

Architectural Representation: Visualization and Description

(Architectural Perspective on Design)

Lecture 9: Mass Media Architecture

The lesson delves into understanding how mass media influences architecture, emphasizing critical thinking about media's impact on design and consumer behavior. It explores how media trends shape public expectations and drive space design. The lesson highlights how buildings can serve as brand advertisements and discusses the effects of media-driven design on consumer behavior, as well as the integration of media trends into architectural designs.

Architectural Representation: Visualization and Description

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Lecture 9: Mass Media Architecture

- The Medium is the Massage
- The Westin Bonaventure Hotel & Suites, Los Angeles, John C. Portman Jr. (1977)
- The right to the city
- Times Square, New York, Apple Stores
- Sublime
- Lacan

How does the camera angle shape the scene?

How to enhance emotion through cinema?

Camera angle: Voyeurism, anxiety



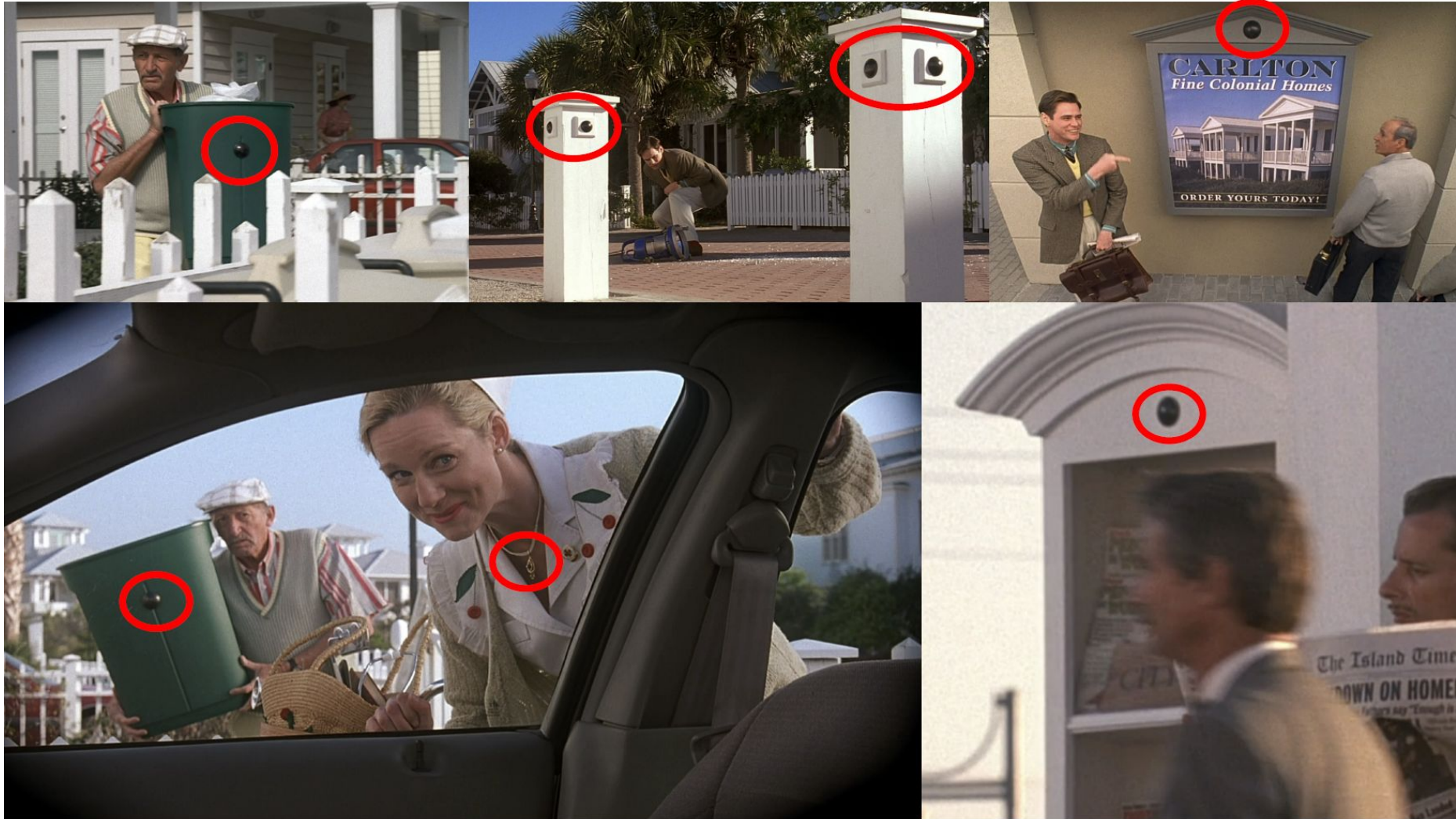
TRUMANSlife

Distanced / perspective / atmosphere



How does it make you feel?

