

Reform: the Space of the Gaze

P5 Presentation

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Architecture and the built environment

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-Urban Analysis/Mappings

-Modi Operandi

Design Project

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Individual research

-Introduction

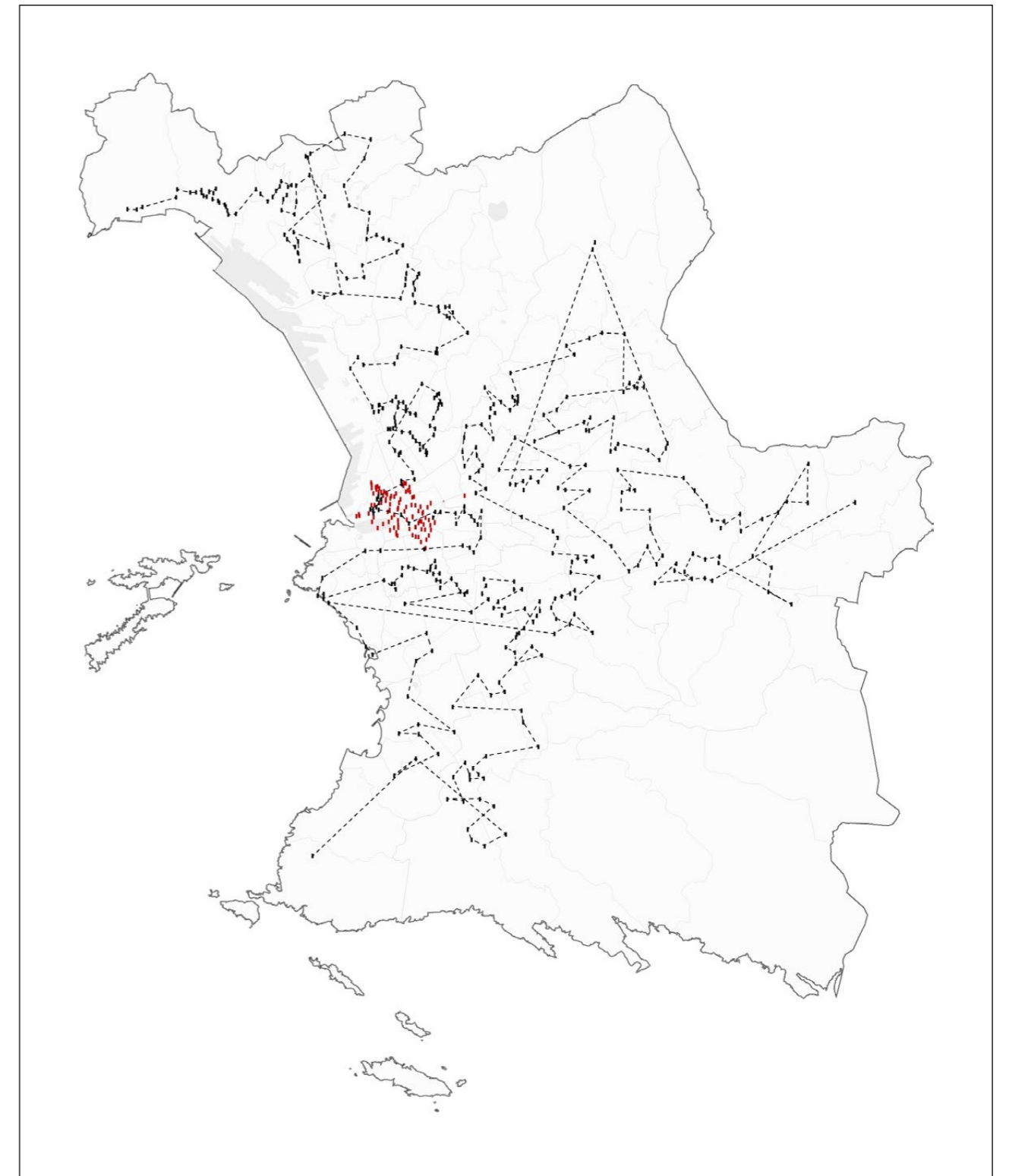
Introduction

_A city filled with gazing

The gaze element of the city makes it unique, with its closed windows, its complex composition of people, its narrow streets, its cluttered urban order, its high incidence of crime, its hidden security cameras. These make the urban space multiple and complex, and as a result, the boundaries of privacy and culture are blurred and always transgressed in Marseille.

This inspires my curiosity on the subject of the power of the gaze in the city. So I have tried to analyse and study the gaze in the city, both its elements and the way in which it operates.

As a result of early colonial influences, Marseille was originally built and developed as a port city by local inhabitants and Italian and Algerian labourers, and has become the third largest city in France today, and a place where different races, groups, etc. converge and divide to live. The top-down gaze of the city, such as the video surveillance and the police patrols, as well as the "occupants" of the space sitting, lying down, looking down from above, gazing from different directions at the "other" who enters, has to some extent changed the way the invisible space is used and felt in terms of the formation of pressure. This gaze changes to a certain extent the way in which the invisible pressure is used and felt in the space. The difference such a gaze makes may mean that this public space - or at least the spontaneous social behaviour within it - will be forced to 'die', or that mistrust, suspicion and ambiguity will increasingly become the dominant emotions experienced in such spaces.



Surveillance cameras being installed in the city

■ Existing
■ Planned

Individual research

-Theoretical Position

The Space and Power of Gaze

The most famous analysis of vision and power comes from Michel Foucault, whose 'Panopticon' presents visualisation as a form of social surveillance and self-regulation). In Foucault's understanding, the gaze is given to the space and used as a means of power.

i. Terminology of the gaze

In the fields of critical theory, sociology, and psychoanalysis, the gaze refers to an individual's (or group's) awareness and perception of other individuals, other groups, or themselves. The art historian Margaret Olin, in her entry on the terminology of the gaze, emphasizes that the gaze is a bilateral term, which emphasizes both the person gazing and the person being gazed at, thus linking visual form theory to social theory. When the two sides of the gaze are analyzed together with the complex environment, the gaze forms a visual structure that temporarily connects the two sides, allowing them and the environment they are connected to be seen temporarily as a system.

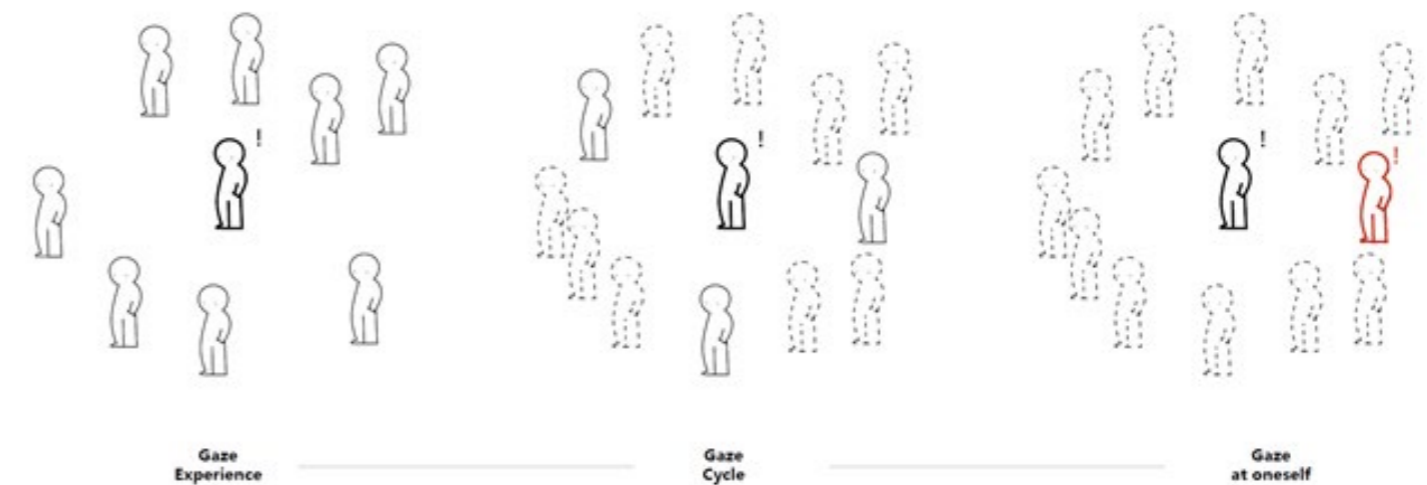
ii. Position of the gaze

Explaining the position of the gaze, Jacques Lacan says: "In the field of vision, the gaze is external. The gaze I encounter is not the gaze of the beholder, but the gaze I imagine in the realm of the Other". The location of the gaze determines that the gaze is a non-unidirectional system; the gaze of the self, the imagined gaze, and the mutual gaze constitute the system of the gaze. The logic of the gaze, therefore, lies in the dialectical relationship between seeing and being seen, actual seeing and imagined seeing, the object of seeing and the subject of seeing. The eye of looking belongs to the subject, while the gaze is located on the side of the object, which is gazing at me, but I cannot see it; I know that the object is gazing at me, but I do not know where the object is gazing at me. That is, the object is always looking at me from a place I do not know.

iii. The space of the gaze and power relations

In the horror stories of Medusa, the visual has been associated with power and taboos. The most famous contemporary analysis of vision and power comes from Michel Foucault, whose 'panopticon' uses vision as a form of social surveillance and self-regulation. In Foucault's understanding, the gaze is given space, which is seen as a means of enacting power. The power of the visual is exemplified in Jeremy Bentham's panopticon. In Foucault's words, the 'primary function of the panopticon' is to 'induce a state of conscious, permanent visibility among the prisoners to ensure the automatic operation of power'. The eye under the gaze establishes a hierarchical relationship with the body, which implies a psychological difference in power relations. The gazer usually has a higher status than the gazed upon, in which case the relationship between the two as objects of study is a direct result of the gaze. As a form of power associated with the eye and vision, the gaze is a projection of desire that implies a specific discourse of power which inevitably leads to 'control'.

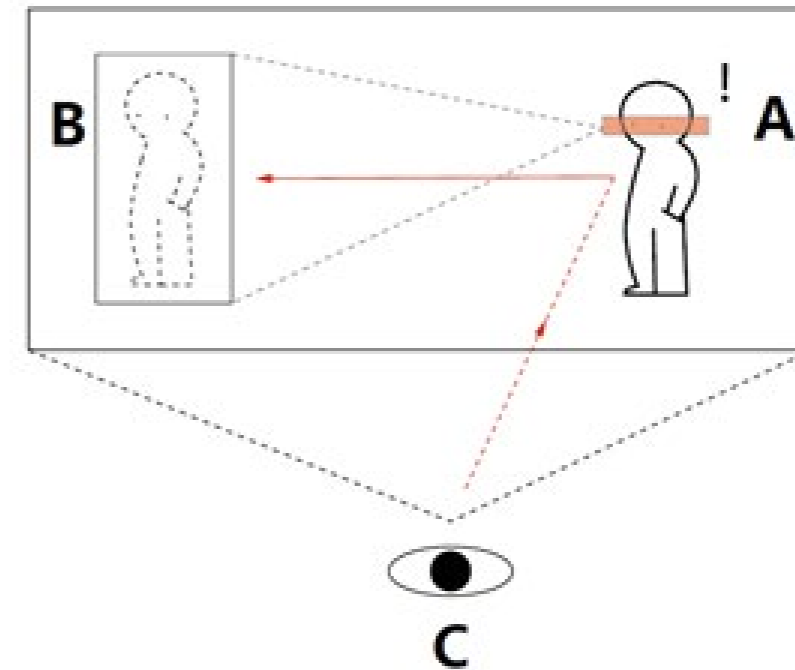
The gaze brings a sense of control and anxiety as a direct result of people seeing the gaze and feeling they are being gazed at; they lose their autonomy and become the object of the gaze of others. In this state of anxiety, people's behavior and perception of the self are affected. Urban elements, as the carriers of the gaze, are trained and reminded in repeated experiences, which makes these elements, originally without any tendency, stand-ins for the gaze. That is, when these elements are seen, people feel the pressure they are under from this aspect. Thus, they are controlled by this pressure of the gaze, subconsciously changing their behavior in different areas of their behavior.



Considering the gaze as a system and framework for analysis

The complexity of the gaze reconfigures the complexity of the city. So my urban analysis and mapping will therefore focus on the structure of the gaze - the analysis of the elements of the gaze and the operation of the gaze

Art historian Margaret Olin argues that the term gaze is not limited to the act of looking per se but highlights both the person gazing and the person being gazed at and that the gaze requires us to use the entire visual field that constitutes a given viewing as a framework for analysis, rather than just the image itself. In other words, the gaze points not to an object but a field, and this paper also attempts to analyze the gaze as a system and a framework, not just the value of the gaze as a look or as an image. This framework encompasses the object of the gaze, its process, and the relationship between gaze and space, and its related parameters. The study hopes to combine gaze theory with Marseille's urban condition and provide a comprehensive analysis of the spaces and elements of Marseille within the framework of gaze.



Individual research

-Urban Analysis/Mappings

Site study

_Porte d'Aix

The first site I chose for my research was a central urban axis not far from the city's main harbour. This axis runs through the Arch in Marseille and the different sites and areas along the axis give a completely different feeling.



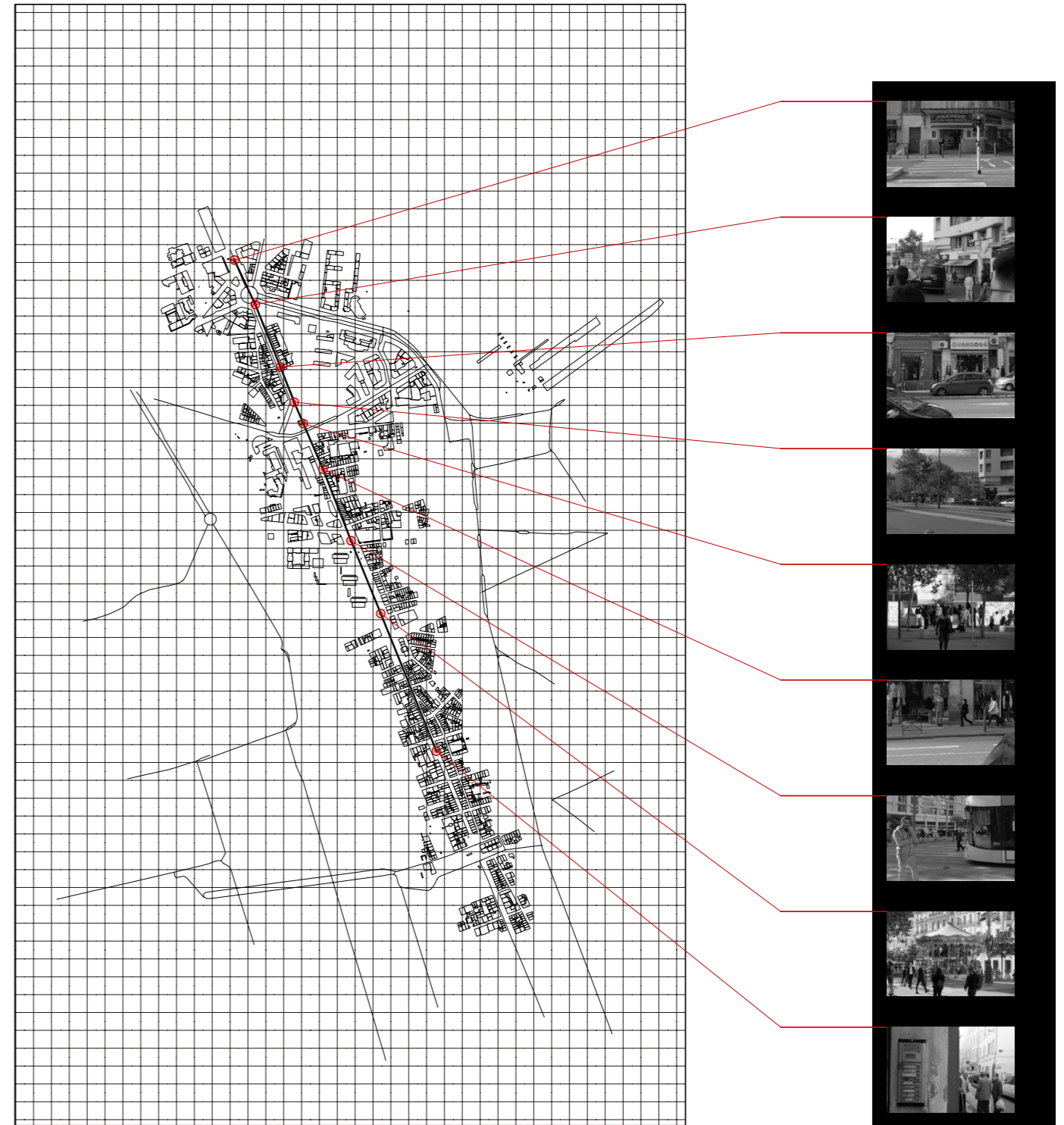
Nodes_Gaze Changes

I started with a continuous video recording on the axis and marked all the gaze elements. In this way several nodes on the axis were formed. These nodes are like the borders of each area, and as each border is crossed, the proportions of the gaze elements and the atmosphere of the space changed a lot.

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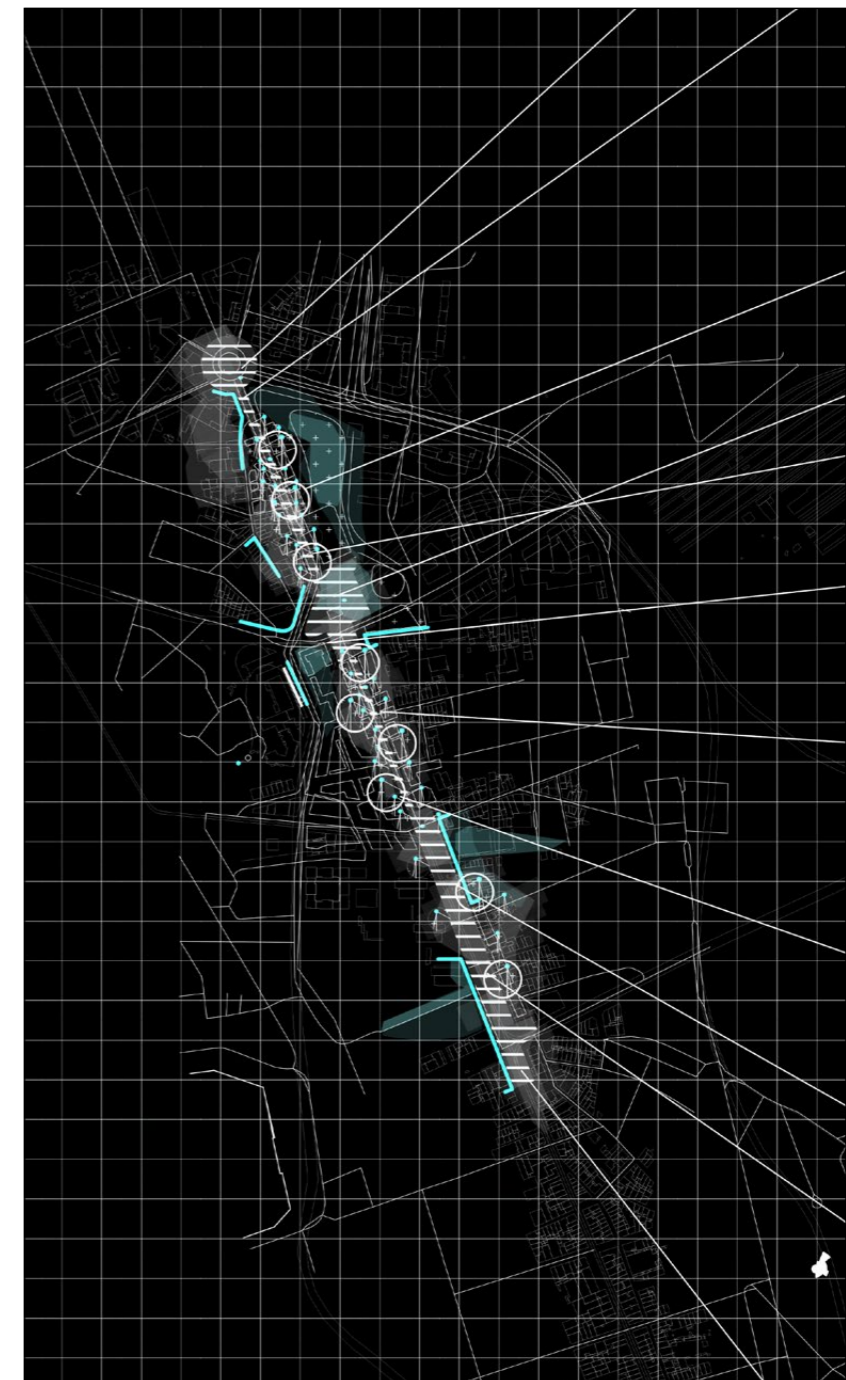
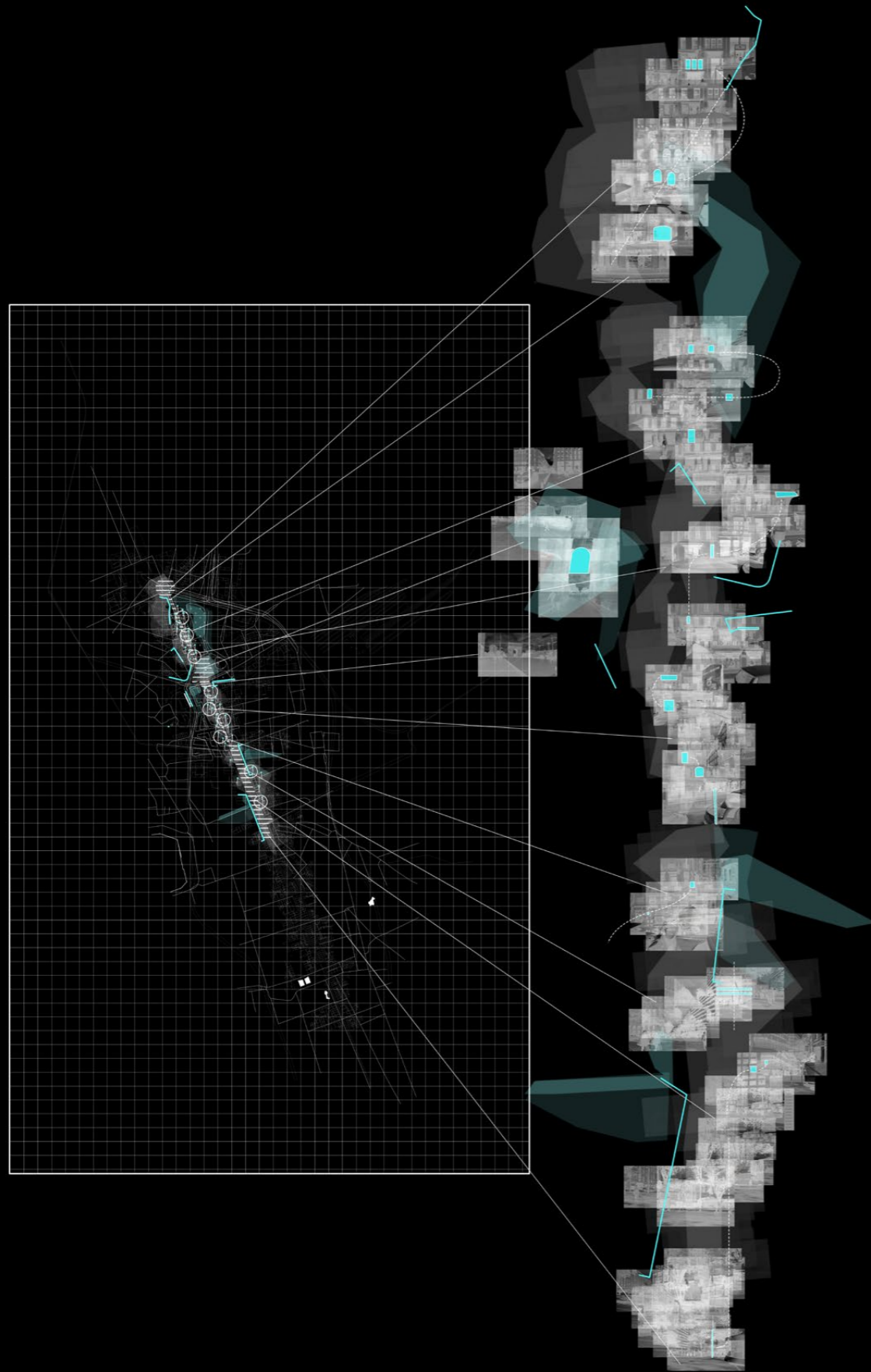
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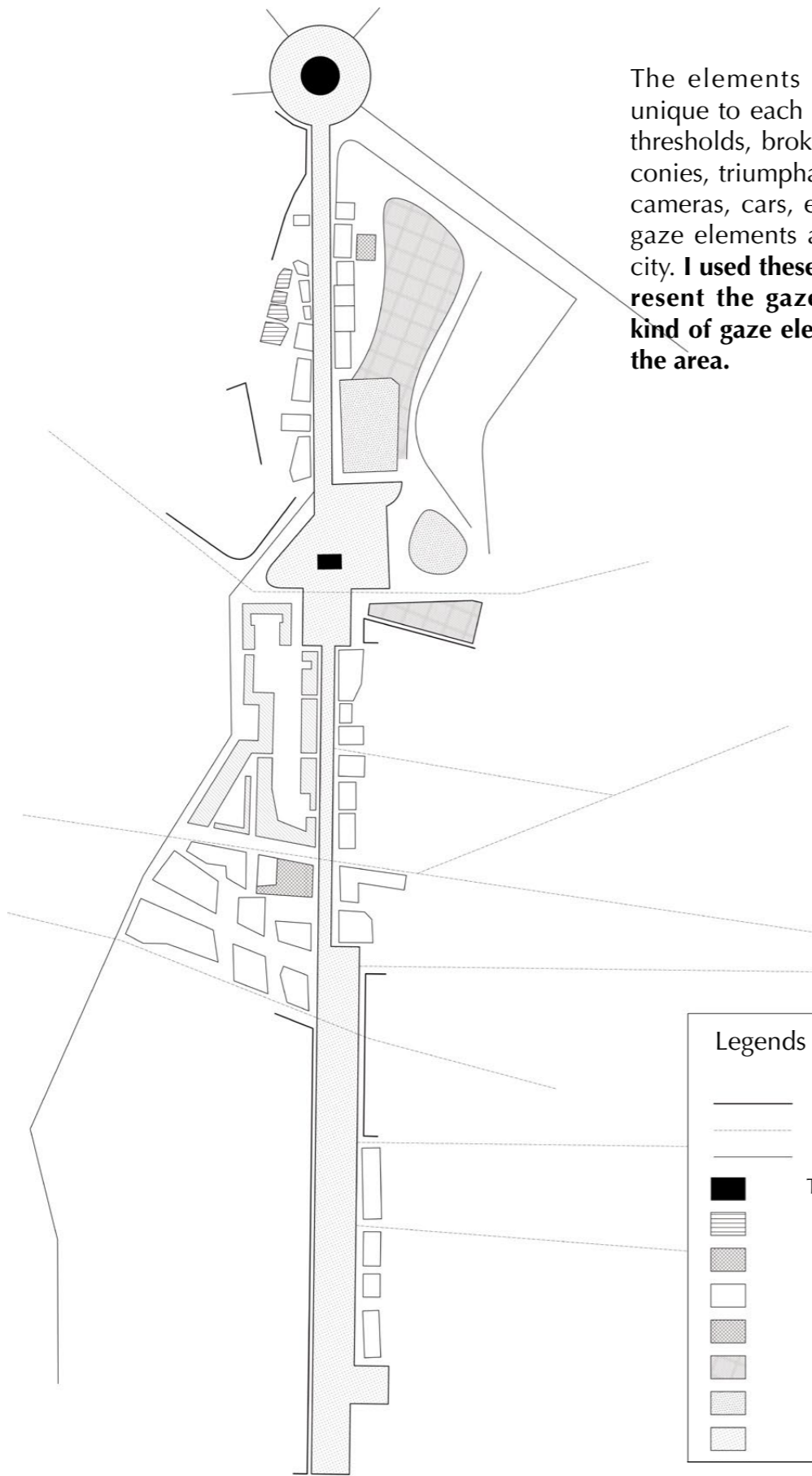


The City Under Surveillance _A collection of fragmentation

On this line, I mark the elements of the gaze and the locations where the surveillance cameras can be found on the map and montage them into an image. This constitutes a fragmented collection of the city under surveillance.

The gaze brings a sense of control and anxiety as a direct result of people seeing the gaze and feeling they are being gazed at; they lose their autonomy and become the object of the gaze of others. In this state of anxiety, people's behavior and perception of the self are affected. Urban elements, as the carriers of the gaze, are trained and reminded in repeated experiences, which makes these elements, originally without any tendency, stand-ins for the gaze. That is, when these elements are seen, people feel the pressure they are under from this aspect. Thus, they are controlled by this pressure of the gaze, subconsciously changing their behavior in different areas of their behavior.





_The elements and medium of gaze



Tools of gazing

These drawings are based on a study of the principles of the eye and the lens, which serve as the basis for the analysis that follows. For example, the angle of view, the focal length and the sensitivity.

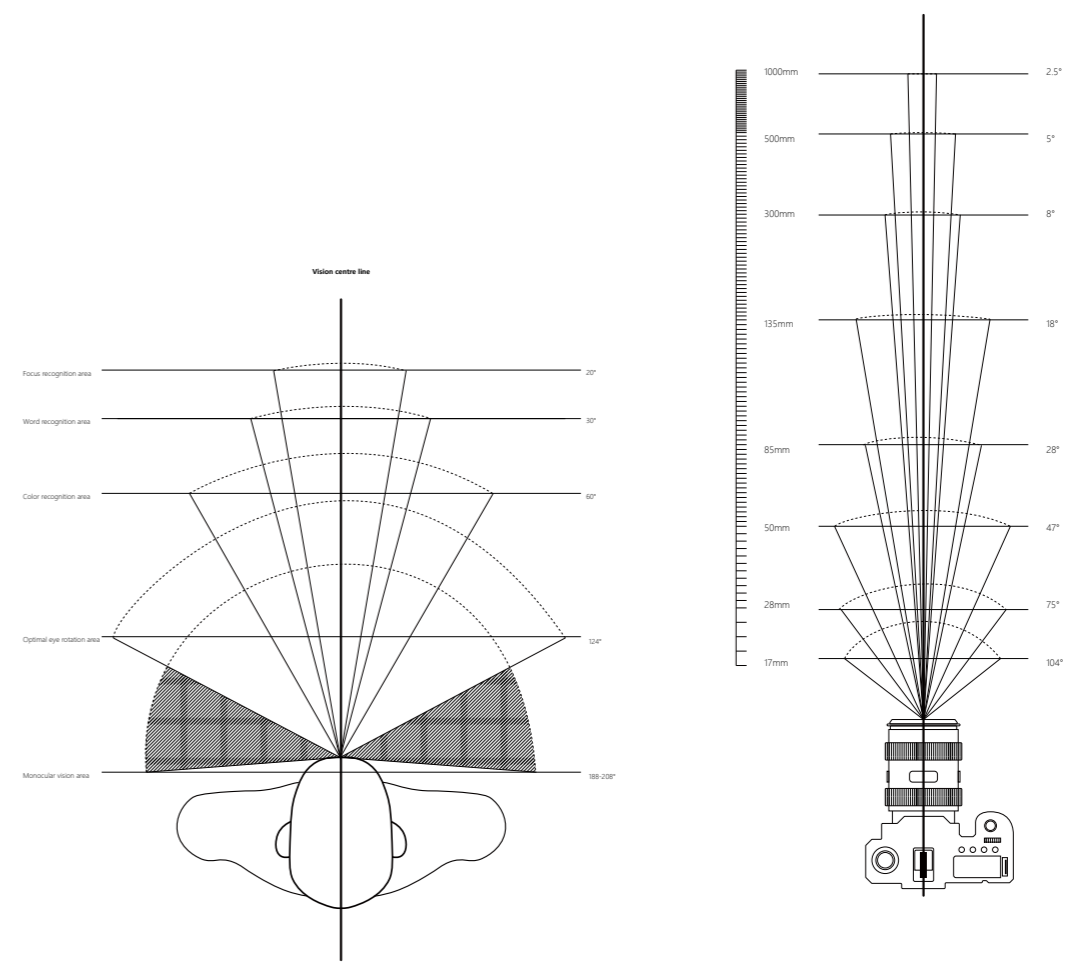
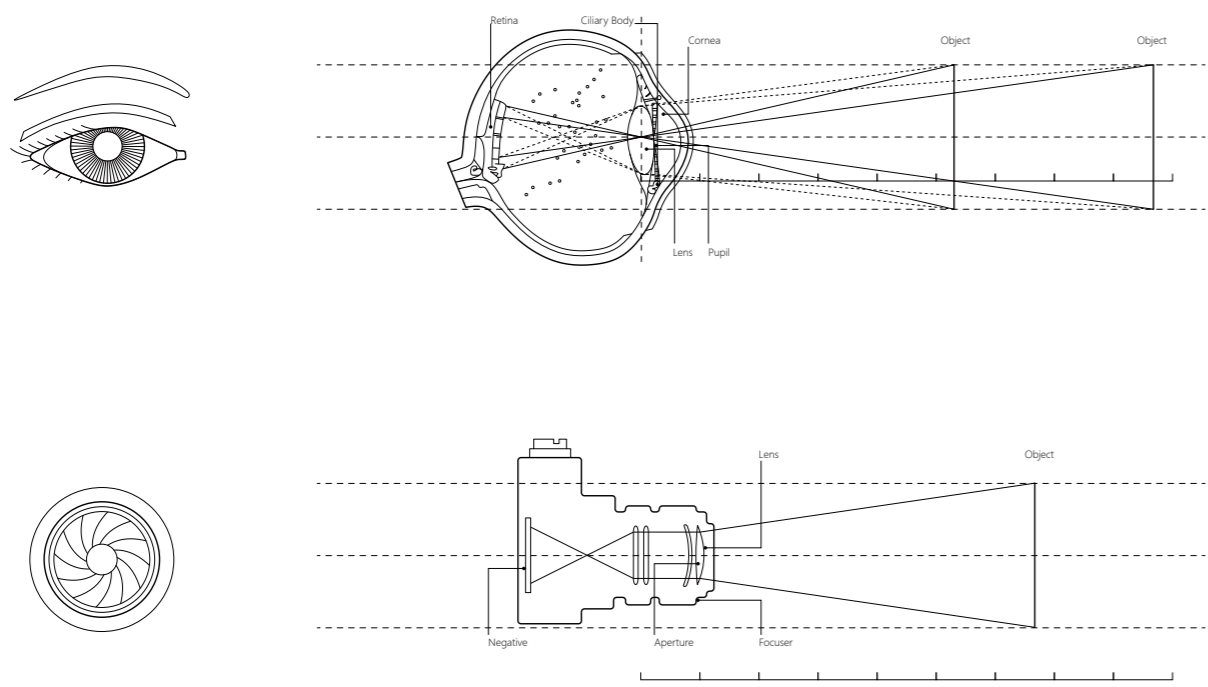
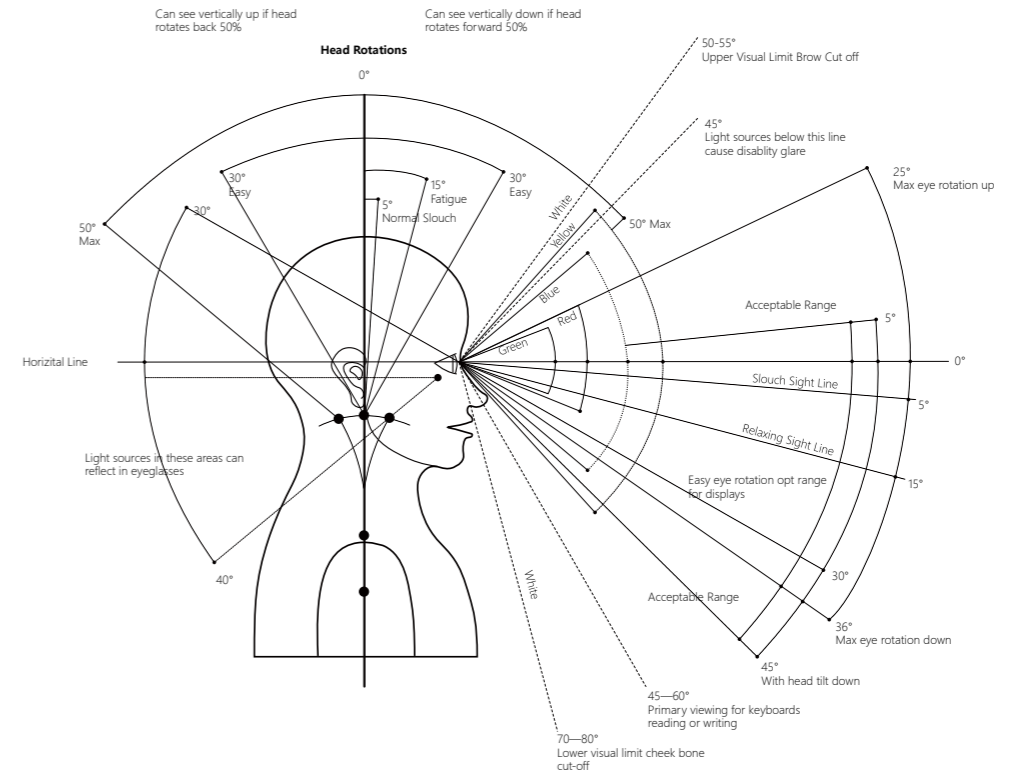
_Eyes

The eye as the most direct representative of the gaze also becomes the basic structure of gaze - an examination of the environment without the aid of any instrument, using only the optical properties of the eye. The gaze that one anticipates from others is also based on the performance of the eye. Conversely, when faced with other techniques or means of viewing, one is unable to intuitively experience the perception of being gazed at due to unfamiliarity.

