

# Mapping Architectural Appearances, Affects, and Amodality

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[www.cinesensory.co.uk/amodalmapping.html](http://www.cinesensory.co.uk/amodalmapping.html)

Many hidden dimensions of architecture are perceived by mind but usually ignored during the design process; designers not often consider for instance, sensory and cognitive modalities as resourceful possibilities and solutions to creativity. How can we tap into the potentials of the many hidden dimensions of architecture and the city through various mapping of the senses? One approach is by utilising film as pure memory material in architecture which can yield multidimensional perceptions between film and architecture. Virilio suggests that this means filmic techniques becomes an "open system" where anything is possible and it is no longer a matter of "depth of field or perspective" rather, that it is field of limitless perceptions and structures. Film reveals the materiality of architecture in a dynamic or as Benjamin noted "explosive" rendition; hence, film can be a medium for writing and translation of architecture's concealed dynamics and understanding its sensations, myths, physicality and actions. (Virilio 1991) An amodal mapping proposes mapping 'degree zero' architectural affects through moving image methodologies. This new perception requires understanding of the organisation of different spatial parameters as being sensed and perceived.

*Amodal Perception and Completion* is the spatial organisation of objects in mind when partially seen or hidden by obstacles; thus, amodality can be a semantic perception of architectural experience, as in representation of architectural regions as filmic plane surfaces, mapping between surface form and its meaning; as Massumi suggests amodal above all is a matter of philosophy which also lies between fusions with psychology of perception, sensory, and thoughts. In mainstream films the narrative is the most powerful mode of sensory control—if sound is stopped and viewed without audio the usual modal senses create interesting amodal perceptions i.e. the off-the-frame actions and mise en scene become more pronounced. "What lies transitionally between modes is amodal," a symbolic representation of sensory fusions. (Massumi 2003) This paper initially examines theories by Eisenstein, Barthes, and Virilio demonstrating film as a multidimensional medium for architectural interfacing. Then a 'solution' for architectural sensory dynamics translation to expressive visual mapping is proposed using dimensions such as amodal perception, mental map, memory and emotive forms. For instance, we can apply Barthes degree zero writing to cinematic architecture concepts creating a transparent form of writing functionless ephemeral architecture, which is dynamic and even real time. In a spatial analysis amodal works closely with haptic and kinaesthetic modes, using film to map these sensory fusions will enhance interfacing with a unique multidimensional perception of architecture.

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