To the Graduate Council:

I am submitting herewith a thesis written by Matthew Munn entitled "The Filmic Nature of Architecture." I have examined the final paper copy of this thesis for form and content and recommend that it be accepted in partial fulfillment of the requirements for the degree of Master of Architecture, with a degree in Architecture.

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The Filmic Nature of Architecture

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Abstract

Statement of Thesis

Film and architecture share many similarities, both in their conception and realization as well as in the way in which their audience experiences them, especially regarding their use of space and the movement through space. In his book, *The Language of Film,* Rod Whitaker states, "Film composition has its foundations in the same principles as has composition in painting and still photography (satisfying balance, direction of the eye, and accent), and it uses similar devices for gaining these goals (lines, mass, and intensity), but the film operates in time as well as space, and has the additional element of motion"(35). It is the filmmaker's skillful manipulation of these elements that makes film the dynamic medium that it is. The same can be said of architecture. As a result of this reliance on spatial manipulation film and architecture have the ability to begin a discourse on the nature of space and its ability to create emotion. Additionally, because both film and architecture use movement through time we can study the ways in which film dynamically engages its audience through its movement in space. An investigation of filmic space as well as the filmic process, then, could offer a possibility for the creation of architectural space. This thesis seeks to investigate the ways in which architecture has informed film in its creation of space as well as the ways in which we might look back to examine how the spatial understandings and manipulations of film can inform architecture.

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Chapter 1

Goals of Thesis:

Architectural Issues Investigated

If architecture is about the arrangement of forms within space and towards the creation of space, an analysis of film, also about this arrangement, can help us to understand the psychological effect space can have on us. Additionally, more than any other art form, film and architecture use not only space but also similar movement through space and time to engage those who experience them. Because we move through a building there exists an opportunity to view it, not as a singular moment, but rather as a series of moments, which are edited together. In his writings on film structure Sergei Eisenstein refers to the editing of two images, not as the sum of two parts, but the creation of a totally separate and third thing, a concept, which exists outside of the two images used to create it. More than editing, montage enabled Eisenstein to connect directly with the emotions of his audience. Through a combination of montage construction and the allure of the moving camera shot filmic space transcends Does this "third thing" exist in the realm of architecture? Is it possible for architecture to create a sense of montage and in the way spaces are joined together and thus engage its audience?

By investigating the use of montage theory in film we can begin to understand the subtle relationships between spatial constructs in architectural development. In his essay Montage 1937 Eisenstein makes explicit the relationship of montage and shot composition. If montage is the relationship of one shot to another then shot composition deals more specifically with the individual shot's internal relationships. According to Eisenstein, "the concept of montage composition is inseparable from shot composition:

one cannot exist without the other"(11). With this as our starting point we can begin to establish a sense of architectural production within this paradox. Within any work of architecture, especially in those with an increased sense of spatial composition, the link between individual spaces has the potential to become an area of great richness. Through an investigation in the various representational aspects of architecture, such as the plan and section, we realize the qualities inherent in the juxtaposition and linkage between individual spaces. This idea becomes manifest in the investigation of Colin Rowe and Robert Slutzky, *Transparency*, in which the compositional strategies of Cubist and Purist painting are applied to architectural planning. By relating architectural space making to filmic composition it is possible to emphasize not only the spaces themselves but also the relationship between spaces and the experience of these juxtapositions and linkages in all four dimensions.

One of the remarkable qualities of filmic construction lies in its ability to translate real space into imaginary space (fig. 1) (All figures in appendix A). In other words, by using space to incite our emotions and create deeper meanings the space of film crosses over from a space that is merely occupied to one that is truly experienced (fig. 2). Anthony Vidler, in his essay *The Explosion of Space: Architecture in the Filmic Imaginary,* makes the point that if film was the first art to create this effect on a flat surface, then surely architecture was its predecessor in three dimensions(13). If then the experience of moving through architectural space is analogous to filmic montage, what constitutes that "third" thing, which according to Eisenstein emerged from the juxtaposition inherent in montage editing? In his analysis of Eisenstein's essay "Montage and Architecture" Yve-

Alain Bois discusses the degree to which perception can enter into the experience of architecture. "But because architecture is nonmimetic, unlike cinema, Eisenstein's inquiry into cinematographicity was immediately geared toward the structure of perception in one of its most elemental features, namely, the decentering effect of parallax"(11). This linkage of montage to the experience of parallax presents an interesting concept relating back to the extent to which architecture, like film, can engage a sense of the imaginary spatial experience. Parallax is defined as the phenomena by which objects in space appear to change position due to an actual shift in the point of observation. When applied to architecture this notion embodies discussions of a body's movement through a particular space and the varying experiences and perceptions that can result from this movement. Steven Holl discusses the ability of the architect to create this sense of parallax and the ways in which it can be tied back to phenomenological experiences of space. According to Holl, "The movement of a body as it crosses through overlapping perspectives formed within spaces is the elemental connection between ourselves and architecture"(26). Holl recognizes a connection between spatial perception and the filmic experience. However, he states that architecture, by virtue of its existence in the real world, surpasses the effects of a filmed reality, which can only be represented(56). This takes us back to Vidler's assertion that architecture truly is the predecessor to film's spatial relationships, and the medium by which these relationships are best carried out. How, then, can architecture create a sense of the imaginary space of the filmic moment? Through notions of light and dark, public and private as well as open and closed architectural space embodies the essence of the filmic moment. By emphasizing elements such as layering, threshold, sequence and poche we can enhance

the suggestion of space beyond as well as the transition from one space to another, thereby creating the experience of imaginary space. Within his discussion Holl also recognizes the extent to which our experience of a building in space-time is essential to the way in which we experience architecture. Here he quotes from Paul Valery:

> For a building to remain motionless is the exception: our pleasure comes from moving about so as to make the building move in turn, while we enjoy all these combinations of its parts. As they vary: the column turns, depths recede, galleries glide: a thousand visions escape"(26)

In this analysis we can see the notion of space and architecture experienced as though in a constant flux, and more importantly the idea that this experience can awaken in us phenomenological impulses. This idea, again, takes us back to the ability of architecture to embody a sense of imaginary space. It is in this embodiment of the imaginary space of the filmic dimension that architecture begins to awaken in us a sense of emotion much like the manipulation of space within the filmic dimension can arouse emotion and meaning in us as viewers.

It is the goal of this thesis to create an architecture that recognizes the existence of the filmic moment. Through an enhanced experience of space and spatial juxtaposition it is possible to create this moment in architecture. As move through, in and among the built environment there exists the possibility to experience the spaces we inhabit as components of a larger sequence. Through an investigation of the tectonic assemblage of these spaces and their relationships architects possess the ability to enhance this

experience. This thesis seeks to investigate, through an architectural proposal, the possibilities inherent in these relationships.

If we transfer this idea to the field of architectural investigation there exists the possibility to utilize space in a similar method as the filmmakers have utilized images. Given the fact that we move through buildings and around them in our daily lives can not the spaces created by the built environment hold the possibility of being experienced as a type of physical montage? In order to investigate the experience of architecture as a montage assemblage it is important to understand the architectural equivalents of the filmic montage. A montage sequence can be broken into three distinct moments. There is the moment of the image, the montage moment and the interval, the moment between. Transferring these ideas into tectonic language we can recognize them as experience of a particular space, spatial sequence and the moment between spaces, the wall section. Two of these ideas, the space and the space between, exist as separate entities from one another. The third, however, exists only with the juxtaposition of the remaining two. In creating a sense of the filmic moment in architectural production it is important to remember this distinction. By heightening the experience of these three architectural moments it is possible to create a sense of the filmic moment within the overall architectural experience.

Chapter 2

Site Selection

As film developed as an art form theorists, such as Sergei Eisenstein, attempted to outline the methodology of filmmaking. Inspired by American filmmakers, most notably D.W. Griffith, Eisenstein realized the possibilities of filmmaking taken beyond the realm of one shot. As one began to make longer films composed of more than one shot there were incredible opportunities for the layering of meaning into the progression of filmed moments. This is the basis for the theory of montage. In his books *Film Form* and *Film Sense,* Eisenstein outlines his ideas on the formation of meaning in film. "Two film pieces of any kind, placed together, inevitably combine into a new concept, a new quality arising out of that juxtaposition"(Eisenstein,). This "third thing" to which Eisenstein alludes is the actual experience of the montage, the act of witnessing it. Eisenstein experimented with this idea of montage and the greater meaning inherent in the splicing of two pieces of film in his own films, most notably *TheBattleship Potempkin.* In the much talked about Odessa Steps sequence, which in many ways stands as a high water mark in film editing, Eisenstein cuts divergent pieces of film together in order to create a sense of tension and movement (fig. 51). As the soldiers progress down the steps in a perfectly uniform line they move from the left to the right of the screen. We then cut directly to the people of Odessa running wildly about and now the motion of the shot runs from the right to the left. The splicing of these pieces of film creates the tension we sense between the villagers and the soldiers they are defying. For Eisenstein and other filmmakers of the Soviet montage movement editing created the story and propelled it forward. By the splicing together of pieces of film Eisenstein created the filmic

imaginary and through the creation of this imaginary he established the ability of montage to establish a sense of movement. Rod Whitaker establishes the important distinction between montage and editing. "Editing is the ordering and enhancing of the image and sound elements of a film; montage is the creation of content through juxtaposition" (114). It is the use of montage as a device of creating emotion that sets film apart from other art forms. It is the creation of content through juxtaposition that holds the richest possibilities for the montage theory application in architectural investigation.

Site: General

The city of New York offers an interesting possibility to explore the relationships between film and architecture as a result of its unique history as well as its imagistic quality. New York, especially Manhattan, inspired and continues to inspire filmmakers with its variety of spatial and psychological experiences. Moreover, throughout the history of New York it has been a proving ground for new developments in the architectural realm, for example, the advent of the skyscraper. Rem Koolhas, in his book *Delirious New York,* outlines the development of the attitude of New York. For Koolhas, this attitude is an attitude that has developed along a datum, a sequence he emphasizes by structuring his manifesto like a narrative. In this sense New York, more than any other city, is a montage city. It is a city that has developed over the course of time by layering elements into a particular datum or story, thus creating a vibrant city rich with examples of the filmic imaginary. The reality of New York exists in its physical form, through our experience of it at the level of the street. In her study *The Death and Life of Great*

American Cities Jane Jacobs, through her use of empirical observation, emphasizes the importance of experience in our understanding of the city, specifically the city of New York. A graphic representation such as the juxtaposition of the regular Manhattan gridiron and the diagonal downtown grid has a certain two dimensional reality when we look at a map of the city. This is the reality of the image. The experience of this reality on the level of the street, however, takes on a much richer meaning, as Jacobs outlines. It is in our movement through the city that we experience the physical manifestation of this grid juxtaposition. This experience is the physical manifestation of the filmic moment, the true reality of New York. New York is composed of a myriad of these moments and it is these moments that have been the inspiration filmmakers throughout history. In *Manhattan*, Woody Allen's homage to the city of New York, we are presented with these metaphorical filmic moments as literal filmic moments (fig. 3).

In order to examine the existence of the filmic moment within the architectural artifact it is necessary to establish a site of investigation. Throughout our discussion of film as a modern art form an emphasis has been placed on the ability of film, more than any other art form, to create movement in a literal sense. The existence of film in a spatial-temporal construct belies its reliance on movement and kinetic energy in creating its overall effect, and in choosing a site for this thesis investigation it is important to first choose a city that possesses an inherent idea of kinetics and movement. Also, because of the filmic moment presupposes the notion of images layered together within a montage sequence, the site should contain a certain imagistic quality. New York City, due to its relationship to both film and architecture is a city of images (fig. 4). Through films an

image of New York has developed over the years. At the same time the experience of New York is itself a kind of image. The city of New York provides a unique opportunity to create architecture in constant dialogue with the idea of the filmic moment on a grander scale, the scale of the city. Owing to its history and existence as an image as well as a city in its physicality New York serves as a rich possibility for the investigation proposed by this thesis.

Site: Specific

Within the grand montage of the city of New York where does one insert their particular filmic moment? It is important to choose a site that possesses the movement and kinetics indicative of New York and one that provides an opportunity to become part of a larger sequence of movement. On the lower east side of the island of Manhattan in the neighborhood of the East Village there exists a site rich with implications as to the filmic nature of the city. It is the site proposed by Mario Gandelsonas as the site for the new American Film Institute in Lower Manhattan. The site is bounded by Layfette Street to the west, Astor Place to the north, Cooper Square to the east and a party wall to the south fig. 5). Within this site we are confronted with a series of icons, images, of the urban condition, specifically the urban condition as it relates to New York City. The site lies on a prominent corner of the Village, which is created by the intersection of the regular Manhattan gridiron with the diagonal downtown grid (fig. 6). It is bounded by a party wall on one side, an absolutely urban condition and one that implies the direct interaction of two buildings, a montage of physicality (fig. 7). Currently used as a parking lot, the site offer rich potential for an investigation of the filmic moment in architecture.

Chapter 3

Site Analysis

The location of the site within the Village context places it in direct relationship with academic institutions such as New York University, the preeminent school of filmmaking, The Cooper Union and the New School (fig. 8). Also, the Village as context places the site in constant interaction with a vibrant urban condition consisting of loft apartments, cultural institutions and entertainment venues. This site lies in close proximity to a convergence of circulation infrastructures. The combination of a subway entrance, bus stop as well as pedestrian and vehicular traffic adds to the kinetic nature of the site. All around the site there exists the reality as well as the image of New York as an urban condition (figs. 9-18). The buildings bounding the site contain residential units in the form of loft apartments as well as offices. The subway, an iconic New York condition, adds to its existence within the city at large. Through the intervention of the subway there is the possibility to imagine this site as an element within a larger montage sequence of the city as a whole. The experience of going into the subway and emerging in a vastly different area of the city acts as a kind of jump cut in the experience of New York. Also, the population of the area contains a rich diversity in ages, cultures and income. With the combination of students, professionals, artists as well as street vendors and those just hanging out the site generates a great of activity and excitement. All of these conditions contribute to the idea of juxtaposition inherent in the idea of montage. The proliferation of activity and juxtaposition of the site provide ample opportunity to interact with sequence on the scale of the city as well as the scale of the building.

Chapter 4

Program Selection

Bernard Tschumi, in his essay *Architecture and Violence,* creates an argument for the importance of program within an architectural investigation. According to Tschumi, The intrusion of a person into architecture is a form of violence. It is the intrusion of one system of order onto another. Architecture does not exist without this violence. It does not follow, however, that the idea of architecture is destroyed by this violence. Instead, the opportunity exists to create an architecture that lives through its program. Architecture cannot be divorced from its events, its program. Any architecture beginning from a perceived idea must include an investigation of a program that stems also from the same idea. The program should enhance the architectural idea such that in realization the violence of their juxtaposition can be exploited rather than accepted.

What is the proper program for an investigation of film in the architectural realm or, rather, of architecture existing in the realm of the filmic? The essence of montage theory put forth by Sergei Eisenstein lies in the ability of images to create higher meanings through their juxtaposition. Many times this meaning derives from the contrast or conflict between opposing images. For example, in the famous Odessa Steps sequence of *The Battleship Potempkin* the movements of the soldiers, in tightly regimented lines moving down the steps from the left of the frame to the right, contrasts against the movement of the peasants, moving from the right of the frame to the left frantically with no sense of order. Through the combination of these shots we gain a higher understanding of the violence as well as the futility of the uprising. By his use of rhythm,

movement and sequence Eisenstein has created a unique cinematic moment, however, in order to create this moment he utilizes elements of the physical realm of architecture. Rhythm, movement, sequence all relate to our movement through a building, but do they have a relationship with program, an element of architecture that exists in more psychological domain. In the example of *Battleship Potempkin* although the sequence utilizes contrast and violence to create its meaning there is a larger idea at work, that of the narrative, a single entity into which elements of violence and contrast are inserted. Could it follow then that an architectural program could serve as a type of storyline or narrative into which spatial combinations are inserted? Or rather is the architecture itself the storyline? Within a montage the elements that make up the montage are as much a part of the montage as their combination. Without the shots, which are arranged, there is no montage, however, the shots must be combined in order to create the montage. One element is capable of being thought of as a separate entity within the montage, the storyline. This is not to say that the narrative claims less significance than the other elements of the montage. On the contrary, it is the generator of the montage, that which the elements relate themselves to even as they refuse to relate to one another. Within the architectural paradigm, this element is the program. The spaces of architecture are arranged in deference to the programmatic requirements of the particular building, just as the elements of a montage sequence are arranged in deference to the particular narrative. How then can a program be selected that can serve as narrative for the montaged spaces?

Center for the Visual Arts in Lower Manhattan

As an art form, film possesses the unique ability to engage us on a purely emotional level through its manipulation of spatial framing. More than any other art form film confronts its audience with exploitations of space and time. Throughout the 20th century artists have been engaged in an ever-expanding discourse with the world outside of their studios. Beginning truly with cubism, artists have attempted manipulations based on an idea of the fourth dimension, or the movement of objects within time. The advent of film as an artistic medium in the early part of the century changed the way artists approached the creation of art. For the first time, there existed a medium through which images could be shown fourth dimensionally, moving within space and time.

For this thesis investigation it is important to establish a program that will allow for the opportunity to investigate the possibilities of a filmic theory in architecture. In order to establish a tectonic language based on filmic theory it is necessary to have a program that enhances the spatial relationships. By emphasizing the movement of the individual within a spatial construct we inherently emphasize the idea of sequence and its importance in architectural production. How then can we create a program that relies on this emphasis of sequence while at the same time providing the opportunity for manipulation of the sequence? The creation of a visual arts center, modeled on the American Academy in Rome, in which visual artists and researchers can come to New York and, placed within the city as image, create as well as research art inspired by the city. The Visual Arts Center provides an opportunity to create an architecture that has the qualities of filmic montage. The Center will house an integrated exhibition, research and teaching program for scholars, artists, students, institutions and the general public. This

would include a flexible research and production facility, residences for visiting artists and scholars, a series of exhibition spaces, lecture/screening rooms, library, bookstore, laboratory, editing facilities, press room, an outdoor amphitheater and a refectory for the residents of the facility.

In the French avant-garde film *La Jetee* there exists the realization of the power of images presented in montage to control the viewer psychologically. The narrative of the film concerns the power of images to become memory. This power is evidenced by the city of New York in its existence as an image. The importance of the narrative is emphasized in the structure of the film itself in that it is presented as a series of still images in true montage format. The film's power derives from the choice of the images used as well as the recycling of images to take advantage of our own memory within the film structure. Here then we realize the power of not only images, but also the combination of images to control our psyche. Through the visual arts, especially film New York has become an icon of the American city. It is the purpose of this visual arts center to embody this aspect of the image of New York. The artists and scholars working and studying within facility will have the opportunity to experience New York both in a real sense as they will be living there as well as in an imaginary sense as they will be creating studying the image of New York in the visual arts.

Chapter 5

Program Analysis

Dedicated to the research of New York as a city of images, the residents of the center would work either researching the history of New York through films and other images or in the creation of such images. The Center would house approximately 25 to 30 scholars and artists working within the city as well as various administration personnel. Included within the program would be a series of exhibition galleries for public interaction as well. The juxtaposition of public and private spaces, as well as the possibility for overlap, creates a sense of montage within the program. The program would be distributed as follows:

Lobby – 1500sf

This should not be a traditional lobby area but will contain some mode of display that will feature the activities of the Center. It will have a major role as a place for meetings and discussions.

Gallery Spaces

Main Gallery – 4500sf

The main gallery should have the height and breadth to hold major pieces or the reconstruction of actual sets.

