Architecture exists, like cinema, in the dimension of time and movement. Its structure and rendering is in terms of images, forms and shadows, its materials and colors. It is a medium for shaping the building, the transformation of our experience into the architecture with our experience, breaking and breaking... I like to think of it as a metaphor of the movement of the forest, how the appearance of all elements always changes before our eyes. Glasses allowed us to see all the points of view which are to be had in all our buildings... - Jean Nouvel

Figure Ground

Minneapolis, MN

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.

Origins of Drawing

The roots of the moving picture bring us back to the origins of drawing with light and shadow. According to Jean-Jacques Lequeu, a young woman whose lover was bound to depart for war desired to capture his shadowed profile as a memory. She drew the outline of his shadow on the surface of a mountain.

Film Noir Influence

Film Noir, a genre meaning “Black Film” in French, is characterized by high contrast shadows and plots involving crime fiction.

Modern Cinema

Director Peter Greenaway has said, “The lesson is, you work with light and shadow. It is the light and shadow that gives you depth. In my opinion, it is all about how we have practical and are something to practice.”

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 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.