

camera

filming human interactions

Anonymous Intimacy

;Proxemics in urban public space

human perception

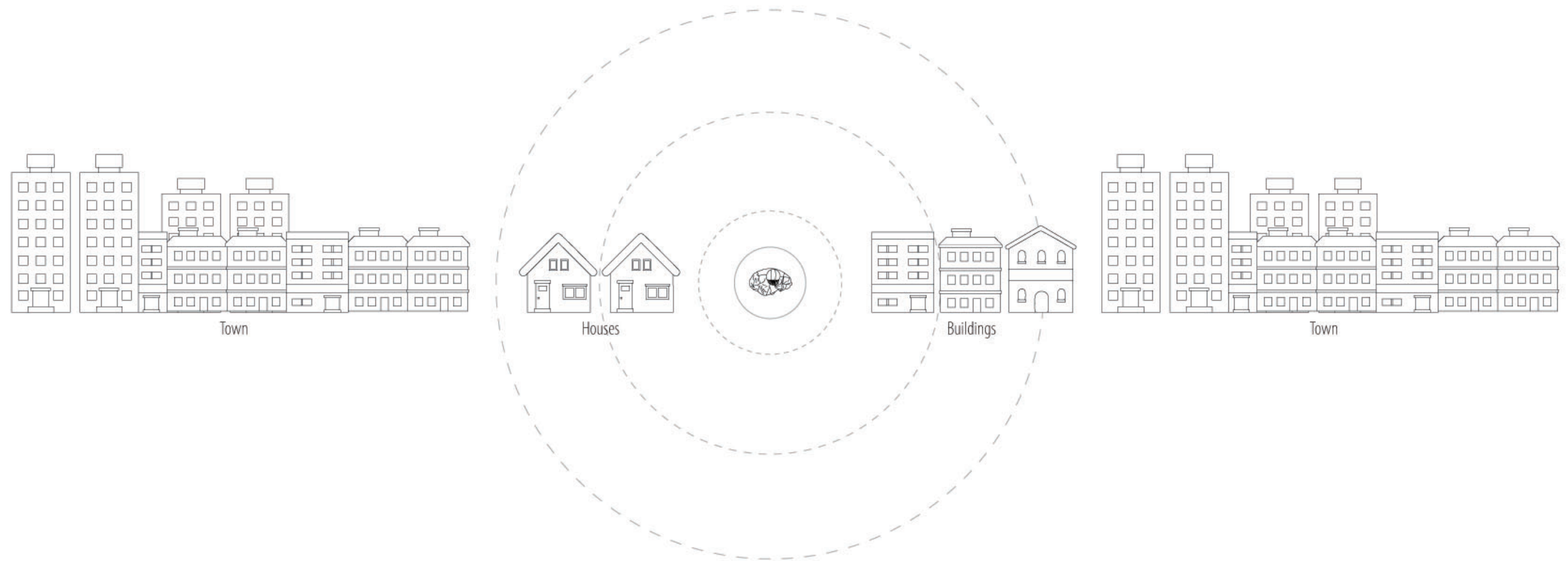
the hidden rules of proxemics

The background of the slide is a repeating pattern of small, light gray line drawings. These drawings depict human figures in various poses, some standing, some sitting, some with arms raised, and some in more complex, dynamic poses. The drawings are scattered across the entire slide, creating a textured, patterned effect.

Proxemics

: “the interrelated observations and theories of humans use of space as a specialized elaboration of culture”

Edward T. Hall



Proxemics is valuable in evaluating not only the way people interact with others in daily life, but also the organization of space in their houses and buildings, and ultimately the layout of their towns.

_Spatial evaluating Proxemics in urban environment.



0m - 0.45m

Intimate space

for embracing, touching
or whispering to a loved one



0.45m - 1.21m

Personal space

for interactions between
good friends or family members



1.21m - 3.65m

Social space

for interactions among acquaintances

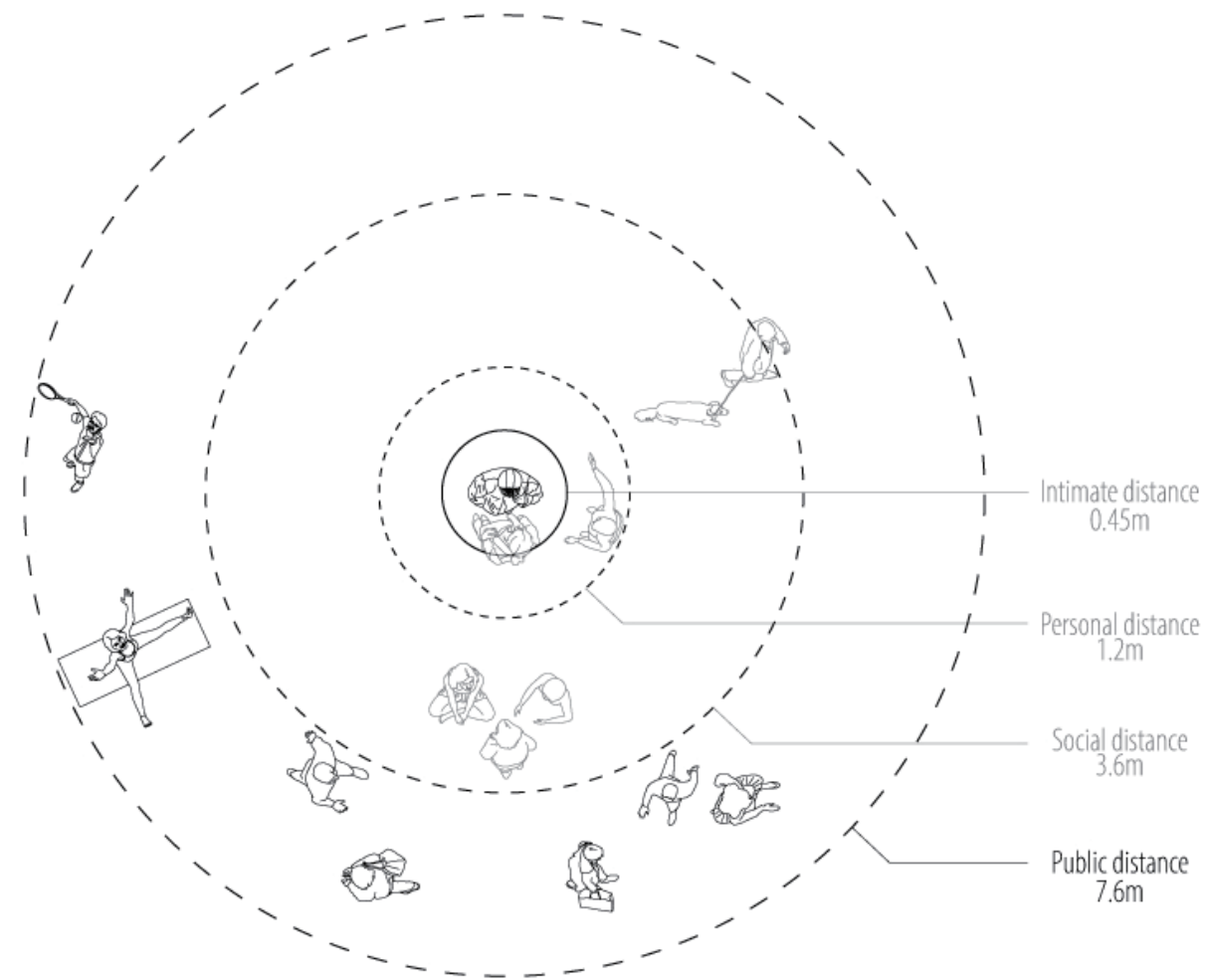


3.65m - 7.62m

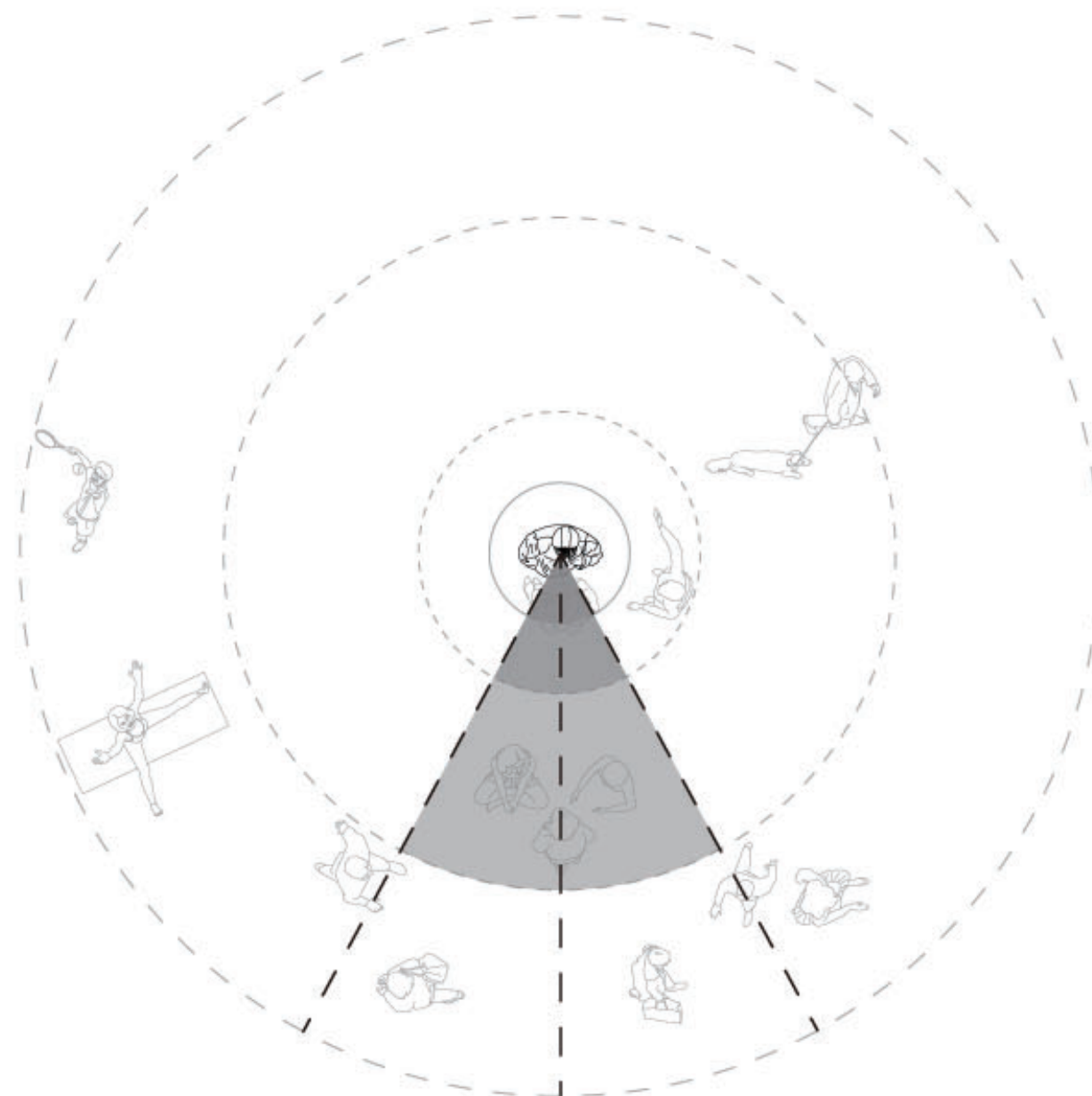
Public space

used for public speaking

_Four concepts of distances in human with specific definition and dimensions

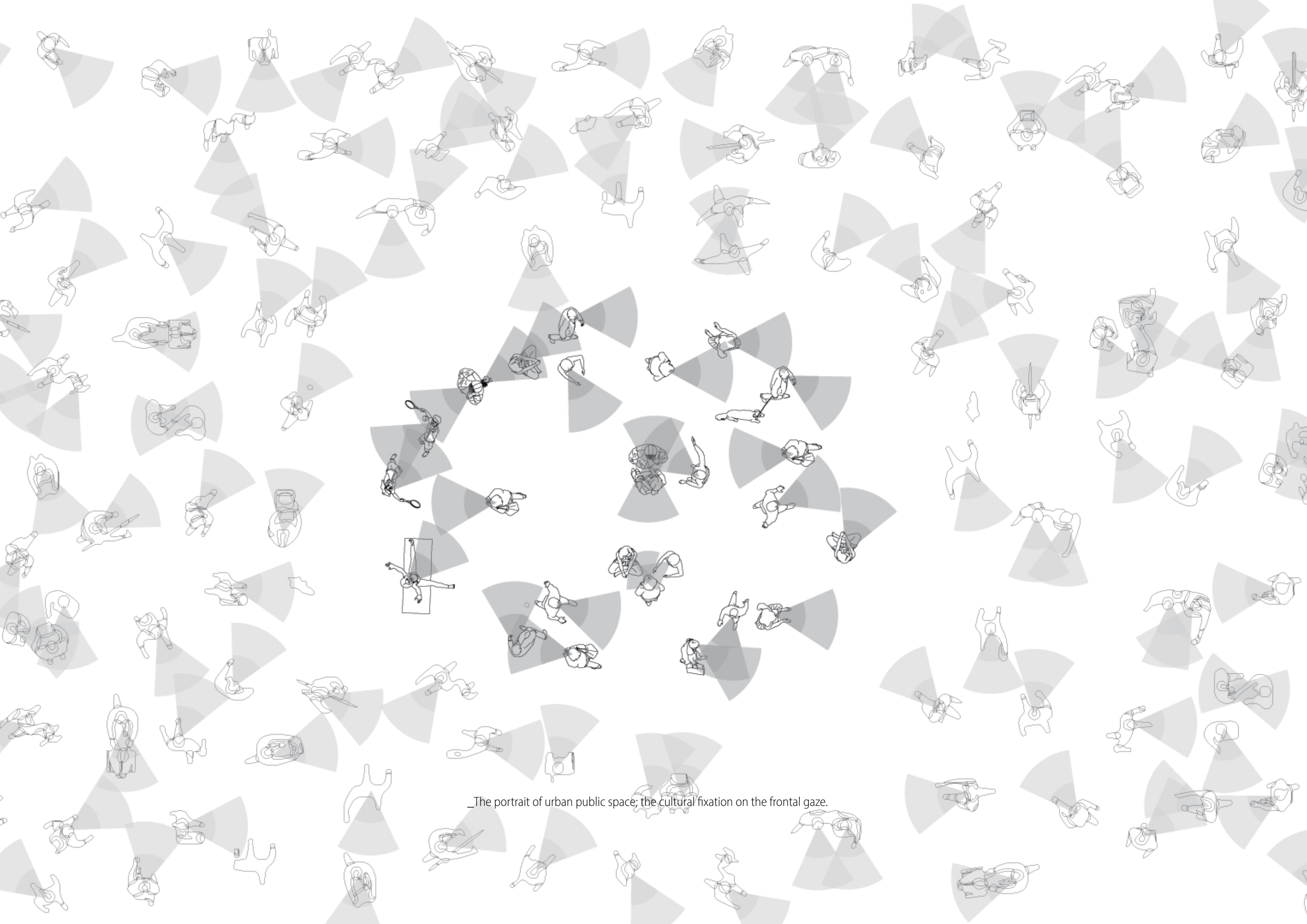


_Four concepts of distances in human with specific definition and dimensions

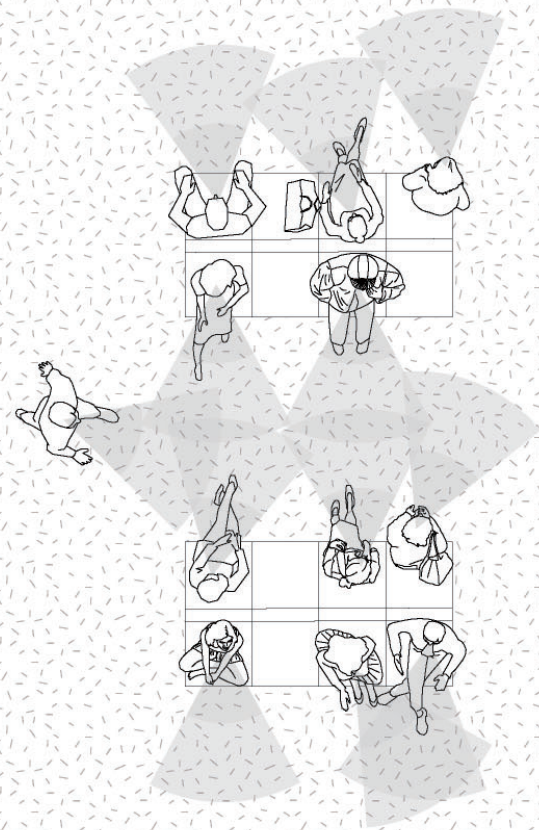


The perception of these spaces in urban public space is largely driven by our visual dependence.