_Camera tools

Camera tools have become much more frequent in the world than they were a few decades ago and have made people aware that cameras are no less important for physical examination and surveillance than the eye. And the images captured by camera tools have become a rational testimony because they produce substance. But camera technology is not omnipotent, and performance limitations often prevent them from being as flexible as the human eye, so cameras are more likely to have obvious and well-defined blind spots in the field of vision.

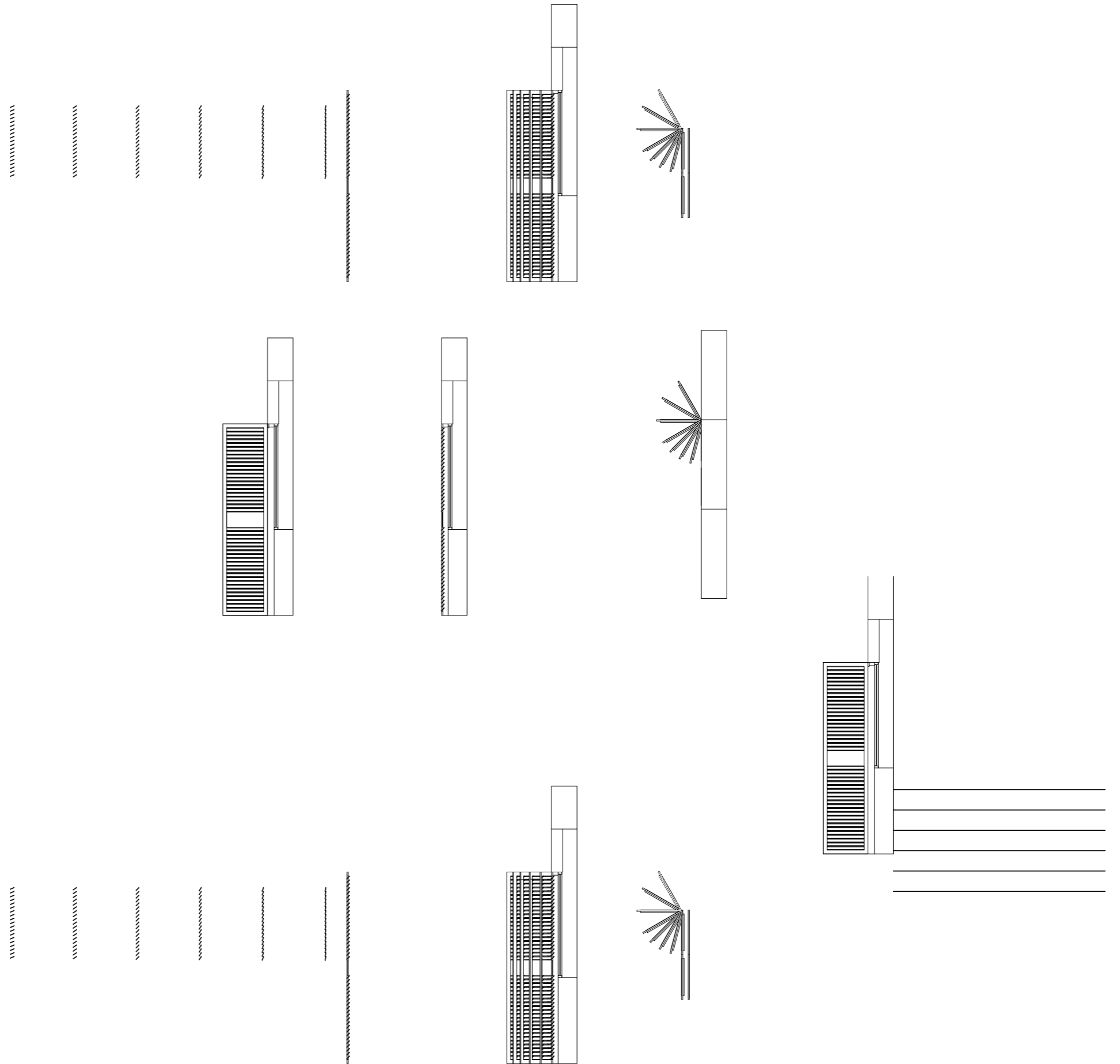
The eye-like structure and form of the camera, and the direct response of form to function, highlight the duty that the camera represents - the gaze. A camera is a mysterious object: it does not have an eye, but it has a 'gaze'. While the person being watched is well aware that the camera itself cannot be seen, they are also aware that someone is watching it, or may be watching it. Nonetheless, the space being watched is considered to be only a passive container in which the object being observed exists, and because video surveillance usually reduces everything to a visual, it cannot recognise situations that require a more sensitive interpretation - the watched gaze is insensitive to who comes and goes, and to feelings or intentions, meaning that as long as the object is in range, the subject in it has no intention of committing a visually recognisable crime.



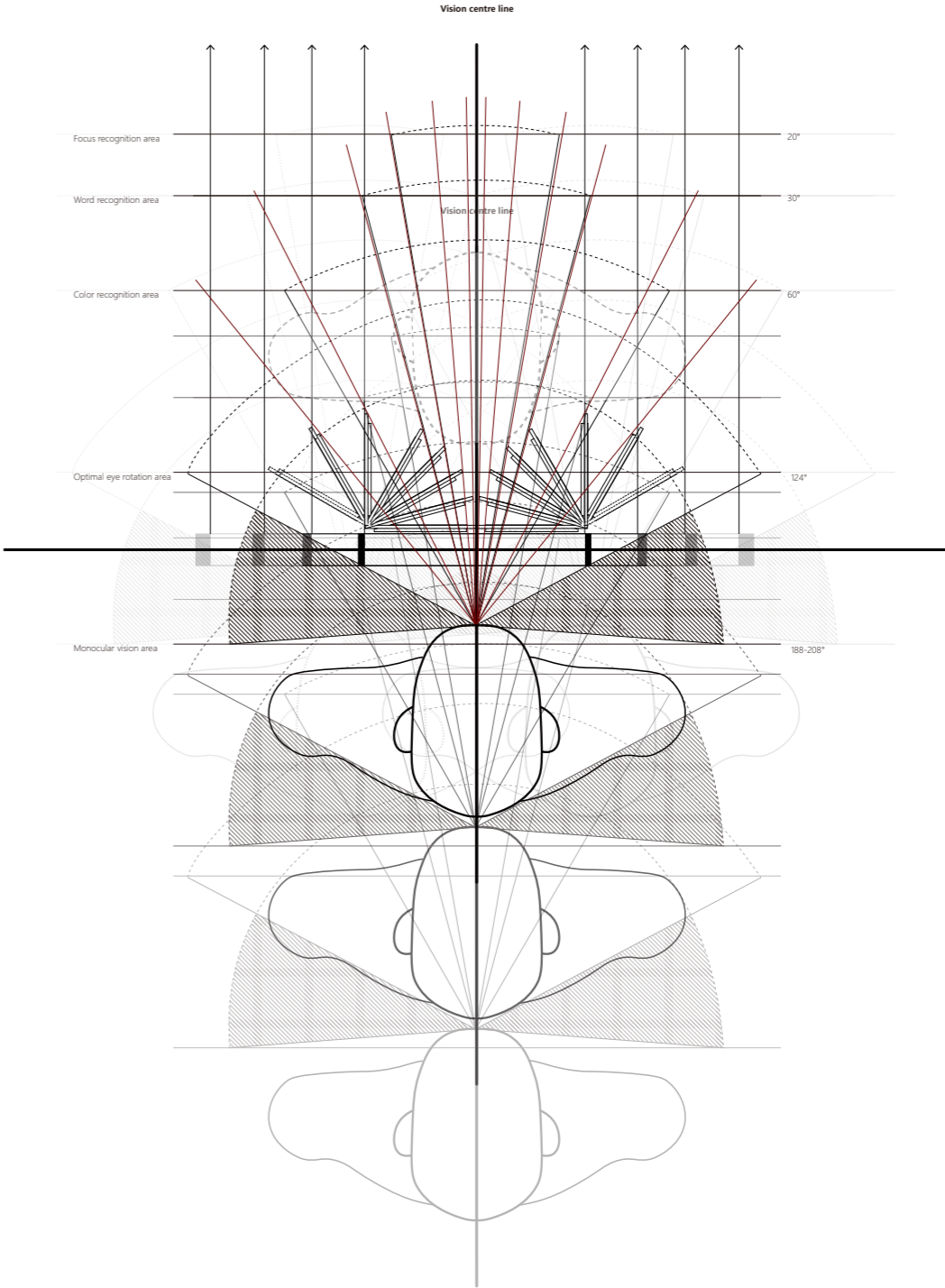
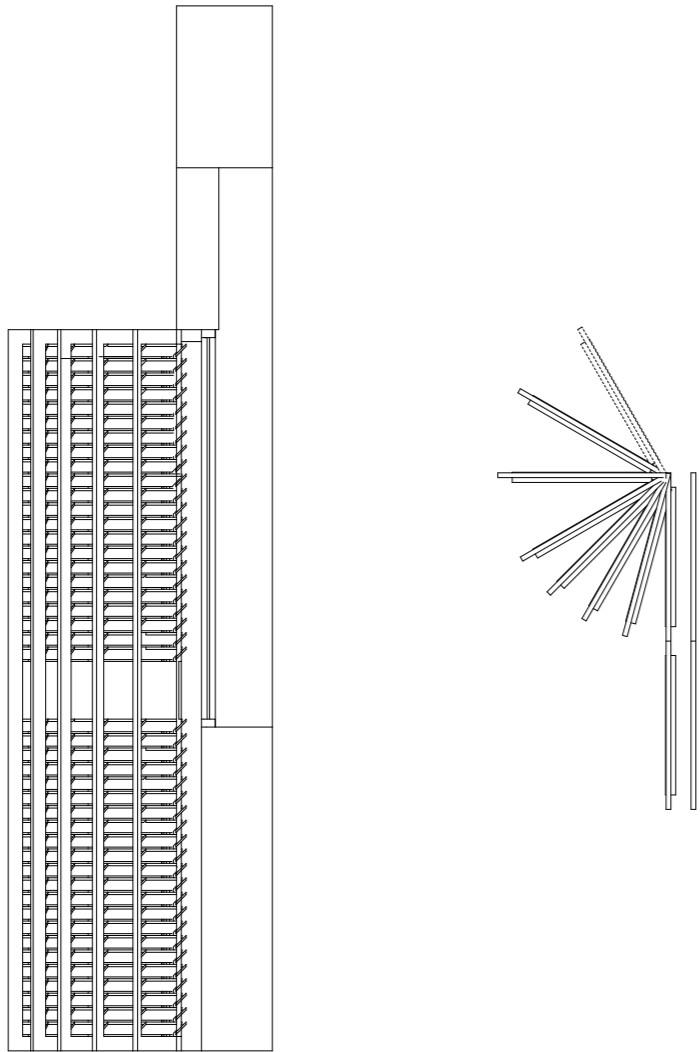
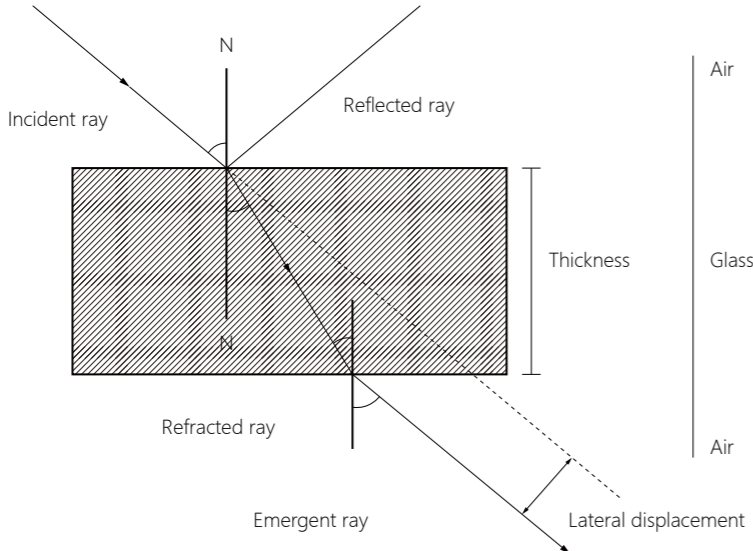
Variation of elements and mediums in the city leads to diversity of gaze

The angle of opening and shading of the windows constitutes a difference in the visibility and content of the gaze

The elements of space allow the gaze to change its mode of action and position. They block the line of sight, altering the direction of the gaze and affecting the visible field of vision, while also blocking the body and reducing the potential exposure of the gazer's body. In the case of the window, for example, the window as a medium of observation blocks the body's advance but also enhances the gaze - the width of the window reduces the range of vision, the height of the window obscures the lower part of the body, and the reflection of the glass blocks the view while allowing the person to partially see a mirror image of themselves while looking ahead at this angle. The gazer near the window can always maximize his or her obscuration thus creating an invisible area, while the gazer can almost always be fully observed at a certain angle. This disparate insight and visibility lead to a difference in visual power that exacerbates the effect of the gaze.



The human body and the reflections/refractions of the glass elements also create different visual effects and differences in visibility

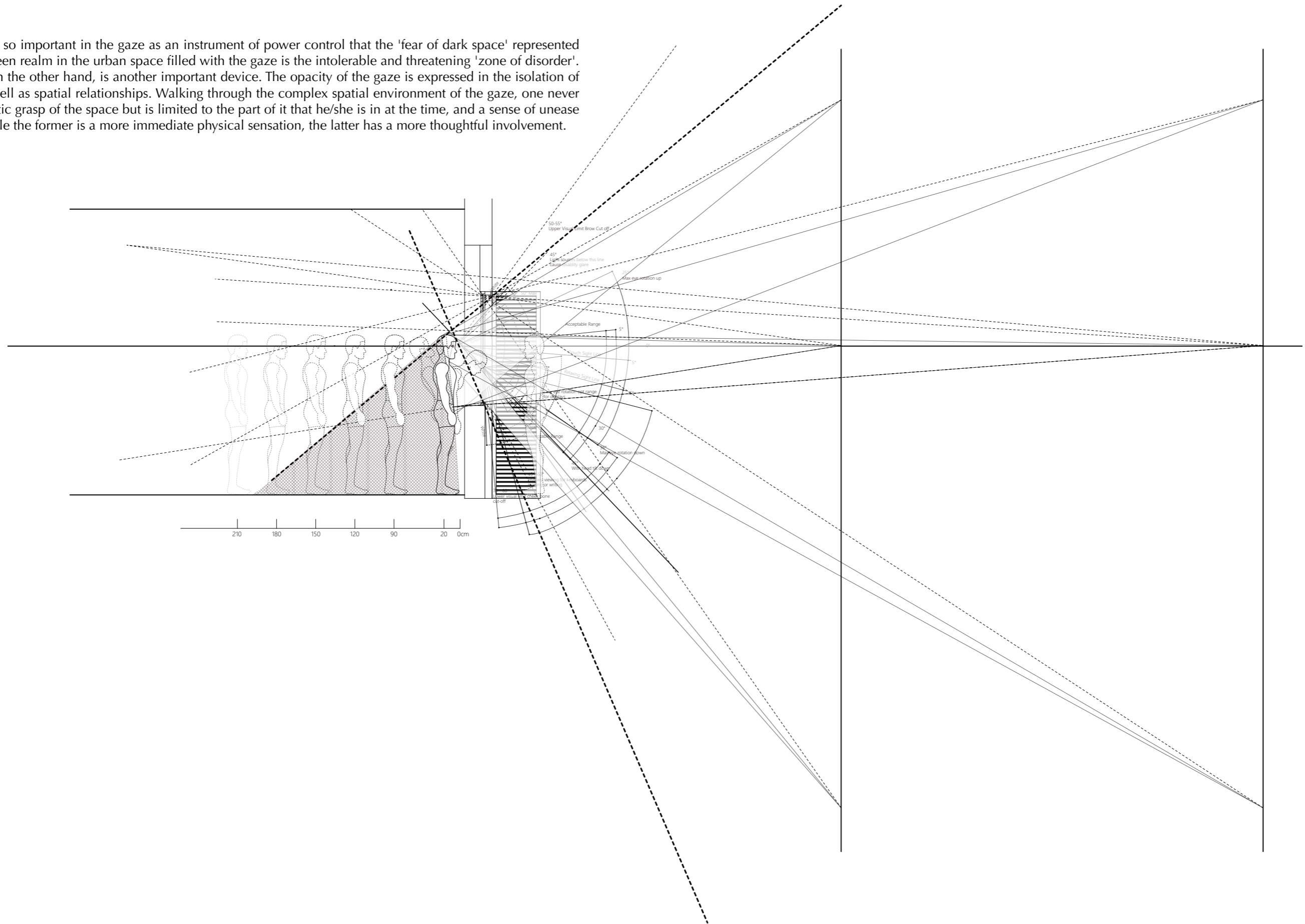


Body, Medium and Visibility

The movement of the body and the angle of viewing and rotation of the head further add to the complexity of the gaze

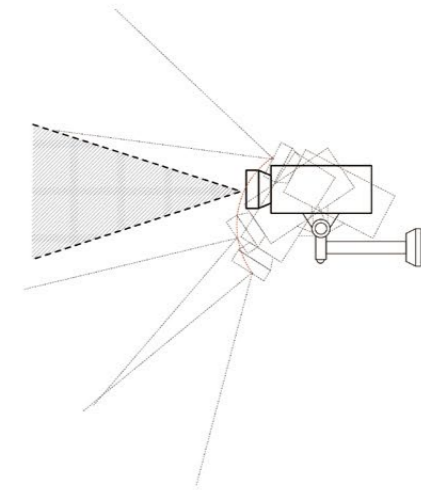
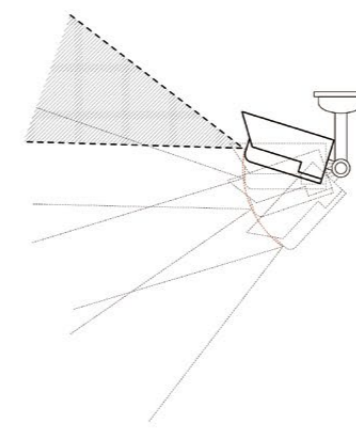
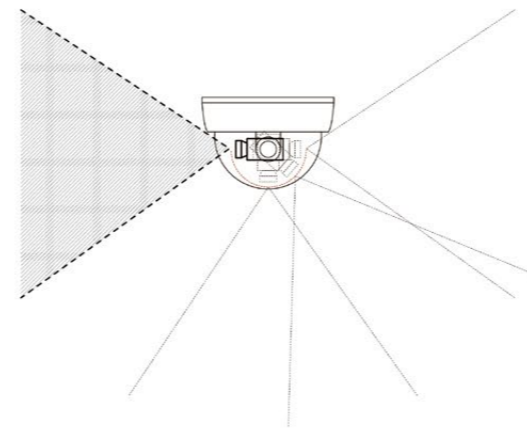
Visibility

Visibility is so important in the gaze as an instrument of power control that the 'fear of dark space' represented by the unseen realm in the urban space filled with the gaze is the intolerable and threatening 'zone of disorder'. Opacity, on the other hand, is another important device. The opacity of the gaze is expressed in the isolation of visual as well as spatial relationships. Walking through the complex spatial environment of the gaze, one never has a holistic grasp of the space but is limited to the part of it that he/she is in at the time, and a sense of unease arises. While the former is a more immediate physical sensation, the latter has a more thoughtful involvement.

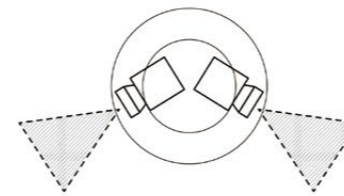


Camera tools

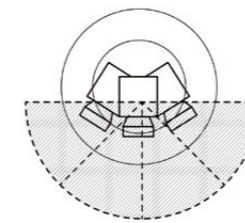
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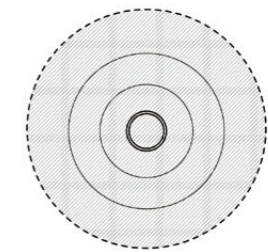
Dual-sensor



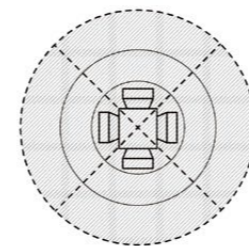
Multi-sensor



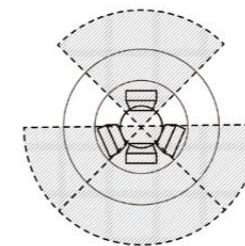
Fisheye



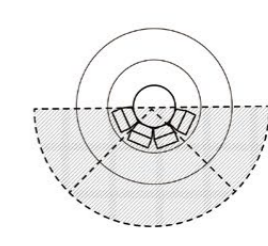
360°view



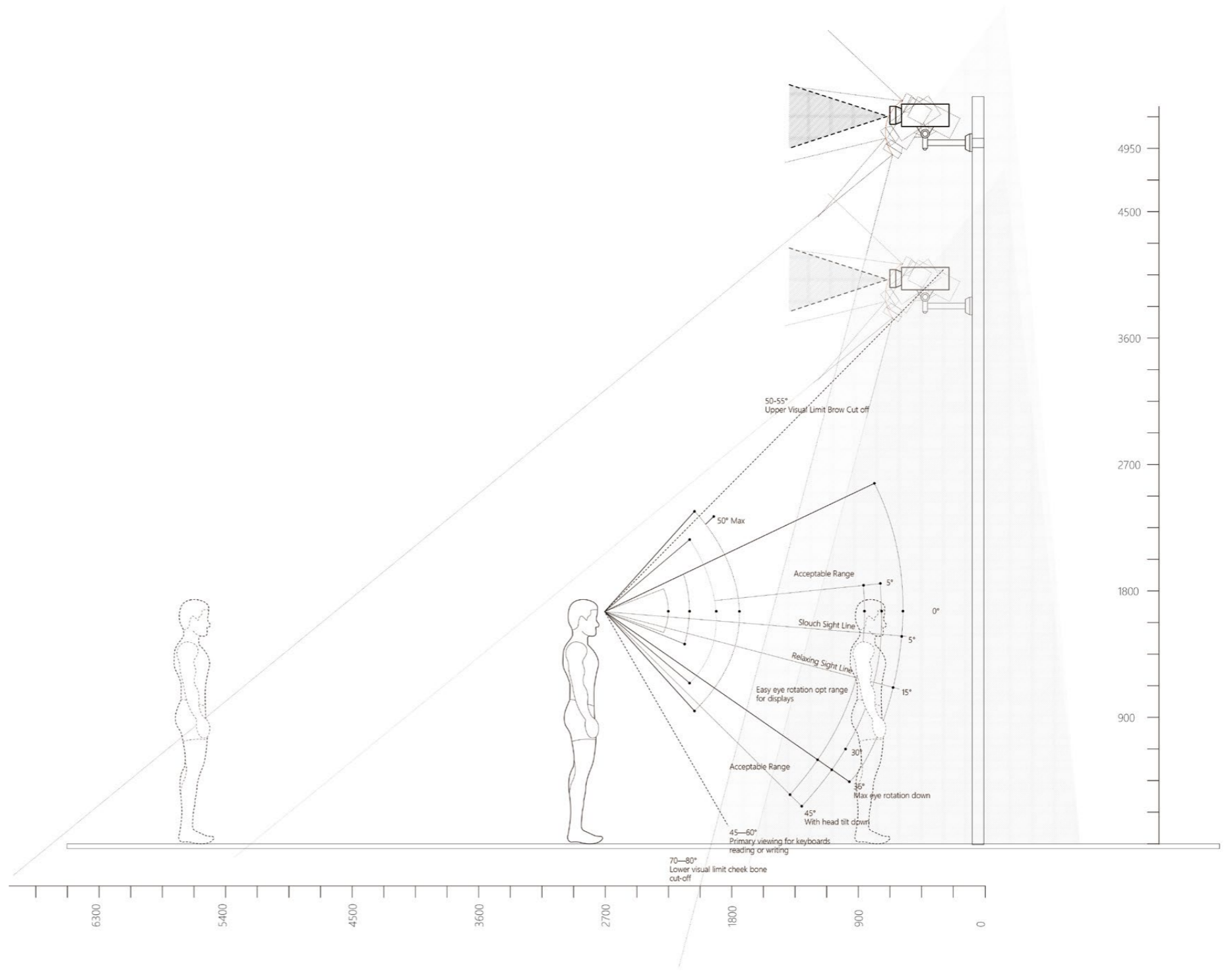
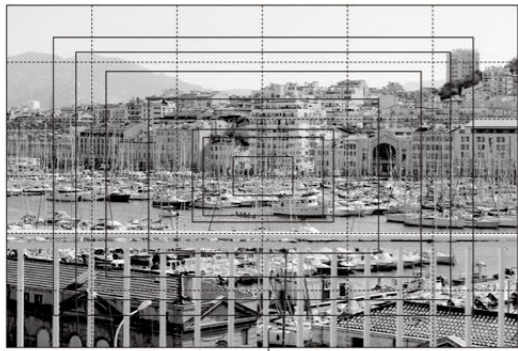
270°view



180°view



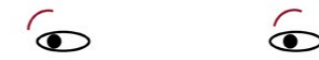
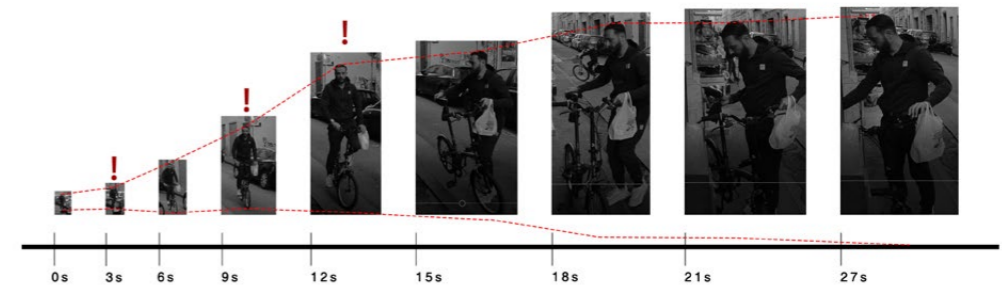
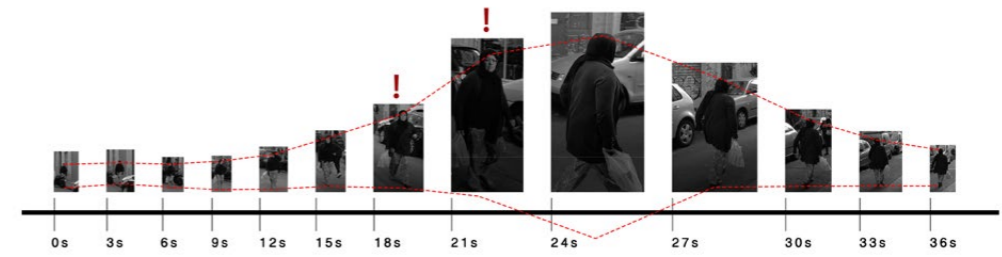
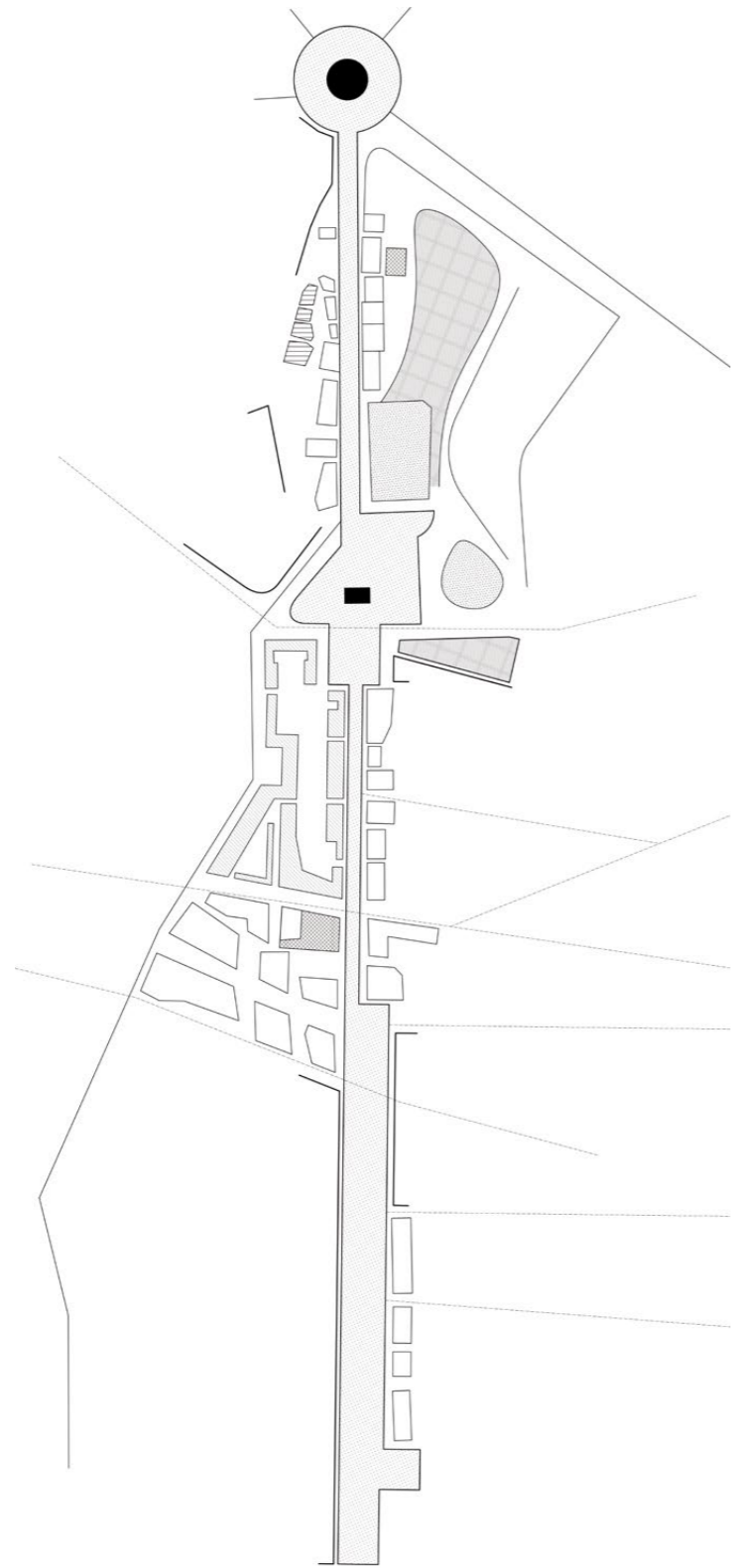
Distortions



2. Operation and form of the
gaze

Motion cameras as eyes

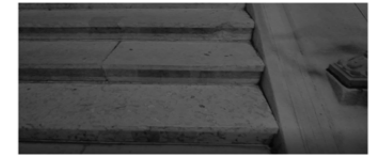
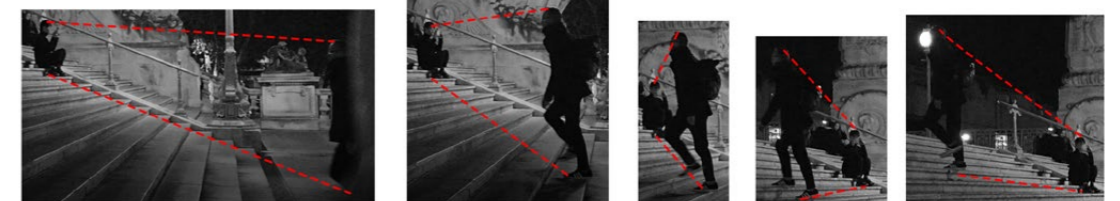
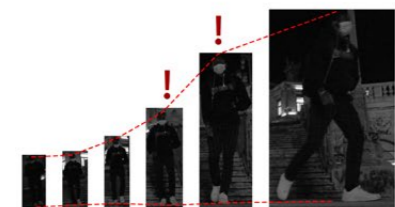
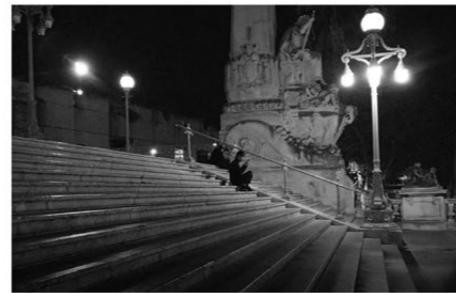
First, on the same site, I first tried to simulate gazers in the city using a motion camera as my eyes. And using their perspective and height to follow the passing crowd then observe them and when they realize I am gazing at them and react.



Switching Perspectives

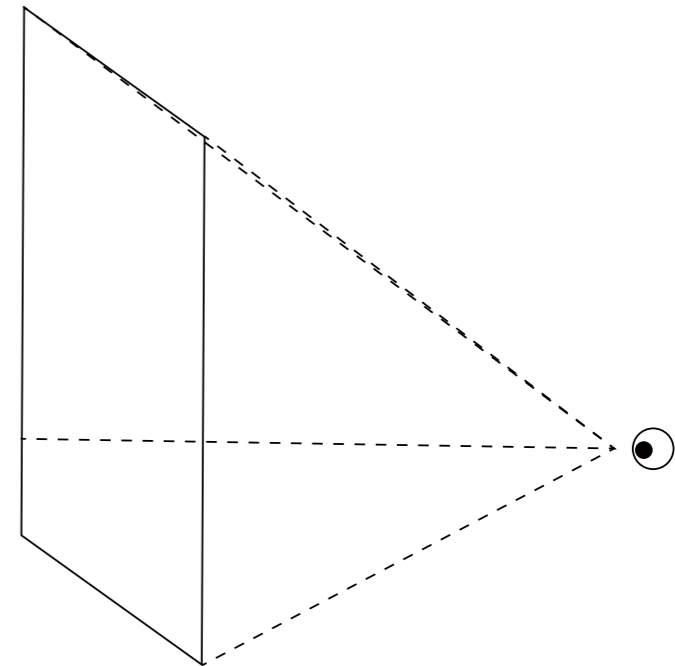
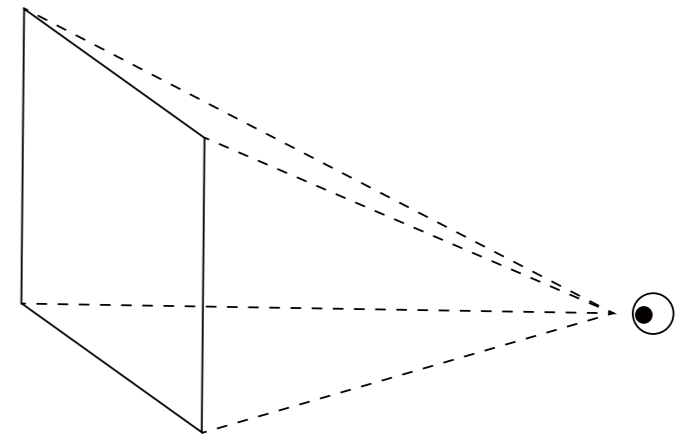
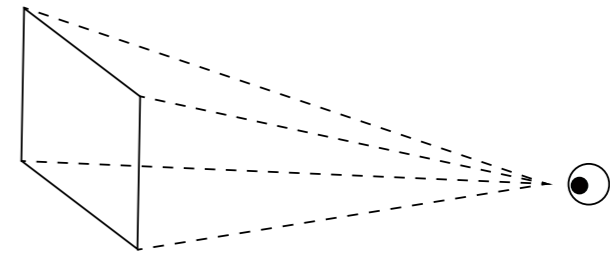
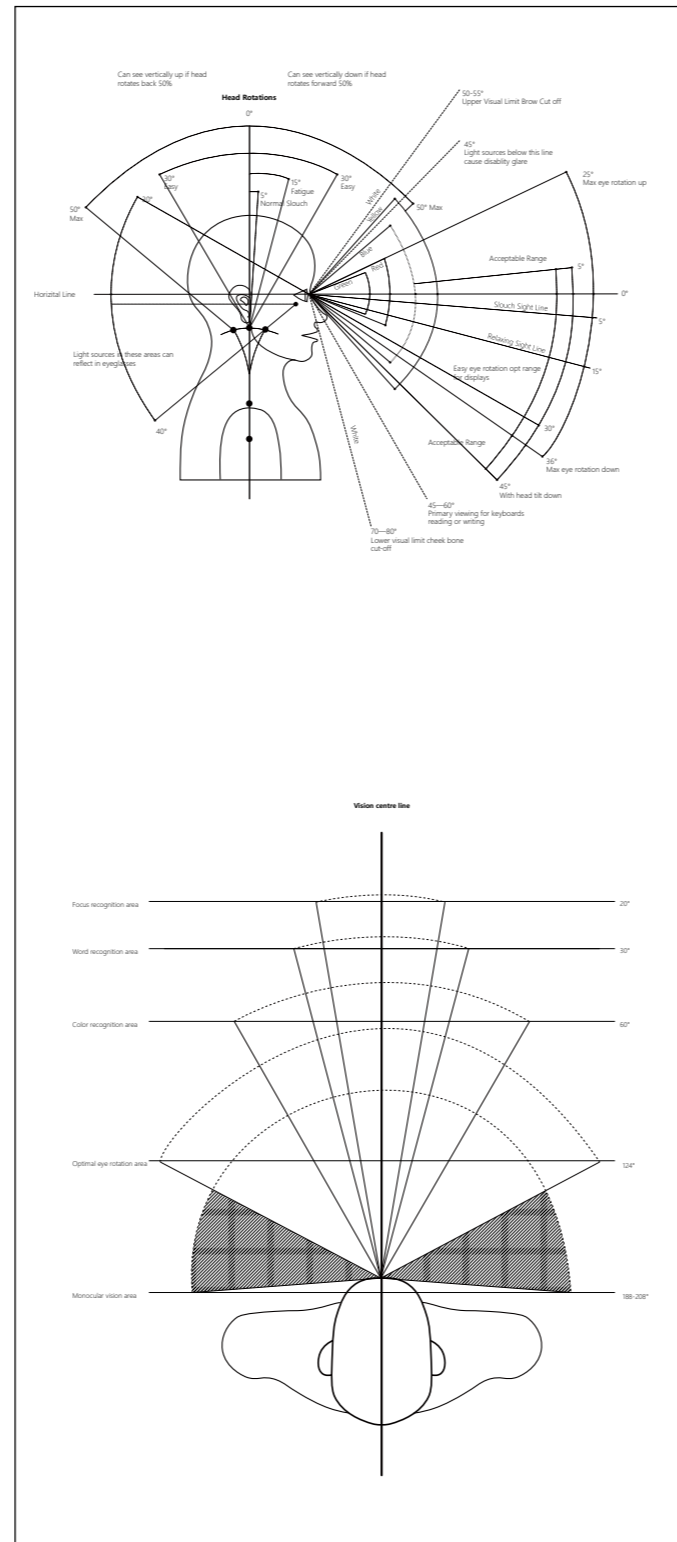
At the same time, I try to shift the perspective, for example, from the observer to the observed, and me and the observer as a system captured by a third eye. In this way, I analyze the way of gaze in the city, and in the process of identity transformation, I feel the different dimensions and directions of the gaze, including the movement of the eyes, the movement of the body and the eyes, and the sense of distance.

