

Research Record

The background image shows a large, dark audience in a venue, looking upwards. The ceiling is filled with numerous circular, glowing lights that create a rhythmic pattern. The lighting is primarily blue and white, with some warmer tones near the bottom. The overall atmosphere is one of a modern, high-tech event or performance.

Xin Wang
22035216
MA ISD 23/24

Camberwell College of Arts & University of the Arts London

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Urban regeneration

Definition

Urban regeneration, sometimes referred to as urban renewal, involves the investment of public money or private finance into areas in need of lasting improvement. The overarching purpose behind this is to promote economic growth and improve the quality of life for residents. The different types of urban regeneration are:

**economic,
social/cultural,
environmental.**

Economic Regeneration

Economic regeneration aims to increase business start-ups and growth, employment, earnings and skills development in an area. Its purpose is to reinvigorate local economies through both inward investment and the relocation of businesses and households in areas of decline.

Economic regeneration is about creating places in which people want to live and work and is closely associated with social,

cultural and environmental improvement, as well as processes of neighbourhood renewal.

Examples of economic regeneration include providing funding for transport and infrastructure, funding the development of brownfields, attractive private investment and encouraging regeneration building projects.

Social/Cultural Regeneration

Social regeneration refers to social interventions and approaches focused on health and wellbeing, education and skills development, specific community contexts, arts and culture, family, parenting and child-wellbeing.

This type of regeneration aims to address damaging social habits and enable participants to take part in and contribute to community life and wider society in a fuller, more meaningful and more collectively beneficial manner.

Environmental Regeneration

Environmental regeneration focuses on land renewal through the reclamation of derelict land and environmental improvement. This can be achieved through the development of urban green spaces, the effective management of green belts, redevelopment of brownfield sites, and the implementation of environmentally focused projects including those that promote walking, cycling and the use of public transport and recycling.

Guggenheim



Guggenheim Museum,
Bilbao, Spain

Guggenheim Museum saved Bilbao from economic collapse. After the 1980s, Bilbao struggled with the decline of the industrial fabric of the city. Now 1 million tourists visit Bilbao every single year and the museum created hundreds of jobs and saved the city from ruin.

Bilbao had become a pilgrimage town.

AEC



Ars Electronica Center (AEC),
Linz, Austria

In the late '70s and '80s, The steel industry went into a global recession and crisis, and the city of Linz had to look for a new economic direction and also for a new identity. Being between these the cultural capitals-Vienna and Salzburg-the city of Linz decided not to look back into history, but to look forward and go for the future. After important steps made by the government,

the signature cultural brand Ars Electronica was established in 1979, and the architecture named Ars Electronica Center is a landmark 2009 building dubbed the "Museum of the Future". They serve as a prototype for urban renewal and cultural policy development options beyond traditionalism and tourism.

ZKM



ZKM Center for Art and Media Karlsruhe, Karlsruhe, Germany

The ZKM was founded in 1989 with the mission of continuing the classical arts into the digital age. During the founding phase, the artist and author Jürgen Claus contributed his idea of an "electronic Bauhaus", which was later adapted by Peter Weibel into the "digital Bauhaus".

By combining research and production, exhibition and

performance, collection and archive, the ZKM is able to adequately depict the development of 20th and 21st century art, not least because the collection, exhibition and research activities of the ZKM are accompanied by symposia and other platforms of theoretical discourse between philosophy, science, art, politics and business.

Tate Modern



Tate Modern Museum, London, UK

The new development of Tate Modern will be much more than just a building; it will be the anchor for a dynamic new quarter of London - a new creative campus stretching southwards. Bankside Urban Park, involving the improvement of the urban realm through the creation of pocket parks and other small-scale developments, is a major project being led by Better Bankside with

the support of Tate and other landowners. The Urban Park will connect newly landscaped areas around the gallery to open spaces across Southwark.

The key to their success

Urban regeneration is a complex project that requires cooperation across multiple sectors. The construction of these museums, while important, is just one step towards the project's success. For Guggenheim, the building itself is only a piece of a much larger puzzle that includes countless infrastructural projects and political advocacy that ensured the success of the building prior to even its construction, while these things aren't so easy to photograph they're just as much a key component in the success of the building and the revitalization of the city and they too were particularly Savvy.

In 1989, The Basque government commissioned the creation of a strategic plan for the revitalization of Metropolitan Bilbao, and the plan was completed in 1912. The city needed to reinvent itself. There were a lot of social problems. The city at that point figured out four strategies or four elements that they needed to change the

city. And the last one was central like a cultural centrality and that in that last fourth one is where the Guggenheim plugged. The government of Linz also made three steps. One was to create a lot of incentives to help new industries and new companies settle in and motivate them to move their business to Linz. The second thing was to invest in education, so the local technical university was expanded and new universities were established. And the third was to start cultural activities.

Whether classical city regeneration or urban renewal with digital technologies, these museums played an important role in showing how the city had changed. It became kind of like the icing and the cake but the reasons how we got there, the reasons all the work that was done before that kept kind of being completely oversimplified.

Applications of Digital Technology in Urban Regeneration:

Digital Placemaking

Digital Placemaking

Defining Placemaking

a collaborative process by which we can shape our public realm in order to maximize shared value

The Convergence of "Digital Placemaking"

Design, branding, technology, art&entertainment coming together to form a brand new industry and way of approaching activating architectural spaces. Using digital technologies to enhance our shared public experience.

The Importance of Placemaking

Enhance the built environment for community,

Provide inclusive opportunities for creative expression,

By shifting mindset we can shift behavior

Types of Digital Placemaking

Purely decorative -- Art
Narrative&Storytelling -- Branding
Wayfinding or Data Visualization -- Functional
Interactive -- Engagement

Where is Digital Placemaking?

Public, Parks, Workplace, retail, Hospitality, healthcare, entertainment, augmented, wayfinding, virtual, stores, signage, museum, hospital, metaverse, shops, space, transit, clinic, space, office, dining, hospital, restaurants, windows, venue, etc.

What Are The Building Blocks?

Sculptural,
Hi-Res Video Panel,
Dynamic Lighting,
Interactive Systems,
Kinetics,
Mixed Reality (VR and AR)

Phased Approach to Digital Placemaking

Identity, Planning, Concept and Design

Infrastructure, Implementation and Installation,

Continued Development and Content

Case Studies of Digital Placemaking

Purely Digital
Digital and Physical
Enhancing the Physical

(source: <https://www.youtube.com/watch?v=IjED6eEDHNY>)

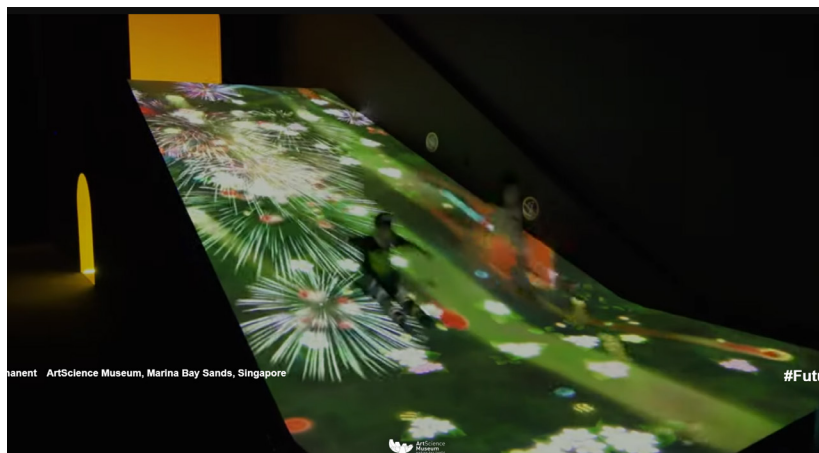
Definition

Examples of Different Types

1. Decorative -- Art

Using digital technologies in a purely aesthetic way to accent the built environment by creating visual intrigue is a really effective way at defining a space and making it memorable and unique. Oftentimes these installations are abstract with narrative taking a back seat to visual spectacle. It's a very effective way to make a facade stand out or to create a beautiful lobby or an atrium. These are pretty things in pretty places

and one of the major benefits of these digital technologies in placemaking is the ability to make them active and to change content based on seasonality or based on different events. So these purely decorative features can have a variety of different moods that they affect. This kind of brings us into this narrative and storytelling of creating that mood and creating the ability to to move people through story and through a vibe.



teamLab



Refik Anadol Studio



D'strict

Digital Placemaking

2. Narrative & Storytelling -- Branding

Storytelling is one of the most important elements of any kind of placemaking and that story can be very abstract or it can be very literal. In the case of a museum, you would have a very literal set of narratives that serve to educate and entertain. In a corporate lobby, you might have

a narrative that goes to explain a brand identity and to inform people about the overall feeling of that brand. Both types of narrative are equally valid. They serve different purposes and they're used in different ways in different locations.

CALVIUM



Figure 1. Somerset Carnivals, 2023,

Our high streets are evolving to serve a different role in people's lives and are being reevaluated to meet people's expectations today. According to BBC analysis of ONS data, British high streets are becoming more than just shopping destinations; they are places people go for experiences.

As a nation of storytellers, our connection to places is embedded in stories about places and our relationship with them. This means storytelling has a central

role to play in creating place-based experiences that increase dwell time, boost footfall and connect different high street communities – businesses, local authorities, residents and visitors.

The below examples highlight the wide-ranging ways digital storytelling can be used to revitalise British high streets. (source: <https://calvium.com/seasonal-storytelling-with-digital-technologies/>)



Figure 2. Kensington Park, London,

Somerset Carnivals, for example, is an ancient tradition that dates back to the 1600s. Now a popular showcase of fireworks, street processions, fairgrounds and street food, adding a digital layer of storytelling – perhaps QR codes to unlock stories about different locations along routes – would

give people something new to do while ensuring its history lives on amid the annual hubbub. (Figure 1.)

A nice example of this is Get Suffolk Reading and Lowestoft Town Council's storytrail for Kensington Park. Developed

as part of Love Parks week for families during the summer holidays, the story can be followed by scanning QR codes around the park. A good example

of enhancing engagement, an extra interactive element allows children to interact and share their own ideas too. (Figure 2,3,4.)



Figure 3. The Tinkler's Quest exhibition, featuring storytelling paintings by Lois Cordelia,



Figure 4. Carlton Marshes Trail

Lenny the Lizard has been introduced to families visiting the Suffolk Wildlife Trust site at Carlton Marshes, with story placards in place around the nature reserve for the duration of the summer holidays. Families can visit Carlton Marshes for free and take part in activities themed around the wildlife and nature.

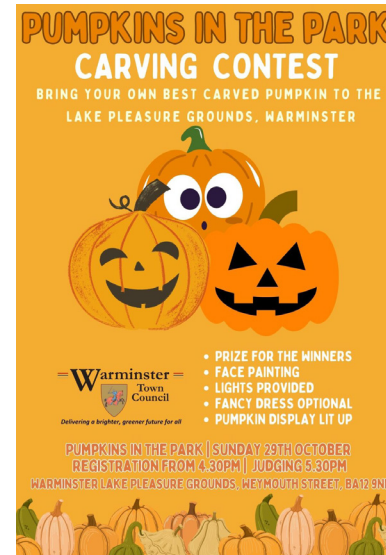


Figure 5. A seasonal pumpkin hunt

Warminster Town Council, for instance, used PEP to create a seasonal pumpkin hunt as part of the Explore Wiltshire app. It is a prime example of how time-targeted content can strengthen a place's tourist offer while fostering connections between high street communities. (Figure 5.)



Figure 6. The Queen's Platinum Jubilee Beacon Trail for Cam & Dursley

Cam & Dursley's AR storytrail for the Queen's Platinum Jubilee Beacon, meanwhile, used magical characters to tell stories from the Queen's 70-year reign. Not only an example of how high streets can harness the power of storytelling to mark nationally-celebrated events, this type of digital experience would also work well to tell the stories of famous locals, past and present. (Figure 6.)

Digital Placemaking

3. Wayfinding or Data Visualization -- Functional

Digital placemaking technologies are very effective in wayfinding applications where the flow of traffic through an environment needs to be guided. This doesn't have to be through the use of contextual signage. People's attention can be drawn through the use of art or moving light and interactive elements. People's eyes go where you create motion and dynamic lighting and the use of media screens can be very effective ways to create the expectation of movement throughout a space. This is very effective in places like airports and transportation hubs or

shopping malls and stadiums where you need to move a large volume of people through an area. All these technologies can be used in various purposes. So your wayfinding can also tell a story and hopefully should be decorative and a beautiful object. The functional aspects really are important in terms of their programming and in terms of how they're used in order to kind of effectively and safely move people through the space, and really to have foster engagement in those spaces.



Figure 7. PopMap

Digital Placemaking with PopMap

One of the intentions of PopMap is to give cities a more distinct emphasis and brand. The map services we currently use tend to be car-centric and globally uniform. PopMap sets itself apart by being people-centric, locally curated and distinctively Bristol.

This digital placemaking project also aims to measure and explore

what value it can bring for the city's residents, businesses and its visitors. Ultimately, we intend to promote more interactions between the people of Bristol and the city to hopefully forge a greater sense of inclusion and belonging to every user. (Figure 7. source: <https://calvium.com/digital-placemaking-with-popmap/>)

Bristol Parkhive (an app that showcases Bristol's parks and green spaces)

Created as part of the Bristol Green Capital Project, the Parkhive app showcases Bristol's beautiful parks and green spaces. Using GPS to identify parks nearby, Parkhive offers residents and visitors key information about Bristol's parks, encouraging people to explore new areas of the city. As well as

providing information on how to get to the site, Parkhive also tells users the features of each park, including play areas, toilets, cafes, sports facilities, water features and more. (Figure 8. source: <https://calvium.com/projects/bristol-parkhive/>)



Figure 8. Parkhive

4. Interactive -- Engagement

The Lost Palace (another project with a short turnaround time)

'The Lost Palace' is a collaboration between Historic Royal Palaces, theatre makers Uninvited Guests, interaction designers Chomko & Rosier and us, creative technologists and app developers, Calvium.

Through the use of technology, brilliant content and the wonderfully creative minds of the partners involved in this project, together we were able to build an experience of a heritage site that has never before had a visitor. Why? Because it no longer exists

after burning to the ground over 300 years ago.

Using a combination of bespoke handheld devices, binaural 3D sound and haptic technology, visitors are led on an immersive adventure that allows them to hear, touch and feel the past. In mapping The Lost Palace over modern day Whitehall, visitors are navigating a located experience from another time, experiencing history in the exact locations where it happened.



Figure 9. Devices inside wooden casing



Figure 10. The Lost Palace from Chomko & Rosier on Vimeo 1



Figure 11. The Lost Palace from Chomko & Rosier on Vimeo 2

Digital Placemaking

The way to foster more engagement is through making those aspects actually interactive. When the built environment responds to people and responds to the emotions and actions of people. They're much more engaged in the process and they're much more engaged in that

physical space whether you want to bring attention to an event or a product or service or get people to move in a certain direction in space really creating reactive and interactive elements is a great way to do it in the built environment.



Figure 12. Inverted Globe, Giant Connecting Block Town, teamLab, 2018-, Interactive Digital Installation, Sound: Hideaki Takahashi

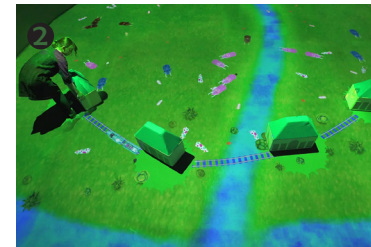
A space that feels as if the world has been turned inside out. Make the city come to life by placing giant building blocks of houses and stations, running various vehicles such as cars and trains, and developing transport systems. When blocks of the same kind are

placed nearby, they are connected to let the vehicles move along the routes created. Connect the blocks, and the vehicles will evolve more and more. Helicopters fly from the building and the world seen from the helicopter is projected on the screen in the sky.

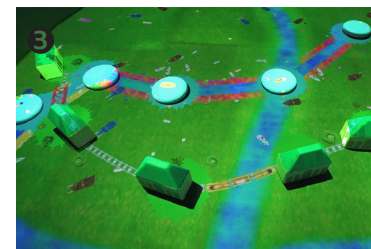


How to interact with the artwork

Place giant blocks shaped like houses, stations, buildings to make a town.



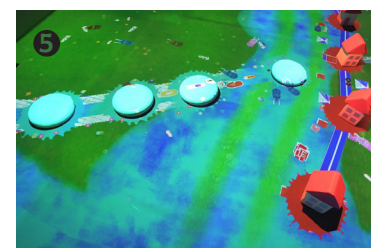
Connect similar kinds of blocks to create roads and railways and waterways. Different kinds of vehicles will start to move along the routes created.



Lining up more blocks causes the town to evolve.



The town will gradually develop when more blocks are connected.



When the river is flooded place water blocks close to the river to create a waterway, and then connect the waterway to the sea to halt the flooding. (source:<https://www.teamlab.art/w/inverted-globe/>)

Where is Digital Placemaking?



In order to convey brand messaging, digital placemaking technologies arguably had their start in large concerts and music performances on stages and in large venues.