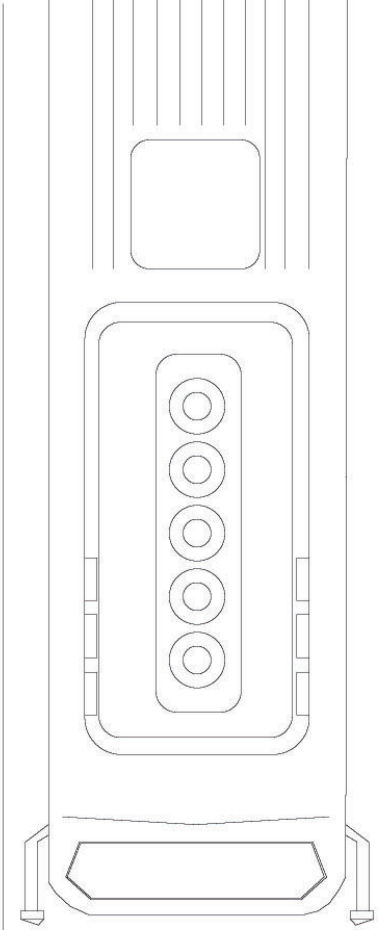
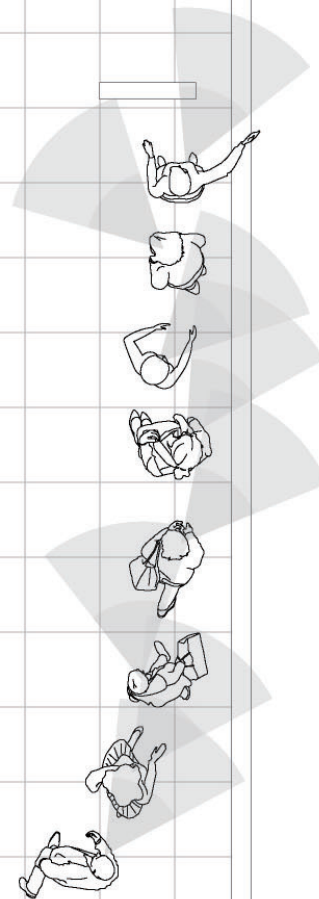
_People's personal zone in the public space



_The portrait of urban public space; the cultural fixation on the frontal gaze.



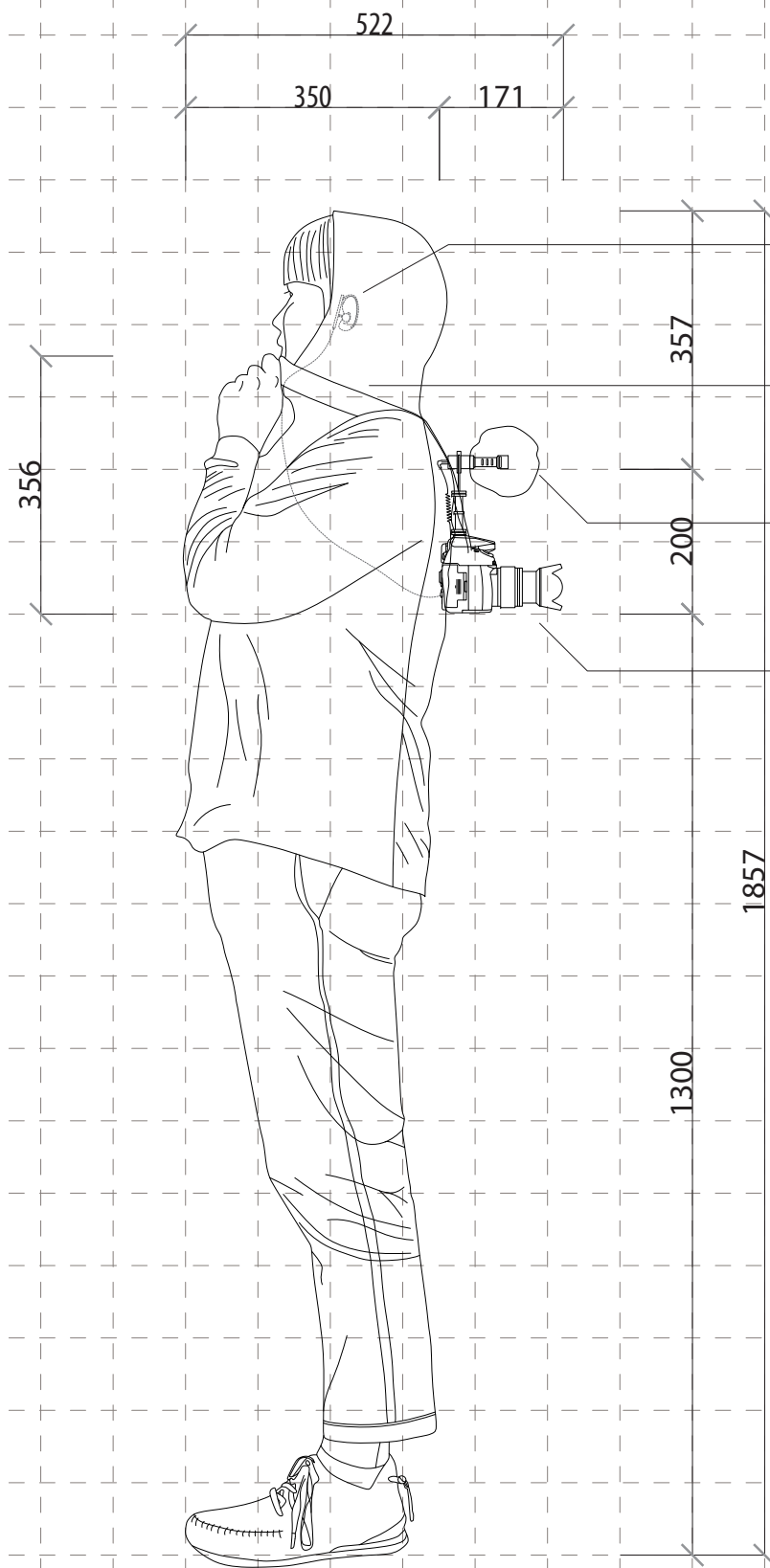
_Examples of the aspect of the city's built landscape influences our perception of space; spatial recognition is then contingent on what's in front of our eyes.



Method

;Third Eye: the cinematographic device





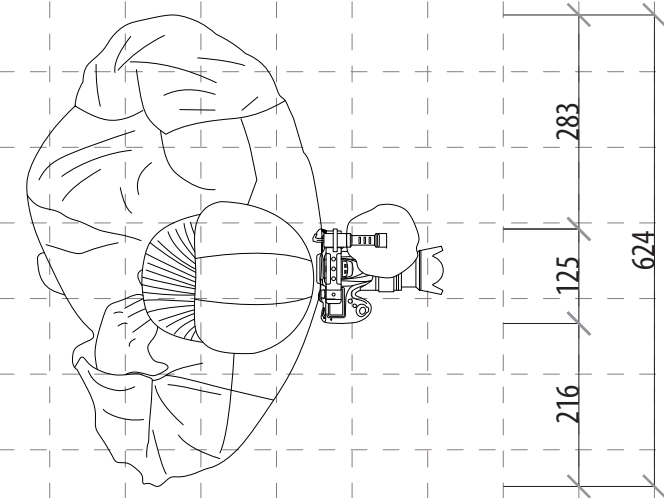
Headphone_mornitoring the sound to adjust the focus of Third Eye

Neck strap_adjust the position of Third Eye

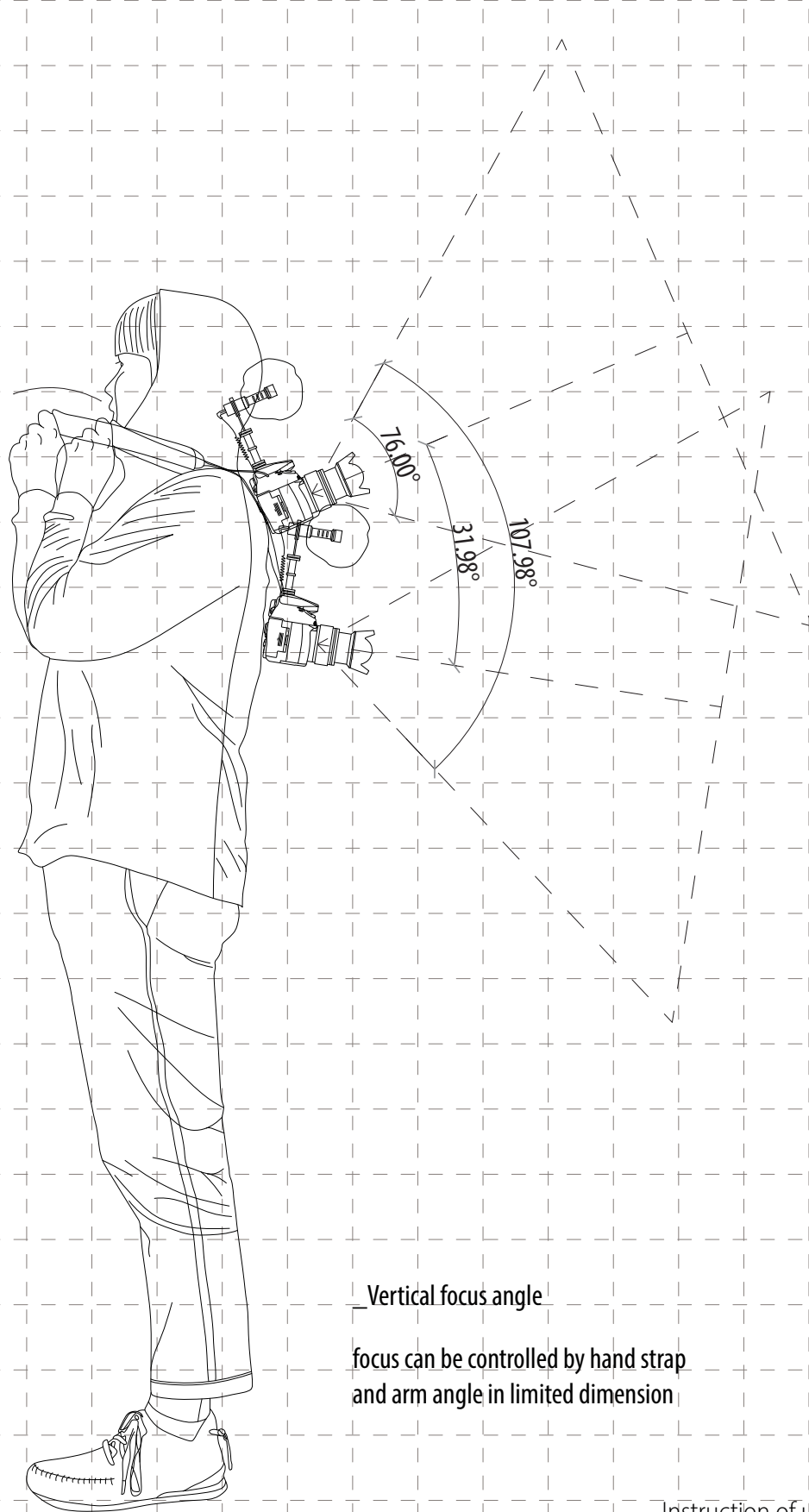
Microphone_detecting sounds from the back

Specification of Third Eye

Focal length	18–55 mm _18mm fixed
Maximum aperture	f/3.5–5.6
Angle of view	76° – 28° 50' _76° fixed
Focusing	Autofocus controlled by stepping motor
Minimum focus distance	0.25m from focal plane at all zoom positions

