

# Building Mystery, Intrigue, and Action from the Movies

## Introduction

Why do we love movies so much? What is it about film that attracts people to the theater? Everyday people flock to movie theaters for a couple of hours of escape from the real world to enjoy a cinematic story unfold before their eyes and ears. But why do people keep going back, especially when the movie is similar to one they've seen before? We enjoy the pleasure of a new story, a new place, a new person, a new object that affects our emotions. We humans are emotional creatures. We need emotion.<sup>1</sup> We need to feel throughout our entire lives. It is what makes us human, and the movies attest to this need through the hundreds of films made every year around the world. But what does any of this have to do with architecture? Another obvious human need is shelter. Shelter in which to live, to work, to play. Most human activities happen under a roof so why can we not combine two of our most basic needs: emotion and architecture? Specifically, can public architecture (movie theaters, shopping malls, grocery stores, libraries, sports and recreation facilities, etc.), using tactics employed in specific types of film, create the same draw and emotional attachment that we associate with movies and hopefully result in a more dynamic, intriguing, and enjoyable building?

Since the first silent films of the late 1800s and early 1900s, and with the advent of the first "talkie" film, *The Jazz Singer*, in 1927, film has been and continues to be a major part of our world's cultural and artistic expression.<sup>2,3</sup> In Erwin Panofsky's essay *Style and Medium in the Motion Pictures*, he states

that "it is the movies that mold, more than any other single force, the opinions, the taste, the language, the dress, the behavior, and even the physical appearance of a public comprising more than 60 percent of the population of the earth."<sup>4</sup> It is becoming more apparent that film has a great influence on society at large. I believe that throughout all the movie genres, or combinations thereof, there are only a few that have a great awe inspiring visual and aural influence on the public:

action/adventure, suspense/thriller/mystery, fantasy/science fiction, and sometimes drama. I will look more in depth at examples from each of these genres and how they relate to architectural works and how the overall visual appearance on screen can be a positive influence on the architectural world.

## *The Master of Suspense*

Striking fear and anxiety into an audience is fairly easy nowadays when it comes to the contemporary versions of horror, mystery, thriller, and suspense films. These genres were influenced largely by films of the German Expressionist period such as *The Cabinet of Dr. Caligari* (1921) and *Metropolis* (1927).<sup>5,6</sup> These early silent films are the basest form of emotionally expressive film, and to a great extent, they set many standards for the horror and science fiction genres. However, the mystery, suspense, and thriller genres have seemed to fade away in more recent years. Few films today strive for the same higher caliber of mystery and suspense that the Master of Suspense, Alfred Hitchcock, did many times over.

Looking at one of Hitchcock's most prominent films, *Rear Window* (1954), one can easily see how Hitchcock draws audiences into his character's lives so well.<sup>7</sup> The Master of Suspense earned his title for his adept ability to capture all of the genuine expressions of fear, suspense, wonder, humor, and happiness of his characters in his films. In *Rear Window*, we are introduced to Jimmy Stewart's character L. B. Jeffries, a professional photographer who is recovering from a broken leg in his small New York apartment during a summer heat wave. He passes the time by spying on his neighbors through the rear window of his apartment which looks into the central courtyard area



shared by all of the tenants. He starts to notice one particular neighbor, Lars Thorwald (Raymond Burr), who appears to be acting suspiciously after his wife suddenly disappears from her bedridden state. Through his telephoto lens, the assistance of his girlfriend, Lisa Fremont (Grace Kelly), and his nurse, Stella (Thelma Ritter), Jeffries discovers the truth about Thorwald murdering his wife and disposing of her body. These facts of the plot are not too far of a leap for the audience to develop the same suspicions as Jeffries. The most important parts of the film are not these facts but the execution of the suspenseful and dramatic moments of the film.

Hitchcock has the patience to draw out or prolong part of a scene to emphasize the emotion of the moment. During a scene in which Lisa breaks into Thorwald's apartment to obtain evidence of his guilt, Thorwald discovers her and a struggle ensues (Figure 1). During the short struggle, which seems to last ten times as long, the audience views the scene from Jeffries' viewpoint, from his apartment. The scene plays out for the audience exactly as Jeffries sees it. He is helpless to assist his girlfriend Lisa in any way. All he, and we, can do is watch with fear and hope that some miracle can save her from Thorwald's murderous grasp. During this struggle, a nearby musical combo's somber sounding music adds emphasis to the suspenseful scene by focusing all attention on Jeffries' fears as he watches the hopelessly tragic event unfolding across the courtyard. His broken leg turns this seemingly short distance into an insurmountable abyss. We experience Jeffries' fear as well as Lisa's through the close-up shot on Jeffries (Figure 2) and the juxtaposed long-shot on Lisa.



Figure 1 – Jeffries' view from his apartment of Lisa and Thorwald's struggle

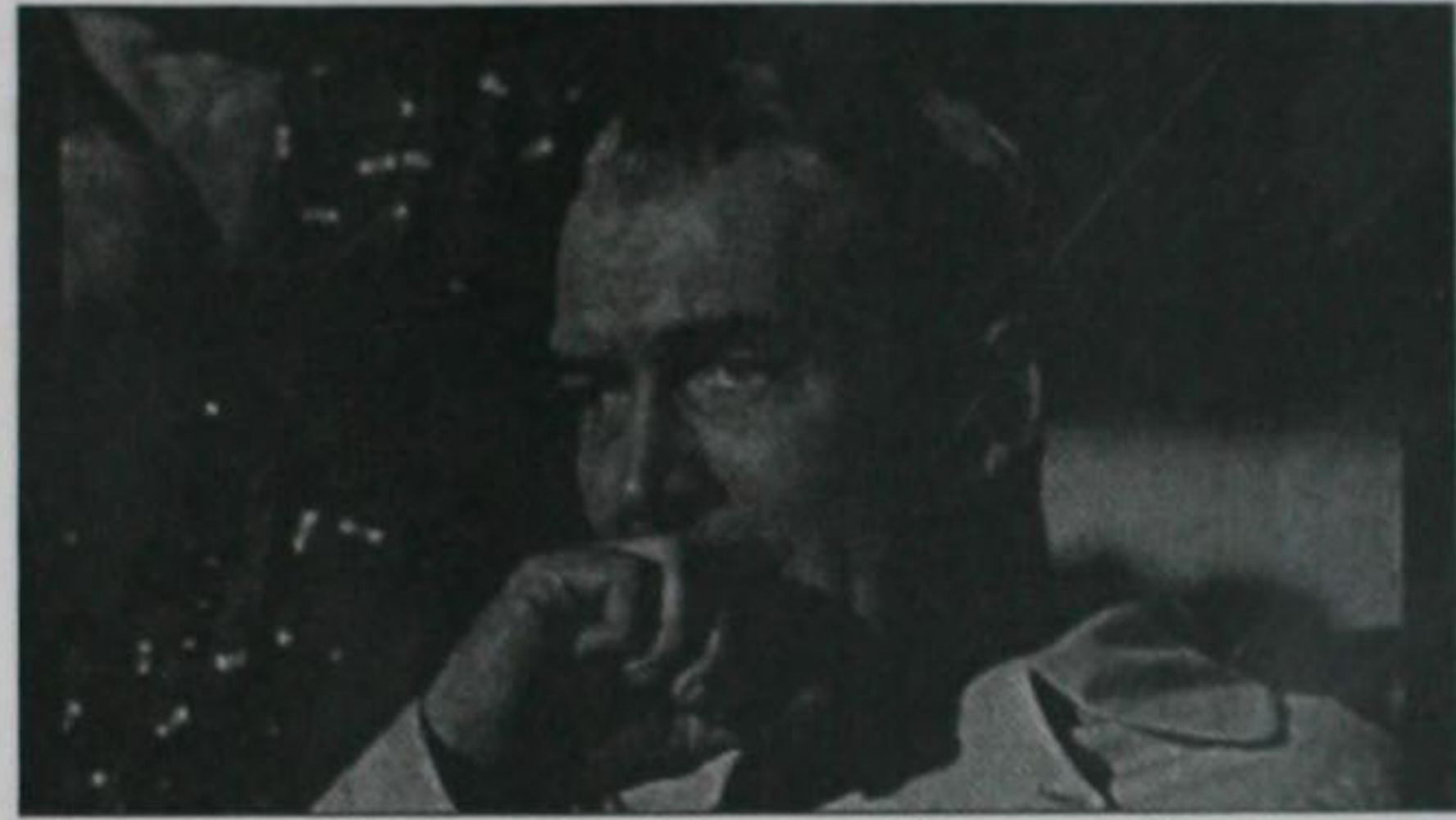


Figure 2 – Close-up on Jeffries showing his fear and anxiety of watching Lisa and Thorwald struggle

