FILM AS A MEDIUM FOR UNFOLDING THE RELATIONSHIP BETWEEN
ARCHITECTURE AND THE CITY

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ABSTRACT

FILM AS A MEDIUM FOR UNFOLDING THE RELATIONSHIP BETWEEN ARCHITECTURE AND THE CITY

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Film and filmmaking techniques are powerful mediums that could be incorporated into the architecture and the city. Film and filmmaking techniques have long been addressed and can be traced in several discussions and ideas in architecture. With the advent of digitally-driven architecture, the integration of film into other endeavors has gained new impetus, as this technology espouses the characteristics inherent in the film. However, this discourse became more profound and evolved into layers of criticism in the 1960s and 1990s and created a generic background for the digital advancements, despite the technical setbacks. This thesis aims to discover the pioneering role of film as a medium in architecture and city by revisiting three case studies in the periods between the 1960s and 1990s. This research unveils how the integration of film as a medium in architecture can contribute to the architects, designers, city planners, and researchers while designing, researching, or scrutinizing in three different ways: Robert Venturi, Denise Scott Brown, and Steven Izenour's Las Vegas Studio (1968), Bernard Tschumi's *Manhattan Transcripts* (1976-1981), and Rem Koolhaas' Jussieu Libraries (1992).

By revisiting the prior case studies, this thesis shows that integrating film and filmmaking techniques into architecture can produce different end-products, focus on the experience, actively interact with space, introduce new design concepts, and expand the definition of architecture.

ÖZ

MİMARLIK VE KENT ARASINDAKİ İLİŞKİYİ AÇIĞA ÇIKARMAK İÇİN BİR ARAÇ OLARAK FİLM

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Film ve film yapım teknikleri, mimariye ve kente dahil edilebilen güçlü araçlardır. Film ve film yapım teknikleri uzun süredir ele alınmıştır ve mimaride çeşitli tartışma ve fikirlerde izlenebilmektedir. Dijital güdümlü mimarinin ortaya çıkmasıyla birlikte, filmin diğer alanlara entegrasyonu, bu teknoloji filmin doğasında var olan özellikleri benimsediği için yeni bir ivme kazanmıştır. Bununla birlikte, bu söylem 1960'larda ve 1990'larda daha derinleşerek, eleştiri katmanlarına dönüşmüştür ve teknik aksaklıklara rağmen dijital gelişmeler için genel bir arka plan oluşturmuştur. Bu tez, 1960'lar ve 1990'lar arasındaki dönemde üç vaka çalışmasını tekrar gözden geçirerek, filmin mimarlık ve kentte bir araç olarak öncü rolünü keşfetmeyi amaçlamaktadır. Bu araştırma, filmin mimariye bir araç olarak entegrasyonunun, mimarlara, tasarımcılara, şehir planlamacılarına ve araştırmacılara tasarım yaparken, araştırırken veya incelerken, nasıl katkıda bulunabileceğini üç farklı şekilde ortaya koymaktadır: Robert Venturi, Denise Scott Brown ve Steven Izenour'un Las Vegas Stüdyosu (1968), Bernard Tschumi'nin *Manhattan Transcripts*'i (1976-1981) ve Rem Koolhaas'ın Jussieu Kütüphaneleri (1992).

Önceki örnek olay incelemelerini yeniden gözden geçirerek, bu tez, film ve film yapım tekniklerini mimariye entegre etmenin farklı son ürünler üretebileceğini, deneyime odaklanabileceğini, mekânla aktif olarak etkileşime girebileceğini, yeni tasarım konseptlerini tanıtabileceğini ve mimarinin tanımını genişletebileceğini göstermektedir.

Anahtar Kelimeler: Mimarlık ve Kent, Film ve Film Yapım Teknikleri, Learning from Las Vegas, Manhattan Transcripts, Jussieu Kütüphaneleri.

To My Beloved Grandmother, Mother, and Sister

ACKNOWLEDGMENTS

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CHAPTER 1

INTRODUCTION

Watching movies, and walking in a place, building, or environment have similar characteristics as a way of experiencing space. Since its invention, film and filmmaking techniques have been used to discover the hidden potential within architecture that traditional methods cannot reveal, by triggering creative thinking. When modern urban life emerges with its technological advancement, leading to a new monumentality, transforming the architectural scale and hierarchy, traditional representation techniques such sections, and elevations began to fall short in design as a means of creating, understanding or approaching the new architecture, city and its urban life. Architectural scholar Martino Stierli, who addressed in detail issues of contemporary architectural practices since the nineteenth century, has stated that as a direct result of the era of technological advances such as automobile, skyscraper, railway production and steel construction, spectators need to comprehend the newly emerging urban life and sequential layouts of buildings while moving, and a significant number of adjacent and monumental structures could not be experienced from one-dimensional representation practices.[1] This makes architecture have the most privileged and intricate connection to film among all the arts.

Around the nineteenth century onward, with the emergence of the new visual techniques of photographic and film cameras, these were viewed as a medium for addressing the metropolis and symbolizing how it should be addressed.[2] For

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[1] Martino Stierli, *Montage and the Metropolis: Architecture, Modernity, and the Representation of Space* (New Haven: Yale University Press, 2018), 1.
[2] Stierli, *Montage and the Metropolis*, 1.

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example, in the early days of cinematography, film was embraced as a new field, one that Sigfried Giedion saw as the starting point of modernist architectural aesthetics.[3] In the 1920s, interest in the city as an intricate urban aspect led to an increase in the practice of moving images, which aimed to create a simulated life incorporating the features and complexities of the new metropolis.[4] Apart from this, the obsession with street life peaks as the technology advances facilitating yet another dimension of street life.[5]

The film historian Thomas Elsaesser stated that Dr. Caligari's *The Cabinet of Robert Wiene (*1920); Hans Poelzig's *The Golem of Paul Wegener* (1920); and *Metropolis* by Fritz Lang (1927) were the response of the film industry to developments in architecture as a "repaid compliment" to the German architects Erich Mendelsohn and Bruno Taut's Berlin Movie Theaters (unrealized) contributing to the new experience of living time and the imaginary space that was the movies.[6] Moreover, several prominent voices in various fields have sought to show the filmic features of space in modernist architecture, and this situation is summed up in Eve Blau's "Transparency and the Irreconcilable Contradictions of Modern Architecture." For instance, Blau states that the transparency concept was used by the architectural historian Sigfried Giedion and other figures in the 1920s to describe a variety of visual and material manifestations, from the dynamic spatial layering and intentionally vague inter-relationship of pieces in the free plans of Le Corbusier's villas in the 1920s, to the sophisticated photographic and filming techniques of Hans Richter and László Moholy-Nagy, the overlaid and intertwined planes of the

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[3]Anthony Vidler, "The Explosion of Space: Architecture and the Filmic Imaginary," *Assemblage* 21 (1993): 46.

[4] François Penz and Andong Lu, eds. *Urban Cinematics: Understanding Urban Phenomena through the Moving Image* (Bristol, UK: Intellect Books, 2011), 10.

[5] Barbara Mennel, *Cities and cinema*, (London: Routledge, 2019), 32.

[6] Thomas Elsaesser, "The Architectural Postcard: Photography, Cinema, and Modernist Mass Media," *Grey Room* (2018): 88.

analytical Cubist paintings of Braque and Picasso, as well as Walter Gropius's suspended planes and glazed spaces.[7]

The views regarding films and videos as means of art changed drastically from the 1960s to the 1990s. The avant-garde film was known as one of the most prominent symbols in American history in the 1960s and 1970s.[8] In the 1980s, the criteria of modern avant-garde films started to be challenged by critics, filmmakers, and historians, seeing artists of the preceding two decades as setting guidelines that described avant-garde film.[9] However, in recent years, several artists, designers, and architects have looked at images of the constructionist and expressionist avant-garde radically marked by film techniques in the pursuit of ways of expressing movement and temporal sequentiality in the field of architecture.[10]

Several architects such as Jean Nouvel, Diana Agrest and Mario Gandelsonas, Elizabeth Diller, and Ricardo Scofidio, Bernard Tschumi, and Rem Koolhaas have developed a strong link with film.[11] They have sought to extend the boundaries of architecture by incorporating concepts from the film to construct new visions of real or imaginary design or environments. Igea Troiani and Hugh Campbell in their book *Architecture Filmmaking* state that films, architectural drawings, or models generated by architects or filmmakers define the spatial layout of the scene for

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[7] Eve Blau, "Transparency and the Irreconcilable Contradictions of Modernity," *PRAXIS: Journal of Writing+ Building* 9 (2007): 50.

[8] John G. Hanhardt, "Film Image / Electronic Image The Construction of Abstraction, 1960– 1990," in *Abstract Video: the Moving Image in Contemporary Art*, ed. Gabrielle Jennings (Oakland: University of California Press, 2015), 19.

[9] Hanhardt, "Film Image / Electronic Image The Construction of Abstraction, 1960– 1990," 19.

[10] Anthony Vidler, *Warped Space: Art, Architecture, and Anxiety in Modern Culture* (Cambridge, MA: MIT, 2000), 98.

[11] Richard Koeck, *Cine-scapes: Cinematic spaces in architecture and cities* (New York, NY, Routledge, 2013), 71.

the contemporary concepts of real or simulated architecture or setting.[12] Troiani and Campbell also imply that "the design architect is understood as an orchestrator of spatial scenography using architectural, urban or landscape design drawings or filmic moving drawings, respectively, as the medium through which to represent space and time."[13]

The potential of film to come to terms with the newly evolving urban-type is realized by several important figures after the emergence of automobile ownership, the newly evolving urban-type with its massive buildings, signs, symbols, and the different orientation in design towards entertainment and commercialization, have created a new monumentality in American architecture. With the advent of new sets of unknown elements that signify the harbingers of new urbanism, Robert Venturi, Denise Scott Brown and Steven Izenour's *Learning from Las Vegas* and their associated architecture studio— Las Vegas Studio— at Yale University, have made two of the groundbreaking attempts to approach and appreciate the city, its architecture, and its current metropolitan lifestyle. The 1960s and 1970s when the Las Vegas Studio was conducted were marked by worldwide progress and technological advances in widescreen and documentary technology approach in the 1950s. [14] As a result, there was a burst of individual creativity, which greatly influenced sound and image production. [15] Thus, the trends (i.e., creative endeavors and investigative approach) ultimately influence the Las Vegas studio that coincided with the late 1960s.

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[12] Igea Troiani and Hugh Campbell, "Introduction Architecture Filmmaking: Framing the Discourse and Conditions of Production in Architectural Practice and Education," in *Architecture Filmmaking* (Bristol: Intellect Books, 2020), 5.

[13] Igea Troiani and Hugh Campbell, "Introduction Architecture Filmmaking: Framing the Discourse and Conditions of Production in Architectural Practice and Education," 5.

[14] Ken Dancyger, *The Technique of Film and Video Editing: History, Theory, and Practice* (Amsterdam: Elsevier, 2007), 159.

[15] Dancyger, *The Technique of Film and Video Editing*, 159.

Another important contribution regarding the newly evolving urban-type came from the British architectural historian Reyner Banham. His studies *Los Angeles: The Architecture of Four Ecologies* (1971) and *Banham Loves Los Angeles* (1972) are also notable for their radical refining of the concept of urban icons instead of the prevailing view of Los Angeles as a deficient city.[16] Specifically, *Banham Loves Los Angeles,* a movie consisting of famous buildings, intertwined highways, and streets, strongly informs the image of the new city. Banham utilizes a filmic medium primarily tailored for signs, communication, and movement while representing the city. Indeed, he states the importance of movement in his book *Los Angeles: The Architecture of Four Ecologies* (1971): "the language of design, architecture, and urbanism in Los Angeles is the language of movement. Mobility outweighs monumentality there to a unique degree… And the city will never be understood by those who cannot move fluently through its diffuse urban texture, cannot go with the flow of its unprecedented life."[17]

The dynamic issue of the architectural role of film is once again on the agenda at a time when a great deal of avant-garde architectural research has sparked interest in film, from the literal interpretations of Bernard Tschumi in his *Manhattan Transcripts* (1976-1981) and La Villette to more analytical work on the relationship between space and visual representation.[18] Bernard Tschumi's *Manhattan Transcripts*, rethinks Manhattan as a city in four chapters. In this work, Tschumi transforms sections, perspectives, plans, and axonometric with filmmaking techniques such as jump-cut, flash-backs and dissolves implying architecture has been found in the overlap of three notational systems: movement, event and space. Tschumi's work coincides with the period when filmmakers and writers

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[16] Edward Dimendberg, "The Kinetic Icon: Reyner Banham on Los Angeles as Mobile Metropolis," *Urban History* 33, no. 1 (2006): 111.

[17] Reyner Banham, *Los Angeles: The Architecture of Four Ecologies* (Berkeley, CA: Univ. of California Press, 2009), 5.

[18] Anthony Vidler, "The Explosion of Space: Architecture and the Filmic Imaginary," *Assemblage* 21 (1993): 45.

experimented with combining genres in the 1980s (i.e., horror genre to film noir); however, every genre brings its conventions together when two genres are combined into one film.[19] Following this trend, Tschumi also integrates visual pictures, literally excerpts of true films, such as Psycho by Alfred Hitchcock, Frankenstein by James Whale, and Citizen Kane by Orson Welles.[20]

In addition to Bernard Tschumi, with his artistic and intellectual practice, Rem Koolhaas has become another influential architect with an active interest in theories of fiction and montage, and hence in the debate on film and cinema.[21] Très Grand Bibliotheque (1989), Jussieu Libraries (1992), and Dutch Embassy (2004) are the several projects of Koolhaas / OMA highlighting the theoretical affinity between architecture and film. Specifically, in Jussieu Libraries, Koolhaas used inclined ramp systems to create an inner boulevard in his building. He obtained a system that wraps the entire building like a double helix and connects the programmatic elements. Last but not least, the 1990s when the Jussieu Libraries is realized also overlaps with the period when a number of applications for audiovisuality, mapping or reciprocating electronic sounds and abstract graphics are introduced.[22] Thus, this period brings a new culture that starts to embrace the characteristics inherent in film through mimicking.

Moreover, the incorporation of film into other ventures has gained new momentum with the emergence of digitally mediated architecture, as this sort of technology espouses the features inherent in the film (i.e., time, speed, the stimulation of real-life experience). The emergence of digitally-driven architecture in the 1990s has

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[19] Ken Dancyger, *The Technique of Film and Video Editing: History, Theory, and Practice* (Amsterdam: Elsevier, 2007), 181.

[20] Ingrid Bock, *Six canonical projects by Rem Koolhaas* (Berlin: Jovis, 2015), 222.

[21] Richard Koeck, *Cine-scapes: Cinematic spaces in architecture and cities* (New York, NY: Routledge, 2013), 17.

[22] Gabrielle Jennings, ed., *Abstract Video: the Moving Image in Contemporary Art* (Oakland: University of California Press, 2015), 152.

been achieved through the developments put forward in the 1960s-1970s.[23] Due to the new computational and interactive technologies, architectural drawing has moved away into 3D computer models such as hyperrealist animations, films and virtual reality (VR) of models in detail.[24] The utilization of techniques, tools, and technology by architects for transdisciplinary practice transformed how theory, design, and representation in the industry are carried out.[25] New architectural possibilities are opened up by digital design processes characterized by dynamic, volatile, open-ended, yet reliable transformations in three-dimensional structures.[26] These features appeared in a variety of designs realized before and after the 1990s such as the Guggenheim Museum (1997), Bilbao and the Walt Disney Concert Hall (2003), Los Angeles by Frank Gehry, the Yokohama International Port Terminal (2002), Yokohama by FOA.[27]

However, some critical voices are raised against the dominant use of digitally mediated design and technology, suggesting that the digital advent design schemes and computer visualization software somewhat leave out the critical and conceptual value and create a hegemony. To illustrate, Zachary Tate Porter in "Erasures, Transgressions, and Demarcations: Site Tactics for the Post-Internet City," stated that the unwarranted optimism that characterized the early digital age proved to be unrealistic.[28] Porter continues his argument by adding that these architectural

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[23] Patrik Schumacher, ed., *Parametricism 2.0: Rethinking Architecture's Agenda for the 21st Century* (London: Wiley, 2016), 27.
[24] Igea Troiani and Hugh Campbell, "Introduction Architecture Filmmaking: Framing the Discourse and Conditions of Production in Architectural Practice and Education," in *Architecture Filmmaking* (Bristol: Intellect Books, 2020), 7.
[25] Troiani and Campbell, *Architecture Filmmaking*, 7.
[26] Branko Kolarevic, ed., *Architecture in the Digital Age: Design and Manufacturing* (New York: Taylor & Francis, 2003), 2.
[27] Rivka Oxman, "Digital Architecture as a Challenge for Design Pedagogy: Theory, Knowledge, Models and Medium," *Design Studies* 29, no. 2 (2008): 103-104.
[28] Zachary Tate Porter, "Erasures, Transgressions, and Demarcations: Site Tactics for the Post-Internet City," in *Black Box: Articulating Architecture's Core in the Post-Digital Era*, eds., Jeremy Ficca, Amy Kulper, and Grace La (Washington, D.C.: ACSA Press, 2019), 45-46.

interventions are more like repressions or deceptions in reality.[29] In addition, Architecture educator Joan Ockman states that the concepts of openness, high technology, and mass involvement were fantasized in the projects, such as Guggenheim, and it appeared to be a kind of "empty center" - more of a function and an event than a place, as it awaited the arrival of visitors to be filled.[30]

1.1   Problem Definition and Research Questions

Architecture introduces new design concepts and expands its definition with various interdisciplinary mediums, ranging from more traditional (i.e., sections, elevations, plans, and handmade sketches) to digital techniques (i.e., virtual reality, films, hyperrealist animations, and VR). However, during the critical period in the 1960s-1990s, when the transition from analog to digital occurred the most intense, among all the mediums, the film has a significant place in producing various products that arise from the technological constraints and still retaining the critical context value. Especially starting with the twenty-first century, there has been an attempt to challenge the paradigm of continuity and digital work as institutions and architects shifted their focus away from digital towards object-oriented ontology.[31] Thus, particularly between the 1960s-1990s, which can be regarded as a period being the threshold from analog to digitalization, the film does not entirely submit itself to the influence that digital technology is starting to exert. In other words, while film incorporates elements of the modern world and technologies, it does not serve as an extension of them; rather, it serves as their generic background.

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[29] Zachary Tate Porter, "Erasures, Transgressions, and Demarcations: Site Tactics for the Post-Internet City," 45-46.

[30] Joan Ockman, "New Politics of the Spectacle: 'Bilbao' and the Global Imagination," In *Architecture and Tourism: Perception, Performance and Place*, eds., Medina Lasansky and Brian MacLaren, (Oxford: Berg, 2004), 227.

[31] Gilles Retsin, "Discrete Reappraising the Digital in Architecture," in *Discrete Reappraising the Digital in Architecture*, ed. Gilles Retsin (Oxford: John Wiley & Sons, 2019), 7.

Compared to the other conventional techniques, film is still a radical means to perceive the newly evolving and transforming urban form, environment, buildings and metropolitan life at a pace that corresponds to the changes taking place within them. Nevertheless, unlike digitally mediated architecture, it does not operate solely on a technological level and still carries the critical potential. Thus, the aim of this thesis is to resurface the relevance and potential of the film as a medium for architecture and the city in three different ways by retracing three canonical projects that are critical and conceptual within the 1960s-1990s.[32] Here, the medium refers to a critical instrument that plays a significant role in enhancing the research, design, building, or scrutinizing process. The utilization of the medium could change drastically following the nature of use, such as direct incorporation of the medium, explicit inclusion of the techniques of the medium, or metaphorical implementation.

During these 30 years, three canonical cases revealing a significant link between architecture and the city and film and filmmaking techniques were produced: A research studio led by Robert Venturi and Denise Scott Brown in October 1968 at Yale University[33]; *The Manhattan Transcripts* (1976-1981) by Bernard Tschumi; and the Jussieu Libraries (1992) by Rem Koolhaas / OMA. Among the three cases

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[32] Although architecture and film have an intricate relationship such as films, documentaries studios, and publications the conceptual, and critical role of film in architecture is not that obvious in these examples. For instance, *Berlin Symphony of a Great City* (1927) by Walter Ruttmann, and *Man with the Movie Camera* (1929) by Dziga Vertov could be the example of films highlighting the affinity between architecture and film. *Helsinki Forever* (2008) by Peter von Bagh, and *Barbican* (1969) by Robin Cantelon could be examples of documentaries unveiling the link between film and architecture. Rem Koolhaas's *Harvard Project on the City* (1998-2001) investigating Pearl River Delta, shopping, Lagos, and Rome within an academic year along with a group of architectural students could be the examples of the studios where the utilization of film occurs. Especially in Lagos, Koolhaas produced two films concerning the city: *Lagos/ Koolhaas* (2002) and *Lagos: Wide and Close: An Interactive Journey into an Exploding City* (2005). Last but not least, Barbara Mennel's book *Cities and Cinema* and Nezar AlSayyad's book *Cinematic Urbanism: A History of the Modern from Reel to Real* could be examples regarding the publications indicating the link between film and architecture.
[33] This research studio and associated article "A Significance for A&P Parking Lots" around the same year lead to the publication of *Learning from Las Vegas* (1972) by Robert Venturi, Denise Scott Brown, and Steven Izenour.

chosen for this thesis, there is approximately a decade between each of them (the 1960s, 1970s to 1980s, and 1990s). This thesis chronologically exemplifies the differences, similarities, and comparisons in ten-year intervals with various episodes in architecture and the built environment through their relationship with film and filmmaking techniques. In addition, these three examples highlight the richness and virtue of architecture by producing three different end products: a research studio, a book, and a design project. This situation illustrates the potential of architecture to find productivity and radical proposals in various forms as seen above when coupled with film and filmmaking techniques.

In the Las Vegas studio, direct implementation of the film in the associated research studio and the experimentation of different visual techniques (deadpan, impulsive vision, selective vision) occur while exploring the architecture of the Las Vegas Strip. On the other hand, in *the Manhattan Transcripts*, fragmentation of the setting and experience is forged through imposing filmmaking techniques in three layers: event, space, and movement. Apart from the Las Vegas studio and *the Manhattan Transcripts,* a radically different approach is taken in the Jussieu Libraries when replicating the cinematic experience of the city through using film as a metaphor in the inner promenade. However, all three case studies utilize film and filmmaking techniques in their end products to create a more fluid dialogue between the medium to represent and the spaces to be imagined and constructed. Ultimately, this situation extends the limits of architecture by bringing new definitions, understandings, and solutions.

While reestablishing the relationship between the film and architecture, and city, this thesis aims to answer the following questions:

- Why should architects, designers, city planners, and researchers incorporate the making/analyzing of films or using of the filmmaking techniques into their work?

- In what ways could film, as a medium for reading, re-writing, and transcribing the city enhance the ability of architects, designers, city planners, and researchers to research, design, build or scrutinize?

- By using film as a medium for reading, re-writing and transcribing the city, could architects, designers, city planners, and researchers extend the boundaries of the architecture by borrowing elements from the film and filmmaking techniques?

- Is the film as a medium for reading, re-writing, and transcribing the city still crucial to the latest urban issues, problems, and difficulties people are confronted with today?

In this study, filmmaking techniques and film (montage, dissolve, cut, jump-cut, wipe, fade-in/out) are considered to be a powerful medium of unveiling the link between architecture and the city in three different ways: "reading," "re-writing," and "transcribing." The first case or "reading" attempts to reveal the potential from an existed city nonjudgmentally and provide the necessary details for comprehending present urbanism and future planning through applying a moving gaze. The Las Vegas Studio (1968) is taken as an example for the first case. The second case or "re-writing" includes breaking narrativity into three levels: "Movement," "Space," and "Event," and the narration of the architecture experience and environment is forged in a textual level by borrowing elements from the filmmaking techniques (freeze/zoom-in/ out, fade-in/out) to enhance the details. *The Manhattan Transcripts* (1976-1981) is taken as the second case study. The last case, or "transcribing," aims to stimulate the cinematic experience of the city with the inner promenade in a building through using film as a metaphor. The Jussieu Libraries (1992) is used as an example for the last case. This thesis argues that using film as a medium will help architects, designers, city planners, or researchers understand how they design, build, speculate, or research by demonstrating three distinct ways of film and filmmaking techniques informing architecture and the city. It stretches the

limits of architecture and the city by extracting elements from the film and contributes to transparency, susceptibility, as in the case of "reading" or stimulates unique ideas and groundbreaking attempts, such as in "re-writing" and "transcribing." Through showing three possible ways to establish a dialogue between the architecture and city, the film and filmmaking techniques act as a medium to teach the user about the problems, solutions, and imagination.

1.2   The Structure of the Thesis

The thesis consists of four chapters. The first chapter begins with a description of the problem, and a discussion of where the causes of the problem lie, its content and the current condition.