Special Collections Gallery – 500sf

Gallery of New York – 2000sf

This gallery would contain images, both filmic and otherwise, dedicated to New York as a city of images.

Bookstore – 1000sf

This space would provide books on film, video and other related arts. It will serve for the sale of items directly related to the Center.

Theaters

Main Theater – 6000sf

The main theater is a theater large enough to some of the more popular film events, lectures by critics, filmmakers, artists and scholars. It would also be the major venue for film and arts festivals. It should hold approximately 550 people.

Secondary Theaters – 2000sf

These theaters are designed for more specialized viewings. They will be used mainly by the residents and visiting scholars of the Center as well as members of the public. It should hold approximately 150 people.

Screening/Lecture Rooms – 600sf

The screening and lecture rooms are for more private viewings of student work as well as class lectures. Each will seat approximately 50 people.

Outdoor Amphitheater – 4500sf

This theater will be used essentially during the warmer months for the showing of films, concerts, lectures and multi media presentations. It will hold approximately 350 people.

Seminar/Classrooms – 4 @ 500sf

There is a need for some small classrooms each with the capacity of about 30 people. These rooms will be used by fellows and scholars for lectures and special events. Each room should be equipped with complete audio/visual equipment.

Production Studio – 5000sf

This would be a "black box" used primarily for student productions. It should be equipped with a lighting grid, sound equipment, camera and lighting storage, an animation room and a control booth. It would also double as a performance space.

Administration Suite – 3000sf

This space would consist of the Director's office, the Chairman's office as well as reception/staff offices. It would contain various administrative offices as well as a conference room.

Scholars offices – 15 @ 100sf

These offices would be viewed mainly as cells for the visiting scholars research. They should be located within the private side of the building in close proximity to the residences.

Artists' Studio Spaces – 15 @ 200sf

These would serve as the main production spaces for the visiting artists. They could be located within the private side of the building, however, the possibility exists to place them in proximity to some of the more public building functions.

Apartments for Visiting Scholars/Artists – 30 @ 300sf

These would serve as the main living quarters for the visiting fellows, artists and scholars. They would be located within the private side of the building and should be accessed separately from the main public spaces of the building.

Refectory – 2000sf

This would serves as the cafeteria for the visiting scholars, artists and fellows.

Chapter 6

Precedents

Case Studies

Because we experience architecture by moving within it there exists the opportunity to view architecture as a physical manifestation of the filmic imaginary. In his essay *Montage and Architecture* Sergei Eisenstein outlines the effect of our experience of architecture as a filmic experience through a discussion of the Greek Acropolis. "The Greeks have left us the most perfect example of shot design, change of shot and shot length. Victor Hugo called the medieval cathedrals 'books in stone'. The Acropolis in Athens could just as well be called the perfect example of one of the most ancient films"(60). Because we experience architecture through motion rather than from a stationary position there exists the possibility to emphasize the movement from one space to another, and through this emphasis to create a sense of montage within the architectural experience. As a result it is necessary to identify projects for case studies that emphasize the movement from spatial experience to another as well as the intersection of public and private conditions.

La Tourette – Le Corbusier

With his monastery of Sainte-Marie de la Tourette there exists one of Le Corbusier's most phenomenological projects and one that realizes the existence and importance of the imaginary space of architecture (fig. 19). With the design of the monastery Le Corbusier truly captures the simultaneous existence of both the sacred life and the everyday life. The architecture of La Tourette, both in its conception and in its realization, embodies the idea of juxtaposition, which is at the heart of montage and the filmic imaginary. How

does Le Corbusier achieve this juxtaposition and creation of the imaginary space of architecture? By highlighting moments of transition, layering and public/private relationships Le Corbusier creates the imaginary space of architecture (fig. 20). This begins with one's entrance into the monastery. Rather than the traditional monastery gate with a bolt and lock he places a freestanding frame in space (fig. 21). "The monastery does not at this point need a door with lock and bolt; but a sign to halt the stranger and to remind him of the dignity of the place towards which his steps are bending would be in order" (Henze, 10). Throughout the monastery Le Corbusier enhances the transition from one space to another, creating a sense of imaginary space within the real space of the monastery. The cells of the monastery are spare in their design; yet contain richness in their layering (fig. 22). There is a layering from inside to outside, created by the furniture in the room as well as the outdoor balconies and sun screens (fig. 23). This layering enhances the experience of the space as one of quiet introspection. Also, in the transition from the hall to the church Le Corbusier creates a phenomenological experience through the play of light (fig. 24). This enhances the experience of transition and elevates the space to the level of imaginary space.

National Gallery – East Wing - I.M. Pei

The East Wing serves as both museum and research institute (fig. 25). An investigation of this project will help to reveal the possibilities inherent in the program outline for a film institute housing both exhibition space as well as research space. On a complicated site, emerging from the convergence of street networks, Pei developed a project that was physical manifestation of the bisection of public and private space (fig. 26). Beginning

with the entry, Pei divides the experience of the building between the public and private. Pei's bisection of the site between the public and private aspects of the program creates a dynamic building massing. Also, throughout the building the difference between public and private space is emphasized through the use of light and dark. While the public spaces of the building are open and allow light to flood into them freely, the more private spaces contain a sense of enclosure, with light admitted through control. Pei's thoughtful response to the constraints of the program creates an elegant building.

Unité d'Habitation – Le Corbusier

The Marseilles apartment house of Le Corbusier provides a model for living within the city in a filmic sense (fig. 27). Again, as at La Tourette, Le Corbusier has juxtaposed spaces sectionally, creating a tenuous relation between public and private. In the cross section of a typical housing block we can see a layering of space from public to private combined with the wrapping back onto the public (fig. 28). Also, within the apartments there is a layering from inside to outside, accomplished by the balconies and sunscreens. The combination of layering and overlap of pubic and private accomplishes a sense of the filmic moment in architectural space. Also, inherent in Le Corbusier's Unite project there is an understanding of the experience of the rooftop (fig. 29). Le Corbusier creates a dynamic rooftop experience through the use of sculptural elements. By the same token the city of New York possesses a unique rooftop lifestyle, one that has been enhanced through the images of New York (fig. 30).

Carpenter Center for the Visual Arts – Le Corbusier

With his design for the Carpenter Center Le Corbusier achieves a sense of the excitement of film in the movement through a building. The building is divided into two masses, which are stitched together by a central ramp. This ramp brings one up into the building and serves as the primary point from which one experiences the building. This central ramp provides a filmic experience to the building. As one moves up the ramp the building is revealed and what was once shallow depth plunges into the deep space of the building itself (fig.31-32). The ramp then provides access into either side of the building's mass as it slides through the site (fig. 33). The crossing of a series of layers enhances the experience of one moving through the building. While moving along the building's ramp one passes through a series of layers made up of structure as well as the building's programmatic spaces (fig. 34). Also, while inside the building a sense of the filmic can be experienced from a point of stasis. While stationary in the studio spaces or within the depth of the building one has the experience of watching people move along the ramp and through the building. This experience is enhanced by the disappearance of people behind masses and their reappearance into view. So, both in its circulation and in its massing the Carpenter Center creates a sense of the imaginary space of film.

Chapter 7

Parti Strategies and Alternatives

The parti of the building arranges the primary program on the site in two masses, which take advantage of the geometry site in creating two angled masses, which open out to the view of the city (fig. 31). This presents the city street as an image of the city of New York (fig. 32). The west side of the site is taken primarily with the more private and semi private spaces of the program. On the east side of the site the more public spaces are arranged, including the theatres and main gallery. Within this basic, loose layout the various programmatic spaces are arranged in a type of montage format (figs. 33-34). In order to achieve the effect of the building as a type of moving image to be witnessed from the street level the spaces of the program are pulled away from the outer edge of the building. This creates a ten foot band around the building perimeter that acts as a circulation space, thus placing the primary movement within the building on the exterior and animating the façade with the movement from within (fig. 35). Also, there is a kind of montage of program, combining both public and private functions (fig. 36). The progression through the site moves through a series of layers formed by the existing site conditions as well as the structural and programmatic functions of the building (figs. 37-38). The main atrium space of the building acts as the primary space of the voyeur (fig. 39). This atrium functions in much the same way as the courtyard space of *Rear Window* (fig. 40). It is through this space that the individuals within the building watch each other and are watched.

Both the main theatre and the bookstore are located on the ground floor with the theatre on the east side of the building and the bookstore on the west. On the second floor the administrative suite is located on the west with the main gallery on the right. The main gallery is a large stepped gallery, which progresses up to the third floor. Along with the main gallery the gallery of the city of New York is on the third level. The fourth level begins the sectioning of the program by section with the more semi private spaces dedicated to the institute itself. On the east side of the building are the two smaller theatres with classrooms and lecture halls on the west. The fifth floor is intended primarily as a pinup and screening area. There are a number of small pinup spaces as well as two small screening rooms. These are intended to be smaller versions of the theatres and galleries on the more public level. At the sixth and seventh levels the atrium shifts to allow more privacy for the residence levels. The artists' residences are on the east side of the building and are arranged much like the apartment units of the Unite d'Habitation. They are double height spaces that contain a two level apartment and studio space. The studio spaces look onto the atrium while the living spaces look out to the city. The scholar's apartments wrap around the front of the building and the scholars' offices are on the west side of the atrium. The offices open onto a double height library. On either side of the atrium there are common meeting areas, which would contain a kitchen and area for eating. The visitor's sequence culminates in the rooftop experience where he or she is presented with the city as an iconic image. Programmatically the roof serves as a public amphitheatre for showing films or performances in nice weather. Standing on the roof one can see the New York skyline as well as the Empire State Building spire, an iconic image of the city, in the distance.

Within this parti the ramp serves the purpose of moving between gallery levels, primarily. In another alternative the ramp could become the primary means by which the atrium and building are experienced. Much like the ramp of the Carpenter Center this ramp would being the individual into the building and circulate up through the atrium with outlets on each public floor. In this instance the visitor experiences the building while moving along the ramp, thus allowing for changing views and vistas. However, with all of the primary circulation occurring in one central location one could lose the aspect of disappearance behind volumes while moving through the building. while the ramp works for the individual occupying it, it does not work for the individual in a point of stasis within the building watching the movement of others. Again, as at the Carpenter Center the building functions in a filmic sense both in the movement up the ramp as well as from a stationary point.

The intent of the building is the experience of the individual moving within it and occupying the galleries. In a sense the parti is meant to function as a film set, a staging ground for the activities of those occupying the building. For this reason the primary spatial decisions have been mad from the standpoint of how they would be experienced by those using the building. The purpose of the massing and positioning of volumes was to create a sense of montage in one's movement through the building and to establish a sense of intrigue toward others moving within the space.

Chapter 8

Conclusions

In my analysis of film and its relationship to architecture I focused on three primary elements of the filmic experience. These are the voyeur, the image and the montage. It is through these three elements that I have investigated the idea of the filmic within architecture. I have attempted to place these three filmic ideas into an architectural discussion, however, before placing them within architecture I will explain the relevance of each to film and how I applied them to architecture.

Voyeur

The idea of the voyeur is one that is elemental to the way in which we experience film. We sit in a darkened theatre and watch as the story unfolds on the screen. Always we are observers of the action, never taking part directly. Integral to the idea of the voyeur is the reality of what is seen and what is not seen. This idea has played out in films such as *Rear Window* in which the voyeur becomes a character and our experience of the film's narrative mimics that of someone watching from a distance. In the film, Jimmy Stewart sits in his apartment watching the activities of the residents across the courtyard. (fig. 40) Hitchcock, in constructing the film's form utilizes what is seen and what is not seen to create the suspense and action of the film. At the same time Hitchcock uses architecture to created this suspense. As Jimmy Stewart attempts to solve the murder he believes has taken place across the courtyard key elements are hidden from view by the walls. (Fig. 41) Also, in films such as *Wait Until Dark* the drama of what is not seen takes precedence in the narrative in which men who have broken into her apartment torment a

blind Audrey Hepburn (fig. 42). So, this element of the voyeur, what is seen and not seen, creates a sense of the imaginary space of film.

With the proximity and number of people in New York this element of the voyeur can be seen in public spaces where people watching can occur. In the attached photos of both Grand Central Station and a New York department store we can imagine the possibilities for people watching within these open and moving spaces. (Figs. 43-44) Within the architectural proposal the voyeur presents itself as that which is seen and not seen while an individual moves through the space. By utilizing an open plan and placing the spatial volumes of the building freely within this plan one can create a scenario in which people move around volumes. As they move through the building people will appear and disappear behind walls and partitions, constantly moving from between being seen and not being seen.

Image

The image is the primary unit by which we experience film. It is through the image the filmmaker tells his or her story. This idea of the image is especially prevalent in the film La Jette. (figs. 45-46) The films of both Woody Allen and Martin Scorsese present the city of New York as an image. It is this idea of the city as an image that has come to take on great meaning in our modern culture. In many ways New York is a city that does not exist, as it is known primarily in images (figs. 47-48). However, the reality of the city also has the potential to act as an image. This is an image also seen in films such as *Midnight Cowboy* (fig. 49). Also, in films such as Jacques Tati's *Playtime* the city is

literally presented as an image through architecture (fig. 50). This idea of the image presents itself in this proposal as that which is seen from the building. In this sense the building acts as a kind of scopic device from which the city is viewed. Within the building one is presented with the New York street scene as seen from the building. This scene is a dramatic view up 3rd Avenue as the street curves out of sight. However, when one reaches the amphitheatre atop the building the dramatic image of the New York skyline is viewed as the iconic image of the city.

Montage

The idea of montage became the primary device through which filmic form influenced the architectural proposal. In filmmaking the editing together of images to create an idea creates montage. Kuloshev refers to the power of montage to create the imaginary space of film. By splicing together disparate images of streets and buildings the filmmaker creates a space that exists solely on film, a truly imaginary space. Eisenstein carried on this tradition in films such as *The Battleship Potempkin*(fig. 51). This is seen in tightly edited modern films such as *The French Connection* (fig. 52). Montage plays into the spatial manipulations of this architectural proposal in the layout of the major spaces and the movement from one to another. The sequence of the building is meant to take the visitor through a series of vignettes, made up of the programmatic requirements, such as the theatre and the various galleries. While moving along this sequence aspects such as image and voyeur are experienced through the viewing of others as they move along their sequence and the viewing of the city. In the following images a possible sequence of a visitor to the institute is outlined (figs. 53-64). The sequence begins in the below grade

gallery which connects to the subway. As he enters from the subway our visitor moves through a gallery which is lit from above by skylights and from within from various digital displays. After proceeding through this gallery he comes up an escalator, which brings him outside to street where he turns and enters the building through the main lobby. The main theater is located on the main level, and he proceeds past this to the second floor gallery, which is stepped up to the third level. A ramp runs along the building's edge, and as he proceeds up this ramp he is placed between the city and the building itself. After proceeding through the main galleries he takes the elevator, a literal jump cut, to the roof level where he is presented with an iconic view of the city.

So, the sequence of the visitor makes through the building acts as a kind of physical montage as he or she moves through a variety of vignettes. At the same time ideas such as image and voyeur are presented as the visitor sees others moving about in the building and views the city from the building. It is possible to imagine a filmic narrative occurring with the building as a set. In this narrative individuals would establish relationships based on the fact that see each other throughout their time in the building. Characters within the narrative would represent the different users of the building, from public to private, and their relationships would reflect this use. In this way the narrative of the users and the filmic depiction of the architecture would establish the idea of the filmic within architecture.

