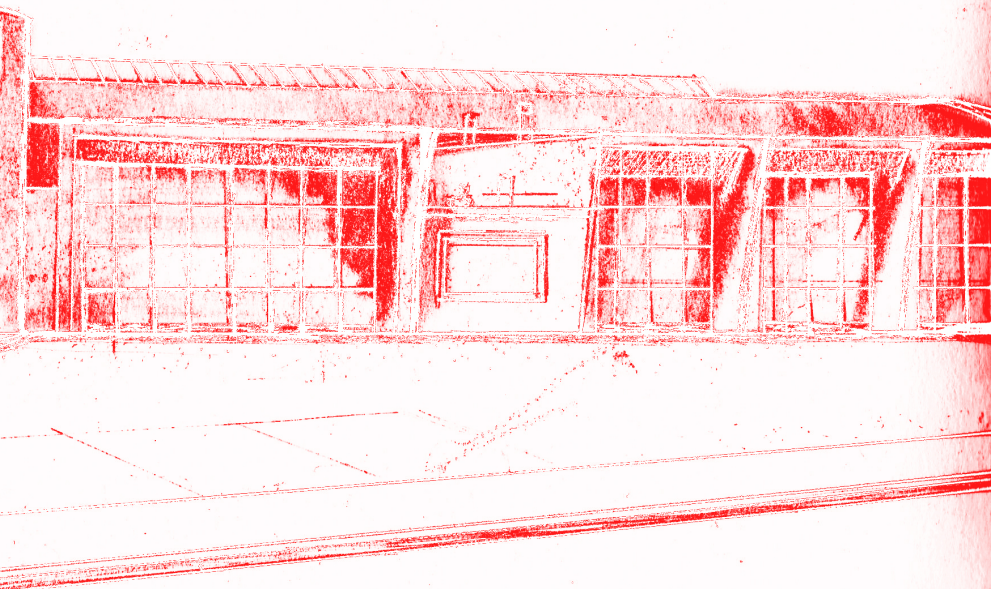


CINEMATIC ARCHITECTURE

where cinema and architecture meet



Julia Elisabeth van Emmerik

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Cinematic Architecture
Where cinema and architecture meet

Thesis

Master Interior Architecture

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to all dreamers

&

my best friend and grandfather
Pertti Pukkila

To experience a sensation - to be moved - to be aware of this - to have via one's own emotion the perversion to analyse this emotion - to remember it - to initiate a whole strategy to imitate this emotion, to enhance it to convey it to others better and to assure that it is made felt - for the joy of shared pleasure. All of this is what it means to be a director of film or architecture.

Jean Nouvel

Abstract

In the following research, 'Cinematic Architecture, *Where do cinema and architecture meet*' an endeavour to answer the following question occurs: what is the connection between architecture and cinema?

'Cinematic Architecture' is not a new concept, but it is hard to define what it might be. They conjure up exciting notions of drama and spectacle and are powerfully suggestive. The definition is transient; it is understood through association and metaphor. I will use the thesis results to try to answer what Cinematic Architecture could be and the connection between architecture and cinema.

First, through an overview of the etymological, historical and analytical sides. Then the broader scope of existing views on the possible connections between cinema and architecture will be collected and analysed. These steps will show where these interfaces meet and why these topics are thoroughly intertwined and connected.

The disciplines of cinema and architecture suggest immediate and exciting possibilities of combination, while at the same time, it is read as complex. That architects and theorists have been affected and inspired by this still, relatively new and powerful art of cinema is nothing new. Notions known from cinema as 'montage,' 'sequence', and 'atmosphere' have entered the architecture's theoretical and practical vocabulary as never before. That is why an attempt will be made to connect the topics through these notions.

Sometimes it seems clear that the architect aims to take on the role of the 'director' of the viewer's spatial experience and address the viewer's emotion, perception and comprehension. Even if this was not the architects' intention, it is recognised that almost any architecture, building, or urban space has innately cinematic qualities. Thus, the concern here is not what makes a good backdrop for cinema. Instead, the analysis is about determining connections and imparities between the two topics and how architecture uses these concepts and vice versa. It is important to acknowledge the differences as well.

So, what is the connection between architecture and cinema?

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Introduction

Growing up between Finland and the Netherlands, being faced with sometimes opposite ideas of dwelling has sparked an intimate curiosity for people's behaviour in space. I enrolled in film school, studying production design to discover and create spaces. A reflection of the characters through spaces is what I looked for: an expression of their motives, goals and struggles. All those questions and my emotional relationship with those spaces motivated my curiosity for (interior) architecture. What makes a specific place so characteristic or symbolic? What is their emotional load?

To design a(n) (architectural) world for film, a question that seems logical to come with this would be: whether you need architectural knowledge to build this world? As a filmmaker, specifically a production designer, you must deal with architecture and space. Therefore it did not seem a strange turn for architects to turn into filmmakers. Cinema offers a unique spatial investigation opportunity because it functions spatially.

During my master of interior architecture, I noticed that words familiar to me from cinema, such as linearity, sequence, montage, narrative, and atmosphere, have entered architecture's theoretical and practical vocabulary. Again but now the other way around, I discovered that many filmmakers crossed sides from cinema to architecture. That there is a relationship between the two is clear. But what is the underlying theoretical or deeper connection?

That architects have been affected by the evolution of the moving image is recognised. Cinema often takes place in the city, where architecture generally accepts the drama of atmosphere. Over the past century, there has been a growing fascination with the moving image within the architectural community. This interest has taken many guises, from analyses of the built environment to the search for a conceptual architectural generator within the process and even in the final form of cinema itself.

Many cinematic works have been introduced to me again from an architectural point of view. My favourites remain Fritz Lang's (1927) 'Metropolis', Ridley Scott's (1982) 'Blade Runner' and Jacques Tati's (1967) 'Playtime'. Metropolis is a movie that shows a future where the city is structured in vertical layers according to the different social levels. Something that could be recognised in the current situation of several cities until this day. Blade Runner is another essential reference that shows a future in Los Angeles with an atmosphere that intends to shape the urban space. Both show the hope and fears of the future metropolis. Playtime (Jacques Tati 1967) is a humorous movie that tells us about the minimalist principles (and the magnificent problems that come with them) that were part of the modern movement. These are certainly only some vital movies that play a significant role in film and architecture.

However, it is clear what these movies want to tell or even critique the built environment. As obvious and beautiful as it is, I would like to dig deeper into the connection between cinema and architecture.

