Being a Charlatan

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To See

&

To Experience

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Preface

It's time for an introduction.

We know that ever the since man has learned to place bricks, we have designated those who consider their arrangement. Broadly proclaimed "Architect" we have busied ourselves with covering up our creative intuition and expression, and instead have replaced it with unlimited reasoning of why one should "buy" the idea or concept. Being so immersed in the theatrics of symbolism and parti diagrams that the role of architect has become much less the magical creation of brilliant space and much more the deceptive act of justifying architectural form and payment thereafter.

You will be relieved to discover that the although parti diagrams are not entirely true architectural inspiration, the art of architecture still continues in the act of magic brought to us through the means of magic and acts of charlatanism.

And without further ado, the contents of these pages lie words which best mummify the meaning and purpose that I have unraveled in the process this thesis. Hope you enjoy it.

Abstract

Storytelling

Like all great films, architecture has the capacity to tell stories. Stories which ask us to move both physically and psychologically in a orchestrated film composed and directed by the architect. This implies an important role of the architect, the one who designs and informs these structures and spaces, to be the master of spatial, visual, and acoustic storytelling. As an architecture student, it seems to me that unveiling, interpreting, and understanding stories in which architecture confesses to us is a device we have been trained to cultivate. However, it is in the very nature of this "spatial jargon" that we begin to see a lack of architectural storytelling revealed to those whom are ill-informed of the architect's intentions.. In this thesis book, I will be arguing that architects are bad storytellers, and that filmmakers can inform architects on how to be better at it.

"Just as the brain detects patterns in the visual forms of nature—a face, a figure, a flower—and in sound, so too it detects patterns in information. Stories are recognizable patterns, and in those patterns we find meaning. We use stories to make sense of our world and to share that understanding with others. They are the signal within the noise."

-Frank Rose

"Research is to see what everybody else has seen, and to think what nobody else has thought."

-Albert Szent-Gyorgyi

Thesis Statement

Architects and Filmmakers

Architects often fail to implement story structure into their work, and the process of creating a film can inspire architects on how to evoke stories in the experience of their work.

Eras

"I'm not interested in living in a fantasy world... All my work is still meant to evoke real architectural spaces. But what interests me is what the world would be like if we were free of conventional limits. Maybe I can show what could happen if we lived by a different set of rules."

-Lebbeus Woods

Film Exploration: A Brief History

As most, we are film spectators. In this position, we find film to be a brilliant composition of images and audio. However, the history of what brought that to us is a story in of itself. So a brief introduction of film history and the limitations of the medium only seemed like a natural task of this thesis.

Looking not only at films, but films about films created a good foundation to start. One in particular a series called, *The Story of Film: An Odyssey* gave a good sense of the birth of cinema and an idea of when and who gave birth to modern cinematic techniques.

This section attempted to not only a brief summary for the history of film, but also some architectural discourse I thought valuable to each era.
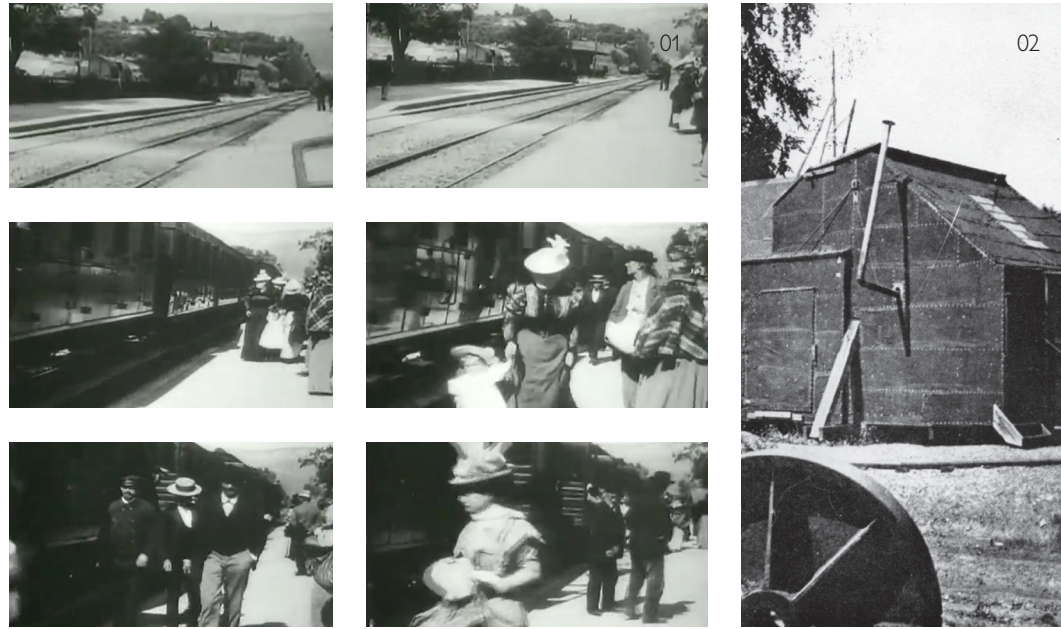
The Pioneer Era

1885, evolutionary investors begin to unravel the ability to capture and replay experience of time as we knew it. 01 Broadly proclaimed "moving pictures", it was truly the first insight to the beauties of cinematic imagery. Behind its rapid pioneer years, the minds of people like the Lumière Brothers and even Thomas Jefferson himself were on the case. Jefferson proclaiming that light was the essential element to the control of the medium, while the Lumière Brothers were busying themselves with catering the control to how a reel of film was to be exposed to capture and eventually to be projected. But appeal sparked among the masses. Quickly people thought of films as a mainstream social event as soon as 15 years after its creation. We can only imagine the amaze of people that laid witness to the beginnings of the machine that shared life in perspective of the lens.

Architectural Connection

Light! Light was the key to making the moving image. People soon realized that controlling light was just as important as creating the device to capture film, and what does better than architecture? Thomas Edison created a building set on wheels named the "Black Maria" (1893) able to track the light of the sun, with a roof mechanism able to open and close essentially creating the first ever film studio. 01 In this he captured video such as *Carmencita* (1894) in which he captured a girl dancing. An experience so simple that anyone can share. The process of sharing film quickly required the need for dark spaces able to project film within. So came the first cinemas in which for the first time ever, people experienced a sequence of moving images in a dimension larger than real life. This was the birth of cinema as we now know it.

The Golden Era

Film had become boring to the public, as films were short and silent. In 1928 that all changed when sound was brought to the realm of film. Before this, the films were simply scored with live music but with the capability of sound people regained interest. So, came with it the American "Nickelodeon" which were movie theatres of the time. This for the first time ever came the availability of film discourse, where people could become knowledgeable to the art of film. But with that, also came the profitability of the product bringing forth the "film industry". That transition brought forth a lot of issues with copywriting and patenting of equipment and media. So, to avoid that, the largely East Coast industry packed up and moved West to Hollywood. In this move, came the ability to design and build large sets within warehouses to create any setting that the filmmaker saw fit. 01

Architectural Connection

1916, came a scene large collaboration of filmmaking and architectural feat when they shot the Babylon scene for the film *Intolerance* (1916). Giving the precedent for what film sets can become, Hollywood eventually wanted to move inside. So, there was a separation in the film business that architecture would be mainly focused on the creation of Cinemas while film sets would be put into warehouses and modified to fit a particular scene. *Citizen Kane* (1941) and *Record of a Tenement Gentleman* (1947) brought the precedent of using architecture to frame a shot. This is where filmmakers realized that we frame our lives with our environment, so they began to shoot it as such. Around this time also came the realization for the power of film. The medium became used to spread war and propaganda, most famously recorded in *Triumph of the Will* (1935) used for the Nazi Regime using architecture as a symbol of power.
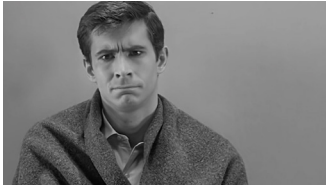
The Montage Era

The film cut is the purest form of magic in the medium of film, and Hitchcock is most famous for the utilization of it. In his film, *Psycho* (1960) there is a clear sense of narrative arising through his use of montaging images. Subjected to multiple shots of film, the audience is forced to generate a story narrative for themselves in order to follow the film. This brought forth a new way of storytelling through the medium of film in which the camera was no longer just a tool to share reality, rather a tool to illustrate and evoke emotion through a series of images. This technique was utilized all around the world, famously from Poland in *Two Men and A Wardrobe* (1958). This era strayed away from the romantics of the frame and looked more at evoking emotions.

Architectural Connection

Architecture became for the most part what it is recognized in film today; context. Films of this time recognized that architecture as a context many times brought a mood through its preconceived stories. For example, in *Vertigo* (1958) Hitchcock uses architecture such as the Brooklyn Bridge, famously known for suicides, as a context to show a main character attempt suicide. This is a utilization of preconceived ideas that the audience already has about particular works of architecture. The same film later utilizes this technique in a scene in which a character is killed in a church to imitate suicide. The church represents the entity to which suicide is forbidden and gives the illusion that the character was truly suicidal to partake in a mortal sin in the context of a church.

The Fantasy Era

A new challenge in film had arose, and that was to take the audience to a place which they are almost entirely unfamiliar with. The art of illusions came into the medium in order to make the viewer feel as if they are a flying spectator as opposed to a static viewer. The aspect ratio became wider, and the direction was much different than previous films because much of the action was done in post-production, and the reliance on the built environment around the subject was not as crucial. Filmmakers were forced to imagine worlds in which were unfamiliar to themselves. Filmmakers were now able to take mankind to space.

Bruce Lee films such as *Fists of Fury* (1972), *Enter the Dragon* (1973), and fantasy films like *Jaws* (1975), *Star Wars* (1977), and *The Exorcist* (1973) were made in this era and brought forth a new reason to go to the movies. And that

was to experience a world unfamiliar from your own and embark on the journey it calls for. These films were not merely big hits at the box office, but were valuable parts of film history shaping the way we use the medium today. It forced the film industry to think spatially and determine how to even portray certain images in a film.

One film *Alien* (1979) had to allow us to understand the special qualities of a space station. In one scene, the characters cut an alien aboard their ship after which acid for spewed to the ground penetrating multiple layers of the ship. Ridley Scott, director of the film had found an ingenious way of sharing that spatial circulation with us by using the acid as a point of reference. Showing that the medium can share spatial information even for a complex space.

Architectural Connection

This era particularly seems to be most of all connected with architecture in the sense that the spaces portrayed in films are inherently created much like how we are trained to design architecture. They design the elements in which they think most benefit the progress of the story. They embed meaning into their filmed environments because they made them up. We both design structures to fit the needs and requirements to share a story, and how filmmakers do it is a good precedent which we can learn from.

Trying to stray away from symbolic nature of most architecture in film, let's look at how directors start to fabricate "new worlds" whether it be utopian or dystopian ones. George Lucas, often calls himself a "frustrated architect" because in the creation of the Star Wars films he tasked himself with creating a

multitude of different architypes to denote a multitude of different statuses and spaces. 02 Throughout the saga, LucasFilm Ltd, had brought us through a multitude of different planets and architectural realms. I would like to point out however that the architecture many times were not to be symbolic, but rather set to introduce the culture or social status of that planet. In *A New Hope* (1977) Lucas depicts a home amongst the desert to set the scene for character Luke Skywalker. This not only depicts the culture, but the people who live in that culture. In Luke's instance, it shows that he is a poor desert dweller that feels misplaced within his own home.

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The Protest Era

The media of film has just as much power to have someone act as it does to understand. Films of this era are not just to make a statement, but to challenge us to act. Masquerading as social critics, filmmakers of the time entitled themselves to push for a shift in social change. This era known for films advocating gay rights, nicknamed "Queer Cinema" was known for trying to project what was then considered radical ideas to the public. 02 Whether direct or symbolic, films depicted a questioning of the social norm. Film, *Videodrome* (1883) had questioned societies addiction with not only the screen but our sexual desire and exploitation of women, by having a character of the film be mesmerized by lips on the screen and being devoured by the screen both emotionally and physically.

Architectural Connection

Architecture many times represents the establishment, and this era is a good reminder of that reality. There is a lot of architectural discourse from people like Lebbeus Woods and Daniel Libeskind, however I would like to focus the attention of a film specific to this era, *The Shining* (1980). In this film, director Stanley Kubrick used the ski resort, the Overlook Hotel, as a character in of itself. Later we find out that building itself shines, meaning that it can speak for itself and speak to certain people. I think architecture shines as well, particularly to architects. In a phenomenological sense, it plucks at us and allows us to find its essence, just like a film.

The Relatable Era

Some films speak to our lives more than others, not because the story is similar to our own, but some scenes connect to our everyday life. Simple conversations in a hallway, in a car, a bar, or even in dinner are relatable to most of our lives. This era spoke to those instances in our lives and put a new perspective on it. Director Quentin Tarantino made it his job to skew these everyday moments. Two films I think are worth noting are *Reservoir Dogs* (1992) and *Pulp Fiction* (1994) due to the play of these everyday interactions. Whether it is eating breakfast at a diner, drinking coffee while visiting a friend's house, or something as mundane as drinking some sprite, there can always be a play on these small interactions. The era all in all busied themselves not in the production of fancy graphics, but of storytelling in its finest, which to them was relating it to one's life.

Architectural Connection

The architect must not stress himself over relatable space, because that just involves looking at the current built environment. However, how we place one in a relatable situation is something much hard to design. One could argue that schools are built like this, to just repeat and move on students through the same process in order to prevent any uprising, however the point of this era is to add manipulation to the otherwise mundane. How can an architect design the spatial manipulations to what is otherwise normal in order to have people experience something new? That is the challenge this era brought forth. Is it when we overwhelm our users with relatable architecture that they become most attentive to their lives or in the manipulations?

The Document / Media Era

The Blair Witch Project (1999) brought a momentous change to the imagination of campers. The use of handheld cameras given to the cast of the film, as well as missing posters from the marketing campaign this film felt all too real. It was shot using just three handheld cameras given to each character. The film just kept cutting through the "found footage" of these three film students making a documentary about the Blair Witch. The film used no film stabilization and was even shot in a way to make the cast unknowingly travel the woods. Changing the way we shoot and edit films on the big screen.

Two years later, on September 11th, came an attack on New York which horrified the United States. The sheer amount of people documenting the attack led to filmmaker Michael Moore create a documentary about the incident. *Fahrenheit 9/11* (2004) was a curation and narration of those tragic images recorded during the attack.

This brought forth a change in the films of the era, showing that films were a document of the era. Rightly called "documentary films" they began to sweep the country and be a source of information for the masses. They allowed film to have a political opinion, all while informing the viewer to have one for themselves.

Architectural Connection

This era relies heavily on POV style recording, which gives insight to the way in which people view their world. Even architecture is displayed in its personal everyday point of view in which people experience the world, essentially a shelter. Films walk us through buildings and take routes which people would normally take. Looking at architecture this way is to experience it in its natural habitat. This era teaches us how to experience the world.

This era has the closest connection with the experience of architecture because there is no trickery, no dynamic information. All while revealing the reality that to most people architecture is just there. It is only when architecture asks us to interact with it, when it makes a statement, or when it asks us to look up that we see any change in the perspective of the camera. It is fair to say that this is the content of most architecture, one so bland that we walk past it. What does it mean that architecture is not apparent to us until our subject matter makes us look at it. Perhaps this era could inspire the next era of architecture to be one that asks people to partake in its existence.

An architecture so in tune with our day to day that it is a part of our actions. Something which allows us to partake in its beauty and asks us to not look at the ceiling because a light is flickering, but because it is inviting us to partake in its story. This is what film can inspire architecture to do.

Connections & Overlaps

Mini Explorations

"I believe in anything that will engage the audience and make the story more effective."

-J. J. Abrams

There is a multitude of connections which can be drawn between both the production and product of film and the design process and built work of architecture. The connections are extensive, but many such as framing, location and aesthetics only touch the surface of their relationship. But going deeper in those very topics became very fruitful to the process.

However, some connections early on began to present themselves as much more relevant and inspiring to the discourse of film and architecture. This is a collection of many ideas which arose bridging the gap between the two mediums securing my thoughts between the two.

Framing

At first glance, it seems obvious that both film and architecture exhibit in some sense the concept of framing. Architects frame their buildings, and filmmakers frame their shot. But this is because people frame their experiences. It is fair to say that architecture, as it is taught in contemporary architectural education, does not really take any part in a film. The elevations, the perspectives, the sections the details all lost into the abyss of the moving pictures. But why is this?

