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Quiet Areas: Outer experiences and inner sensations – a qualitative approach using film and drones

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ABSTRACT

This paper argues that drone filming can substantiate our understanding of multisensorial experiences of quiet areas and urban landscapes. Contrary to the distanced gaze often associated with the drone, this paper discusses drone filming as an intimate performativity apparatus that can affect perception as a result of its interrelationships between motion, gaze, and sound. This paper uses four films, one of which is a drone flyover, to launch a discussion concerning a smooth and alluring gaze, a sliding gaze that penetrates landscapes, and site appearance. Films hold the capacity to project both a site and near-sensory experience. In so doing, films can achieve an intimate reflection of both outer experience and affection of inner sensations, and the audio-visual and time-space based presentation of this dualism can mimic human experience. This paper discusses how this embedded transference and transcendence can facilitate a deeper understanding of intimate sensations, substantiating their role in the future design and planning of urban landscapes. Hence, it addresses the ethics of an intimacy perspective (of drone filming) in the qualification of quiet areas.

Keywords: affect, experience, sensation, film, drones, design, planning

INTRODUCTION

After decades of focus on vigorous urban landscapes, the urban discourse increasingly acknowledges the value of publicly accessible quiet areas. However, current definitions of quiet areas are based on quantitative dimension such as decibel ratio, taking little account of qualitative dimensions linked to how humans experience and are affected by these spaces. Yet human users do not measure quietness in decibels. We instead experience places as quiet when they provide specific sensory experiences that interlink movement, vision, and hearing, thereby moving the individual emotionally. Such extended presence and emphasis on a sensory-emotional register (kinaesthetic and synesthetic) per se are under prioritised in the planning and design of large-scale quiet areas and urban landscapes.

Quiet areas defined by human interaction

Noise is not just noise. The sound of human activity is often defined as noise, yet we tend to perceive the sound of, for example, birds and flies differently. These are sounds that resonate with a quiet area that comforts humans. It is insufficient to measure spaces solely by metric parameters such as decibel ratio (Bek 2010). To do so raises basic challenges linked to the fact that e.g. forests or sea marshes to which most people refer as untouched “nature” are culturally determined and/or maintained by humans and is thus constantly affected by and affecting our ways of life. Furthermore, humans and their cultural connotations differ. What is important is that human perception – which goes beyond what we see with our eyes and understands intellectually with our brain – is neglected even though the notion

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“quiet” is a construct linked to human perception and experience. It is vital to acknowledge the complex sensory interlinkage of perceptions as well as our own role as producers of sound. As a result, sound is not something “outside” and detached but is an intrinsic part of human interaction with spaces and landscapes (Lefebvre 2013, Pallasmaa 2012; Böhme 2003, 2006). The phrase “You are not stuck in traffic. You are traffic.” reminds us of this and could equally apply to noise and sound. From this perspective, interactions between ear, eye, and body movement as well as nose (smell) and mouth (taste) take on primary importance in affecting a person and producing extended awareness. A “quiet area” should thus be determined by human interaction and emotional effect. This active and culturally bounded stance permits a “quiet area” to be understood as an intimate space, subjective but general to all humans (Böhme 2003, p. 4), or even as a human’s ‘intimate space itself’ (Bruno, 2002). This reflects an inner condition of memory, mood, and perceptual transition rather than a state determined by silent, aurally metric dimensions. Focus on how to work with a human’s ‘intimate space itself’ thus has the potential to produce new foundational sensory parameters in the planning and design of “quiet areas”.

Drones as extended gaze, motion and transcendence apparatus in planning of quiet areas

Mid-20th Century aerial-view photography and film motivated and legitimised design and planning (Faraone; Dahaene, 2014) towards understanding of the world’s connectedness as well as motion’s influence on perception of time and space in the planning and design of urban landscapes. Also relevant to architecture and planning is the way in which feminist film theory concerning the woman as an object of a male gaze and narrator prompted a new dual inner and outer orientation, which qualified the cultural subject-object relationship (Ettinger 1995, 2006). This simultaneously redirected attention to bodily experiences on the ground (Dümpelmann 2014), for example in the psychogeography of the Situationists, as well as the place-based installations of the Land Art movement, with key figures being Guy Debord and Robert Smithson.