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Filmography

Birth of a Nation. D.W. Griffith

Battleship Potempkin. Sergei Eisenstein

Metropolis. Fritz Lang

The Last Laugh. F.W. Murnau

The Cabinet of Dr. Caligari. Robert Weine

Trip to the Moon. George Meilies

Gold Rush.
Modern Times. Charlie Chaplin

Sherlock Jr.
The General. Buster Keaton

Citizen Kane. Orson Welles

La Notte
L'Aventtura. Michelangelo Antonioni

The Bicycle Thief. Vittorio do Sica

The 400 Blows. Francois Truffaut

The Third Man. Carol Reed

The Fountainhead. King Vidor

The Seventh Seal
Wild Strawberries. Ingmar Bergman

Rashomon. Akira Kurasawa

Playtime
Mon Oncle. Jacques Tati

Psycho
Rear Window
North by Northwest. Alfred Hitchcock

I am Cuba. Mikhail Kalatozov

Dr. Strangelove
Clockwork Orange
2001: A Space Odyssey. Stanley Kubrick

Bladerunner. Ridley Scott

The Hudsucker Proxy. Joel and Ethan Coen

Run Lola Run. Tom Tykwer

Blue Velvet
Mulholland Drive. David Lynch

Manhattan. Woody Allen

Taxi Driver.
Mean Streets. Martin Scorsese

Seven
Fight Club
The Panic Room. David Fincher

Dark City. Alex Proyas

The Matrix. Larry and Andy Wachowski

Memento. Christopher Nolan

La Jetee. Chris Marker

Appendices

Appendix A
Figures



Fig. 1
Bladerunner
Source: Clarke

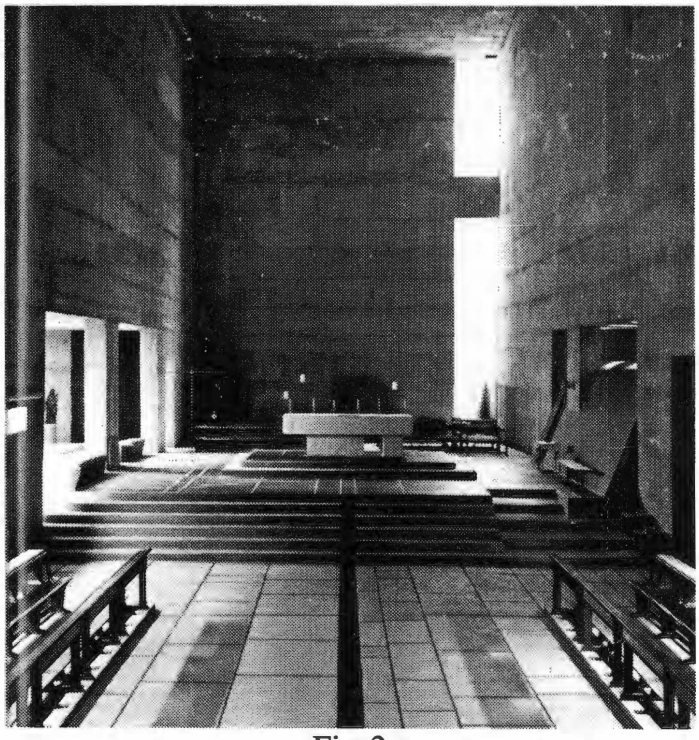


Fig. 2
La Tourette church
Source: Menze



Fig. 3
Manhattan
Source: Clarke



Fig. 4
Taxi Driver
Source: Kruth

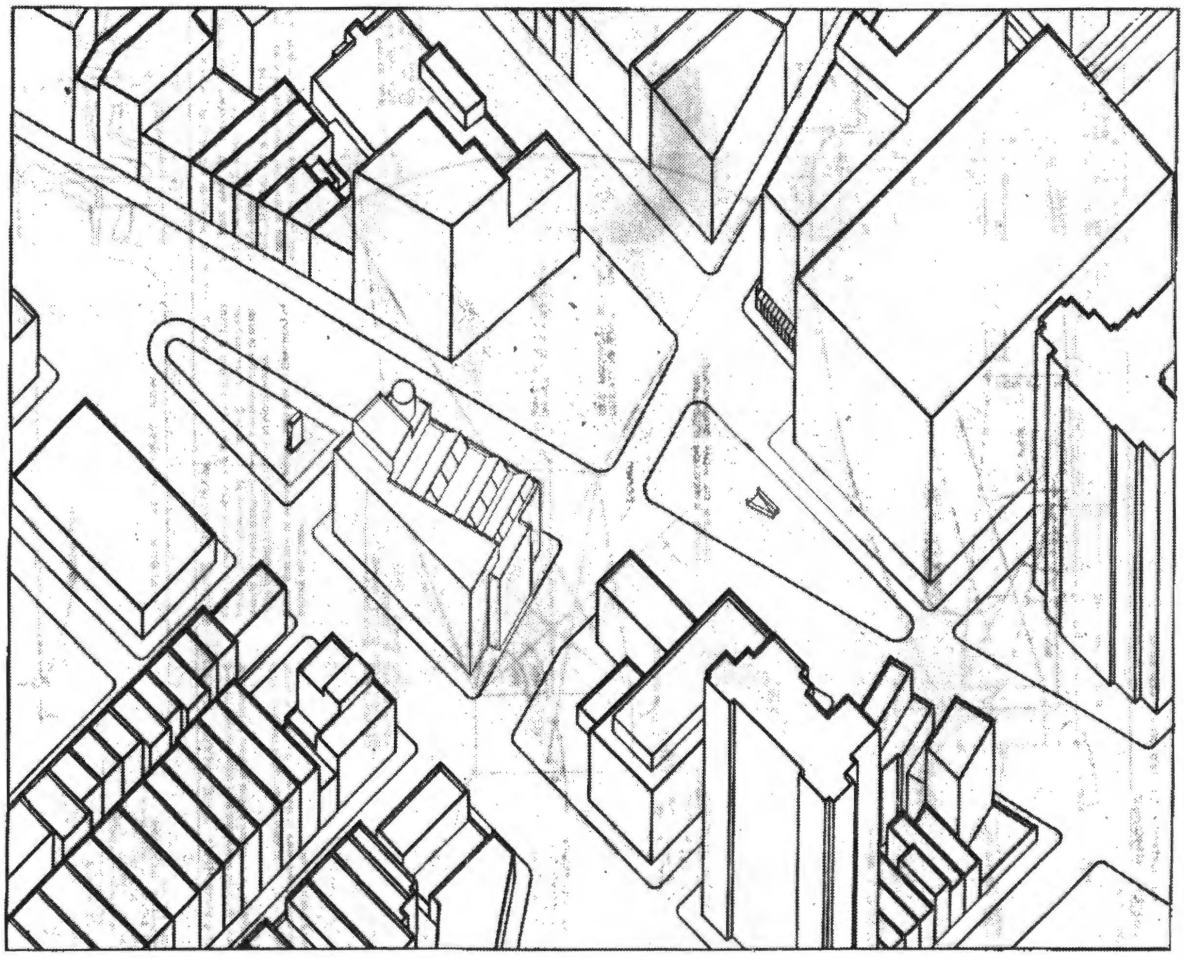


Fig. 5
Site Axonometric
Source: Gandelsonas



Fig. 6
Figure Ground of Lower Manhattan
Source: Gandelsonas

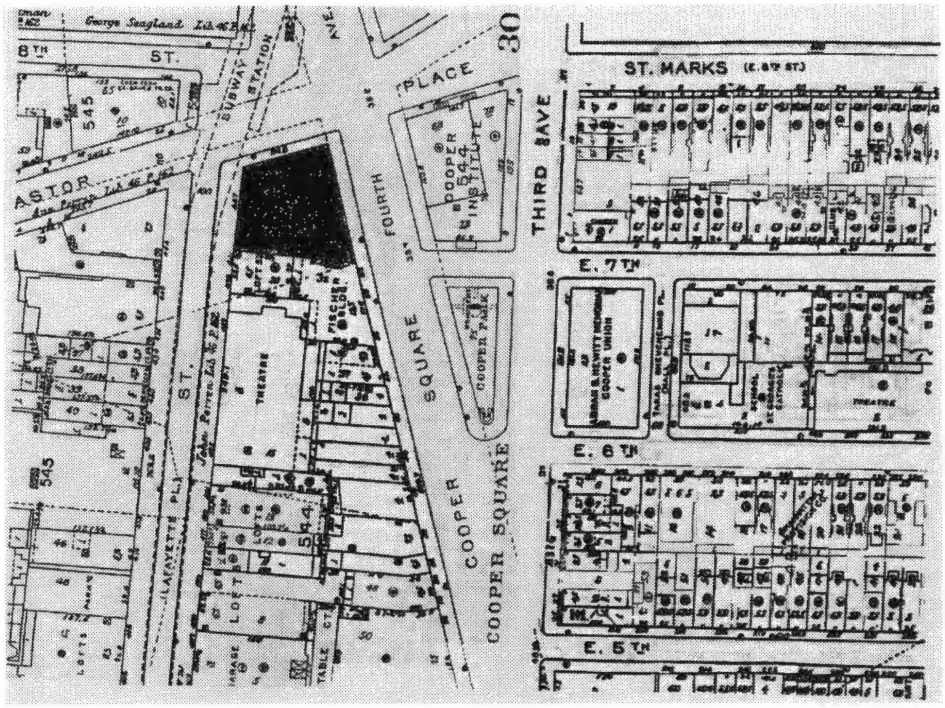


Fig. 7
Site Map
Source: Sanborn



Fig. 8
Aerial Photograph of Site
Source: OASIS



Fig. 9
Away from site up 4th Avenue
Source: Author



Fig. 10
Past site down 4th Avenue
Source: Author



Fig. 11
Site from Astor Place subway entrance
Source: Author



Fig. 12
Across site from Layfayette Street
Source: Author