Shortly after Lisa and Thorwald's struggle starts, the police arrive and take Lisa away for breaking and entering. Just after this, Jeffries is distracted by a phone conversation with his detective friend. Meanwhile, unbeknownst to Jeffries, Thorwald has been making his way up to Jeffries' apartment to confront and presumably kill him. Immediately after Jeffries hangs up his phone, he looks across the courtyard to Thorwald's apartment and he sees that it is dark and empty. The entire apartment complex has suddenly become silent. There are now no more sounds of activity or music playing. Together, Jeffries and the audience experience the calm before the storm. Then we hear the faint sound of his apartment building door slamming and the slow deliberate steps of Thorwald making his way to Jeffries' apartment. This again is where Hitchcock shines. He takes his time in conveying the suspense to the audience by focusing the viewers' entire attention on that one nail-biting moment that seems to take forever to arrive. The camera follows Jeff's slow turn around to face his front door as Thorwald's steps come closer. Jeff attempts to get out of his wheel chair to lock his door but he cannot make it up the couple of steps to the door. Returning to his chair he frantically grabs his flashbulbs as a last resort to defending himself against what he, and the audience, knows is inevitably coming. Finally, as Thorwald nears Jeffries' door, we see the light from the hallway go out under the base of the door. This last stroke of genius by Hitchcock serves to mask the villain as he enters Jeffries' apartment. As he stands in the doorway, his figure seems to loom over the entire room like Cesare's menacing shadow in *The Cabinet of Dr. Caligari*.<sup>8</sup> From here a short dialogue follows, but is forgone when Thorwald moves towards Jeffries but is blinded by the flashbulbs that Jeffries quickly



flashes and replaces with another fresh bulb. Thorwald is only briefly blinded by the flashes but still advances towards Jeff. Finally the two clench and struggle with one another, but of course, Jeff's detective friend and police backup show up just in time to save the day.

The genius of *Rear Window* resides not only in what Hitchcock chooses to show, but also in what he does not show, leaving much of the suspense to the audience's imagination. His close-ups on Jeffries' and the other characters' raw expressions of surprise, suspicion, and fear contrasted with the long shots of the apartments and tenants serve only to further establish the Master of Suspense's legacy.

Hitchcock's methods of filming for mystery and suspense can also be applied to the more unusual examples found in architecture. For instance, much of Frank Gehry's architecture seems very unconventional, in their organization, their forms, their materials, and just their overall appearances. However, like Hitchcock's directing, Gehry goes beyond the usual when it comes to his art and creates very intriguing, eye-catching buildings. This is not to say that they are always pleasing to the eye but they do capture people's attention.

For example, Gehry's Walt Disney Concert Hall (WDCH) (Figure 3) has steely curvilinear forms covering its entire exterior.<sup>9</sup> *Architecture Week's* Leigh Christy describes the concert hall as being "ripe for metaphoric interpretations"<sup>10</sup> with its "chaotic" curving steel bringing to mind the chaos of the "urban world."<sup>11</sup> Gehry's control of this chaotic form is analogous to Hitchcock's unique understanding and control of the chaos that is emotion in his films. The raw natural emotions of the characters that Hitchcock captures in his films is much

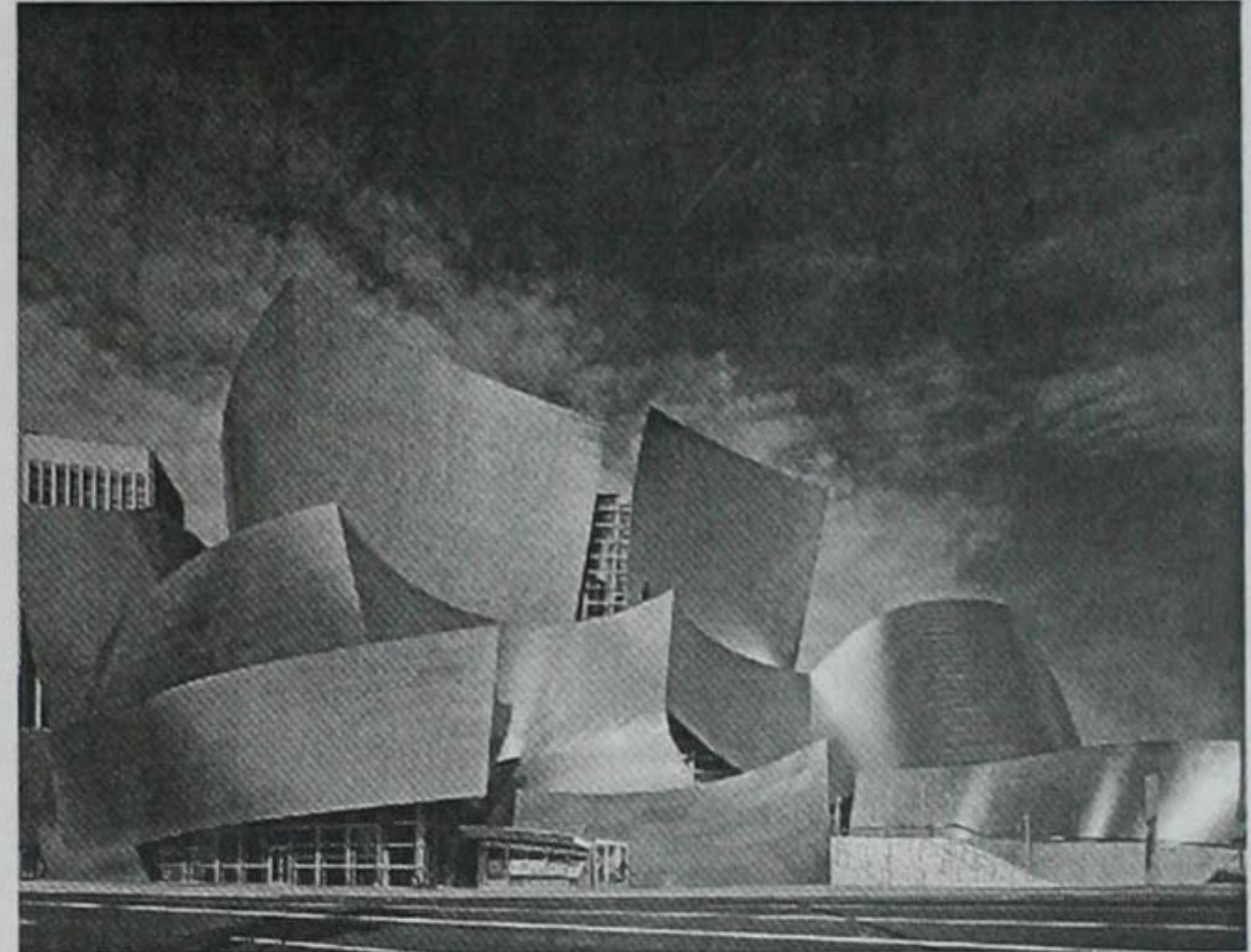


Figure 3 – Frank Gehry's Walt Disney Concert Hall, Los Angeles, CA

like the chaotic forms that Gehry has captured in the flowing shapes of the WDCH. In the main auditorium of the WDCH (Figure 4), designed by acoustician Yasuhisa Toyota, "the warm wood, the molded forms, and the resultant vibrancy of sound combine to create the perception of being inside a living creature."<sup>12</sup> and Frank Gehry has tamed this living creature to give Los Angelinos a center for cultural art.