Means of SURVEILLANCE



Materials, Uncanny

Symmetry / Asymmetry / Stability / Composition

Story Chapter 1



Journey to Rome



beginning



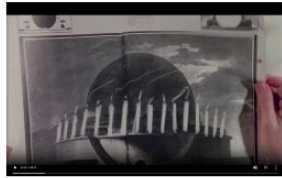
welcome dinner party



metaphor



indoor scene



new day



Monumento a Vittorio Emanuele II



introducing landmark



indoor scene



reliable



accident



Context / Subtext / Feelings

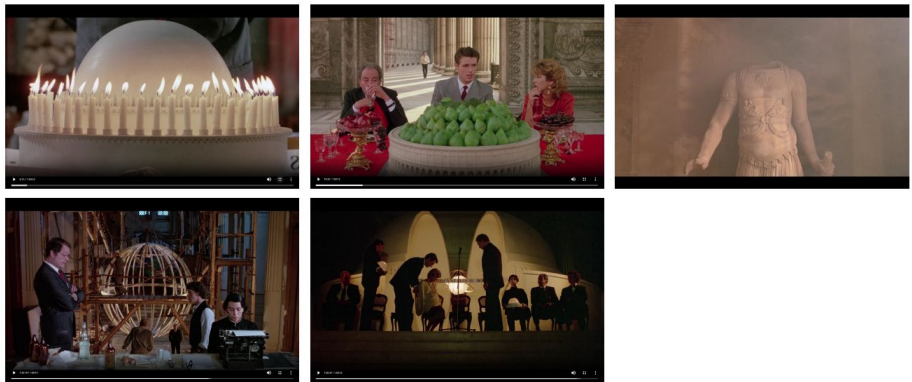
Graphic Belly



Physical Belly



Statuesque Belly



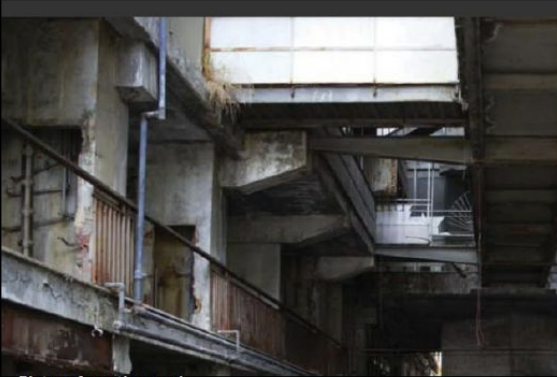
Painful Belly



Architecture in the movie



Picture from the movie



Picture from the movie



<http://www.arabeschi.it/collection/un-altro-mondo-in-cambio-gomorra-fra-teatro-cinema-e-televisione/>

Composition

Scampia's sails

It was on the occasion of the publication of the book Gomorra (2006) and of the movie inspired by it in 2008 that people were aware of Vele di Scampia's existence.



Le vele di Scampia (ANSA / CIRO FUSCO)



Picture from the movie



Picture from the movie

The movie



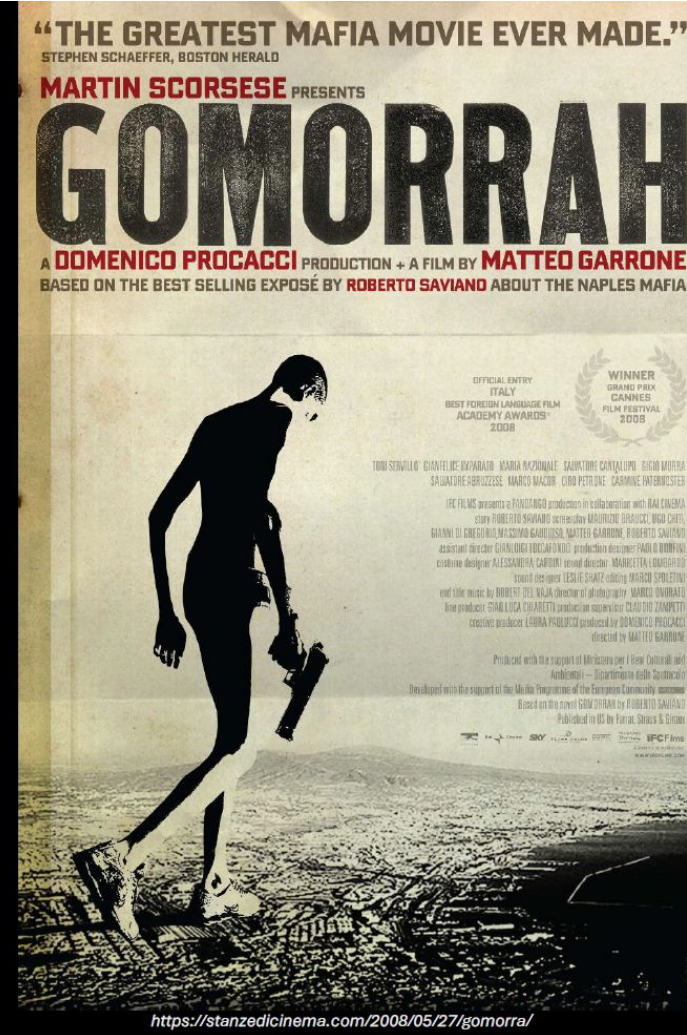
<https://www.centrostudilivattino.it/gomorra-2009-di-matteo-garrone/>

Themes:

- Mafia and organized crime
- Corruption and Moral decay
- Social, economic struggles

"I wasn't interested in making a film to judge people, but to depict that way of life, the daily struggle for survival."

– Matteo Garrone, 2008



<https://stanzedicinema.com/2008/05/27/gomorra/>

Cinematic Techniques in Architectural Representation

Framing and composition: A/symmetry, perspective

Lighting and shadows

Movement through space

Set Design

→ Convey a message

Not to describe the building but to emphasize aspect/s

Measured by creativity and not by amount of information

REPRESENTATION!

Postmodernism

Consumer culture



M2ビル, Tokyo Memolead Hall, Kengo Kuma and Associates (1990)

