SPATIAL EXPERIENCE NARRATIVE AND ARCHITECTURE

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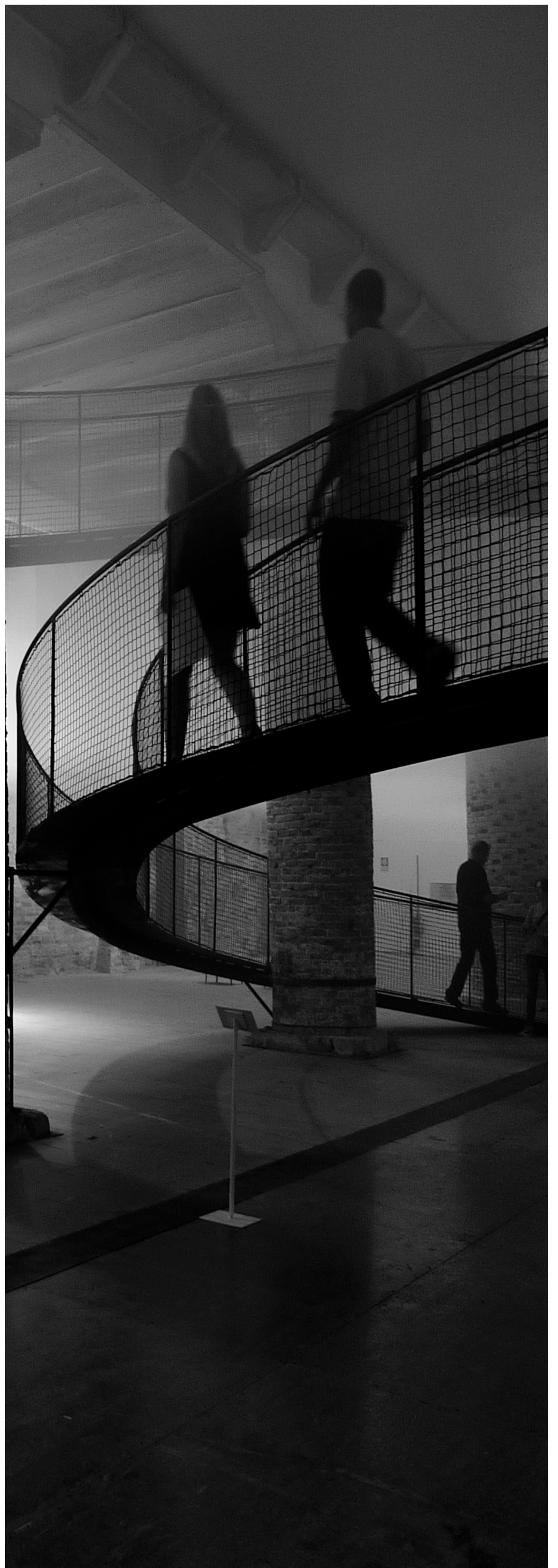
ACKNOWLEDGMENT AND THANKS

CONTENTS

1.0 INTRODUCTION

1.1 INTRODUCTION

'Spatial experience, Narrative and Architecture' explores the relationship between the two disciplines of film and architecture, the various ways they intersect, and the various practitioners who work in this discipline of the in-between.

The aim of the research is two-fold.

1. The research aims to prompt an intensive engagement with the temporary, sensorial and social qualities of space and a fresh consideration of architecture. The relevance of studying the relationship between film and architecture is pursued as a specific source of inspiration and tool in the process of architectural design work. In addition, the investigation aims to explore how the link between architectural space and film space might inform the expanded conception and practice of architecture.

2. A consideration of film as an art form relying on temporary architectural environments will aid in thinking through the experience of narrative in the city. Those who engage with temporary events in the city, such as festivals and exhibitions, understand how spatial experience can come into being and change through these temporary events. The project will research ways in which the architecture profession can engage with what creates this kind of experience of the city.

In a related way, the experience and observation of a major architectural exhibition (12th International Architecture Exhibition, Venice 2010) will aid in understanding the architectural possibilities of the spatial sequence of temporary structures. The investigation will pursue how these qualities might translate to more enduring spatial conditions in architecture. This knowledge will also be used to rethink the way in which architecture deals with spatial sequence and spatial narrative in cities.

I have chosen three distinct and specific case studies to frame this research.

Case study 01: Analysis of the 12th International Architecture Exhibition, Venice 2010.

Case study 02: Interview series with a selection of architectural/academic professionals who straddle the professional worlds of film, architecture + art (based In London and Berlin).

Case study 03: Analysis of architectural re-development project 'First Church of Christ the Scientist' (Heritage building), east Sydney.

My ambition is that this varied range of case studies from the intersecting worlds of film, art and architecture may reveal an expanded field of design opportunities for architectural practitioners in Australia.

PICTURED
Transolar & Tetsuo Kondo Architects, 'Cloudscapes', Arsenale Venice Biennale 2010

2.0
12TH INT. ARCHITECTURE EXHIBITION

2.1 12th International Architecture Exhibition

The experience and observation of a major architectural exhibition (12th International Architecture Exhibition, Venice Biennale 2010) was used to aid in understanding the architectural possibilities of the spatial sequence of temporary structures. The Director of the 12th International Architecture exhibition "People meet in Architecture", Kazuyo Sejima of SANAA stated, "The 2010 edition of the Biennale is an exhibition about finding architecture; to reconsider the potential of architecture in contemporary society".[1] The exhibition, 'People meet in Architecture' showcased 48 participants: firms, architects, engineers and artists from around the world and ran from 29th August-21st November 2010 at the Giardini and the Arsenale and in various other venues in Venice.[2]

The Arsenale site:

The South-East area of the historic Arsenale site has become the stable site of the Biennale activities since 1999, with exhibition spaces such as: Corderie, Artiglierie, Gaggiandre, Tese Cinquecentesche, and Tese delle Vergini.[3] Kazuyo Sejima invited the participants of this group exhibition to explore the relationship between architecture and human interaction. Many architects were also invited to study their own work in films in an attempt to explore how people within the space make the space itself.[4] The resulting collection of temporary installations at the Arsenale was extremely diverse.

"Individuals will be showing their position towards the interaction of new social and natural environments; all of which means that each person is his or her own curator. This way the atmosphere of the exhibition itself will be achieved through multiple points of view rather than a single orientation" (Sejima).[5] While the collection of installations infused the historic site with new life, they read as separate parts. The spatial sequence of the exhibition as a whole seemed quite arbitrary over the five exhibition spaces on the South-East end of the Arsenale. The most engaging of the works was 'Cloudscapes' by Transolar and Tetsuo Kondo Architects. This installation successfully acknowledged the space and materiality of the building it inhabited, and encouraged increased degrees of interactivity (refer Section 2.2).

