



A SENSORY READING OF SPATIAL EXPERIENCE FROM A FILM'S SETTING

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Abstract. *The purpose of this article is to explore spatial experience through the lens of film settings. Films have been structured to depict a narrative about a space and its experiences to date. There have been few studies examining how a spatial setting in a film can evoke an architectural experience. Through the analysis of sensory-centered experiences derived from spatial settings in films, this paper aims to contribute to the understanding of architecture, particularly the relationship between the body and the space. Using a qualitative approach, this article discusses the film "Later We Tell About Today" (NKCTHI) through a case study. The spaces that are the settings in this film can be viewed as the user's experience of space. Based on the findings of this study, users' spatial experiences are influenced by the four senses of sight, smell, hearing, and touch. As a result of the degradation of lighting, users usually feel a change in their experience of space through the sense of sight, from initially being focused with high concentration to being visually uncomfortable and feeling alert. Using spatial reading methods, this article demonstrates that residents in film settings experience a variety of spatial experiences..*

Keywords: *Spatial experience, sense, atmosphere, spatial setting, sensory*

Abstrak: Tulisan ini bertujuan untuk membaca *spatial experience* melalui penelusuran menggunakan *setting* film. Selama ini film disusun untuk menunjukkan adanya narasi mengenai suatu ruang dan pengalamannya. Belum banyak yang mencoba untuk mempelajari bagaimana suatu *setting* ruang dalam film dapat memberikan pengalaman arsitektur. Tulisan ini mencoba memperluas pemahaman *experience* yang berpusat pada sensori dari *setting* ruang dalam film, ini berpotensi memperkaya pengetahuan arsitektur khususnya hubungan antara *body* dan *space*. Artikel ini menggunakan metode kualitatif dengan pembahasan melalui studi kasus film yang berjudul "Nanti Kita Cerita Tentang Hari Ini" (NKCTHI). Ruang-ruang yang menjadi *setting* tempat dalam film ini dapat dibaca sebagai pengalaman ruang penggunaannya. Penelitian ini menunjukkan bahwa pengalaman ruang yang dirasakan oleh pengguna terkait dengan empat indra manusia sebagai pemicunya, yaitu penglihatan, penciuman, pendengaran, serta peraba. Melalui indra penglihatan, pengguna merasakan perubahan pengalaman ruang yang awalnya fokus dengan konsentrasi tinggi beralih menjadi ketidaknyamanan visual dan rasa waspada karena pengaruh degradasi pencahayaan. Tulisan ini menunjukkan adanya berbagai bentuk pengalaman ruang yang dirasakan penghuni pada *setting film* berbasis dari pembacaan ruang.

Kata Kunci: ruang, pengalaman ruang, indra manusia

INTRODUCTION

The term architecture refers to physical buildings, but other elements are equally relevant, namely spatial elements. Ching's opinion regarding architectural elements is consistent with that expressed in his book *Architecture: Form, Space, and Order*. In basic terms, architecture consists of two main elements: form and space (Ching, 1979). It is not uncommon for us to view architecture from only the perspective of the form elements, without realizing that the space element plays a significant role in the architecture. It is important to note that space is something that is felt and utilized by the users in it (Ilmiani, 2012).

This paper analyzes the spatial experience or space experience perceived by humans through their

senses stimulated by their environment. In this article, a case study method is employed through a film entitled *Later We Tell About Today* (NKCTHI). The initial information was obtained through repeated viewings of the film. The next step is to select a scene that represents spatial experience. After selecting a scene, identify the actor's feelings. To describe how the user feels in the space, the shape of the space should be presented in a diagram that explains how the user feels within the space. To obtain concrete results, a study regarding spatial experience needs to be conducted. Moreover, this article attempts to present a different perspective on architecture to increase our awareness of its

existence. In this regard, film media can be of assistance.

LITERATURE REVIEW

Architecture defines space and its constituent elements in a variety of ways. Ching says space is generated through the formation of a form that surrounds it to create a territory. Additionally, space can be formed in two different ways, namely through psychological culture and the synthesis of several media (Vidler, 2000). Furthermore, Vidler believes that creating space can be accomplished by altering the sensations and feelings of its users. The quality of space refers to a change in sensation or atmosphere.

Space quality refers to how a space affects its users through its relationship with them. Several factors contribute to the quality of this space, including lighting, scale, proportion, colour, shape, texture, pattern, and view (Vidler, 2000). To build the mood (feeling) of the space, this quality is formed. It has been suggested that the five senses can be one of the triggers for experiencing an architectural space (Shedroff, 2009). Based on Pallasma's opinion, space is a multi-sensory experience involving the five human senses, such as sight, smell, hearing, touch, and taste (Pallasmaa, 2005). Among the elements that contribute to the experience are scale/proportion, movement, balance, gravity, a sense of orientation, stability, continuity, illumination, and durability. The perspective of Pallasma is that of space as a holistic experience with various sensory aspects and factors contributing to the overall spatial experience.