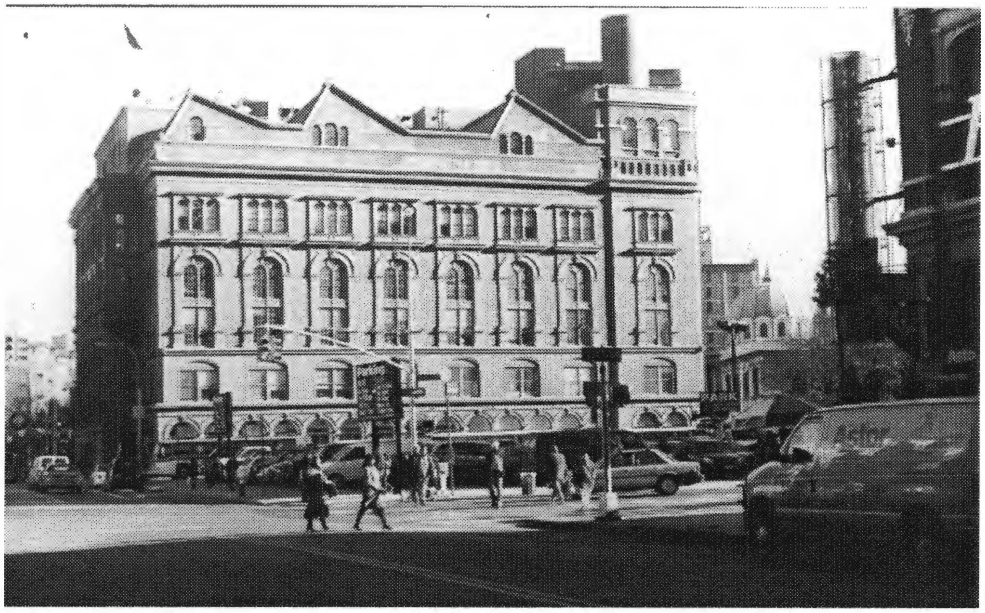


Fig. 13
Across site toward Cooper Union
Source: Author



Fig. 14
Cooper Union main building
Source: Author



Fig. 15
Back of site from Cooper Park
Source: Author



Fig. 16
Astor Place
Source: Author



Fig. 17
From site down Astor
Source: Author



Fig. 18
From site down E. 7th Street
Source: Author

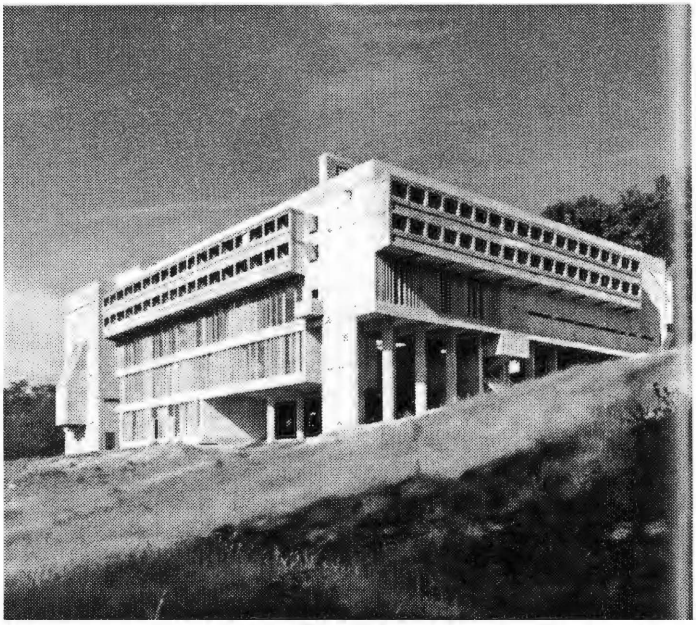


Fig. 19
La Tourette
Source: Menze

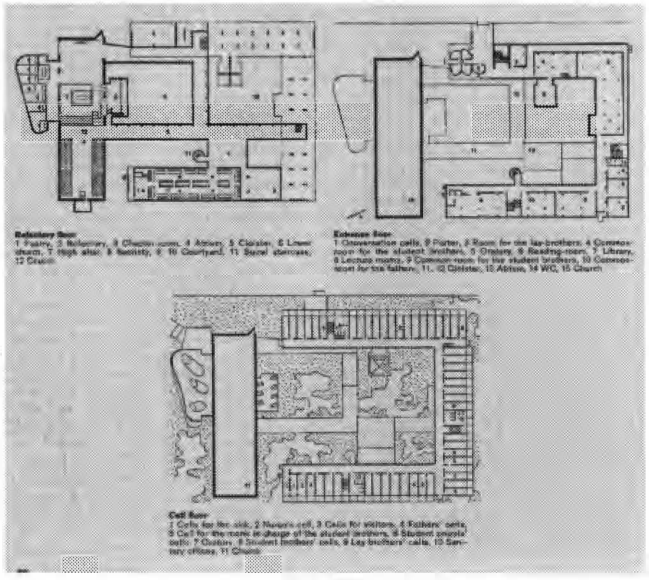


Fig. 20
La Tourete plans
Source: Menze

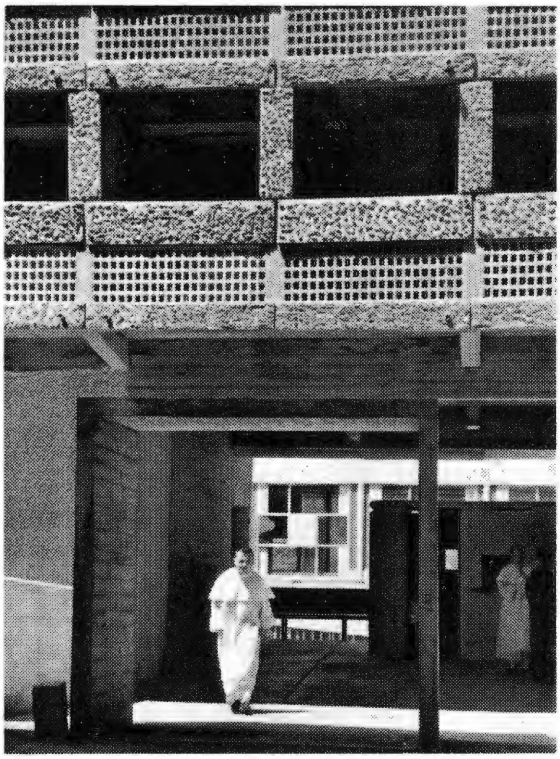


Fig. 21
La Tourette entry
Source: Menze

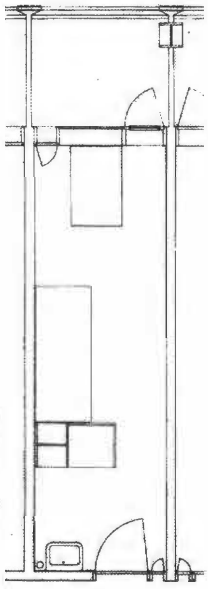


Fig. 22
La Tourette cell plan
Source: Menze



Fig. 23
La Tourette cell
Source: Menze

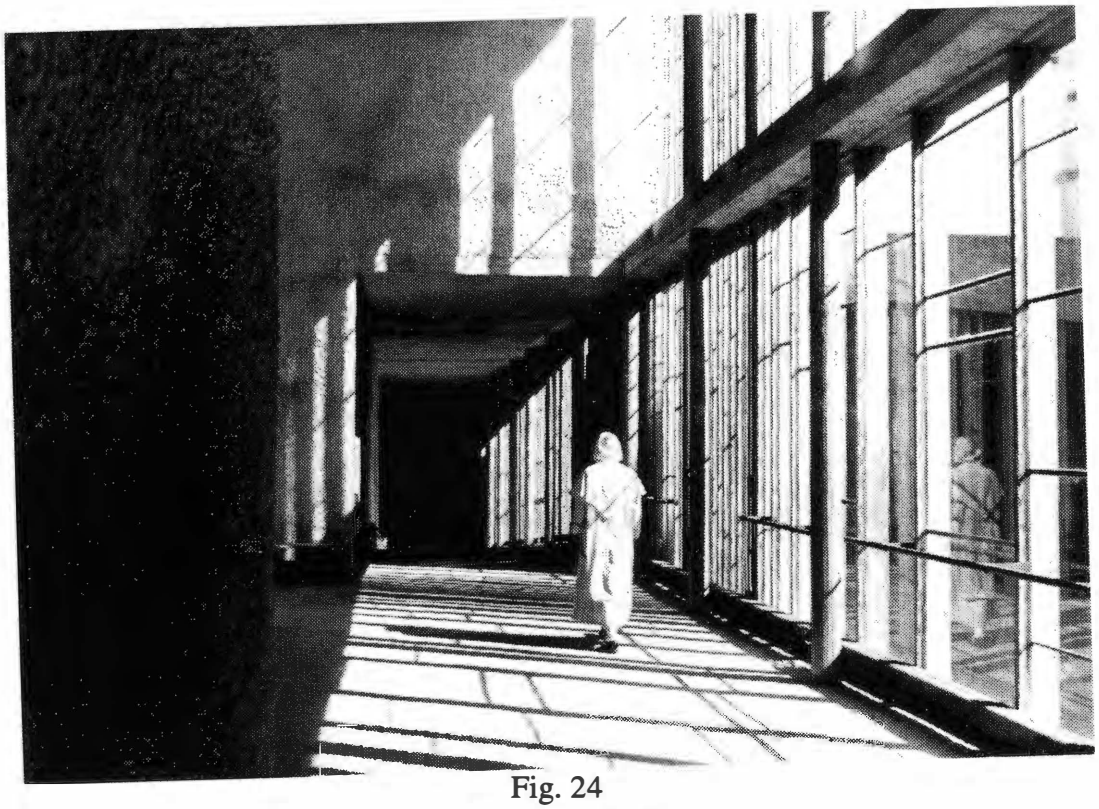


Fig. 24
La Tourette hall
Source: Menze

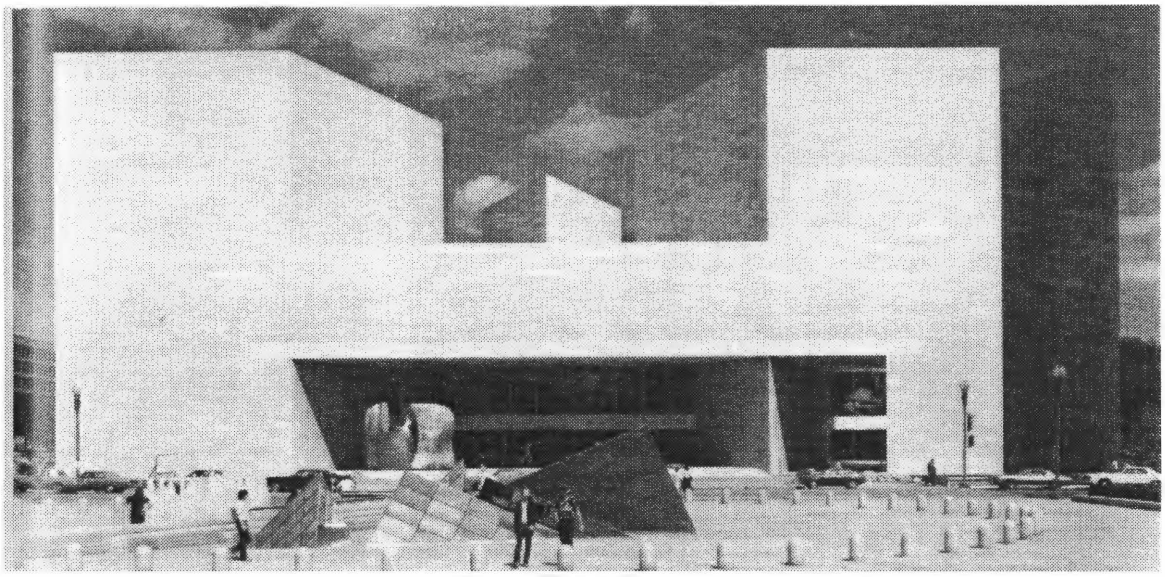


Fig. 25
National Gallery East Wing
Source: Architectural Record

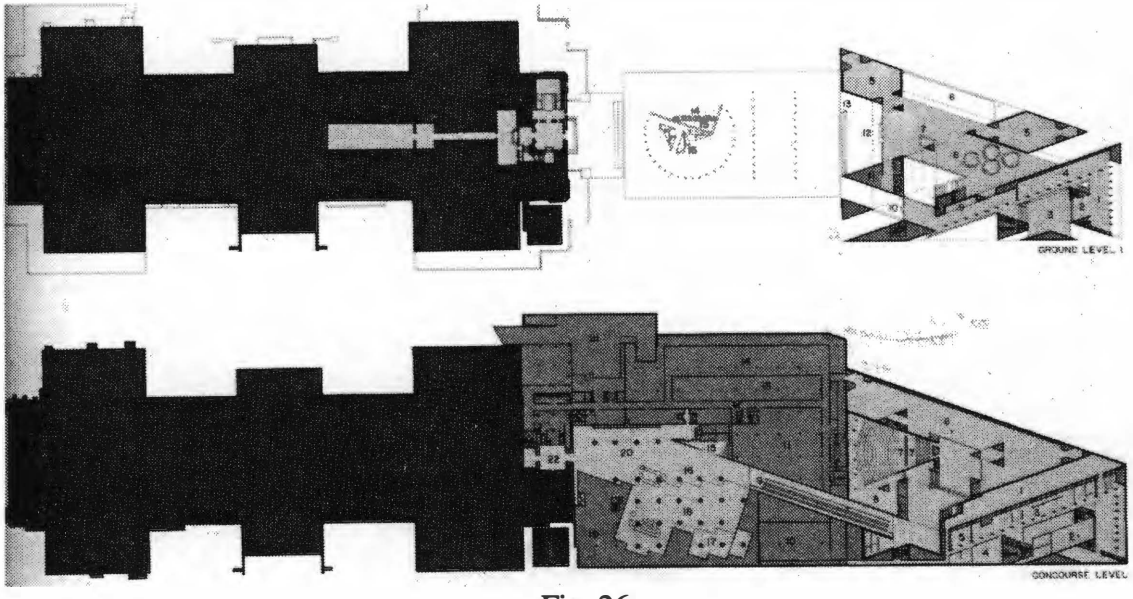


Fig. 26
National Gallery floor plans
Source: Architectural Record

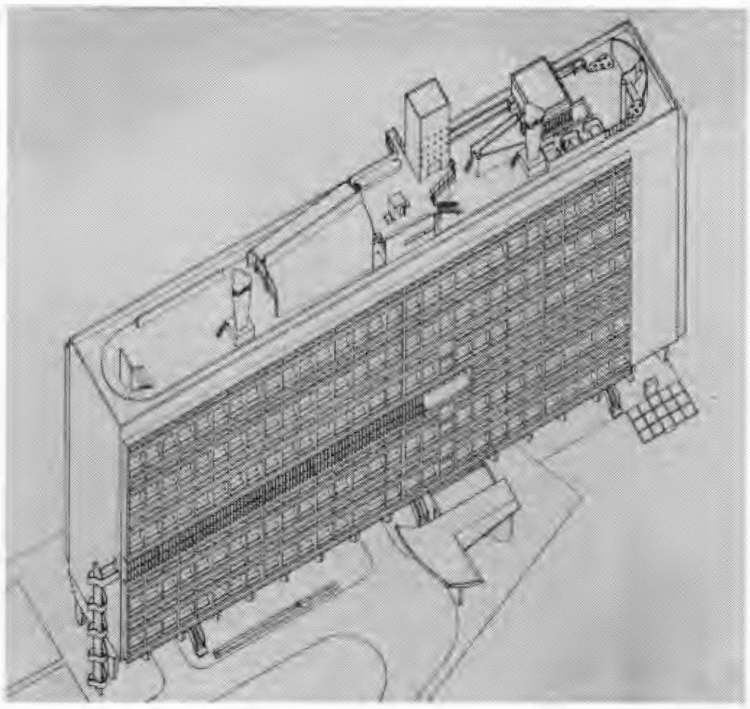


Fig. 27
Unite d'Habitation axonometric
Source: Corbusier

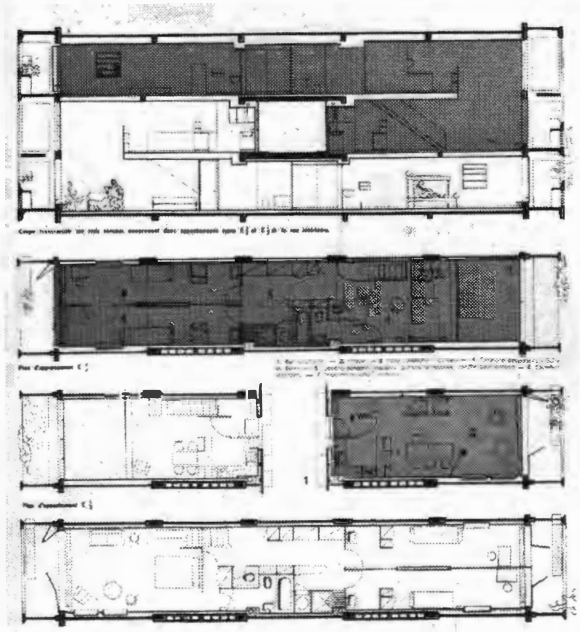


Fig. 28
Cross Section of Unite apartment block
Source: Corbusier



Fig. 29
Unite rooftop
Source: Ruegg

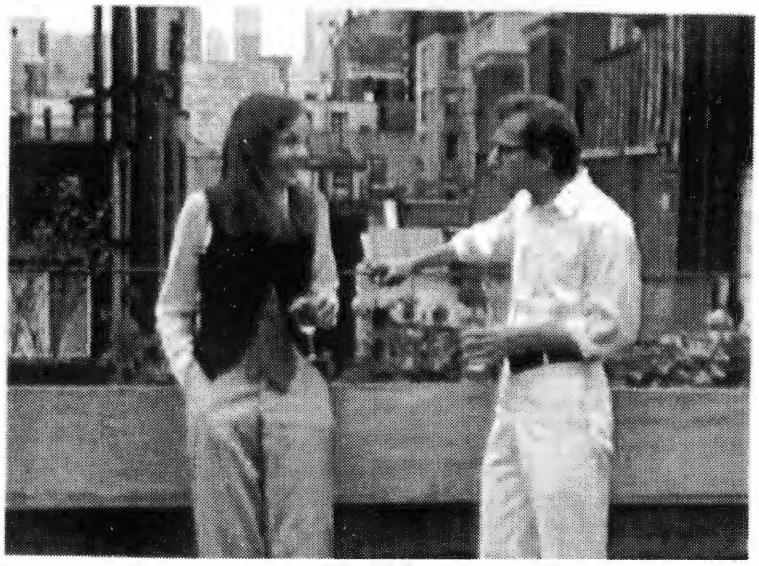


Fig. 30
Annie Hall
Source: Kruth

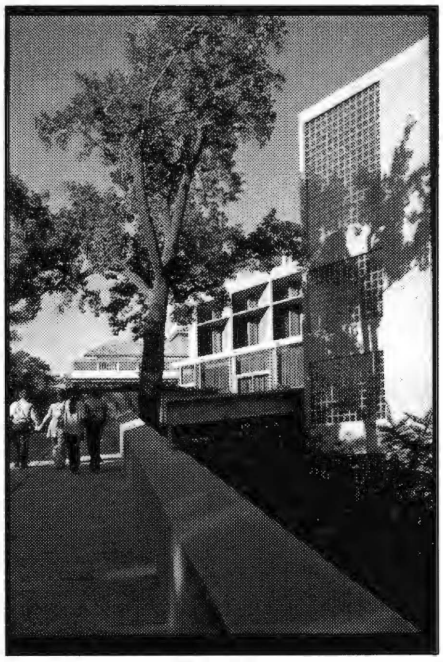


Fig. 31
Carpenter Center 1
Source: Seklar



Fig. 32
Carpenter Center 2
Source: Seklar

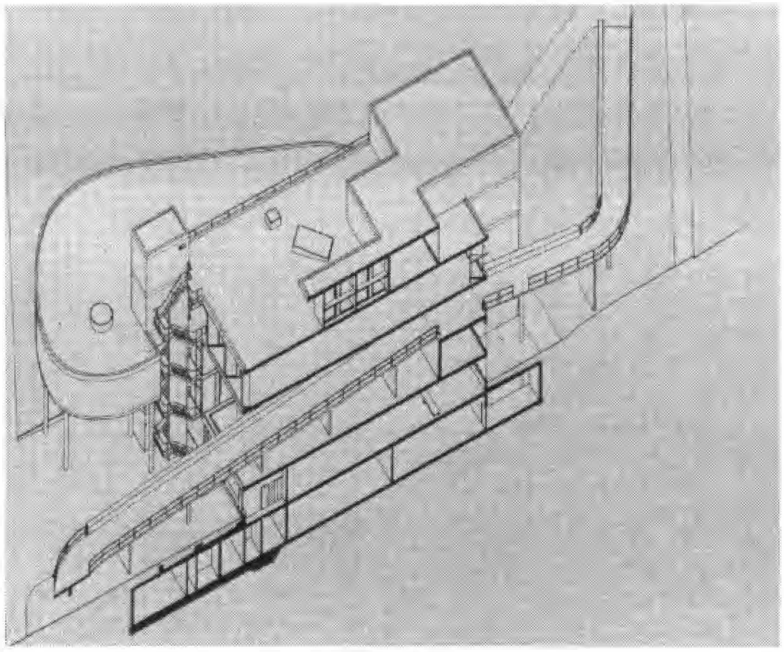


Fig. 33
Section through ramp
Source: Seklar

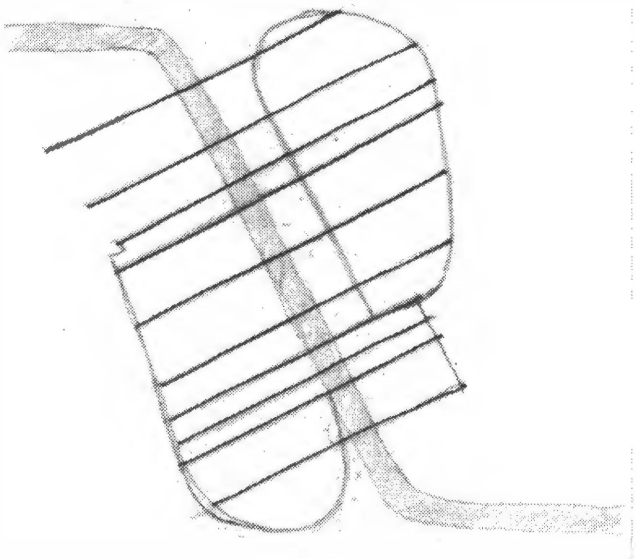


Fig. 34
Layered sequence
Source: Author

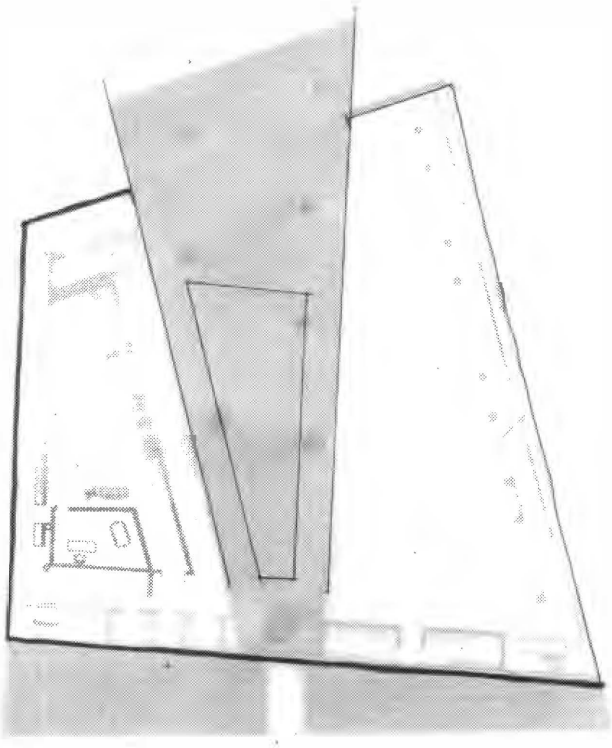


Fig. 35
Massing opens to vista
Source: Author

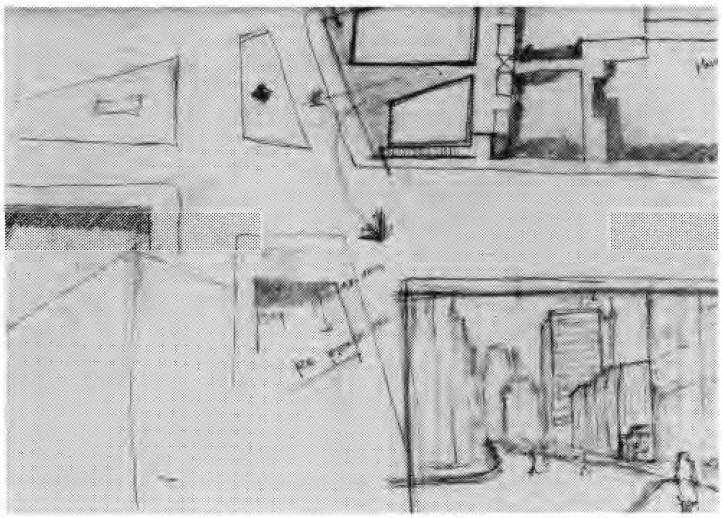


Fig. 36
City as image
Source: Author

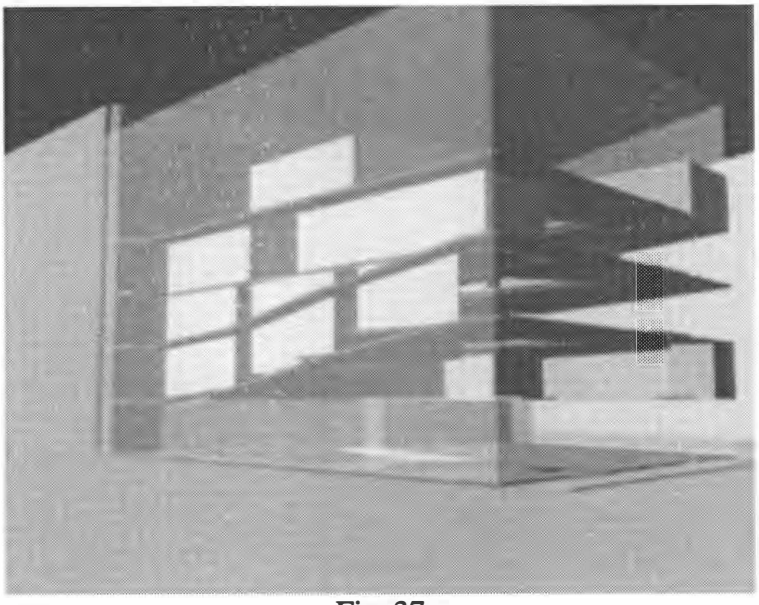


Fig. 37
Montage of massing
Source: Author

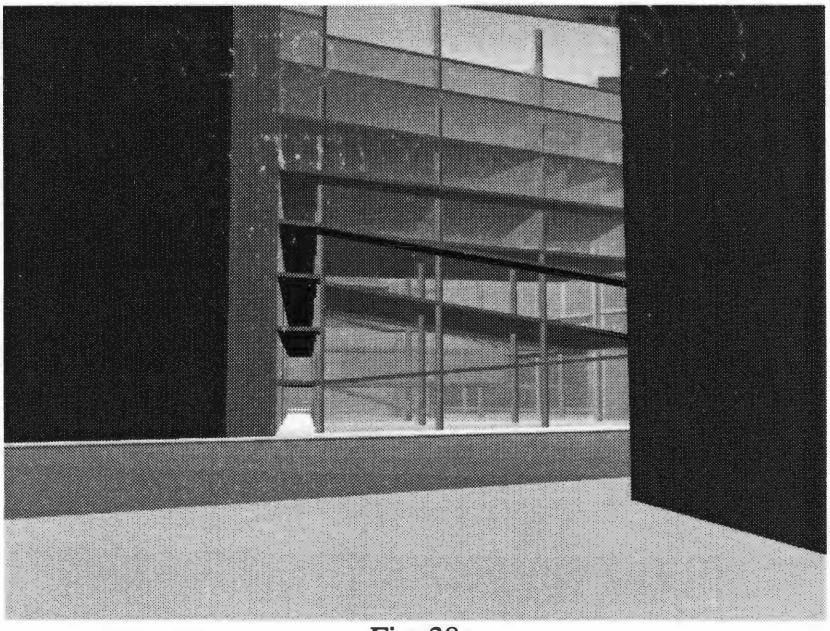