The Medium is the Massage: An Inventory of Effects

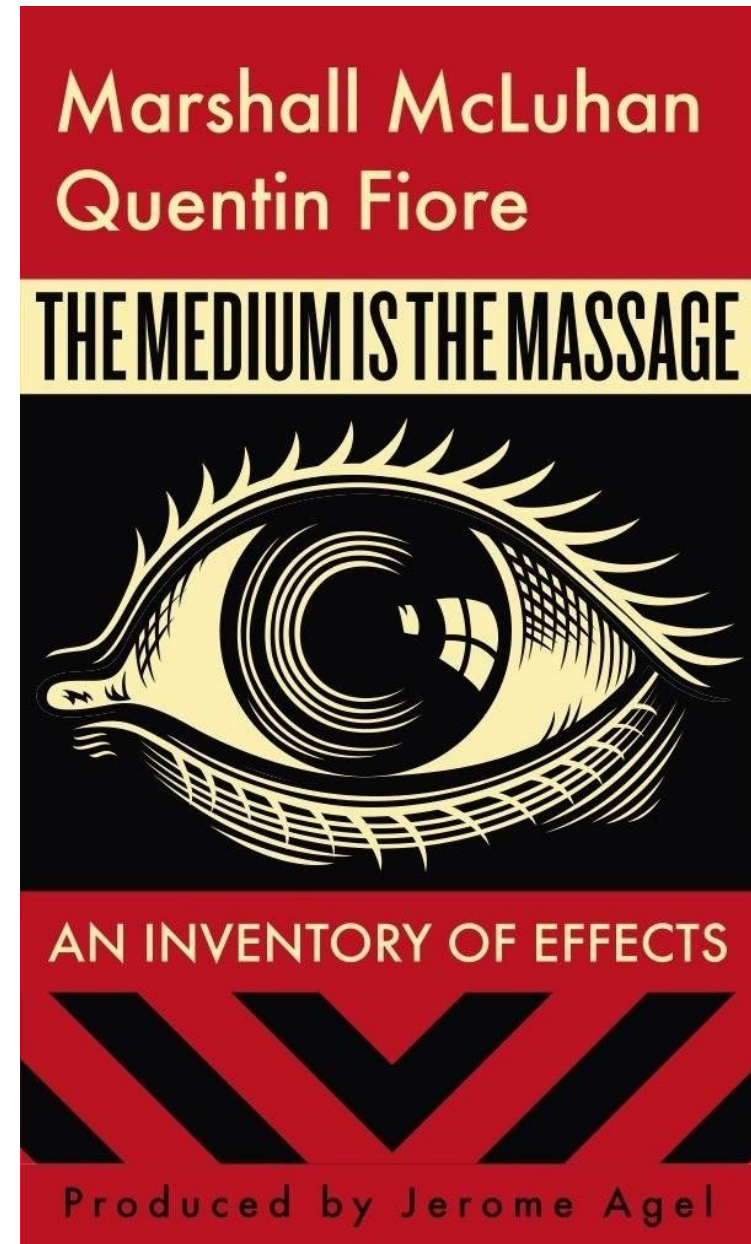
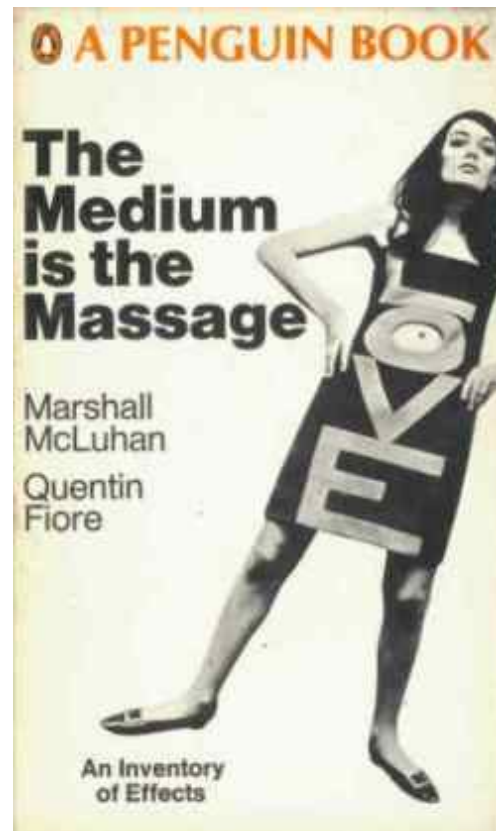
Marshall McLuhan, Quentin Fiore (1967)

How different media shapes human perception and culture?

1960s - a time of rapid technological advancements and cultural shifts.

Anxieties and excitement

Countercultural aesthetics



The Medium is the Massage: An Inventory of Effects

Marshall McLuhan, Quentin Fiore (1967)





The Medium Shapes Society:

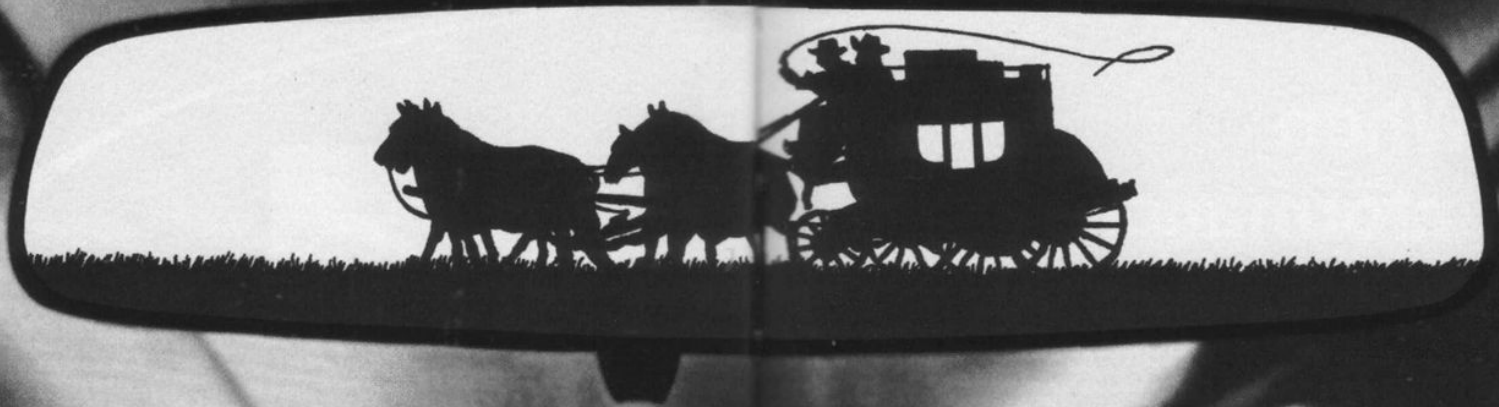
The medium of communication (e.g., print, radio, television) has a more profound effect on society than the content itself.

Our official culture is striving to force the new media to do the work of the old.

These are difficult times because we are witnessing a clash of cataclysmic proportions between two great technologies. We approach the new with the psychological conditioning and sensory responses of the old. This clash naturally occurs in

Television changes how we process information—focusing on images and immediacy—regardless of the programs we watch.

transitional periods. In late medieval art, for instance, we saw the fear of the new print technology expressed in the theme The Dance of Death. Today, similar fears are expressed in the Theater of the Absurd. Both represent a common failure: the attempt to do a job demanded by the new environment with the tools of the old.