Entertainment is a natural home for theatrical uses of digital placemaking technologies and also again, as entertainment venues have changed in the past few years and people need to kind of act and react and move around in different ways. Digital placemaking is great at being very nimble to changing circumstances or attendances or use cases for these type of mass gathering places.



Another space that has a lot of fluctuating uses is **hospitality spaces**. A lot of times they need to move from a wedding into a corporate event into kind of a public gathering space and by using a place making techniques and technologies you can really change the mood and change the narrative of that space literally with the flip of a button. So hospitality spaces are very much you can use these digital placemaking techniques. Hospitality is one of those areas where you really need something to make it stand out and unique especially in like boutique hotels. There's a lot of demand for anything that makes these places identifiable and unique.



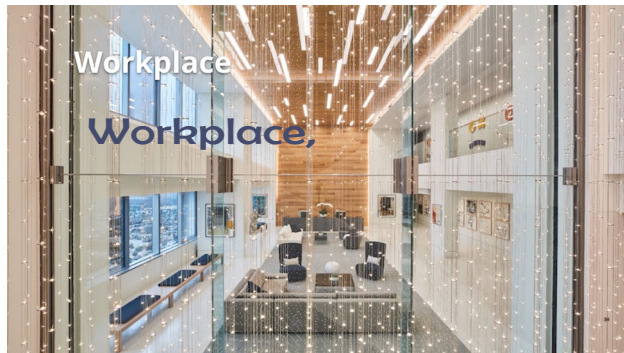
The retail environment is another great example of this where shopping malls are kind of atrophying and because of this retail is a brooming area for digital placemaking. Using screens and contextual video to advertise and brand it. Blurs the line between artistic content and marketing. It's been a rough few years for retail. Between online shopping and covid, much of the in-person traffic in malls and shopping centers is really tapered off. leaving developers desperate to attract new attention creating experiences andimmersive environments that entertain can be used to reinvigorate these faulting retail environment shelping to give people a reason to come back out and shop.

Retail is a great example of where placemaking is needed very badly. The whole idea of what retail is changed in the last decade from a place to get things to a place where you experience the culture and the the brand of these products. You connect with community around your retail experience.



Hospitals can be scary places. No one really wants to be in them and when they are there the experience is often defined by boredom and stress. This is exactly why architects and designers have been rushing to include digital experiences in new and upcoming medical facilities, especially in children's hospitals and in-patient care facilities.

The inclusion of interactive installations like games and multi-touch media walls give kids something else to focus on, when they're waiting for the care that they need. We've seen a huge uptick in interest in these kinds of experiences in the last few years with projects in places like LA, and New York and everywhere in between, including these kinds of digital technologies to try and change the experience of their users.



The workplace and its role in how everyday life has changed in the last several years and more than a place for many people to go and be in the same time. They've become these places of collaboration and you know getting people back into the workplace is a key feature. In order to make things more efficient and create collaboration and innovation with these creative minds in the same physical place. So digital placemaking tools really kind of connect people into these places and create more interest and more vibrancy. Especially if you can engage them in interactive. Interactive technologies really gets people to kind of want to come into these places that are focused around wellness experience. Digital placemaking is definitely a way that makes office spaces a space where people want to be rather than have to be. I think that now post covid offices are a place that are more or less optional or they're becoming more optional for a lot of people. Drawing people back into these environments is front and center in developers minds.

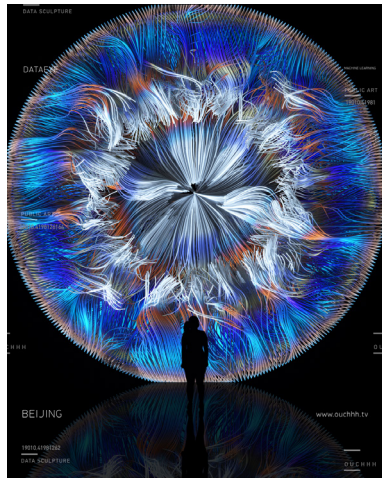
Public,
Parks,
Augmented,
Wayfinding,
Virtual,
Stores,
Signage,
Museum,
Metaverse,
Shops,
Transit,
Clinic,
Dining, Restaurants,
Windows,
Venue,
etc.

The Importance of Placemaking

Placemaking is all about creating a sense of identity around a physical space. It's about branding the built environment and that branding can bring a sense of identity to the community that uses that space like a public park or area. It can be used as a way to extend the brand identity, or it can be used as a way to extend the brand identity from the stakeholders who are developing that space either a developer or a large corporate brand that wants to express their identity.

What Are The Building Blocks?

1. Sculptural



DATA EYE OF WANJING
/Climate Change_Data Sculpture Permanent Public Art

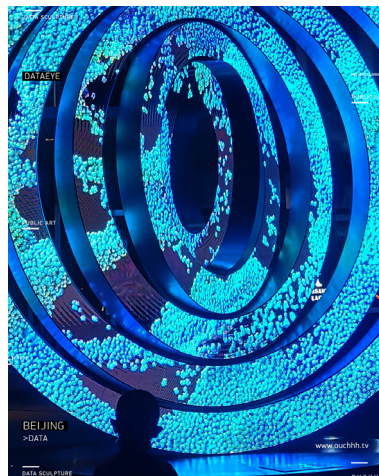
STATEMENT

Data Eye of Wangjing is a new public art sculpture that is created using data to art various aspects of life in Beijing. Different sets of environmental data such as air quality, CO2 transmissions and city traffic are translated onto the rotating LED panels, using the sculpture as a vehicle to transmit information.

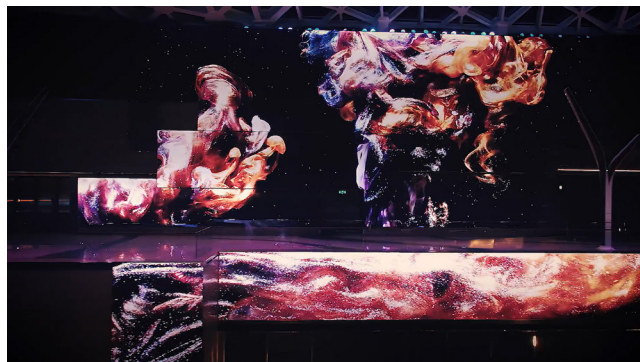
Standing at LED screen structure and comprised of rotating concentric rings, the Data Eye of Wangjing is a permanent site-specific landmark for the Wangjing Laneway, a mixed-use development in Beijing, China.

April, 2020

Collaboration with UAP for WANKE.



Digital Placemaking
2. Hi-Res Video Panel,



The Spectacle at MGM Cotai - Creative Overview

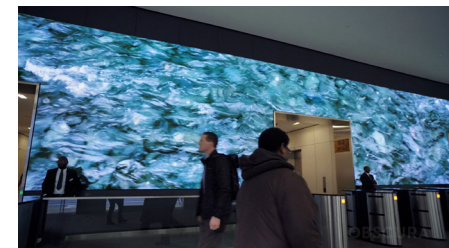
Obscura created 26TB (a feature film's-worth) of pre-rendered and generative media content to play 24/7/365 on the world's largest permanent array of LED screens, in the Spectacle at MGM Cotai. While such LED arrays are normally used for advertising or branding, we approached the creative concept with an activist intention. Our overarching theme transforms these 25 large-scale screens into "Windows of the World," offering a jaw-dropping kaleidoscopic perspective on the macro and micro wonders of nature, culture and language, with the goal of encouraging human connection, cross-cultural understanding, and environmental stewardship. (source: <https://vimeo.com/268686672>)

Digital Placemaking



Salesforce Video Wall

Salesforce approached Obscura with the opportunity to create imaginative media for the 107' long LED video wall in the lobby of their flagship San Francisco office. Our creative teams worked closely together to envision and produce work that transforms a passageway into a mesmerizing hyperreal environment. From capturing California's Redwood National Forest in stunning 12K resolution, to a designing a convincing CG waterwall and more – we held nothing back in striving to impart a sense of wonder to everyone that enters the building. (source: <https://derivative.ca/community-post/obscura-digital-salesforce-video-wall/60706>)



Digital Placemaking

3. *Dynamic Lighting,*



Figure 13. Digital lighting and luminaires in the LIV Pub - Custom Projects



Figure 15. Modular Digital Ceiling in the hall of the company Castan (Frankfurt)

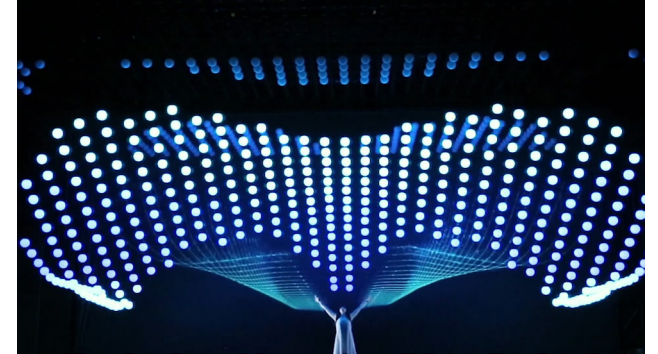


Figure 17. 2047 APOLOGUE I - Audiovisual Stage Performance, WHITEvoid

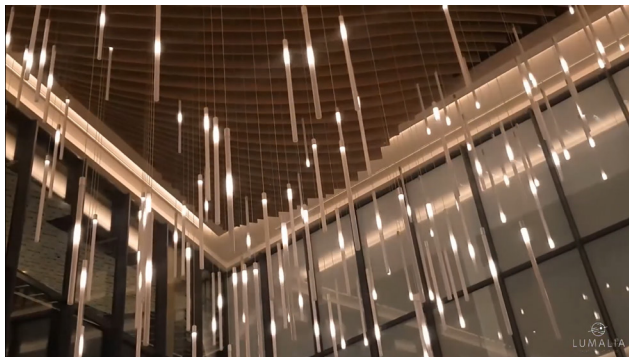


Figure 14. Organic Composition V-lit in the Tres Aguas Shopping Center in Madrid

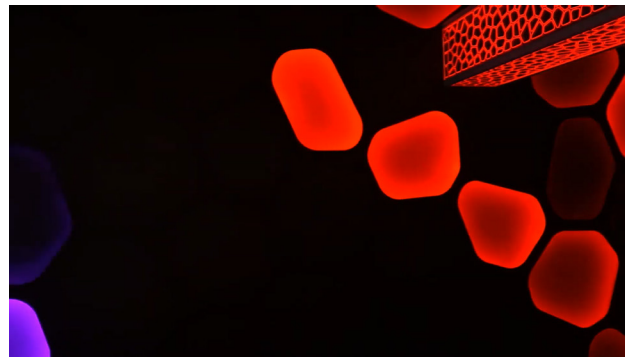


Figure 16. Parametric cellular digital ceiling in the Pub Babylon



Dynamic lighting is another key technology used to accent architecture and create compelling digital placemaking installations. But dynamic lighting can be used in a much more tasteful and subtle way as well. Using motion as a form of way finding in order to help guide people through an environment. we've used advanced dynamic lighting to great effect in our designs of high-end chandeliers and facade fixtures. Using animated lighting to create digital wave finding by creating dynamic lighting effects. You can do a variety of things by just you know creating mood and movement and you know wayfinding elements all the way to creating these these amazing decorative displays. A really nice thing that's more commonplace now is you know daylighting and circadian rhythm lighting in office buildings or in healthcare. And that's a form of dynamic lighting as the shifts from a cool white to a warm white throughout the day. It really connects people more with a natural lighting cycle. So these dynamic lighting systems can both be amazing artistic displays and can be very functional biological systems that create you know better spaces for humans. We really consider motion to be the third dimension of lighting where you've got intensity. Just dimming you've got color and the ability to change your color temperature, and then you've got motion which is the ability ability to move light across the surface and this is kind of a common theme in theatrical lighting and that has been moving over into architectural lighting.

Digital Placemaking

4. Interactive Systems,



Figure 18. Digital interactive wall by design studio Büro Achter April

In 2011 design studio Büro Achter April created "transmediale.11", an ad for a Berlin Metro Station based on dots and dashes. The project was a product of the design studio's experiments with interactive applications. It debuted in February 2016 at Berlin's Transmediale, a festival of digital arts and culture, wowed and stunned spectators.

Starting from a dot and a line, resembling numbers 1 and 0, the company found a way to suggest a man-machine connection. "It constitutes the foundation of modern communication, translating our humanness into the digital space". Büro Achter April considers the interactive wall as an example of the increasing role of digital works in enhancing the built environment.



Figure 19. National Science Centre Kuala Lumpur | Interactive Touch Wall
(source: https://www.youtube.com/watch?v=o_gwzO3DGJA)

The most dynamic environment possible is an environment that responds to your emotions and to people being inside them, and what the people are doing in those environments. So interactive technologies are really amazing. We're seeing more of them kind of from the artistic dynamic. Ones that you see right here of you know for kids learning about color theory. Two a building responding to people. How many people are inside it or the time of day or what the sky is like? So really this type of user engagement

has a lot of deep impact on their experience in these spaces. So interactive systems is another very common element used in digital placemaking features. Interactivity comes in many forms and it can serve to draw the audience in and create deeper engagement. There are literal forms of engagement like user interfaces on a screen. And there's also much more abstract forms of engagement like tracking the motion of people through a lobby and using that to generate abstract patterns on displays.

Digital Placemaking 5. Kinetics,

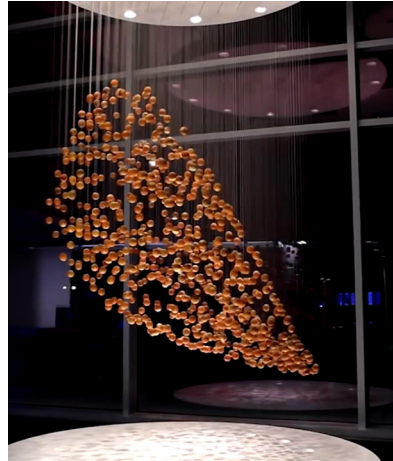
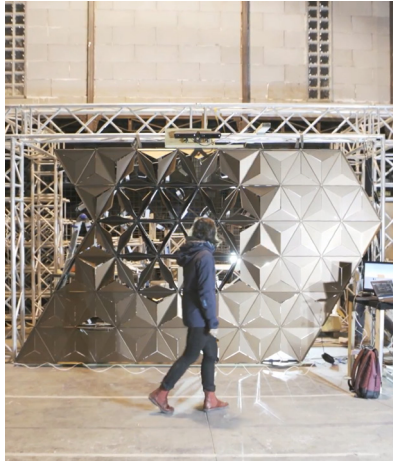
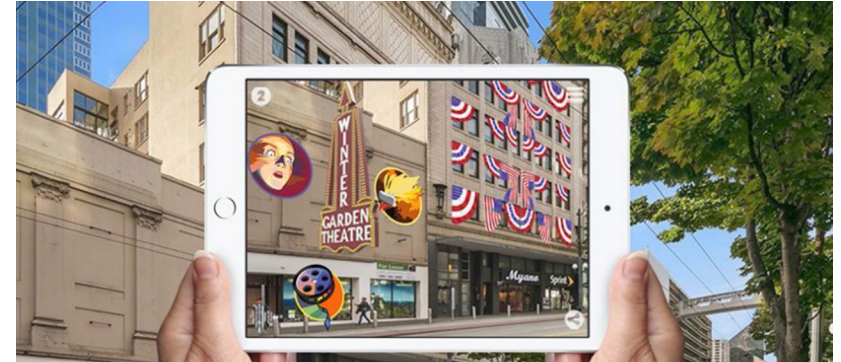


Figure 20. Kinetic Wall at Geneva Motor Show- Interactive Kinetic Installation (Temporary)
(source: <https://www.youtube.com/watch?v=UbHiXc6DH8c>)

kinetics are a form of digital placemaking that is really physical objects moving in space and they're some of the most stunning forms of placemaking features. It's really taking sculpture objects and programming them along with motors and interactive sensors in order to make the space itself change physically. In reaction to the people in it and this is a sculptural aspect and it can also go to like the idea of a building facade opening closing windows based on based on temperature so like you know kinetics as a sculptural aspect in kinetics. as a way of creating place is a really

fascinating and super impactful aspect. One of my favorite new media artists or groups is white void out of Berlin. They have become famous for their kinetic installations. They do a lot of art installations and shows essentially light art shows with their kinetic installations. But they also do a lot of branding installations where they take those kinetic elements and they apply them to trade shows or marketing campaigns. They're very successful. If you're interested in this kind of kinetic light art check out white void and christopher bauder who is the founder of the studio.

6. Mixed Reality (VR and AR),



Some emerging placemaking technologies are mixed reality. So augmented reality is having devices or having digital signage by really augmenting the space for people to interact with. It's becoming a really great way to engage with people with their own device, and in order to have you know mass appeal to these different spaces, and really get people to personalize the experience for themselves, as well as share that kind of personalized experience with a community of people. Augmented reality as it becomes more ubiquitous in people's personal handheld devices and pads and glasses, is going to be more and more. In these public spaces will be activated with digital content overlaying them. In order to optimize those spaces and provide

information for people as they move through them. I think we're all really excited to see where AR goes. just because it it's very early days like the internet was pretty clunky at first. But now it's inseparable from you know our daily lives.