Contrary to what one may think drone filming today possesses a similar or even more promising potential to motivate, redirect, and reintroduce geography and landscape planning due to these field’s foundational media mediations since ‘cinematic space moves not only through time and space or narrative development, but through inner space’ (Bruno 2002). Moving drone images (film) may, then, be seen as emotional images – ‘a mapping of intimate space itself’ (Bruno 2002), qualifying ‘a simultaneous reversal of with-in and with-out [(e)motion] as transcendence of the subject–object interval’ (Pollack, 1996), thereby extending the scope of geography, landscape architecture, and planning.

Based in the field of phenomenological human-world connection and existence (Husserl, 1913; Heidegger, 1927 and Merleau-Ponty, 1945,) my research interests is how media mediations; mediations of drawings, models, photography (Munck Petersen 2010), film and latest drone filming constitutes our ‘gaze’ and how they function as registrations- and cognition tools (Farsø and Munck Petersen 2015, Munck Petersen and Farsø 2016 (forthcoming)) in (landscape) architectural practice,

planning approaches and design processes . A key focus is landscape classification methods lacking qualitative dimensions of how humans experience and are affected by spaces and sound, resulting a multisensory gap in planning, despite the fact that architecture and planning essentially concern the construction of spaces for other people (Munck Petersen, 2010, p. 202). My current research interest is to reveal , how direct and manipulated sensory experience, as well the role of sound and motion in drone filming, can extend our landscape assessment, classification and analysis methods (cartography) and hereby contribute to the raise of the sensory dimension in design and planning approaches, as well as our cultural space and landscape perception.

Drones - UAS or UAV: unmanned aircraft systems or vehicle, initially invented for surveillance purpose - makes us capable of being bodily present over distances, at a distance and in eye level in one single movement, which mimics the human experience. These extended motion relations embeds an emotion affect – a extended intimacy by which drone filming holds a capacity very different from other ways of filming ‘from above’ and at a distance: from an airplane or helicopter with a fixed camera, from a crane or high-rise building with one or more fixed positions of a birds eye view. The helicopter and the drone are both rotor blade machines but the small size of the drone almost makes it into our eyes and body compared to the helicopter surrounding our body. Most important is that human gaze and motion interrelations of the drone embed intimate affects.

These hidden (intimate, imbedded) views and actions (Thrift, 2007) of the visual and sound equipped drone effecting the user, have the possibility to renegotiate sensory dimensions in large-scale planning. Drones are frequently conceived as pure machines and, like google earth and street view, detached from the human sphere, a “discrete technology” (Weiser, 1991, Stefanidis, Crooks, Croitoru, 2015). They are neither affected by nor effecting human interaction; but, the drone and its visual and sonic materials hold a capacity to transcend one’s experience of any spatial encounter, configuring the man-media-site (objects/types) relationship anew. According to Williams (2014), the key to addressing the missing sensory/aesthetic relationship of man/site in spatial planning/geography is the intimate embedded view, which drones apparently have the capacity to bridge due to their ‘paradoxical co-presence’ (Maurer, 2015). And, with that, their performativity becomes a descriptive ‘reading’ and generative projection attributable to creative actions. This paper seeks to discuss how drone filming can support a qualification of quiet areas as defined by human experience and perception simultaneously with framing the discussion of the intimacy potential in drone filming, as well as a reintroduction of sustainable and ethical dimensions to planning.

Background and objectives: The lack of inter-performativity of site and subject in planning

The basic premise of this paper is that the notion of quiet areas and sound as a sensory aspect of experience have been rejected and downplayed due to a positivistic landscape gaze with historical ties to perspectival vision (Bek, 2010; Pallasmaa, 2012; Williams, 2014). A positivistic landscape gaze

hides the relationship between site (type/object) and the subject perceiving it. Today, however, media technology's performativity (Paldam, Wamberg, 2015) and ever-increasing potentials for social use as well as enhanced focus on sustainable urban landscapes (Dümpelmann, 2014) and awareness in recent war studies of how the act of steering a drone affects pilots (Maurer 2015; Franz 2015, Calhoun/Draper 2010) offer a unique possibility for reactivating the link between technology, urban planning, and human senses.

Landscape classification methods lack man-media-site (object/type) relationships

Today's spatial planning practice is founded in cartography (measurements of land and use of maps to represent and organise the world) as well as in quantifiable data arrived through GIS and classification processes. This synoptic practice reflects a typological/objectified and metric measurement and representation of the world rather than the sensory-aesthetic experience-based measurement and projection of a future world.

