

# A Study of Video Image Constitution Shown in Media Facade

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## Abstract

This study examined the characteristic of image contents of media facade, a form of image expansion to the outer wall of buildings. In the current age of images, the role of visual images has become more important than ever in our everyday lifestyles and consciousness. Although its significance increased all the more in modern society, studies to understand the visual images deeply have not been actively carried out yet. On this account, the author thought an in-depth study of images is necessary from the aspect of its exposure to the outer wall of buildings and in relation to the image contents of media facade.

Keyword : media art, media facade, Video Image, digital art

## 1. Introduction

Digital era that text is replaced by image is currently witnessing how the role of image takes up a huge part in lifestyle and consciousness in modern periods[1]. In modern society, people confront thousands of video images in their daily lives. Especially, computer-based work system and smart phone are making the dominance of video image gradually increase. Hereupon, in spite of importance of video images on modern society, there has been an insufficient amount of studies dealing with video images in-depth so far. This was confirmed from how studies dealing with media facade focused on the hardware instead of media facade image. Therefore, the scope of utilizing the video image has been expanded to external wall of a building beyond mass media. Media facade is the representative example of it.

This study is intended to analyze particular characteristics of media facade image in a perspective of how detailed guideline was required on media facade video image. In other words, it aimed to analyze how media facade image was configured and differentiated from existing video images along with features.

This study aims to analyze the characteristics of video image configuration that is appropriate in media facade unlike other researches[2]. It was intended to identify the characteristics of image

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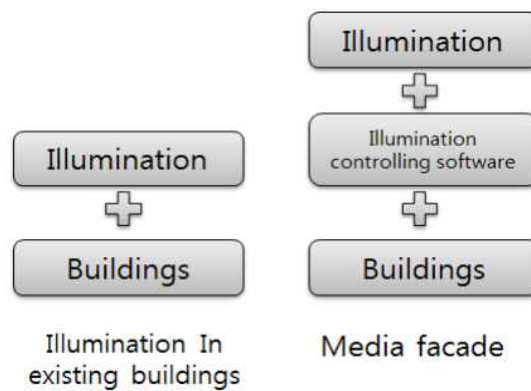
configuration of media facade through case study and suggest them for manufacturing new video image.

## 2. Configuration elements of media facade and video image

### 2.1 Configuration and characteristics of media facade

Media facade is a compound of the 'facade' that means the external wall of a building and the media. Media facade is an expressive method of construction that is introduced as media wall, media canvass, and media skin[3].

The reason why media facade is differentiated from the illumination of existing architecture is beyond how there exists illumination hardware consistent with external areas of a building. In particular, media facade makes it feasible to convey a message for controlling the movement of light by adjusting the brightness and color of light through software connected with hardware. In addition, media facade makes it possible to develop various expressions depending on the combination of illumination design and light controlling software. Hereupon, media facade expands the appearance of a building into canvass that flexible expression becomes available beyond a fixed and consistent image of external wall.



[Fig. 1] Building lighting and Media facade constitution.

Characteristics of media facade are understood based on the definition of facade. Facade is defined as the front side of building as well as 'a significant part for forming the impression of the entire building.' With the definition of facade, characteristics of media facade are 'formation of space image'

and 'publicity'.

Facade serves as a role of buildings as well as formation for the image of city space including buildings. This is because facade is exposed to the public space the most in general[4]. At last, media facade that conveys the message through facade tends to have characteristics emphasized more with 'formation of space image.' Due to such characteristics of media facade, diverse fields including the architecture, city engineering, media art, and public fine art started paying attention to media facade.

Another feature of media facade, 'publicity,' is derived from possibility of conveying the information to the public via facade that is exposed to public spaces. Media facade is exposed to random groups in public in the city space in general. Therefore, it is feasible to make an approach for how media facade is needed to equip with publicity. How the media facade is recently mentioned to be considered in public fine art is also derived from publicity of media facade[5]. On the other hand, these two major characteristics of media facade are closely related to contents.

## **2.2 Definition of video image and configuration elements**

Video image is filled with various elements that create the image unlike the text image. Elements that produce the two- or three-dimensional space, light, and colors (proportion, size of image, volume, and direction, etc.) serve as factors that constitute the video image. These image elements become the 'configuration' and produce the meaning when video images are read by accepters[1].

In other words, the objective of video image configuration is to distribute image elements in the frame and produce consistent meaning. The fact that configuration elements are consistently distributed does not mean how they are merely beautifully distributed. Image configurations are related to produce and accept the meaning, and this is relevant to the drawing, design, and text media as well as video media[6].

Video image configuration elements produce the meaning through interaction that can be classified into three categories. Their contents are connected with each other and are categorized into the 'distribution' that connects with accepters viewing the image elements, 'prominence' that takes attention of accepters with colors, locations, and relative sizes of elements, and 'framing' that connects or disconnects elements through the frame.

On the other hand, when classifying image components that are related to produce the meaning

through interaction, it is shown as [Table 1]. The interaction of elements is classified as follows.

[Table 1] video images of components and interactive classification.

