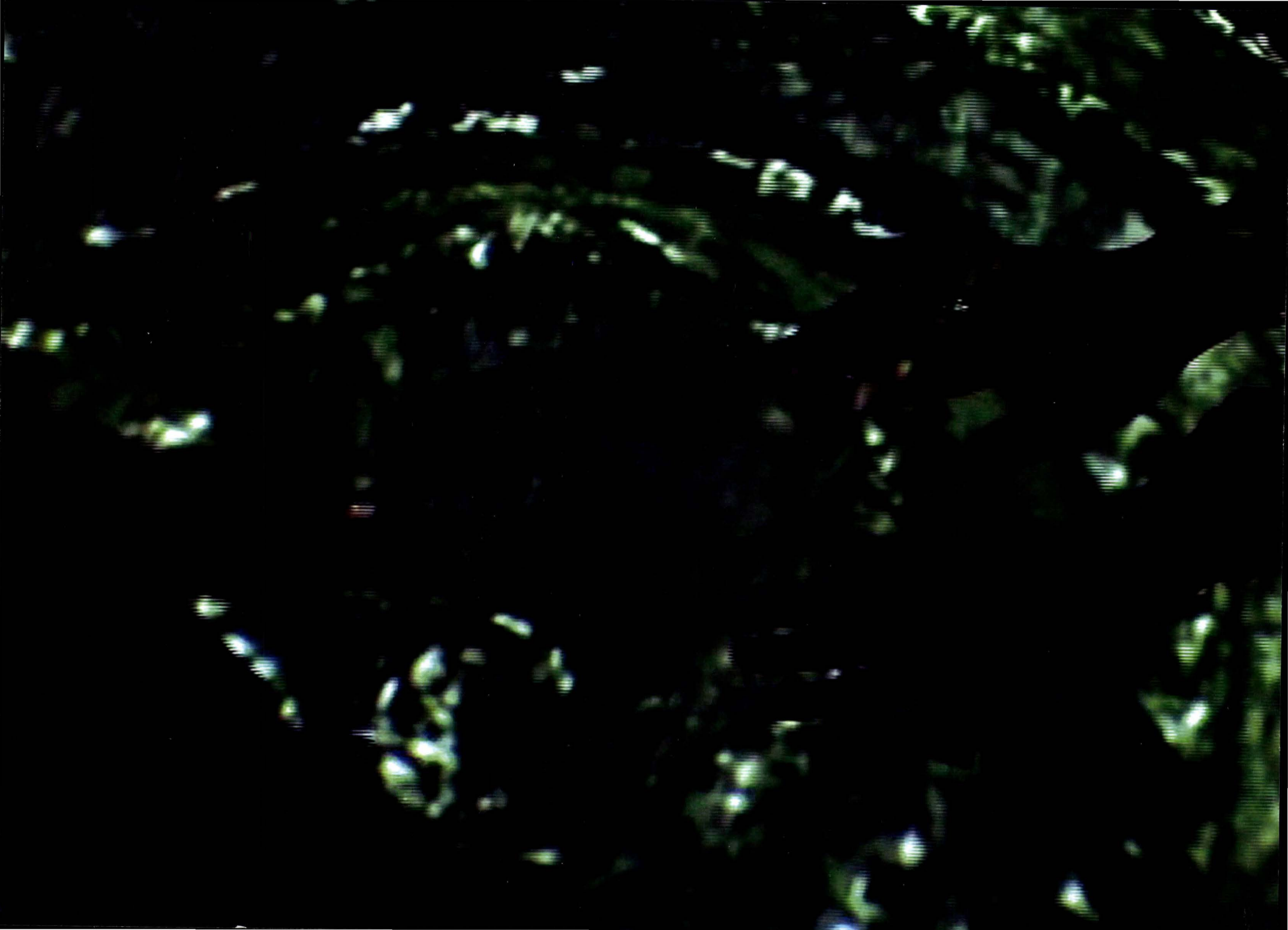
This stairwell is dim. A huge fabric isolates the stairwell from the rest of the space. The huge flowing water can be seen through the fabric. We follow the fabric and flowing water up to its source, to a glass door. Through the glass door, we can finally see the main show room. It is 'full' of water.

