

Written response

1.4 Positions through iterating

'Species Of Spaces And Other Places'

by Georges Perec (1997)

In the first week I explored the meaning of windows in space and with the iterative process I was given a space (world) made up of only windows. Through reading this article I realised that the author believes that the street is also a space and is made up of a variety of elements that work together, and that the street interacts with and shapes the various elements.

Combining the author's perspective with my iterative process, I tried to think about the relationship between windows and space even further in the following context:

Windows exist on the surfaces of buildings and are openings in buildings. Think of windows as participants in the spatial element. Are windows influenced by space, serving space, shaped by space? Likewise, do windows shape the space?

View windows as part of society, not just as tools that serve humans. Are windows more than just passive mediums for receiving information from the outside world; do they also somehow shape the feel and form of the space around them? How do they shape the space around them? How do they shape the space?

'Architecture depends' by Till Jeremy (2009)

This post deepens the form of my iteration this week on exploring issues of community and nature as a whole, and the need to consider the contextual nature of architecture in the graphic design process. By varying the number of windows in the image, I enabled the viewer to form a clear perception of the street, the atmosphere of the community, and the space even without seeing the full community picture.

From reading the article, I believe that the structure, form and atmosphere of the space should be better demonstrated if the images are made as three separate videos played simultaneously and the placement of the images is set according to the actual spatial orientation, for example, in a spatial structure that is surrounded by three walls. The video shows what is happening outside the window, and the viewer can enter the space for an immersive experience.



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'WindowScape : Window Behaviourology.' **by Yoshiharu Tsukamoto (2011)**

In the street environment, the recurring common behaviour in front of the window extends a "public space", which is also an element of the urban landscape. The author argues that the design of windows enhances communication between people and blurs the relationship between internal and external space.

The following questions arose from my reading, and I think I can think about them through more iterating. The window is attached to the building and has a private nature. At the same time, it faces the street and has a public nature, so is the window considered a part of the social space?

Does it form an independent space by itself?
How do the boundaries between people and the world change when people feel the imagination of contacting the world brought by the window view?

'Windows Make society; Society Makes Windows' **by Window Research Institute (2019)**

In 2013, the Window Research Institute initiated a series of studies extending from the concept of windows and proposed the idea of "window sociology." They emphasised that windows make society; society makes windows. By associating and circling each other these two elements create our human world and change it.

I began to think that windows have many social and spatial attributes, but these attributes are given to them more by humans. If windows are seen as part of society and not just as tools to serve humans. What can we read into windows?

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'Rear Window' by Alfred Hitchcock (1954)

By watching the film, I learned that there are many things that can be said about the subject of windows, besides the beautiful ones, there are also the dark ones.

How you set the mood depends largely on what images you capture? What are your editing techniques?

I got some inspiration from the three tools of observation - eyes, binoculars and camera - that the director used throughout the film. For example, I can use the clarity of the image and the difference in perspective to show the audience the distance and orientation of the windows in a two-dimensional interface. It is also possible to switch different lenses for shooting, and external lenses, such as fisheye lenses, can add more artistic effects to the images. At the same time, I learned how to combine images with imagination to express more specific emotional colours.

'Self-Portraits' by Vivian Maier (1953)

By analysing Vivian's work, I realised that one of the major challenges in photographing windows is how to deal with the framing within the framed scene; the window is both the boundary separating the interior from the exterior and at the same time linking the two. This double-sided existence makes the window an object that can also express the effect of both possessing the world and being separate from it. The complexity of this dynamic relationship transforms the window into a powerful metaphor for the interplay between inclusion and exclusion, as well as connection and division, enriching the narrative potential of photographic compositions.

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Reference list

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