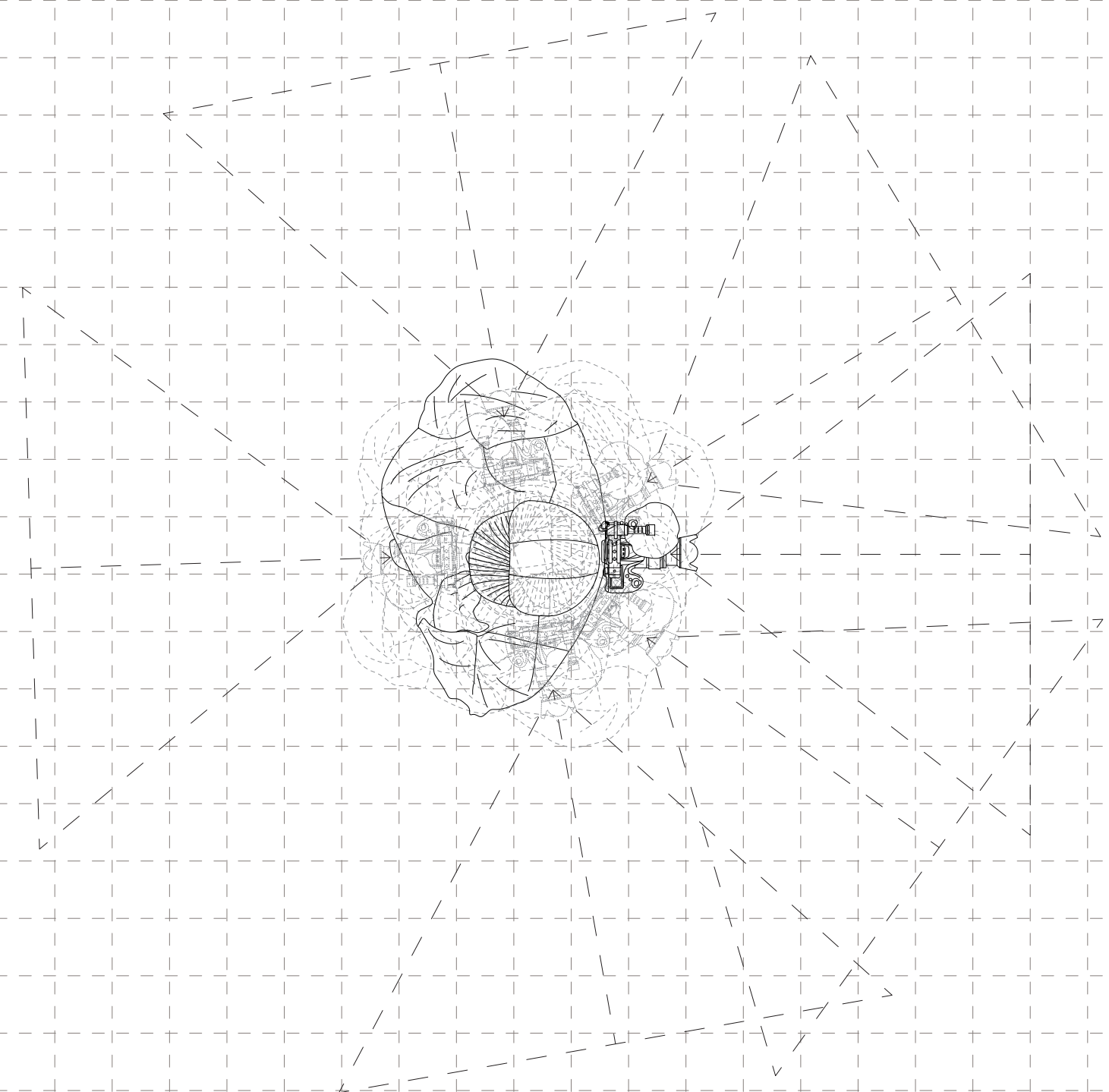


_Dimensions of the Third Eye



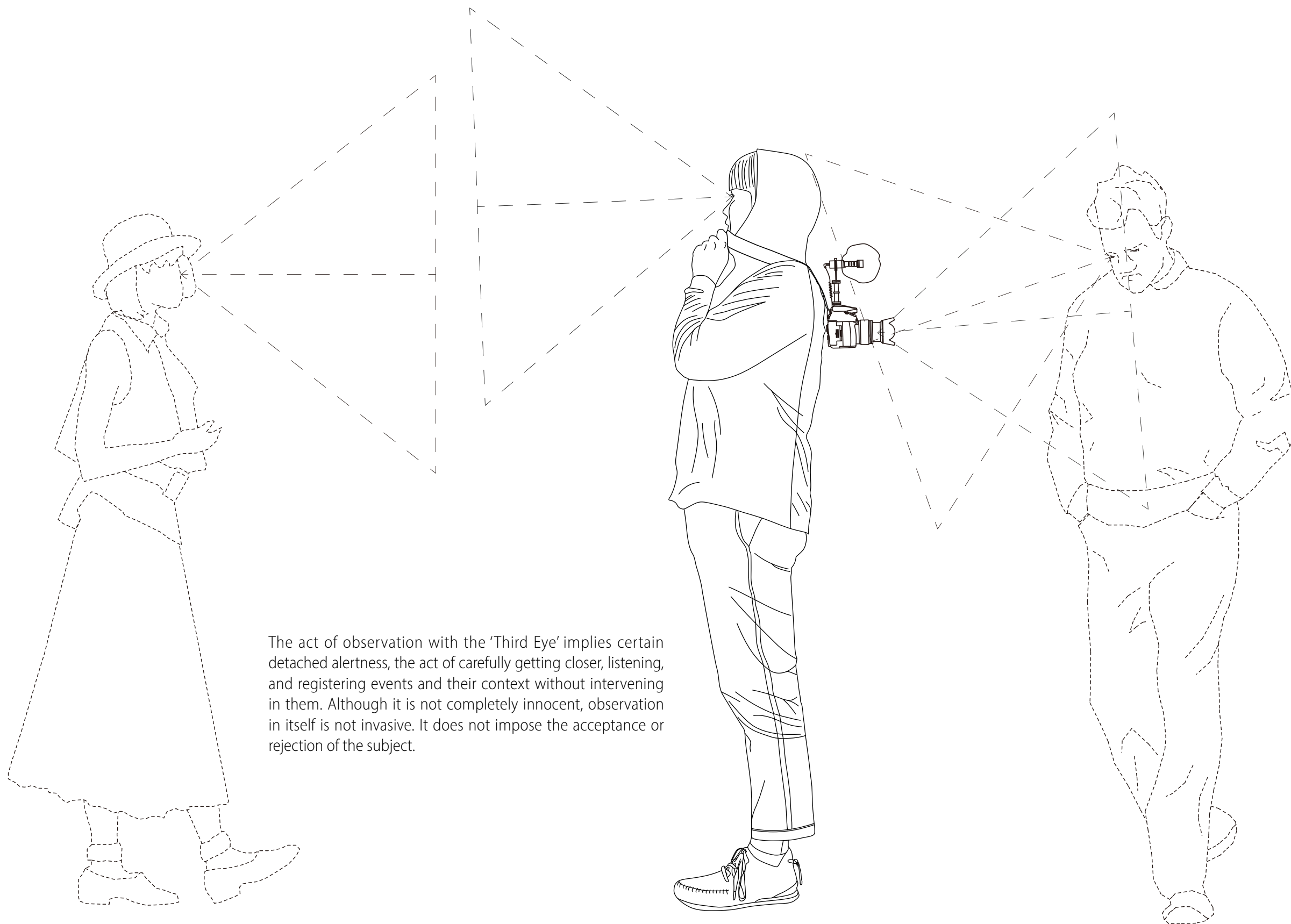
_Vertical focus angle

focus can be controlled by hand strap
and arm angle in limited dimension



_Horizontal focus angle

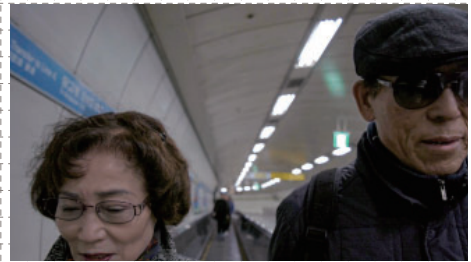
focus can be changed by body movement



The act of observation with the 'Third Eye' implies certain detached alertness, the act of carefully getting closer, listening, and registering events and their context without intervening in them. Although it is not completely innocent, observation in itself is not invasive. It does not impose the acceptance or rejection of the subject.



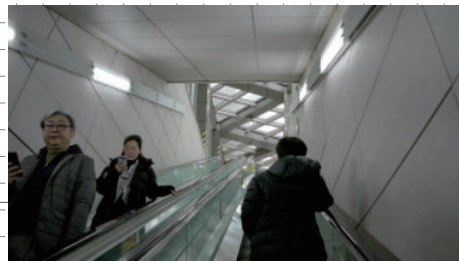
_staircase_upper focus



_walkway_upper focus



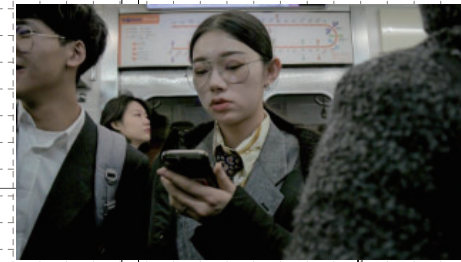
_staircase_lower focus



_staircase_lower focus



_platform_medium focus



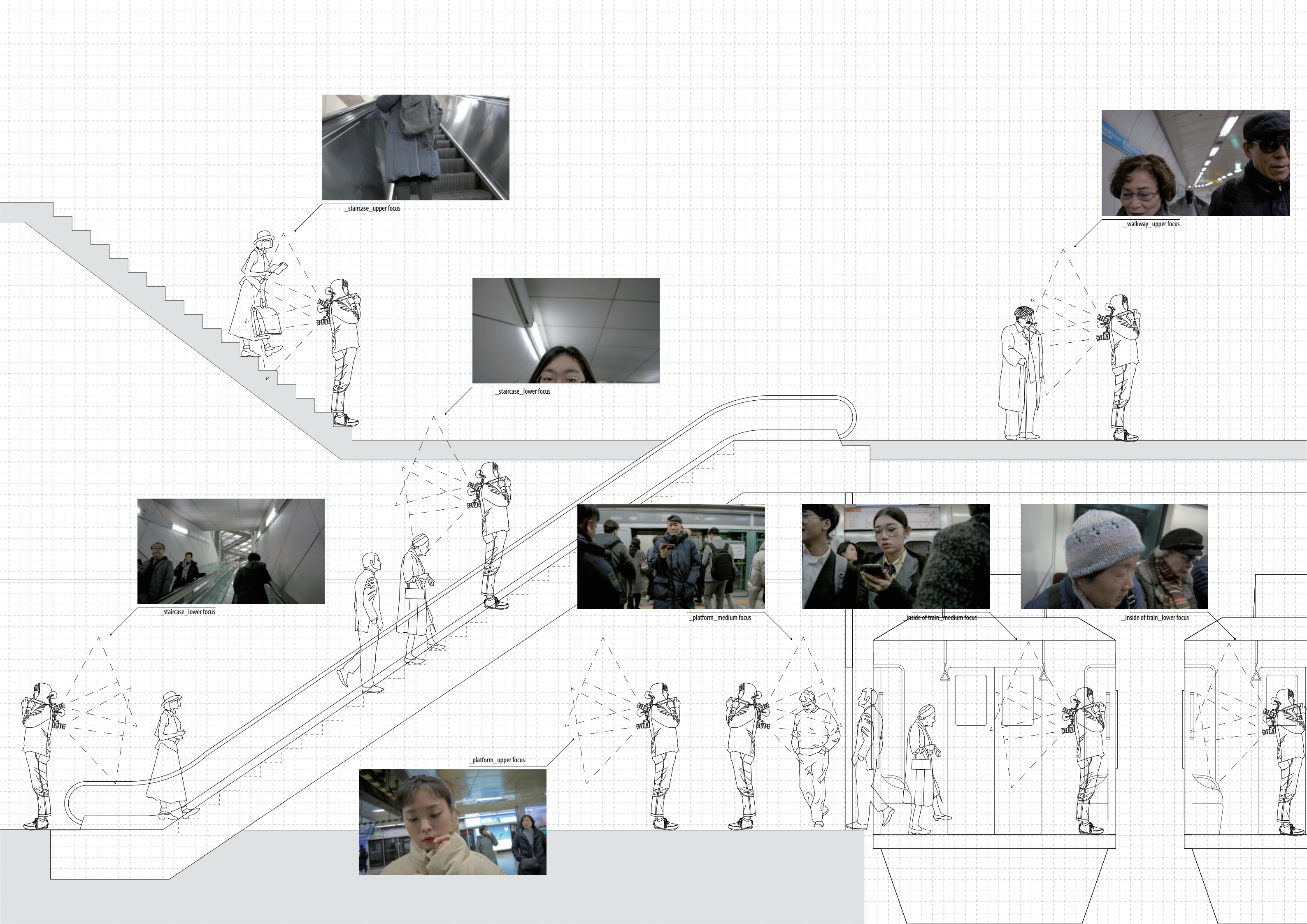
_inside of train_medium focus



_inside of train_lower focus

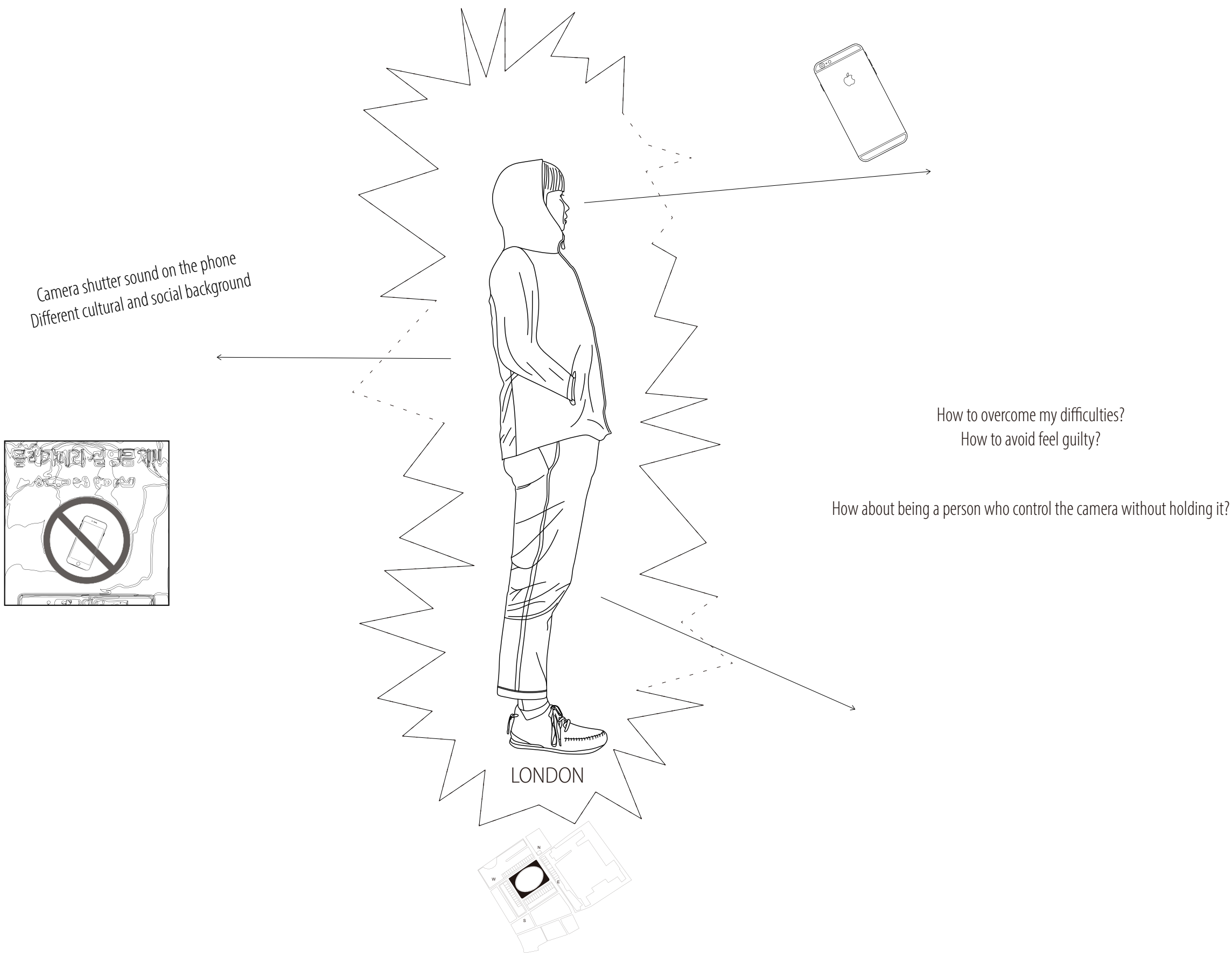


_platform_upper focus



STRUCTURE

;a long journey of observation in three different cities



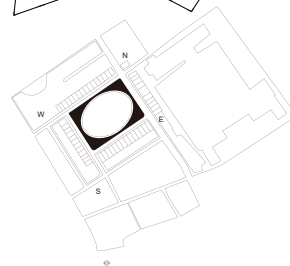
Camera shutter sound on the phone
Different cultural and social background



How to overcome my difficulties?
How to avoid feel guilty?

