

# IMAGINARY REALITIES:

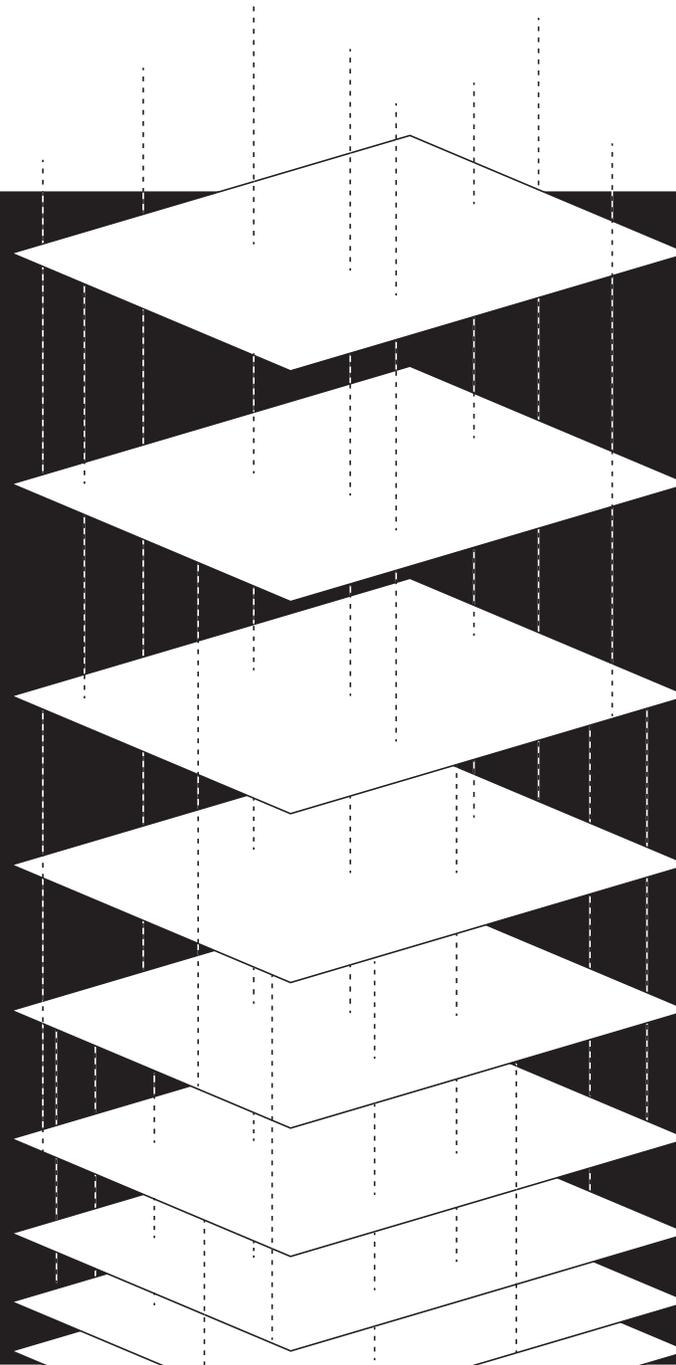
AUTHENTICITY, PERSPECTIVE & FRAMING  
TRUTH(S) IN HOLLYWOOD NORTH

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ZOE PEARCE  
GRADUATE PROJECT PART 1+2  
05.14.2020

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Submitted in partial fulfillment for the Master of Landscape Architecture, School of Architecture and Landscape Architecture, University of British Columbia.



## TABLE OF CONTENTS

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### PART 1

x.	ABSTRACT + THESIS	P. 2
xx.	DEFINITIONS	P. 3
I.	INSPIRATION + CASE STUDIES	P. 4
II.	IN SEARCH OF A SITE	P. 29
III.	A PROPOSAL	P. 32

### PART 2

	INTRODUCTION	P. 36
	COMPETITION PROPOSAL	P. 44
	PROPOSAL 1: S1E11, EVE	P. 48
	PROPOSAL 2: VARIOUS EPISODES	P. 57
	PROPOSAL 3: S1E1, PILOT	P. 62
	CONCLUSION	P. 67
	BIBLIOGRAPHY	P. 70

***In Loving Memory of Angela (Hook) Bailey***

## ACKNOWLEDGMENTS + DEDICATION

This project, and my experience would not have been the same without the tremendous support of my friends, family, advisor, and teachers. In no particular order, I cannot express enough gratitude for the patience, kindness and encouragement from my parents, John Pearce and Vivian Stieda; my advisor, Dave Zielnicki; my partner, Gabriel Lacombe; my teachers, Kees Lockman, Fionn Byrne and Susan Herrington; and Rachele Kehler.

I truly could not have done this without the emotional support of my friends. In alphabetical order, I would like to thank to Tyler Allard, Jake Brandt, Brendan Buchanan Dee, Megan Erickson, Alex Gregg, Mia Kibel, Maisyn LaBoucane, Sonia Ralston, Angelina Sangulin, Chris Smith, Taylor Steinhilber, and Alix Tier. All of you, always, make me feel special and when things are rough you are what make it manageable. What more could a friend ask for. I love you

all from the bottom of my heart. Thank you. Additionally, I would like to thank Theresa Lum and Nick Tolliday for their professional input as well as their friendship.

I would like to thank Eric Molinsky and his podcast *Imaginary Worlds* for inspiring much of this project and for creating the incredible content relating to what gives me my lust for life - fantasy, fandom, creativity, and an unadulterated curiosity and wonderment at the human imagination.

Finally, I would like to dedicate this project to a woman who had a strong impact on me at a young age. Her creativity, kindness, ambition, bravery and the atmosphere of pure love that she fostered wherever she went will continue to inspire me for the rest of my life. Thank you Angela (Hook) Bailey. And of course thank you Kyra Wittkopf, her amazing daughter and one of my oldest friends.

*“THE EYE AND THE BRAIN ARE TORN RUTHLESSLY ASUNDER  
AS THEY TRY IN VAIN TO WORK IN COUPLES”*

- VIRGINIA WOOLF. MOVIES AND REALITY, 1926

*“BETWEEN THE IDEA  
AND THE REALITY  
BETWEEN THE MOTION  
AND THE ACT  
FALLS THE SHADOW...”*

- T.S. ELIOT, THE HOLLOW MEN

## x. ABSTRACT + THESIS

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Everything is embedded with meaning and landscapes are no exception. Landscapes can be read, like images and texts, to tell or support different narratives. Each narrative inherently supports certain reality(ies) while denying others. This thesis is interested in understanding how a landscape can be imbued with different narratives and the impact of the narrative(s) on the societies that interact with them.

Cinema is uniquely positioned as the ideal medium to address this topic because each unique story requires a unique backdrop, or landscape to support it. Films have the unique ability to use the same landscape and re-dress it differently to tell different stories, which allows for the analysis of different designs and how they can support, or communicate different narratives.

The culminating project that this thesis will result in hopes to

elucidate its audience with a better awareness and more critical eye for recognizing the manifold (and sometimes duplicitous) narratives represented by landscapes that are at all times present, despite usually being dominated by one that reinforces a single hegemonic ideal.

The major themes addressed in this thesis are authenticity, truth, reality, perception and the acquisition of meaning. These are addressed in part by researching visual representation, visual literacy and subsequently landscape literacy.

This topic was the result of research from a variety of fields including cinematic set design, film studies, landscape architecture, architecture, education/communication (sub genre - visual literacy) and film-induced tourism.

## XX. DEFINITIONS

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### **AUTHENTIC** ADJECTIVE

- +/worthy of acceptance or belief as conforming to or based on fact
- +/conforming to an original so as to reproduce essential features
- +/not false or imitation : REAL, ACTUAL

### **TO FRAME** VERB

- +/to fit or adjust especially to something or for an end : ARRANGE
- +/to enclose in a frame
- +/to give expression to : FORMULATE
- +/ PLAN, CONTRIVE, SHAPE, CONSTRUCT

### **IDENTITY** NOUN

- +/ the distinguishing character or personality of an individual : INDIVIDUALITY
- +/sameness in all that constitutes the objective reality of a thing

### **TO KNOW** VERB

- +/to be aware of the truth or factuality of : be convinced or certain of
- +/to have a practical understanding of

### **MEANING** NOUN

- +/the thing one intends to convey especially by language : PURPORT
- +/the logical connotation of a word or phrase
- +/the logical denotation or extension of a word or phrase

### **NARRATIVE** NOUN

- +/a way of presenting or understanding a situation or series of events that reflects and promotes a particular point of view or set of values
- +/the representation in art of an event or story

### **REALITY** NOUN

- +/the quality or state of being real
- +/ the totality of real things and events
- +/ something that is neither derivative nor dependent but exists necessarily

### **TRUTH** NOUN

- +/the body of real things, events, and facts : ACTUALITY
- +/ the property (as of a statement) of being in accord with fact or reality
- +/ *often capitalized* : a transcendent fundamental or spiritual reality

## I. INSPIRATION + CASE STUDIES

## I.1 SUSPENSION OF DISBELIEF

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Landscape imagery has the power to evoke a powerful sense of being elsewhere, where we sometimes relate an image more with an imaginary planet than the earthly geography it actually inhabits.

This research began by looking at the role of landscapes in films, and how they can transport us to alternate universes. It then explored how they are characters themselves and have the power to support narratives and aid in the suspension of disbelief, allowing us to believe we are watching a character on a distant planet.

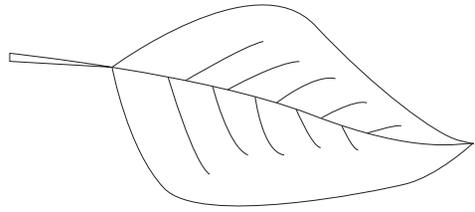
This led to the question of why we suspend our disbelief. It began by looking at ways that images can be altered to distort the appearance of reality. This led to the topic of visual literacy and the ideas of images as representations of reality, and how we are trained through our upbringing in our media-filled society to accept certain 'truths' with regards to the

relationship between the actual object (or event, phenomena etc.) and what is representing it.

Much of what we see and accept as common visual conventions are in fact culturally specific and not intrinsic human understandings. For instance, when an adult sees a line drawing of a circle with two triangles above it, it is clear to most people with a eurocentric education that this is a cat. But it is not a cat, it is an abstracted representation of a cat that was taught to us in primary school. While this is a very simple example of how representations are distinct from the things they represent, it is a powerful example of how meaning is imparted through a collective cultural agreement. This begins to address the concepts of authenticity, truth and meaning as they relates to visual literacy. The diagram on the following page illustrates this point with a leaf rather than a cat.



AN INSTAGRAM POST COMMENTING ON THE AMBIGUOUS DISTINCTION BETWEEN 'REAL' VERSUS 'IMAGINARY' LANDSCAPES



≠



≠



IS THIS A LEAF?

GPL IMAGINARY REALITIES

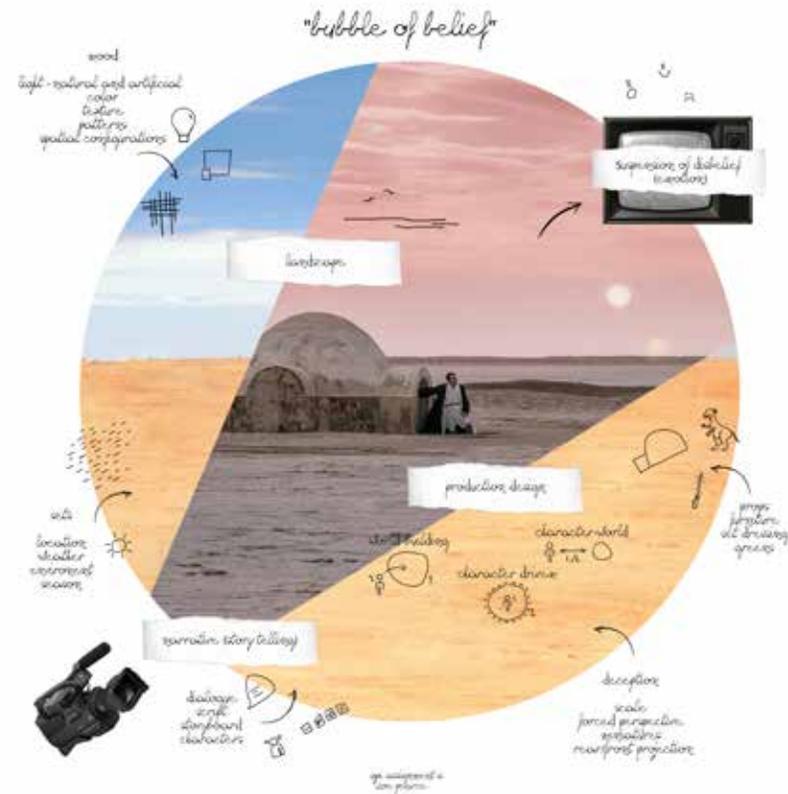
## I.II PRODUCTION DESIGN

Production design is the art of creating the visual aesthetic of a film (or play, event or concert etc.) from the overall themes of mood and color schemes to the highly specific details of makeup choices to furniture arrangement. In Emily Russell's *Production Design*, 2015 her interviews with several successful production designers highlights a clear theme among them that their primary role above all else is to visually create the world that best supports the narrative of the screenplay.

"I stand at the intersection of the visual and the written word. The production designer is key to bringing them together and transforming the abstract into a reality." Says Donald Graham Burt, p. 15, who was the production designer for *Gone Girl*, *The Social Network* and others.

