



above:& below: Sugimoto, *Reverse*

*There is a special sense in which almost all the authentic movements of the 20th century — Futurism, Cubism, Constructivism, Surrealism — reacted to the growth of cinema.*

Annette Michelson  
*On the Eve of the Future*  
 p.141

*These are the five apparent characteristics of the new image: the dispersive situation, the deliberately weak links, the voyage form, the consciousness of clichés, the condemnation of plot. It is the crisis of both the action-image and the American Dream.*

Gille Deleuze  
*Cinema 1: Movement-Time*  
 p.210



## VERI\_PLEX: Center for Alternative Cinema

Yale School of Architecture, advanced studio 1112b, spring 2022

Joe Day and Violette de la Selle

*There is a special sense in which almost all the authentic movements of the 20th century — Futurism, Cubism, Constructivism, Surrealism — reacted to the growth of cinema.*

Annette Michelson\*

The VERIplex studio will explore a century-long dialogue between film and architecture, and propose new centers for experimental cinema in Los Angeles. Few patterns of cross-pollination between disciplines have proven as fruitful as filmmakers' fascination with architecture and the reciprocal interest of architects in techniques of filmmaking. As early as the 1920s, Le Corbusier's ribbon windows chased tracking shots, and Sergei Eisenstein credited his revolutionary crowd-and-bridge montage in *Battleship Potemkin* to Piranesi.

VERIplex will examine how architecture and cinema contend now with a welter of "realisms": the presumed reality underpinning documentaries and films by artists, the many neo-realisms spawned by film and television, the current exchange between Speculative Realism and photography, even a realistic skepticism toward the future of cinema-going.

Competing and often contradictory notions of *authenticity* bedevil many arts now, including both film and architecture. Of particular interest this semester will be genres which claim a transparent portrayal of a given time and milieu: Italian Neo-realism, German and Scandinavian post-WWII cinema, the Danish movement Dogme 95, and recent American efforts dubbed Normcore or "Mumble-Core." The full spectrum of documentary filmmaking is fair game, from the issue-driven to the phenomenal or biographical, as is the vast range of experimental and art films produced for exhibition rather than theatrical release. Reality TV and streaming, too.

### *Techniques to suit the Observed*

To sharpen their design and curatorial ambitions, each student will analyze two groundbreaking films in detail and context, collectively survey unorthodox cinema designs (including an unrealized multi-media theater by Paul Rudolph), and shoot a brief film as a prelude to their architectural speculation. The term project will be a forum for a film counterculture, or countercultures, on Sunset Boulevard.

Travel to L.A. will feature not only two new museums for film, the Academy Museum by Renzo Piano and the Lucas Museum of Narrative Art by MAD Architects, currently under construction, but also The Broad by DS+R, Gehry's Disney Hall and nearby works by Isozaki, Moneo, Coop Himmelb(l)au, Morphosis, as well as residential work by Neutra, Schindler and their many descendants — all amid the culture, food and weather celebrated in Reyner Banham's *Los Angeles: Architecture of the Four Ecologies*.

\* *On the Eve of the Future* (MIT, 2017) p141



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### pro·jec·tion (pr-jkshn)

n.

1. The act of projecting or the condition of being projected.
  2. A thing or part that extends outward beyond a prevailing line or surface: spiky projections on top of a fence; a projection of land along the coast.
  3. A plan for an anticipated course of action: "facilities [that] are vital to the projection of U.S. force . . . in the Pacific" (Alan D. Romberg).
  4. A prediction or an estimate of something in the future, based on present data or trends.
  5.
    - a. The process of projecting an image onto a screen or other surface for viewing.
    - b. An image so projected.
  6. Mathematics The image of a geometric figure reproduced on a line, plane, or surface.
  7. A system of intersecting lines, such as the grid of a map, on which part or all of the globe or another spherical surface is represented as a plane surface.
  8. Psychology
    - a. The attribution of one's own attitudes, feelings, or suppositions to others: "Even trained anthropologists have been guilty of unconscious projection, of clothing the subjects of their research in theories brought with them into the field" (Alex Shoumatoff).
    - b. The attribution of one's own attitudes, feelings, or desires to someone or something as a naive or unconscious defense against anxiety or guilt.
- pro·jection·al adj.