One could argue that architecture's first task, in a lived sense of the world, is to establish a sense of place in the world. 01 It acts as a sense of context, and in turn frames our environment. For the architect, the beauty of architecture can be seen in almost any photograph taken from an excellent work of architecture, and in any great film. But for the filmmaker, the beauty of architecture is in the way it makes us live within it. It gives a sense of three-dimensionality and a place for the characters and camera to dwell.

Architects can only be so guilty of this however. For the most part, architecture is built to sell and because of that; the architects brilliance must shine through the photograph. Against popular opinion, I believe that photographs lie. They frame the world to tell us not what it is, but to show us what they want us to see.

We get the sense of that when we look at photographs or film.

We look at photographs of architecture we have never experienced in our actual lives, and somehow can grasp the feeling of what it is like in that particular space. But that can deceive us as much as it could help us.

As an architectural student, I am continuously interested in creative form such as that of Daniel Libeskind and his Jewish Museum. It was not until I experienced it in real life that I realized that photographs had made me hyper sensitive to elements of a building which were not actually that present. This is the same trick employed by the filmmaker, that of deception. "They lie to us to give us the truth." 02 Showing us that the art of curating experience is not about only the thing itself, but the way we present it to them.

Framing is an element of this performance because it grounds us in the reality of the world. Filmmakers are sensitive to the nature of how we frame our lives, and proof is in the framing of their shots. I like to believe that the act of filming is to be keeper of the frame. Cameras do not have a viewfinder for us to crop the world with, but to enable us to frame the world as we see it. Framing in cinematic film is in no sense a science as much as it is an art of seeing.


I would argue however that architecture school has us forget how to see as a spectator of the world. This of course is true of most art mediums, whether it be musicians appreciating a crescendo or a painter admiring the stroke, we all in some sense frame our abilities in the way we see the world. However, I think it is necessary for the architect to busy themselves with learning how to look at the world. Shifting the design of a building to the design of an environment would be the work of an architect as a filmmaker.

Architecture must not be a jargon specific medium, but something in which people are able to take a part in. A true work of architecture does not ask you to take out your phone for a beautiful picture, but rather it should ask you to stare at the ceiling and imagine the infinite possibilities of what life can entail.

For even in film, "the value is not in the images projected in front of our eyes, but in the images and feelings that the film entices from our soul" 02 The magic is not mechanism up the sleeve of the magician, but in how we interpret the performance. Likewise, the magic of architecture is not in the structure itself, but how it pushes us to be something different from what we were before.
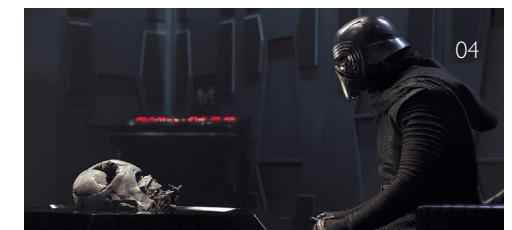
Aesthetics

Both architecture and film have a limited range of aesthetics which can be utilized in the final product. With the power to make us be attracted or appalled to the image, aesthetics can have a powerful effect on the idea of story. In *The Force Awakens* (2015) the opening scene shows a sand speeder racing in front of an Imperial Star Destroyer. Aesthetically, the shot is done in a film noir style utilizes the juxtaposition of scale to reveal the true size of a desolate location. According to writer Siegfried Kracauer, juxtaposing scale to evoke meaning through the mode of revealing is something film is inherently good at. 03 Depicting story using movement and scale enable the images on screen to evoke meaning and interpretation from the audience.


Architecture, inherently an aesthetic part of our built environment is packed with different modes of aesthetic. Material, form and even atmosphere play a critical role in the perception of aesthetics in architecture. The Chartes Cathedral (1194) brings the reality of this notion to us when we witness the pure beauty of its form and perfect execution of material. Its perfect execution and form evoke us to connect to an embedded meaning of the architecture, which is essentially to make us witness something greater than ourselves. The interpretation is possible not because the architect had solely thought of architectural elements as a way of symbolism, but looked at

how space could serve as a threshold between man and something beyond ourselves.

In addition to the aesthetics of built works, I would also like to mention the beauty of hand drawings as a work of architecture. The sketch is many times the birthplace of architectural creativity, and although most architects post-rationalize the meanings of the work, I would like to keep that discourse to the businessmen. Works such as Daniel Libeskind's *Micromegas* (1978) have beauty not because he post rationalized them, but because they were created to be a true creative exercise for architectural abstraction. Abstraction valued not for the work that it generated, but the imagination it allowed us to express. Imagination is the source of a strong aesthetic. Beauty and creativity come at most times via accidental surprises to the creator, and although post-rationalization is typically inevitable I think it is important to recognize this reality as it seems apparent that creativity flows through us, not from us. It is okay to
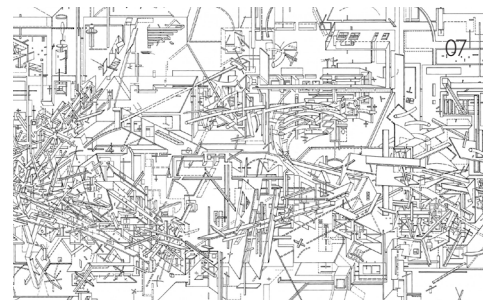
rationalize something which surprised you in the creative process, but not at the cost of your admiration for its mysterious origin.

I say all this because, it seems superficial to think that the aesthetic lies in the trends of the time. That may be true for the aesthetic of mainstream "pop-architecture" but true aesthetics comes from a true experience. Best at describing this type of work is described in an interview with composer John Cage in which he says that, "I love sounds, just as they are. and I have no need for them to be anything more than what they are, I don't want them to be psychological, for them to pretend to be a bucket, or for it to be in love with another sound. I just want it to be a sound." 04 Accordingly, I love architecture and film, and I just want them to be architecture and film.

This is all to say, that the aesthetic of the medium is measured by its ability to provoke meaning from us. And it is part of being a

charlatan to understand that this part is not entirely under your control. "It's not up to you to decide whether or not your work is going to be "good" or "bad"; it's only up to you to do your job as well as you can, and when you're done, then you can go home. We don't have to weave in flaws, we much try to work perfectly and God himself will see that there are enough flaws within them, that is human nature. Understand your specific task, work until it is done, and then stop." 05

The true aesthetic is the one that arises from human nature.

Static & Active

The reason moving pictures works so well with the medium of film is because it is inherently a record of time through a series of images. However, architecture is truly the opposite of that, representing a container of space which only has mechanisms that move. So, the dichotomy of the static and the active present themselves as something worth questioning in both mediums. When is it critical to favor one over the other?
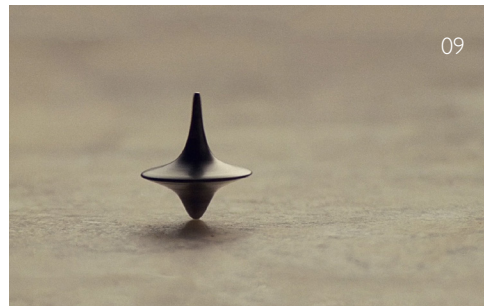
Well in the assumption that we are designing an experience, I think that conversation moves to a questioning of time and more specifically duration. Duration is the experience to exist in the midst of change and time. For, "there is no essential difference between passing from one state to another a persisting in the same state… because for a conscious being, to exist is to change, to change is to mature, and to mature is to go on creating oneself endlessly." 06 Logically this would lead one to believe that for architecture to allow for us to change is to change itself. However, a true magic trick of a building would be one which allow us to change, ask us to change, and change with us.

This type of work in architecture is done quite commonly in Eastern Cultures. In the West, I think this type of architecture is most prominent in the Cathedral. Cathedrals require its audience to partake

in a performance, but in addition to that are designed in a way which gets us to look around. The architecture almost forces us to look around at our community, at statues and at the ceiling above you. This stimulation induces the viewer to reflect on his selfish importance to the totality of the community. But churches many times are easy to reflect that way simply because you are being preached to about a higher power during your experience.

Let us look instead at a scene from *The Incredibles* (2004) in which instead of listening to his employer giving him a lecture, Mr. Incredible's focus is outside the window where he sees a victim being robbed. His instinct is to act, but his employer keeps him obedient during the robbery. This scene shows exactly what architecture's power is over us. It allows us to shift attention, and to imagine and reflect on what it is that we care about. In this way architecture shapes

who we are. Architecture allows us to feel in or out of place, and to provide distraction to our otherwise boring life.

Filmmakers prefer to present this experience in something as rudimentary as a shot of bubble on the surface of soda slowly popping, because it is in those moments of witnessing the active actions of our environment that we realize that we have remained static. Film, in addition to architecture, should push to evoke these kinds of reflection on their users. Because the story of architecture relies on the interaction between user and built environment. It is only when we are subjected to an experience which makes us question our own duration that we experience the capability architecture and film have in common.

To look at the world a little differently.

Technique

"Technique is going to be based on things you control." 05 If that is true than the work of doing is not much of a concern in either film nor architecture. However, to create through techniques is something that you cannot fully control. It is something that comes forth throughout the design process. In architecture, the technique of Frank Gehry is to create form by way of using sculpture and allow space to be a byproduct of that process.

But I have often been thinking where the story is in that. Is it in the form of the exterior or in the consequence of space created by it? In the perspective of a filmmaker, it is in the space within the form. It was created by the technique of creating form and the beauty of the work is expressed in the built space within. This is exactly what architecture should be doing to create story within a structure. Instead of designing the building, you implement design in a way in which the byproduct becomes the architecture.

This can be done through a multitude of mediums including drawing, modeling, and even filming. It is in the mastering of these abilities that we begin to be able to execute creative mistakes. So, in this way, techniques are only a means to become creative by accident.

We must be to some degree in a level of crisis for the true ability of our creativity to shine.
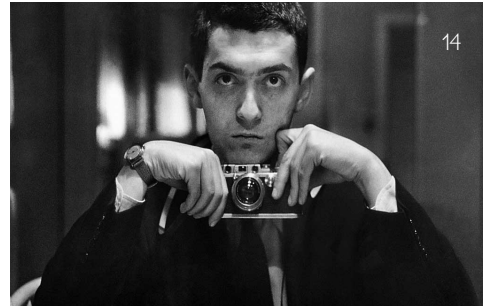
In *The Third Man* (1949) Character Harry tells his old friend Martins, "Don't be so gloomy. After all it's not that awful. Like the fella says, in Italy for 30 years under the Borgias they had warfare, terror, murder, and bloodshed, but they produced Michelangelo, Leonardo da Vinci, and the Renaissance. In Switzerland they had brotherly love - they had 500 years of democracy and peace, and what did that produce? The cuckoo clock. So long Holly."

This is true of any artist. We must be placed into a sense of crisis through the techniques we implement in order for anything of value to arise from them. Both film and architecture are under a lot of economic stress to create their products, so when it comes to technique experience is everything. Artists are required to be able to discover creative beauty in an expedited manner to be considered good at their craft. It is when the techniques become a seamless action that this type of speed arises.

This comes with practice. George Lucas often referred to himself as a "frustrated architect" probably was not frustrated because of his inability to create a working detail, but because the art of creating architecture that tells us stories is a lot like entering a lottery. The technique of design can only carry you nine yards, but without understanding the need for creative surprises to arise, you may end up realizing that your design may not actually mean anything. This is 85% of architecture school, learning how to utilize a technique in architecture. The rest is learning how to post rationalize an interesting mistake that arose during your design process.

Film is the exact same way. Although the set is for the most part schedules, mapped, and every action is rehearsed it is in the humanistic flaws that true stories arise. In film these "gifts" are treasured and brought forth in the editing process to empower the final product, while in architecture it becomes the focal point for discussion in the presentation of the architecture and the location of unique space.

Storyline

We understand films all in some way have a clear sense of storyline. Whether it be a journey to a distant and desolate land to destroy a ring, or to save a princess from a dragon, we can easily comprehend stories as they give them off in a film. However, that type of story is not what I am talking about when I say story in terms of architecture. That type of architecture has been done in Egyptian times where architecture represented a process and was praise as a story. Rather, I am talking about an architecture which nurtures a story within people. Space which allows us to imagine, to reflect, to act and to bring forth meaning is true architecture. That is the story worth talking about.

I believe that to be the same in film. Of course, film is telling us the narrative of the protagonist, however, it is when we look at the great films that we realize what makes them so special to us. It is that we connect with them.
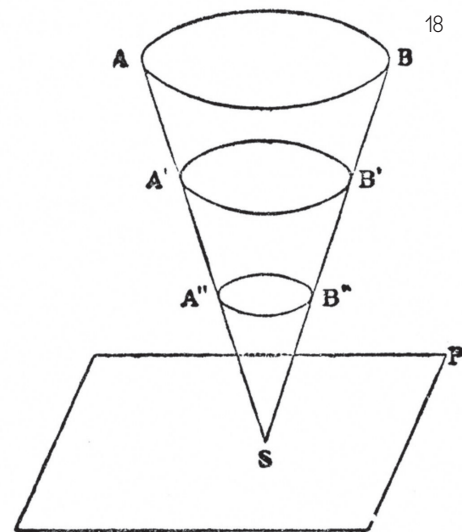
Storytellers are in every sense of the word magicians not because they can regurgitate a narrative to you, but because they can stroke your heart to listen to their words with special meaning. Psychologically, people such as

Carl Jung believed that this was due to the "collective consciousness" of man. However, I think that idea has been overused in attempt to justify people's feelings. Philosopher Henri Bergson, writes about how the origin of perceptions are grounded by the limitations of our previous experiences in the form of memory. He describes that there are levels of memory however, from the ones most prominent to the ones most abstract and fundamental. 06 I think the works of film and architecture which work best are the ones that tap into a deeper level of our memories.

These are the stories that contain the magic to connect with us in a meaningful way.

For architecture to do any of this, it must be able to connect with us on a fundamental level. Revealing to us something which our minds will want to comprehend or reflect on. It is apparent some stories are much more universal to the human condition because, "some stories have the appeal that can be felt by everyone, because the deal with childlike universal questions: Who am I? Where did I come from? Where will I go when I die? Is there anybody else out there?" 07 Film and architecture make is ask ourselves these questions.

That is the beauty of the storyline. That it hits us in such a fundamental level that we are faced with no choice but to think about them.

Film clearly has the power to do this, but so does architecture. It is in the moments that you drink your morning coffee on your porch that you stare off into space and you are faced with the question of "who am I?"

The moment you stare out the window at night and wonder if there "is anybody else out there?" It is when you are sitting on your desk at work and you look at the ceiling and wonder if this is what you want to be doing the rest of your life.

The narrative is about the character, the story is about us.

Storytelling & Storytellers

"Often those chosen to be shamans are identified by special dreams or visions, in which the gods or spirits take them away to other worlds where they undergo terrible ordeals. They are laid out on a table to have all of their bones removed and broken. Before their eyes, their bones and organs are split, cooked and reassembled in a new order. They are tuned to a new radio frequency like radio receivers. As shamans, they are now able to receive messages from another world. They return to their tribes with new powers. They have the ability to travel to other worlds and bring back stories, metaphors, or myths that guide, heal, and give meaning to life." 07

This is exactly what the architect does. Through experience and experimentation with the craft of architecture, we can hone in on a new frequency of ideas, a new world of possibilities. We are in this sense, magicians.

Magicians that reveal to people something about themselves. In film, it is said that it is not about what you recorded, but how you edited it. Architecture can be interpreted the same way in which it is not about your impression but how you interpreted it and how you acted after you did. We must train ourselves to look at how we feel in architecture and not how it looks.

So, what should we do?
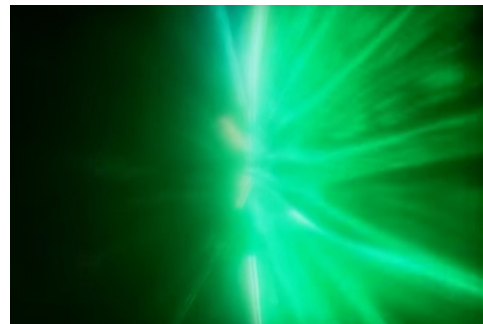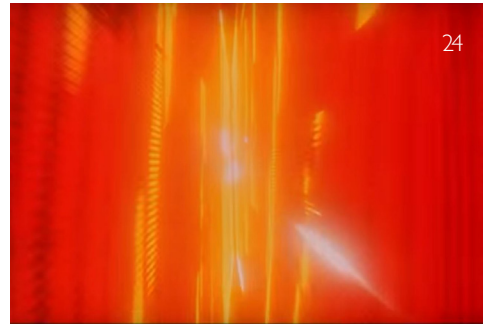
Well first we must learn to see architecture for what it is in the lived world of our audience. Filmmakers see architecture as a place, and so should the architect when designing the built environment for their viewers. Architects need not extract all the ideas of symbolism and the perfect shot, and should instead focus the attention toward what is important. Creating a valuable and meaningful experience for his users.

