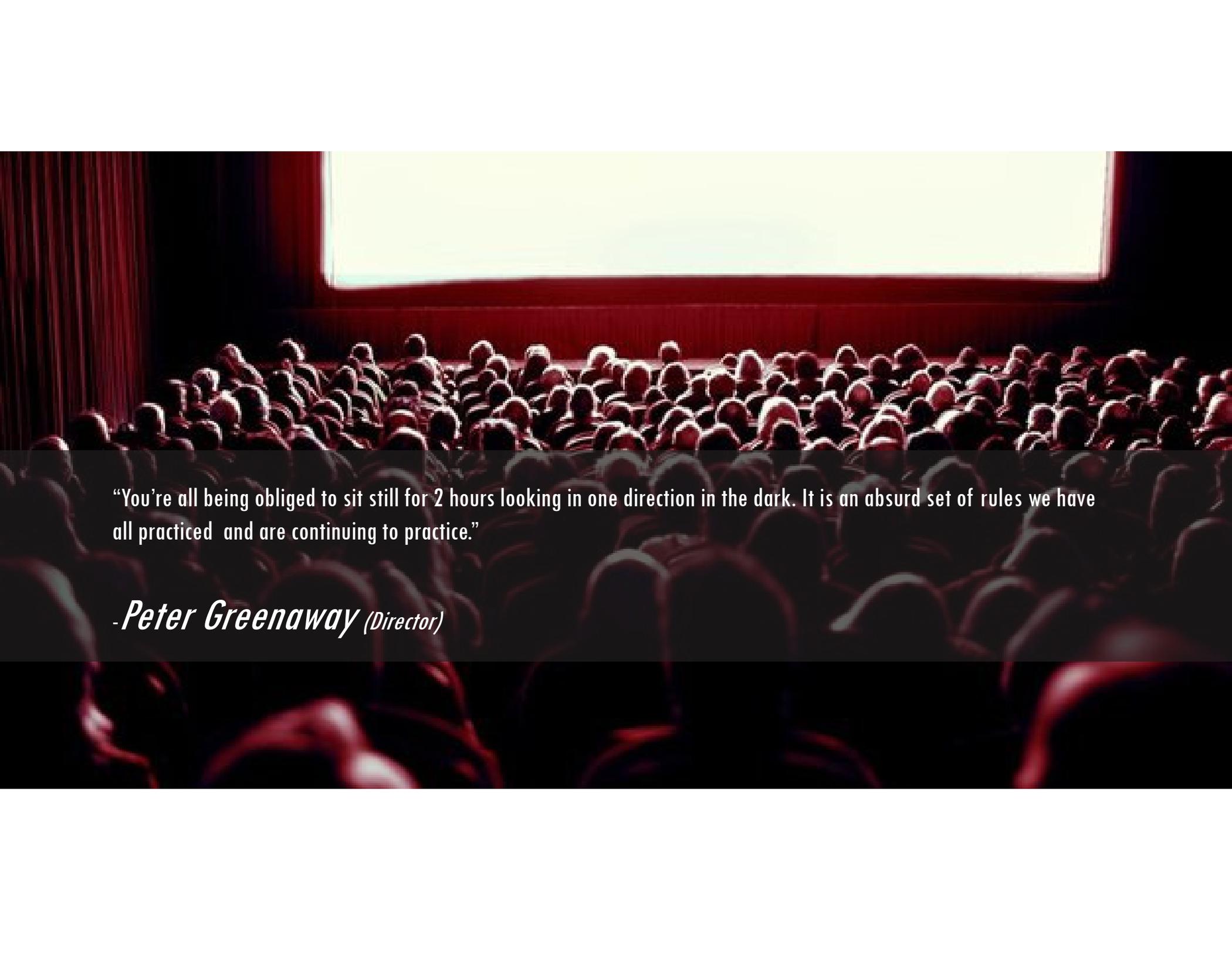


A blue-tinted photograph of a person standing in a narrow street between old stone buildings. The person is in the center-left, wearing a dark coat. The buildings are multi-story with small windows. The overall mood is quiet and historical.

CINEMATIC PERCEPTION

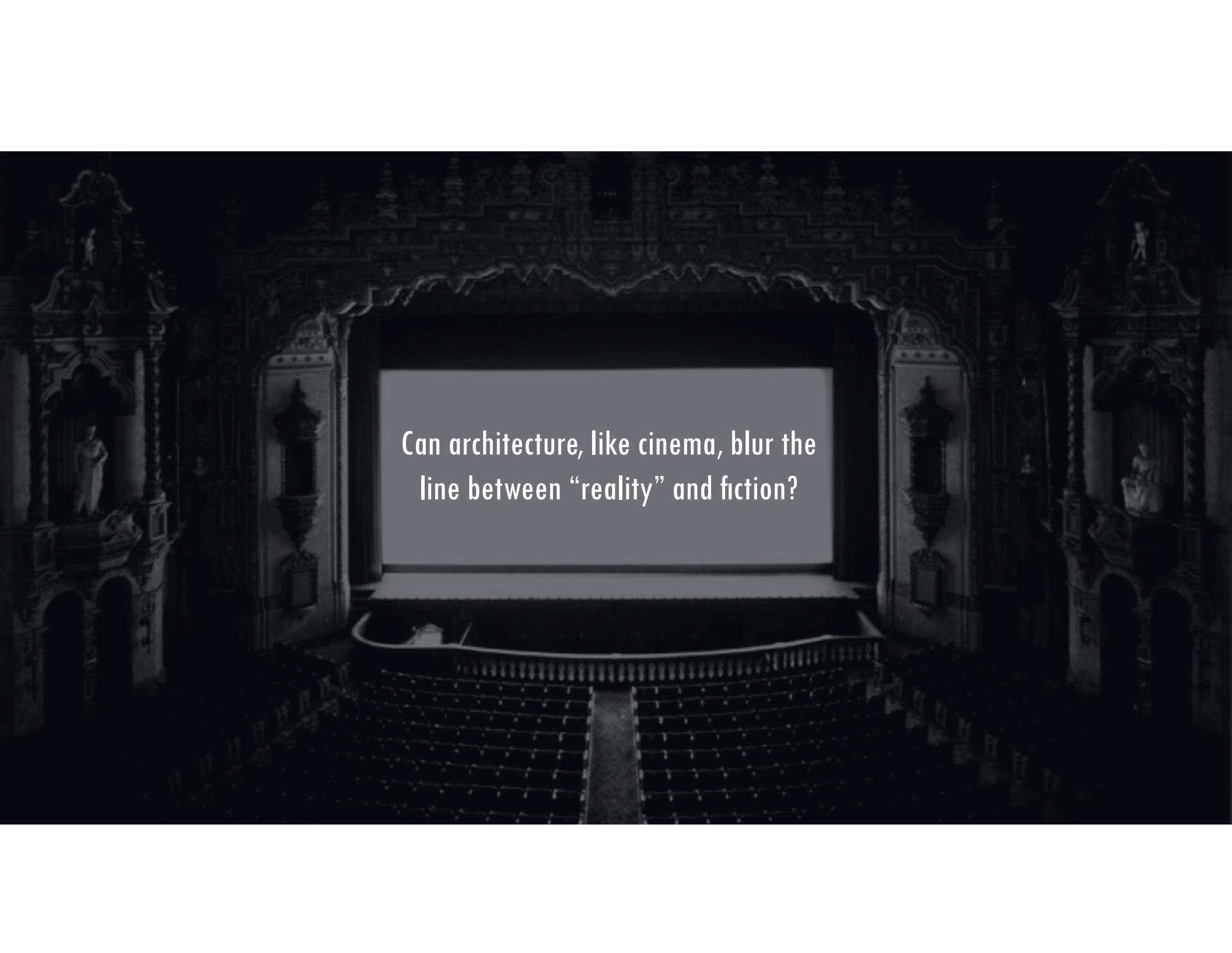
*Exploring the Relationship Between
Film and Architecture*

By: Erin Saarela



“You’re all being obliged to sit still for 2 hours looking in one direction in the dark. It is an absurd set of rules we have all practiced and are continuing to practice.”

-Peter Greenaway (Director)