Figure 4 – Walt Disney Concert Hall, Main Auditorium

Through both Hitchcock's unique filming of raw emotion and Gehry's chaotic, free form designs, both men have mastered ways of mystifying audiences and sparking intrigue in people's minds about the possibilities of both disciplines.



### Tony Scott and Santiago Calatrava

Action/adventure films such as Tony Scott's *Man on Fire* often employ an overdose of explosions, gunplay, car chases, and generally frantic behavior including even the physical movements of the camera to help add to the action on screen.<sup>13</sup> *Man on Fire* also incorporates many dramatic elements to give its story a deeper meaning than just the visual spectacle of a typical action movie. In the film, Scott tells the story of John W. Creasy played by Denzel Washington, a retired military counter terrorism assassin turned retired alcoholic. Upon the advice of his friend Rayburn (Christopher Walken), he takes a job as a bodyguard protecting Lupita "Pita" Ramos (Dakota Fanning). After a period of noticeable reticence, Creasy finds his place in Pita's life and consequently she is a part of his life. Shortly after their bond is established in the film, Pita is kidnapped and after a botched ransom exchange, she is supposedly murdered. Creasy then sets out to exact revenge on any and all people that had anything to do with Pita's kidnapping and apparent murder.

From the start of this film, there are emotional overtones that are almost palpable throughout the film. In one scene, Creasy attends a short swim competition in which Pita does not win. When she goes to climb out of the pool, Creasy offers his hand to help her out. In this five second sequence Scott chooses to slow the frames of the film to emphasize the change between Creasy's previously hard-shelled exterior and unwillingness to bond with Pita and the dynamic change in their relationship to one more likened to that of a father and daughter. There is even a very noticeable change in Creasy's wardrobe as his bond with Pita grows. His first bodyguard wardrobe is a clean cut suit and tie accompanied by his stoic and unflinching demeanor. As his and Pita's friendship grows, he eventually is seen wearing a T-shirt, an unbuttoned bright colored casual shirt, and baggy pants and exhibiting a more relaxed behavior. Their relationship continues to grow and develop into a strong bond up until the moment Pita is kidnapped.

Through Tony Scott's careful selection of camera types and flashy filming techniques and editing, he conveys these emotional

moments very well visually and audibly. His choice of music, lighting, and the actors' performances simply augment Scott's directorial abilities. Many times through the film, Scott uses an older hand crank camera and overlaying images to achieve a more erratic, fractured visual image, and he uses many close-up shots to emphasize Creasy's and other characters' emotions.<sup>14</sup>

In one scene near the end of the movie, when Creasy finds out that Pita is still alive, Scott chooses at that exact moment to slow the film almost to a complete stop to emphasize the shock that Creasy feels at the discovery of this news. Scott uses a close-up to capture Creasy's expression of surprise against the blurred moving background to draw attention to only Creasy (Figure 5).

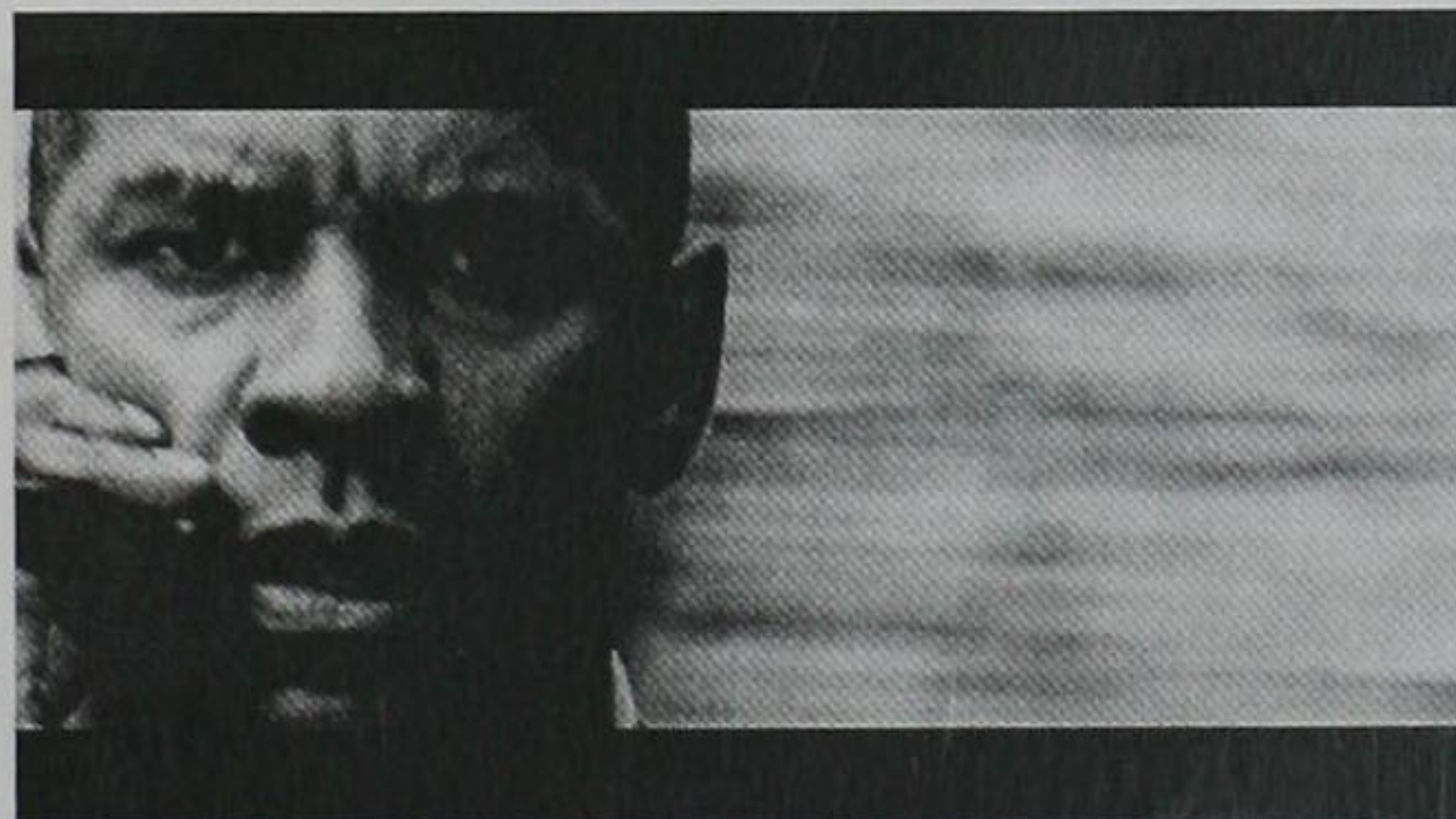


Figure 5 - Creasy's shock at discovering Pita is alive

The very kinetic style that Tony Scott displays in this film and many others can be compared to Santiago Calatrava's Quadracci Pavilion addition to the Milwaukee Art Museum (MAM) in Wisconsin (Figure 6).<sup>15</sup> Similar to Scott's filming tactics of contrasting typical still shots in a calm scene to very frantic camera movements and speeds in an action scene, Calatrava's Quadracci Pavilion combines both kinetic and static forms to create an overall beautiful bird-like piece of architecture situated on Lake Michigan. The Burke Brise Soleil makes up the moveable "wings" of the museum that control the amount of sunlight exposure for the interior Windhover Hall.<sup>16</sup> In looking at just the filming methods used in *Man on Fire*, Scott uses a variety of cameras and produces a film unlike so many others in its visual delivery to the audience.<sup>17</sup> From erratic camera movements to varying speeds, Scott goes so much deeper in creating a visual story that the audience can connect with the characters on a profoundly emotional level



that could arguably not be achieved had he used basic cameras and filming techniques. In essence, Scott responds to the mood of the scene whether it is a happy, sad, frenzied, or surprising moment, his visual style reflects the mood being expressed on screen extremely accurately. Likewise, through a simple architectural element that is used in many buildings and some engineering, Calatrava is able to capture the essence of an enormous bird in flight within the Quadracci Pavilion's design. According to Calatrava, "this project responds to the culture of the lake: the sailboats, the weather, the sense of motion and change."<sup>18</sup> The Burke Brise Soleil folding and unfolding solves the simple problem of controlling sun exposure inside the building at the same time creating a beautiful piece of kinetic artwork for Milwaukee's Lake Michigan skyline.