How about being a person who control the camera without holding it?

LONDON



_The difficulty in taking someone's photograph
caused by my disciplined cultural background.

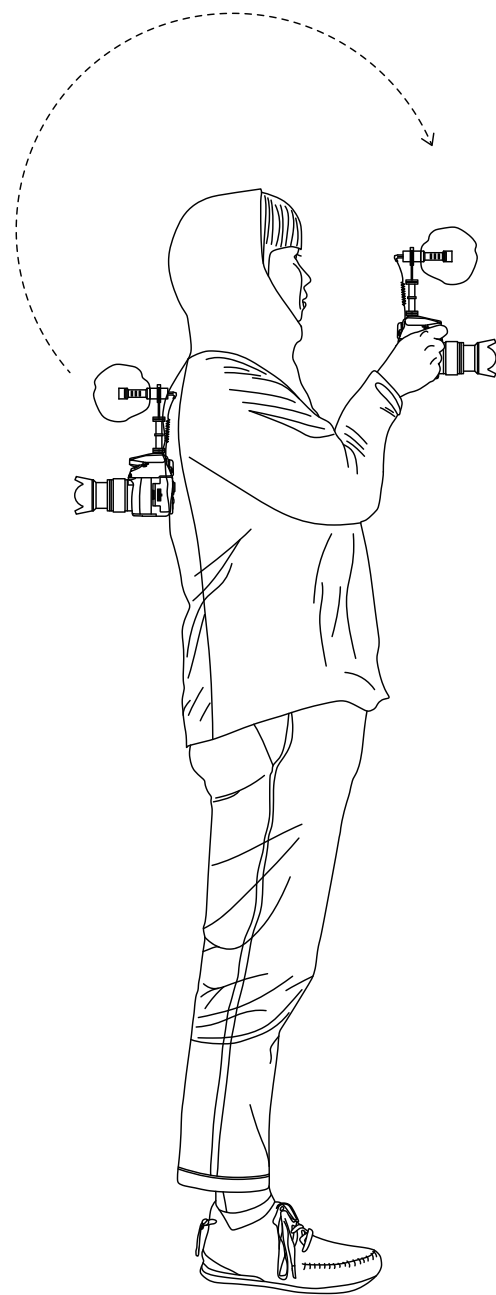


VENICE

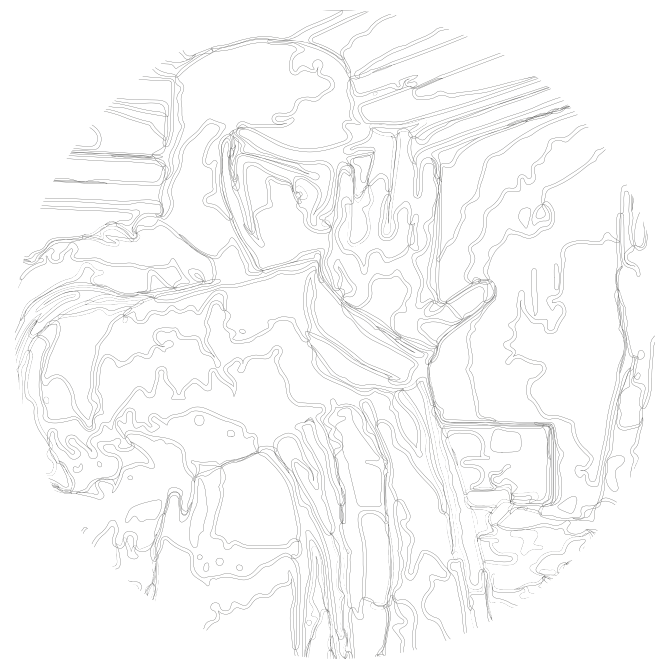
_People waiting in line at the Piazza San Marco and Vaporetto.



police



SEOUL



rejection



acceptance

_Losing the Third Eye; the exclusion of the Third Eye from the city.
And the rejection and acceptance of people.

ANONYMOUS INTIMACY

A long journey of observation and self-definition in three different cities: London, Venice and Seoul.
The 'Third Eye' is the cinematographic device which I invented to overcome my personal difficulties. This device became the main tool to test and observe people's perception while creating a new dimension in the public realm. By using the 'Third Eye'- I was able to film in extreme proximity with strangers, cross the frontier of socially and physically unacceptable distance. A series of events that allowed me to observe the various type of proximity. It appears between urban dwellers and myself, through which I examine how urban dwellers are forced to share space, react to each, and how they perceive the other's observant eye in each city.

The camera on my phone had a shutter sound. I couldn't turn off this sound. The rapid development and miniaturization of photographic devices have caused social problems in South Korea. The solution for these problems was to assure that the camera shutter sound would always stay on. In addition, taking a picture in certain places, like the metro or public toilets, was being prohibited. Growing up with these rules, I took them for granted. After 16 years, the shutter sound was becoming familiar without difficulties.

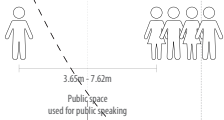
Camera shutter sound on the phone
Different cultural and social background



How to overcome my difficulties?
How to avoid feel guilty?



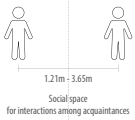
BEDURO BAE



In London, on the contrary, I realize that my shutter sound attracts people's attention. So, when I am taking a picture in a public space, all the people around me watch me. That is such an embarrassing moment. I feel guilty; I feel like I am becoming a potential criminal. I try to avoid taking a photo of an object with people in the same frame.

My disciplined social background made me feel guilty and limited my liberty.

LONDON



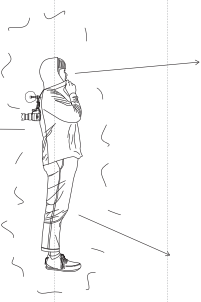
When I watch people, I have no problem with my own eyes within a certain distance. What if I have a third eye which can save the image? Perhaps, a camera? What if I am not being a photographer, but a person who control the camera without holding it? I put my camera on my back. And it became my Third Eye. I am still there with my own camera, but I no longer feel guilty when taking pictures of other people. The people behind me, are not sure if the camera is working.

The uncertainty of people's perception and my device helps me to break into the social and personal distance and to film from an intimate distance. That is usually inaccessible.

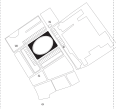
Watch Your Back
_camera on the back



How about being a person who control the camera without holding it?



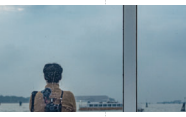
VENICE



I wanted to go back to my home country, the starting point of all these symbolic acts. Beyond the existing limits, I wanted to observe how people live together in this imposed proximity. In Korea, the metro is the most appropriate place to observe this state of anonymous intimacy. This is the place where my 'Third Eye' could shine the most. I freely walked and filmed inside of the metro station and trains. One day something happened. I was walking around the metro as usual and filmed the two most crowded stations. When I got off the train, I met police. They were waiting for me. Apparently, they were sent to check my suspicious activity with a camera, fueled by citizens' reports. Someone had reported me. I was scared. I could only guess what was filmed on my 'Third Eye' that day. If problematic materials were to be found on my camera, I could be in trouble. To check my footages, I was asked to follow them to the police station. There, they checked all the footages I filmed. Fortunately, it was a cold winter day, and people's skin was not exposed. I didn't violate their privacy; and I could avoid being a criminal. However, it remains illegal to take photos and disseminate an individual's face without permission.

The real crime, the police warned me, was that my device was intruding people's irreducible private space within the public space. Finally, they deleted all the footage I took that day.

Third Eye
_the powerful tool to get extreme proximity



Extreme proximity
The uncertainty of people's perception and my device helps me to break into the social and personal distance and to film in intimate distance.



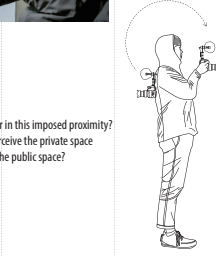
Anonymous Intimacy
_share the intimate space with anonymous urban dwellers



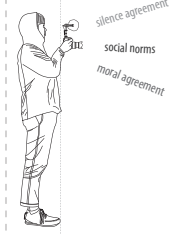
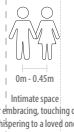
How to live together in this imposed proximity?
How people perceive the private space within the public space?



SEOUL



Freedom of rejection and acceptance

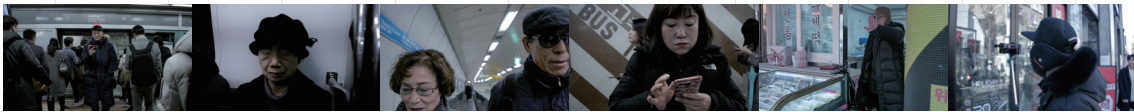


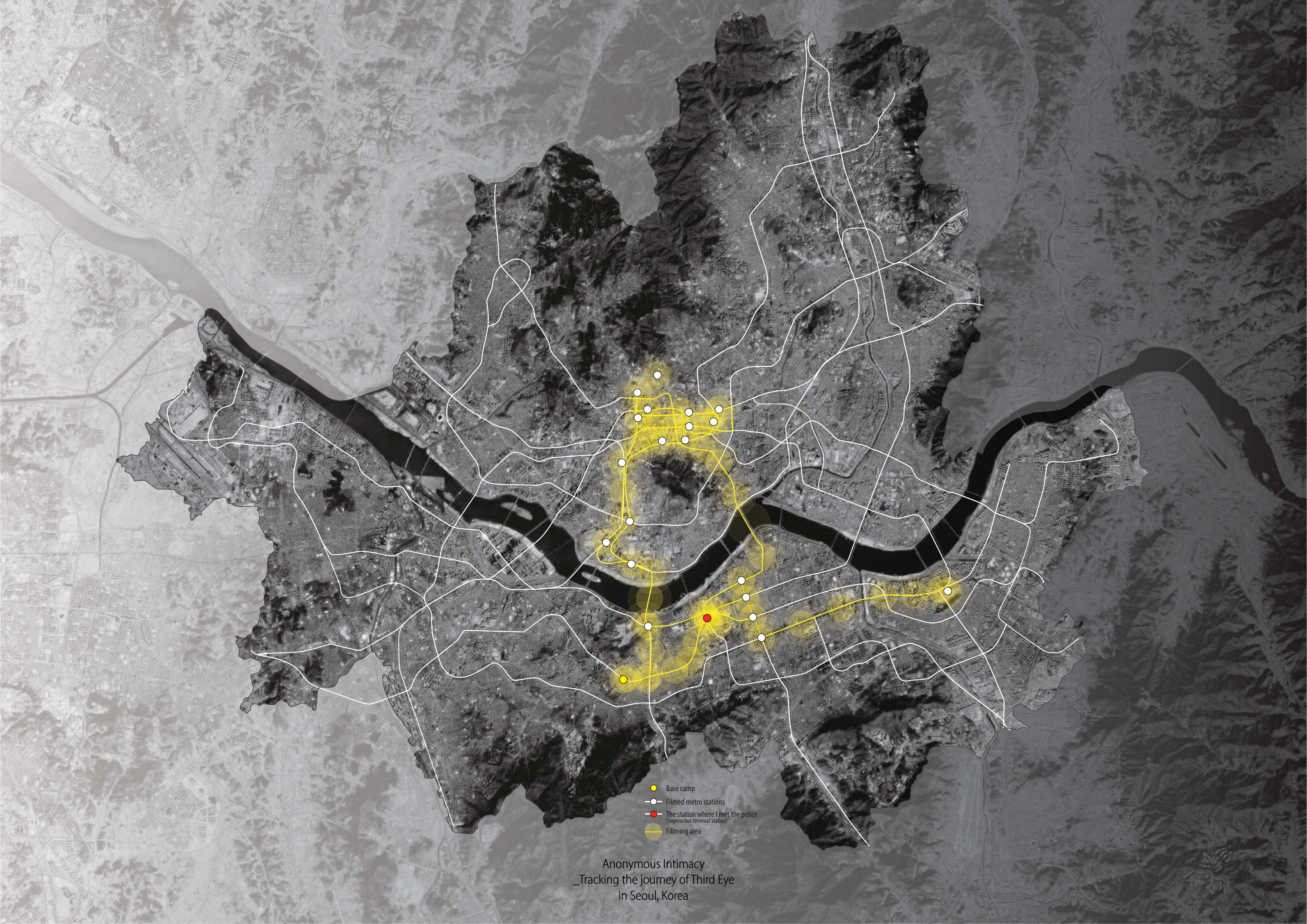
In today's densifying cities, urban dwellers are imposed with anonymous intimacy. Every aspect of the city's built landscape influences our perception of space; spatial recognition is then contingent on what's in front of our eyes. The Third Eye changes this perception. It allowed me to enter people's private sphere when moving within a public urban space. This sensorial expansion of my vision affected those behind me, causing suspicion, fear, and confusion.

The exclusion of the Third Eye from the city portrays the cultural fixation on the frontal gaze, and society's refusal to alter our strict perception of public space.

I was very shocked when I met the police who knew my location and waited for me in the metro. This event made me aware that people in Seoul are constantly surrounded by many eyes. CCTV is a static device, and people trust it to ensure their safety. In the city, there is no room for the provocation of the provoked 'Third Eye'. After all, CCTV and the 'Third Eye' are physically the same optical devices. But CCTV is a static device, and people trust it to ensure their safety. The 'Third Eye' however is treated as an unacceptable device because it pushes the limit of CCTV; it walks around like normal people, gets really close, and takes close-up images. In the city, there is no room for the provocation of the provoked 'Third Eye'. The Third Eye was excluded from the urban space, and I lost it in this paradoxical situation.

But how will our collective ethics evolve in this age of ubiquitous surveillance?





- Base camp
- Filmed metro stations
- The station where I met the police
(express bus terminal station)
- Filming area

Anonymous Intimacy
_Tracking the journey of Third Eye
in Seoul, Korea

ANONYMOUS INTIMACY

VOL. I.
Watch your back
in London

Beduro Bae



self-portrait
in London



Back Shot

SHUTTER SOUND

I am from South Korea.

South Korea is one of the country where one can't disable shutter sounds on phones with cameras. The government itself set a recommendation in 2004 to have phones always make a sound louder than 65 decibels when a photo is taken. This was also done to curb spy shots and boost privacy.

I don't have the liberty to turn off the camera shutter sound. This sound is a caution alert for the people around me. I felt embarrassed when people looked at me and I have to appeal innocent to showing them a normal atmosphere.

The lost liberty help protect privacy from weird creeps trying to take inappropriate photos of people.

The lost liberty makes me feel weird whenever I press the sutter button.

SHOT PEOPLE FROM BACK

I,

put my camera on my back

gaze into eyes on the screen

shot people behind me.

No guilt.

NOW I HAVE MY BACKGROUND IN MY HAND

People stare my back.

I contact their eyes on the screen.

World behind me framed in my hand.