AR is clearly one of those technologies whose time is yet to come. And really it's waiting for that killer device or that killer integration yet to come and really it's waiting for that killer device or that killer integration to really take off and to become mature.

Digital Placemaking



virtual reality is a fully immersive digital space. This is making place and making places for people to gather. That's not physical space, but it's a digital space. It's becoming more and more a part of people's experience. As it moves out of kind of just the realm of games, it moves into the arts and moves into expression,

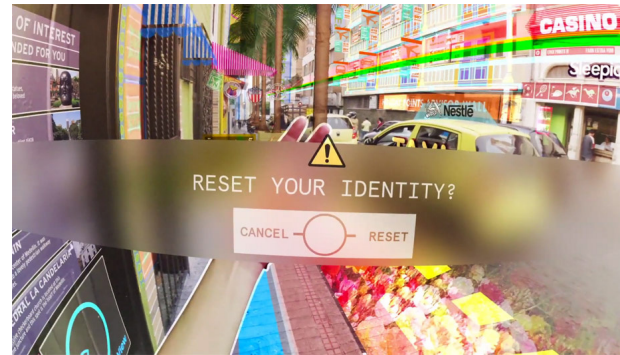
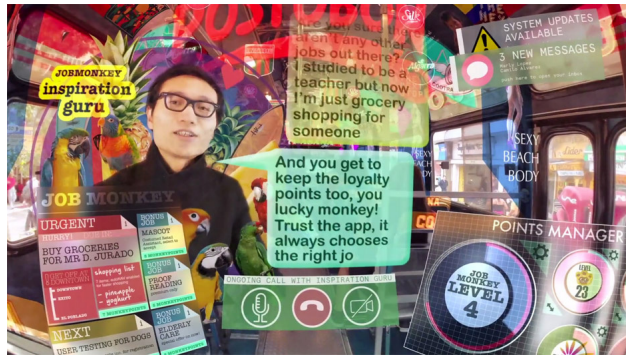
wellness and the ability for people to connect with other people. It's really emerging as a way of doing spatial design. In order to create this appreciation for natural or artistic beauty.

Multispace

Relevant case studies or references 1

Multispace

1. Keiichi Matsuda,



Still from Hyper-Reality, 2016,

London designer Keiichi Matsuda has released a short movie depicting a futuristic scenario where digital media and the physical world have merged to create a kaleidoscopic "hyper reality" (+ movie). The six-minute Hyper-Reality video explores Matsuda's concept for a future where augmented reality has been carried to an extreme, with interactive virtual interfaces saturating the urban environment and identities controlled and expressed through digital platforms. Matsuda said the film was intended to be provocative, and showed a "new vision of the future, where physical and virtual realities have merged, and the city is saturated in media".



It features a central protagonist – 42-year-old Juliana Restrepo – who has become disillusioned with her life in Medellin, Colombia. Her vision is filled with games, internet services like Google, and various other functions, alongside adverts that pop-up as she moves around the city. These also give her the option to "reset" her digital identity, and accumulate points as she goes about her daily activities, while pop-up avatars act as personal advisors and a help line for the augmented reality system she is plugged into.



In the street, shops signs and traffic signals are again presented as a overlay over the real buildings and roads, and information and interaction indicators also appear over passersby. "Our physical and virtual realities are becoming increasingly intertwined," said Matsuda. "Technologies such as VR, augmented reality, wearables, and the internet of things are pointing to a world where technology will envelop every aspect of our lives."

Multispace 2. *Space Popular*,



The Portal Galleries, Sir John Soane's Museum, 2022,

Multidisciplinary design duo Space Popular invite visitors to experience the magic and mechanics of virtual travel in an exhibition that bridges the technologies of Soane's time and ours.

The exhibition responds to the virtuality of Sir John Soane's Museum by focusing on 'the portal': a door or threshold that grants entrance into another environment, whether physical or virtual. The desire to travel virtually across time, space and realms has been a recurring theme in the collective imagination – one that many have explored through fictional narratives.

Using Sir John Soane's Museum as

the point from which to begin a multidimensional journey, Space Popular – led by designers Lara Lesmes and Fredrik Hellberg – present their research on the portal through time and across media as two unique VR films, one in the Foyle Space and the other in our Exhibition Galleries.

Space Popular's research has resulted in a database of more than 1,000 fictional portals. These are classified according to their attributes and are shown below as a series of types.

Some are categorised by the type of travel – across time, space, or dimensions, others by the portal's creation – through technology, magic, or nature; the way in which it is used; how it can be initialised; and who has permission to use it. Many portals enable forms of

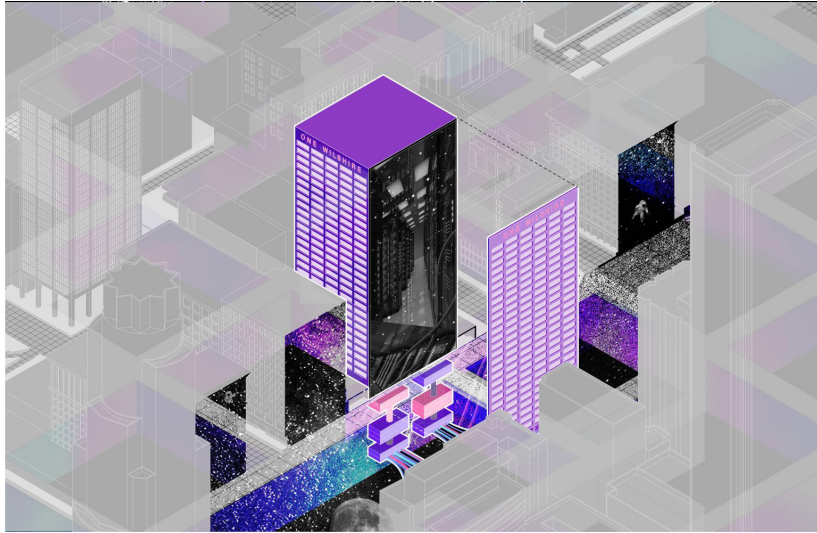


exclusivity, such as the wall at Platform 9¾ in the Harry Potter books.

The database also contains details about size, appearance and length of journey, and data about works in which they appear, such as genre, media or place of origin.

These drawings display Space Popular's list of portal types – a project which is still in progress. These types offer a language and a historical framework to reference, so we can be more aware of their wider connotations and the experiences portals offer, in fiction and in the future.

3. Wendy W Fok,



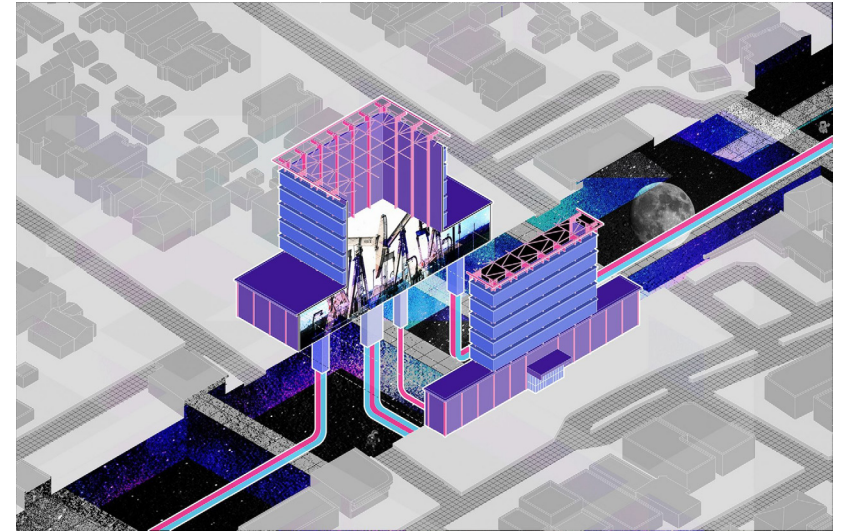
Hidden Infrastructures, 2022-2025,

From 'Spy-Hubs' to Hollow Buildings that Conceal the New Digital .

If you have a smartphone in your pocket or a smartwatch on your wrist, then every movement you make, every interaction you have creates data. As a result, on a global scale, the amount of data created daily is growing exponentially. All of this data requires physical storage. Some can be stored locally on a smartphone, laptop or any other

device that has memory, but there is a limit to the number of files and information that each device can hold. Most ends up the 'cloud' – a term conceived to simplify the technological realities to which it is connected, but which is actually a systemic infrastructure of cables, conduits and data centres spanning the globe.

If data is the new oil – the fuel that is going to drive the next phase of global economic expansion – then the submarine internet cables that crawl the depths of the ocean and connect societies across continents and oceans,



commonly known as the digital infra- or substructure, are the equivalent to oil rigs and their own undersea infrastructure. And like oil rigs, these underwater data cables take a dramatic toll on marine life, as their installation requires dredging and damaging the seabed.

This infrastructure – digital and fossil fuel – and its deleterious effects on the environment are easy to hide when they are at the bottom of the ocean, but much harder when the infrastructure is part of our cities, part of our urban experience. Yet this is precisely what both oil and tech industries have long sought to do, frequently via architectural means.

Hidden Infrastructures is a novel exploration of this phenomenon, documenting the tactics of architectural disguise in infrastructural buildings serving the data (tech) and fossil fuel (oil) industries in the cities and suburbs of Los Angeles and New York. In both cities, these buildings may bear a formal resemblance to a familiar architectural typology on the outside but are created with an entirely different intention on the inside. Many are designed to be utilitarian and functional, but some are conceived to conceal their actual use.

Multispace

4. Ibiye Camp,



Ibiye Camp's Area Snap Devices (Data: The New Black Gold)

Still from Market Stalls(film no. 1), 2022,

Ibiye Camp is an artist, architect, and fashion designer living between London and Freetown, Sierra Leone. Camp is rethinking the role of postcoloniality and technology in the built environment. For her recent project, *Data: the New Black Gold*, 2019, she used a prototype of a mobile smartphone mount she invented, dubbed Area Snap, to gather user-generated data on markets in Nigeria and Sierra Leone. Through her project, intricate details of market infrastructure and activities —

like where mangos are being sold on the street and how many mannequins are outside a shop, the location of generators, seating, shop signage, or vendors' pushcarts — all become part of a new virtual vision of the urban landscape. Camp explains that this data materializes, "an imperfect digital city, built on principles that oppose western architectural ideals of modeling." The future of public space is central to Camp's practice.

5. OMA,



Fascinated by the proliferation of data storage centers, tech startups, and logistic companies in the American desert, OMA proposed mixing them with cultural elements such as Land Art, museum, and hotels.

Museum in the Countryside, 2018,

At the time, the CEO of a prominent cultural institution in an important North American desert city was seeking to expand the museum's modest downtown home. The original notion had been fairly conventional: to find an adjacent site and use it for expanded gallery space, as well as for storage and scholarly access to the museum's extensive

archival holdings on monumental minimalist and Land Art — material on everything from Michael Heizer to Burning Man. "We have more than a million objects," notes the CEO, and the museum was understandably eager to extend its proprietary claim on the artistry of the desert: if one imagines a giant isosceles triangle connecting Marfa in the south to Robert Smithson's Spiral Jetty in the north, with Walter De Maria's *The Lightning Field* and

Multispace



The museum would contrast the fluorescent grid of a Dan Flavin installation against the facility's structural grid.



Inscribed within the landscape of the desert, the proposed museum architecture would re-contextualize large man-made interventions.

James Turrell's Roden Crater on its eastern and western flanks, the museum sits perfectly to the upper left, at the point closest to some of the great Californian cities of the coast and equidistant from the Mexican and Canadian borders.

Koolhaas understood the area's artistic background before he arrived there. What surprised him was everything else. On a subsequent trip, the architect was given a tour of a 107,000-acre sprawling development site, which we'll refer to as the industrial center, about 20 miles east of downtown on Interstate 80, privately owned but operated in partnership with the surrounding county. Its proprietor, who began his career in the brothel business, escorted his visitor around the site, and what the architect saw astonished him: a Berkshire Hathaway-owned power plant, one of four, pumping out 1,100 megawatts; a full infrastructure of roads, railways, and fiber-optic cable; and, most importantly, buildings — constructed by tenants like Tesla, PetSmart, and Walmart — some 15 million square feet of steel sheds, inside of which was... nobody. "The human is actually the intruder," observed Koolhaas, his fascination growing as he encountered

structure after structure full of materiel, processors, sensors, HVAC systems, cameras, and few or no people. Interest turned to enthusiasm when Koolhaas encountered the so-called Citadel, the local headquarters of a data-storage specialist, billed by the company as a "technological fortress" — an ultra-secure, renewably powered facility for storing digital information. That was when the lightning bolt struck. "This is the future," Koolhaas declared. "Let's put the new museum here."

My Physical Experience

Relevant case studies or references 2

My Physical Experience

1. Refik Anadol's Digital Art Installations,

Refik Anadol: Echoes of the Earth: Living Archive, Serpentine North Gallery, 2024,

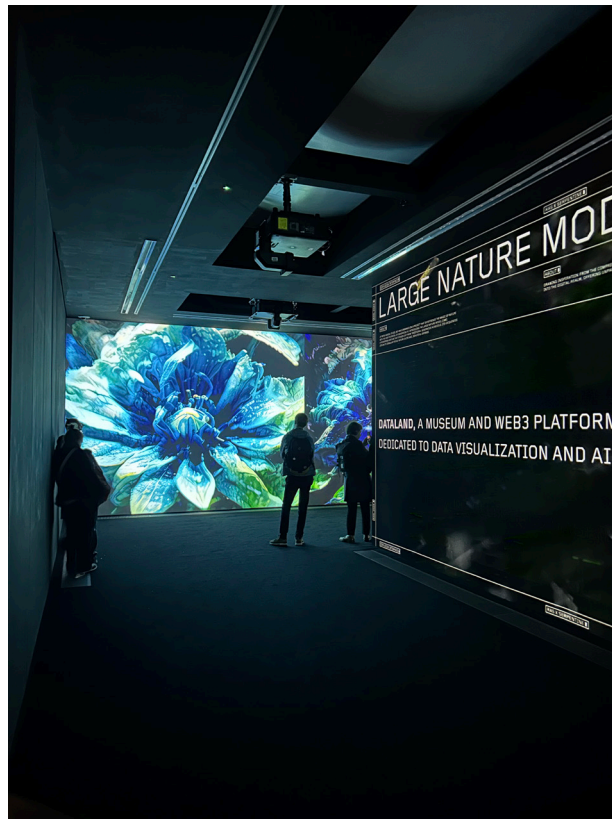
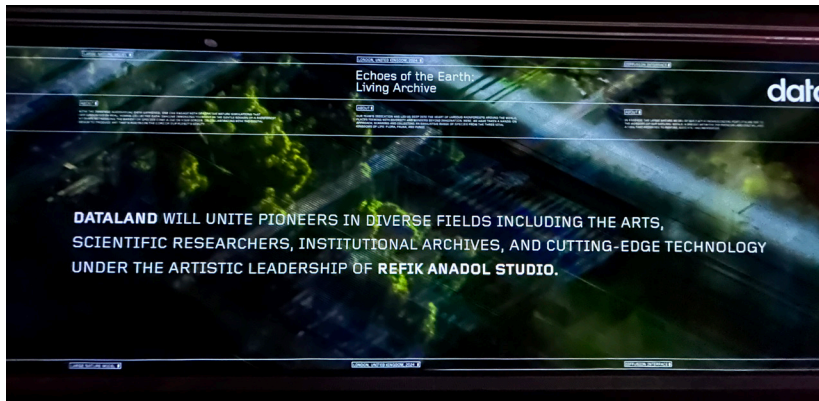
A pioneer in the aesthetics of machine intelligence, artist and technologist Refik Anadol is known for his innovative media works and large-scale public installations. Echoes of the Earth: Living Archive, Anadol's first major institutional solo exhibition in the UK, envelops viewers in immersive environments that utilise years-long experimentation with visual data of coral reefs and rainforests and showcases the creative potential of AI.

