

## 論文の内容の要旨

SUMMARY OF THE DISSERTATION

TITLE:

SOFTSCAPES: THE CONVERGENCE OF MEDIA AND ARCHITECTURE.

論文題目:[ソフトスケープ:メディアと建築の融合]

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This dissertation investigates the mediatized nature of architectural surfaces. Given the capacity of architecture to express and convey a message through the production of space, this thesis engages with the language of architecture in the contemporary city, where the market space and the flux of information re-configure the traditional definition of place, modify the landscape enhance the value of architecture. In particular, this research observes the convergence of architecture and public space with the field of information and media. It evaluates the tendency of architecture and media to evolve superficially similar under similar environmental conditions.

In the context of this thesis, media is defined as a means of mass communication, and architecture is evaluated as the ecological substance that defines the character of buildings. Specifically, media is understood in this research through its methods of application, emphasizing its practice of deploying textual, iconographic and video graphic content over architectural surfaces using the façade as a medium. Architecture is therefore referred to as what Christopher Alexander called the finishing, frame and substance that carry architectural meaning. This parallelism between media and architecture renders the convergence of public space and information, and at the same time addresses the question: How, in the increasing mediatization of urban space, is architecture changing its semiotic performance?

The analysis takes into consideration the background, contemporary condition and the potentialities that the increased use of the media façade, imply for the urban experience. The content of the analysis is divided into two parts. First, a histo-bibliographical approach that observes the theoretical interventions in the built environment that justifies a separation between the skin and the body as semiotical and architectural products. And second, an experimental part that observes the condition from a pragmatic perspective and engages in the behavioral reactions of the *mediaspace* user. The site of the research is the city

of Tokyo, one of the largest and most media saturated centers of world. In which the city's visual repertoire, at the heart of its commercial districts is heavily influenced by the mediatized content of outdoor placed screens, surfaces and objects, altering the original state of the urban architecture and rendering a landscape of signs over space. Data, consists of a series of case studies amongst 26 of the most heavily used, densely populated and highest ranked commercial locations around central Tokyo.

Among them, a total of 900 advertisements found in the interior the top 9 most densely used train stations in the Yamanote-line, ranked by number of commuters. Additionally, the analysis also includes 150 questionnaires carried out outside 15 highest-ranking locations by pedestrian traffic. Subsequently the document includes a series of video recorded walkthroughs that evaluate the user reactions to the outdoor media content in public space, this section explores 17 locations around the city of Tokyo's dense commercial urban fabric categorized by volume.

This thesis consists of eight chapters. It starts with an introduction that defines the scope, overviews the rationale for research and situates the study. Subsequently, the second chapter establishes the condition of architecture as a system of communication, and furthermore justifies the difference and the separation between the body as a source for programmatic content, and the skin as a source of information for architecture. The third chapter develops the concept of information on the surface of architecture further and correlates it with the codes of semiotics. This condition generates the discussion, which argues that the architecture is still an the instrument of communication that it traditionally intended to be, nonetheless the increasing mediatization of its surface is shifting its semiotic performance towards the architecture of commercial persuasion. The fourth chapter illustrates a transition from the theoretical content to the case study analysis. It explains in figures the extremely large amount of resources that people spend in the public act of shopping and reduced amount of research that is dedicated to it. Then, chapter five explains the 'Tokyo Rank' methodology and concentrates on the criteria for selecting the 26 locations based upon five categories that indicate the hierarchy of city use, density and commuter traffic. Chapter six and chapter seven represent the analysis of the data, both are introduced by the methods of examination and their

measuring devices. The information collected in these two chapters document photographs, questionnaires and video walkthroughs; its textual representation, is divided in two parts, as chapter six concentrates on the observation of the mediatized surfaces in the interior of train stations and chapter seven examines the condition from the perspective of the user in the outdoor area of the selected locations. Last, chapter eight engages with the final discussion and illustrates the conclusions with the research findings.

The study shows among other findings that first, due to the current socio-economic trends and the regime of global capitalism, the theory of a media surface can validate and argue that buildings are no longer mass and weight, stone and iron, but an accumulation of sentences that express not only the content of the city but its identity and attitude through a media layer of added value. Analysis of the station advertisements show that the textual and iconic content of the ad reflects the environmental content of the city outside the stations, the media duplicates and assembles a condition of 'enunciation of the city' according to the categories of products and services that it provides. Additionally the correlation between inside and outside is shown as the advertisements' geographical content is analyzed and retrieved results where more than 75% of the advertisement have the geographic information indicating the location of the building. This contributed to visualize the media as the interstitial space between the private and the public realm. The analysis of the video walkthroughs show that on average, a 10 minutes route between starting point and destination the city users concentrate on 23 visual focal points and of them 70% include a mediatized surface. Furthermore, when asked about the screenshot that more closely identifies their own image of the location, more than 50% showed a preference for indicating a widely mediatized image of the town. Finally, when asked about the consumption tendencies of the public space the retrieved information showed that most of the city users are aware of the commercial character of the public space but seemed to agree that is this same condition that adds the identity and substance to the architectural body.

Although the advertisements and media content in the urban space show a ménage of the global and the local textual and iconic

images, what on the surface may seem like a blurring of identity towards the market, the media façade is consumed as a more valued item of the urban experience. The convergence between media and architecture is the dissolution between the borders that define both; therefore, between private and public space, natural and urban space and between interior and exterior space, here, the media construct is configuring a new type of infrastructure whilst being influenced by forces of global capitalism.