Part two

A cylindrical stool sits in the middle of the show room. It has become another architectural element on which to practice filmic space. The stool is reinterpreted as a water tank to contain the *Dropping Water* from a source on the ceiling. A white fabric covers the stool in order to have a bright and clear projection image on it. The virtual moving image of water drops is projected on the centre of the stool. The 'water tank' is always full of green shady water, and the water 'overflows' with each dropping. The dropping is slow, but seems never-ending when the projector is turned on. When the projector is turned off, the stool goes back to its original appearance. It becomes a normal object again in the show room.

The projection turns the physical element, the stool, into something 'filmic'. Its function is changed: the stool is no longer for visitors to relax upon. It pretends to be a 'water tank'. The illusion of the 'water tank' is formed by our imagination, but is caused by the digital virtuality of *Dropping Water*. The emotions of dropping are linked, enlarged or promoted by the quality of the digital virtuality. When we walk close to the 'water tank', we can see that text is floating with the wave and dripping onto our body. It expresses my understanding of dropping water. It is meaningful with the sadness of the awareness of passing. The sadness with the green and shady dropping water tries to produce the feeling of coldness from this installation.

When we sit on the 'water tank', we are not getting wet. We can notice that there are none of our reflections on the "water tank" surface. We cannot jump and sink into the 'water tank' to know the depth; but we can sit on its surface. We cannot find our reflections on the virtual water, but we can see our shadows, which are interactive with our inhabitation. We cannot taste the coldness and freshness from the virtual water, but we can see the green water 'dripping' (actually projecting) on our body, and therefore, provoking the illusional feeling of coldness. This



installation does not have a screen that separates digital water and us. In the installation, our inhabiting bodies are able to step in to the 'wonderland' of digital virtuality: we are standing in the virtual water. We are closer to become "Alice".

However, Alice's Wonderland is a dream, a dream from which we would eventually wake. Bodily inhabitation pulls us from the 'filmic' effect back to the physical world: it is not physical water. Our inhabiting body in this filmic space is able to identify and manipulate our surroundings in order to cohere the space (Grosz, 1995, p.92). Our body is given opportunities to respond and act in the installation (Plummer, 1987, p.75). When we sit on the 'water tank', we actually sit on a white fabric and a stool. Our actions can change the folds of the fabric, and the projection image changes with the movement of the folds. The projection image is interactive. However, the overflowing digital water cannot accumulate water on floor, to make our feet wet. We are also not able to change and interact with the digital waves. This fact destroys the illusion of the virtual water.



Part three

When we sit on the 'water tank', we can see the spray water just on our left side. The virtual spray water does not change the function of the architectural element, a copper water tap. Particularly, the virtual spray shows us the past function of the water tap, a memory of water tap. It is a 'memory' of a physical object. When the water tap was still used for daily life, what was the function of this show space? Was there a sink under the water tap? Was it used for washing? Whatever the surrounding situation was, there was water from the water tap. The digital virtuality of *Spray Water* unfolds the memory of the concrete phenomenon. The 'filmic' effect upon this physical water tap reveals the potential to make the memory visible. The digital projection makes the old water tap more noticeable and useful for us. It helps us imagine how it was.

The digital projection brings the past to the present for us. The past image covers the present silently, without trace. If we raise our heads, we should find that the digital projection actually is the light from the projector. The virtual spray has a dark environment in order to produce a bright projection image. A lighted darkness

is a very essential, primitive and powerful for arresting our glance on this projection image (Plummer, 1987, p.77). In this installation, the natural light of the show room is half blocked: the only window in the space is painted out in order to reduce the brightness. The digital spray water has been given a black background to mimic the darkness surrounded the physical water tap. The dimming room makes the virtual spray clearer and more visible. However, the background of the projection cannot be totally invisible because of the limitation of using a projector. The data projector operating by light, it cannot imitate full darkness when it is turned on without any image. Therefore, the projection has blurred edge and envelopes water tap with a virtual spray to merge actuality and virtuality into one image. When we stand at front of this virtual water, the physical water tap appears as the part of digital projection.

We stand at front of this installation at a distance. While we continually look at the virtual spray, we should realize that the water tap is not the only architectural element of this installation. The virtual spray is like liquid crystal - shining, clean, and brilliant; it comes out from the water tap, then falls down to the floor,

and bounces up off the floor, then finally disappears. The dark but shining floor produces the reflection of the spray and the way it jumps off the surface. Water tap, floor and virtual water are fused. The filmic condition relies upon a dialogue between digital virtuality and physical actuality.