In the process of switching perspectives, I felt the different dimensions and directions of the gaze, including the movement of the eyes, the movement of the body in relation to the eyes and the sense of time .

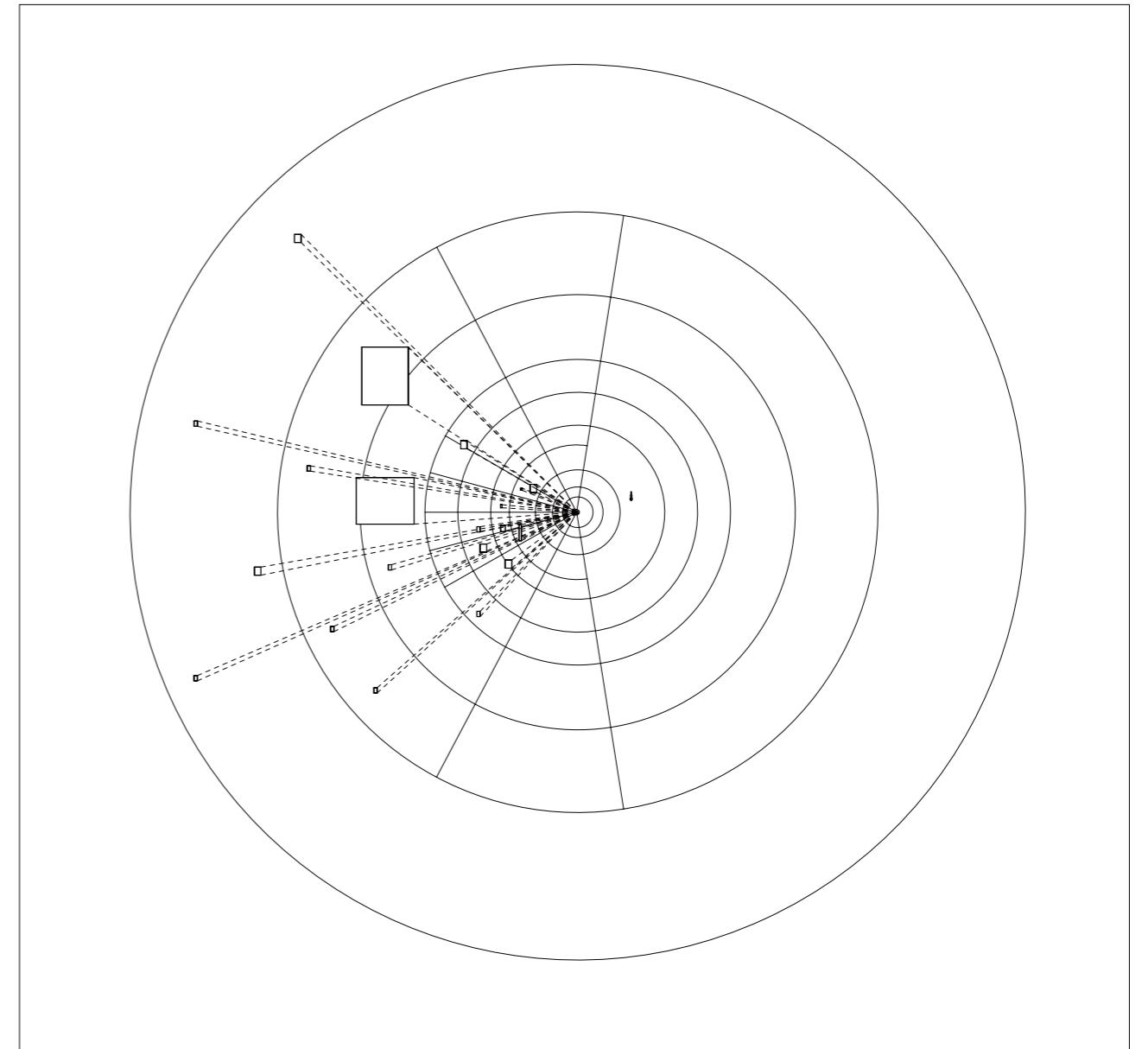
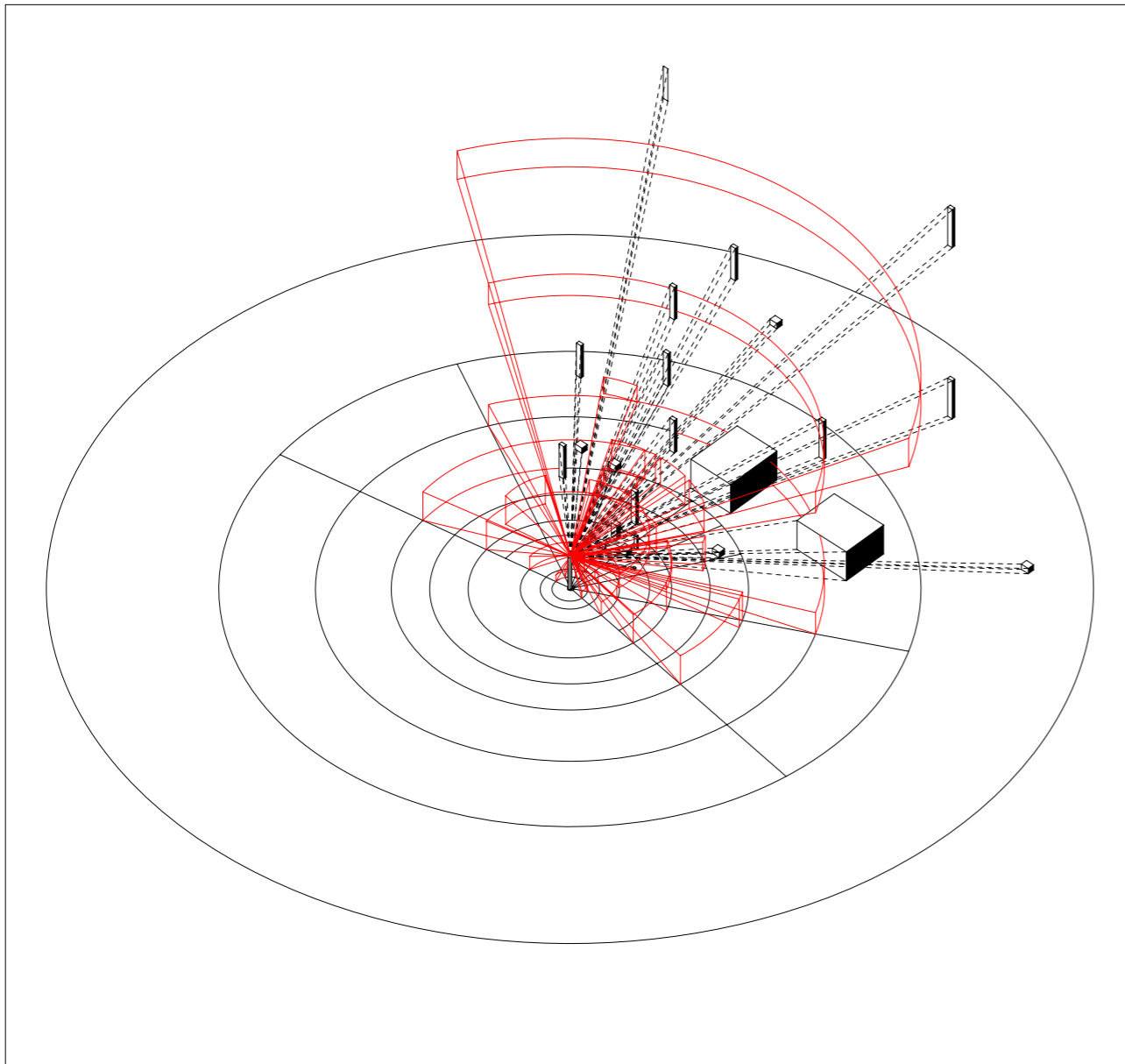


Cone of vision

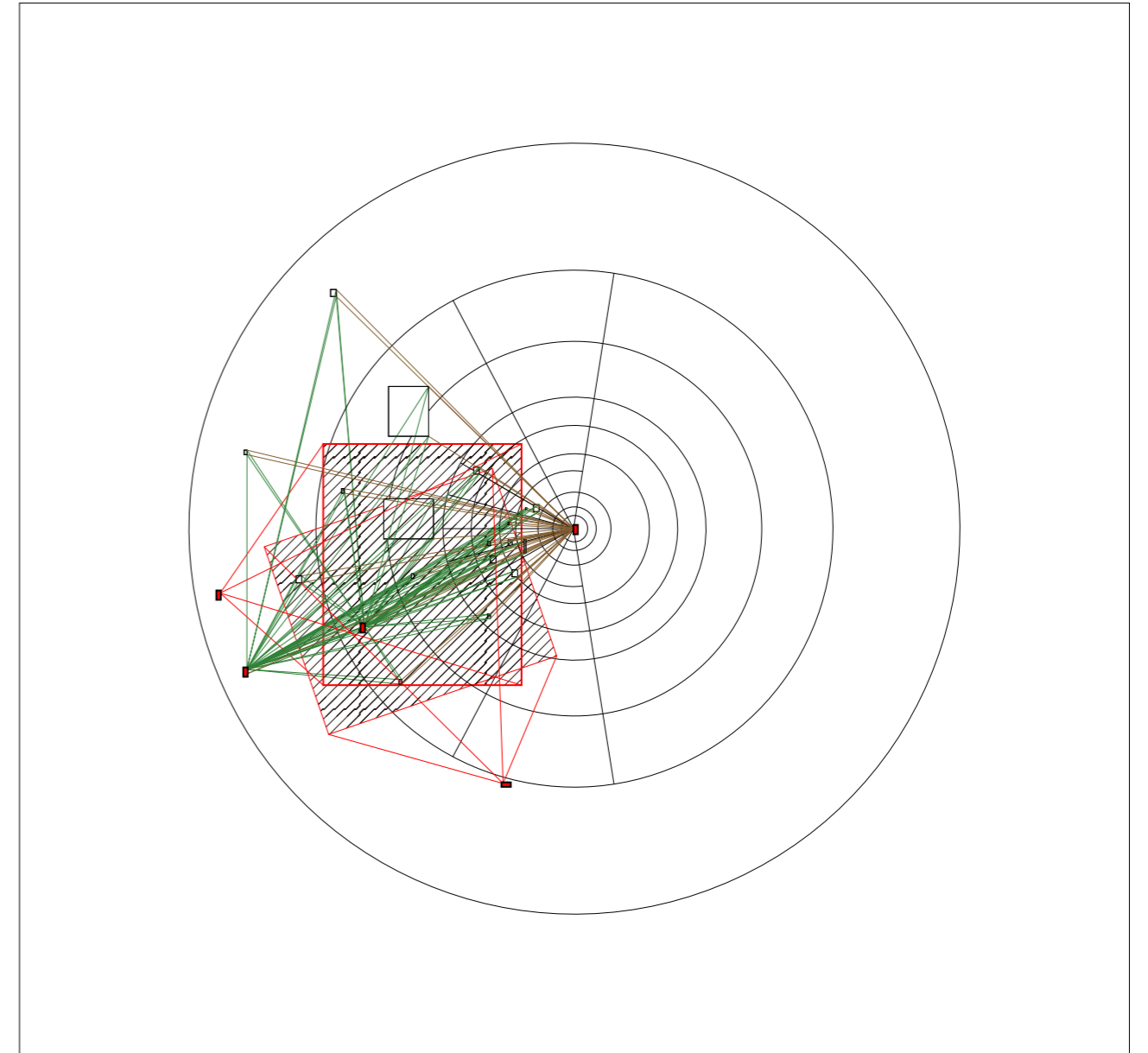
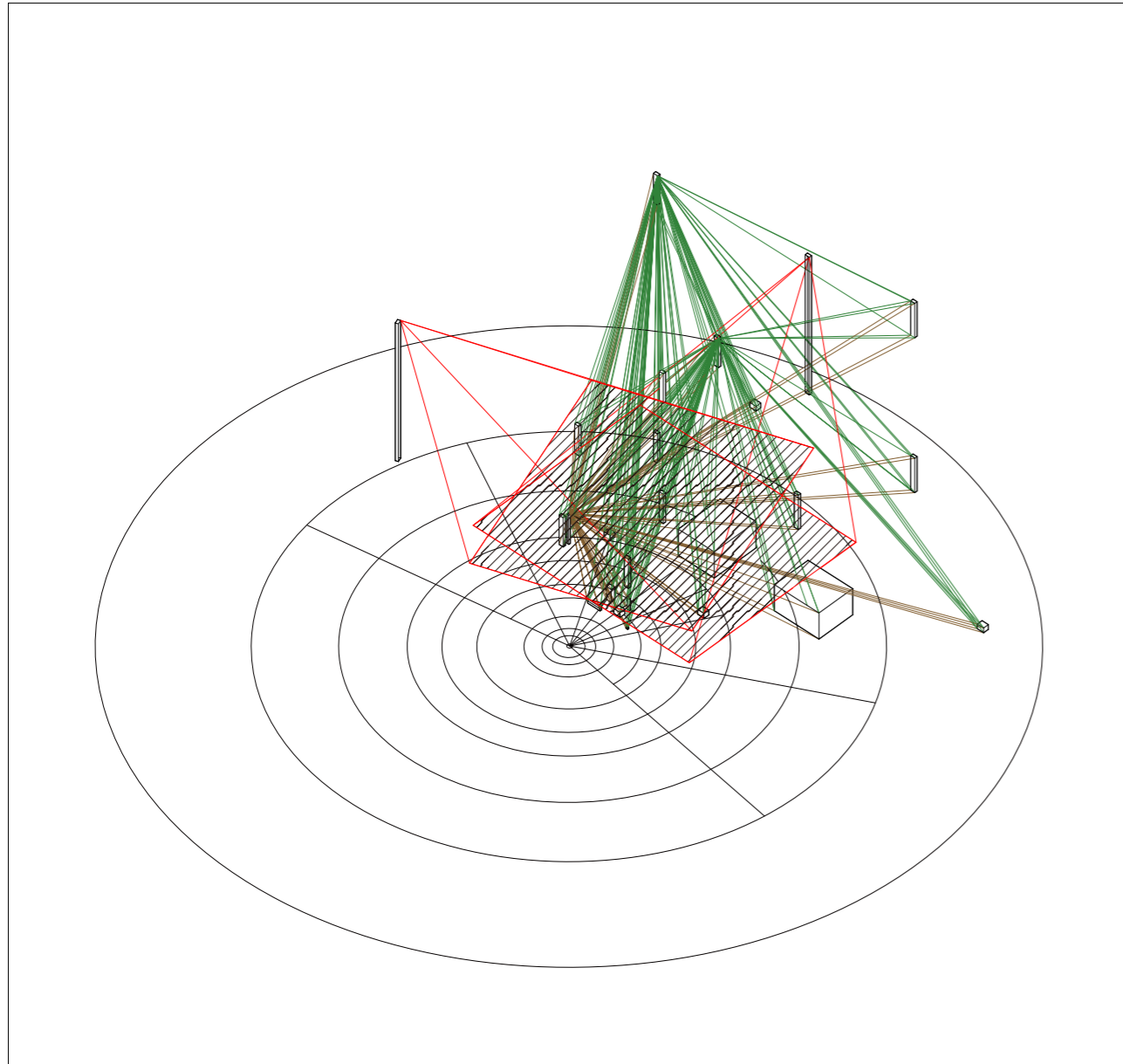
I use the Cone of vision as a basis for the analysis of vision in space to construct the form of the gaze in space and the space it constitutes.



In this picture, I have removed the extra space, leaving only the gazer, the medium, and the object being gazed at in the space; the Cone of vision directly represents the shape of the gaze and the part of it that is obscured.

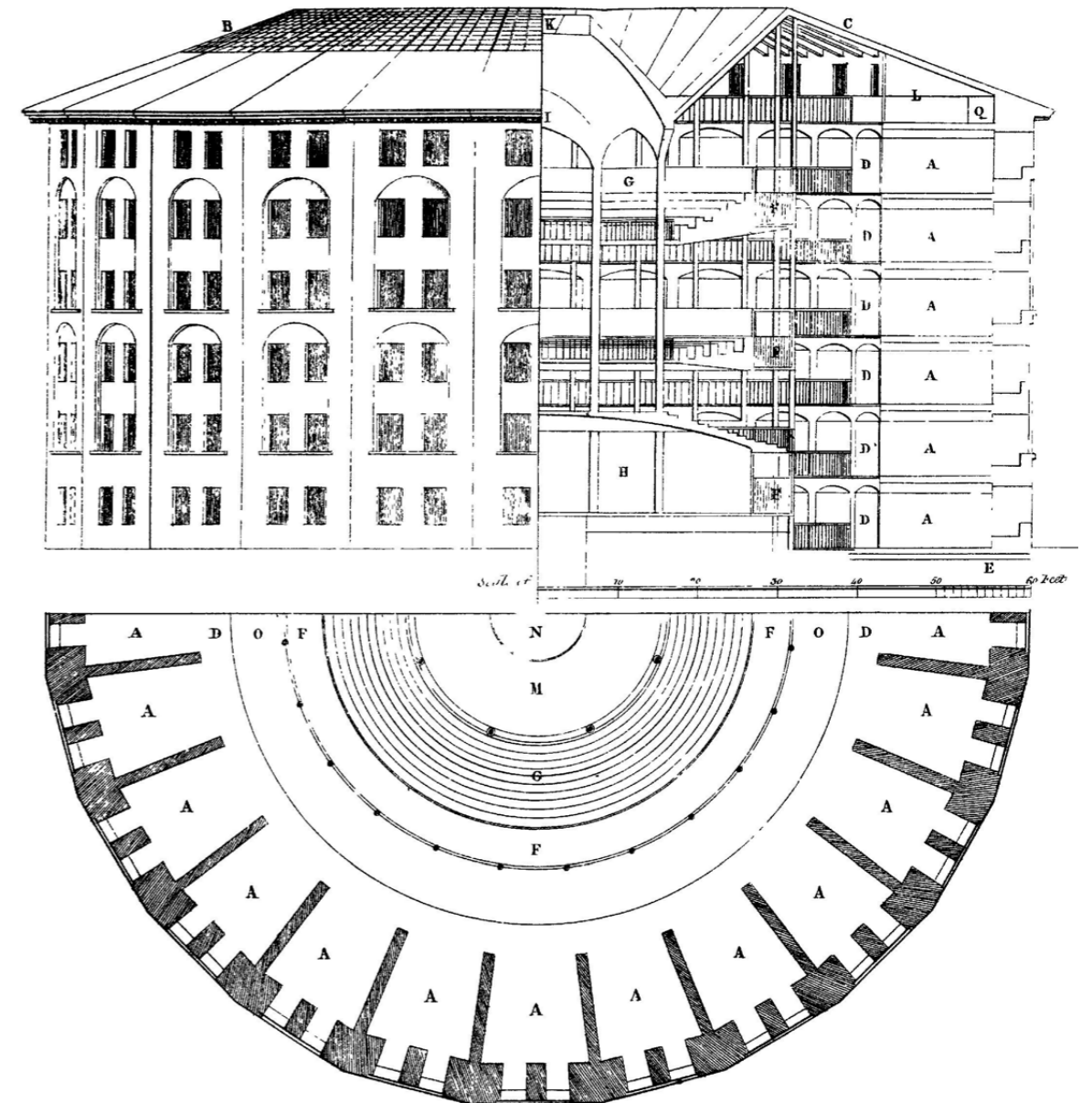
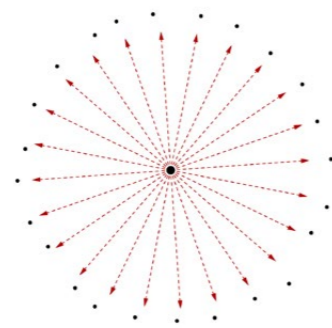
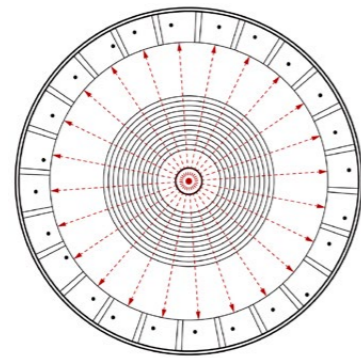


The surveillance cameras are added to get a more complex gaze of this area.

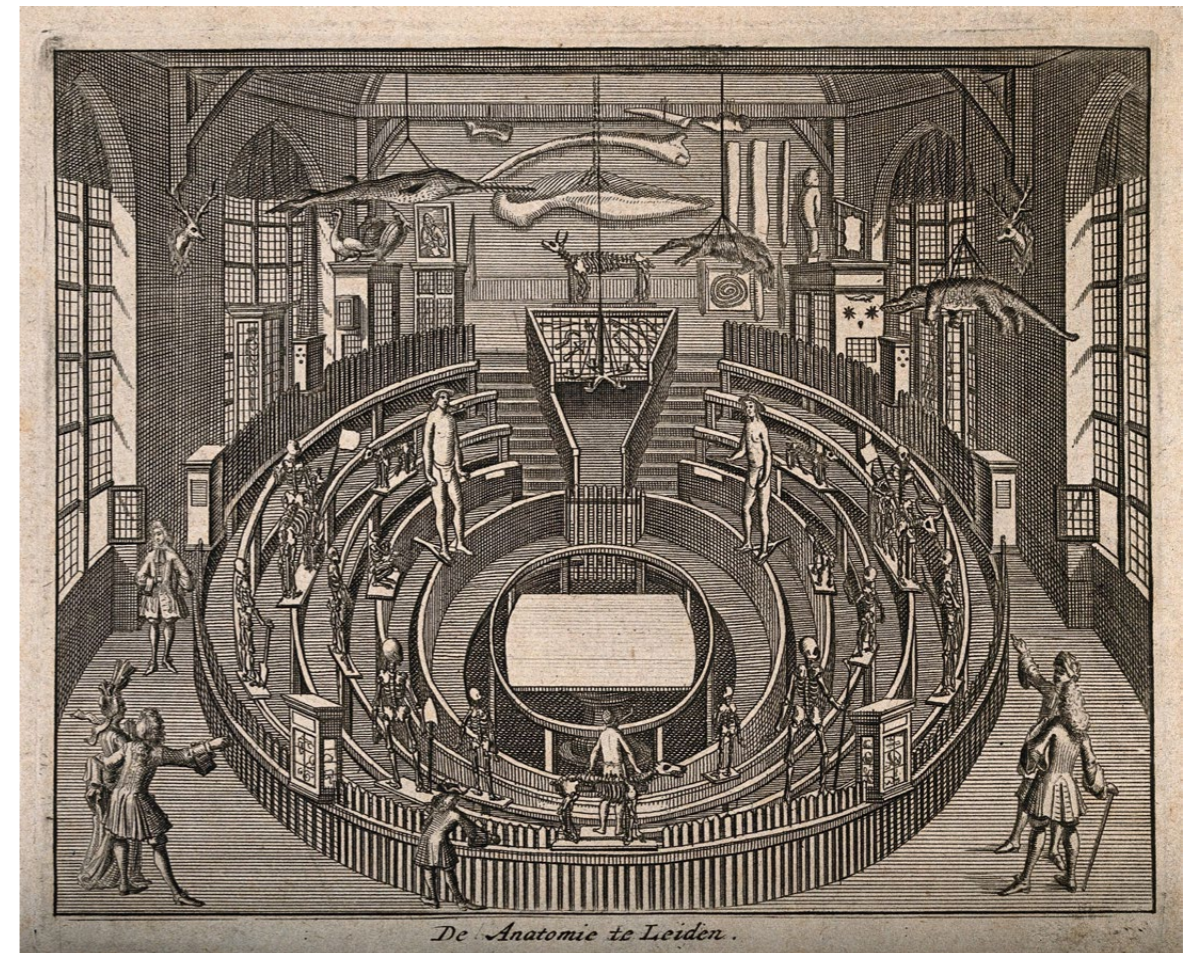
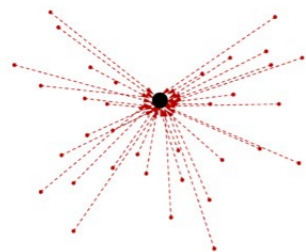
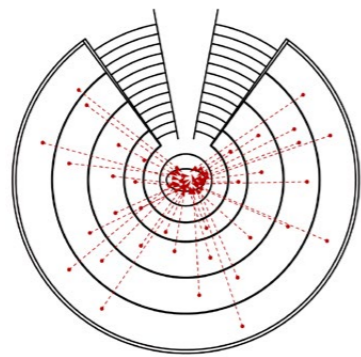


In addition to this, I have put in several forms of the typical gaze. These are commonly found in the city, but are not easily captured by research. These gazes are complex and been designed.

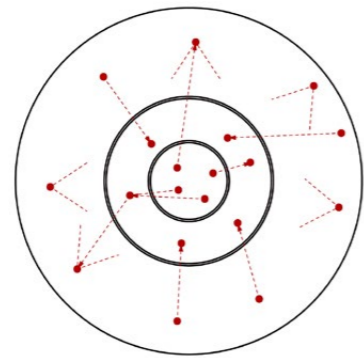
[Panopticon]



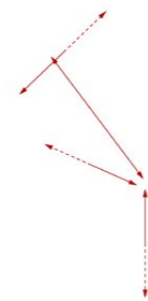
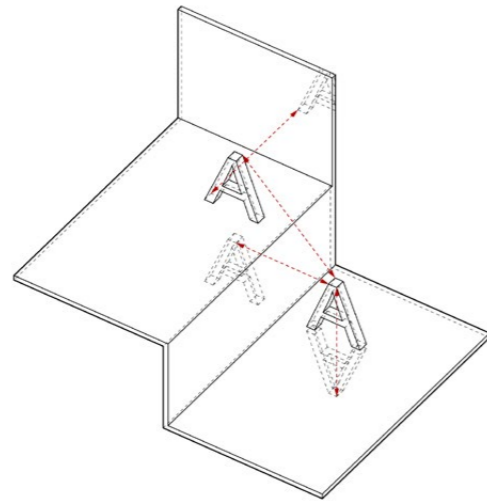
[The Anatomical Theatre]



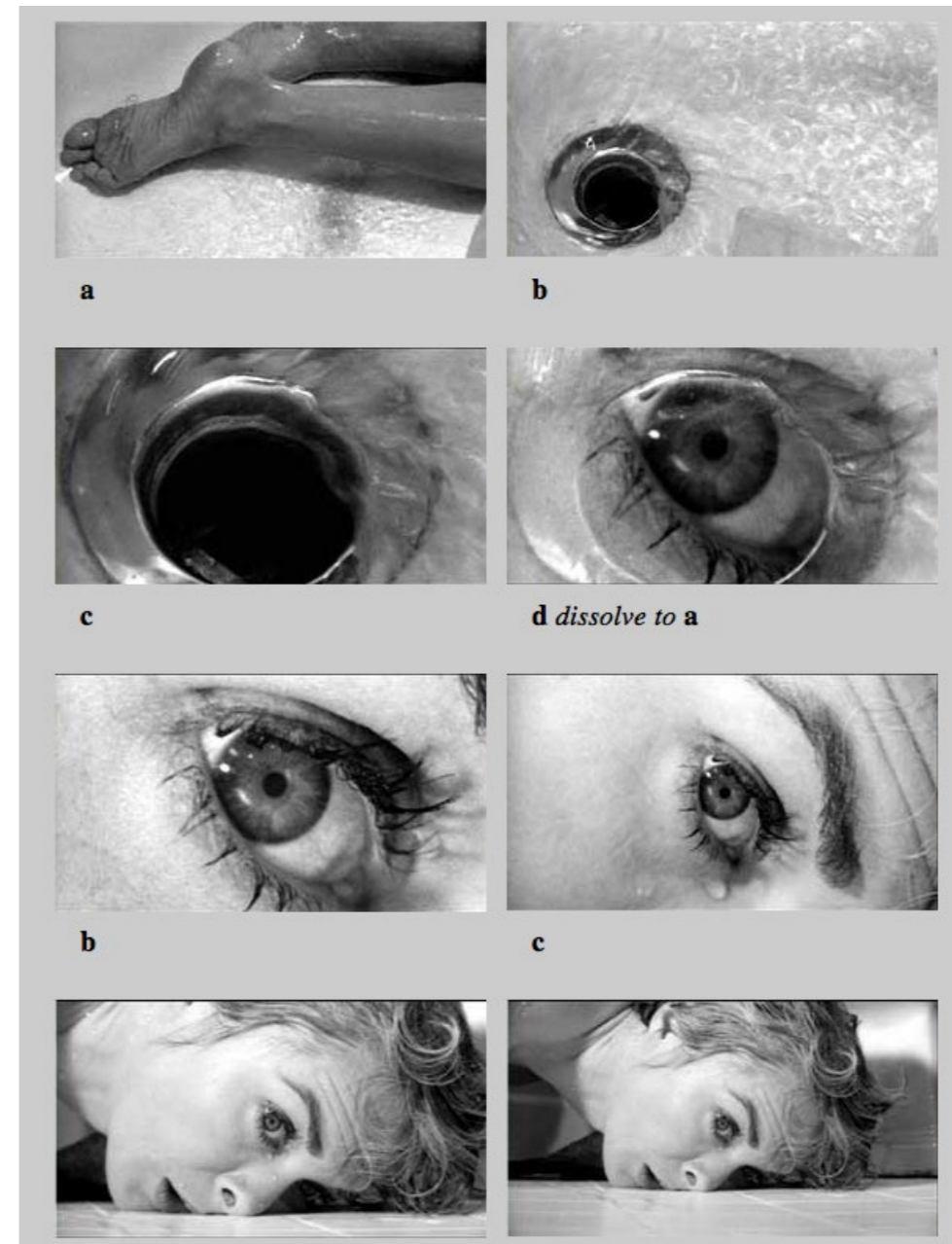
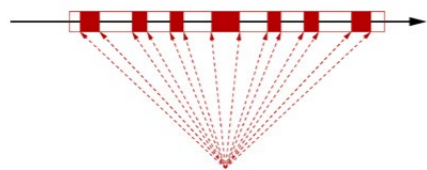
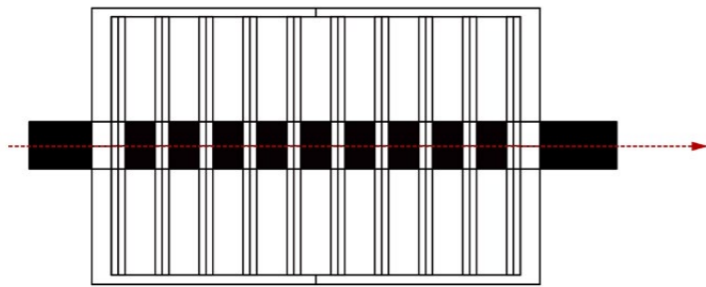
[Marry-go-round]



[Mirror palace]

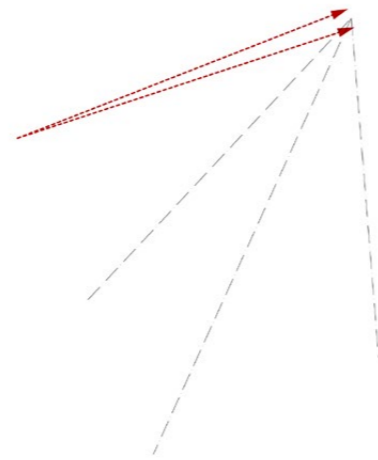
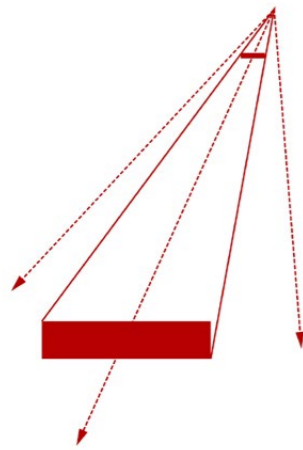
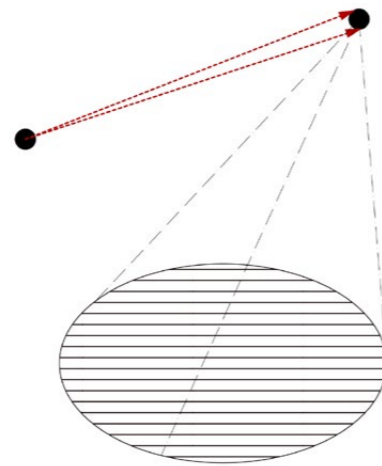
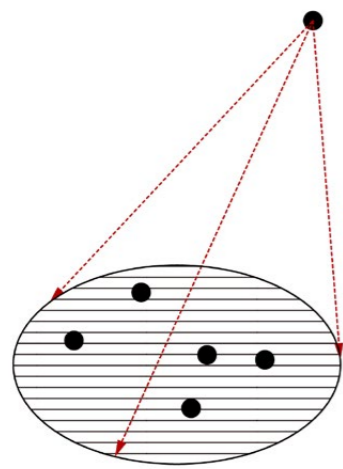


[Movie montage]



Reference:
Psycho
<https://mymovielab.com/blog/professional-movie-editing-of-psycho-by-alfred-hitchcock/>

[Reversed Gaze]

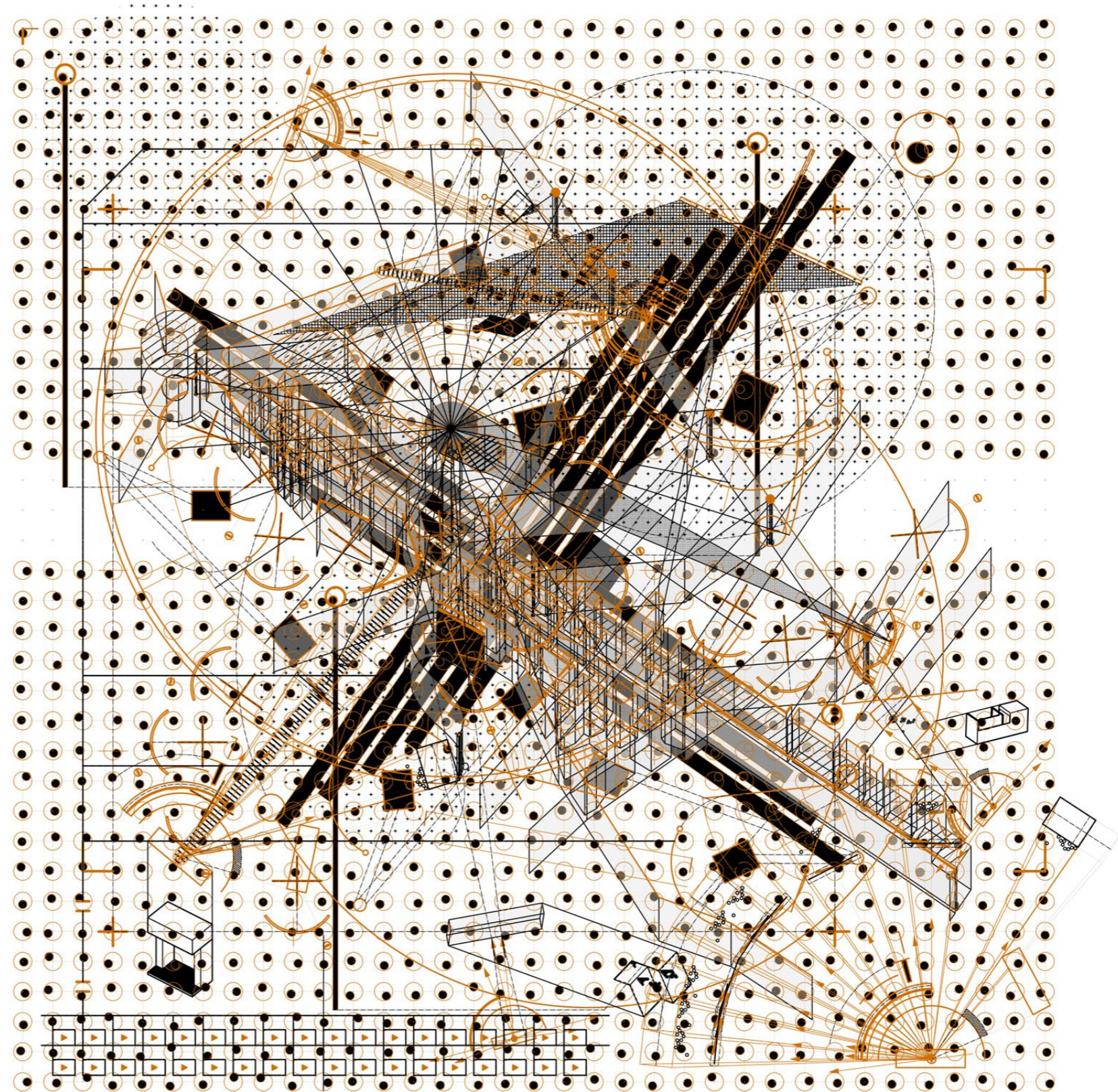


3. Complexity of gazing

Complexity of gazing

Complexity drawing describes the different elements and ways of looking at the city, which is filled with potential gazes.

