

Filmic design – a Hitchcockian design strategy

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ABSTRACT

THE PITCH

This paper will investigate the scripting of products and lifestyles, products as props, plot devices, and dramatic product genres. Thus, with consumer's busily deconstructing and re-appropriating products to conform to their personal scenarios, this paper questions why designers are arguably ignoring the possibility of allowing consumers to more actively invest their personal emotional stories into their products.

Conceptual artists and designers such as Dunne and Raby, Noam Toran, and Paul Granjon have made steps towards a filmic design strategy. This paper will critique these and other provocations by placing them in a broader critical framework, and propose a 'speculative methodology' for narrative rich design informed by film director Alfred Hitchcock.

ACT 1 - THE SET UP

Here, we are introduced to the main characters in the design fiction, their goals, and the obstacles they are likely to face to achieve their objectives. The main conflict in the story is introduced, as well as the major antagonist, Eve who will confuse, delight and ultimately tempt Roger our protagonistic hero. We can call Act I in a filmic design the Hook. It sets up the story so that the design engages the attention of the audience and suggests the products likely narrative development

SCENE 1 – NORTH BY NORTHWEST

VOICE OVER – Alfred Hitchcock Presents an investigation of a most dramatic nature
A train passes through majestic countryside... zoom in to the hero of our story.

VOICE OVER: Shallow and a believer only in himself Roger O. Thornhill lives purely on the surface, refusing any deep commitments or responsibilities. In his world of deceptive design - termed "expedient exaggeration" – one cannot be trusted, especially as he has just been framed for murder and on the run...

EVE: I'm Eve Kendall. I'm twenty-six and unmarried. Now you know everything.

ROGER: Tell me. What do you do besides lure men to their doom on the Twentieth Century Limitedz

EVE: I'm an industrial designer.

ROGER: Jack Phillips. Western sales manager for Kingby Electronics.

EVE: No, you're not. You're Roger Thornhill of Madison Avenue, and you're wanted for murder on every front page in America, and don't be so modest.

ROGER: Whoops!

EVE: Oh, don't worry, I won't say a word.

ROGER: How come?

EVE: I told you. It's a nice face.
ROGER: Is that the only reason?
EVE: It's going to be a long night.
ROGER: True.
EVE: And I don't particularly like the book I've started.
ROGER: Ahhh.
EVE: You know what I mean?
ROGER: Uh, let me think. (Pause) Yes, I know exactly what you mean...

She suggests by her flirtations that she likes him and may be willing to hide him in her compartment. She notices his personalized matchbook with initials "R O T" when he lights her cigarette.

EVE: Roger O. Thornhill. What does the 'O' stand for?
ROGER: (shrugs) Nothing. (He lights her cigarette) I'd invite you to my bedroom if I had a bedroom.

As he himself admits, the O stands for nothing - the 'zero' and hollow quality of his life with no commitments or causes - in a world of 'false' design.

Fade to Black... (Lehman 2000)

SCENE 2 - INTRODUCTION

Enter from left Alfred Hitchcock. He sits down behind a substantial desk littered with old iconic props from his previous productions...

ALFRED HITCHCOCK: Cinema, is the industrial design of images, stories, artworks and performances that captures and reiterates all others.' (Phillips 1995:22)

VOICE OVER: When we settle down on our sofa to watch a movie we engage in the playful escape of 'televisual' dreams. Grounded in pretence and fantasy we imagine ourselves as characters within our own movie... lost in a fictional game of role-playing. Indeed 'Lucky Star' Mercedes Benz's recent award advertising campaign directed by Michael Mann and starring Del Toro, rejects traditional product representation for a fictional film trailer. With their latest sports car cast as a prop for the imaginary films hero. Tempting us to act out our consumerist fantasies through product purchase and use.

Cue clip from 'Lucky Star'... fade and pan over to a stranger in journalistic garb who quotes from one of his articles...

JOURNALIST: 'What Mann and Mercedes have done is turn the traditional device of product placement on its head. Now rather than a movie discreetly (or otherwise) slipping a logo onto a set or costume, the product – in this case, Del Toro's shiny silver Merc – becomes the centrepiece, with characters and story lines called into existence as window dressing.'(Leigh 2002)

VOICE OVER: Hollywood has perfected the art of escape from the drudgery of modern life, but as designers we too create escape through the production of objects of desire. Both design and film pursue the goal of creating and sustaining society's dreams and desires. With your average product arguably as sanitised, conformist and predictable as a 'happy ever after' Hollywood blockbuster.