Eve Stewart describes production design as "creating a bubble of belief around a piece of narrative

... serv[ing] the narrative in terms of mood, lightness and darkness, and scale and reduction." (Halligan, 161) These tools and techniques are studied more closely later in this report to determine how they affect the viewer and what it means for the identity of the site.



EXPLORING THE TECHNIQUES USED BY SET DESIGNERS TO TURN ONE LANDSCAPE INTO ANOTHER

## I.III FORCED PERSPECTIVE

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Forced perspective is a technique that manipulates human visual perception to create the optical illusion that objects are either smaller or larger than other objects in spacial relation to them. By placing objects nearer to the viewer, they appear larger than those farther away. This techniques is commonly used in photography, film making while its origins begin with architecture.

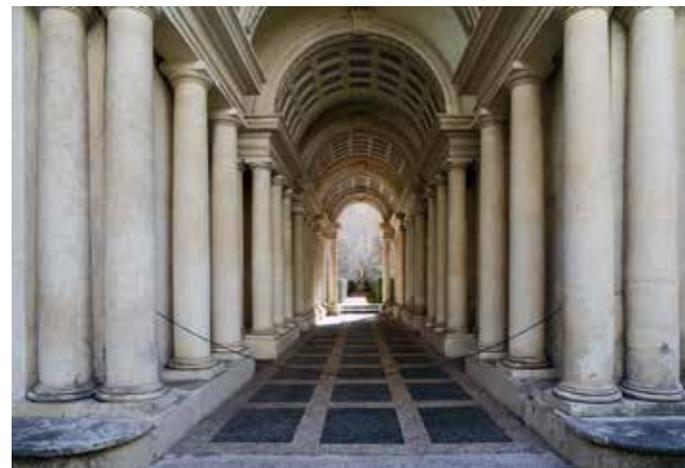
### LANDSCAPE ARCHITECTURE

Such a the gallery at the Palazzo Spada in Rome. The gallery is only 8.6-metre (28 ft) long, but the columns are taller and wider in the front, and shorter and smaller in the rear, as well as the squares on the ground plane, which are larger at the front and smaller at the back. This gives the illusion that the space is around four times the length than it actually is. The Potemkin steps are another

example, where the lower steps are actually longer than those at the top, giving the appearance of the steps fading farther into the distance, and continuing for longer than they actually do.

### FILM

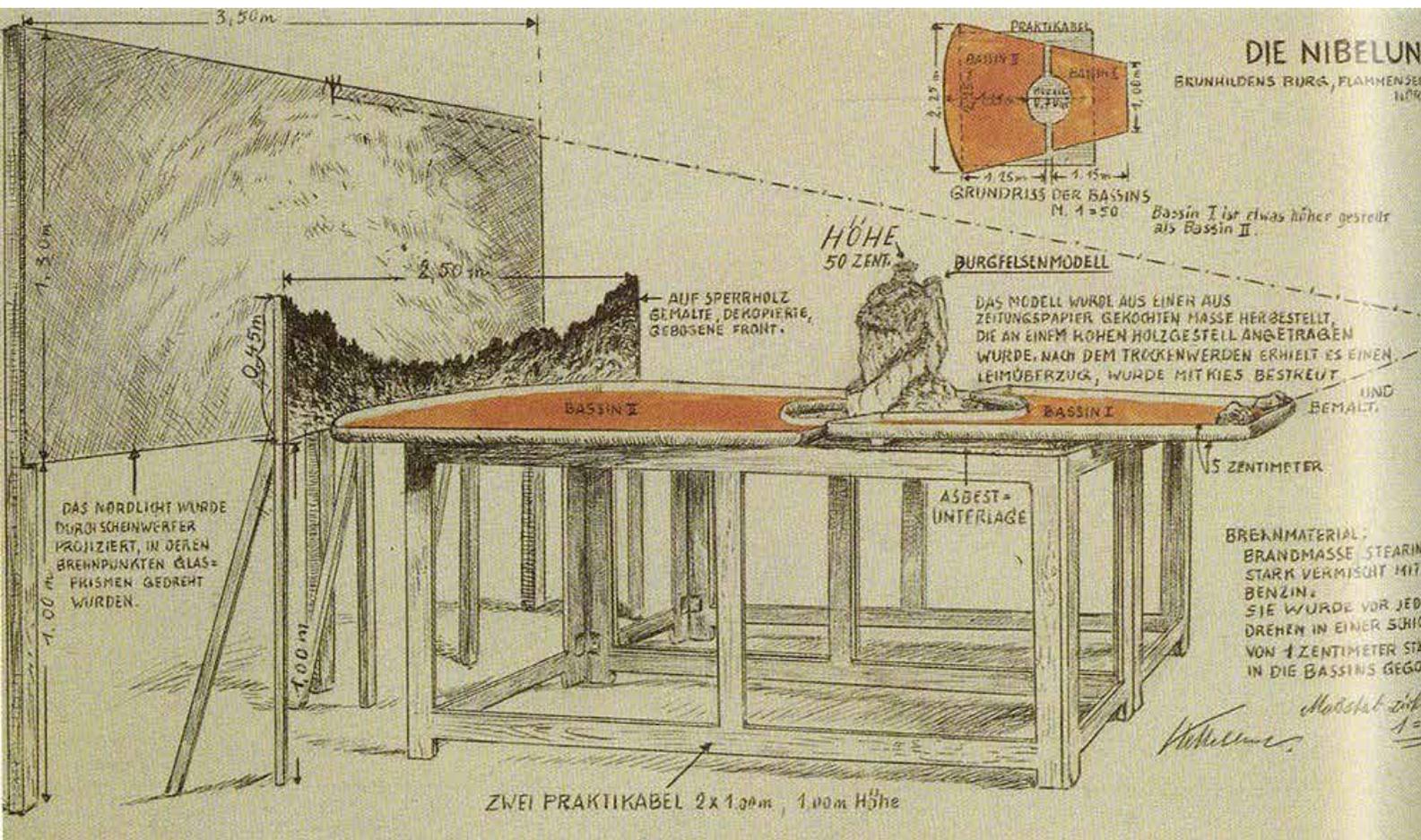
This technique is often used in fantasy films because it is a low-tech and inexpensive way to make things like aliens, monsters and giants appear larger than the human subjects. It has been used for nearly as long as cinema has been around due to the relatively inexpensive nature of the technique. A fantastic diagram of the set of the 1942 German film *Die Nibelungun* shows a model of how this was achieved for their set. The technique was developed further on the set of Peter Jackson's *Lord of the Rings* trilogy where they were able to maintain the effect while moving orbitally.



GALLERY AT THE PALAZZO SPADA IN ROME BY FRANCESCO BORROMINI, 1632

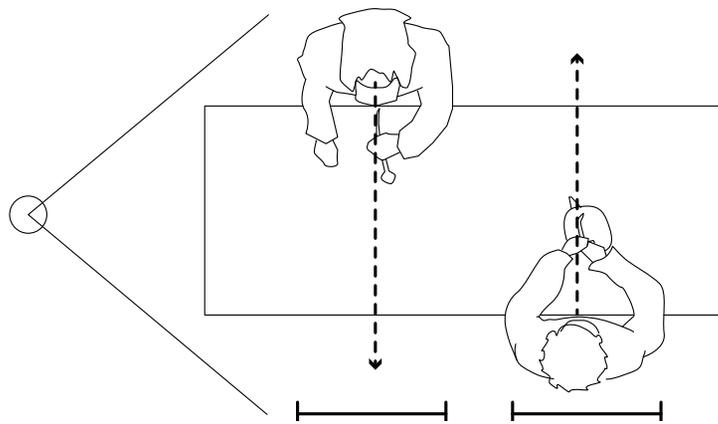


FORCED PERSPECTIVE AT POTESKIN STEPS, XXX

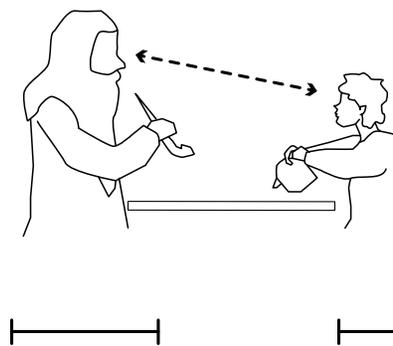


A DIAGRAM OF THE TECHNIQUES USED TO FILM THE SETS IN DIE NIBELUNGEN, 1942. FORCED PERSPECTIVE MAKES OBJECTS IN THE FOREGROUND APPEAR LARGER THAN THOSE IN THE REAR.

FORCED PERSPECTIVE ALTERS THE PERCEIVED SIZE OF TWO SIMILAR SIZED ACTORS. ELIJAH WOOD (FRODO, LEFT) APPEARS SMALLER THAN IAN MCKELLEN (GANDOLF, RIGHT)



PLAN VIEW OF TWO ACTORS, WITH CAMERA TO THE LEFT

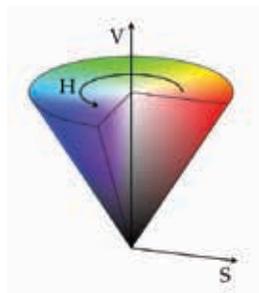


ELEVATION VIEW OF THE ACTORS

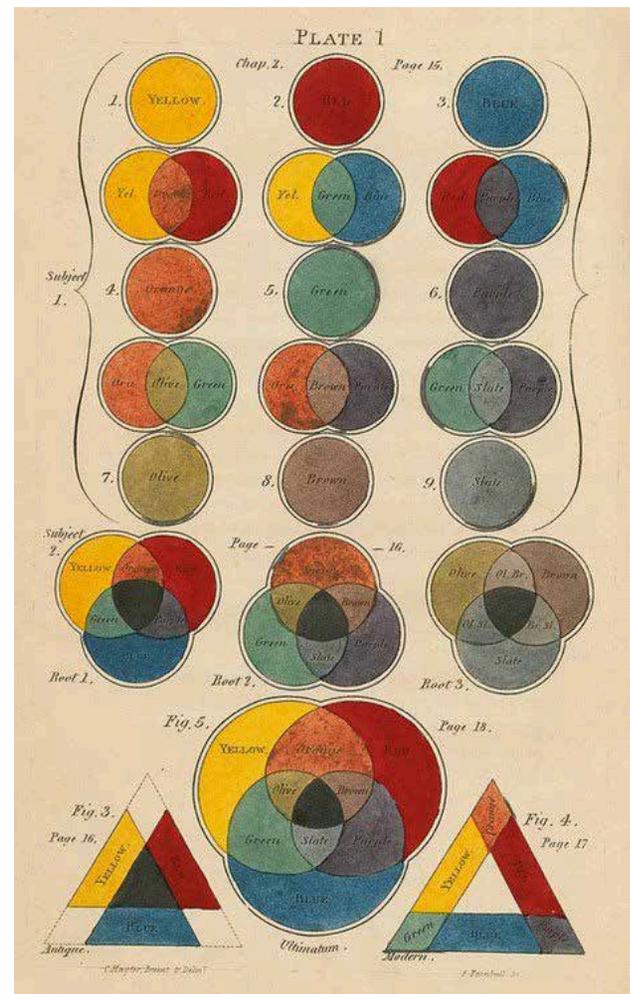
## I.IV COLOR THEORY, LIGHTING + PERCEPTION

Utilizing color is an extremely effective and powerful way of emphasizing mood, tone and theme in films, but also in any visual art form. Color theory consists of the guiding principals that affect how certain color combinations will create particular desired visual results. Color is the result of the frequency of light waves as they pass through the human eye. Colors are categorized differently but the main categorizations are RGB (red, green, blue) and CMYK (cyan, magenta, yellow, and key (black)). RGB is an additive model where red, green, and blue light are added together in various ways to reproduce a broad array of colors. When all three are overlaid the resulting color is white. CMYK is a subtractive color model which is used for print and when all pigment is removed the resulting color is black. When using physical paints to create new colors, the

primary colors are referred to as red yellow and blue, as they mix to become the secondary colors, orange, green and purple. These are visually represented on a color wheel. The color wheel is a traditional way that colors are visualized and can be diagrammed easily for use when picking color schemes. The wheel can be further visualized 3 dimensionally.



**HUE** – the color itself.  
**SATURATION** – intensity of the color.  
**VALUE** – darkness or lightness of a color.



GRAPHIC ILLUSTRATION FROM A NEW PRACTICAL TREATISE ON THE THREE PRIMITIVE COLOURS ASSUMED AS A PERFECT SYSTEM OF RUDIMENTARY INFORMATION BY CHARLES HAYTER



**MONOCHROME**

The monochromatic color scheme uses shades of a single color such as red plus darker and lighter red, or red and saturated and desaturated reds, etc. This can create a deeply harmonious feeling that is soft and soothing, or stark and alienating. Wes Anderson is one director who is known for his effective and beautiful of monochromatic color schemes, such as pinks and purples in *The Grand Budapest Hotel*, 2014; or greens and yellows in *Moonrise Kingdom*, 2012.



**COMPLEMENTARY**

Complementary colors are situated opposite each other on the color wheel. Their stark contrast creates drama.



**ANALOGOUS**

Analogous colors are situated near each other on the color wheel. They can be used as motifs, with different colors representing different characters.



**TRIADIC**

Triadic is one of the least common movie color schemes, but it can be striking and vibrant.