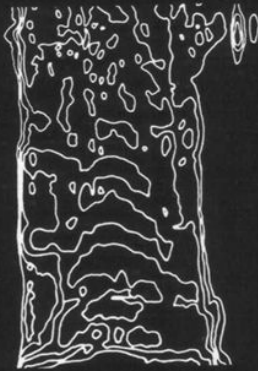
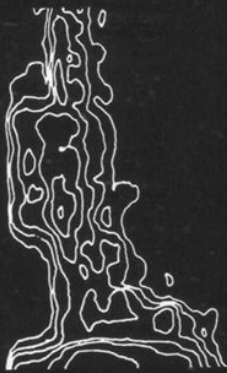


Global Village: how electronic media collapse time and space, creating interconnected communities.

The past went that-a-way. When faced with a totally new situation, we tend always to attach ourselves to the objects, to the flavor of the most recent past.

This idea foresaw the internet's impact on global communication.

We look at the present through a rear-view mirror. We march backwards into the future. Suburbia lives imaginatively in Bonanza-land.



**you
you
you
you
you**

"Speak that I may see you."

Electrically-recorded voiceprints, like fingerprints, are now being accepted as evidence by some courts.

Five people were asked to say "you." One was asked to repeat it. Which two voiceprints were made by the same speaker?

Voiceprints at upper left, lower right.



Sensory Extensions: Media are extensions of human senses.

For instance, the wheel extends our feet, and television extends our eyes and ears.

John Cage:

"One must be disinterested, accept that a sound is a sound and a man is a man, give up illusions about ideas of order, expressions of sentiment, and all the rest of our inherited aesthetic claptrap."

The highest purpose is to have no purpose at all. This puts one in accord with nature, in her manner of operation."

"Everyone is in the best seat."

"Everything we do is music."

Theatre takes place all the time, wherever one is. And art simply facilitates persuading one this is the case."

They [I Ching] told me to continue what I was doing, and to spread

JOY

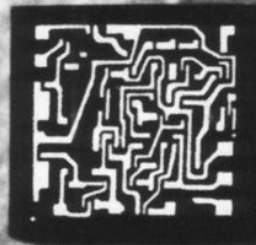
and

revolution."

Solid integrated circuit
enlarged several hundred times.

Hot and Cool Media: Hot media
(high-definition) Cool media
(low-definition)

Hot media require minimal
participation (e.g., print, radio).
Cool media demand active
engagement (e.g., TV, conversation).



Hot Media: deliver a wealth of
information and require minimal
audience involvement.

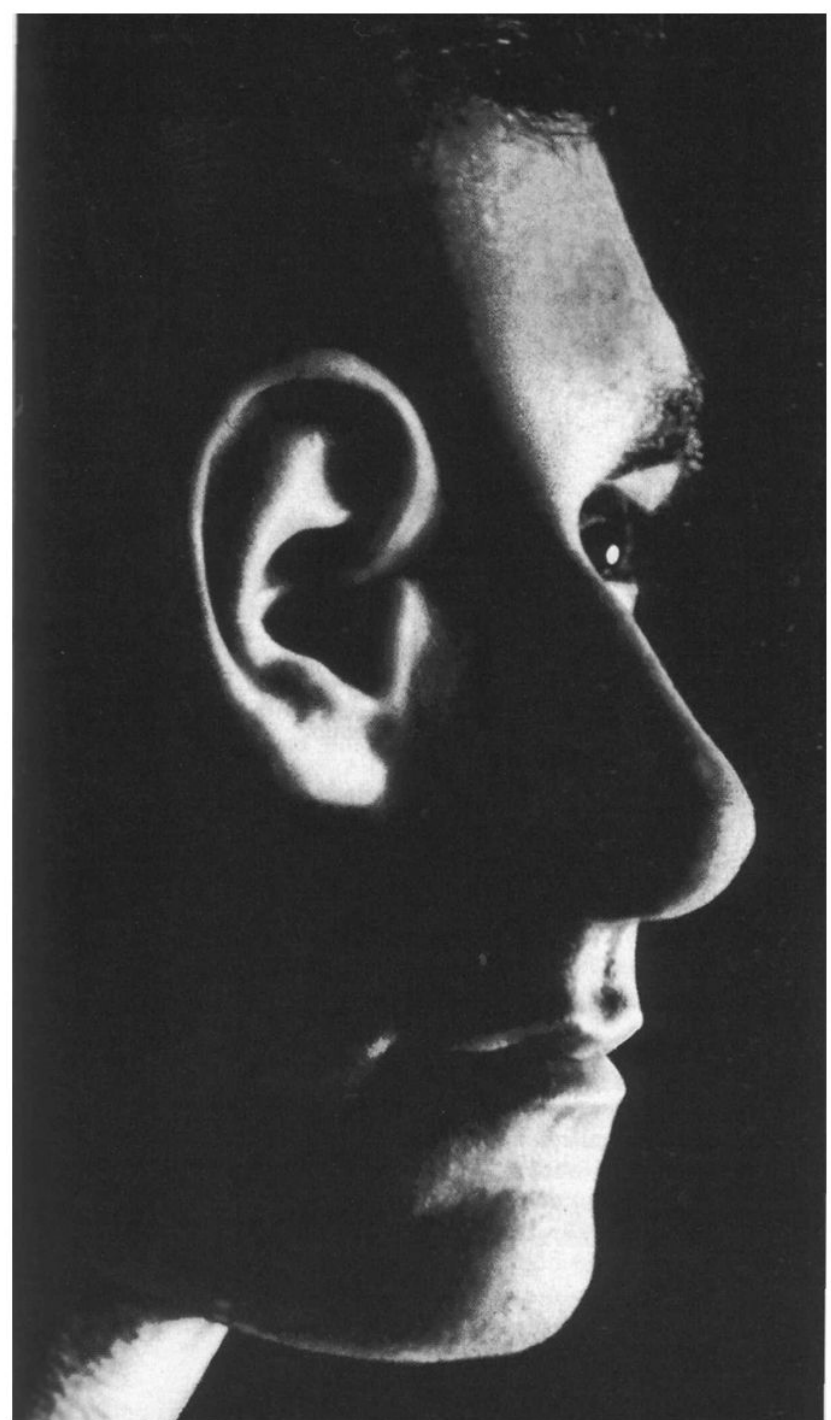
Cool Media: provide less detail and
require active audience participation
to complete the message

Listening to the simultaneous messages of Dublin, James Joyce released the greatest flood of oral linguistic music that was ever manipulated into art.