If this is the case then designers and educators need to acknowledge and embrace an open-ended narrative driven strategy to product design development by creating genuine audience participation. Stretching product

development beyond mere problem solving, concept design and genre convention. Designers could instead encourage consumer engagement with deep and complicated narratives and filmic fantasies casting the consumer as an improvised character for their own complicated desires and pleasures.

To quote Foucault *'In it I see myself where I am not, in an unreal space that opens up potential.'*(Foucault 1986:12) Making real the unreal, they could refer to his notion of the mirror and offer an abstracted perfection of fictional fantasy as design reality. Genuinely propelling design into the realm of the experience economy.

SCENE 3 – FICTIONAL DESIGN

A series of close ups of design concepts are presented, pan back...

VOICE OVER: Concept designs are contradictory affairs. On the one hand they are products that can't be consumed, tested, made to work or be bought by potential users, while on the other hand they are intended to fuel consumer lust, preparing us for new markets, looks or technologies.

The focus of much research and development has been on internally consumed concept design. Exploring user scenarios and nascent technologies to interrogate the commercial viability of their creative predictions. This contrasts with the desire of many companies to provide a glimpse of the future, or even the technique of spoiling a rival products launch by offering up a 'concept' alternative. All smoke and mirrors, promising deferred gratification, while the companies' designers and engineer's beaver away to get the concept to market.

As designers create new consumer products and directions for companies intent on satisfying the desires of consumers, companies such as Sony have morphed from a manufacturer of products into a purveyor of experience. Moving beyond mere product creation to a business model that encompasses gaming, films and music, and demands new experiential design thinking; with designers as creative storytellers and mythmakers for experience hungry consumers.

An early example of presenting a design concept through a filmic narrative was Apples 'Knowledge Navigator' in 1987. Where an absent-minded Professors lecture on the rainforest is saved through the innovative presentation features promised by the wonderfully realised prop. This technique was highly influential in modelling interfaces and user interaction, leading to the work of Stefano Marzano and the Philips Design Team in their 'Vision of the Future' collection

Philips created a series of future design scenarios informed by multi-disciplinary teams consisting of sociologists, ergonomists, designers and filmmakers. These scenarios described product concepts and usability through five basic parameters: people, time, space, objects and circumstances. After analysing their commercial and brand viability, a selection of these concepts were manifested in tangible products, interface simulations and short films. Providing in Marzano's words 'brief glimpses of people's everyday lives – natural scenes in which the proposed products or services are being used in realistic future situations.' (Marzano 1992:19)

But it could be argued that this desire for 'realistic future scenarios' merely keeps official values in place. Could design not strive for more complex realities hidden beneath the gloss and showbiz presentation of mainstream concept design.

SCENE 4 – CRITICAL DESIGN

We are introduced to a number of creative practitioners and theorists who inhabit the fringes of commercial design...

VOICE OVER: Artists such as Wodiczko have played with the idea of fictional concept models. His design for a

'homeless vehicle' set out to highlight the dilemmas of New York's homeless population by producing an apparently practical vehicle for tramps or 'city nomads'.

When the concept was displayed on the street large numbers of non-homeless individuals asked the question 'what is this for?' and while they had never previously questioned the issues relating to homelessness, They were now provoked through the 'homeless vehicle' to engage in a debate around the subject area. Wodiczko states that 'This vehicle is neither a temporary nor permanent solution to the housing problem, nor is it intended for mass production. Its point of departure is a strategy for survival for urban nomads-evicts-in the existing economy.' (Wodiczko 2003)

Building on this artistic technique, Dunne and Rabys' collections such as 'Placebo Products – The Secret Life of Electronic Products' (2001) and 'Weeds, Aliens and Other Stories' (1998) attempt to elicit narratives from imaginary or self-selected audiences. Mixing reality with fiction, borrowing commercial structures and combining different media in an attempt to engage and challenge the viewer.

In 'Weeds' the designs were mocked up and photographed with the designers role-playing or acting out possible narratives. This technique mirrors the work of Cindy Sherman and her 'Untitled Film Stills 1977-82'. In her self-portraits, she never appears as herself. Instead she becomes an anonymous, neutral woman in whom people recognise something of themselves. Her protagonists include those based on heroines of films and in particular Hitchcock blondes.