An experience of a space cannot be separated from the senses. In the process of perceiving space, these five senses work together complementary to one another (Gibson, 1966). Gibson argued that sensory experience is made up of visual, auditory, tactile, and olfactory systems that influence our cognitive responses. Human senses are classified into two categories, namely direct receptors and distance receptors (Hall, 1966). By estimating the position of the stimulus source, distance receptors can determine the distance of surrounding objects. These organs include the eyes, nose, and ears, which detect surrounding objects. The skin and membranes, which detect objects through touch, constitute direct receptors.

Lighting plays an important role in the perception of sight. Light functions as a stimulus or as a stimulus to activate receptors (Ilmiani, 2012). Individuals are affected by light on both a physical and psychological level (Maas et al., 1974). Light allows the eye to locate objects and estimate their distance from the observer. Colour, ornament, room-scale, and lighting also influence sight (Malnar & Vodvarka, 2004). To create experiences, olfactory sensors play a critical role (Lindstrom, 2005). Compared to hearing, smell has a greater impact on emotion (Shedroff, 2009). Similar to sound, smell provides us with a sense of distance and direction. However, we cannot identify objects directly by using our sense of smell.

Based on the volume heard, the ear can hear sounds and estimate the position of the noise source (Hall, 1966). The sense of hearing allows humans to perceive sounds that have a significant emotional impact on them (Pocock, 1989). Sound plays a crucial role in the understanding of space and the improvement of sensory perception (Wulandari, 2014). In addition to determining the position of objects in space, our sense of hearing enables us to determine the proportion or scale of space. The perception of this sense does not have clear boundaries, so it does not seem like a concrete object is being perceived. In contrast to physical forms, hearing is more closely associated with events. Despite limited information, the sense of hearing can evoke strong emotional responses.

Among the human sensory systems, the skin is the largest organ and is used to sense the surrounding environment. The sense of touch allows us to assess the texture, humidity, and thermal (temperature) properties of an object. Touch enables us to detect objects around us. In addition, it indicates temperature changes that may indicate the presence of other objects in our environment.

According to the description of the senses above, we can experience space through the exploration of these different senses. A person can form a comprehensive perception of space through their senses. The environment also plays an important role in providing stimuli for sensory receptors, thereby influencing the amount of information received by humans in a space. A person's ability to receive stimuli from the environment, as discussed previously, is an ability developed under normal circumstances. The environment provides stimuli that can be perceived by every sense, allowing these senses to work together and synergize to experience the surroundings.

METHODOLOGY

The method approach used in this research is a qualitative approach (Creswell, 2009) with a case study method. The case study uses a film setting entitled *Later We Tell About Today* (NKCTHI). Tracing how spatial experiences are constructed through architectural arrangements in film settings is carried out using the method of redrawing space and tracing its use. The method is carried out by re-describing each part of the film specifically on the previously selected part. This method makes it possible to reveal the spatial experience of users, especially in the architectural field (Lucas, 2016). Observing the film as a whole is done as an initial part of scene selection. After watching the film several times, we decided on several settings that would be explored spatially. This point of view is used to explain phenomena that are captured, not presented. Creating a diagram about spatial experience is done by visualizing each sense involved by the actor in the film setting (Lucas, 2016). Analysis is carried out by reading diagrams and all images that have been created as a tracing process. This analysis is an exploratory form of reading data.

RESULT AND DISCUSSION

Lighting in this exhibition space is divided into three categories: general, special, and decorative. General type with direct lighting techniques for lighting circulation areas with moderate levels of illumination. Downlight lighting is used to display exhibition works. A decorative type of lighting with indirect lighting techniques in the background to create a more dramatic room atmosphere (Natasya -, 2012). The overall colour tone of the light is white to increase concentration (Priandini et al., 2019).

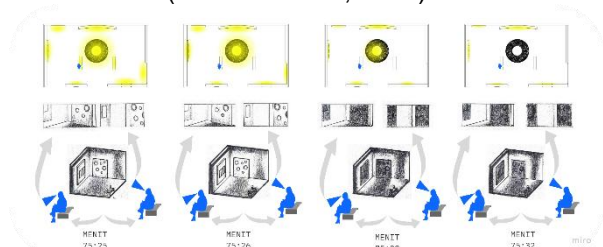


Diagram 1. User's Viewpoint When Lighting Degradation Occurs

Source: Author, 2023

Diagram 1 shows the degradation or decrease in lighting levels in the room. The experience of a person in that space changes from its initial state as a result of this. At minute 75:25, the first lighting is still complete, both in type and technique. User experience in the initial state is concentrated on the exhibition work with high concentration. Minutes 75:26, the indirect lighting under the chairs is turned off. However, it is still possible to see the exhibition works clearly. The general lights 1 and downlights in the work started to turn off at 75:29 minutes. Some of the exhibition works are no longer visible at this point. At minute 75:32, all general lights are turned off, and only indirect lights remain in the background. Due to the darkness in the room, most exhibition works and the circulation path were invisible.

