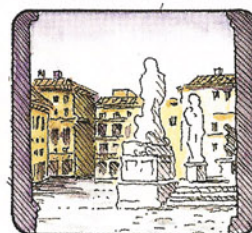


AS ANIMATION BECOMES A MORE COMMON REPRESENTATIONAL TOOL FOR LANDSCAPE ARCHITECTS, IT'S IMPORTANT TO STUDY THE LESSONS & TECHNIQUES OF ANIMATION PIONEERS. THESE MASTERS REALIZED EARLY IN THE DEVELOPMENT OF THE ART FORM THAT *DYNAMIC LANDSCAPES ENHANCED THEIR STORYTELLING*. THE ABILITY OF ANIMATION TO *TRANSCEND THE LAWS OF PHYSICS, BIOLOGY, AND LOGIC* ALLOWS IT TO BE A *UNIQUE FORM OF SPATIAL REPRESENTATION*.

ANIMATING THE LANDSCAPE

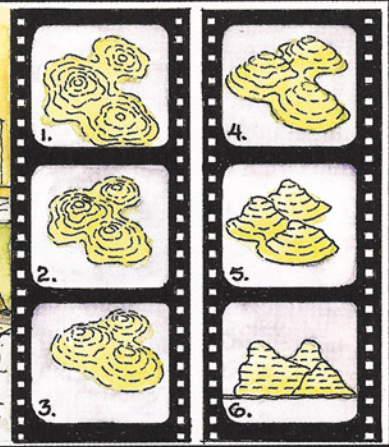
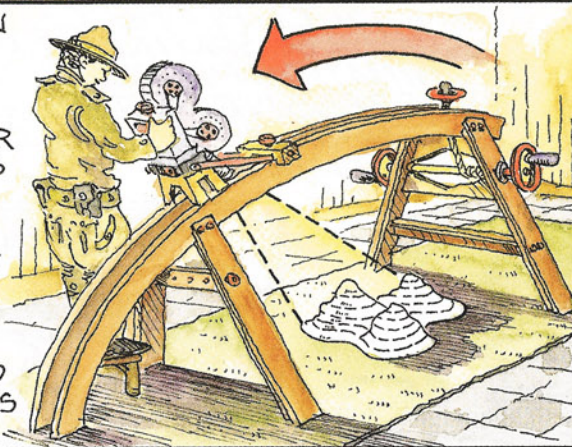


THE LANDSCAPE IS *ALIVE*. WHEN WE MOVE THROUGH IT, THE DIFFERENT PLANES OF *FOREGROUND, MIDGROUND, & BACKGROUND* SHIFT AT DIFFERENT *SPEEDS & DIRECTIONS*. THE FOREGROUND WILL *SPEED PAST*, THE MIDGROUND WILL SHIFT IN THE *OPPOSITE-DIRECTION*, & THE BACKGROUND WILL APPEAR *STATIONARY*.

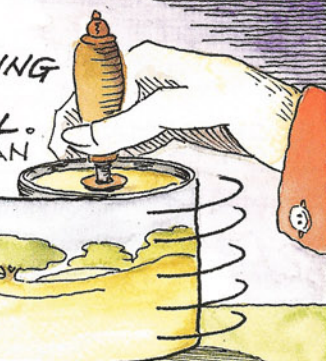


THIS EFFECT CAN ALSO HOLD TRUE IN URBAN SPACES. THE PIAZZA DELLA SIGNORIA IN FLORENCE IS A UNIQUELY *ANIMATED URBAN PLACE*. AS ONE MOVES ACROSS THE PLAZA THE SCULPTURES APPEAR TO MOVE APART & COMPRESS TOGETHER AGAIN.