The second chapter or "Reading the City: The Las Vegas Studio," is about the potential of the film as a medium for reading the city with the Las Vegas Studio as a case study. The use of film as a medium for reading relates to comprehending an existing city by applying a recalibrated gaze to furnish information for the present urbanism and future planning. Here, the city is treated as a text that could become fully legible through utilizing a motorized gaze to read the details concerning the newly emerging urban form nonjudgmentally. After some theoretical information about the new American city emerging in Las Vegas, this chapter explains the *Learning from Las Vega*s study, which has played a significant role in viewing the city non-judgmentally, —as a new prototype and one worth understanding. This chapter then discusses some theoretical background information through figures such as Tom Wolfe, Ed Ruscha, Alison, and Peter Smithson, making possible the creation of the design studio at Yale University in October 1968, led by Robert Venturi and Denise Scott Brown which then lays the cornerstone for the publication of *Learning from Las Vegas* in 1972. It then discusses Venturi and Scott Brown's work process yielding to integrating radical mediums, most importantly film, to read this newly emerging urban form, regardless of how "ugly and ordinary" it may be

through using archive materials, short video clips from the archived footage in the studio, and description of the films in the literature.

The third chapter or "Re-writing the City: *The Manhattan Transcripts*," is related to film as a medium for re-writing the city and Bernard Tschumi's *Manhattan Transcripts* will be used as a case study. Re-writing the city through the use of filmmaking techniques refers to the process of re-narrating the city. Here, the city is regarded as a text, and a new layer has been placed over the inscription to produce new alternatives and visions. This chapter begins with stating that the potential of the film and filmmaking techniques (jump-in, dissolve, and montage) for the designers, scholars, or architects such as Bernard Tschumi with his book *the Manhattan Transcripts*. This chapter proceeds with some theoretical information about the new reading and writing theory developed by Jacques Derrida, Louis Althusser, and Roland Barthes in the 1960s, inspiring Bernard Tschumi's *Manhattan Transcripts*. The chapter discusses the re-writing of the city by the film as a medium in *the Manhattan Transcripts* through the sequential aspect, transient aspect, and filmmaking techniques.

The fourth chapter or "Transcribing of the City: Jussieu Libraries," will specifically explore the potential of film as a medium for transcribing the city by the inner promenade that seeks to promote the cinematic experience of the city through an in-depth inquiry of the unrealized project of the Jussieu Libraries (1992) by Rem Koolhaas. Transcribing the city through film refers to the spatial juxtaposition of various elements from the city to montage an urban-centric dialogue inside a building. Here, the film is used metaphorically to reenact the elements from the city (cafe, shops, restaurants, squares, plazas) over the meandering inner boulevard inside the building. This chapter begins with the characteristic similarities of watching a film and walking around a site, a building, continuing Soviet director Sergei Eisenstein's view on moving image and its reflection on French Architect Le Corbusier as promenade architecture. It continues with Rem Koolhaas, one of the architects using moving-image references in his designs, and the application of

architecture promenade could be seen most clearly in the Jussieu Libraries. This chapter then discusses Jussieu University Campus with Edouard Albert's proposal and the Competition Project in 1992 with Jean Nouvel's and Rem Koolhaas' proposals. It continues unfolding the strategies implemented in the Jussieu Libraries to stimulate the cinematic experience of the city through concepts like the form of the library (Dom-ino structure and void), and cinematic experience, and the inner architectural promenade.

The fifth chapter —the conclusion— states how this study's theoretical framework and method of analysis contribute to developing an understanding of film as a medium for unfolding the relationship between architecture and the city. The importance of engaging with architecture and cities through film and filmmaking techniques in three ways (reading, re-writing, and transcribing) are discussed regarding their similarities and dissimilarities. Each case study is explored in terms of how it could be exemplified and replicated in current and future architecture theory, education, and practice.

CHAPTER 2

READING THE CITY THROUGH THE MEDIUM OF FILM: LAS VEGAS STUDIO BY ROBERT VENTURI, DENISE SCOTT BROWN, AND STEVEN IZENOUR

Film is a valuable method for documenting the city and its urban environment. The potential of film is that it may offer alternative visions for architectural and urban settings. In fact, a significant amount of intersecting, large buildings composed of unfamiliar elements (signs, symbols, electrically generated environments) entered via an automobile may not be comprehended by traditional representational methods —such as plans, sections, or drawings. In fact, in her article "Motion and Emotion: Film and the Urban Fabric," the film scholar Giuliana Bruno stated that the network of new architectural features (winter gardens, railroads, arcades, glasshouses, department stores, bridges, pavilions, electrical underground, skyscrapers) provided new space visuality on the eve of the emergence of film.[34] She implied that the newly emerging transit architecture paved the way for creating a moving-image, the very image of modernity, by shifting the relationship between spatial-temporal perception and the embodiment of motion.[35]

Among all the cities, Las Vegas is at the forefront as the harbinger of the newly evolving transit urban-type. As the academics Mia Gray and James DeFilippis have mentioned in their article "Learning from Las Vegas: Unions and post-industrial urbanization," Las Vegas has been used as a prototype of American-style

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[34] Giuliana Bruno, "Motion and Emotion: Film and the Urban Fabric," *Cities in Transition: The Moving Image and the Modern Metropolis* (2008): 14.
[35] Bruno, "Motion and Emotion: Film and the Urban Fabric," 14.

urbanization for the last 30-40 years; Las Vegas is at the forefront of other cities in terms of portraying new modes of urbanization in the consumer world, with a multitude of definitions.[36] However, as Las Vegas did not adhere to the conventional conceptions of the urban, it became illegible.[37] So, it could be seen that, among all the cities, Las Vegas has a unique relationship with the newly emerging urban type.

Robert Venturi and Denise Scott-Brown researched, wrote and published articles about Las Vegas in the late 1960s and early 1970s, which were influenced by pop art.[38] In November 1966, Robert Venturi and Denise Scott Brown took a trip to one of the pioneer cities of the new urban typology, Las Vegas, to examine the potential of the desert city. In the fall of 1968, Venturi and Scott Brown's initial publication, "A Significance for A&P Parking Lots," and their associated design studio at Yale University in October 1968 laid the cornerstone for their book *Learning from Las Vegas*.[39] Symbols, sections, diagrams, heraldry, aerial photographs, maps, elevations, and photographs fill the book. These images visually recreate Las Vegas as the manifestation of a commercial roadside setting, often inspired by media analysis, sociology, urban studies, and pop art.[40] Essentially, *Learning from Las Vegas* shows how reading Las Vegas could construct a radical imagining of the newly evolving urban-type. The decorated shed versus duck in contemporary

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[36] Mia Gray and James DeFilippis, "Learning from Las Vegas: Unions and Post-Industrial Urbanisation," *Urban Studies* 52, no. 9 (2015): 1685.

[37] Mariana Mogilevich, "Monuments and Mediocrity: Landmarking Los Angeles," *Future Anterior* 11, no. 1 (2014): 38.

[38] Lydia Kallipoliti, "Ducks Versus Joules: Electric Visions of Las Vegas in the Energy Crisis," *Thresholds* (2007): 35a-36a.

[39] Kallipoliti, "Ducks Versus Joules: Electric Visions of Las Vegas in the Energy Crisis," 35a-36a.

[40] Aron Vinegar and Michael J. Golec, *Relearning from Las Vegas* (Minneapolis: University of Minnesota Press, 2009), 31.

architecture has begun to be open to speculation by designers, planners, and the public after these concepts were introduced in *Learning from Las Vegas*.[41]

According to Michael Larice, and Elizabeth Macdonald in their book *The Urban Design Reader*, Venturi and Scott Brown's publications about Las Vegas have been recognized as the root of many new concepts that would appear later in the century, including the acceptance of the "Generic City" of Rem Koolhaas as a type of post-urbanism, the "Everyday Urbanism," of Crawford and Kaliski, and many of the site planning strategies that architects, designers, and the public today appreciate today.[42] As seen above, from Larice and Macdonald's example, the Learning from Las Vegas study still affects the significant subsequent works with its openness on reading the value and richness of the new urban form (a city of communication, symbol, and high-speed) with the appropriate medium tailored for it. So, the Learning from Las Vegas study has an important place by having a both pioneering and an introductory role for speculating about the newly emerging urban form in different sectors of the society.

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[41] The Learning from Las Vegas study leads to the production of various Master's and Ph.D. theses. For example, in "Reclaiming Context: Architectural Theory, Pedagogy and Practice since 1950," Esin Kömez Dağlıoğlu aims to offer a historical and analytical basis for a contemporary perspective debate, as she states the context of the 1980s critical architectural debate has faded away, due to disregarded or erased dimensions. Her research addresses discussions about contexts including detailed analyses of the works and ideas of Robert Venturi, Denise Scott Brown, Colin Rowe, and Aldo Rossi taking the First Venice Architecture Biennial occurred in 1980 as a starting point, then stretches back to the 1950s. Esra Aydoğan's, "From 'Advertising Architecture' to 'Media Façade'," is based on the premise that a façade is a communication tool, Her research contrasts Adolf Behne's "advertising architecture" from the early twentieth century to the new "media façade." Aydoğan's study, specifically Chapter 3, portrays "media attachment" as an architectural and urban consumer good in Las Vegas concerning the "advertising architecture" expressed in the following works: Robert Venturi, Denise Scott Brown, and Steven Izenour's Learning in Las Vegas (1972), David Harvey's "space-time compression" (1989), Guy Debord's Society of the Spectacle (1967).

[42] Elizabeth Macdonald and Michael Larice, *The Urban Design Reader* (London: Routledge, 2013), 168.

This chapter discusses Robert Venturi, Denise Scott Brown, and Steven Izenour's Las Vegas Studio and the four films produced there to unravel the potentials of the film as a medium for reading the city. As previously stated, Las Vegas became illegible due to not adhering to the traditional notions of urban planning, so the aim of the Learning from Las Vegas study is to make the city *readable*. Readable refers to the process of revealing layers concerning the city that are not visible at first glance. Here, the use of film as a medium for reading relates to comprehending an existing city by applying a recalibrated gaze to furnish information for the present urbanism and future planning. Thus, the city is treated as a text that could become fully legible through utilizing a motorized gaze to read the details concerning the newly emerging urban form nonjudgmentally.

In the Las Vegas Studio, the reading of the city with film as a medium has been achieved progressively through utilizing a motorized gaze to grasp the icons of this form, such as new linear commercial and vernacular developments, highway experience, pulsating symbols, roadside details, flickering neon lights, and glimpses of large billboards. As the reading of the city with the motorized gaze, tailored for the new-urban type, becomes more apparent in the Las Vegas Studio, this chapter will mainly focus on the four films produced in the Las Vegas Studio. This chapter will primarily do this by evaluating the archival materials produced in the Las Vegas Studio; Robert Venturi, Denise Scott Brown, and Steven Izenour's book *Learning from Las Vegas* (1977); Venturi and Scott Brown's other publications regarding Las Vegas; Martino Stierli's book *Las Vegas in the Rearview Mirror: the City in Theory, Photography, and Film* about the information regarding the four films, and Martino Stierli's presentation, "Learning from Las Vegas," at the AA School of Architecture on 14 May 2009, about the short video clips of the footages of the two films.

2.1   Predecessors of the Las Vegas Study

> Las Vegas is the only town in the world whose skyline is made up
> neither of buildings, like New York, nor of trees, like Wilbraham,
> Massachusetts, but signs. One can look at Las Vegas from a mile away
> on Route 91 and see no buildings, no trees, only signs. But such signs![43]

The psychology of perception and the physicality, the body and its problems of the city influenced the creation of *Learning in Las Vegas*.[44] *The Kandy-Kolored Tangerine-Flake Streamline Baby* (1965) by American author and journalist Tom Wolfe prepared Venturi and Scott-Brown what they were facing on the highway for their visit in the upcoming year.[45] Tom Wolfe wrote one of the main texts on this topic entitled "Las Vegas (What?) Las Vegas (Can't Hear You! Too Noisy) Las Vegas!!!" and this text helped Venturi and Scott Brown engage in a comprehensive analysis of the desert city and influenced their view of Las Vegas.[46] In his book, Wolfe implied the architecture of Las Vegas as different from predetermined notions of architecture on various pages. For instance, to Wolfe, Las Vegas inherently incorporates Jack Larsen's (an artist working in Walt Disney) and Kermit Wayne's style, not the style of Baroque Modern movement (i.e., Eero Saarinen and Frank Llyod Wright) in its various buildings such as funeral parlors, sauna baths, churches, gasoline stations, motels.[47] The characteristics of this new architecture such as the entertainment   and   commercialization   oriented   design,   multi-colored   (i.e.,

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[43] Tom Wolfe, "Las Vegas (What?) Las Vegas (Can't Hear You! Too Noisy) Las Vegas!!!!," in *The Kandy-Kolored Tangerine-Flake Streamline Baby* (New York: Farrar, Straus and Giroux, 1965), pp. 3-28, 8.

[44] Aron Vinegar and Michael J. Golec, *Relearning from Las Vegas* (Minneapolis: University of Minnesota Press, 2009), 38.

[45] Vinegar and Golec, *Relearning from Las Vegas*, 38.

[46] Martino Stierli, *Las Vegas in the Rearview Mirror: the City in Theory, Photography, and Film* (Los Angeles: Getty Research Institute, 2013), 98.

[47] Tom Wolfe, "Las Vegas (What?) Las Vegas (Can't Hear You! Too Noisy) Las Vegas!!!!," in *The Kandy-Kolored Tangerine-Flake Streamline Baby* (New York: Farrar, Straus and Giroux, 1965), 9.

"electrochemical pastels of Florida littoral"), and signs are received openly in his book.[48] It could be stated that in his book Wolfe's endeavors redirected Venturi and Scott-Brown's attention from an ahistorical and sprawling urban place to a new commercialized, communicative monumentality as his book prompts feeling pleasure towards this new architecture. Stierli also argues that Wolfe's approach was unique, in that he did not see mass-cultural phenomena from the "elitist snob" perspective but rather saw a vital and truly modern American folk culture.[49] Indeed, in his book, Wolfe attempts to depict this new architecture without belittling its features, and he centers on the moments and experiences in the city.

Apart from Tom Wolfe, Edward Ruscha's photography books were among the first efforts in the 1960s to read and understand the status and location of the city.[50] In the late 1960s and early 1970s, a significant shift in American urban photography occurred.[51] From the outset, the glamorous image of Las Vegas as portrayed by the media evoked an intellectual analysis and the emphasis was on the role of the city in contemporary American culture.[52] The new generation of urban photographers focuses on the parking areas, office parks, low-density suburbs, street signs, unidentified houses, highways, and wastelands.[53] The post-urban landscape of late capitalism were presented by artists, including Robert Smithson, Dan Graham, John Baldessari, and Edward Ruscha.[54] It was no coincidence that artists worked in places where the logic of contemporary space was more apparent: Graham and Smithson in

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[48] Wolfe, "Las Vegas (What?) Las Vegas (Can't Hear You! Too Noisy) Las Vegas!!!!," 11.

[49] Martino Stierli, *Las Vegas in the Rearview Mirror: the City in Theory, Photography, and Film* (Los Angeles: Getty Research Institute, 2013), 98.

[50] Mariana Mogilevich, "Monuments and Mediocrity: Landmarking Los Angeles," *Future Anterior* 11, no. 1 (2014): 38.

[51] Steven Jacobs, "Leafing Through Los Angeles: Edward Ruscha's Photographic Books," *Higgot, Andrew; Wray, Timothy. Camera Constructs: Photography, Architecture, and the Modern City. London: Ashgate* (2012): 211.

[52] Jacobs, "Leafing Through Los Angeles: Edward Ruscha's Photographic Books," 211.

[53] Jacobs, "Leafing Through Los Angeles: Edward Ruscha's Photographic Books," 211.

[54] Jacobs, "Leafing Through Los Angeles: Edward Ruscha's Photographic Books," 211.

New Jersey, Ruscha and Baldessari in Southern California, and Los Angeles.[55] Various research surrounding Las Vegas has been undertaken and debated that this city is worth experiencing and researching. Ruscha photographed serial elements of the urban environment in southern California from 1963 to 1978 and subsequently composed them in deadpan narratives, Ruscha's photographic books showing the picture of living in this decentralized landscape, a monotonous, repetitive commercial type.[56]

Ruscha's books motivate Robert Venturi and Denise Scott Brown to carefully examine the urban objects, and provide a blueprint of how they should be monitored.[57] More than once, they have described pop artists, in particular Edward Ruscha, as unique central tenets, both visually and intellectually, in their project.[58] A series of self-published books were produced by Edward Ruscha, trying to observe but at the same time refraining from the judgment: *Every Building on the Sunset Strip* (1966), *Some Los Angeles Apartments* (1965) and *TwentySix Gasoline Stations* (1963) are just a few examples of the aspects of life in society and his books were "okie-pop-minimal visions" of an empty and blunt setting (See Figure 2.1).[59] Ruscha's *Thirtyfour Parking Lots* captured the frequently unseen essence of the spontaneous parking lots from an aerial set, and these pictures revealed what is generally unseen from the ground (See Figure 2.2).[60]

[55] Jacobs, "Leafing Through Los Angeles: Edward Ruscha's Photographic Books," 211.

[56] Jennifer Burris, "The" Urban Photogénie" of" Architainment"," *The Journal of Aesthetics and Art Criticism* 69, no. 1 (2011): 95.

[57] Mariana Mogilevich, "Monuments and Mediocrity: Landmarking Los Angeles," *Future Anterior* 11, no. 1 (2014): 35.

[58] Mogilevich, "Monuments and Mediocrity: Landmarking Los Angeles," 35.

[59] Aron Vinegar and Michael J. Golec, *Relearning from Las Vegas* (Minneapolis: University of Minnesota Press, 2009), 35.

[60] Vinegar and Golec, *Relearning from Las Vegas*, 35.

Figure 2.1. Ed Ruscha's *Twentysix Gasoline Stations* focuses on the signs and symbols in the newly emerging urban form. From: https://www.artgallery.nsw.gov.au/collection/works/427.2008.a-vv/
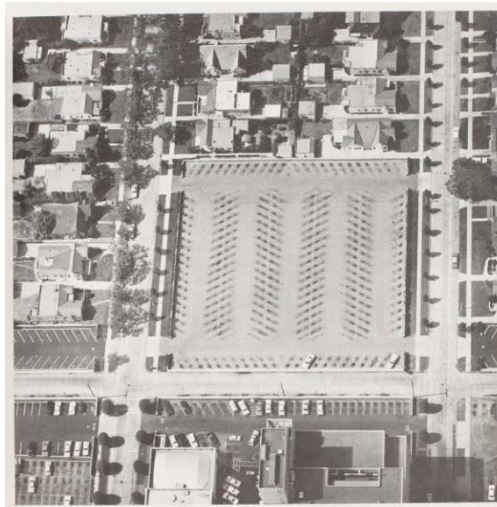
Figure 2.2. Ed Ruscha's *Thirtyfour Parking Lots in Los Angeles* signals the importance of the bird's eye view while looking at the structure of house complex and parking lots. From: https://www.artgallery.nsw.gov.au/collection/works/430.2008.a-ii/

Specifically, Edward Ruscha's book *Every building on the Sunset Strip* is a concept that can be understood from the point of view of the moving spectator, and the logic of capturing movement by photographs put in a continuum, one after the other (See Figure 2.3). In fact, Ruscha's books are one of the first attempts to put everyday life elements closer to the cinematic experience with minimal subjectivity. Venturi and Scott Brown derive inspiration from this simultaneous perception of sequential images and try to achieve it in their Learning from Las Vegas study. In fact, Denise Scott-Brown, who included the photographs of Edward Ruscha in her article "On Pop Art, Permissiveness, and Planning," argued that a deferment should be taken to sharpen the judgment and an example of this situation is Ruscha using "deadpan" narrative in his photographs, suspending his judgment, and observing more sensitively.[61]

It could be stated that with his photographic books, Ruscha visually achieved what Wolfe set up in his book textually by redirecting the attention to this new commercial and vernacular architecture. However, how Wolfe's and Ruscha's works inform Venturi and Scott Brown's Las Vegas study differ fundamentally. While, Wolfe's work refocuses Venturi and Scott Brown's attention to affirm and feel satisfaction towards this new architecture; Ruscha's photographic books prompt the idea of an unmediated gaze with the deadpan approach. Ruscha's work does not refrain from pointing out the ahistorical, sprawling iconography of Las Vegas as it tries to be non-judgmental.

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[61] Denise Scott Brown, "On Pop Art, Permissiveness, and Planning," *Journal of the American Institute of Planners* 35, no. 3 (1969): 186.
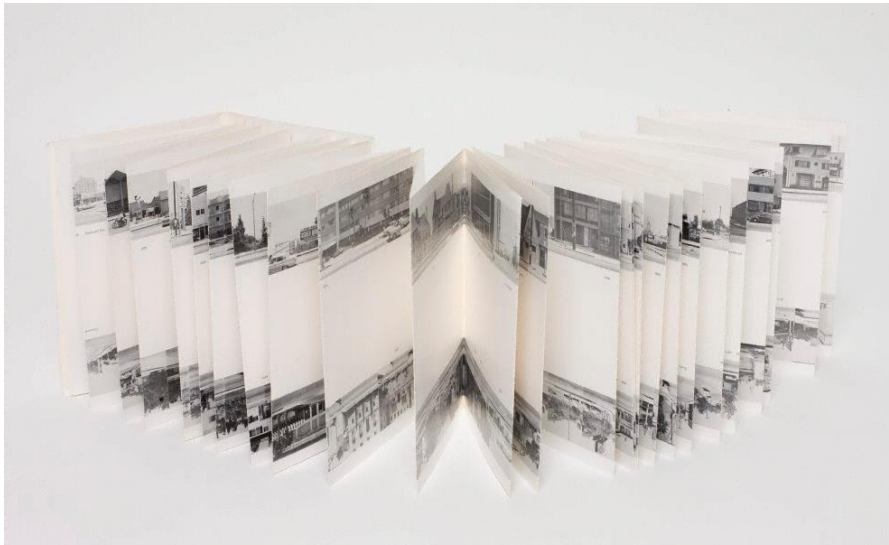
Figure 2.3. Ed Ruscha's *Every building on the Sunset Strip* is arranged like an accordion to employ photographic medium to represent movement in the city. From: https://www.artgallery.nsw.gov.au/collection/works/429.2008.a-bbb/

At this point, it would be judicious to discuss the meaning of deadpan. The word deadpan in the nineteenth-century Americas is clearly described as a smooth or emotionless face, and traditionally; it is considered a type of rhetoric in which satire is created without any alteration of mood or facial expression; typically in the context of a monotonous speech, comedy, and interviews.[62] Their dry and transparent delivery method often requires some form of "artless art" and, in photography, it is used to mean a style of execution that is "matter of fact" without emotion or influence.[63] So, "deadpanning" is just a way of looking that seems to leave out the personal preferences and allusions of the spectator as much as possible; in this way, the whole world does not appear to be subjective.[64] For Venturi and Scott Brown, deadpanning has an important locus while exploring Las Vegas. As one of the newly

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[62] Aron Vinegar, "Ed Ruscha, Heidegger, and Deadpan Photography," *Art History* 32, no. 5 (2009): 854.

[63] Vinegar, "Ed Ruscha, Heidegger, and Deadpan Photography," 854.

[64] Martino Stierli, "In Sequence: Cinematic Perception in Learning from Las Vegas," *Hunch: The Berlage Institute Report* 12 (2009): 79.

emerging urban-type precursors, it defies traditional urban planning by choosing the commercialized and entertainment-oriented design with massive developments. So, deferring the subsequent judgments, while trying to understand the city, is vital for their project.

Other attempts outside the United States have been made to characterize this new form of urbanity. One of the ventures in Europe was Peter and Alison Smithson's Urban Re-Identification Grid, 1953 (See Figure 2.4). It is an important canonical project in developing the importance of daily life and the representation method in the Learning from Las Vegas study. Denise Scott Brown came to London in 1952, graduating in 1954 from the School of Architecture of the Architectural Association. Alison and Peter Smithson regularly took part in the Independent Group (IG) meetings held informally by the ICA for young architects, authors, artists and critics.[65] Scott Brown was not present at the IG gatherings, and did not attend the meetings; nevertheless, she and other students of architecture at the AA followed the practices of the founders of the IG remotely and saw many exhibits held in the early to mid-50s by the IG and its members.[66] She was acquainted with the work of the IG members Alison and Peter Smithson on her account.[67]

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[65] Martino Stierli, "Taking on Mies: Mimicry and Parody of Modernism in the Architecture of Alison and Peter Smithson and Venturi/Scott Brown," *Neo-avant-garde and Postmodern: Postwar Architecture in Britain and Beyond* (2010), 151.

[66] Stierli, "Taking on Mies: Mimicry and Parody of Modernism in the Architecture of Alison and Peter Smithson and Venturi/Scott Brown," 151.