Although the digital virtual spray has a distance with us, when it is projected on the water tap, the digital spray releases emotive qualities of the water tap to be felt. The emotive qualities of this physical actuality are enlarged and deepened by the imagination of the self because of a specific sensation of the image of the virtual spray (Mallgrave, 1994, p.91). The sensation of vision opens up our imagination by virtue of the virtual spray. Is it cold? Is it wet? When the spray falls down to the floor, where is the water gone? The distance continues to extend our imagination and the illusion of the digital projection without touching. In this installation, we are not really interactive with the projected image. However, the spray water combines the inside imagination and outside situation, and makes illusion from this combination.



Part four

On the other side of the room, there is another installation, *Raining and Seawater*. The architectural elements, a window and a concrete wall in the courtyard, argue that the physical reality can have the potential to be 'virtual' within digital projection. The digital virtuality within the filmic content of raining and seawater is narrative and emotive. The physical elements become containers holding the emotive qualities from the digital virtuality - the projection.

The window of this gallery separates interior and exterior space. However, this installation upon the window fuses the interior and exterior space together via the projection image. The projection originates inside of the gallery space. It falls upon the interior surface of the window frame and then passes through the window glass into the courtyard beyond. Finally, it lands on the surface of the concrete wall, an outside. On the opening night with the dark surrounding, the details on the concrete wall outside projection frame are unnoticeable. Only within the projection, the digital water and the dusty bricks can be seen. The projection upon the interior



window frame and the exterior wall become one image, which appears the illusion as if this architecture is underwater.

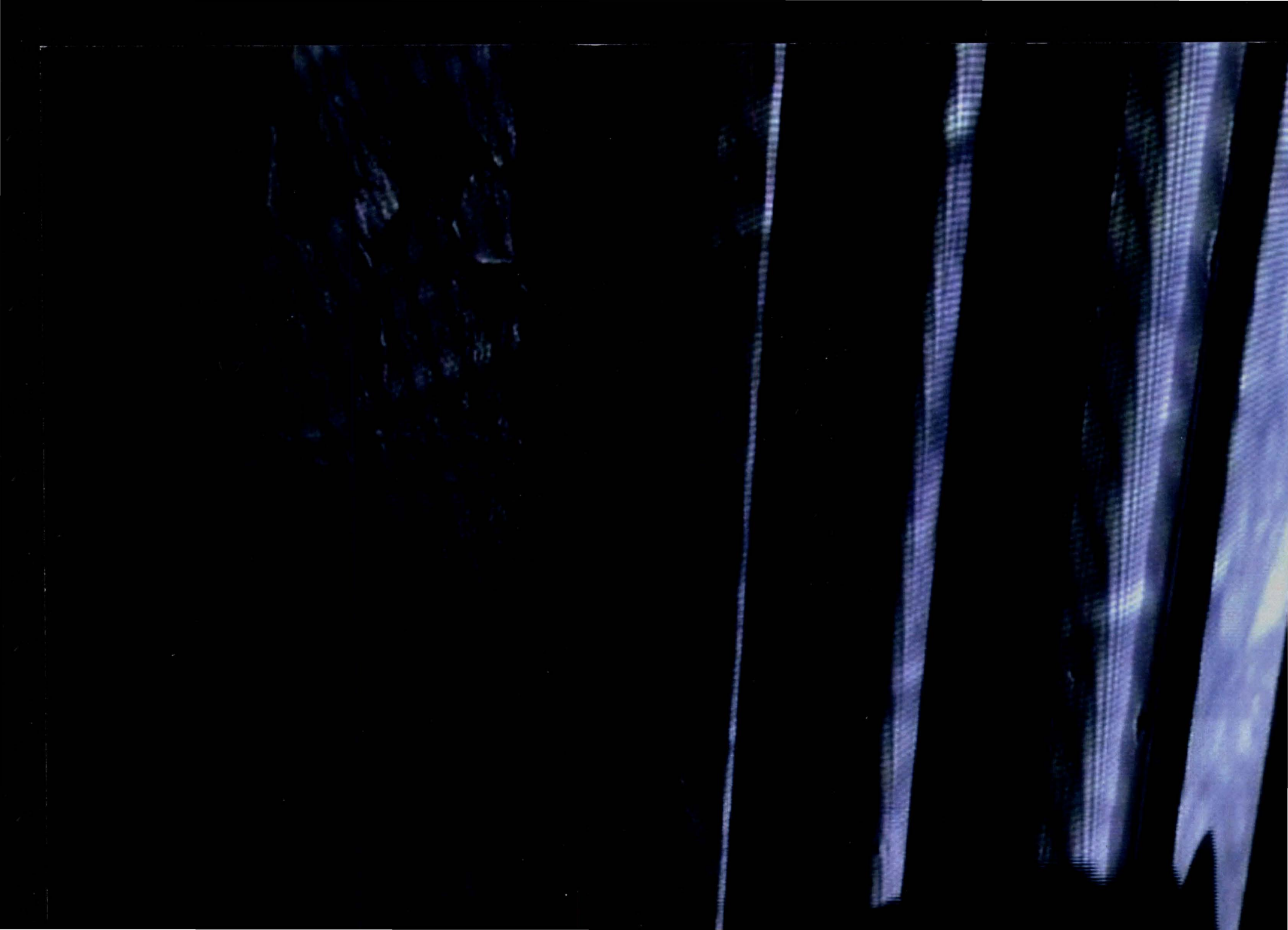
The projection in and onto the window frame changes with the shifts of natural light. Natural light gives the projection the potential to merge a range of meanings with different weather and time passing. As the natural light becomes dimmer and dimmer in the gallery, the digitally produced rain and seawater become deeper. In the blackened half-light, the certain architectural element with its mystery and trace has been enlarged and absorbed by the dark while the dim, delicate, soft, feeble, fragile and "dusky light barely is contemplative and dreamlike" (Plummer, 1987, pp.72-75). When we stand in the digital projection at different times and in different weather while the natural light is dimmer and dimmer, the blackened half-light makes the massive dark blue waves clear on window and our body. It produces an illusion that the window frame and our body are sinking into the digital raining and seawater. The darkness makes the actual architectural element more virtual.