**WELL DESIGNED COLOR PALETTES CAN:**

- I. ELICIT PSYCHOLOGICAL REACTIONS FROM THE AUDIENCE
- II. DRAW FOCUS TO SIGNIFICANT DETAILS
- 3. SET THE TONE OF THE MOVIE
- III. REPRESENT CHARACTER TRAITS AND MORE
- IV. SHOW CHANGES OR ARCS IN THE STORY



LOVE  
PASSION  
VIOLENCE  
DANGER  
ANGER  
POWER

MONOCHROME



WARMTH  
SOCIABILITY  
FRIENDLINESS  
HAPPINESS  
EXOTIC  
TRUTH



MADNESS  
SICKNESS  
INSECURITY  
OBSESSIVE  
IDYLIC  
NAIVE

COMPLEMENTARY



AMELIE, 2001



ANALOGOUS



TRAFFIC, 2000



TRIADIC



PIERROT LE FOU,  
1965

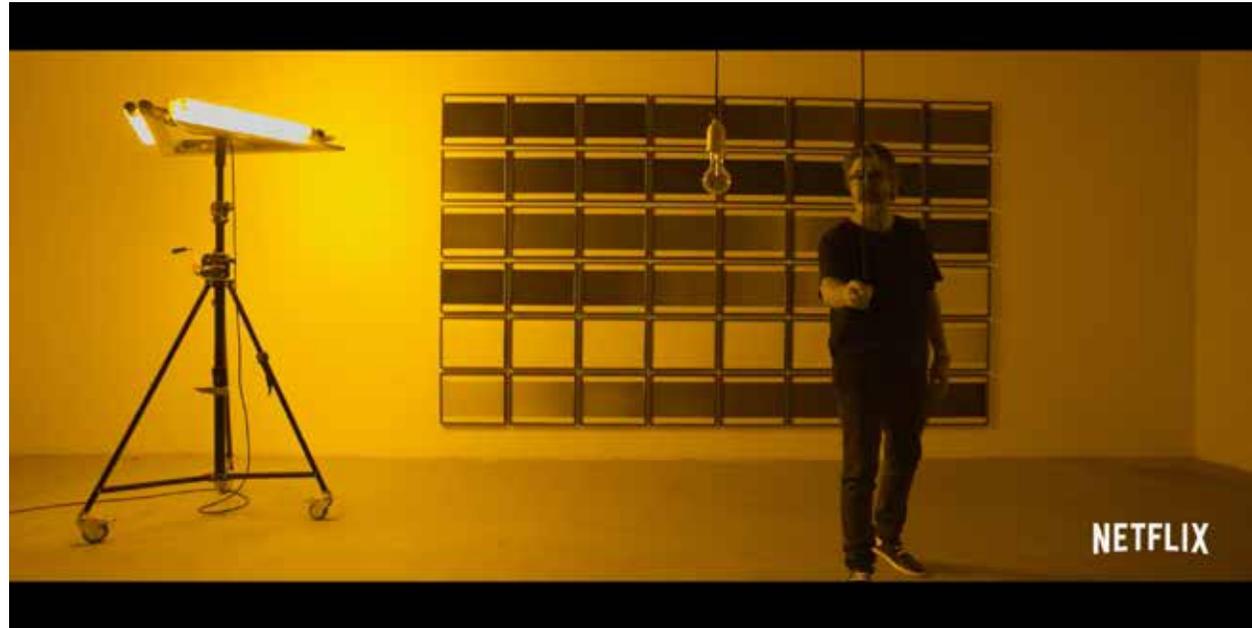




**SHIPYARD PARK,  
ZHONGSHAN, CHINA  
BY TURENSCAPE**

The Zhongshan Shipyard Park, completed in 2004 and designed by Chinese landscape architecture firm Turenscape is an excellent example of the power of complimentary color schemes. The green of the vegetation plays in stark contrast to sparingly used, but striking red of the hard scape interventions.

ARTIST OLAFUR ELIASON SHOWCASES SHADES OF YELLOW USING A MONCHROMIC LIGHT.



WHEN A REGULAR FREQUENCY LIGHT IS TURNED  
IT IS REVEALED THAT SHADES OF YELLOW WERE  
ACTUALLY A RAINBOW OF COLORS THAT THE  
MONOFREQUENCY LIGHT ELIMINATED

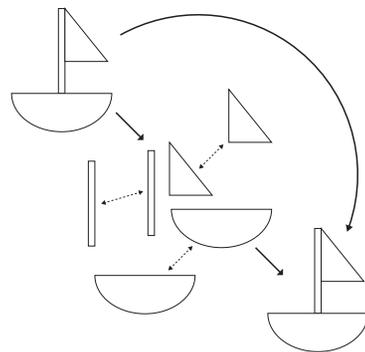


## I.V IDENTITY + MEANING

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Returning to the question addressed in section I.I Suspension of Disbelief, the next step was to apply the idea of what makes something recognizable as what it is ubiquitously accepted as, to a landscape. What is the essence of a landscape, or city as appreciated by those who inhabit, or are familiar with it? How does something acquire its 'essence' and what needs to happen for that to change? The famous thought experiment of The Ship of Theseus comes to mind, and is diagrammed below. The concept is such: After Theseus leaves on a treacherous journey, the wear on the ship requires that over time each part will eventually be replaced. When we eventually returns, the ship is comprised of entirely different pieces than those from when it departed. The question is whether or not the ship is the same ship before and after its restoration. It is a thought experiment and not a riddle because there is

no correct answer, and it is a matter of disagreement among philosophers. It is applicable here when we consider what it would mean to take all the iconic elements from a city and remove them, or replace them with something else. Without the endless skyscrapers, without central park, without the Statue of Liberty, is New York still the same New York? What implications would this have on the identity ascribed to the city?



**DIAGRAMMING THE SHIP OF THESEUS.**



**DO THESE LANDSCAPES CONJURE ANY FEELINGS OR SUGGEST ANY MEANING?**



WHAT ABOUT NOW?

## I.VI REPRESENTATION, REPRODUCTION + REALITY

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Visual representation is a way of showing a concept, idea or object through a visual medium. It can be through drawings, sculptures, paintings, photographs etc. Often photographs are equated as being equivalent to the thing they are representing, when in fact photographs are reproductions of something else. Additionally, when we consider all of the techniques researched in this thesis it is clear that even without post-production editing, photographs can be manipulated to tell different stories; be that through framing, forced perspective, lighting or other means. One group of artists who have made careers playing with this concept are Vancouver artists Jeff Wall and Stan Douglas, who are responsible for what is colloquially called the *Vancouver School* of photography. Both artists recreate scenes from their memory, or historical research and photograph the reproduced scene. The resulting

photographs are reproductions of reproductions. Jeff Wall has said “to not photograph [in the moment] gives a certain freedom to then recreate or reshape what I saw” (The Guardian, 2015). He has been accused of not being a real photographer, and that his photographs are fake, but this thesis asks the question of what is means for something to be fake, to be authentic or to be true. If the re imagining of the event was true to Wall’s experience, how can it be disregarded as false? This returns to the question of narrative and reality and who’s truth and story is being told.

Stan Douglas’ piece, *Abbott & Cordova, 7 August 1971*, photographed and installed in 2010, hangs in the public atrium below the Woodward’s building in Gastown. It is a staged photograph of the marijuana riots that took place there in 1971.

*“AN IMAGE CAN GIVE A FAKE OR MISLEADING PICTURE OF REALITY AND YET REMAIN FAITHFUL TO THE PRINCIPALS BY WHICH REALITY IS APPREHENDED”*

- PAUL MESSARIS, *VISUAL LITERACY*, P.167



**ABBOTT & CORDOVA, 7 AUGUST 1971, BY STAN DOUGLAS**  
PHOTO OF A REENACTMENT OF THE GASTOWN RIOTS

## I.VI NARRATIVE + TRUTH

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Narrative is one the central concerns of this thesis. Narrative is the particular story that is being told, highlighting particular events, developing certain characters and emphasizes certain moods. Of equal importance to what is included in the story are the events and characters that are not included. While the saying that there are two sides to every story is cliché, it is the position of this thesis that there are infinite sides to every story. We may begin by counting the number of actors, or witnesses to the story, multiplied for every time the story is retold with memories forgotten and details changed. Stories can be powerful tools for persuasion and each narrative holds meaning. Understanding who is telling the story, what their societal position informs their motivations which can affect the meaning of the narrative. It is the position of this thesis that landscapes are laden with narrative and it is vital

that designers be aware of the narratives they are simultaneously supporting and those they are erasing.

### EX.1 CRIMEAN CANNON BALLS

In 1853 one of the earliest war photographers, Roger Fenton traveled to Crimea to document the war. Two particular photographs are of interest. One was made public almost immediately, but the other only came to light in 1981. The original is called *The Valley of the Shadow of Death* and it is nearly identical to the second. Both show the same winding road, only the original photograph is scattered with significantly more cannon balls than the photo discovered later.

When the second photograph appeared, scholars took this as evidence that the original was one of the first examples of doctoring

news footage, or as I was first introduced to it - the original Photoshop. The suggestion is that Fenton repositioned the cannon balls onto the road to heighten the sense of drama and danger, and that the photo is inauthentic to the reality of the situation. Errol Morris does not see it this way. He has suggested that in chronological order, the second photo was taken after the original. He presents the theory that the cannon balls were on the road when the first photo was taken, and with the scarcity of wartime they were re-used to continue the gunfight.

Minimal evidence exists for both sides, and it likely no one will ever know which is correct, but it is a fascinating thought experiment and example of competing narratives and the different connotations that each imply.

### EX. 2

### DIVINE PINE CONES

In the town of Padula, Italy there is a monastery with a pine tree that can be described as nothing other than a miracle. Each year, the tree drops thousands and thousands of cones, so many that it fills the entire courtyard. Tourists and holy men travel from around the world to witness the miracle of the blessed pine tree and its impossibly abundant .

Only that is not true. The cones are gathered by children in the town, from any generic pine tree and delivered to the monastery where they are placed in the plaza. The narrative of the divine pine cones is not a true story, but it is a compelling one.

## Ex.I CANNON BALL NARRATIVE



VALLEY OF THE SHADOW OF DEATH, ROGER FENTON, 1853.

PHOTOGRAPH *WITHOUT* CANNON BALLS ON THE ROAD

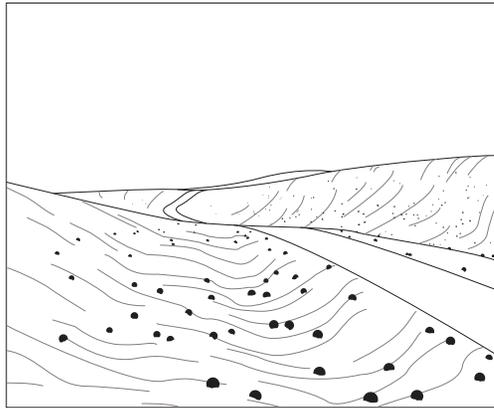


VALLEY OF THE SHADOW OF DEATH, ROGER FENTON, 1853.

PHOTOGRAPH *WITH* CANNON BALLS THE ROAD

WHICH IMAGE CAME FIRST?  
WHICH NARRATIVE IS TRUE?