The Giardini site:

The Giardini site housed the various National exhibitions. Sejima stated, "This exhibition allows people to acknowledge various ideas from diverse backgrounds and will reflect the present, which in itself encapsulates future potential. (Her) hope was that the show would be an experience of architectural possibilities; about an architecture created by different approaches, expressing new ways of living."[6]

The French and the Netherlands pavilions used their exhibition to rethink the way in which architecture deals with spatial sequence and spatial narrative in cities. Both these exhibitions framed this idea through the focus on empty and available spaces in the urban environment and how these spaces might be productively re-integrated for urban renewal (refer Section 2.3-2.4).

PICTURED
Location photograph Arsenale site

2.2 CLOUDSCAPES
Transolar and Tetsuo Kondo Architects

A significant installation that took place in the Arsenale Artiglierie was "Cloudscapes" by German engineering firm Transolar and Tetsuo Kondo Architects. They collaborated to create a real cloud, with clear extents, in the Arsenale Corderie, the effect being an ethereal layering of the Arsenale space. This installation housed a series of ramps that invited visitors to experience an ephemeral atmosphere from below, within and above using a ramp that winds through the space, with varying levels of visibility and humidity.[7] The cloud greatly affected the natural light qualities in the space, imbuing the space with a theatrical atmosphere. The temporary insertion of ramps into the space allowed the participant to gain access to new vantage points of the original building, previously inaccessible.

Mise-en-scène is an expression used to describe the design aspects of a theatre or film production, which essentially means "visual theme" or "telling a story"- both in visually artful ways through storyboarding, cinematography and stage design, and in poetically artful ways through direction.[8] When applied to the cinema, mise-en-scène refers to everything that appears before the camera and its arrangement- composition, sets, props, actors, costumes, and lighting.[9] Transolar and Tetsuo Kondo Architects adopted a very filmic approach to architectural space in this work, which had to do with people in space, and experiencing that space. They were interested in how "you will change the space and how it will change you."[10]

The images show different views of the exhibition space. Images 2-4 follow the movement sequence I took through the space via the spiral ramp. The ramp allowed for a detailed exploration of Architectural features such as the existing columns and ceiling space. From the crest of the ramp the mist would cover the entire floor level with changing degrees of visibility. This added new vistas, and removed others, making the space feel alternatively more, or less intimate. The 'cloud' also altered and enhanced the light effects in the room, as can be seen in image 6.

The use of props and atmospheric effects in combination with the existing building encouraged the viewer to experience the space in new ways based on a new set of sensory stimuli.

PICTURED
Transolar & Tetsuo Kondo Architects,
'Cloudscapes', Arsenale Venice
Architecture Biennale 2010

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PICTURED
Transolar & Tetsuo Kondo Architects,
'Cloudscapes', Arsenale Venice
Architecture Biennale 2010

6

2.3 French Pavilion:
'Metropolis' exhibit, Giardini Venice
Architecture Biennale 2010

French Architect Dominique Perault was the curator of the French Pavilion. His project explored the theme of 'Metropolis.' The theme aimed to demonstrate that a metropolis itself is not a city but rather a territory mostly comprised of empty and available spaces. Consequently, the perception of these voids as the places where all possibilities can still be realized guided the approach to the subject and overall design of the pavilion.

To illustrate his ideas, Dominique Perrault invited five major actors on the French scene: the metropolises of Bordeaux (Housing, Tidal Docks, Transportation…), Lyon (Lyon Confluences and district of La Part Dieu…), Marseille (Metropolis in motion, Parallel routes, Coastal scenery…), and Nantes (Territory, Nantes Saint-Nazaire Estuary, Ile-de-Nantes, EuroNantes, the Ile-de-Nantes, planning du Grand Paris. Five experiments, five ways of linking solids and voids, five proposals for a definition of the metropolis no longer conceived of as a physical mass but rather as a territory.

These Five examples, treated through films and projected texts were designed in a highly cinematographic way. Walls of the exhibition space were covered from floor to ceiling with film projections. The interplay of screens and mirrors exponentially increased images and sensations, enhanced by background sounds comprised of metropolitan noises. The result was an immersive sensory environment, enabling the viewer to grasp the full scope of the metropolis as an idea, and also engage with the discourse on an imaginative level: through mental images, sensations and concepts.[11]

I was interested in the method Perrault used to present information, and its effectiveness as a communication tool. By creating an immersive sensory environment, the viewer was placed in a subjective position to the ideas expressed. The French pavilion presented various levels of visual and audio information simultaneously; in the form of photos and film footage of the urban landscape, statistical data, mapping, diagrams, soundscapes and discourse. This environment made the concept easy to absorb experientially and define one's own experience of the 'metropolis'. The images show the various techniques used: Image 1 and 3 show the use of mirrors to reflect similar threads of visual information to the viewer from different perspectives.