Act II – The Development

Here plot complications are added to the product-user relationship. An increasing sense of urgency is created when the main characters encounter obstacles that stand in the way of their narrative. Once the false resolution has been encountered, the designs narrative moves towards the necessary climax.

Throughout Act II, Cause-Effect Relationships propel the main characters along. Cause-effect relationships involve actions that force a reaction on the part of some character, leading to a new action and reaction, and so on. With consumers learning the nuances of a design, and forging a working and emotionally complex relationship.

SCENE 1 – FILMIC DESIGN

Fade into the opening sequence from Fritz Langs 'Metropolis'...

VOICE OVER: Since the birth of commercial film, directors have drawn on artists and designers to craft imaginary futures. Perhaps most iconically realised in the Modernist utopian sets that former Bauhaus tutor Laszlo Moholy-Nagy designed for the movie 'Things to Come (1936), and Syd Mead's post-modern dystopia for 'Bladerunner '(1982). But until recently this dialogue has been largely one way, with designers shunning the fictional possibilities employed by film.

The artist Paul Granjon in his series of short videos '2 Minutes of Experimentation and Entertainment' (1996-8) introduced a set of comic and impossible designs that exceed reality and manipulate the fictional qualities of video. Special effects and editing create a product veracity that is critically undermined by the sheer unbelievable nature of his inventions. Japanese comedian Kenji Kawakami engenders a similar effect. His comic designs called Chindogu, which translates as 'useless tools' present real solutions to unreal problems.

Influenced by Granjons narrative of creation, Milton and Webb's philosophical designs suggested the possibility of filmic fiction as fact in their 'Empty Vessel' concepts, Marcellus and Ernest (1999). Through the adoption of and subsequent deconstruction of familiar forms or concepts, they proposed that these fictional products could

become ever more familiar and redolent of conventional design to the audience or user while simultaneously allowing them to invest something of themselves in the concepts.

Based respectively on Pulp Fiction and The Importance of Being Ernest, they played with the notion of consumer narrative and the fictional worlds of collective movie culture.

More recently Noam Toran's work has begun to explore the realms of design fiction through the medium of props and pseudo documentaries. Ron Arad suggests that 'Noam tends to develop fictional histories for his objects, deceitfully creating individuals and inventions as if they already existed and he merely discovered them.' (Terragni 2002:368)

Responding to a project set by Dunne at the RCA entitled 'Reality is stranger than fiction, are products fiction?' he created a short film entitled 'Object for Lonely Men' (2001). 'The story of a man so obsessed with Godard's 'A bout de souffle' that he creates an interactive table, which allows him to play along with the film. This tray serves as a physical outlet for the man's fantasies; it allows him to immediately channel the influence of the movie into a physical action rather than internalising and suppressing it.' (Arad 2001:58)

The work investigates the idea of the user as protagonist and co-producer of the designs meaning. With Noam Toran becoming the author or indeed directorial auteur of experiences rather than product representation.

The emphasis of the creative work described above is not on designing end products, but on scenarios, concepts, ideas and visions that go beyond the established design activities traditionally undertaken in industry. But this could be perceived as an artistic retreat as critical designers disengage from commercial design, merely content to produce designs that operate as a critique or physical manifesto. But can we instead learn from Hollywood, and its mastery of highly commercial genre, narrative and experience?

SCENE 2 – DESIGN GENRE

VOICE OVER: Genre is an example of the ways in which appreciating a work is a transaction between Designer and audience. The audience perceives the work as intended in a certain way, and the designer has to produce products with a certain audience in mind — one that will bring to it the right kind of knowledge.

But to understand genre we need more than just a bare definition. We need to understand that genre are linked to the knowledge and expectations of an audience. To perceive a work as belonging to a genre involves seeing it as having been given those genre features intentionally and relating to other works in the same genre. Placing a designed artefact within a genre enriches our experience of it by inviting comparison with other works, and by creating expectations of a form of product performance that may or may not be met.

SCENE 3 – DESIGN PERFORMANCE

Picture a typical design studio... Zoom into computer screen...