[67] Stierli, "Taking on Mies: Mimicry and Parody of Modernism in the Architecture of Alison and Peter Smithson and Venturi/Scott Brown," 151.
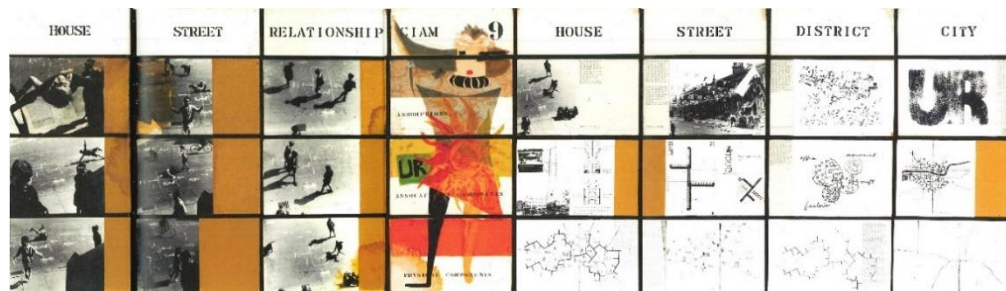
Figure 2.4. Smithsons' Urban Re-identification Grid in 1953, one of the pioneering attempts to portray the city through using photographic medium. From: https://relationalthought.wordpress.com/2012/01/18/129/

The IG was fascinated with the creativity of American mass culture, and hence the group is recognized as the predecessor of the British and U.S. Pop Art movement.[68] Smithsons' grid shows everyday life in the working-class districts of East London by using the photographs of Nigel Henderson. Their aim was to establish a goal towards "a new seeing of the ordinary, an openness as to how prosaic 'things' could re-energise [their] inventive activity."[69] In that regard, Smithsons' endeavors have their overlaps with, —in particularly, Wolfe's work focusing on the moments and experiences in the city —rather than depicting it non-judgmentally as Ruscha did in his photographic books.

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[68] Stierli, "Taking on Mies: Mimicry and Parody of Modernism in the Architecture of Alison and Peter Smithson and Venturi/Scott Brown," 151.

[69] Kazys Varnelis, "Is there Research in the Studio?," *Journal of Architectural Education* 61, no. 1 (2007): 11.

2.2   Objectives and the Contents of the Las Vegas Studio

> A vehicle for cultural voyages, cinema offers tracking shots to traveling cultures. Like the city itself, it is a moving inner landscape, a mobile map-a trace of inner differences as well as cross-cultural travel.[70]

The Las Vegas studio— an investigative study on Las Vegas and Route 91 which is the epitome of the purest and concentrated commercial strip— was led by Venturi and Scott Brown (See Figure 2.5 and 2.6). Venturi and Scott Brown believed that detailed documentation and analysis of this new urban form is equally essential for their study, and these works will help elucidate the quickly evolving new urban forms in America and Europe referred to as urban sprawl, due to ignorance.[71] The primary goal of this research is to investigate the "sprawl" phenomenon and develop new graphics suited to this urban type.[72] In fact, the new graphics tailored for this urban-type hinted at the reading aspect of Venturi and Scott Brown's. This situation is reflected in their other works. At the beginning of their book *Learning from Las Vegas*, Robert Venturi, Denise Scott Brown, and Steven Izenour stated what was being aimed in the study with the following sentences: "Learning from the existing landscape is a way of being revolutionary for an architect. Not the obvious way, which is to tear down Paris and begin again, as Le Corbusier suggested in the 1920s, but another, more tolerant way; that is, to question how we look at things."[73]

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[70] Giuliana Bruno, "Visual Studies: Four Takes on Spatial Turns," *The Journal of the Society of Architectural Historians* 65, no. 1 (2006): 24.

[71] The Architectural Archives, University of Pennsylvania, by the Gift of Robert Venturi and Denise Scott Brown, 225.VI.A.6905.01_LLV Studio – Introduction_1.

[72] The Architectural Archives, University of Pennsylvania, by the Gift of Robert Venturi and Denise Scott Brown, 225.VI.A.6905.01_LLV Studio – Introduction_1.

[73] Robert Venturi, Denise Scott Brown, and Steven Izenour. *Learning from Las Vegas* (Cambridge, Mass.: MIT Press, 1977), 3.
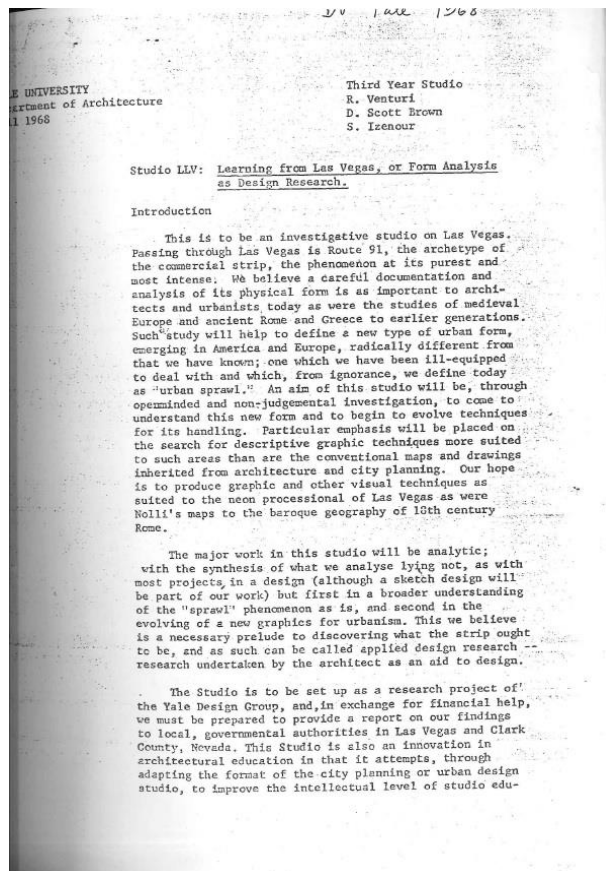
Figure 2.5. The Studio LLV. From: The Architectural Archives, University of Pennsylvania, by the Gift of Robert Venturi and Denise Scott Brown, 225.VI.A.6905.01, LLV Studio – Introduction.

> (2)
>
> Third Year Studio
> (Venturi)
>
> Introduction - cont'd
>
> cation and, through a series of lectures to augment the
> information-giving function to approach that of a good
> course, while maintaining the synthetic and learning-
> by-doing tradition of the architectural studio which
> makes it such valuable training for professional, i.e.
> action-oriented, careers.
>
> All architectural students wishing to participate
> will be reqired to devote their two electives to studio.
>
> Great stress will be placed here on carefully
> structured independent and small-group research in the
> field and in the library. This is an essential process
> if our bright new ideas about the commercial environment
> are to become part of a deeper architectural insight,
> tied to all the rest of our architectural selves. With-
> out it supergraphics soon grow superficial.
>
> READING:
>
> By Monday, 23 September all students entering the
> Las Vegas studio are asked to have read:
>
> Tom Wolfe - "Las Vegas (what) ....," Kandy Kolored
> Tangerine Flake Streamline Baby. Paper.
>
> R. Venturi and D. Scott Brown - "Learning from Las
> Vegas, or A significance for A&P Parking
> Lots." Arch. Forum, March 1968.
>
> J.B. Jackson - "Other Directed Houses". Landscape,
> Winter 1957.
>
> "The Abstract World of the Hot-Rodder"
> Landscape, Autumn 1967.
>
> Collection of Publicity Information on Las Vegas.

Figure 2.6. The Studio LLV. From: The Architectural Archives, University of Pennsylvania, by the Gift of Robert Venturi and Denise Scott Brown, 225.VI.A.6905.01, LLV Studio − Introduction.

Other speculations about selecting a suitable medium for the new urban-type are also reflected in their study, and there are some implications about film being the most appropriate medium with which to achieve it. For instance, in their syllabus for the Las Vegas Studio and in their book *Learning from Las Vegas*, Venturi and Scott Brown asked this important question: "What is an urban designer's image, or set of images, for the Strip and the big low spaces of the casinos? What techniques –movie,

graphic, or other? – should be used to depict them?"[74] Scott Brown also expressed her belief that radical means should be used for this emerging urban type in her article "Learning from Pop": "New analytic techniques must use film and video tape to convey the dynamism of sign architecture and the sequential experience of vast landscapes."[75] These instances indicate the preferred medium to read the city should incorporate film to some great extent in their studies.

So, the aim of Las Vegas Studio is basically to find the new means for visual and graphical representation that reads the new type of urban form happening in Europe and America. This situation was previously understood as urban sprawl and aim of Venturi and Scott Brown's studio is to be open minded and non-judgmental about reading this new urban form. To do that, students in Learning from Las Vegas Studio are encouraged in several instances to use documentation or film of the urban landscape on the Strip. In addition to that, for Venturi and Scott Brown, film seemed better than photography to grasp the specific form of the car-oriented city. Indeed, with increasing automobile ownership, the mobile gaze becomes rather crucial in reading the city, as it closely reflects the spectators' passing impressions of the urban place since traveling around the city closely resembles the phenomenological experience of the sequential frames of a film. In fact, according to American architect and theorist Mario Gandelsonas, Venturi/Scott Brown's "reading of the city" applies to the newly emerging concerns in architecture dealing with a new observer who breaks away from traditional norms of architecture to "produce a reading in motion (from the car) of a city of signs."[76] So, for them, the starting point is the conception of a new American city, captured by the mobile spectator maybe an "automobile observer." This notion is reflected in Venturi and Scott Brown's several works. For instance, in *Learning from Las Vegas*, Venturi, Scott Brown, and Izenour quoted

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[74] Robert Venturi, Denise Scott Brown, and Steven Izenour. *Learning from Las Vegas* (Cambridge, Mass.: MIT Press, 1977), 82-83.

[75] Denise Scott Brown, "Learning from Pop," *The Journal of Popular Culture* 7, no. 2 (1973): 389.

[76] Mario Gandelsonas, "The city as the object of Architecture," *Assemblage* 37 (1998): 134.

from Appleyard, Lynch and Myer's *The View from the Road*, to depict the driving experience as "a sequence played to the eyes of a captive, somewhat fearful, but partially inattentive audience, whose vision is filtered and directed forward."[77] In fact, Scott Brown had already had this idea in her article "The Meaningful City," discussing that the city form today lies in the automobile and there is a need to understand it fully. So, the focus on the automobile and its implications on the new-urban form holds a significant concern in Venturi and Scott Brown's reading of the city in their studio.

To "produce a reading in motion," Venturi and Scott-Brown collaborated, most importantly with film, to capture the newly emerging transit city. Even though the other visual techniques (aerial photographs, maps, elevations, photographs) are frequently implemented, their studio emphasizes film. It has a unique relationship when stimulating the motorized gaze inherent in the new urban form. In fact, the goal of Venturi and Scott Brown was to express modern, automobile observer based vision of the city. So, film assumed a radical role in their research. Last but not least, the more conventional techniques such as symbols, aerial photographs, plans, maps, sections, diagrams, films, and elevations are used in the studio (See Figure 2.7, 2.8, 2.9, and 2.10), and they represent different features of the urban-type that is newly emerging. In Las Vegas, spaces are linked by symbols rather than by forms; architecture becomes a symbol rather than a form in space in this environment.[78] Moreover, the moving gaze has to work to place and see a variety of changing, juxtaposed systems, like in the various arrangements in Victor Vasarely's painting.[79] The more traditional visual techniques work in accordance with the features of Las Vegas stated above; they signify the domination of the sign over the architectural space (particularly the sections). The glimpses of the signs and symbols'

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[77] Robert Venturi, Denise Scott Brown, and Steven Izenour. *Learning from Las Vegas* (Cambridge, Mass.: MIT Press, 1977), 74.
[78] Robert Venturi, and Denise Scott Brown, "A Significance for A&P Parking Lots or Learning from Las Vegas," *Architectural Forum* 128/2 (1968): 39.
[79] Venturi and Scott Brown, "A Significance for A&P Parking Lots or Learning from Las Vegas," 91.

communicative features, the advent of ownership of the automobile, the shift in the layout of the buildings concerning the road, and the new styles of development in American commercial architecture could be seen in these representational techniques. However, what these conventional methods miss is a high-speed and fast-changing setting like Las Vegas needs to be perceived simultaneously. An exception to this situation could be one of the traditional visual techniques which is—elevation. When the elevation is coupled with Ruscha's photographic techniques, it produces a work embodying the sense of movement but still lacks the simultaneous perception inherent in Las Vegas (See Figure 2.11).[80] Details concerning the shortcomings and virtues of the findings of the Yale Studio Seminar on the Las Vegas Strip will be discussed in more detail by analyzing the four films produced in the Las Vegas Studio.

Figure 2.7. The map of showing highlighting every inscription could be seen from Las Vegas Strip. From: Robert Venturi, Denise Scott Brown, and Steven Izenour. *Learning from Las Vegas* (Cambridge, Mass.: MIT Press, 1972), 30-31.

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[80] Alexander Eisenschmidt, *The Good Metropolis: from Urban Formlessness to Metropolitan Architecture* (Basel: Birkhäuser, 2019), 70.

Figure 2.8 & 2.9. Photographs of Freemont street and the casino entrance. From: Robert Venturi, Denise Scott Brown, and Steven Izenour. *Learning from Las Vegas* (Cambridge, Mass.: MIT Press, 1972), 32-33.
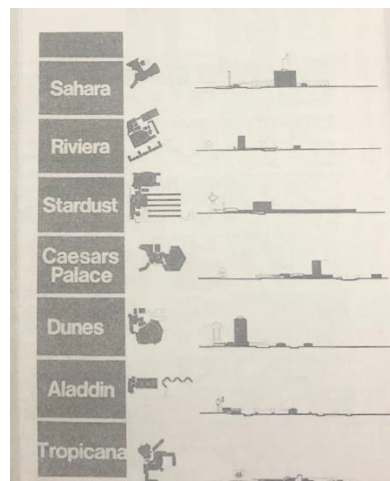
Figure 2.10. Plans, sections, and elements of the various Las Vegas Strip Hotels. Robert Venturi, Denise Scott Brown, and Steven Izenour. *Learning from Las Vegas* (Cambridge, Mass.: MIT Press, 1972), 42.
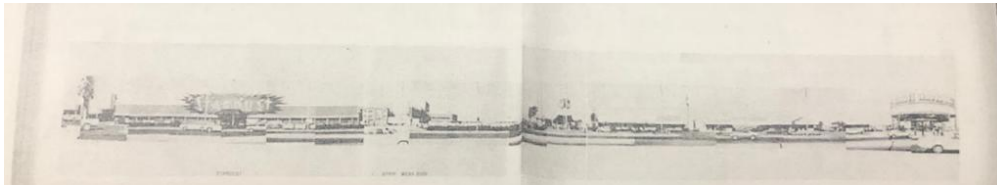
Figure 2.11. Edward Ruscha inspired Strip elevation. From: Robert Venturi, Denise Scott Brown, and Steven Izenour. *Learning from Las Vegas* (Cambridge, Mass.: MIT Press, 1972), 32-33.

2.3   Filmic Documentations and Urban Exploration in the Las Vegas Studio

> The mechanical movement of neon lights is quicker than mosaic glitter, which depends on the passage of the sun and the pace of the observer; and the intensity of light on the Strip as well as the tempo of its movement is greater to accommodate the greater spaces, greater speeds, and greater impacts that our technology permits and our sensibilities respond to.[81]

Robert Venturi and Scott Brown conducted a studio entitled "Studio LLV: Learning from Las Vegas or Form Analysis as Design Research" at the Yale University School of Architecture with thirteen students (Charles Korn, Dan Scully, Douglas Southworth, Glen Hodges, John Kranz, Martha Wagner, Peter Hoyt, Peter Schlaifer, Peter Schmitt, Ralph Carlson, Ron Filson, Tony Farmer, Tony Zunino) and one graduate student Steven Izenour to explore Las Vegas Strip in October 1968. During their nine days stay in Las Vegas, the research group spared two days for shooting.[82] In their Las Vegas Studio, Venturi and Scott Brown split up the research into twelve

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[81] Robert Venturi, Denise Scott Brown, and Steven Izenour. *Learning from Las Vegas* (Cambridge, Mass.: MIT Press, 1977), 116.
[82] Martino Stierli, *Las Vegas in the Rearview Mirror: the City in Theory, Photography, and Film* (Los Angeles: Getty Research Institute, 2013), 156.

broad categories, each of them would be developed by an individual or small groups in six phases during the semester, while the techniques would be formed for cooperation in field research and the final presentation (See Figure 2.12).[83] However, in the final presentation, the roles assigned to the individuals and the groups changed, and great importance was given to the graphic techniques.[84] Every student working in the group submitted a short, written description of its findings during the public presentation of the research studio results at the University of Architecture at Yale on 10 January 1969.[85] Dan Scully and Peter Schmitt's report, "Communication," dealt with four specific ways of perceiving the image of the city (See Figure 2.13).[86] According to this report, four films were shot, each grasping a different perspective such as emotions (impulsive vision), deadpanning approach (camera eye view), specific target (selective vision) or communicative and symbolic aspects of the architecture (physiognomic communication) for the urban space by a moving spectator.[87]

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[83] The Architectural Archives, University of Pennsylvania, by the Gift of Robert Venturi and Denise Scott Brown, 225.VI.A.6905.03_LLV Studio – Research Topics Phase I and II_1.

[84] The categories in the final presentation are followings: Pattern of Activities (Ralph Carlson - Tony Farmer), User Behaviour (John Kranz - Tony Zunino), Communication (Peter Schmitt - Dan Scully), Anatomy of Signs (Ron Filson - Martha Wagner), Concepts of Form and Space (Glen Hodges), Las Vegas Image (No One), Las Vegas Light and Lighting (No One), Building Types and Street Furniture (Peter Hoyt), Twin Phenomena (Douglas Southworth), Controls (Charles Korn), Change and Permanence (No One), Graphic Techniques (Class). Taken from: The Architectural Archives, University of Pennsylvania, by the Gift of Robert Venturi and Denise Scott Brown, 225.VI.A.6905.07_LLV Studio – Final Presentation_2, 3, 4, 5.

[85] Martino Stierli, *Las Vegas in the Rearview Mirror: the City in Theory, Photography, and Film* (Los Angeles: Getty Research Institute, 2013), 160.

[86] The Architectural Archives, University of Pennsylvania, by the Gift of Robert Venturi and Denise Scott Brown, 225.VI.A.6905.07_LLV Studio – Final Presentation_3.

[87] The Architectural Archives, University of Pennsylvania, by the Gift of Robert Venturi and Denise Scott Brown, 225.VI.A.6905.07_LLV Studio – Final Presentation_3.

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        The research topics are:

people 3    1)  LAS VEGAS AS A PATTERN OF ACTIVITIES
       2    2)  USER BEHAVIOR
       2    3)  LAS VEGAS AS A COMMUNICATION SYSTEM
       2    4)  AN ANATOMY OF SIGNS
       1    5)  CONCEPTS OF FORM AND SPACE
       1    6)  LAS VEGAS IMAGE
       1    7)  LAS VEGAS LIGHT AND LIGHTING
       1    8)  BUILDING TYPES AND STREET FURNITURE
       1    9)  TWIN PHENOMENA
       1   10)  CONTROLS
       1   11)  CHANGE AND PERMANENCE
       2   12)  GRAPHIC AND OTHER TECHNIQUES OF REPRESENTATION

            The rest of this program is an augmentation
            of the research topics, a bibliography, and
            an allocation of work for Phases I and II
            which are, broadly, preparation for the
            field work.
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Figure 2.12. The research topics in the Las Vegas Studio during Phase I and II. From: The Architectural Archives, University of Pennsylvania, by the Gift of Robert Venturi and Denise Scott Brown, 225.VI.A.6905.03_LLV Studio – Research Topics Phase I and II_2.


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III COMMUNICATION.  Peter Schmitt, Dan Scully

Images give us meaning.  The associations of
images refer back to culturally established
meanings.  The image is the meaning.  Impulse
Vision    two people's first reactions to the
first drive from airport to Fremont Street.
Camera Eye View:  deadpan from the Nevada
border to the Union Pacific Depot.  Selective
Vision:  how do you pick a gas station sign out
from all the rest?  Physiognomic Communication:
heraldic symbolism of signs and buildings and
functional symbolism of buildings and their
locations, give impact and meaning to textures,
surfaces, space, color and lighting.
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Figure 2.13. Communication by Peter Schmitt and Dan Scully. From: The Architectural Archives, University of Pennsylvania, by the Gift of Robert Venturi and Denise Scott Brown, 225.VI.A.6905.07_LLV Studio – Final Presentation_3.

The films shot in the Learning from Las Vegas studio are not available in the archives.[88] For the analysis of the films, the detailed description about the films is provided by Martino Stierli's book, *Las Vegas in the Rearview Mirror: The City in Theory, Photography, and Film*, as well as the short video clips from Martino Stierli's presentation "Learning from Las Vegas" at the AA School of Architecture on 14 May 2009.[89]

Before discussing the details about the films, in the Las Vegas Studio, reading the city with film as a medium has been accomplished gradually. They sought to understand the icons of this form through the employment a motorized gaze into the moments and experiences in the city, such as new linear commercial and vernacular developments, highway experience, pulsating symbols, roadside details, flickering neon lights, and glimpses of massive billboards through four specific ways of perceiving the city (i.e., deadpan, impulsive vision). The analysis garnered about the films from Stierli's book *Rearview Mirror* and the presentation "Learning from Las Vegas," indicates the extent of commitment the Las Vegas Studio showed in their analysis of this city; Venturi and Scott Brown found suitable filmmaking techniques tailored explicitly for this new urban-type. In each specific way of perceiving the city, new features deemed necessary in their analysis are at the forefront in their reading. For instance, in the first film, they experiment with the documentary style, and in the second film, they bring forward the change in the daytime of the Strip. In the third film, they display a style reminiscent of the Hollywood films by highlighting the nighttime illumination, and in the fourth film, they implement a bird's eye view of the city. In each film, the city is viewed as a perceptual space that

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[88] In this thesis, the UPenn archive was contacted for the student films during the trip of *Learning from Las Vegas* studio in 1968. The staff at UPenn stated that the films were not currently in their archives and recommended reaching out to Denise Scott Brown's assistant Emma Brown. After contacting Emma Brown, she later stated that they could not share films since they were not on their hands to offer. Denise Scott Brown also suggested searching online for any of the footage that might be publicly available for this thesis work.

[89] Martino Stierli, "Learning from Las Vegas," Presentation at the AA School of Architecture, May 14, 2009, Accessed December 14, 2020. https://www.youtube.com/watch?v=2IlP5yhvhKU.

can only be comprehended entirely through the moving gaze. As a result, reading in that research studio aims to deploy the mobile gaze for the passing impressions of the spectator in this urban-type through the perspective of a mobile spectator (i.e., in an automobile, on foot, in a helicopter).

The first film, *Las Vegas Deadpan* (See Figure 2.14), is twenty minutes long. The title suggests a non-judgmental mode of depicting the urban form. It implies a method of fixing a camera on the car hood documenting the cityscape without any horizontal or vertical movements. After thirteen minutes, a sequence taken from a helicopter was also added.[90] The analysis of this film in this chapter was made possible by Martino Stierli's presentation "Learning from Las Vegas." For the interpretation of the film, a short clip of approximately two minutes in length that was provided in that presentation was used for this study. *Las Vegas Deadpan* begins with a seemingly endless highway scene. The unfolding of static visuals in the film hints at the potential of the moving spectators' perspective in a vehicle for *reading* the city.

In this film, which is claimed to be objective, Venturi and Scott-Brown suggest that they read Las Vegas as the new city type, symbolizing the richness of communication aspects of an urban place. However, in the first part of the film, the city is presented as if it is as an abandoned place consisting of empty, and stationary spaces and highways. Martino Stierli also commented about the daytime narrative of the film where the drive along the Strip appears to be "inanimate, if not boring," while nighttime scenes are enticing with dazzling colors.[91] So, *Las Vegas Deadpan* defeats the purpose of showing the potential of this newly emerging urban type because fixing the camera on the hood of the car makes the film static in the daytime narrative. To clarify, what Venturi and Scott Brown argued that the potential of Las

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[90] Martino Stierli, *Las Vegas in the Rearview Mirror: the City in Theory, Photography, and Film* (Los Angeles: Getty Research Institute, 2013), 156-157.
[91] Stierli, *Las Vegas in the Rearview Mirror: the City in Theory, Photography, and Film*, 156-157.

Vegas, the city of communication where signs dominate the architectural space, is not that evident in the first film. With the exception of the vehicles passing this car in motion and the occasional buildings with signboards in front, this reading of the city shows only glimpses of this potential.

Figure 2.14. Film stills from *Las Vegas Deadpan*. From: Martino Stierli, "Learning from Las Vegas," Presentation at the AA School of Architecture, May 14, 2009, Accessed December 14, 2020. https://www.youtube.com/watch?v=2IlP5yhvhKU.

However, the findings are somewhat germane to what Scully and Schmitt have described in their report "Communication." For instance, in accordance with reading the city, the spectator's eye quickly pinpoints the signs, which they describe in their article as "selective vision," and more significantly, there is an effort to intervene in the reading process of the city, which is in line with the "camera eye view." As Venturi and Scott Brown claim, the desolate roads are somewhat dominated by the big road signs, but since the roads are mostly empty and the film is mostly static; it is not that easy to see the communicative aspect of Las Vegas developed in the

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daytime narrative through the signs, symbols, billboards, signage. However, from the reading through the short clip of the *Las Vegas Deadpan*, the Las Vegas Strip is structurally infinitely scalable, generating a linear narrative flow. This reading shows glimpses of one of the essential elements of the new urban feature and the dominance of the signs to the architecture space.