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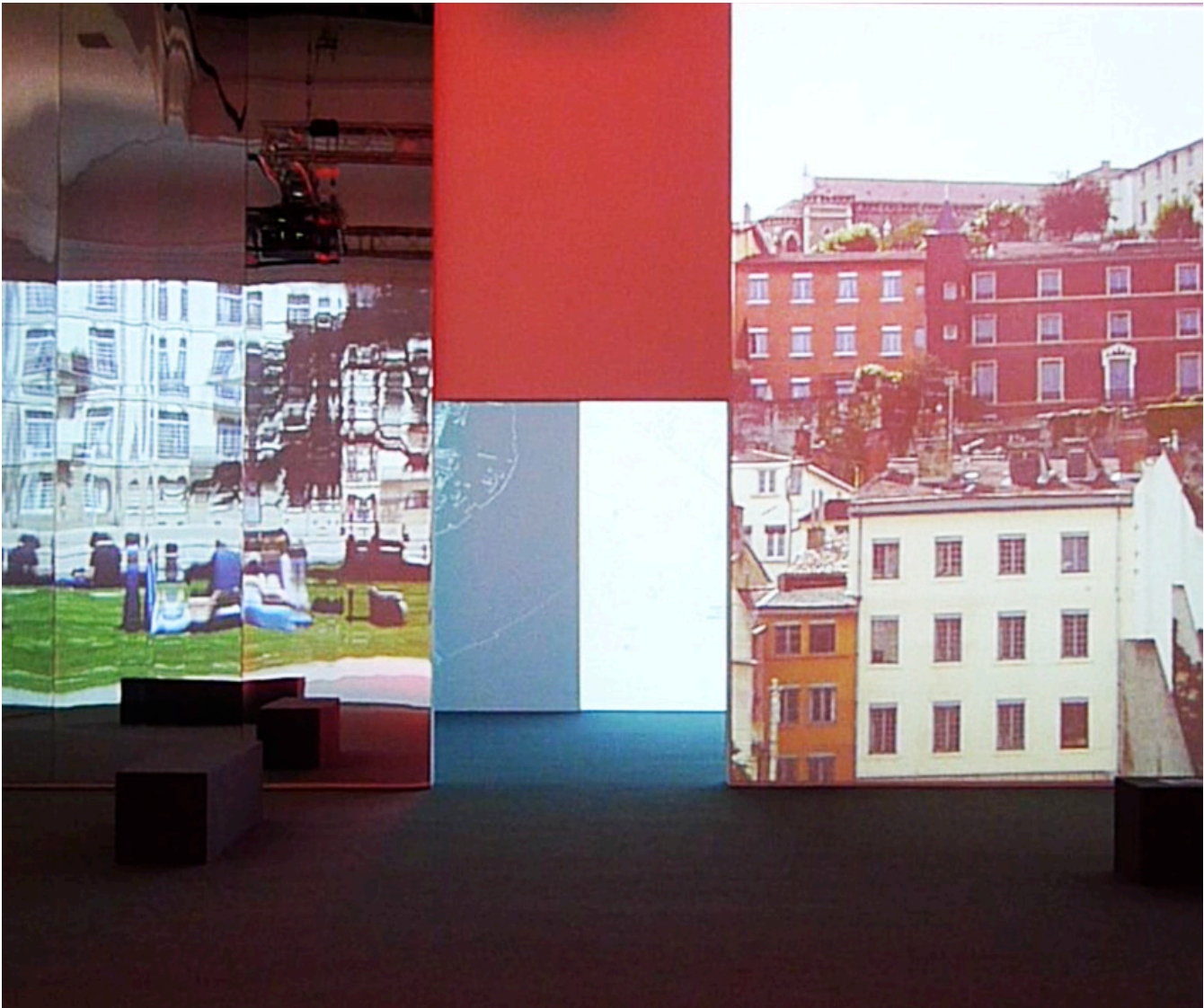
2

PICTURED
'Metropolis' exhibit, French pavilion
Giardini Venice, Architecture Biennale
2010

2.0 CASE STUDIES

PICTURED
'Metropolis'exhibit, French pavilion
Giardini Venice, Architecture Biennale
2010

2.4 Netherlands Pavilion
'Vacant NL - Where Architecture meets ideas' exhibit, Giardini Venice, Architecture Biennale 2010

The Netherlands Pavilion, 'Vacant NL - Where Architecture meets ideas' exhibit, made subject of the thousands of buildings in the Netherlands that remain unoccupied. Vacant NL aimed to show how this enormous quantity and diversity of temporarily available property offers a range of possibilities, and that temporary use can give positive impulse for innovation within the creative knowledge economy. Ironically, the building where the exhibition took place had also been empty for over 39 years since its inauguration in 1954. Rietveld Landscape (the exhibition curators) emphasized the theme by leaving the ground level of the pavilion empty. From below, one could make out a suspended ceiling of blue foam. From the first level of the pavilion, the suspended field revealed itself to be a collection of model churches, schools, water towers, factories, hangars, light houses and offices. A diagram on the wall showed the connections that could be made between vacant buildings and creative professionals. The curators explored an existing scenario within their urban environment to strategically re-imagine new spatial possibilities at an urban scale.[12]

This installation tackled similar ideas in part to the French pavilion regarding the productive re-use of empty and available spaces in the urban environment. It used a very different format however. The exhibit played games with the presentation of urban scale in order to make the concept accessible to the viewer. From underneath the models appeared as a field, resembling a figure-ground study. From

PICTURED
'Vacant NL' exhibit
Netherlands pavilion, Giardini Venice
Architecture Biennale 2010

2.0 CASE STUDIES

above, this collection of model buildings could be seen to have distinct character and identity. The use of scale models, clustered together to express the great mass of empty and available buildings in the Netherlands, showed the vastness of a condition not perceptible as separate parts. The argument was strengthened by acknowledging the historical condition of the existing building (having been empty itself for over 39 years).
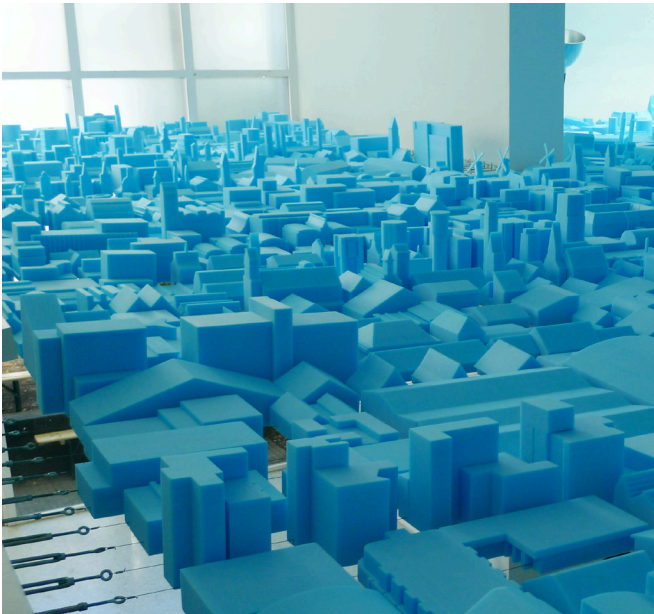
PICTURED
'Vacant NL' exhibit
Netherlands pavilion, Giardini Venice
Architecture Biennale 2010

3.0
PRACTITIONERS OF THE IN-BETWEEN

3.1 Film + Architecture: Spatial Intelligence

A series of interviews were conducted with Architectural/Academic professionals from London and Berlin, who straddle the professional worlds of architecture, film and art. The conversations highlighted particular concepts such as spatial intelligence, memory, temporality and narrative. These concepts have been used in the following chapter to frame the link between film + architecture.