In giving work meaning, the architect must first give the work a sense of purpose. In other words, there should be a clear sense of intention, much like the filmmaker. We may not be able to conjure up the most creative ideas on demand, but we can make them a focal point when they arise. Giving the work intentionality goes hand in hand with this.

Daniel Libeskind's Jewish Museum it seems that he had begun with the Jewish star and had broken it to come to his final design.

Now, that may be true bit there is a sense of charlatanism going on there. Much like how Orson Welles claims that there was not structure to the way he set the camera, for it would just "come to him". What I am trying to get at is that to be a storyteller you have to be a charlatan, and for something to be storytelling, it has to be in some sense a lie. That is the trick behind the great artists.

Filmmakers: Orson Welles, Steven Spielberg, Stanley Kuprick, Quientin Tarentino, Clint Eastwood and architects: Daniel Libeskind, Peter Zumthor, Aldo Rossi, and Frank Gehry all know this trick. Consider their magic debunked, and realize that all of can design architecture capable of this. Architecture capable of being itself, and because of that everything. The interesting part is that I do not think that they in any way were or are hiding that reality from us. They understand that technique is not what generates great works of art, but mistakes in their technique

is. And the magic is in the part that they would never admit to us.

Just like a magician, a master artist never gives out his secrets.

I would like to see what would become of architecture if we strayed away from creating architecture as a puppet master from above, and would instead design architecture around us. When we call ourselves storytellers and play the part of one in the design process, while allowing our work to become works which are inherently storytelling. An architecture where we care less about the formal gesture on the parti diagram and instead get excited about dwelling in a space. Where we forbid the use of symbolic meaning, and instead look toward thought evoking form.

This will be the new form of architecture, one which asks you to take part in its existence.

And once it comes to rise, I will not say I told you so, but that it was right in front of your eyes the whole time.

Abstraction

A Sketch

"That grinning, glowing, globular invader of your living room is an inhabitant of the pumpkin patch, and if your doorbell rings and nobody's there, that was no Martian... it's Hallowe'en."

-Orson Welles

Many is the School of Architecture would argue that the path to creation is the path to abstraction. But I often like to reimagine what abstraction means. Is abstraction deterritorializing parts of a whole or creating new wholes out of seemingly random parts? Well the simplest answer would have to be, both. Sketches are often an exercise of the flux between the two, and becomes present on a conceptual and often a product level.

The following exercises offered an outlet for abstracting the concepts of moving images. For in a very real sense, film is very much a "time machine." With the power to capture time and space, these moving images are in every sense of the word moving. They change our soul, through a feeling of infinite duration.

Allow the mind to open, capture, and close. For the act of sketching is to open one's aperture and allow the light to flow within our mind, and close. This is abstraction. To open ourselves to the light of essences.

Abstractions & Sketches

The work of architecture and film require a prolonged process of designing and editing. The following work maps a process of abstractions I had experimented with. These works were the bi-products of my abstract comprehensions to different mediums which included film, architecture, drawing, painting, and sound. The process of this work contributed to my work both physically and conceptually.

Film and architecture is no new idea to the discourse of film, so I wanted to create a body of work which would get me out of the mainstream mindset of the already preconceived notions of their resemblance. This work had implemented sketching as a mode of revealing how to think and rethink about the mediums. Sketching not solely as a mode of drawing, but of experimenting with concepts.

Starting with looking at films, I had begun to attempt to abstract them to their essential pieces. Looking only at very specific scenes and even shots to draw conceptual ideas from, and had begun to manipulate them through video and in addition abstract them into architectural line drawings.

Setting the foundation with a multitude of work, these sketches allowed me to discover the ability to allow the camera, and the editing process to capture essences of my subject. This created a new process for which I used the camera, drawing, sounds, and music to create a sort of phenomenological films. Attempting to share essences as a way of sharing experiences.
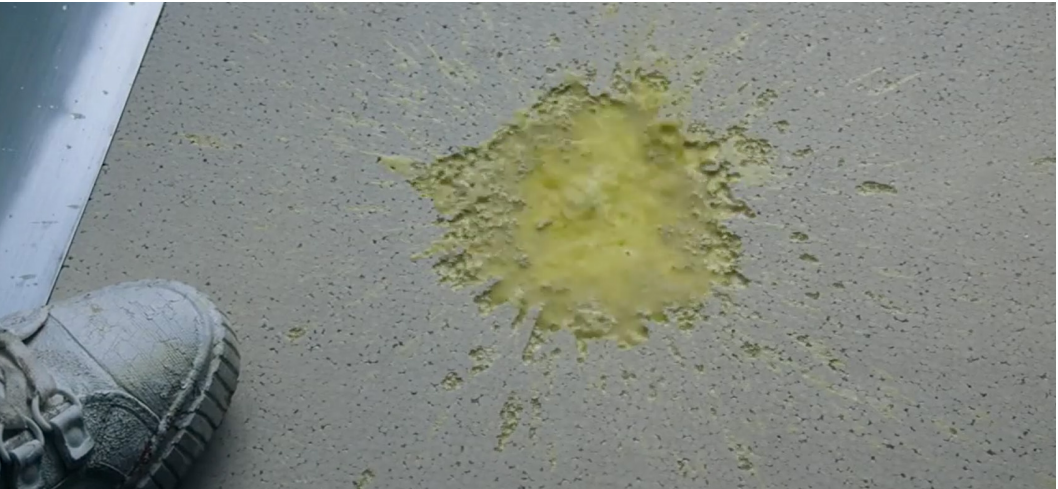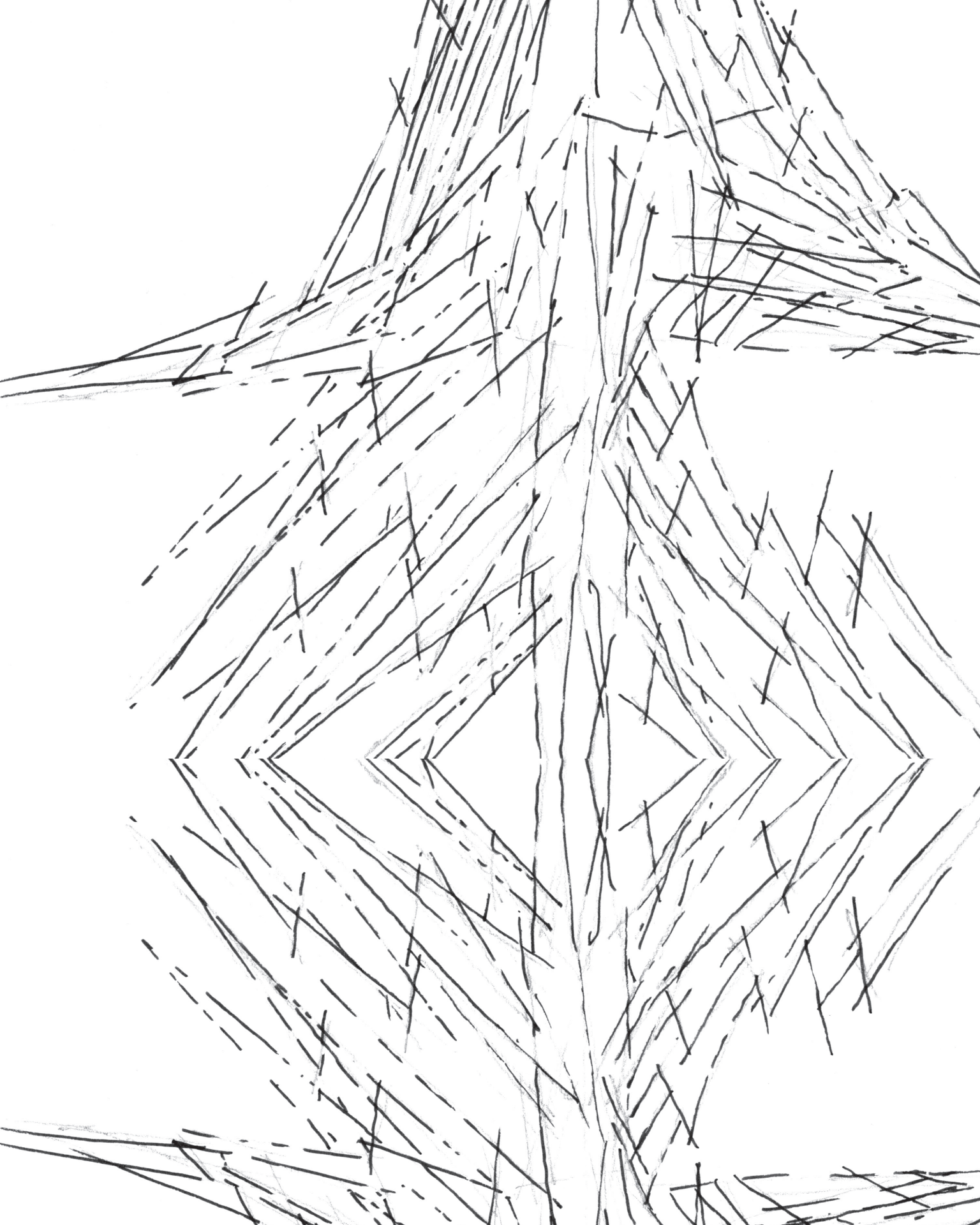
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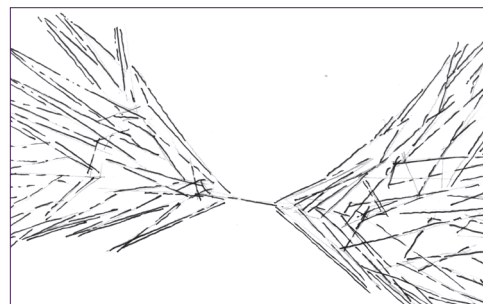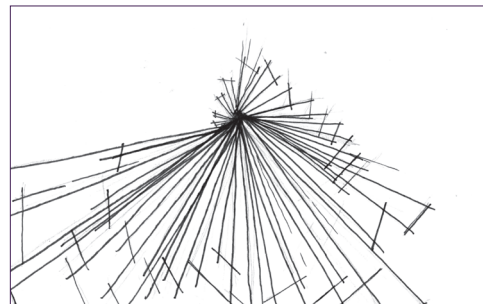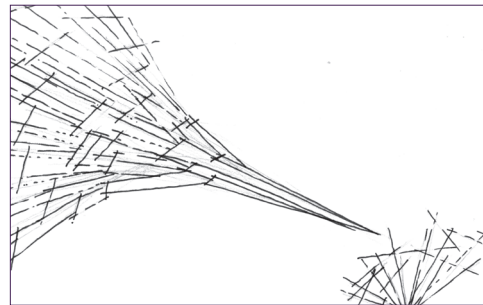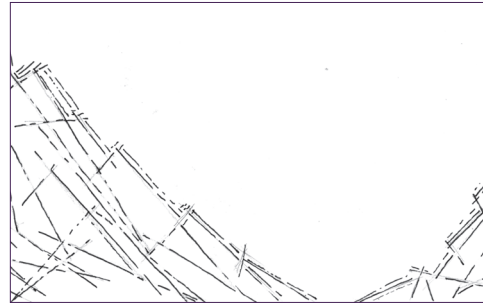
Video Sketch
"Sketching With Jaws"
"Enrique Ledesma" on Vimeo
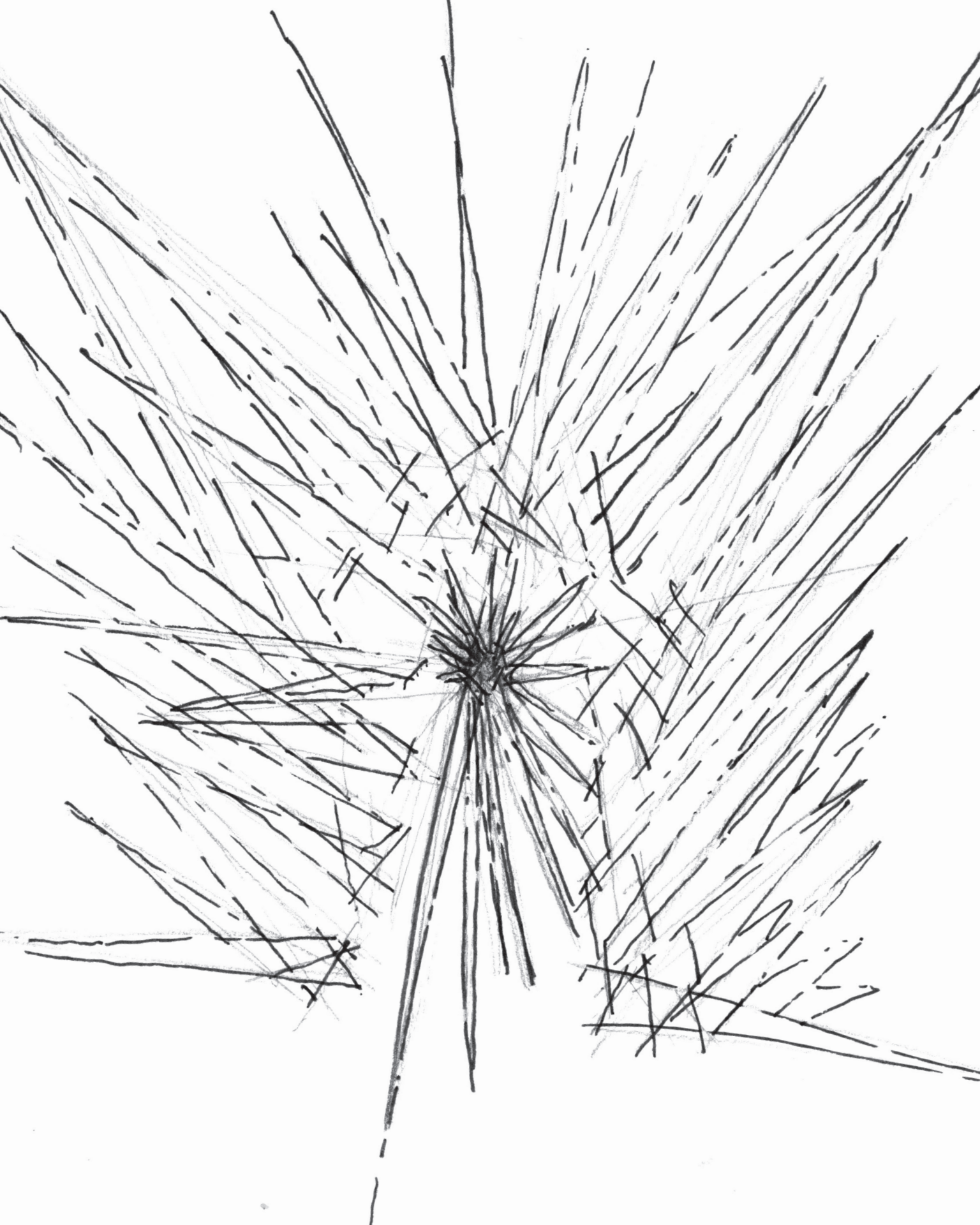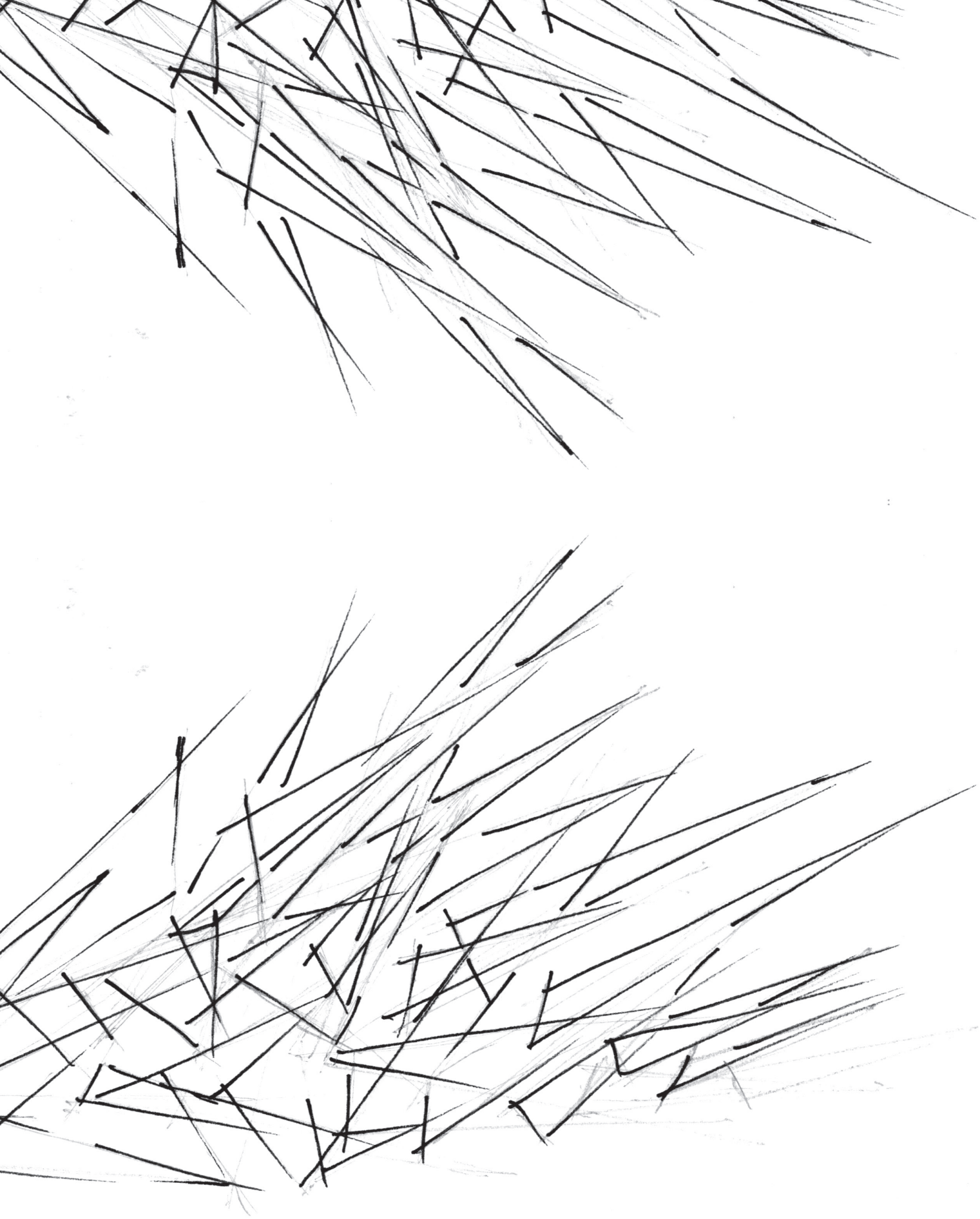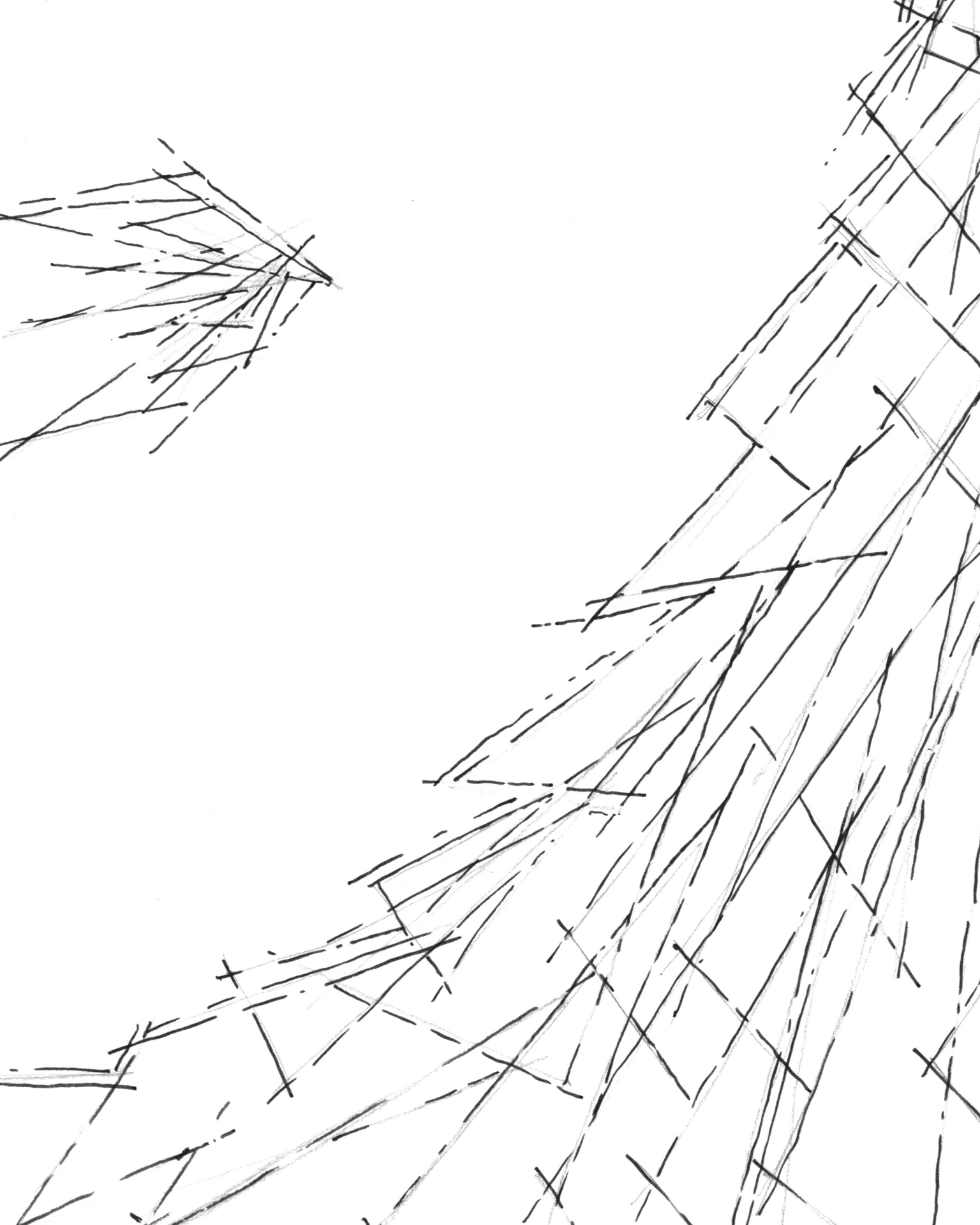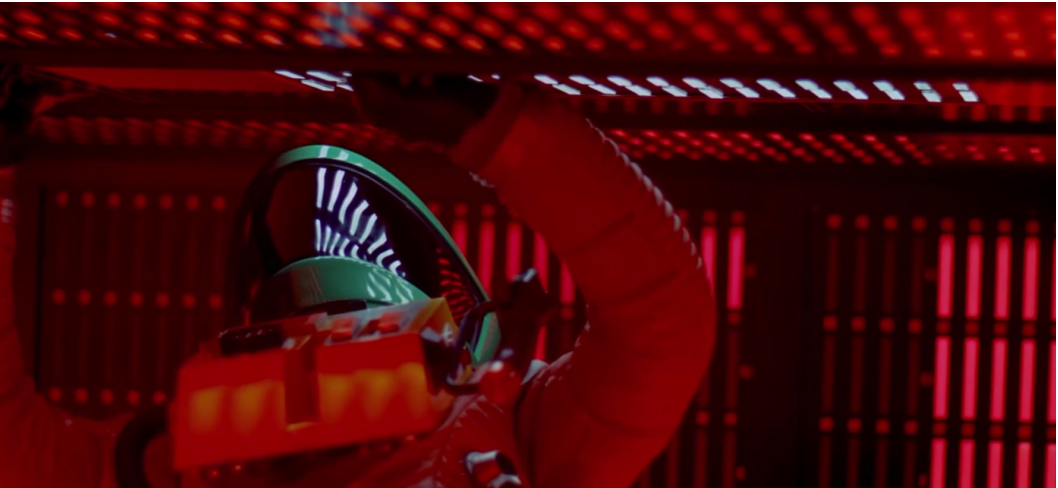
03