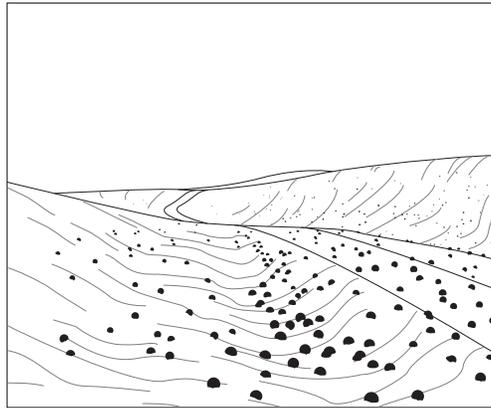
BEFORE



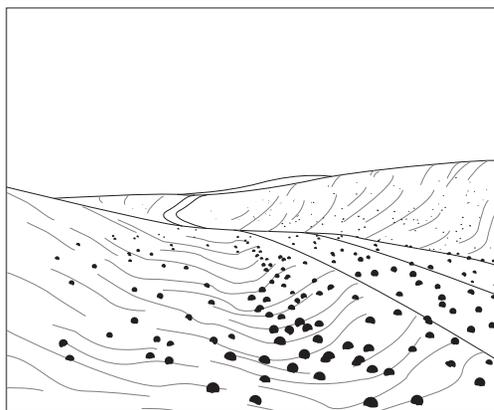
NARRATIVE A



AFTER



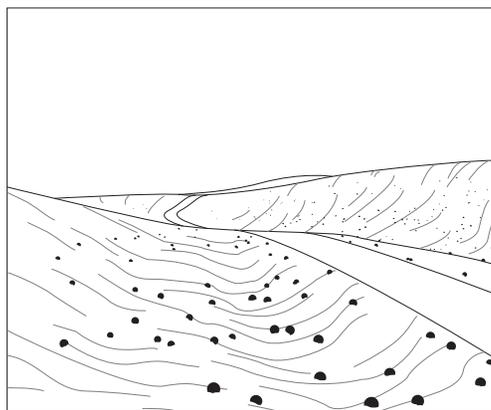
BEFORE



NARRATIVE B

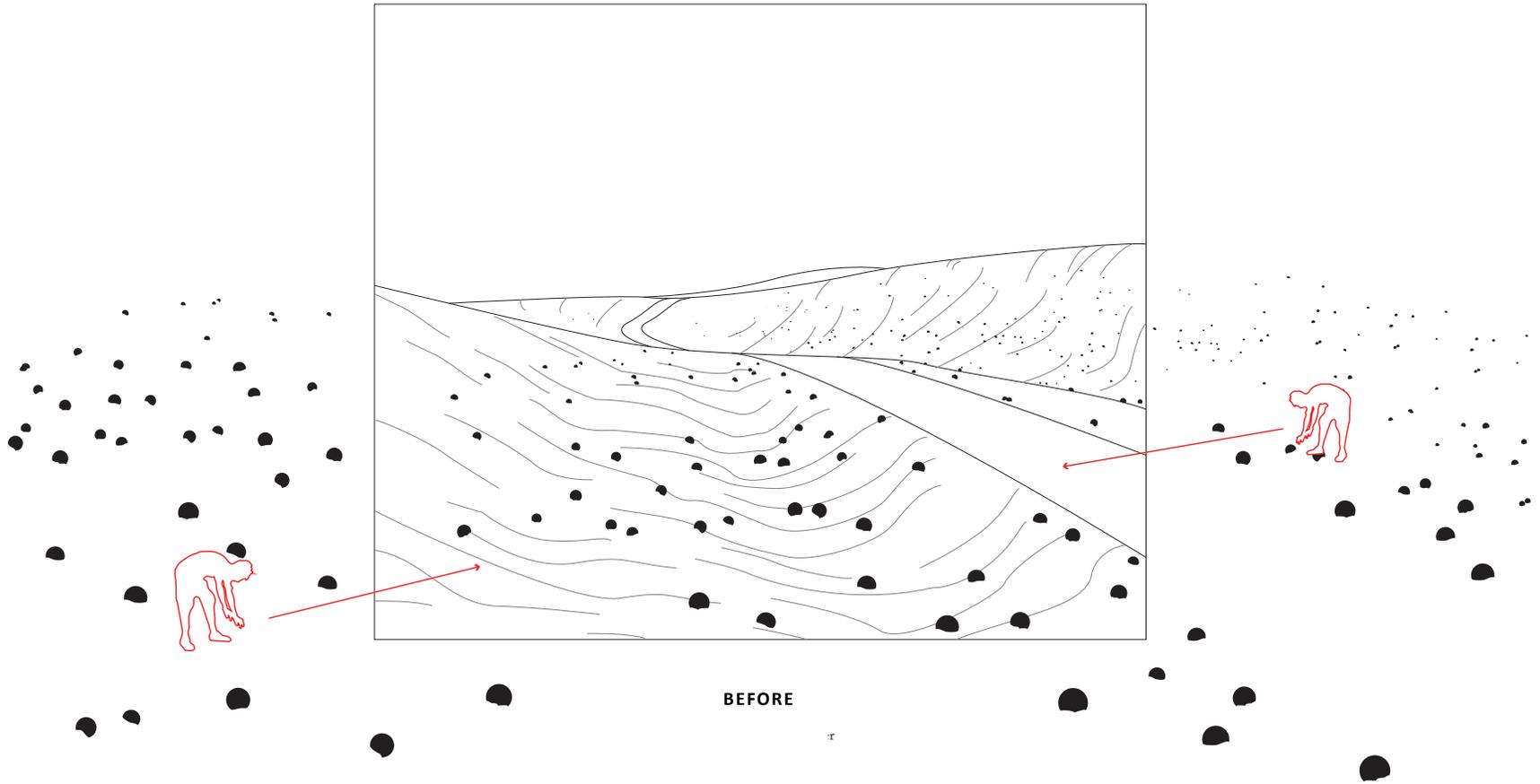


AFTER

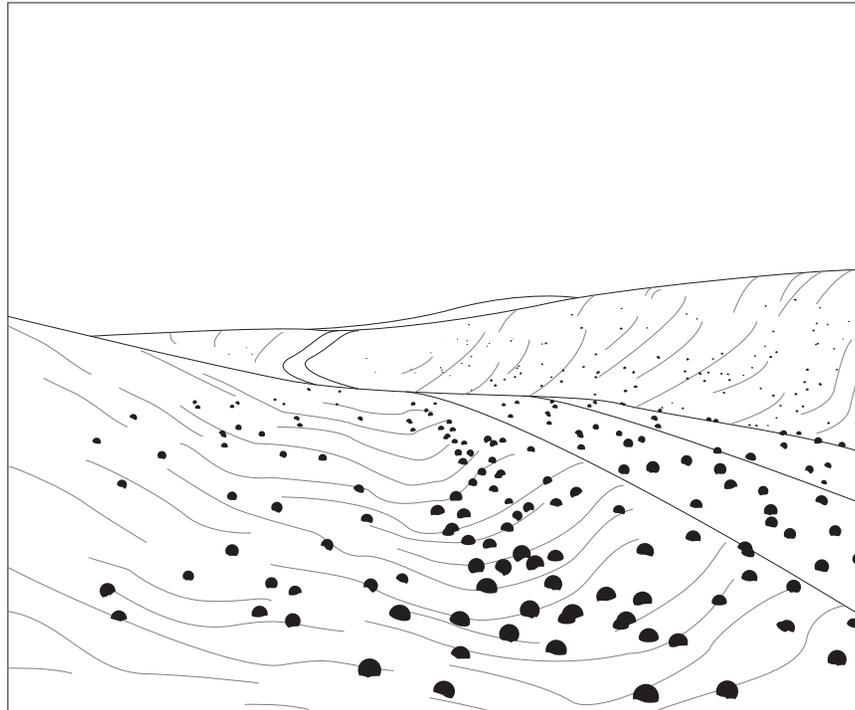


**NARRATIVE A  
STAGING INCREASED DANGER**

GPI. IMAGINARY REALITIES

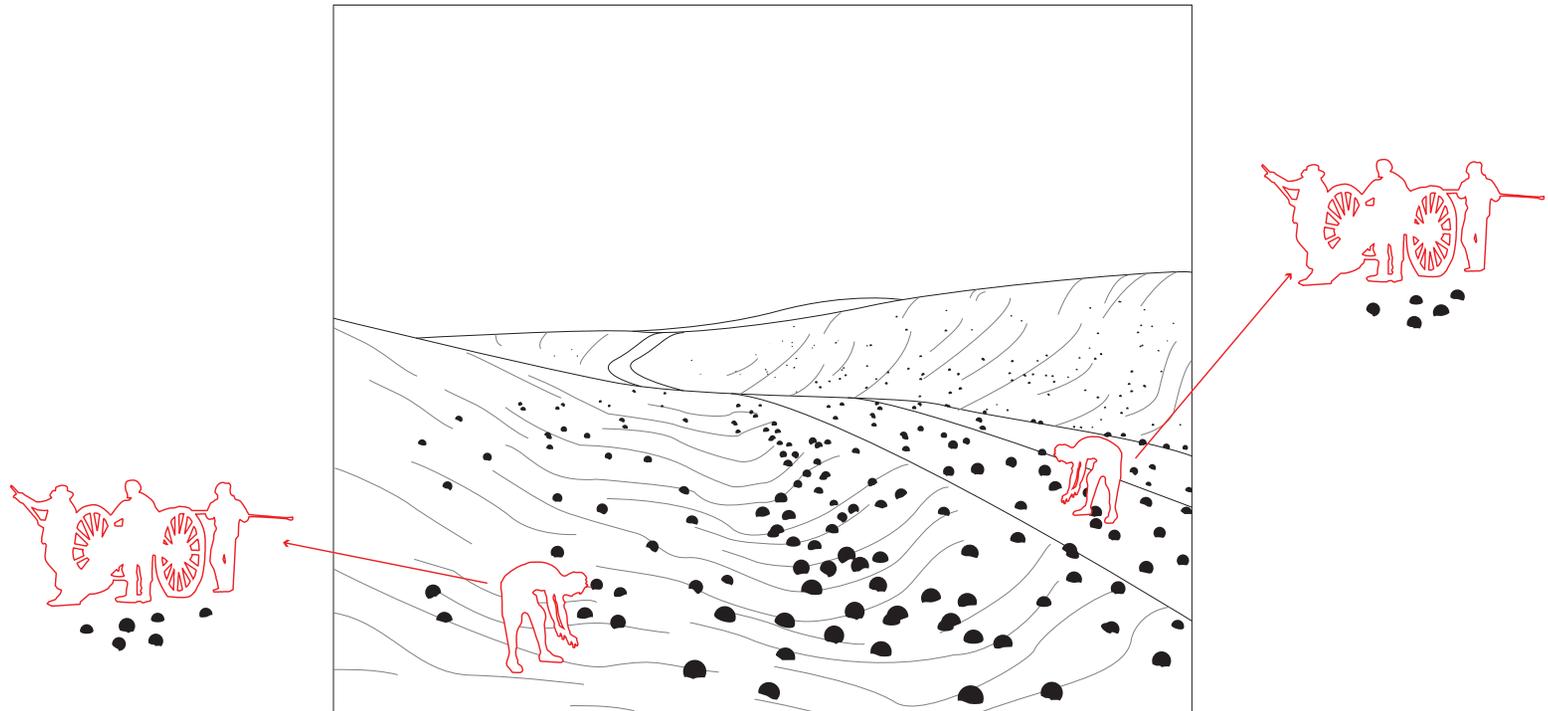


**NARRATIVE A  
STAGING INCREASED DANGER**



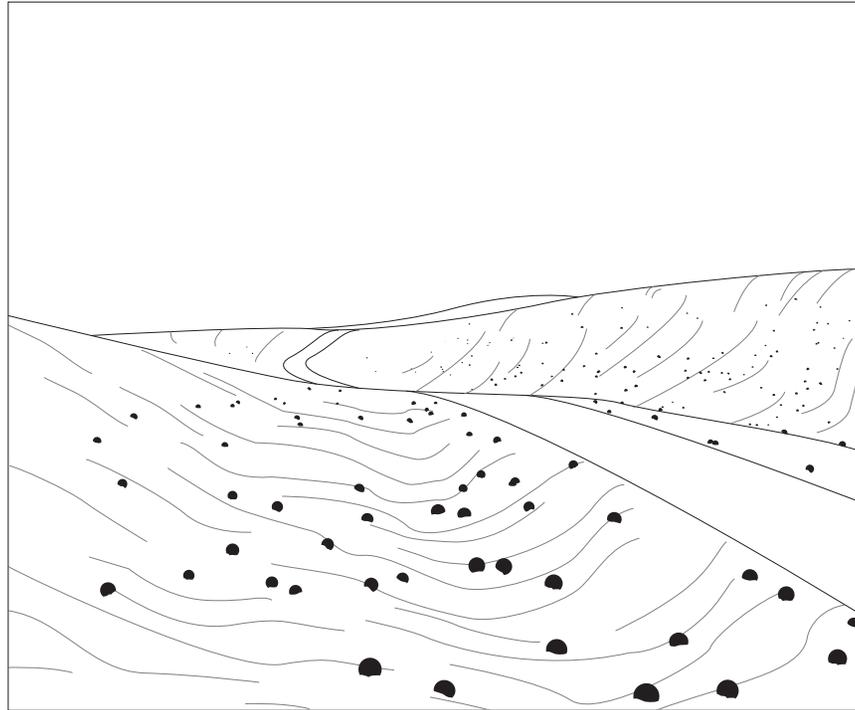
**AFTER**

**NARRATIVE B  
RE-USED CANNON BALLS**



**BEFORE**

**NARRATIVE B  
RE-USED CANNON BALLS**

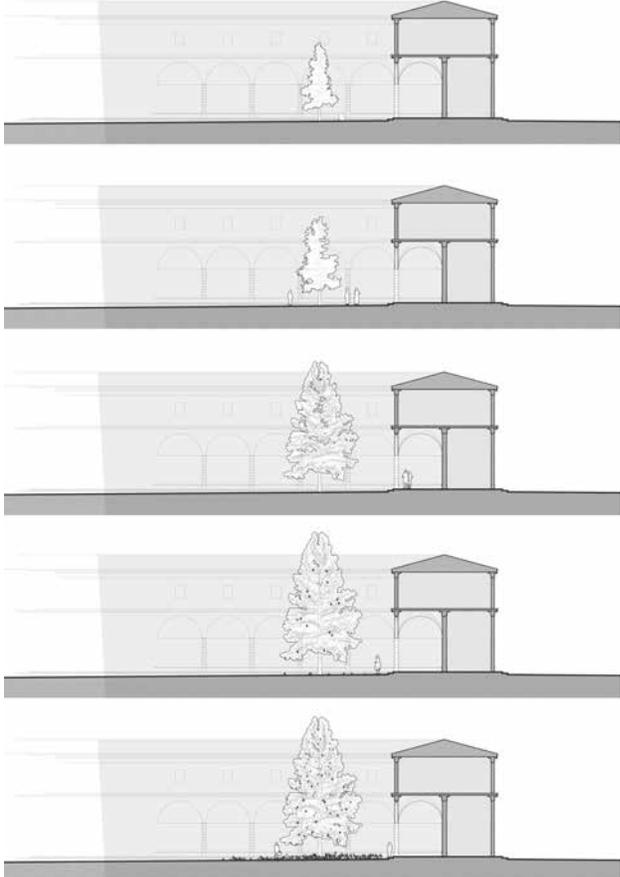


**AFTER**

Ex.2 PINE CONE GARDEN NARRATIVE

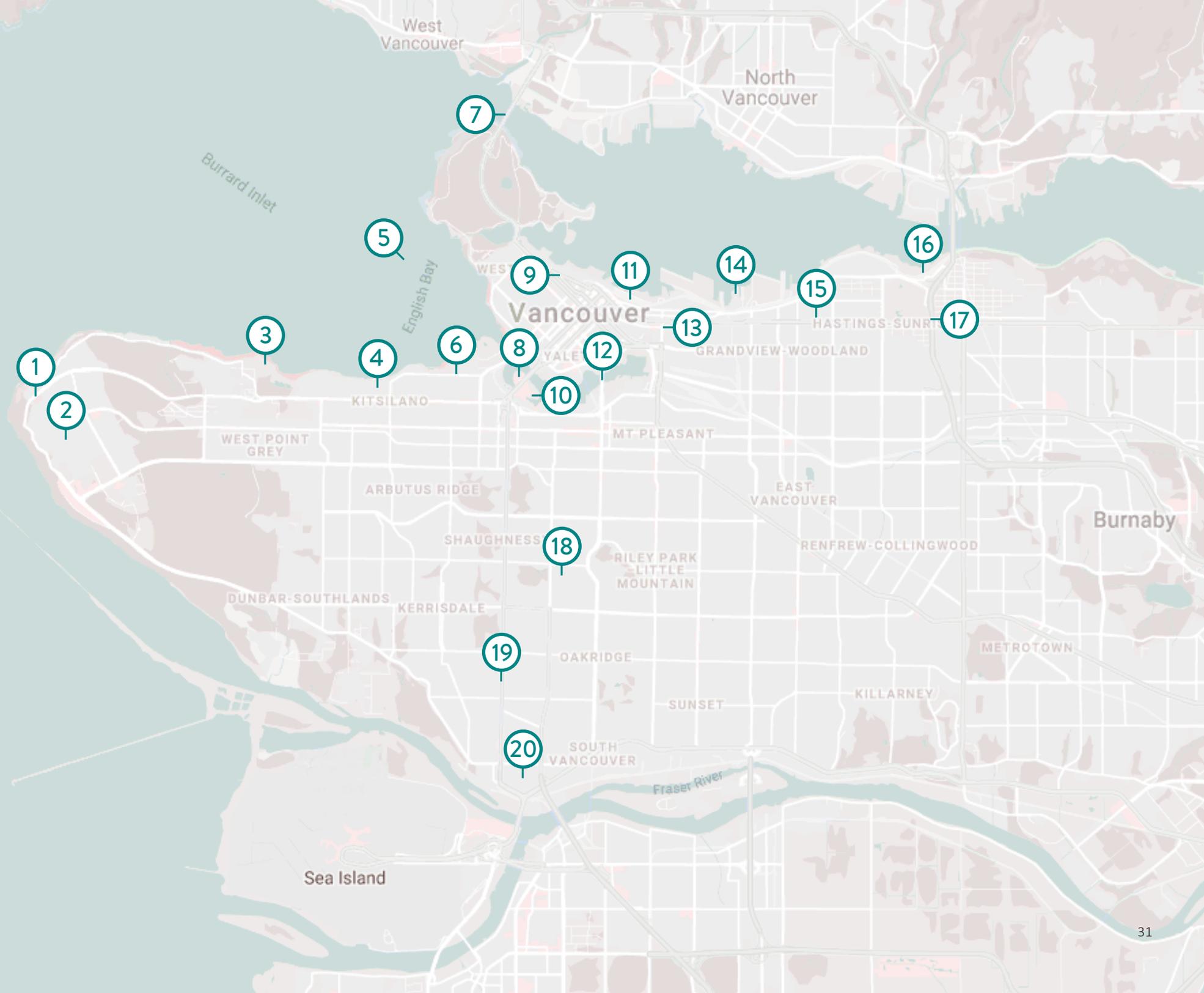


PINE CONE GARDEN. 2003 PADULA, ITALY  
BY WEST 8



PINE CONE GARDEN. SECTION ELEVATION

## II. IN SEARCH OF A SITE



## II.1 VANCOUVER FILM LOCATIONS

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“To Hollywood, Vancouver is a location, not a setting ... on screen it is ubiquitous but invisible”. This line from the video *Vancouver Never Plays Itself*, 2015 speaks to a common theme in Vancouver’s film industry. Despite being the world’s third largest film industry Vancouver is always presented as a different city. As the video also notes, in the film *Mission Impossible: Ghost Protocol*, 2011 Vancouver plays Seattle, Eastern Europe and India with each location within a 15 drive from one another. This thesis is interested in the multiple narratives that landscapes can support and this thesis intends to continue researching the comparisons between the narratives of the sites as they exist now, including the designers and intentions, in contrast to the narratives that are represented in film and what affect this can have on the identity of the city. Here is a list of possible sites to consider.

1. ***Kissed***, 1996  
International House (exterior), UBC, University Endowment Lands
2. ***X-Men Origins: Wolverine***, 2009  
Buchanan Tower, 1873 East Mall, UBC, University Endowment Lands
3. ***Wolfpen Principal***, 1973  
The Jericho Sailing Center, 1300 Discovery Street
4. ***That Cold Day in the Park***, 1969  
Tatlow Park, Point Grey Road at Macdonald Street
5. ***Drift***, 1994  
English Bay
6. ***Rumble in the Bronx***, 1994  
Kitsilano Beach, Arbutus and Cornwall Avenue
7. ***Final Destination 5***, 2011  
Lions Gate Bridge (First Narrows Bridge)
8. ***Cousins***, 1989  
Granville Island Market
9. ***Policing the Plains***, 1927  
Provincial Court House, 800 West Georgia Street. Now Vancouver Art Gallery, 750 Hornby Street
10. ***Skip Tracer***, 1977  
900 West Georgia Street
11. ***Skidrow***, 1956  
Abrams Block, 212 Carrall Street
12. ***Finding Dawn***, 2006  
Main Street and Hastings Street
13. ***Swingspan***, 1986  
Cambie Street Bridge, False Creek (demolished 1985)
14. ***Stakeout***, 1987  
Marine Cafe and Cambell Avenue Fish Dock (demolished 1989)
15. ***Star 80***, 1983  
The Viking Hall, 828 East Hastings Street
16. ***Double Happiness***, 1994  
New Brighton Park, New Brighton Road
17. ***I, Robot***, 2004  
Cassiar Tunnel, Highway 1
18. ***Juno***, 2007  
Eric Hamber Secondary School, 5025 Willow Street
19. ***Carnal Knowledge***, 1971  
Shanon Mews, 7131 Granville Street
20. ***Snakes on a Plane***, 2006  
8660 Selkirk Street, 8625 Osler Street and South Corner of Osler at West 71st