The psychological condition of humans is affected when lighting levels in the space are degraded or reduced. The eyes adjust to the light levels in the environment, and sudden changes in lighting may result in discomfort and disorientation (Thahir, 2023). As a result of the dark conditions in this room, users are more alert to objects around them (Puspita, 2011). The darkness in the room does not necessarily mean that there is no light present. It is possible to discern darkness by observing the intensity of the light remaining in the room. In a dark space, the fewer things humans can see, the darker the space will be.

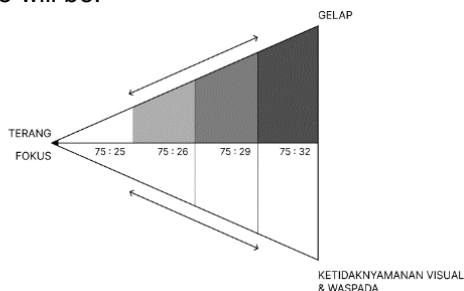


Diagram 2. Lighting Degradation and Changes in Spatial Experience

Source: Author, 2023

A transition occurs when the conditions of the room change from light to dark. There was a rapid transition in this situation. Humans may experience momentary blindness as a result of sudden changes (Michel, 1995). It is common for such changes to cause discomfort to the eyes. During this period, the eyes will be uncomfortable until they become accustomed to the changes. Because the eyes adjust to changes in light, the increasingly dim lighting in a room affects the psychological condition of the user. In a space that has deteriorated lighting, users are likely to experience a greater level of visual discomfort and alertness. Users can perceive changes in spatial experience through changes in lighting levels. Because of the normal lighting in the exhibition space, users initially felt focused and concentrated while viewing the exhibition works. When the light changes from light to dark, a feeling of discomfort and alertness is experienced.

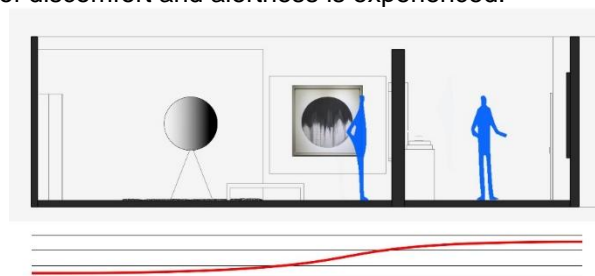


Diagram 3. User Tightness Level Based on Dimensions

Source: Author, 2023

Diagram 3 illustrates the tendency of users on the right to perceive tightness in wide spaces as low. The level of tightness tends to increase when moving left in a space with narrow dimensions. The difference in room volume affects the level of spatial density, which in turn creates a feeling of crowding in the user's mind. A change in spatial density occurs when the volume of space decreases while the number of individuals in it remains constant. This results in increased crowding for space users as the space narrows (Hadiansyah, 2017). The reverse is also true.

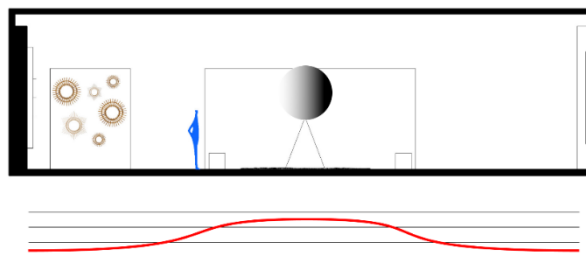


Diagram 4. User Crowd Level Based on Work Layout

Source: Author, 2023

Diagram 4 indicates that tightness is low when someone is in an area where exhibition works are not close to each other. On the other hand, the level of tightness increases in areas adjacent to the exhibition. In addition to the configuration of the furniture arrangement, the configuration of the furniture arrangement has an influence on the circulation and movement of users within the space, which in turn has an influence on the spatial density, and ultimately has an impact on the condition of the

crowding of the users (Hadiansyah, 2017). In work layouts that are far apart, circulation and user movement are generally easier and unrestricted, which results in a lower level of tightness, whereas in work layouts that are close together, circulation and user movement tend to be limited and this results in a higher degree of tightness.