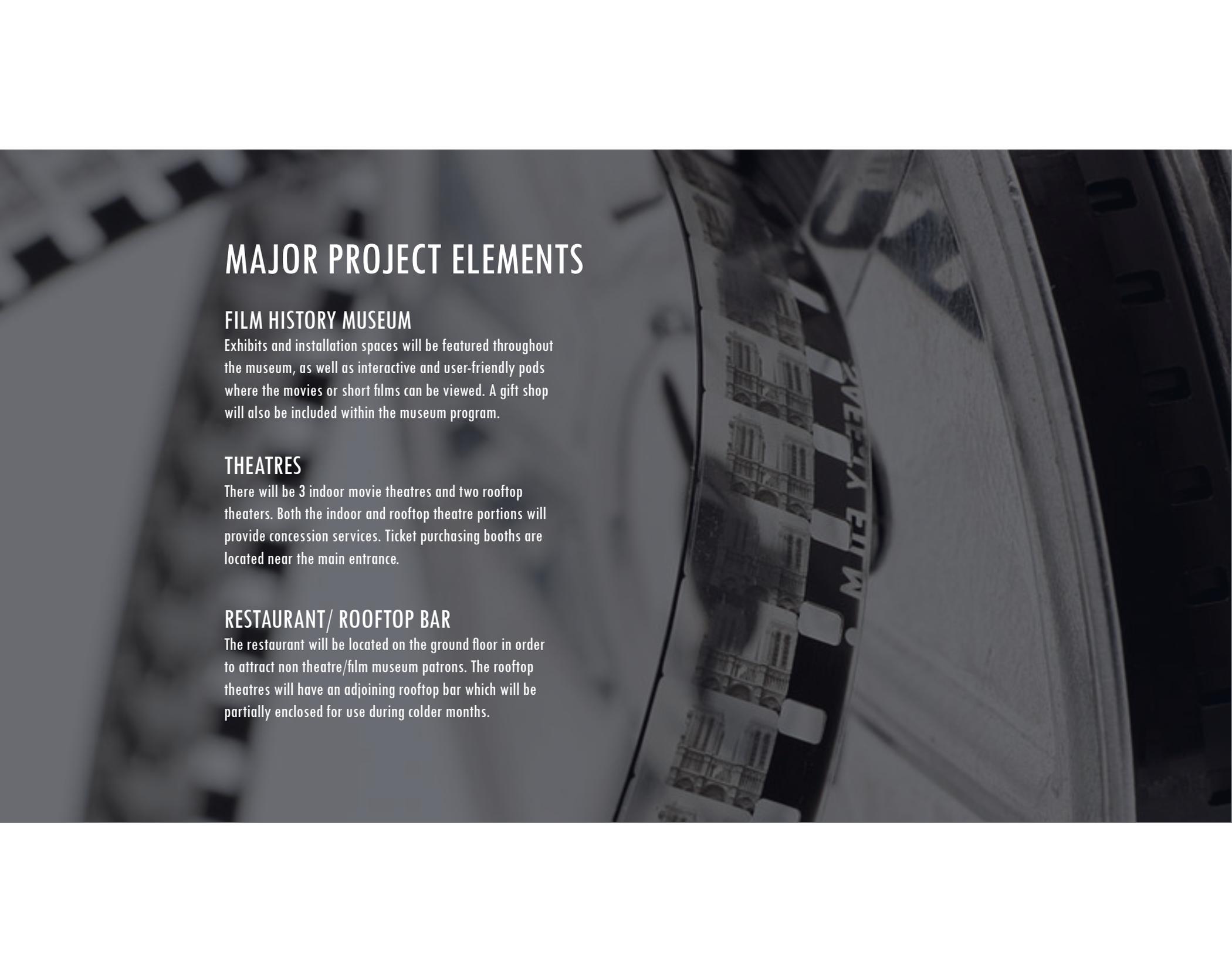


Can architecture, like cinema, blur the
line between “reality” and fiction?



“Architecture exists, like cinema, in the dimension of time and movement. One conceives and reads a building in terms of sequences. To erect a building is to predict and seek effects of contrast and linkage through which one passes... In the continuous shot/sequence that a building is, the architect works with cuts and edits, framings and openings... I like to work with a depth of field, reading space in terms of its thickness, hence their superimposition of different screens, planes legible from obligatory joints of passage which are to be found in all my buildings...”

-Jean Nouvel (Quote from 'The Architecture of Image')



MAJOR PROJECT ELEMENTS

FILM HISTORY MUSEUM

Exhibits and installation spaces will be featured throughout the museum, as well as interactive and user-friendly pods where the movies or short films can be viewed. A gift shop will also be included within the museum program.

THEATRES

There will be 3 indoor movie theatres and two rooftop theaters. Both the indoor and rooftop theatre portions will provide concession services. Ticket purchasing booths are located near the main entrance.

RESTAURANT/ ROOFTOP BAR

The restaurant will be located on the ground floor in order to attract non theatre/film museum patrons. The rooftop theatres will have an adjoining rooftop bar which will be partially enclosed for use during colder months.



THE SITE / *Minneapolis, MN*

Downtown East Neighborhood / Mill District



DOWNTOWN EAST NEIGHBORHOOD / *MILL DISTRICT*





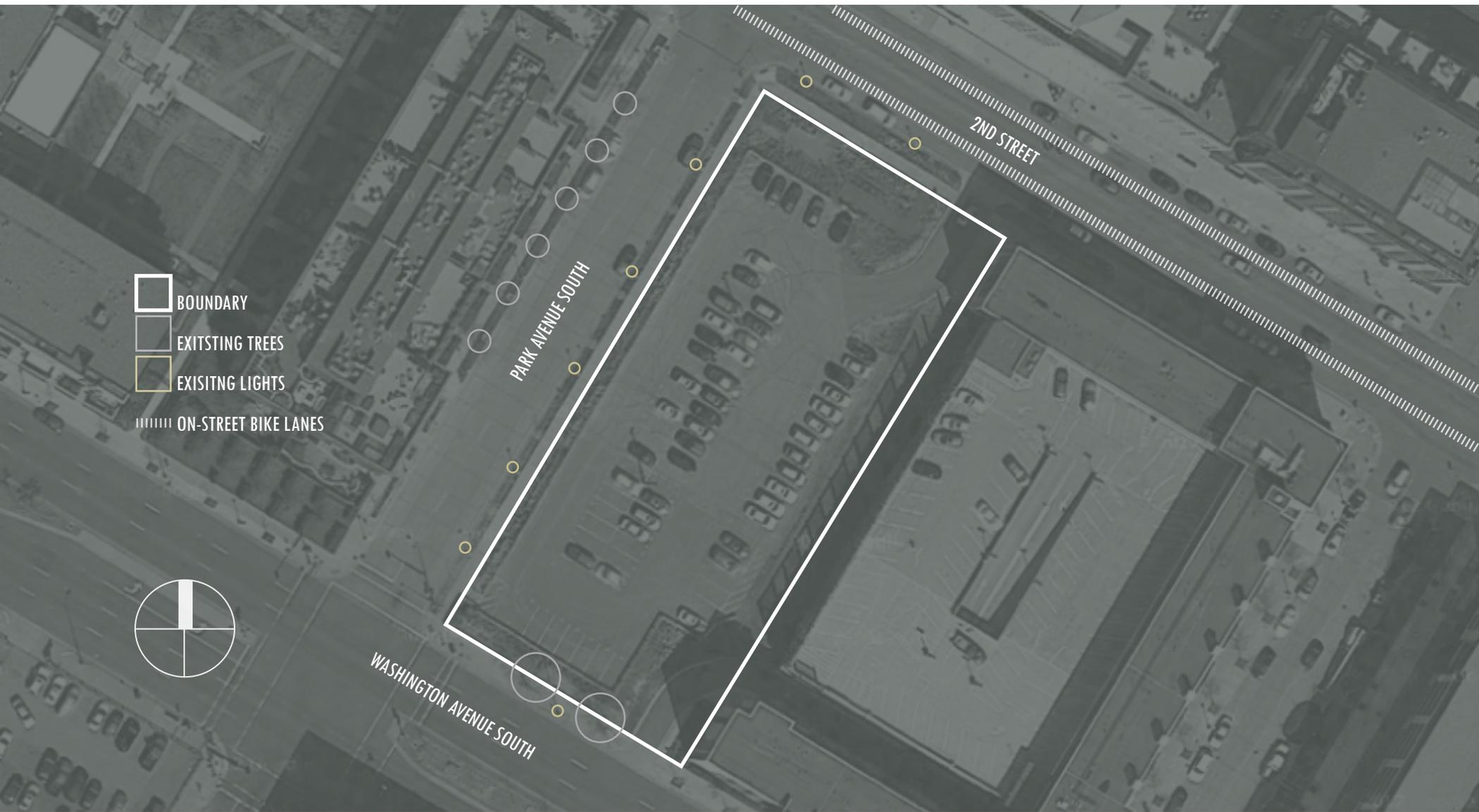
- BOUNDARY
- EXISTING TREES
- EXISTING LIGHTS
- ON-STREET BIKE LANES