Gradually, the inhabitants become the observers and watchers. The surveillance cameras and people's eyes together constitute the urban gaze, and the different elements affect the difference of the gaze, making it thick and complex.



Marseille: "Hide and seek prison"

_Playing with gazing

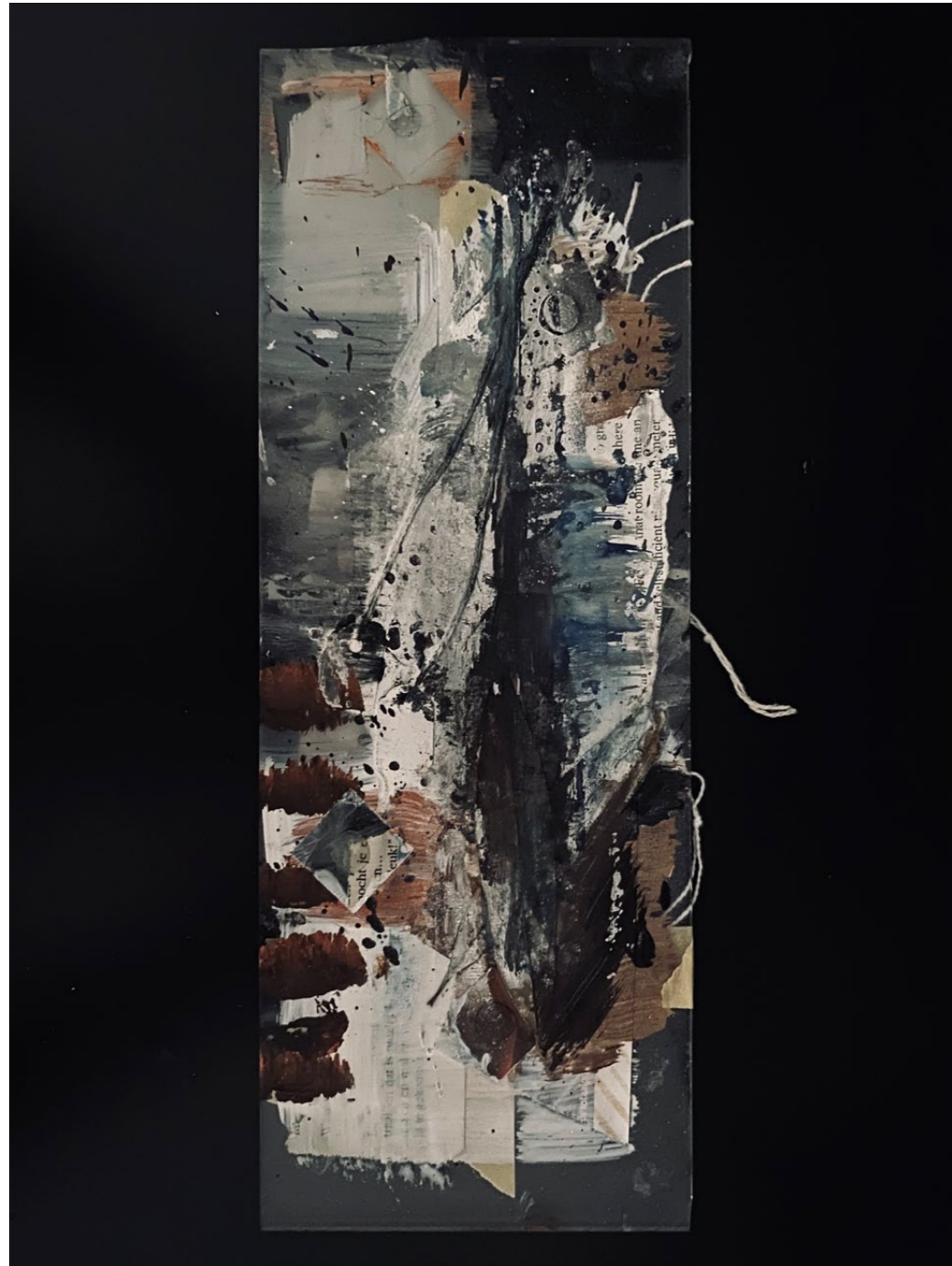
Individual research

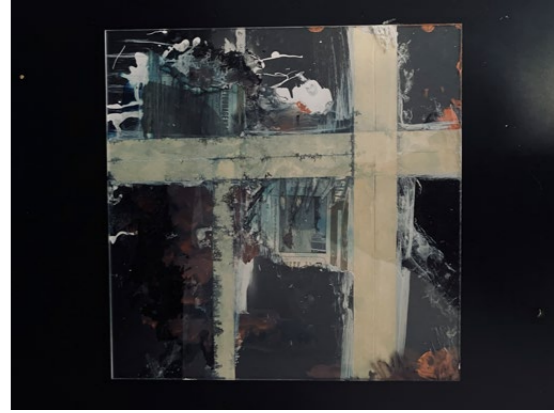
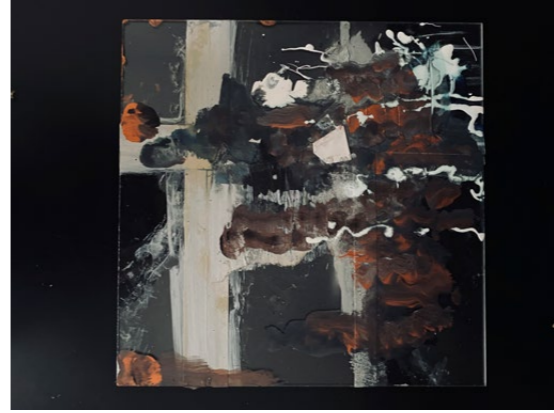
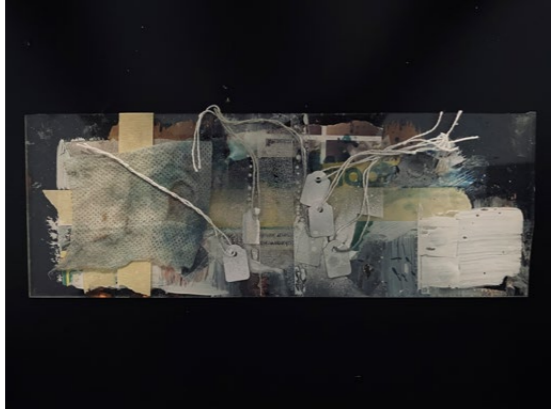
-Modi Operandi

Modi Workshop I

/ Surface: Complex gazed city

In the workshop, my work focused on using the model to experiment with the representation of the relevant properties of gaze

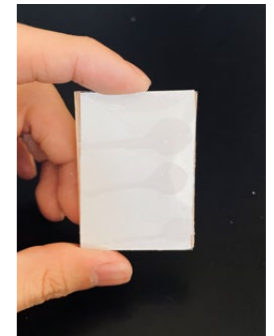
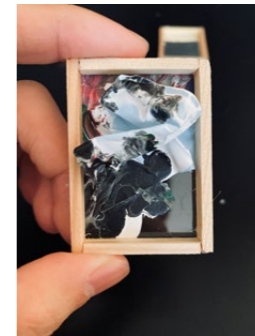
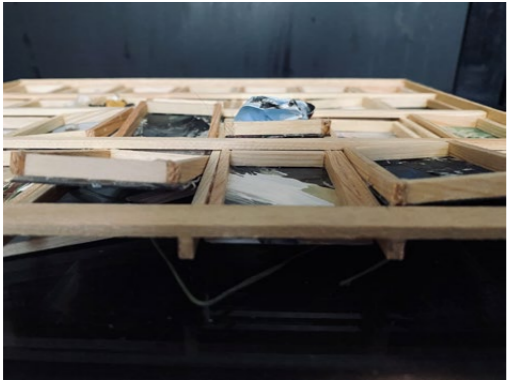




Modi Workshop II

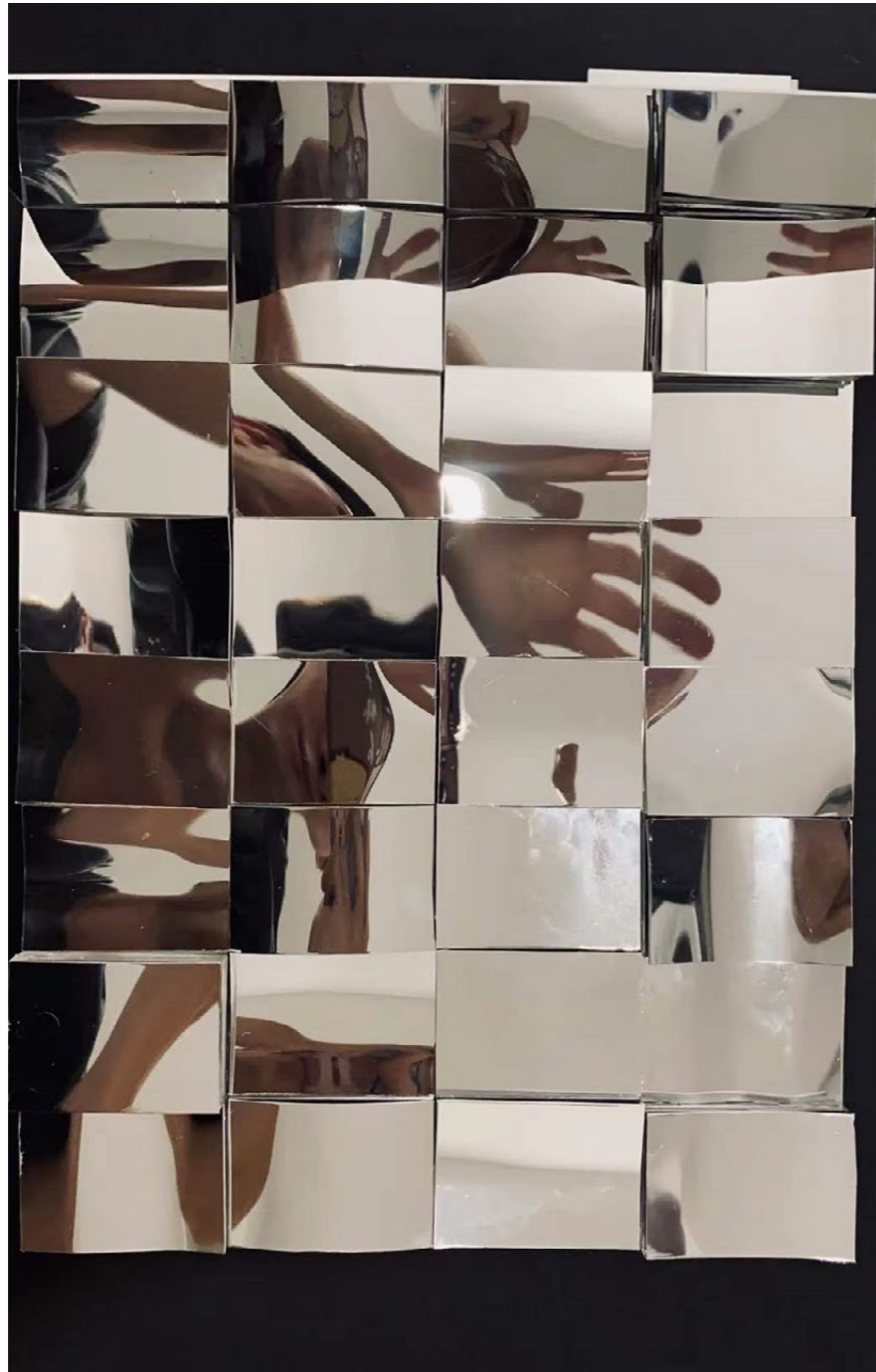
/ Movement and rotation of eyes





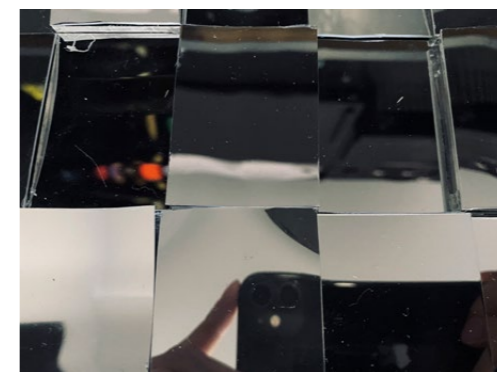
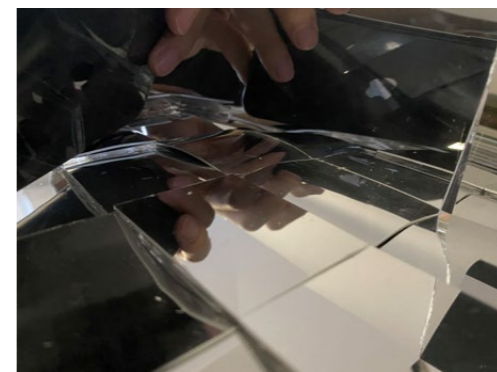
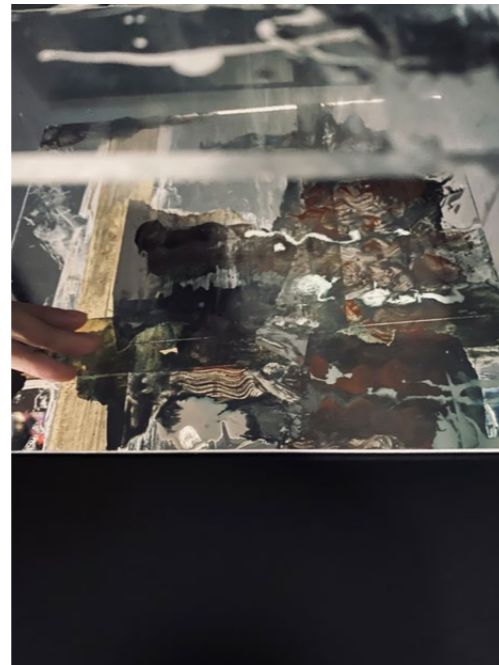
Modi Workshop III

/ Corner: Mirroring and fragmentation(Blind, hidden, and control)



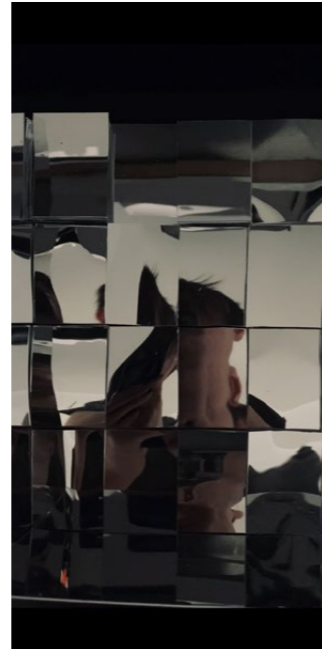
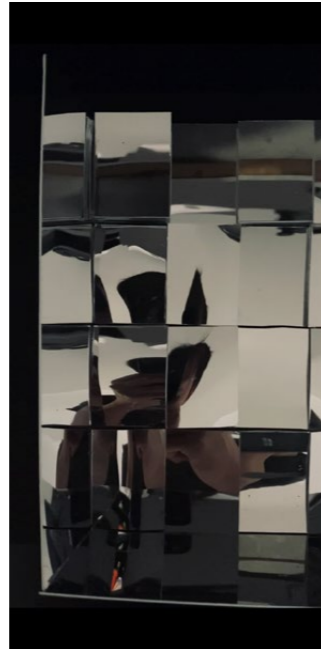
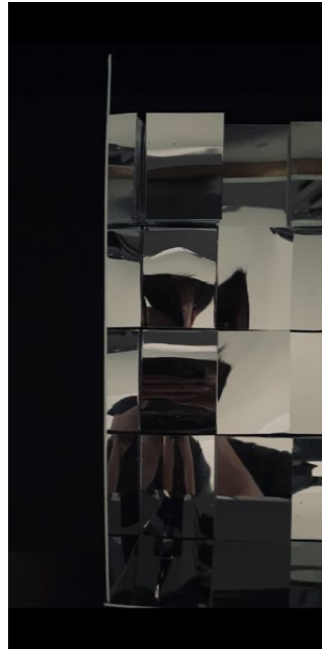


Complete mirror

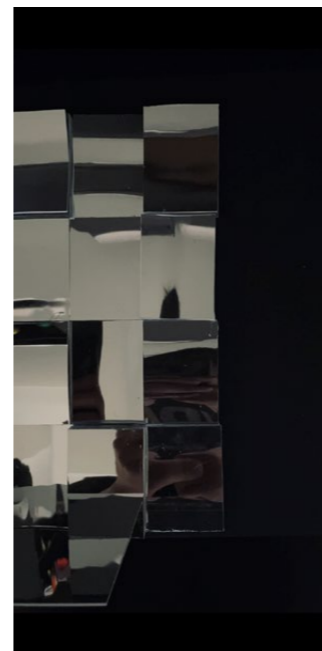
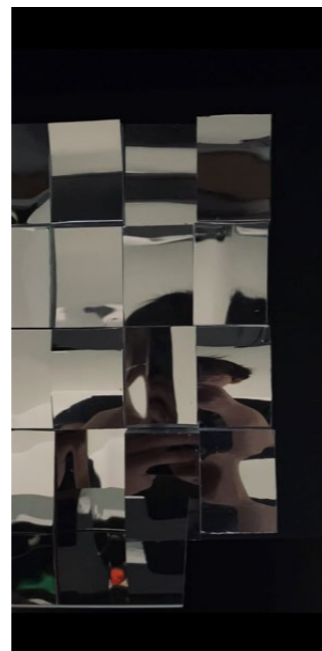
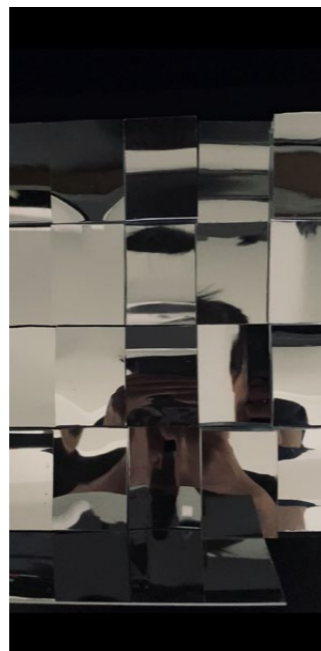
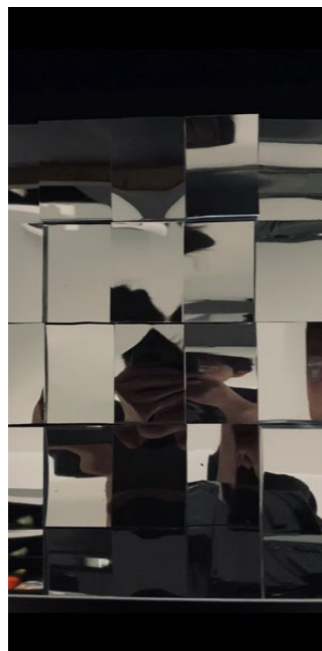


Fragmental mirror





These models allowed me to further experience some of the forms and possibilities of gaze on an optical or non-optical level.



DESIGN PROJECT: COMMUNITY GARDEN

_Reform the space of the gaze

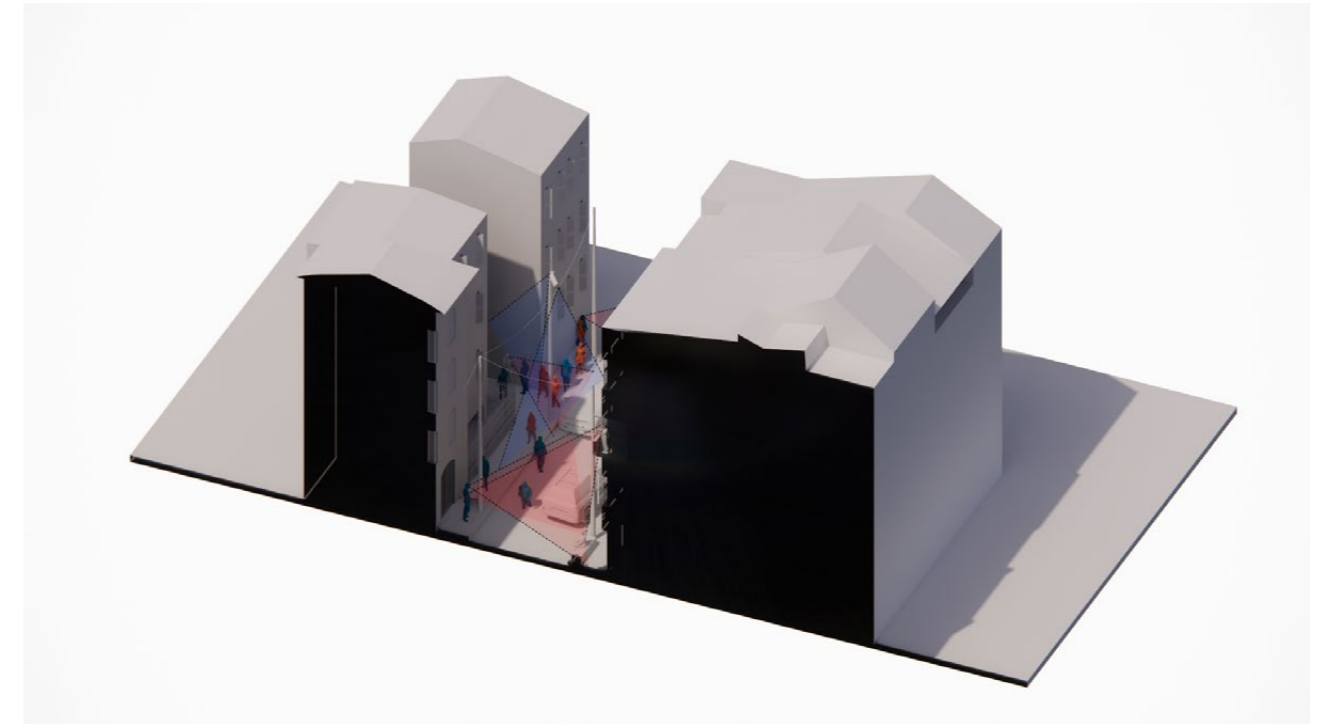
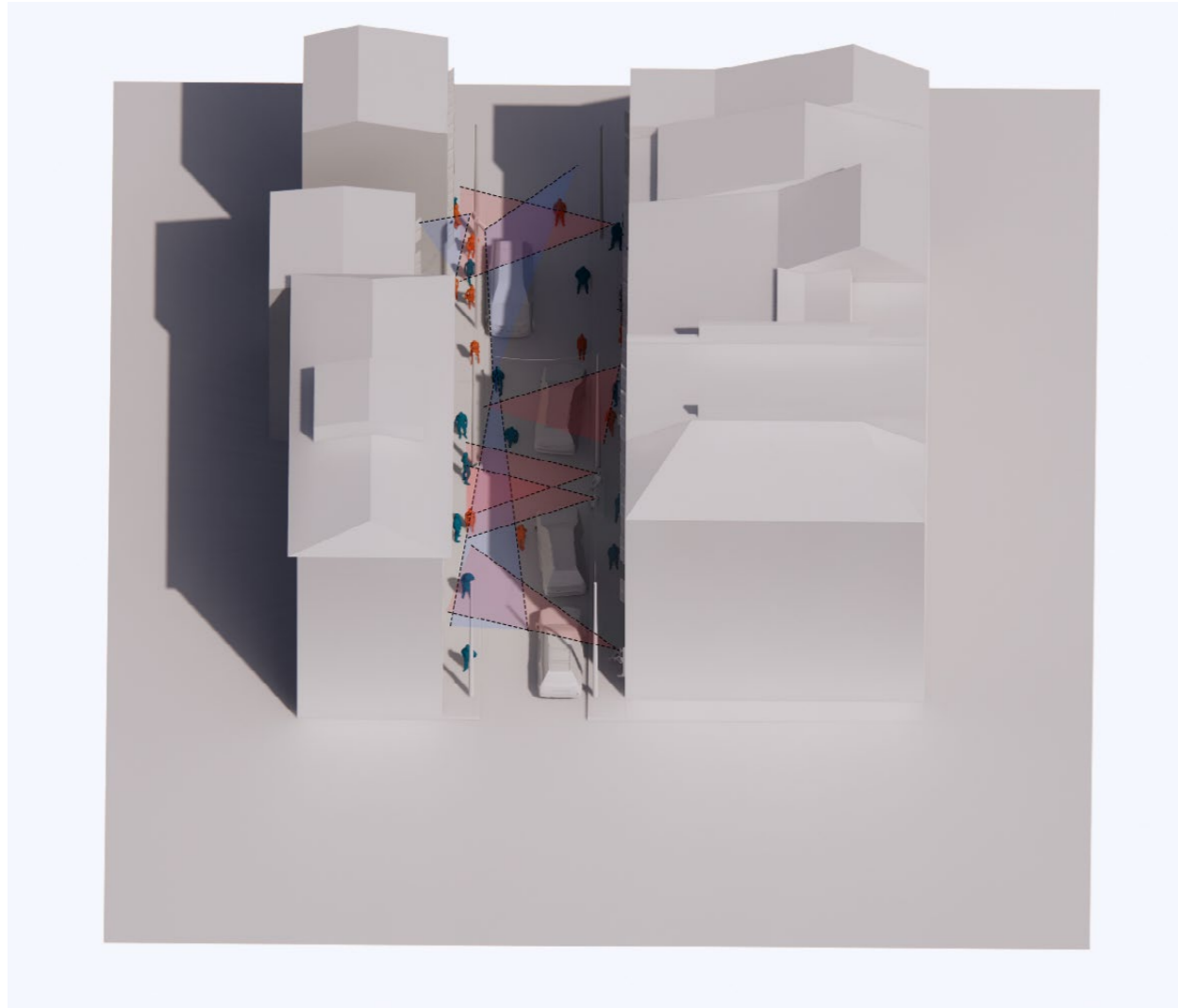
Deconstruct the space of the gaze
(in the city)

&

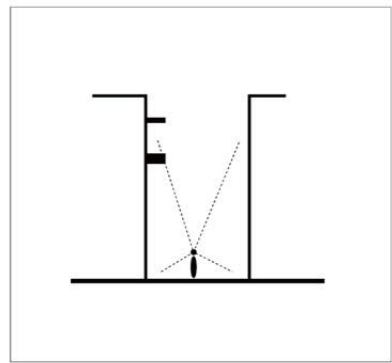
Reconstruct the space of the gaze
(in new building)

Case: Rd. Rue des Dominicanes clip as an example

On the basis of the complexity of the gaze, I analyse the space of the gaze in the city, which is a corner of the urban space, and I overlay the possibility of multiple gaze to depict the possibilities of this space in different directions



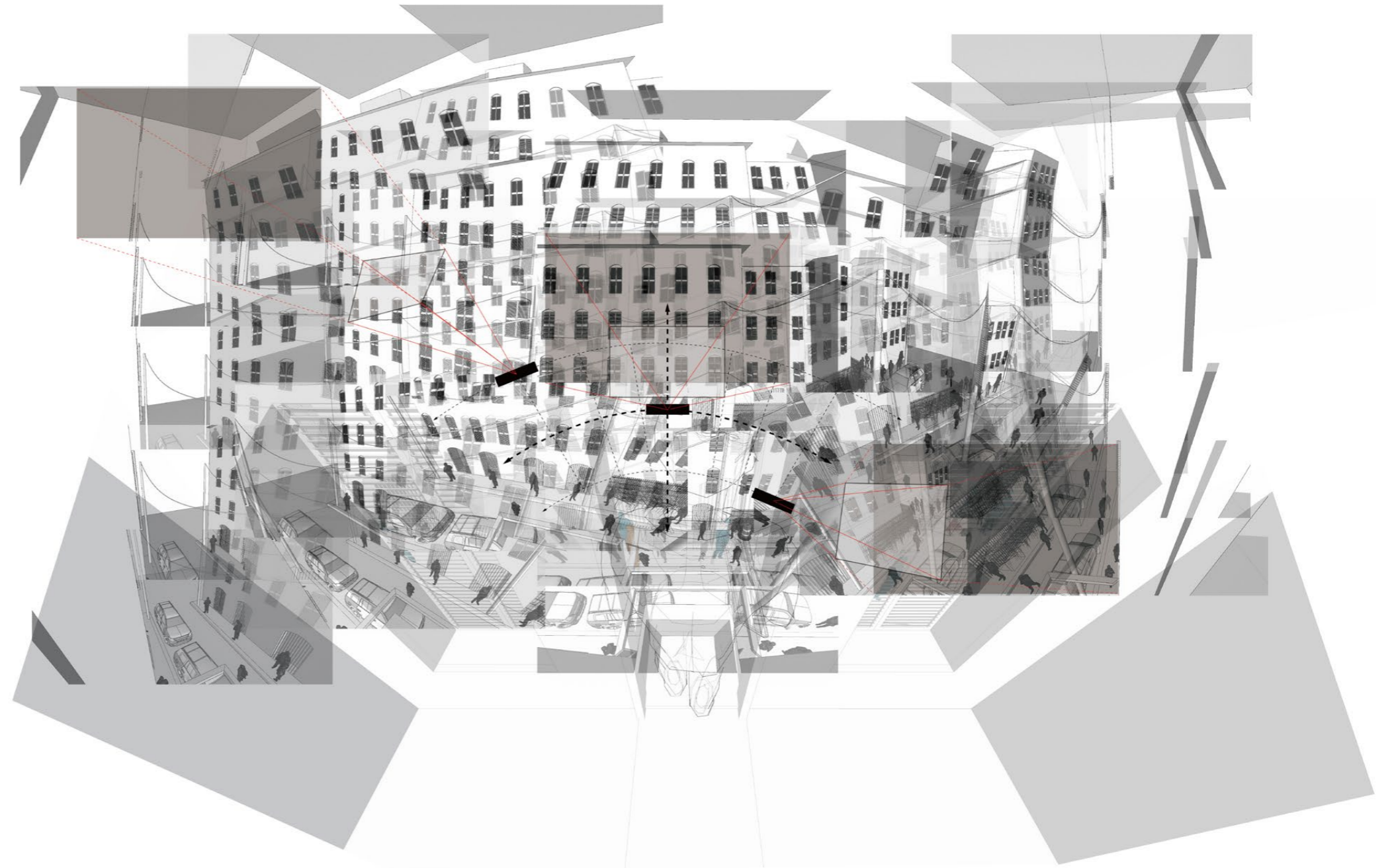
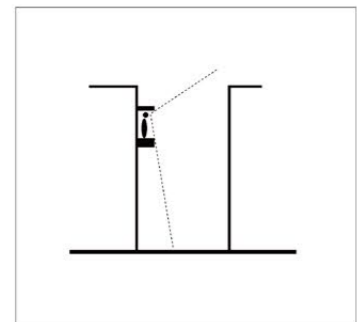
SPACE OF THE GAZE: FROM STREET