The exhibition features the UK premiere of Living Archive: Large Nature Model, a new commission adapted specially for Serpentine North. The installation wraps the gallery walls in AI generated images inspired by data of flora, fungi and fauna from over 16 rainforest locations globally, which was collected using technologies such as LiDAR and photogrammetry. At the crossroads of visual art, science, and technology, Anadol also presents Artificial Realities: Coral,

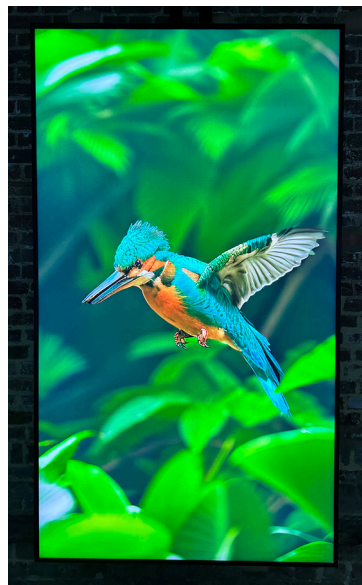
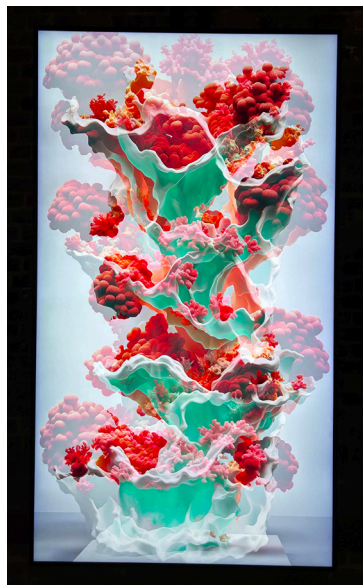
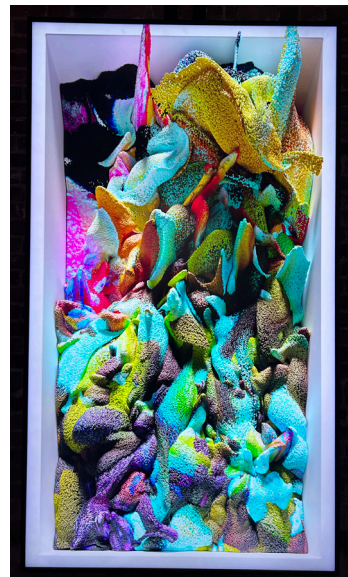
a sound and video experience highlighting the vital role of coral reefs in the ocean ecosystem. Also on view is Artificial Realities: Rainforest, Anadol's most recent project, which marks the longest continuous generative AI visualisation on nature to date. It is the first installation in a growing body of work that is created employing The Large Nature Model, the world's first open source generative AI model dedicated to nature. Echoes of the Earth: Living Archive investigates the ways in which technology alters our perception of the natural world and our experience of time and space.

- Relevance: Anadol uses data to create immersive digital landscapes, transforming static information (e.g., archives or 3D scans) into dynamic, interactive visuals. His approach can inform how to translate Peckham's cultural and historical data into experiential formats.

My Physical Experience



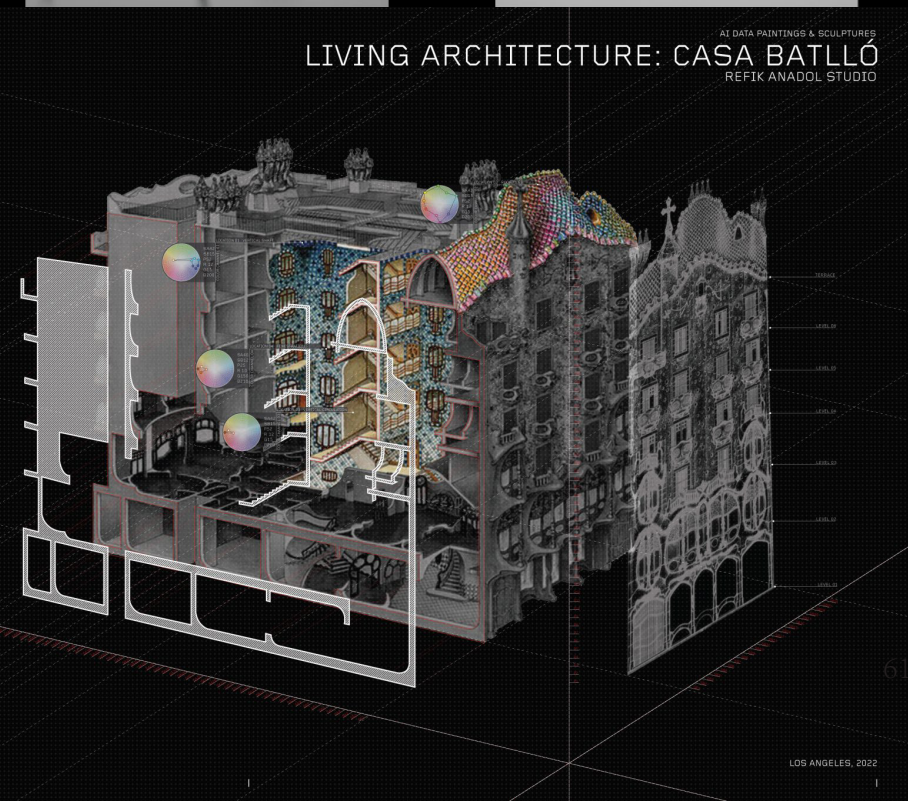
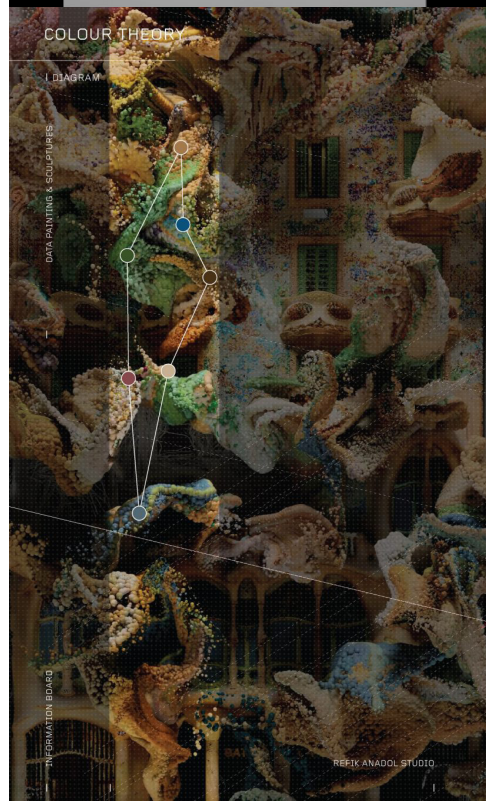
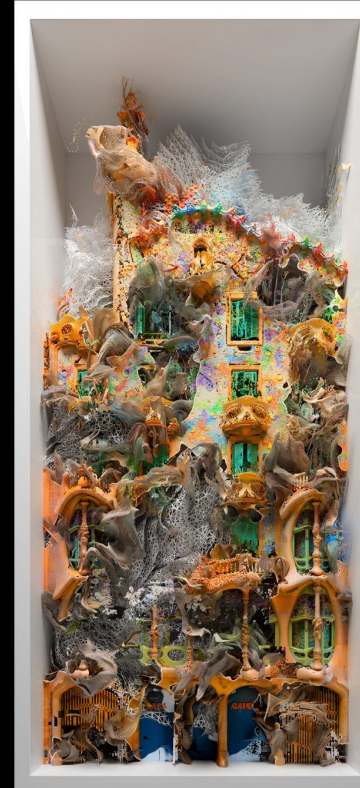
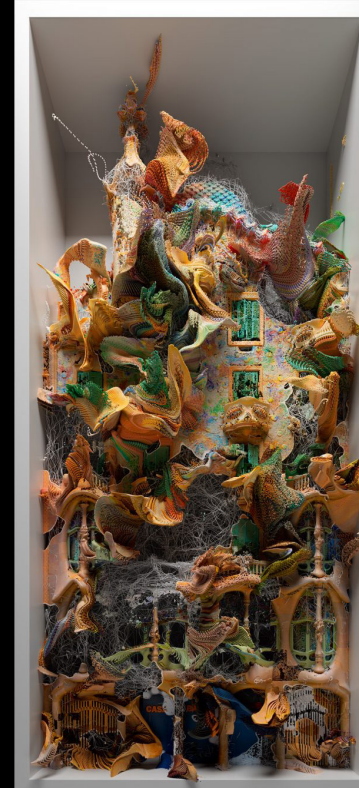
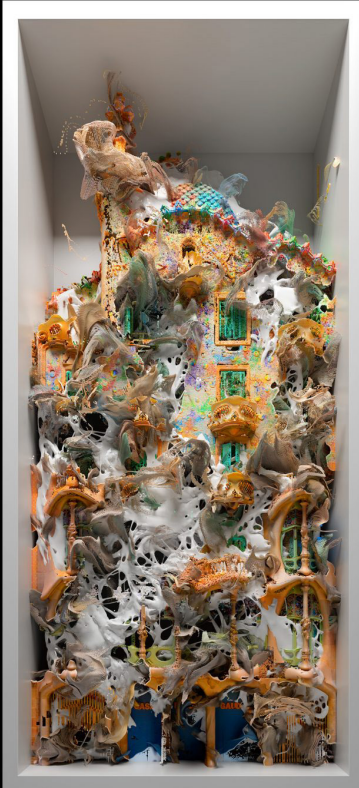
My Physical Experience



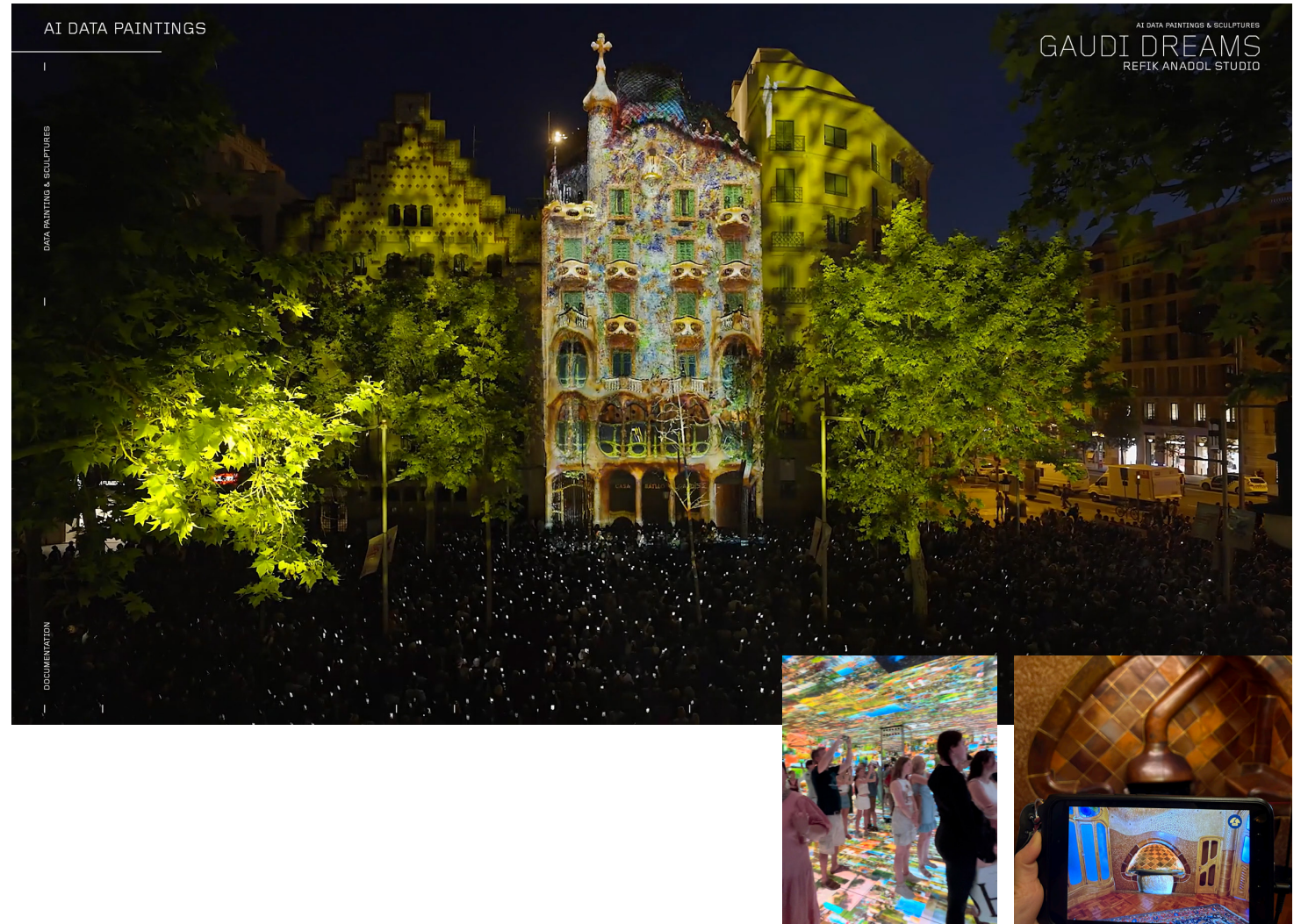
My Physical Experience

Living Architecture : Casa Batlló, 2022,

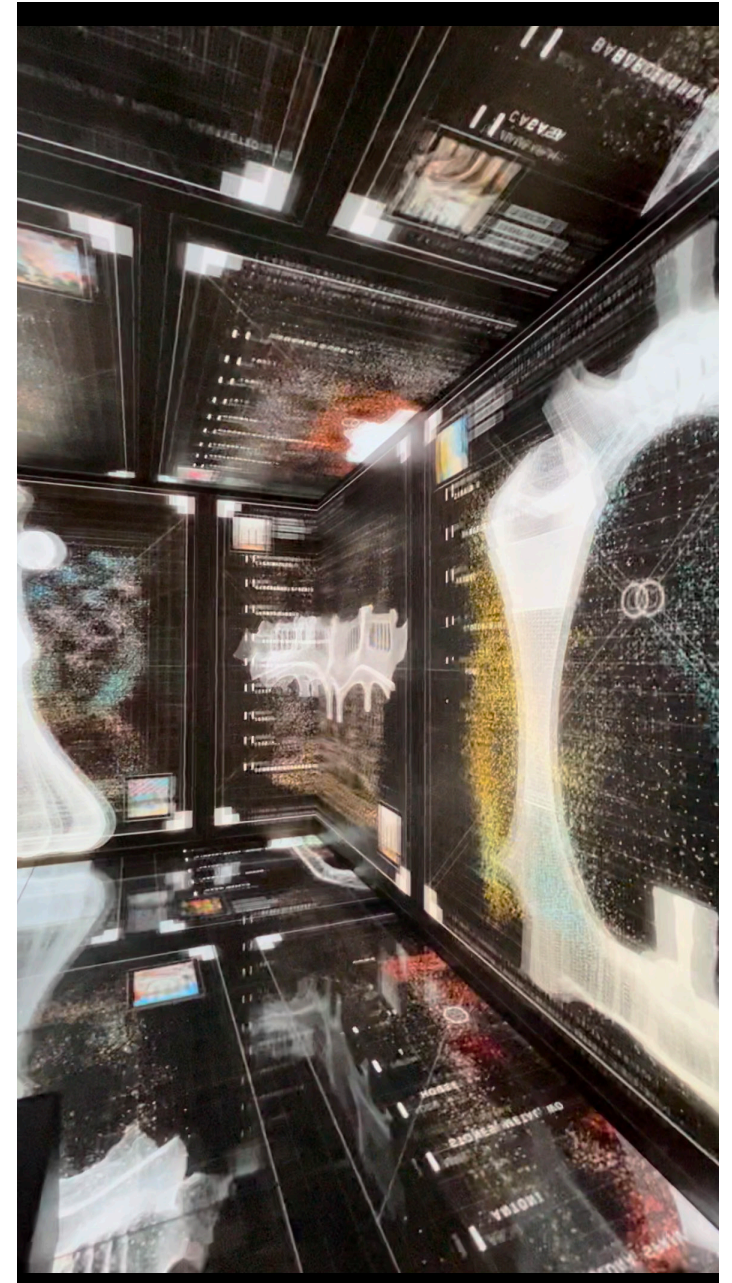
Living Architecture: Casa Batlló is the first UNESCO World Heritage Site to be represented in the form of a dynamic NFT, using climate data from the city collected in real-time and showing ephemeris being celebrated on the building's façade. The work was sold at Christie's 21st Century Evening Sale on May 10th with 10% of the proceeds donated to institutions that work with neurodiverse adults and children. On May 7, 2022, Anadol and his team projected a mapping version of the piece on the façade of Casa Batlló before nearly 50,000 attendees. The digital piece was also on public view at Rockefeller Plaza in Manhattan, New York. The process for this multilayered project began when Anadol created the first AI-based immersive room in 2021, "In the Mind of Gaudí," a six-sided LED cube room inside Casa Batlló. For this 360-degree experience, Anadol collected a dataset of approximately one billion images consisting of Gaudí's sketches, visual archives of the building's history, academic archives, and publicly available photos of Casa Batlló found on various internet and social media platforms.



My Physical Experience



My Physical Experience



My Physical Experience
2. Digital Art Week, Outernet, 2024



Outernet London (media company), Charing Cross Rd, London WC2H 8LH

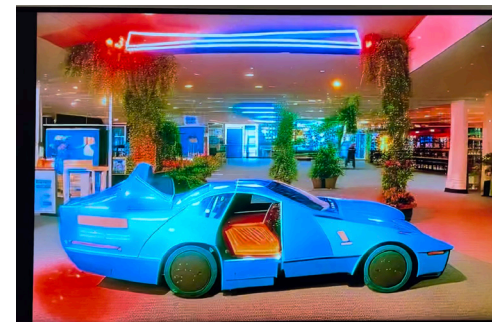
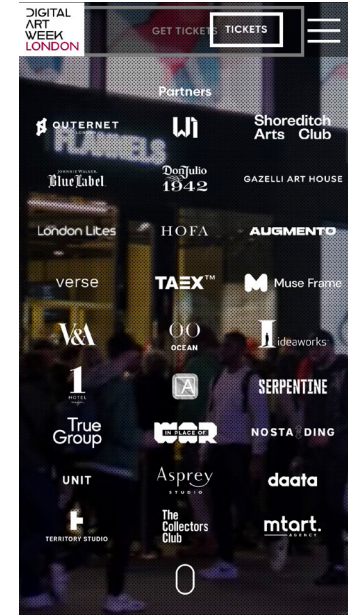
Digital Art Week centres on bringing digital experiences to life in exciting spaces and iconic locations. Powered by NextGen technologies, we bring brand storytelling to life through experiential digital arts.