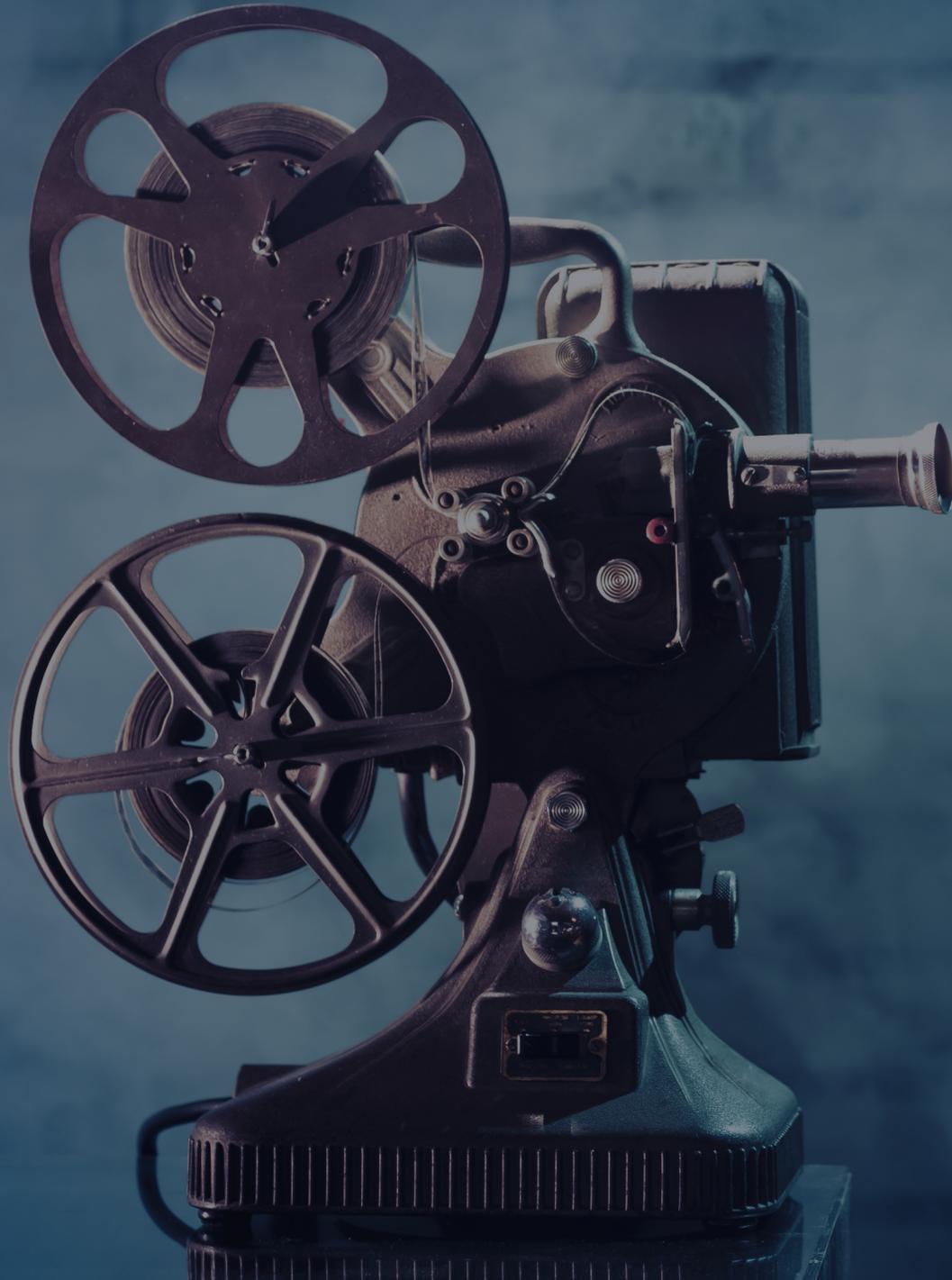


WASHINGTON AVENUE SOUTH

PARK AVENUE SOUTH

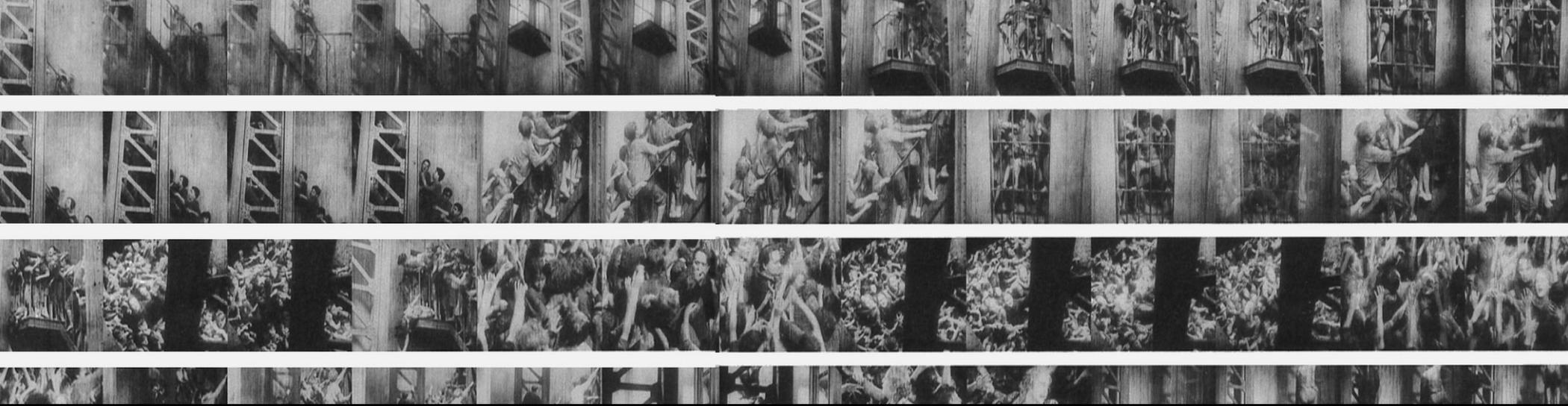
2ND STREET





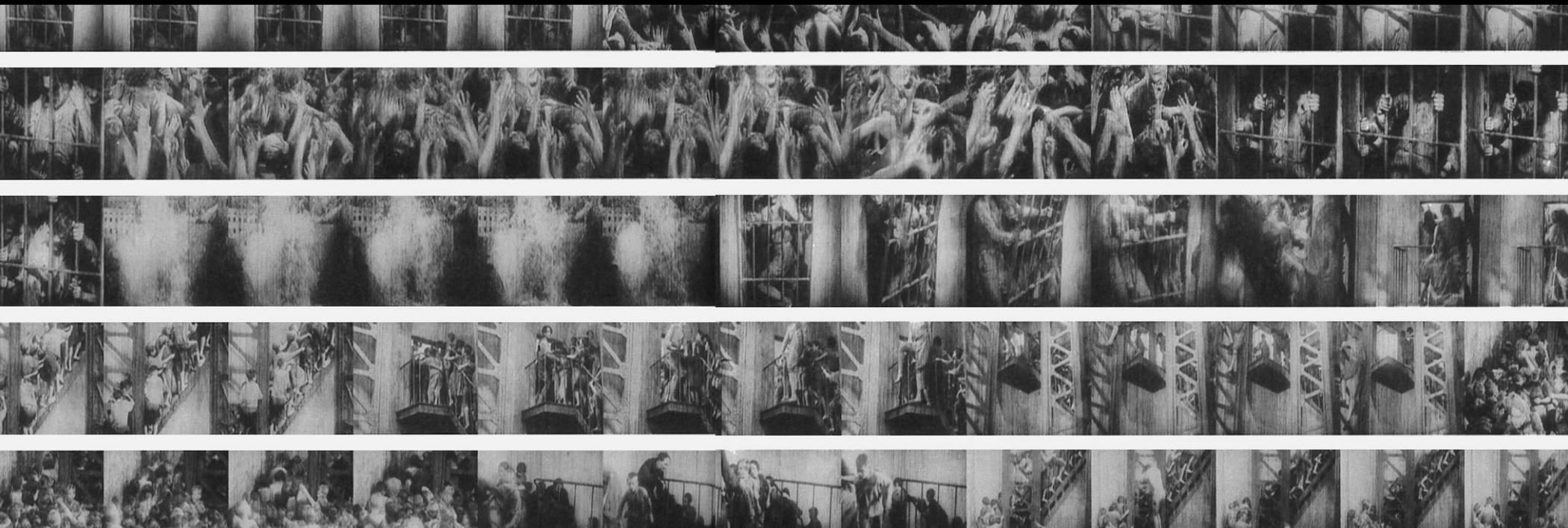
While viewing a film we occupy the space between a light source and the projected image. Our perceptions of time and space are no longer within dimensions of standard reality, but we are absorbed into an “augmented reality”. Our participation as a spectator is not passive, as we are actively engaging with the fiction presented.

**Our visual perception blurs
our peripheral surroundings
as we focus our attention on a
singular moment.**



“It will appear that, in such a context, imagination is “productive” not only of unreal objects, but also of an expanded vision of reality. Imagination at work — in a work — produces itself a world.”

-Paul Ricoeur (Philosopher)