Despite growing focus on users (humans) involved in planning processes, little attention is granted to how the spaces that are ultimately planned affect humans' sensory and emotional registers. When this is considered at all, it is regarded as relevant to the later design phase. Even today, sound is being dealt with metrically and as quantitative noise, yet noise can be blocked by, for example, adding other noises/sounds. When one takes into account the experience of sound and how it comes to be understood as noise, human perception and experience become crucial. For some, the sound of a highway and that of a waterfall are the same noise, but knowledge (memory, vision) of the source influences human experience. Our perception, memory, and physical presence are key to how we ground in the world. As argued by the French phenomenologist Maurice Merleau-Ponty in his main philosophical work *Phenomenology of Perception* (1945), qualitative data such as sound, smell, taste, and the ways in which someone is moved/affected by a space are difficult to measure and are thus overlooked. The same is true for multisensory experiences linked to interrelated elements or objects, the perceiving subject, and mediation technologies. In recent years, concerns regarding sustainability mean that Landscape Architecture is returning to its former prominence. The "how" in working with sensory aspects of perception relative to planning, combined with technical media and knowledge, thus seems key to reintroduce sustainable and ethical dimensions to planning.

Maps – understood in terms of the extended notion of the relational machine, including diagrams (Deleuze 2005/1980) as well as tools and images for reflection (Stjernfelt, 2007) – immediately address the interaction between site, human, and tool. Film media can be regarded as having diagrammatic strengths – relational and transformative qualities. The large quantity of data collected and the positivistic focus on objectivity have resulted in a lack of understanding that knowledge obtained through registration, observation, and generation actually comes from somewhere (Williams, 2014). Even though the Architecture and Landscape Architecture of the 1990s addressed eidetic, imaginary, and unmappable representations of human-site interconnection (Corner 1999; Allen, 2000/2009) on the basis of the role of movement and experience in Renaissance garden art, the visual

links between landscape and 2D-imaging remain intact as in the Renaissance in the sense of landscape as perceived through an image (Waldheim, 2012.) Point-cloud models based on GIS have extended our capacity for large-scale planning when it comes to gaining information and handling data, but the sensory/aesthetic human/site relationship is still missing, despite recent attention that has been paid to this within Geography. Use of point-cloud models still lacks the psychogeographic, eidetic, imaginary, and intimate potential of notation/mapping in terms of steering reflection, conception, sensation, and thus the human sensorium. As a result, classification methods are dividing human experience into types/objects, in which an opposition between focused view (intention of the object) and peripheral or unfocused view (Pallasmaa, 2015) (experience of the interconnections between two types, e.g. Forest and meadow) conceals the presence and transcendence of the human as central being-in-the-world. This constitutes a 'loss of nearness' (Heidegger, 2001, p. 164). An intimacy focus is nonetheless vital, especially in Western society, for gaining insight into how ourselves, our cultures, our cities, and our landscapes are embedded in human experience.

Outer experiences and inner sensations: A transcendental condition

A reintroduction of nearness is relevant for quiet areas. Human wellbeing and the experience of quietness are influenced by a perceiving person, in whom there resides a transcendental awareness between experience of outer space and an inner, intimate space of emotions. Sensory experience (with all senses and not just vision) is important for aesthetic experience (Pallasmaa, 2012). The interlinkage between several senses is key, in this case the interaction between ear, eye, and bodily movement. An understanding of these relationships permits the guiding of intimacy: the experiencing of one's own sensing, a self-aware focus on one's own emotions. Such an extended aesthetic presence and transcendental motion (Jørgensen, 2014) per se are under prioritised in the planning and design of large-scale and small-scale urban landscapes.

Drone filming, however, possesses the potential for an intimacy that can support the classification of urban landscapes as quiet areas when defined in terms of intimate space, an emotional link between a perceiving person and a physical site. My overall thesis is the form of bodily experience and knowledge that Gernot Böhme (2006, p. 120) describes as *körperunabhängiger Raumerfahrung* (space perception autonomous of the body) and the ability to perceive and project bodily sensations without being physically present in space (Munck Petersen 2010, p. 200), may be strengthened in a planning and design by using drone filming as a research and projection medium. Sensory parameters could thus be developed to qualify the subsequent design of urban landscapes. The medium of film can increase awareness of how space and experience of space are defined by the bodily subject (Merleau-Ponty, 2012) and can confer the ability to experience bodily affect even when the viewer is not present in a particular physical space.