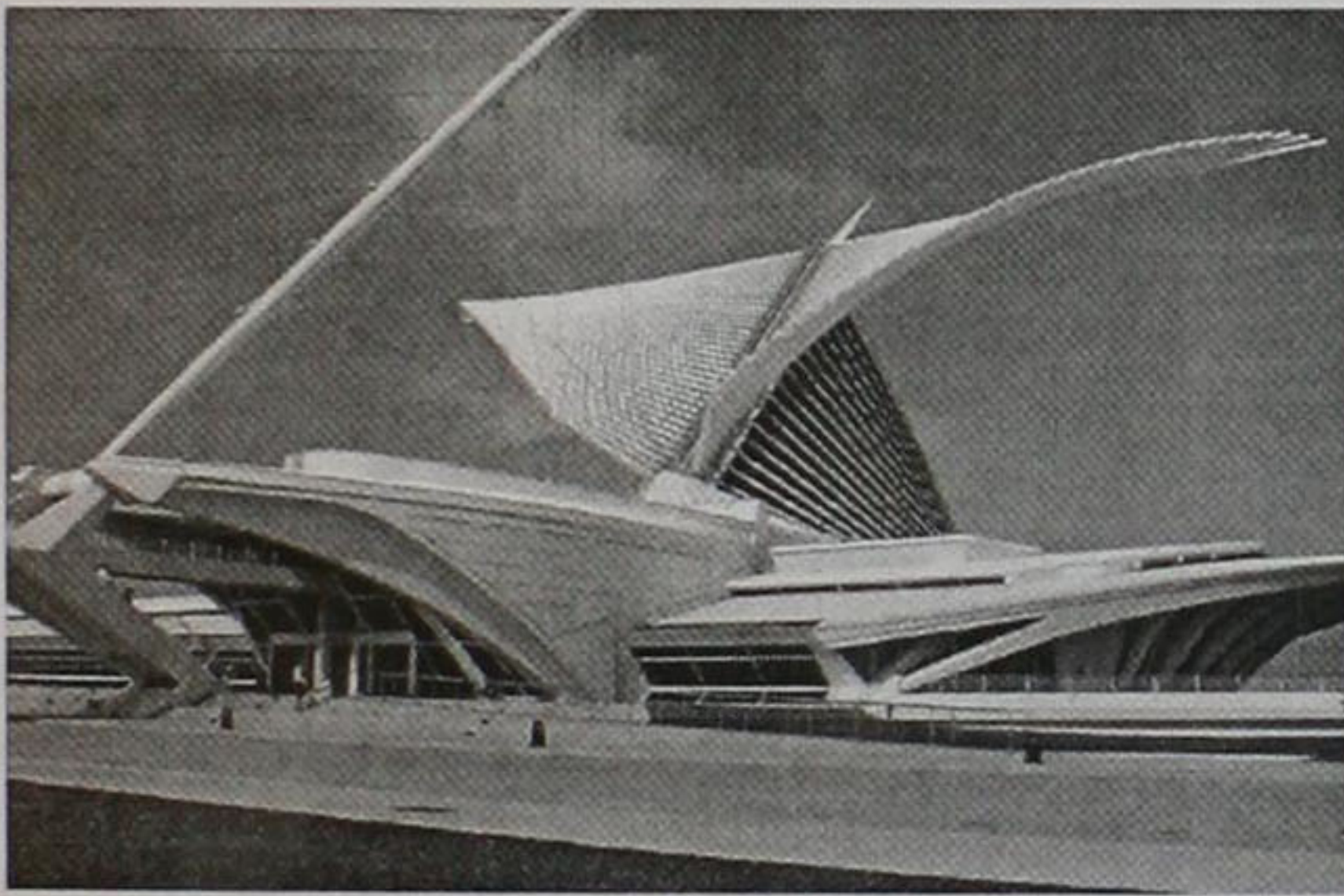


Figure 6 – Santiago Calatrava's Quadracci Pavilion, Milwaukee, WI

### **Nolan and Dynamism**

Staying with the action theme and adding a touch of mystery and fantasy/science fiction, we find ourselves in the world of Christopher Nolan. Nolan has written, produced and directed movies such as *The Prestige*, *The Dark Knight*, and his latest film, *Inception*.<sup>19,20,21</sup> *Inception* follows the story of Dom Cobb (Leonardo DiCaprio) who is a "skilled thief, the absolute best in the dangerous art of extraction, stealing valuable secrets from deep within the subconscious during the dream state, when the mind is at its most vulnerable."<sup>22</sup> Nolan's vision of the dream world on screen is much like reality, only impossibilities are now possible. Optical illusions such as the never ending staircase can become reality in dreams and Christopher Nolan's latest film demonstrates his ability to

take convention well past its perceived limits. The film is very complicated to say the least but many of the visual feats on screen never cease to amaze the audience. Intertwined with this complicated story is scene after scene of almost non-stop action with the typical gunplay, car chases, explosions, and frantic camera behavior associated with most action films. With these visually stunning images bombarding the audience for over two hours, the whole movie begins to seem like an almost jagged, fractured image in the viewer's mind. In some scenes, even the camera is skewed at an angle giving the audience a rough, jagged view.

In the movie, Cobb seeks the help of a young architecture student Ariadne (Ellen Page) to help construct the world of the dream. In one scene where Cobb is first introducing Ariadne to the world of the dream and what is possible, they are seated at a Paris café. Ariadne gains a quick understanding of the possibilities and demonstrates this by actually folding part of Paris' city streets back onto itself (Figure 7).