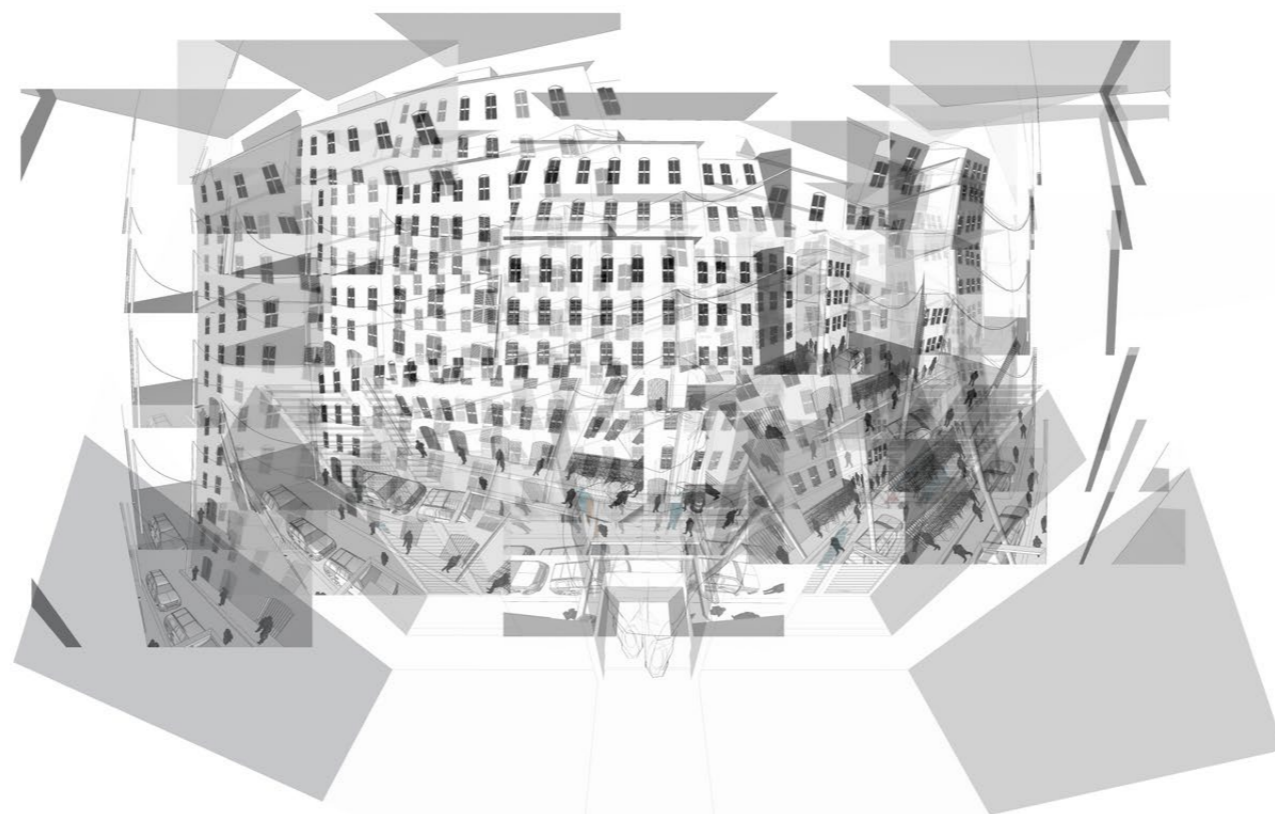


SPACE OF THE GAZE: UNDER THE BUILDING



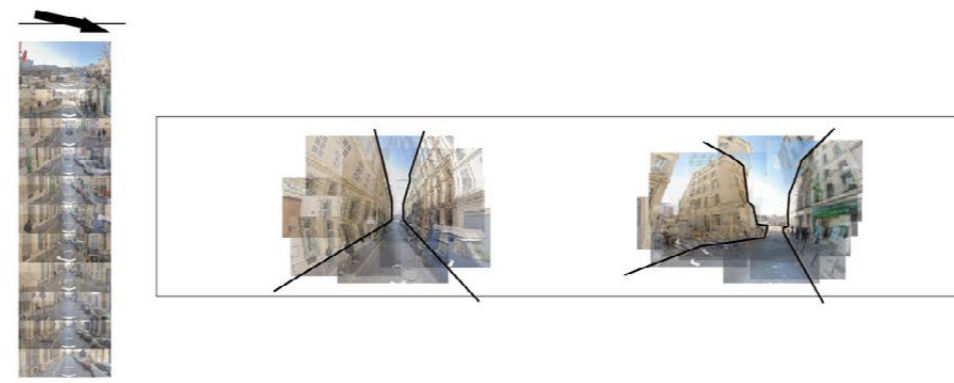
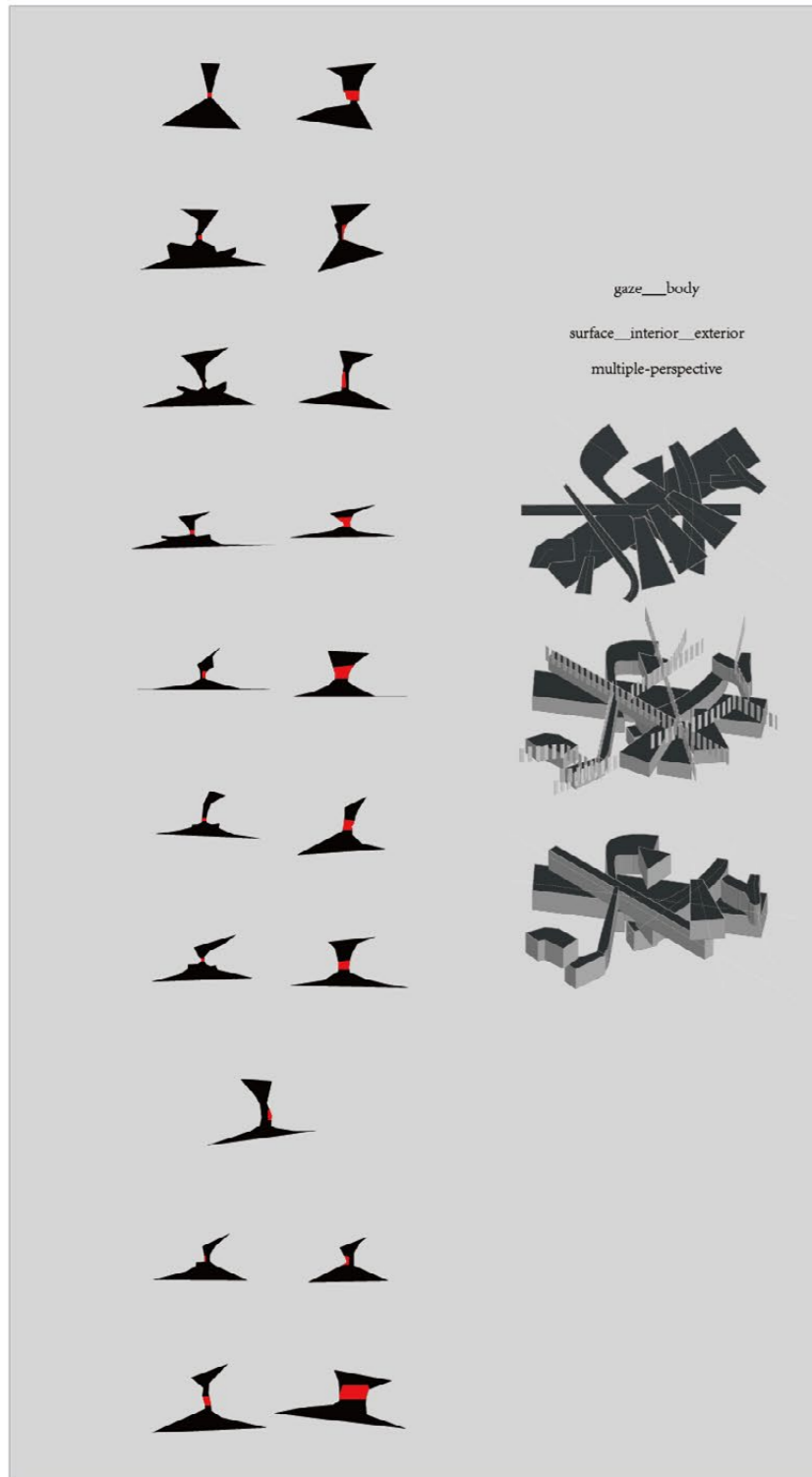
SPACE OF THE GAZE: IN THE BUILDING



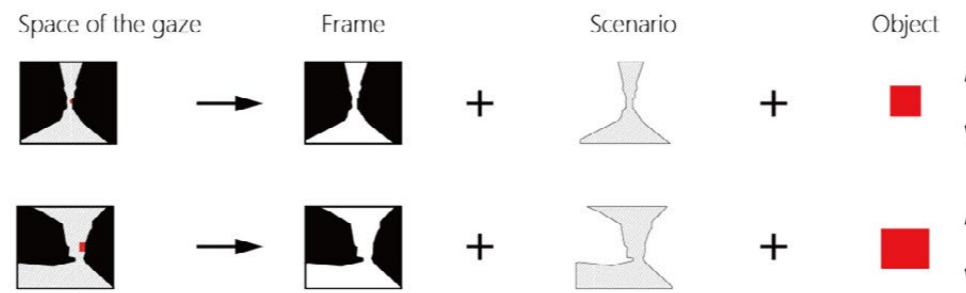


Relation and form production

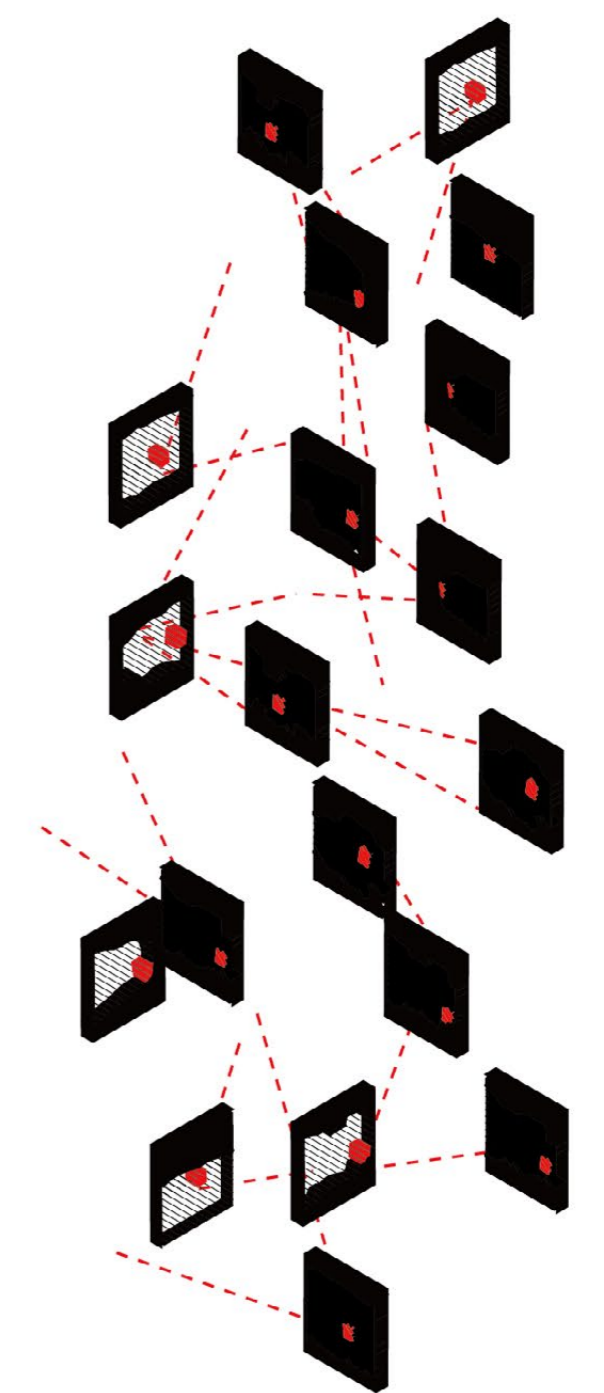
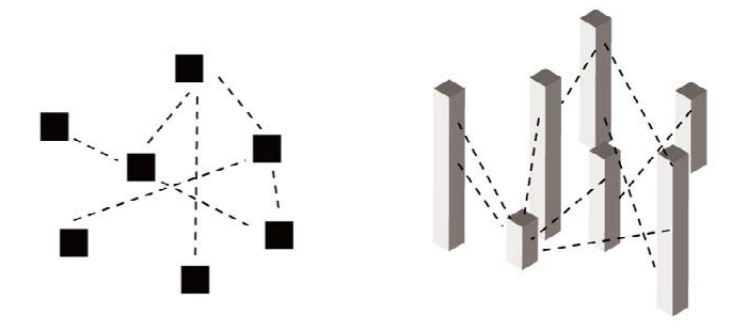
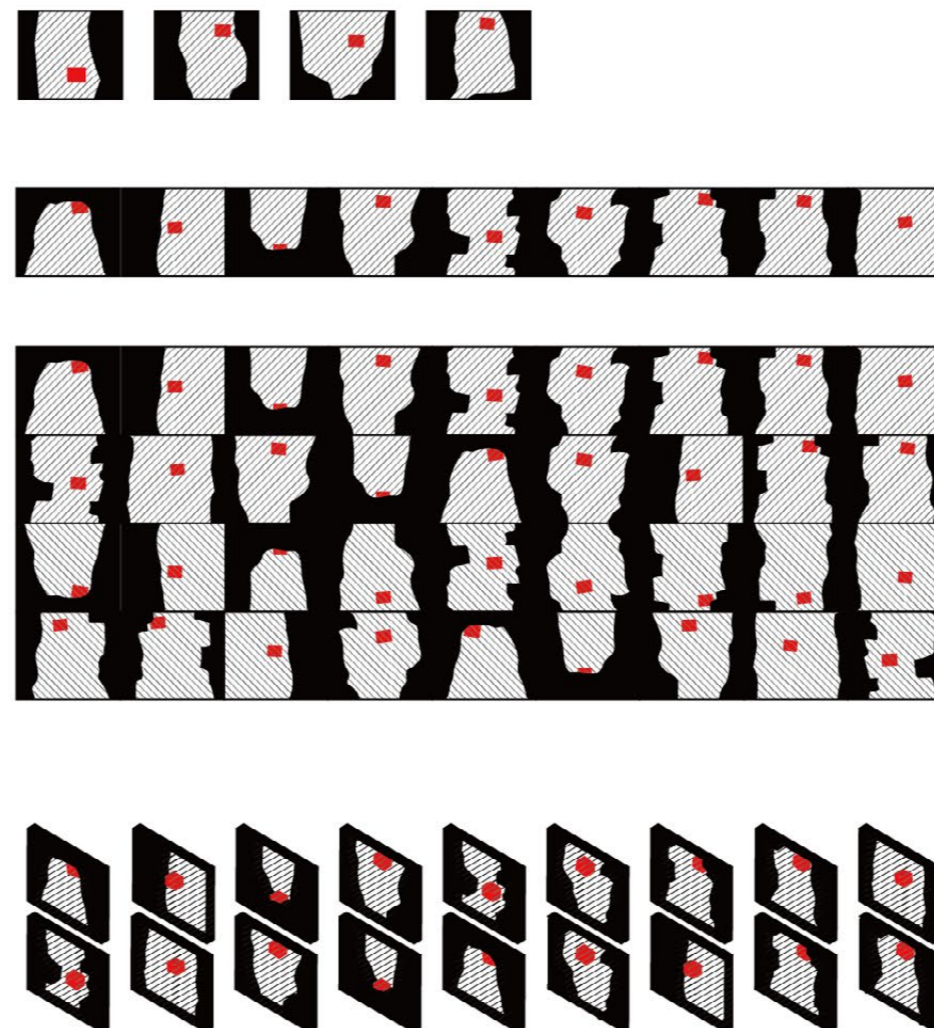
Relation: remapping the space of the gaze



Reform the space of the gaze



Collection of the spaces of the gaze

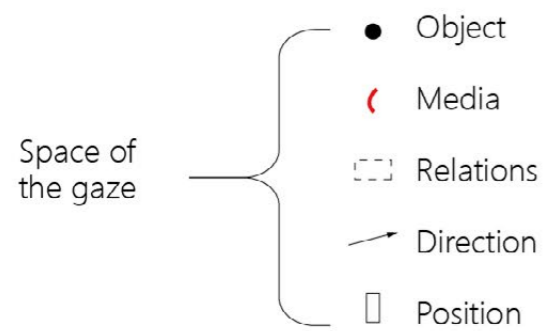
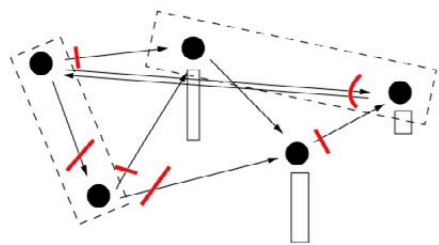
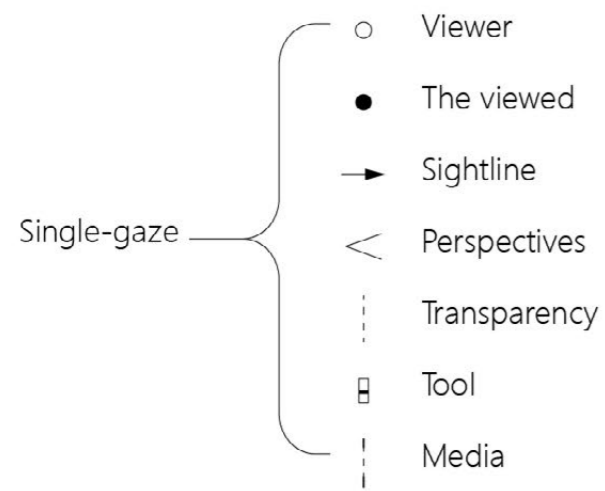
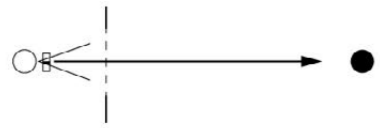


Gaze in the City - the space of the Gaze

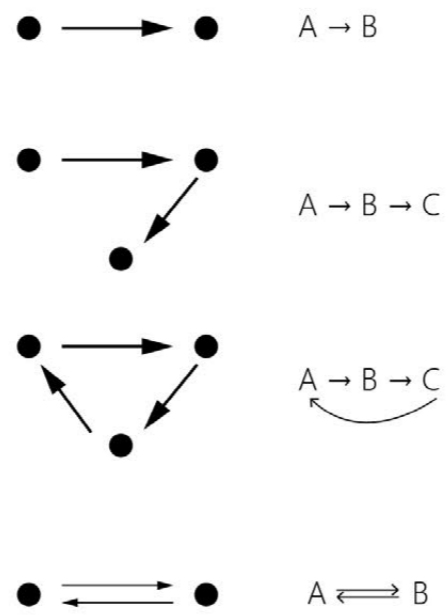
Using gaze as a means of spatial generatio narrative of the city

Relation and internal relations

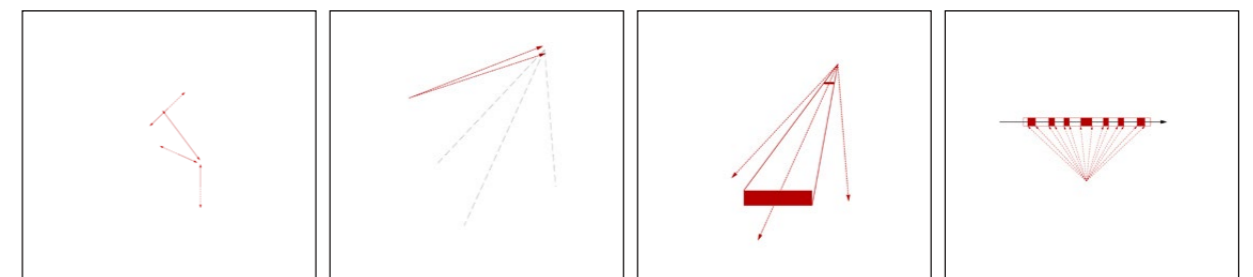
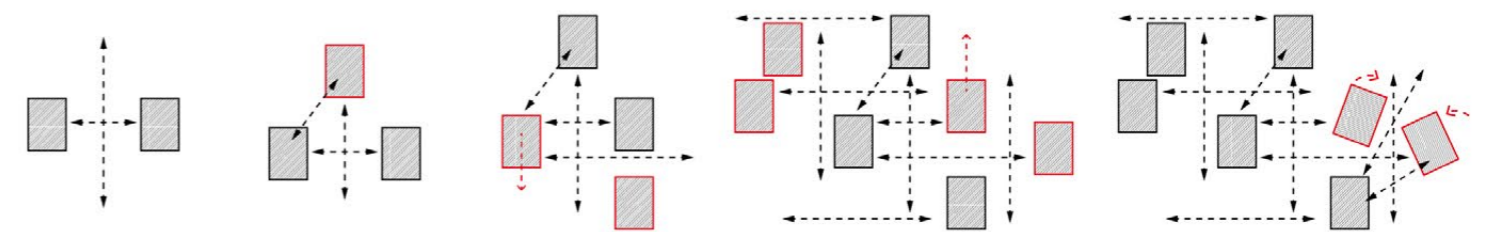
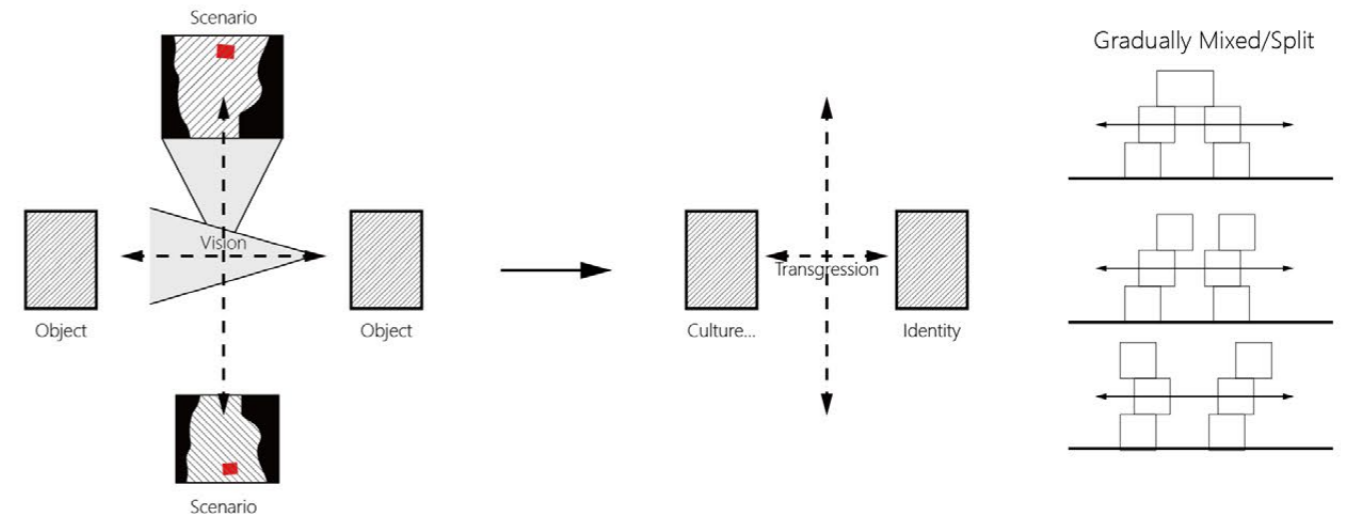
System



Type of gazing relation

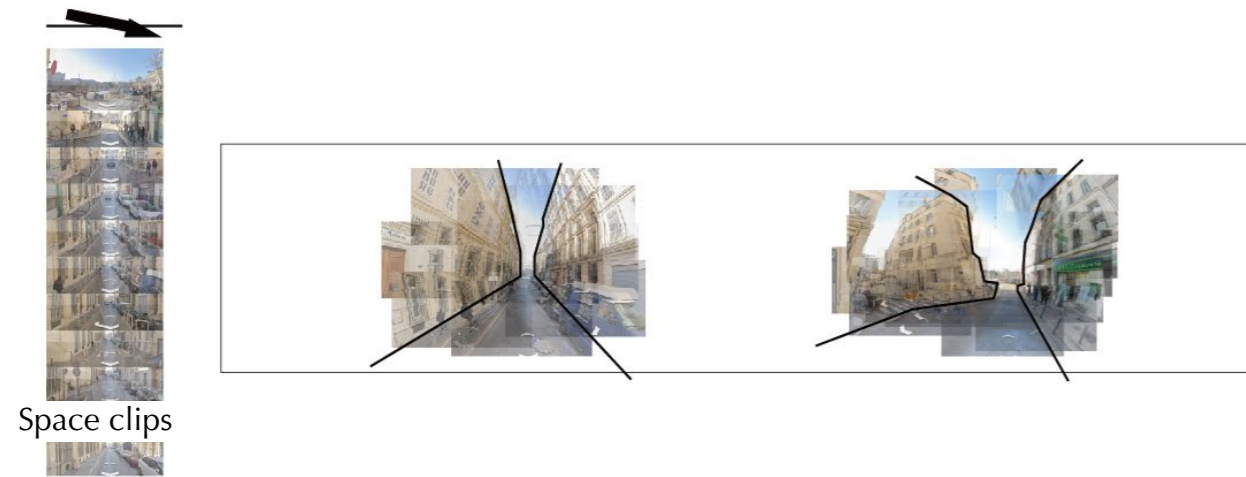


Multiple relation

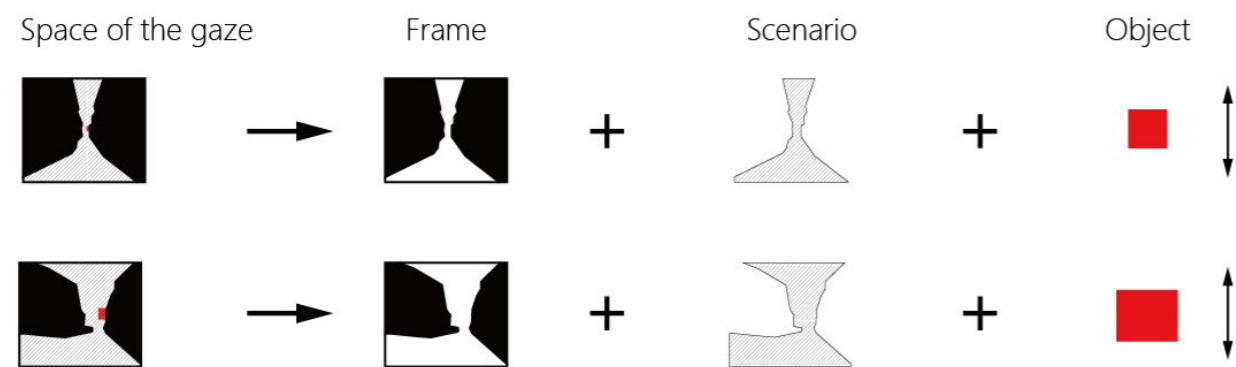
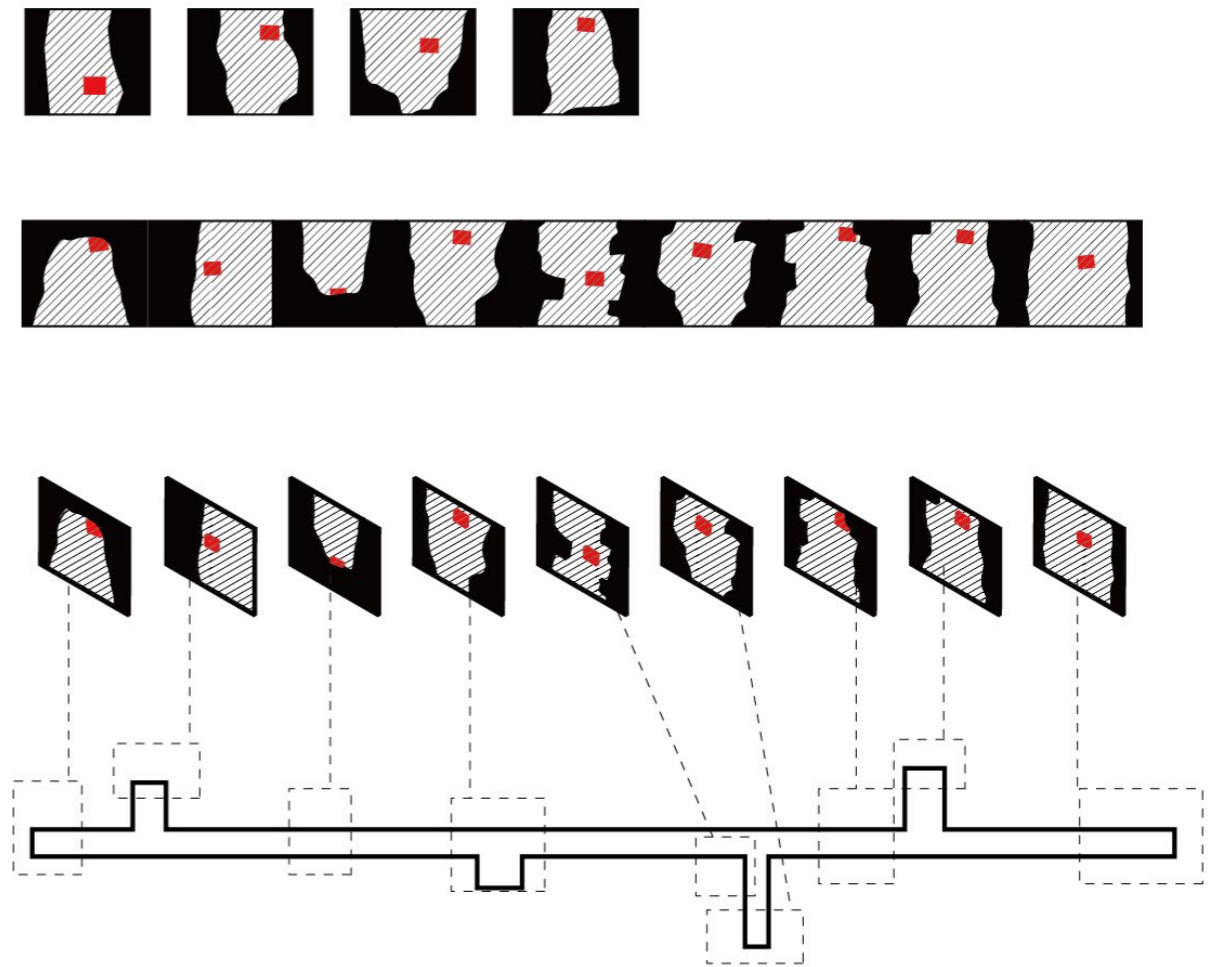


Deconstruct the space of the gaze

After that, I tried to abstract it into a space clip representing the space of the gaze in this place, and then I deconstruct the form of this clip into three parts, frame, scenario and object. The sequence of these clips represents the sequence of space of the gaze.



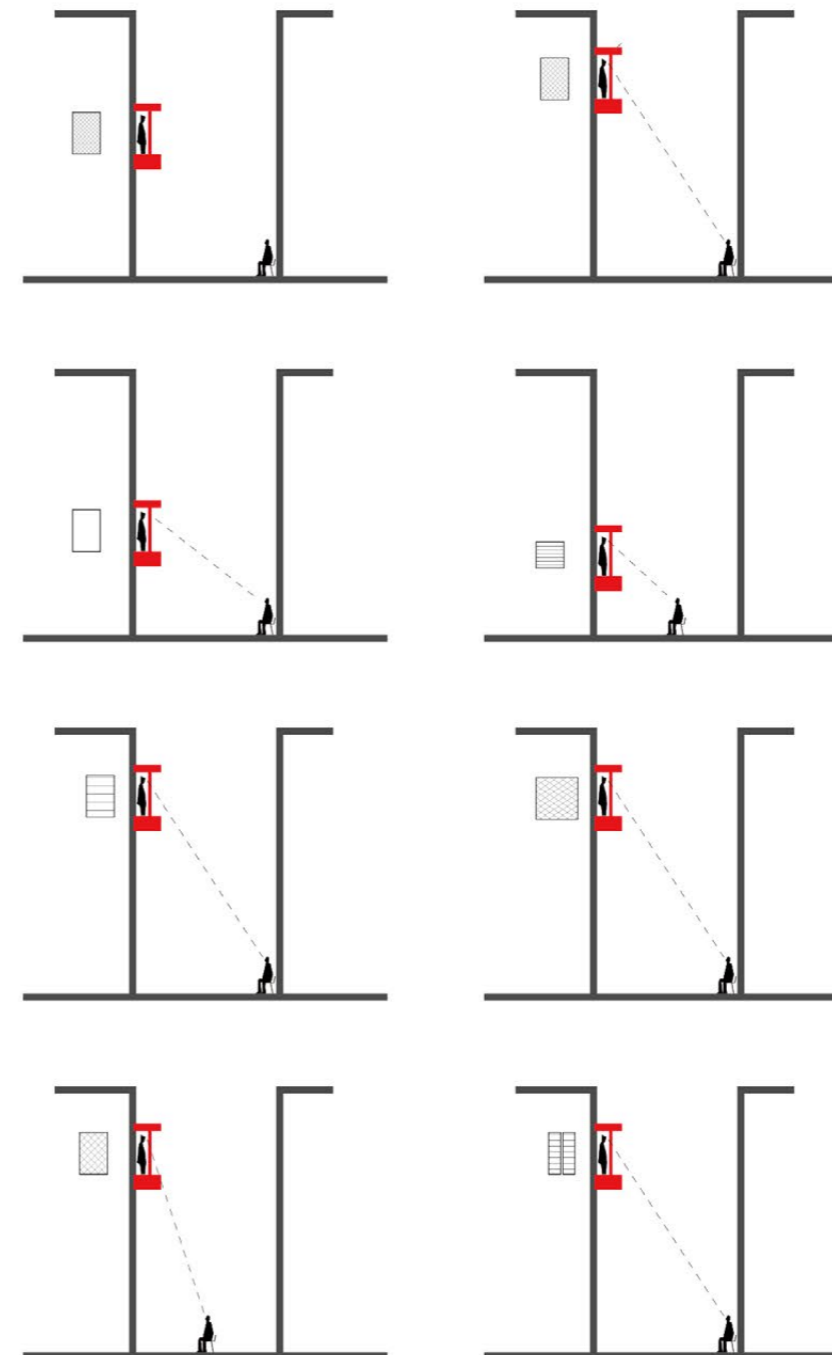
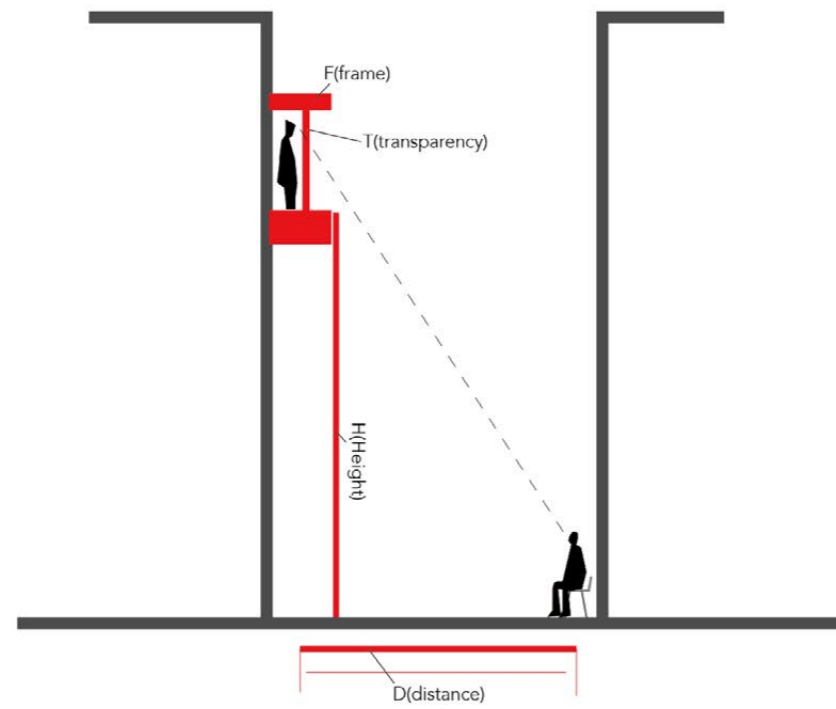
Sequence of the spaces of the gaze



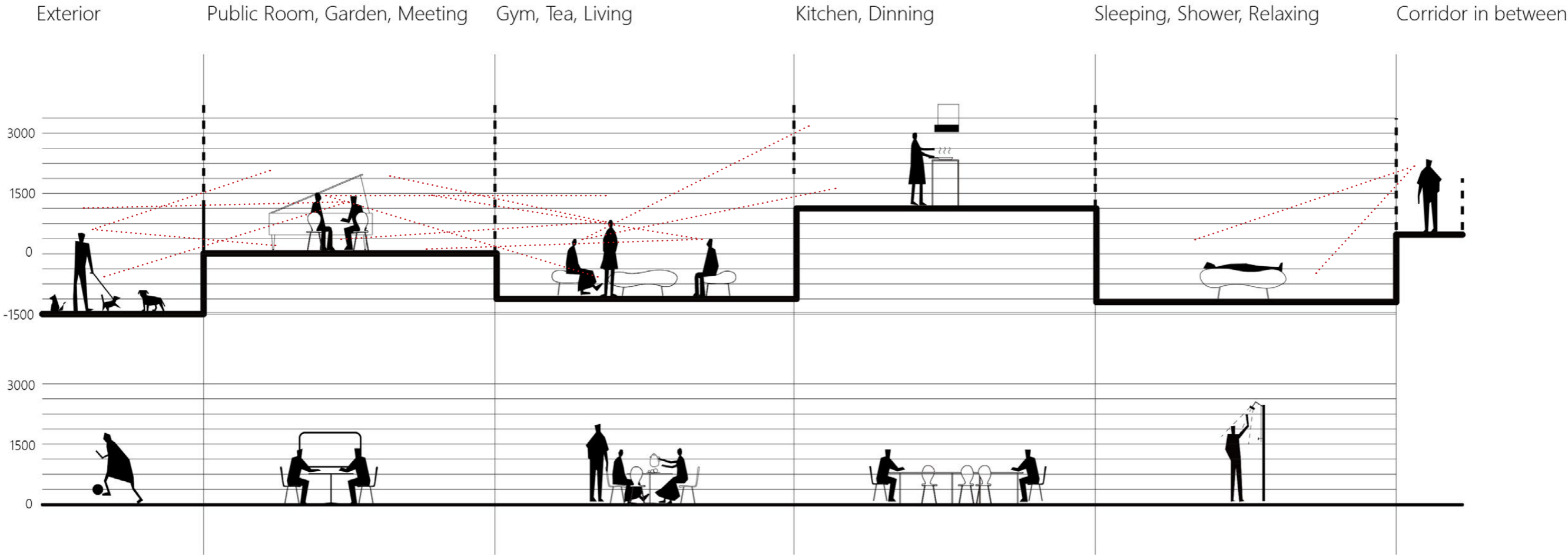
Reconstruct the space of the gaze

What are the elements of space of the gaze:

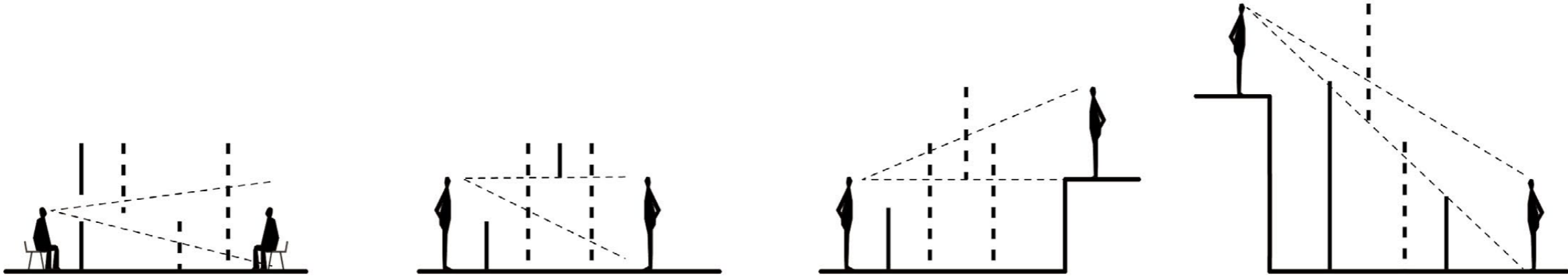
1. Height
2. Distance
3. Transparency
4. Openness



