Jorge Orozco

Foaming

Myth tells us that the sea was blessed with an astonishing fertility after Ouranos's cut genitals touched the water. In an act of rage and ambition, Kronos took his father Ouranos by surprise and sliced his gonads from his body. Kronos caught them in his hand before they could touch the ground and threw them into the sea. From the foaming water the most beautiful thing arose.

iRobot Roomba 900 automatically draws a house's floor plan. Its machine intelligence gives it the ability to autonomously move around the house, scan obstacles and detect surfaces. Following rules of behaviour, Roomba avoids falling down the stairs or kicking over the cat's milk bowl. Clean houses and digital floor plans. This is not the latest feature of this robot, though: Roomba is always online. The user schedules and monitors the cleaning of the house as a request, from a mobile phone over the Internet. Roomba draws, talks and cleans.

There are other conversations that take place on the same global network where Roomba operates. Dressed all in black, wearing red lipstick and with a charming smile, Zaha Hadid talks about her professional ambitions and the uncertainty of life in relation to the never-built Peak Leisure Club in Hong Kong.[1] Architects from many eras and areas argue from different positions and in different manners. They talk and write about built architecture and show images of non-built architecture. A building, its friends, enemies, and the indifferent, are online. These talks are cherished in communities like Project Gutenberg, *ArchDaily* or YouTube. Text, images and videos on architecture, and in big quantities.

IBM's Watson put together a trailer for the movie *Morgan* (2016). *Morgan* is a thriller about today's machine intelligence. It tells the story of an artificially created being with the ability of autonomous decision making. *Wired Online* described it as "incredibly creepy."[2] Watson analysed *Morgan* and detected the different actions and important moments. It also went through other movie trailers with the same purpose, to detect and categorise what they show. Knowing what *Morgan* shows and what a movie trailer usually shows, Watson suggested the best sequence of scenes to create Morgan's trailer.

Watson's intelligence relies on observations and not on rules, as Roomba does. To recognise and categorise an action in a movie, Watson needs to learn first what an action looks like and what is the audience's

association with it. To define a creepy moment, for example, Watson is presented with thousands of images of actions that are agreed on to be creepy. This machine intelligence gives it the ability to learn anything as long as there are examples of that which has to be learnt.

In a setup where arguments and images on architecture are constantly and openly circulating on a global network of computers, and Watson-like intelligence is able to learn from any observation. *How can the conversations and manners of talking available online be thought of as a fertile foam to create capacious arguments and images for an architecture yet to be built?* This is *Panoramas of Cinema's* concern.

Panoramas of Cinema deals with the qualification of space in architecture by implementing Watson-like machine intelligence on a private collection of movies, a *vidéothèque*. It is about cultivating one's interest in images and moving images, and letting them talk about architecture. Panoramas of Cinema is roughly divided into two parts, a *vidéothèque* and a custom-made instrument that animates it.

The *vidéothèque* holds a collection of movies curious about architecture. The collection started with a few familiar movies and is growing in a non-causal manner as there is no clear reason for the movies to join, the only requirement is to be available online. As of today, there are over 1,000 movies in the *vidéothèque*. The movies are sourced from online communities interested in conservation and animation—like Monoskop, UbuWeb or YouTube. These communities circulate movies providing them with a life of their own. The *vidéothèque* crosses over decades, locations, genres, directors, actors; blurring pre-defined categories that are traditionally helpful to organise and navigate large collections. Instead, movies are characterised by their dialogues and images, that is, by what they say and what they show. Movies are discretised, their elements are differentiated by scenes, periodical frame counts or dialogues. Still images are extracted from these discrete elements and further processed with Watson-like machine intelligence so as to detect places, objects, colours and structures. Every movie, scene, image, object, pixel is indexed in the *vidéothèque*.

A custom-made instrument animates the *vidéothèque*. It can be thought of as a private search engine and a producer of panoramas. It searches for specific images and renders them in panoramic views. A user presents a query articulated in terms of place, object, colour or structure, and the instrument puts together, with different confidence levels, an index of images where the user may find an answer. The instrument renders the images as panoramas of different sizes and resolutions, folding, cutting, rotating, and re-arranging the index, again and again.

Panoramas deal with many elements, consistently and at once. Panoramas create moods following an interest, idea, intuition. They are thought of as a kind of richness or fertile sea for decisions to be made, for objects to be engendered.[3] Panoramas talk about architecture, yes, but it is a persona who argues for architecture and shows how architecture looks.

1 In a Zaha Hadid interview by Charlie Rose on YouTube, 1999. www.youtube.com/watch?v=t29zH7ZpxqQ (accessed on March, 2020).
2 In the article 'IBM Watson creates the first AI-made film trailer—and it's incredibly creepy' by Amelie Heathman, 2016. www.wired.co.uk/article/ibm-watson-ai-film-trailer (accessed on March, 2020).
3 See *Engendering* (p. 323–326) : I write about a project put together with panoramic views.