Fig. 38
Exterior circulation
Source: Author

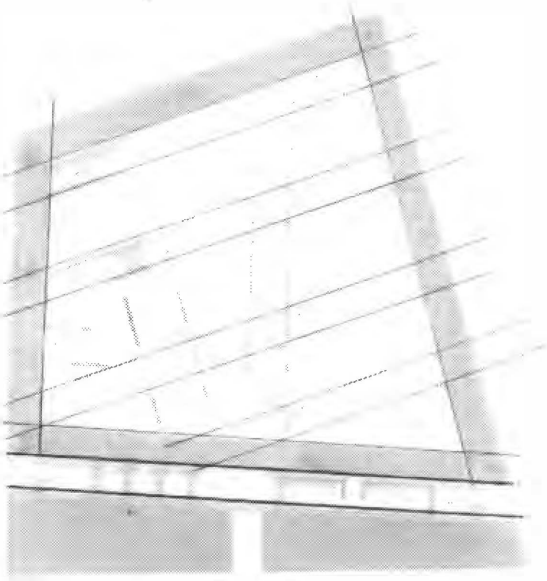


Fig. 39
Massing pulled away from exterior
Source: Author

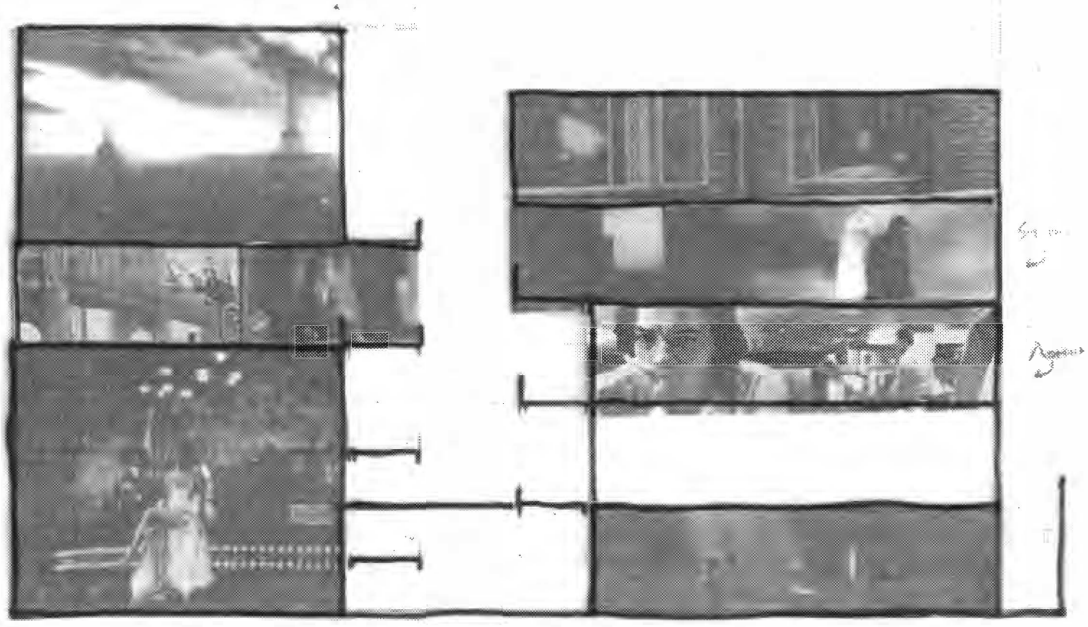


Fig. 40
Montage of program
Source: Author

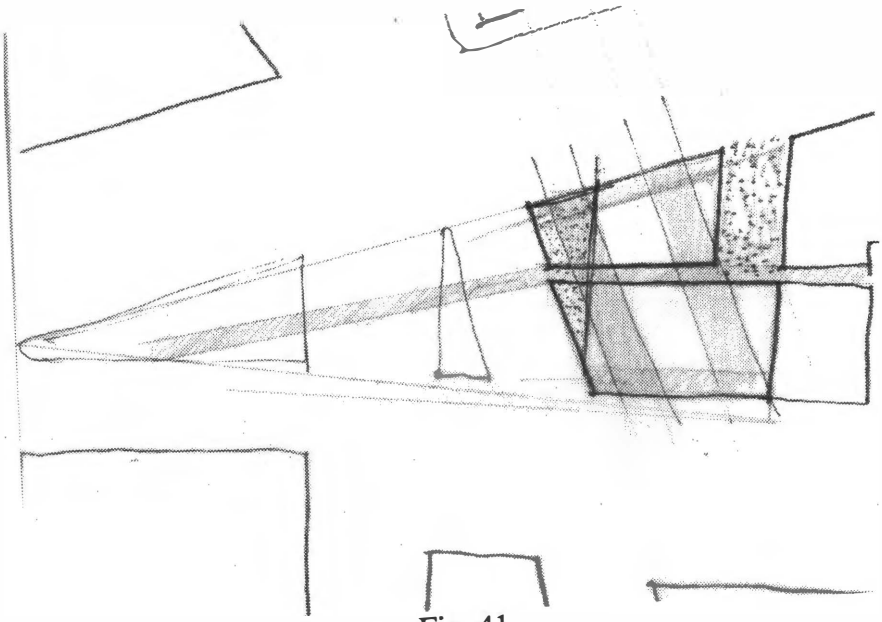


Fig. 41
Sequence through site
Source: Author

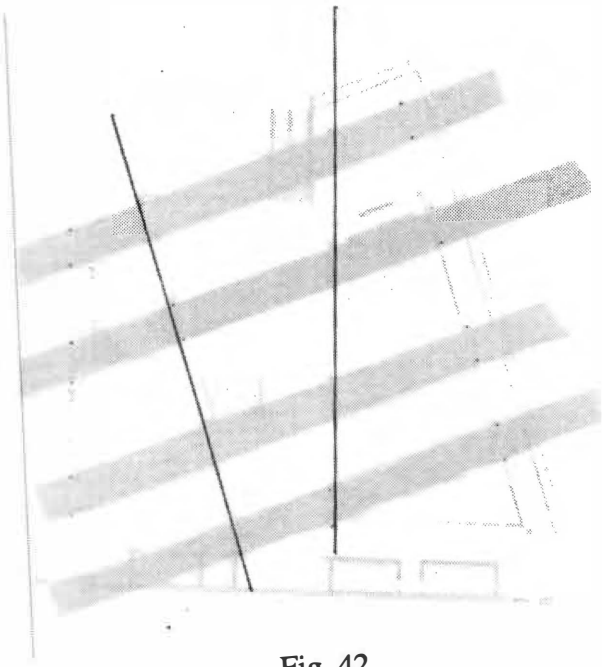


Fig. 42
Layering of structure
Source: Author

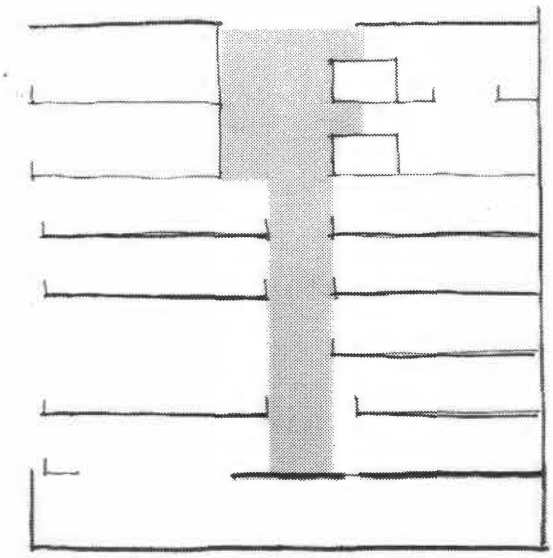


Fig. 43
Atrium as Viewing Area
Source: Author

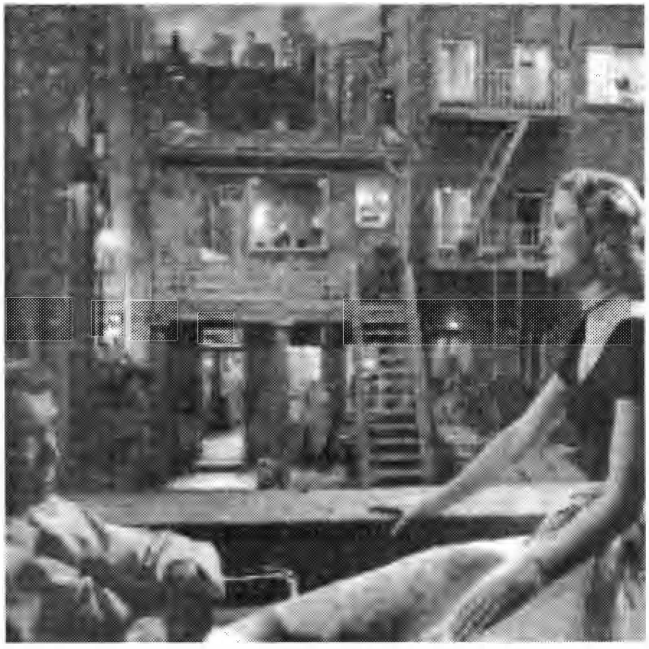


Fig. 44
Rear Window 1
Source: Madsen



Fig. 45
Rear Window 2
Source: Madsen



Fig. 46
Wait Until Dark
Source: Madsen



Fig. 47
New York City Department Store
Source:



Fig. 48
Grand Central Station
Source:



Fig. 49
La Jette 1
Source: Madsen



Fig. 50
La Jette 2
Source: Madsen



Fig. 51
Chrysler Building
Source:

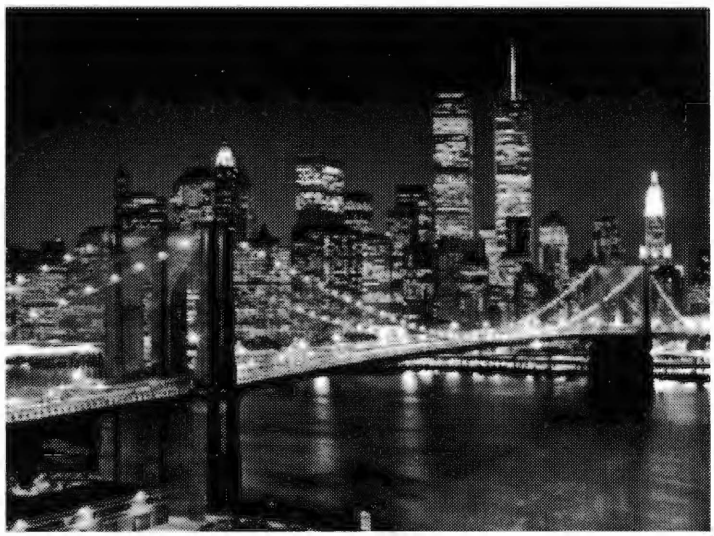


Fig. 52
New York City skyline
Source:

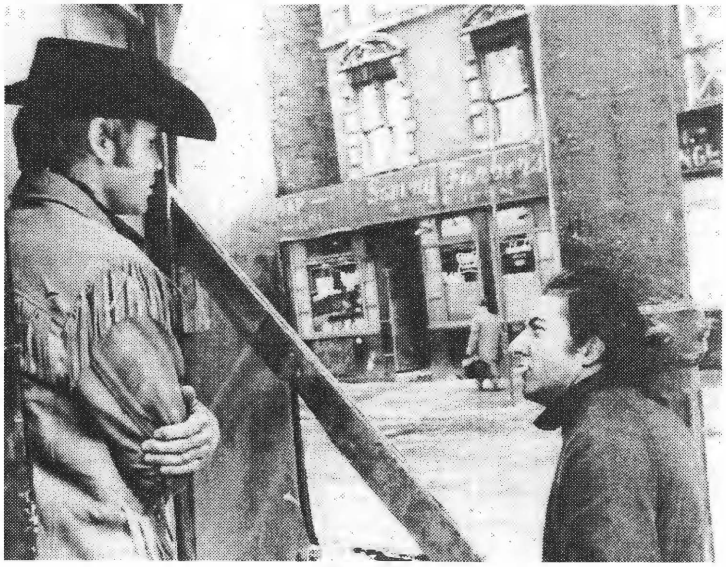


Fig. 53
Midnight Cowboy
Source: Madsen



Fig. 54
Playtime
Source: Vidler

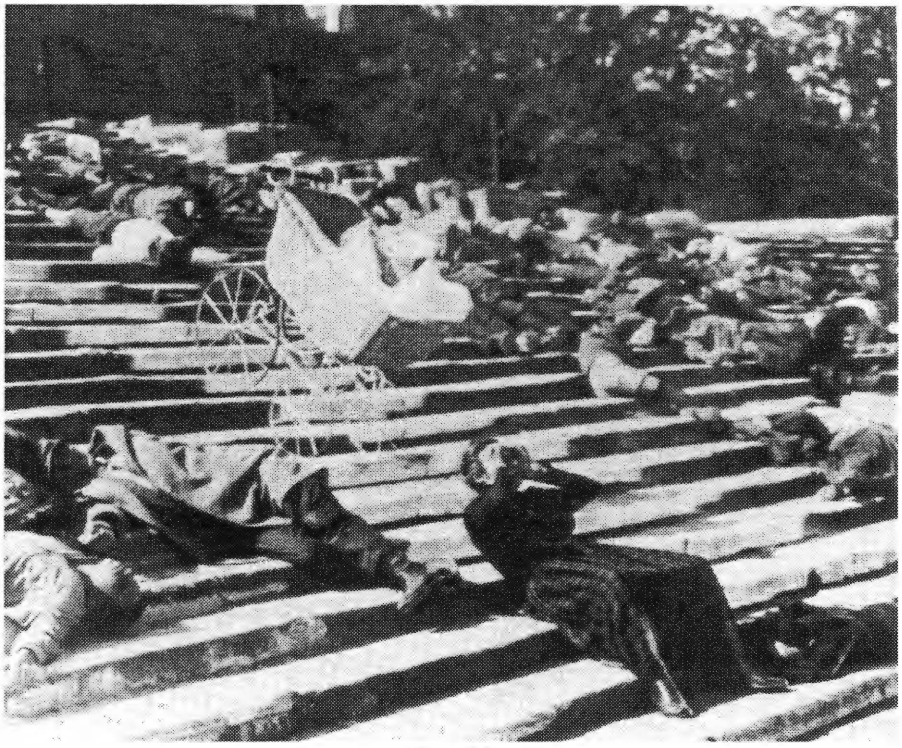


Fig. 55
Battleship Potempkin
Source: Madsen



Fig. 56
French Connection
Source: Madsen



Fig. 57
Entry from subway
Source: Author



Fig. 58
Subway gallery
Source: Author



Fig. 59
Coming up escalator
Source: Author



Fig. 60
The city presented
Source: Author

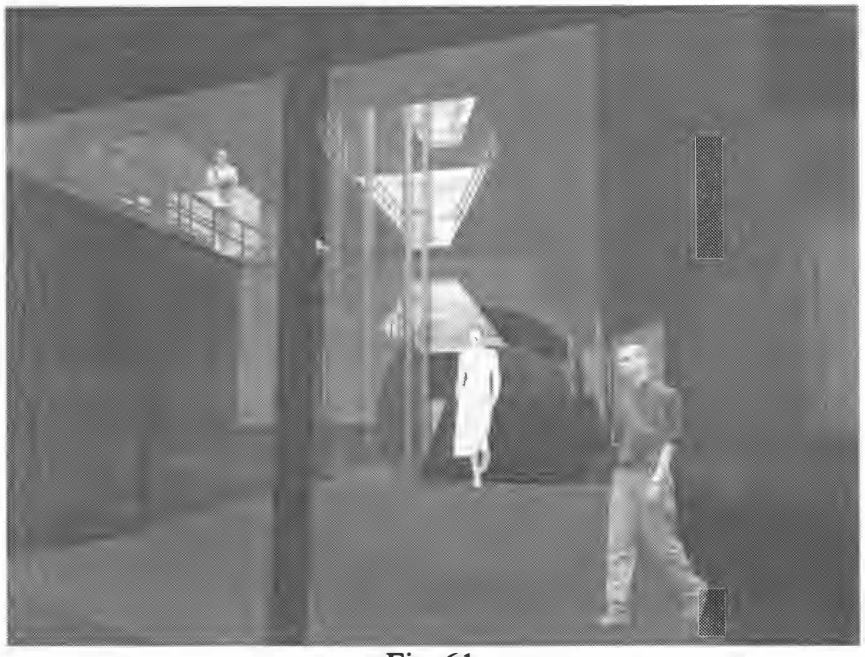


Fig. 61
Main entry
Source: Author



Fig. 62
Top of main stair
Source: Author



Fig. 63
Bottom of main gallery
Source: Author



Fig. 64
Beginning of ascent up ramp
Source: Author



Fig. 65
Top of main gallery
Source: Author



Fig. 66
New York gallery looking back out to city
Source: Author

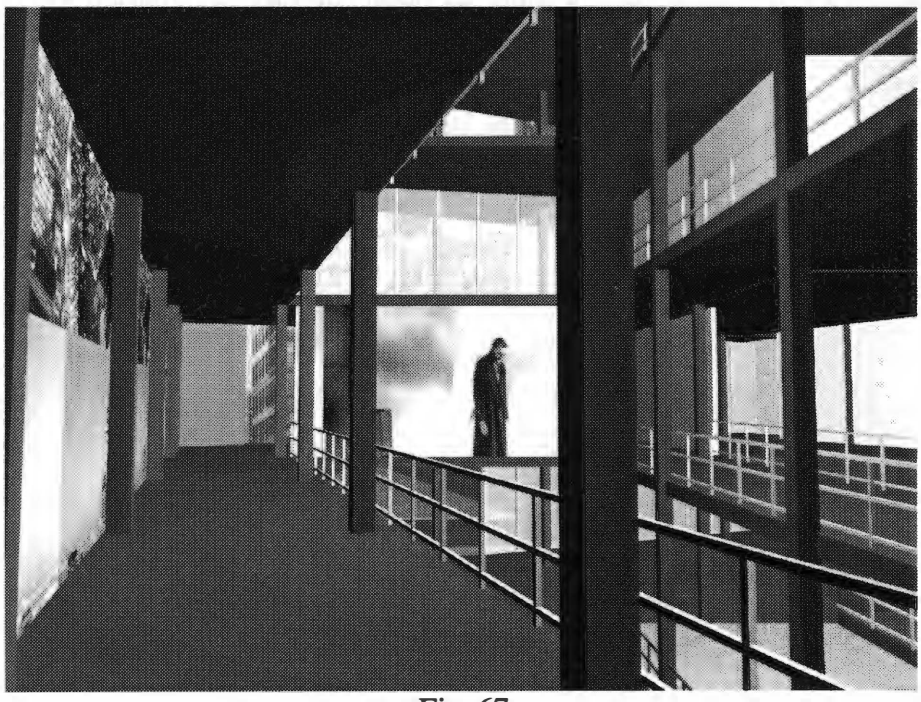


Fig. 67
New York gallery looking into building
Source: Author

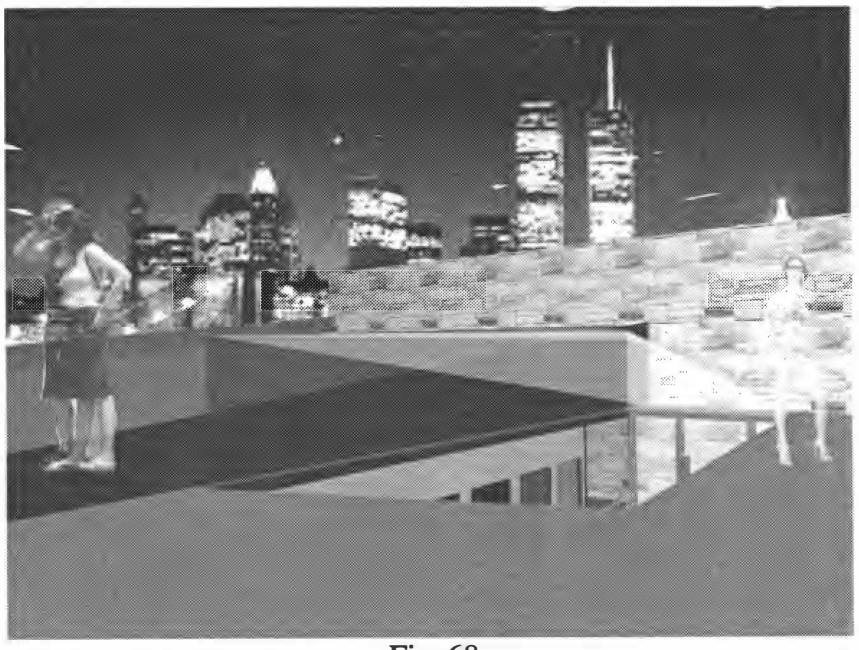
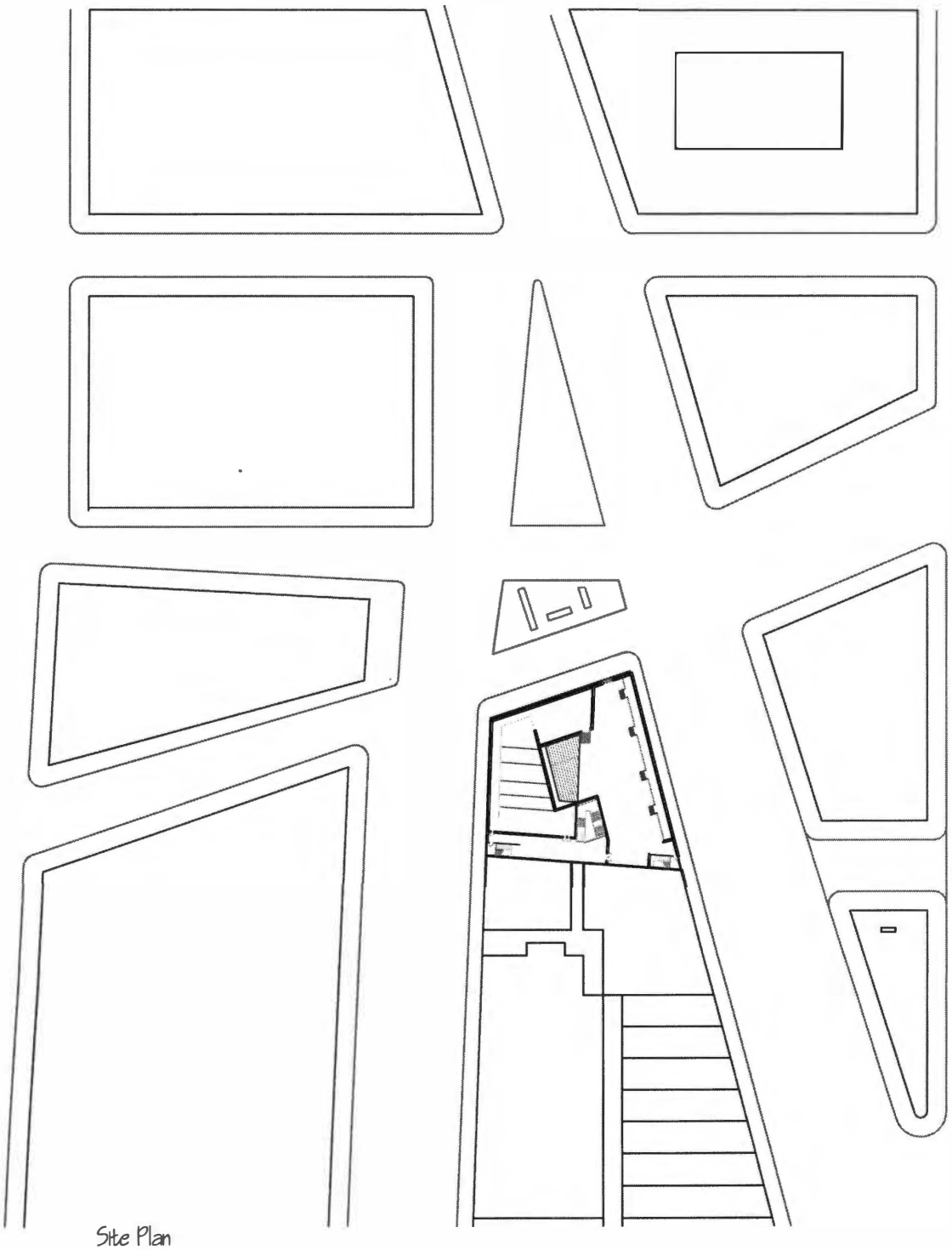
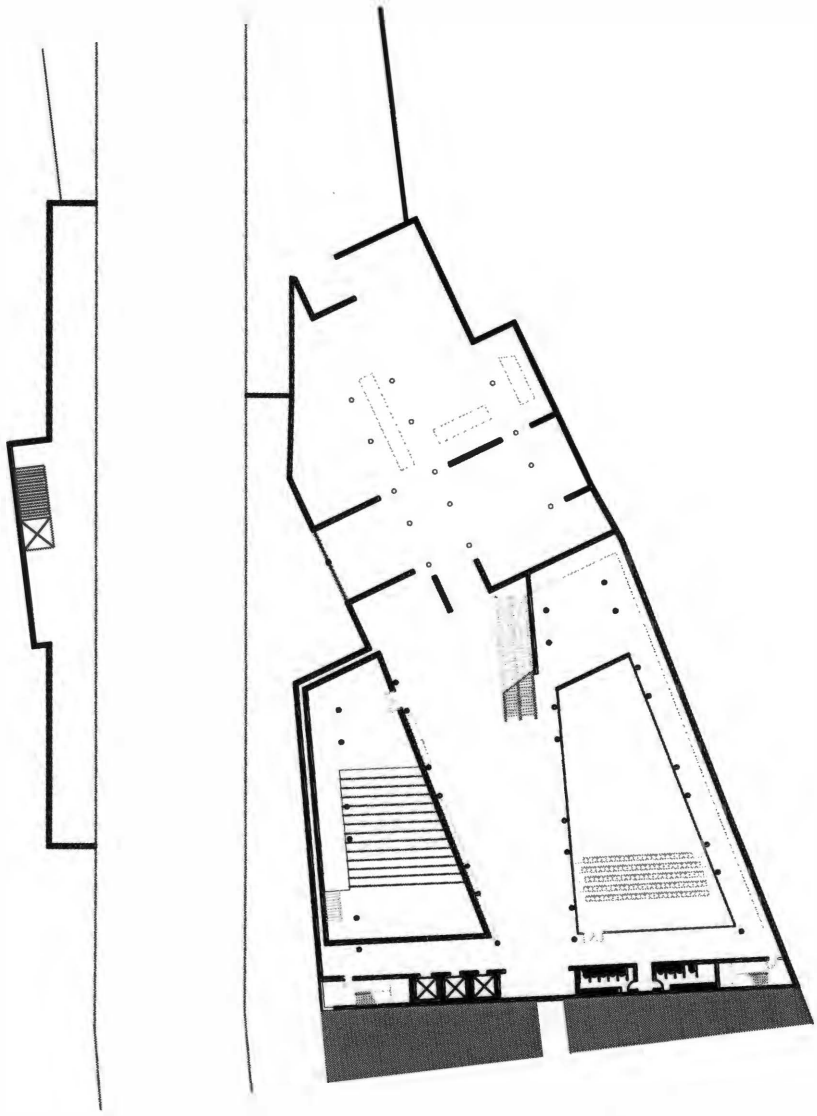