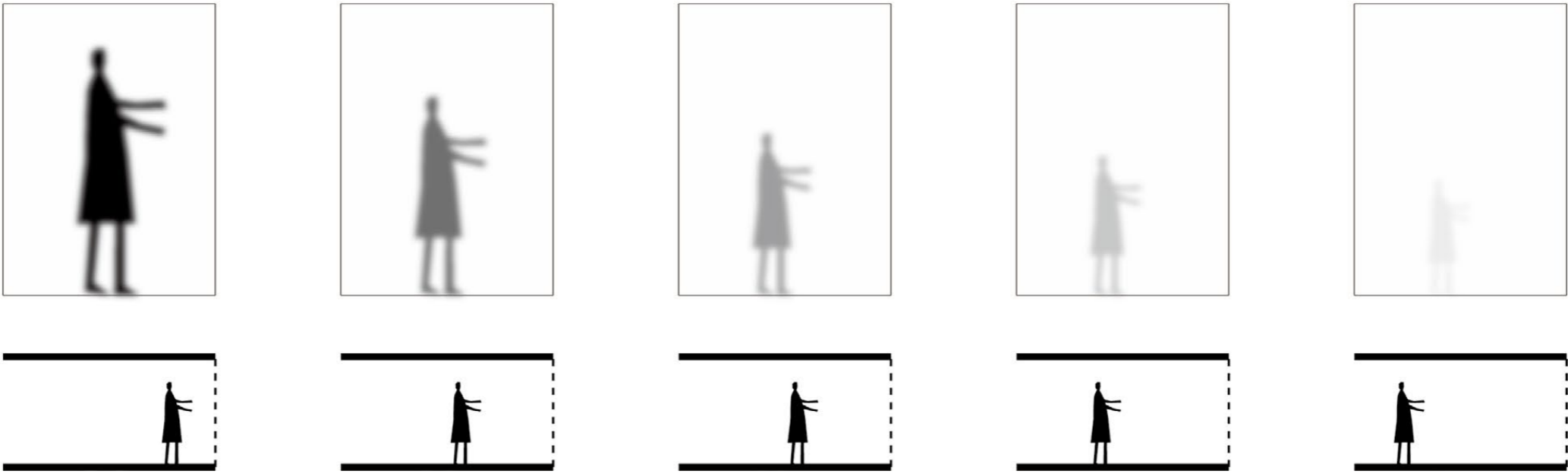
H(Height)



D(Distance)

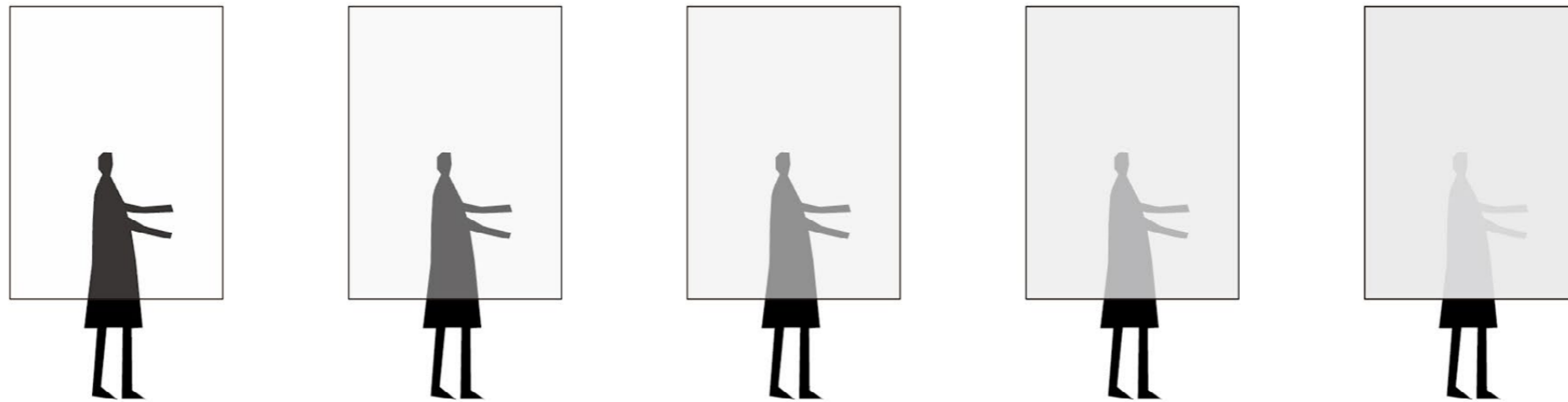


Transparency: Distance of the body

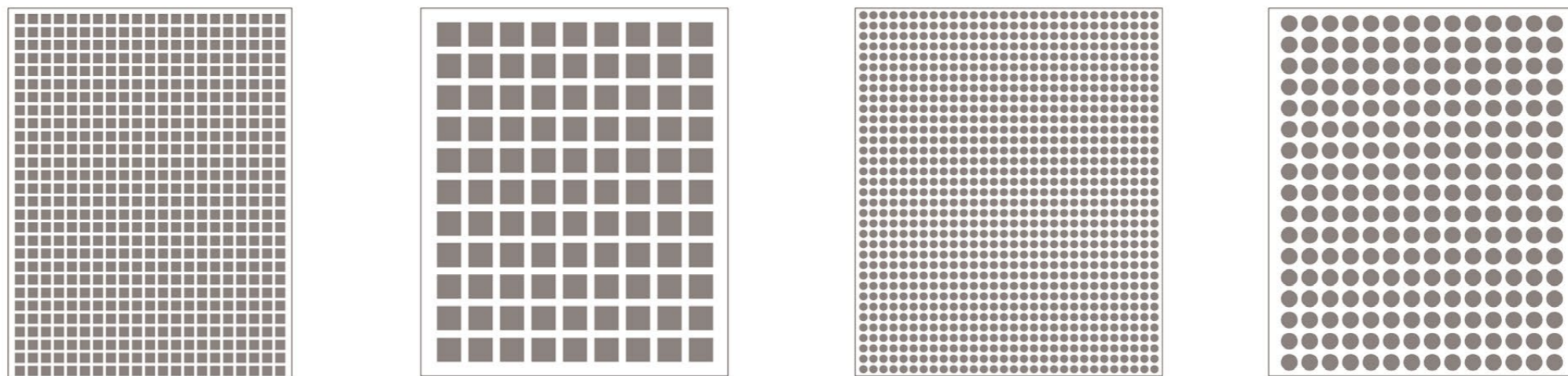


T(transparency)

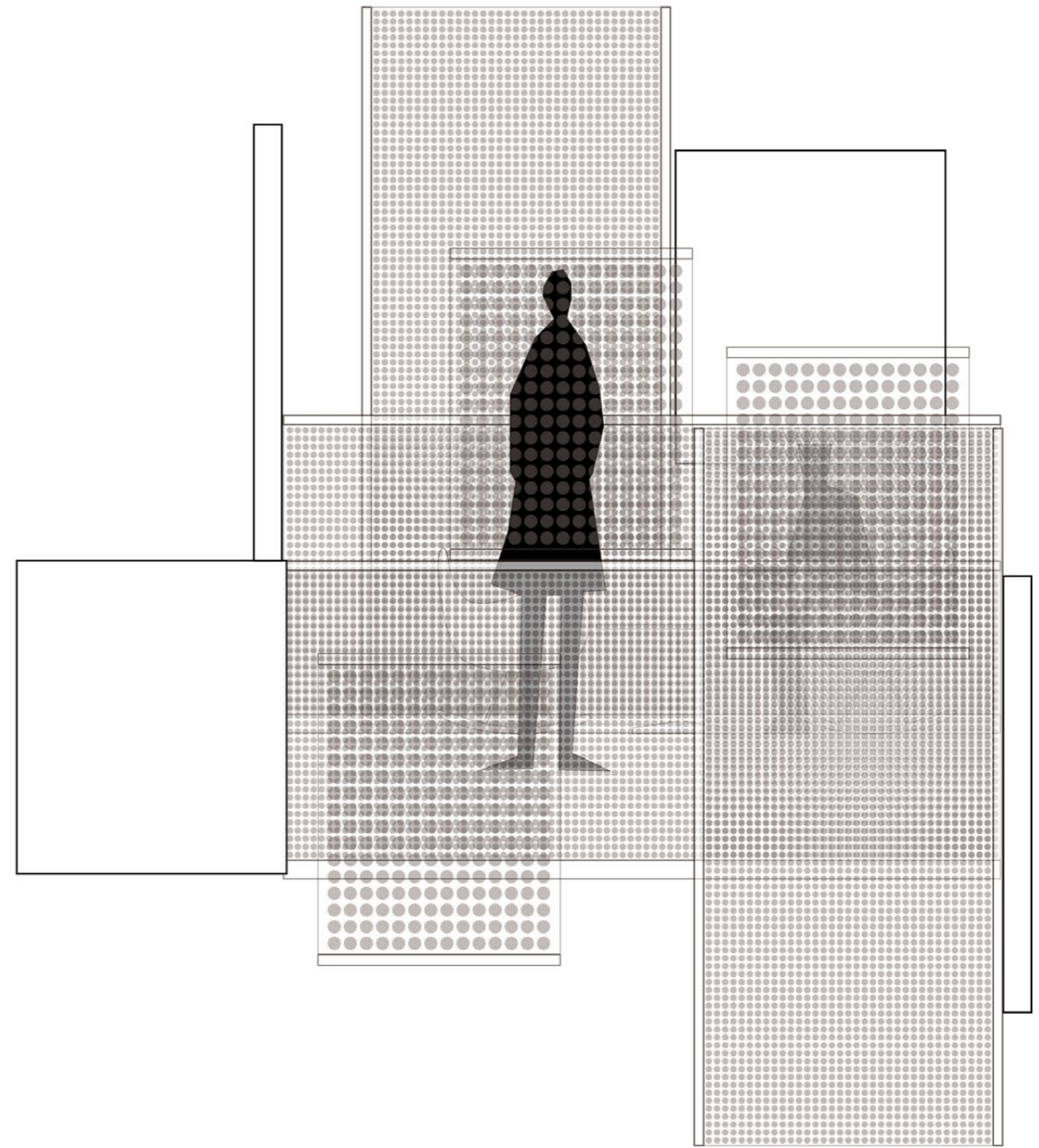
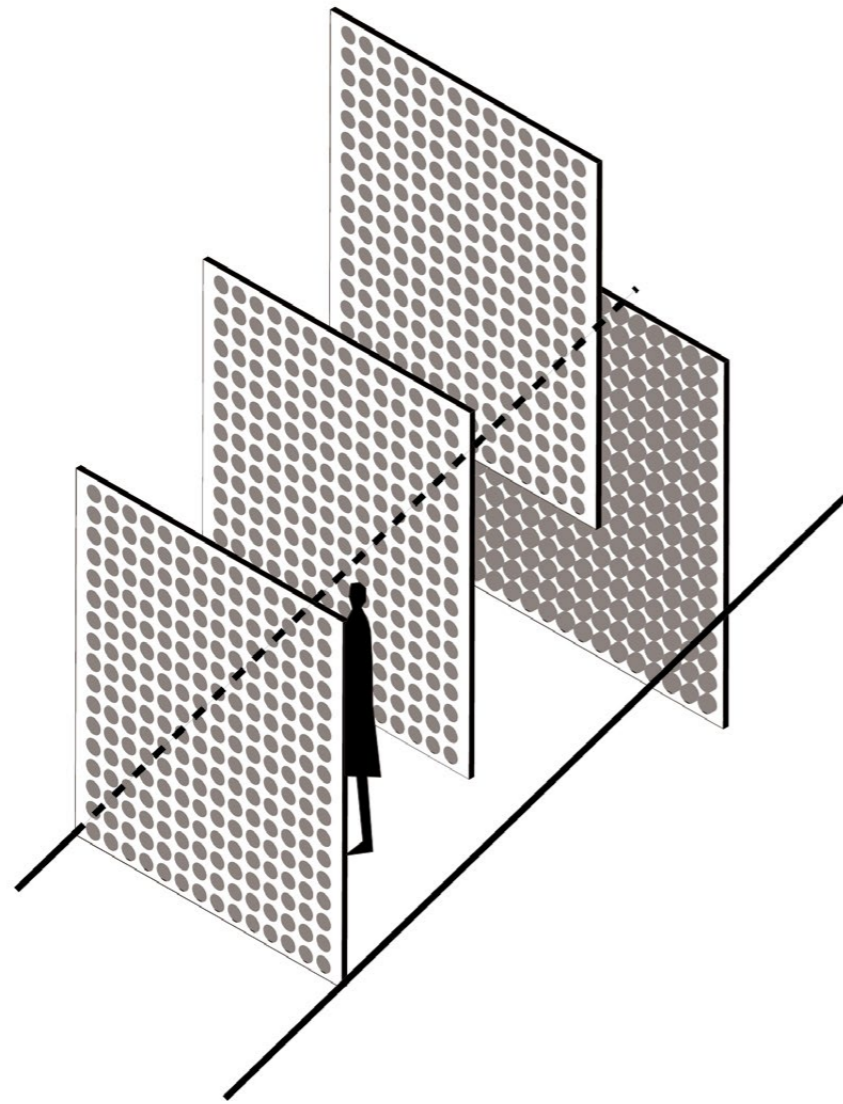
Transparency of the glass



Transparency of the mesh



Multiple relations



Representation of subject features by partial sampling

The methodology of our territory map gave me the idea of using local spaces as sequences to represent this urban quality. So I could select and collect different kinds of gaze spaces in the city and then combine them together into a space that represents the gaze of Marseille.



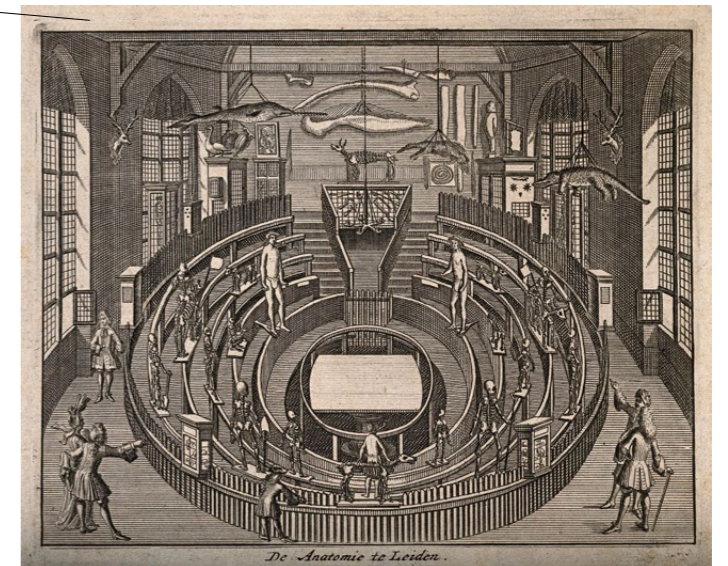
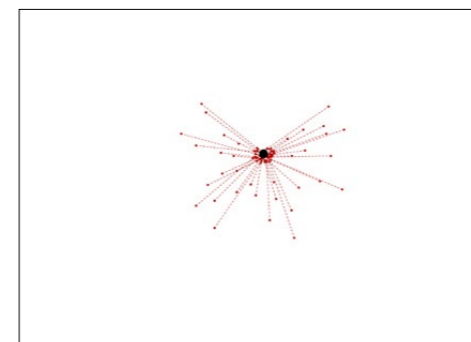
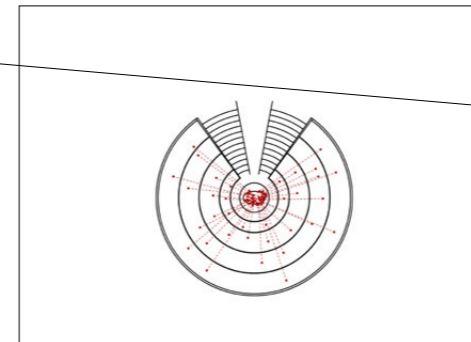
Pablo Picasso, 1912, Violin and Grapes, oil on canvas, 61 x 50.8 cm, Museum of Modern Art

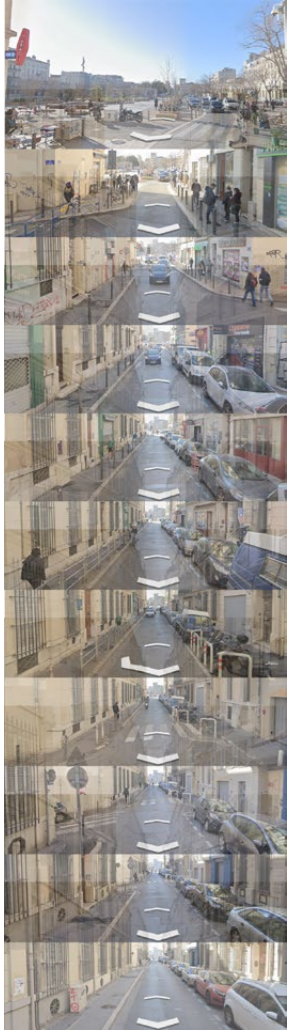
Site

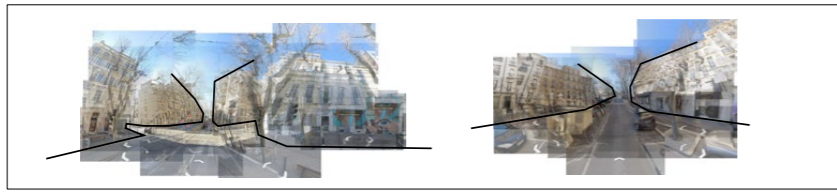
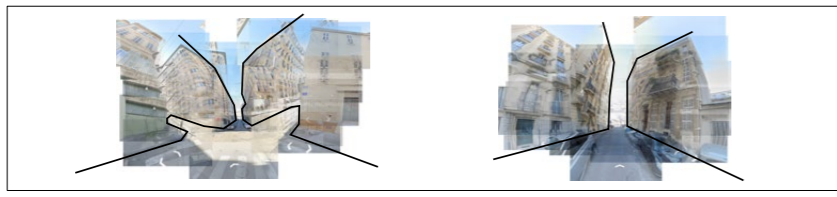
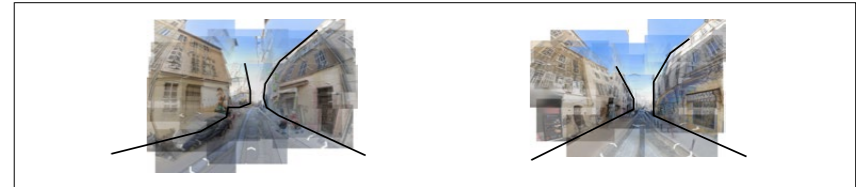
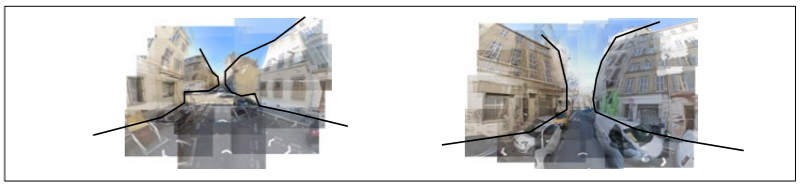
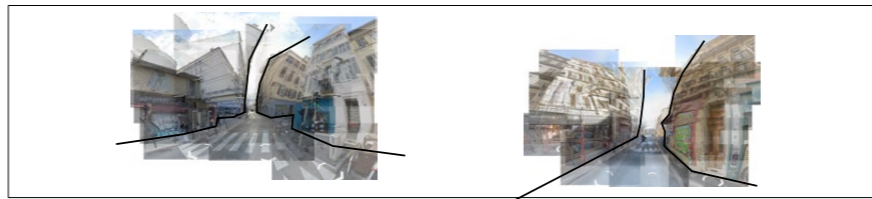
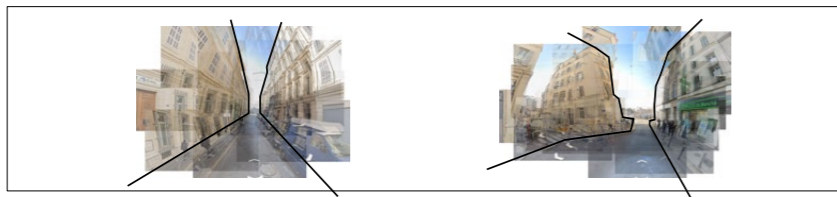
I chose a square as the design site which is surrounded by residential areas and 13 streets. Due to the height difference, the square itself becomes a focal point for looking, and the 13 streets with different directions and height differences accommodate all the kinds of looking in this area. So I took these streets in and around the site, and studied the space of the gaze and its sequence in these places.



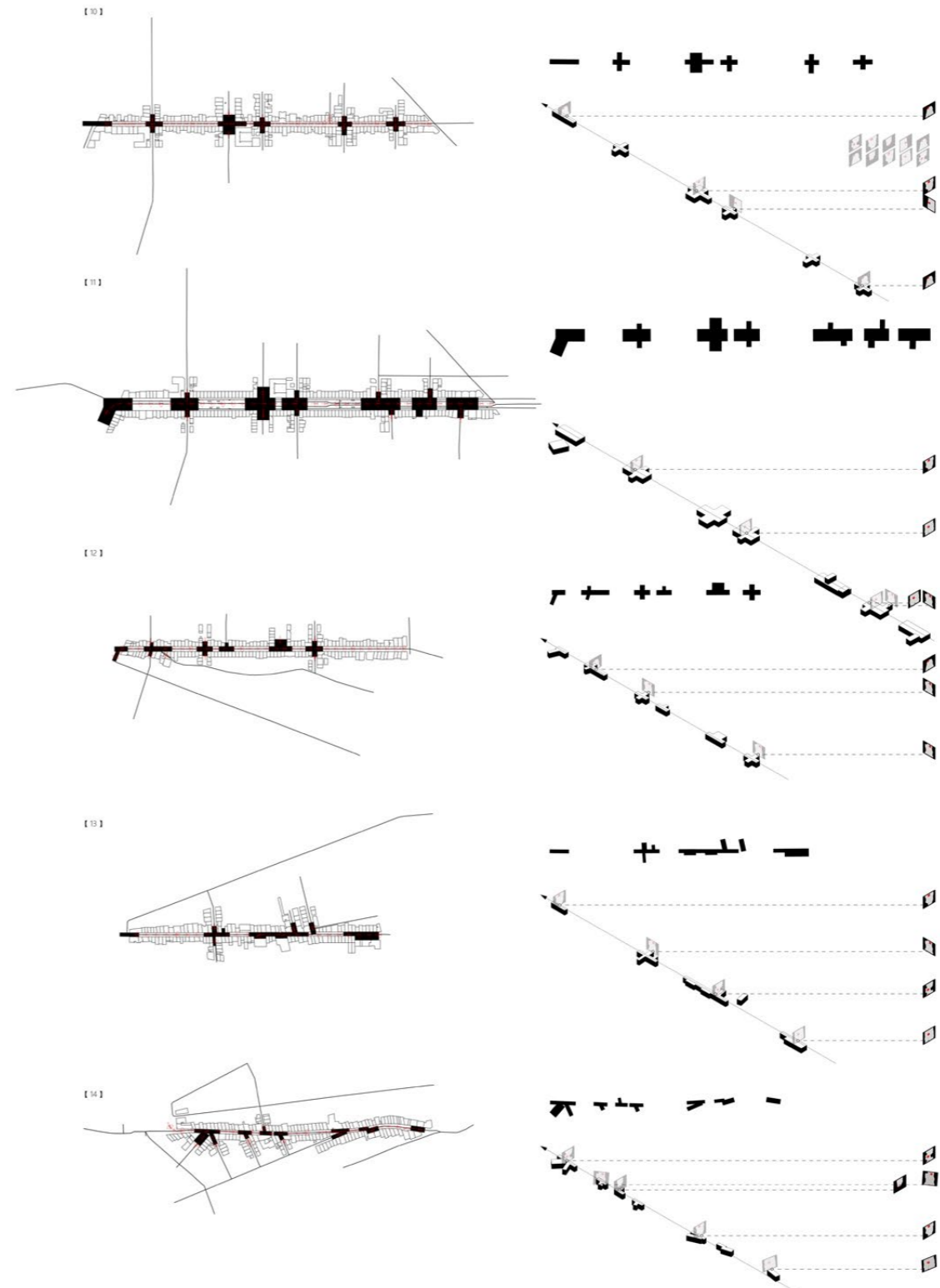
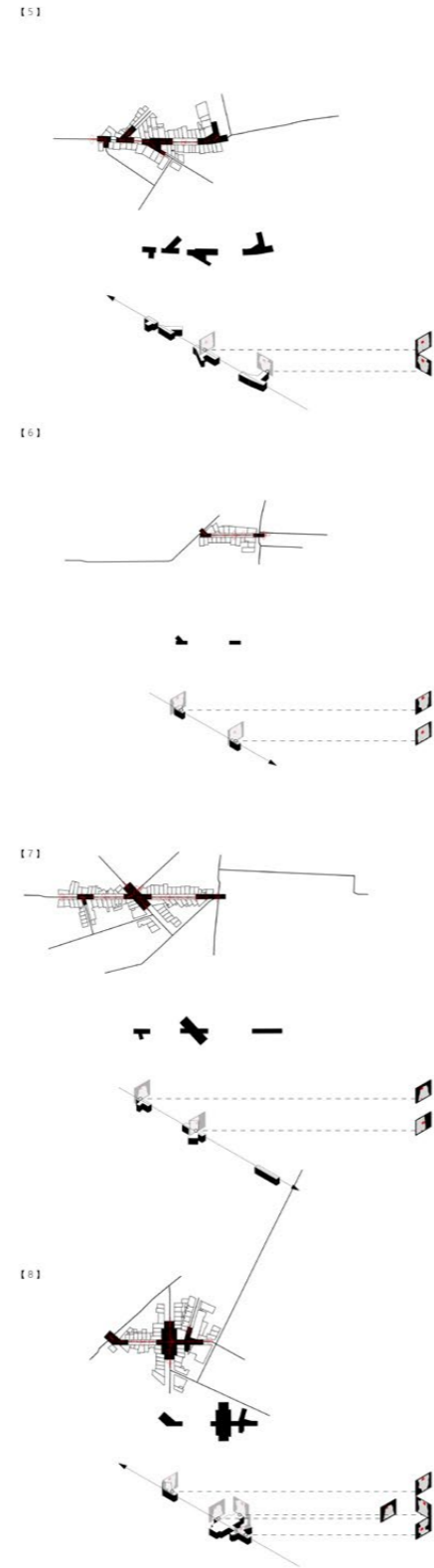
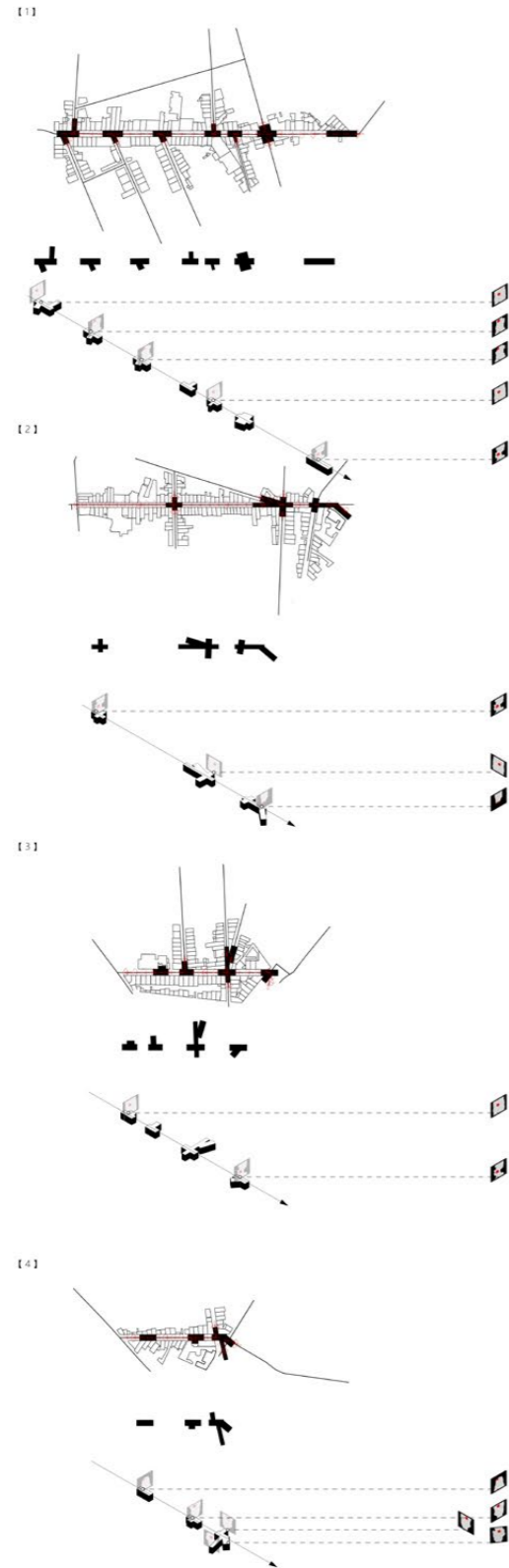
[The Anatomical Theatre]

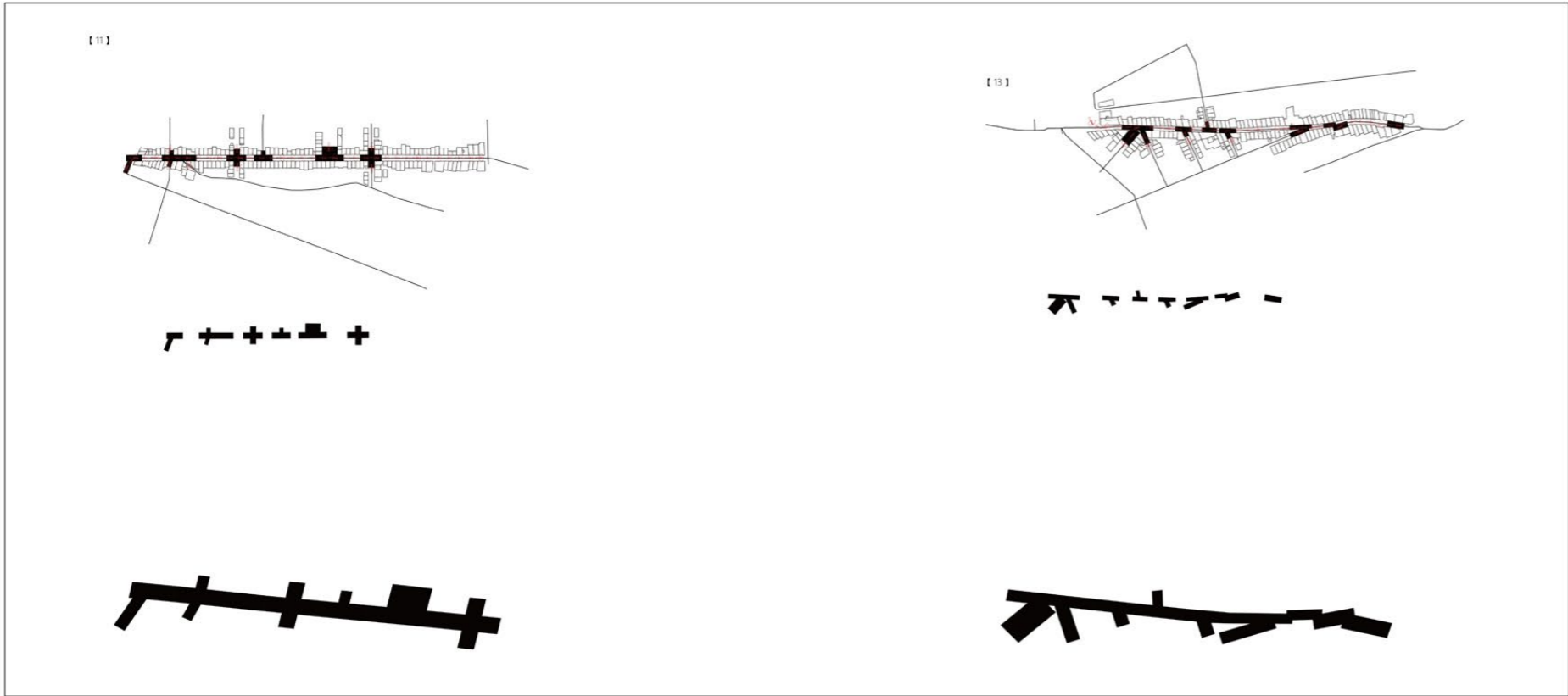




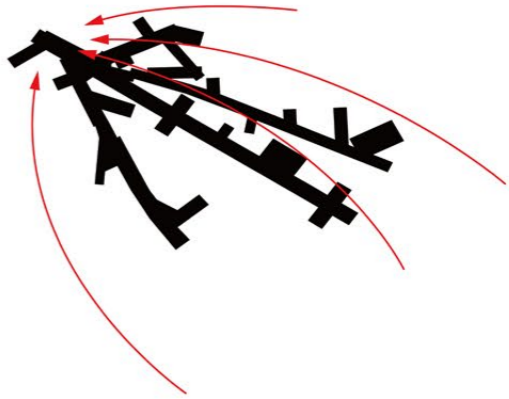
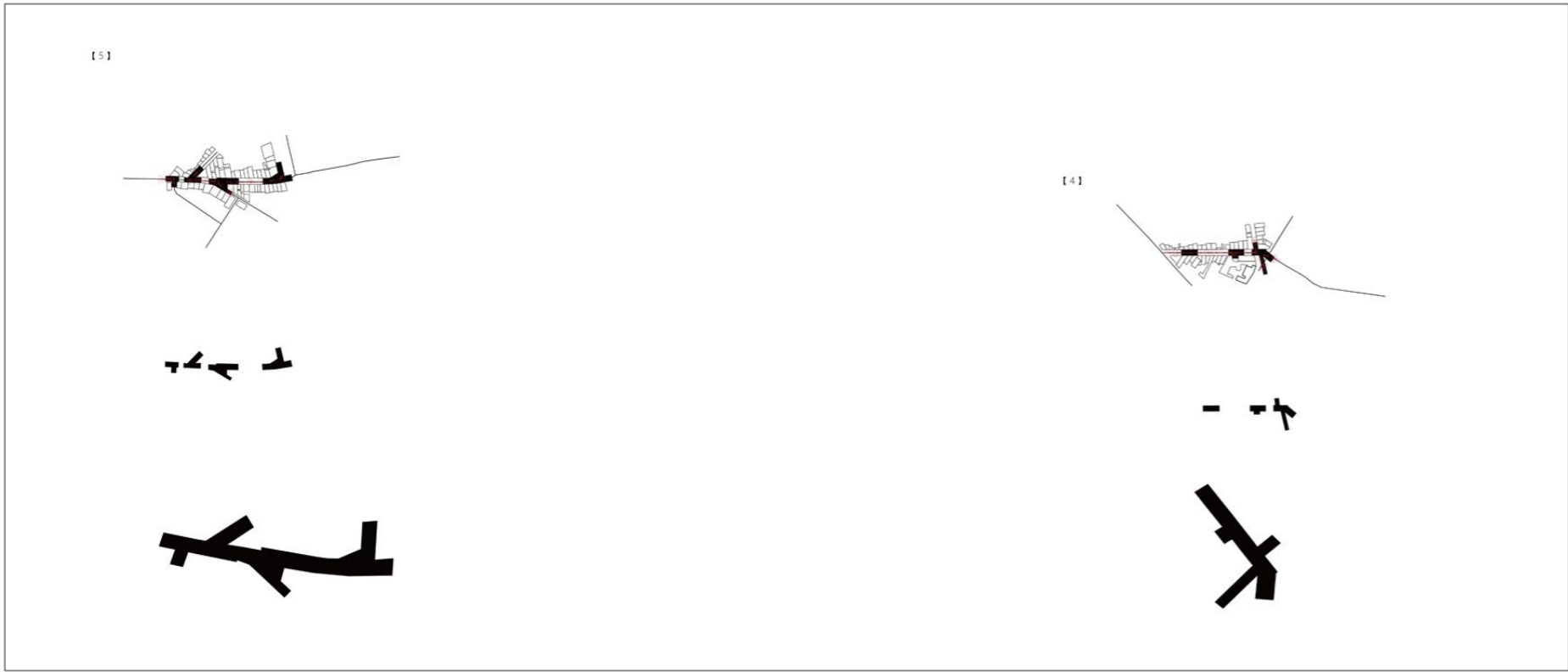


I took nodes on these roads where the elements of the gaze were most concentrated and varied, and drew space clips which formed a sequence of the space of the gaze on each road.