THE FLEISCHER ANIMATION STUDIO PIONEERED MANY TECHNICAL INNOVATIONS IN REPRESENTING LANDSCAPE. ONE OF THEIR EARLY INVENTIONS WAS AN **ARCHED CAMERA DOLLY** TO ILLUSTRATE **CONTOUR-MAP READING** FOR THE ARMY IN WWI. THE CAMERA STARTED SHOOTING IN PLAN, THEN SLOWLY MOVED DOWNWARD **REVEALING THE CONTOURS AT EYE LEVEL!**

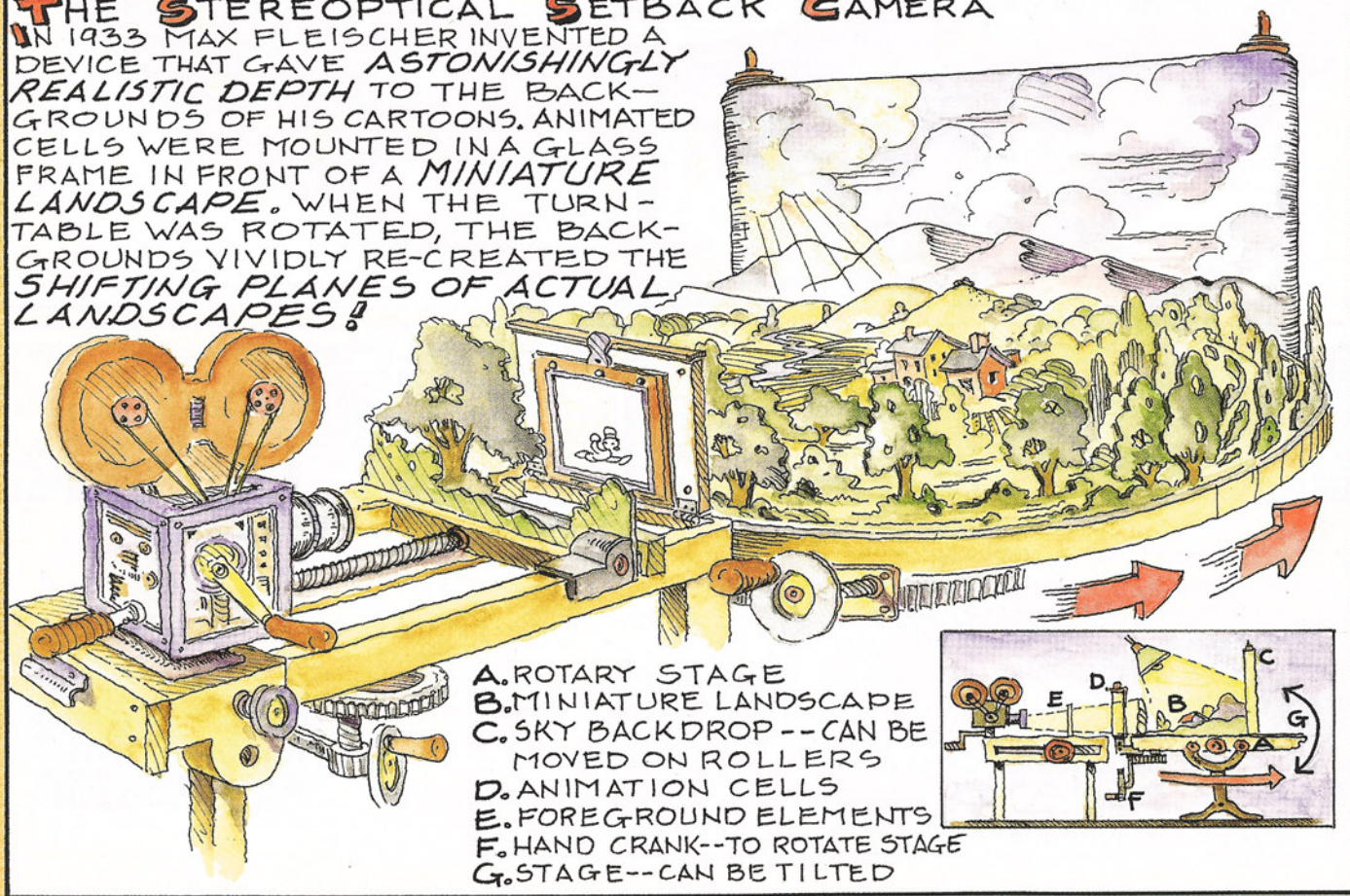


IN FLEISCHER'S 1928 "KOKO the KOP," KOKO & HIS DOG ARE INVOLVED IN A SERIES OF **SURREAL TRANSFORMATIONS**, WHICH DISSOLVE INTO A **MOVING LANDSCAPE** THAT THEN PANS TO REVEAL MAX FLEISCHER CRANKING A **LANDSCAPE TREADMILL**. THIS EARLY EXPERIMENT LED MAX TO DEVELOP AN EVEN MORE **SPECTACULAR DEVICE**.