The studio will begin with a few brief, overlapping exercises and research compilations to explore different ways of brokering between the fields of film and architecture, then build towards proposals for a new cinema paradigm:

### Preliminary Exercises:

#### A. Film Analysis:

Students will select, edit and analyze two films, pre and post 1980, to establish a provisional spectrum of cinematic techniques and a personal range of priorities for the semester's work. This analysis will include a close analysis of a passage or frame within both films, a timeline and a geometric derivation based on a shot angle, lighting, framing, duration, etc.

#### B. Viewing Study & Precedent Evaluation:

Teams of two will be responsible for an analysis of a salient alternative cinema. As a quick first-week graphic exercise, draw your ideal/favorite geometry of cinematic encounter. Please be attuned to - and note - ergonomic, technical and dimensional variables. Collectively, the studio will build a 1:24 model of Paul Rudolph and Ralph Alswang's 1962 "New Theater."

#### C. Short Film:

Each student will shoot and edit a 30-90sec short film after or in the manner/tradition of their two films. This loop will evolve over the course of the semester, but in its final form, these should stand-alone as brief works in their own right, not simply project introductions.

### Project:

#### MIDTERM: Exhibitionary Scenario and Manifold:

Building on the above, each student will develop a viewing paradigm and generate a spatial continuum of 1million cubic feet (100'x100'x100') of novel screening space. A preliminary study of this continuum, with a final 1:200 3Dprint or model, will be due at midterm.

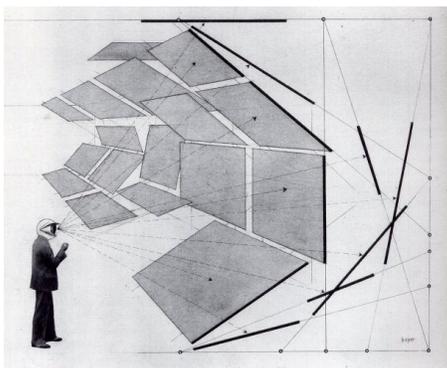
#### FINAL: VERI\_plex: Center for Alternative Cinema

The studio will culminate in a new center for cinema in Los Angeles. The parameters of the project will be defined by a volumetric allowance, and by a basic ratio, common in exhibitionary projects, between spaces of public display and the support or service spaces required for archives, staffing, etc.

This will be refined, but as a general distribution:

3/4 Exhibition / Production	Entry, Theater / Gallery manifold, possibly Sound Stages
1/4 Support	Archives, Dining/Shopping, Delivery/Storage, WC

Final presentation requirements will include, at minimum, 1:100 plans, sections, elevations, models and views. We will construct a common site model at 1" = 20' (scale TBC). Students will have the option - though not an obligation - to work in teams of two after the midterm.





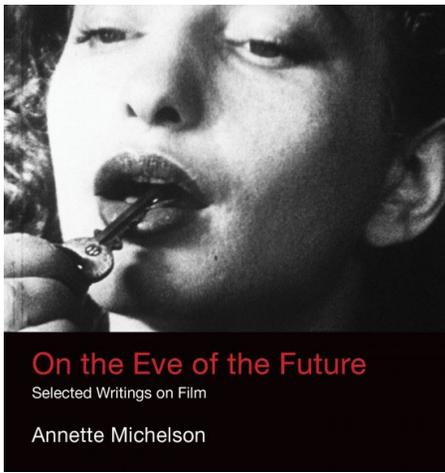
**VERI\_PLEX: Center for Alternative Cinema**