Christophe Gérard is the founding director of 'Criticalspace', an academic specialist on the subject of film+architecture (having co-ordinated and taught programs at The Bartlett UCL, UK), an Architect, a filmmaker and highly experienced scenographer.[13]

Chistophe Gerard described 'Film + Architecture' "as a discipline between two disciplines and a discipline of the in-between. It deals with the pollution, the contamination of each discipline, film and architecture, by the other. It looks at the way architectural-space and film-space collide, inform and reconfigure one another."[14]

Baudrillard reminds us that architecture is not what fills the space but what generates it.[15] When considering the link between architectural space and film space, one must consider that space is ultimately generated in our mind: it is a combination of our perception, our experience of space, altered or pondered by such things as our personal knowledge, memory and our state of mind. Gerard suggests, the real space, like the filmic space you reconfigure in your mind from irreconcilable snippets, and different points of view, is ultimately a mental space. He suggests that is where film and architecture meet up, where film in generating space, in a sense, becomes architecture, and again why as architects we have to look into films.

"Film provides a very rich representation of architecture" (Gerard).[16] Gerard stated in our interview September 2010, that "film as a medium develops the conception (both the mental picture and the act of conceiving) of architecture." He elaborated on this topic by describing how the filmic space confronts us with specific aspects of physical space that as architects we are contributing to (and physical space has to be taken here in its broadest meaning: the sensorial space, the social space… etc). In film, space is experienced through sounds, motions and e-motions, and we comprehend its invisible boundaries. Film is therefore a good material of study to expand our understanding of architecture and change the way we go about making it.

PICTURED
'The Rise'
Exhibition view,
Stedelijk Museum Bureau
Amsterdam, 2007
Image source:
http://fischerelsani.net/

Berlin based artists Nina Fischer and Maroan el Sani focus on transitory spaces and vacuum situations in urban environments, collective memory and vision in various media such as film, video, installation and photography.[17] They use their work to discuss the relationship between buildings and their psychological effect. The films by these two artists are frequently concerned with visualising urban architectural settings in order to address the parameters of a discourse on space that has shaped the 20th century. In the installation work 'The Rise' they explore "the complex relationship between the visual language of a building, its psychological effects and the political-economic reality in which it functions."[18]

This work examines the architectural reality of a neighbourhood in Amsterdam undergoing radical change. In conversation with the artists, they referred to the work of Anthony Vidler 'The Architectural Uncanny: Essays in the Modern Unhomely'. By repeatedly using cinema to approach architectural spaces of particular significance, they constantly raise questions about the production of meaning in that place.[19] There are many films also that are based on this effect, like Hitchcock's Vertigo, and also recent films that play in the modern environment of empty office cities by night. The house, which usually should be shelter, often becomes a frightening place, like a prison.

PICTURED
'The Rise'
Film stills
HD / 35 mm, 16:9,17 min.,
loop,colour,
Dolby Digital, 2007
Image source:
http://fischerelsani.net/

3.2 Temporality / Memory & sequence

Architecture still defines itself though permanence. The major link between film and architecture is time. They are time sensitive mediums.

Film as a medium has the ability to capture the life cycles of architecture and place. It can be used strategically to discuss these, and the memories held within a certain building. As with many of Fischer & El Sani's art projects (such as the aforementioned 'The Rise', their film project 'Spelling Dystopia' (2009) asks how memory operates, how a site wears its history, both physically and metaphorically.[20]

"History manifests itself in the diversity of architecture from different epochs. A building is a visible remnant and a piece of memory of a certain time. Our work is a permanent pursuit of and negotiation with the transition of time, or the transition of epochs. We explore the historic traces of urban landmarks, monuments and events that embody such a transition" (Fischer & El Sani).[21]

Fischer & El Sani are interested in how cinema has an impact on locations, how it changes the perception of a place and causes a shift in collective memory. Christophe Gérard suggests that architects like to toy with concepts such as sequence and narrative, however there are other phenomena that might be considered (as evident in Fischer and El Sani's work 'Spelling Dystopia') like adaptation, appropriation and the blurring and time.[22] With 'Spelling Dystopia' they focused on the public perception of the uninhabited island Hashima near Nagasaki, which has a vivid history. In the year 2000 it became the film location of a science fiction blockbuster Battle Royale and came back into the Japanese consciousness, with a different connotation.[23] The younger generation started to know the place mostly from movies, mangas and video games, as an abandoned ghost island.

Through these images the island appears almost as a fantasy, an imaginary playground where various images and layers of reality and fiction have already got in a state of mingling. Aided by its appearance in Battle Royale the island has since taken on a ghostly, mythic status in the national imagination, a fictionalised shift in collective memory.[24]