Our mission? To immerse you in art and tech through citywide activations, reimagining some

of London's most recognised locations to let you experience your favourite artists and brands in ways you have never before.



Conference venues and the companies participating in the art week.



AI-generated art exhibition in Digital Art Week

My Physical Experience

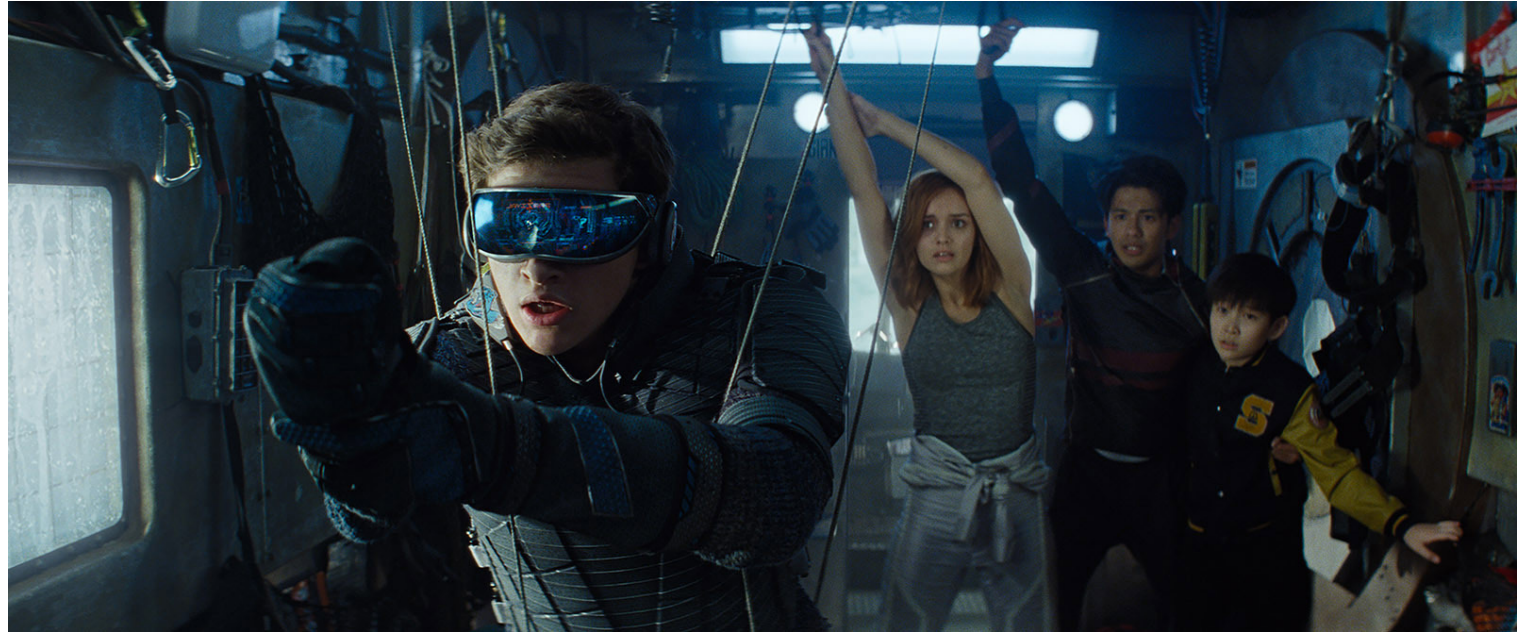


"Territory Studio Presentation" by Tom Mcloughlin

Territory Studio,

About us: We use the power of imagination to realise New Worlds. Territory Studio is a creative specialist that draws on expertise in narrative-led creative design to imagine, realise and build new worlds.

<https://territorystudio.com/>



Ready Player One

Client: Amblin Entertainment
Category: 3D Designed VFX & Holograms - Film & Broadcast

Coming on board in post, Territory Studio was tasked to create rich graphic elements to support director Steven Spielberg's vision for the real and virtual worlds of Ready Player One.

Initially presenting concepts to production designer Adam Stockhausen, Territory's team continued to work with Digital Domain for all traditional 2D and 3D 'real world' graphics and with ILM, for the interactive volumetric

graphics featured in the full CG world of the Oasis.

Bridging the two worlds in terms of graphics and content, Territory drew on the studio's narrative design expertise to develop the graphic language of both real and virtual worlds, adding content layers that tied into storybeats and narrative.

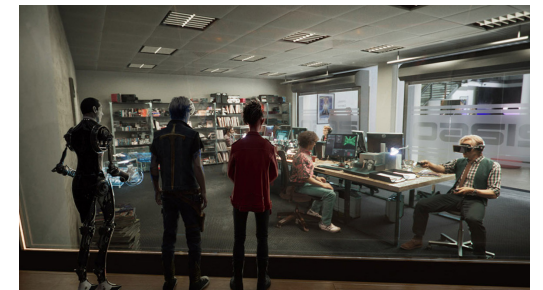
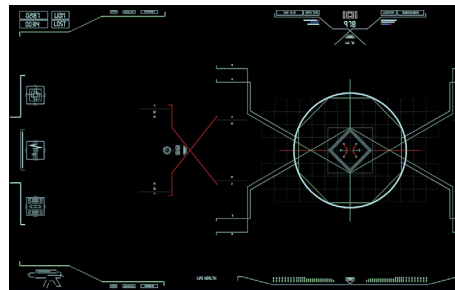
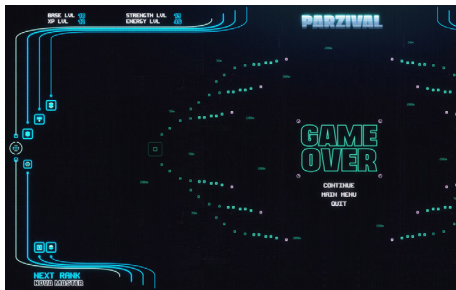
Delivering over 265 VFX shots and over 80 unique assets, the team touched the majority of sequences in the film that feature interactive UI on monitors, visors, HUDs and 3D environmental signage. A hugely ambitious show, it

demonstrates the value of Territory's design led approach and VFX capability. Setting up two distinct pipelines to deliver to Digital Domain and ILM's requirements, Territory were responsible for concepting the creative language and designing the graphics on a per shot basis. The team then laid everything out in a 3D environment, projection mapping onto plates for the real world, animating, and lighting full CG graphics in the Oasis. Slap comps on plates were submitted for director review and approval before being packaged and shipped to DD and ILM for final comp.

My Physical Experience

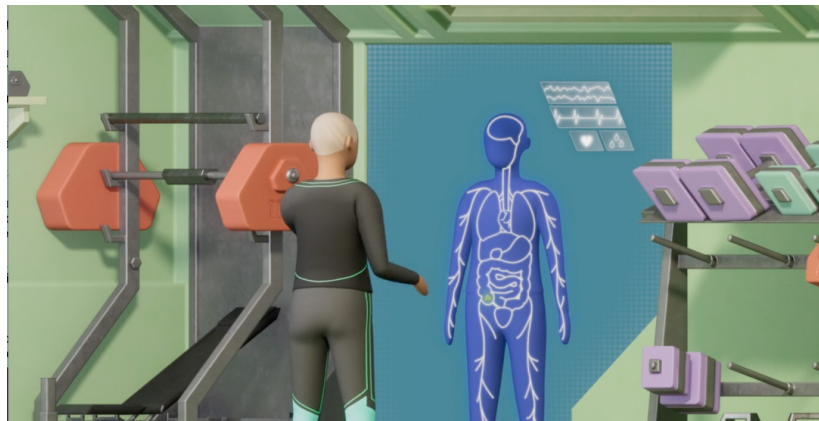


Crafting the visual language of Ready Player One ---- World Building



Crafting the visual language of Ready Player One ---- GSS Concept Development, IOI Concept Development, Personalised UI, Holographics, etc.

My Physical Experience



The Future Of:

Clients: Vox Media, Blink Industries

Category: Design & VFX - Film & Broadcast

Illustrating visions of the future

The Future Of, a Netflix series produced by The Verge, Vox Media Studios and 21 Laps Entertainment Group takes an ambitious look at how everything around us might change over time. The series asks, "What if we could look into the future to see how every aspect of our daily lives — from raising pets and house plants to what we eat and how we date — will be impacted by technology?". A series of 12 episodes aims to answer this, focusing on the future of life as we know it via subjects ranging from health, fashion, dogs, architecture,

socialising, and life after death.

Territory delivered a mix of character animation, environment, and UI in 56 shots to illustrate visions of the future as described by industry experts, futurologists and other expert contributors who are working on ideas for the future, today.



My Physical Experience



"Territory Studio Presentation" by Tom Mcloughlin

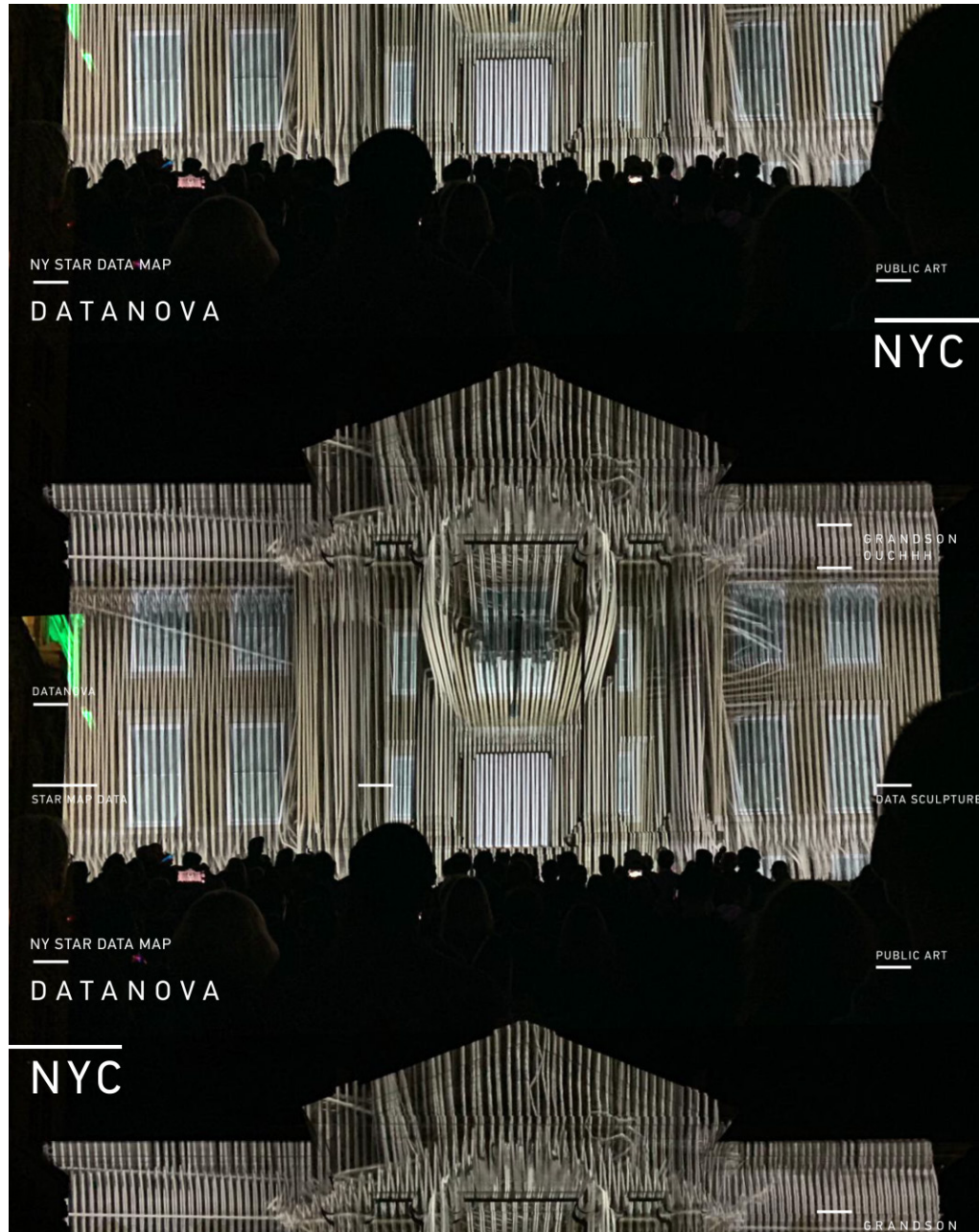
Ouchhh Studio,

About us: WE INTEGRATE _ART_ SCIENCE TECHNOLOGY INTO PUBLIC SPACES

Ouchhh studio is a pioneer of data paintings&sculptures, AI - Machine Intelligence, mind-driven approach, discovering new technological models to reflect the variety of contexts and experiences that shape their futuristic perspective.

We have a dream about secret codes of cosmic multidimensional hybrid universes made by AI without physical architectural boundaries.

<https://ouchhh.tv/>



DATANOVA/DataSculpture Public Art, NEW YORK

A DATANOVA (data supernova) is the explosion of a data of stars. It is the largest explosion that takes place in space. Ouchhh are inspired by star maps of NY to establish a sound and visual dialogue between urban and stellar landscapes of the city. Thanks to clever use of graphics and 3D animations, features, and peculiarities of the City will merge into geometric harmonies, abstract figures, and skyline for data sculpture experience to great effect. Ouchhh and GrandSon will use NY star map data and combine with this data with the parametric architecture. Ouchhh and GrandSon will create architectural metamorphosis with data novas. All this while remaining in the center of NY, that is: the landscape seen through the eyes of an astrophysicist and return with the artist's gaze.

Interstellar Architecture Metamorphosis

The universe is based on an algorithm. All living and non-living creatures live in the algorithmic habit of the universe harmonizingly. Ouchhh has a general interest for the geometrical and mathematical forms in architectural structures. When Ouchhh and GrandSon looked at an algorithm, which is defined as the necessary phase to solve out a problem, and the algorithmic thought

My Physical Experience



parameters, they observed order and harmony which is hidden in parametric and non-parametric architectural concept.

Ouchhh and GrandSon will convey the harmony of non-parametric architectural canvas and the complex organic structure of parametric architecture to the audience by the use of primitive objects through abstract visuals. Ouchhh and GrandSon's aim is to tear the building's



facade from its current form and will transform it into parametric architecture. In so doing Ouchhh and GrandSon will draw from the theory that all of the universes is based on an algorithm through which all animate and inanimate beings exist in harmony. Collaboration with GrandSon.