In addition to this, the question enters the mind to whether or not one can be really objective by showing a sequence of selected static images through the film strip. The potential of being truly non-judgmental or unmediated during the shooting of a film actually seems nearly impossible to attain since there is no way to portray the city as it is; the calibration of the camera always implies a degree of subjectivity. Even though it is not stressed in Scully and Schmitt's report as a method to explore the city, what truly sets *Las Vegas Deadpan* (and other films) apart in reading the city is incorporating the filmic medium to portray movement on highways. While reading the city, *Las Vegas Deadpan* gives glimpses of how much potential it carries with roadside experience through highlighting the impressions of direction, signs, symbols, and movement. There is also a kind of linear movement in the depiction of the Strip as an expanded sheet of paper, which draws parallels to unrolling the subsequent parts for transport. According to Eve Blau in her article, "This Work Is Going Somewhere: Pedagogy and Politics at Yale in The Late 1960s," *Las Vegas Deadpan* logically unveils the spatial logic of the Strip and she continues that the strip is visually visible, infinitely scalable, starting from a space of no distinct dimensions.[92] Blau's point also highlights the characteristics of the Strip reading coming from the linear movement.

The cinematographically expressive second film, *Las Vegas Strip LfLV Studio (Day: Night)*, is captured by student, Dan Scully. The analysis of this film mainly relies on Martino Stierli's *Las Vegas in the Rearview Mirror* since the original video clip is

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[92] Eve Blau, "This Work Is Going Somewhere: Pedagogy and Politics at Yale in The Late 1960s," *Log* 38 (2016): 145.

not accessible. The main aim of this film is to depict the architectural symbolism and iconography in the Strip and the focus was for this time switched into the road, gas stations and oil company logos.[93] Just eleven minutes into the film, the daytime is replaced by a four-minute nocturnal perspective, effectively displaying how the image of the Strip shifts dramatically, depending on the time of day.[94] The obsession with light in architecture is an alternative to documentary filmmaking in *Las Vegas Deadpan*.[95] The interpretation gathered from Stierli's book about the second film indicates that Venturi and Scott Brown have found convenient filmmaking techniques tailored specifically for this new urban-type, in each film, to read the city.

Approximately four minutes long, the third film entitled *Las Vegas Electric*, begins with a car drive through Las Vegas. The film successfully captures the difference between day and night on the Strip.[96] The analysis of this film is once more made possible again by Martino Stierli's presentation "Learning from Las Vegas" at the AA School of Architecture. The short video clip of this film runs for approximately three minutes. While reading the city, this film is useful for showing a city of light, comprising signs, the flickering of neon lights and the observer's movement. One of the key reasons *Las Vegas Deadpan* might look flat and static is that, barring one small segment, it is shot during the day. In *Las Vegas Electric,* neon lights coming out at night provide movement to the city and generate visual fiction by flickering, changing color (See Figure 2.15). In addition to the movement of the spectator who experiences the city, there is also a movement in the layout of the city owing to the illumination. Indeed, the reading process could only be accomplished by the spectators in a moving environment. Buildings decorated with neon lights glow, change color, and become landmarks that ultimately trigger the "impulsive vision." Due to this movement inside the city, "selective vision" is enabled. And ultimately,

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[93] Martino Stierli, *Las Vegas in the Rearview Mirror: the City in Theory, Photography, and Film* (Los Angeles: Getty Research Institute, 2013), 157.
[94] Stierli, *Las Vegas in the Rearview Mirror*, 157.
[95] Stierli, *Las Vegas in the Rearview Mirror*, 157.
[96] Stierli, *Las Vegas in the Rearview Mirror*, 157.

this body of interactions, which encompasses the city like a communication network and converts it into a whole series of symbols, catalyzes "physiognomic communication," which indicates the communicative and symbolic aspects of the architecture.

Figure 2.15. Film stills from *Las Vegas Electric*. From: Martino Stierli, "Learning from Las Vegas," Presentation at the AA School of Architecture, May 14, 2009, Accessed December 14, 2020. https://www.youtube.com/watch?v=2IlP5yhvhKU.

What the first film is essentially lacking, due to the "camera eye view", manifests itself in the reading of the city in the third film, as the network of speed, communication, and signs through the dynamism and movement inherent in it. Stills from the film show that the signs dominate the architectural space. This idea is in fact in line with what Venturi and Scott Brown argue in both their syllabus and book; especially in the sections of the city highlighting the importance of signs. Through the reading of the city in the third film, it can be understood that the new hierarchy and order of the signs, symbols, and architectural scale, transform the urban place and create a receptive and open city. In other words, this reading essentially implies

that time, speed, and orientation are liquefied in this environment, leading to the creation of a radically different city. Moreover, in the third film, the close reading of the urban environment highlights the interaction between this high speed environment and its users, thus enabling the reading of a new metropolis life, by showing the users' approach. To be read, this urbanization requires a simultaneous perception of moving images to match this new fast-paced urban environment. The film deploys a moving gaze into this "ugly" landscape, consisting of pop elements and perceives it as a radical reading of an existing city. This new city has filmic experience inherent within it; thus, the film only acts as a medium to enable this urbanization type to become readable or unveiling layers that are not visible at first glance. Eisenschmidt's views are also in line with what has been stated above, and he mentions that in the architecture of space and speed, with a focus on ancient clichés and the fusion of daily life, Venturi and Scott Brown saw the importance of meaning and allusion.[97] The reading process of Las Vegas through film accentuates some of the iconic forms of Las Vegas, such as the importance of allusion and meaning, by guiding the spectator with an optical lens that matches the high-speeded environment. Moreover, According to George Cotkin, "Las Vegas was, in a sense, an "electric" speeded-up environment, with instantaneous reaction times (the toss of the dice, the jangle and flash of a slot-machine jackpot)."[98] Reading the newly evolving urban-type through the film makes the most characteristic form inherent in the new urban form, such as being multi-layer, sophisticated, sign, and symbol-orientated legible.

The fourth and final film *Las Vegas Helicopter Ride* depicts a flight over the Strip in the daytime narrative.[99] The film stills, provided by Martino Stierli in his book Las Vegas in the *Rearview Mirror: The City in Theory, Photography, and Film*, *Las*

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[97] Alexander Eisenschmidt, *The Good Metropolis: from Urban Formlessness to Metropolitan Architecture* (Basel: Birkhäuser, 2019), 71.
[98] George Cotkin, *Feast of Excess: A Cultural History of the New Sensibility* (New York, NY: Oxford University Press, 2016), 291.
[99] Martino Stierli, *Las Vegas in the Rearview Mirror: the City in Theory, Photography, and Film* (Los Angeles: Getty Research Institute, 2013), 158.

Vegas Helicopter Ride, closely resembles the short part of the *Las Vegas Deadpan* where a helicopter ride take place (See Figure 2.16). For the most part, the focus of the camera is on the signage and logos, and this film is the only one where the drive perspective is not included, since it aims to show the structure of the housing complex in the city; thus making it less radical compared to the other three films.[100] The main theme of this film is "the displacement of architectural form by the symbolic dimension of architecture."[101] The focus is on the monumental signs overshadowing the buildings and indicating the tendency of the newly evolving urban-type to become an architecture of signs, symbols, and movement. As intended, the panoramic view highlights the housing structure but gives fewer clues about life in the metropolis.

Figure 2.16. Film stills from *Las Vegas Helicopter Ride*. From: Martino Stierli, *Las Vegas in the Rearview Mirror: the City in Theory, Photography, and Film* (Los Angeles: Getty Research Institute, 2013), 161.

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[100] Stierli, *Las Vegas in the Rearview Mirror*, 160.
[101] Stierli, *Las Vegas in the Rearview Mirror*, 160.

Last but not least, according to Eisenschmidt, the picture series of Las Vegas reveals a new and rough order that hardly controls the formlessness of the city and barely provides absolute harmony.[102] Rather, the Las Vegas study indicates this order is still latent, waiting to be discovered in the complexity of a car-based city.[103] The findings of the Las Vegas Studio are in line with what Eisenschmidt has stated. From the very beginning, this research studio aims to make a reading of this newly developed urban form through mediating a motorized gaze to capture the icons of this form, such as flickering neon lights, motorway experience, roadside details, the glimpses of massive billboards, pulsating symbols, and new linear commercial and vernacular developments. As Eisenschmidt has stated, this has been done by having achieved reasonable isolation; they concentrated on the physical and urban impact of the commercial city typical in entertainment, not on the questionable ethics of the urban model.[104]

To conclude, to read the city in a simultaneous perception amounting to the experience in the urban place, they utilized different transportation means. So, they were able to capture the city from above, below, and most importantly, constantly in motion, just like how real inhabitants will experience the city in their lives. The reading of the city has also been achieved by incorporating the different details such as signs, logos, symbols, gas stations, roads, light, and color in each movie. With the findings gathered from the reading, it could be concluded that the modern hierarchy of signs, icons, and architecture transforms the urban environment and creates a transparent, receptive city. The reading of the city through film illustrates that in this setting, time, speed, and orientation have been liquefied, leading to the construction of a completely new city. So, this urbanization requires considering moving images simultaneously, which are in line with this modern urban environment. With four

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[102] Alexander Eisenschmidt, *The Good Metropolis: from Urban Formlessness to Metropolitan Architecture* (Basel: Birkhäuser, 2019), 67.

[103] Eisenschmidt, *The Good Metropolis: from Urban Formlessness to Metropolitan Architecture*, 67.

[104] Eisenschmidt, *The Good Metropolis: from Urban Formlessness to Metropolitan Architecture*, 64.

different filmic methods (with the car, helicopter), they experimented with different perspectives and got assorted information. For instance, in the first film, they push the boundaries of producing new possible ways of reading the city by presenting only what their camera mounted in the car hood shows, whereas in the third film, they opt for a representation style which is a reminiscence of Hollywood movies. The film takes a motorized gaze into this "ugly" world consisting of pop elements and turns it into a series of reading. This new city has an intrinsic filmic experience, so the film acts merely as a medium by which to make it readable through unveiling the layers.

2.4   Conclusion

Since its development, film has rarely been used as a medium for architectural and urban studies. The recent urban paradigm makes it important to integrate moving images, as traditional representational approaches do not have the ability to represent massive developments consisting of unknown elements such as signs, symbols and new urban form on movement. As a precursor of contemporary urbanism, the Learning from Las Vegas study has played an important role in approaching the city and leads to regained meaning, symbolism. In their project, Venturi and Scott Brown implemented a new framework to read the architectural elements in this newly evolving urban-type regardless of how "ugly and ordinary", it might appear. The other more traditional methods such as maps, sections and elevations also reflect various aspects of the newly evolving urban form. They indicate the dominance of the sign over the architectural space (especially the sections), the glimpses of the communicative feature of signs and symbols, the emergence of automobile ownership, change in the layout of the buildings concerning the road, and the new types of development in American commercial architecture. However, what these traditional techniques lack is a high-speed, and fast-changing setting like Las Vegas needs to be simultaneously perceived. The communicative and symbolic aspect of this urbanization approximates itself to a cinematic experience. The high-speed

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environment with nocturnal illumination already embodies the sense of movement inherent to the film. To become readable, this environment needs to be perceived with a moving spectator so that the layers regarding the characteristics of the city could be revealed. So, the filmic medium has been important in the reading of Las Vegas. A city that evolves as quickly as Las Vegas, often several times a day, can only be captured by moving images again, not by two-dimensional representational techniques. Visual senses were used heavily in the study studio setting during the analysis of the city relative to subsequent works since radical perspectives such as deadpanning, selective vision, or impulsive vision were utilized. The goal of this research studio, with its filmic documentation, is to create an understanding of perceptual space and capture the user's mental picture of urban reality.

The primary aim of a reading of a city is to offer a radical understanding of the new features of the city (i.e. flickering neon lights, motorway experience, roadside details, the glimpses of massive billboards, pulsating symbols, and new linear commercial and vernacular developments) by deferring prejudices about the city. In Las Vegas case, the reading of the city shows clues about comprehending the new form of urbanization. Using film as a medium for reading the city like Las Vegas, which does not have the proper features and ethics of urban planning, and is ultimately considered deficient, entails a willingness to rethink the notion of urban design and even feel satisfaction towards the newly developed metropolitan form. Reading the city with the moving gaze has enabled furnishing of new information and the observation of the elements brought about by the new urbanization, due to its filmic features such as movement, speed and illumination. In this way, introducing a realigned visual focus to the modern city, composed of a network of communication and symbols, leads to an opportunity to prepare for the foresight required by that era, since the urban types that does not conform to the preconceived notions could also occur in the future. Trying to read the new urban type with the means required by the age is an effort that goes beyond the traditional design approaches and attempts to illuminate the points assured by the new city model. To put in another word,

reading the city has revealed the need for a radical medium to consider features of the city that are suitable for its type. Characterized by new landscapes, it ultimately leads to the realization of the receptiveness and openness of the new urban type. Moreover, recognizing the virtues of the new city can pave the way for detecting the real deficiencies and problems in the new urban type. So, the Las Vegas Studio is one of the pioneering works attempting to suspend the subsequent judgment while interpreting the evolving city models. Their reading has never been an affirmation of what exists in the city; they seem to take one step further to deliver important facts about the subsequent buildings and future urban planning.

CHAPTER 3

RE-WRITING THE CITY THROUGH THE MEDIUM OF FILM: *THE MANHATTAN TRANSCRITPS* BY BERNARD TSCHUMI

> In architecture, concepts can either precede or follow projects or buildings. In other words, a theoretical concept may be either applied to a project or derived from it. Quite often this distinction cannot be made so clearly, when, for example, a certain aspect of film theory may support an architectural intuition, and later, through the arduous development of a project, be transformed into an operative concept for architecture in general.[105]

With the advancement of the new technology, the potential for investigating the film and filmmaking techniques (flashback, dissolve, and montage) has a special place among designers, scholars, or architects. *The Manhattan Transcripts* (1976-1981) is one of the canonical works of the architectural theory establishing a strong link between architecture and film, while fragmenting both the setting and experience in three layers (event, space, and movement) through imposing filmmaking techniques. To briefly explain *the Manhattan Transcripts*, it is a conceptual architectural premise that describes a sequence of hypothetical events in New York in four chapters. To rethink Manhattan as a city in four chapters, Bernard Tschumi transforms sections, perspectives, plans, and axonometric with filmmaking techniques such as jump-cut, flash-backs and dissolves. As Tschumi has stated, "The themes developed in *the Manhattan Transcripts* have informed much of our subsequent work. Neither the

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[105] Bernard Tschumi, *The Manhattan Transcripts* (London: Academy Editions, 1994), XIX.

Parc de la Villette nor Le Fresnoy could have existed without the Transcripts."[106] So, this statement proves the importance of new language discovered in *The Manhattan Transcripts*.

This chapter analyzes Bernard Tschumi's *the Manhattan Transcripts* to unfold the potential of the film as a medium for re-writing the city. Re-writing the city through using filmmaking techniques refers to re-narrating the spaces of modern metropolis utilizing montage and editing techniques. With re-writing, the city is treated as a text, and a new layer has been added over the inscription to produce new alternatives and visions. Every episode in the *Manhattan Transcripts* is synchronous. So, the frames within the episodes follow each other simultaneously, leading to the spatiotemporal perspective of the metropolis. To clarify, the series of montage images achieve a sequential progression similar to a film. Thus, re-writing the city by using filmmaking techniques could capture the harmony and rhythm of the spaces of modern metropolis and construct a multi-layer environment utilizing visual narrative. As a result, this book is chosen as a case study for this chapter because it is one of the canonical projects where the filmmaking techniques is used to re-write the within the realm of architectural drawing and writing.[107]

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[106] Tschumi, *The Manhattan Transcripts*, XXX.

[107] *The Manhattan Transcripts* informs Tschumi's later projects and leads to the production of various Master's and Ph.D. theses. For example, Engin N. Maçoro's "Diagram as a tool for creative process in architectural design," Maçoro argues that Deleuze's intermediate tool is substantially different from the traditional approach to diagramming and has an influence on diagrammatic approaches being part of the innovative phase of architectural design. Gencay Çubuk's "Reading of contemporary architectural product by studying spatial data originating from surrealism," takes a closed look about the production, along with recent small-scale architectural projects in the past and present. The influence of architectural surrealism is viewed by intersections between similar figures and inferences from possibilities. Ece Öztürk's "Embodied space: An existential place between the body and the objective world", Öztürk talks about The embodied space enables the boundaries of architecture to be redesigned by widening, in the context of urban practice, the variety of time and space in physical space. Social components and multiple positions revealed in space are taken together.

3.1   On *the Manhattan Transcripts*

> Books of architecture, as opposed to books about architecture, develop
> their own existence and logic. They are not directed at illustrating
> buildings or cities, but at searching for the ideas that underlie them.
> Inevitably, their content is given rhythm by the turning of the pages, by
> the time and motion this suggest.[108]

A new model about reading and writing (this new architecture theory centered around that reading and writing is essentially considered creations on their own) by French philosophers such as Jacques Derrida, Louis Althusser, and Roland Barthes in the 1960s, regarding the concepts of détournemant and dérive.[109] Derrida's well-known assertion that there is nothing beyond the text asserted, for example, the textual essence of all creation such as economy, film, architecture, and literature have a common intertextual space.[110] Dérive and détournement, inspired by European avant-gardes and Marxism, are two core esthetic concepts and methods for the Situationist movement of the 1950s-60s.[111] As a type of artistic practice, dérive literally means drifting in the sense of an urban scale or a system of traveling in various environments, moving across space, which is not supposed to follow the same route, instead opening up the opportunity for free exploration and creativity.[112] Détournement, on the other hand, incorporates appropriation, a way to test new methods of manipulation and is conceptually similar to bricolage and deconstruction as a technique for the creative processes of appropriation, subversion, destruction and reassembly.[113] This new theory became part of the tradition of architecture in the 1970s and 1980s, largely through the work of architects Peter Eisenman and Bernard

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[108] Bernard Tschumi, *The Manhattan Transcripts* (London: Academy Editions, 1994), 6.
[109] Michael Speaks, "Writing in Architecture," *ANY: Architecture New York* (1993): 6.
[110] Speaks, "Writing in Architecture," 6.
[111] Astrid Ensslin, *Literary Gaming* (Cambridge, Mass: MIT Press, 2014), 25.
[112] Ensslin, *Literary Gaming*, 25.
[113] Ensslin, *Literary Gaming*, 25.

Tschumi.[114]   As both theoretician and designer, Bernard Tschumi has a unique affinity with architecture. In the late 1970s, Tschumi began to focus on establishing a new, more straightforward theory of architecture in a series of sketches known as *The Screenplay* (1977), where he used image collages from film noir to explore film editing and montage techniques.[115] In *The Manhattan Transcripts* (1976-1981), this method was further developed.[116]   Bernard Tschumi's *Manhattan Transcripts* suggest that architecture has been found in the overlap of three notational systems: movement (body movements), event (program), and space (the creation of real spaces). The three notation systems are contextual, and with each new reading, the layers could change the meaning.

Tschumi states that the primary purpose of the triple notation form is to introduce the order of time (intervals, sequences, and moments) in order of experience, inevitably interfering with the perception of the city.[117] Tschumi continues stating that the triple notation system follows (and sometimes queries) the inner logic of representational styles in the transcript.[118] According to the architectural historian Michael Hays, in *Architecture's Desire: Reading the Late Avant-Garde*, Tschumi's stake is the development of territories of untranslatable multiplicity and fragmentation, domains and entities that, owing to their non-identity, disturb and infringe on each other.[119] In his work, just as Hays argued, Tschumi refrains explicitly from forging a synthesis; instead, he tries to maintain disjunctions within a paradox and dynamism to re-write the city in three different experience levels.

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[114] Michael Speaks, "Writing in Architecture," *ANY: Architecture New York* (1993): 6.
[115] Michele Costanzo, "Twenty years after (Deconstructivism): an interview with Bernard Tschumi," *Architectural Design* 79, no. 1 (2009): 25.
[116] Constanzo, "Twenty years after (Deconstructivism): an interview with Bernard Tschumi," 25.
[117] Tschumi, *The Manhattan Transcripts*, 9.
[118] Tschumi, *The Manhattan Transcripts*, 9.
[119] K. Michael Hays, *Architecture's Desire: Reading the Late Avant-Garde* (Cambridge, Mass., The MIT Press, 2010), 151.

Tschumi knew that this strategy implemented in *Manhattan Transcripts* had to create a "model" that could be transformed or adapted, just as James Joyce transformed Homer's *Odyssey* to create his *Ulysses*.[120] So his first strategy was to use certain architectural precedents (Central Park) as a starting point and apply them to a program or site (like a movie adaptation of a book) as it serves as the "hypothesis" for the contemporary "hypertext" of the Central Park Transcripts.[121]

To briefly discuss *the Manhattan Transcripts*, the book basically revolves around the imaginary events in New York locales in four chapters. Part one, the Park (MT 1), describes a murder committed in Central Park. In the second part, The Street-Border Crossing (MT 2) describes the chain of events and explores the street. In the third part, the Tower-the Fall (MT 3) depicts a person falling from a skyscraper in Manhattan. The last episode, the Block (MT 4), shows five unexpected events. In addition to that, Bernard Tschumi explained in "Manhattan Transcripts":

> MT 1 is linear, while MT 2 only appears to be so; MT 3 depicts two unrelated moments, while MT 4 exhausts the narrative - it deconstructs programs in the same way that it deconstructs forms and movements; then it adds, repeats, accumulates, inserts, 'fades in,' distorts, and disjoins, always dealing with discrete, discontinuous moments, for each frame can always be exchanged for another.[122]

From the description of the episodes in the *Manhattan Transcript* by Tschumi, the use of these filmmaking techniques is clear. In addition to these, in his *Manhattan Transcripts* screenplay set, Tschumi uses visual pictures, literally excerpts of true films, such as Psycho by Alfred Hitchcock, Frankenstein by James Whale, and Citizen Kane by Orson Welles.[123] For Tschumi, proposing architectural design is the

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[120] Bernard Tschumi, *Architecture and Disjunction* (Cambridge, MA: MIT Press, 1996), 187.

[121] Tschumi, *Architecture and Disjunction*, 187.

[122] Bernard Tschumi, "Manhattan Transcripts," *ANY: Architecture New York 5* (1994): 49.

[123] Ingrid Bock, *Six canonical projects by Rem Koolhaas* (Berlin: Jovis, 2015), 222.

intersection of suffering, rationality, pleasure, concept, pain, and logic; *the Manhattan Transcripts* also offer various aspects of spatial function.[124]

3.2   The Role of Ternary Form of Notations in *the Manhattan Transcripts*

The *Manhattan Transcripts* begins with unavoidable disjunction between social values, form and use and, Tschumi also states that when this situation becomes an architectural conflict, a new association of pleasure and aggression is inescapable.[125] In his book, Tschumi expressed three notations (event, movement, and space) in these four chapters with different graphic representations of varying degrees.

One may wonder why Tschumi needed triple notation to reinterpret and write the city of Manhattan in his work. Francesco Vitale explained this situation as follows and stated that the modes of representation often used by architects, such as sections, axonometric, plans, and perspectives, arose from the need for an inquiry.[126] Michael Hays also has similar arguments about the role of the ternary form of notation, as he states that they are only critical tools.[127] Another voice concerning the role of the three notational system comes from Vincenzo Bagnolo and Andrea Manca in their article "Image Beyond the Form. Representing Perception of Urban Environment" with more stress placed on the guiding character of the ternary form of the notation system. Bagnolo and Manca argue that Tschumi's understanding of the three notational systems, measured independently and sequentially, map and illuminate the relationships between the frames.[128] The notion of the ternary form of notation system in the *Manhattan Transcripts* is being solely the moderator of inquiry, as

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[124] Bernard Tschumi, *The Manhattan Transcripts* (London: Academy Editions, 1994), 9.

[125] Tschumi, *The Manhattan Transcripts*, XX.

[126] Francesco Vitale, *The Last Fortress of Metaphysics: Jacques Derrida and the Deconstruction of Architecture* (Albany: SUNY Press, 2018), 71.

[127] K. Michael Hays, *Architecture's Desire: Reading the Late Avant-Garde* (Cambridge, Mass.: The MIT Press, 2010), 153.

[128] Vincenzo Bagnolo and Andrea Manca, "Image beyond the form. Representing perception of urban environment," *Architecture, Civil Engineering, Environment* (2019): 9.

Vitale states, or critical tools, as Hays remarks, calls for further exploration. As Bagnolo and Manca suggest, there is a strong possibility of the ternary form of notation system to moderate the unfolding of the plot in the *Manhattan* Transcripts by determining the relationship between the frames. This section will focus on the role of three notational systems (events/ movements/ spaces) while determining its role in the passage of time in the *Manhattan Transcripts*.