PICTURED
'Spelling Dystopia'
Exhibition view (top)
Film still (bottom)
Image source:
http://fischerelsani.net/
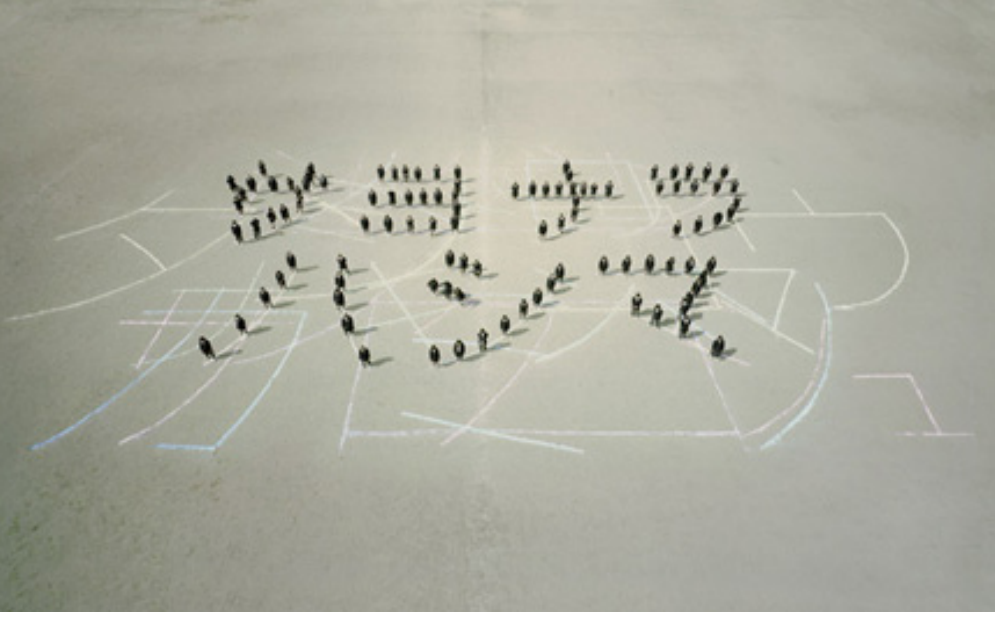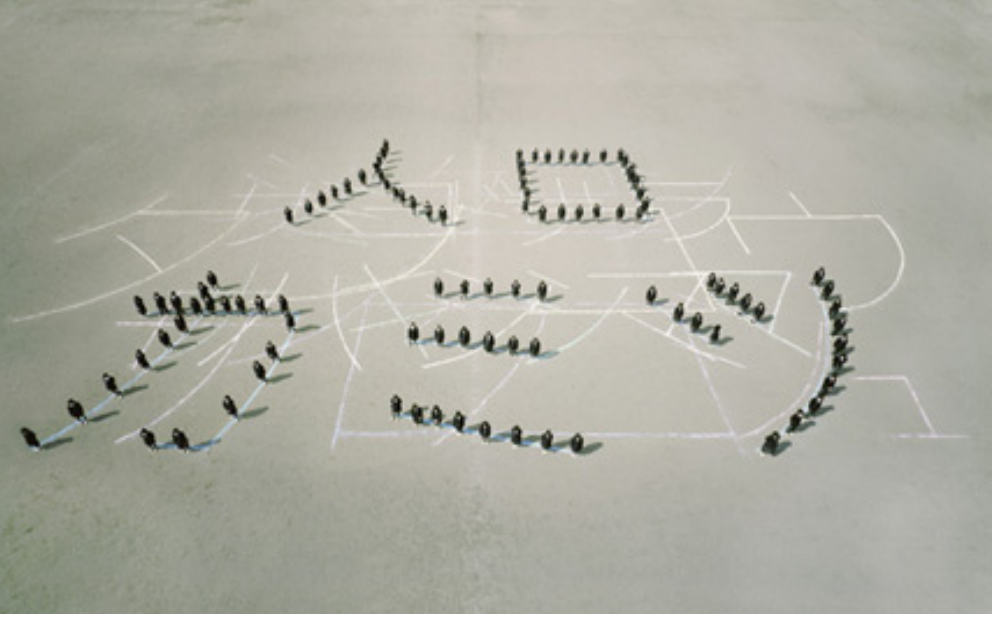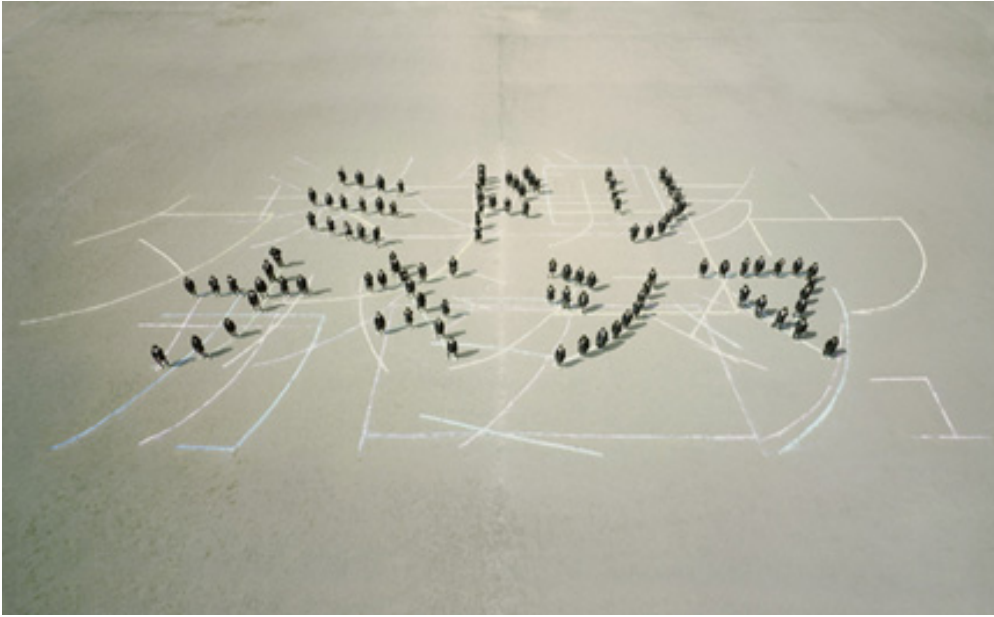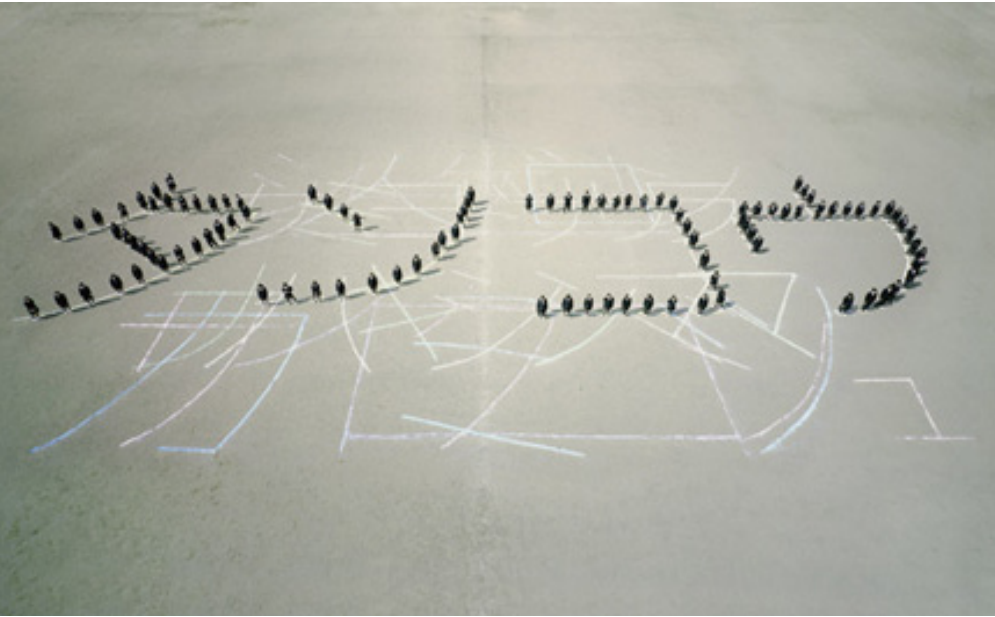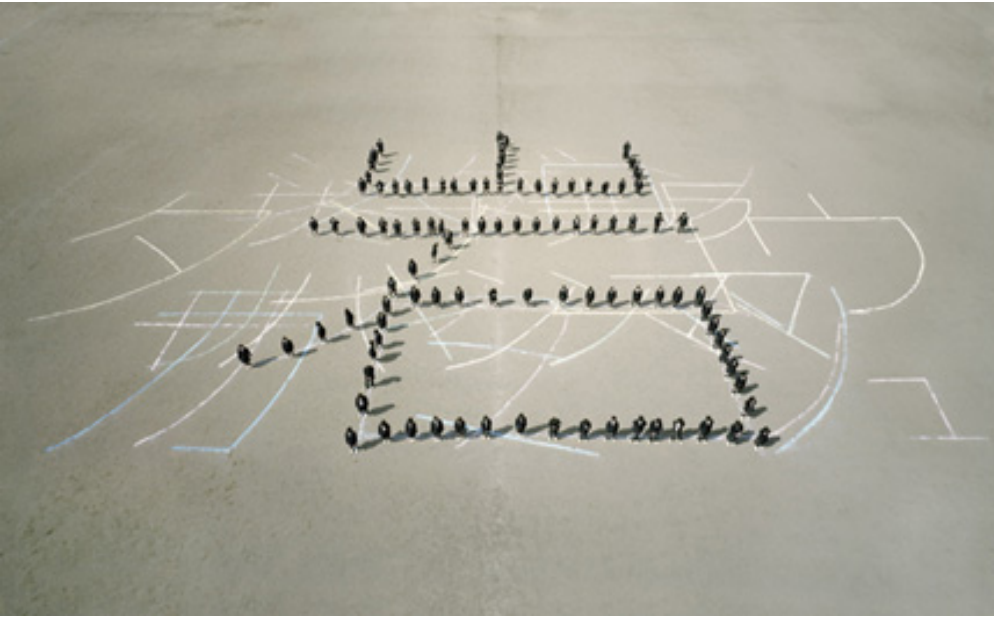
PICTURED
'Spelling Dystopia'
Film stills
Image source:
http://fischerelsani.net/