My Physical Experience

W1 CURATES,

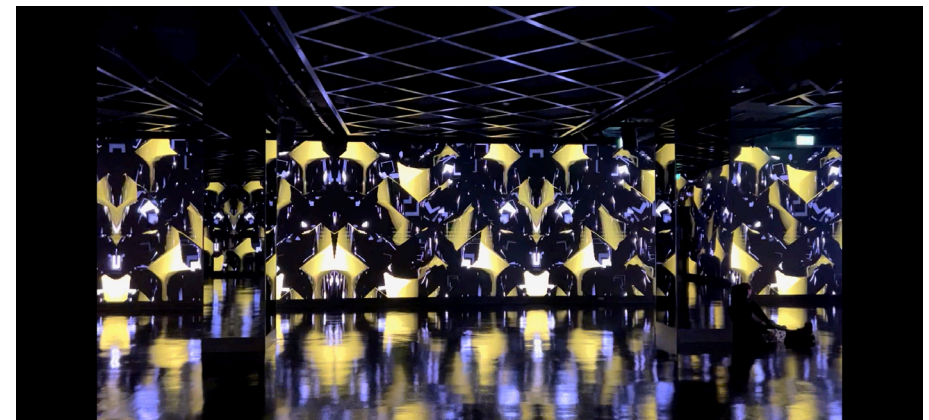
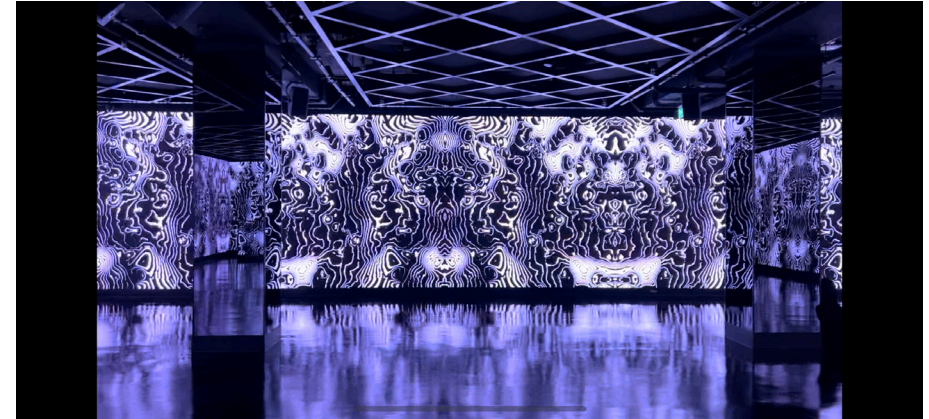
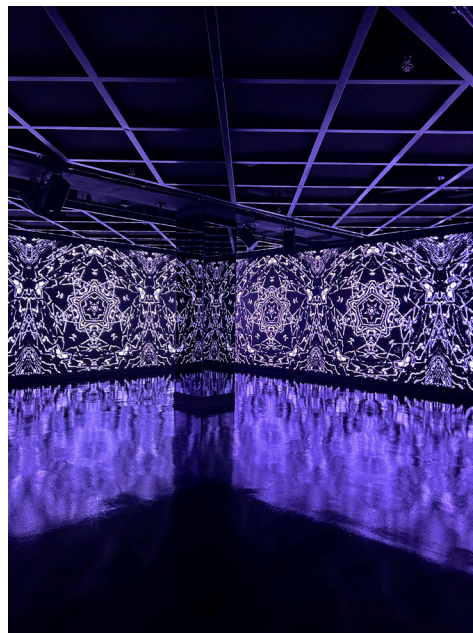
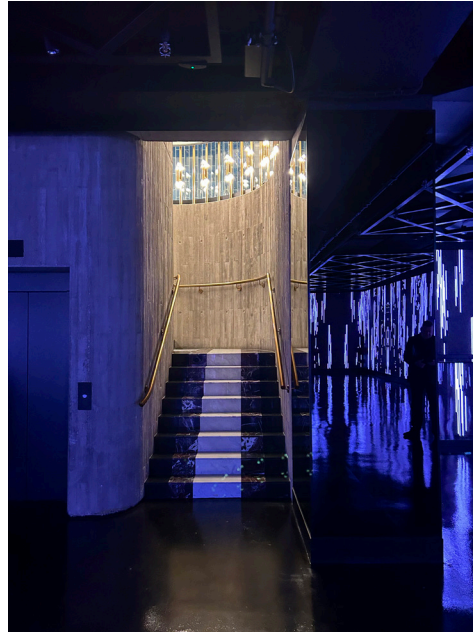
About us: W1 Curates is a public art platform located at the heart of London's iconic Oxford Street.

Purposely executed to deliver the best and most cutting-edge projects in Art, Fashion, and Music, W1 Curates harnesses state-of-the-art technology to exhibit creative content with digital prowess and unrivalled innovation and reach.

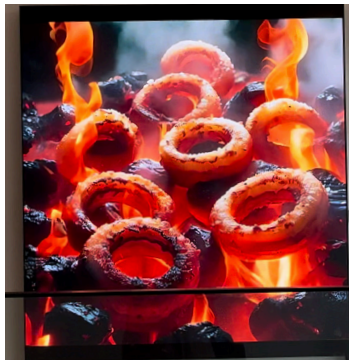
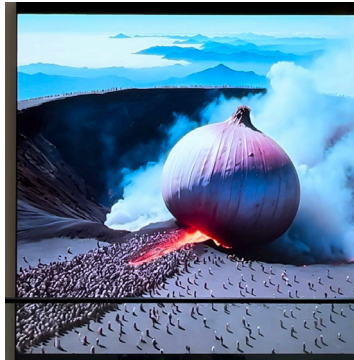
The wraparound tech covers the exterior of Flannels London Flagship store, rendering its facade into an extraordinary public art exhibition.

Situated on the busiest shopping street in Europe, W1 Curates brings art to the people.

<https://www.w1curates.com/>



My Physical Experience



AI-generated film

Urban regeneration plans for Peckham

Urban regeneration plans for Peckham ***1. Plans for the demolition and redevelopment of the Aylesham Centre***



Urban regeneration plans for Peckham

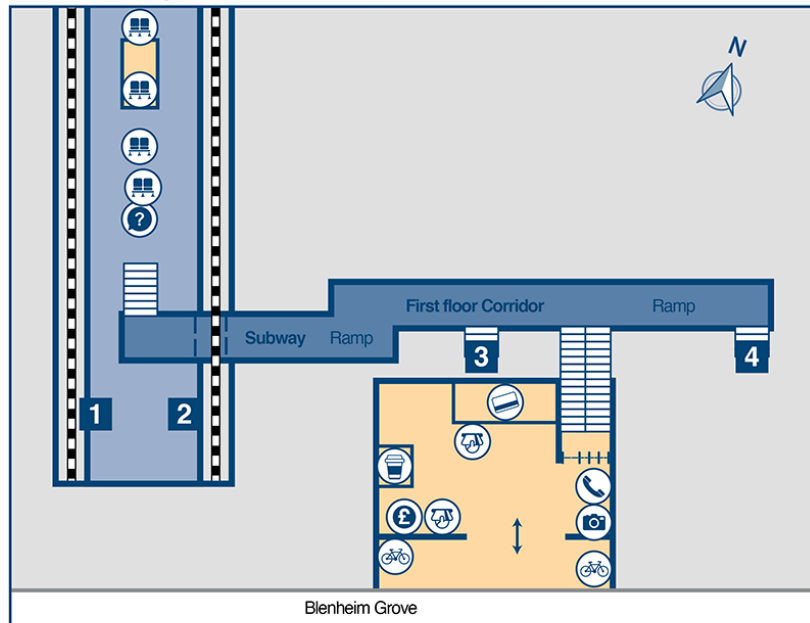


Protests by residents against unreasonable urban redevelopment projects

Urban regeneration plans for Peckham
2. Upgrade plans for Rye Lane Station

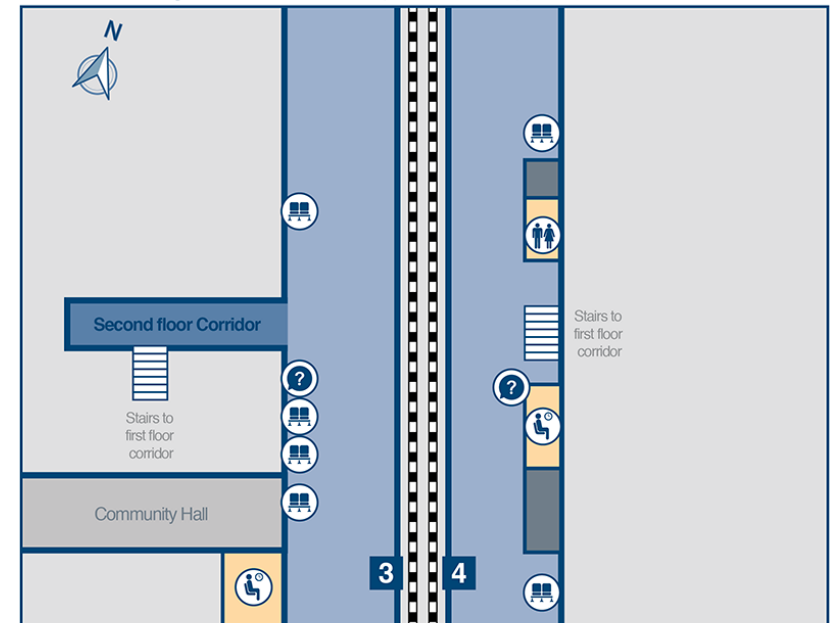
NOW

Peckham Rye Station Plan (Ground Floor)



1	Platform 1	4	Platform 4	←	Entrance/Exit
2	Platform 2	£	Cash Machine	?	
3	Platform 3	🚲	Cycle Rack	📷	

Peckham Rye Station Plan (First Floor)



1	Platform 1	4	Platform 4	←	Entrance/Exit	🏠	Ticket Office
2	Platform 2	£	Cash Machine	🟡	Oyster Card Reader	📷	Ticket Machine
3	Platform 3	🚲	Cycle Rack				

FUTURE

Layouts - Site Plan

Peckham Rye Station Upgrade



Key attributes:

- Step free access all platforms with compliant lift car sizes
- Increased concourse and ticket barrier capacity West-facing entrance
- New operational station built element fronting Holly Grove, no need to narrow platform 4
- Segregated stairs to platforms
- Segregated interchange flows
- Congestion on platform 1+2 partially improved
- Removal of platform 3 & 4 accommodation to increase capacity



Layouts - Ground Floor Plan

Peckham Rye Station Upgrade



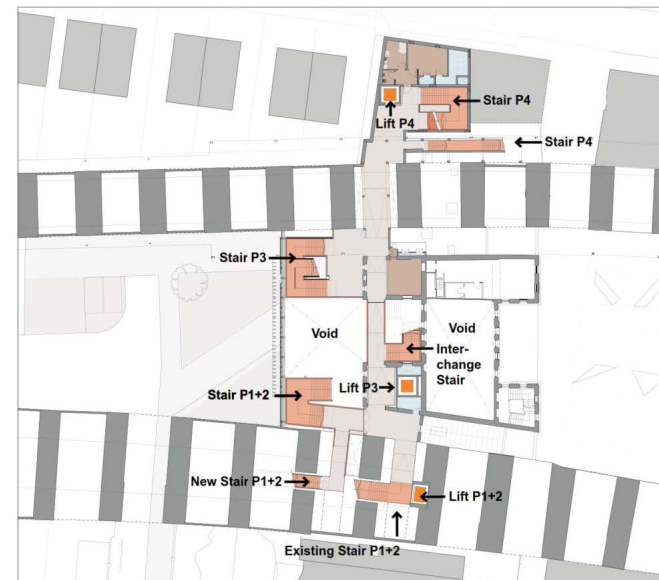
Key attributes:

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- Segregated interchange flows
- Congestion on platform 1+2 partially improved
- Removal of platform 3 & 4 accommodation to increase capacity



Layouts - First Floor Plan

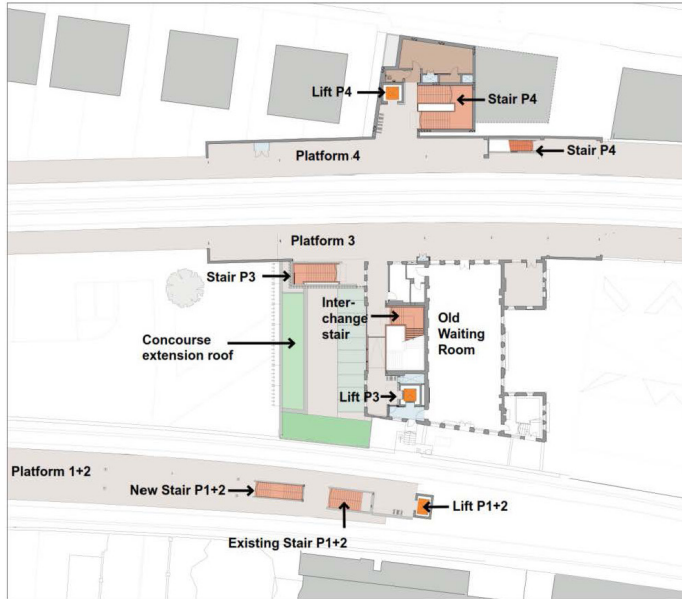
Peckham Rye Station Upgrade



Key attributes:

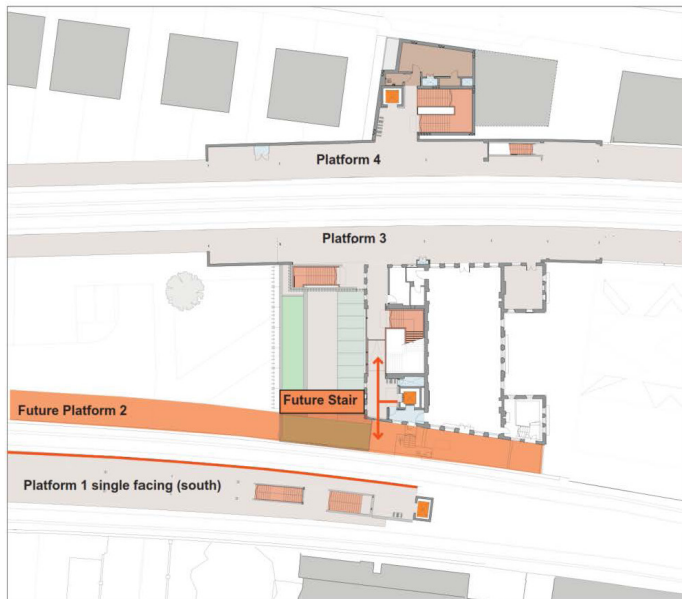
- Step free access all platforms with compliant lift car sizes
- Increased concourse and ticket barrier capacity West-facing entrance
- New operational station built element fronting Holly Grove, no need to narrow platform 4
- Segregated stairs to platforms
- Segregated interchange flows
- Congestion on platform 1+2 partially improved
- Removal of platform 3 & 4 accommodation to increase capacity



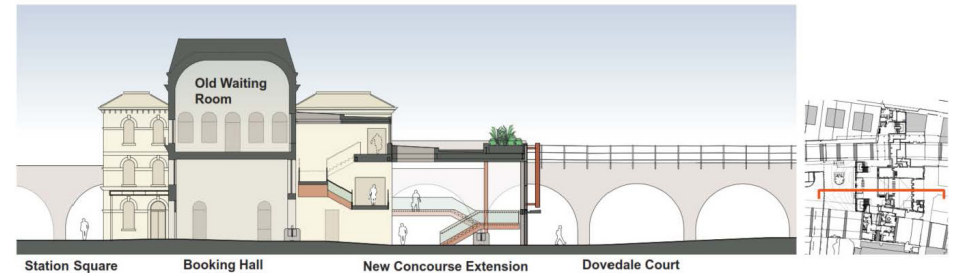


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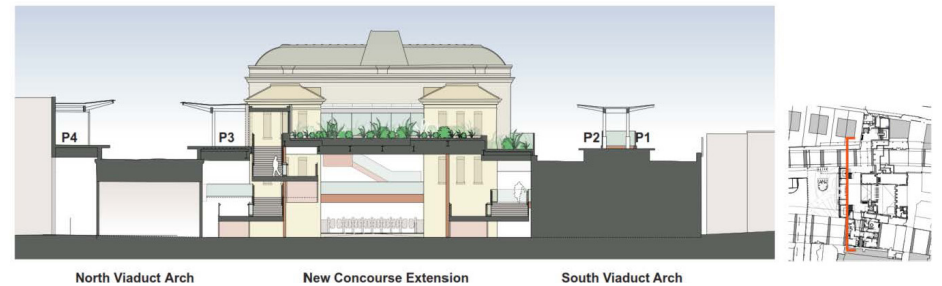
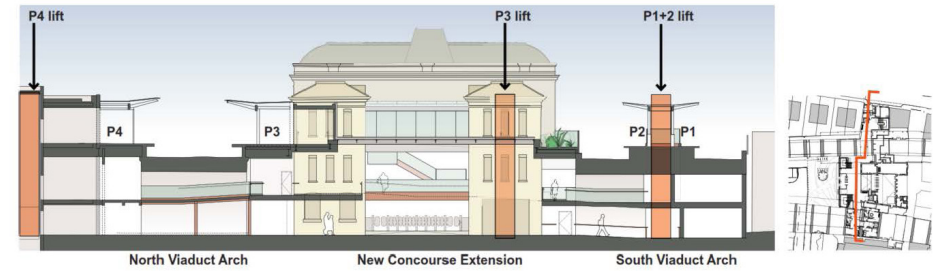
Layouts - Second Floor Plan - New Platform 2 Future Proofing



- The current design allows for a new platform in the future, though this is not part of our current planning application due to funding constraints.
- Were funding to be secured, this would have the following additional benefits:
- New platform 2 to reduce congestion on the island platform
 - Platform 1 would become single-sided and face south
 - A lift connection would be provided to the new platform.
 - A new stair would be constructed between new platform 2 and concourse below.
- The current design allows for this with minimal future disruption.



Layouts - North-South Section (East Facing)



Understand the world in a digital technology way

Understand the world in a digital technology way

1. Virtual space in cinema: the analysis of 'Ready Player One'

The digital value of physical spaces: Finding out how to build virtual spaces from *Ready Player One*

How to build virtual spaces?

SYNOPSIS:

Wade Watts who lives in the dystopian 2040s in a world that's continued to just descend into socioeconomic and environmental turmoil. As a result, large section of society now take place in the OASIS which is an online virtual reality created by James Halliday. Upon Halliday's death, he released a hunt for literal easter egg that would grant the first person to the egg ownership of the OASIS and the fortune that Halliday left behind. So people all over the world are hunting down this prize including IOI which is a rival tech company that has a literal indentured servitude program. Wade under the username Parsifal goes on an intense adventure filled with 80s nostalgia trivia puzzles and fun facts. Makes some great friends, gets the girl, beats the evil mega corporation and wins it all.



The probable cause to the weltanschauung of the near future world

Modernism

Culture enthusiastic about invention, liberation from the past, and the discovery of objective, underlying, universal structural truths to replace blindly accepted "just so" stories. Society in general was enthusiastic about progress made possible by technology.