### III. DESIGN INTERVENTION

### III.1 A PROPOSAL

---

This thesis is interested in the concept of truth and reality. Holding the position that landscapes are deeply embedded with manifold narratives, this thesis aims to build the argument that landscapes can be a valuable tool to elucidate those who interact with them to question their truth(s) and reality(ies), and to question the hegemonic cultural norms and ideals that are so often taken for granted.

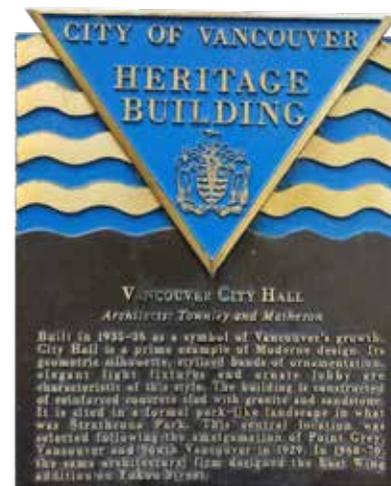
#### THE LEAD-UP

After researching landscapes through the lens of cinema, this lead to considering the effect of imagery and iconography on shaping perceptions and affecting the cultural acquisition of meaning. In particular, the research of subtracting and revealing internationally iconic monuments from their surroundings led to the idea of what stories those monuments tell to those who view them; stories of human triumph,

or stories of human oppression? Both of these are authentic and valid truths, but one is more commonly accepted as the norm. This inspired the consideration of heritage designations, such a UNESCO or the Heritage Buildings in Vancouver, and the question of who decides on what is deemed ‘worthy’ of designation and why.

#### THE PROPOSAL

This thesis’ design project proposes a new heritage designation in the City of Vancouver. Instead of recognizing and protecting sites that fit one particular, arbitrary set of values (those decided by the Vancouver Heritage Commission) the new sites that will be recognized are determined by their appearance in films that were shot in Vancouver. This proposal is intended to provoke a discussion about which narratives are valued and who has the power to make those decisions. Deliverables are detailed on the following page.



EXISTING HERITAGE PLAQUE



CONCEPTUAL HERITAGE PLAQUE

## III.II THE PLAN

---

### JANUARY

WEEK 1 Regrouping after winter break, review and add any additional thoughts or new information to book. Continue researching film sites in Vancouver. Continue researching heritage certification process.

WEEK 2 Begin drawing ideas to expand upon proposal

WEEK 3 Integrate feedback on drawings, continuing with new/revised drawings

WEEK 4 Work on drawings, integrating feedback  
Consider site options

### FEBRUARY

WEEK 5 Begin writing outline for the new heritage boards deliverables, ie inventing an new board and what material to 'publish'

WEEK 6 Begin writing a mock presentation, narrowing down thesis statement and deciding on necessary drawings for final presentation

WEEK 7 Work on drawings, integrating feedback  
Decide on final site(s)

WEEK 8 Work on drawings, integrating feedback  
Work on heritage board written material

### MARCH

WEEK 9 Work on drawings, integrating feedback  
Work on heritage board written material

WEEK 10 Begin concept model

WEEK 11 Work on drawings, integrating feedback, continue working on model

WEEK 12 Work to finalize drawings, written material and revise presentation

### APRIL

WEEK 13 Finalize drawings/material, model and presentation

WEEK 14 Present

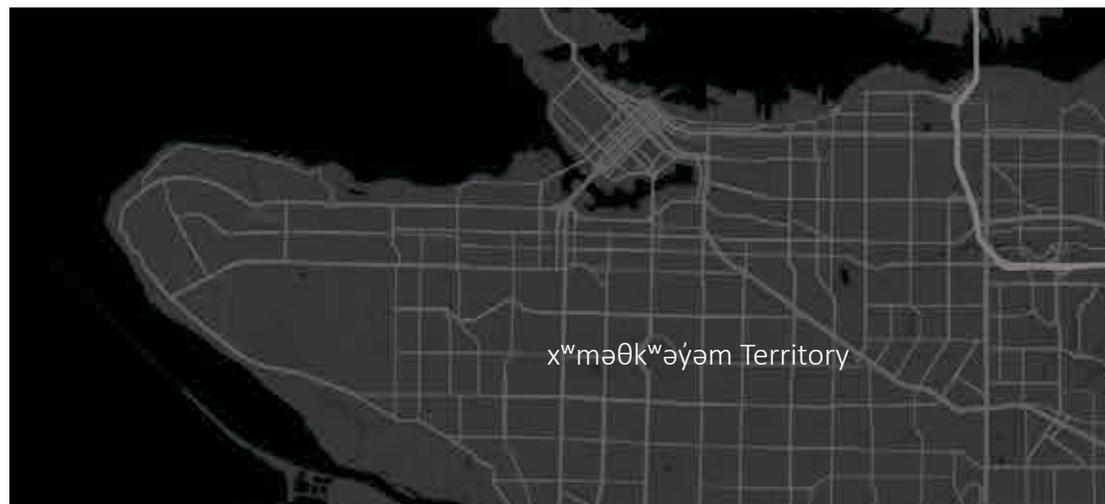
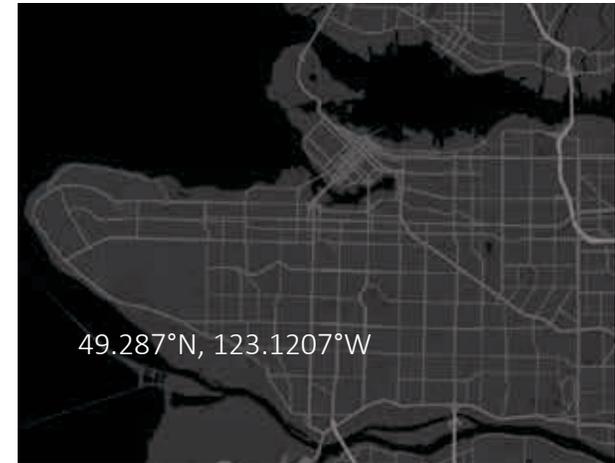
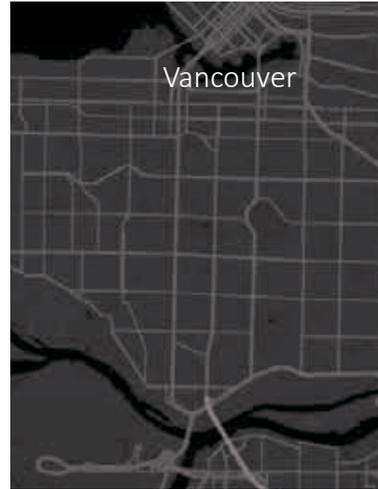
## PART II

THIS IS A STORY ABOUT A PLACE

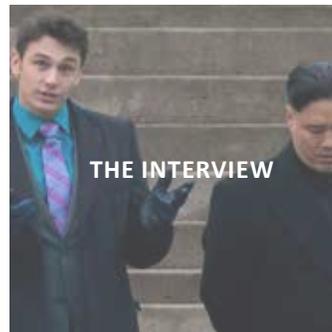
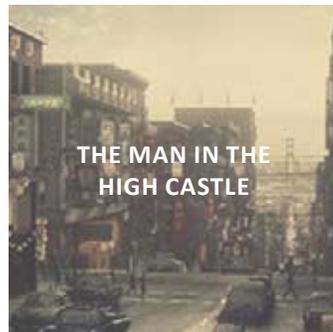
ONE NARRATIVE  
BY ONE PERSON  
ABOUT ONE PLACE