"The prouts who will invent a writing there ultimately is the poeta, still more learned, who discovered the raiding there originally. That's the point of eschatology our book of kills reaches for now in soandso many counterpoint words. What can't be coded can be decoded if an ear aye sieze what no eye ere grieved for. Now, the doctrine obtains, we have occasioning cause causing effects and affects occasionally recausing alter-effects.

Joyce is, in the "Wake," making his own Altamira cave drawings of the entire history of the human mind, in terms of its basic gestures and postures during all the phases of human culture and technology. As his title indicates, he saw that the wake of human progress can disappear again into the night of sacral or auditory man. The Finn cycle of tribal institutions can return in the electric age, but if again, then let's make it a wake or awake or both. Joyce could see no advantage in our remaining locked up in each cultural cycle as in a trance or dream. He discovered the means of living simultaneously in all cultural modes while quite conscious.

The Tactile World of Media: The tactile and immersive quality of modern media. Reflecting how they "massage" the human sensorium and shift perception.



rt



is anything



you can get away with



"The biggest and best woman in the world,"
an 82-foot-long, 20-foot-high sculpture, in Moderns
Museet, Stockholm. You can walk around in her.



The Balinese say:
**"We have no art.
We do everything
as well as we can."**

Museum curator:
**"I wouldn't be seen dead
with a living work of art."**

A. K. Coomaraswamy:
**"We are proud of our
museums where we
display a way of living
that we have
made impossible."**

The Establishment pays
homage to four anti-
environmental lads.
British Prime Minister
Wilson visits the Cavern
Club in Liverpool where
the Beatles got their
start. The museum has
become a storehouse of
human values, a cultural
bloodbank.

Dictionary

Definitions from [Oxford Languages](#)

commodification

/kəˌmɒdɪfɪˈkeɪʃn/

noun

the action or process of treating something as a mere commodity.

"the commodification of knowledge"

Das Kapital (1867)

Commodity and Value

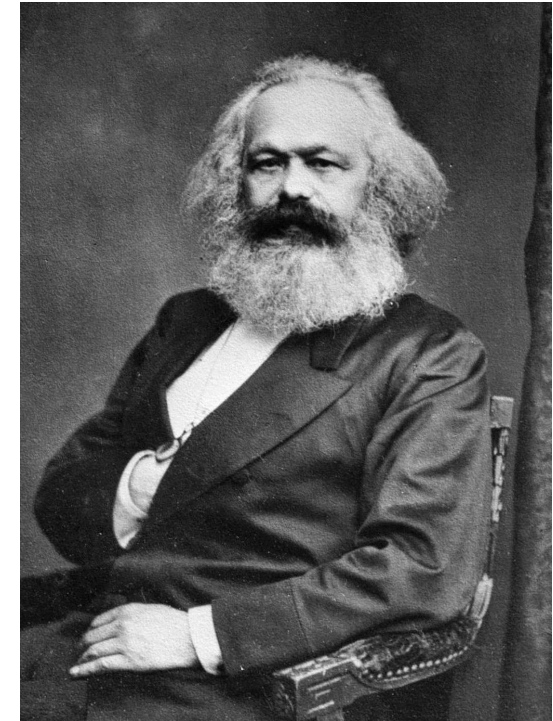
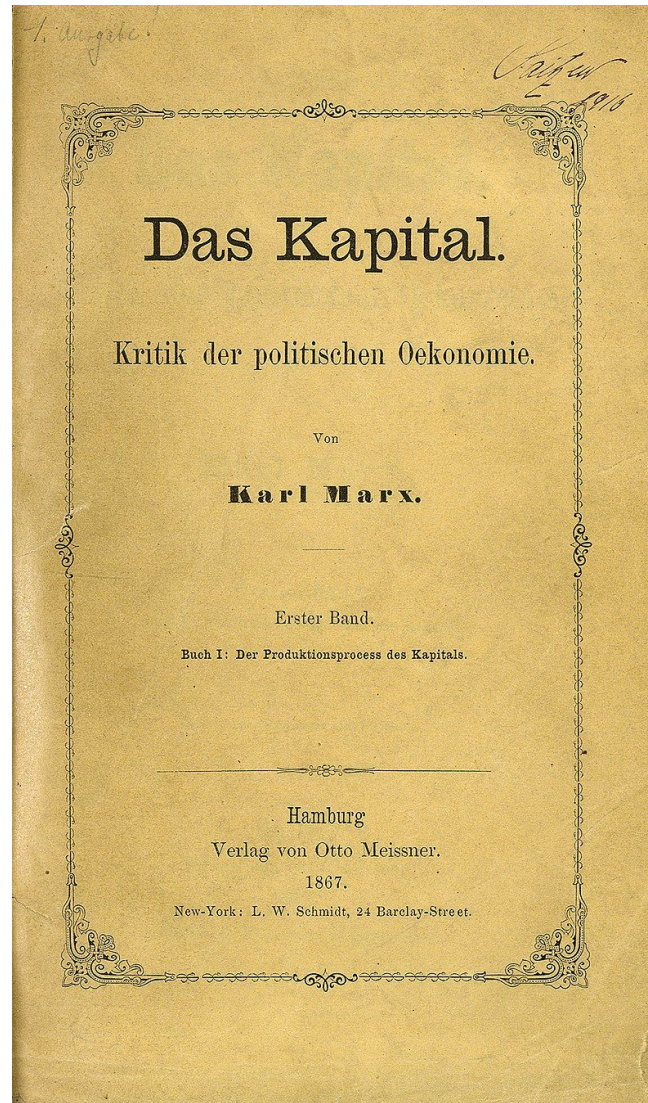
Surplus Value

Capital Accumulation

Alienation

Crisis of Capitalism

Class Struggle



Karl Marx (1818- 1883)