3.0 PRACTITIONERS OF THE IN-BETWEEN

Memory changes with the media that is produced at these places. By producing a new artwork about a place like Hashima Island, Fischer and El Sani aimed to bring memory back to the contemporary stream of media consumption, but also influence how it will be remembered in the future. "By the format of a film installation, that uses several screens we tried to create a new approach for the way to watch it" (Fischer & El Sani).[25]

PICTURED
'Spelling Dystopia'
Film stills
Exhibition view (bottom)
Image source:
http://fischerelsani.net/

3.3 Narrative: Re-imagining Architecture and the role of the Architect

Film + Architecture is an emerging discipline. Commissioners in each discipline are naturally nervous at the idea of someone working in between two disciplines. Christophe Gérard expressed, that as a practitioner "one moves between these disciplines with difficulties. So my work tends to be, at times, purely architectural, at others, purely filmic. Having said that, I have a filmic approach to architecture and an architectural approach to film - my knowledge in one domain enriches the other."[26] In the face of such limitations within the profession, how might practitioners critically revise the role of the architect, and operate in an expanded field of architectural activities?

Liam Young is an urbanist, architect and curator who currently lives and works in London. He is interested in the way one uses a design project to put abstract ideas together and launch a project as a narrative. Liam is a founder of the futures think tank 'Tomorrows Thoughts Today', a group whose work explores the consequences of fantastic, perverse and underrated architectures and urbanisms. Liam is also a design lecturer coordinating at the AA, Bartlett, Chelsea College of Art and other schools throughout Europe and Asia. His studios are positioned in the projective worlds of speculation and fiction and become critical instruments for instigating debate about the cultural consequences of emerging biological and technological futures.[27]

Liam draws upon his Architectural education to work as a Designer, on architectural projects and 'architecturally informed' projects with a range of applications. This takes form as Art, curation, architecture, teaching and event moderation. He suggests this expanded field of architectural activities is "one voice with many outputs."[28] He seeks different forums to address the same problems, to engage in productive discussion and debate.

Liam looks at different ways the Architect can operate as a Designer & provocateur outside built practice. He stated, "the value of this speculative process and projects is judged on how it filters down into the built world, and how it generates a discussion. In addition, The Architect might use this technique, these interventions, as a way to understand emerging technologies in this context and to review problems in a new way."[29]

One such project Liam co-ordinated was 'Winter 2011_Strange times_far North Alaska: 0–180° longitude" as part of "the Unknown Fields Division.'[30] The Unknown Fields Division is a nomadic design studio that travels on annual expeditions to the ends of the earth exploring unreal and forgotten landscapes, alien terrains and obsolete ecologies: "The otherworldly sites we encounter afford us a distanced viewpoint from which to survey the consequences of emerging environmental and technological scenarios"(Unknown Fields Division).[31]

They annually navigate a different global cross section and map the complex and contradictory realities of the present as a site of strange and extraordinary futures. The division mission states: "we are both visionaries and reporters, part documentarian and part science fiction soothsayers as the otherworldly sites we encounter afford us a distanced viewpoint from which to survey the consequences of emerging environmental and technological scenarios."[32]

Liam's design methodology promotes the tools of fiction and speculation to engage with urban and ecological problems in a real way in the present, as opposed to imagining a future. While these speculative projects are quite fantastical, this method of designing 'interventions' and drawing comparisons between ecological and urban environments has the ability to reveal particular problems and potential solutions via subtle fabrications and iterations.

PICTURED
Unknown Fields Divsion
Project images
Image source:
http://www.unknownfieldsdivision.com/

4.0
TEMPORARY ARCHITECTURE

4.1 Architectural Re-development project

Project: The First Church of Christ the
                    Scientist Redevelopment Project
Type: Adaptive Reuse/ Refurbishment
Location: Liverpool Street, East Sydney
Architect: Bates Smart Sydney
Director: Simon Swaney
Project Leader: Charmaine Pang
Completion date: 2011

Architecture has traditionally defined itself through permanence. An architecture that engages with temporary residential and mixed use environments within heritage buildings is indicative of a shift in the way we think about Architecture, the role of the Architect, and building life cycles in Australian cities. Christophe Gerard states: "We are living in a time where building life cycles are speeding up. The life expectancy of a building is getting shorter, and it is now more important than ever that architects have to think about degradation and recycling"(Gerard). [33]

The First Church of Christ the Scientist redevelopment project suggests how the use of temporary construction techniques (traditionally used for film set construction and exhibition construction) can translate to a more enduring spatial condition as architecture.

