Moving Images - Static Spaces: Architectures, Art, Media, Film, Digital Art and Design

• Paper / Proposal Title:
Rethinking the Vernacular: Interdisciplinary Design Thinking in Animation & Architecture

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• Presentation Method. I would like to:
   i. present in person (with a written paper)
   ii. present via pre-recorded film (with a written paper)

• Abstract (323 words):
This paper explores how cultural theory and practice in the sectors of the animation (understood as moving image) and architecture (expected to be static) is converging, to produce new forms of interdisciplinary design thinking and production for the urban environment. Key cultural theories at the heart of this research include the parallel concepts of montage (Vertov & Eisenstein) and dérive (Debord), as well as mise-en-scène (Bazin) and the picturesque (McArthur).
Research has focused on how ephemeral interventions in the public realm, i.e. aesthetic experiences in the form of projection mapping, are becoming essential public engagement tools for simulating urban redevelopment. These provide the architect with new ways to test design – as it evolves – and gauge the subjective responses of communities and stakeholders, providing emotional feedback for architectural projects beyond their essential form and function.
Research has also advanced insights into the relationship between analogue and digital design outputs, and the rapid turnaround needed for moving image design solutions. Case studies of interdisciplinary work between animators and architects highlight how the ‘rough and ready’, stop motion, bricolage and ‘sketch’ can communicate design atmospheres, and have as much...
value to stakeholders as content for projection as a highly accurate laser-scanned and UV-mapped model of an architectural structure or space. This ‘rough and ready’ approach has been applied to a number of client-led, site-specific projects. These include semi-permanent animated illuminations as part of the regeneration of Aldgate Square (City of London Corporation); as well as projection of proposals for public spaces and buildings ‘in situ’, to illustrate ways of creating a larger scale regeneration strategy for the town of Belmonte Calabro, Italy.

The ultimate outcomes of this research have been consolidating an understanding of how to:

- rethink aspects of the vernacular in architectural design, to include interdisciplinary notions of time and sound,
- use real-time design and simulation on location, and
- develop knowledge transfer and exchange initiatives to stimulate new areas of employment in animation and architecture.

• Author(s) Biography (200 words each):

Mark Collington is MA & BA Animation Course Leader at London Metropolitan University. His interdisciplinary pedagogic research has focused on how the moving image can be used as a form of interdisciplinary design thinking, between Animation, Architecture, Jewellery and Theatre Production Design. Outcomes range from architectural films to jewellery designs, which explore the realization of liminal forms through the study of light, sound and movement. His pedagogic research culminated in publishing a course reader for Bloomsbury – Animation in Context – A Practical Guide to Theory and Making (2016); as well as curating an exhibition and symposium in association with the London International Animation Festival – Narrative Contexts in Animation & Architecture (2016).

His own commercial interdisciplinary practice has involved applying animation skills including storyboarding and character animation to brand development artwork and fashion illustration. His other specialist research and practice interests are in essay film, modes of documentary and animated documentary. He is currently working on an essay film, on the subject of urban nostalgia and simulacra, using film footage composited with animation. He graduated from the MA Animation Programme at the Royal College of Art (2001), where he produced an animated documentary about the famous West Pier in Brighton, UK.

Sandra Denicke-Polcher is deputy head for Architecture at London Metropolitan University, and has taught the Live Projects Studio 3 since 2000. She graduated with Dipl.-Ing. at TU Berlin (2000), and with the AA Diploma at the Architectural Association School of Architecture (1998). She studied in Berlin, Lyon and London.

As part of the university-based architectural education, Sandra explores the opportunities and challenges of engaging with live projects and other disciplines, particularly film & animation. With an emphasis on public projects, initiated by students and tutors, her work identifies the complex relationships between architectural
education and practice. Projects include Crossing Cultures, Made in Hayes, The Aldgate Project, Outdoor Stage in Kronberg.

In 2017, Sandra was awarded the University Teaching Fellowship of London Met. Her research explores how design teaching can be enhanced by client involvement, where students’ learning takes place across different year groups, through involvement with stakeholders and communities, and where the tutor becomes a co-constructor of knowledge.

In private practice Sandra is a founding partner of public works. Her projects include the urban regeneration project at the Waterfront of Geesthacht, Germany, awarded first prize for exemplary building in the public realm, Germany.