Architecture and Economy

Economic Drivers of Architectural Design

Construction

Purpose of built environments



Alte Deutsche Bank am Lenbachplatz in München

Architecture and Economy

Economic Drivers of Architectural Design

Construction

Purpose of built environments



San Francisco

Postmodernism, or, The Cultural Logic of Late Capitalism

Fredric Jameson (1984)

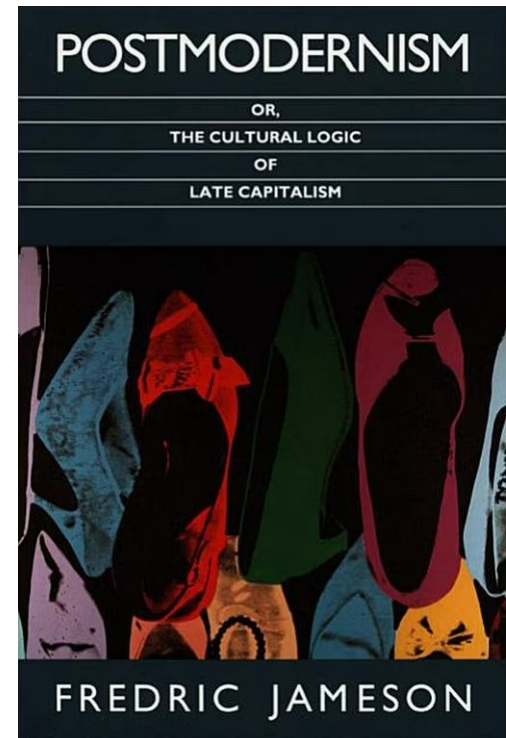
Postmodernism is not just an aesthetic movement but a cultural dominant that reflects and reinforces the logic of late **capitalism**.

Postmodern culture is marked by a "loss of historicity."

Fragmented and disorienting spatial organization.

Postmodernism is characterized by surface over depth, the commodification of culture, and a fixation on style over substance.

Pastiche in postmodernism is a blank, uncritical imitation, reflecting a fragmented sense of identity and meaning.



Postmodernism, or, The Cultural Logic of Late Capitalism

Fredric Jameson (1984)



Westin Bonaventure Hotel,
John C. Portman (1977)

Postmodernism, or, The Cultural Logic of Late Capitalism

Fredric Jameson (1984)



John Portman - Architect as Developer (6:45)

Postmodernism, or, The Cultural Logic of Late Capitalism

Fredric Jameson (1984)



Westin Bonaventure Hotel, John C. Portman (1977)

Postmodernism, or, The Cultural Logic of Late Capitalism

The Bonaventure Hotel movies:

The Driver (1978)

Blue Thunder (1983)

This Is Spinal Tap (1984)

Rain Man (1988)

True Lies (1994)

On the Line of Fire (1993)

Interstellar (2014)

The Terminator (1984)

L.A. Story (1991)

Scrooged (1988)

The Rockford Files (1975-1980, TV series)

Beverly Hills Cop II (1987)

The Chase (1994)

The Sushi Girl (2012)

The Long Kiss Goodnight (1996)

Heat (1995)

Blade Runner 2049 (2017)

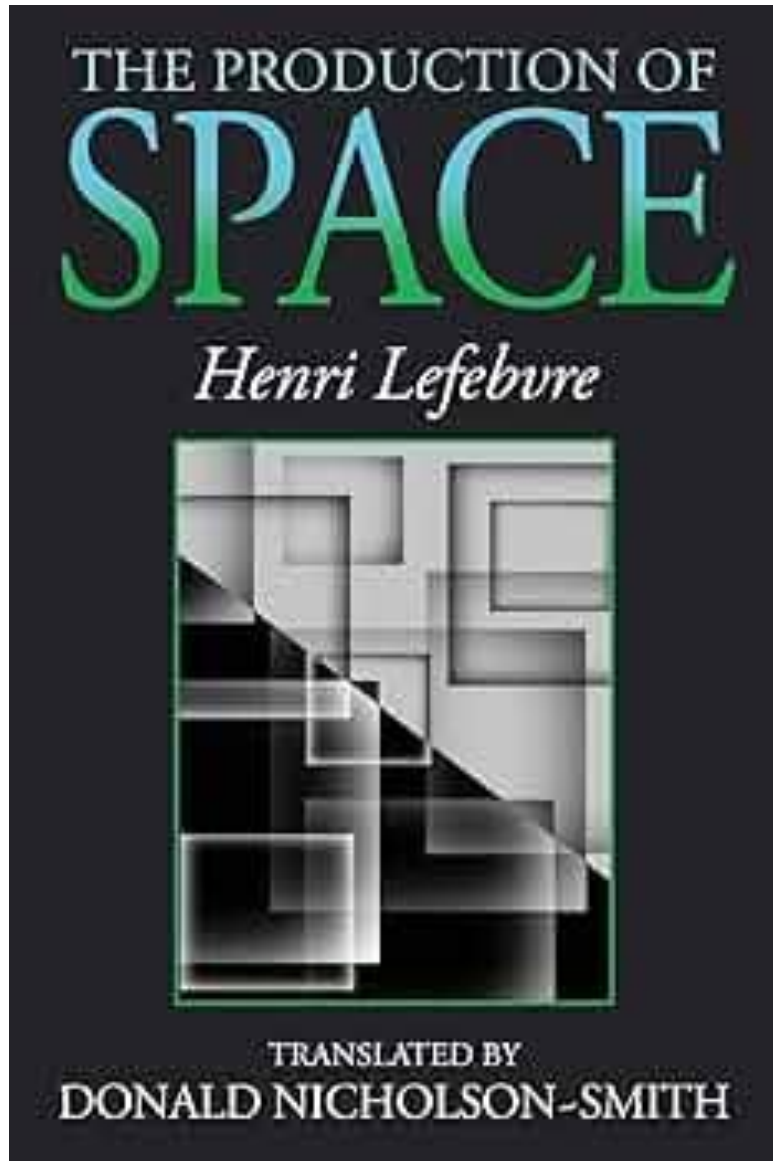
The Dark Knight (2008)

A Time to Kill (1996)

Chinatown (1974)