Atmosphere

Böhme (2006, p. 110) uses the German term *Befindlichkeit* to describe an emotional link between a perceiving person and a physical space: On the basis of our emotional movement, we tend to grasp that

which characterises the space in which we find ourselves. From this perspective, Böhme's term *Raum leiblicher Anwesenheit* can be linked to an inner, subjective, or personal emotion emerging between physical space and the perceiving person (Munck Petersen, 2010, p. 104). This is never simply a spatial or objective characteristic. The quality of any physical space is always defined by a human subject. Böhme furthermore stresses that atmosphere is something you must learn to perceive, be touched by, and (more substantially) create. This can only be accomplished through the *Raum leiblicher Anwesenheit*, which describes the ability to be aware of and reflect upon one's own senses and interaction with a space and how this affects one bodily. Böhme (2006, p. 122) states that the *Raum leiblicher Anwesenheit* is 'atmosphere': 'Faktisch ist [...] der Raum der leiblichen Anwesenheit die Atmosphäre, in die man eintritt, bzw. in der man sich befindet.'

Böhme's own notion of the *Raum leiblicher Anwesenheit* must achieve more than just define the inner space itself – grasping, wondering, and reflecting upon how actions, moods, and perceptions (Böhme 2003, p. 5) come together. In other words, this condition transcends *Befindlichkeit* since it may reflect an emergent aspect. The person is affected emotionally when his or her awareness transcends from an outer experience to an inner sensation. As Böhme (2003, p. 4) states, 'The space of bodily presence [*der Raum leiblicher Anwesenheit*] is something deeply subjective, although common to all subjects. [...] It's] the space within which we each experience our bodily existence: it is "being-here", a place articulated absolutely within the indeterminate expanse of space – absolutely in the sense that it is without relation to anything else, especially to things: the "here" is implicit in the intuition of oneself. [...] The difference between the absolute "here" and the expanse of space is the difference between inner and outer.' Later, Böhme (2013, p. 27) formulates atmosphere as a 'mindful' inner, emotional sensation.

These reflections on Böhme's notion of atmosphere I elaborated in my PhD Thesis (Munck Petersen 2010) as well as use as base for further elaboration of the capacity of film in design processes in the paper 'Affective Architecture. Film as Transcendental Tool and an Intimacy Projection Environment' going to be presented at *Ambiances*, tomorrow, 3rd International Congress on *Ambiances*, in September 2016. The later, in this present paper, reading of Johann Lurf's film *VERTIGO RUSH* and the notion intimacy projection environment (IPE) I also elaborate in the context of film in design processes in the same forthcoming paper.

Explaining concepts

I research media mediations (current film and drones) and have tested the film medium in the architectural studio (Farsø and Petersen 2015) exploring the 2015 appointed Nature Park Amager in Copenhagen, which inherits qualities as a quiet area with its vast scale, rich bird and plant species even though it's an artificial man-made reclaimed seabed area offering a huge potential for affecting an emotional transcendental condition of people of ethical and social sustainable potential for planning in the greater Copenhagen area.

I now introduce descriptions of scenes from four different films in order to illustrate and discuss the above

concepts: inter-performativity of site, subject and media; a transcendental emotion condition embedded in drone filming and in quiet areas and an intimate space -atmosphere - that support human's possibilities for connecting to a self-aware state of one's own sensing in relation to three themes: A smooth and alluring gaze, a sliding gaze penetrating landscapes, and site appearance.

The three themes support the thesis of quiet areas as defined by human experience and perception and an intimacy potential in drone filming and in quiet areas.

These three themes connects the four film bringing forth similar sensory interrelations, intimate potentials of film and an extended embedded intimacy apparatus in drone filming. These films on the other hand differ due to use of sound and the manipulation of movement and added sound.

A smooth and alluring gaze

Austrian filmmaker Johann Lurf explores our immediate reality through use of sound and movement and elucidates eidetic moving images of inner motion. In his two films *Embargo* (Lurf, 2014) and *Vertigo Rush* (Lurf, 2007), the motion of the perceiver's eyes (the camera) supports an experience of physical bodily movement, which corporeally affects the viewer, causing dizziness, pressure in the stomach, and a specific emotion.