07

Video Sketch
"Sketching Through Projection"
"Enrique Ledesma" on Vimeo

08

Video Sketch
"Sketching Through Projection"
"Enrique Ledesma" on Vimeo

Video Sketch
"TSketching Through Projection"
"Enrique Ledesma" on Vimeo
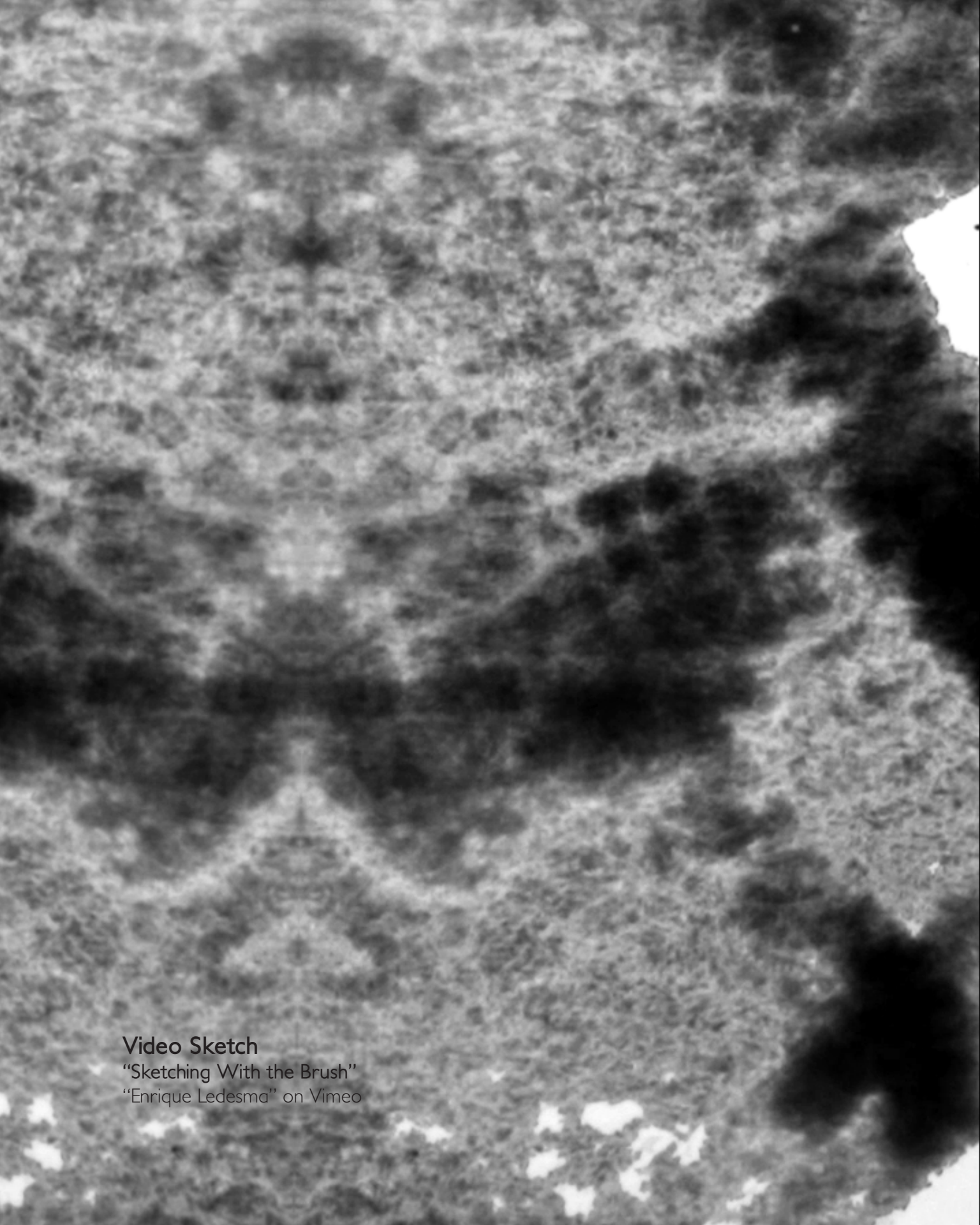
Video Sketch
"Sketching With the Brush"
"Enrique Ledesma" on Vimeo