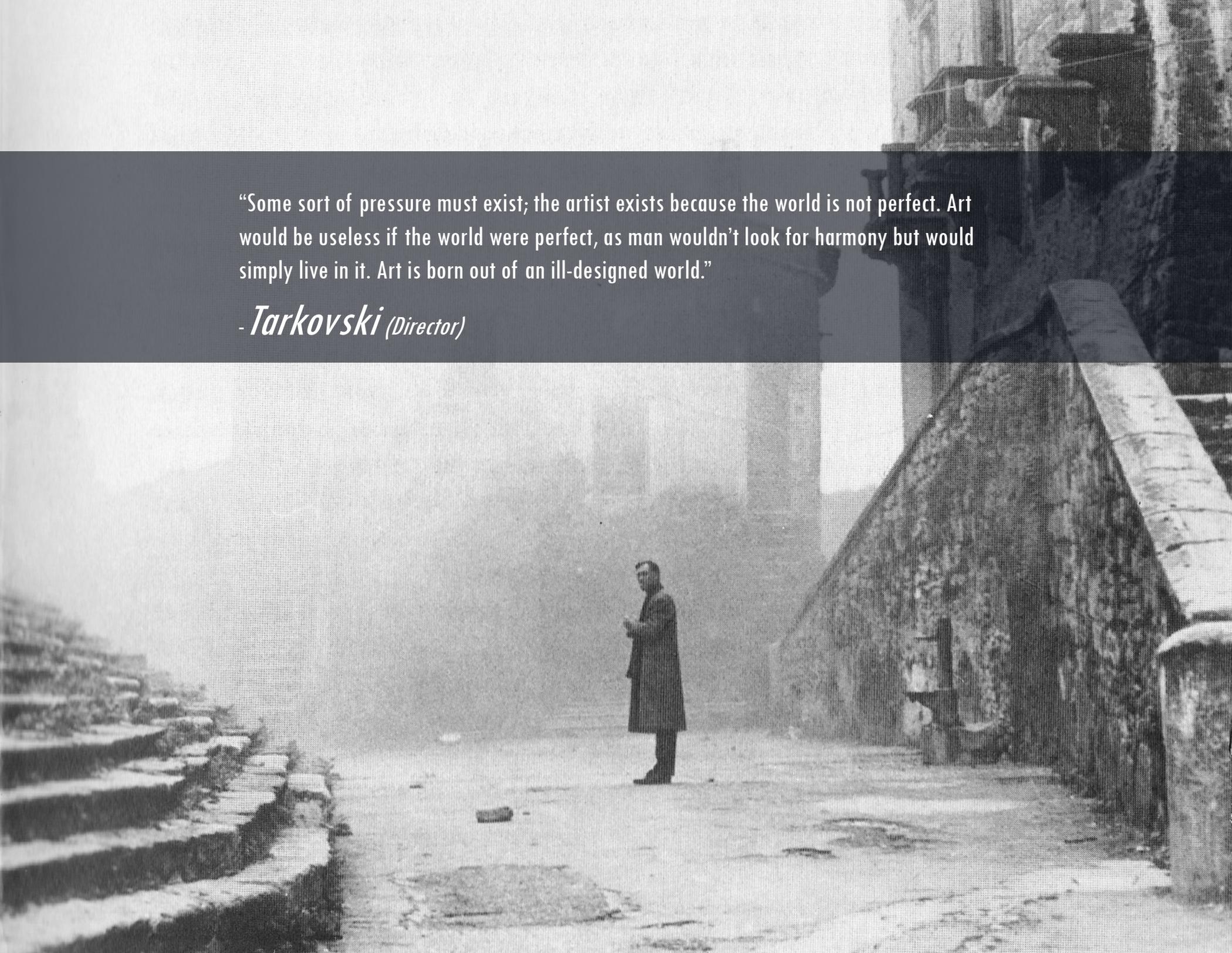




The Rear Window (1954)

Alfred Hitchcock





“Some sort of pressure must exist; the artist exists because the world is not perfect. Art would be useless if the world were perfect, as man wouldn’t look for harmony but would simply live in it. Art is born out of an ill-designed world.”

- *Tarkovski* (Director)



The Tree of Life (2011)

Terrance Malick



“I see plainly how external images influence the image that I call my body; they transmit movement to it.”

- *Henri Bergson* (*Matter and Memory*)

“There is as much a difference as between the movements of my eyes and the changes they produce in the visible.”

“Where are we to put the body and the world since the world is flesh?”

“A mind could not be captured by its own representations; it would rebel against this insertion into the visible which is essential for the seer.”

- *Maurice Merleau-Ponty* (*The Visible and the Invisible*)

The Shining (1980)

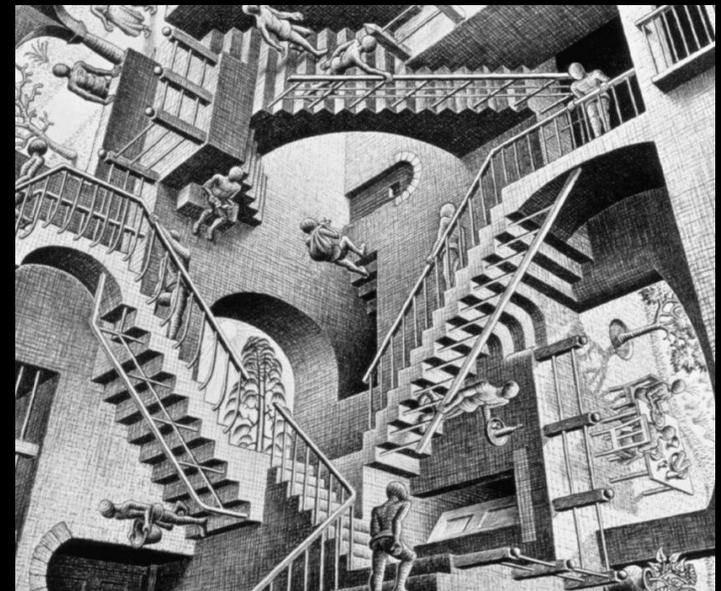
Stanley Kubrick

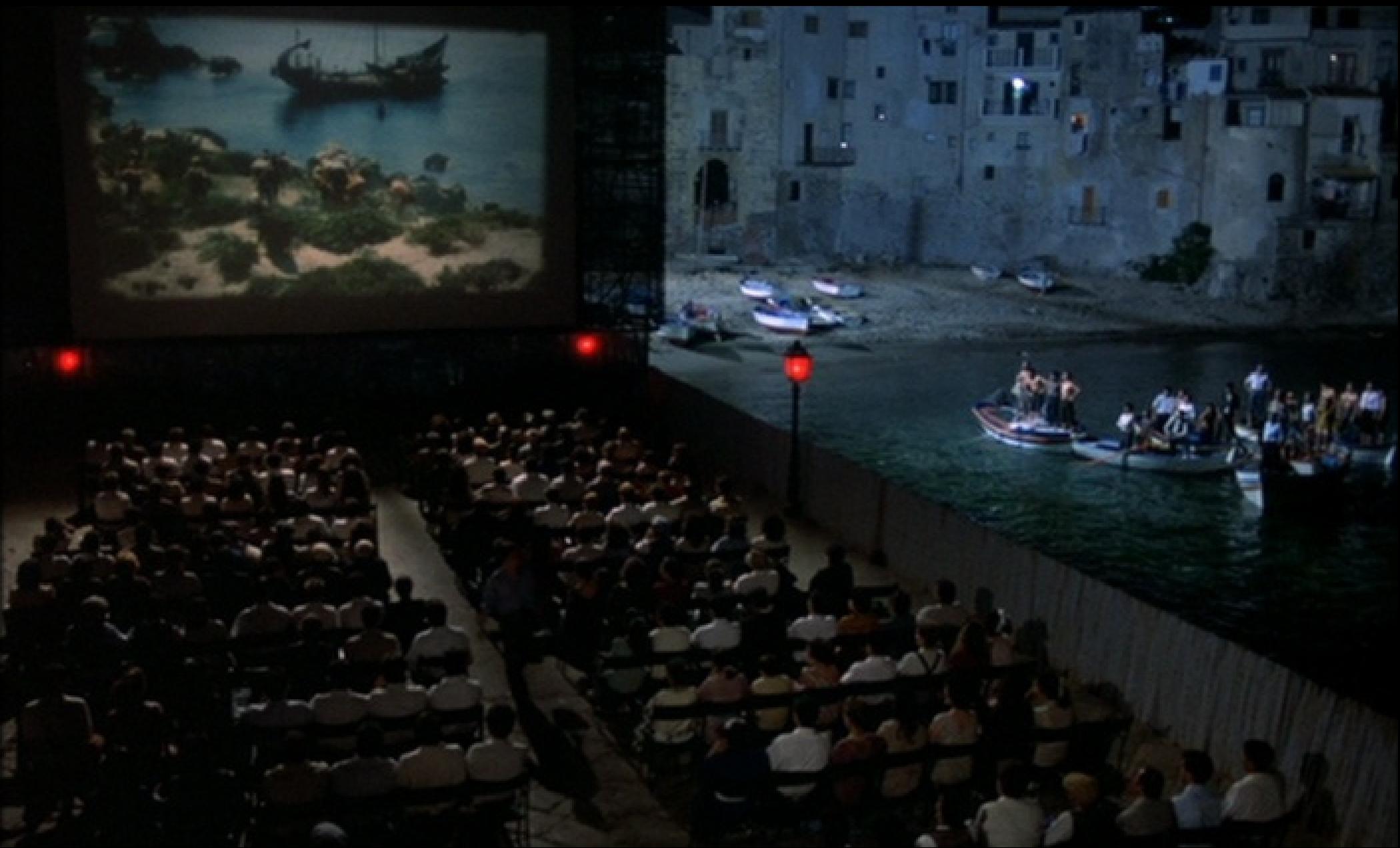
“Kubrick’s *Overlook* is no clearer in its architectural structure. The visual images are painfully precise, but they fail to build up a coherent architectural ensemble.

This is a schizophrenic perception. The location of the various spaces cannot be deduced with certainty. Corridors and stairs create a confusing and endless labyrinth that generates a feeling of disorientation and dizziness, akin to the mental effect of M.C. Escher’s spatially paradoxical drawings.”

-Juhani Pallasmaa

The Architecture of Image: Existential Space in Cinema







THE ARTEFACT

The artefact features elements of the origins of the motion picture through projected light and shadow. This artefact is a nod to an early film reel and the characteristics of the rotating reel and the sounds produced.