While we move, time goes on; while moving, we discover, and as the Heidegger says, 'we dwell'.

I. Dimensions of movement, space and (going back in) time

Movement, space and time are three themes cinema and architecture must deal with. Both disciplines proficiently engage with spatial and temporal matters. We move through space, through time.

Etymology

Like cinema and architecture, language constantly evolves and changes. So a short look into the etymology would not go amiss.

The Greek term κινεῖν or kinema, meaning 'to move' or 'movement' appears in the word stem of kinematic, kinetic and kinaesthetic. Remarkably, the word's origin shows the link between the concept of cinema, 'movement', while cinema signifies an architectural space in which we become part of a visual system that allows us to perceive a sensation of 'movement' and in which we are 'moved'.

The word "space" comes from the Latin word "spatium," which means "room, area, extent, or distance." The meaning of space in this thesis is: Continuous area or expanse which is free, available, or unoccupied. It is related to the Latin word "spatere," which means "to be extended, to spread out." The word was first used in English in the 14th century to refer to a physical area or extent.

The word "time" comes from the Old English word "tīma," which means "a space of time, period, season; proper time, fit occasion; a measure of time." The word is also related to the Old High German word "zīma," which means "time." The meaning of time in this thesis: The indefinite continued progress of existence and events in the past, present, and future regarded as a whole.

Connection to physicality

Architecture and cinema exist through movement. In architecture, you move through space, and cinema exists through the concept of movement through the camera. It captures movement in live action and replays it through a mechanism that requires this. Where this is a significant difference, spatial appropriation through movement

is an essential cinematic practice, whether in movies or real life. In this sense, it is similar to architecture because of its connection to physicality. As we physically move through architecture and can physically touch it, we mentally move through a cinematic experience.

Cinema and architecture are related at the level of the production and consumption of space, and thus in theoretical and practical terms. Architectural design, and our reading of it, is intrinsically connected to imagining a moving body in and passage through space.

The architect Jean Nouvel offers further insights: 'Both the architect and the filmmaker create or invent things that interrelate imagery and time. For one, it is a product that plays on total illusion because there is no physical reality other than the set of pictures; for the others, the product is experienced as a piece of space that works to a scenario like a small invented world. Both of us - the film director and the architect - invent small worlds.'

Connection to space

Space is a crucial element for both disciplines. Just as architectural space only finds meaning when inhabited, cinematic spaces begin to gain a set of meanings through how actions of a story occupy a space: the narrative and space are, therefore, two inseparable elements in cinema. They mutually define and refine each other in terms of meaning as much as the relationship between the two mediums depends on space and spatial representation. Cinema uses architecture to tell stories; architectural concerns and space representation are present in every movie. In turn, cinematic techniques of spatial representation influence how architectural space is designed and those in which it is perceived. Therefore, space can be seen as the main element that establishes the relationship between architecture and cinema.

Connection to time

Cinema and architecture are quintessential time-space art because time and space acquire qualities of each other. Just as in cinema, where space is created through movement, movement in architecture reveals the cinematic quality of space, which creates a cinematic experience of architectural space. The movement in space through time brings up the notion of narrative in both disciplines.

In architecture, the experience of a building is often closely linked to the time spent within it. How people move through a building and the length of time they spend in different spaces can significantly impact their experience of the space. Similarly, in cinema, the passage of time is often a central element of the narrative. How time is represented in a movie, whether through editing techniques or the story's pacing, can profoundly affect the viewer's experience.

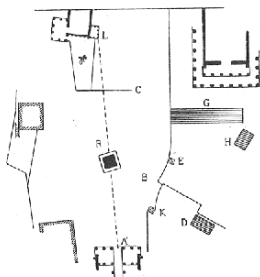
Moreover, the experience of time in architecture and cinema can be intertwined, as movies are often shot on location in actual buildings. The buildings themselves can play a role in the storytelling. For example, the architecture of a building can be used to create a sense of time and place, such as in period films set in historic buildings.

Ancient movie

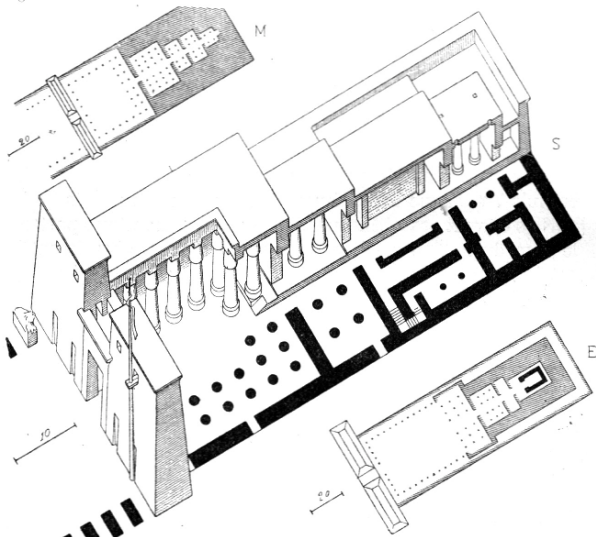
The relation of cinema to an interdisciplinary dialogue around movement goes back to the beginning of cinema. The basis for this juxtaposition is the shared recourse of the modernist architect Le Corbusier (1886) and the former architect Sergei Eisenstein (1898), who turned into a filmmaker. Both studied architectural historian Auguste Choisy's (1841) storyboard-like descriptions of the Acropolis in Athens. From those drawings emerges an understanding of architecture that conceives the built environment as a sequence of individual sensory impressions and explicitly addresses their concatenation as part of an architectural design.



5



8



August Choisy perspective studies.

The Acropolis, Eisenstein remarks, 'has an equal right to be called the perfect example of one of the most ancient films'; an assumption that is based on the observation that the design of the temple comprises a sequential order of spaces which create an architectural path and thereby require the movement of a human (or camera) eye across the site to engage fully with the depth of the space. By doing so, Eisenstein highlights two distinct yet interrelated phenomena, one cinematic and the other architectural, at whose centre lies the movement of a 'spatial eye' along a pathway. The architectural historic and critic Anthony Vidler says: 'the cinematic path is one where a spectator follows an imaginary line among a series of objects, through the sight as well as in the mind' whereas, in the architectural path, a person (spectator) moves through a series of 'carefully disposed phenomena' which he observes sequentially with his visual sense.'