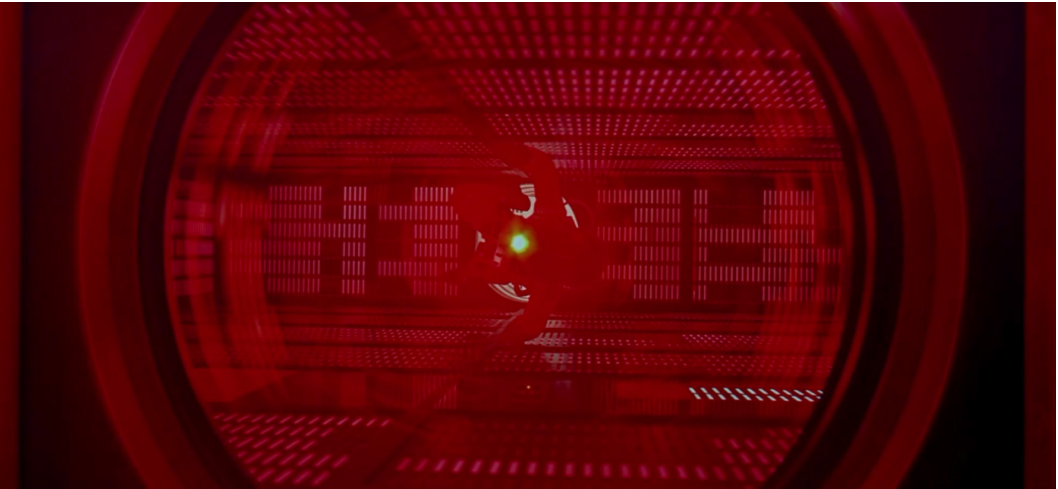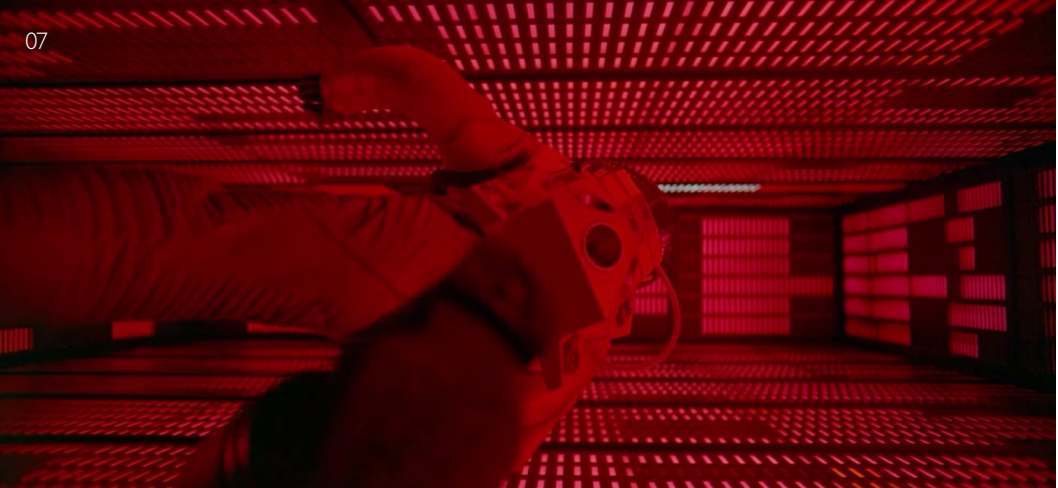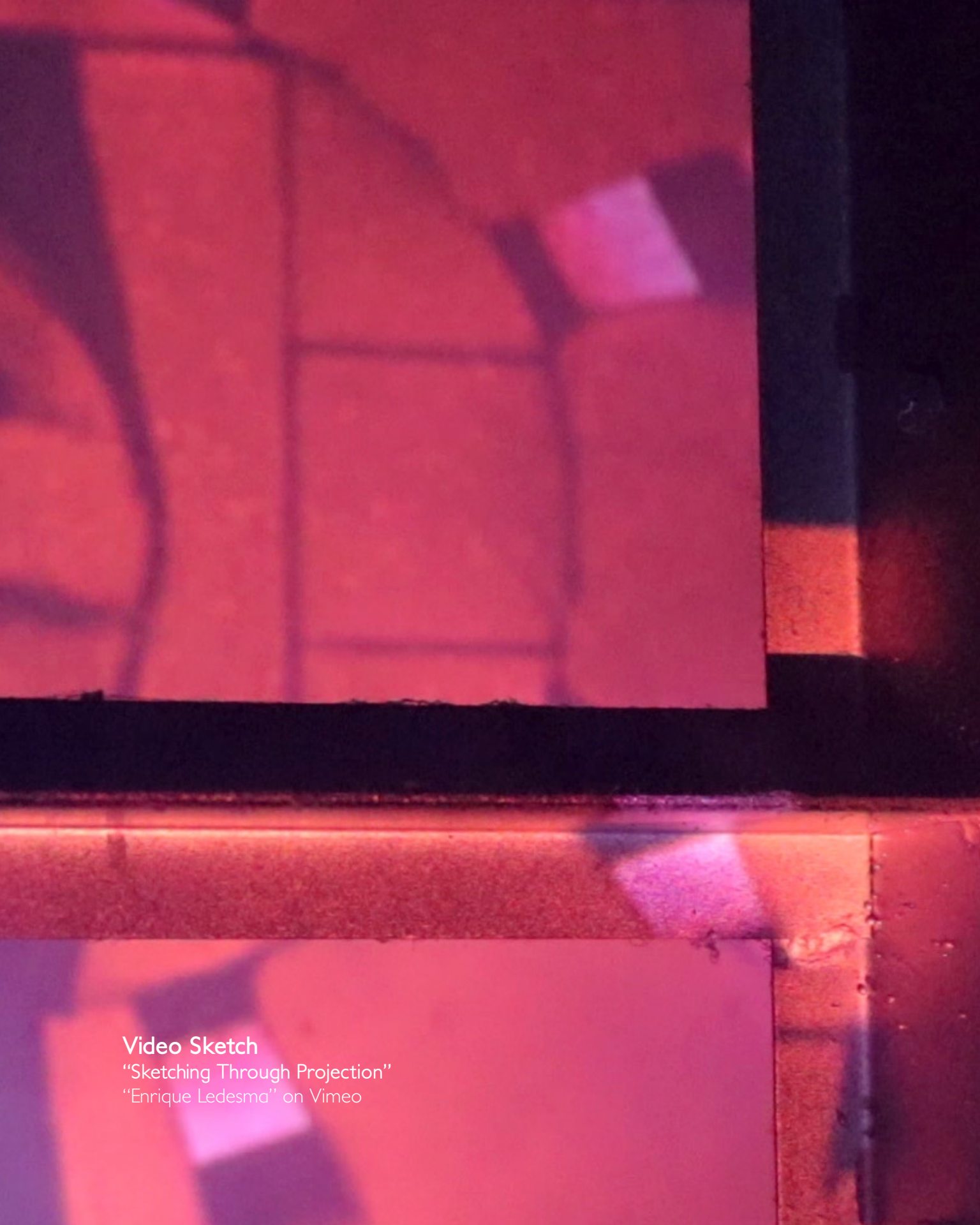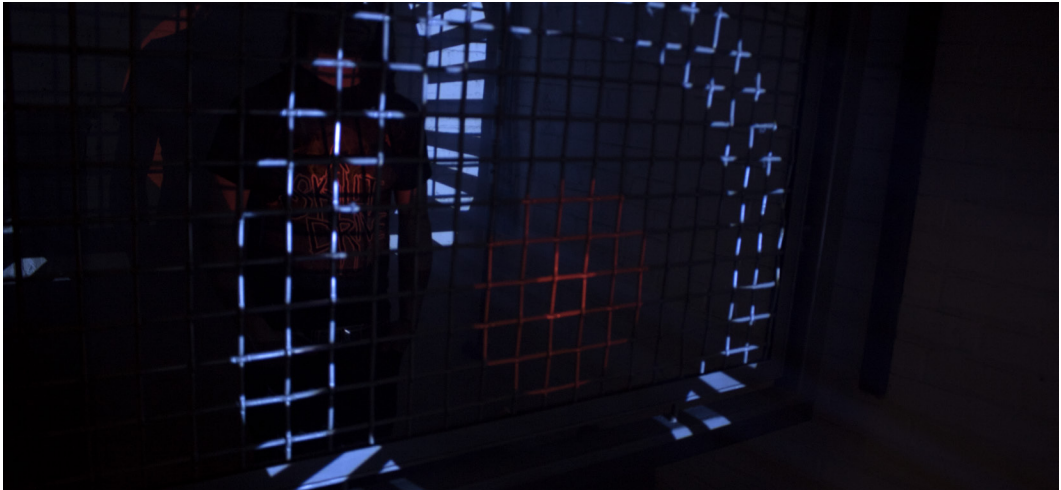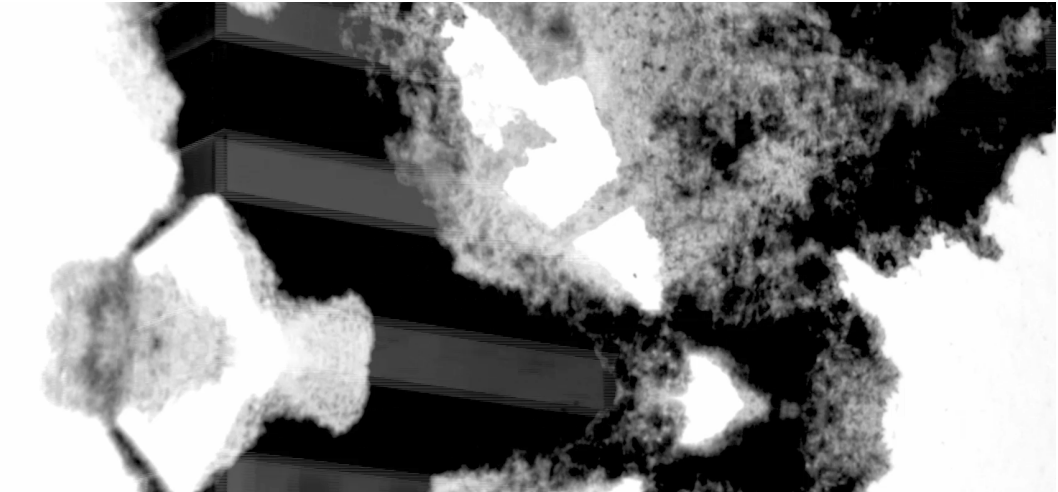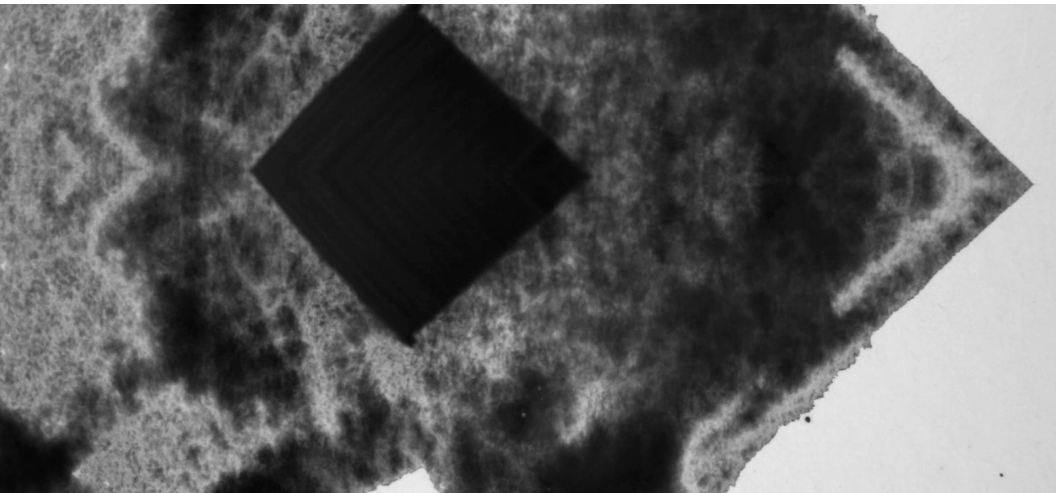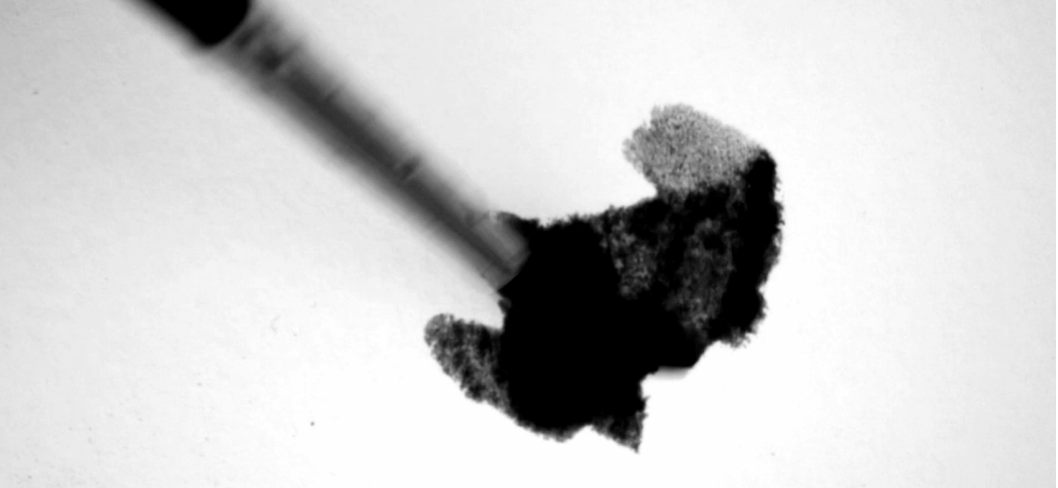**Video Sketch**
"Sketching the City 01"
"Enrique Ledesma" on Vimeo

Video Sketch
"Sketching the City 02"
"Enrique Ledesma" on Vimeo
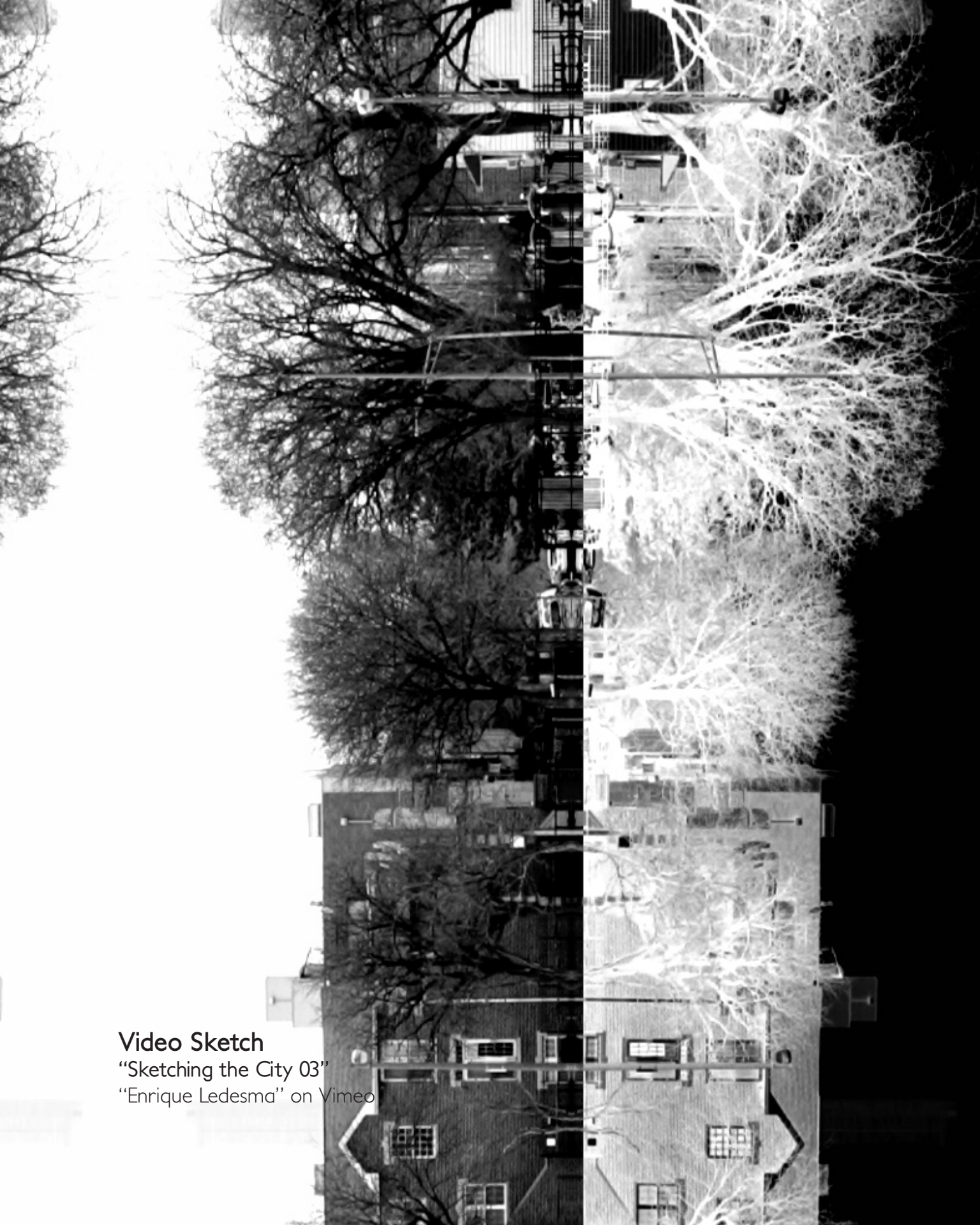
Video Sketch
"Sketching the City 03"
"Enrique Ledesma" on Vimeo

Storytelling: A Phenomenology

"Be of good heart, cry of dead artists out of the living past. Our songs will all be silenced. But what of it? Go on singing, maybe a mans name does not matter, all that much."

-Orson Welles

Of Film & Architecture

I have mentioned repeatedly that architects need to learn to see, and I think phenomenology is able to improve our ability to do that. After all phenomenology is a study of essences, and can be used to help describe the world at a fundamental level.

Tring to describe and not explain why how the mediums share stories with us, I also shared how I think architecture, most times, lacks the essence of story. Describing the experience of story in architecture allows conceptual ideas of how we can design architecture to tell stories.

As for seeing, phenomenology is the study of essences, and training ourselves in our ability to study the world through description is an ability of a charlatan whom is able to tap into the hearts of people in even the most essential of ways.

Storytelling

Like all great films, architecture has the capacity to tell stories. Stories which ask us to move both physically and psychologically in a orchestrated film composed and directed by the architect. This implies an important role of the architect, the one who designs and informs these structures and spaces, to be the master of spatial, visual, and acoustic storytelling. As an architecture student, it seems to me that unveiling, interpreting, and understanding stories in which architecture confesses to us is a device we have been trained to cultivate. However, it is in the very nature of this "spatial jargon" that we begin to see a lack of architectural storytelling revealed to those whom are ill-informed of the architect's intentions. Figure 1 attempts to illuminate the nature of this disconnect, depicting an architectural space that attempts to share the experience of the millions of

lives lost inside of the gas chambers during the Holocaust, as opposed to the actual gas chambers in Auschwitz. I have been to both, and when walking through the Jewish Museum, at times I experienced the same feeling, the same terror, the same discomfort, that I had felt at Auschwitz. But soon I realized that this feeling was biased, because I had been informed about the intentions of the architect. In this paper I will be arguing that architects are bad storytellers, and that filmmakers can inform architects on how to be better at it.

People share stories very similar to how films reveal stories to us. However, I seek an architecture which can speak this language as well. It is at the core of wanting to etch our names into a desk in a boring classroom that proves that architecture typically seems

to lack meaning and it is up to us to give it meaning. Giving definition to the notion of storytelling - and the phenomena it entails - will give rise to a new form of instructing future design. Just as stories shape and change us socially, so can they physically in spirit and in mind. They do this through the power of images, which can stimulate us though our visual, auditory, and tactile perceptions. Likewise, images both in film and architecture stimulate imagination which allow us to look further than just the world that is presented in front of us.