Video image configuration elements		Interaction between elements
Configuration Elements	Expressive Elements	
Elements in the scene	Elements in the image (Characters, objects)	Color, line, size, volume, and light, Expression in distribution
	Backgrounds (Background, complete view)	Color, line, size, volume, and light, Expression in distribution
	Frames (Camera angles etc.)	Expression in distribution
Elements between scenes	Connected elements (Plot)	Expression in distribution
	Pace elements (Screen developing pace)	Expression in distribution

### 3. Case analysis of Media Facade

#### 3.1 Julian Opie “Crowd”



[Fig. 2] Julian Opie “Crowd”

'Crowd' is the work by an artist named Julian Opie who expressed simple but flexible objects by using dots, lines, and sides. It is the rep

resentative media facade work in Seoul Square[7]. There are simple figure of pedestrians in the form

of dots, lines, and sides expressing how they walked around others as a video image work. Artist has visited Seoul Square in person expressing the scenes in Seoul Station. Artist intended to express how people wore particular clothes and walked around others while the number of pedestrian increased and also decreased at the same time in the form of crowd moving like waves in the ocean[5]. According to the image configuration of 'Crowd' in the comparison and analysis with existing video image contents, they were shown as below in [Table 2]. First of all, there were characteristics that were differentiated from existing video image contents. Especially, it was feasible to clearly witness the difference in the 'elements in the scenes' and colors, lines, and light in the 'background elements' from elements in the scenes and 'connected elements' in the elements between scenes[8].

[Table 2] Configuration elements of “Crowd” video image

Configuration elements		Expressive elements	Expressive methods	Degree of similarity
Configuration elements in the scenes	Elements in the scenes	Color	Express pedestrians with seven colors including black and red, etc.	×
		Line	Express pedestrians with limited lines	×
		Size	Express with consistent size	○
		Volume	Omit the expression of volume	×
		Light	Description of elements in the scenes from time and space with consistent light expression	×
		Distribution	Description of stories how pedestrians walk from changes in distribution	○
	Background elements	Color	Express backgrounds with one color; green	×
		Line	Express backgrounds without using lines	×
		Light	Describe space and time with consistent light expression	×
		Distribution	Describe space and time with fixed background distribution	×
Frame elements	Distribution	Fixed frame with fixed camera angle	△	
Configuration elements between scenes	Connected elements	Distribution	No probable connection, in other words; plot exists between scenes due to only one case	×
	Pace elements	Distribution	Relatively slow-paced development of story	△

'Elements in the scenes' and colors, lines, and lights in the 'background elements' were expressed in the very limited scope compared to existing video image contents[9]. Therefore, elements in the scenes were very simply described, and background was created in a form with radical omission of description.

As a result, the event that was supposed to occur with more than two incidents ended up existing with one event for how 'pedestrians walked by' due to interaction with background elements and elements in the scenes. Therefore, a unique configuration was established that the probable connection, in other words; a role of plot did not exist unlike previous one in 'connected elements' in the elements between scenes.

### 3.2 Mangi Yang "Mimessis Scape"

Mimessis Scape' is expressing the 'Seoul, as a Space for Dream' by adding supernatural imagination on the background in Seoul after being inspired from the work by Rene Magritte. Video represents a dual image of rapidly changing scenes in Seoul and also a person with umbrella rotating to drop or ascend like rain as a representative image of Rene Magritte.



[Fig. 3] Mangi Yang "Mimessis Scape"

"Mimessis Shape" has identified the detailed characteristics of description compared to "Crowd" in the 'background element.' As for 'elements in the image,' they were relatively well-described. However, they were described simply with limited colors and lines. On the other hand, 'connected' elements had the accidents that were converted into the spaces or served as a role of plot in less connection with

probability than previous video image[9].

[Table 3] Elements of video image of “Mimessis Scape”

Configuration elements		Expressive elements	Expressive method	Degree of similarity
Configuration elements in the scene	Elements in the scene	Color	Express 'a person with umbrella' only with about three different colors	×
		Line	Relatively thoroughly describe with limited lines	△
		Size	Express the difference of size from distance	○
		Volume	Express the difference of volume from distance	○
		Light	Describe time and space with relatively various light expressions	○
		Distribution	Describe space with fixed background distributions	○
	Backgrounds elements	Color	Express with relatively various colors	○
		Line	Express with relatively various lines	○
		Light	Describe space and time with consistent light expression	×
		Distribution	Describe space changes with fixed background distribution	×
Frame elements	Distribution	Fixed frame with fixed camera angle	△	
Configuration elements between scenes	Connected elements	Distribution	Insufficient form with the role of plot with less probable connection between scenes	×
	Pace elements	Distribution	Relatively slow pace in story development	△

#### 4. Conclusion

According to the result of analyzing three regular contents in Seoul Square in this study, the video image of media facade was confirmed to have differentiated features of configuration in the video image from other existing video clips[10].

In addition, this study has analyzed how video image features of media facade were realized by such configuration.

It was analyzed that relatively simply expressed elements in the scenes and background elements, fixed frame elements, relatively slow-paced elements, and connected elements as a part of fragmentary narrative structure were realized in the video image of media facade. Especially, there were characteristics of narrative structure that was clearly differentiated from existing video images due to connected elements between scenes in the media facade image. This meant that media facade video

image had a different way of conveying the stories than exiting video images.

This study has proceeded the analysis by selecting only the media facade works as the target for case research[11]. This was the result of difficulty in selecting the video images that were appropriate in media facade due to lack of particular standards on the media facade video image. However, if a follow-up research is developed by increasing the scope of investigation targets in cases by establishing the standards of media facade based on results of other studies on the media facade investigation, it might be feasible to suggest detailed direction on media facade video images[12].

In addition, it is anticipated for studies dealing with media facade video images to provide a direction on the research for reading and utilizing proper images in the era of video image that the influence of image has been widened due to computer-based work system and smart phones.

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