According to Richard Koeck in *Cinematic Spaces in Architecture and Cities,* Tschumi's architecture is generated by a dynamic that depends on spatial and narrative changes in the sequences of movements, events, and space trios.[129] As Tschumi states, the primary purpose of the ternary form of notation (spaces, events, and movement) is to intervene in the perception of the city by introducing moments, intervals, the order of experience, series.[130] His example explains the gaps or "intervals" within the episodes in the *Manhattan Transcripts* preventing an entirely consistent narrative between the frames (See Figure 3.1 & 3.2). The fact that Tschumi has separated frames and the elements inside them, such as plans, sections, photographs, movement diagrams, and choreographies with three layers of reality in his work, affects the re-writing character of the plot by determining the moments and the order of experiences or "the passage of time." Tschumi leaves gaps on purpose, as the sole use of section, plan, and photography would not allow subjectivity, multi-layering, interweaving, adaptation, and fluency in the *Manhattan Transcripts* while forging a new Manhattan in the book. So, without the ternary form of notation system, the re-writing of Manhattan would not amount itself to a filmic experience.

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[129] Richard Koeck, *Cine-scapes: Cinematic spaces in architecture and cities* (New York, NY: Routledge, 2013), 89.
[130] Bernard Tschumi, *The Manhattan Transcripts* (London: Academy Editions, 1994), 9.
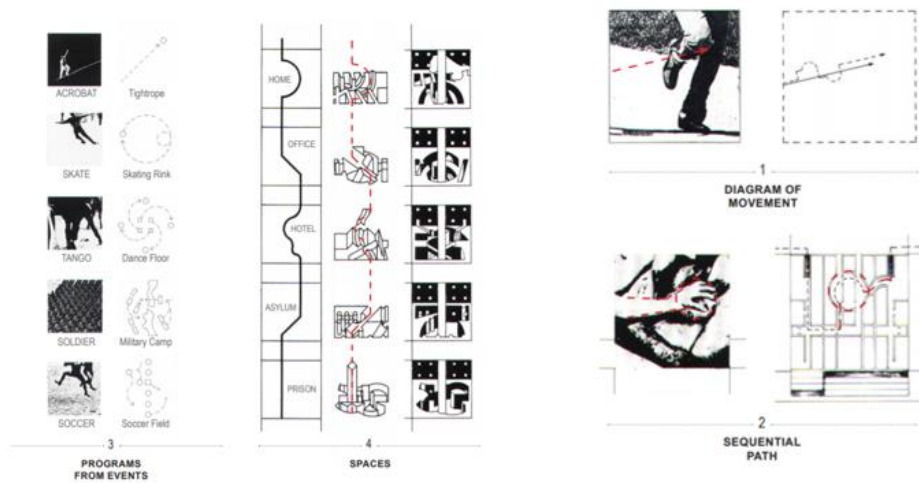
Figure 3.1. & 3.2. Programs, spaces and movement in the Manhattan Transcripts. From:, Taiming Chen and Wu Yiwei, "Reconstruct the Missing Narrative: Rethinking Contemporary Chinese Architecture Through Ancient Landscape Paintings," Architecture Thesis Prep, *Syracuse University*, (2016): https://surface.syr.edu/architecture_tpreps/341

The role of the ternary form of notation in Tschumi's architecture in the *Manhattan Transcripts* could indeed be revealed by Koeck's earlier remarks (the generator of the dynamic relationship), and Tschumi's explanations (the moderator of moments, intervals, experience and series). All of the comments above point out that the three notational systems are the operator of the time when it comes to applying montage to the experience. So, the role of three notational systems is to guide the frames to stimulate various experiences when re-writing the city. Even though the re-writing of the city does not solely depend on the ternary form of notation system in the *Manhattan Transcripts*; they are indeed an essential part of Tschumi's strategy in forging a new city through replicating the passage of time.

According to scholar David Nicholas Buck in *A Musicology for Landscape*, Tschumi sees his notations as replicas intended to re-write the architectural interpretation of

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reality.[131] In fact, in his re-writing, Tschumi incorporates the transformation of several elements to each other, so that this situation generates a transition that is similar to the passage of time, so replicating the experiences inherent in real life. In their book, *Interdisciplinary Handbook of Trauma and Culture*, Yochai Ataria and David Gurevitz describe one of the ways Tschumi's work achieves this feature. According to them, the notational system stimulates the traumatic event that eventually unleashes the violence embedded in drawing.[132] —As the concrete and abstract issues transform into each other, the boundary between the actual and the fabricated space becomes blurred, generating a kind of transition. In other words, when the stimulation of various experiences occurs while re-writing, it generates a sense of transience between the frames that mimic the passage of time. This whole situation approximates *the Manhattan Transcripts* to real life through transience.

Hays also has critical regard for the transience of time in Tschumi's book; however, for him, this situation is not caused by unleashing the violence embedded in the work. He states that the presence of an ever-moving, and changing program and plot in the *Manhattan Transcripts* in certain frames could be attributed to the horizon, as it is withheld and the diminishing perspective is unnaturally elevated or low; the shapes are morphed and liquefied so that the frames cannot be physically aligned.[133] The situation Hays mentions there is that while Tschumi's constant manipulation of sequences, frames, photographs, plans, and sections, liquefies the time, it is actually the temporal succession of the frames accentuating the transience of the time. The previous comments about the role of the ternary form of notations in unleashing the violence embedded in the drawing compliment Hay's stance about the time

[131] David Nicholas Buck, *A Musicology for Landscape* (New York, NY: Taylor & Francis, 2017), 56.

[132] Yochai Ataria, David Gurevitz, Haviva Pedaya, and Yuval Neria, eds, *Interdisciplinary Handbook of Trauma and Culture* (Switzerland: Springer, 2016), 146-147.

[133] K. Michael Hays, *Architecture's Desire: Reading the Late Avant-Garde* (Cambridge, Mass.: The MIT Press, 2010), 153.

liquefaction in the *Manhattan Transcripts* leading to the passage of time in the narrative.

To conclude, *the Manhattan Transcripts*, achieves the multidimensional, fragmented, and fluid layer of the urban place and metropolitan's life through its trio notations (event, movement, and space). All the components (three notational system) in the *Manhattan Transcripts* act like an architectural design and reconstruct the meaning of spatiality, narrative, program. Among all the destruction, the ternary form of notation system was able to bring together all these seemingly distinct elements on a common denominator by editing the frames in the episodes, combining them, and finally obtaining an architectural text that can be read as a monolithic narrative through the passage of time. The three notational system determines this passage of time in Tschumi's work through the adding of intervals, the moment of experience, and series. With its fragmented, multidimensional, dispersed, constantly changing, and moving display of events versus spaces with the three notational system, *the Manhattan Transcripts* is one of the pioneering works on getting closer to perceive the modern city as a continuous text since the four episodes are actually described as being in constant motion.

Last but not least, the same principle of the notational system was the guiding principle of the Tschumi's Parc de la Villette competition project in France in 1987.[134] In reality, la Villette was a manifestation of the interchangeability of events, objects and people in *the Manhattan Transcripts*. Influenced by filmmaking techniques as well as their poststructure texts, *Transcripts* theoretically implemented what can be applied to La Villette.[135] In his various projects (the discontinuous and multiple buildings of the Parc de la Villette, the sketches in *the Manhattan Transcripts*, and the project "Le Fresnoy" in Northern France), Tschumi used these

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[134] Bernard Tschumi, *Architecture and Disjunction* (Cambridge, MA: MIT Press, 1996), 182.
[135] Tschumi, *Architecture and Disjunction*, 182.

principles as a method for different modes of action (buildings, texts or drawings).[136] As in the case for *the Transcripts*, these principles are accountable for guiding the design by determining the passage of time through intervals, moment of experience and series.

3.3   Episodes in *the Manhattan Transcript*

Generally speaking, the four episodes of *the Manhattan Transcripts* are a series of filmic sequences representing Manhattan, broken down at three different reality levels. As stated before, these triple notations given as layers are subjective and can take a new course with the reader's interpretation. So the way every transcript viewer reads this subjective and fragmented text can give new meaning to *the Manhattan Transcripts*. In fact, Bernard Tschumi talked about this characteristics of the transcripts in "Manhattan Transcripts" and stated that in each, spaces are composed and shaped from shot to shot so that the shot's final importance depends on the shot's meaning.[137] Thus, with their dynamism features, Transcripts oppose the inflexible nature of traditional architectural writing.

In the Park, the first of *The Manhattan Transcripts*, a series of layers show the nature of a murder in New York's Central Park and the recording of the movement (diagrams), the architectural settings (plans), and the narrative of the event (photographs) are juxtaposed, together defining the space-event of the park.[138] MT 1 or the Park, the first episode of The Manhattan Transcripts, consists of 24 triple notations describing murder and a chase with the photographs, diagrams and plans. The photographs such as fingerprints, running human figures, building facades, and silhouettes used in the first frame of MT 1 symbolize the sequence of events that constantly change with the committing of the murder. The combination of these

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[136] Tschumi, *Architecture and Disjunction*, 18.
[137] Bernard Tschumi, "Manhattan Transcripts," *ANY: Architecture New York 5* (1994): 49.
[138] Yochai Ataria, David Gurevitz, Haviva Pedaya, and Yuval Neria, eds. *Interdisciplinary Handbook of Trauma and Culture* (Switzerland: Springer, 2016), 146.

photographs provides the sequence required for this imaginary story of murder in New York-Central Park to be read like a text (See Figure 3.3).

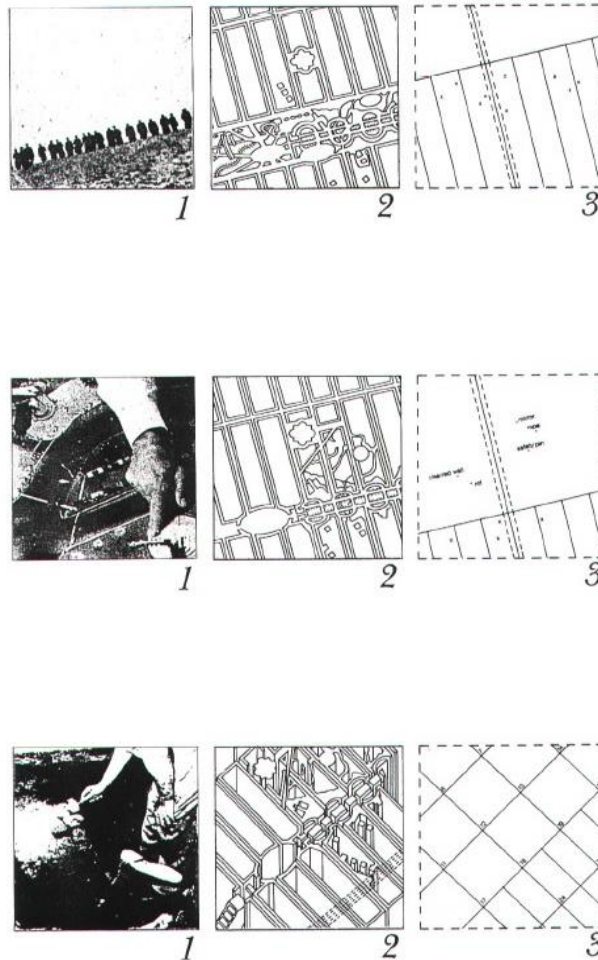Figure 3.3. The glimpses of the event forms a coherent narrative on the readers' minds. From: Bernard Tschumi, *The Manhattan Transcripts* (London: Academy Editions, 1994), 21.

However, as in other frames, these photographs do not have concrete objectivity; they are constantly in motion, emphasizing the temporality of time. In MT 1, each frameset determines the next, by functioning as an origin altered with a rule of

transformation ("compression"), or by the arrival of a new "existing" element ("insertion").[139] The second frame of MT 1 includes isolated plans and maps. In addition to this, plans and maps are constantly changing noticeably throughout MT 1 as if depicting the space regarding the position of the protagonists. The sequence of frames allows the architectural text of space, movement, and event to converge, merge and split the frame without destroying it.[140]

 In MT 2, the love story of someone recently released from prison was created by a triple reality system mapped on the street. In fact, this is the structure under 42nd street that runs from the East River to the Hudson in the mapping system. Here a triple notation system is used too, and movement diagrams, photographs, cuts, and plans create a space and event relationship. Nevertheless, here, unlike the previous MT, the ternary notations communicate more with each other (See Figure 3.4).
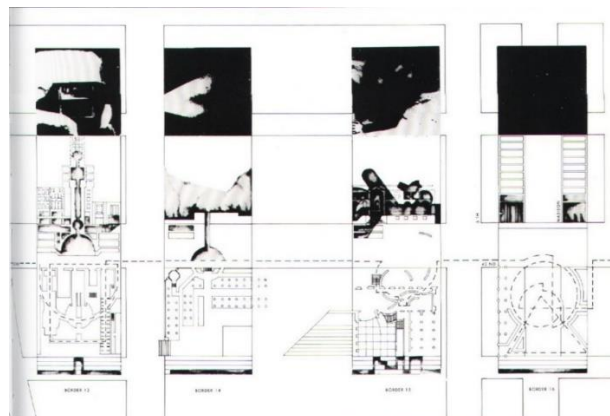
Figure 3.4. The juxtaposition and superimposition of triple notation system (events, spaces and movements). From: Bernard Tschumi, *The Manhattan Transcripts* (London: Academy Editions, 1994), 29.

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[139] Bernard Tschumi, *The Manhattan Transcripts* (London: Academy Editions, 1994), 11.
[140] Richard Dagenhart, "Urban architectural theory and the contemporary city: Tschumi and Koolhaas at the Parc de la Villette," *Ekistics* (1989): 87.

As in MT 1, there is no proper narrative. There are dashed motion diagrams in MT 2, like in MT 1, and in addition to this, there are some scattered data, such as street names and plans. This fragmented data provides details about the story happening with spatial indications. In MT 2, the movements of a chase breaks into the facades of buildings, opening new gaps in the street fronts.[141] With the discontinuity of the facades, the project of re-writing separates the facades from the volume of the buildings behind; re-designing the interiors as a continuous sequence of actions, movements, and spaces.[142]
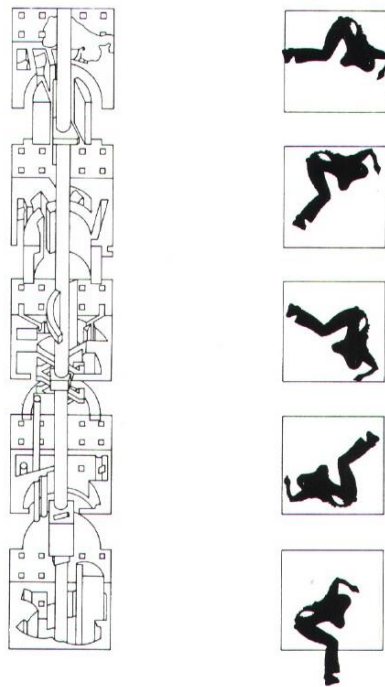
Figure 3.5. The vertical layers mimic a person's falling by gravity. From: Bernard Tschumi, *The Manhattan Transcripts* (London, Academy Editions/St. Martin's Press, 1981), 43.

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[141] Yochai Ataria, David Gurevitz, Haviva Pedaya, and Yuval Neria, eds. *Interdisciplinary Handbook of Trauma and Culture* (Switzerland: Springer, 2016), 146.
[142] Ataria, Gurevitz, Pedaya and Neria, *Interdisciplinary Handbook of Trauma and Culture*, 146.

The next transcripts, MT 3, essentially consists of two scenes. In the first scene, Tschumi depicts five different rooms along a corridor with varying archetypal variations. In the second scene, the story tells about how the protagonist escapes and ends with a fall. In describing the second scene, the layers are combined vertically as if following a person's motion projection falling by gravity (See Figure 3.5). Towards the end of MT 3, this projection extends beyond the borders forming the frames, physically combines the upper and lower frames. In the section where Tschumi explained the details of MT 3, he mentioned the uncertainty of where the fall occurred (asylum, office, home, or prison).[143]

Finally, MT 4 starts with a series of isolated frames depicting five real movements, architectural layouts, and events, and integrates them into a series of spatial re-writings. The final transcript is the part where opposition, separation, and disjunction appear mostly with the choreographies of football players, ice skaters, soldiers, acrobats (See Figure 3.6). It consists of the reality of the triple permutation with movement diagrams. To explain the fictional events described in the book, Tschumi re-wrote Manhattan City, using the film as a medium. The subsequent sections will address what these techniques are in more detail.

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[143] Bernard Tschumi, *The Manhattan Transcripts* (London: Academy Editions, 1994), 11.
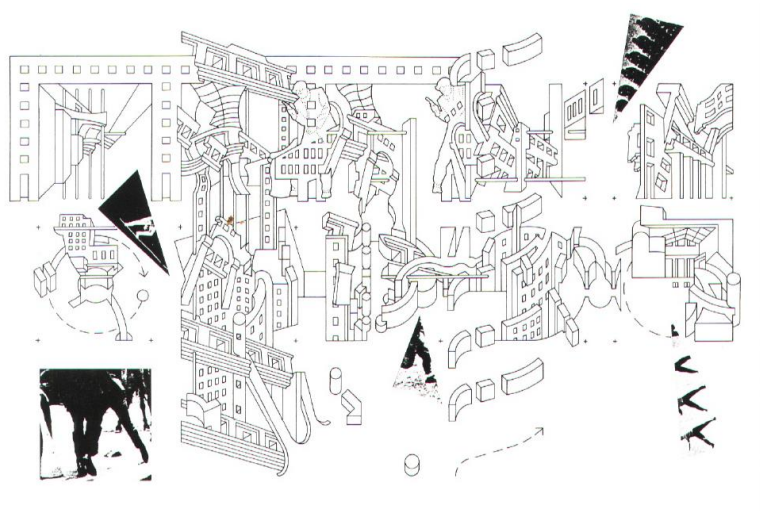
Figure 3.6. The movement patterns of the various chirographies are represented by the dashed lines and these movement patterns carve the space from inside. From: Bernard Tschumi, *The Manhattan Transcripts* (London: Academy Editions, 1994), 56.

3.4   Filmmaking Techniques of *the Manhattan Transcripts*

> The temporality of the Transcripts inevitably suggests the analogy of film. Beyond a common twentieth-century sensibility, both share a frame-by-frame technique, the isolation of frozen bits of action. In both, spaces are not only composed, but also developed from shot to shot so that the final meaning of the each shot depends on its context.[144]

The capacity of cinema is constructing a new understanding of the world under a common denominator. The photogram, that is, each frame in the film, is placed in continuous motion, and therefore movement, in other words, the cinegram, is formed by the rapid succession of photographs.[145] As implied in previous sections, what sets

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[144] Bernard Tschumi, *The Manhattan Transcripts* (London: Academy Editions, 1994), XXVII.
[145] Bernard Tschumi, *Architecture and Disjunction* (Cambridge, MA: MIT Press, 1996), 196-197.

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the Manhattan Transcripts apart is that by combining the filmmaking techniques and architectural language, Tschumi re-writes the experience of the city of Manhattan and managing to achieve the disjunctive, detached, and chaotic texture of the modern city through this filmography.

In fact, in *Architecture and Disjunction*, Tschumi notes that the potential for moving highways and cranes, fade-ins, fade-outs, lap dissolves, and jump cuts —creates the montage techniques borrowed from video and film frames and sequences— so admired for filmic analogy.[146] According to Stierli, the *Manhattan Transcripts* shows how the concept of filmic montage can be successfully integrated into the theoretical portrayal of the space.[147] In this way, Tschumi's achievement in *the Manhattan Transcripts* stems from his admiration of the filmic analogy. The active use of filmmaking techniques to re-write the essence of the city could easily be seen, as Tschumi uses various filmic syntaxes in *the Manhattan Transcripts* based on the city of Manhattan (superimposition, fragmentation, fade-in, fade-out, jump-cuts, dissolves, and cuts, etc.). This section will focus on Tschumi's filmmaking techniques in *the Manhattan Transcripts* and discuss how this contributed to Tschumi's re-writing of the city of Manhattan.

According to script consultant, Ray Morton, the measure of film itself has evolved over its century of existence.[148] Just as grammar, punctuation, and words are used correctly, as the authors have specific purposes and meanings that allow them to communicate their ideas to the reader; the arrangements of transitions and shots in films have specific purposes and meanings that allow the filmmaker to communicate with his audience.[149] It is possible to put the language of the film into four main groups:

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[146] Tschumi, *Architecture and Disjunction*, 218.
[147] Martino Stierli, *Montage and the Metropolis: Architecture, Modernity, and the Representation of Space* (New Haven: Yale University Press, 2018), 223.
[148] Ray Morton, *A Quick Guide to Film Directing* (Limelight Editions, 2014), 15-17.
[149] Morton, *A Quick Guide to Film Directing*, 15-17.

- The Four Basic Types of Shots (the long shot, the wide shot, the medium shot, and close-up shot)

- Specialty Shots (single, two-shot low angle, high angle, Dutch angle, etc.)

- Transitions (dissolve, cut, jump-cut, wipe, fade-in/out)

- Montage.[150]

Since transitions and montages are used in creating *the Manhattan Transcripts*, this part will focus more on the details of these two main titles and their reflections on *the Manhattan Transcripts.* This part will evaluate the use of transitions and lastly montage one by one with the examples occurring in the episodes. Transitions (dissolve, cut, jump-cut, wipe, fade-in/out) represent the movement from one scene in a movie to the next, or from a shot to the next.[151]

1. Dissolve: the transition where the content of one shot juxtaposes and blends with the next shot lasting only few seconds until it is fully absorbed, and it is used to express the passage of time.[152]

In point of fact, for the most part Tschumi clearly uses the dissolve in MT 2 and MT 4. In MT 2, he creates the ternary notation system with mapping, sometimes photographs overlapping sections (See Figure 3.7). Due to the different configurations of the frames vertically and a relatively wide gap between them, there is an apparent separation of the three notational system.

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[150] Morton, *A Quick Guide to Film Directing*, 17-20.
[151] Morton, *A Quick Guide to Film* Directing, 19.
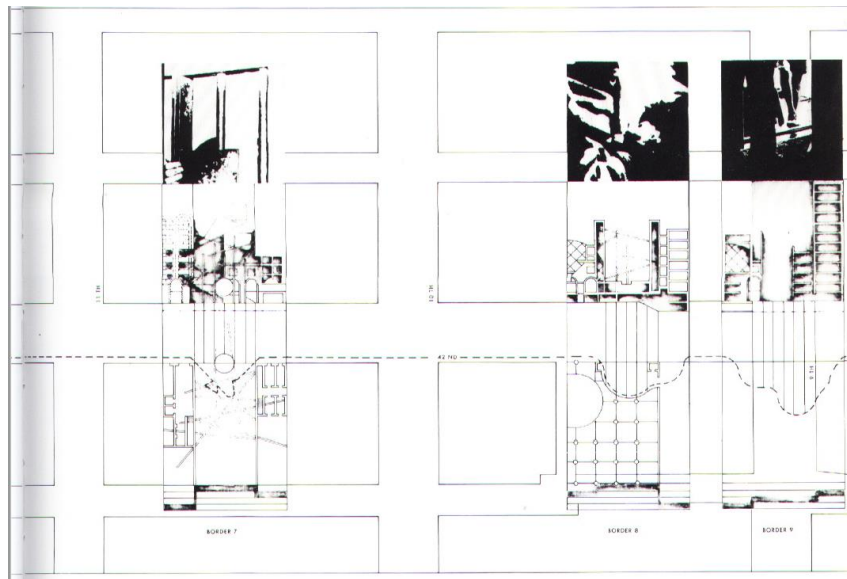[152] Morton, *A Quick Guide to Film* Directing, 19.

Figure 3.7. The superimposition of programs, spaces and movement is still traceable and distinguishable from each other. From: Bernard Tschumi, *The Manhattan Transcripts* (London: Academy Editions, 1994), 27.

Moreover, MT 2 delivers the narrativity through spatial implications such as scattered data of street names plans and blends them with each other through dissolve. However, as the plot unfolds in MT 2, the superimposition of photo and section increases. For instance, the dissolve could be seen in the projections of the sections in the middle frame. These projections extend towards the plans at the bottom frame, thus connecting them physically. Towards the middle, the dotted line of movement has started to get under the façade of the buildings irrespective of the protagonists' movements (See Figure 3.8). Tschumi calls this dotted movement patterns "the circle" and treats it as a parameter.[153] For Tschumi, the parameters can be introduced to remain constant and unchanged for the sequence duration.[154] In the

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[153] Bernard Tschumi, *The Manhattan Transcripts* (London: Academy Editions, 1994), 11.
[154] Tschumi, *The Manhattan Transcripts*, 11.

case for MT 2, this parameter "the circle" stays unchanged regardless of the movement of the protagonists and used during the process of dissolve. It lacks the ability to deliver seemingly more unified narrativity where there is a need to alter or change. Last but not least, even though the use of dissolve increases as the episode unfolds and blurs the difference between, section, plan, and movement diagram in the plot, MT 2 still offers a conspicuously traceable plot.
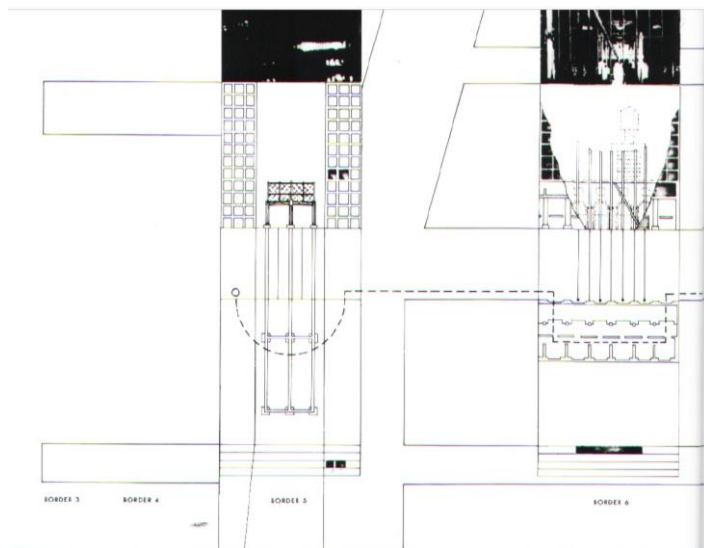
Figure 3.8. The dotted movement patterns as "the circle." From: Bernard Tschumi, *The Manhattan Transcripts* (London: Academy Editions, 1994), 26.