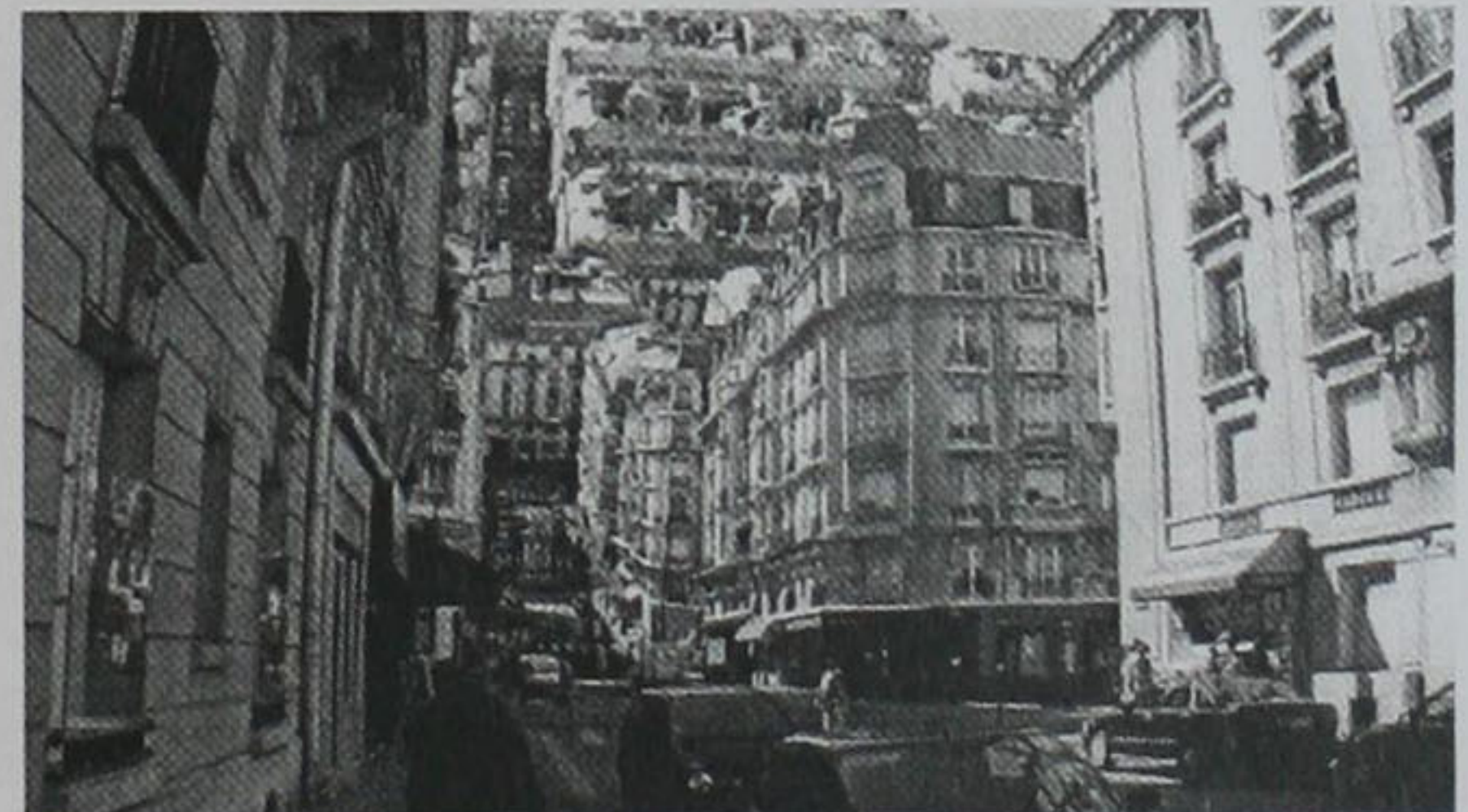


Figure 7 – Ariadne folds a section of Paris back onto itself

Nolan pays homage to the Fred Astaire movie *Royal Wedding* when he has his characters walking vertically on the folded Paris streets and in a later scene when Arthur (Joseph Gordon-Levitt) has a fight scene in a hotel corridor that is constantly rotating on several axes (Figure 8).<sup>23</sup>





Figure 8 – Arthur faces off with a henchman in a rotating hotel corridor

With the fractured and skewed views in Christopher Nolan's *Inception* and even Tony Scott's fractured images in *Man on Fire*, both directors create films that paint a constantly shifting ethereal picture.<sup>24,25</sup>

The films' fractured imagery and forms bring to mind architectural works such as Daniel Libeskind's addition to the Royal Ontario Museum (ROM) in Toronto, Canada (Figure 9).<sup>26</sup> Now known as the Michael Lee-Chin Crystal, the addition is mostly on a diagonal from the rest of the surrounding architecture and has the same jagged, fractured, and skewed angles found in crystals. The addition seems to grow right out of the existing buildings on the site, but resembles nothing of those existing buildings. It adds a dynamic air to the site that the original buildings lacked.

Outside, the large domineering crystal actually reaches out over the sidewalks to catch people's attention and to draw them in. The museum's large mass and unusual design on the site is almost intimidating as one approaches the building. The large windows afford passers-by views into the museum's galleries so even before entering the building a visual connection is already established. Inside the museum, a large atrium space rising over four floors called the Spirit House incorporates intertwining bridges spanning across various levels connecting the interior spaces. The Spirit House serves as a reflection and contemplation space for visitors while experiencing all that the museum has to offer. Many, if not all, of the spaces in the museum intersect with adjacent spaces either physically or at least visually. The intertwining spaces, their physical arrangement, and the connections between those spaces create,

again, a very jagged, fractured visual experience while at the same time still establishing relationships across the entire museum. There seems to be "action" in every corner of the building which, in turn, creates a very memorable experience, just like Nolan's *Inception*.

Libeskind's addition "transforms the character of the ROM into an inspired atmosphere dedicated to the resurgence of the Museum as the dynamic center of Toronto" and I believe that this kind of dynamic is what is missing in our smaller architectural venues.<sup>27</sup> The "action" seen frozen in motion in the ROM crystal addition or Gehry's Walt Disney Concert Hall is exactly the kind of life that many buildings do not have.<sup>28</sup> Specifically, buildings that many people visit or pass by everyday (movie theaters, shopping malls, grocery stores, libraries, sports and recreation facilities, etc., referred to hereafter as "everyday") are the ones that do not have the vibrant dynamism that seems to be apparent in every Gehry and Libeskind design.

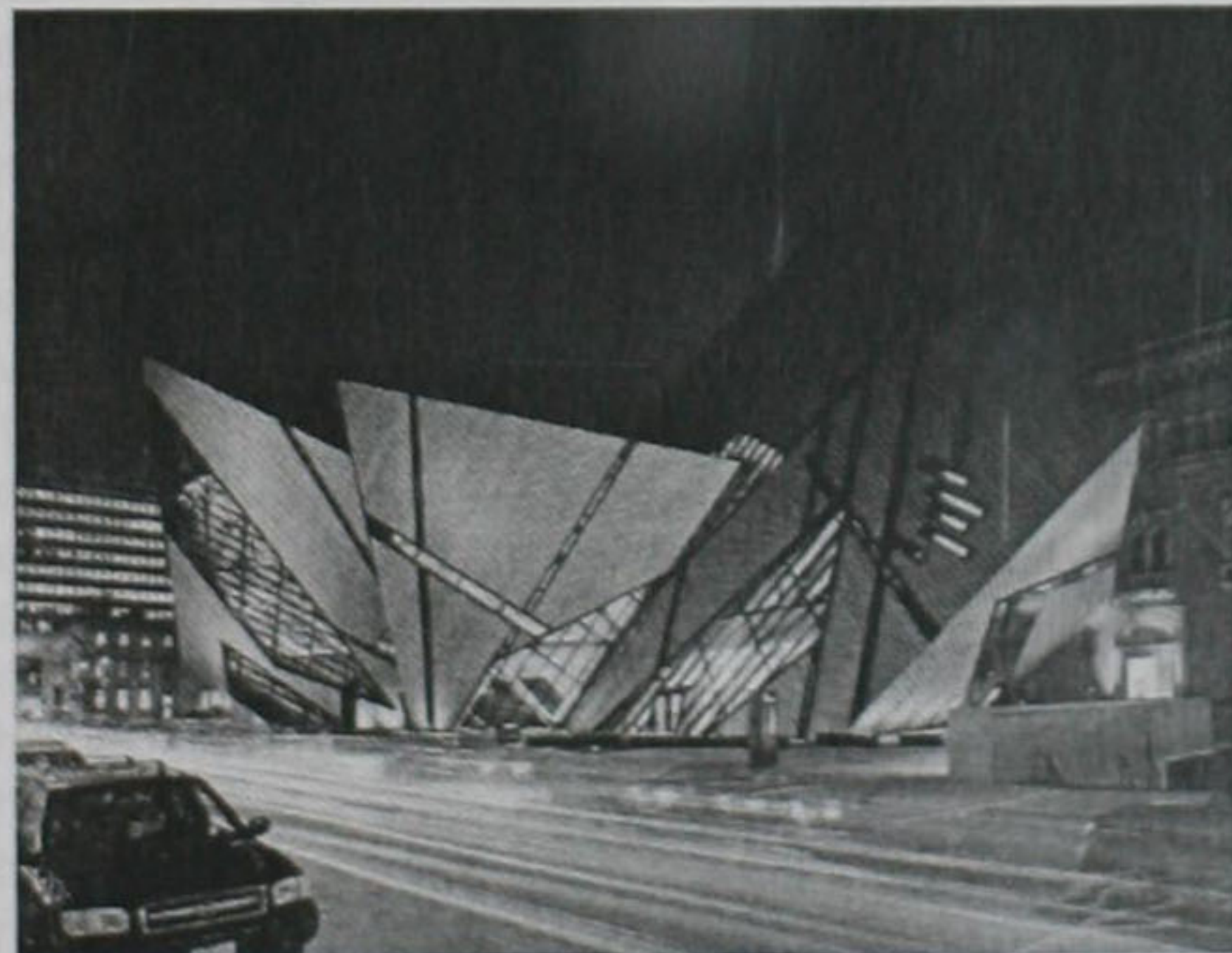


Figure 9 – Daniel Libeskind's addition to the Royal Ontario Museum

These "everyday" buildings many times are fairly simple and functional but that's it. There is nothing architecturally that makes one of these types of buildings stand out from their surroundings. This does not mean that they should all immediately adopt the extreme styles of Daniel Libeskind or Frank Gehry. However, I do believe that they could be greatly improved by employing even a small element or theme that sets them apart from their surroundings like the more extreme styles of Libeskind or Gehry. I further believe