In Le Corbusier's book 'Vers une architecture' (1923) he included architectural historian Auguste Choisy's perspective studies of the Acropolis as an example of its sequential harmony. Sergei Eisenstein reproduced them to demonstrate his theory of montage in space that a spectator's movement through a building or structure should become a 'series of carefully disposed of phenomena, which he absorbs in order with his visual sense'. He said cinema could offer 'diverse impressions passing in front of an immobile spectator'. He argued that because of the movement and the sequence it creates, architecture was the ancestor of cinema and that cinema had transcended architecture in its representations of space. Thus, montage led Sergei Eisenstein to label the Athenian Acropolis as one of the most ancient cinemas.

Differences

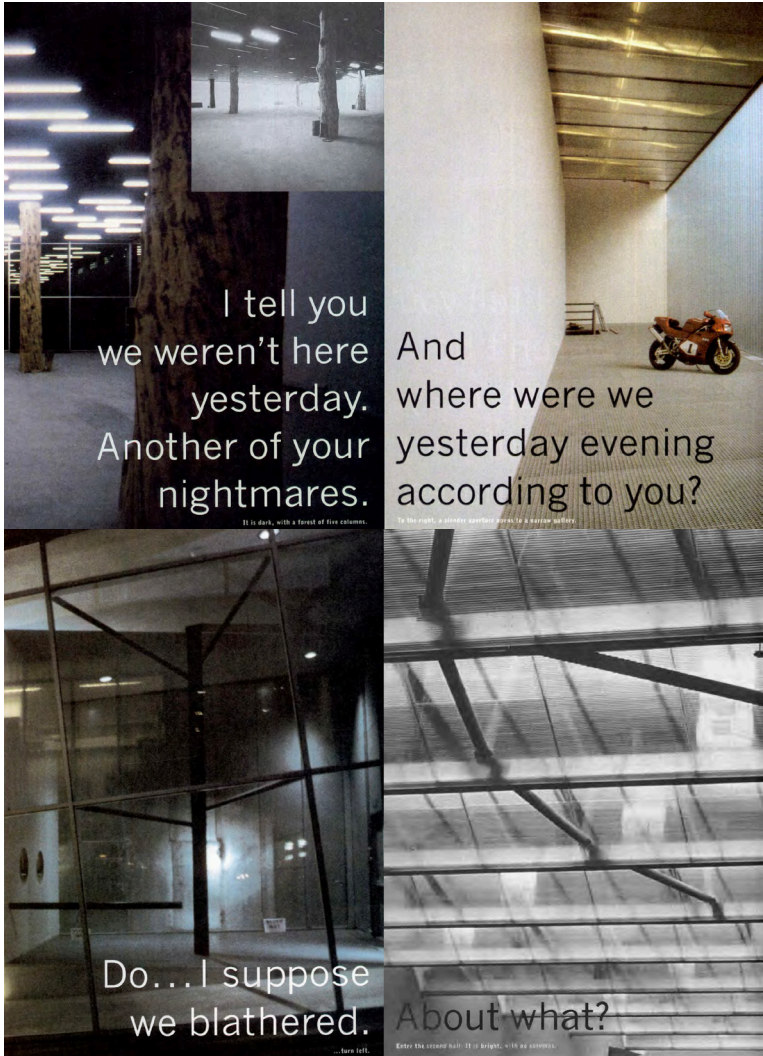
It is good to remember that despite the connections between cinema and architecture, there are differences too. When we talk about time in architecture, movement seems to be parallel to it. Our bodies can not go back or forth in time, even if our minds seem to tell us differently through remembering. Cinema, on the other hand, has the ability to play with time. Through montage, time loses its irreversibility; it is spatialised. Through the moving camera, space

loses its static, homogeneous quality; it is temporised. Overall, the connection to time between architecture and cinema is complex and multifaceted, with each art form using time in different ways to shape the experience of the viewer or occupant.

Space is essential because movement and time contribute to how space is created, and our perception of space is based on these elements. In cinema, space is where the narrative unfolds, and in architecture, space is where life and its related activities and events take place. To the extent that the design of the architect, the intentions of the director, as well as the activities, social and cultural relations, psyches and perceptions of inhabitants/spectators, can alter the space, in both cases, space emerges as a versatile concept.

Ending up

This chapter explores the connection between cinema and architecture, emphasising the link between movement, space and time. Time and space acquire qualities of each other, and movement through space brings up the notion of montage and narrative in both disciplines. While the definition of montage and narrative seems clear in cinema, what is the connection to this in architecture?



Fragments of book S,M,L,XL. Where cinema and architecture intervene.

I think the professions of scriptwriting and architecture are very close; for both, you have to consider a plot, you have to develop episodes, and you have to create a kind of montage that makes it interesting and a sequence that makes the circulation, paths, or experience of the building interesting, and gives it a certain suspense.

Rem Koolhaas

II Montage, sequence and narrative

Cinema and architecture both have to deal with montage and sequence. The assembled spaces of cinema highlight how the filmmaker is involved in an architectural procedure of producing, organising and sequencing space. Architecture is concerned with sequencing and constructing a 'pleasing' order from walls to details. Structural similarity between these two disciplines refers to the parallels between the structure of a movie and the perception of architecture. The way the camera captures the set and the way it is formed through montage (through movements, pans, sequences, close-ups, cuts and montage) is used as an experimental model to describe architectural processes more precisely. This sequence can be examined in terms of its speed, order, framing and accentuation, as well as its contrasts and dramaturgy. The effect of a building in terms of its place in the city, the framings created by its openings, and the arrangement and dimensioning of the spaces are related to its viewer and his or her movement through the building.