The dissolve in MT 4 is different from MT 2. In MT 4, the boundaries between the frames are so blurred as the more solemn dissolve is applied. The link between the frames are not solely horizontal or vertical; they encapsulate the narrativity from all directions. The heavy use of dissolve reaches its apex as the juxtaposition of contiguity blends perfectly with the background, almost making it inseparable. Here, the dissolve has been used to transform people, places, and activities into each other.

Both MT2 and MT 4, perhaps more clearly in MT4 due to the intense use of dissolves, the rapid succession of images leads to the movement of visual narratives. The re-written city then reflects a spatiotemporal perception imitating the filmic experience of the city creating a linear narrative movement. In this case, Tschumi acts like an author adding a timeline to the rewritten text of the city and animates it. (See Figure 3.9).

In the previous part, it is implied that the ternary form of notation plays an essential role in adding intervals, moments, and the order of experiences and series leading to the passage of time. However, Tschumi owes this success of the passage of time to the filmmaking techniques, such as dissolve employed in the ternary form of notations in the *Manhattan Transcripts*. It is the achievement in the passage of time generating the movement, direction and orientation in the book. That is why everything in the book gives the impression that they are always in motion and under transformation to capture the fluidity, transience, and continuity of the city. As each episode is synchronous, and the frames within the episode follow each other simultaneously, stimulating the sense of movement. In this way, Tschumi creates the rhythm and tempo of the city.
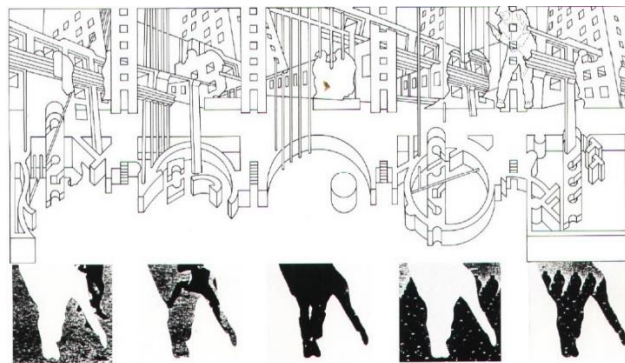

Figure 3.9. The juxtaposition of events, movements and spaces. From: Bernard Tschumi, *The Manhattan Transcripts* (London: Academy Editions, 1994), 55.

The second transition used in the books is "cuts." The cuts in *the Manhattan Transcripts* refer to the uses, places, functions, programs, or movements that cannot usually be reconciled.

2. Cut: This is a simple transition from one shot to the next or from one scene to the next, so as soon as one scene or shot is finished, the other begins immediately and the transition from one movie or scene to the next occurs with little or no transition.[155]

Through cuts, Tschumi creates a complete disintegration with perfect integrity without resorting to conventional narrative methods, especially in MT4. When it comes to the transition from one frame to another in MT 4, it could be either logical and compatible or illogical and incompatible. The transition depends on its context since cuts are applied there. So, Tschumi has used the meaning and significance of events in the *Manhattan Transcripts* by changing and transforming every component deemed incompatible with each other through cuts (See Figure 3.10). To illustrate how cuts work, Tschumi's categorization of skating on the ice rink, —respective of the event, space, and movement, into three groups would be helpful:

I.   The reciprocal relation, such as skating on the ice rink

II.   The indifferent relation, such as skating in the schoolyard

III.   The conflictual relation, such as skating in the church and skating on the tightrope.[156]

According to Tschumi, a reciprocal relation and a conflictual relation, typically depend on a moral or esthetic judgment that is architecturally alien and highly variable.[157] As shown in the ice rink case, Tschumi pays much attention to the detail of the permutations in *the Manhattan Transcripts*, since the permutations enhance

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[155] Ray Morton, *A Quick Guide to Film Directing* (Milwaukee, WI: Limelight Editions, 2014), 18.

[156] Bernard Tschumi, *Architecture and Disjunction* (Cambridge, MA: MIT Press, 1996), 186.

[157] Tschumi, *Architecture and Disjunction*, 186.

the role of cuts in *the Manhattan Transcripts*. To clarify, the cuts coupled with the permutations amplify the features of the book, such as disjunction, multidimensionality, and interchangeability. Tschumi exemplifies this situation and argues that to reconstruct architecture along different axes, deconstruction of the architectural norms is fundamental.[158] In this manner, the program forms an integral whole in the architecture, and each element in the program is subject to the permutation.[159] The permutations within the cuts ultimately enhance the architectural experience of the city when Tschumi re-writes his impressions of urban life in *the Manhattan Transcripts*. In MT 4, objects, spaces, and users began to replace each other with these filmmaking techniques (especially dissolve and cut), and various combinations of them are obtained.
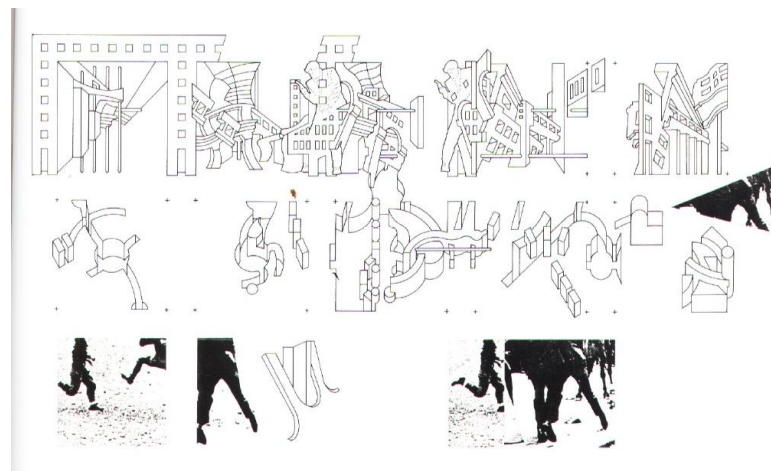

Figure 3.10. Transformation of events, movements and spaces into each other. From: Bernard Tschumi, *The Manhattan Transcripts* (London: Academy Editions, 1994), 57.

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[158] Tschumi, *Architecture and Disjunction*, 185-186.
[159] Tschumi, *Architecture and Disjunction*, 185-186.

The third type of transition Morton talks about:

3. Jump-cut: Having eliminated the part inside a shot, this cut causes the motion of the shot to bounce from beginning to end, leading to a frantic pace of time.[160]

In the *Transcripts*, the incompatible permutations happen in the cuts leads to the gaps or intervals in the narrative. Since there is a gap between each frame in MT 4, like in MT 2 and perhaps more, Tschumi uses the element of surprise when jumping from one frame to the next. Tschumi calls this situation explicitly as "architectural *jump cut,* where space is carefully broken apart and then reassembled 'at the limits.'"[161] Tschumi states that abnormal transition of space to another implies a new spatial order.[162] He likens his work to Kuleshov's experiments, where the audiences' reaction to actors' faces depends on the sequential overlaid.[163] So with these jump-cuts, new sets of meanings and connections regarding events, movements, and spaces arise when re-writing the city through filmmaking techniques. The unfolding of events in MT 2 offers one of the clearest examples of this situation.

The fourth and fifth type of transitions Morton speculated about are followings:

4. Wipe: A dissolve in which the content of a shot run over the previous shot and erases it from the screen.[164]

5. Fade out / fade in: A transformation to black, held for a few seconds, then illuminated steadily to show the content of the next shot and fade in/out is used frequently to indicate the passing of a very long time.[165]

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[160] Ray Morton, *A Quick Guide to Film Directing* (Milwaukee, WI: Limelight Editions, 2014), 18.

[161] Bernard Tschumi, *The Manhattan Transcripts* (London: Academy Editions, 1994), 12.

[162] Tschumi, *The Manhattan Transcripts*, 12.

[163] Tschumi, *The Manhattan Transcripts*, 12.

[164] Morton, *A Quick Guide to Film Directing*, 18.

[165] Morton, *A Quick Guide to Film Directing*, 18.

Although Tschumi has used dissolves and cuts extensively in the *Transcripts*, there has been wipe and fade-in / out, to provide textual integrity. Wipe and fade-in/out could be most clearly seen in MT 2 in the unfolding of events. Here, the visual narrative of the city is achieved by the sudden darkening and gradual illumination of the frames. Even though there is no apparent chronological or logical order between them, the reader completes these gaps within them and creates their version of the *Manhattan Transcripts*.

Lastly, other than transitions (i.e., dissolve, cuts, jump-cut, wipe and fade out/in) Morton talked about the montage as another filmmaking technique. To Morton, the montage is writing process of a film and he states that montage transforms filmography into film.[166] In fact, Tschumi has never attempted to construct a complete and holistic narrative in his book; on the contrary, he re-writes the city by going beyond the standard narrative methods. In *Architecture and Disjunction*, Tschumi states that "not all architecture is linear, nor is it all made of spatial additions, of detachable parts and clearly defined entities."[167] So, while Tschumi refrains from delivering as coherent narrativity as possible, and he zooms in on the details to maximize the architecture experience and expand its definition from the traditional preset rules. The intellectual montage applied by Tschumi ensures the spatial findings of the event revived in the readers' minds while the events form a visual narrative in the *Manhattan Transcripts*. MT 4 shows an intense montage of relations, with the intense permutations of event, space, and motion, radical dissolves, such as buildings imitating the movements of people and transforming people into spaces. With the filmmaking techniques, Tschumi develops a new writing language with fictitious events by using spatial and programmatic sequentiality under extreme manipulation. Thus, Tschumi's overall approach

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[166] Ray Morton, *A Quick Guide to Film Directing* (Milwaukee, WI: Limelight Editions, 2014), 19-21.
[167] Tschumi, *Architecture and Disjunction*, 165.

indicates a re-writing of the city with filmmaking techniques to infringe the linear, holistic plot to produce new visions and possibilities.

3.5   Conclusion

Essentially, to re-write the city, *the Manhattan Transcripts* divides narrativity into three layers: "Movement," "Space," and "Event," and the construction of the experience is developed through borrowing elements from the filmmaking techniques (freeze/zoom-in/out, fade-in/out) to push the limits of architecture. From the very beginning, through its triple notations and filmmaking techniques, *the Manhattan Transcripts* never seek to follow subsequent architectural principles of integrity and order. While the dispersed fragments of The *Manhattan Transcripts* do not comprise a holistic plot, the knowledge of the formation of the narrative in the reader's mind due to the trio of events, movements, and space that are often carried out together and used interchangeably with the filmmaking techniques. In the *Manhattan Transcripts*, all the components (from three notations to the graphical devices) function as an architectural model and recreate by subversion, disruption, and disjunction the sense of spatiality, narrative, program, and event. With the new added layer to treat the city as a text, the sequence of images in *the Manhattan Transcripts* corresponds to a filmic experience. However, the new layer of re-writing treating the city as a text, takes the fundamental sense of movement, event, and space and weaves them into a complex, and almost fantasy like metropolis experience. All of a sudden, the book turns into a series of filmic sequences representing Manhattan while a murder, chase and capture take place.

Re-writing the city through filmmaking techniques like in *the Manhattan Transcripts* has been a representation, interpretation, observation, and a critical analysis technique due to the extravagant fashion used in the inscription. It questions the predetermined notion of the use and the form through its unusual juxtaposition of notational systems with the depiction of incompatible relations such as skating in the

church and skating on the tightrope. Moreover, the re-writing shows the potential of the intervention in re-creating the city through intervals, gaps, and the order. Unlike traditional representational (plans, sections or elevations), intervention happens in re-writing through filmmaking techniques leads to a dynamic sequential coexistence of variety of the mediums such as transitions and montage approximating a filmic view of the city. For this reason, each of the components constructing *the Manhattan Transcripts* are simultaneously reassembled and fragmented. The difference between the mediums disappear, they start to act together to deliver the narrativity of the same city. To make it clear, with filmmaking techniques, the isolation and separation of the three notation systems to produce different permutations, interchangeability, superimposition, and substitution make the visual text of the city to be re-written exclusively and in detail.

Eventually, among all the destruction, by editing the frames in the episodes like a film maker, merging them, and eventually achieving an architectural city text that can be interpreted as monolithic, the re-writing by filmmaking techniques was able to put all these apparently distinct elements together on a common denominator. So, in the *Manhattan Transcripts*, filmic re-writing of the city entertains the idea of focusing a recalibrated gaze into the already existing urban place and offers a radical imagining happening in a text. Its depiction of the city also likens itself to the daily life as well since it includes abstract concepts such as love, hatred, anger. With all of them, it achieves the multidimensional, fractured, and fluid layer of urban place and metropolis life. As stated before, his idea in the *Manhattan Transcripts* informed Tschumi's subsequent works such as La Villette or Le Fresnoy, showing the applicability of approximating the filmic view in variety of the works.

CHAPTER 4

TRANSCRIBING THE CITY THROUGH THE MEDIUM OF FILM: JUSSIEU LIBRARIES BY REM KOOLHAAS / OMA

> Instead of simply stacking the floors on top of one another, sections of each level are manipulated to touch those above and below; all the planes are connected by a single trajectory, a warped interior boulevard that exposes and relates all programmatic elements. The visitor becomes a Baudelariean flâneur inspecting and being seduced by a world of books and information- by the urban scenario.[168]

When moving image references such as "sequence", and "temporality" inform the architectural design and thinking, it has the potential to form the cornerstone of the several well-known architects', designers', and researchers' canonical projects through the notion of the architectural promenade. According to Martino Stierli, one of the earlier attempts to emphasize the "sequentiality of the 'moving image'" in architecture and film actually belongs to Soviet film director— Sergei Eisenstein's "Montage and Architecture," where he reflects his considerations about architecture through the "plurality of the moving image" and the creation of the meaning through "sequence and juxtaposition."[169] Stierli later argues that the ideas in Eisenstein's "Montage and Architecture" find their echo in Le Corbusier's theory of space with, in particular, the "architectural promenade."[170] Promenade Architecture is a central

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[168] Rem Koolhaas, and Bruce Mau, *S, M, L, XL* (New York, NY: Monacelli Press, 1998), 1314-1325.

[169] Martino Stierli, *Montage and the Metropolis: Architecture, Modernity, and the Representation of Space* (New Haven: Yale University Press, 2018), 150, 191.

[170] Stierli, *Montage and the Metropolis*, 150.

term in contemporary architectural vocabulary and Le Corbusier first challenged it in his early work at Villa Savoye (1928) in Poissy, when he stated that his architecture has always been built and surrounded by a series of perspectives that have been celebrated by the body movements.[171]

Rem Koolhaas is one of the architects who use moving image references in his designs and takes the user on an architecture promenade around his buildings and its surroundings. Koolhaas' work is closely linked to editing and montage principles, and therefore to a dialog with the film and cinema.[172] He was firmly committed to shaping his previous training as a screenwriter in the field of architecture and his philosophical affinity to film and montage theory show that his experience in the film industry influenced his writings and works on architectural and urban design such as *Delirious New York: a Retroactive Manifesto from Manhattan* (Koolhaas 1978) and *S, M, L, XL* (Koolhaas et al . 1995).[173] The projects where Koolhaas / OMA's interpretation of the cinematic theory of space can be seen are in Berlin's Dutch Embassy (2004) and Utrecht's Educatorium (1997).[174] Other than these, the proof of the connection between architectural practice and film is well demonstrated in the Très Grand Bibliotheque, built in 1989, while the second example is the realization of the continuity of the different spatial situations with variable and multiple activities in the Jussieu Libraries in 1992.[175]

Koolhaas' two libraries at the University of Jussieu Paris are his most consistent application of the cinematic theory of space.[176] Rem Koolhaas used inclined ramp systems to create an inner boulevard in his building. He obtained a system that wraps

[171] Flora Samuel, *Le Corbusier in Detail* (Oxford: Architectural Press, 2007), 127.

[172] Richard Koeck, *Cine-scapes: Cinematic spaces in architecture and cities* (New York, NY: Routledge, 2013), 17.

[173] Koeck, *Cine-scapes*, 17.

[174] Martino Stierli, *Montage and the Metropolis: Architecture, Modernity, and the Representation of Space* (New Haven: Yale University Press, 2018), 221.

[175] Leonardo Tamargo Niebla, "Rem Koolhaas: del programa al espacio" *Revista europea de investigación en arquitectura: REIA* 2 (2014), 181.

[176] Martino Stierli, *Montage and the Metropolis: Architecture, Modernity, and the Representation of Space* (New Haven: Yale University Press, 2018), 221.

the entire building like a double helix and connects the programmatic elements (See Figure 4.1). As a system where urban experience is stimulated in the library, the Jussieu Libraries promises to take its users on a journey through a world made up of books. Using film as a metaphor, Jussieu Library aims to reenact the city by stimulating the cinematic experiences of an urban place, thus providing its users glimpses of sensuality and narrativity in city. To clarify, it is a project that combines the library both inside and outside. It turns the library into a series of unfolding cinematic spaces replicating the experience in the city.
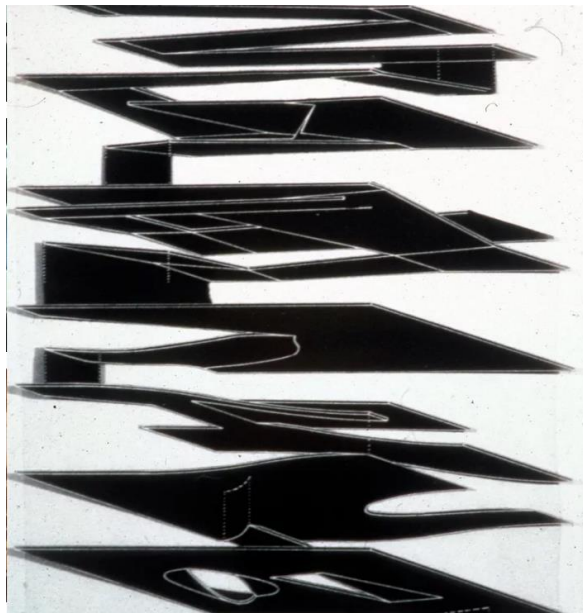
Figure 4.1. The feature of Jussieu Libraries as double helix. From: https://oma.eu/projects/jussieu-two-libraries.

This chapter would specifically explore the potential of film as a medium for the transcribing the city by the inner promenade which seeks to promote the cinematic experience of the city. "Transcribing" refers to the spatial juxtaposition of various

elements from the city to montage an urban-centric dialogue inside a building. Here, the film is used metaphorically to reenact the elements from the city (cafe, shops, restaurants, squares, plazas) over the meandering inner boulevard inside the building. This will be done through in-depth inquiry of the unrealized project of the Jussieu Libraries (1992) by Rem Koolhaas. The reason why the Jussieu library was chosen as a case study in this chapter is that as stated above it was his most consistent use of the cinematic principles in space and inner boulevard folding out as a street.[177] In addition to these, although Koolhaas's this project was unrealized, as stated in *Architecture and Spectacle: a Critique*, it is still an important design that informs Koolhaas's well-known projects such as Casa Música Porto and Seattle Public Library.[178]

4.1   Jussieu University Campus and the Competition Project in 1992

I find that one of the most pregnant and provocative elements of the library program in Paris was to re-formulate the idea of a "communal facility", an "entity" in the midst of a complete collapse of the public realm—and certainly of its classical appearance. Against the obvious homogenization of electronic media, against the erasure of the necessity of place, against the triumph of fragmentation.[179]

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[177] There have been various researches done in this field especially Master's & Ph.D. theses. To illustrate, "The New Montage: Digital Compositing and Its Generative Role in Architecture" by Işıl Sencar displays Koolhaas's Jussieu Library in Paris as an example of the montage methodology and design process. "Re-interpretation of library program: The Seattle Public Library" by Rabia Aytül Baran addresses the re-design of the library regarding programmatic features and spatial layout, mainly in Seattle Public Library; however, she also talks several designs prior to it such as the Jussieu Libraries. "A critical review of literature on space and cinema" by Müge Sever is a study on the relationship of architecture and cinema that address "space" as a significant figure.

[178] Gevork Hartoonian, *Architecture and Spectacle: a Critique* (London: Routledge, 2016), 121-122.

[179] Rem Koolhaas as quoted in Jorge Otero-Pailos, "Bigness in context: Some regressive tendencies in Rem Koolhaas' urban theory," *City* 4, no. 3 (2000), 385.

A decision to expand the University of Paris was decided after World War II, and in 1957, the first two university buildings, more than 200 meters long, were built along the Seine river, perpendicular to the Jardin des Plantes.[180] In 1962, Edouard Albert was commissioned by Minister of Culture André Malraux to design the Faculty of Science as an extension of the Sorbonne.[181] Under an incredibly rigorous and busy program, Albert aimed to accommodate 50,000 students squeezed into a single block.[182] Initially, the entire complex consisted of 5 x 5 courtyards, four of them were connected to an entrance plaza across the tower and on a 126,000 m2 footprint, the entire Grille Albert complex has a large surface of 350,000 m2.[183] Although the deck or parvis is designed as a circulation space within the campus, it is empty because, contrary to its original intention, people are not walking on the deck, but inside the building, which is like a labyrinth (See Figure 4.2).[184] While Albert's block had originated as a transit network, this rigid architecture approach of the campus did not quite align with the fluidity of daily life. —Albert had introduced a fairly complex circulation pattern mimicking the characteristics of a labyrinth, so the transit system was not convenient enough to be used in daily life. Ultimately, failing to realize what Albert had set out to do in his agenda, the new extension was a massive structure filled with over programmatic elements accompanied by the inadequate transit system.

The construction was abandoned after the events of 1968, and Jussieu left the students unfinished as a punishment to prevent potential uprisings and the unfinished

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[180] Daniel Jauslin, "Two Libraries at Jussieu, Paris," *A+ BE/ Architecture and the Built Environment* 13 (2019), 144.

[181] Jauslin, "Two Libraries at Jussieu, Paris," 145.

[182] Jane Harrison, "The Politics of Space—Conference at the AA," AA Files 26 (1993), 72.

[183] Daniel Jauslin, "Two Libraries at Jussieu, Paris," *A+ BE/ Architecture and the Built Environment* 13 (2019), 145.

[184] Nikolaus Kuhnert and Philipp Oswalt, "ARCH+ 117," trans. Hans Harbort, archplus, accessed October 10, 2020, https://www.archplus.net/home/archiv/artikel/46,1064,1,0.html, 81.

towers of bricks remained a wound.[185] (See Figure 4.3). In 1992, the French Government initiated a competition for the building of two new libraries for the University of Jussieu in Paris and for the general planning of the campus. When the results were announced, the first prize awarded to both Rem Koolhaas for the design of the libraries and Jean Nouvel for the planning of the campus.[186] When Koolhaas took over the project, two main axes were developed by OMA (See Figure 4.4). One of them is a line that passes through the campus, running north and south of the Seine. It was reinforced by a new metro station to the south. The other is the programmed vision of the green axis from the Jardins Botaniques to the Institut du Monde Arabe of Jean Nouvel.

Figure 4.2. Edouard Albert's proposal (uncompleted.) From Daniel Jauslin, "Two Libraries at Jussieu, Paris" *A+ BE| Architecture and the Built Environment* 13 (2019), 147.