Screen project the image behind me.

Inside duplicated, represented, delayed image,

My right becomes left and my left becomes right.

I exist in between distorted images.



Aattract attention with the mirror

The camera behind the 2-way reflection mirror film on the tripod is made for capture the people's face while they staring their face on the mirror. However, the clumsy quality of reflection not make clear image on the surface. People notice it, but they just passing by.





Boundaries
_buildings, road, pavement_1, pavement_2, fence



Invaders

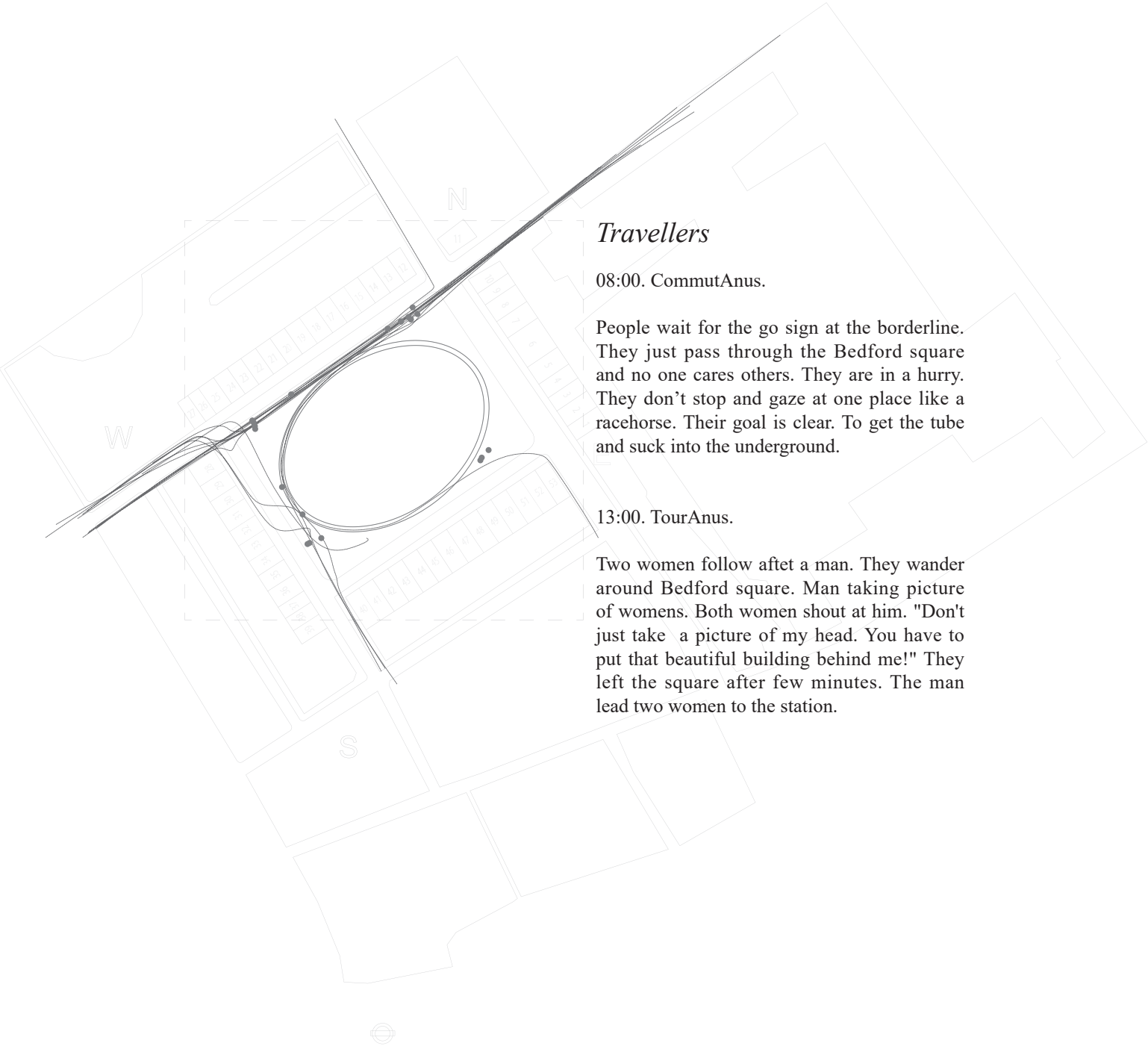
10:00.

tat! tat! tat! tat! tat! tat! tat!
beep-beep! bing, bump! thud, thump!
scree-----ch.

Map of Bedford Square
_invaders



Invaders
_ construction site, heavy vehicles, workers.



Travellers

08:00. CommutAnus.

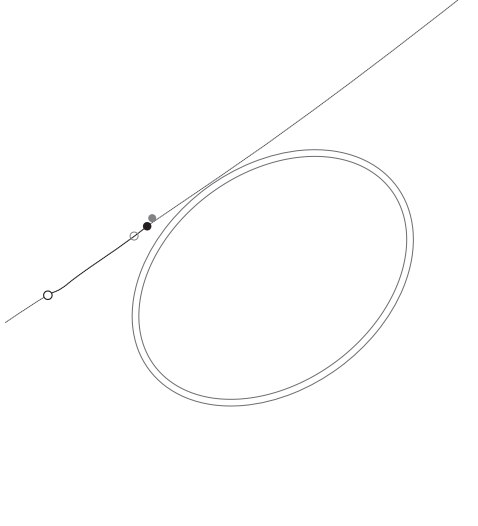
People wait for the go sign at the borderline. They just pass through the Bedford square and no one cares others. They are in a hurry. They don't stop and gaze at one place like a racehorse. Their goal is clear. To get the tube and suck into the underground.

13:00. TourAnus.

Two women follow after a man. They wander around Bedford square. Man taking picture of women. Both women shout at him. "Don't just take a picture of my head. You have to put that beautiful building behind me!" They left the square after few minutes. The man lead two women to the station.

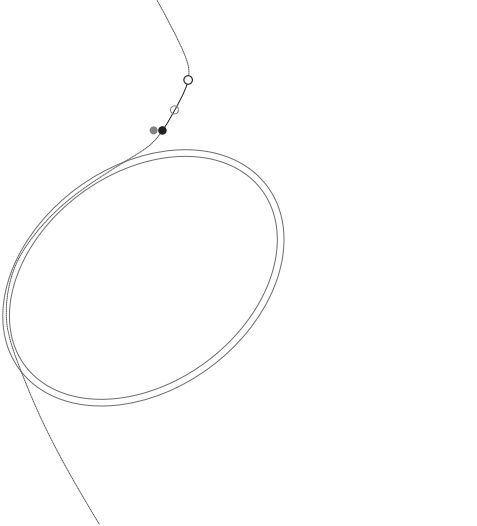


Travellers
_people passing through the Bedford square



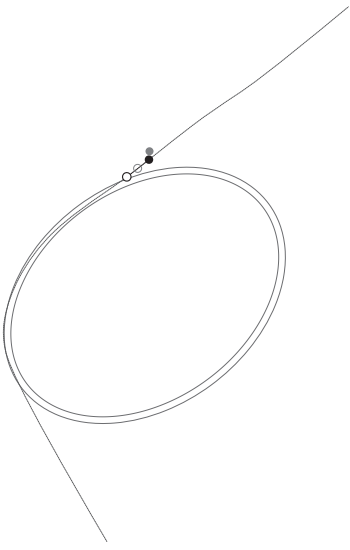
Traveller_front backpacker

SW->NE
18:03:06-18:03:38
48m
32sec
1.5m/s



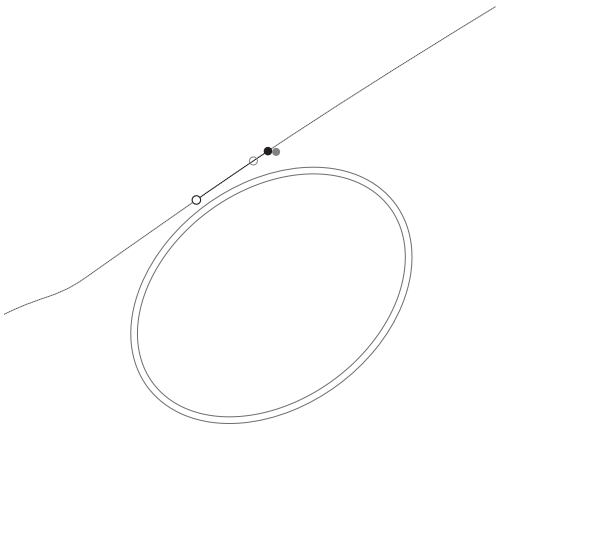
Traveller_suitcase

NW->SE
18:05:14-18:05:24
24m
10sec
2.4m/s



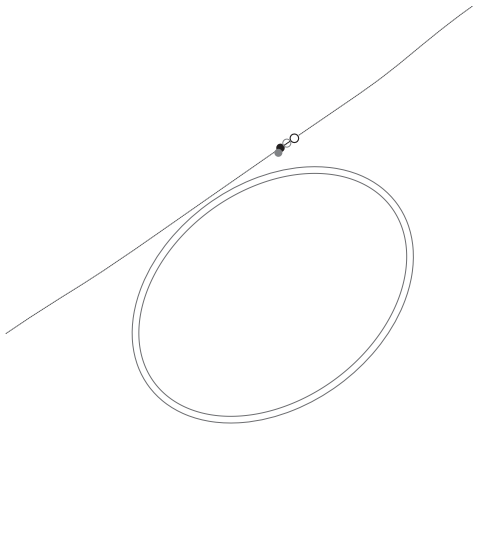
Traveller_bronze jacket, brown messenger bag

SE->NE
18:06:37-18:06:44
13m
7sec
1.8m/s



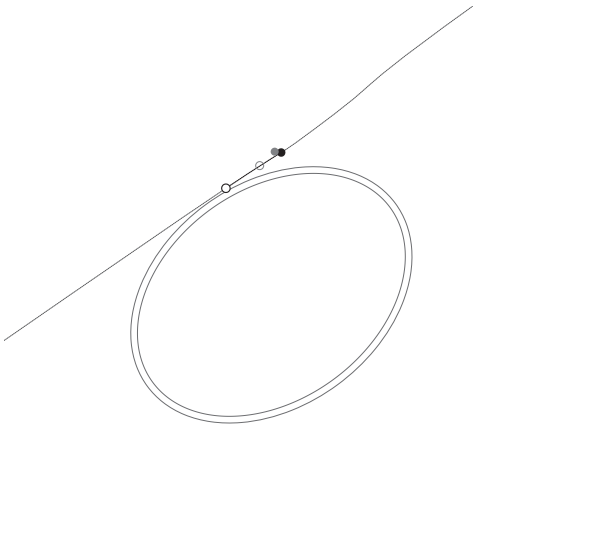
Traveller_Tote bag, phone and earphones, scarf

SW->NE
18:06:56-18:07:22
35m
26sec
1.3m/s



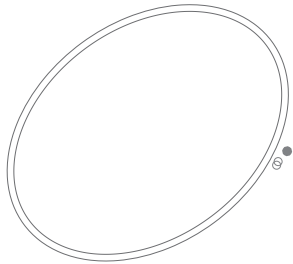
Traveller_couple and a guy

NE->SW
18:07:47-18:07:56
9m
9sec
1.0m/s



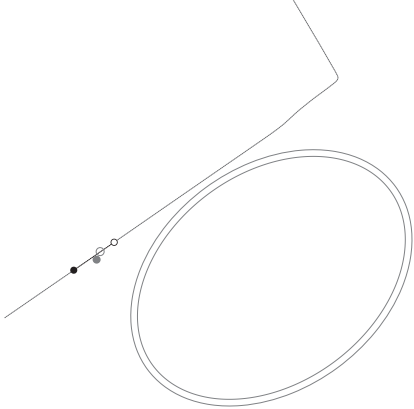
Traveller_green scarf, watching phone

SW->NE
18:09:01-18:09:28
28m
27sec
1.0m/s



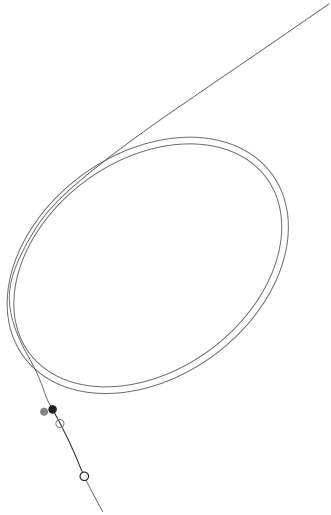
Traveller_couple, woman hide behind the man

stop-sitting
18:11:08-18:11:22
0m
14sec
0m/s



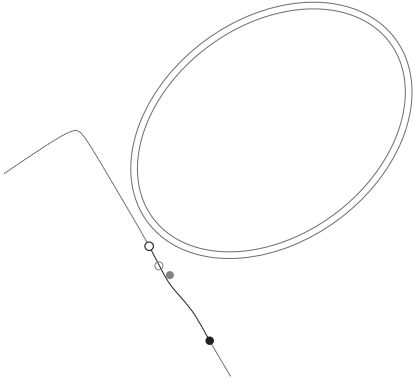
Traveller_too fast to shot

NW->SW
16:36:24-16:36:26
21m
2sec
10.5m/s



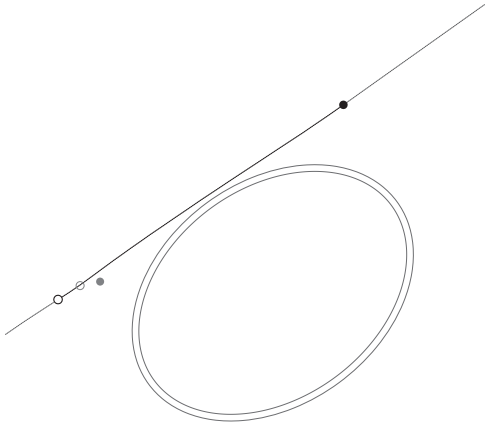
Traveller_theater in hand, red pants

SE->NE
18:17:22-18:17:41
31m
19sec
1.6m/s



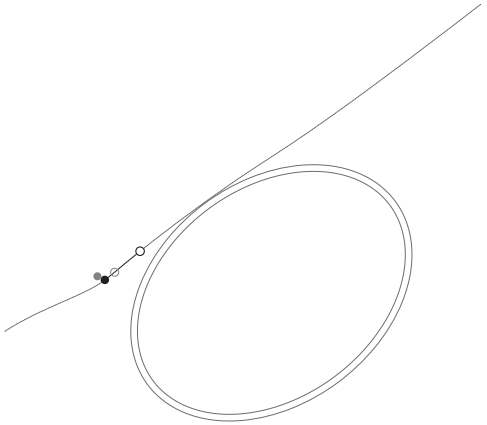
Traveller_lover, hand in hand

SW->SE
18:17:49-18:18:27
45m
38sec
1.1m/s



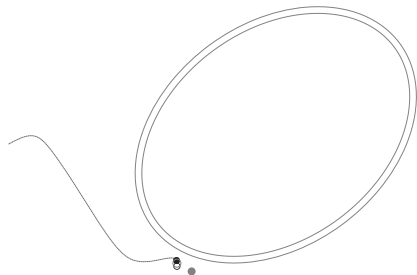
Traveller_tote bag and backpack

SW->NE
18:19:43-18:21:16
132m
93sec
1.4m/s



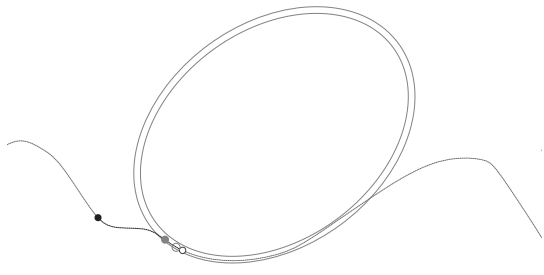
Traveller_angry orange hoodie

NE->SW
18:24:24-18:24:32
20m
12sec
1.6m/s



Traveller_gentle feeder

0->SW
15:51:30-15:53:42
3m
2min 12sec
0.02m/s



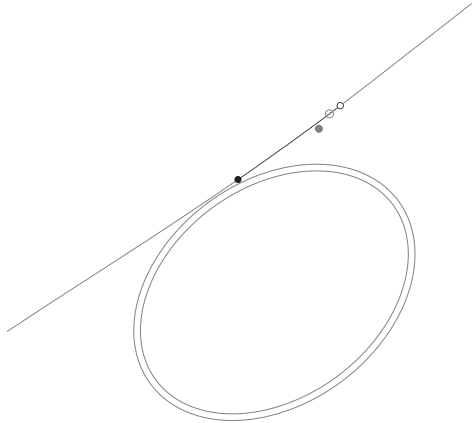
Traveller_brown tote and green plastic bag