Therefore, the dimensions and layout of furniture in a room can influence the degree of tightness experienced by a user. Human psychological conditions are influenced by spatial density as a result of user movement and circulation. Generally, the lower the spatial density, the lower the level of user tightness, whereas the higher the spatial density, the higher the level of user tightness.

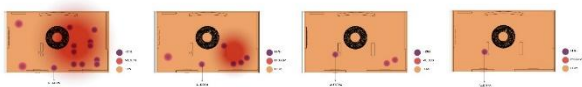


Diagram 5. Noisy-Quiet Sound Level Conditions Based on Number of Users
Source: Author, 2023

The diagram 5 illustrates four different conditions relating to noise levels. In the beginning, there were 13 people in the room. In the second condition, several people left the room and only six people remained. In the third condition, three people must remain behind, and in the fourth condition, only one person remains.

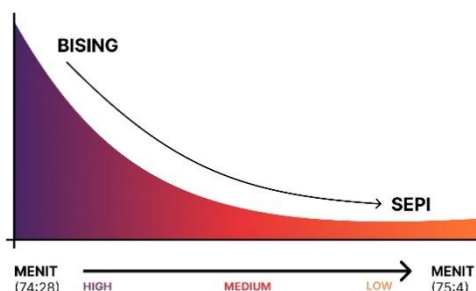


Diagram 6. Degradation of Noise-Quiet Sound Level
Source: Author, 2023

There is a difference in noise levels among these four conditions, which decreases with a decrease in the number of people in the room. This results in the user's spatial experience shifting from a normal level of noise to a quiet level. In general, the more users in a room, the more likely it is that noise will occur (Widodo et al., 2022). As a result, users perceive a difference between noisy and quiet conditions based on the number of people in the room. A space with a large number of users is more likely to produce noise as there are more users present.

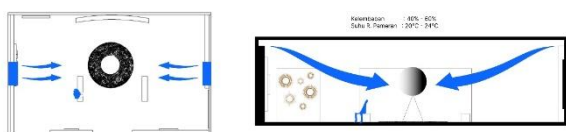


Diagram 7. Temperature and Humidity Conditions in the Space

Source: Author, 2023

This diagram shows the condition of the exhibition space using air conditioning which maintains a temperature of around 20-25°C (Sarinda, 2017) and a relative humidity of 40-60% to prevent the works from being easily damaged. As a result of the temperature and humidity of the space, users experience a cool spatial experience as the ideal human comfort temperature is between 20 and 27°C (Kamaruddin & Eran, 2023). Accordingly, the ideal humidity range is 45-65% (Kotta, 2008).

The lighting in a room does not directly affect the user's body temperature. In the same way, changing from a standing to a sitting position is a similar process. The human body is capable of maintaining a narrow range of core temperatures and can withstand temperature variations of approximately 1.5°C without harming itself (Kukus et al., 2013). Users of this space experience cool conditions as a result of the ambient temperature and humidity, which correspond to the ideal temperature of the human body. However, lighting and body position are not directly related to changes in body temperature, so they do not affect the user's perception of cool conditions.

CONCLUSION

This paper concludes that human senses are strongly linked to the spatial experience of the user in light of the analysis presented. Shedroff (2009) believes that humans' five senses trigger experiences. The user can experience space through the senses of sight, smell, hearing, and touch in one of the selected scenes in the film. At the same time, the sense of taste or taste does not play an important role in identifying the spatial experience in the selected scene.

As a result of changes in lighting, a user's experience of space changes from what it was initially. These findings are in agreement with those of Maas, Jayson, and Kleiber (1974) regarding the influence of light on psychological health. As a result of the degradation in lighting (from light to dark), users feel that the experience of a space that was initially focused on with high concentration has changed to an increased feeling of alertness and visual discomfort. It is also important to note that the sense of smell described in the analysis above has nothing to do with aroma, but rather with the level of breathlessness of the user. This occurs as a result of the dimensions and layout of the furniture influencing the level of spatial density. In addition, the sense of hearing enables the user to determine the position of the object in space. As a result of the influence of the number of people present, the user experiences the space in a quieter manner as opposed to a noisy one. Using the sense of touch, the user can feel a cool sensation due to the temperature and humidity in the surrounding environment. This corresponds to the ideal body temperature.

This study shows that the various senses of sight, smell, hearing, and touch enable residents of film settings to experience a variety of spatial experiences that are triggered by their sense of sight,

smell, hearing, and touch. Specifically, it contributes to the discourse on spatial experience, particularly in terms of the spatial settings in which we operate. Further research needs to be conducted in order to provide an alternative perspective on the current cases by looking at how spatial experiences are both tangible and intangible ways related to space settings.

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