In this installation, the imagination and illusion of underwater feeling is framed



within the window frame. Cinema, film and architecture share a literal and metaphysical sense of the frame to encourage us to open up our imagination. Snow writes about architectural windows: *"It is amazing how windows are influential. They seem like metaphors for the eyes in the head; when you are in the house you are looking out the eyes and we are the brains..."* (Wees, 1992, p.160) The window has been employed as a frame of projection as well as the frame of imagination for this installation, *Raining and seawater*. This part of the installation sets an apparent horizon at the viewing level of visitors. The horizontal line links the frame of window, the frame of the projection and the frame of imagination. The horizontal line also links the interior and exterior of the show space. The digital virtuality of water projected on the architectural element, window, becomes multi-layered.

However, the imagination produced by the installation is larger than the window frame. Imagination of this installation originates from a miniature world, the window frame, but very quickly they grow, and then escape (Bachelard, 1969, p.155). The projection not only projects on the window frame, but also projects on the window side wall, and our body. The projection is the new skin of the architectural element,



as well as the extra skin projected on our body. Each and every 'cell' (pixel) makes the digital skin cover the window, wall and our body together. We even can feel that we virtually walk into the underwater window, and are 'wet' from the pixels in the digital raining and seawater.

If we focus on the projection image, we would see that there is no land at the end of the line between the sky and the seawater in the *Raining and Seawater* animation; and the raining seems to never stop. The never-ending feeling influences the response of our body, which belongs to imagination and emotion. When we sit in front of a computer and watch digital virtuality, the only feeling coming from our body is from sitting and watching. However, when we walk into the light of the projection, the body's feeling is from walking in, from the temperature of projection light, and from the moving of the projection image on body. When the *Raining and Seawater* loops again and again, and our body stands in the image watching the endless sea and feeling the endless swimming, our body becomes tired. This sense of becoming tired is caused by the relentless and repetitive movement and sound of the water image. The feeling of 'tiredness' possibly comes from the imagination of the endless sea and swimming.

The image has triggered a feeling, mood, and emotion.

Part five

When we walk out of the gallery show room to finish our journey, we find the source of the flowing virtual water: it is only the light from another projector in the corner of the stairwell. In a cinema, the space is also just about a space, a light, a project and an audience. At this point in the journey, we are well aware of the filmic content of the installation.