that it is the dynamic appearance of Gehry and Libeskind's works that makes them so successful. Their buildings do not appear as if they are static and boring. They seem to have life that is visible in their mysterious forms which sparks the intrigue of all onlookers. These buildings' actions truly speak louder than words because they embody what seems to only be possible in the movies.

### **Zaha Hadid and Cincinnati's Contemporary Art Center**

This last example, found in the heart of Cincinnati's downtown district, displays a unique dynamic while within a tighter, more constrained footprint than the three previous examples. Despite the tight dimensions of the site, the Contemporary Art Center (CAC) goes beyond its borders similar to Libeskind's Royal Ontario Museum, reaching over the sidewalk (Figure 10). The CAC's exterior has very brutalist forms which carry over into the interior. However, the interior of the lobby is a much more skewed form altogether. Upon entering the front entrance, the visitor's eyes are directed to the floor where embedded floor lamps mimic the dashed lines of the street outside. These lines draw visitors to the elevator and the long staircase. All elements within the CAC are on a diagonal from everything else. There is almost nothing, save for the structural columns, that is parallel to another element. All the walls are skewed slightly from the vertical. Even the main staircases do not parallel one another even from floor to floor. Only the window mullions and some lights are parallel in the CAC. The main concrete wall on the back side of the lobby rises literally out of the floor from the horizontal and curves up to begin to form the back wall for the entire building. With so many elements and forms within the CAC, the building creates its own dynamic nature within itself in addition to its dynamic nature within Cincinnati.

Besides the architectural dynamic found in the Contemporary Art Center, there is a dynamic that arises in the visitor when experiencing the building both inside and outside. When first approaching the building, it is clear from the moment it is in view that it sets itself apart from all of its surroundings, through its forms, its diagonal skew from everything else, and its materiality. Once inside the CAC, it

becomes more abundantly clear that its dynamic is throughout its entire design. The dissimilar forms, the skew of elements from their surroundings even amongst each other, all of these create a sort of dynamic reaction from the visitor, an almost guttural reaction. It creates an uneasiness in the visitor causing them to actively engage in their surroundings because the building is not a passive one, with simple orthogonal walls, columns, ceilings, stairs, and windows that parallel and mirror one another and remain placid and boring. The building truly is a dynamic one, and what better application than with a program that incorporates ever changing art exhibitions in their galleries.

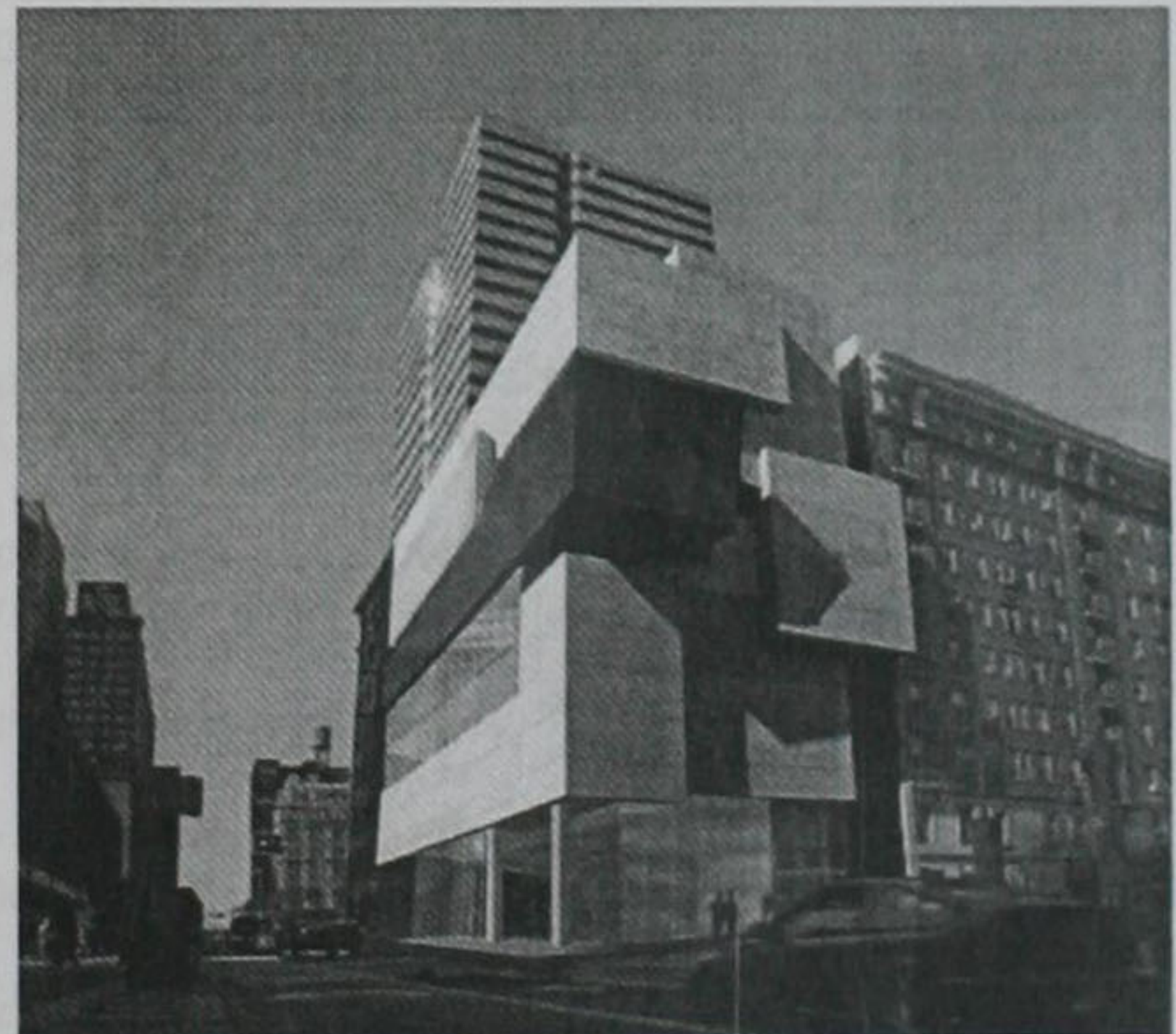


Figure 10 – Zaha Hadid's Contemporary Art Center, Cincinnati, OH

Hadid's Contemporary Art Center, along with the previous examples, successfully employs elements and tactics that give a life to the structure that is not normally found in most buildings. These kinds of buildings cannot help but draw the attention of every passer-by because they possess a unique vitality that most, if not all, people desire, and maybe need, in their lives.

### **Conclusion**

Fulfilling two of the most basic human needs: the need to feel emotion and the need for shelter, Frank Gehry, Santiago Calatrava, Daniel Libeskind, and Zaha Hadid have created some of the world's leading architectural designs that exemplify the very same qualities found in some of the most



visually appealing and intriguing movies of our time. Now if only these dynamic forms, ideas, and themes could be brought to a smaller scale of architecture, then even the small corner supermarket could one day possess the same panache of a Hollywood blockbuster.