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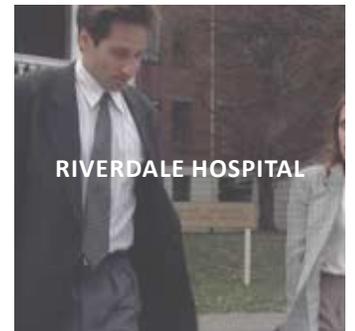
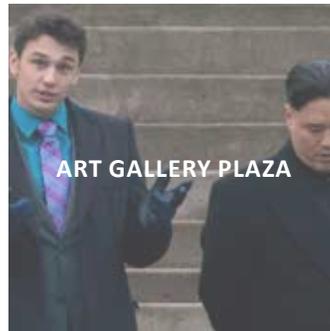
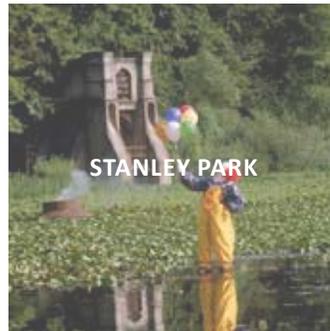
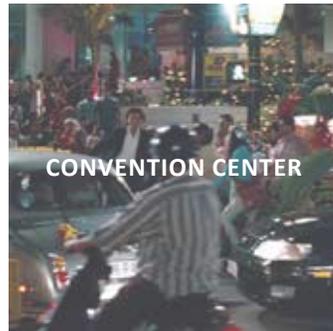
ONE NARRATIVE  
BY ONE PERSON  
ABOUT NARRATIVES



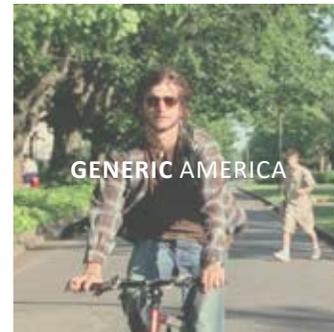
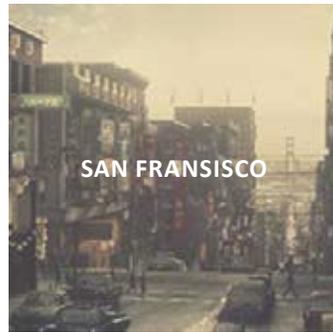
These represent a small selection of films and television shows that have been filmed in Vancouver.



Those familiar with the city might recognize some of the filming locations.

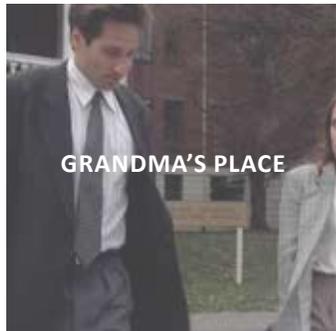


These narratives, and those places have represented other places all over the world. For instance, these places.



Yet still, they represent infinite other places and narratives to any  
unspecific individual

GP2. IMAGINARY REALITIES



## HOLLYWOOD NORTH

While every place is intertwined with incalculable narratives, this place is unique for its part in a global community of story telling as this location has situated stories set all over the world that have been viewed, heard by and affected people all across that same globe. In fact, another of this place's Epithets is Hollywood North, because of its prolific production of film and tv content. Vancouver has had a film and TV industry since the 1980s, and technically father back still, but in the last 2 decades the industry has exploded and plays a major factor in the cities economic climate as well as its identity. While these numbers are important for economic and political arguments, at it's core film and television is about more than just entertainment. Films can have a powerful effect on the viewer, suspending their disbelief,

transporting them to other worlds, affecting their emotions and ultimately even shaping how we perceive the world. In some cases fandom of particular movies or genres can even become part of their identities.

**35 000**  
Direct and indirect jobs  
Generated in Metro Vancouver

**\$3.6B**  
Direct spending on Film & TV  
Production in BC in 2017

**3rd**  
largest Film & TV  
Production Centre in  
North America

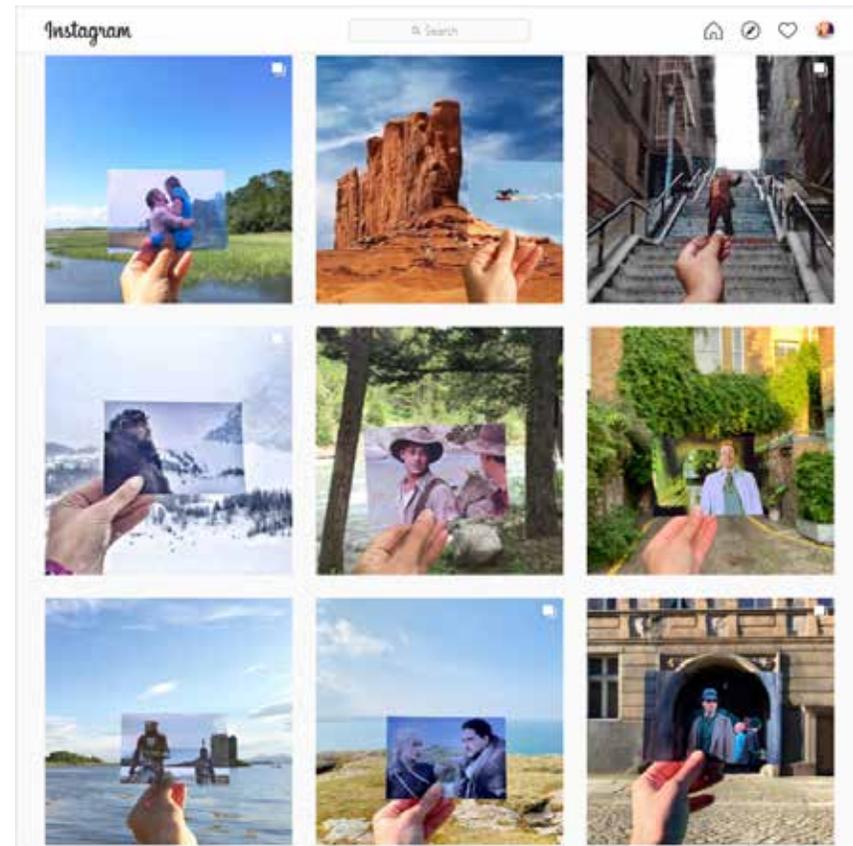


\*AuthaGraph projection used for its minimal distortion

## FILM-INDUSED TOURISM

The City of Vancouver is aware of the promising nature of film tourism and has a section on its [tourismvancouver.com](http://tourismvancouver.com) website, but the content is in general vague facts about the shows and even the maps and images used are with permission from a third party, film-tourism blogger called Fangirl Quest.

Characters and places represented in these narratives can be so important to people that they will travel to the other side of the planet to visit the places that mean so much to them. While this phenomenon is not entirely new, it is becoming increasingly popular, with countless blogs and social media accounts showcasing these travels. Academically, it has been coined Film-Induced Tourism.





## THE INTERVENTION



## CALL FOR PROPOSALS – Public Art Pilot Project

Deadline: September 10, 2020, 9:03-9:12 p.m.

IMAGINARY REALITIES in Hollywood North.  
2021: I Want to Believe

The City of Vancouver is excited to announce a new urban design pilot project, IMAGINARY REALITIES (in hollywood north) to celebrate and commemorate the thriving film industry that has been growing in and with the city for several decades.

The COV is putting out a call for submissions for artists; professional, hobbyist, or anyone with vision to put together a proposal for a *permanent or semi-permanent (several years) public art installation* that showcases and commemorates the film industry's presence in the city. The objective of this project is to continue to develop and strengthen Vancouver's urban fabric with meaningful, beautiful and personal public art that can be appreciated by residents and tourists alike, film buffs and non.

In an era of decolonization and reconciliation it is important that we are thinking about the multitudes of truths and realities embedded in every inch of the city. Perceptions of place can be wildly varied by people who live there and experience it personally, from those who see and perceive it only through a screen, possibly unaware they are even seeing Vancouver. This competition asks its participants to develop a proposal that is both relevant to the film industry and to this year's theme, but also personal to their experience of it. In a city that 'never plays itself\*', what is **IMAGINARY** and what is **REALITY** in a place that on screen is ubiquitous, yet often invisible.

The theme for the inaugural 2021 edition is **The X-Files IMAGINARY REALITIES: I Want to Believe**. The theme was chosen because of the shows historical significance as an early player in Vancouver's film production scene - helping to build the foundation and vocational infrastructure for the industry as we know it; its longevity of running time, first airing in 1993 and returning for a final season 25 years later in 2018; its penchant for portraying Vancouver as cities all across North America and beyond; its cultural significance and recognition as one of the most influential shows in television history; and its passionate, decades-spanning global fanbase.

IMAGINARY REALITIES in Hollywood North is about creating intriguing, meaningful cultural capital that enlivens districts and fosters dialogue about our relationship to place through the conduit of the film industry. **IMAGINARY REALITIES asks designers to commemorate not only the film industry and this year's theme, but to commemorate their personal experience and relationship to the topic** - for example a physical relationship to a site or an emotional connection to the characters, etc. Artists are encouraged to freely interpret these ideas within this year's theme to produce their own signature "Imaginary Reality".

### ELIGIBILITY OF CANDIDATES

This call for proposals is open to all landscape architects, architects, film makers, artists and multidisciplinary teams from Vancouver and internationally. Applicants are not limited to one proposal and may submit multiple as individuals or as teams subject to meeting all terms and drawing requirements. Participants can be from a single city or country or cross international boundaries.

### APPLICATION FORM

Submission packages must be emailed to [fakezoe@thecityofvancouver.ca](mailto:fakezoe@thecityofvancouver.ca).  
Deadline: **September 10, 2020, 9:03-9:12 p.m.**

### BUDGET:

#### SUBMISSION PACKAGE:

- Curriculum vitae (brief)
- Artist statement (max. 250 words)
- Project description (max. 500 words)
- Preferred location
- Maximum 5 images of recent work (format: .jpg, 72 dpi, 1024 x 768 ppi)
- Maximum 5 project sketches (photomontage, drawings, area plans, 3-D models, etc.)
- Preliminary budget

The complete file must be compressed in .zip (10 MB max.) and must be identified in the name of the applicant or the collective.

For any and all questions concerning this call for submissions, please contact Fake Zoe at [fakezoe@thecityofvancouver.ca](mailto:fakezoe@thecityofvancouver.ca) or 438-823-5338

Please be aware that the selection and realization of this project is conditional on the level of interference with daily life at the site chosen and having a reasonable budget.

### REFERENCE PROJECTS

<https://exmuro.com/en/projets/passages-insolites/>

<https://winterstations.com/>

<https://www.montpellier-france.com/Prepare-Book/What-s-on/Not-To-Miss-Events/The-FAV-Live-Architecture-Festival>

## IMAGINARY REALITIES DESIGN COMPETITION

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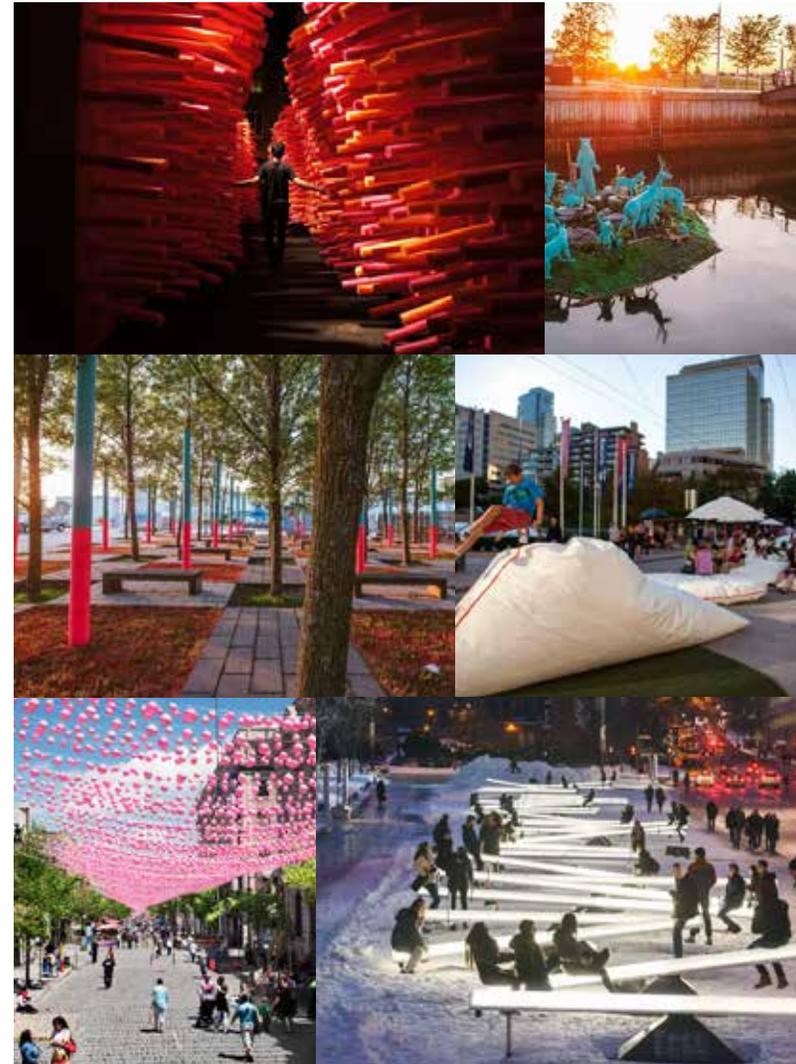
Incredibly, if you were not from Vancouver and were non-the-wiser, it is extremely unlikely you would know that film production here was so ubiquitous. Sure, we as residents see the big white trucks from time to time, but once they wrap, all evidence is gone and the only souvenir is the location as its seen in the film- a place immortalized as someplace else.