SE->SW
15:56:02-15:56:24
24m
22sec
1.6m/s



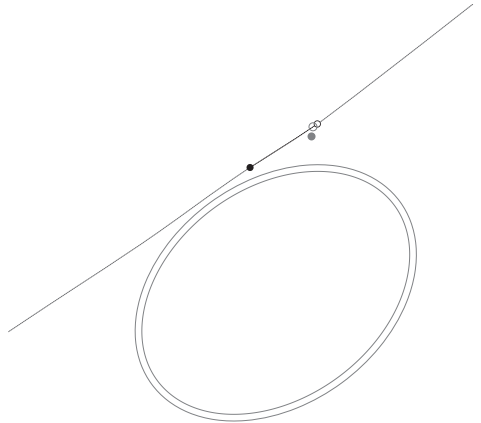
Traveller_technical jacket, backpack

SE->NE
16:43:26-16:43:46
27m
20sec
1.3m/s



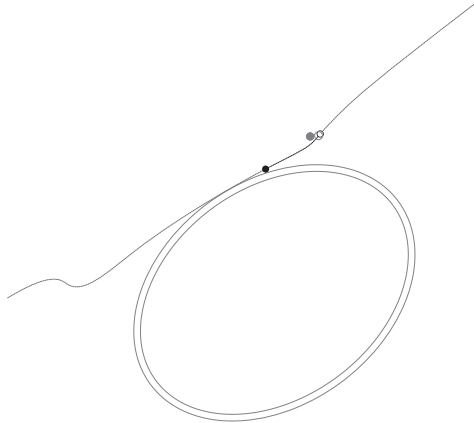
Traveller_curly, tote bag, earphone

NE->SW
16:08:49-16:09:16
50m
27sec
1.8m/s



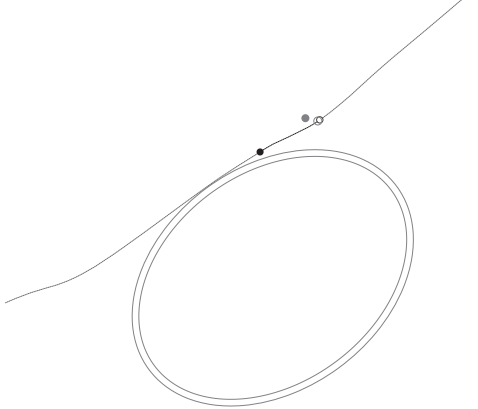
Traveller_black and white

NE->SW
16:13:14-16:13:36
32m
22sec
1.4m/s



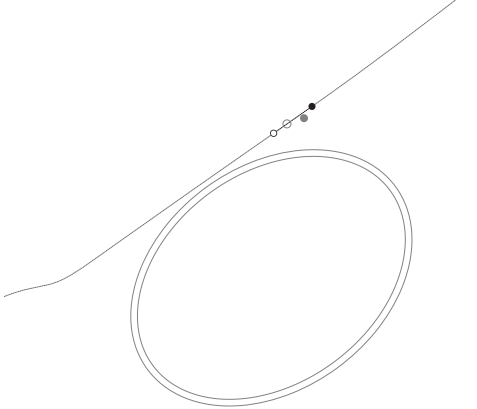
Traveller_blue jean dress, black backpack

NE->SW
16:17:20-15:17:36
27m
16sec
1.7m/s



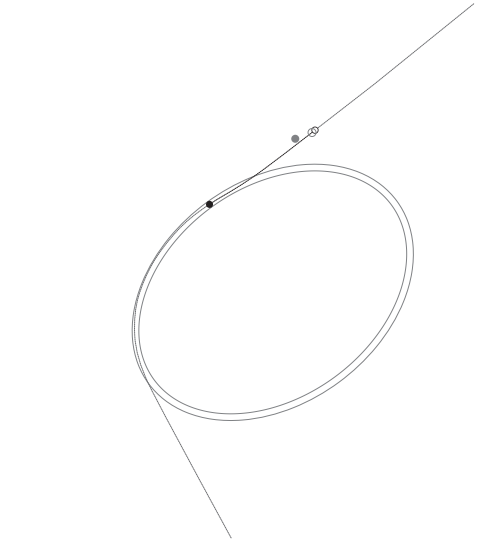
Traveller_blue; t-shirt; jacket; jean, grey tote bag, white umbrella

NE->SW
16:18:05-16:18:22
27m
17sec
1.6/s



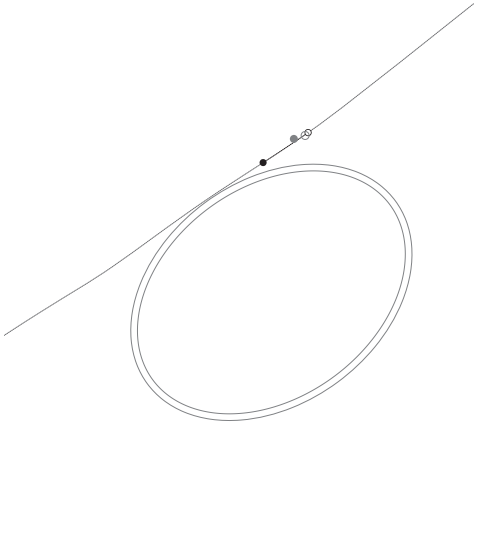
Traveller_black jacket, black jean, tight scarf

SW->NE
16:19:22-16:19:37
20m
15sec
1.3/s



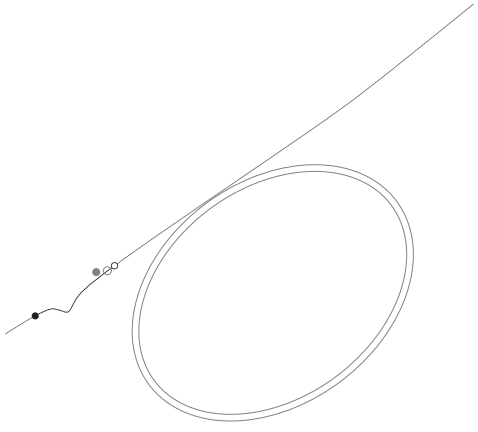
Traveller_blue 2; t-shirt; jacket; jumper; jean, tote back

NE->SE
16:21:32-16:22:04
51m
32sec
1.6m/s



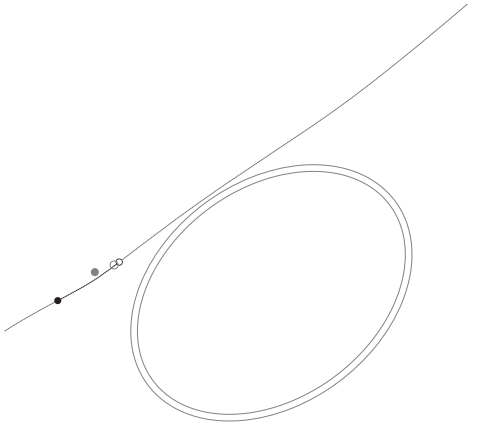
Traveller_sosa student, complex jacket, backpack

NE->SW
16:22:36-16:22:48
22m
12sec
1.8m/s



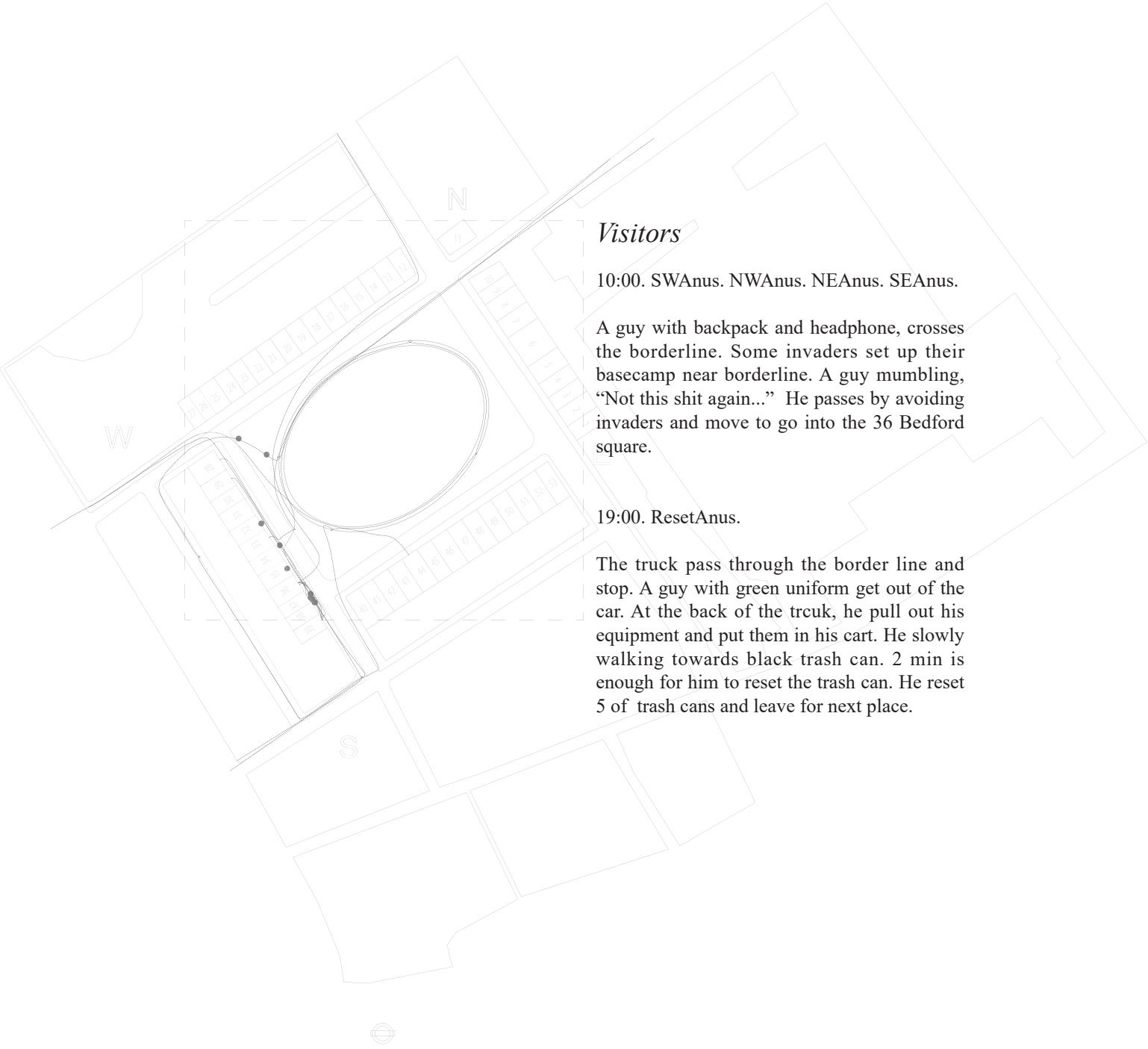
Traveller_detour bros, backpacks

NE->SW
16:27:24-16:27:54
40m
30sec
1.3m/s



Traveller_grey hair, bottle of water, groovy walking

NE->SW
16:28:36-16:28:58
30m
22sec
1.3m/s



Visitors

10:00. SWAnus. NWAnus. NEAnus. SEAnus.

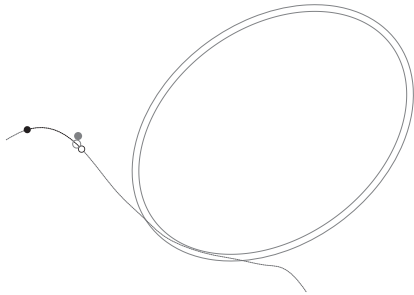
A guy with backpack and headphone, crosses the borderline. Some invaders set up their basecamp near borderline. A guy mumbling, “Not this shit again...” He passes by avoiding invaders and move to go into the 36 Bedford square.

19:00. ResetAnus.

The truck pass through the border line and stop. A guy with green uniform get out of the car. At the back of the treuk, he pull out his equipment and put them in his cart. He slowly walking towards black trash can. 2 min is enough for him to reset the trash can. He reset 5 of trash cans and leave for next place.