Postmodernism

Culture motivated by a suspicion of the kinds of universalisms and the faith in progress that were championed under modernism. Society was thrilled by irony, snark, self-referentiality, and put a high priority on seeing around edges and in gray areas and recognizing context.

Metamodernism

Metamodernism arose when people became exhausted by postmodernism's skepticism. But metamodern cultural products don't simply signal a return to the uncomplicated certainty of the modernist episteme. They use various methods to protect interiority from postmodern irony. (<https://thesideview.co/journal/what-is-metamodernism-and-why-does-it-matter/>)

2045? After Metamodernism

People stopped trying to fix problems, and just tried to outlive them. Reality is a bummer. Everyone is looking for a way to escape, and that's the reason people immerse in VR games.

00:02:20 The film explains the weltanschauung of the near future world at the very beginning of the film.

Understand the world in a digital technology way

Have a weltanschauung



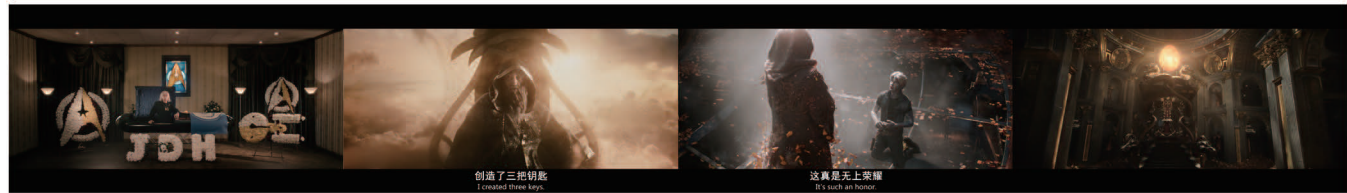
the determination of the created world's political, economic, cultural, faith-based, social, and military.



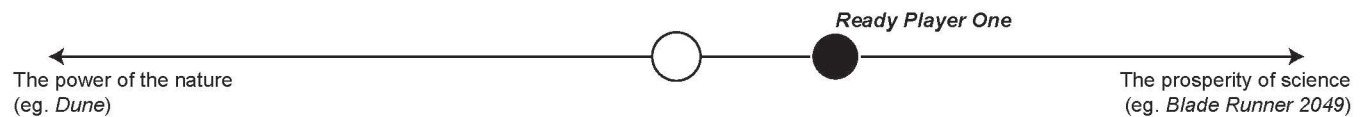
Suitable esthetics

The implicit implication: James Halliday is the new god of the near future world.

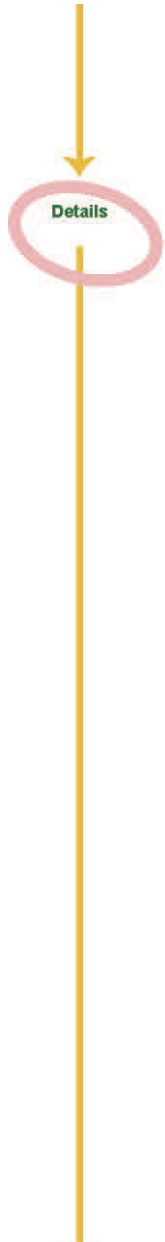
Pop culture is the new religion. Studying the religion and being versed in it will bring you purpose in life. Classic video games are talked about in religious terms. They are hallowed artifacts, pillars of the Pantheon. The unbelievers like Sorrento are evil because they don't respect how sacred these creations are. This film really leans into the game's creator as God.



00:08:10 James Halliday rising from the dead, like the God.
 00:09:13 Then, his avatar is pictured up above the clouds as if he is in heaven.
 00:27:48 When Wade passes the first challenge he falls to his knees in front of Halliday as if he's just met God.
 01:56:58 When Wade completes his quest he encounters Halliday in a throne room that looks like a cathedral.



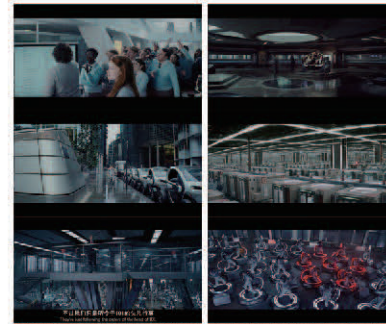
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The film uses three different architectural styles to distinguish different groups of people



The Stacks, modernist architecture, effectively meets the spatial needs of the inhabitants, characterised by a geometric spatial language, exposed metal materials, etc.



IOI company's theme colours are silver and white, complemented by a factory building's cold detachment, and the parametric design lends a minimalist aesthetic.



Spaces in virtual reality have infinite possibilities. The style of the space is altered by the specific function. Examples include futuristic game halls, cyberpunk shopping centres, replicas of real-world landmarks, buildings from different eras and even cosmic spaces.

The film uses changes in lighting and shadow to indicate shifts in the characters' moods.



01:00:14 For the first time in the film, there is an open green space, where is sunny and vibrant, and the moment when Wade meets love.

The Stacks area went from overcast, to buildings being blown up at night, to finally ushering in the sunshine. The houses where Wade lived had bigger and bigger windows and more and more light. These represent Wade's emotional changes from frustration, to grief, to finally winning it all and feeling happy.

The contrast

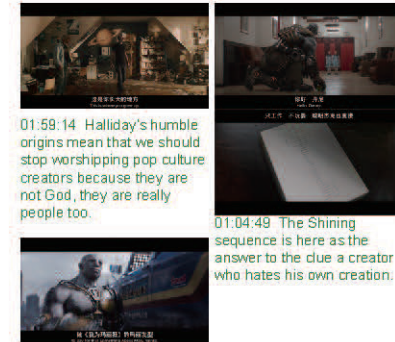


00:02:00 Everyone is addicted to games, but Mrs. Gilmore loves life.

Comparison of the street outside IOI and the street in the area of The Rebellion from the same angle.

01:13:08 The stark contrast between the beautifully crafted high-tech drones and the crumbling streets.
01:13:11 The buildings in the rear look very cold and lifeless.

The implicit implication



01:59:14 Halliday's humble origins mean that we should stop worshipping pop culture creators because they are not God, they are really people too.

01:04:49 The Shining sequence is here as the answer to the clue a creator who hates his own creation.

01:04:49 It is a woman so she is pretending to hate that movie as a way to fit in with the rest of geek culture or does she actually have a grudge against a forty-year-old rom-com or is the fact that she references a chick flick supposed to be foreshadowing the reveal that she is in fact a chick.

Understand the world in a digital technology way

Critical conceptions

Intro

Human behavior and needs are always subtly changed by the social environment. Different from the past 'theology' and 'industry changing the world,' as the 'Information Age' develops into the field of artificial intelligence, the virtual information composed of code and algorithms increasingly influences people's lives and aesthetic appreciation. What new demands will we have for physical space? The movie 'Ready Player One' imagines a society where VR is widely used in the future. I attempt to start with studying the spaces in this movie to find the basis for creating convincing future virtual spaces and the digital value that existing physical spaces might hold.

Overreliance on technology can lead people to ignore their real-life experiences.
Ready Player One unveils the future of cinema: silent films, talkies, 3D films, VR movies.

Why *Ready Player One* is popular?

You have got to give the audience characters that they have something about them just like everybody. A film need something people can identify with.



Ready Player One is a **Global Pop Culture Chronicles**. (especially 80s pop culture)

Why an imagined future world can be recognised ?

Films always talk about what's going on at the time. Technology will develop, objects will be new, but human nature will not change.

A positive architectural experience is basically a strengthened experience of self which places one convincingly and comfortingly into the continuum of culture, enables one to understand the past and believe in the future.

Design focus of spaces changes in films.

<u>Traditional architecture</u> (permanent)	<u>Architecture in films</u> (temporary)
space narcissism	no
cult of technology	no
fascination with materials	no
no	emotions

Understand the world in a digital technology way

2. Exploring Notting Hill in both the cinematic and real-world contexts



A place known for a movie *Notting Hill*

We have seen the growing influence of social media. Every business has a rating on Google. People choose restaurants on TikTok. In the age of information explosion, the first impression of new things comes from the web.

I was especially impressed with Notting Hill when I saw a YouTube film clip of the same name. When I came to study in the UK, I could not wait to visit Notting Hill to confirm the coexistence of the elegance, comfort, and bustle in this area in my mind. I am also curious about how social media influence regional development.

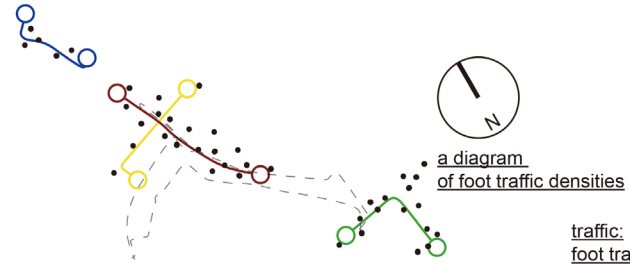
The area is divided into four parts according to the exploration.

Why is Notting Hill well known?

- >Notting Hill Carnival
- >Portebello Market
- >Notting Hill, 1999

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Notting Hill 2023



traffic: ■
 foot traffic: ■
 function:
 detached houses,
 townhouses, apartments,
 private gardens, a church
 feature:
 high end residential areas,

residential area



Portebello Rd

traffic: ■ ■
 foot traffic: ■ ■ ■ ■
 function:
 a transition between neighborhood streets and Portebello Market,
 few gift shops, many restaurants,
 lots of quaint little shops, eg. the antiques, vintage, and flower shops
 feature: a strong vitality of life



Portebello Rd Market

traffic: ■
 foot traffic: ■ ■ ■ ■ ■
 function:
 selling fruits, vegetable, clothes and jewelry with low price,
 many gift shops, some restaurants, a number of galleries,
 lots of antiques and vintage shops, incredible street food
 feature: famous attractions, many Instagrammable stores,



featured products

design details



main road
 towards the city center

traffic: ■ ■ ■ ■ ■
 foot traffic: ■ ■ ■ ■ ■
 function: different kinds of galleries, furniture stores,
 a shopping mall, the chain of restaurants, a cathedral
 feature: business centre, heavy traffic

The procession of an emerging research proposal

What I like

Music Video & Social Media, (When my favourite girl group released a new album, there were heated discussions about the meaning of new music videos on social media. I learned a lot and was influenced by their ideas.)

Film, (a visual language art)

AMO & PRADA Fashion

What I did

step 1

I chose Notting Hill, a famous place I knew from the internet, as my research site.



The film of the same name was released in 1999. I watched it and Notting Hill became one of the most familiar areas in London.

I try to find the connection between the movie and the real world.

step 2

I logged onto social media to see what other people thought of Notting Hill, and looked up the relevant paper on Google Scholar.

step 3

I collect information from different social media and compared it with each other. I made a physical model to visualize this data.



You can see the connection from Notting Hill to other areas in London.



You can see my reflection on Notting Hill when I saw the data from social media.

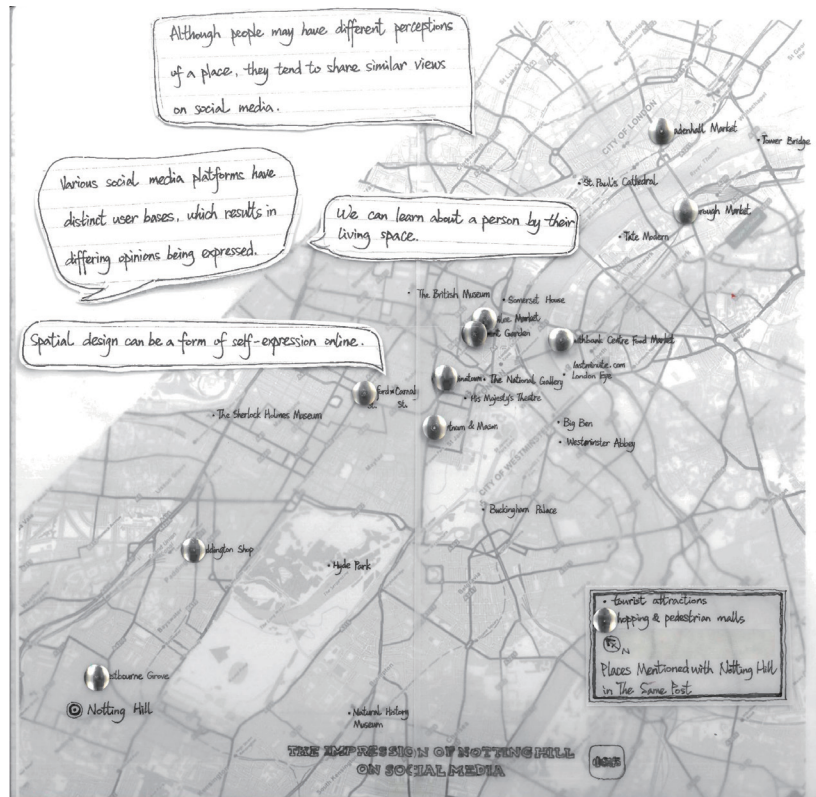
Determining the Proposal

Life changed. I watched Notting Hill 10 years ago. At that time, the film was one of the important mediums of communication. However, in the age of social media, people prefer taking information from an easier and faster way.

I wonder, **does social media change the way of spatial design? Is this a crisis, or opportunity?**

(If it is an opportunity, can I follow the trend and design a space supporting both online and offline activities? If we are facing a crisis, what measures can I take to safeguard the diverse and culturally rich spatial design?)

Understand the world in a digital technology way



Thoughts inspired by comparing cinematic spaces with real-world spaces:

A space sends a message to people subtly, similar to a language.

How spaces express themselves?

The Language of Spatial Design

Every color has psychological undertones. In essence, colors can set the emotional temperature of a room.



Color

Texture is like the adjectives in the language of interior design, adding depth and nuance to the overall picture.



Texture

Lighting is the punctuation in our design sentences. It highlights, emphasizes, and sets the mood.



Lighting

Spatial design is a language that communicates both subtle and profound messages. By blending textures, colors, spatial arrangements, and decor, interior design can articulate aesthetic sensibilities, create an atmosphere, and even influence mood.

The Vocabulary of Elements

Layout can be thought of as the grammar, arranging the elements into coherent and functional patterns.



Layout

These are the idioms and phrases that add character and distinctiveness.



Decor

Understand the world in a digital technology way

We can analyze a person's facial expressions to infer their emotions.

Similarly, **we can analyze a space to understand its atmosphere.**

Andrei Tarkovsky: Nostalghia (1983)

In the movie, the characters and scenes convey similar emotions.

People have a wide range of emotions.

people's facial expressions

spaces

Spaces express themselves in different forms.



You can determine the time and place of the story by examining the furniture styles in the room.

Anh Hung Tran: Mùi đu đủ xanh (1993)

Southeast Asian style & French elegance



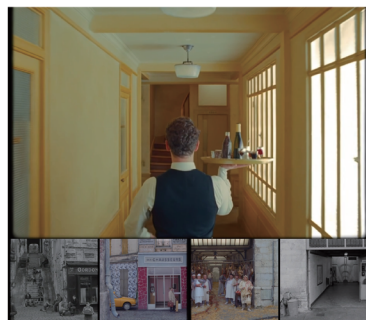
Different artistic styles and their historical contexts can deepen the story's meaning.

Kate Herron: Loki Season 1 (1993)
Robert McCall, Ralph Macquarie (illustrators)

60's Retro Futurism & post-modern styles



Spaces express themselves through different colours.



The use of highly saturated colours in cinema blurs the line between reality and the imaginary world.

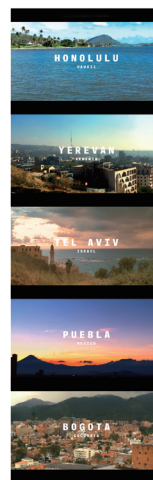
Wes Anderson: The French Dispatch (2021)



The different quality of the daylight represents various locations.

Abstract: The Art of Design S02E01 (2019)

Depending on where you are in the world, the quality of the daylight is very different.



Spaces express themselves through light and shadow.



The natural light used here makes the movie feel like it's unfolding in real-time.

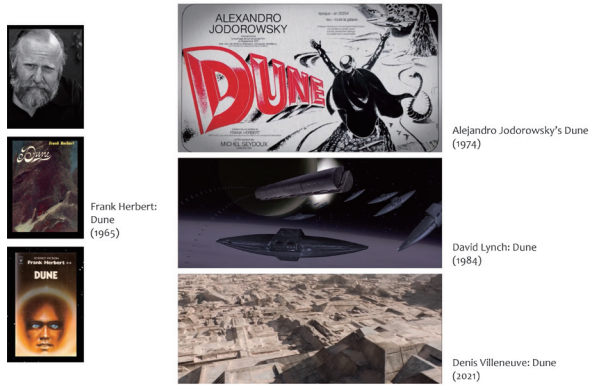
Roger Michell: Notting Hill (1999)



The cyclical flashing of red and green reflections in the hero's crime is exposed and he is likely to face the consequences of his actions.

Alfred Hitchcock: Rope (1948)

Intersecting disciplines brings new possibilities for the expression of information in space.