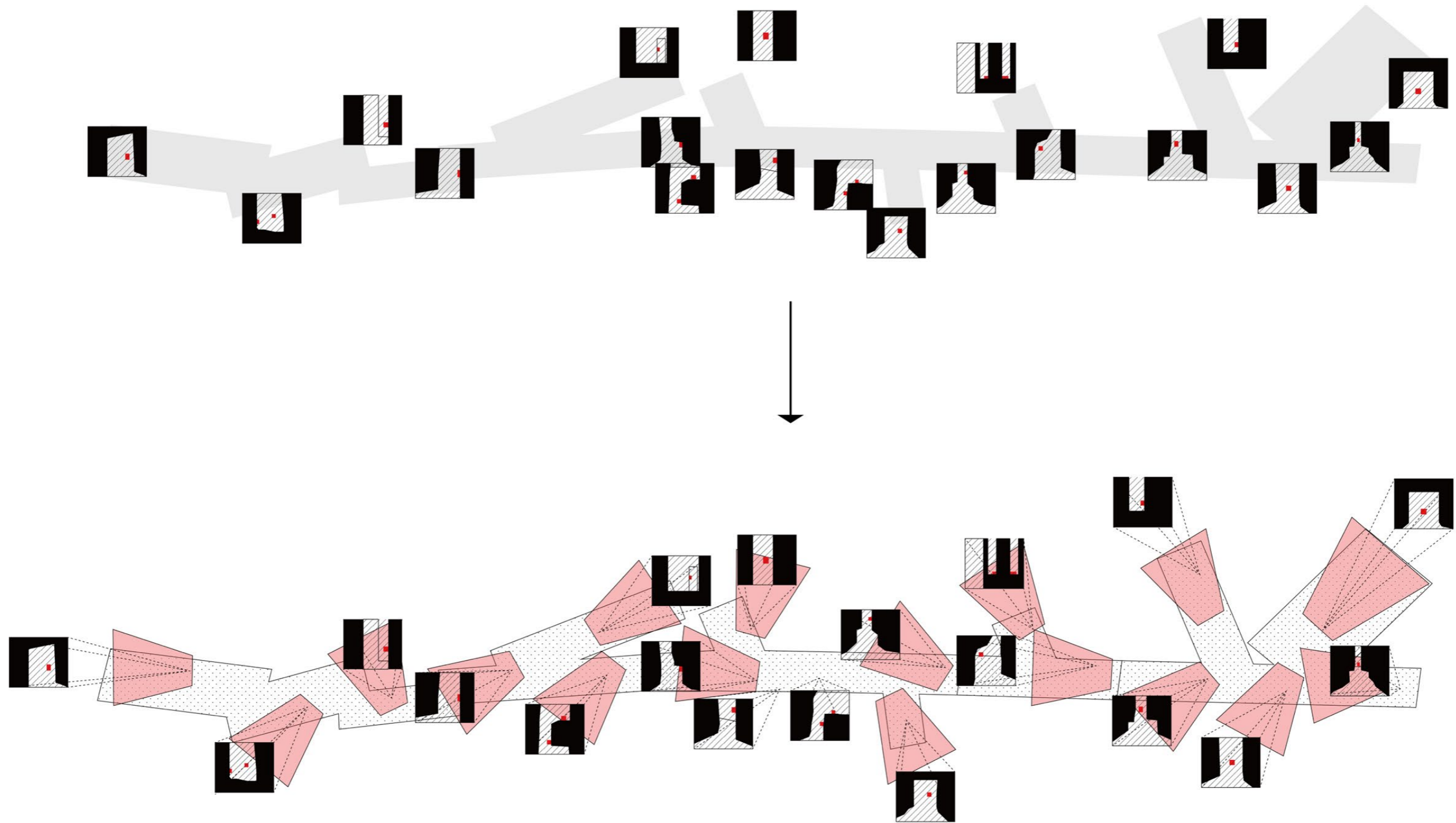


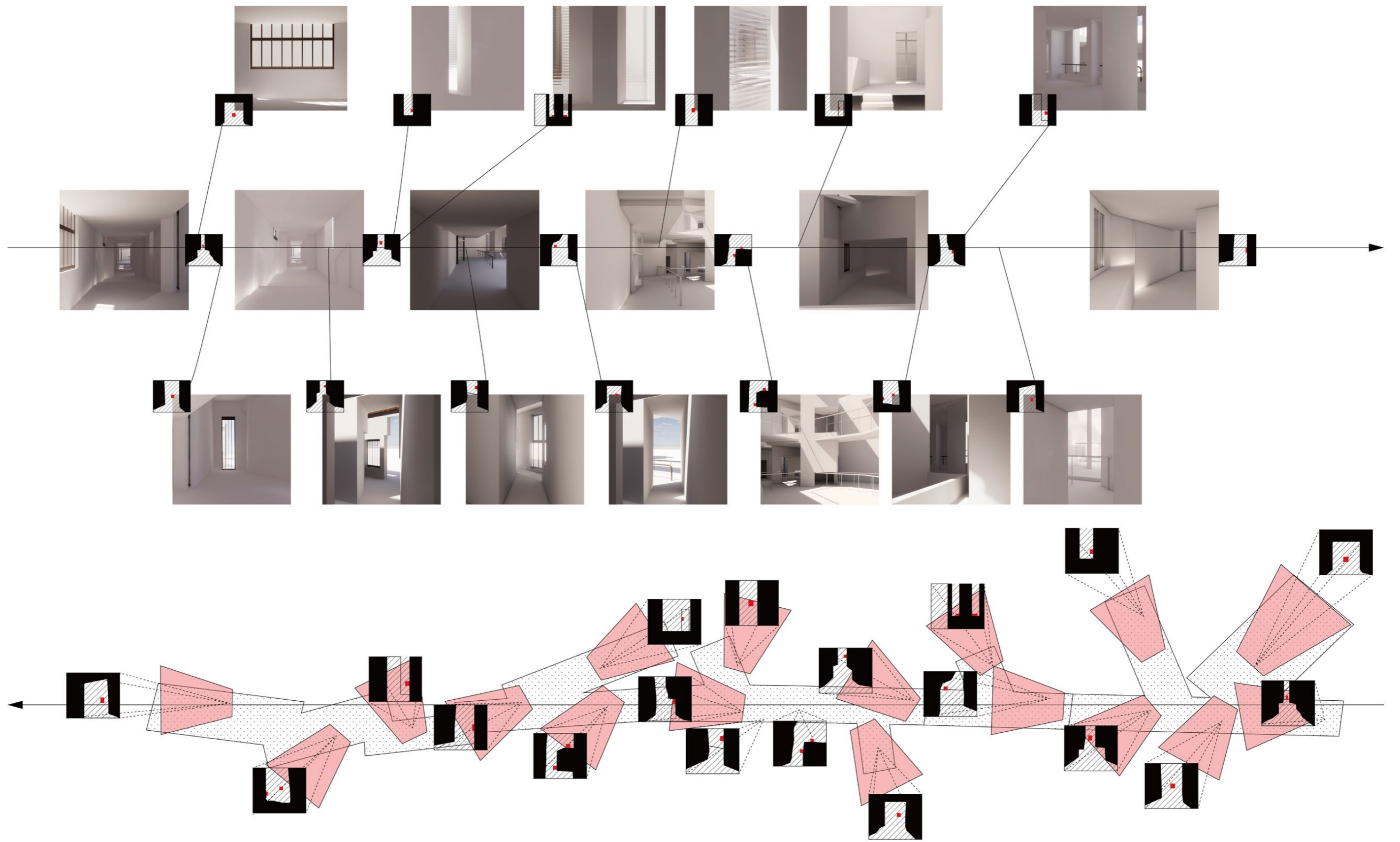


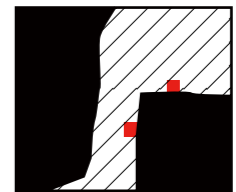
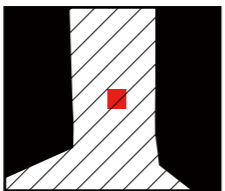
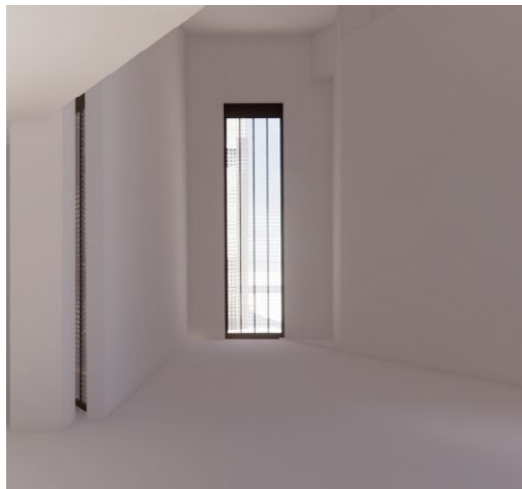
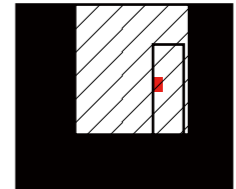
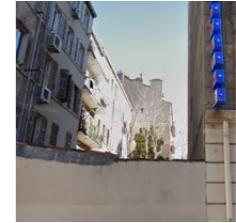
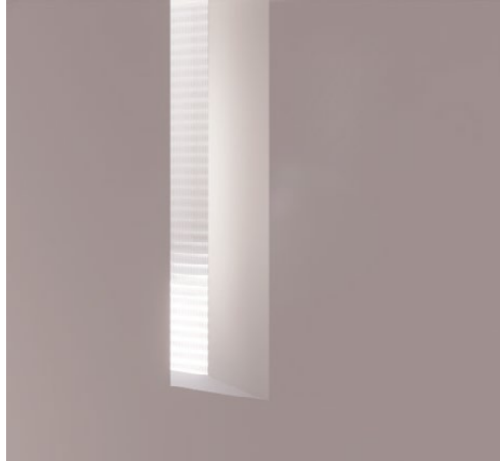
Next, I further chose the two paths with the most variety to translate into the main part of the building, and the other two as the secondary part. In addition to this, the corresponding to the form of all the paths pointing towards the square, I made all four paths point in the direction of the main road of the site, forming a gathering and shrinking form.

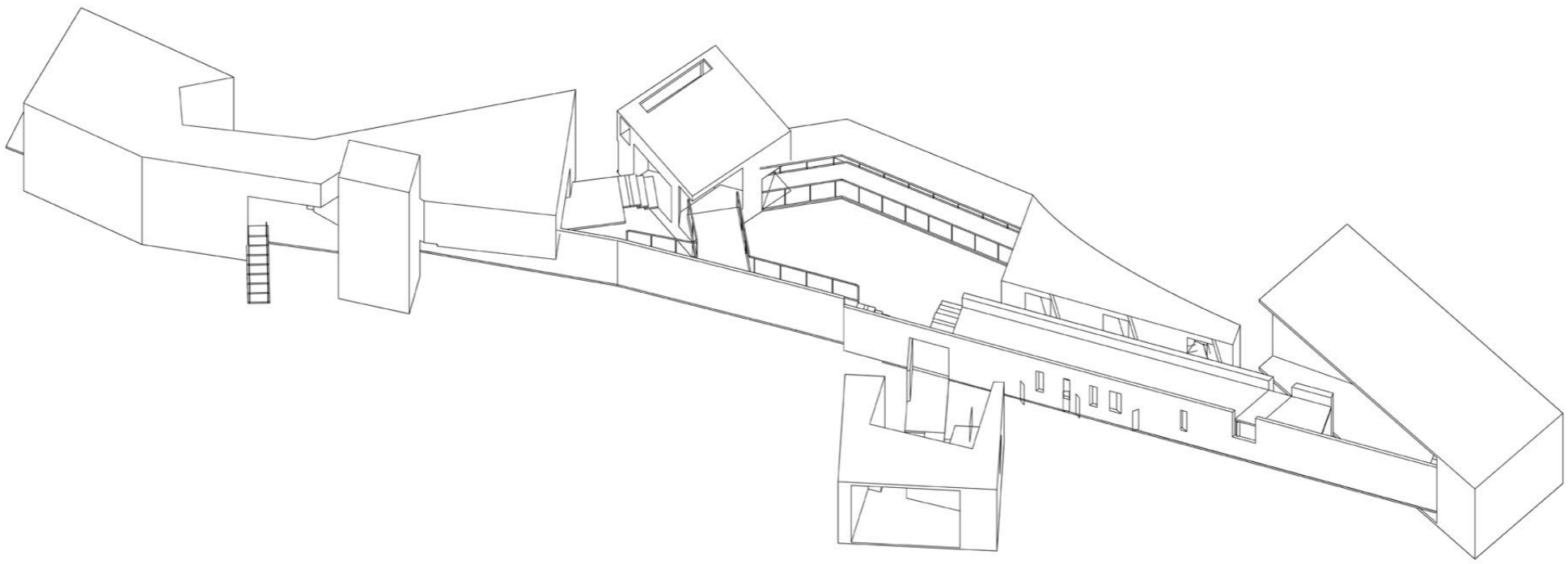
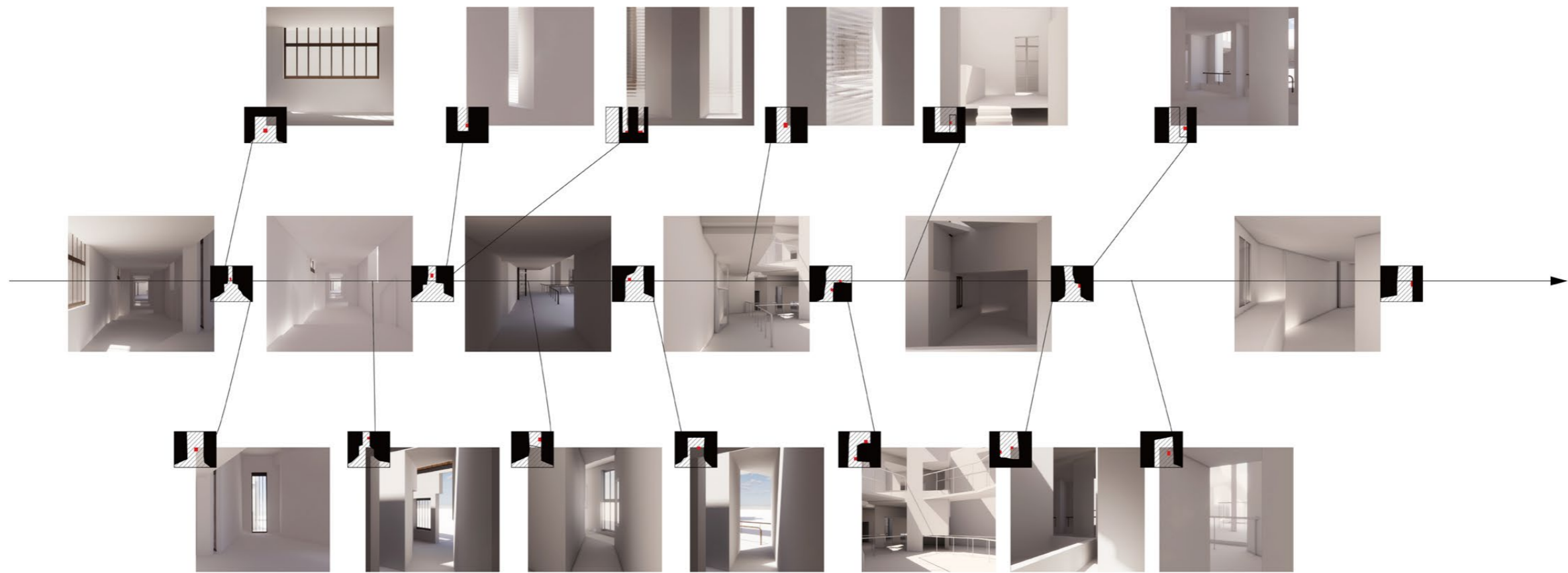


For each of the roads I chose, I captured more space clips as typology. Using the morphology of these road clips as a basis, I transformed the boxes, made holes, adjusted the height and inserted the elements in these boxes according to the space clips and space elements. This series of scenes is my translation of the sequence of space of the gaze on the road. The building is then formed.

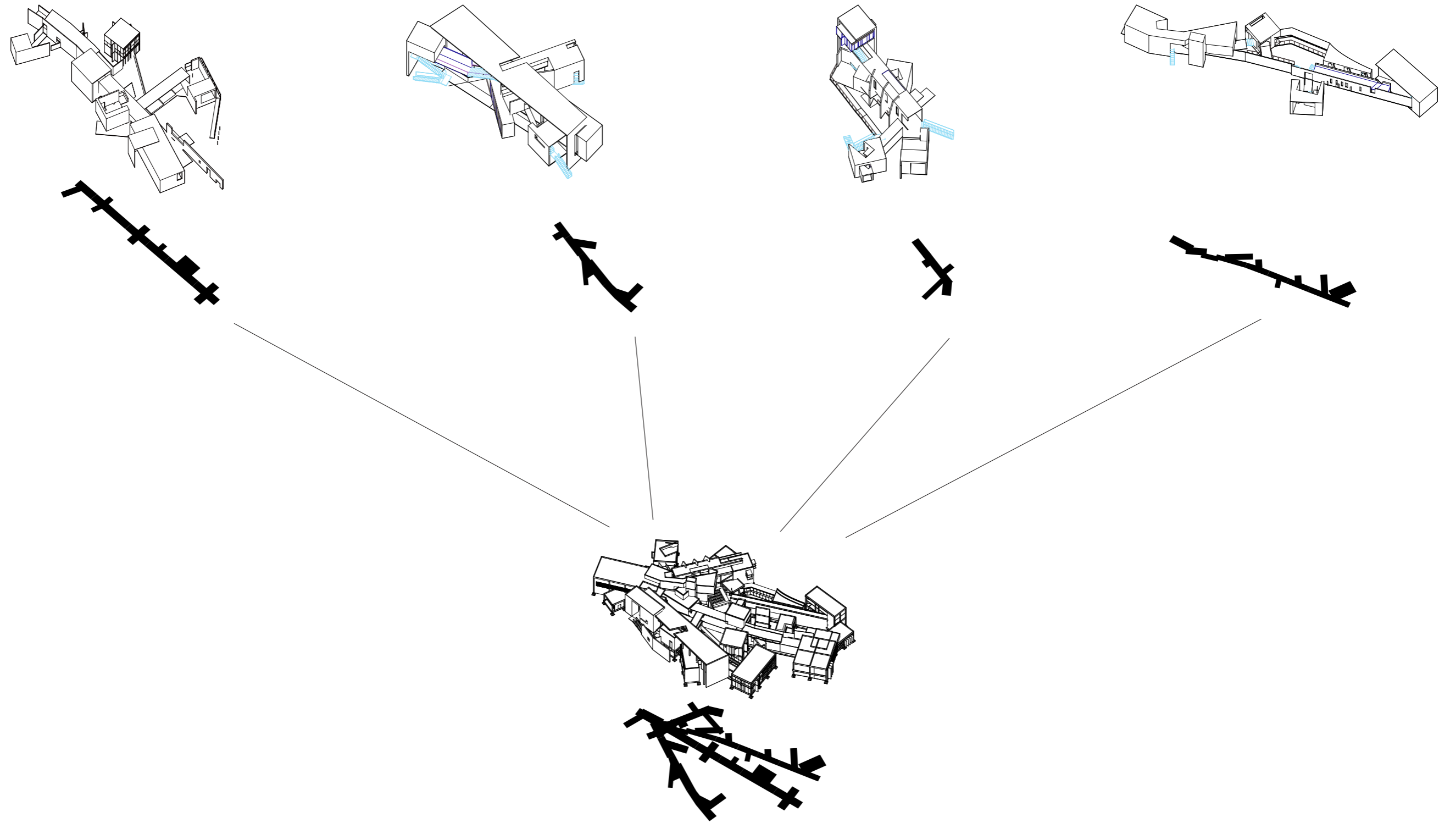








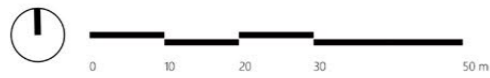
In the same way, I completed the translation of the four roads and put them together with the way the roads were previously assembled to form the final architectural form.



As the site was originally a square, but lacked maintenance over the years and had low greenery and usage, I wanted the building to bring some vegetation to this neighbourhood and provide some space for community activities and cultural exchange in this dense community lacking public buildings.

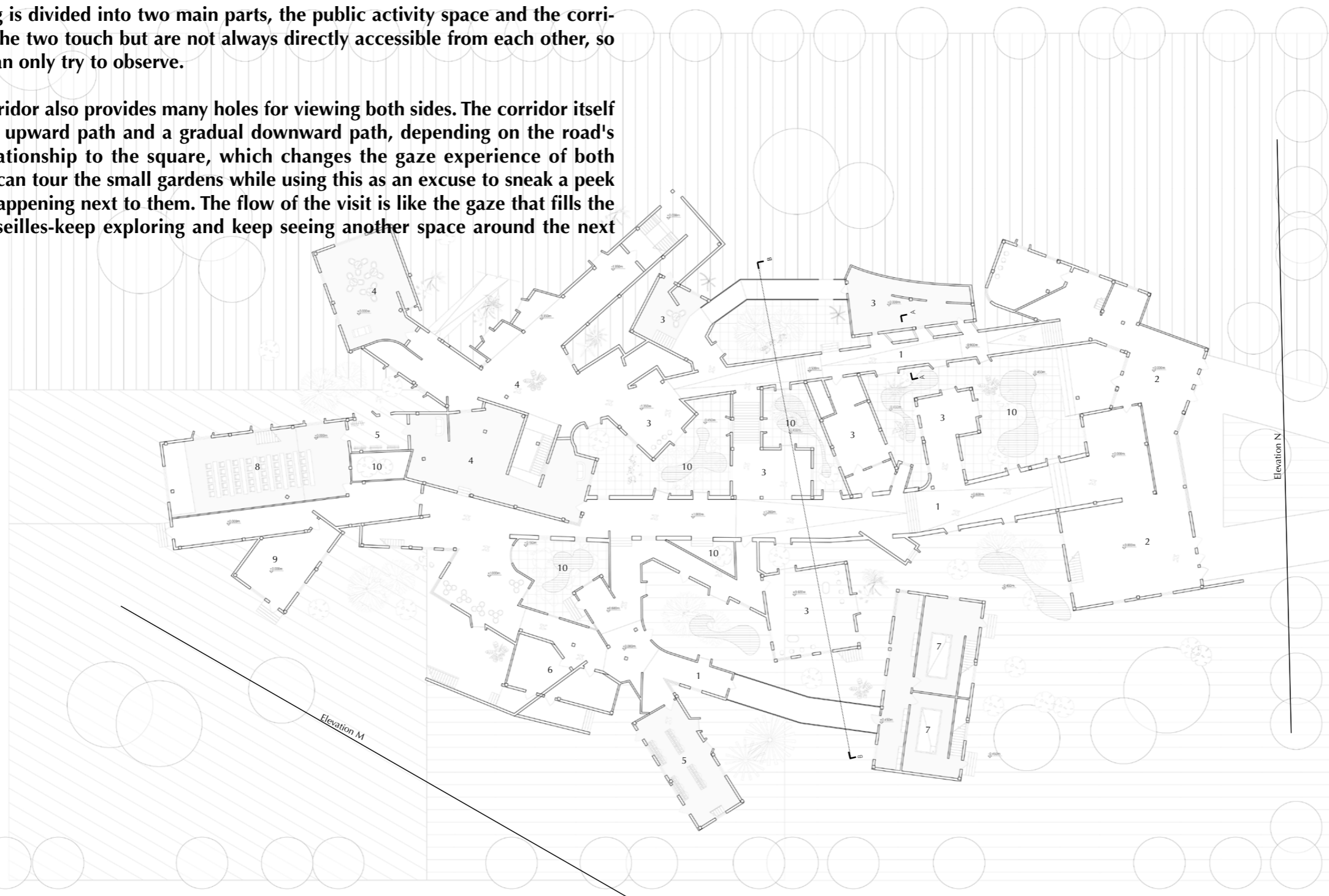
The building is therefore defined as a community garden that provides a function for public activities and cultural exchange.

The activities in the garden express the transgression and exploration of privacy and culture by the gaze in the city.

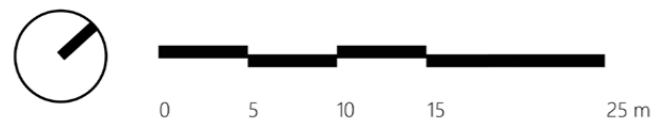


The building is divided into two main parts, the public activity space and the corridor space. The two touch but are not always directly accessible from each other, so often one can only try to observe.

And the corridor also provides many holes for viewing both sides. The corridor itself is a gradual upward path and a gradual downward path, depending on the road's original relationship to the square, which changes the gaze experience of both paths. One can tour the small gardens while using this as an excuse to sneak a peek at what is happening next to them. The flow of the visit is like the gaze that fills the city of Marseilles-keep exploring and keep seeing another space around the next corner.



- Programme**
- 1. Main corridor
 - 2. Main entrance hall
 - 3. Observation pavilion
 - 4. Community Gatherings
 - 5. Dressing rooms
 - 6. public toilets
 - 7. Public bathrooms
 - 8. Multi-functional conference hall
 - 9. Vice-conference hall
 - 10. Garden



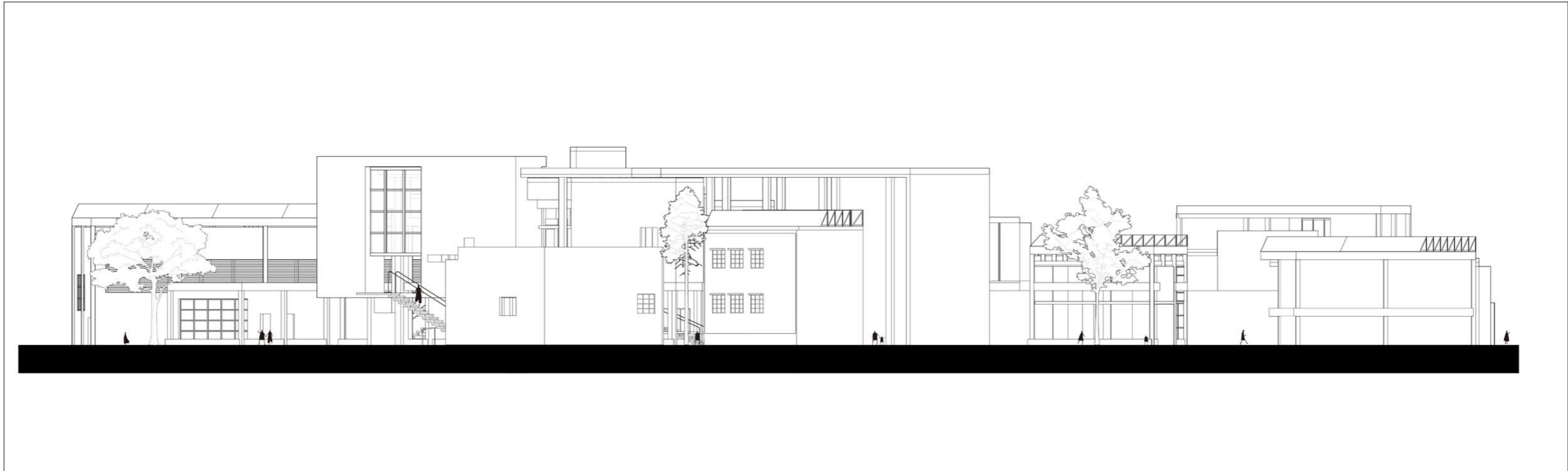
Ground floor plan 1: 200

Apart from the corridors, the other spaces usually don't allow you to see all but one corner and fragment of the space at a glance. You can also see from the planes that the relatively fixed and unfettered flow somewhat prevents you from finding a great angle as a peek-a-boo. At this point it might be possible to get directly involved in the activity, even if the other person is from a different culture than you and has a different way of entertaining themselves.



1st floor plan 1: 200

- Programme**
- 1. Main corridor
 - 2. Office
 - 3. Observation pavilion
 - 4. Community Gatherings
 - 5. Multi-functional theatre
 - 6. Dressing rooms
 - 7. Public bathrooms
 - 8. Community kitchen
 - 9. Dining room



Elevation M 1: 200



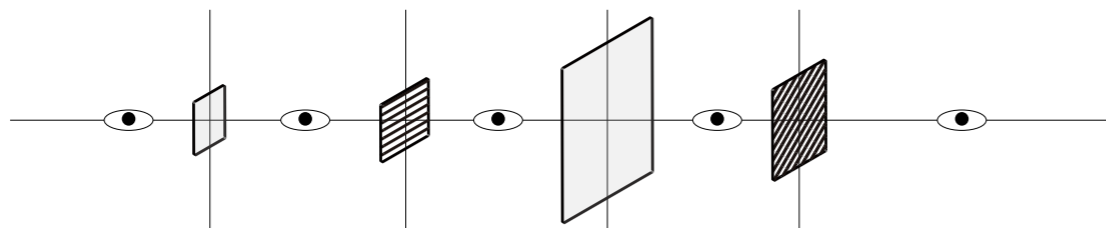
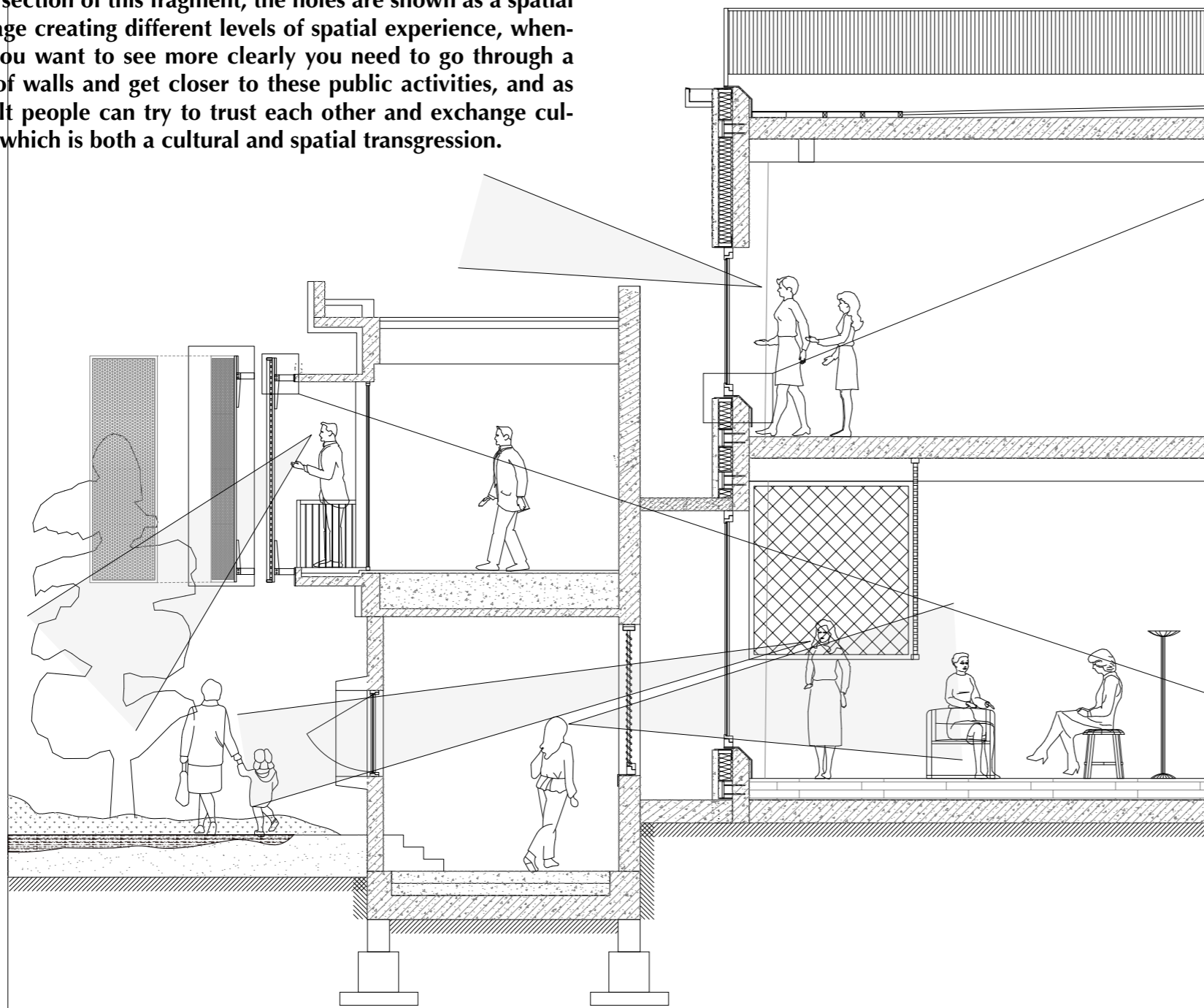
Elevation N 1: 200



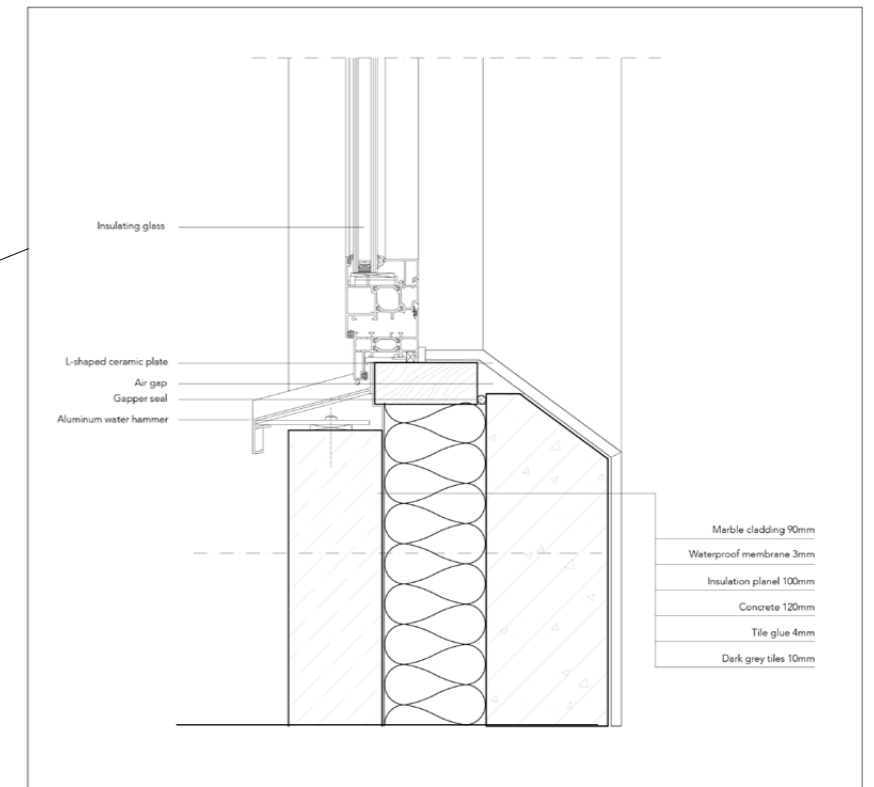
B-B Sectional perspective drawing

The section shows a series of horizontally oriented sequences, room - garden - corridor - garden - corridor - room.

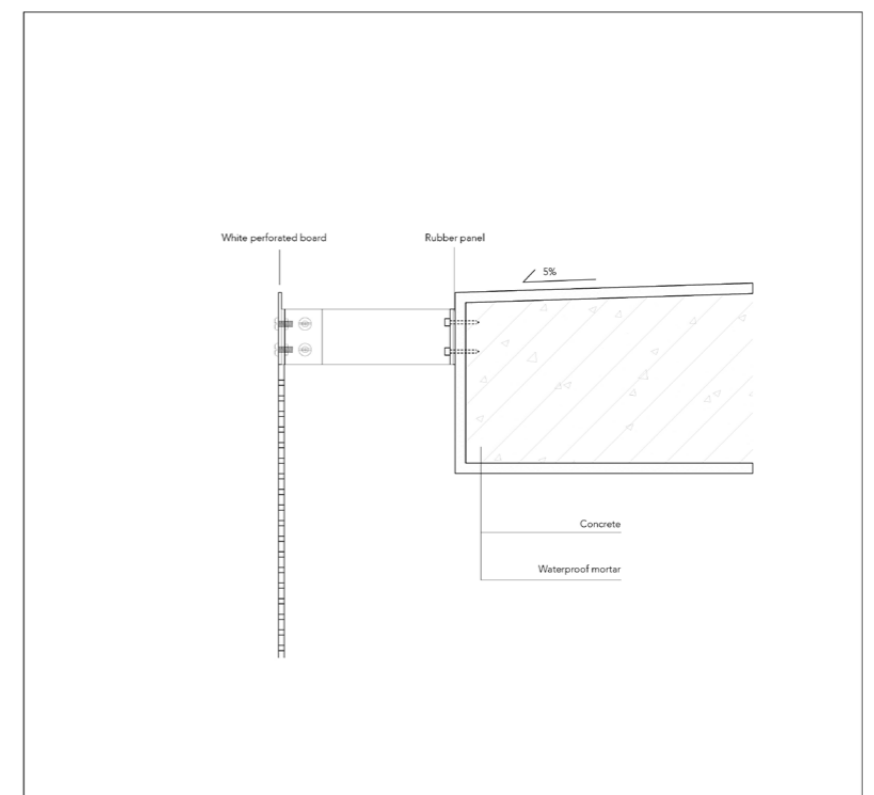
In the section of this fragment, the holes are shown as a spatial language creating different levels of spatial experience, whenever you want to see more clearly you need to go through a layer of walls and get closer to these public activities, and as a result people can try to trust each other and exchange cultures, which is both a cultural and spatial transgression.