Etymology

Montage and sequence are probably words most people have heard before. According to the official English Oxford dictionary, the modern word 'montage' means: a picture, film or piece of music or writing comprising many separate items, especially in an exciting or unusual combination. 'Sequence' is described as: a set of events, actions, numbers, etc, which have a particular order and lead to a particular result. If I read it this way, I could say that both can be used for more than just cinema, it seems they could also form a concept for architecture. A sequence in architecture could be described as what we have seen in the previous chapter, describing how the Acropolis is experienced. Eisenstein described it this way: "I would only ask you to look at it with a filmmaker's eye: it is hard to imagine a montage sequence for an architectural ensemble more subtly composed, shot by shot, than the one that our legs create by walking among the buildings of the Acropolis." Connection montage to architecture and cinema

Eisenstein and Le Corbusier are not the only architects who seem to see a similarity in montage between architecture and cinema; other authors and architects see architecture too as a sequence of successive impressions and stimuli. Bruno Taut, Jean Nouvel, Bernard Tschumi and Rem Koolhaas are famous for using cinema as an inspiration for their architectural work. Koolhaas argues: 'I think the scriptwriter's art is to conceive sequences of the episode which build suspense and a chain of events ... The largest part of my work is montage ... spatial montage'. This shows that he sees montage as an element in storytelling that is no longer limited to a two-dimensional surface but seeks a manifestation in three-dimensional space. Evidence of the correlation between architectural practice and cinema seems to be well illustrated in one of his designs, the Kunsthall, Rotterdam (1993). The notion of montage can be traced in how the buildings are situated within an urban context and is also presented in the organisation of spaces inside the building.

Spatial montage in the Kunsthall

Before studying architecture, Rem Koolhaas embarked on a short career in cinema as a member of 1,2,3 Group, a group of five who shared different roles in front of and behind the camera in a kind of anti-auteur cinema. Looking back, this early experience in working in cinema influenced his path in architecture. His scripts continue to be written in his books and buildings. He says that in cinema and architecture, 'you are considering episodes, and you have to construct the episodes in a way that is interesting and makes sense or is mysterious.'

Located on the edge of the Westzeedijk and the Museumpark in Rotterdam, the Kunsthall combines exhibition halls and galleries, offering a programme that offers the option of organising different exhibitions within the museum. The montage starts with how the building is placed within the urban context. Then it is presented in the organisation of spaces inside the building. One reads and conceives building in terms of sequences. Jean Nouvel's theory seems to come alive here: 'To erect a building is to predict and seek the effects of contrast and linkage through which one passes.'

The Kunsthal is a complex composition where the floor seems to be a connecting element through the spaces. The route through the museum is structured like a plot for a movie with a beginning, a middle and a powerful climax. The building consists of ramps, roads, and stairs which move the observer through the building, sometimes up, sometimes down, along, and around. At one point, reminiscent of Jacques Tati's movie *Playtime*, one is brought face-to-face and walks side by side with people who have not yet entered the building or have just left. The different volumes allow visitors to experience spatial conditions through emotional and visual connection sequences. While some confusion can arise about where precisely one is within the building, this results from a strategy that attempts to mesh the city and the building together.

Montage through sound

The role of atmosphere is a common theme in cinema and architecture, and sound plays a crucial part in creating it. In cinema, sound can enhance the depth and space of a scene, emphasise certain aspects, and influence the viewer's emotional state. Similarly, in architecture, sound can shape the perception of space, create an atmosphere, and evoke emotional responses in those who occupy the space.

Timing and rhythm are important factors in using sound for cinema and architecture. In cinema, the sound is often synchronised with the visual image to drive the narrative and emotionally impact the story. In architecture, the timing and rhythm of movement through a space can be designed to create anticipation, surprise, calmness and excitement or guide visitors through specific experiences.

Furthermore, sound can stimulate a sense of memory and nostalgia in both cinema and architecture. In cinema, music or sound effects can trigger memories or emotions associated with past experiences, creating a sense of nostalgia or longing. In architecture, sound can evoke memories or associations with the past. For example, hearing waves crashing down in the sea reminds me of summer vacations as a child.

Difference

Nevertheless, Koolhaas uses montage in the Kunsthall to invite the spectator to move or even behave in a certain way and that it can evoke emotions. Architecture cannot exist without the spectator; it needs the spectator to be existent. The difference here with cinema is that it can influence its spectator. It will always be out of control what situation or story eventually comes alive at that very moment. In cinema, most of the time, this is already scripted. Not all architecture has this clear narrative or storytelling, and it is good to remember that not all architecture is (or can or has to be) designed in this way.

Ending up

In this chapter, we explore the relationship between cinema and architecture, explicitly discussing the concepts of montage and sequence. This exploration reveals that architecture can guide us in a particular direction. Koolhaas employs unique techniques to arrange space, which elicits emotional responses. Different aspects, like sound, can add up to this experience. As I walked through the Kunsthall, I realised that we do not just observe the surfaces of things; we also sense something deeper. The building has a distinct mood and atmosphere that evokes emotions within us. What is this connection between atmosphere in architecture and cinema?



Kunsthal Rotterdam has a complex linear route expressed in an architectural storyboard by OMA.

Quality is when a building manages to move me. What on earth is it that moves me? One word for it is atmosphere. I enter a building, see a room, and in a fraction, I have this feeling about it.

Peter Zumthor

III Atmosphere

Atmosphere is a theme both cinema and architecture must deal with. In cinema, the word atmosphere is highly recognised and used. We often talk about how a cinematic experience provoked our feelings and how the movie's atmosphere led to that. Whereas, in architecture, the atmosphere is less discussed, even though there is more variation in describing the words. While searching for the etymology of atmosphere, many options are given.

atmospheric (adj.)

In 1777 atmospheric meant, "pertaining to or existing in the atmosphere," from atmosphere + -ic. The word changed its meaning in 1908, meaning "creating a mood or mental environment."

Etymology

The concept of atmosphere is not always clear because it is a feeling often unique to the individual and perceived through our emotional sensibility. As this is so, it can be good to have a clear idea of what the English dictionary can tell us about its meaning: the character, feeling, or mood of a place or situation. The etymology of atmosphere atmospheric teaches us that from 1908 atmosphere is first used in the sense of: creating a mood or mental environment.

Atmosphere in cinema

Through cinema, many have witnessed and come as close as possible to experiencing a more comprehensive range of atmospheres. The atmosphere controls how a person feels while watching a movie, whether it be a scary dread pulling down on the viewer or an exhilarating energy that makes them feel like they are in heaven or hell. There are different ways in which one can sense atmosphere. Film critic and theorist Herman G. Scheffauer (1887) described atmosphere as "the sixth sense of man, his feeling for a space or room - his Raumgefühl. In cinema, he described atmosphere as; "The frown of a tower, the scowl of a sinister alley, the pride and serenity of a white peak, the hypnotic draught of a

straight road vanishing to point - these exert their influences and express their natures; their essences flow over the scene and blend with the action." What was highlighted here was that architecture had quickly become a character in the movie, and the way he puts it is no longer an 'inert background'. Atmosphere seems to be anything that can give meaning or a certain feeling, thereby important to cinema and architecture. Atmosphere is also created by cinematic sound space, the aesthetics of the art direction and the suggestions within the mise-en-scene, the use of colours and light or how a movie seems to 'breathe' between takes, created through montage.