The Production of Space

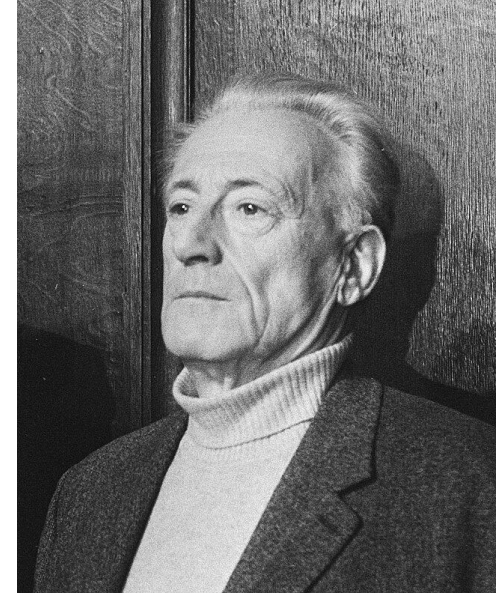


Space

Neutral,
physical backdrop
for human activity



Actively produced
by **social, political,**
and **economic**
forces.



Henri Lefebvre
(1901-1992)

Spatial Practice (Perceived Space)

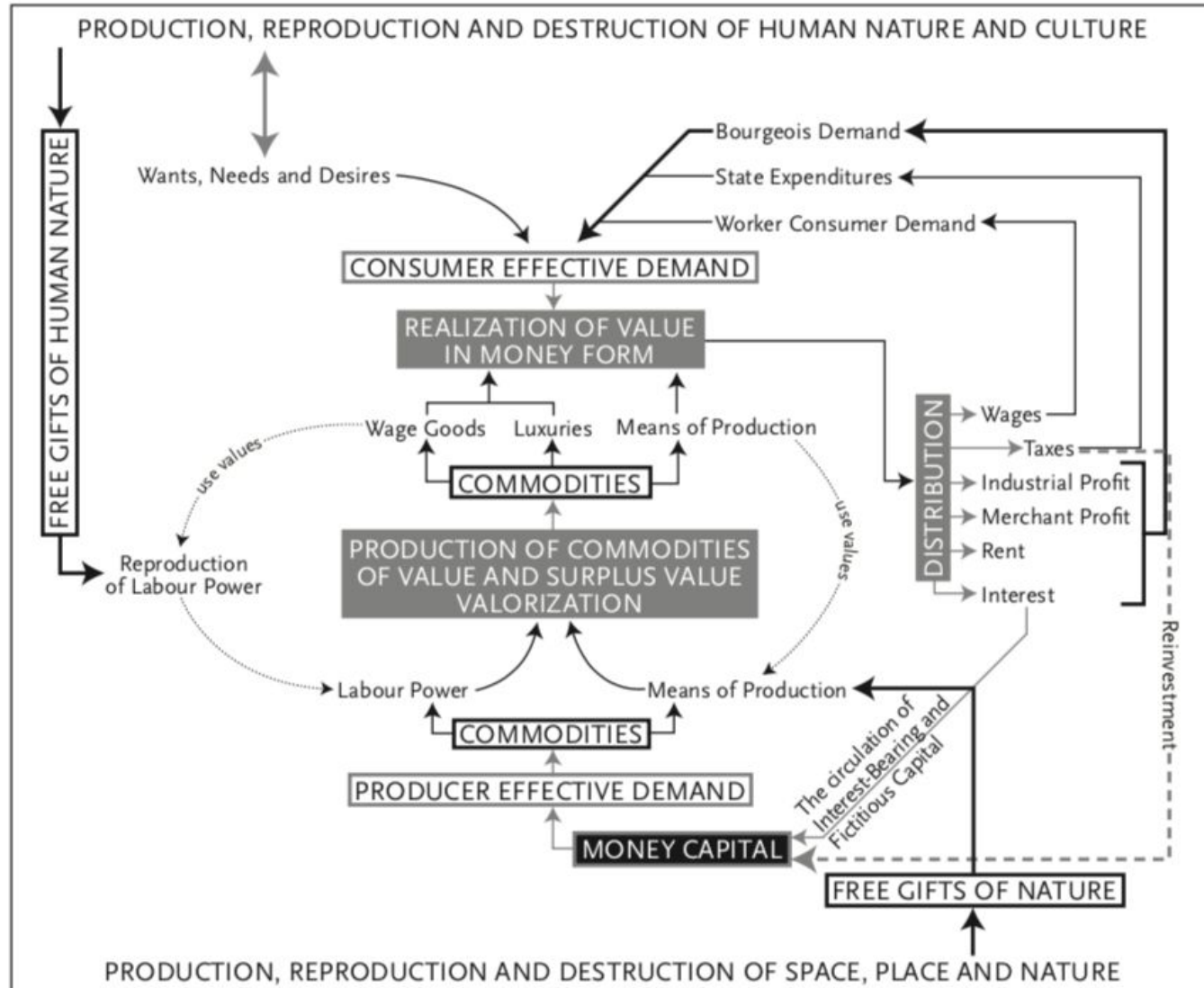
Representations of Space (Conceived Space)

Spaces of Representation (Lived Space)

Henri Lefebvre: The Production of Space (1974)

The Production of Space

FIGURE 1: *Paths of Capital Accumulation*



David W. Harvey
(1935-)

Spatial Fix

**Accumulation by
Dispossession**

**Urbanization as
Capital
Accumulation**

The Production of Space

How many migrant workers have died in Qatar? What we know about the human cost of the 2022 World Cup



Architects' responsibility?
Taking actions?

Shopping Malls

Design and Architecture
Economic Function
Cultural and Social Space

Homogenization of Space
Commodification of Experience
Urban and Social Inequality
Environmental Impact



Southdale Center (Edina, Minnesota, USA, 1956)

Are people more likely to shop in a store with very bright lights?







Dictionary

Definitions from [Oxford Languages](#)

sublime

/sə'blɪm/

adjective

of very great excellence or beauty.

(of a person's attitude or behaviour) extreme or unparalleled.

Sublime

Transcends ordinary beauty or elegance

evoking deep emotions: awe, wonder, fear, or admiration.

Grand, overwhelming, terrifying in its magnitude or intensity.