A-A Section fragment drawing 1:20



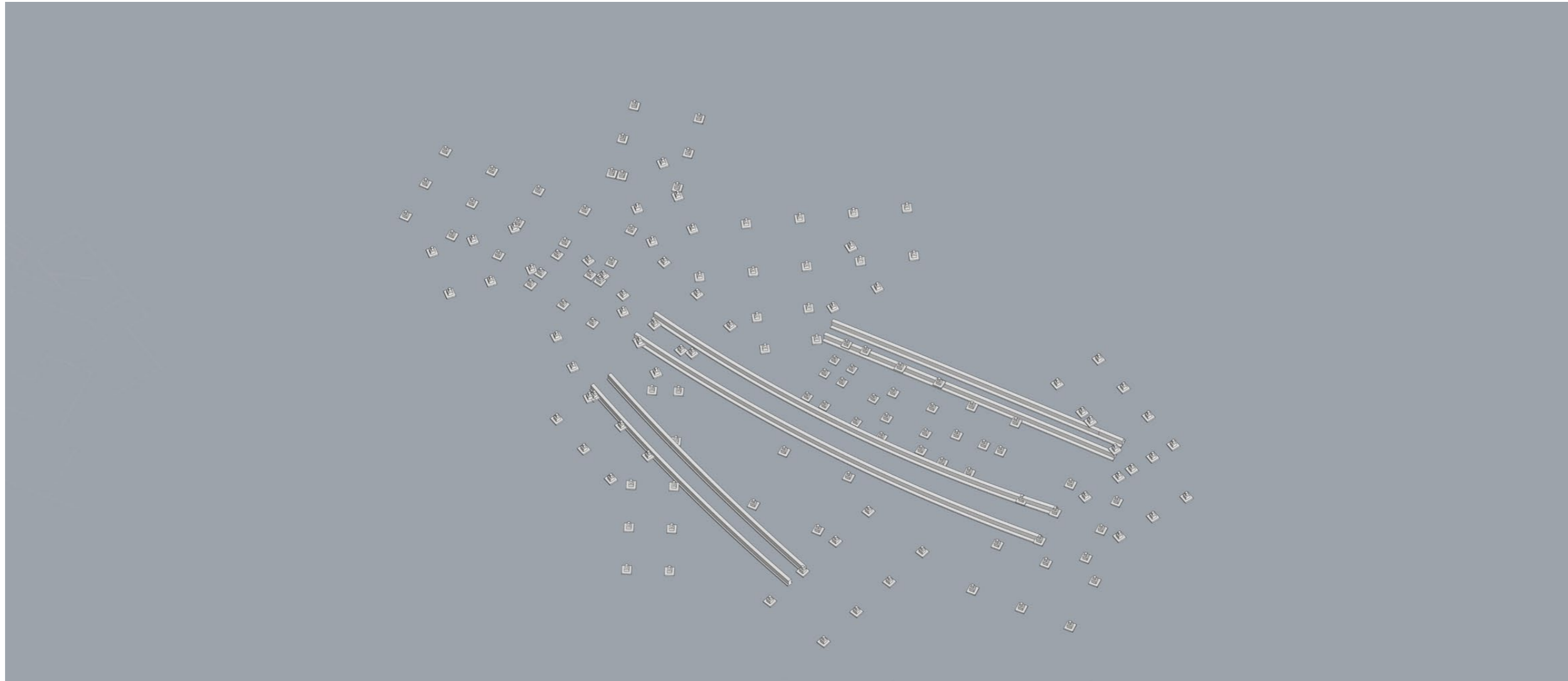
Window sills detail drawing 1:5



Connection of the sunscreen detail drawing 1:5

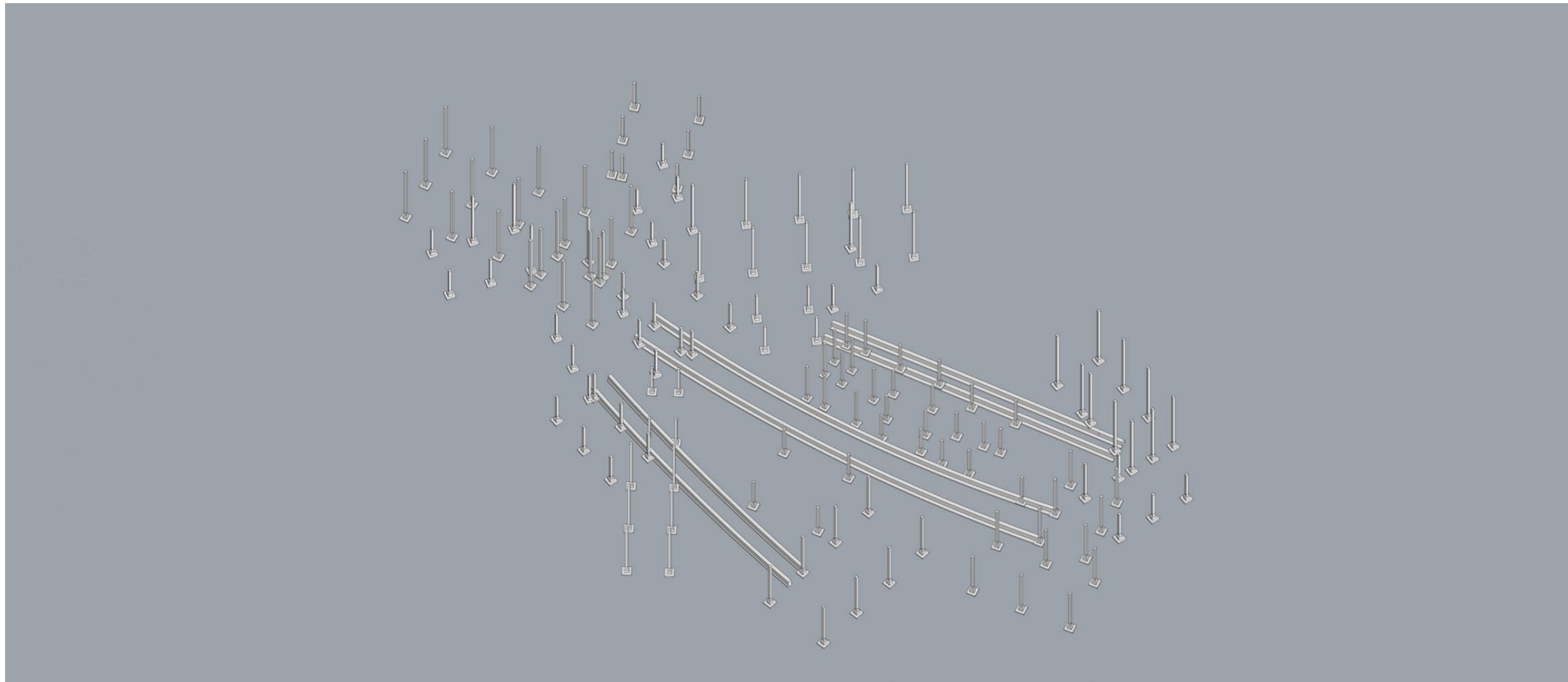
Structure assembly

The main body of the building was erected in two parts, one being the corridors for the wall load-bearing, which were cast on site, and the other being the rooms and programmes of the framed structure, with these two parts being the primary structure and, as the overall building was in a lower plane, the other secondary structures and connections were cast on site on the basis of which these structures were built.



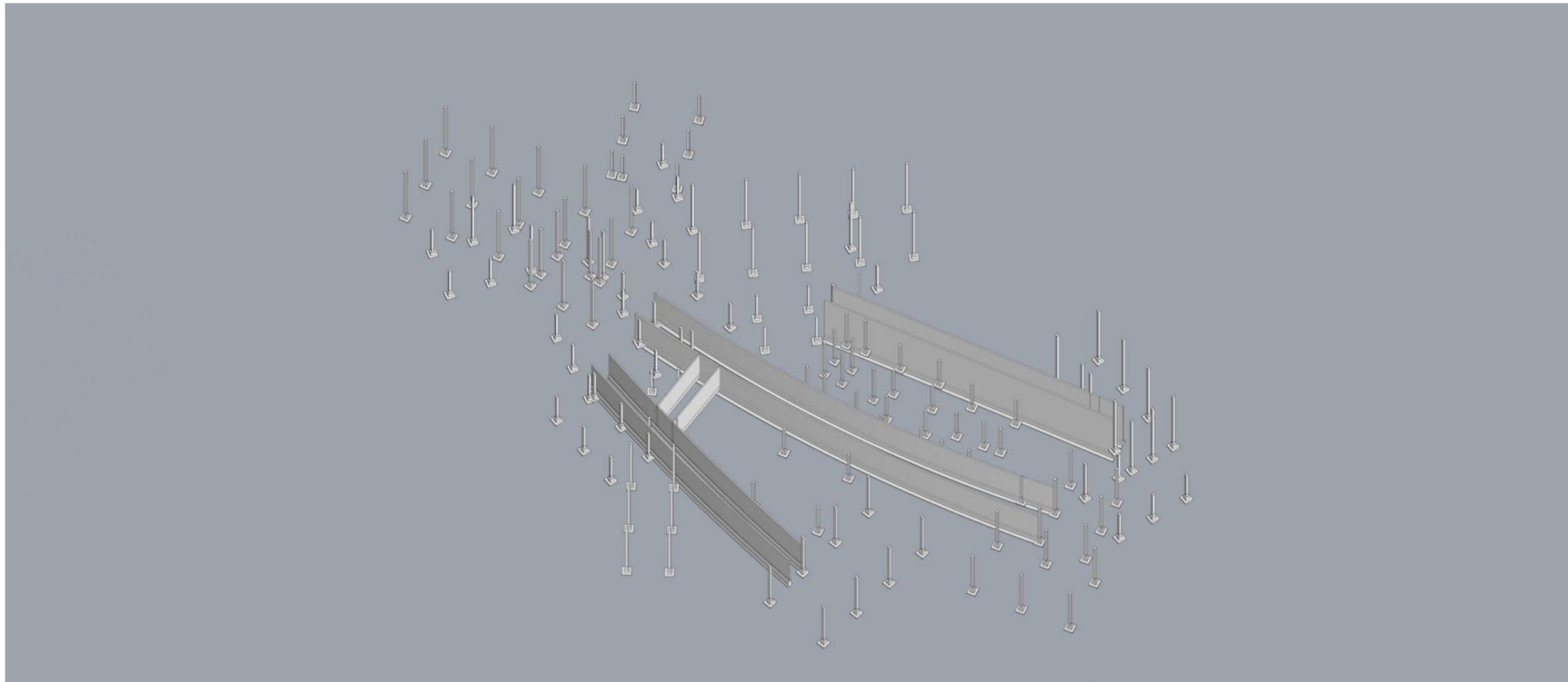
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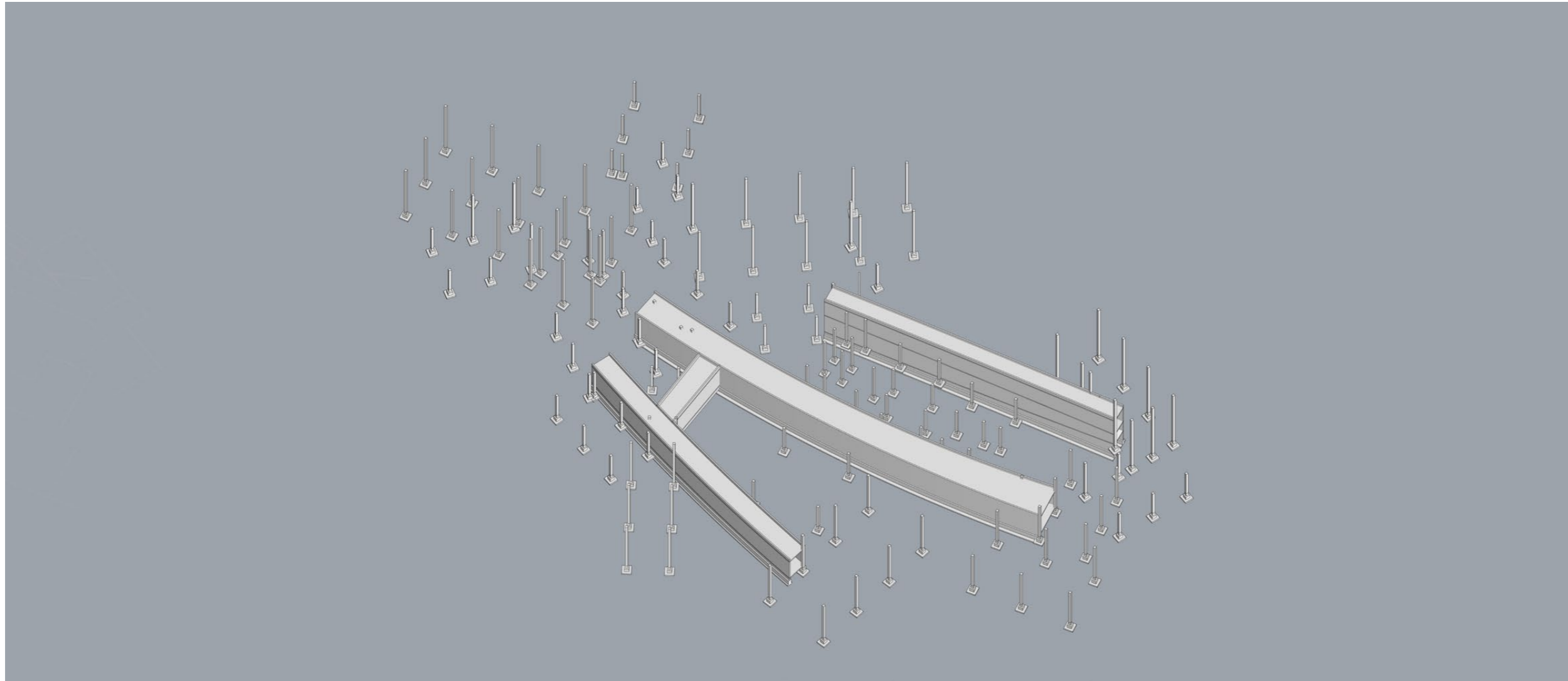
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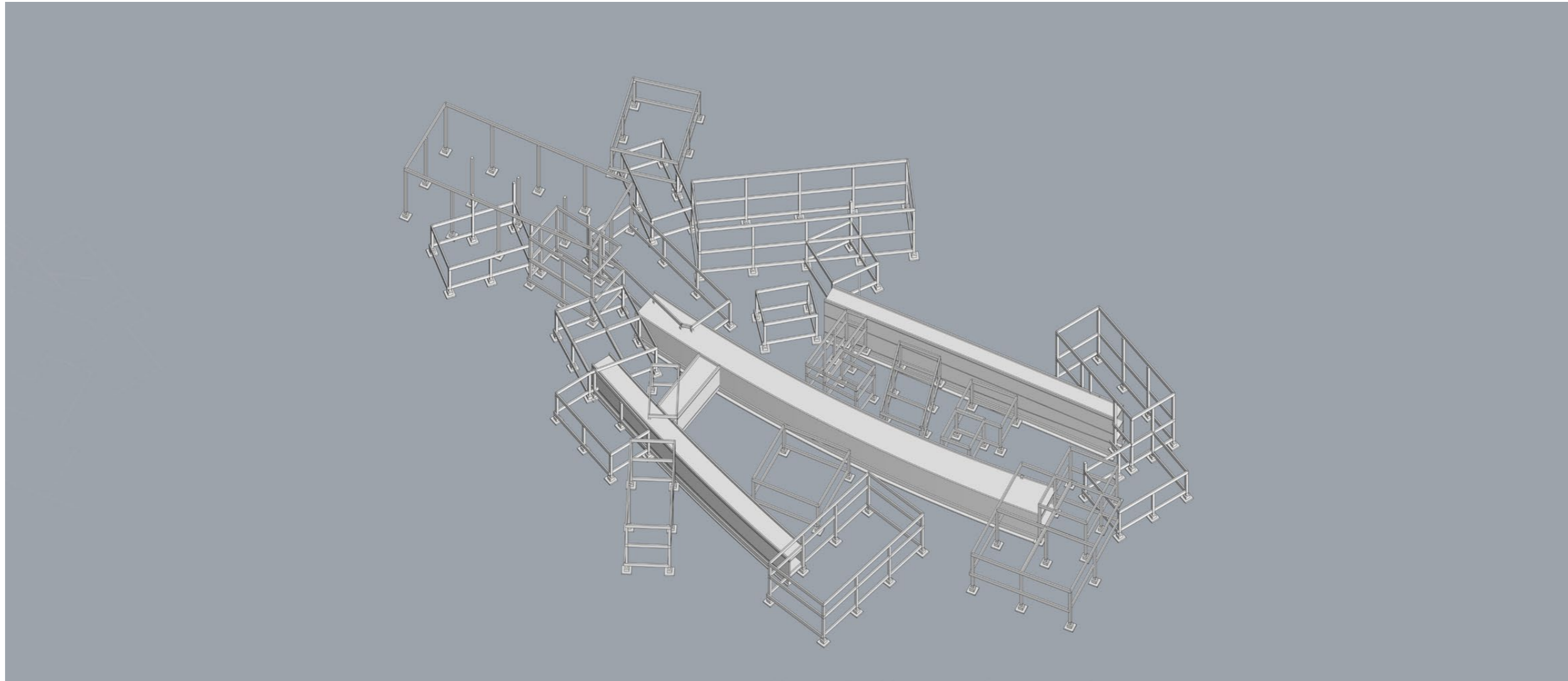
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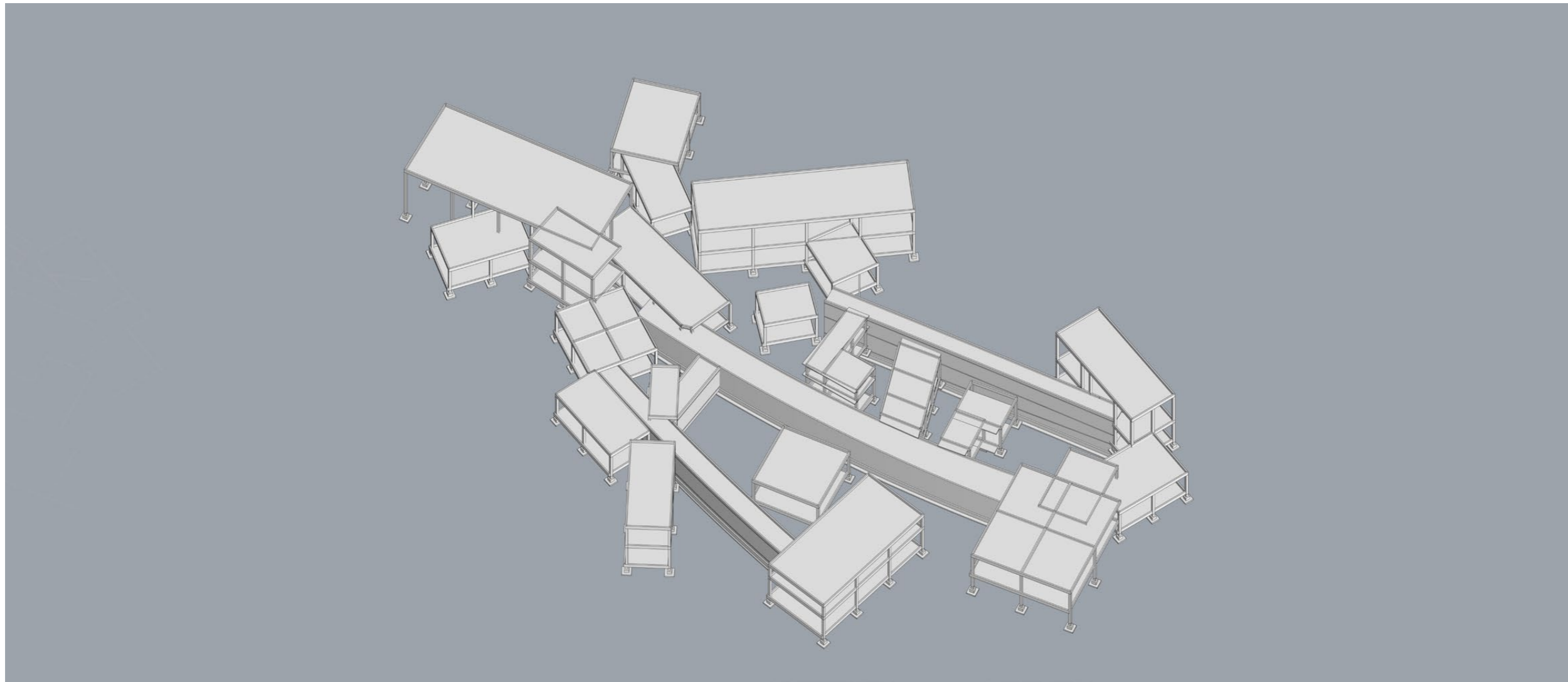
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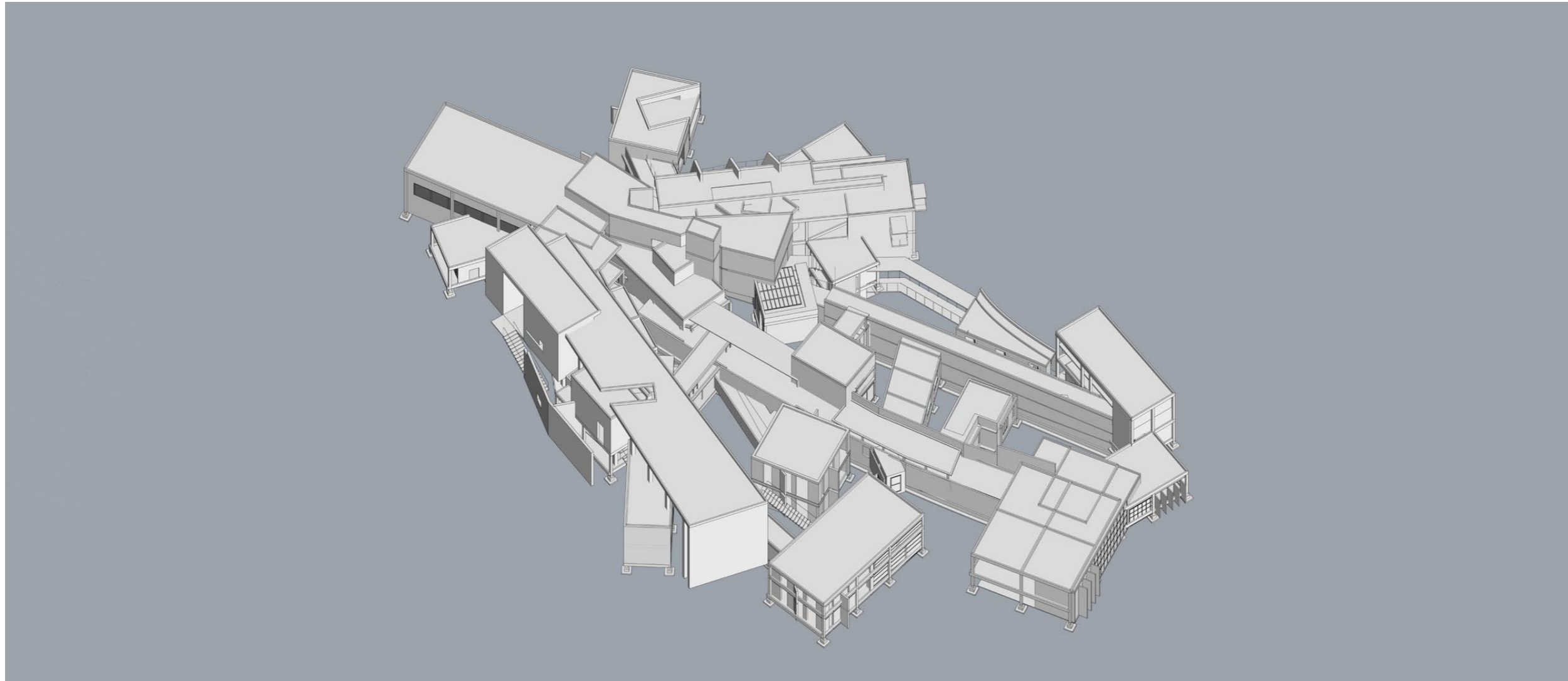
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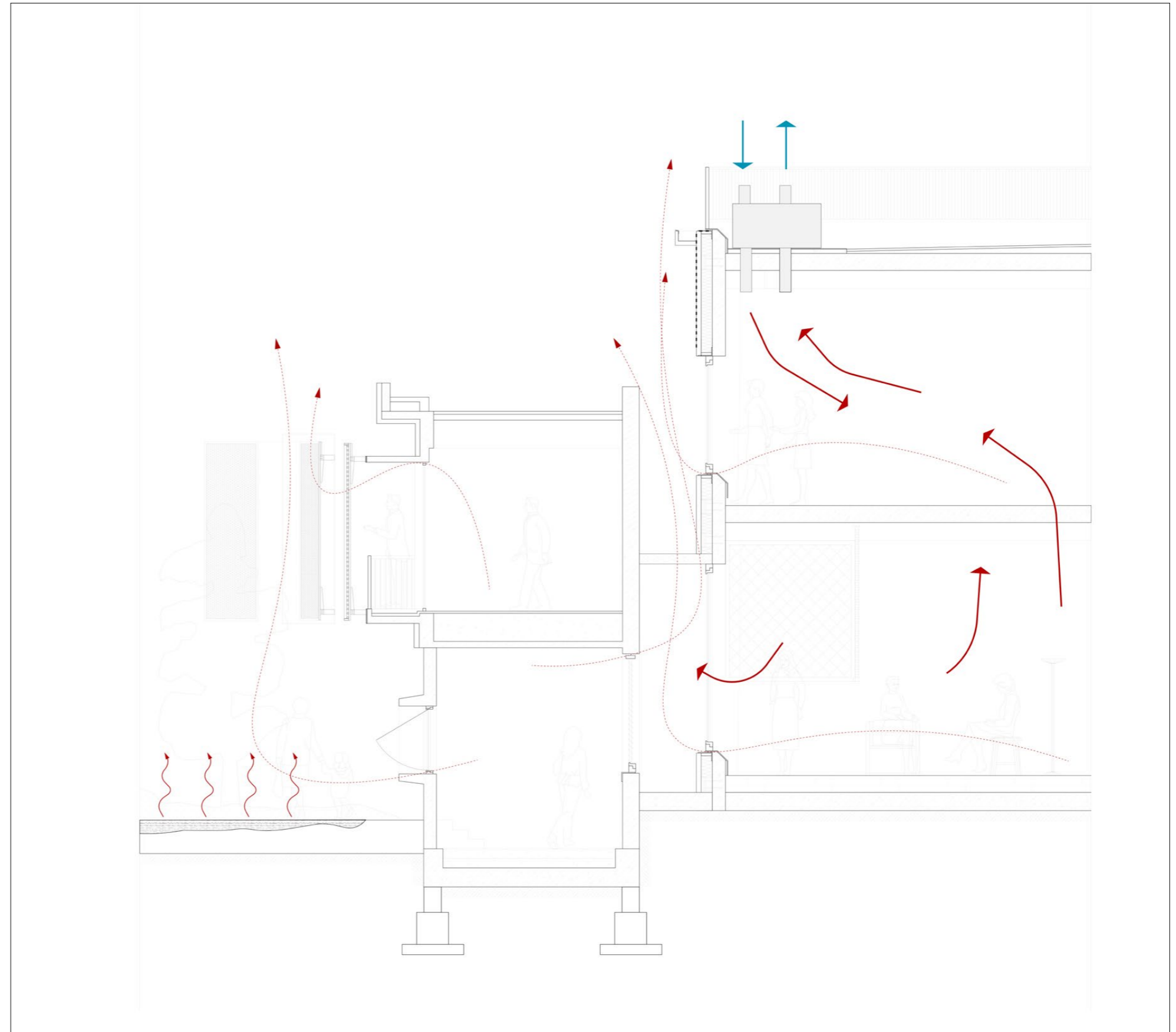


Climate strategy

The climatic design is adapted to the local climatic characteristics. The distribution of the overall mass into smaller blocks on the site promotes ventilation, mitigates the urban heat island effect and improves the local microclimate around the building. The gaps between corridors and rooms also contribute to the stack effect, while the garden pools and plants use plant vapour evaporation to reduce the heat around the building.

The design of the small blocks also contributes to the ventilation of the interior of the building. The windows are openable and the mesh structure is designed as an element of creating transparency on the one hand, and as a partial shading element for the external skin on the other, to promote a pleasant environment in the community garden.

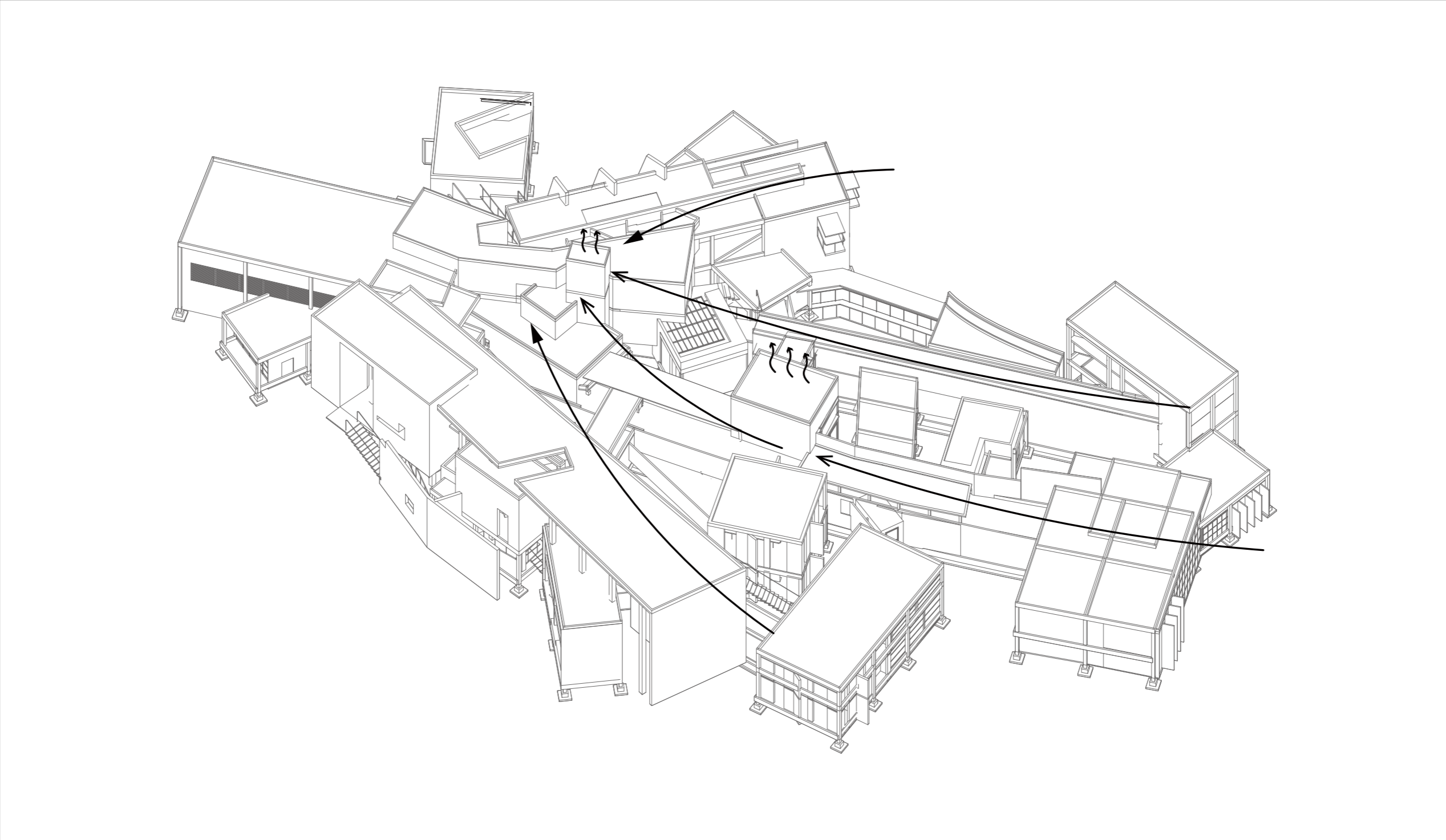
And it was aided by mechanical ventilation to supply and exhaust air to promote indoor air flow

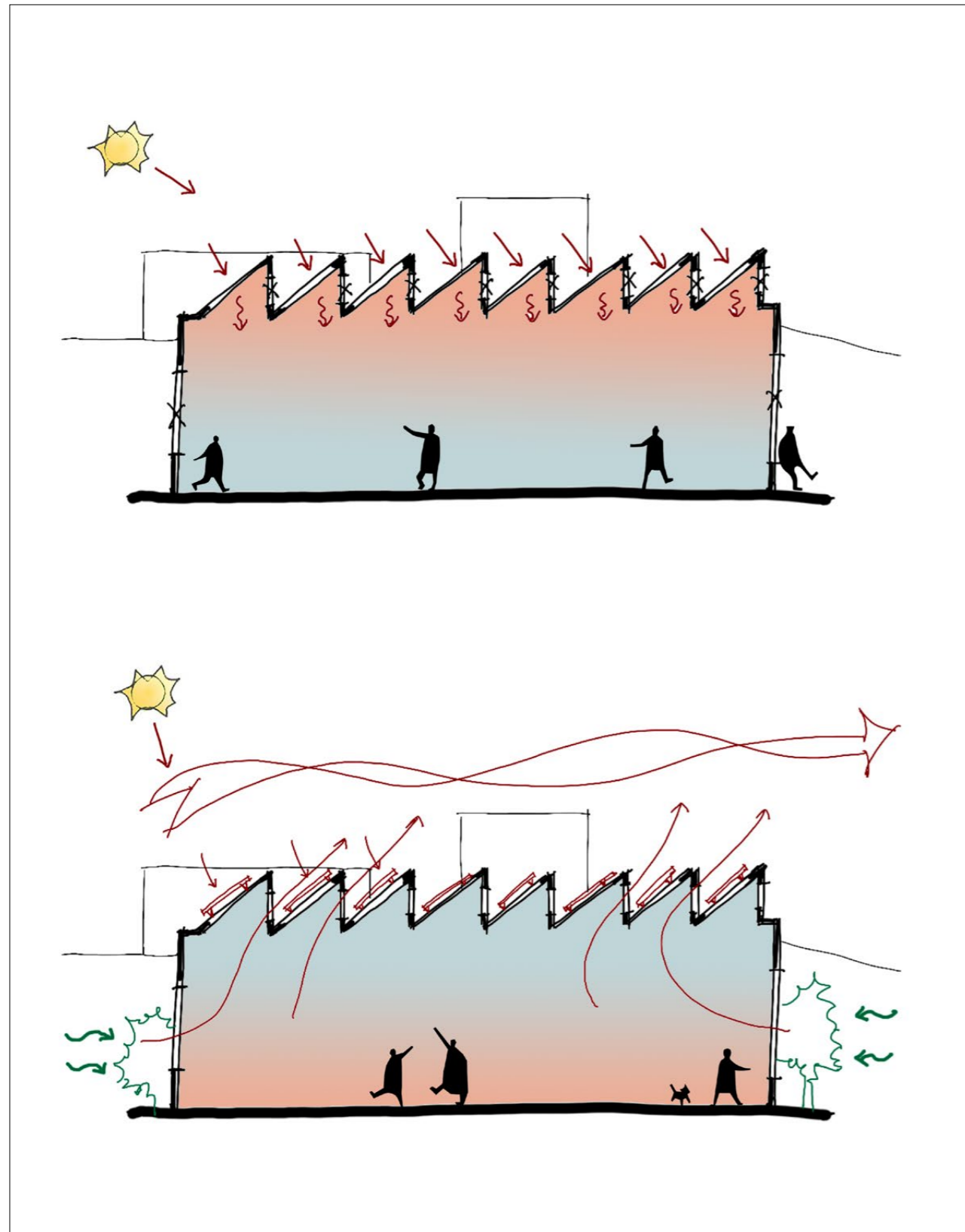


The three main corridors in the building will have the main task of ventilation, and the scattered bodies attached to them will also be ventilated by means of the main axis.



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In winter, the south-facing glazed skylights will be uncovered by solar panels to allow direct solar heat absorption. The north-facing skylights will also be closed at this time. The solar radiation helps to keep the building somewhat warmer.