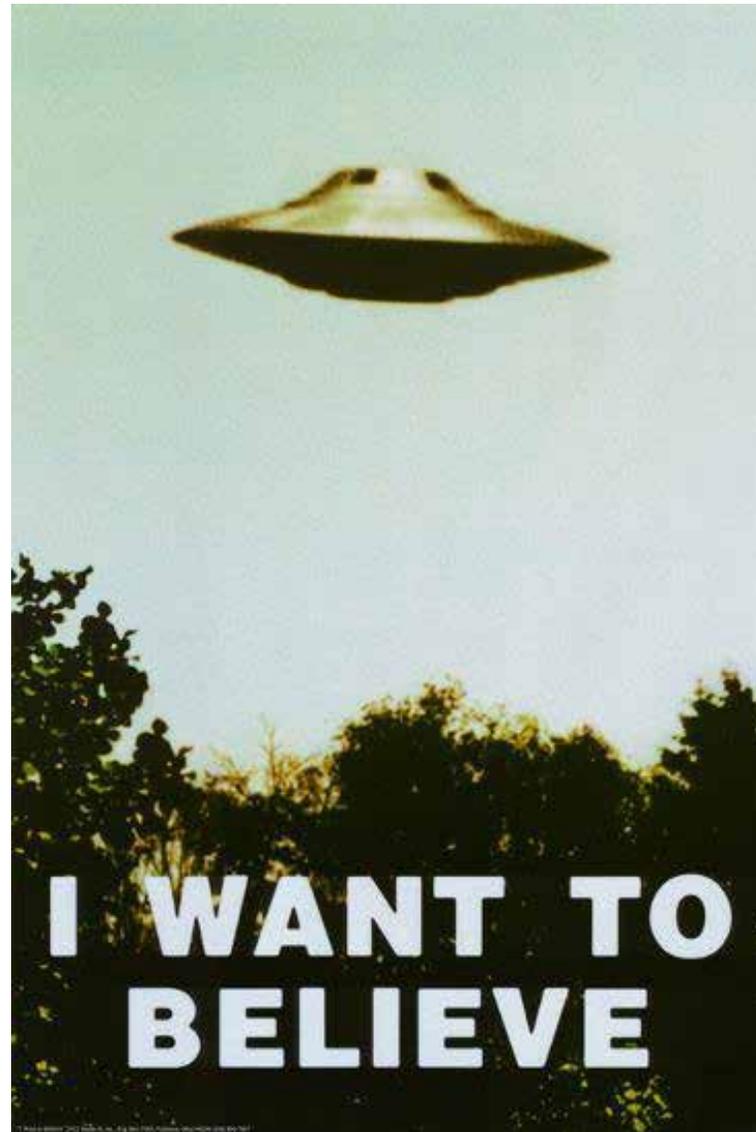
The City of Vancouver and its neighboring municipalities are excited to announce a new urban design pilot project, IMAGINARY REALITIES (in Hollywood North) to celebrate and commemorate the thriving film industry that has been growing in and with the city for several decades.

Similar events and competitions have enlivened cities all over the world and we look forward

to expanding this field, with the film component that is uniquely 'Vancouver.'

The theme for the inaugural 2021 edition is The X-Files IMAGINARY REALITIES: I Want to Believe. The theme was chosen because of the shows historical significance as an early player in Vancouver's film production scene- helping to build the foundation and vocational infrastructure for the industry as we know it; its longevity of running time, first airing in 1993 and returning for a final season 25 years later in 2018; its penchant for portraying Vancouver as cities all across North America and beyond; its cultural significance and recognition as one of the most influential shows in television history; and its passionate, decades-spanning global fanbase.







## DIGITALIS PURPUREA

Season 1 Episode 11: Eve



Eve 9 and 10 explain how they poison their victims - "4 ounces of foxglove, extracted from a digitalis plant. This much is a lethal dose. We cultivated them ourselves"

1 ✖

SELECT ENTRY No.1  
SEASON 1 EPISODE 11: EVE

Sean Tisdale from Nevada created a design inspired by the 11th episode of the first season. In this episode two genetically developed evil twins poison their victims. Eve 9 and 10 explain how they poison their victims- “4 ounces of foxglove, extracted from a digitalis plant. This much is a lethal dose. We cultivated them ourselves” The installation uses this plant to create beautiful plantings that commemorate the locations of where they have done their dirty work, which are located on the map.

The first, a private residence located at 1189 Matthews Ave in Shaughnessy, has hardly changed in the 28 years since filming. Planters shaped in an X show the location of the scene. They are made of stainless steel, sticking 6” out of the ground, looking strongly out of place – even otherworldly,

yet embedded into the fabric of the neighborhood.

The second installation takes place at 893 Stayte ave in White rock. It was formerly the Seacrest Motel and RV park. It has since been demolished with the intention of turning into a condominium development. We can see the changes to the site after its demo.

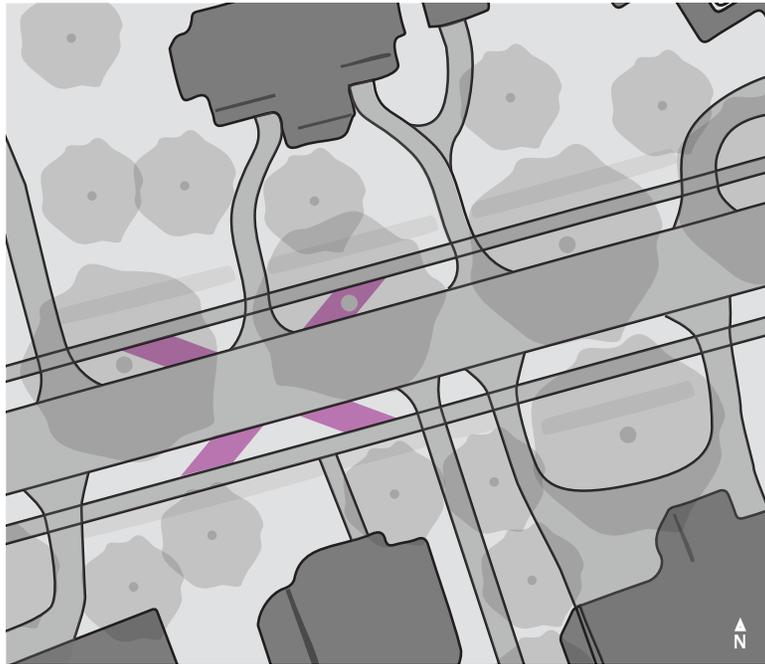
Reconceptualizing the old footprint of the motel, and specifically ‘room 2” where the incident took place, an opening is created where visitors can interact with the room.

The final proposal imagines how this footprint can integrate with a future development, creating a place of recreation for the residents and or visitors, creating a place of recreation for the residents and or visitors.

**1. ADDRESS:** 1189 Matthews Ave, Vancouver  
**IN-FILM LOCATION:** Teena’s (Eve 9) father poisoned  
**USE DURING FILMING:** Seacrest Motel and RV Park  
**CURRENT USE:** Vacant lot

**2. ADDRESS:** 1189 Matthews Ave, Vancouver  
**IN-FILM LOCATION:** Teena’s (Eve 9) father poisoned  
**USE DURING FILMING:** Seacrest Motel and RV Park  
**CURRENT USE:** Vacant lot

2 ✖



2020 Photograph of 1189 Matthews Ave, Vancouver



S1E11 Time Stamp 01:11



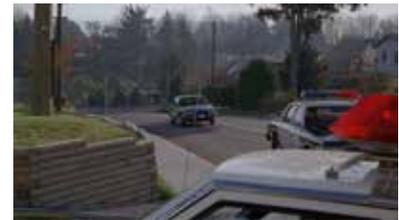
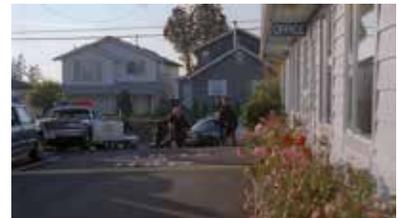
© 2023 MARY REALTIES

INTERVENTION No.1  
1189 MATTHEWS AVE,  

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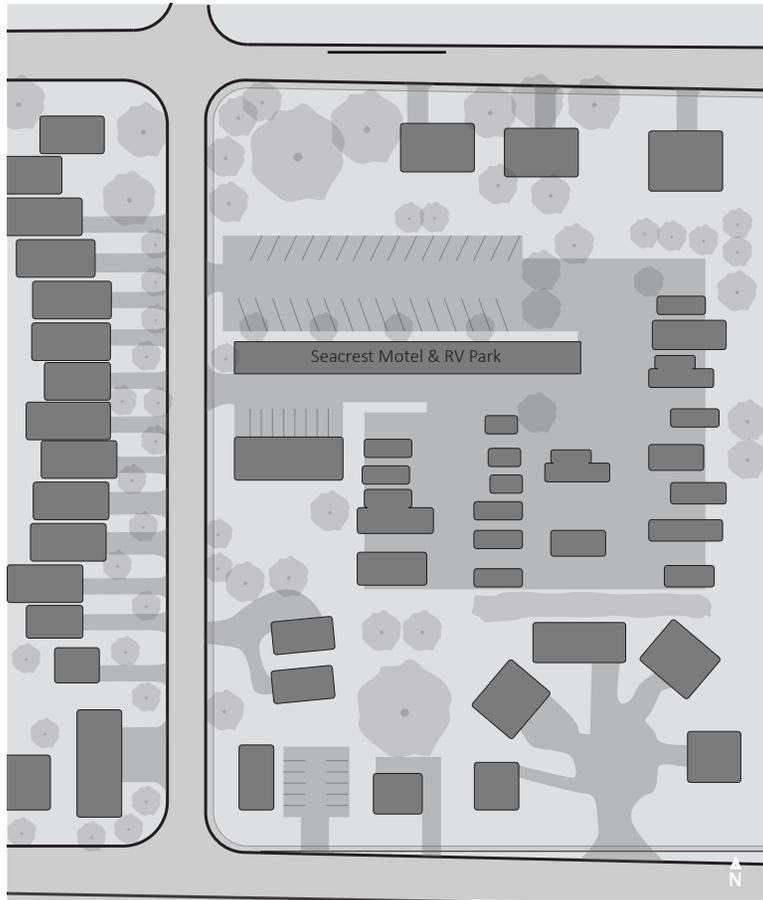


2020 Photograph of 832 Stayte Rd, White Rock



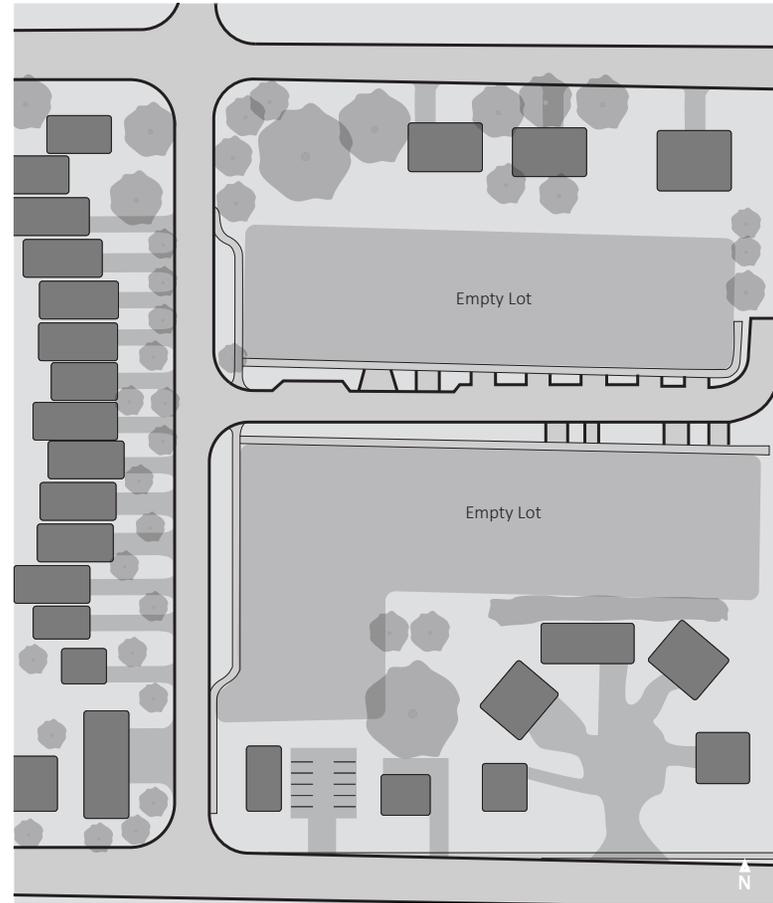
2020 Photograph of 832 Stayte Rd, White Rock