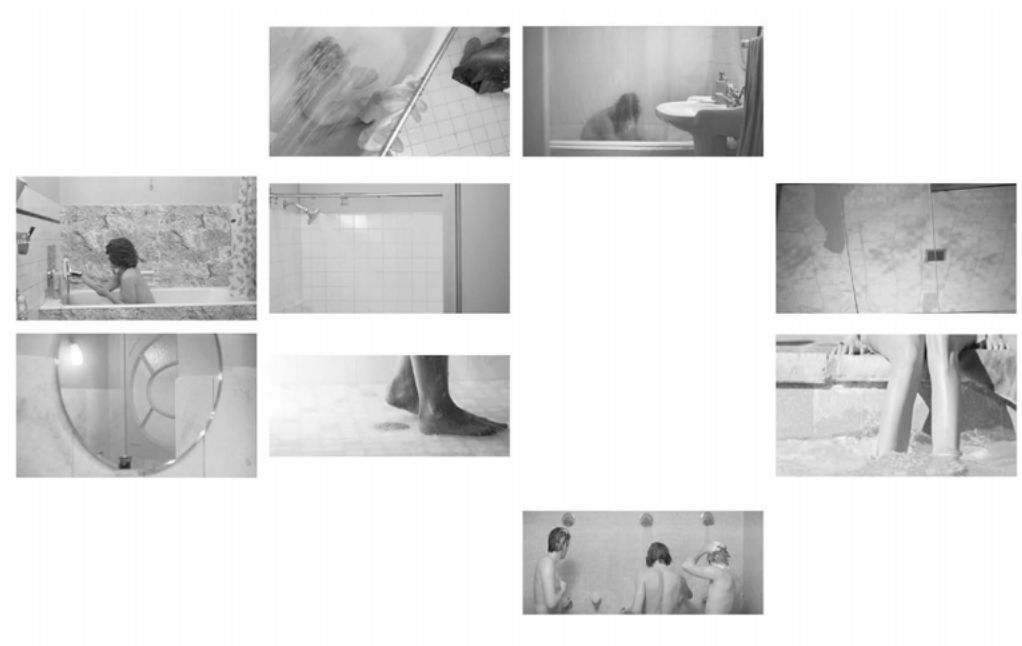

Fig. 1 to 4 Panorama of cleanse


















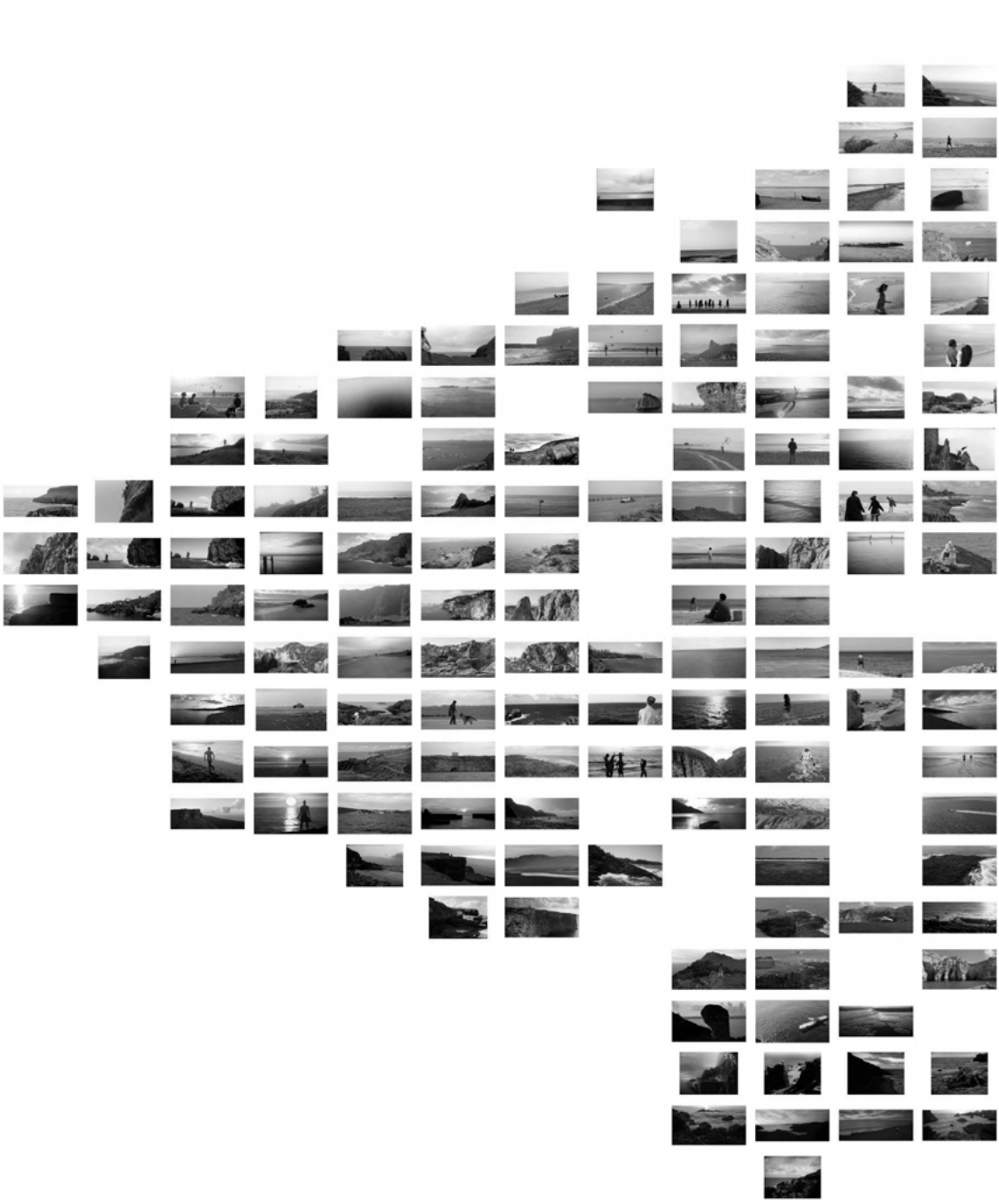

Fig. 5 Panorama from the cliff to the beach

Fig. 6 Panorama of thick membranes


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