VOICE OVER: The emergence of the Web, has forced graphic designers to consider the issue of interactivity and time based experiences while constructing successful sites and interfaces. Navigation and storytelling have entered the graphic design curriculum and discourse. But sadly this dialogue has remained largely absent in the fields of furniture and product design, traditionally focused as they are on the creation of beautiful sculptural static artefacts, rather than the more complicated pleasures of Film or Literature.

If 3D designers are to aspire to creating products that in its conception has attended to the emotional needs and desires of the consumer the traditional analytical approach to design needs to be abandoned or at least

augmented. With a consideration of genre, character and choreography that is usually the province of film and literature. This will require a wholly new set of skills in modelling experiences rather than form.

Given the traditional approach of training designers within a visual arts model, educators sometimes forget that design involves all the senses, not just the contemplation of sight and hearing but the haptic and kinesthetic contact senses as well.

'Movement has been designed-out of many products. The 'performance' of the mechanical arm in a 1950's Juke Box was an 'event' that contributed to the experience of 'playing' a record. Imagine the possible movements using today's mechatronics technology' (Robertson 1997)

As designers we shape peoples experience with objects and meaning. In order to achieve this goal we need to have a vision about the nature of how the audiences experience interaction with our designs. Proactively scripting narratives and scenarios of use, rather than merely repairing outdated notions of design.

SCENE 4 – DESIGN SCREENPLAYS

Flashback to the 1980's, an earnest critic pipes up...

TOM MITCHELL: 'The designer's role in the post-mechanical era is to make the design process, a creative act equally accessible to everyone. In order to realise this programme, design like the avant garde of art before it, must abandon aesthetics and become instead a socially oriented process in which, like the new scientists, we are both spectators and actors.'(Thackara 1988:214)

VOICE OVER: To feed this desire, designers need to engage in dialogue about narrative with screenwriters, directors, actors and animators. Creating product characterisations and narratives in which forms and figures mutate and transform, objects interact with characters and their environment, and all is in flux and in play. Scripting objects that interact with their audience – the consumer – in an emotional manner. This can be achieved by assembling a design narrative through the linking of metaphors to create meaningful contemporary allegories. Investigating the possibilities of myth, with its entirely symbolic and decorative repertoire while avoiding uniform linear narratives for the possibility of open-ended temporal or transitive narratives.

Architects and Interior designers have been among the first to enter into myth making and the creation of thematically scripted designs, rich in symbolism and narrative possibility. Enriching their designs with rhetorical filmic references or methodologies that link to collectively imagined scenarios.

Architect Mark Denari is influenced by the minimalist poetic approaches of Film Directors such as Michelangelo Antonioni, best known for his elliptical open ended film 'Blow Up', which plays with the notion of what is real and what is representation. Denari's designs similarly exploit space, light and texture to create absent voids and spatial stages for unscripted futures.

Stimulated by working in scenography 'entertainment architect' David Rockwells work attempts to weave spatial narratives, from Hollywood classics such as 'Sunset Boulevard' to indigenous folk tales, creating a spatial script in order to design 'interiors as cinematic scenarios to be viscerally experienced rather than static forms for passive visual pleasure.'(Albrecht 2000:13)

While one could criticise Rockwell for a degree of superficiality and a tendency towards 'disneyfication', the work of CJ Lim offers far darker cinematic visions in 'Sins and other spatial relatives' (2000). 'Part manifesto, part design and part narrative, the project reflects the ambiguous and ill-defined nature of its unseen protagonist'. (Lim 2000:27)

Through the use of screenplays Lim tempts the viewer with a series of open ended, speculative concepts. Examining guilt, temptation and desire, the audience is given a morally complex tale where they can act out their deepest fantasies.

Placing himself in the role of architectural auteur, Lim maps out the designs characterisations and performance in such detail that the unbuilt becomes the truly experienced. This attention to detail was a trademark of arguably the most famous and commercially successful auteur, Alfred Hitchcock.

Cue familiar opening bars of 'Psycho' soundtrack...

Act III – The Resolution

In the final segment of the narrative, the results of the story's main conflict come to dramatic confrontation. This is called the Climax. Following the climax, Closure is introduced into the relationship, which simply means that all the major conflicts, issues, or ideas in the story are resolved. The so-called "Hollywood ending" is the most popular kind of closure in the classical narrative structure. Films with this kind of conclusion usually close with a sense that the protagonists in the design drama live happily ever after.

