

3+1 Dimensions of Filmic Space

Moving image is "no longer just a subset of audio-visual culture, the digital moving image becomes a part of audio-visual-spatial culture." (Manovich 2001:115) Today increasingly digital moving image is a part of 'spatialised practice.' This video is a conceptual attempt to redefine and reactivate a new filmic vision from an early precedent model by Dziga Vertov in a form of visualised concept: traversing the space of film as a method in interfacing the city and a conceptual architectural improvisation, testing our sensory and cognitive along our prevailing vision. In film what is the synergetic between space of the real and the fiction? How this does helps in perception of new situations, places, and urban events? The understanding of the process of repetition and concurrency is essential in the montage style of Vertov's *Man with the movie camera* (1929) and is a historic example of montage as architecture. As in Eisenstein's structural film theory in montage and architecture we see montage of city's "travelling shots with multiple viewpoints and rhythms." (Bruno 2002) Vertov's sensory structure of film as architecture is implicit through "a higher mathematics of facts" (Vertov 1928) which is achieved through a sense of multiplicity and layering surfaces.

This expanded cinematic experience of space and time is a systematic and exploratory analysis; through it we can experience the history and theory juxtaposed concurrently with the physical world through framing and unwrapping the space in time. The digital media and representation of any architectural or spatial domains can be enhanced by exploring it in a filmic time-space. The main goal is to be able to use this tactic in a real-time architectural environment manifesting a new imaginative architectural situation which is perhaps only possible through film's ability to mimic lived-spaces of architecture. Optical investigation of film's surfaces also reveals a haptic side creating a new topography that exists in the cinematic realm but attempts to bridge haptic to optic vision. (Bruno 2002) Considering visual design the results can show useful experiments as it was for the avant-gardes in breaking the ocularcentric architectural design routines that is visually seductive with augmented technology and digital audiovisual; for instance, in an augmented reality (AR) video the camera as in *Man with a Movie Camera* is an 'active' source of making a objective video space, and through camera optics combined with video a combination of virtual and real becomes an "anthropomorphic stimulation of human vision." (Manovich 2001:275) Digital moving image can be a cross-synthesis of many modalities of vision like montage as architectural.

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