Fig. 68
Amphitheatre looking to city as icon
Source: Author

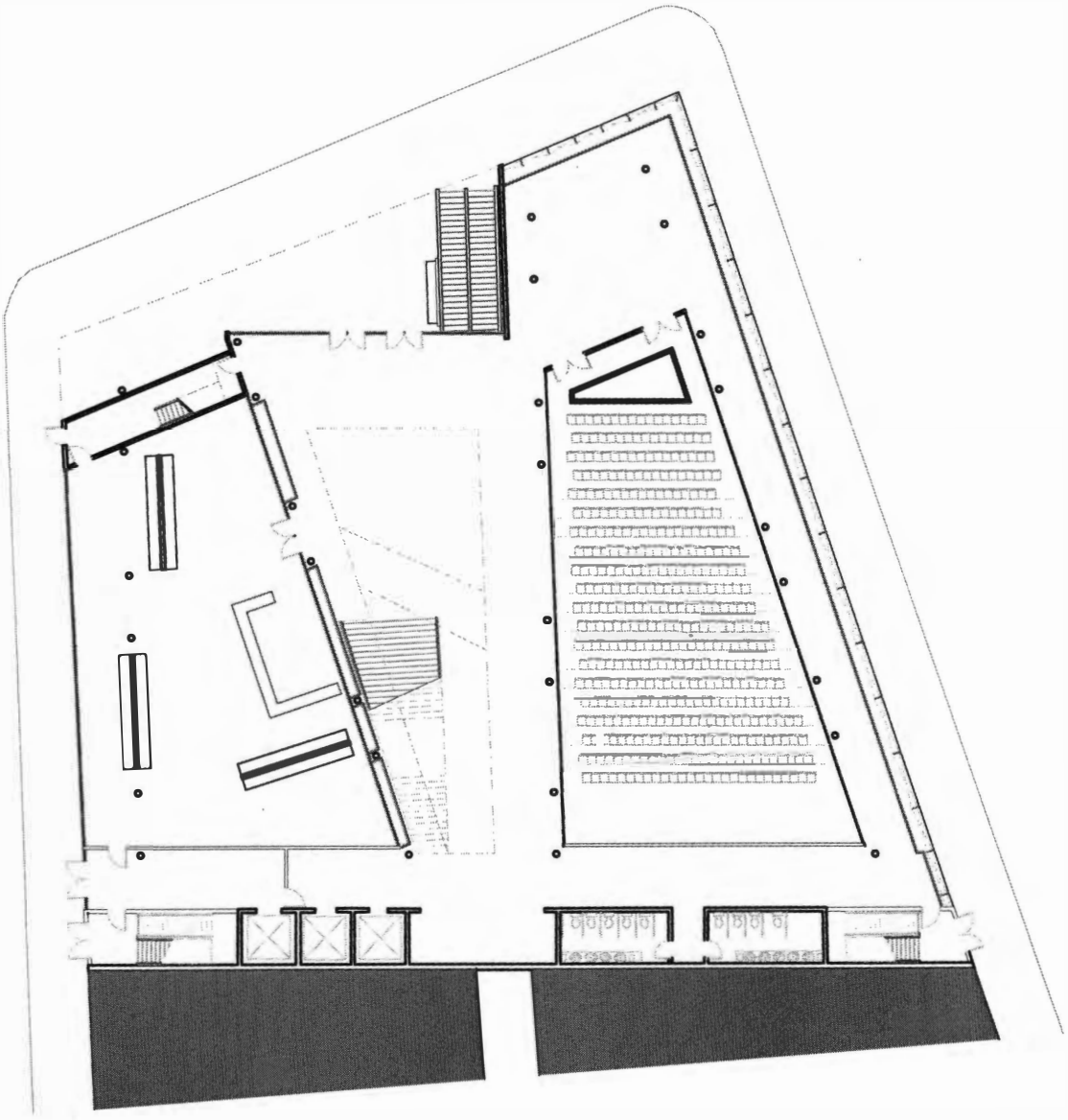
Appendix B
Architectural Drawings



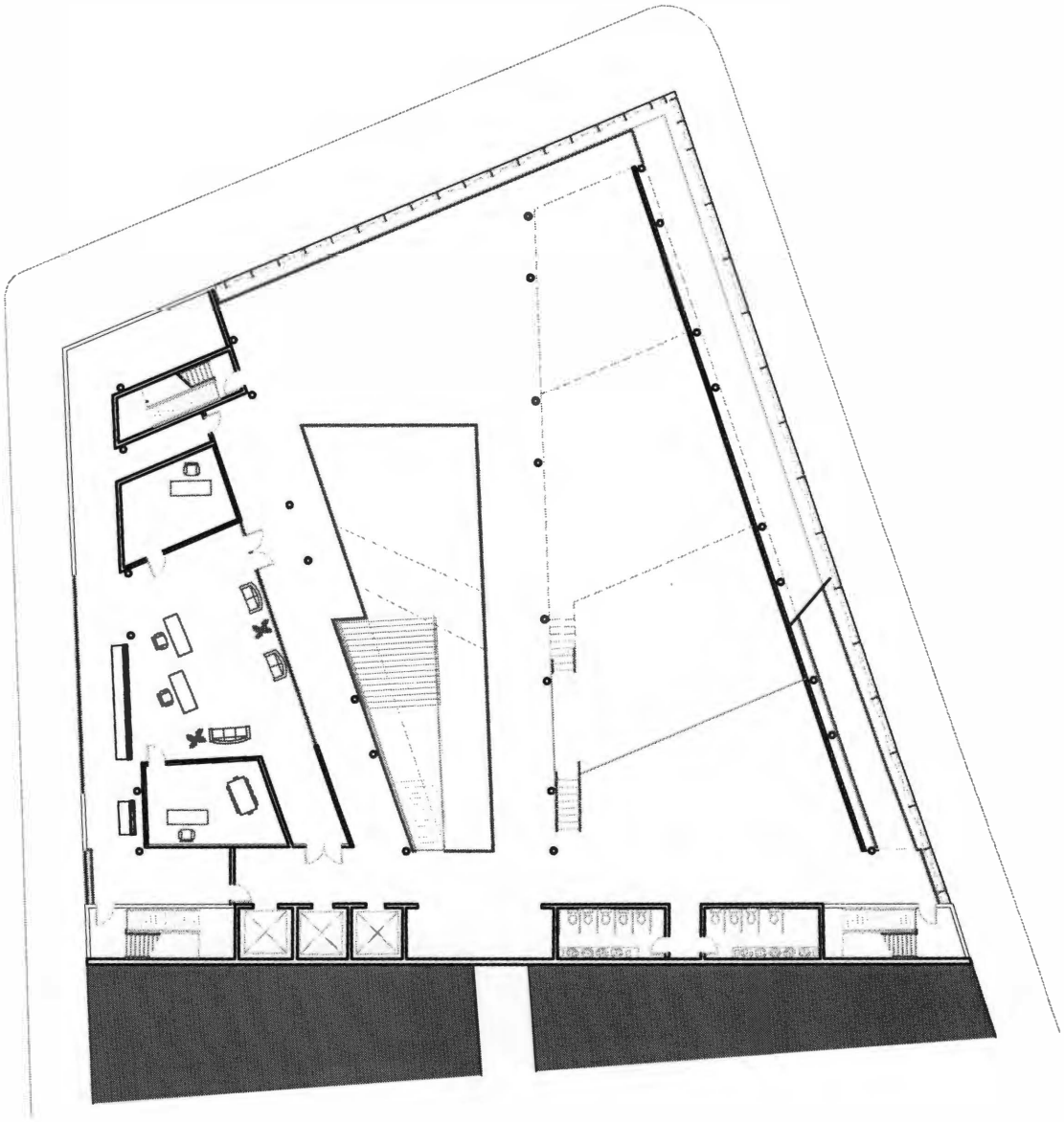
Site Plan
1/128" = 1'



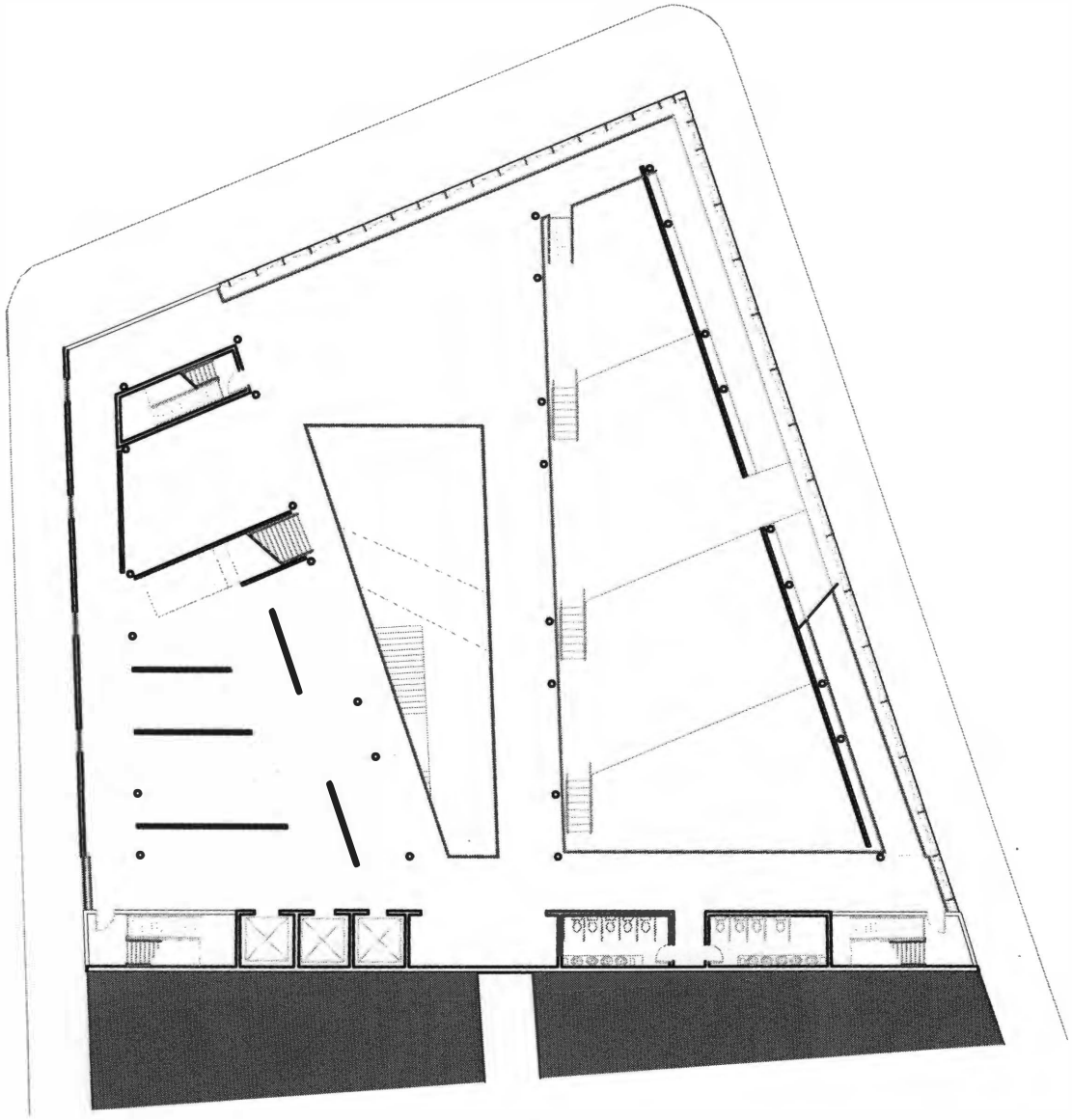
Subway Level Plan
1/64" = 1'



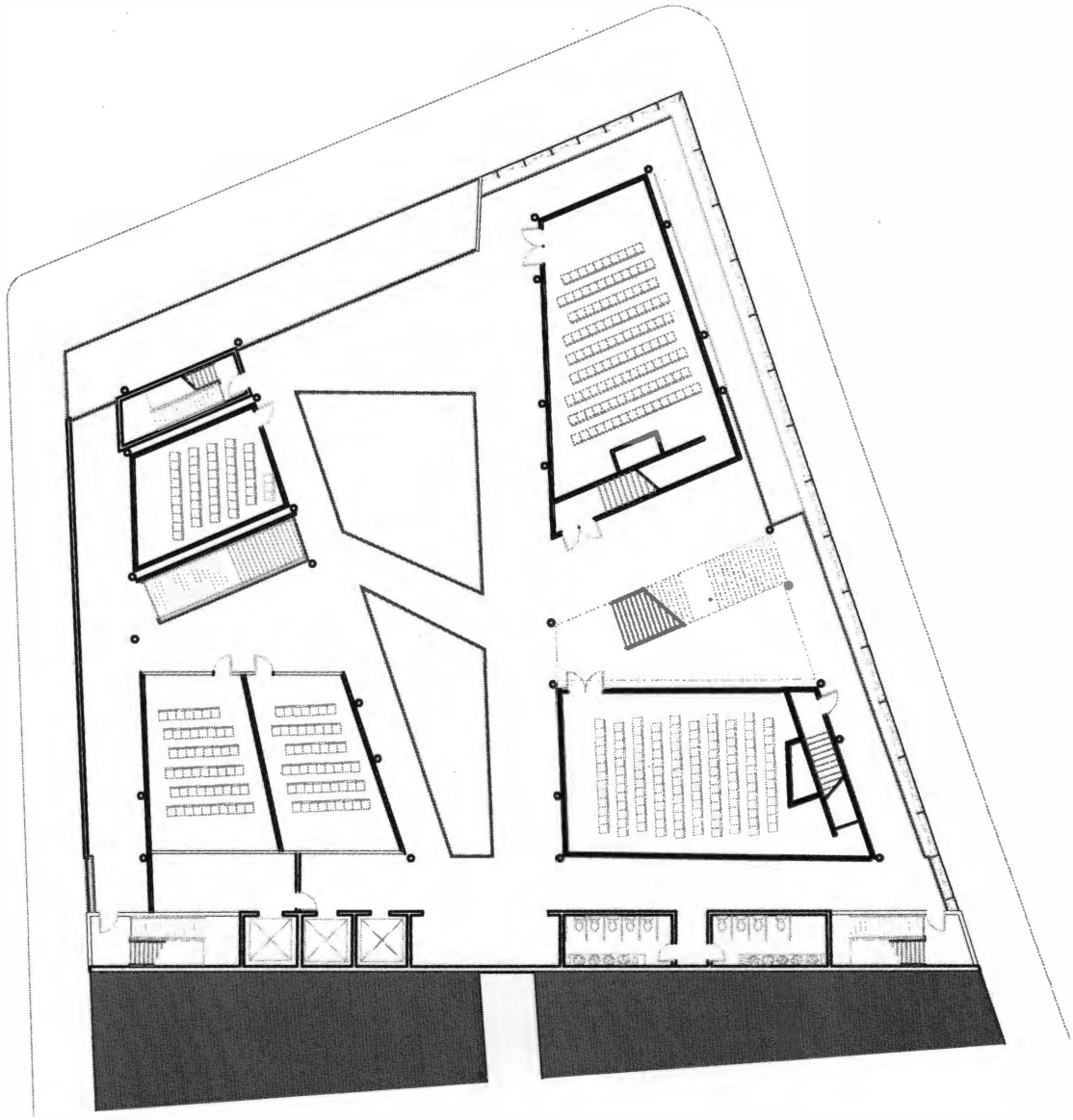
1st Floor Plan
1/32" = 1'