In *EMBARGO* (2014), Lurf intentionally use the film camera to emphasise a mysterious atmosphere in a high-security warehouse area, which one is unable to enter. The buildings almost look like models, and the background and foreground are slowly sliding in opposite directions, making the viewer unsure as to what is real and what is unreal. Repetitive yet dynamic electronic music strengthens the impression of being in a non-existent or surreal world, challenging the viewer's curiosity, confusion, and efforts to ground herself in the world. The space – the film – acquires an aesthetic of being watched by an almost alluring camera, shot from far away, which zooms up very close to the factory. This leads to a second point: The camera vision represents something human, something alluring, to which we partly relate as a result of its human-like movement. The film thus resonates with an experience of watching something personal, helps develop sympathy for the watched even though the film may appear unsympathetic at first glance. In other words, the film expresses a sympathetic atmosphere between the real and the surreal, the *Raum leiblicher Anwesenheit*, which encourages new aesthetic values based on movement, sound, and image.

The drone film or drone *flyover* *Orkanen, Niagara, Studentcentrum och Gäddan på Malmö Högskola* (Wramén, 2015) displays the same type of sliding and alluring movement as in Lurf's *EMBARGO*. Here it is a case of a camera-equipped drone flying and moving due to the decisions of a person steering the drone from ground. The drone moves vertically and pans horizontally simultaneously as well as pans horizontally when moving forward. It imitates in this sense movement of humans, as in *EMBARGO* (Lurf, 2014). One single movement provides an overview of a large urban area as well as near 1:1 experiences on the ground (only near 1:1 since the drone's dives stop approximately four meters from of the ground).

The sliding and almost drifting movement creates a comfortable first-person motion and emotional experience, familiar from drifting freely and actively with your body through the landscape, though the

drone's movements are somewhat mechanical, with repeated back-and-forth movements. The sliding and drifting movement makes one curious and interested in getting closer to the buildings and the people on top or inside. The movement stimulates a simultaneous experience of intimacy – a possible nearness of buildings, people, and oneself through the penetration of different scales of the landscape: at a distance, close by and possibly into.

A sliding gaze penetrating landscapes

The flowing experience of space as something through which one is drifting or penetrating is a key element in Mikhail Kalatozov's (1964) *Soy Cuba (I Am Cuba)*. By using filmic vertical movement (where the camera moves along, above and below building floors and water), the meaning of motion and of water emerges as an emotion and a surface, becoming a time-related condition into which one can enter as a spectator. My understanding of emergence of emotion in-between surface and subject in *Soy Cuba* is elaborated further in relation to a student film in the paper 'Affective Architecture. Film as Transcendental Tool and an Intimacy Projection Environment' going to be presented and published at Ambiances, tomorrow, 3rd International Congress on Ambiances, in September 2016.

The change of matter and its soundscape – from seashore to relaxed countryside; jazzy, energetic party togetherness in a cosy lounge; air to water – highlights the embedded relationship between the site and subject. The film (Kalatozov, 1964) uses a diving motion to show how space is defined through our bodily relationship with it. The film uses simple methods to address how we become aware of our bodily perception of space, for instance when we enter different sensory situation: sail on the river, join a party, go for a swim. In this sense, Kalatozov not only presents a *Raum leiblicher Anwesenheit* on film but also develops a virtual projection in which one can step into the place, walking around people, attending that party, taking one's clothes off, going underwater.

The first-person viewer gaze is alluring yet also creates a dragging and unpleasant feeling of being in an unreal world, which can seem nearly as surreal as that of Lurf's *EMBARGO*. The surreal *Raum leiblicher Anwesenheit* of movement, sound, first-person gaze effect, and subsequent emotional intimate space, real or imagined, gives the feeling that one is observing a strange and new future.

The importance of the audio dimension for one's *leiblicher Anwesenheit* is brought to the fore as Kalatozov elucidates effects and affects in a manner similar to Lurf's manipulations. Unexpected sensual experiences occur through the sound; and interaction with, on, or "into" the site. The at-times abnormal perspective (such as a first-person smooth slide from a top-floor terrace to a lower terrace) at times provokes dissonances with the familiar gaze and immediately creates a projection through which one experiences space and in which the spatial condition is surprisingly new or different due to the unexpected movement and perspective of a person.

Site appearance

One more film example by Lurf illustrates how film can express or connect to Böhme's *Raum leiblicher Anwesenheit* and serve as a projection space that heightens our sensory awareness and perception of atmosphere in spatial design and planning processes: This is, in the words of Truniger (2013, p. 15) 'the way in which we see and create images of our environments by extending the repertoire of both seeing and image production.'