An example might be given to explain what atmosphere could mean in cinema. The movie *Pastoral: To Die in the Country* (1974) by Shūji Terayama left a deep impression on me in very little time. The story follows a young boys coming of age, set in a strange, carnivalesque Japanese village becomes the recreation of a memory that the director has twenty years later. Upon the first watch, the movie has a hypnotic effect on the viewer.

The soundscape is very detailed, intriguing and mystical. It sounds exoteric yet monophonic. There is a present ringing of something that feels reminiscent of bells in religious ceremonies. The soundscape is distinct from the frame's more improvised elements. For one thing, many scenes are presented with unexplained colour variance because of the tinted filters used in the cinematography. Secondly, the costumes and make-up are extravagant. An important place in the movie is a carnival site, which dictates the movie's play of colour. In this movie, we see how many different layers create that atmosphere, which is not that different from different layers creating an atmosphere in architecture.

Atmosphere in architecture

I noticed that architecture has different ways of describing 'atmosphere'. The architect Peter Zumthor (1943) is known to use the words atmosphere and mood. Walter Benjamin (1892) talks about the aura. (I will tell more about Walter Benjamin in paragraph 5. differences) And the architect Christian Norberg-Schulz (1926)



Film stills from Shūji Terayama's 1974 Drama fantasy film titled Pastoral: To Die in the Country.

talks about the spirit of the place, called 'Genius Loci'. Architects use these terms to evoke feelings and desires for their designs, yet it is much harder to describe how this aspect might be designed. Talking with architect Leen Boonstra about the use of atmosphere in architecture, one thing seems very clear. He says that in architecture, it is often determined by chance. It is an essential aspect of the result and an inescapable value of our feelings.

Looking around, all architecture seems to contain an atmosphere. Certainly, it is not something every architect includes in their design process. An architect who is well-known for atmospheric architecture is Peter Zumthor. In building atmospheres, he explains that he thinks it is a pity that the education of architects is so academic and based on rhetoric: in many cases, it does not connect to the real work.

Designing highly atmospheric spaces, Zumthor explains this theme by saying: 'Quality is when a building manages to move me. What on earth is it that moves me? One word for it is atmosphere. I enter a building, see a room, and in a fraction, I have this feeling about it.' Spaces high in spectator qualities are often linked to activity in the form of bodily movement and, or in our thoughts. These spaces become protagonists in the sense that they inspire a person to act or perform in a space, which refers to the cinematic qualities of spaces. Similar to the Kunsthalle, the spectator is, through spatial montage, invited to move in a certain direction. Spaces high in atmosphere, also named experiential architecture, create a heightened awareness of the body in space, generating a sense of being.

This could be translated into Heidegger's terms: 'Dasein'. As mentioned, the human body's presence in space is achieved through movement: to move and 'dwell in' to experience space. For Heidegger, the purpose of every building is to be 'dwelled'. When Heidegger stated that men 'dwell', he had in mind an ontological concept that a man 'is'. For him, dwelling is not understood as one form of human behaviour alongside many others. Instead, it is the essential character of human existence. Dwelling and being are the same.

Example of existential architecture

Visiting Peter Zumthors Bruder-Klaus-Feldkapelle, a chapel constructed by local farmers who wanted to honour their patron saint, I experienced the atmosphere and a heightened awareness of the body. Talking in the previous chapter about what the atmosphere of cinema or architecture is or can be, I would like to share an architectural experience that I think had cinematic qualities.

The drizzle of rain from which the umbrella cannot protect me from, seems to kiss the surrounding treetops and lay a soft blanket on the meadow. I am walking on a path, and the sand-yellow gravel beneath me crunches as the sole of my shoe moves over them. In the distance, a hard-shaped building in sandstone slowly reveals itself from the mist. I head straight for the building, but the road pushes me in another direction. The changing shapes of the chapel mysteriously accompany this deception. Spring should be coming, but winter still holds sway over this place. The black dead sunflowers sticking out of the meadow proving me right.

As I approach the chapel, it shows me its final shape. I feel the steel handle between my fingers and the cold rises from my hand to my arm. The triangular steel door opens sound and motionless.

A corridor. Just long enough to not be able to see around the corner. I close my umbrella, where could I put it? The door latches, and darkness takes over. I stand there and take my time before my eyes get used to the darkness. Slowly new rough forms are unfolding, which are so different from the outside shape. I strain to hear sounds that might give me a clue of what lies ahead. The sound of a splash of water breaking on the ground.

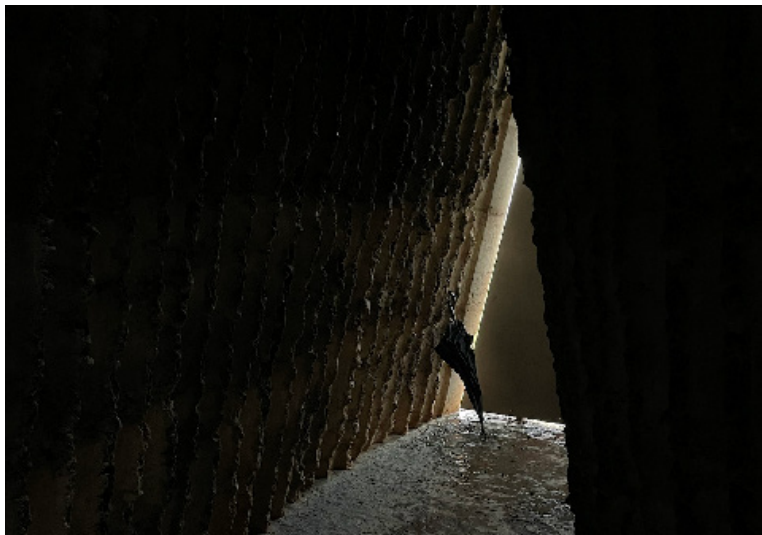
As my sight gets comfortable with the darkness, light is at the end of the corridor. Gently welcoming me to step out of the dark. My gaze is directed upwards as my steps echo softly through the room. An opening in the roof welcomes the rain inside. The water softly kisses the walls as it sips down. One by one, splashes break on the ground. Together they form a small pound on the ground. The space gives me a feeling of a cave. Cold, open, but able to give protection.