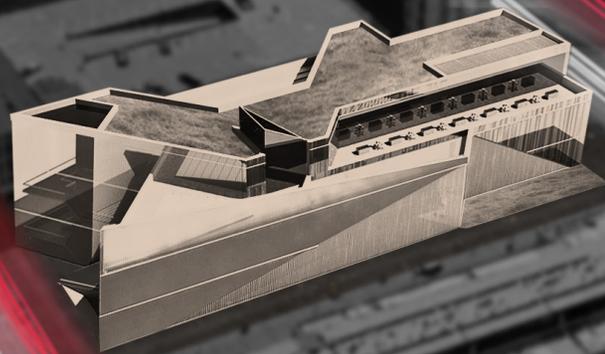
The Big Combo (1955)

Joseph H. Lewis



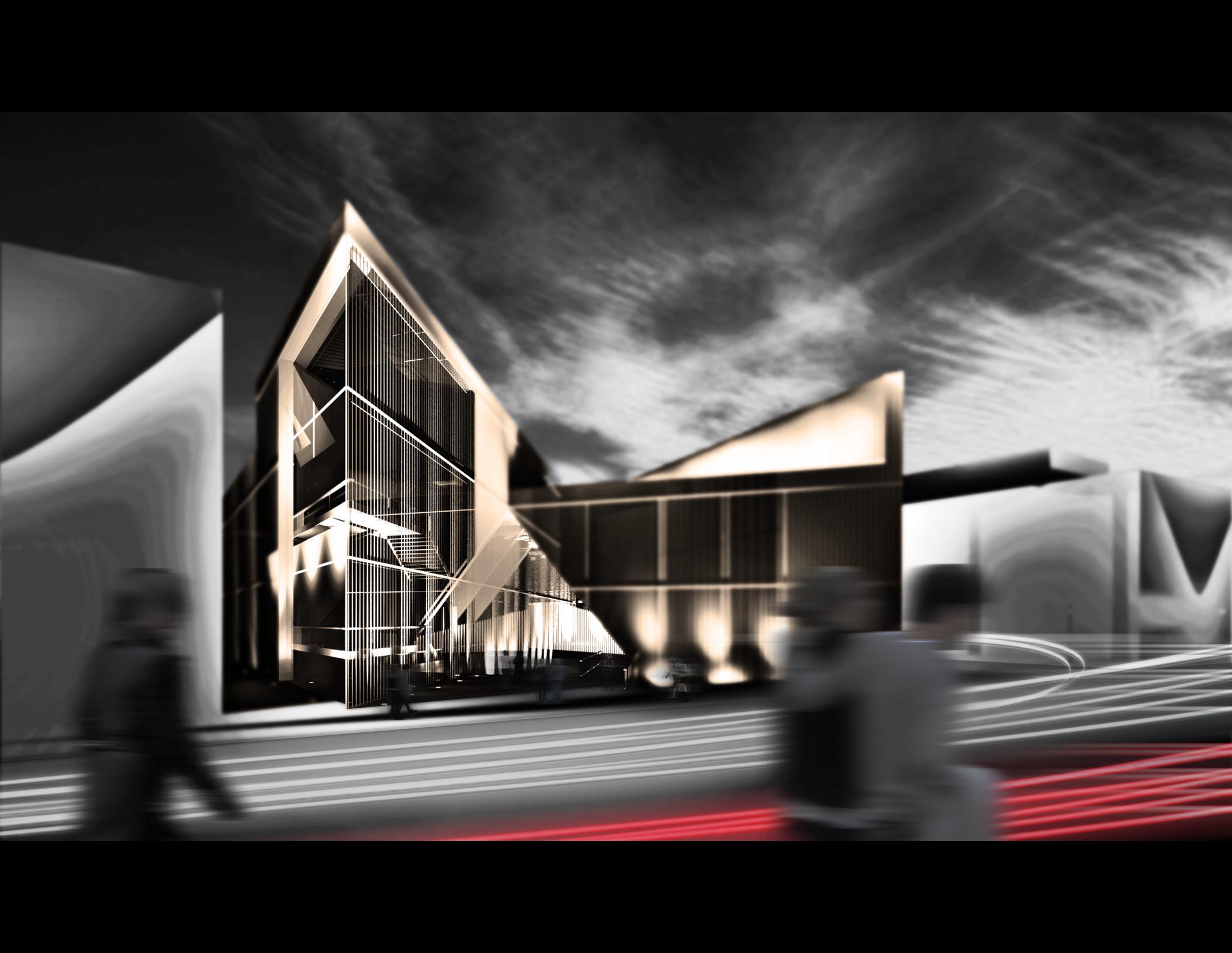
Metropolis (1927)

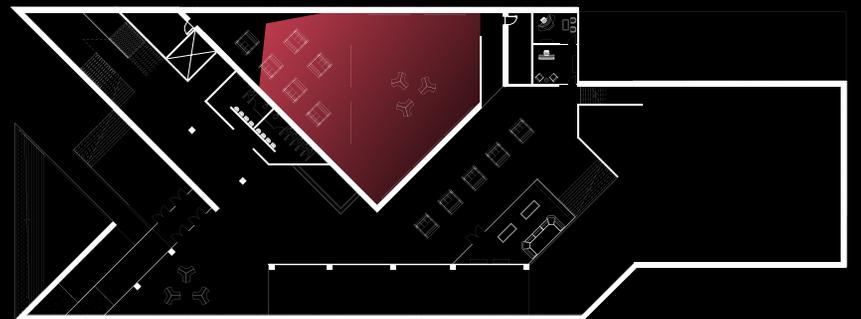
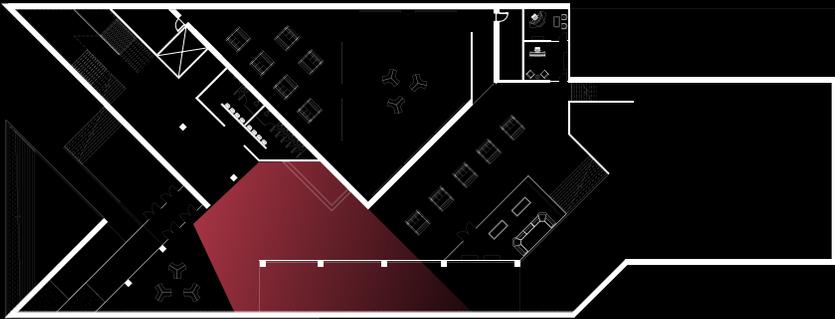
Fritz Lang