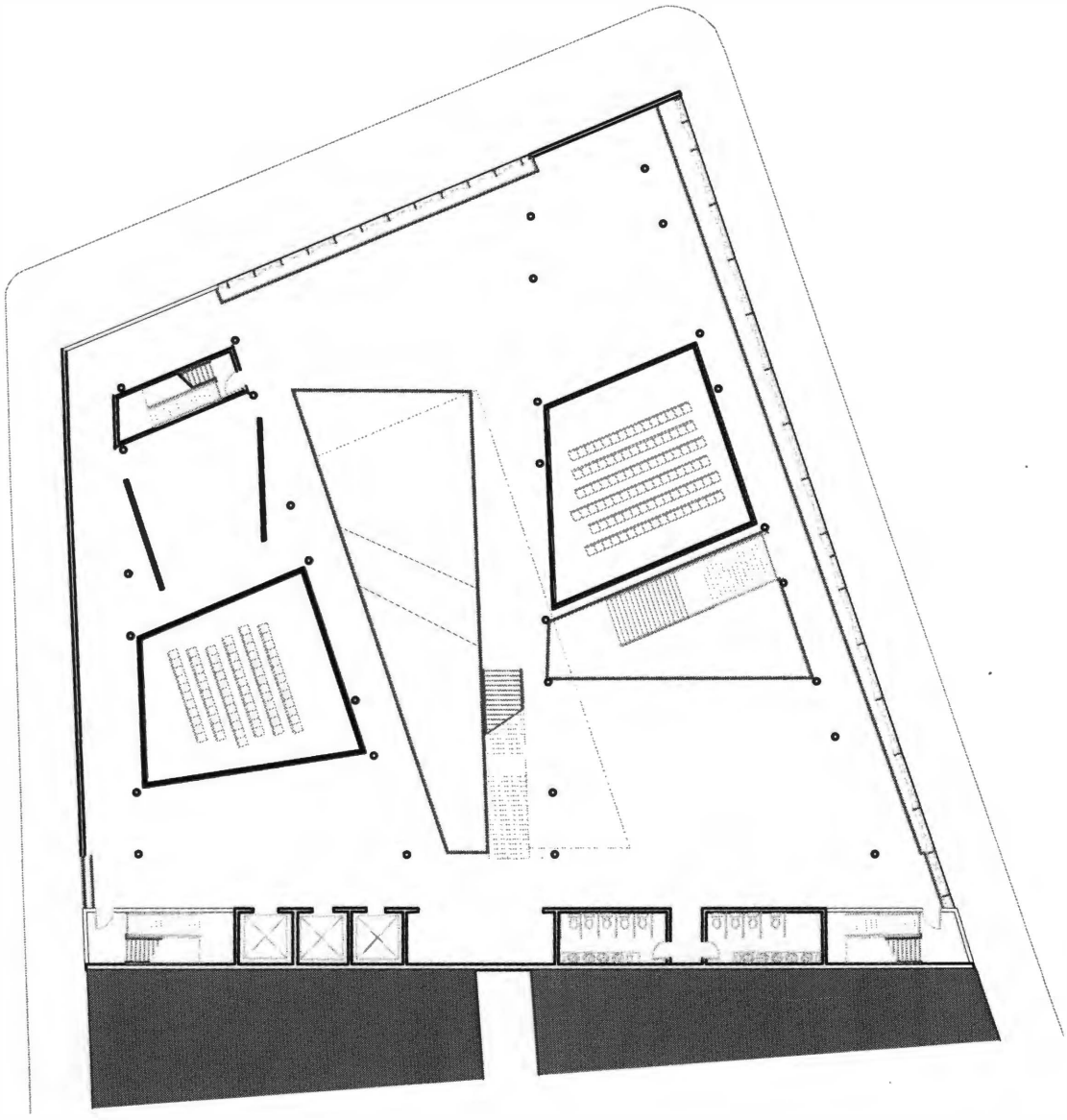
2nd Floor Plan
1/32" = 1'



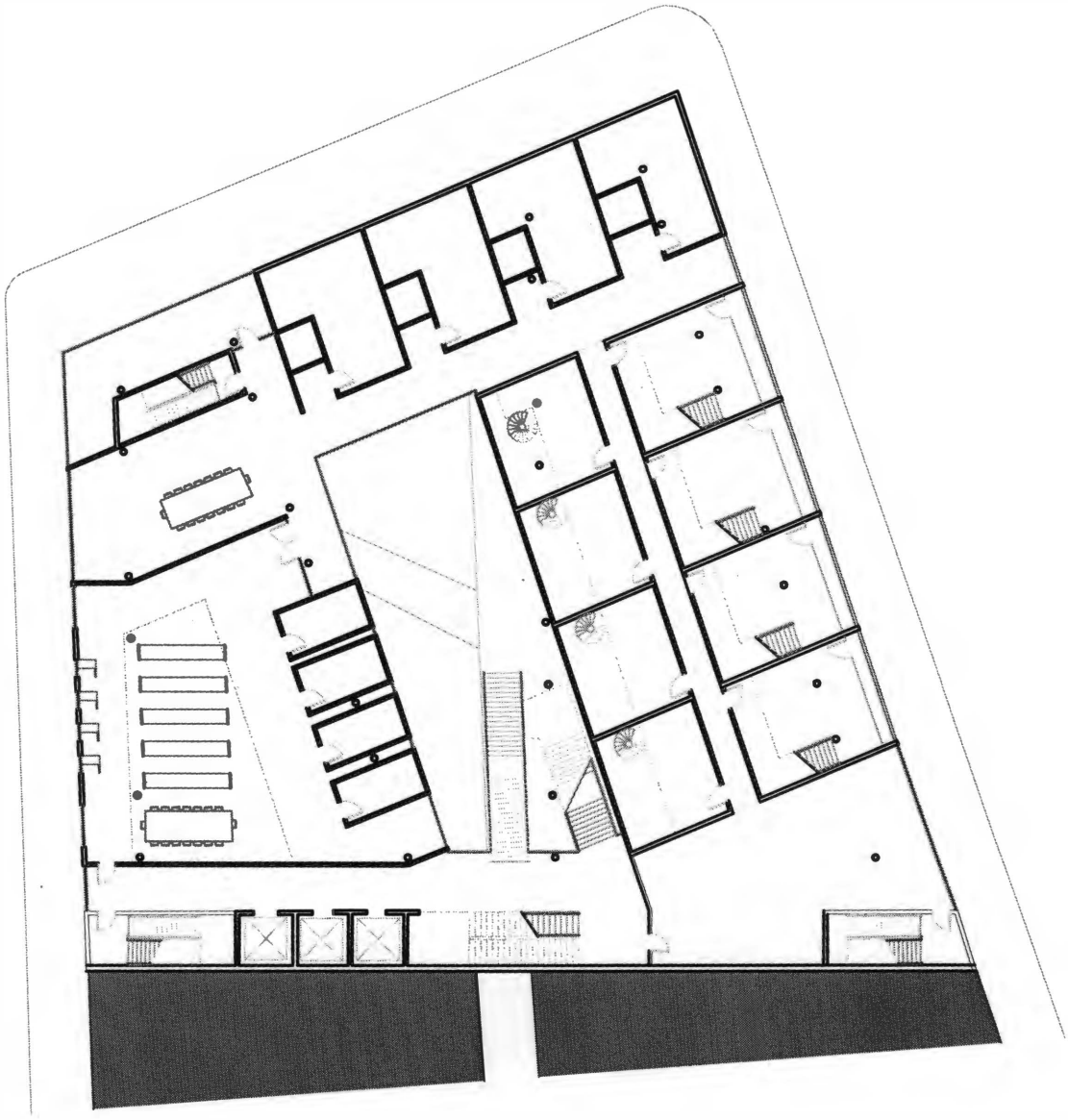
3rd Floor Plan
1/32" = 1'



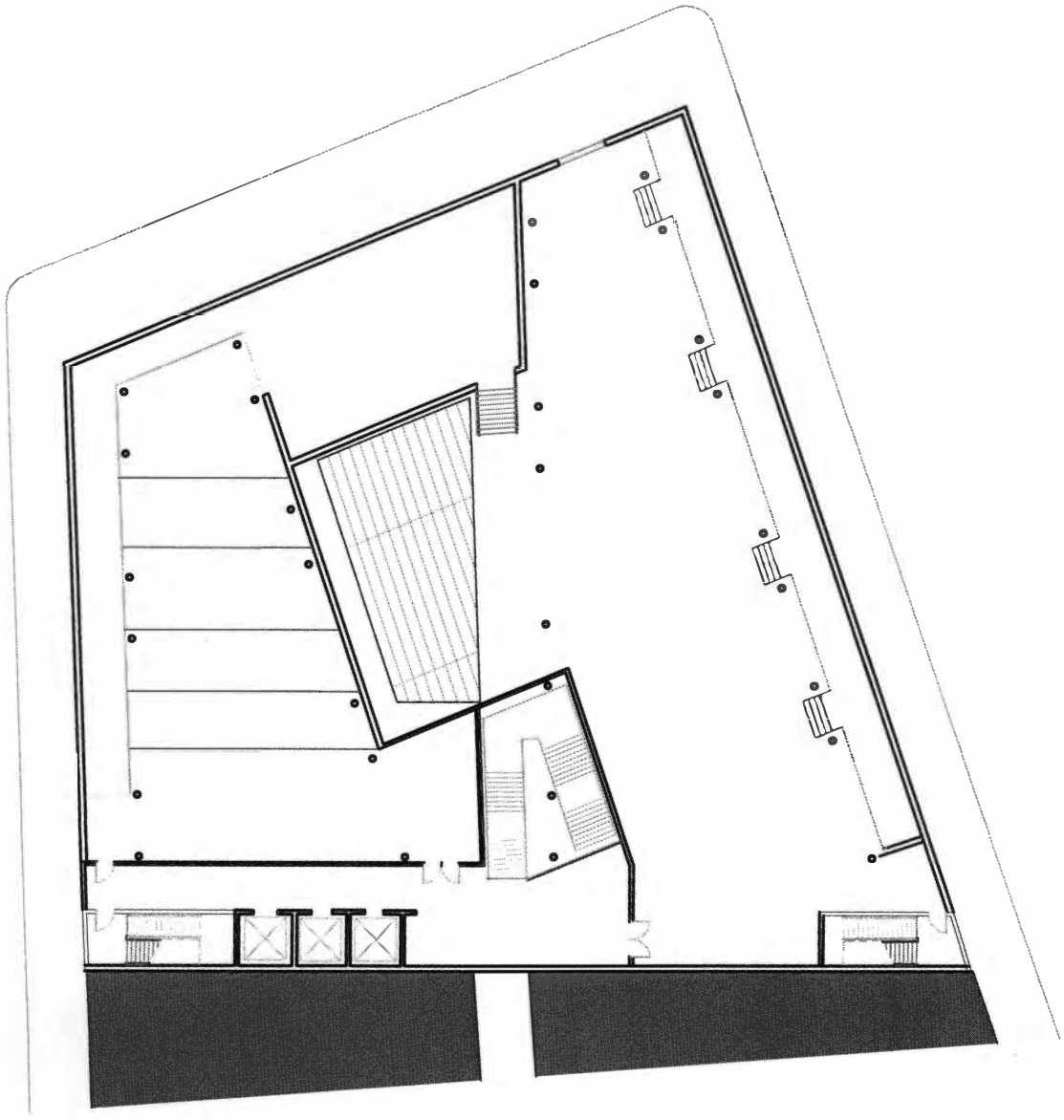
4th Floor Plan
1/32" = 1'



5th Floor Plan
1/32" = 1'



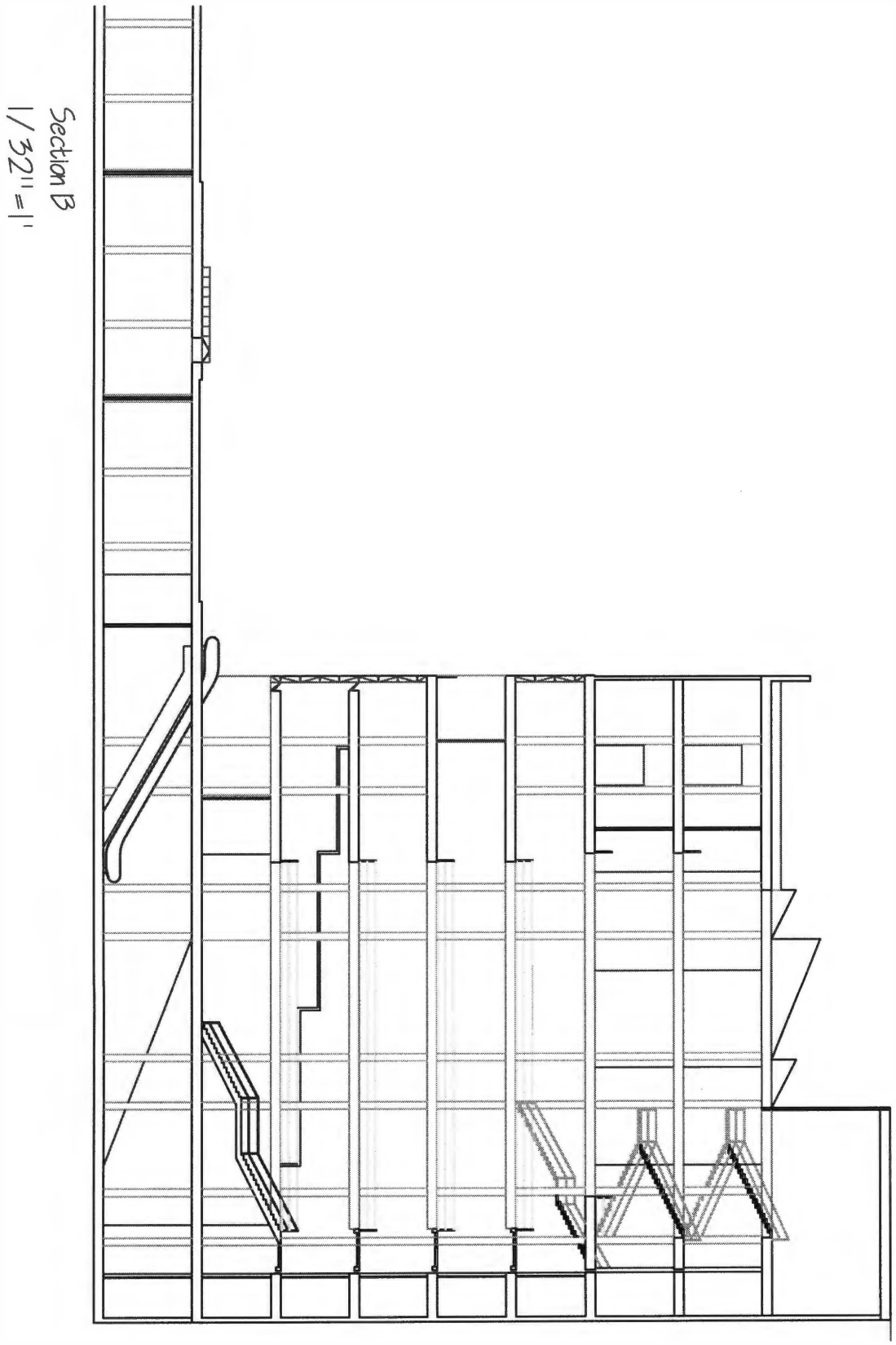
Residence Level Plan
1/32" = 1'

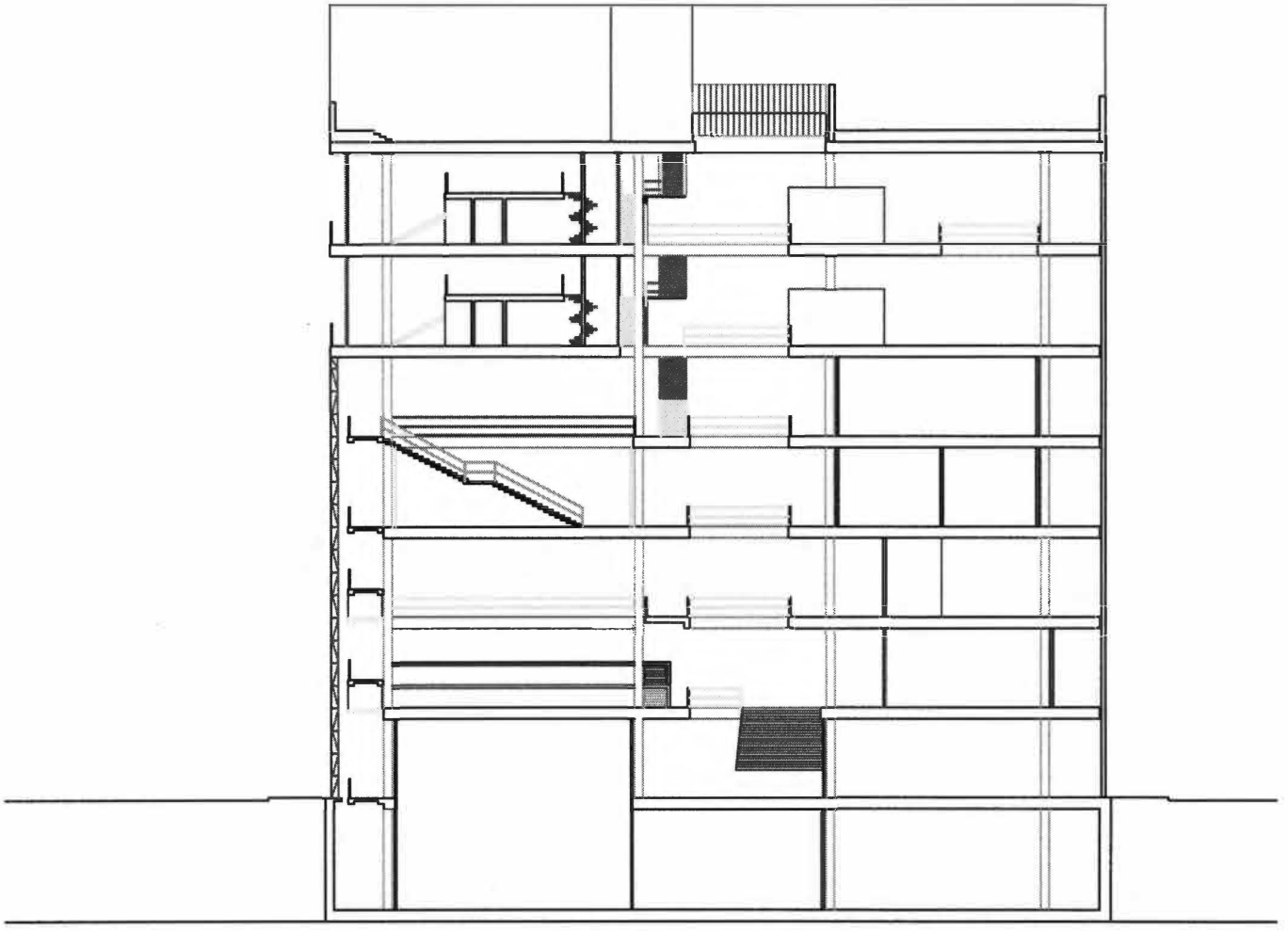


Roof Plan
1/32" = 1'



Section A
1/32" = 1'


Section B
1/32"=1'



Section C
1/32" = 1'



Interior perspective looking up ramp from bottom of main gallery to top of main gallery



Interior perspective looking across atrium to New York Gallery and out to the city