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## Notes

- <sup>1</sup> Rachael N. Volokhove, Heath A. Demaree, "Spontaneous Emotion Regulation to Positive and Negative Stimuli," *Brain and Cognition* 73 (2009): 1-6.
- <sup>2</sup> Louis Le Prince, *Roundhay Garden Scene*, Leeds, West Yorkshire, England, Oct. 14, 1888
- <sup>3</sup> Tim Dirks, "The Jazz Singer," <<http://www.filmsite.org/jazz.html>>, film review
- <sup>4</sup> Erwin Panofsky, "Style and Medium in the Motion Pictures," In *The Visual Turn: Classical Film Theory and Art History*, edited by Vacche, Angela Dalle, 69-84. Piscataway: Rutgers University Press, 2003.
- <sup>5</sup> Robert Weine, dir., *The Cabinet of Dr. Caligari*, DVD, Germany: Decla-Bioscop AG, 1921.
- <sup>6</sup> Fritz Lang, dir., *Metropolis*, DVD, Germany: Universum Film (UFA), 1927.
- <sup>7</sup> Alfred Hitchcock, dir., *Rear Window*, DVD, Universal City, CA: Universal Studios, 1954.
- <sup>8</sup> Weine, *The Cabinet of Dr. Caligari*, 1921.
- <sup>9</sup> Leigh Christy, "Gehry's Disney Concert Hall," *Architecture Week*, D1.1 (2003): 1-2, <[http://www.architectureweek.com/2003/1217/design\\_1-1.html](http://www.architectureweek.com/2003/1217/design_1-1.html)>.
- <sup>10</sup> Christy, "Gehry's Disney Concert Hall," p.1.
- <sup>11</sup> Christy, "Gehry's Disney Concert Hall," p.1.
- <sup>12</sup> Christy, "Gehry's Disney Concert Hall," p.2.
- <sup>13</sup> Tony Scott, dir., *Man on Fire*, DVD, USA, UK, Mexico: Fox 2000 Pictures and Regency Enterprises, 2004.
- <sup>14</sup> Scott, dir., *Man on Fire – Director's Commentary*, 2004.
- <sup>15</sup> Galan R. Frysinger, "Milwaukee Art Museum."
- <sup>16</sup> "Burke Brise Soleil," *Milwaukee Art Museum*, [http://www.mam.org/visit/details/detail\\_burke.php](http://www.mam.org/visit/details/detail_burke.php), 2010.
- <sup>17</sup> Scott, dir., *Man on Fire – Director's Commentary*, 2004.
- <sup>18</sup> "Quadracci Pavilion," *Milwaukee Art Museum*, <http://www.mam.org/info/details/quadracci.php>, 2010.
- <sup>19</sup> Christopher Nolan, dir., *The Prestige*, DVD, USA, UK: Touchstone Pictures, 2006.
- <sup>20</sup> Christopher Nolan, dir., *The Dark Knight*, DVD, USA, UK: Warner Bros. Pictures, 2008.
- <sup>21</sup> Christopher Nolan, dir., *Inception*, (Film), USA, UK: Warner Bros. Pictures, 2010.
- <sup>22</sup> Nolan, dir., *Inception*, 2010.
- <sup>23</sup> Stanley Donen, dir., *Royal Wedding*, DVD. USA: Metro-Goldwyn-Mayer (MGM), 1951.
- <sup>24</sup> Nolan, dir., *Inception*, 2010.
- <sup>25</sup> Scott, dir., *Man on Fire*, 2004.
- <sup>26</sup> Daniel Libeskind, *Royal Ontario Museum*, 2007 <<http://www.daniel-libeskind.com/>>.
- <sup>27</sup> Libeskind, *Royal Ontario Museum*, 2007 <<http://www.daniel-libeskind.com/>>.
- <sup>28</sup> Christy, "Gehry's Disney Concert Hall," (2003) <[http://www.architectureweek.com/2003/1217/design\\_1-1.html](http://www.architectureweek.com/2003/1217/design_1-1.html)>.



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### Neighborhood Districts Boundary Review & Verification