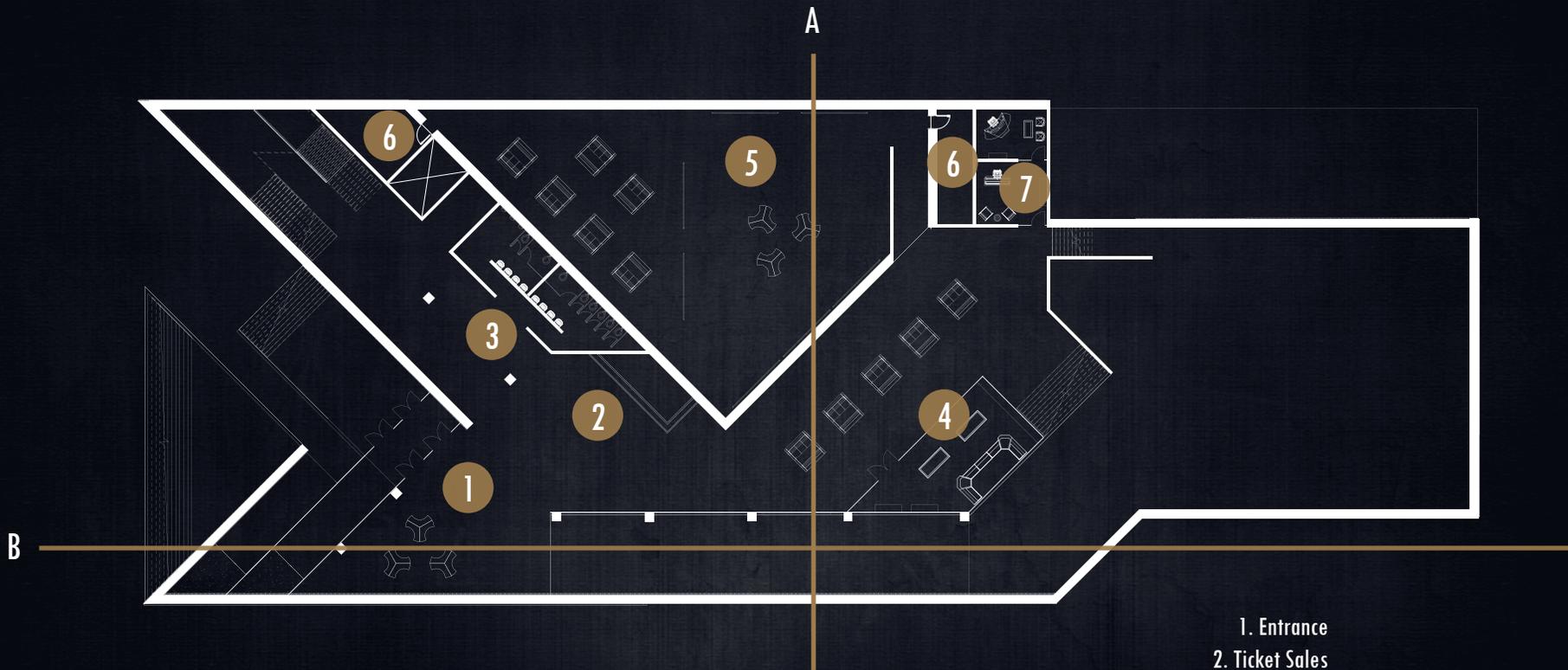


THE DESIGN

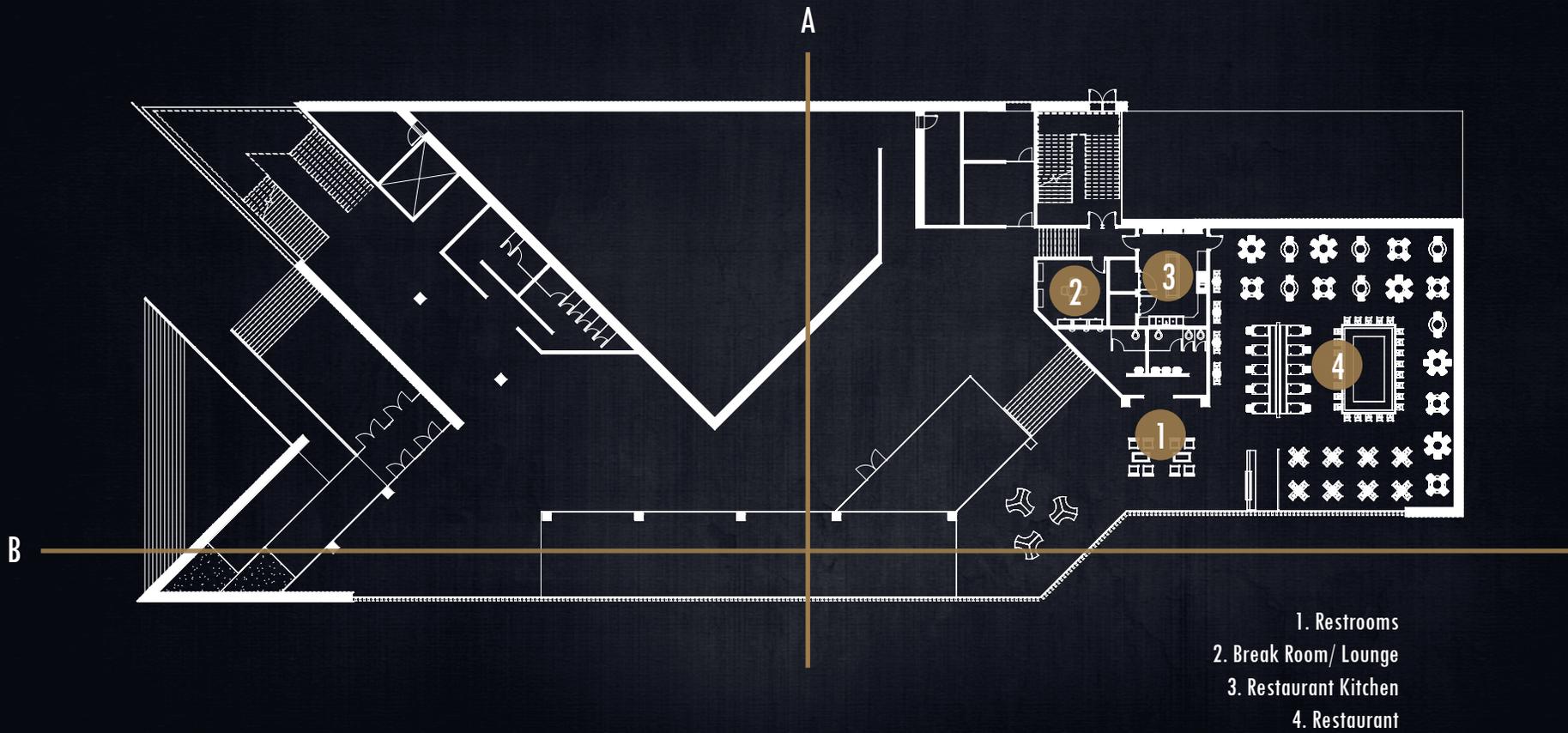
Through my design, the machine like aspects of the city will be critiqued by establishing poetic architecture through blurring the line between urban reality and cinematic reality created through fiction.





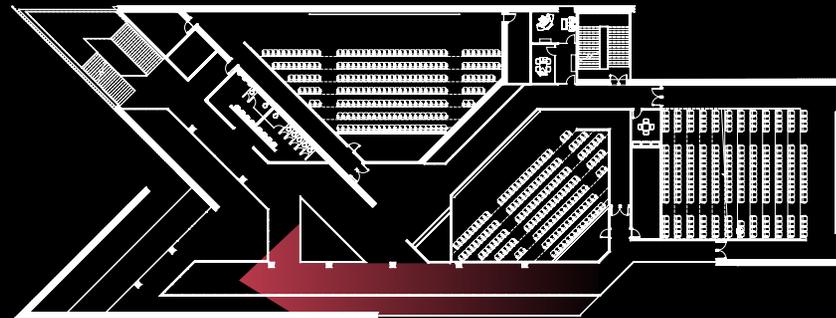


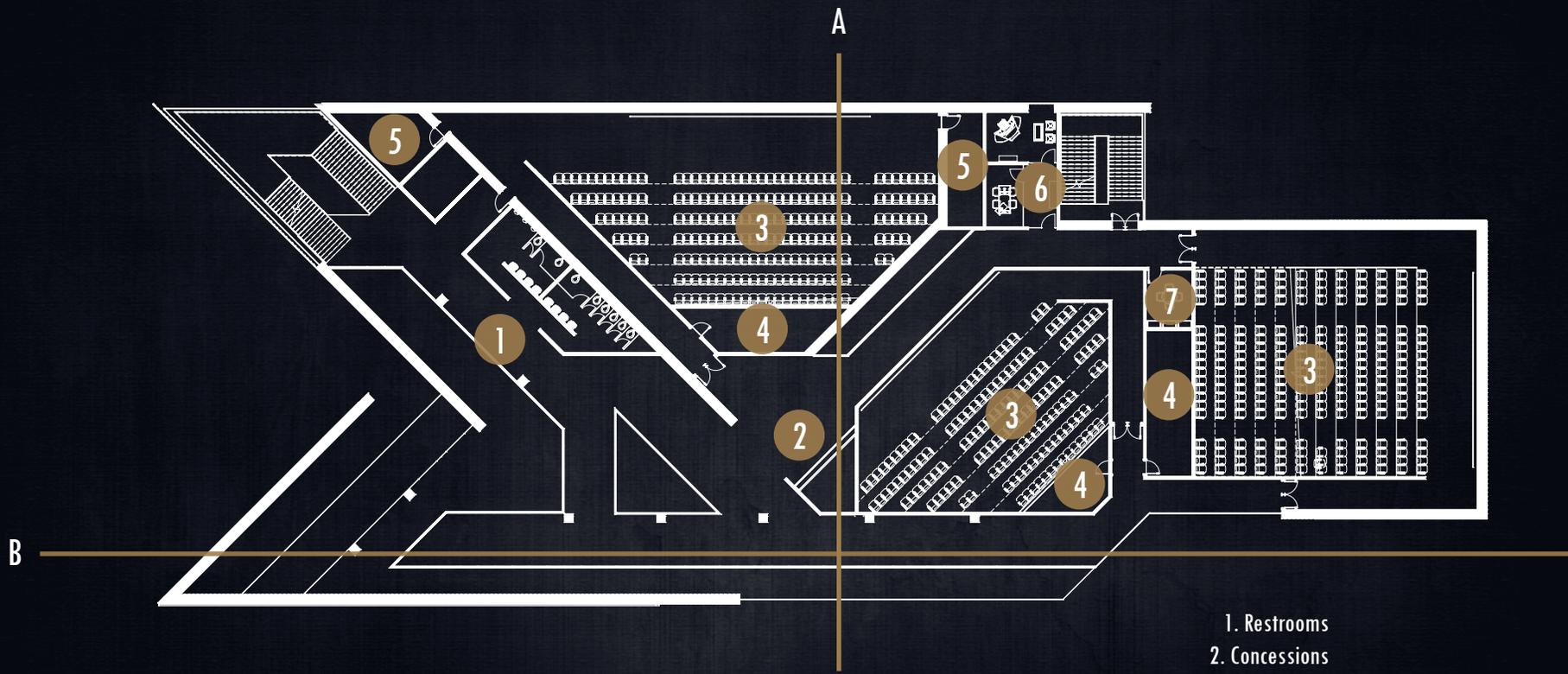
- 1. Entrance
- 2. Ticket Sales
- 3. Restrooms
- 4. Gift Shop
- 5. Film Museum
- 6. Mechanical Room
- 7. Reception/ Office