Storytelling is not only an essential part of human sociology, but is what informs us how to interact with the world around us. Today, architecture tends to shape and mold to people, whether intentionally or not, but architectural storytelling calls for

an architecture which shapes and molds us. Architecture which shapes and influences our lives is the formula to an architecture which speaks to us. In the perspective of the architect, we should consider storytelling as a more critical element in design. It is through phenomenological analysis that we may be able to interpret the stories as they are told to us from the architecture. Looking at architecture not through the architect's visual prowess to interpret plans, sections, and details, but looking more so at the spatial quality in the built structures as they appear to the senses. It is in this interpretation of the senses that we begin to reveal the story itself.

In the words of Frank Rose, "storytelling is about memory, imagination, and sharing" 01, above this, storytelling is

an immersive experience which nurtures memory, imagination and sharing through a medium which presents itself as immersive experience. Arguably, just like a parent giving their son a bedtime story on a quiet night, architecture has the power to take our minds to new worlds framed by an often fixed and linear narrative ingrained in the experience. But it is in the stimulation of these narratives that we find meaning, inspiring our minds to imagine memories and new thoughts. Essentially it is apparent that we must feel a story, and that it invokes enough meaning in us to pay it any attention. Meaning seems to be the key to surpassing the spatial jargon of architecture, but it is in the exploitation of meaning that we begin to see the fault of architectural language. The fault is the preconception that architecture must always perform in an efficient and practical way and if it falls short of that we criticize it as, "bad architecture". Whether that may true or false, this is not a study of "good or bad architecture", rather it is the quest for architectural language and its ability to evoke meaning through that language.

First, let's think about how about how stories present themselves to us. In film, stories reveal themselves through a sequence of images conveyed through the lens of a filmmaker accompanied by audio. In architecture, they reveal themselves through the experience of an orchestrated series of spaces as designed by the architect. However, as the story hits our perception we are faced with much more than just that which was presented to us, stories dig deeper in our minds than that. They make you see, feel, and hear the stories juxtaposed to your own memories and feelings. You can take it in so long as you can see and hear the images being presented in films, while you only need to enter space to experience architecture. In

architecture, stories require us to be a part of the space in harmony with the stimulations of the environment around us while films require a heightened amount of attention often prepared to be presented to you in a dark room in which it is at the forefront of stimulations. These stimulations are directed and intentional, but the interpretation is not. However, it is apparent that it is in these stimulations that people find the meaning to interpret stories in turn giving them meaning.

Stories themselves ask you to forfeit your full attention as it absorbs your mind to partake in an immersive experience of visual, auditory and at times even tactile images. They engage all the senses, but they often are curated through a particular set of senses whether it be film or architecture. Whether it be relying heavily on the visual or the acoustic they both seem to be main stimulations that reveal the power of storytelling. For instance, it seems apparent that when you walk into a cathedral the story is not just in the visual aesthetics of the architecture, but in the connection people have with community and something greater than themselves as they are immersed in the experience. Experiences such as these almost literally remove you from your body and take you to new places through a curated experienced shared to you. Just as in the films, *Kill Bill: Volume 1* (2003) directed by Quentin Tarantino, you are immersed in an experience in which you want the woman portrayed in the film to get her revenge. The story is only of a woman getting her revenge, but your mind reaches out to her as if you partake in the revenge. You are taken on experience in which you strip yourself away from your body and project your emotions to her in hope that you may give her the power to get her revenge. In extension one might imagine when they wanted to get revenge, a memory of when they got revenge, or how

they want to get revenge on someone. This reveals emotions, feelings, and memories all through the power of stories to make us imagine.

These emotions seem to ask us to change the way we interact with the world around us, as well as the people around us. They prove that stories make us feel one with the world, in a way that makes us feel like we are not so abnormal in the world. We feel as one with the story as much as they allow us to relate with ourselves. Stories and people speak to one another in a back and forth motion churning one another in constant flux to change one another, this is due to the relationship between ourselves and the story in which as soon as the story is revealed to us, we change it through interpretation. We change the story, as the story changes us, and in addition change the way we interact with the world, and with one another.

In contrast, architecture is not typically viewed as we view films. Films are displayed in a fixed path and the viewer has no control over the events that unfold. However, architecture is arguably much more interactive in the sense that we can choose which way to go in a space instead of following a fixed plot line. Although different in medium, I think that the story itself can have the same function and in it the meaning. In essence, we can see that stories only require that they present to us some type of underlining narrative in which we can derive meaning. Films obviously do that, but so does architecture. Architecture can guide us, frame things to us, and even make us lost, all of which can ultimately be interpreted as meaningful something meaningful. Not meaningful in the sense that the architect cared about it, but in the sense that you can interpret the meaning of that.

02

Looking specifically at just films, it is intuitive to see the underlining story, but not as apparent to reveal each of our meaningful stories we uncover as we watch a film. For instance, in the film *Jaws* (1975), directed by Steven Spielberg, it is apparent that the meat of the film is the underlining story of a family man police chief named Brody who is trying to save the town of Amity from a large rouge shark known to be the death of multiple people in the town. However, it seems apparent that the film is much more immersive in the ability to story tell than just that. Spielberg directs the immersive vision of the film by enabling us to feel the fear of the citizens, the strength of the shark, and above all the fear of the water. The true story is the one that we the viewers take home with us, and that is not a story about Martin Brody, but a story about the fear of water. It is in those stories that present meaning that we find ourselves, and how we might change the way we live based on new realizations.

Stories ask us to change the way we live in the world. In response, architecture bends our environment to change the way people interact with their own lived world. Much like how a film director has storytelling techniques (sounds, lenses, angles, aspect ratio, etc.), the architect has multiple techniques to convey story in their work. Architecture has the ability to manipulate circulation, lighting, acoustics, climate, scale, elevation, etc. to convey stories all the while using different materials, colors, and objects to set mood. But it is in the use of the techniques that is at fault in architecture as opposed to filmmakers. Architecture typically lacks the structure of good films making them susceptible to misinterpretation. Misinterpretation of the underlining story, leading to a lack of any story to interpret or reveal much of anything. So, what is it about the structure of films which tend to be better in story structure than architecture?

In films, stories are structured via a sequence of scenes and shots curated by the creator while in architecture they are structured in a sequence of spaces and objects curated by the architect. It is in the juxtaposition spaces, or scenes that we begin to understand the story being shared with us. For instance, in the film, *Jurassic Park* (1975) by Steven Spielberg, it is in the juxtaposition of the characters faces of awe in comparison to the shot of the dinosaurs that we invoke meaning and understanding. It is the ideas of what filmmaker's call, "therefore or "because" story structure in which shots are juxtaposed with other shots in order to evoke meaning. The fault of architecture is that it typically has, "and then" story structure in which spaces will always be flowing in a linear fashion resulting in a lack of us giving meaning to the story. Some instances however seem to have a flow in narrative such as a cathedral in which on its exterior you find that there are structures reaching out to the heavens, but once you are inside you sense a feeling of

being placed in the heavens. Or to go back to Berlin's Jewish Museum, in which he wants you to feel the unease of the Jewish people tortured by the Nazi's so in one garden it is designed with an angled flooring to give the feeling of that. However, the narrative of his work seems to fall short because of one very simple reason. The experiences are given to you but you do not know what they should mean to you, without the architect's dialogue to accompany the experience, the story is to unstable making you misinterpret whether the garden with the angled topography is a location for you to play, or place for you to reflect. It is all in the discovery of meaning that we find architecture typically falls short of films. It is not in the different of medium because stories are seemingly inevitable, however it is in the presence of those stories and whether people are able to interpret them to find themselves is what is critical to a storytelling design.

How we share stories, whether through architecture, film, or any other media, reveals a lot about how we interpret the world around us as well as why stories are important to people. Understanding the power of stories as well as why we should share them is something that filmmakers had long taken into their art, and it is something that architects should be in business of implementing into their work. Now I am not saying that every work of architecture must employ a story to be good. I think there are many great works of architecture which are great without revealing or even being about story. However, it is apparent there are works of architecture which attempted to tell a story but fell short, and it is in the reevaluation of how we use architectural techniques that will shape more successful storytelling architecture.

In conclusion, stories stimulate meaning, and it is in that meaning that we find feelings, thoughts, and memories. Architecture, much like film, share stories and if more critical attention was implemented in the field of architectural design, we can begin to imagine a world in which we are truly one with our environment. Understanding stories and how they can be shared in architecture will allow us to connect the ideas of space, and narrative from a lived world perspective. In meaning we find ourselves, and with that the understanding of the world around us.

The Architect + The Filmmaker

"A film is never really good unless the camera is an eye in the head of poet."

-Orson Welles

The Dynamic

As storytellers, Architects and Filmmakers both try to push the limits of their medium to forge and nurture experience. Experience which grabs attention and takes their viewers to a new world. They try to do this not only through the work they create, but through the way they go about making that work.

This section was an attempt to examine the quality of both mediums. Looking at which seem to exhibit a sense of reveal and a sense of record. And deeper than that, which seem to work inherently for each medium almost as if it was a pure expression of that medium only.

But in the creation of this, it was a natural bi product to open my mind to the idea that the line between them is much more of a gradient then a fine line. The mediums of film and architecture can be studied and understood in flux of one another.

F I L M
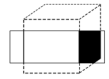
A R C H I T E C T U R E

F I L M
for film's sake

A R C H I T E C T U R E
for   architecture's   sake

Film for Film's Sake

Orson Welles says that "a magician is just an actor playing the part of an magician", in extension to that, it would be a valid statement to say that is how filmmakers look at the world. They look at the world as something to experience, something to inspire. They often look at their art through the lenses of their audiences, considering how they will evoke imagination and how to make them look at the world at least a little differently then they had before. That is the magic of the magician, they take what we think about the world, and add a little twist.

However, there are times in films which directors are confronted with presenting films which are entirely for filmamaking's sake. These more obviously include experimental films, but are much more successful in influential films such as Jaws which try to add a new way of expressing stories to the film industry. This is usually represented by the implementation of new filming and editing techniques. But it is not about the new techniques themselves, but how people react to them. The techniques exhibited in Jaws lead to the near extinction from the hunting of a species of shark, as well as an everlasting fear of the ocean.

When intentions are clear, that is when we pay most attention to them. It is when the artist stops utilizing the regular successful techniques and attempt to produce something entirely new that inspires not only the audience but flips the medium on its head.

When we let go of our ideals.

That, is when we have film for film's sake. Films which inspire, question and challenge the medium pave the way for new ideas, and creative creations.

In the realm of these new ideas, film begins to take shape. It is a medium of design, composition, and editing. Keep this in mind, it is not merely a collection of "moving pictures" but a reel of experience which matters not about how it was shot, but how it was cut.

Film is a mode of design, limited not on subject, but on the eye of the filmmaker.
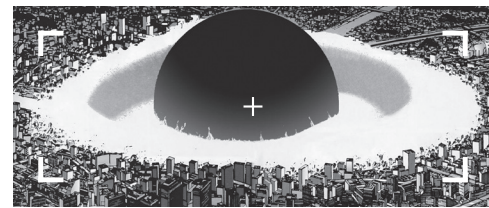
Architecture for Architecture's Sake

Peter Zumthor would argue that, "It's not about facade, elevation, making image, making money. My passion is creating space." This is to say, that architecture is not just purely in the head of the architect, but is in the quality of created space.


However, it is safe to add that architecture, just like film, has two peaks, the production of architecture through design and the experience of the actualized work. This is why in complete contrast, Frank Gehry would say, "If I knew where I was going, I wouldn't do it. When I can predict or plan it, I don't do it." Which is to say that architecture in itself is almost an accidental creation, or product from the design process.

So it is the question of hyper intentionality vs. creative accidents, but in addition to that there is also the theoretical approach of what could happen. Which in its finest represent a hybrid of the creative process and intentional form. In this comes an architecture from great thinkers thinking critically of both the design process and the synthesized extraction of those ideas into the built work. Both Lebbeus Woods and Daniel Libeskind are aware of this flux between the design process and actualization of work. Although Lebbeus Woods had only had one built work, it was clear that he had a careful eye for the intentionality of his work.

Lebbeus Woods, challenged the ideals of the architects saying that, "If there is no idea in the drawing, there is no idea in the constructed project. That's the expression of the idea.

Architects make drawings that other people build. I make the drawings. If someone wants to build from those, that's up to them. I feel I'm making architecture. I believe the building comes into being as soon as it's drawn." This leads to architecture created for architecture's sake.

Architecture fabricated almost entirely to challenge the ideals and architecture of the time it was created. Architecture expressing itself, exposing itself for what it really is. This is architecture in its most distilled state. Purely representative of what it is, and nothing more.
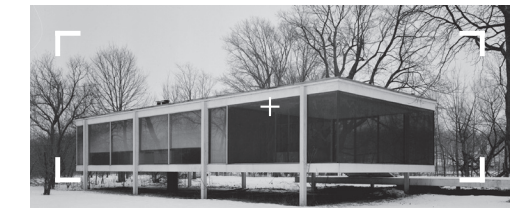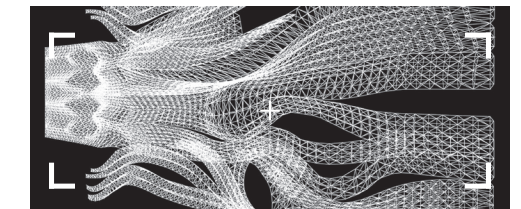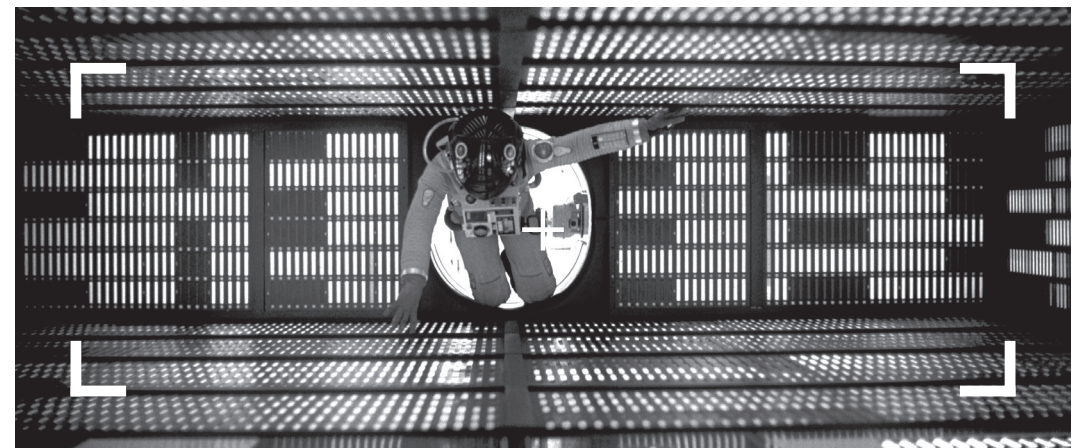
Sharing the Story

It is apparent in both film and architecture that there are some sections of work which "work". Orson Welles described the location of the camera to always present itself so clearly to him. The thing is that, it does not mean that the location of the camera he chose is the right one. But it is that instinct, that intuition, that it seems architects lack.

Can there be an architect that is as in tune with the medium of his work as compared to a filmmaker?

Perhaps, it is possible.

Perhaps it is when the architecture begins to take a life of its own and not be animated only by the one given to it. Or maybe it is when the designer is hyper intentional in the meaning and symbolic nature of each aspect of the work. Letting the work only be whatever it is that the work needs to be.

Maybe, it is a mix of the two.

Perhaps we need to be critical and malleable in the design process, while implementing strong and strict synthesized iterations of the idea/inspiration into the work.

It only seems natural to give the design process its due justice and forfeit our intentionality to the beauties of accidental design. However, to bring back up Orson Welles, although he had used his instinct to find the location of the
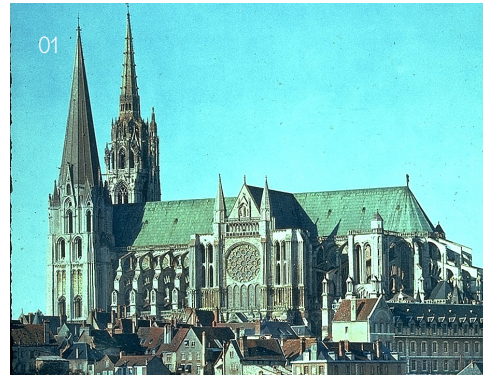
camera, that does not fully connect itself to the final product.