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[185] Jane Harrison, "The Politics of Space—Conference at the AA," AA Files 26 (1993), 72.
[186] Office for Metropolitan Architecture, "Two Libraries for Jussieu University, Paris," *AA Files* (1993), 36.
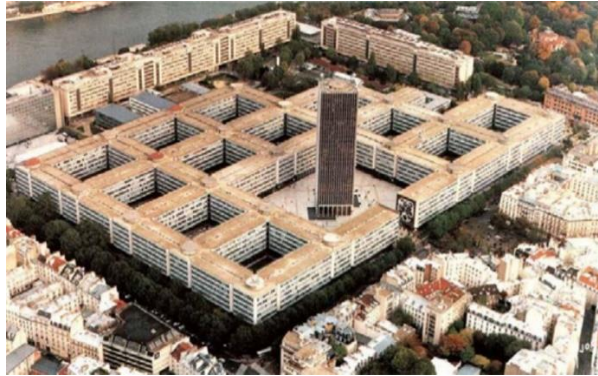
Figure 4.3 Current stage of Jussieu University. From Daniel Jauslin, "Two Libraries at Jussieu, Paris" *A+ BE/ Architecture and the Built Environment* 13 (2019), 146.
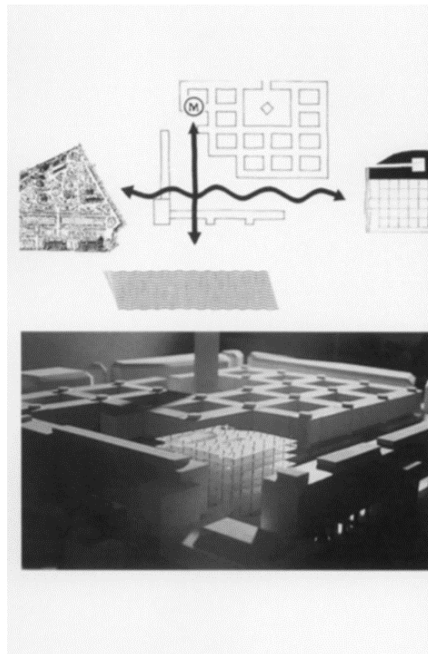

Figure 4.4. The two important axis for the development of Jussieu Libraries. From Office for Metropolitan Architecture, "Two Libraries for Jussieu University, PARIS" *AA Files* (1993), 37.

The new library in Jussieu reflects the arrival of a line that could revive the importance of Albert's project so Koolhaas then suggested the design of stacked platforms placed on each other, the surface of which was flexible and collapsible to mimic the importance of the parvis.[187] Consequently, Koolhaas' design was radically different from Albert's as he decided to create a flexible vertical unit. In the first phase of the design, Koolhaas aimed at transforming Albert's design of the large space, and eventually revitalizing it and bringing it to life.[188] In addition to that, to increase the relationship of the library with the urban place, city elements were fragmented and transcribed, though the spiraling boulevard inside the library. The transcribing of the city in the library is done through placing the functions in the city (cafes, shops, plazas, and parks) between the double helix, which would act as a medium to unfold the cinematic experience of the city (See Figure 4.5 & 4.6). During transcribing, spiral inner boulevard, squares, and outer streets are also added as a metaphor for the public sphere as the fragments of the city. All the previous attempts mentioned above (triggering the public space and filling it with the program) reveal the second phase of Koolhaas' design.[189] Moreover, during the second phase of the design, the new metro entrance is made a center point for all kinds of events with its common facilities.[190]

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[187] Office for Metropolitan Architecture, "Two Libraries for Jussieu University, Paris," *AA Files* (1993), 37.

[188] Nikolaus Kuhnert and Philipp Oswalt, "ARCH+ 117," trans. Hans Harbort, archplus, accessed October 10, 2020, https://www.archplus.net/home/archiv/artikel/46,1064,1,0.html, 81.

[189] Kuhnert and Oswalt, "ARCH+ 117," 81.

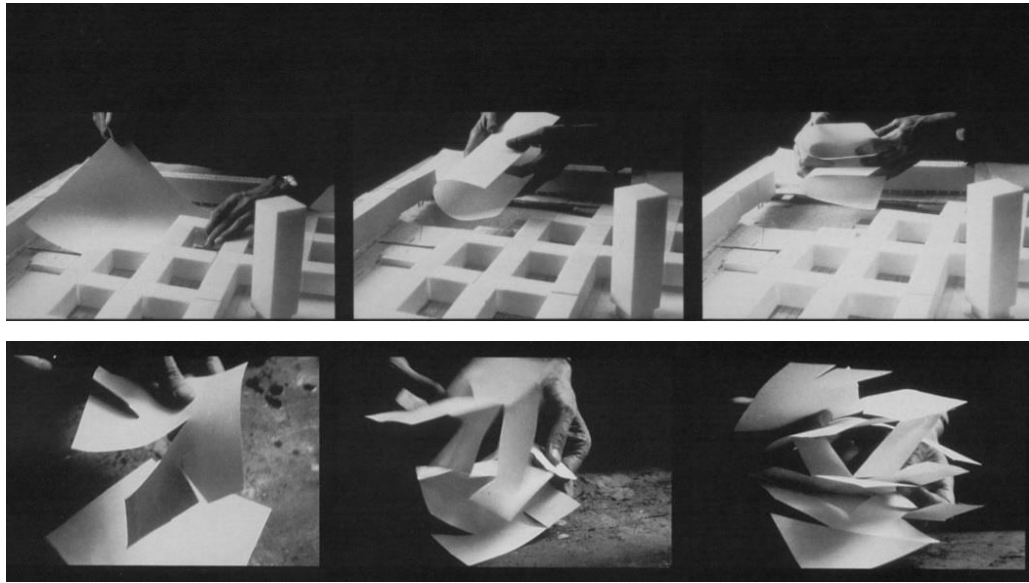[190] Kuhnert and Oswalt, "ARCH+ 117," 81.

Figure 4.5. & 4.6. The logic behind Jussieu Libraries: folding and bending a piece of sheet. From Office for Metropolitan Architecture, "Two Libraries for Jussieu University, Paris" *AA Files* (1993), 38-39.

When it comes to the location of the programs, the north-south wing (Seine River - Jussieu Parvis), where the building is located, all the services related to the library are concentrated (main auditorium and new conference auditoria). In the east-west wing (Bd. St. Germain-Jardin des Plantes) there is a green corridor creating the student sports facilities (See Figure 4.7). With a length of 200 m, the sports park therefore provides continuity from the Paris of Haussmann (the pioneer of parks), at Boulevard St.Germain to the Jardin des Plantes; however, since the design of the area was declared runner-up by Jean Nouvel, on the decision of Minister Jack Lang, this area has hardly been developed.[191]

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[191] Daniel Jauslin, "Two Libraries at Jussieu, Paris" *A+ BE/ Architecture and the Built Environment* 13 (2019), 150-151.

The cubic area at the intersection of these two axes forms the Jussieu Library. The main role of the two axes, covering a wide range of areas, is to connect the campus to the city both physically and metaphorically by mimicking the functions of the urban place. This situation increases the potential of the campus to open up to the city by connecting the buildings in the university. With the help of the interconnected campus, new relationships and areas of use emerge around this building. The subsequent sections will discuss the design process of the Jussieu Libraries in more detail.
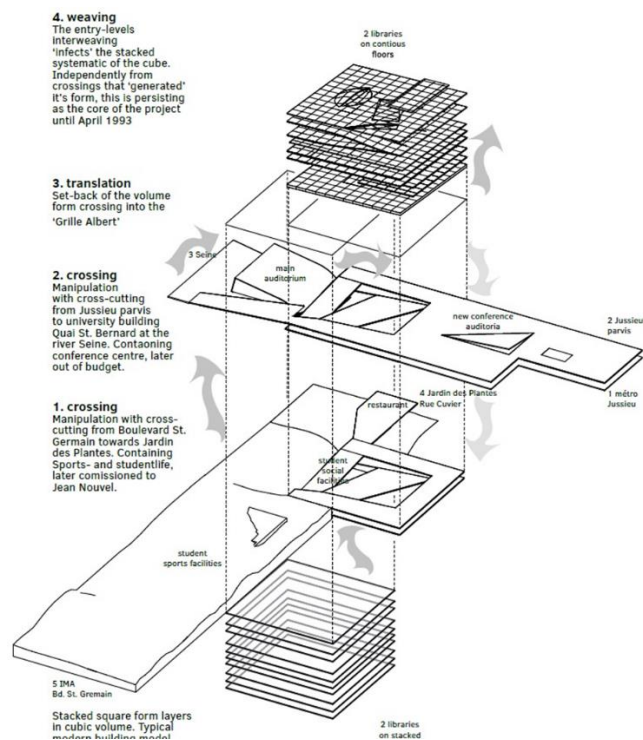

Figure 4.7. Exploded drawings of the site plan functions in Jussieu Libraries by Daniel Jauslin. From Daniel Jauslin, "Two Libraries at Jussieu, Paris" *A+ BE/ Architecture and the Built Environment* 13 (2019), 160.

4.2 The Description of the Project and the Form of the Library: "the Domino" System and "the Void"

The Jussieu Libraries is essentially a traditional grid building and its vertical movement is generated by manipulating the landscape and programs inside the building though undulating horizontal planes. According to the architectural theoretician Željka Pješivac, the inner boulevard, which stretches across the entire area of the upper library, with a length of 1.5 km and a slope of 2-3%, eliminates the boundaries between exterior, interior, private, urban, public, and architecture, spiraling like a meandering boulevard.[192] Inside the library, there are two sections: one for humanities (multimedia, library, reading, small auditorium), and the other for sciences (storage, map rooms, books, reading), each of which consists of three floors. Humanities with more free movement areas are placed in the upper part (See Figure 4.8), while sciences with more storage areas are buried in the lower part (See Figure 4.9). Therefore, the idea of an architectural promenade is emphasized more than the library of sciences, as circulation is freer at the humanities level. The main access to the building is provided by the metro station serving the university and the entrance to the structure is at the middle level between the science and humanities section.

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[192] Željka Pješivac, "Architectural promenade as scene of writing: the Jussieu library (1992) by Oma/Rem Koolhaas" *Facta universitatis-series: Architecture and Civil Engineering* 15, no. 3 (2017), 433.

Figure 4.8. The plans and the section of the humanities part of the library highlighting the fluidity. Edited by the author. From Office for Metropolitan Architecture, "Two Libraries for Jussieu University, Paris" *AA Files* (1993), 42.
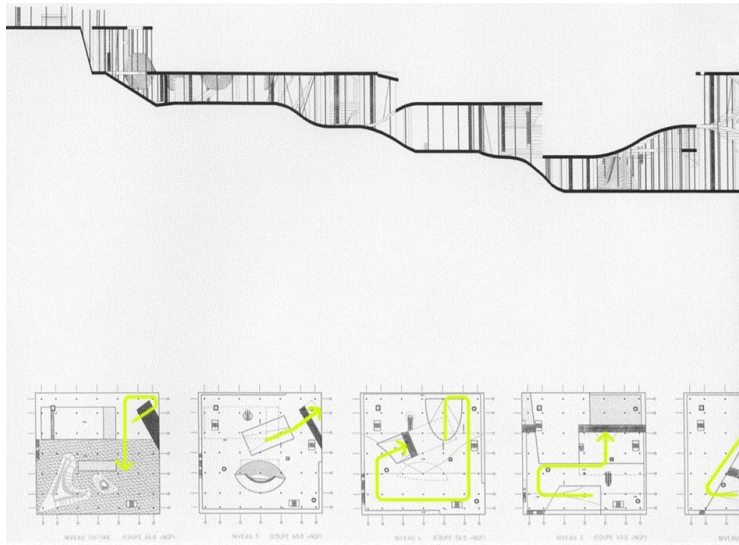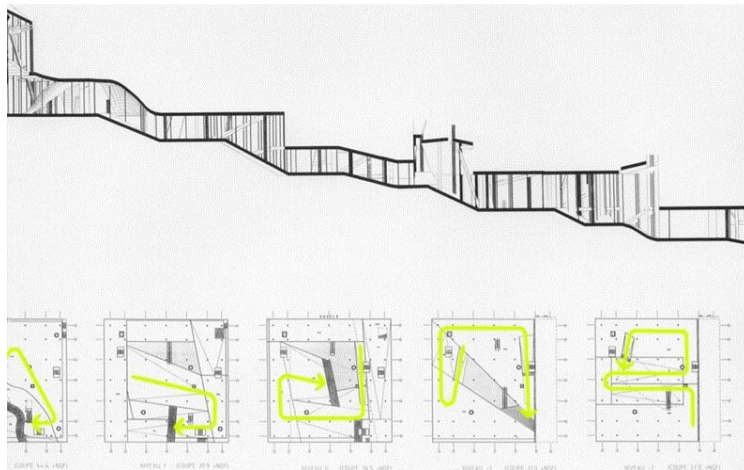

Figure 4.9. The plans and section of the science part of the library highlighting the fluidity. Edited by the author. From Office for Metropolitan Architecture, "Two Libraries for Jussieu University, Paris" *AA Files* (1993), 43.

When it comes to the circulation system, there is no "zero" level in the Jussieu Libraries.[193] —The dominant level of parvis creates streets in itself, and it is a completely different ground level from the actual street level around the site.[194] In the project, the counting levels of +1, +2, +3, +4 have been developed upwards from the level next to Parvis, called "niveau Jussieu." The level connected from the opposite side is called the "niveau St Bernard" and the -1, -2 levels are designed downwards from it. The transition between niveau Bernard and niveau Jussieu in the building is provided by various levels.

Regarding the details about the design scheme Koolhaas devised in the Jussieu Libraries, there are some similarities between Koolhaas' precedent and subsequent works. In general, according to Gevork Hartoonian in *Architecture and Spectacle: a Critique*, the design strategies of OMA's various buildings such as Kunsthal (1992), the Jussieu Libraries, and Educatorium (1997) include followings: stepping up the scale of circulation, neutralizing the spatial implications of the Dom-ino structure, filling the interior room with an esthetic appeal frequently extracted from the use of different materials, and refining the idea of an open plan.[195] In the Jussieu Libraries, the use of dom-ino works as extensions of the spiral boulevard in particular, and its function in tandem with the meandering boulevard to promote the inner promenade. Likewise, the voids in the dom-ino structure maximize the potential of the transcribing a mini-city inside the library as it introduces the intervals, orders of experience, use, and time. The transcribing of the city achieved through the dom-ino and voids lead to the distillation and the fragmentation of the urban environment placed on the inner boulevard, almost turns it into a series of the cinematic experience.

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[193] Daniel Jauslin, "Two Libraries at Jussieu, Paris," *A+ BE/ Architecture and the Built Environment* 13 (2019), 150.
[194] Jauslin, "Two Libraries at Jussieu, Paris," 150.
[195] Gevork Hartoonian, *Architecture and Spectacle: a Critique* (London: Routledge, 2016), 119.

The Dom-ino skeleton mentioned above is a concept created by Le Corbusier that was used in his various villa projects. The Corbusier Dom-Ino was a type of social housing mainly identified with the techniques of repeatable concrete architecture and its effect on the free plane surfaces that were constantly stretched and stackable, cut by a curtain wall.[196] In 1915, the spatial ramifications of this diagram were not yet discussed, and it could only be articulated in 1926 with the *Five Points of a New Architecture* by Le Corbusier.[197] Koolhaas integrates the inner boulevard into the dom-ino; however, Koolhaas' design is not as static as Le Corbusier's. Koolhaas generates fluidity in dom-ino by taking the slanted horizontal layers and positioning them around the meandering inner boulevard. In the inner boulevard, Koolhaas folds up various functions taken from the city, which creates a successive order of movement, direction, and orientation vertically. When one descends and ascends from the spiral boulevard constructed in tandem with dom-ino and void, the transcribing of the city occurs as a series of cinematic experiences that unfold while moving (See Figure 4.10).

[196] Christophe Van Gerrewey, *OMA/Rem Koolhaas: A Critical Reader from'Delirious New York'to'S, M, L, XL'* (Basel: Birkhäuser, 2019), 245.
[197] Max Risselada ed., *Raumplan Versus Plan Libre: Adolf Loos [and] Le Corbusier* (Rotterdam: 010 Publishers, 2008), 123.
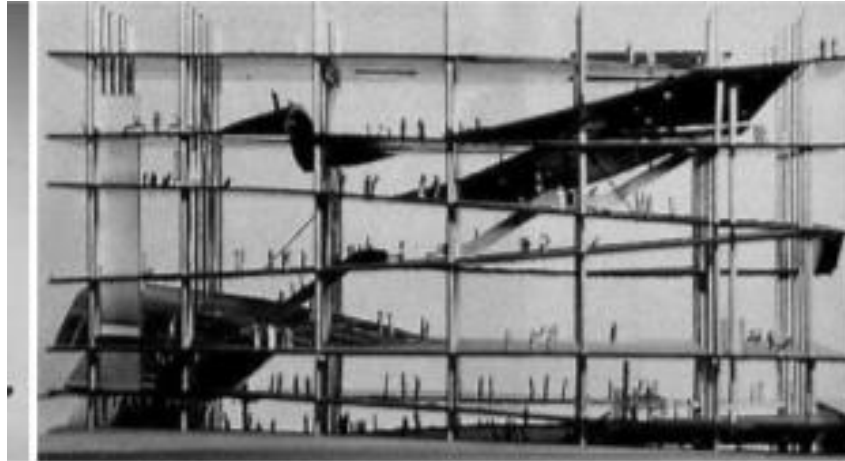
Figure 4.10. Le Corbusier's dom-ino system has become more fluid in the Jussieu Libraries. From: Željka Pješivac, "Architectural promenade as scene of writing: the Jussieu library (1992) by Oma/Rem Koolhaas" *Facta universitatis-series: Architecture and Civil Engineering* 15, no. 3 (2017), 433.

The effect of dom-ino on the cinematic experience is related to the creation of spatial harmony when transcribing the city. The spiral inner boulevard moving vertically cuts static plates and changes the character of the areas with which it establishes contact. For instance, depending on the inclination, the plates could act either as circulation areas or, if the degree of slope is greater, turn into auditorium seats (See Figure 4.11). In addition to this, in "Recent Koolhaas" American architectural critic Jeffrey Kipnis considers Koolhaas' libraries similar to the dom-ino ramp system unique to park structures and in this manner Koolhaas could connect split plates to one entrance by a single ramp.[198] Thus, with the Dom-ino effect, Koolhaas' structure emerges from a single spiral body, creating a space that combines multiple perspectives while transcribing (See Figure 4.12). The views in the building include various perspectives that sometimes may be deemed irrelevant to each other as the

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[198] Michael Shamiyeh, *Organizing for Change/profession: Integrating Architectural Thinking in Other Fields* (Berlin: Birkhäuser, 2007), 134.

specific programs were linked to ambiguous programs. This is essentially achieved through the voids in the dom-ino frame. Peter Eisenman commented on the Jussieu Libraries through the strategies of the void. Eisenman interpreted the Jussieu Library of Rem Koolhaas in *Ten Canonical Buildings 1950-2000* and according to Eisenman, Koolhaas sees the void as a hidden force between the solid ground layers, and he seeks to absorb the energy between the floors in this way.[199] In other words, the void has reinforced a spatial connection by linking the program, narrative, and time intervals that appear different, acting like a spatial montage when transcribing of the city occurs. Koolhaas utilized this strategy in the spaces to connect different temporalities, events, and narratives. The voids in the Jussieu Libraries have also been an important element in creating space, just like integrating sequence intervals that normally appear to be unrelated to each other in the cinema. Koolhaas uses the spatial montage in his buildings through overlaying activities in the dom-ino structure in intervals (or "the void") to enhance their harmony.

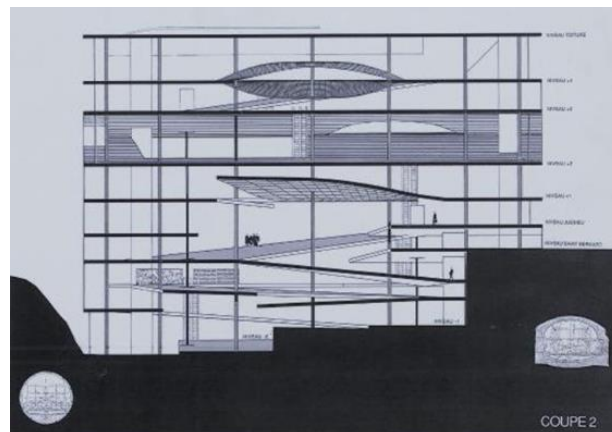Figure 4.11. The different percentage of sloping in the floors leading to different functions. From https://www.centrepompidou.fr/cpv/rechercher.action

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[199] Peter Eisenman and Ariane Lourie Harrison, *Ten canonical buildings 1950-2000* (New York: Rizzoli, 2008), 201-202.
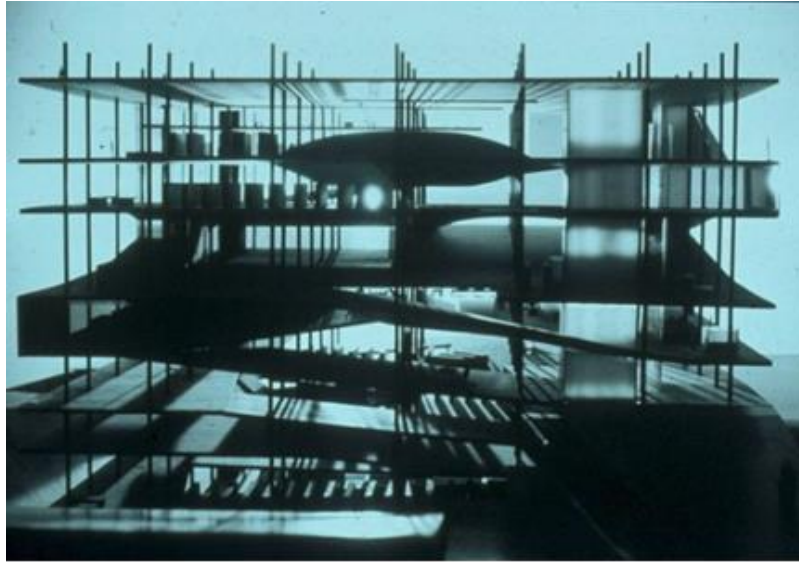
Figure 4.12. Fractured dom-ino structure allowing different perspectives to take place. From
https://www.archdaily.com/129498/5-projects-interview-4-brian-
spring/rem_jussieu?next_project=no

Thus, regardless of their configuration, the dialogue between seemingly irrelevant events takes place fluidly. The transition from the elements belonging to the city (cafes, shops, plazas, parks, squares, and outer streets) to the features suited more to a library (multimedia, library, small auditorium, storage, and map rooms) leads to the concurrence of meaningful events. Indeed, exploring the building phenomenologically resembles strolling in the streets in a city. Both of them stimulate the same experiences (one cinematically- the other in reality). In the Jussieu Libraries, circularly positioned functions evoke the sense of passing along a meandering boulevard surrounded by houses, shops or cafes. For instance, in the Jussieu Libraries, it is possible to imagine a scenario where one drops by a café to grab a coffee, then (s)he passes through the square to sit in a park while sipping his/ her coffee. Then (s)he heads towards the plaza while glancing at the store window

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displays to go to the library. So, the scattered city elements stimulate the same urban experiences in the library (See Figure 4.13).

Figure 4.13. The inner boulevard ensuring continuity, integrity and consistency inside the building. From Rem Koolhaas, and Bruce Mau. *S, m, l, xl* (Monacelli Press, 1998), 1332-1333.

Hence, with spatial montage through the dom-ino structure and void, Koolhaas expands the definition of library conceptually and visually through transcribing a mini-city atmosphere in the library, thus blurring the boundaries between the inside and outside. The concepts of squares and streets, which would not normally match the program of a library, integrates with this spatial harmony when transcribing the city. With the constant change in function, use, and program, the rigid dom-ino is ruptured. Moreover, the intervals in the structure and the inner boulevard also fractures the standard dom-ino frame while transcribing the city. With the newly

achieved fluidity through flexible deformed dom-ino frame and voids, the building is in constant motion.

4.3 The Cinematic Experience and the Inner Architectural Promenade of Jussieu Libraries

"I think the art of the scriptwriter is to conceive sequences of episode which build suspense and a chain of events … The largest part of my work is montage … spatial montage."[200]

The Soviet film director Sergei Eisenstein defines the architecture as the predecessor of the film in his article "Montage and Architecture", and he underlines that one of the oldest films ever made was the Acropolis constructed by the Ancient Greeks in Athens which is initially mentioned by Auguste Choisy.[201] When people walk through buildings, as they are in motion, they establish meaning, and Eisenstein says that they construct "a montage sequence for an architectural ensemble... subtly composed, shot by shot," which essentially means that film is architectural, and architecture is filmic.[202] Le Corbusier also notes that "a true architectural promenade [offers] constantly changing views, unexpected, at times surprising."[203] Similar to Eisenstein's explanations about constructing meaning while moving and Le Corbusier's architecture style built on architecture promenade, the Jussieu Libraries also reveals the cinematic experience of the city through moving inside the building

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[200] Rem Koolhaas as quoted in Richard Koeck, *Cine-scapes: Cinematic spaces in architecture and cities* (New York, NY: Routledge, 2013), 17.

[201] Sergei M. Eisenstein, Yve-Alain Bois, and Michael Glenny, "Montage and architecture," *Assemblage* 10 (1989): 114.

[202] Giuliana Bruno, *Atlas of Emotion Journeys in Art, Architecture, and Film* (New York, N.Y: Verso, 2007), 56.

[203] Le Corbusier and Pierre Jeanneret as quoted in Giuliana Bruno, "Sites of Screening: Cinema, Museum, and the Art of Projection," in *The Moving Eye: Film, Television, Architecture, Visual Art, and the Modern*, ed. Edward Dimendberg (New York, NY: Oxford University Press, 2019), 140.

through the fragmentation of the city elements placed on the inner boulevard through using film as a metaphor.