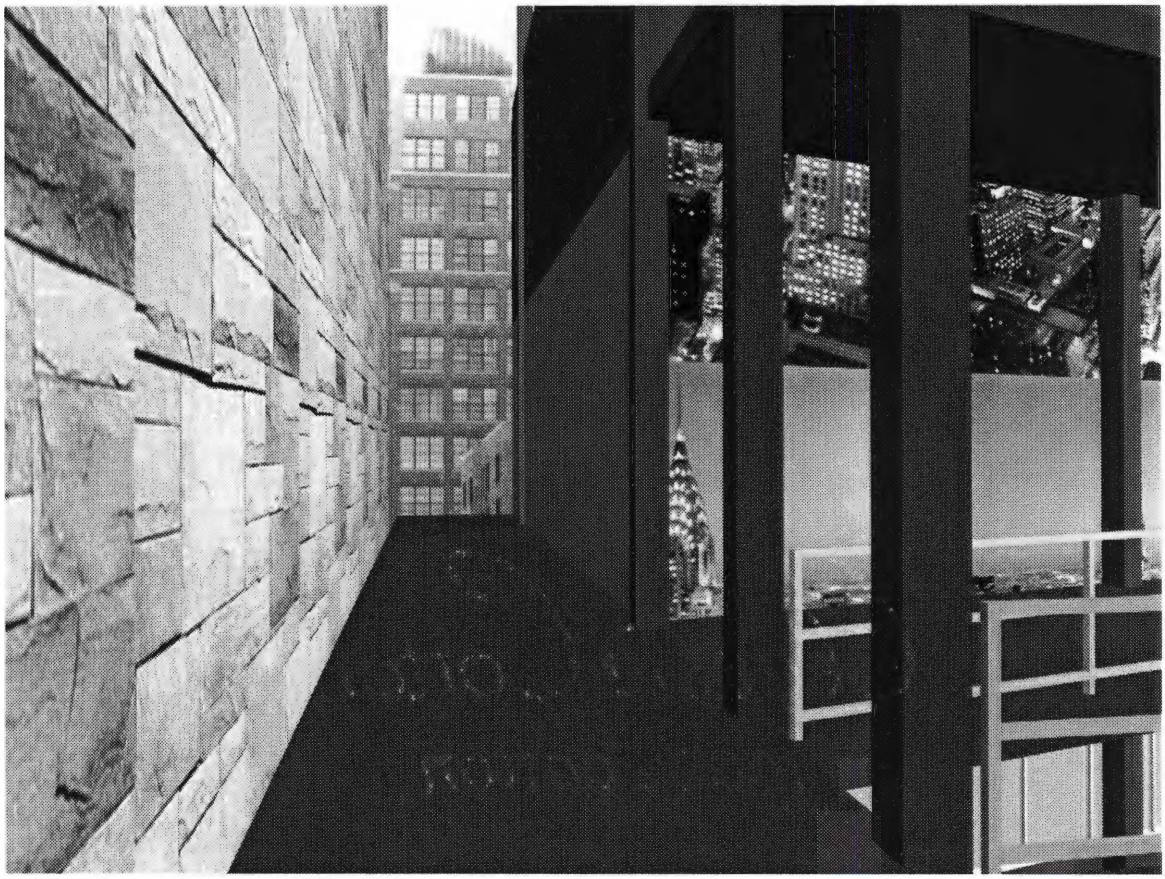
Interior perspective from bottom of main gallery



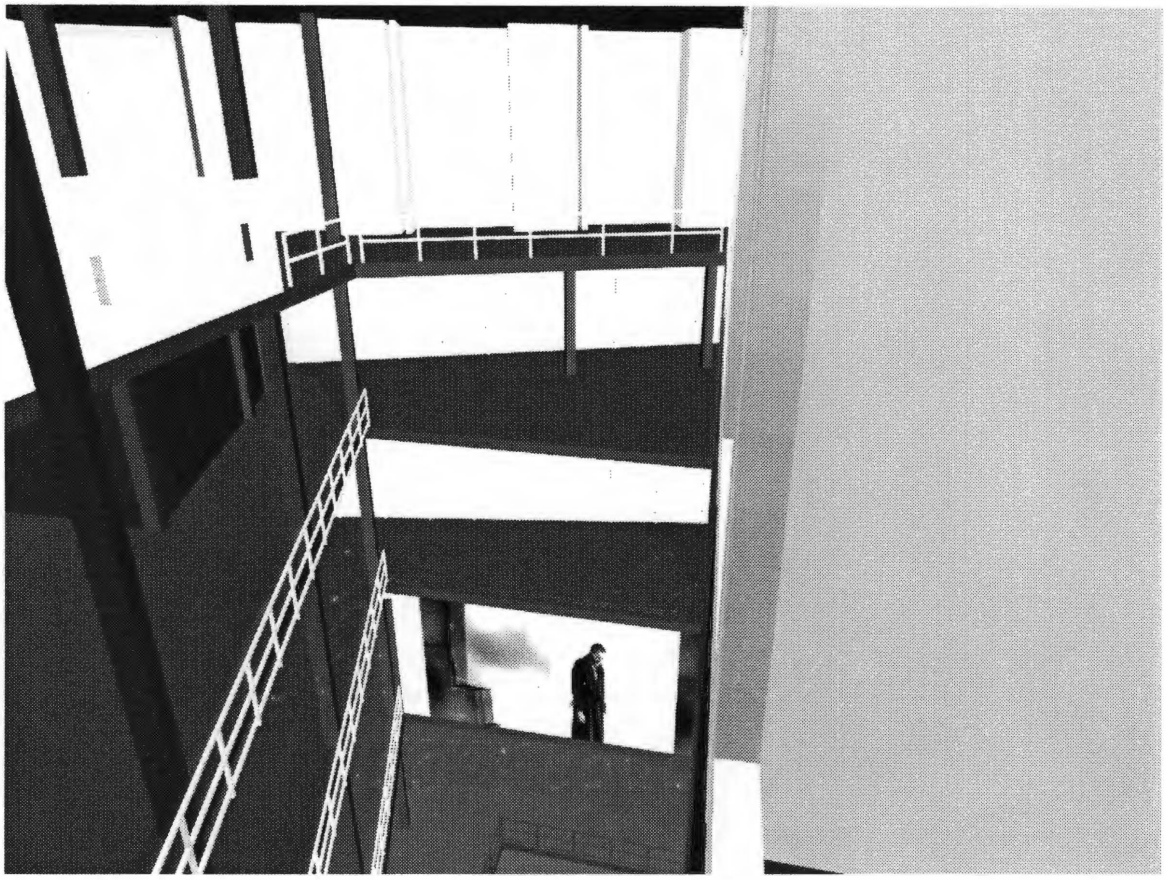
Interior perspective from 2nd floor looking across atrium to back of building



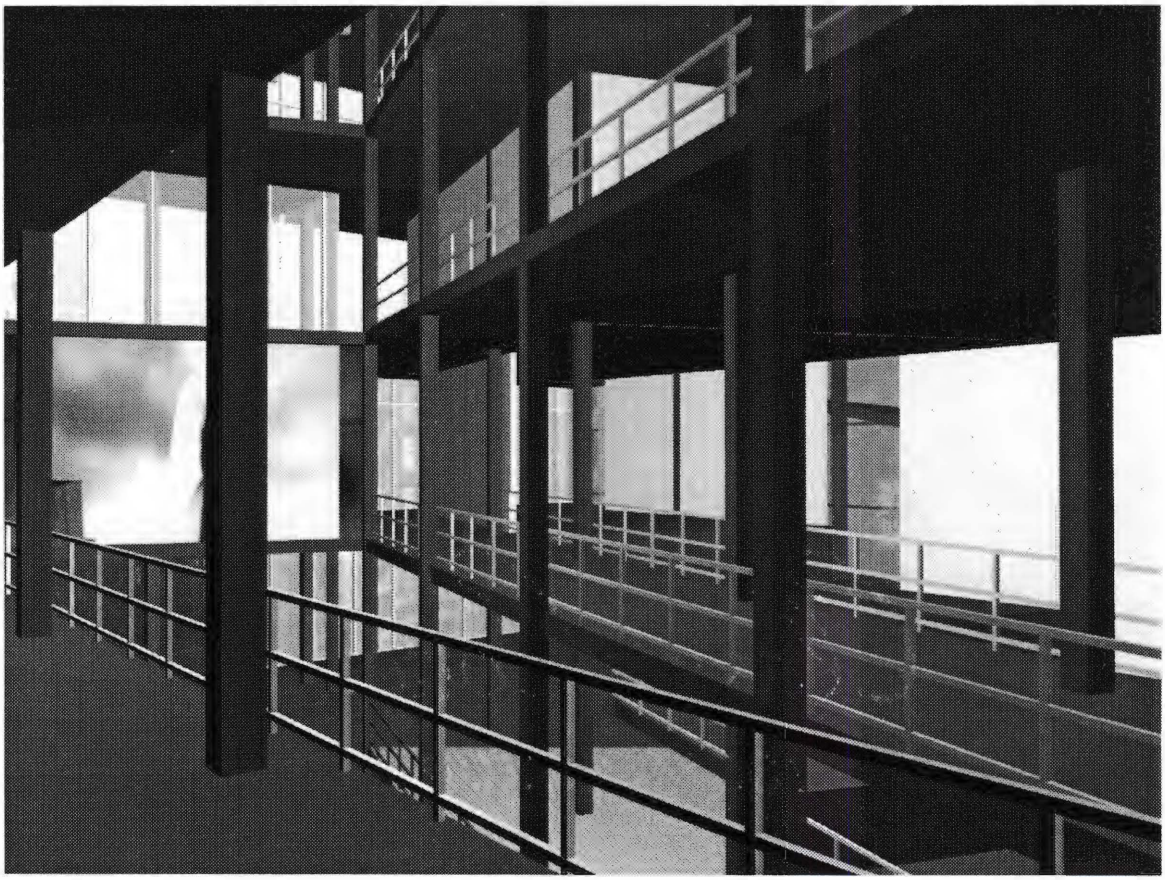
Interior perspective looking from administration office to main gallery across atrium



Interior perspective looking out to Lafayette Street



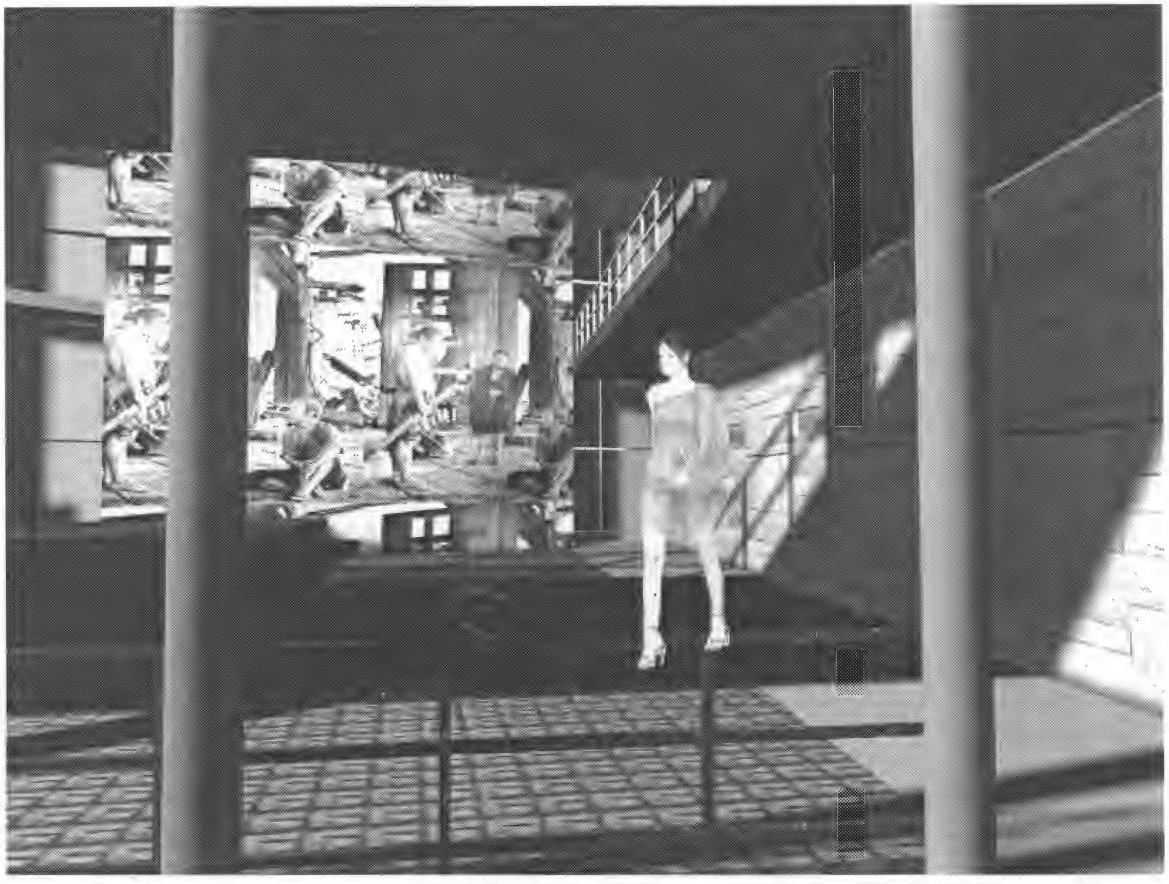
Interior perspective looking down from artist's studio



Interior perspective looking across atrium from 4th floor



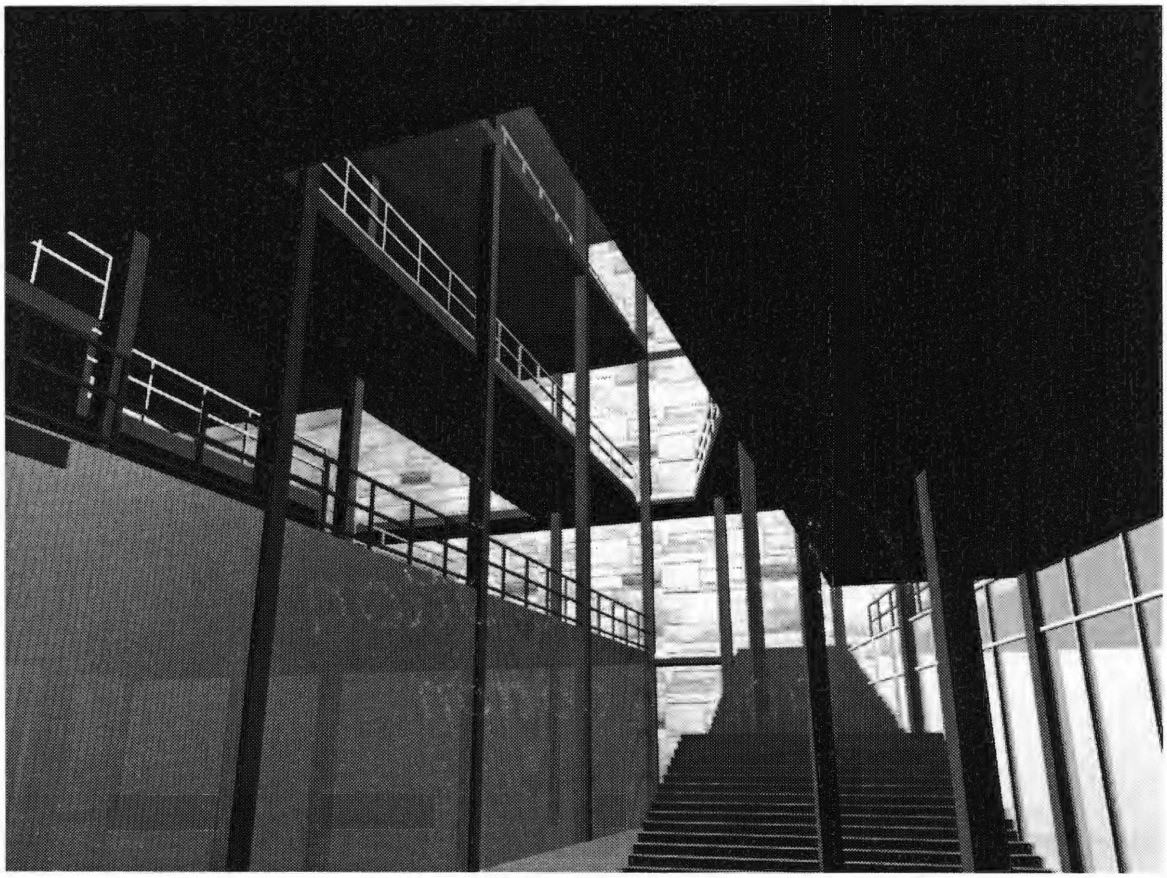
Interior perspective of subway gallery entrance



Interior perspective from top of the main stairs looking into main gallery



Perspective looking in to the lobby from main entrance



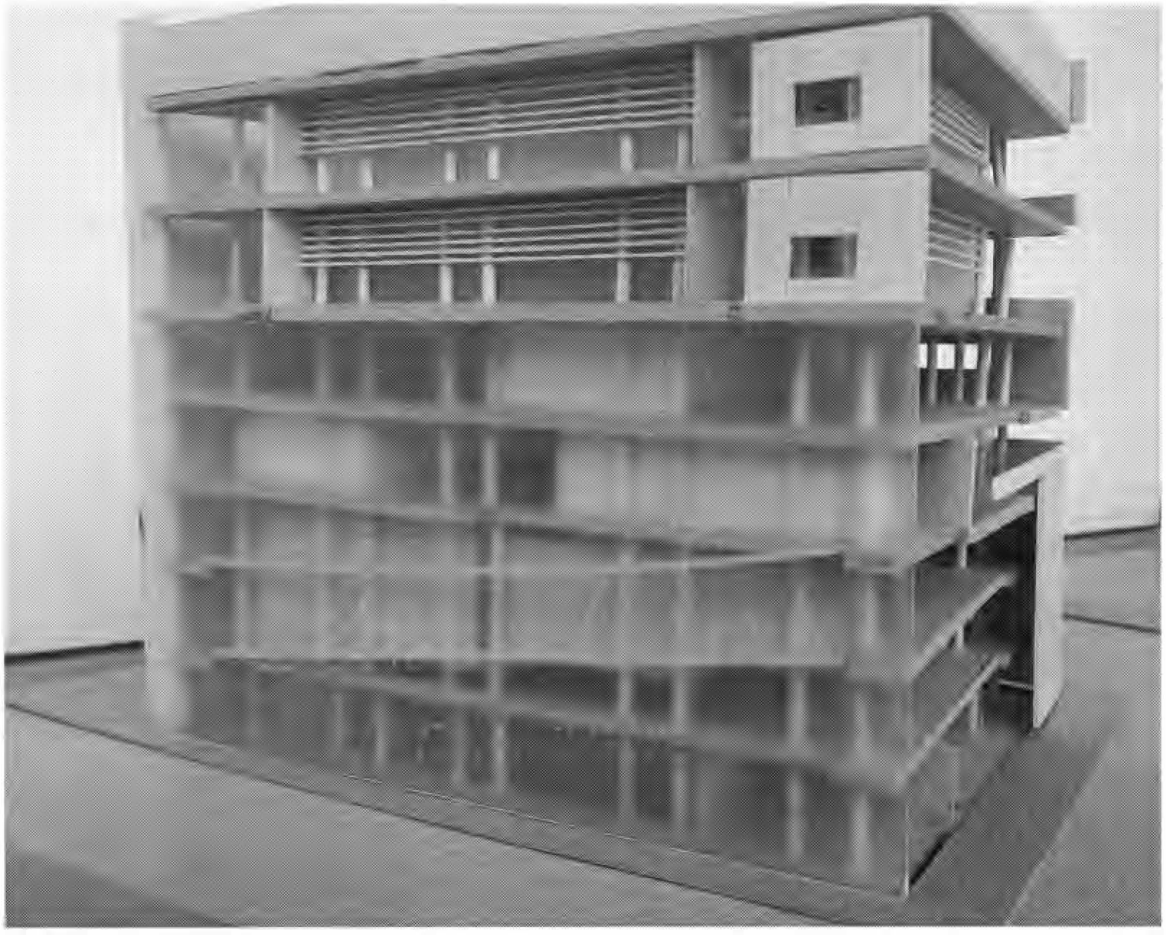
Interior perspective from lobby looking up through atrium



Exterior perspective from top amphitheatre looking out to the city



Study model showing private / semi private elevation



Study model showing public/gallery elevation

Vita

Matthew was born in Adak, Alaska and grew up in Manchester, Tennessee. He attended Brescia University in Owensboro, Kentucky where received a Bachelors Degree in Art. He is currently working toward a Master of Architecture degree from the University of Tennessee.

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