That is to say in film, the product is not entirely based on what was shot. Many times it is more about how it was cut, and what comes out the other side.

But that raises the question, do architects cut and develop their design process. Or do they usually stick to one or the other?

Architects such as Lebbeus Woods dedicate nearly all of their career to education and theoretical drawing and writing, much like early Daniel Libeskind, all while some architects such as SANAA architects put more of their efforts towards the production of built architecture. Some, such as Steven Holl and Greg Lynn are much more a hybrid of the two. But which way tells the best stories?

Well first lets look back. Back to times in which architecture was at the forefront of human existence, as opposed to being the backdrop


or setting of modern day. When buildings represented mans connection with God, the intentionality of design was most apparent. They sought out to tell stories with the way they proceeded through space, and in the symbolic nature of form. These intentionality in telling a story with architecture still lives today, but in churches rather than in pyramids out in the jungle or dessert.

This intentionality may seem not very creative, but whether or not that may be the case is irrelevant. What is important is a successful distillation of design ideas inspired by "god", or "gods" in many cases, and crafted into architecture which allows us to connect with something greater than ourselves.

But there is also architecture which allows us to connect with the past. Most so in historic buildings, but also in built forms which try to represent or remind us of events which occurred in the past such as the Berlin Holocaust Memorial.

But in order to unlock the secrets for how to properly synthesize ideas and distill them into a new idea, one must first learn how to see. How to capture ideas, and likewise how to spit them out. This process comes more easily when tasking ones-self to understand the nature of revealing and recording.
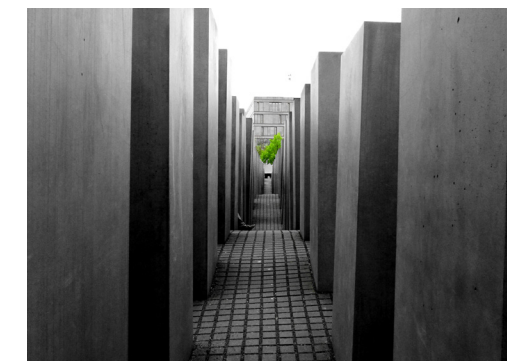
REVEAL
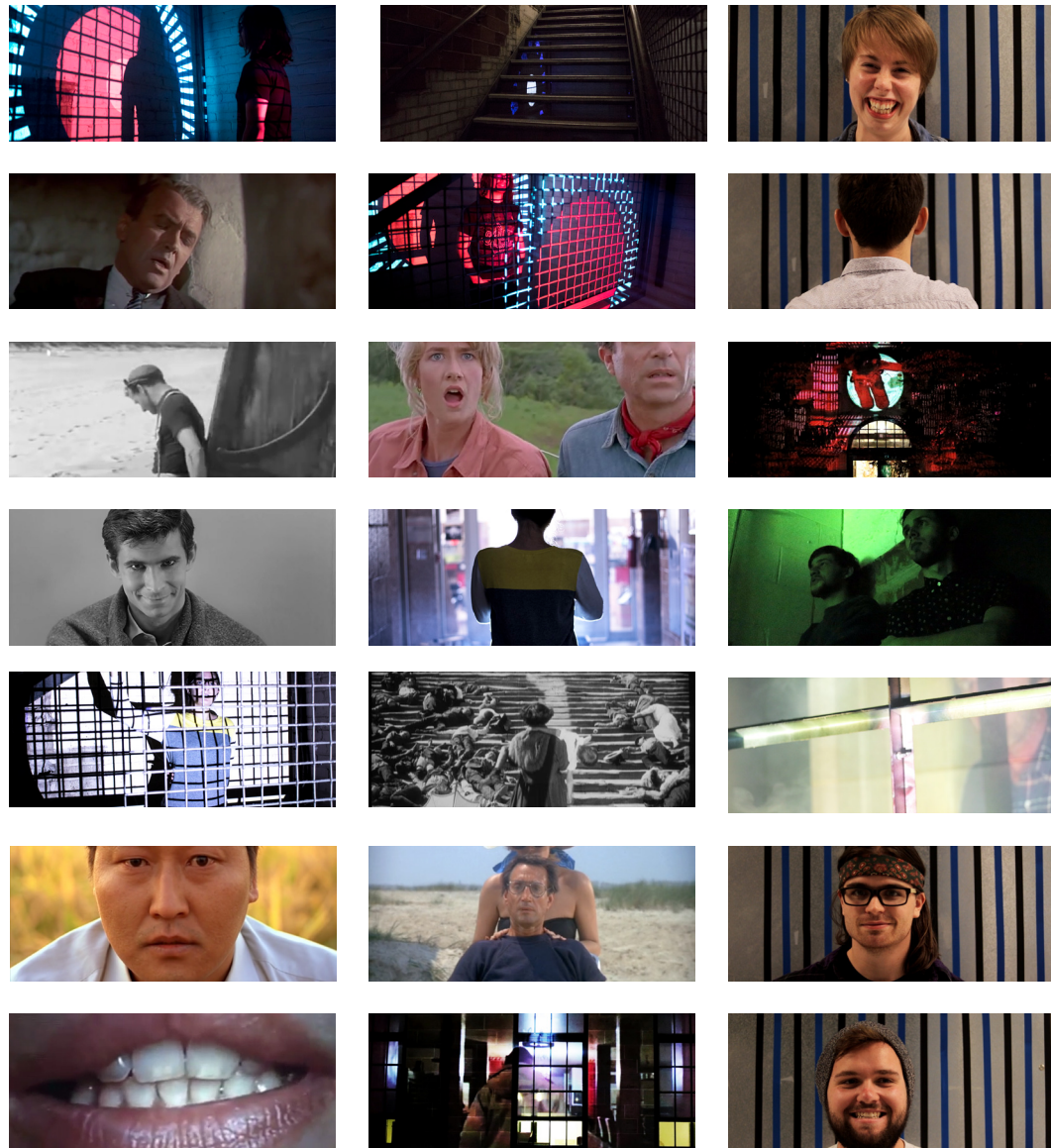
RECORD

REVEAL

RECORD

Reveal

The reveal function as formulated by Seigfried Kracauer, is broken down into three separate kind of "modes." That is, "to reveal things normally unseen; phenomena overwhelming consciousness; and certain aspects of the outer world which may be called "special modes of reality." 01

In these modes, we find films that give a more stimulating response to our perception of it. We are confronted with things that are not normal to the experience of everyday life and are challenged to rethink them.
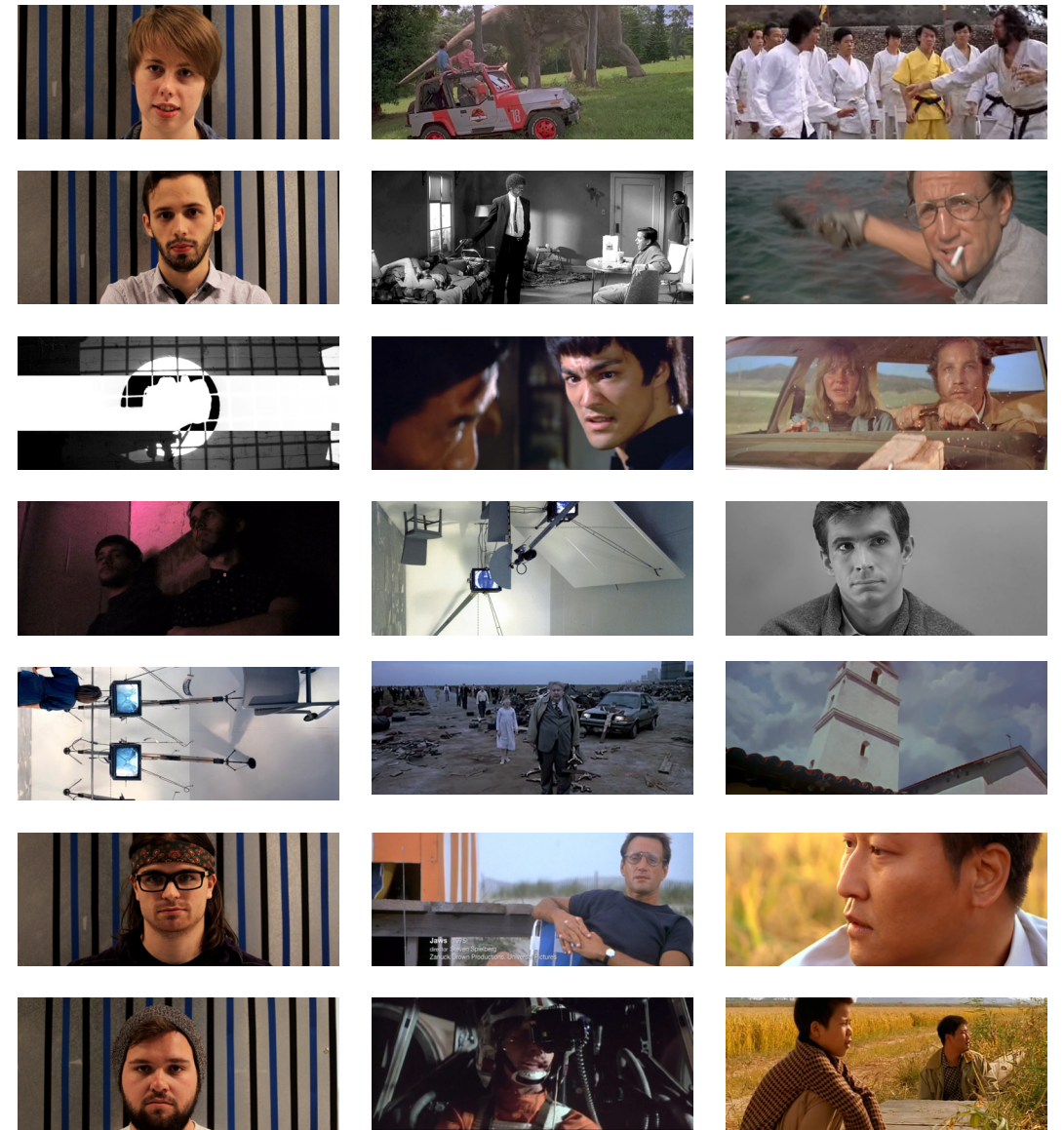

But in this trance of revelation, we begin to grasp the capabilities and possibilities of film. We begin to see that we can feel things just based on a single action, or tone of a shot. Or, even, that there may have been something we have missed in our own experience of the world.

It is in this capability of film, that we begin to understand that we are no more connected to the world as we can be watching a film. Films have the power to not only present us with an alternative experience, but have an effect on the way we interact with our own.

This is due to the fact that films themselves are experiential. They can motivate us to do more or less, and persuade us to change our mind. They influence our mind, and have the capabilities to even reveal something new to ourselves, and that in of itself has a lot of power.

We are given the key to unlock the potentials, the fears, and even the humor out of a person with a revealing film. We can have them question their own existence, to spark their curiosity in the way that only a story can. Film can have the audience have a taste of what it is like in space, and what it is like even to take that away from them.

But the same goes for great works of architecture, we find ourselves standing in front of structures at awe but never stop and wonder why we even feel that way.

We feel that way because it makes us question ourselves. Cathedrals do not make us stand at awe merely because of the craft and materiality of them, but also because they make us feel connected with something greater than ourselves.
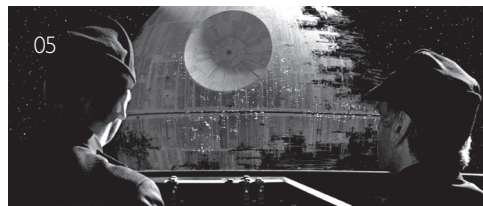
Record

The record function as formulated by Seigfried Kracauer classifies the "modes" of these phenomena as "naturals to motion pictures; movement, and inanimate objects." 01 These are inherently things best for us to interpret, through not only the use of film, but also in experience in general. Experience, in a way, is just a series of movements in a world of inanimate objects.

But it is in this world we dwell, and it is because of that, we intuitively connect with films presenting movements and inanimate objects. It informs and instructs us to what it is that is going on in the experience we are taking part in.

Recording functions are the beacons in the storm, reminding us of what is going on in our experience. Much like finding the light switch in a dark room, they become something to ground us in an experience.
In a sense, they are what makes us relate ourselves to what we experience. And that is what is important, we must be able to experience the past and the history that comes along with it. Pyramids are very good at this, because the structure represents something no longer applicable to our modern day. The pyramids now represent the past, and in that, how different we are from that past.

We notice that, we are the next generation. Architecture itself is typically always is used as a record function. It presents itself as something that is representative or symbolic

of something. But has a difficult time being its own character. Many times it is just whatever we give to it.

This is just an inherent detail of architecture, that it is much more like a sponge of experience rather than a self sustaining character. But that is not necessarily a fault, in this nature we can also embed meaning.

And that is typically what architecture does. But so does a good portion of all great films. The reveal function is what throws us into the water of experience, but the record function is what allows us to even understand that we are wet.

Moving Forward

Looking critically at the dialogue of Film & Architecture, the implications for the functions of revealing and recording are seemingly infinite. Both functions allow architecture to include itself into the experience of any viewer. In this we can find a full set of design principles allowing for the implementation of these ideas into any design.

As mentioned before, architecture is almost inherently always utilizing the record function. Recording the time, material, and symbolic attitudes into a brilliantly composed piece of architecture.

Films utilize the use of architecture for this very reason. It is a brilliant inanimate object that can be embedded with so much information, particularly to set the mood. For instance, in the original Godzilla, they used architecture as a safe haven for people, but also to help people relate to the scale of destruction the monster was bringing forth. Scale is a huge factor in that, because we relate ourselves with things of larger and smaller scales. But just like filmmakers, architects do the exact type of manipulation with their work.

Architects, such as Aldo Rossi, use the sense of scale to their advantage. Manipulating and skewing what we normally relate ourselves to in order to make something appear differently then we normally do. One example of this is in Rossi's San Cataldo Cemetery, in which he created a multitude of punch outs to make the building appear much larger then it actually was.

This in a sense, satisfies a revealing function in the work. It makes us question the legitimacy of scale in the experience of this select piece of work. In this, it only seems natural to give the coordination of this revealing structure to the architect.

For the architect is the designer of worlds and spaces. And understanding that the architect has the capability of achieving both reveal

and record functions will unlock the need to understand the where and when of the this tool. This is because not every space or form needs to be revealing, or likewise recording, Rather it is understanding the balance between the two and focusing on what is important.

Filmmakers, and hopefully architects, understand that these functions are necessary for sharing any good story. Because what a story really is just an experience. And understanding the course you would like that experience to take for your audience is key to relaying the story to them. Architects can be just like filmmakers, but the art is in knowing when you should be making experiences which reveal or record.

But the experience is everything.

They understand the balance and the harmony between each frame and scene, and are masters at story structure and organization. And understanding how that would be utilized in whatever medium you are using is an essential part of being a storyteller.