SCENE 1 – HITCHCOCKS FILMIC METHODOLOGY

We are transported to a grand art deco cinema empty bar a the figure of our narrator...

NARRATOR: Alfred Hitchcock is considered the acknowledged master of the thriller or suspense genre, manipulating his audience into a state of association with the representation of reality facing the character. Hitchcock's films often place an innocent victim (an average, responsible person) into a strange, life-threatening or terrorizing situation. The famed director also consistently used what he described as a MacGuffin. An object in a story that superficially drives the plot but ultimately has little to do with what makes the story interesting. Treasure maps, secret formulas, valuable jewels, and bags of narcotics are typical MacGuffins.

For example, in 'Psycho' the MacGuffin is the \$40,000 that Janet Leigh's character impulsively steals from her employer, causing her to go on the run and check into the off-the-beaten-path Bates Motel. But by the end of the film, most of the audience will only vaguely recollect the \$40,000.

When asked about his use of the term MacGuffin, Hitchcock would tell the tale of two train travellers winding their way up the east coast line from London through Edinburgh and up to the Scottish highlands. Upon seeing that his fellow traveller was carrying a distinctly odd-looking package the first man could not resist enquiring "What's that?" "That's a MacGuffin," came the reply. "What's a MacGuffin?" asked the first man. "It's a device for trapping lions in Scotland," replied the second man. "But there are no lions in Scotland!" objected the first man. "Well," said the second man, "then I guess it's not a MacGuffin." (Spoto 1992)

Perhaps Hitchcocks love of the MacGuffin as a plot device in his genre blending movies was the realisation that audiences desire narrative direction. Through the use of MacGuffins he could drive the narrative forward while simultaneously allowing open ended viewer speculation.

Fade to black...

SCENE 2 – HITCHCOCKIAN NARRATIVE

The narrator moves out of the shadows and proceeds to walk out of the cinema and into the dark evening cold...

NARRATOR: In Hitchcock's films, the protagonist usually committed a crime or was caught as a victim of circumstance, from which there was the inevitable life or death chase concluding with a showdown at an iconic landmark. Hitchcock usually cast leading actors against type, opposite cool blondes who were subject to abuse, rejection or death.

Hitchcock would then explore the darker sides of human nature through these narrative situations, transcending the particular genre he was working in, creating a style and a feel that was all his own.

For French critics like François Truffaut and Eric Rohmer, later film-makers in their own right, Hitchcock was more than a genre director or restless technical innovator - he was an auteur. Due in part to his creative methodology, which gave him considerable control over his films, and the recurrent thematic, aural and visual motifs present throughout his body of work.

Hitchcock designed every detail of his movies. He drew a series of storyboards spelling out each aspect of a given shot, dictating not just the arrangement of his actors and props within the frame, but also the aesthetic, mood and emotional feel of his product.

His engagement with all aspects of the production cycle extended to his stars' wardrobes and he is reputed to have even stipulated the shade of blonde that Grace Kelly's hair should be in the films he made with her. That Hitchcock was a reflective practitioner is made crystal clear in his film classic 'Vertigo' (1959), as the lead character played by Jimmy Stewart decrees what Kim Novak's hair colour and style, make-up and clothing should be.

Hitchcock's heroes are his filmic alter egos, tall, handsome leading men so unlike himself. Allowing the author to share the fantasies of his male and indeed female audience.

Because Hitchcock took care of every detail in advance, shooting usually went smoothly, bringing his film projects in on time and under budget. This means the producers of his films gave him a good deal of freedom and rarely interfered with his filmmaking procedures. Even those who didn't want to cede control had to; they weren't able to recut Hitchcock's films because they were so tightly shot. A wonderful example of creative control that many designers would no doubt aspire to!

His thematic, stylistic and aesthetic preconceptions create a body of work identifiably Hitchcockian. This mirrors the creation of the 'Design Star' in the 1980's where figures such as Phillippe Starck were allowed to develop a signature style where form triumphed over function. But beyond a marketing angle where 'Alfred Hitchcock presents' what else can we learn from the self-styled 'Master of Suspense'?

SCENE 3 – LEARNING FROM HITCH

Jump cut between stills of Hitchcock at work...