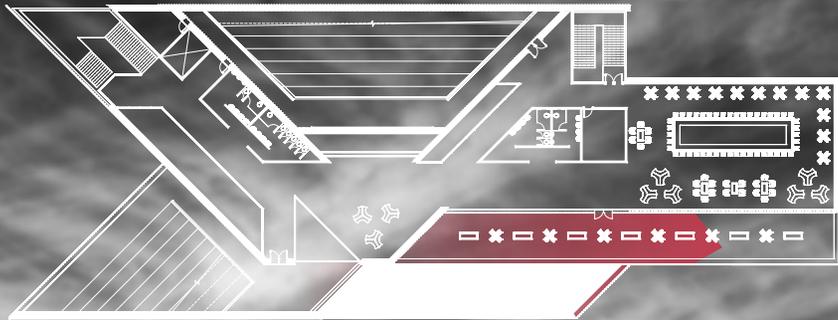


SECOND LEVEL WALKWAY





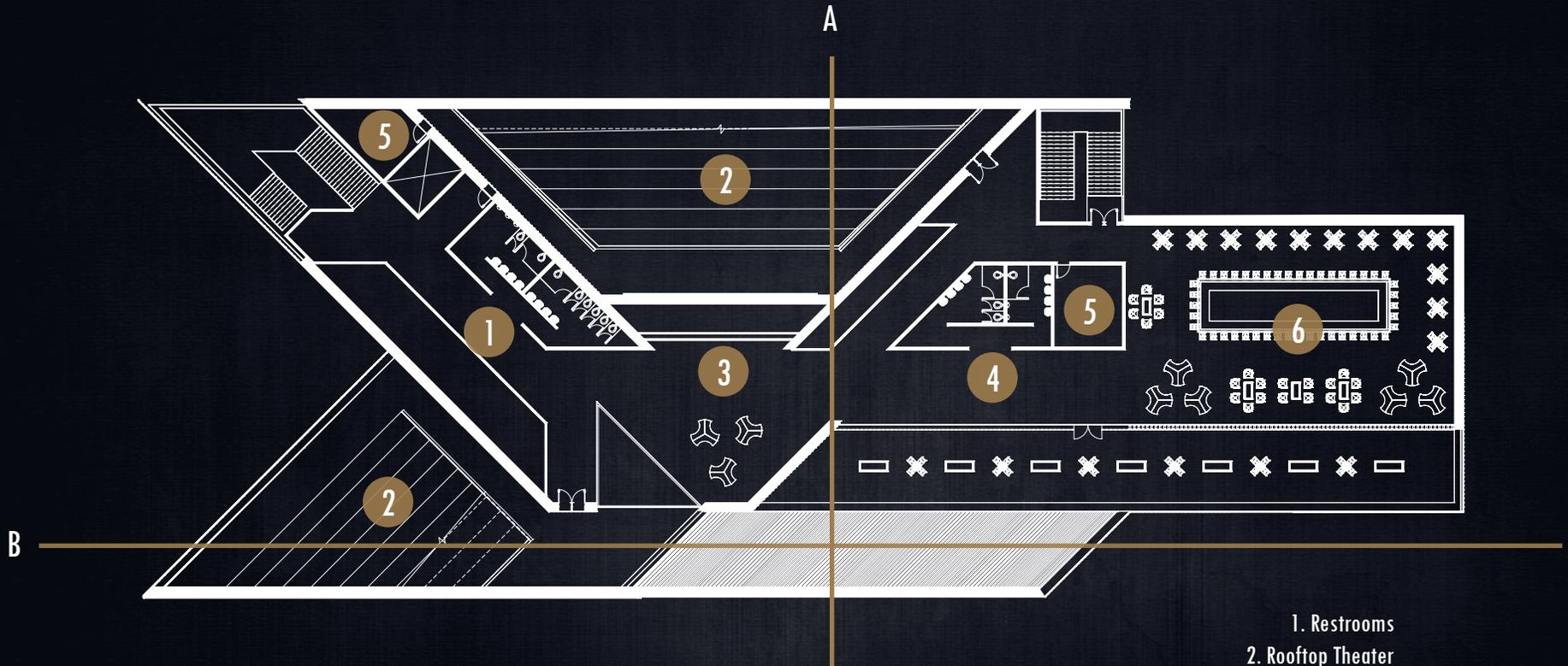
- 1. Restrooms
- 2. Concessions
- 3. Movie Theater
- 4. Projection Room
- 5. Mechanical Room
- 6. Conference Room/ Office
- 7. Break Room/ Lounge



ROOFTOP BAR



ROOFTOP THEATER



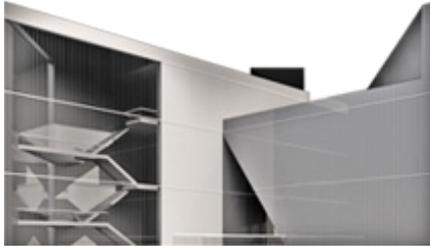
- 1. Restrooms
- 2. Rooftop Theater
- 3. Concessions
- 4. Bar Restrooms
- 5. Mechanical Room
- 6. Bar