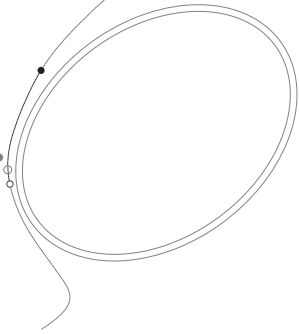


Visitors
_people who staying in the buildings



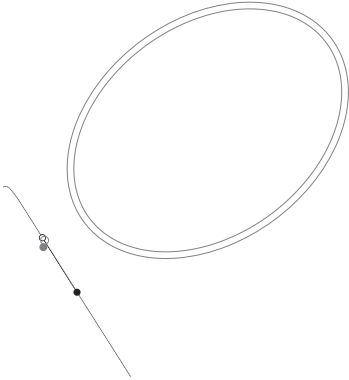
Visitor_grumbling father and daughter

SE(44)->SW
16:32:20-16:32:40
26m
20sec
1.3m/s



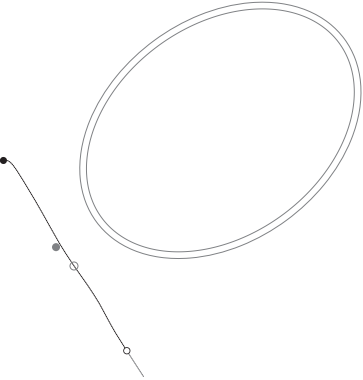
Visitor_thinker, listener

SW(36)->NW
16:44:48-16:45:20
47m
32sec
1.4m/s



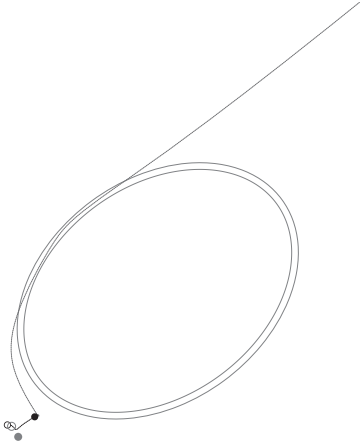
Visitor_calling a friend

SW(29)->SW
16:48:12- 16:48:30
26m
18sec
1.4m/s



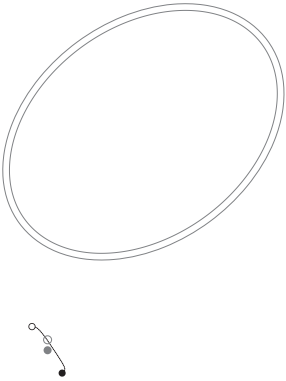
Visitor_administrator, files

SW->SW(28)
16:48:30- 16:49:44
88m
1min 14sec
1.2m/s



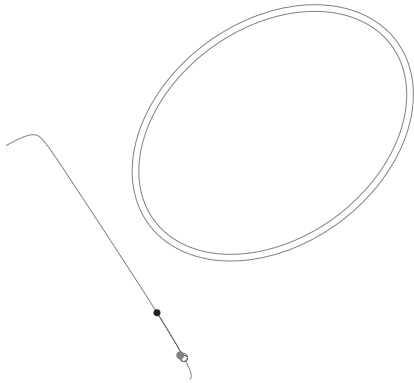
Visitor_couple, searching google maps

SW(33)->NW
16:50:24-16:50:46
15m
22sec
0.7m/s



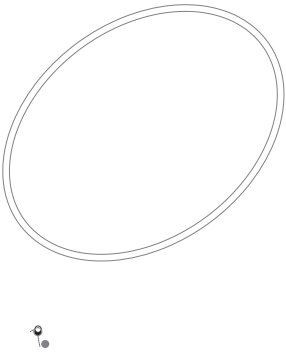
Visitor_coffee time

SW(36)->SW(39)
16:54:20-16:54:34
47m
14sec
1.7m/s



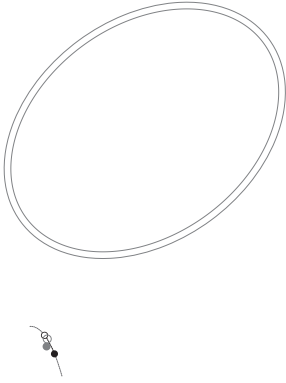
Visitor_leaving ASAP

SW(39)->SW
16:54:42- 16:54:54
22m
12sec
1.8m/s



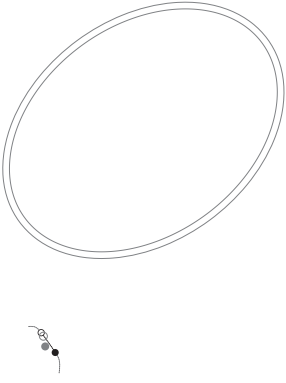
Visitor_listener, sending a text

SW(36)->SW(37)
16:55:20- 16:55:32
3m
12sec
0.2m/s



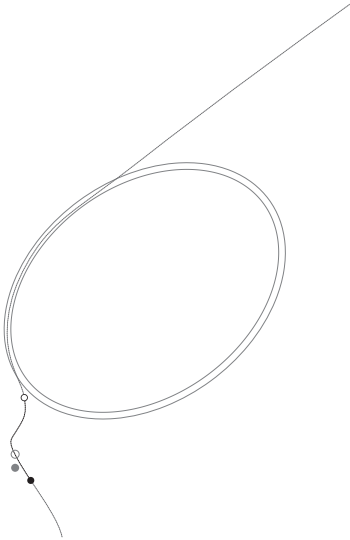
Visitor_walking reader

SW(36)->SW(38)
16:55:34-16:55:48
10m
14sec
0.7m/s



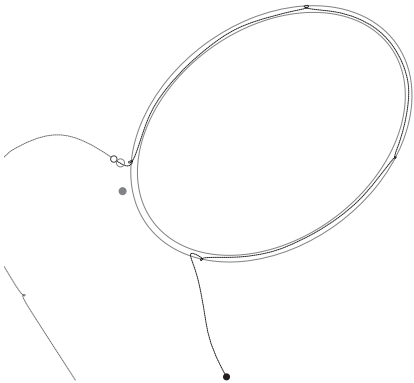
Visitor_tea time

SW(36)->SW(39)
16:55:48-16:55:57
11m
9sec
1.2m/s



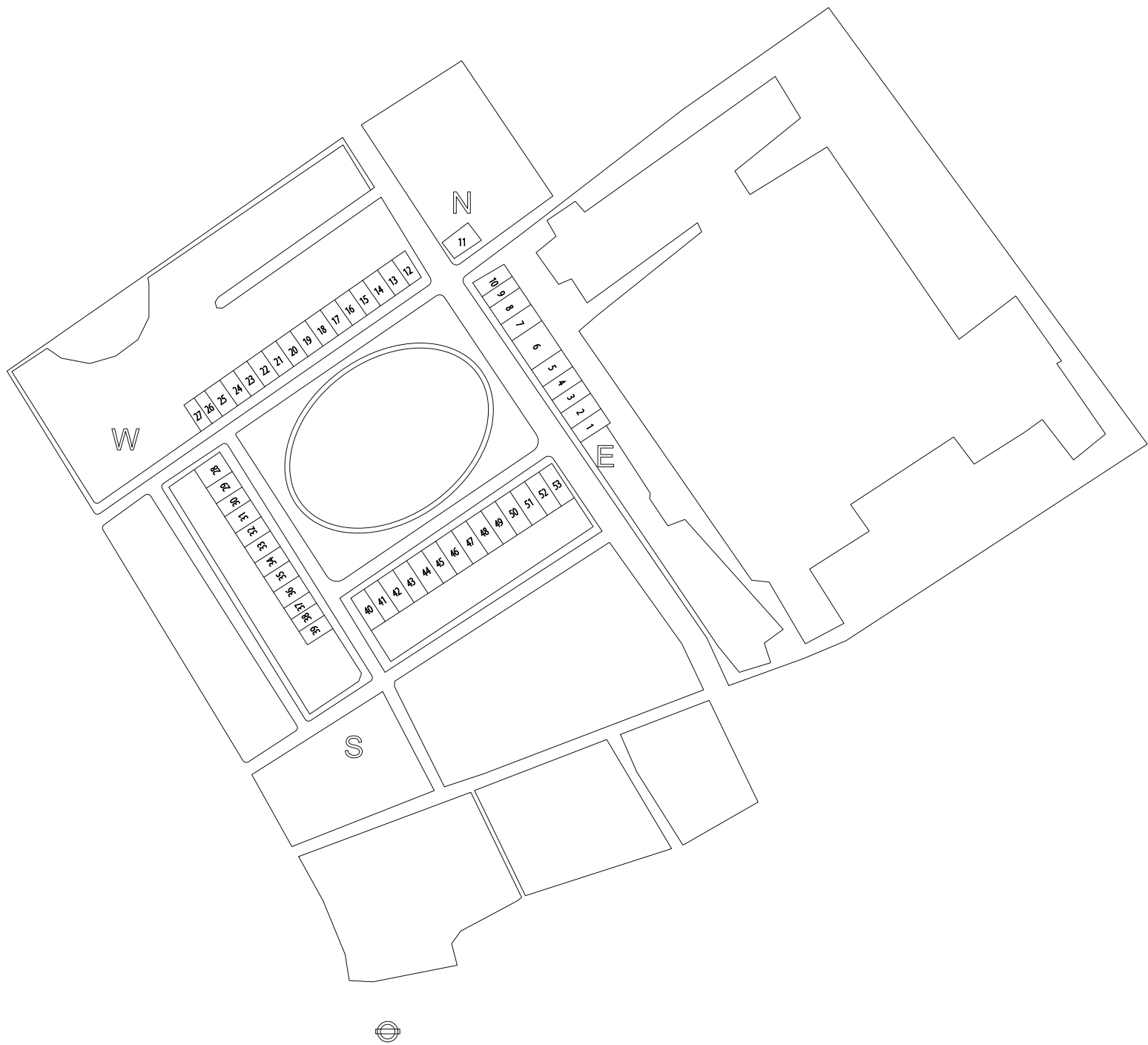
Visitor_calling a friend in 39

NE->SW(39)
17:58:48-17:59:10
37m
22sec
1.7m/s

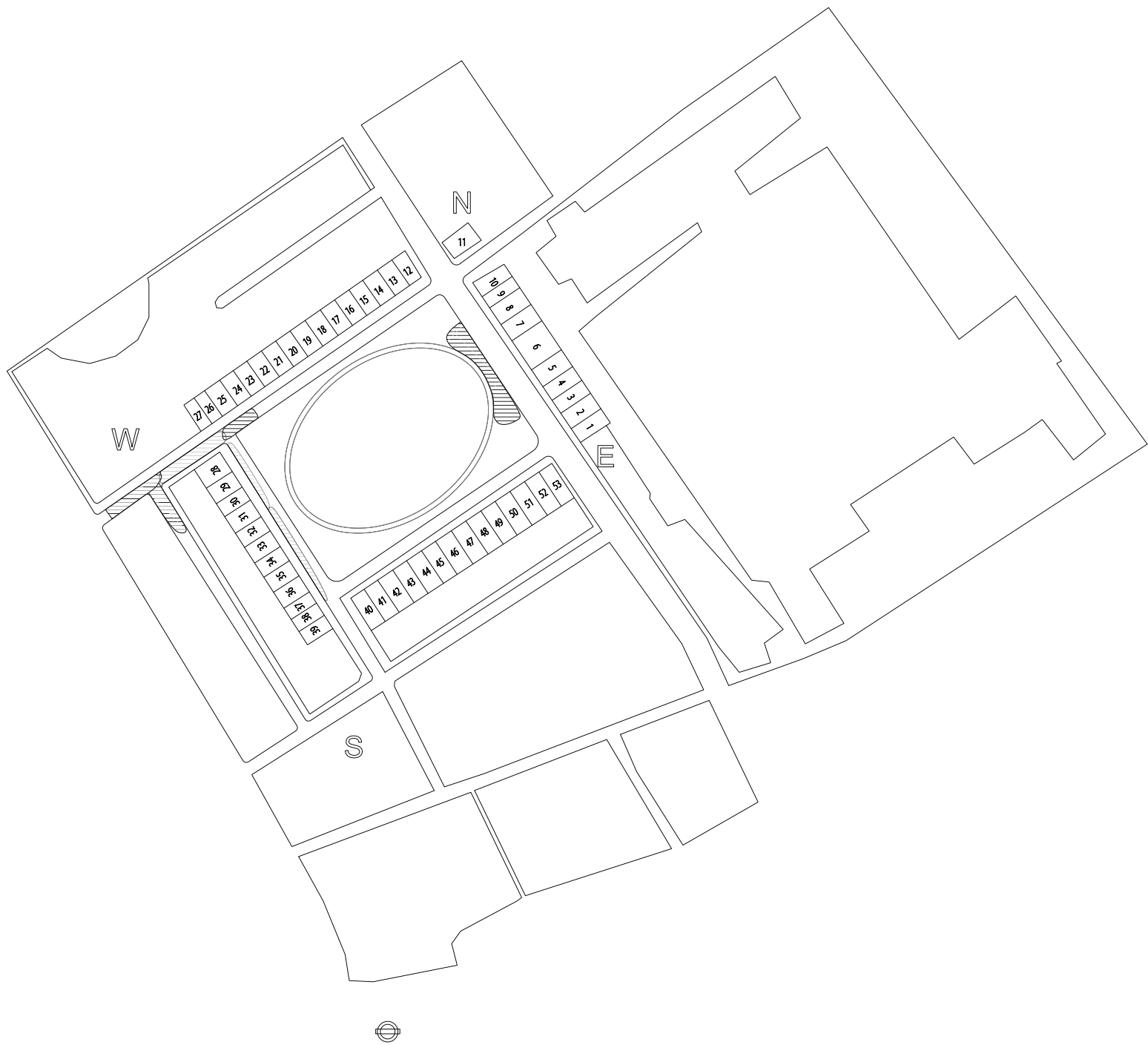


Visitor_cleaner, cart

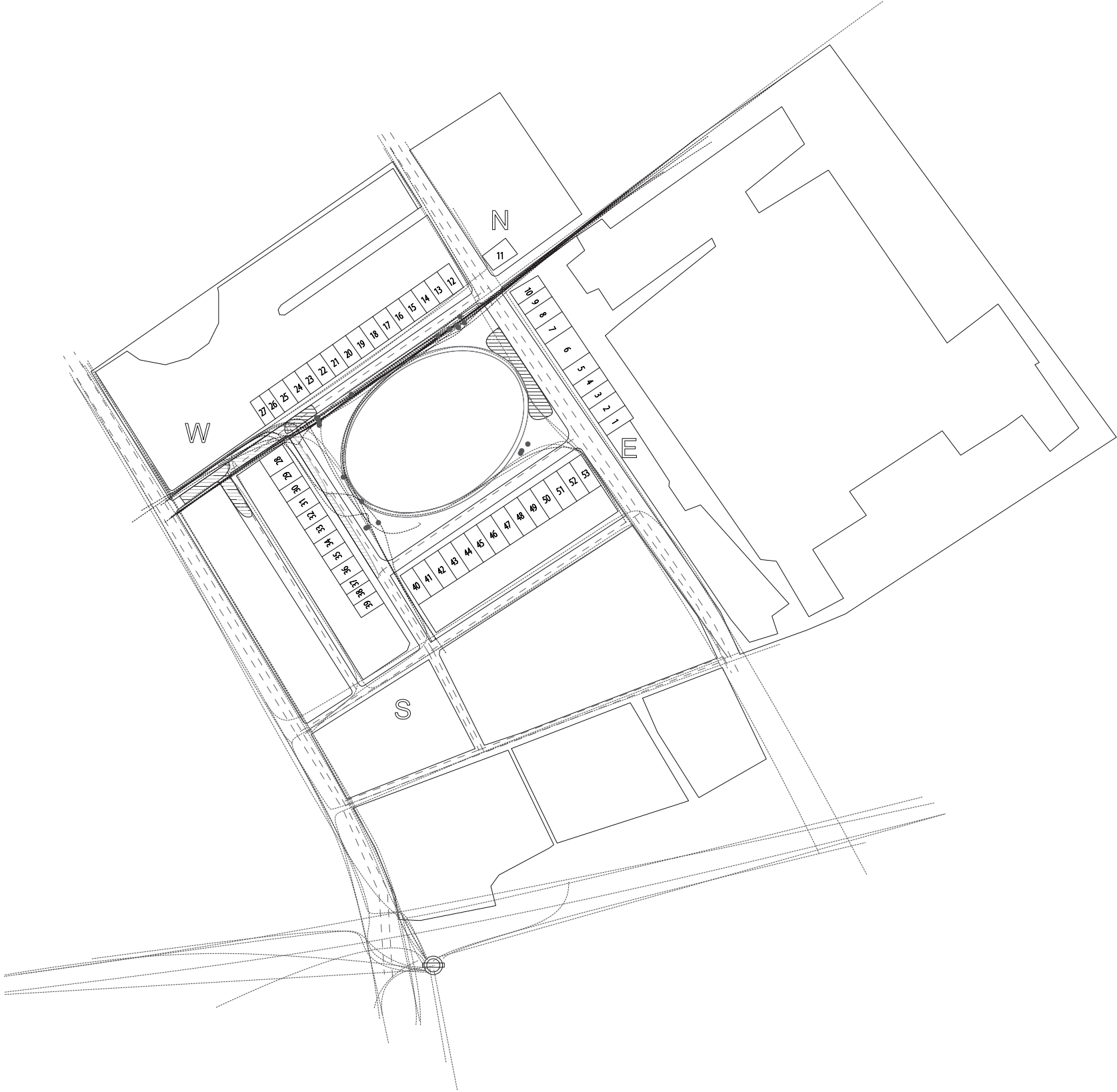
round trip
19:19:07-19:32:58
380m
13min 51sec
0.4m/s