Yale School of Architecture, advanced studio 1112b, spring 2022

Joe Day and Violette de la Selle

**SCHEDULE**

	<b>Studio meetings:</b>		<b>Monday:</b>		<b>Thursday:</b>
Week 1	January 13, 14				Lottery / Introductions
Week 2	January 17, 20		<b>MLK DAY - no studio</b>		N/A
Week 3	January 24, 27		PSC loop, Film/Precedent Ex intro		Zoom Studio/desk crits
Week 4	January 31 February 3	JD>	Zoom Studio/desk crits		Zoom Studio/desk crits
Week 5	February 7, 10	<b>NH</b>	JD/VDLS in Studio/Introductions		PIN-UP Ex.A&B Film&Precedent DUE
Week 6	February 14, 17	<b>LA</b>	<b>Travel Period: LA</b>		<b>Site Visit / Academy Museum Tour</b>
Week 7	February 21, 24		VDLS in Studio/Manifold Studies intro		Manifold Studies
Week 8	February 28, March 3	NH?	VDLS in Studio/desk crits		JD/VDLS in Studio/desk crits?
Week 9	March 7, 10		VDLS in Studio/desk crits		VDLS in Studio/desk crits
Week 10	March 14, 17	<b>NH</b>	<b>MIDTERM TBA</b>		<b>MIDTERM TBA</b>
Week 11	March 21, 24		<b>Spring Break</b>		
Week 12	March 28, 31	NH?	Zoom Meeting / Final Scope		VDLS/JD in Studio/desk crits
Week 13	April 4, 7	NH?	Zoom Meeting / desk crits		VDLS in Studio/desk crits
Week 14	April 11, 14		Final Presentation Layout		VDLS in Studio/desk crits
Week 15	April 18, 21	NH	VDLS in Studio/desk crits		VDLS/JD in Studio/desk crits
Week 16	April 25, 28		Zoom Meeting / desk crits		JD in Studio/desk crits?
Week 15	May 2, 6	<b>NH</b>	<b>FINAL REVIEW WEEK</b>		



**INTRODUCTORY  
BIBLIOGRAPHY + FILMOGRAPHY**

**Cinema + Architecture**

Bernard Tschumi *Manhattan Transcripts*  
MIT (1996)

Hal Foster *The Art-Architecture Complex*  
Verso (2011)

F. Penz + M.Thomas, eds *Cinema+Architecture*  
BFI (1997) *Melies, Mallet-Stevens, Multimedia*

Paul Virilio *War and Cinema:  
The Logistics of Perception*  
Verso (1989)

Slavoj Zizek *Organs without Bodies*  
Routledge (2004) *On Deleuze and Consequences*

Grainge, Jancovich, Monteith, eds. *Film Histories:  
U.Toronto (2007) An Introduction and Reader*

Josh Stengler *Cinema and the City: Film and  
Oxford (2001) Urban Societies in a Global Context*

Mark Lamster, ed. *Architecture and Film*  
Princeton (2000)

**Film/Video/New Media**

Paul Young + Paul Duncan  
Taschen (2009)

Sylvia Lavin  
Princeton (2011)

Doug Aitken  
DAP (2006)

Gilles Deleuze  
Minesota (1987)

Tanya Leighton  
Tate (2008)

Sylvia Martin  
Taschen (2006)

Jesus Vassallo  
*Rice/Park* (2016)

Martin Jay  
DIA/Bay Press (1988)

*ART CINEMA*

*Kissing Architecture*

*BROKEN SCREEN*  
*26 conversations*

*Cinema 1 + 2*  
*movement-image/time-image*

*Art and the Moving Image:  
A Critical Reader*

*Video Art*

*Seamless: Digital Collage  
and Dirty Realism*

*'Scopic Regimes of Modernity'  
in Vision + Visuality*

**Cinema-in-the-Round**

Stephen Phillips *Elastic Architecture:  
MIT (2016) Frederick Kiesler and Design Research*

Allejandro Zaero-Polo  
Log 13/14, Log 16 *The Politics of the  
Envelope, parts 1+2*

Armen Avanesian  
Polity (2020) *Future Metaphysics  
"Reality" pp115-125*

Annette Michelson  
MIT Press (2017) *On the Eve of the Future:  
Selected Writings on Film*

Margaret Cogswell, ed.  
AmFedArts/October (1962) *The Ideal Theater  
Eight Concepts*