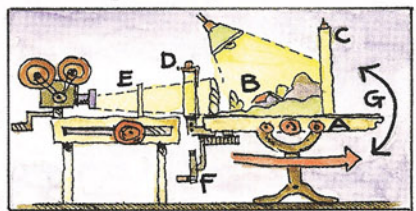


THE STEREOPTICAL SETBACK CAMERA

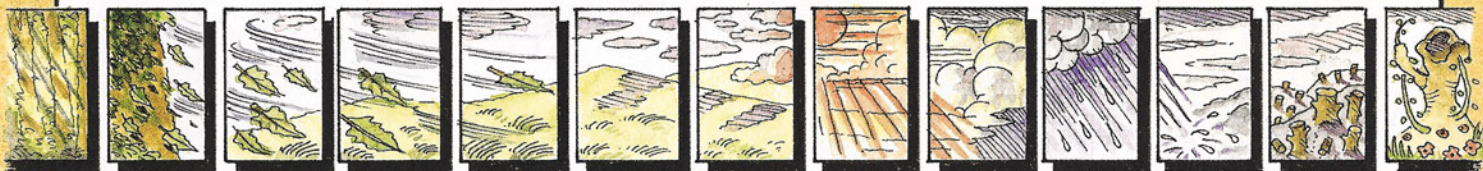
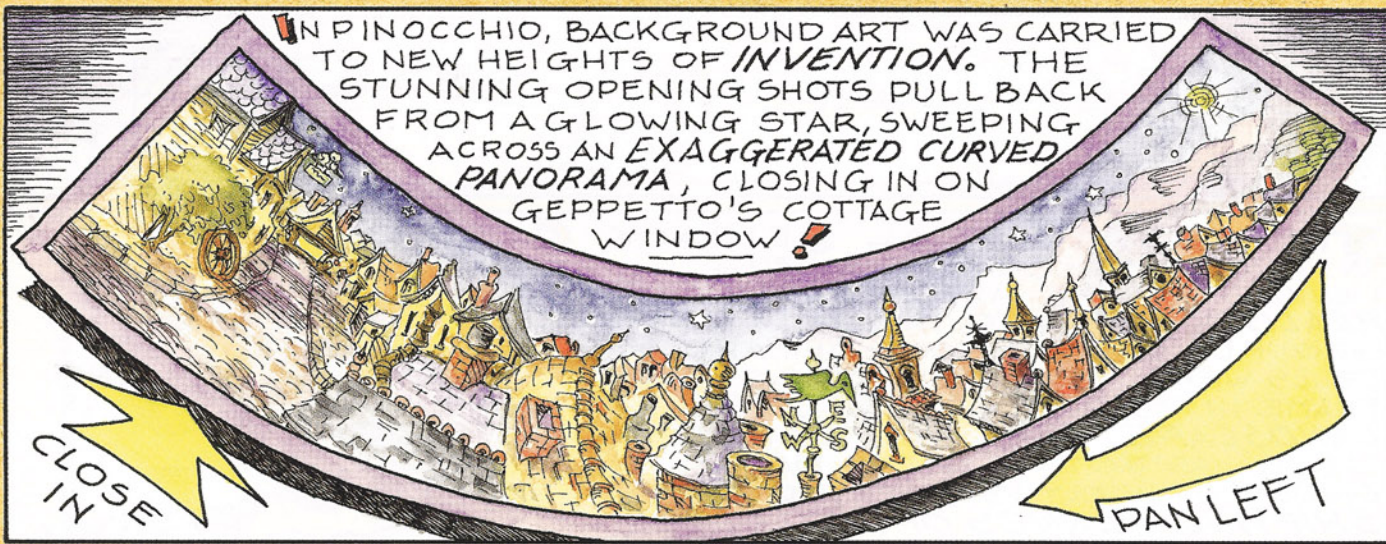
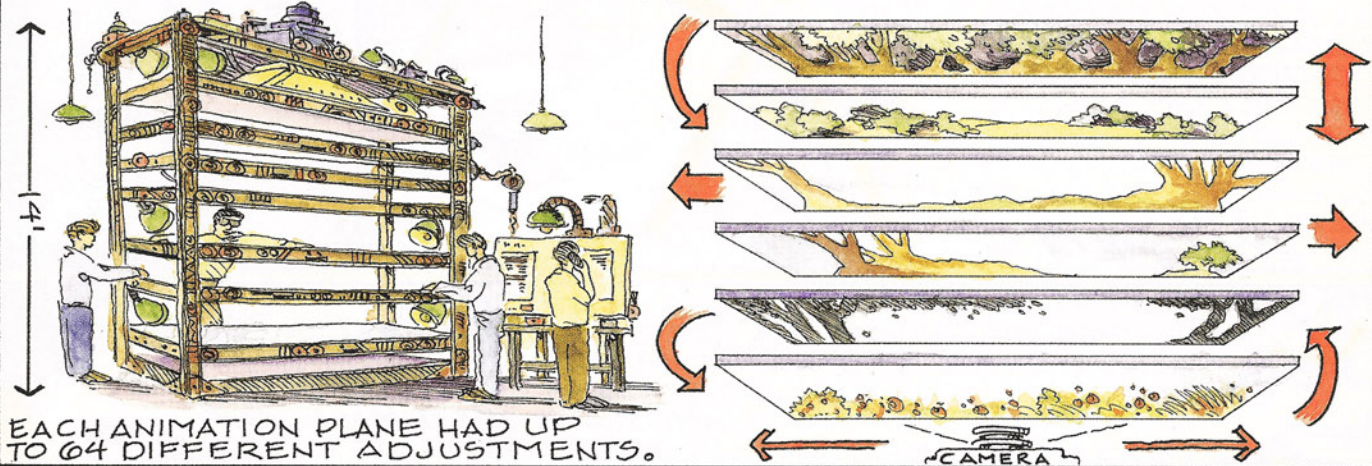
IN 1933 MAX FLEISCHER INVENTED A DEVICE THAT GAVE **ASTONISHINGLY REALISTIC DEPTH** TO THE BACK-
GROUNDS OF HIS CARTOONS. ANIMATED CELLS WERE MOUNTED IN A GLASS FRAME IN FRONT OF A **MINIATURE LANDSCAPE**. WHEN THE TURN-
TABLE WAS ROTATED, THE BACK-
GROUNDS VIVIDLY RE-CREATED THE **SHIFTING PLANES OF ACTUAL LANDSCAPES!**