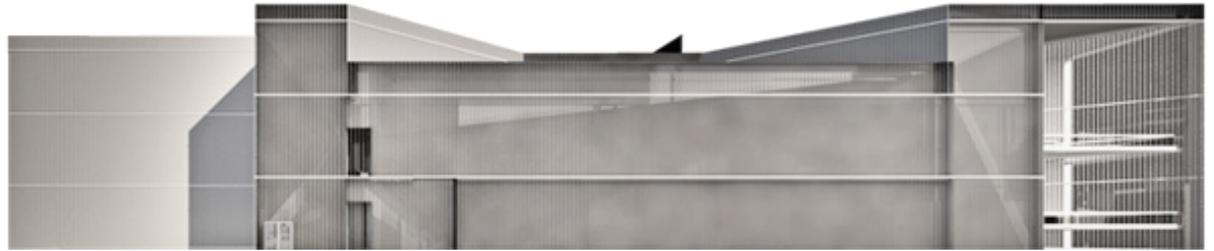
SECTION A



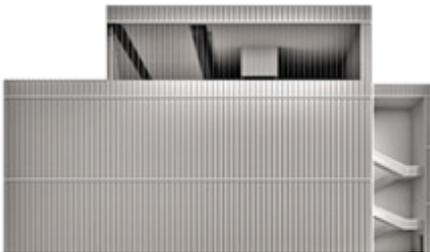
SECTION B



NORTH



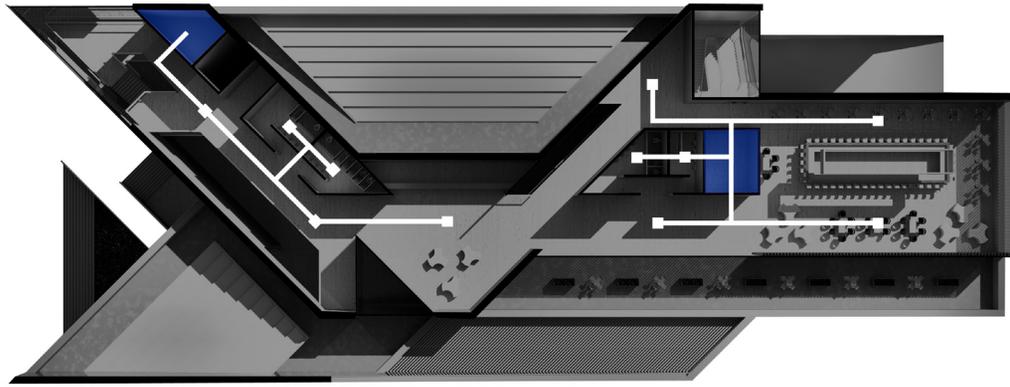
EAST



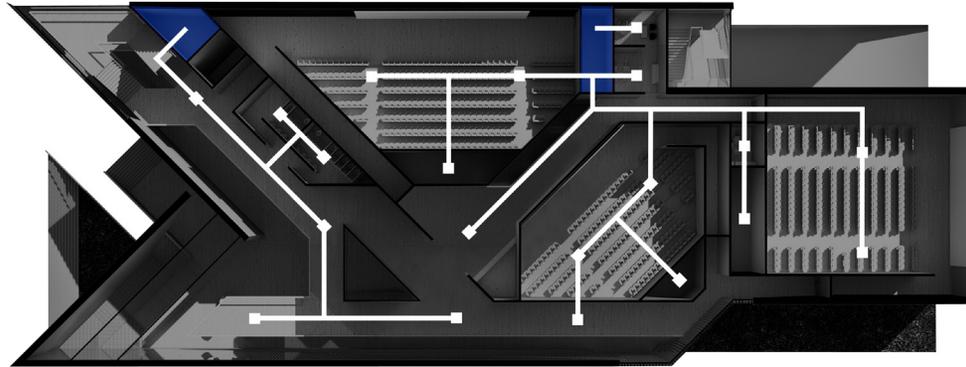
SOUTH



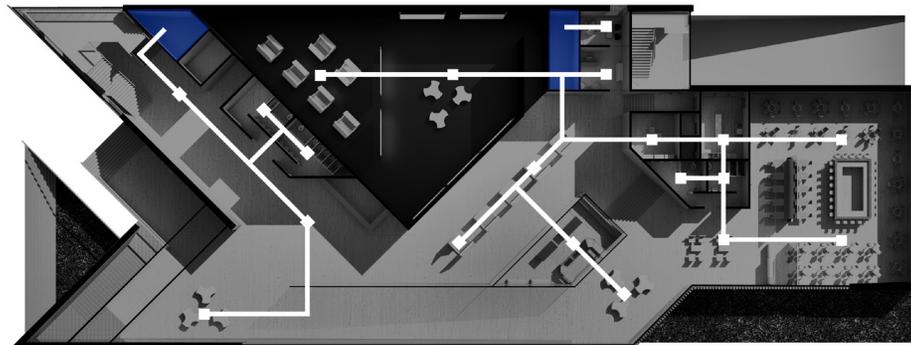
WEST



LEVEL 3

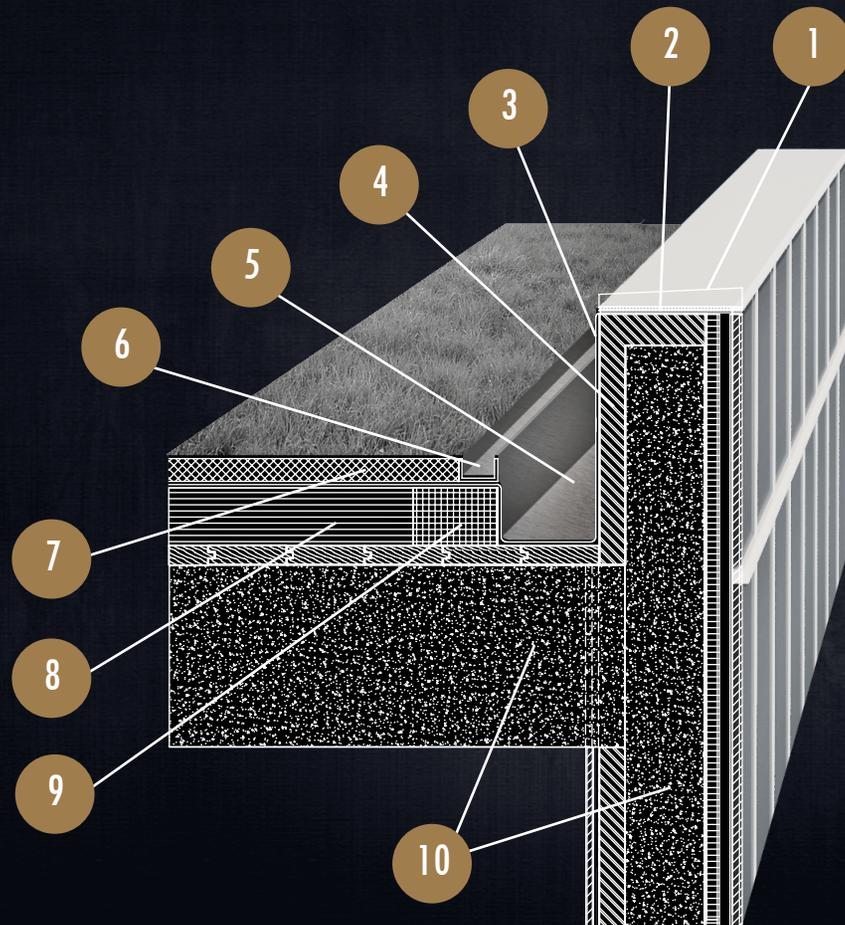


LEVEL 2



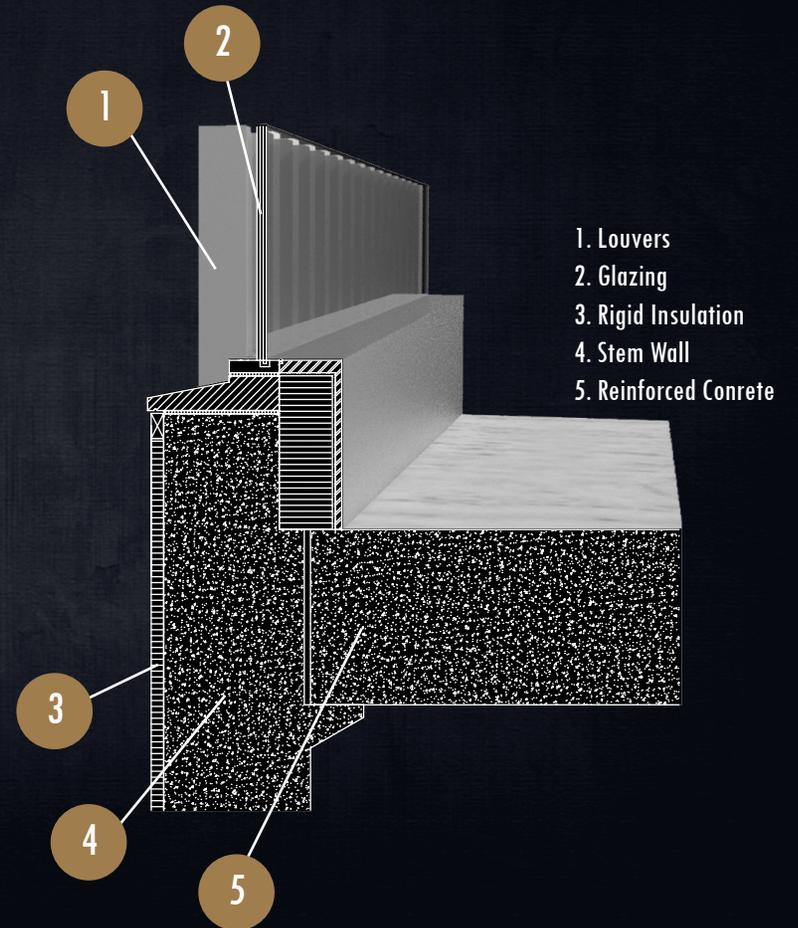
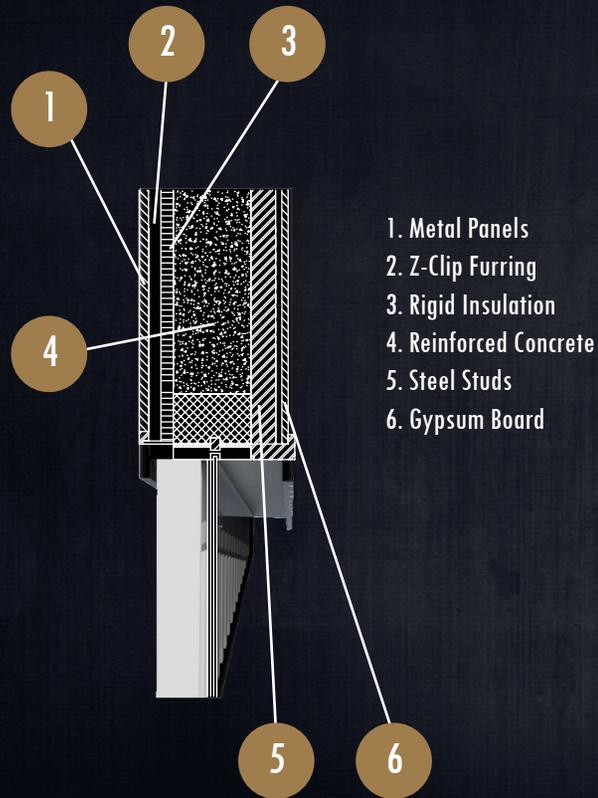
LEVEL 1

HVAC SUPPLY
DIAGRAM

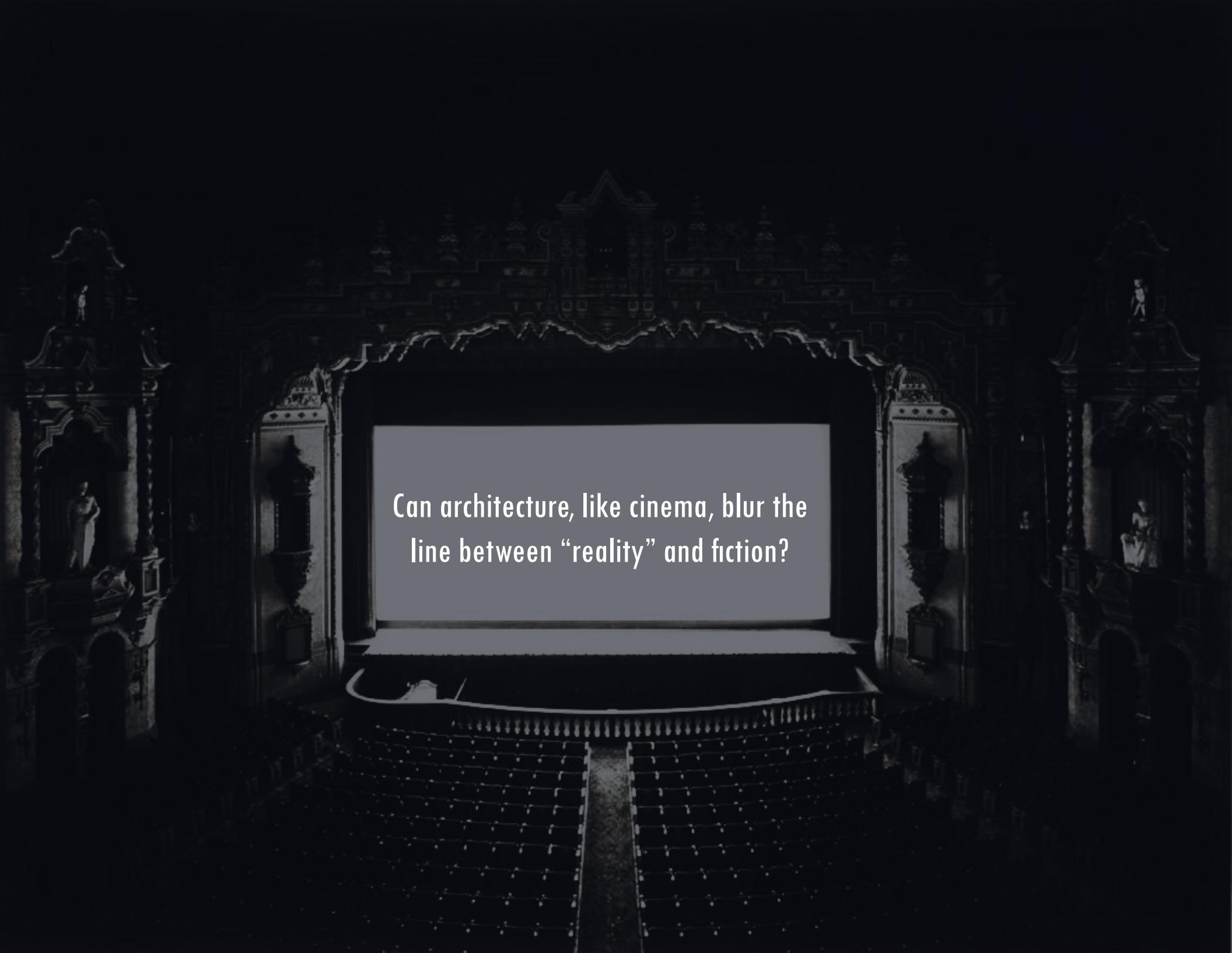


GREEN ROOF/ PARAPET

1. Metal Cap
2. Flashing
3. EPDM Roof Membrane
4. Soy Based Foam Insulation
5. Gutter
6. Gravel
7. Growing Medium
8. Rigid Insulation
9. Recycled Plastic Curb
10. Reinforced Concrete



GLAZING/ FACADE

A black and white photograph of a grand, ornate theater interior. The stage is illuminated, and a large screen in the center displays the text. The theater's architecture is highly detailed, with intricate carvings and statues. The audience seating is visible in the foreground, and the overall atmosphere is dramatic and historical.

Can architecture, like cinema, blur the
line between “reality” and fiction?