The drizzle of rain from which the umbrella cannot protect me from, seems to kiss the surrounding treetops and lay a soft blanket on the meadow.



I feel the steel handle between my fingers and the cold rises from my hand to my arm.

I close my umbrella, where could I put it?



I look up and see the sky. A feeling. A feeling of being.

Walking around the small place, I completely forget the chapel's shape from the outside. On the wall, a rectangular metallic vessel filled with sand. It beholds candles which are lit. It tells me there have been other people visiting today. I take a candle and lit it with another one. The very essence of things, the spirit, the spirit of fire. I push it into the box that is filled with sand and notice how the fire flickers and creates dancing shadows on the wall. This is the only warm colour in the chapel. I say a prayer and sit down on the bench next to the candles. I look up and see the sky. A feeling. A feeling of being.

From my experience, I believe that atmosphere is, as the English dictionary says: the character, feeling or mood of a place and situation. But the importance of atmosphere seems to lay in how his certain mood is created. Writing the little scenario, we see how all the little things add up to the experience and how this sequence tells a story and influences my state of being. In the Kunsthal I learned how montage and sequence can add up the emotional tension of a building, and I see this happening in the chapel too. It seems that Zumtor and Koolhaas design in this sense cinematically. This does not seem to be much different from the movie *In Pastoral: To Die In The Country*, where the atmosphere is created by different layers such as the mystical sounds, music, production design, colours and costumes.

Most of the time in cinema, it is carefully chosen what exactly is shown in a space and also how people are dressed. We do not have this same amount of control in architecture, but everything within a space contributes to its overall ambience. An interesting aspect of the chapel that creates an atmosphere is the construction methods. The chapel has an intriguing construction method. It was made starting with a wigwam made of 112 tree trunks from the area. After finishing this frame, 24 layers of concrete, each around 50cm thick, were poured and compacted on top of the existing surface. This results in having a different form on the outside of the chapel than on the inside. Once the concrete had set, the wooden frame was burned, resulting in hollowed and charred interior. Not

only is the construction important, but Zumthor also seems to play with movement and sequence in his design. Here light and shadow, open and enclosed areas and linear components combine to provide a profoundly sensual and holistic experience. The indoor space's underlying 'simple' arrangement is a precisely modelled course of circulation. Visitors are guided into moving a certain way, despite the small space. The perception seems always to be under control. It either guarantees or denies a point of view.

Differences

An essential difference between architecture and cinema and how it influences the atmosphere must be made in tactility. In the Bruder Klaus Kapelle, we can hear and feel the suiting softness and calmness of rain when it is raining. This direct skin contact is not possible in cinema. The philosopher Walter Benjamin, known for comparing architecture and cinema, says, 'Both require a sense of direction, attention and intention, making it a spatial investigation and tactile.' He also points out that watching cinema is viewed with the muscles and skin as much as by the eyes. Both architecture and cinema imply a kinesthetic way of experiencing space, and images stored in our memory are embodied and haptic images as much as retinal pictures.

Where Walter Benjamin says cinema and architecture are tactile, there still seems to be a significant difference in tactility. Architecture is three-dimensional, whereas cinema is projected on a screen and is two-dimensional. For our brain, perspective makes it possible to experience something two-dimensional as three-dimensional. But in architecture, we physically use our bodies to move and experience space, whereas, in cinema, we remain still and cannot touch what we see on the screen.

In the short story of the experience of the Bruder-Klaus Kapelle, I mention me touching the iron handle of the door. Being there, I can feel the coldness of the iron under my hands, which in this case, adds something extra to the experience of this void. Even though this is a significant difference, I find it understandable but also fascinating that some experience cinema to be more tactile.

In cinema, we cannot experience the direct coldness of the iron on our skin, but we can remember it. Architect and former theatre maker Ekkehard van Rosendaal says that for him, because of this reason, cinema is more tactile. Arnheim seems to agree: 'The effect of cinema is neither two-dimensional nor three-dimensional, but something between'. Again, this assumption is highly individual.

Ending up

This chapter discusses the concept of atmosphere in both cinema and architecture. While the word 'atmosphere' is commonly used in cinema, it is less discussed in architecture, despite being an important aspect. The chapter explores the word's etymology and provides an example of how atmosphere is sensed in cinema and architecture. Atmosphere is, and all the other words to describe it, a communication process in both, as it communicates with its spectator. We perceive this through our emotional sensibility. Atmosphere and mood are magical, hard to explain and individually experienced. Nevertheless, we are aware of it. It is safe to say that it is out there and influences us. It plays a huge role because it can influence our being, feeling, and how we experience a place, leading to a deeply emotional experience.

Even though not every architect uses atmosphere directly in their design, examples are found of architects who design by the concept of it. Peter Zumthor's architecture is to be experienced through the words of atmosphere and mood, inherently linked to a cinematic perception of space. The emotions it provokes in us seem to get meaning when they get linked to something we already carry with us inside, a great example would be memories. How do our memories influence our experience of cinema and architecture?

Behind every moving image of architecture, there is an image of real life. A great building makes us experience gravity, time and - ultimately - ourselves, in a strengthened and meaningful way.

Juhani Pallasmaa

IV Through memory

Our memories give us unique ways of experiencing cinema and architecture. Experiencing these is having a dialogue between what is happening outside of you with what is within. It functions as an alluring projection screen for our emotions and can affect our emotional experience. The writer Italo Calvino (1923) questions: "Who are we? Who is each of us, if not a combination of experiences, information, books we have read, and things imagined? Each life is an encyclopedia, a library, an inventory of objects, and a series of styles, and everything can be constantly shuffled and reordered in every way conceivable." This means that we are not a blank canvas. Whatever we experience, we will automatically reflect on our past.

Etymology

The word "memory" comes from the Latin word "memoria", which means "memory, remembrance, faculty of remembering". The root of the word is "memor", which means "mindful, remembering". The word has its roots in Proto-Indo-European, the hypothetical ancestor of many modern languages, where it is thought to have originated from the root "men-", which means "to think, remember".