Cross-disciplinary collaborations between spatial design and technology companies have become increasingly prevalent, resulting in interactive works that engage audiences.

As technology advances, Dune is being made into a movie with more and more completion.

Intersecting disciplines brings new possibilities for the expression of information in space.



Top Gun depicts a futuristic society where virtual reality technology is rapidly advancing.

Steven Spielberg: Ready Player One (2018)

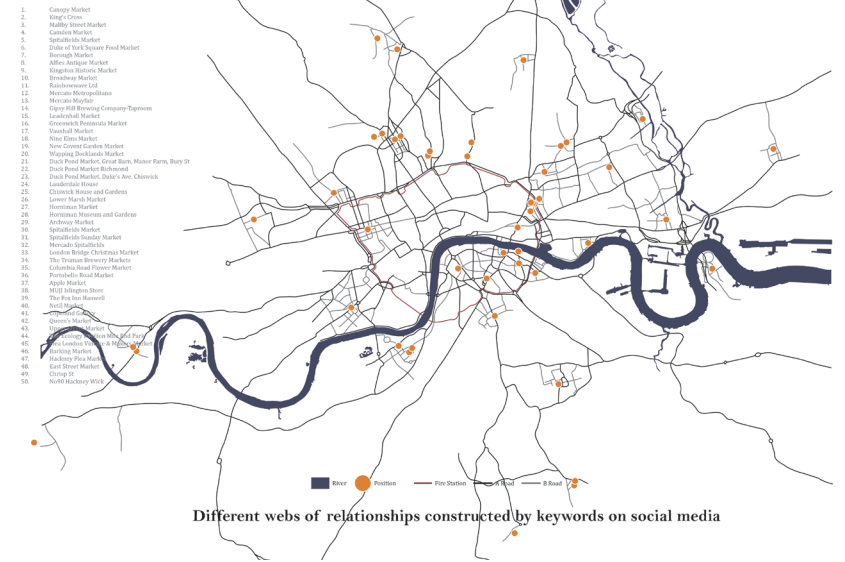
Computer technology is a key player in interdisciplinary collaboration. It simplifies some of the monotonous steps in spatial design, improves efficiency and leads to a more rational spatial design.

virtual spaces

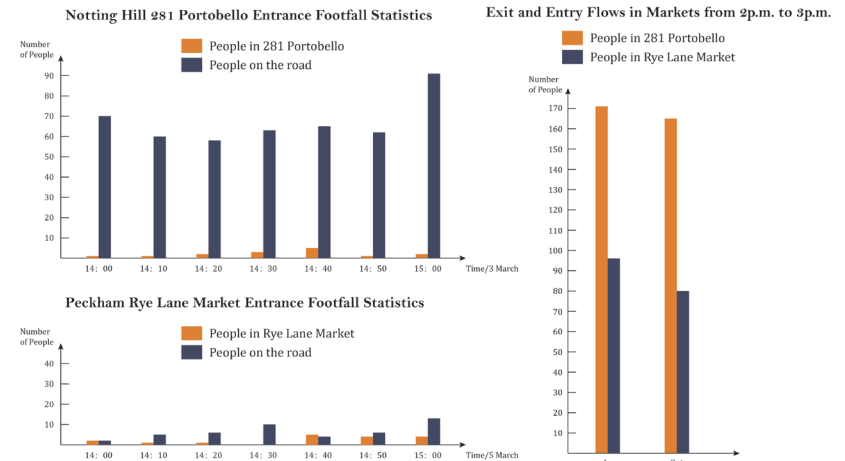
Visual media can amplify the "messaging" properties of a space.

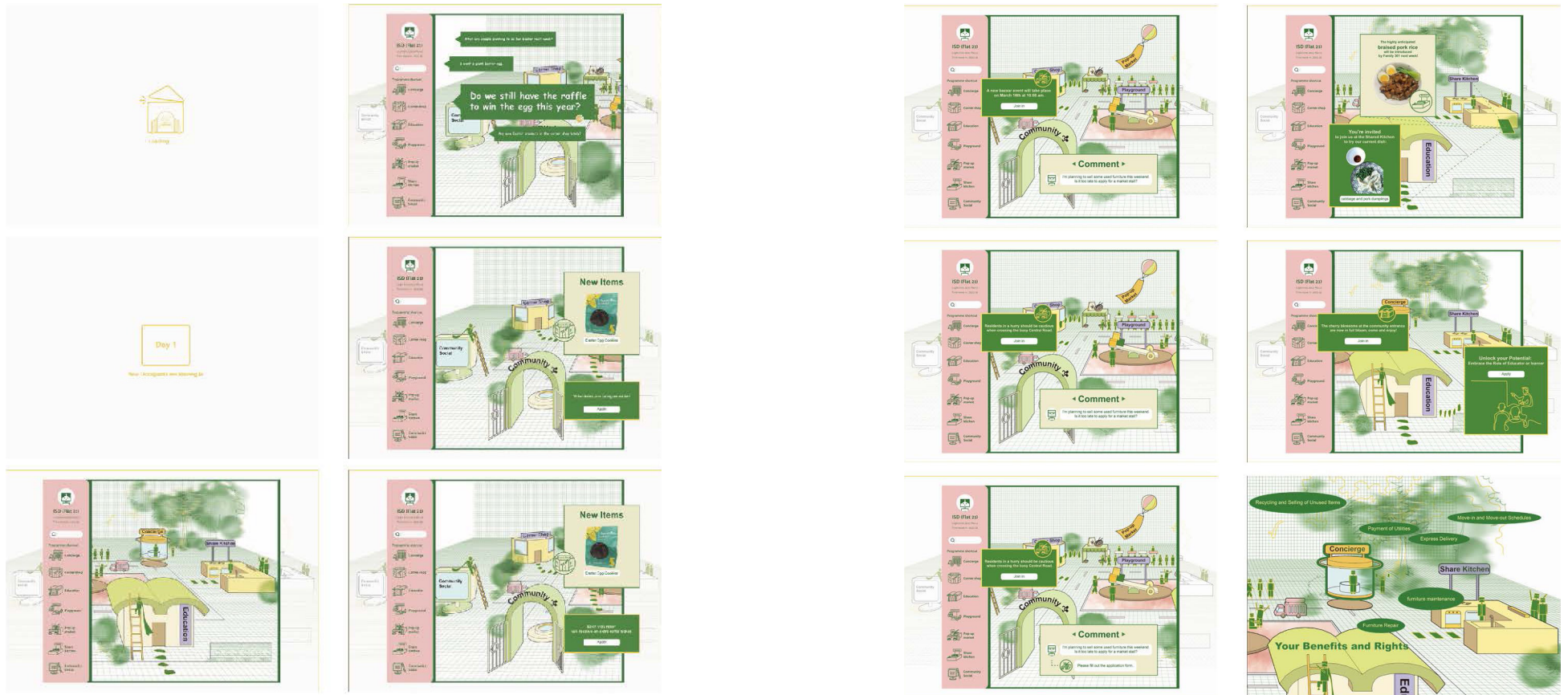
Understand the world in a digital technology way
3. Social media, a virtual space

#London Market#
INSTAGRAM Top 50 position on 8th March



Different webs of relationships constructed by keywords on social media





I have animated the functions and services of the online community in Community Plus.

4. Time flowing in the photo

Can I create a virtual world by using photos of the same place from different decades?



Stories from the Peckham

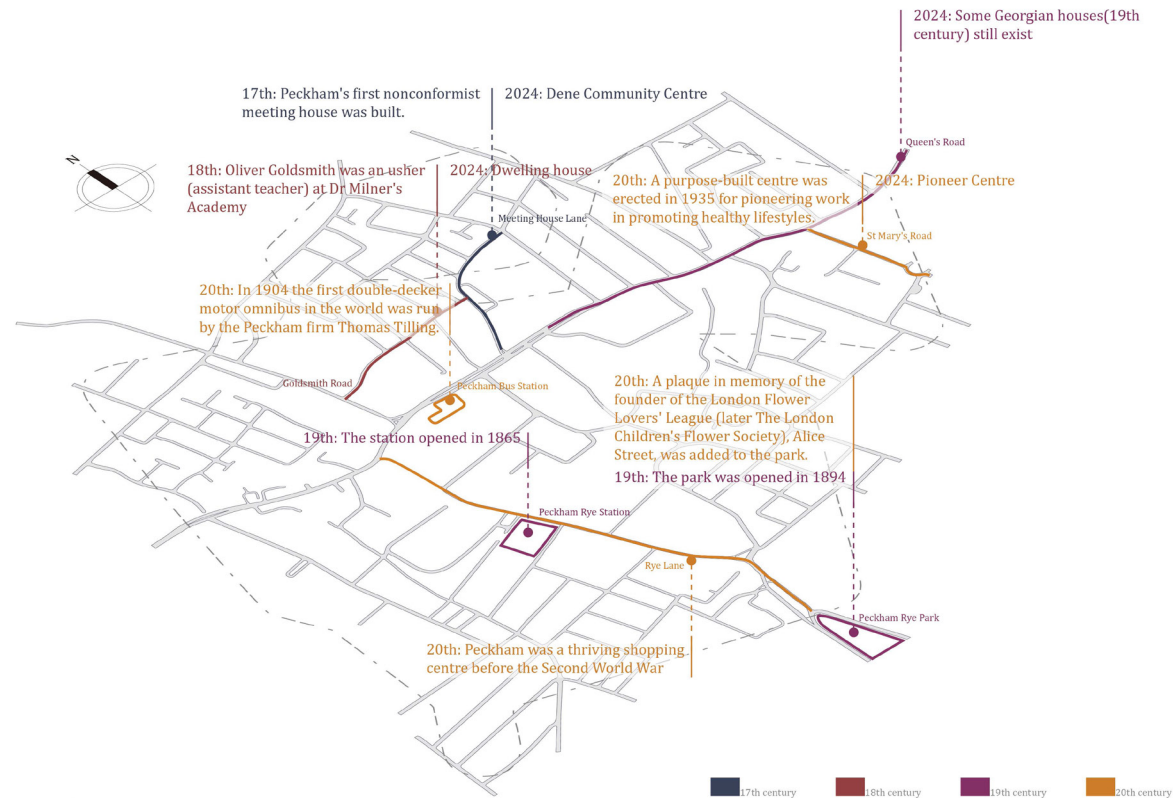


Figure1, Dr Milner's Academy in about 1756



Figure2, Peckham Rye Station was open on 1 December 1865.



Figure3, Holdron's was a major store in Rye Lane in the 1920s.

Understand the world in a digital technology way



The tower of Jones & Higgins' departmental store dominated the centre of Peckham in the early part of the twentieth century. The popularity of piano playing is apparent from the two signs above the High Street shops on the left. On the other side of the road is PPP (Peckham Picture Playhouse) which used the former Hanover Chapel. (John D, 2010, 39)



Style & Mantle's and Baker & Norman occupied 107-109 and 113 Rye Lane in the 1920s. The Tower Cinema advertisement shows that a Charlie Chaplin film was being shown. Between the railway lines Holdron's had a shop. (John D, 2010, 43)



The tower's presence looks like a landmark but it is unoccupied above the first floor.



Fruit and vegetable shops, markets, grocery, charity, and secondhand shops were opened on Rye Lane. There was also a £5 cinema nearby.

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Acorn Estate, in Queen's Road, was opened on 20 July 1963. (John D, 2010, 34)



Dundas Road had two rows of prefabs. (John D, 2010, 35)

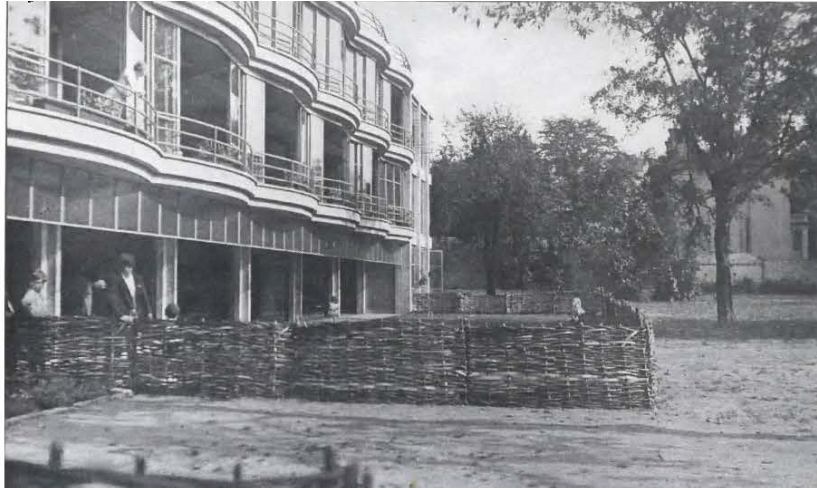


Pinedene Courtyard, a similar residential building to Acorn Estate, is located near Queen's Road.



Dundas Road and its surrounding places are single-area of homes' area.

Understand the world in a digital technology way



Peckham Pioneer Health Centre in St Mary's Road was designed by Sir Owen Williams. It was opened in May 1935. The notable Peckham Experiment was begun by Dr George Scott Williamson and Dr Innes Pearse in 1926 at 142 Queen's Road. The world-famous scientific investigation into the nature and cultivation of health continued until 1950. (John D, 2010, 119)



Pinedene Courtyard, a similar residential building to Acorn Estate, is located near Queen's Road. Pioneer Centre is now apartments and operate as loft work/live space, although families live there, private parking yard and even tennis courts. It is not open to non residents.

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Hinds' jeweller's shop occupied the corner site in Rye Lane and Bournemouth Road dominated by Holdron's in the 1920s. Note the horse-drawn cab on the right. (John D, 2010, 47)



The variety of shops on the streets is very different from what it used to be.

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Understand the world in a digital technology way



Meeting House Lane had a pawnbroker in c. 1920. (John D, 2010, 31)



Meeting House Lane in 2024

Chronological records

11th century:

Peckham was known as Pecheham when the *Domesday Book* was compiled.

14th century:

Peckham Rye is mentioned in documents.

17th century:

A Nonconformist meeting house was built in what is now **Meeting House Lane**. (The first Anglican church was not erected until over 150 years later.)

18th century:

Oliver Goldsmith was an usher (assistant teacher) at Dr Milner's Academy in what is now **Goldsmith Road**.

The founder of Methodism, John Wesley, stayed in Peckham at least ten times towards the end of his life and began writing his last will while staying there on 8 January 1789.

William Blake, when he was eight or ten, walked across fields from his home in the city of London to Peckham Rye and had his first vision - of 'a tree filled with angels, bright angelic wings bespangling every bough like stars'.

'Peckham at the end of the eighteenth century was a picture of rural peace - a few cottages and manor houses dotting the tracks between the fields and market gardens.' written by the architect of Peckham Tim Charlesworth.

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19th century:

'Peckham was a quiet Surrey village of largely agricultural character. The reason for this seclusion was that it was by-passed by the **Old Kent Road**, and not touched by a through route until **Camberwell New Road** from **Vauxhall Bridge** was laid out in 1818', written by the architecture of Peckham Tim Charlesworth.

A 'quiet and remote place' (William Hone, 1834)

Some Georgian houses still exist in **Queen's Road**. (John D. Beasley, 2010)

Peckham Rye Station, opened in 1865, encouraged the development of **Rye Lane** as a more important shopping centre than the High Street.

The shortage of recreational space for the large population was acknowledged by the creation of **Peckham Rye Park** from Homestall Farm. The park was opened in 1894. **St Paul's Cathedral** can be seen from the park's main entrance.

20th century:

By the beginning of the twentieth century, the area was packed with Victorian houses.

In 1904 the first double-decker motor omnibus in the world was run by the Peckham firm Thomas Tilling. Its inaugural trip was from **Peckham** to **Oxford Circus**.

Four doctors made distinctive contributions in the early part of the twentieth century. Dr James Boon broadcast the first sermon by radio in Britain in 1922 and Dr Harold Moody formed the influential League of Coloured Peoples in 1931.

A famous health experiment was started in 1926 by Dr George Scott Williamson and Dr Innes Pearse. A purpose-built centre was erected in 1935 in **St Mary's Road** for pioneering work in promoting healthy lifestyles.

Healthy living was also encouraged by the use of Peckham Rye Park for recreation. Travel writer H.V. Morton declared, London does not possess a more beautiful park than Peckham Rye.' A plaque in memory of the founder of the London Flower Lovers' League (later The London Children's Flower Society), Alice Street, was added to the park.

Peckham was a thriving shopping centre before the Second World War: Jones & Higgins and Holdron's in Rye Lane were prominent stores which attracted large numbers of customers.

Since the Second World War, the face of Peckham has changed out of all recognition. Large council estates replaced Victorian streets, particularly north of the **High Street** and **Queen's Road**. A seven-year programme to transform north Peckham began in 1995. The decline in Rye Lane as a major shopping centre reflects socio-economic changes that have taken place in the last forty years.

The last link with a bygone era ended when London's last cowkeeper, John Jorden, closed his **Lugard Road** dairy in 1967. He was a fourth-generation Peckham cowkeeper who kept in business against all odds with a 30-cow to 40-cow herd. (source: Beasley, J. (2010) Peckham and Nunhead. Stroud: The History Press.)