Longinus (1st Cen, AD)

On the Sublime



Edmund Burke (1729-1797)

**A Philosophical Enquiry
into the Origin of Our
Ideas of the Sublime and
Beautiful**



Immanuel Kant (1724-1804)

**Critique of the Power of
Judgment**

Sublime

Vastness

Power and Danger / awe

Incomprehensibility

Emotional Impact / intensity

Transcendence

Overwhelming

Terrifying / fear



Caspar David Friedrich, Wanderer above the Sea of Fog, 1817

Sublime in Architecture

Monumentality and Scale

Natural Forms and Landscape

Materiality and Texture

Light and Shadow

Emotion and Intensity



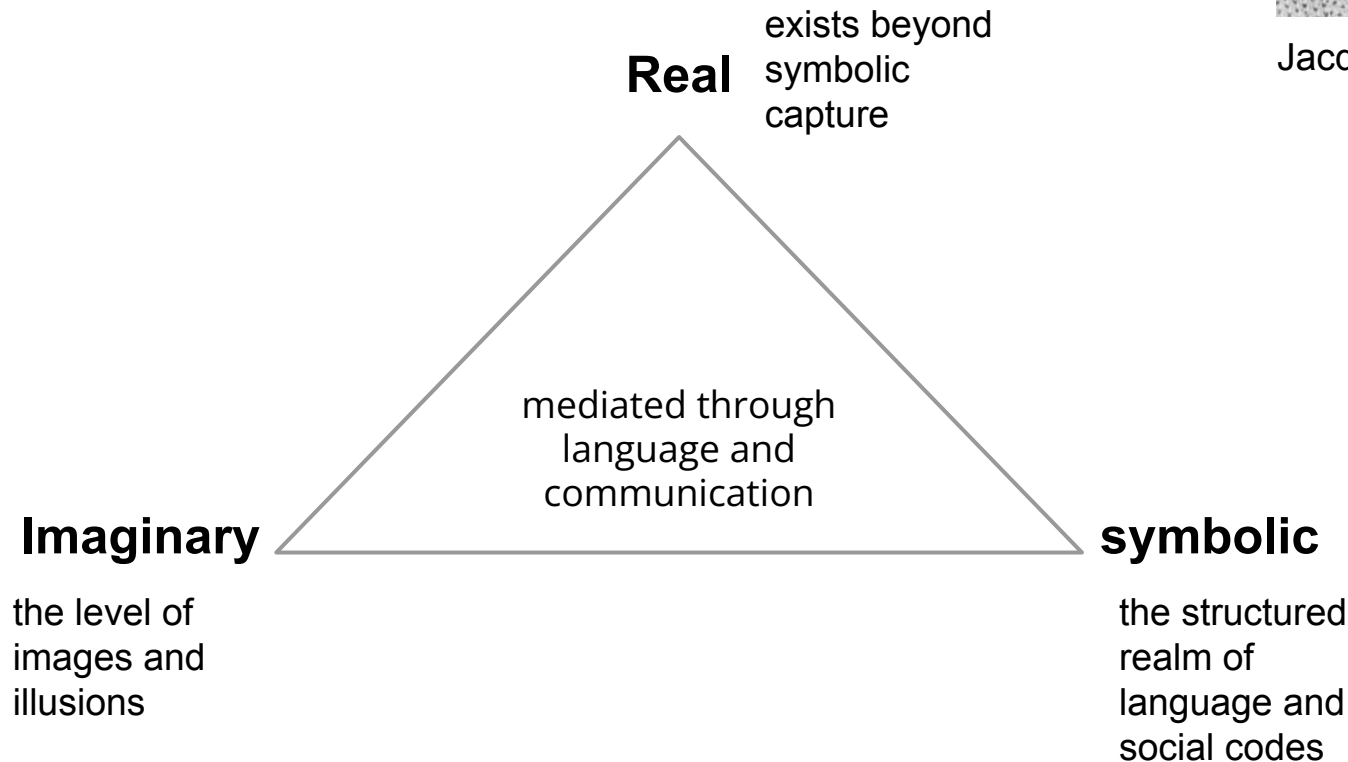
Jacques Lacan's theories on representation

Human identity and **perception** are structured through **language** and **symbolic systems**, which **shape** how individuals experience reality.

Representation is never a **direct reflection** of reality but is instead **mediated** by the **unconscious**, and **shaped** through language and symbols.



Jacques Lacan (1901-1981)



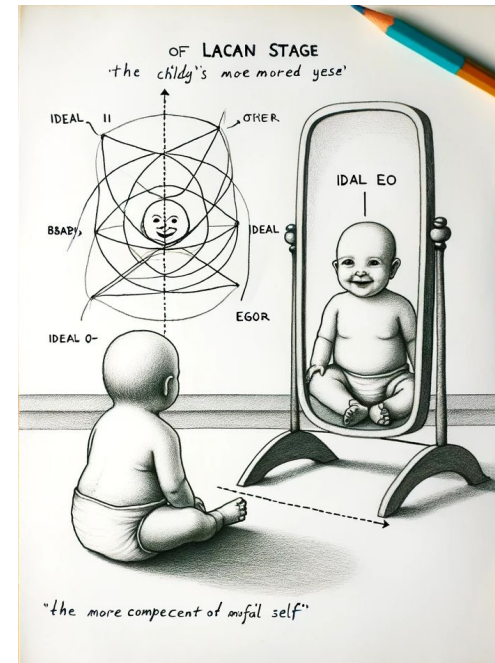
The Mirror Stage

The young child's **identification** with **his own image**.

First form a sense of **self** by identifying with an **external image**.

A **split** between the **self** and its **representation**.

For Lacan, **representation** is tied to an **ongoing struggle** to reconcile the **divided self**, making **representation** a **layered, unstable process** rather than a **fixed** or **transparent reflection** of reality.



Snow White



Alice in Wonderland

The Mirror Stage



“Do not try and bend the spoon, that's impossible.
Instead, only try to realize the truth... There is no spoon... Then you'll see
that it is not the spoon that bends, it is only yourself.”

Women on the Verge of a Nervous Breakdown (1988)



The Lady from Shanghai (1947)