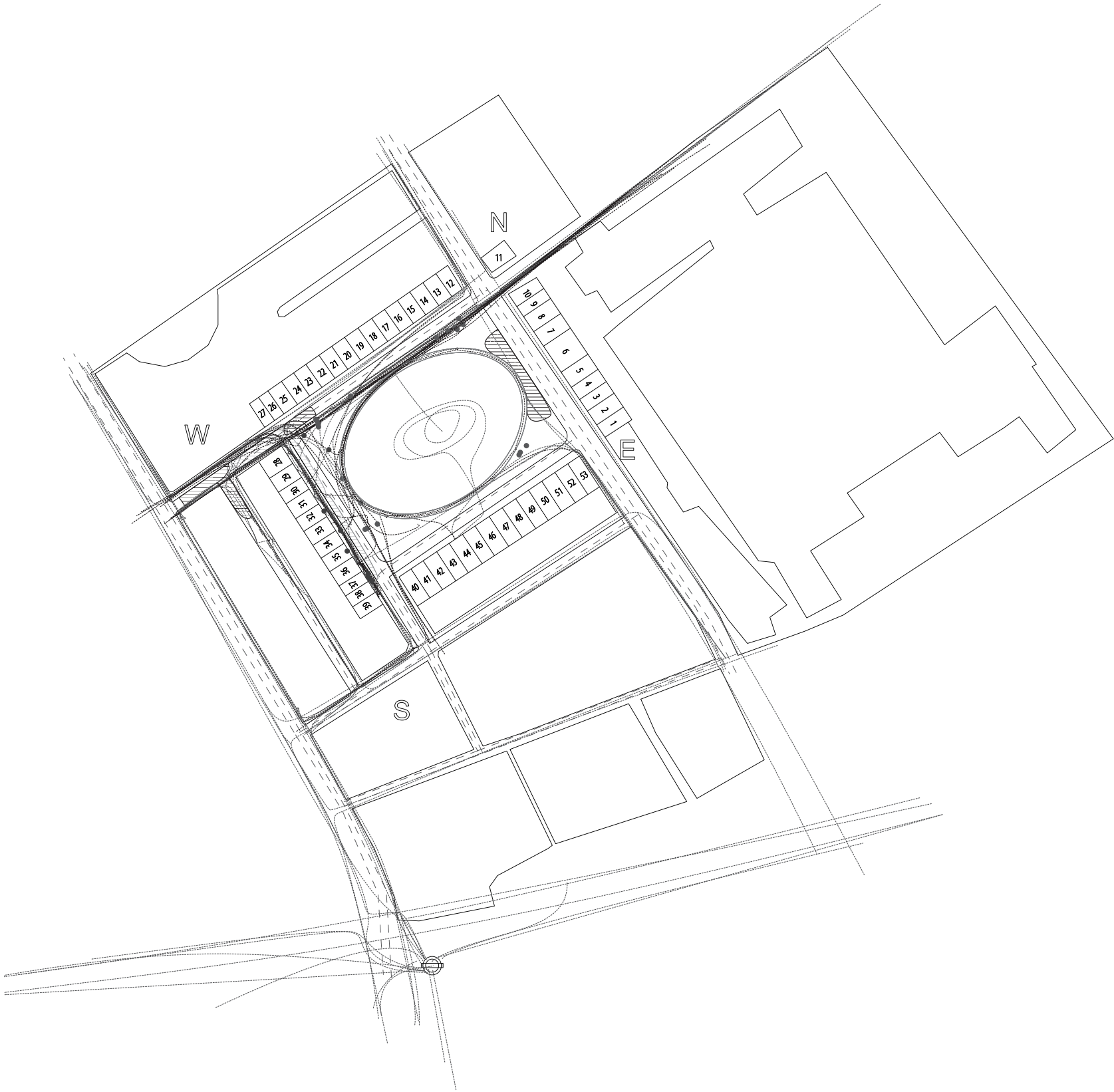
Map of Bedford Square
_boundaries



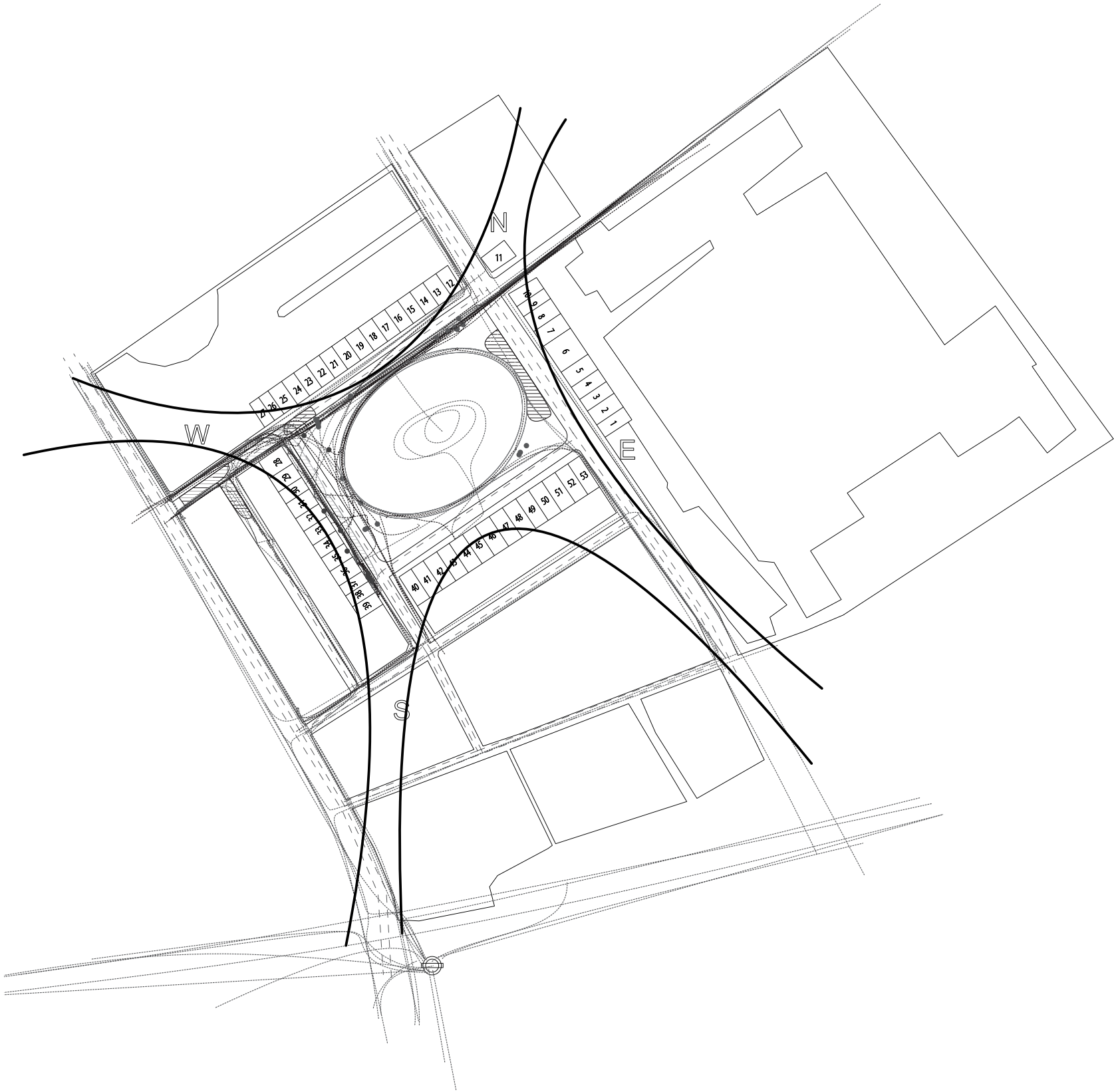
Map of Bedford Square
_invaders _boundaries



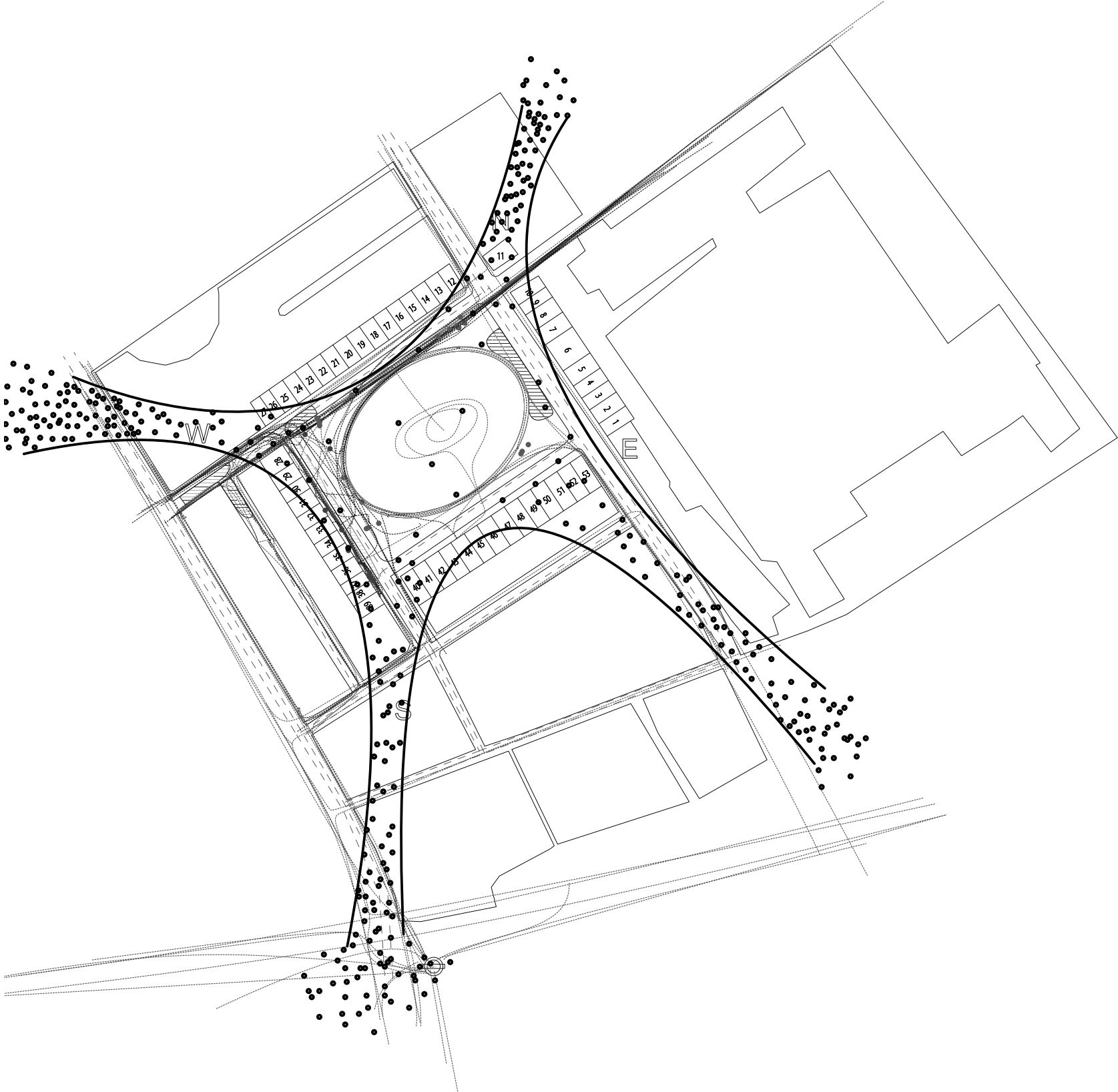
Map of Bedford Square
travellers _invaders_ _boundaries



Map of Bedford Square
_visitors _travellers _invaders _boundaries



Map of Bedford Square
_visitors _travellers _invaders _boundaries



Map of Bedford Square
_visitors _travellers _invaders _boundaries

Architectural Association
School of Architecture

2019/2020
Diploma 16

Beduro Bae

ANONYMOUS INTIMACY

VOL. II.
Third Eye
in Venice

Beduro Bae

The advantage of my powerful tool, the 'Third Eye', allows me to create incredible proximity to people, creating intimacy with strangers.



My camera on my phone has a shutter sound.

I couldn't turn off this sound.

So, When I am taking a picture in a public space,
every people around me watching me.

And that is such an embarrassing moment.

I feel guilty.

I feel like I am being a potential criminal.

I try to avoid taking a shot of object with people in the same frame.

My cultural, social background limit my liberty.



How to avoid feel guilty?



When I gaze or watch people, I have no problem with my own eyes.

What if I have third eye which can save the image?

Like a Camera?



What if I am Not being a photographer but being a person who control
the camera without holding it?

I put my camera on my back.





I am still there with my own camera,
but I no longer feel guilty to take picture of other people.



However, No one recognize me, I suddenly disappeared.

I am existing in between reality and represented image.



For the people behind me, they don't sure if the camera is working.
The camera on my back is nothing but an object like a backpack.

How I can be exposed?

A split-screen image showing a person holding a mirror in front of a Venetian canal. The left side shows the person, a man in a dark hoodie and light-colored pants, holding a mirror that reflects the canal and buildings. The right side shows the reflection of the canal and buildings, with the text "I hold the mirror." overlaid. The background features a Venetian canal with historic buildings and a church with a dome. The foreground shows a wet stone plaza with a small table and chairs on the right.



It appears myself and reflects myself to the real world.

I can contact their eyes on the screen.



The camera on my back captures the moment of people attracted to mirror and made an interaction with me.



Now I am totally exposed.

My intention to put people's image in frame is recognizable.

But I don't feel guilty, anymore.



The people behind me try to figure me out with pointing finger.
And with their curious eyes.



I feel like I am being a performer.

If the film subjects could be persuaded to ignore or forget the presence of the camera, then their speech and actions thus recorded would be normal, unconscious, quotidian.

- Visual Anthropology: Image, Object and Interpretation1
Marcus Banks

Architectural Association
School of Architecture

2019/2020
Diploma 16

Beduro Bae