Identification of physical and mental space

The phenomenon of linking memories to experience is something we experience everyday. The architect and theorist Juhani Pallasmaa (1936) explains that we do not live separately in material and mental worlds. "In this mental world, the experience is remembered and imagined." These experiential dimensions are thoroughly intertwined. The past, present and future are inseparably intermixed. The experience of cinema and architecture become identical in this mental space, which meanders without fixed boundaries. This identification of physical and mental space, Pallasmaa says, is intuitively understood. The emotions it can evoke tell us that it can create images and emotions equally valid to an actual life situation. Place and event, space and mind, are not outside of each other. Mutually defining each other, they fuse unavoidably into a singular



Viipuri Library by Alvar Aalto, library lecture Hall.

experience; the mind is in the world, and the world exists through the mind. Experiencing a space is a dialogue, a kind of exchange - I place myself in the space and the space settles in me. The philosopher Walter Benjamin agrees: The space can settle in us because we link it with the experiences and memories stored inside us; this is the same with cinema and architecture. As a result it can move our emotions.

Lived space

The filmmaker Dziga Vertov (1896) stated that cinema is not solely temporal and spatially structured. The fundamental of both is articulating lived space: these two art forms create and mediate comprehensive life images. Lived space resembles the structures of dream and the unconscious, organised independently of physical space and time boundaries. Lived space is always a combination of external and inner mental space. Actuality and mental projection in experiencing lived space, memory and dream, fear and desire, value and meaning fuse with the actual perception. In the same way, buildings and cities create and preserve images of culture and a particular way of life, cinema illuminates the cultural archaeology of the time of its making and the era it depicts. This means there are memories and emotions involved. Again this can be intuitively understood but it is equally valid to an actual life situation.

Architecture within

A personal example of architecture that I have not visited and experienced, but one that will surely be emotional, is the Library in Viipuri by architect Alvar Aalto. At the end of the 1920s, Viipuri was, with almost 90,000 inhabitants, the second-largest city in Finland. The city, like all of the province Carelia, fell to the Soviets due to the Second World War, and today the city belongs to Russia. My grandfather, Pertti Pukkila (1938), was in the city of Viipuri at the age of six when the Soviets attacked it on the 20th of June in 1944. I grew up with the awareness of how the trauma of war was passed on to the next generation, listening to the stories of how the warplanes flew over him while he was sitting on the steps of the train station, waiting for a train to get him to safer ground. It was the last train to depart that day, the station was bombed while he was

getting to safer ground.

Knowing this story and what war can mean for a whole country changed my emotional perspective on the library. But even if this story was not involved, the typical Finnish materials, colours and furniture design give me a sense of homecoming, leading to strong emotions such as longing for home. I imagine standing in front of the library, and while walking towards the bronze door, I can smell the wet pine trees. Looking at other pictures of the building, small details like the stairs added on one side remind me of the neighbourhood where my grandparent's live. The library could have functioned as a perfect background for a movie by the Finnish filmmaker Aki Kaurismäki (1957). The same Finnish melancholia I sense in the library is felt through his movies.

When I look at pictures of the library, I experience a rush of emotions similar to how I feel when watching a movie of Aki Kaurismäki. The connection between cinema and architecture is evident in the way they both evoke memories and imagination, creating a unique experience for each individual. The power of exceptional architecture or cinema lies not in its physical presence but in the images and emotions it inspires within us. Both can move us, reach through our memories, and touch our emotions, drawing our attention outward.

Cinema within / kinesthetic way of experiencing space

A director known for poetic cinema while teetering between levels of reality is Andrei Tarkovsky (1932). Tarkovsky creates a cinematic, atmospheric experience by showing us themes like nostalgia, dwelling, memory, situatedness, decay, and difficulty finding one's place in the world. Themes many can relate to.

As we read in the first chapter, time is something both architecture and cinema have to deal with. In his book 'Sculpting in Time', Tarkovsky wonders what "time" means in human existence. Time is not conceived as a specific philosophical category but as an inner, psychological dimension that gives direction and shapes to individual existence. These questions form the core and foundation



Film still from 'The Man Without A Past' by Aki Kaurismäki.



Film still from 'Nostalgia' by Andrei Tarkovsky.

of his movies. Tarkovy's exploration of architectural space through a time-based medium allows an authentic investigation into space and time. The director's conscious and careful manipulation of time is often used to draw attention to its passage. These long sequences present themselves in ways which could happen in real life, but by choosing carefully what he shows in cinema, a more profound meaning comes to light.

A good example of showing the fundamentals of time would be the movie *Nostalghia*, where the main character, a poet, carries a candle across a pool in an Italian spa in tribute to his mad, suicidal friend. The candle symbolises life and death. Tarkovsky wanted to display an entire human life in one shot, so the scene goes on without any montage cuts. This way, it would symbolise life from beginning to end, from birth to the very moment of death. Tarkovsky: "Remember the candles in Orthodox churches, how they flicker. The very essence of things, the spirit, the spirit of fire." And so carrying the candle across the stagnant pool was nothing less than the effort of an entire lifetime encapsulated in one gesture. Tarkovsky generates more tension in this scene than in many movies featuring a ticking clock and a nuclear weapon. In this respect, each of Tarkovsky's movies acts as a catalyst, willing the viewer into poetic reverie or daydream.

In this scene, I feel a connection to the *Bruder Klaus Kapelle*. As the chapel consists of natural materials and choosing carefully what is placed inside the chapel, the candles which flicker and the raindrops breaking on the ground give a similar spatial experience as this scene in *Nostalghia*. Both represent more than 'just' a movie or 'just' a building. Both, in my experience, embody and symbolise life and death.

Next to these emotional topics, I am most fascinated by how Tarkovsky uses architecture in his movies. The questions of how architecture affects our existence are at the core of Andrei Tarkovsky's movies. He uses architecture to remind us what the architecture of our house is fundamentally about: to give shelter and to protect.

In the book 'Poetics of Space, the philosopher Gaston Bachelard (1884) outlines the flux between the interior and exterior world: "Our soul is an abode, and by remembering 'houses' and 'rooms', we learn to abide within ourselves... The house images move in both directions; they are as much in us as we are in them."

In Andrei Tarkovsky's movies, we see that architecture goes beyond just providing shelter. Beyond all these core factors, the house aims to provide a stable environment, a constant that reassures its occupants through its familiarity. Paying particular reference to Gaston Bachelard, we can begin to understand the importance of the house and its universality. The attachment that one has with their place of origin is reflected within images of domestic architecture. The house plays a nurturing and protective role in childhood, much like a country should in adulthood.