Michael Fried  
Yale (2008) *Why Photography Matters  
As Art As Never Before*

Peter Sloterdijk  
Semiotext(e)/MIT (2014) *Spheres II:  
Globes*

Arnold Aronson  
Theater Journal, Vol.33 (Dec 1981) *Theaters of the Future*

<http://www.thefreedictionary.com/projection>

**SOME PRE-1980s  
REFERENCE FILMS**

**Experimental/Art**

Marcel Duchamp  
1919 *Anemic Cinema*

Sergei Eisenstein  
1925 *The Battleship Potyemkin*

Leger/Murphy  
1924 *Ballet mecanique*

Maya Deren  
1947 *Ritual in Transfigured Time*

Alejandro Jodorowsky  
1973 *The Holy Mountain*

Chantal Ackerman  
1978 *Le Rendezvous d'Anna*

**Documentary**

Walter Ruttmann  
1929 *Berlin: Symphony of a Great City*

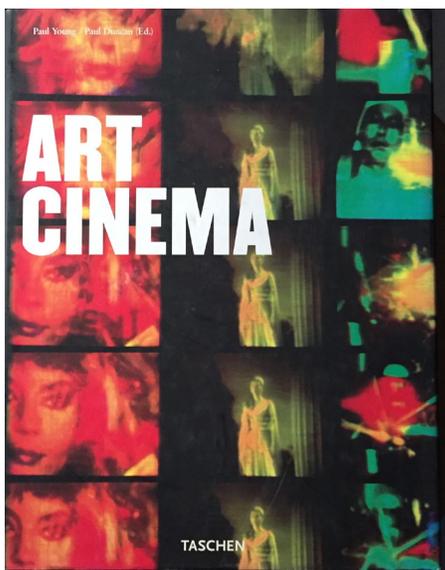
Dziga Vertov  
1929 *Man with a Movie Camera*

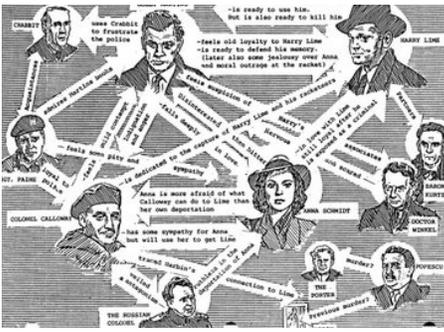
Stan Brakhage  
1959 *Widow Water Baby Moving*

Fredrick Wiseman  
Volume 1: 1967-79 *Titticut Follies, Welfare,*

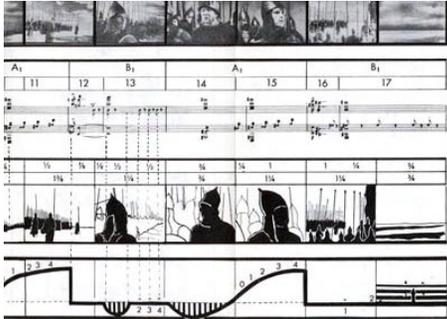
Andy Warhol  
1966 *The Exploding Plastic Inevitable*

Bruce Conner  
1967/96 *Looking For Mushrooms*





above: 3rd Man, Character Map  
below: From David Bordwell, Frame-by-frame analysis



due Wednesday, January 30th

**Film Analysis:**

Each student will select, edit and analyze two films, one made before 1980 and the other after, to establish a provisional spectrum of cinematic experience and a personal range of priorities for the semester's work.

Please locate two film/video/title sequences of 15-45seconds each, as well as two definitive still images from your film/show/video. After a collective viewing of *The Five Obstructions*, we will review these loops as you develop rationales for the following *Two 22"x34" sheets*:

**SHOT/SEQUENCE Close Reading:**

Please locate two film/video/title sequences of 15-45seconds each, as well as a single still image from both. Examine the still image as you might a painting - note the compositional strategy, tonal range, figure/ground relations, etc. For the sequences, show a common cadence of frames for both sequences and develop a graphic strategy for evaluating them in terms of variable(s) of your choosing: editing, montage, camera framing/motion, acoustics, lighting, etc. These should be parallel investigations of the two works, but you may weigh your attention to the single shot or sequence as you like.