VOICE OVER: If as designers we are prepared to go beyond visual semiotics and instrumental rationality towards an aesthetics of use which acknowledges people's darker feelings and need for poetic functions we can produce a narrative rich consumer experience.

By perceiving the user as a protagonist and co-producer of narrative experience and not just a passive consumer of a product's meaning we can begin to thoroughly explore this potential.

Designers need to abandon the view of the consumer, or user, as an altogether benign character driven by linear, rational and indeed wholesome motives. Indeed in the examples of Hitchcockian design illustrated the user becomes a protagonist of their own emotional story. Playing out their anxieties, neuroses, euphoria, bitterness, loneliness or lust.

SCENE 4 – DESIGN ACCORDING TO HITCHCOCK

Key scene where a possible future direction for design is revealed and the audience is invited to become their own design auteur...

NARRATOR: Structuralists have argued that there is a language of filmic narrative: a set of narrative devices, which get used and reused in various combinations. What follows is an attempt to create a design language for filmic design in the form of a speculative methodology developed by the author through a series of creative projects.

1) Design Context

The designer must establish the shot or scene, referring to the background of consumer's lives, including everything the consumer thinks, feels, and does. Characterising behavioural patterns, product perceptions and emotional desires. This is the introduction to the product's context and to the main characters. Sometimes there is only one establishing scene, but in products where parallel consumer stories are used or encouraged, there may be more than one establishing scene or shot.

2) Design Engagement

The moments of initial consumer awareness, purchase and interaction are profoundly important. The audience will carry notions of genre convention together with a product's cognitive presence which will need to be played upon and challenged.

3) Design Interaction.

The designer disrupts or complicates introducing the plot or major conflict between a protagonist (e.g. driver) and antagonist (e.g. passenger) or between a protagonist and a situation (e.g. crash). Products conforming to a 'Hitchcockian' design methodology begin in a state of equilibrium that is upset by some disturbance or conflict. The rest of the product's use is shaped by the consumers attempt to confront, struggle through, and resolve these cathexic narratives.

4) Design Experience

Experience refers to the period of ownership and use. During use, customers continually assess the quality of their experiences with the product. In this stage, The designer should strive to engender crisis in the product's use where some decision or action on the part of the protagonist is called for, anticipated, or expected.

5) Design Climax

The designed product will climax to the point where the protagonist decides on the next move in their relationship.

6) Design Resolution

The designed product's resolution is akin to the dénouement of a traditional story in which all the events are pulled together and resolved, leading the product's protagonist to arrive at some point of understanding and catharsis. A clichéd 'happy ending' may not be a feature of every screenplay but a products disposal or death is a key element in determining how the product will form a lasting impression on the consumer.

Design Memory

Through product use the protagonist experiences flashbacks moving them back and forth through the editing process as past events are inserted into a present moment as multiple stories unfold, feeding back audience and product experiences in an iterative cycle to inform the basis for subsequent filmic designs.

Designer MacGuffins

The designer must, above all, hunt the 'MacGuffin' – creating products that drive the plot forward but are

ultimately 'user enabled' props. Performing the role of a conduit for consumers fictional desires.

SCENE 5 – THE FINAL SCENE

We are shown the final climatic scene from 'The 39 steps' accompanied by a voiceover from a film critic emerging from the midst of the audience...

CRITIC: Such is the zest of the Hitchcock plot that the original point of the title was totally forgotten, and half a line had to be added at the end by way of explanation. (Phillips 1995:22)

Enter the narrator who smiles, he is joined by Eve and Roger our dimly remembered heroes, before summarising the film we have just watched...

NARRATOR: At the conclusion of this paper, we have a glimpse of a methodology that encompasses a Hitchcockian universe of red herrings, suspense, passion, humour and sheer gall. The possibilities of filmic design tantalisingly dangle in front of our eyes, goading us to experiment with the unknown.

A happy ending as the final frames spool through... but what's this... villainy at the last: Eve our erstwhile Industrial Designer emerges with a wink to camera, ensuring a sequel in this design debate. Is this defeat for our hero, Roger O. Thornhill or is this perhaps the last laugh on the learned audience of this designer MacGuffin.

THE END

Fade to black,

Roll credits...

Design Disclaimer – This paper is entirely a work of fiction. The names, characters and incidents portrayed in it are potentially the work of the designers' imagination. Any resemblance to actual persons, living or dead, events or localities is entirely coincidental.

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