 The use of the architectural promenade as a curved topography that crosses the structure is one of Koolhaas' frequent design strategies, the examples can be seen in the circulation of Kunsthal Rotterdam (1978-92) and the cross-section of Dutch House for Two Friends (1988).[204] The ramp in the Jussieu Library is one of the most important elements for the architecture promenade. Acting as a path and an area, the ramp; it cuts vertically through horizontally folded boards and connects them at the same time. In addition to the ramps, the undulating floors play important roles in generating various functions by assembling the scenes in the library frame by frame. According to Jormarkka, in the project, for example, wide horizontal sections are curved to provide access and visuality between floors.[205] In this way, it is aimed to create a continuous road and as a result, an ever-transforming architectural promenade was created with the path.[206] Jormarkka's view indicates the potential of the folded and cut floor plates reinforcing the architectural promenade through various movement, direction, and orientation patterns with the new roads and trajectories when transcribing the city.

To evaluate further, in the Jussieu Libraries, roads, and public spaces (ramps and inner boulevards constituting these elements) have an important place in featuring city characteristics. In addition to their role in performing the circulatory systems, these elements can change and adapt due to the differentiation in design. In addition to roads and public spaces, elevators, escalators, and stairs, encouraging mechanical and predictable movement, go beyond the experience created by the inner boulevard. Through different means of circulation, the visitor becomes Baudelariean flâneur as Koolhaas defined, exploring the street experience that s/he gets caught up in the flow

[204] Richard Koeck, *Cine-scapes: Cinematic spaces in architecture and cities* (New York, NY: Routledge, 2013), 17.

[205] Kari Jormakka, *Flying Dutchmen: Motion in Architecture* (Basel; Boston: Birkhäuser, 2002), 37.

[206] Jormakka, *Flying Dutchmen: Motion in Architecture*, 37.

of the mini-city by following different programs or events ranging from leisure to library tasks.

Transcribing the city through the architecture promenade is mainly achieved by the inner promenade and other circulatory systems acting as a common denominator to bring all the different programs and events together. There again, according to Pješivac, in the architectural promenade of Koolhaas' libraries, it is not a matter of combining programs and events, but of adding various forms of experience at different speeds.[207] But even so, as discussed in the previous section, incorporating various use, functions, and programs in the library when transcribing the city greatly stimulates the cinematic experiences. It mimics the way one experiences the city by introducing elements of the city. Even though Pješivac's idea on the importance of programs and events in the library is refutable, her statement about adding various forms of experience at different speeds are worth further speculations for their role in transcribing the city.

The main reason why Koolhaas has such different elements in his library is to orchestrate the diversity of events and programs in a filmic chronology, mainly by the inner boulevard. Through the transcribing of the city, different speeds are activated, while experiencing and exploring the urban place with the help of the inner boulevard and other circulatory systems. In this case, the timeline of different activities such as recreation and library, which may appear to be incompatible when taken separately, will allow for a logical architectural promenade transcribing inside the building. This situation was not only noticed by Pješivac. Architectural theoretician R. E. Somol also realized potential of the Jussieu Libraries in arranging different speeds for the experiences. He stated that acting paradoxically like a

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[207] Željka Pješivac, "Architectural promenade as scene of writing: the Jussieu library (1992) by Oma/Rem Koolhaas" *Facta universitatis-series: Architecture and Civil Engineering* 15, no. 3 (2017), 435.

different speed box, the Jussieu Libraries combine circulation delay ("from inside") and visual intimacy ("outside").[208]

The way the inner boulevard pushes the visitor to explore the building with a spiral circuit rather than a steep path that divides the horizontal layers illustrates Koolhaas' interference with the speed of experience of the building like a film director. To illustrate this situation, taking the example from the previous part would provide valuable insights on how the Jussieu Libraries intervene in arranging the speed of the experiences. In that scenario, the user does not go to the library directly. The experience is delayed by performing several activities such as dropping by a café to grab a coffee, passing through the square to sit in a park, then heading towards a plaza organized around the meandering boulevard inside the library. So, the permutations of programs (i.e., only going to the library, going to the library after passing though the square or grabbing a coffee) would automatically alter the time required to complete an event, even if only several of them are just performed. A crucial question poses itself here: Instead of going directly to the library to finish his/her task, why a user would feel a need to explore inside the building like a Baudelariean flâneur? The answer lies in mainly the inner boulevard.

The idea of exploration is embedded around the inner boulevard in the Jussieu Libraries. The characteristics of the building intervene the experiences through relations while transcribing the city. The scenes in the library unfold like interconnected film sequences, and it is a phenomenon that visitors feel while exploring the space. For instance, Niveau -1 has a triangular area in the center of the ground floor, and visitors enter the floor via a ramp that emerges out of this triangular area. Owing to the visual link provided by the triangular opening, this floor is still connected to the lower floor. Due to the ramps that curve upwards, people arriving from the lower floors are encouraged to visit the top levels, and people from the upper floors are motivated to stroll to the lower floors. In this way, while creating a

[208] R. E. Somol, "The Camp of the New" *ANY: Architecture New York* 9 (1994), 51.

link between the floor the flâneur is still in, the flâneur sees the mezzanines and bookcases of the upper floor through the opening in the upward level. This is how the urge to explore the building occurs in the users, and while delving into the library on foot, create their unique way of experiencing the library.

As can be understood from the part where one of the floors in the library is depicted, the series of relationships as a sequence has always been engraved on the identity of the library. As the building also stimulates the user to explore continually, the interwoven events mimic a stage-based experience, arranging the timeline and program of the library. Through this aspect of the library, a new culture of display or spectacle has arisen. According to Hartoonian, the truth is that architecture is now a spectacle site, and an image-filled society affects its temporal characteristics.[209] Anna Klingmann states that the library's programme, as opposed to the contemporary shopping center, has become an artificial "urban event field," which offers a stage-based experiential series across various programs, while also allowing numerous correspondences on behalf of the "shopper."[210]

It is not accidental that Jauslin refers to the strategies of the Jussieu Libraries in both landscape and building design as a stage-based experience series. So, the configuration of the city elements in the library opens up to the viewer following a sequence of impressions mimicking the experience of a theater, almost like a spectacle. In fact, Pješivac also sees the notion of display embedded in the library likening itself to a spectacle. Pješivac argues that the architectural promenade of Koolhaas becomes a potential field of transformation and interpretation, a special writing scene.[211] —Through the notion of display and spectacle, the city was transcribed in this structure, where the urban place was fragmented and re-enacted

[209] Gevork Hartoonian, Architecture and Spectacle: a Critique (London: Routledge, 2016), 3.
[210] Anna Klingmann. "Datascapes: Libraries as Information Landscape," *Building for Books* (2001): 6.
[211] Željka Pješivac, "Architectural promenade as scene of writing: the Jussieu library (1992) by Oma/Rem Koolhaas," *Facta universitatis-series: Architecture and Civil Engineering* 15, no. 3 (2017), 437.

with spatial montage. So, the inner boulevard that ties the library with different relationships from within and outside, as in a scene framed by film montage, the spectators' each step in the meandering boulevard takes them into a new landscape, view or discovery.

So, the ambiguous and fragmented fluidity of the architectural promenade of the library frees the building from the rigid juxtaposition of events, programs, and use. Visual, programmatic, and temporal continuity, variability, and adaptation between floors facilitate the transcribing of the building as a holistic text in the visitor's mind. So, using the film metaphorically, functions taken from the city that may be considered incompatible within a building have created a coherent narrative due to Koolhaas' montage of programs on a common denominator. The library constitutes a holistic narrative by successfully integrating different elements (library, park, square, café, boulevard, street) from an urban place. Using the interior boulevard of the building and its surroundings, the library becomes an interchangeable mini-city. Just as the montage film sequences create a logical scenario in the mind of the audience, it brings together elements that carry clues about city life with the rich series of experiences unfolding around the inner boulevard. The ramps inside and outside the building, and the circulatory systems offer a cinematic atmosphere by linking the building to the campus, the campus to the city and the thus building to the city.

4.4   Conclusion

The aim of this chapter is to explore the potential of film as a medium for the transcription of the city by the inner promenade, which seeks to offer the cinematic experience of the city through a detailed analysis by Rem Koolhaas of the unrealized Jussieu Libraries project (1992). Jussieu was born as an infrastructure scheme built on the idea of a twisted and folded surface. A seamless transition from outer street life to the interior of the library by the programmatic interior boulevard was

accomplished by the spiraling architecture of the promenade, which forms one of the cornerstones of the project. Elements that promote the circulation of public space, such as monumental stairs, cafes, shops, squares, elevators, parks and escalators, are built on the uninterrupted surfaces of the intersecting floors and planes in order for Jussieu to function as a city.

The Jussieu Libraries, through film as a metaphor, could inform architecture in several ways. For instance, through the use of film, the library sets an example about how to put different programs, events, the order of times together; how to stimulate particular experiences; how to create dynamism, harmony, and density when overlaying various activities; or how to expand the definition of a specific form to prompt creative proposals outside of the predetermined notions. Koolhaas achieves these by applying fragmentation and spatial montage in the Jussieu Libraries through the inner boulevard. The film is used as a metaphor to montage the city elements such as squares, cafes, shops, and plazas inside a library. Here, transcribing the city is succeeded by establishing a metaphorical link between the events to be fluidly dialogued through either a dom-ino structure, or the void supporting the inner promenade.

To illustrate, the double helix inside the Jussieu Libraries changes its function depending on the slope, leading to an amphitheater like in the city or the common circulation corridors like in a library. Ultimately, when all the different programs are put together in the inner boulevard, their configuration indicates a street layout surrounded by houses. As in a scene framed by film montage, the spectators' every move in the meandering boulevard brings them into a new setting, view or exploration, the inner boulevard that connects the library with distinct relationships from within and outside. Koolhaas offers various options that the user needs to have on each floor for different views. This situation could put various activities, events or narratives together at different speeds and different times due to the various slope percentages on each floor.

Unfolding like a film strip, the whole sequence of programs in the meandering boulevard approximates a city experience. From the example set in the Jussieu Libraries, when stimulating an experience, the capacity of filmic strategies (in this case, film as a metaphor) indicates the enabling of seemingly incompatible programs to exist together. Through this method, Koolhaas created an urban fragment, containing the elements that exist around both the campus and the inside of the site. Koolhaas's project utilizes the medium of film to stimulate the city experience cinematically and interprets buildings, avenues and squares outside the buildings as a programmatic element inside. Thus, by using the inner boulevard, the library becomes an interchangeable mini city.

CHAPTER 5

CONCLUSION

Film and filming techniques have been used to reflect, direct, or reinterpret city and metropolitan architecture. Traditional representation modes such as axonometric, plans, sections, and elevations have started to fall short of depicting, understanding, and discussing the modern architecture, city, and urban life after the technological advancement leading to a new monumentality and thereby changing the architectural scale and hierarchy.

With the advent of digitally-driven architecture, the integration of film into other endeavors has gained new impetus, as this type of technology embraces the characteristics inherent in film (i.e., time, speed, the stimulation of real-life experience). Moreover, with the emergence of digitally-mediated architecture in the late 90s, architecture and built environment are thrust into a world of globalization and revolutionary ideas. However, a new hegemony has also arisen with overdependence on high-technology, manifesting itself as the fetishization and confinement of recurrent forms (i.e., deconstructed, twisted, and fluid surfaces) and visualizations (i.e., pristine clean renderings, animations, and virtual realities). Joan Ockman made a critical comment in "New Politics of the Spectacle: 'Bilbao' and the Global Imagination," on the products of one the digitally-driven architecture, such as the Guggenheim Museum as an "empty center."[212] Similarly, Zachary Tate Porter in "Erasures, Transgressions, and Demarcations: Site Tactics for the Post-Internet City," stated that these architectural interventions are more like repressions or

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[212] Joan Ockman, "New Politics of the Spectacle: 'Bilbao' and the Global Imagination," *Architecture and Tourism: Perception, Performance and Place*, eds., Medina Lasansky and Brian MacLaren, (Oxford: Berg, 2004), 227.

deceptions in reality.[213] Ockman's and Porter's views on the paradigm change with the introduction of digitally-advent architecture call for further evaluation. The architecture experience might be on the verge of reducing itself into sole visuality and entertainment, ultimately creating a vicious circle of barren ideas and an over-cyber simulation of design proposals. To illustrate, different figures, and companies realizing various projects in the twenty-first century might end up applying similar design solutions to various problems regardless of the site, context to promote a universal, cybernetic, and aesthetic appeal. Thus, they might create spaces that are devoid of narratives and experiences yet have fluid, deconstructed and twisted surfaces with sophisticated virtual images. In addition to that, architects and designers could face a loss of acuity in dealing with the space, form, function, and requirements of the various programs. The technical and visual excellence of the digitally-driven architecture might hinder their chances to engage and interact actively with space by demoting their role into solely controlling sophisticated shapes out of the screen. Thus, an alternative that might introduce new design solutions and awareness might be necessary.

The architecture incorporates different principles and broadens its definition across various interdisciplinary mediums ranging from more conventional to digital techniques. The film does not fully submit itself to the impact that modern technology is beginning to wield, especially between the 1960s and 1990s, which can be considered a transition from analog to digitalization. Film played a significant role in creating various products that arose from technical limitations while also maintaining critical context by combining the aspects of the contemporary world and its technology between the 1960s and 1990s. Compared with the other conventional methods, film remains a radical approach to comprehend the modern and newly evolving urban-form, buildings, and urban life at a pace that correlates with the changes in them. However, unlike digitally mediated architecture, it does not operate

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[213] Zachary Tate Porter, "Erasures, Transgressions, and Demarcations: Site Tactics for the Post-Internet City," 45-46.

solely on a technological level and therefore has a critical value of a context. Thus, an alternative attentiveness by making/analyzing films or using filmmaking techniques for the critical and conceptual value of architecture is required for architects, city planners, and researchers in the age of digital design and reception to regain the sensibilities and concerns lost in the process of digitalization.

By retracing three canonical projects created between the 1960s and 1990s, this research aims to rediscover the importance and potential of film as a medium for architecture and the city in three different ways to defer the subsequent judgements, prompt creative endeavours and possibilities. In this study, film and filmmaking techniques (montage, dissolve, cut, jump-cut, wipe, fade-in/out) are thought to be a powerful medium for unearthing the link between architecture and the city in three ways: *reading*, *re-writing*, and *transcribing*. The three case studies chronologically highlight the link between the film and the city (i.e., Las Vegas Studio in the 1960s, the *Manhattan Transcripts* between the 1970s and 1980s, the Jussieu Libraries in the 1990s) with different purposes (reading, re-writing, and transcribing) at the agenda yielding to various end-products (a research studio, a book, and a building). Even though several dissimilarities regarding the cases (i.e., the periods, aims, and the end-products) could be detected, the way the film is used as a medium for the city in the three cases has numerous overlaps. Before discussing the similarities and dissimilarities between each case, reviewing the brief ways of how film is utilized as a medium would be helpful.

The first case, the Las Vegas Studio, by Robert Venturi, Denise Scott Brown, and Steven Izenour discusses the use of film as a medium for *reading* the city. *Reading* refers to comprehending an existed city by applying a moving gaze to furnish information for the present urbanism and future planning. Here, the city is treated as a text that could become fully legible through utilizing a motorized gaze to read the details concerning the newly emerging urban form nonjudgmentally. So, *reading* tries to expose the potential of an existing city from a mobile spectator's perspective (i.e., in an automobile, on foot, in a helicopter). For instance, in Robert Venturi and

Denise Scott Brown's Las Vegas Studio, the films document the potential of this new transit urban-type (i.e., randomly passing cars and massive billboards on the highway, flickering neon lights, pulsating symbols) with different visual techniques such as camera-eye view, selective vision, impulsive vision, and physiognomic communication. The views from this newly urban-type unfold sequentially as the movement, orientation, and direction change simultaneously, blurring the disparities between each element in the city, likening to the transition of the scenes in a film.

The second case or the *Manhattan Transcripts* by Bernard Tschumi revolves around the use of film as a medium for *re-writing* the city. *Re-writing* is the process of re-narrating the city by perceiving it as a text and exploring various alternatives. Here, the city is also treated as a text; a new layer has been applied to the inscription of the city to produce new visions and alternatives rather than observe it nonjudgmentally. *Re-writing* achieves the new inscription of the city through dividing the narrative into three levels: "movement," "space," and "event," with architectural experience and built environment using filmmaking techniques (freeze/zoom-in/out, fade-in/out) to enrich the details. —With the new inscription of the city, the fundamental sense of movement, direction, orientation, the passage of time in the plot, is realized. When re-writing the city, the filmmaking techniques generate a temporal succession of the frames approximating the experiences in the city through infringing a holistic plot. This interference reflects a spatiotemporal perception of the urban place when re-writing the city.

The third case, or the Jussieu Libraries by Rem Koolhaas / OMA speculates about the film as a medium for *transcribing* the city. *Transcribing* refers to the spatial juxtaposition of various elements from the city to montage an urban-centric dialogue inside a building. Here, the film is used metaphorically to reenact the elements from the city (cafe, shops, restaurants, squares, plazas) over the meandering inner boulevard inside the building. So, *transcribing* aims to stimulate the cinematic experience of the city with the inner promenade in a building through using film as a metaphor. The inner boulevard together with dom-ino and void act as a single spiral

body, producing a space that combines multiple perspectives and links the ambiguous programs to specifics programs while transcribing the city. The meandering boulevard reinforces the architectural promenade through various movements, directions, and orientations. The juxtaposition of different programs, and events, and time, appearing contradictory when taken alone, will allow for a sensible narrative when transcribing the city inside the building.

Overall, the resemblance of the three cases could be attributed to the intricate link between the characteristics of the film and the city, as both the city and architecture incorporate a perceptual space. The sequentiality, transience, movement, orientation, direction, and simultaneous perception, serve as a middle point in each case as they are inherent in both the film and the city. In the *Manhattan Transcripts* and the Jussieu Libraries, the narrative plays an important role in forming end-products since, in each case, there is an attempt to juxtapose events to create a fictitious/urban-centric dialogue between the frames/layers. Through the sequential unfolding of the plot/program, the experience amounts to a multilayered, fluid, and perceptual urban space. However, to create movement as in the city, they implement different methods. In the *Manhattan Transcripts*, the filmmaking techniques animate the frames within the text under the ternary forms of notation, whereas in the Jussieu Libraries, the reenactment of elements from the city positioned over the meandering boulevard produces dynamism. In the Las Vegas Studio, a different approach is taken compared to the other cases. Here, like the other cases, the city is also comprehended as a perceptual space; however, the actual films were shot in this studio to furnish new information about the existing city, unlike the two other cases. Understandably, there is no fabricated city in this work; it recalibrates a motorized gaze into the urban place to understand its features and potential. Similar to the *Manhattan Transcripts*, the Las Vegas studio also employs filmmaking techniques, yet they are tailored explicitly for the studio. For instance, the physiognomic communication is activated when aiming for the communicative and symbolic aspects of the architecture in the Las Vegas Studio. Last but not least, in all three cases, there are gaps, intervals, or

voids that are illegible, illogical, or incompatible until the movement of the views, frames, or scenes create a spatiotemporal experience similar to that of a film.

Through the three case studies that have been revisited in this thesis, it could be seen that there are several important points about the potential of the film as a medium before discussing their contribution on the latest urban issues, problems, and difficulties people are confronted with today. For instance, in Las Vegas, the reading of the city with film as a medium involves a readiness to rethink the concept of urban design. It even prompts to feel pleasure towards the newly developed metropolitan form with its new features such as movement, speed, and illumination (easily highlighted by the film). The film as a medium for re-writing the city in the *Manhattan Transcripts* questions the predetermined notion of the use and the form. In the Jussieu Libraries, film as a medium for transcribing the city would stimulate dynamism and harmony through the overlapping of different programs, events, and times together on a meandering boulevard.

Film as a medium for reading, re-writing, and transcribing the city could enhance the ability of architects, designers, and city planners in several different ways. Through each case, it could be seen the incorporation of the film paves the way for the openness and receptiveness towards the new urban-types, creative endeavors, or radical design proposals for the present and future. The film could be utilized in a variety of different ways in architecture education, practice and theory (i.e., conducting research studios, completing a work incorporating dynamic coexistence of controversial elements or creating an urban-centric dialogue inside a building). The approach in each case could also radically alter how architects or designers shape details and events in their projects today. To illustrate, a new awareness which is lost in the process of digitalization process could be regained through a medium which is the threshold of analog and digital. To evaluate further, they would be more likely to occupy and interact with space as active actors than passive orchestrators by incorporating film or/and filmmaking techniques, rather than manipulate complex shapes out of the screen. The re-writing and transcribing with the film and

filmmaking techniques could inform the meaningful transition of the different programs, uses, and functions in various architectural texts or buildings by deconstructing the notion predetermined notions for the space. This situation is akin to planning, designing, and creating an architectural project where a sequential progression of the spaces opening up to the user is necessary to stimulate particular experiences. It could trigger creative solutions in architecture and planning without resorting to costly and complex methods.

By using film as a medium for reading, re-writing, and transcribing the city, architects, designers, city planners, and researchers could extend the boundaries of the architecture by borrowing elements from the city and filmmaking techniques in several ways. Through film and filmmaking techniques, time, sequentiality, transience, and simultaneous perception are brought into the end-product of each case discussed in this thesis, focusing on the spectators, protagonists, and users' experience. Moreover, in the examples, especially in the *Manhattan Transcripts* and the Jussieu Libraries, direct filmmaking techniques (dissolves, fade-in/out, cuts) or metaphors (cafes, plazas, squares, restaurants) from the film to architecture are realized to introduce new design concepts. Specifically, in the *Manhattan Transcripts*, evoking and articulating abstract subjects (love, hate, and anger) animate the concrete subjects (buildings, architecture, and the city) and turn them into a sequence of dynamic experiences.

Last but not least, the film is a medium for reading, re-writing, and transcribing the city is still crucial to the latest urban issues, problems, and difficulties people are confronted with today. Firstly, the new digital age has brought different concerns and sensibilities onto architecture, the city, and its metropolitan life (i.e., technical perfection, animated forms and spaces, transit reception, digital image, and virtual perception of space and time). Despite its technological setbacks, the film has liberating potentials that could valorize and legitimize architecture and the city in the digital age through still creating a simultaneous, transit experience, and removing the stigma of over cyber-simulation. In fact, film acts as a middle point for the

dichotomy between traditional representation techniques and digitally mediated architecture. Although the uses of film as a medium vary, the three case studies highlight the position of film in the symbiotic relationship between architecture and the city by setting up the critical ground for contextual endeavours. The direct use of film, utilization of filmmaking techniques, or metaphorical use of film could be revolutionary by being the direct conceptual medium, or generic background for various researches, studies, or projects implemented in the digital age through time, speed, stimulation of real life experiences (i.e., design or research studios for the polemical urban studies, the creation of different dynamic modern life depictions through books with filmmaking techniques, and the groundbreaking design solutions of contradictory programs in a single entity with cinematic experience).

Even though the issues, difficulties, and problems investigated in this study are limited, they still lay out the foundation for general principles applied for the subsequent works. The most important hint that the film as a medium is always open to change, depending on the circumstances, selecting the most suitable alternatives, and producing the most productive end-product in reading, re-writing, or transcribing the city. This situation demonstrates the potential of architecture finding productivities and radical proposals in various forms, as seen above when coupled with the film and filmmaking techniques that could be valuable for the problems and solutions in the future architectural design and practice. The production of a research studio, book, and a design project is one of the few alternatives that could be realized by incorporating film and filmmaking techniques. This study could be the generic background for new design and research studios, books, different design schemes, such as museums, schools, universities, parks, malls, hospitals. Other than these, exhibitions, installations, projections or drawings could also be the other options to traverse different areas of architecture and film. New possibilities could also be forged through using film and filmmaking techniques to incorporate the advancements made in digitally mediated architecture and information technologies to create revolutionary works that could serve as a model for future investigations

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based on current instances and developments. For example, digital technologies and information technologies have improved film and filmmaking techniques—traditional production techniques (i.e., montage, cut, freeze/zoom-in/out, fade-in/out). Moreover, these technologies have been considered to enable the integrated experience of various proposed projects, particularly with real backgrounds, to have additions, modifications, or subtractions. In the future, the themes studied in this thesis can be expanded to incorporate a broader framework and different cases. To clarify, the relationship between architecture, film, and cinema may not solely be on the level of analysis and expression. In fact, it might also be directly transformed into alternative settings for active involvement in education, projects, or design. Thus, this whole process could enrich theory, education, and practice, or criticism. In this regard, film or motion pictures may not solely become a medium for representation, interpretation, and critique, yet an integrated part in the production as a medium of architecture. As a result of the cross-disciplinary aspect of integrating film and filmmaking techniques, architects, designers, and planners are able to venture into new fields in architecture and film, and expand the limits of both of them. The potentials of the concept and techniques implemented and carried out in this study discussing film as a medium for the city could also be addressed in future studies to reconfigure architectural design education and practice.

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