THE ATMOSPHERIC CITY

FOLDED SPACE

TOP TO BOTTOM:

MAXXI MUSEUM, ROME
MUSEUM OF CONTEMPORARY ART, ROME
CARRIAGEWORKS, SYDNEY

These images portray the interiors of three reclaimed public heritage precincts of varying structural scale, materiality and program. Despite their geographical and historical specificity, these sites exist as part of an increasingly growing global network of reclaimed post-industrial cultural developments that have been reconceived at new programmatic scales in response to the changing demands of inhabitation.

Produced with medical imaging technology, the form and spatial depth in the recomposed captured interior video footage from these three projects are transformed into dynamic representations of colour and brightness.

THE ATMOSPHERIC CITY

CONFLATED SPACE/TIME

VIDEO FOOTAGE CAPTURED FROM PUBLIC URBAN WEBCAMS

The conflated Z-axis of an image stack offers insights into shifts in density and movement. The embedded movement and shifts in viewing angle then become the textural summary of the collective colour palette of that space.

THE ATMOSPHERIC CITY

EXTRACTIONS OF SPACE/TIME

VIDEO FOOTAGE CAPTURED FROM PUBLIC URBAN WEBCAMS

Individual image slices of the orthogonally intersecting axes of the image stack extend the spatial visual field into abstractions of colour and brightness.

THE TEMPORAL CITY

VIEWING SPACE/TIME

VIDEO FOOTAGE CAPTURED FROM PUBLIC URBAN WEBCAMS

Spatial change over time is visible in three-dimensional volumes of visual data with controllable timeframes. Massing image content allows multiple representations of any urban condition within the camera's field of view to be viewed comparatively and tested within a defined temporal context.

THE TEMPORAL CITY

UNFOLDING SPACE/TIME

VIDEO FOOTAGE CAPTURED FROM PUBLIC URBAN WEBCAMS

Unfolding the various axes of an image stack reveals a complete reconfiguration of visual content activated by colour and different brightness intensities. The camera image now becomes less identified with the traditional representation of form. Instead, previously disregarded ephemeral, atmospheric qualities now guide spatial, material and tectonic decisions.

THE TEMPORAL CITY

DYNAMIC SPACE

iPHONE VIDEO FOOTAGE CAPTURED IN VENICE

Recomposed iPhone footage of the six original internal administrative boundaries or *sestieri* of Venice is transformed into dynamic mappings of colour and brightness that describe the individual character of these localities.

THE TEMPORAL CITY

DYNAMIC SPACE

VIDEO FOOTAGE CAPTURED FROM PUBLIC URBAN WEBCAMS

TOP IMAGES:
An optic flow field is the pattern of movement of objects, surfaces, and edges in a visual scene caused by the relative motion between an observer and a scene. These images show the impact of bodily engagement upon recorded data and how selected manoeuvres between elements within a space can be isolated and analysed.

BOTTOM IMAGES:
The conflation of the image stack allows various changes in urban density, such as program shifts and traffic flow volumes, to be observed as changes in colour and light intensity over time. Depending upon the location, the compressed images can demonstrate different types of activity, revealing distinct variations relating to the volume of vehicular or pedestrian traffic through a given site at specific times of the day.

THE MATERIAL CITY

URBAN FABRIC

VIDEO FOOTAGE CAPTURED ON AN iPHONE

Processed video footage of different sites across Venice based on its six original internal administrative boundaries or *sestieri* forms the basis of these images. They offer a new understanding of distinctive differences in the rich materiality and highly articulated form of these individual Venetian localities.

PROFILING FORM

THE ARCHITECTURAL INTERIOR

PERSPECTIVE IMAGES DERIVED FROM COMPUTER-GENERATED ANIMATION

TOP IMAGES:
Plans of three iconic houses documenting the animation paths used to generate each image sequence. The logic determining each path varies. The Farnsworth House paths differentiate between the unimpeded architectural promenade and the body in repose. The House VI path is consistent; the aim is to map the perceptual variations between 'pure', uncoloured tectonic elements and the actual coloured surface. Finally, the Mobius House records the differences when entering the 'programmatic loop' at different moments.

RIGHT IMAGES:
'Montage' images capturing the colour profile of all six animation paths.

LEFT IMAGES:
'Stills' from each animation stack comparing the colour profiles in and between projects.

PROFILING FORM

THE ARCHITECTURAL INTERIOR

PERSPECTIVE IMAGES DERIVED FROM COMPUTER-GENERATED ANIMATION

TOP IMAGES:
Images show the cumulative effect of superimposing the animation 'stills' along each path. Each image is split into three to detail the visual density of elements within the central and peripheral areas of vision.

The black and red line work images extend the study, showing the visual density of solid edges (in black) and the visual density of the elements (in red) they hide.

BOTTOM IMAGES:
'Stills' from each animation stack comparing the colour profiles in and between projects.

PROFILING FORM

THE ARCHITECTURAL INTERIOR

PLAN-BASED IMAGES DERIVED FROM COMPUTER-GENERATED ANIMATION

TOP IMAGES:
Images show the cumulative effect of superimposing plan-based slices extracted from each image stack. Each image is split into three to detail the visual density of elements within the central and peripheral areas of vision.

The black and red line work images extend the study, showing the visual density of solid edges (in black) and the visual density of the elements (in red) they hide.

BOTTOM IMAGES:
These images show a sequence of plan-based slices extracted from each animation stack. These images make it possible to compare the colour profiles in and between projects.

PROFILING FORM

THE ARCHITECTURAL INTERIOR

SECTIONAL IMAGES DERIVED FROM
COMPUTER-GENERATED ANIMATION

PLAN BASED IMAGES DERIVED FROM
COMPUTER-GENERATED ANIMATION

TOP IMAGES:
Images show the cumulative effect of superimposing
the sectional slices extracted from each image stack.
Each image is split into three to detail the visual
density of elements within the central and peripheral
areas of vision.

The black and red line work images extend the
study, showing the visual density of solid edges (in
black) and the visual density of the elements (in red)
they hide.

BOTTOM IMAGES:
These images show a sequence of sectional slices
extracted from each animation stack. These images
make it possible to compare the colour profiles in
and between projects.