Similarly tied to ideas of identity and existence, the nostalgia for the dwelling place seeps into the surrounding soil on which the house is built. These concerns, more commonly associated with the process of architecture, allow Tarkovsky to unlock man's deep connection with the dwelling place. This, too, is shown in his movie *Nostalghia*. It explores the deep connection between man and the dwelling place, as he portrays the fatal attachment of Russians to their national roots, past, culture, and native place. Despite Tarkovsky's articulation of a specifically Russian form of homesickness, which unfortunately is an ongoing topic at the moment, the underlying themes of his work have a universal reach. Through his deliberate manipulation of time, Tarkovsky invites viewers to project themselves into the perceived space of the cinema mentally, clarifying their relationship with the fictional space.

Differences

Gaston Bachelard and Tarkovsky's work explain what the biggest function of architecture is: to give shelter. As long as humans have existed, there has been architecture. We could not live without shelter or protection. We could live without cinema, making architecture more important in the necessity of life.

Ending up

Cinema and architecture may act as gateways to another time and location in the human memory, evoking emotions and creating vivid images that are connected to our personal experiences. They have the power to transport us to different places and times, triggering forgotten memories and emotions. Juhanni Pallasmaa says these art forms can connect with our deepest memories and feelings. Both cinema and architecture are structured in a way that allows them to create immersive experiences, offering a comprehensive view of life situations. These experiences identify a physical and mental space that becomes unique in our minds.

An example is the Viipuri Library by architect Alvar Aalto, which showcases how architecture preserves images of culture. My emotional perspective of the library changes when considering my family's history. The same can be said for cinema. Great architecture and cinema are not only in their material existence but also in the images and emotions they evoke in us, making it tangible in our mind. They create a unique sensory experience that identifies with our personal identity.

VI Conclusion

Because of my background in cinema, I was already 'programmed' in how I experience space. This experience seemed slightly different from the architects 'eye' on architecture. My curiosity grew, and questions arose about what the connections between cinema and architecture is, or can be. It would be great to be able to use my cinematic background to understand architecture better.

So, to get back to where it all started. What is the connection between cinema and architecture? And what could cinematic architecture be?

'Cinematic Architecture' conjure up exciting notions of drama and spectacle. They are powerfully suggestive. The definition is transient; it is understood through association and metaphor. Cinematic Architecture can still have different meanings, but for this thesis, I would like to point out the connection between the two. As we see in the thesis, cinema can not exist without architecture. Architecture has cinematic qualities initially. What is this connection?

Many connections were made while exploring the connection between cinema and architecture in this thesis. The relationship between architecture and cinema is strongly connected through the use of space. Both architectural and cinematic spaces gain meaning through the actions of a story and the way they are occupied. The narrative and space are inseparable elements in cinema, mutually defining and refining each other. Spatial representation is crucial for both mediums, as cinema uses architecture to tell stories while architectural concerns and spatial representation are present in cinema. The techniques used to represent space in cinema also influence the design of architectural space and the perception of those who experience it. Ultimately, space is the main element that connects the powerful relationship between architecture and cinema.

Moreover, movement in space connects cinema and architecture. Architecture and cinema exist through movement. In architecture, you move

through space, and cinema exists through the concept of movement through the camera. Both have a connection to physicality in this way. Cinema and architecture are quintessential time-space art because time and space acquire qualities of each other.

Movement in both disciplines leads us to experience montage and sequence. In cinema, this is very much a cut-through montage, which concerns the visitor's perception of the space in architecture. A cut here could mean entering a new room or turning around a corner, making you experience the space differently. Given this, Eisenstein called the Acropolis in Athens an ancient movie. An assumption based on the observation is that the temple design comprises a sequential order of spaces which create an architectural path and hence require the movement of a human (or camera) eye across the site to engage fully with the depth of the space. He argued that because of the movement and its sequence it creates, architecture was the ancestor of cinema and that cinema had transcended architecture in its representations of space. The beauty of the montage seems to lie in the fact that it can affect the emotions and experiences of its visitors, as we saw in the Kunsthall. Montage here is used as an element in storytelling that is no longer limited to a two-dimensional surface but seeks a manifestation in three-dimensional space, making it an emotional experience.

Furthermore creating emotion and atmosphere are essential aspects of cinema and architecture. While not every architect designs by the concept of atmosphere, for me, great architecture can evoke memories which lead to emotions or vice versa. These spaces become protagonists as they inspire a person to act in a space, which refers to the cinematic qualities of spaces. In the same way, cinema creates and mediates comprehensive life images, which can have an emotional outcome. Ultimately, cinema and architecture exist not only in their material existence but also in the images and emotions they evoke in us. Atmosphere is, and all the other words to describe it, a communication process in both, as it communicates with its spectator. Experiencing these is a dialogue between what is happening outside of you and what is within. It

functions as an alluring projection screen for our emotions and can affect our emotional experience.

Though there are connections to be found, it is good to acknowledge that there are differences as well. One example is Walter Benjamin's saying cinema and architecture are tactile art. There still seems to be a significant difference in tactility. Architecture is three-dimensional, whereas cinema is projected on a screen and is two-dimensional. For our brain, perspective makes it possible to experience something two-dimensional as three-dimensional. Nevertheless, in architecture, we physically use our bodies to move and experience space, whereas, in cinema, we remain still and cannot touch what we see on the screen. In cinema, we cannot experience the direct coldness of the iron on our skin, but we can remember it. Architect and former theatre maker Ekkehard van Rosendaal says that for him, because of this reason, cinema is more tactile. This means there are memories and emotions involved. Also, it is good to keep in mind that cinema does not in itself function as architecture, but uses architecture to make cinema. Whereas architecture is a necessity in life.

A powerful experience of cinema and architecture turns our attention outside ourselves. To me, great architecture (or cinema) is not in its material existence but in the images and emotions that it evokes in us. The past, present and future are inseparably intermixed. The experience of cinema and architecture become identical in this mental space, which meanders without fixed boundaries. This is what we see and feel in Tarkovsky's movies. He uses architecture to remind us what the architecture of our house is fundamentally about: to protect and to give shelter.

Architecture is more than the primary concern of providing shelter. Beyond all these core factors, the house aims to provide a stable environment, a constant that reassures its occupants through its familiarity. It gives you space to dream. Paying particular reference to Gaston Bachelard, we can begin to understand the primacy of the house image and its universality. In this case, cinema and architecture have the power to connect to each other, to us, our deeper selves and the world around us.

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Cinema within / kinesthetic way of experiencing space

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