Film can, in this sense, be applied as a tool for generating a creative transcendence of bodily presence in relation to surrounding futures. Film can be used as and become a mediator for bodily experience between perceiver and conceiver in a design and planning proposal. Film could be a tool (Penz 2012, p. 16) for representing transcendence of a site, subject, and idea as well as expanded projection space.

In *VERTIGO RUSH* (2007), Lurf manipulates what the viewer sees in a very basic way by experimenting with the 'dolly zoom', first used by Hitchcock. Images emerge through the smooth movement of a camera dolly, which is moved on a track in the opposite direction as the zoom. The camera feels strangely alive as it is moved forward by zooming while at the same time sliding backwards on the dolly tracks. This is repeated back and forth. It is somewhat similar to the simultaneously smooth and alluringly human but also a bit mechanical vertical and horizontal movement in the drone film (Wramén, 2015). The film shows what happens when this takes place in a romantic forest setting and how it affects what is seen and perceived. Here shadow and light create new shapes, faces of humans and unnatural creatures while moving. In the final part of the film, a new and almost psychedelic space appears and is very different from the romantic forest space in which the film began. One knows this is still an image of a forest but also starts connecting new meanings to and out of it. One steps into the image with body and mind.

Added sound – a low and loud bass tone – is mechanical. It comes and goes or follows alongside the visual images. The visual and aural impressions have a strong corporeal affect: Loud music and fast movements press one's body back in the seat, make one dizzy and a bit stressed. Ultimately, the film presents a virtual projection through one's *Raum leiblicher Anwesenheit*, in which one connects to a forest experience but receives this in a manner distorted by the film's virtual projection and bodily effect, in which the forest is no longer a forest, and the film is no longer a film but instead a spatial and emotional condition.

Quiet areas as intimate space itself?

Film – as both medium and tool – can create and represent the *Raum leiblicher Anwesenheit* when used to do more than just represent physical space. Films can also present new sensory readings of the space, called forth by the selected filming and editing, which may inspire others to see and experience similar (new) aesthetic values in the surrounding or future spaces.

Drone filming also indicates a bodily experienced space of future possibilities in which a designer/planner begins strengthening the experience caught on film over large distance to underline the subjective sensory-aesthetic experience. By presenting an individual *Raum leiblicher Anwesenheit*, the (drone) film's audio-visual representation can serve as a projection space and tool in/through which new ideas may resonate.

The above film analyses make clear that the drone film/flyover shares some intimacy attributes with the films *Soy Cuba*, *EMBARGO*, and *VERTIGO RUSH*. Even though the film examples elucidate some unpleasant experiences and differences in the use of movement and sound it nonetheless seems that work with sensory experience projections may prove an effective tool for qualifying future quiet areas that support human's possibilities for connecting to a self-aware state of one's own sensing while in a space or area. This highlights why a quiet area should be defined as a transcendental condition of outer experiences and inner sensations – an intimate space itself – of ethical importance for how to work actively with human perceptual and conceptual sensation in defining and shaping quiet areas in the urban landscape. Also how to qualify work with sound in drone filming seems relevant in order to extend the perceptual and bodily experience and projection in qualification of quiet areas. The possibility of manipulating the appearance of a specific context or area via film can support the emergence of such perceptual intimacies as well as inform the creation, generation, and formation of quiet areas in both the design and planning process. It may thus become possible to develop parameters for sensory intimacies with focus on the interlinked effects of sound, movement, and vision due to the planned structures and later final design of quiet areas. Quiet areas could thus support transference between outer experiences and inner sensations; awareness and stimulation of intimate space itself; and the transcendence of design, site, and subject. These projections could be developed into parameters for planning appropriation of sensory-aesthetic experience-based definitions of landscapes: how they affect humans, their functions as types, and how these functions as types look. From this perspective, planning parameters could support the extended development of planning parameters and general transformation processes, enhancing human and socially sustainable value. Film (as tool) and the drone (as a device for extended vision, hearing, and motion interrelations) in large-scale embed this transcendence. The drone makes possible movement and collection over wide distances, constituting possible qualification of large-scale (urban) landscapes as intimacy-supportive (quiet) areas. Drone filming can thus serve as an intimate performativity apparatus due to the film medium's potential as an intimacy projection environment. These aspects address the possible future embedding of a sensory performativity apparatus within the current planning apparatus.

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