BEFORE



Previous Site Plan

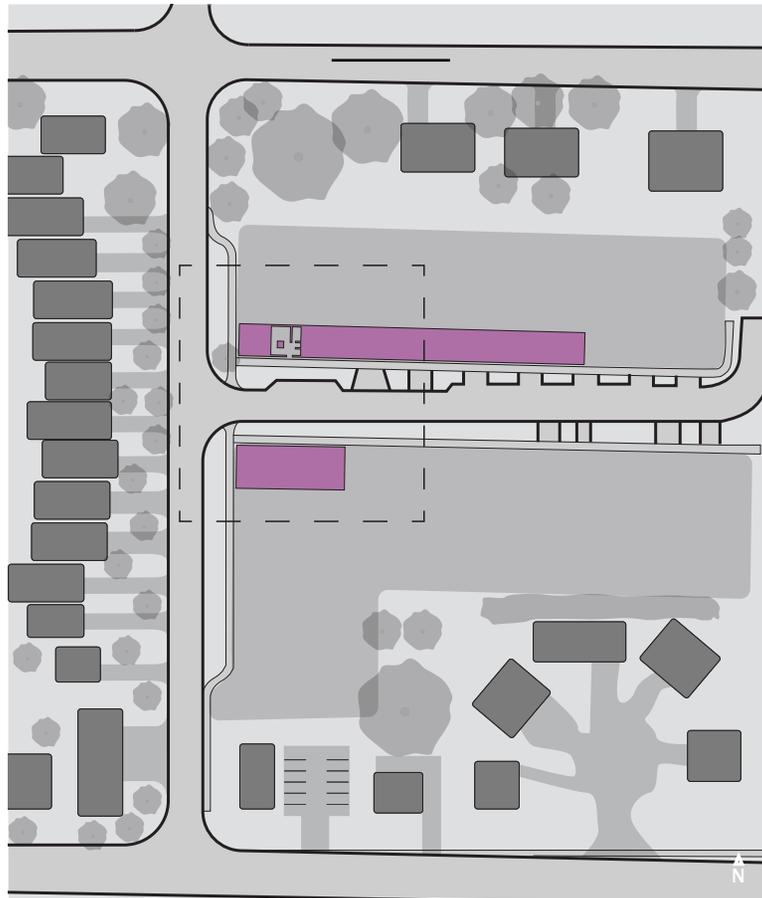
NOW



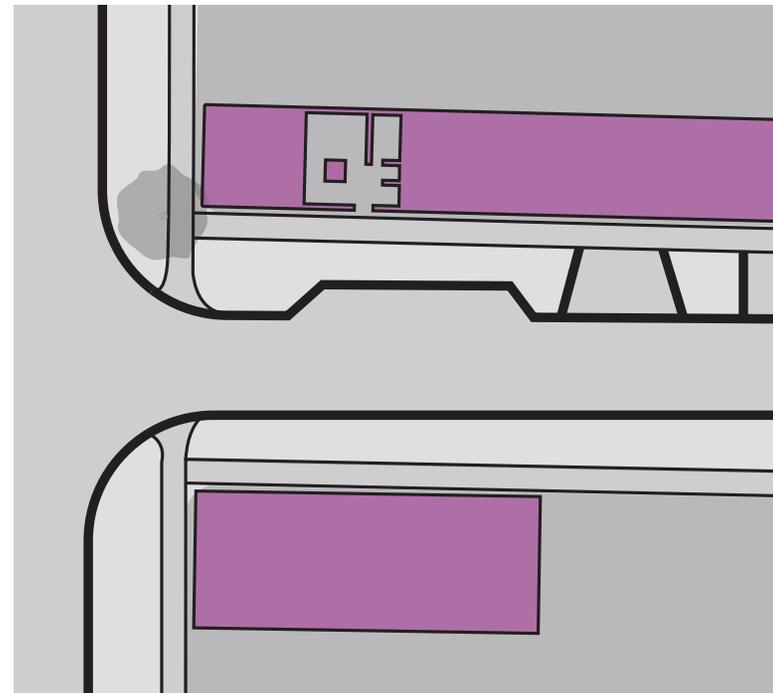
Current Site Plan

# PROCESS

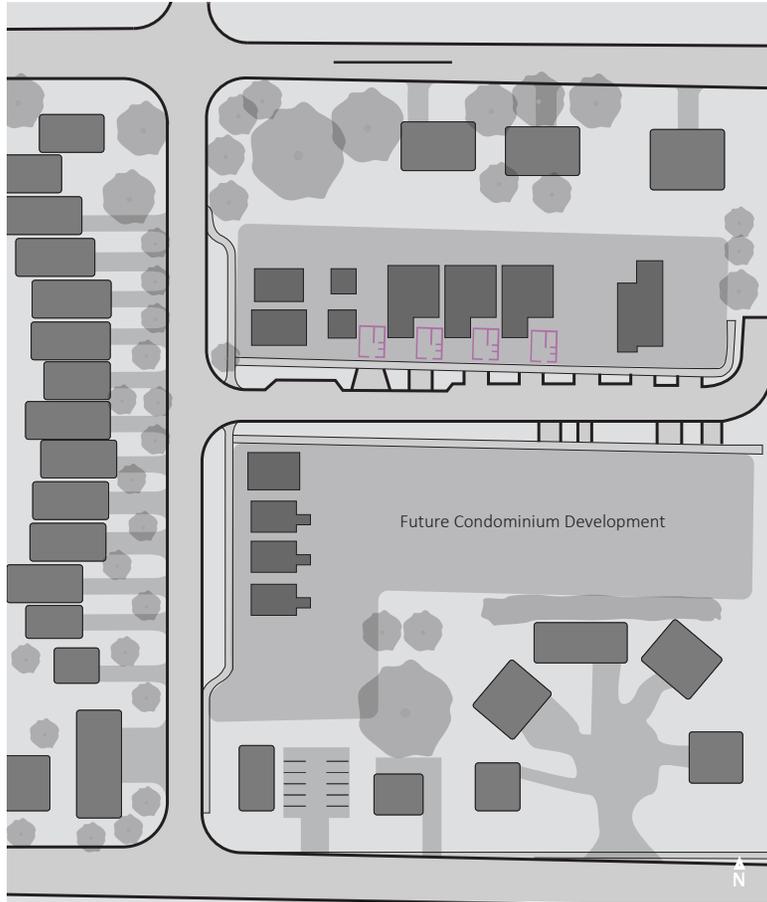
GP2. IMAGINARY REALITIES



Concept Diagram



Concept Close Up





692 - IMAGINARY REALITIES

## ON SET! YOU, ME, FOX AND SCULLY

Season 1 Episode 11: Eve



Join the crew with an interactive journey into your favorite X Files episodes

## SELECT ENTRY No.2 VARIOUS EPISODES

---

Charlie and Kati Pips from London, England submitted the final proposal being showcased. This installation has picked one site which has been used in various X Files episodes, but the designers suggest it could be applied to multiple locations. They have chosen the partially defunct, partially still in use Riverview Psychiatric Hospital.

A fake camera and dolly would be installed along the path of the shot in the episodes. Visitors could interact with the camera, inserting themselves back into the shots.

Phones could be placed in the camera and filters could be applied to truly implant the visitors in the shots with the actors.

**ADDRESS:** Riverview Hospital  
2601 Lougheed Hwy, Coquitlam,  
BC V3C 4J2, British Columbia,  
Canada

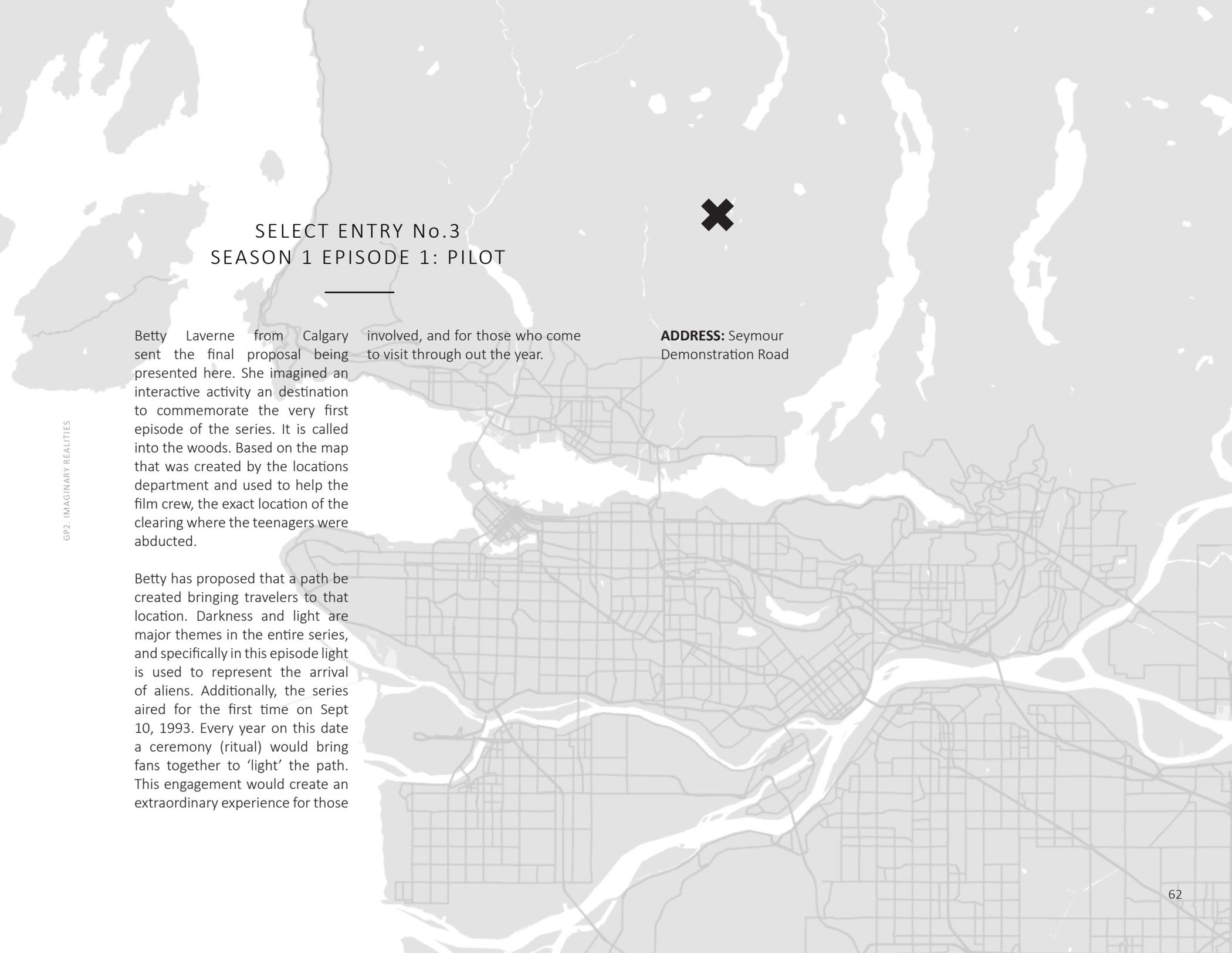
**EPISODES:** Several X Files episodes have been filmed there, they include:

- S01E01: Pilot
- S01E11: Eve
- S04E18: Max
- S05E04: Detour
- S10E02: Founder's Mutation



GP2. IMAGINAR REALITIES





SELECT ENTRY No.3  
SEASON 1 EPISODE 1: PILOT

Betty Laverne from Calgary involved, and for those who come sent the final proposal being to visit through out the year. presented here. She imagined an interactive activity an destination to commemorate the very first episode of the series. It is called into the woods. Based on the map that was created by the locations department and used to help the film crew, the exact location of the clearing where the teenagers were abducted.

**ADDRESS:** Seymour  
Demonstration Road

Betty has proposed that a path be created bringing travelers to that location. Darkness and light are major themes in the entire series, and specifically in this episode light is used to represent the arrival of aliens. Additionally, the series aired for the first time on Sept 10, 1993. Every year on this date a ceremony (ritual) would bring fans together to 'light' the path. This engagement would create an extraordinary experience for those



## INTO THE WOODS

Season 1 Episode 11: Pilot



Student kidnaps and later returns classmates for alien abduction and experimentation



### September 2020

SUN	MON	TUE	WED	THU	FRI	SAT
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30			



### 2022 SEPTEMBER

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	

### SEPTEMBER 2023

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30					

### 2021 SEPTEMBER

Sun	Mon	Tue	Wed	Thu	Fri	Sat
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30					



677 - IMAGINARY REALITIES



672 IMAGINABY REALITIES

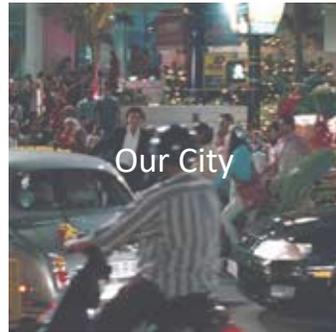
## CONCLUSION

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Everything is embedded with meaning and landscapes are no exception. Landscapes can be read, like images and texts, to tell or support different narratives. Humans have been telling stories for as long as we have experienced cognition. Stories allow us to share our experiences, our emotions and ignite our imaginations. This thesis is interested in how landscapes can be imbued with different narratives and the impact of the narrative(s) on the societies that interact with them.

While every place has countless stories, Vancouver has a unique position as the location situating the stories told in so many films that impact, and ultimately unite viewers across the globe. Vancouver is a magical place, and this thesis believes more can be done to commemorate and celebrate the infinite stories and experiences it has situated.

Vancouver is a magical place. This magic should be commemorated and celebrated for the benefit of its residents, its visitors and its intrinsic spirit of story telling.



THE END

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