Synthesizing ideas, following by cutting and editing the product is the the design process. Or at least the design process of the filmmaker. And understanding their medium, has a strong correlation to the design process of architecture. But it is how we distill and recreate their process into our own is where the true art lies.
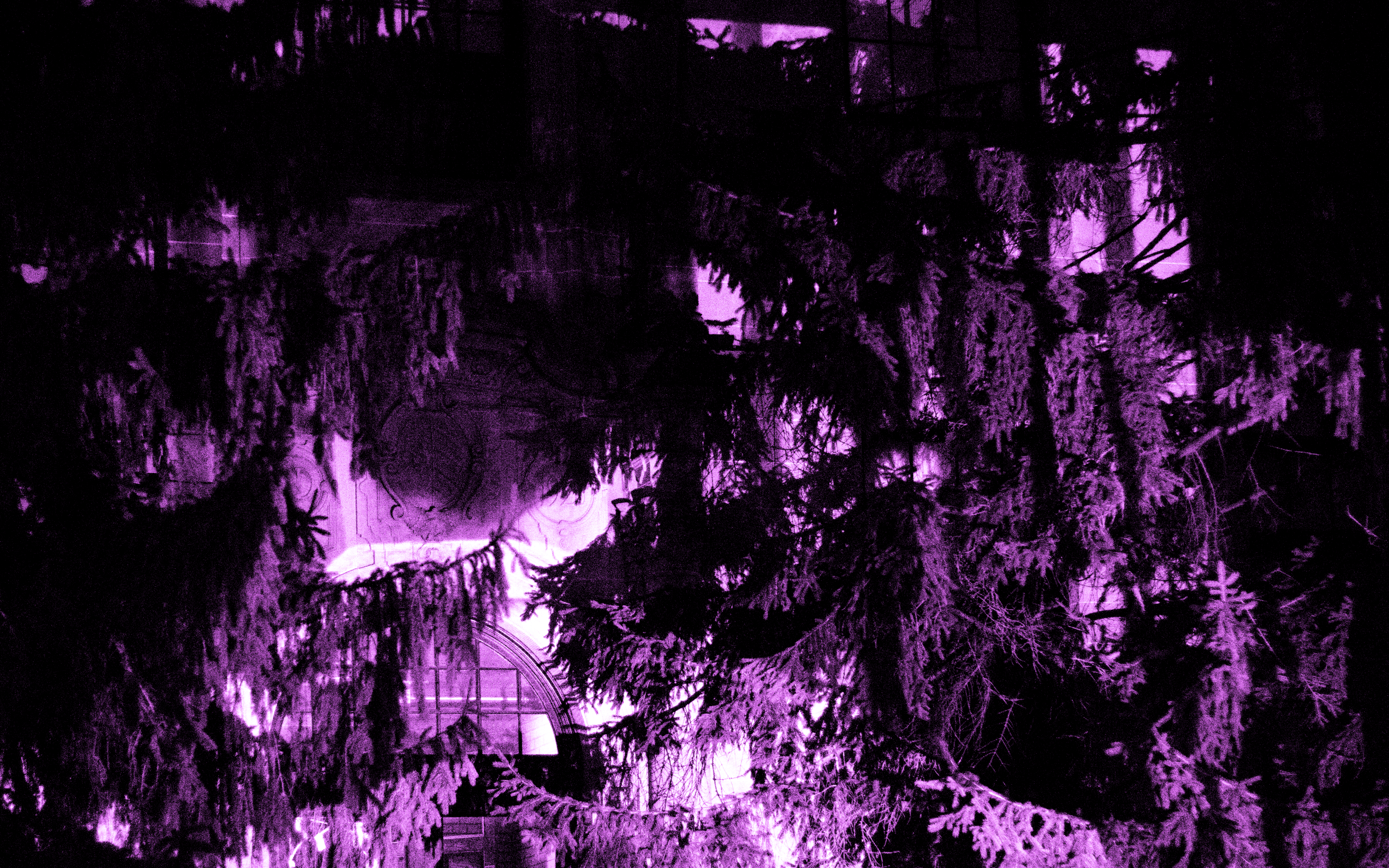
Conclusion

"You can't change it, what can you do
about it, there it is, forever"

-Orson Welles

Being-In-The-Story

I have busied myself with a multitude of mini explorations into the discourse of film and architecture allowing for a full immersion into the topic. However, a conclusion is not something that arose from the process of this thesis. Rather, I have come up with a suggestion.

That is; be a charlatan.

It is only when we look at the essence of our experiences with architecture and we abstract our thoughts into something worth sharing that we find how to have people react to our work. The secret to filmmaking is to be a magician, in which you fake it to make it. And if this process is to have me believe in anything, it is that a creative surprise is by no means superficial.

Being a Charlatan

Yoda in *Star Wars* (1977) mentions that we are "luminous beings," and what is art but an expression of our luminosity? This thesis is not a survival guide on how to extract content from films, but instead much more a suggestion of allowing one's self to be one's self. To see is to open yourself up to the light, and that is what filmmakers do best. There is no secret to this, it just requires a simple change of perspective.

We as architects are trained to sell our work to clients, and our trade is to design structures for the use of our client's needs. Our work is to create architecture in such a way that our client will be sold on the idea. In architecture school, we learn to do this through the use of parti diagrams and the explanation of our hyper intentional process that stems inspiration only from our intuitive

reaction to the need of our client. You can decide whether that process creates true architecture or not, however the filmmaker's perspective on the matter is much different.

The filmmaker's craft is essentially to evoke experiential justification through their films. You would not walk up to Orson Welles and ask him "why did you take that shot from that angle", not because there is no reason but because you know that he would not tell you. He did it because he had mastered his craft to the point in which he creates experience through his films, not because he has specific reasoning for the flow of his process.

And in that remains the root of the architect, to create an experience for his users. Tapping into our own luminous nature to share light

within other people. The natural reaction in architecture would be to now look into the dialogue of semiotics. However as much as I value semiotics, and their use in many iconic architectural works, signs are not the way of an artist. I get a feeling when I see the use of semiotics, or symbolic representation, I think that the architecture is trying to act to be something it is not. It tries to play the role of something else, and in that our experiences become lost in the mix of deciphering its meaning.

However, charlatanism, embraces an architecture which is in its own context itself. It is when we use architecture as a way of being in the world that we realize that architecture which uses semiotics is not the architecture which evokes as much meaning out of us. And although it is appropriate for

semiotics to set a tone, or to intentionally share information with us, it is when we create spaces, not programs, which are inherently just themselves that they connect with us on a much deeper level.

In *The Shining* (1980) Hallorann explains to Danny what it means to "Shine." Part of being a magician is to create a performance which in a sense shines to us. And shining is to have a conversation which connects and communicates people. Unlike semiotic architecture which requires our attention in its form to understand it, shining architecture would be one which connects to us immediately. Architecture should have us feel on edge for its whisper while we are amongst it.

So I suggest designing an architecture which

shines. And the process of doing this is one which takes a makes us feel. I suggest we pride ourselves in doing what we do, and that is to create a wonderful experience through the art of architecture. We must understand ourselves to be actors, only playing the part of an architect. Learn to see as we experience the world, in their essences.

This calls for a change in most of all our design processes, but rightfully so. Because we have been designing architecture without any sense of crisis. When we design using logic, it represent a fear of the medium to be expressive. True design should be a lot like war. We must be the soldiers of the process, like the shaemons who go to monstrous worlds only to bring back an answer to why we had a dream. Lt. Aldo Raine in *Inglorious Basterds* (2009) tells his men that he is preparing for battle, "we're gonna be dropped into France, dressed as civilians. And once we're in enemy territory, as a

bushwhackin' guerrilla army, we're gonna be doin' one thing and one thing only... killin' Nazis." And if we went to war with our architectural expression with the passion expressed from this film, true architecture may have a chance.

An architect can create an experience worth sharing, worth talking about. Architecture can do this just as much as a film can, we just need to put our efforts into it. Looking at why things matter, what things have meaning, and how we could design them. Separating explanation and post-rationalization, and looking more at the composition of magnificent work.

In a film, the climax is the moment Martin Brody from Jaws realizes that to take care of his family and community, he must stand up to his fear of the water and what lives within it, and acts upon it. In architecture, it is when you stop using the building as a means to

do your work, and you look at the ceiling and you think if this is what you want to be doing for the rest of your life, and act on that. So in that way, architecture must shape us to partake in its climatic calling.

I look forward to where architecture can go with the concept of charlatanism. So you may be asking where we take all of this? Well, Orson Welles used to be known to say that the two most important things for a filmmaker to own was a good pair of shoes and a good type writer. And I think that may be a good place to start for architecture as well.
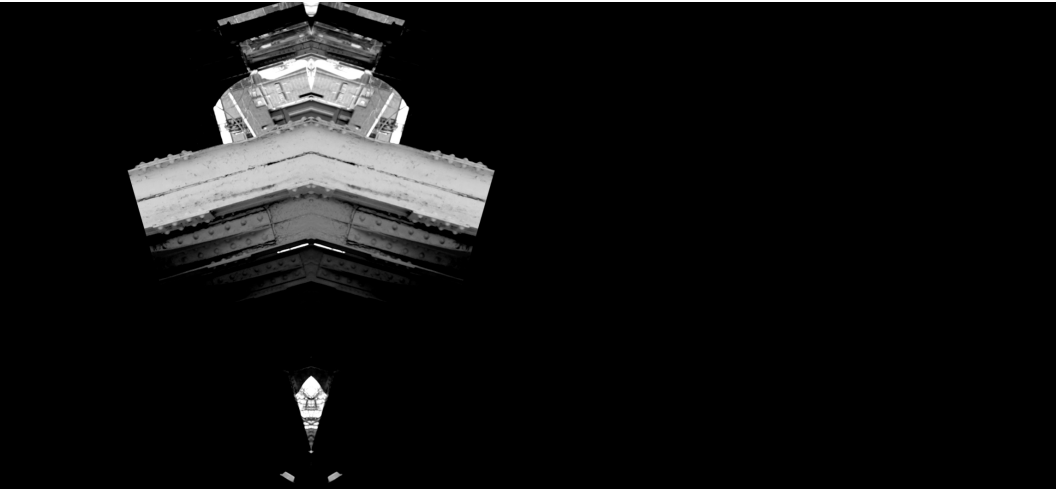
Video Sketch
"Being A Charlatan
"Enrique Ledesma" on Vimeo

SIMULATION AND ITS DISCONTENTS — Turkle

BLUESTONE — Novels into Film — Cal 41

Frank Rose — The Art of Immersion — How the digital generation is remaking Hollywood, Madison Avenue, and the way we tell stories — NORTON

understanding movies — Prentice Hall

Warped Space — Vidler

THE WRITER'S JOURNEY 3rd Edition — VOGLER

LM ART — AN INTRODUCTION — BORDWELL | THOMPSON — McGraw Hill

+ Scofidio — Skira

liary Function

DAVID MAMET — On Directing Film

JUHANI PALLASMAA — THE ARCHITECTURE OF IMAGE — existential space in cinema

film directing shot by shot — by steven d. katz

ARNHEIM — FILM AS ART

STAR WARS — GEORGE LUCAS — 345-26079-1-1

IN THE BLINK OF AN EYE 2ND EDITION — MURCH

Bergson — CREATIVE EVOLUTION — Do

Welcome to The Hotel Architecture — Connah

THE AESTHETICS OF DISAPPEARANCE — Paul Virilio

Greg Lynn — Animate FORM

LEBBEUS WOODS — RADICAL RECONSTRUCTI

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End Notes:

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Era's

01   The Story of Film: An Odyssey. Directed by Mark Cousins. London: The British Film Institute, 2011. DVD.

02   Lamster, Mark. Architecture and film. New York: Princeton Architectural Press, 2000.

Connections & Overlaps

01   Pallasmaa, Juhani. The Architecture of Image: Existential Space in Cinema. Helsinki: Rakennustieto, 2007.

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06   Bergson, Henri, Nancy Margaret Paul, and Mary E. Dowson. Matter and Memory. Kent: Solis Press, 2014.

07   Vogler, Christopher. The Writer's Journey. Studio City, CA: Michael Wiese Productions, 2007.

Storytelling: A Phenomenology

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Image Credits:

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02   Black Maria. https://www.nps.gov

03   Citizen Kane. Directed by Orson Welles. RKO Radio Pictures, 1941.

04   Vertigo. Directed by Alfred Hitchcock Paramount Pictures and Universal Pictures, 1958.

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09   The Shining. Directed by Stanley Kubrick. Warner Bros., 1980.

10   Pulp Fiction Directed by Quentin Tarantino. Miramax Films, 1994.

11   The Blair Witch Project. Directed by Daniel Myrick and Eduardo Sánchez. Artisan Entertainment, 1999.

12   Fahrenheit 9/11. Directed by Michael Moore.   Lionsgate Films IFC Films and Dog Eat Dog Films, 2004.

Connections & Overlaps

01   The Shining. Directed by Stanley Kubrick. Warner Bros., 1980.

02   Citizen Kane. Directed by Orson Welles. RKO Radio Pictures, 1941.

03   Alien. Directed by Ridley Scott. 20th Century Fox, 1979.

04   Star Wars: The Force Awakens. Directed by J.J. Abbrams. Walt Disney Studios and Motion Pictures, 2015.

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06   Chartes Cathedral. http://www.complexmania.com

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09   Inception. Directed by Christopher Nolan. Warner Bros. Pictures, 2010.

10   The Incredibles. Directed by Brad Bird. Buena Vista Pictures, 2004

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18   Bergson, Henri, Nancy Margaret Paul, and Mary E. Dowson. Matter and Memory. Kent: Solis Press, 2014.

19   The Big Lebowski. Directed by Joel Coen. Gramercy Picturesm 1998.

20   The Blur Building. Designed by Diller + Scofidio + Renfro.

21   Inglorious Basterds Directed by Quentin Tarantino. The Weinstein Company, Universal Pictures, 2009.

22   The Godfather. Directed by Francis Ford Coppola. Paramount Pictures, 1972.

Cont.

23   F for Fake. Directed by Orson Welles. Planfilm and Specialty Films, 1974.

24   2001: A Space Odyssey. Directed by Stanley Kubrick. Metro-Goldwyn-Mayer, 1968.

25   Reservoir Dogs Directed by Quentin Tarantino. Miramax Films, 1992.

26   Gran Torino. Directed by Clint Eastwood. Warner Bros. Pictures, 2008.

27   A Clockwork Orange. Directed by Stanley Kubrick. Warner Bros., Columbia-Warner Distributors, 1972.

28   Raiders of The Lost Ark. Directed by Steven Spielberg. Paramount Pictures, 1981.

29   F for Fake. Directed by Orson Welles. Planfilm and Specialty Films, 1974.

Abstraction

01   Jaws. Directed by Steven Spielberg. Universal Pictures, 1975.

02   Citizen Kane. Directed by Orson Welles. RKO Radio Pictures, 1941.

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04   Songs from the Second Floor. Directed by Roy Andersson. 2000.

05   Alien. Directed by Ridley Scott. 20th Century Fox, 1979.

06   Star Wars. Directed by George Lucas. 20th Century Fox, 1977.

07   The Shining. Directed by Stanley Kubrick. Warner Bros., 1980.

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Storytelling: A Phenomenology

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The Architect + The Filmmaker

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02   Royal Ontario Museum. Designed by Daniel Libeskind.

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12   San Cataldo Cemetery. Designed by Aldo Rossi.

13   Chirch of Light. Designed by Tadao Ando

Conclusion

01   Star Wars. Directed by George Lucas. 20th Century Fox, 1977.

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- Raiders of The Lost Ark. Directed by Steven Spielberg. Paramount Pictures, 1981.

- E.T. The Extra-Terrestrial. Directed by Steven Spielberg. Universal Pictures, 1982.

- Close Encounters of The Third Kind. Directed by Steven Spielberg. Columbia Pictures, 1977.

- Saving Private Ryan. Directed by Steven Spielberg. DreamWorks Pictures and Paramount Pictures, 1998.

- The Hatful Eight. Directed by Quentin Tarantino. The Weinstein Company, 2015.

- Pulp Fiction Directed by Quentin Tarantino. Miramax Films, 1994.

- Django Unchained Directed by Quentin Tarantino. The Weinstein Company and Sony Pictures Releasing, 2012.

- Inglorious Basterds Directed by Quentin Tarantino. The Weinstein Company, Universal Pictures, 2009.

- Reservoir Dogs Directed by Quentin Tarantino. Miramax Films, 1992.

- Kill Bill: Vol. 1 Directed by Quentin Tarantino. Miramax Films, 2003.

- Kill Bill: Vol. 2 Directed by Quentin Tarantino. Miramax Films, 2004.

- Citizen Kane. Directed by Orson Welles. RKO Radio Pictures, 1941.

- The Third Man. Directed by Orson Welles. British Lion Film Corporation and Selznick Releasing Organization, 1949.

- Fist of Fury. Directed by Lo Wei. Golden Harvest, 1972.

- F for Fake. Directed by Orson Welles. Planfilm and Specialty Films, 1974.

- Touch of Evil. Directed by Orson Welles. Universal Pictures, 1958.

- Drunken Master. Directed by Yuen Woo-ping. Seasonal Film Corporation, 1978.

Afterword

Be a Charlatan

In the contents of this book, I hope to have successfully robbed you of your ridiculous desire to reject post-rationalization all while inspiring you to embrace the mysterious origin of its description. To travel on with your creative instinct and not the one that sells, creating works of deception and secrets that blur the lines between rational arrangement and of true magic.

So farewell, and please remember the lesson you learned about *Being a Charlatan*; that the lingering and intuitive instinct to create an explanatory parti-diagram is not architecture, but the work of a businessman, and that lying to the audience is not an act of treason, but the art of creating a performance.

Thank you.

-Enrique V Ledesma

Being a Charlatan

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