This project first came to my attention through colleagues at the Sydney based Architecture practice Bates Smart. It became evident that this design/ construction project from my professional world in Architectural practice was employing parallel design/ construction techniques to those I had witnessed from the contemporary worlds of Film and Art. It is

a useful case study to explore some of the practical applications of the theories proposed by this research.

The Application for Development Approval, 2011 states:

"The architectural intent of the proposal is for the adaptive re-use of the former 'First Church of Christ the Scientist' to create a single dwelling within the auditorium by inserting a new structure which expresses its temporary quality, carries its own distinctive identity, allows the existing space and fabric to be experienced and is able to be removed without impact and as such will be a fully reversible adaptive reuse.

It is intended that the new insertion will enable the architectural and spatial qualities of the auditorium to be fully experienced by offering unimpeded views of the major volume whilst maintaining the natural light qualities within the space.

The challenge for the project is not only to be respectful and subservient to the grandeur and eloquence of the original space but also to ensure that all is done in a manner that is fully reversible. The goal is that when the main space is returned to a use that is compatible with its original purpose, all original building fabric and furniture (i.e. pews) may be readily re-used" (S. Swaney).[34]

Program

The first and current function of this development is a family residence. The future scenario imagined for this building will include a mix of programs including,

but not limited to, residential, commercial office, art/ gallery space, event /performance space, small scale retail and hospitality.[35] The hybrid nature of this project alludes to the current simultaneity of realities of movement and occupation, and categories of program. On an urban level, the scheme has the potential to provoke various patterns of public occupation in conjunction with structured and unstructured events occurring within the site envelope.

The client of the project advised "the task of inhabiting this building involves asking how the space can be used/ how one can experience it."[36] The project proposes a layered set of event spaces and occupation within the existing envelope in order to "enliven" the building. The aspiration for this space is to create a community model, as schematic as it is flexible, capable of plotting events, altering itself and accommodating, at the same time, exterior contingencies.

The residential design product was not a finite solution, but a step in the process that could be re-informed, if needed, by greater complexity and detail. Architectural performance will be judged over time and through an experimental process. The basic conception/ambition for this project is not just functional, typological, or technical, but focuses rather on creating new spatial experiences, pinpointing the way in which a critical revision of residential and mixed-use paradigms can intersect with contemporary culture.[37] The challenge was, and continues to be to develop an architectural design that has the ability to index multiple sets of urban data relevant for the local community, and mediate between different conditions.

PICTURED
1+2. First Church of Christ the Scientist'
      exterior site photo, 2011
      Photographer: Marcus Clinton,
2+3. 'First Church of Christ the Scientist'
      interior site photo, 2011
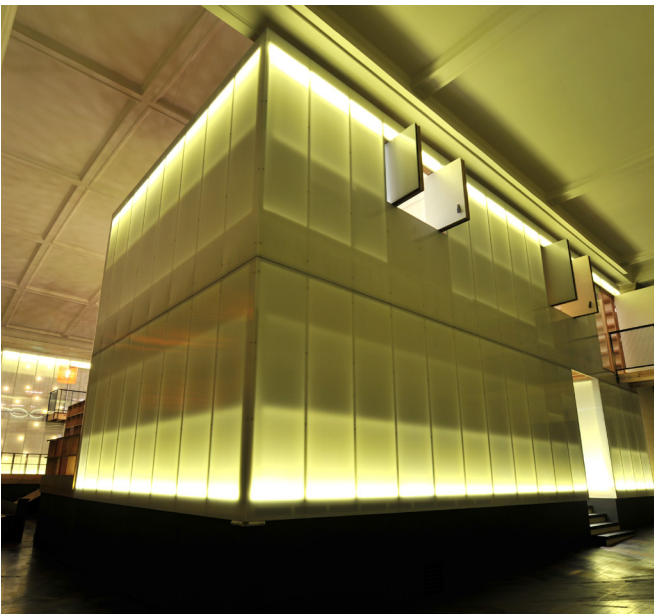
4.0 TEMPORARY ARCHITECTURE

PICTURED
'First Church of Christ the Scientist'
redevelopment complete,
Interior photos, Jan 2012
Photographer: Marcus Clinton

4.0 TEMPORARY ARCHITECTURE

PICTURED
'First Church of Christ the Scientist'
redevelopment in construction phase ,
interior site photos, 2011 (various)
Image source: Bates Smart Sydney

4.0 TEMPORARY ARCHITECTURE

PICTURED
'First Church of Christ the Scientist'
redevelopment in construction phase ,
interior site photos, 2011 (various)
Image source: Bates Smart Sydney

PICTURED
'First Church of Christ the Scientist'
redevelopment complete,
Interior photos, Jan 2012
Photographer: Marcus Clinton

5.0
REFLECTIONS/CONCLUSIONS

5.0 REFLECTIONS/CONCLUSIONS

Filmic space can propose a different relationship between architecture and people based on a broader range of sensory, social and temporal qualities. An investigation into the construction of space, both intellectually and physically reveals the variety of meanings and implications that attend the term 'space'.

The 12th International Architecture Exhibition, Venice 2010 teaches us how those who engage with temporary events in the city, such as festivals and exhibitions understand that spatial experience can come into being and change through these temporary events. The select exhibits discussed in this paper examined a plurality of approaches to, and ways to experience architectural space. The aim of this was to explore practical techniques that may subvert conventional ways we perceive an architectural or urban condition.

A parallel can be drawn between the temporary construction techniques used for exhibition/ film set construction and those used for the construction of the architectural redevelopment project 'The Church' in Sydney. The ambition for this project as a 'reversible' construction borrowed more from the traditions of film and exhibition design and construction than that of architecture. The spatial flexibility for both functional and social program is also similarly increased. This approach to an architectural project is now more important than ever as we are living in a time where building life cycles are speeding up. The life expectancy of a building is getting shorter, and architects need to start engaging with adaptive re-use projects for a more relevant contemporary use.

A research project of this nature challenges the profession of architecture to critically revise current notions of spatial thinking and spatial intelligence, and re-establish the trade within more extensive networks. Those practitioners who merge the disciplines of architecture, art and film as their practice explore new ways to negotiate architectural design problems in the present. In film, space is experienced through sounds, motions and e-motions. Film as a medium also allows the viewer to switch between parallel time and story streams, depending on one's own knowledge, associations and imagination. A filmic approach to space implies different models for contemporary living and suggests an expanded field of architectural activities for the contemporary practitioner. It is therefore a good material of study to expand our understanding of architecture and change the way we go about making it.

