



Representing Time and Space: DIY Investigations

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‘Spatiality’ and ‘temporality’ are some of the phenomenological characteristics of landscape that present the greatest difficulty for landscape architectural drawing [Corner, James. Representation and Landscape, in Theory in Landscape Architecture: A Reader, 2002.]. The enormity of the landscape cannot be represented without reduction or subtraction: its vast immensity imposes restrictions for its depiction in a Cartesian geometry. The experience of duration and unfolding of events also resists illustration by subdividing temporality into infinite sequences: a static snapshot is nothing more than a frozen moment in time, deprived from a flow of *before*s and *after*s.

Today’s fascination with visual and moving images claims a three-dimensional depiction and experience of space and time by bringing them as close as possible to everyday perceptions. Visualizing a place should convey an impression similar to photography or cinema, and realistic simulations of this kind not only require appropriate technical facilities but also trained graphic design specialists, resulting in a considerable investment of time, money and effort [Mertens, Elke. Visualizing Landscape Architecture. P. 67.].

This paper presents the findings of implementing simple and inexpensive methods for recreating lifelike experiences of three-dimensional space and lapsed time in a technology class. In the first case, computer perspectives were created by using the conventional depth simulation with convergence and atmospheric perspective [Cantrel, Bradley and Wes Michaels Digital Drawing for Landscape Architecture, 2010.], and the experience of three-dimensional space was achieved through two offset stereoscopic images seen through anaglyph spectacles. Students learned the anaglyph principle by replicating depth in site analysis photographs, and later simulated it in their own constructed perspectives. Images were edited in Adobe Photoshop to produce two differently filtered colored images that were perceived as a three-dimensional scene when seen through paper anaglyph filters (red and cyan glasses).

The use of video in landscape offers a new form of thinking that integrates the traveling continuum of space in time, instead of immutable frames. Students were able to create videos by panning frame-by-frame animations, make more evident processes that would normally appear subtle, and transforming imperceptible changes into a smooth impression of motion. This technique is generally used to document celestial motion, plants growing or the evolution of a construction project, and requires very

precise motorized camera dollies. The paper presents student videos made by attaching cameras and iPhones to egg timers, resulting in investigations that not only offered a more complete understanding of the multiplicity of phenomena, but that helped students change preconceptions about their sites.

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