The space of this installation is a public show, but it is understood and felt in a personal way. The emotion and narration of the whole installation has to be related to the unfixed possibility of temporal spontaneity. The filmic space is not like the space of a film; the meaning of the filmic content of the installation is unrepeatable and unstable. The filmic space in this old building is not like the space of a physical space; the architectural elements of the installation are expressive and inspirational. Filmic space is the combination of the space of a film, the space of a place and the space of a digital virtuality.

The journey of the filmic space relates to our own understanding, mood and feeling. Like going to a cinema to see a film, we have different reactions. The journey of the filmic space also relates to our full-bodied experience and differentiates the filmic space from normal cinema space. We think of the whole journey of the installation as the understanding, feeling, mood, and emotions promoted and evoked by the digital virtuality. We are in a physical place, but our feeling and mood are evoked by emotive qualities in this physical place. Our body is closed to the interior space through the filmic journey because our feeling is the part of the emotive quality of the installation. The inside and outside, the self and the other, and the virtuality and physicality have been linked in the filmic space.

Before we walk out of the building, out of the filmic space, we look at the three screens in the entrance again. They are not simple looping images. Our whole journey changes and interacts with the images and sounds on the screens. The virtuality of the digital image and the reality of our inhabitation are clearly combined - they finally become virtual on recording cameras; they finally become inside of our memories. The inside and outside, the virtuality and actuality, the self and other has no certain boundary in interior space.

At the last day, when visitors of my exhibition finally all left while the whole journey of the filmic space would be finished, I was sitting on the white bench again. I find stain of water on the bench. Are these traces from virtual water and real water? There is no certain boundary between virtual water and real water in this filmic space. But one thing is certain, virtual water and real water has made the traces and strains on my memory. This installation makes me feel that I am so close to this designed filmic space.

Fig.41, Comments from public visiting

The conclusion after a conclusion

Filmic Space: Reverie and Matter tests a body of thought and emotion through processes of observing, rethinking, designing and making. This document studies a film, a place and a digital virtuality in order to examine their emotive qualities for this research. The study of film finds that emotive qualities can be produced in the virtual space of a film through filmmaking technology. The study of a physical space indicates that the physical experience within a physical space relates to individual feeling, memory and emotion. The study and testing of a digital virtuality chooses an emotive physical material, water, as the model to compare and examine the differences, extensions and limitations of virtuality and physicality. Through previous study, this thesis transforms emotive qualities of a film, a place and a digital virtuality from a personal thought into an installation with a spatial physical interior. The four kinds of spaces in this thesis relate to different types of inhabitation. The space of a film and of a digital virtuality belongs to the virtual realm, which lacks our physical inhabiting body. The space of a place and an installation are engaged with our physical participation. However, our emotions exist in both virtual and physical spaces. The space of the virtual realm and the space of physical realm do not contradict each other. Instead, they relate and support each other. The installation defines a new spatial thought - a filmic space. In this kind of space, emotive quality can be displayed and expressed digitally but be felt and understood physically.

This thesis proposes that emotive qualities should be regarded as an important element for interior design. Interior space belongs to architecture. It is the inside of architecture, and

between the architectural construction and our body. Emotive quality is inside of our body, but also inside of interior space. Emotive quality as interiority makes interior space and our body related. Interiority blurs the boundary between the inside and outside.

The definition of filmic space can be explained from the title. *Reverie* is about immaterial interiority; and *Matter* is about a material interior. The filmic space of the installation is an interior designed with interiority. The interior is physical. It is a physical place we can walk in, sit in and relax in. However, interiority only can be felt by a person. The gap between interior and interiority can be compared to the gap between virtual space and physical space. The emotive qualities designed and produced by digital and filmic technologies have been used as a tool to draw feeling from personal interiority into a physical interior. In other words, we can design and produce a bridge for the gap; interiority can be designed, and therefore, change interior space. Through changing a physical space, personal interiority can be felt by group people in interior space.

Filmic Space: Reverie and Matter is a conception of interiority; it attempts to characterize spaces through personal experience and understanding, in order to 'grasp' the intangible emotions from space. This thesis demonstrates that design does have the potential to speak emotively. It also reveals that to do so, it needs to arise from personal rather than generalised emotions.

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Illustrations are made and taken by the artist unless otherwise stated.