**STRUCTURE/GENRE/NARRATIVE/OEUVRE Map:**

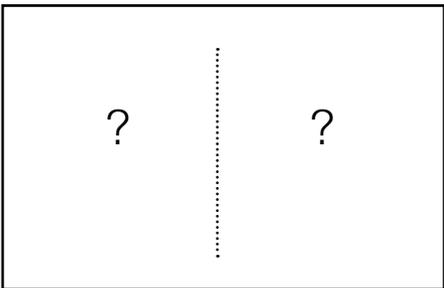
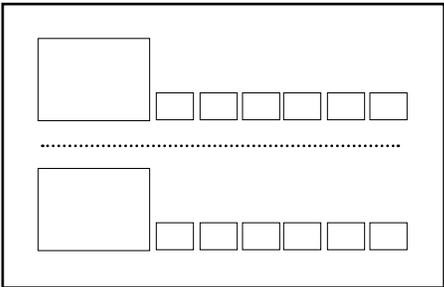
In a second drawing, consider the broader context of your two examples. Telescoping up or outward, this could map the entirety of the film in some way, the film's place in a director's/actor's/cinematographer's/editor's career, etc. These do not need to follow an identical logic or graphic approach to both works, but should elucidate your common or intersecting interests in the two.

IN GENERAL: Please format graphic work for exercises and interim pin-ups on 11x17, wide, (the 22x34 sheets @50%) with the following conventions for clarity:

- > Please stay in black and white, or gray-scale, unless color is really essential (which for many of your film analyses it will be, but not for most line-work, views and renderings).
- > Manage line-weights – rule of thumb: .5mm or .75mm cutlines; .35mm edge lines; .10mm hairlines for surface description. (Broken lines are tricky. Please use dashlines only to show motion/rotation/displacement; dot-dashlines can be used to show alignments/centerlines/ things happening in other planes.)
- > Notation/titles: please use a san-sarif font and keep text small – 8-12point on 11x17.
- > Please include your name, date, the studio and the assignment title in the lower left of at least one sheet per pin-up, 10point Universe/Helvetica/Arial or something you like.
- > Use decent paper - your work's worth it, and you'll keep prints from review to review.
- > White space is your friend – don't pack the page. (As I just have...)

reading/visuals: Martin Jay, *Scopic Regimes of Modernity*

LOOP:





above: Anish Kapoor, *Turning the World Upside Down*, 1996

below: Doug Aitken, *Sleepwalker*, MoMA, 2009  
 bottom: Z-Pinch Accelerator, in *Aviation Weekly*, 2008

**EXERCISE 2:  
 PRECEDENT EVALUATION**

*due Wednesday, February 7/10*

*Precedent Evaluation:*

Teams of two students will look at an alternative cinema design and develop an architectonic analysis of both historically salient screening venue including the following:

1. all salient project information (name, date/duration, location, client);
2. plans, sections, elevations and views;
3. critical/bibliographical background;
4. specifications for projection technologies employed
5. A 30/60 Isometric drawing diagramming geometric features of the architecture and cones/zones of projection, in keeping with Exercise 1.
6. Proposal for divisions between inner workings and outer shell of both designs.

**DOSSIER**

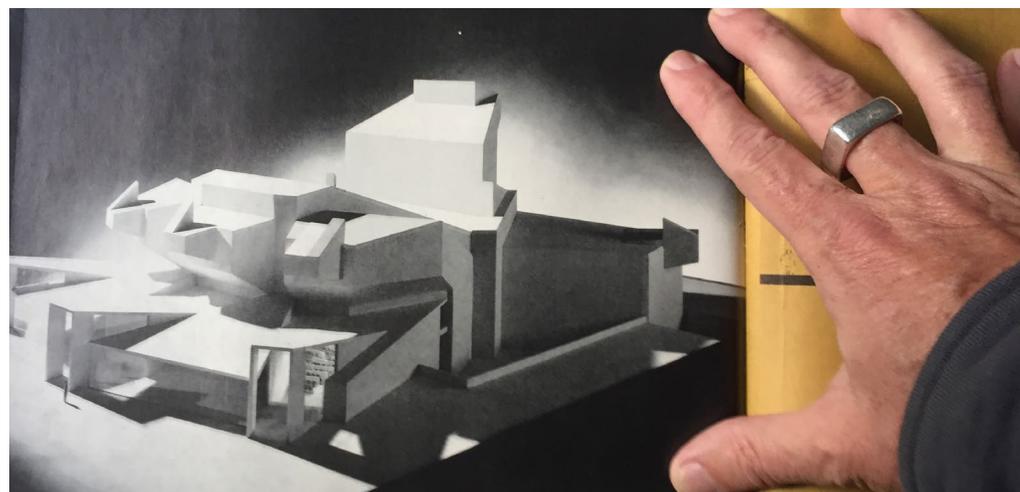
Please prepare a dossier on both projects including the above in 11x17 format, with measured drawings, esp. plans and sections. Common scale to be determined.