6.0 ENDNOTES

6.0
END NOTES

6.0 END NOTES

1. 'People meet in Architecture', Biennale Architettura 2010 Short Catalog, Printed by Grafica Veneta s.p.s, Trebaseleghe (Padua) For Marsilio Editori s.p.s, in Venice, p.7

2. 'The Biennale of Venice: Architecture', 12th International Architecture Exhibition, viewed 040710, http://www.labiennale.org/en/architecture/archive/

3. 'The Biennale of Venice: Architecture', 12th International Architecture Exhibition, viewed 040710,

   http://www.labiennale.org/en/venues/arsenale

4. 'People meet in Architecture', Biennale Architettura 2010 Short Catalog, Printed by Grafica Veneta s.p.s, Trebaseleghe (Padua) For Marsilio Editori s.p.s, in Venice, p.7

5. 'The Biennale of Venice: Architecture', 12th International Architecture Exhibition, viewed 040710, http://www.labiennale.org/en/architecture/archive/exhibition/sejima/

6. 'People meet in Architecture' Biennale Architettura 2010 Short Catalog, Printed by Grafica Veneta s.p.s, Trebaseleghe (Padua) For Marsilio Editori s.p.s, in Venice, p.7

7. 'Karin Patriquinn, Architect' viewed 091210

   http://www.karinpatriquin.com/site/tag/cloudscape/

8. 'People meet in Architecture', Biennale Architettura 2010 Short Catalog, Printed by Grafica Veneta s.p.s, Trebaseleghe (Padua) For Marsilio Editori s.p.s, in Venice, p.21

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7.0 APPENDIX

7.1 SHORT BIOGRAPHIES:
Interview subjects

Liam Young:
London

Liam Young is an urbanist, architect and curator who currently lives and works in London. Liam was recently named by Blueprint magazine as one of 25 people who will change architecture and design in 2010.

Liam is a founder of the futures think tank Tomorrows Thoughts Today, a group whose work explores the consequences of fantastic, perverse and underrated architectures and urbanisms. His projects include the stuffed and mounted collections of 'Specimens of Unnatural History: A Near Future Bestiary' and 'Where the Grass Is Greener' a set of picturesque postcards from a sustainability cult. Liam curates international events and exhibitions including the conference and book series 'Thrilling Wonder Stories: Speculative Futures for an Alternate Present' with Bldgblog's Geoff Manaugh and the 'Examples To Follow! ' Exhibition in Berlin with Beyond Architecture editor Lukas Feireiss.

Liam is also a celebrated design lecturer-coordinating award winning design studios at the AA, Bartlett, Chelsea College of Art and other schools throughout Europe and Asia. His studios are positioned in the projective worlds of speculation and fiction and become critical instruments for instigating debate about the cultural consequences of emerging biological and technological futures. Liam's AA studio was last year awarded the Royal Institute of British Architects Presidents Medal for his 'Necessary Monsters' unit based in the Galapagos Islands and are nominated again for this year's award for the Arctic Circle studio 'The End of the World and Other Bedtime Stories'.

Website: 'Tomorrow's thoughts today'
                    www.tomorrowsthoughtstoday.com

Christophe Gérard:
London

Christophe Gérard: is the founding director of Criticalspace, an academic specialist on the subject of Film+Architecture, an architect, a filmmaker and highly experienced scenographer of ground breaking, critically acclaimed and extremely popular exhibitions including Bruce Nauman: A Retrospective (1998), Sonic Boom (2000), Eyes, Lies & Illusions (2004), held at the Hayward Gallery. The work he has done as a director has been shown in a long list of festivals around the world and has had theatre release in the UK. Since 2000, Christophe teaches at the Bartlett School of Architecture, UCL. He is currently working on a feature film, on a second animation short and is developing an exhibition that draws on his extensive practical knowledge of the media of film, architecture and scenography.

Website: 'Critical Space'
                    http://www.criticalspace.co.uk/

Stefanie Bürkle:
Berlin

Stefanie Bürkle, born 1966 in Heilbronn, is Professor of Fine Art at the TU Berlin. She studied scenography in Paris and Fine Art at the University of the Arts in Berlin. She worked as a stage designer in Paris at the Théatre des Amandiers & MC 93 Bobigny, in Berlin at the Berliner Ensemble & HAU. Her early work focuses on topics such as "City", "Artificial Worlds", "facade-wallpaper-space architecture", with various media including painting, photography and multimedia projects. Her work reviews the usual perception of the city through new ways of reading projection and the spaces behind it

Website: 'Stefanie Buerkle - Home: Sweet: City'
http://www.stefanie-buerkle.de/EN/home/home.php

Nina Fischer / Maroan el Sani:
Berlin

With their work Fischer & el Sani focus on
transitory spaces and vacuum situations in urban
environments, collective memory and vision in
various media such as film, video, installation and
photography. They critically reflect the rise and fall
of modernity, the intense and uncanny relationship
between our contemporary society and utopian
projects that have driven the evolution of our history,
from the past to the future, or the anachronistic
merging of both ends. Their work is a permanent
pursuit of and negotiation with the transition of time.

Nina Fischer / Maroan el Sani have been working
together in Berlin since 1993. From 2007 until 2010
they have been working as Associate Professors
for Film and Media Art at Sapporo City University,
Japan. They have been the recipient of the Karl-
Hofer-Prize of the University of the Arts, Berlin and
were awarded several artist in residence stipends e.g.
at German Academy Villa Massimo, Rome, DAAD in
Tokyo, Cité des Arts in Paris and at Stedelijk Museum
in Amsterdam.

Website: www.fischerelsani.net
Gallery contact: http://www.eigen-art.com/

Robert Beson:
Sydney

Robert Beson is the principal of AR-MA, an
architectural design and consulting firm focused
on conceptual design, fabrication and assembly.
A graduate of the Master of Architecture at the
University of Technology Sydney, Robert was
awarded the Byera Hadley Traveling scholarship for
research on fabrication and production of complex
structures, conducted at the Zurich office of Design
to Production, Switzerland. Robert has taught
architectural design as well as advanced modeling
at UTS, the University of Sydney, and the University
of Newcastle. Robert has acted as art director
and curator for academic institutions (University of
Technology and University of Sydney).

Website: AR-MA
           http://www.ar-ma.net

8.0 BIBLIOGRAPHY

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Photographer: Marcus Clinton
http://www.marcusclintonphotography.com.au/
Photographer for Bates Smart Sydney project, 'First Church of Christ the Scientist Redevelopment.'