- A. ROTARY STAGE
- B. MINIATURE LANDSCAPE
- C. SKY BACKDROP -- CAN BE MOVED ON ROLLERS
- D. ANIMATION CELLS
- E. FOREGROUND ELEMENTS
- F. HAND CRANK -- TO ROTATE STAGE
- G. STAGE -- CAN BE TILTED



DISNEY LATER DEVELOPED A **MULTIPLANE CAMERA** THAT COULD PRODUCE A REALISTIC ILLUSION OF **SPATIAL DEPTH** BY SHOOTING THROUGH A SERIES OF **ANIMATION PLANES**. EACH PLANE COULD MOVE AT DIFFERENT **PROGRESSIVE RATES** OF **SPEED & DIRECTION**. ADDITIONALLY, TRAVELING SHOTS COULD FOLLOW AN ANIMATED CHARACTER THROUGH THE LANDSCAPE.



THE CONTEMPORARY MASTER OF ANIMATION, **HAYAO MIYAZAKI**, USES ANIMATION TO VIBRANTLY EMPHASIZE THE **VITALITY & DYNAMISM** OF NATURE. MIYAZAKI'S ANIMATION IS FILLED WITH **REMARKABLE LANDSCAPE SEQUENCES** OF ANCIENT FORESTS, RUSTLING FOLIAGE, VERDANT FIELDS, SHIFTING SHADOWS, BILLOWING CLOUDS, & LIGHT-REFRACTING WATER. TO ACHIEVE THESE BREATHTAKING LANDSCAPES, UP TO 40 LAYERS OF BACKGROUND OVERLAYS ARE USED. MIYAZAKI'S WORK EXPLORES THE **SPECTACULAR POTENTIAL** OF ANIMATION TO INSPIRE **A SENSE OF WONDER ABOUT THE NATURAL WORLD.**