**MODEL**

The studio will collectively construct a scale model of Paul Rudolph's Experimental Cinema, including the inner workings/screening spaces of the cinema theater in translucent white, all screens mirrored, and the outer shell of the cinema. Scale and material specifications to be discussed.

**SUMMARY LOOP**

Please distill the above into 30sec loops, one each, to accompany your FILM ANALYSIS loops.





above/below: OMA, Transformer, 2009  
Spherical Mirror Shoot

*The screens would be in a wonderful diversity of shapes, sizes and angles — convex and concave, parabolic, tetrahedral, ribboned, etc. ... Thus would be created a fluid imagery which would make limitless the horizons in the theater.*

*Paul Rudolph and Ralph Alswang  
The Ideal Theatre: Eight Concepts  
p.19*

### EXERCISE 3: PROJECTION MANIFOLD & PROJECTION PROTOTYPE

*due for MIDTERM REVIEW*

The final requirement for the midterm is a pair of screening scenarios, which will both consolidate and exhibit your earlier three exercise. The first of these is a scaled environmental study for a screening space ideally suited to your Shakespeare adaptation and like works. The second is a projection prototype for a specific cinema-in-the-round effect, deploying actual projection in/on to a modeled surface.

#### **A. Projection Manifold:**

Create a formal consolidation of your architectonic investigations from the previous exercises to host a specific cinema-in-the-round environment. The language of your model should incorporate aspects your circumscriptions, film analysis and/or precedent studies.

The Manifold need not be fully programmed, but its spatial biases will hinge crucially on your curatorial or exhibitionary strategy. The parameters of the Manifold will be defined by a volumetric maximum of 100' in any dimension, and by a basic ratio, common in exhibitionary projects, between spaces of public display and the support or service spaces required for archives, staffing, etc. This will be refined, but as a general distribution:

3/4 Exhibition / Production?	Entry, Theater / Gallery manifold, possibly Sound Stages
1/4 Support	Archives, Dining/Shopping, Delivery/Storage, WC

100x100x100max Model @ 10'=1" (thus a model not to exceed 10" in any xyz)

2 Plans (ground and another) and 1 Section @ 10'=1" scale

Organizational Diagram

Interior Rendering optional

#### **B. Projection Prototype:**

Projection - in all of its utopian, geometric and cinematic dimensions - will drive many aspects of your final projects, including your design methodology and strategies of urban engagement. The advent of digital projection has opened the field of screening environments - and, in fact, the typology of the cinema - in unforeseen ways. Projection precedes script in our equation, with the parameters of the projected image 'cast' in roles of formal generation.

Create a Projection Prototype - a shaped projection surface and projector configuration to be used to project your film clip(s) played in a loop. You may use methods such as projection mapping, and must employ one or more projectors. Your screen may be in tulle, take any shape and be singular or multiple surfaces - consider Sloterdijk's *Spheres, Bubbles* and *Foams*, for example. Your shaped screen should be wall-hung, within a 34" max width. *This Prototype may be developed singly or in teams of two, in which case, double the max width.*

Please recall that *Scripting* has a brief history in contemporary architecture, but an extensive one in filmmaking. In the latter, a screenplay describes and narrates scenes that will become filmic environments. Computational scripting is more prescriptive, as a command will simply be enacted, rather than interpreted by a director, cinematographer or actor. However, scripts of both kinds set the stage - spatial, emotional or otherwise.