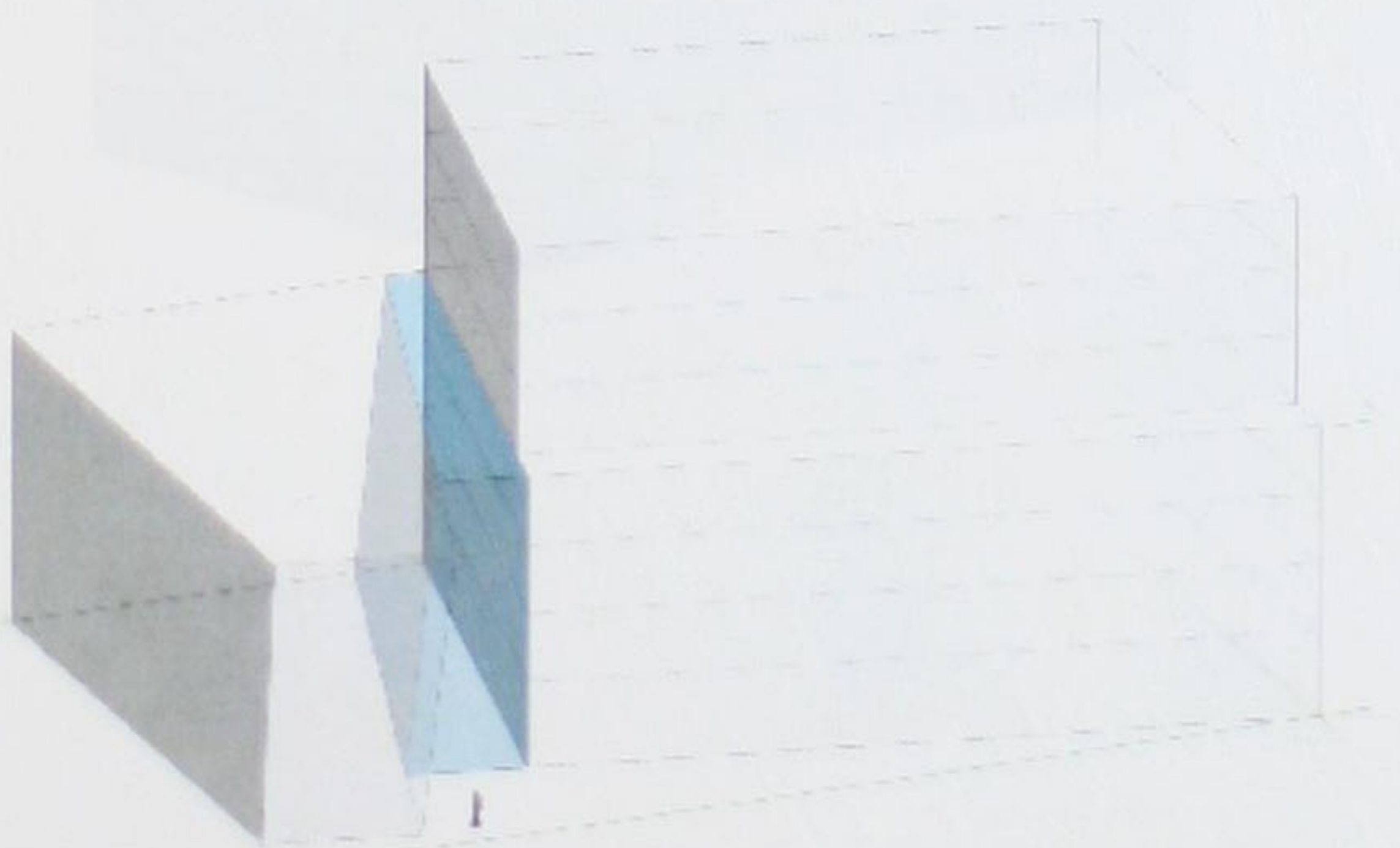
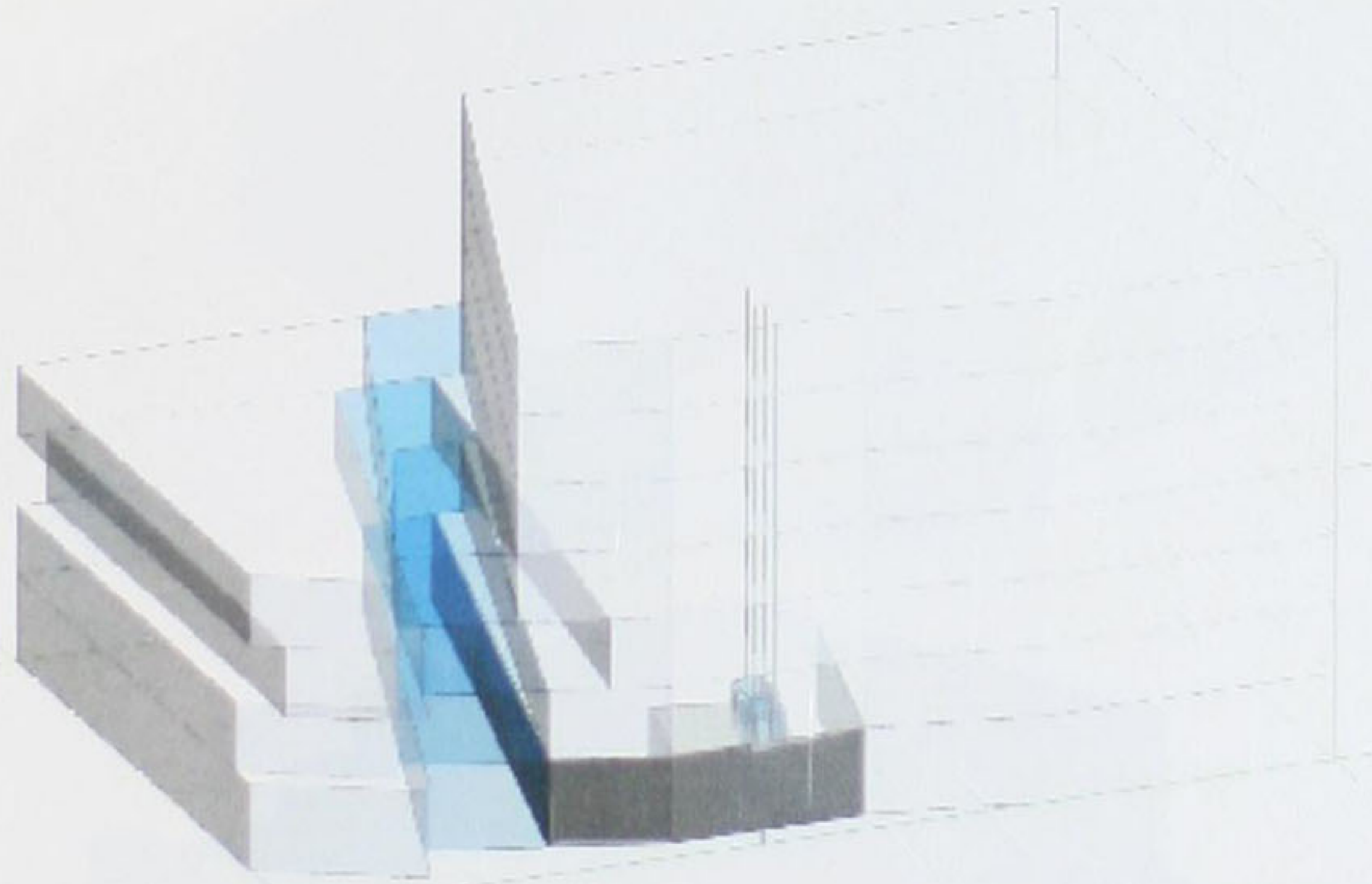
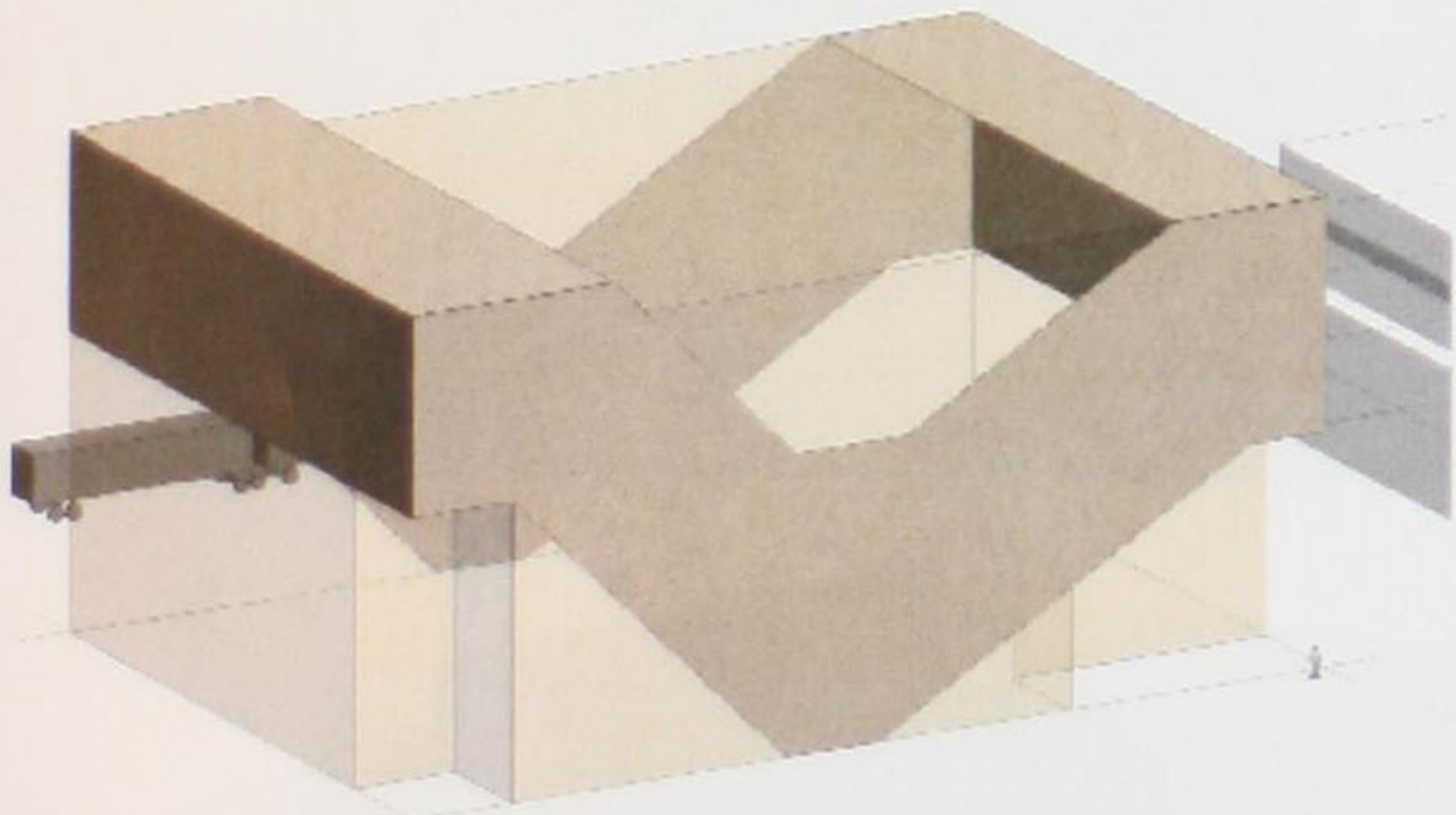
City of Seattle  
March 20, 2008  
THIS MAP IS FOR REVIEW AND DISCUSSION.  
BOUNDARIES ARE CONSIDERED ACCURATE, PENDING FINAL REVIEW  
BY NEIGHBORHOOD DISTRICT COUNCIL REPRESENTATIVES FOR VERIFICATION.



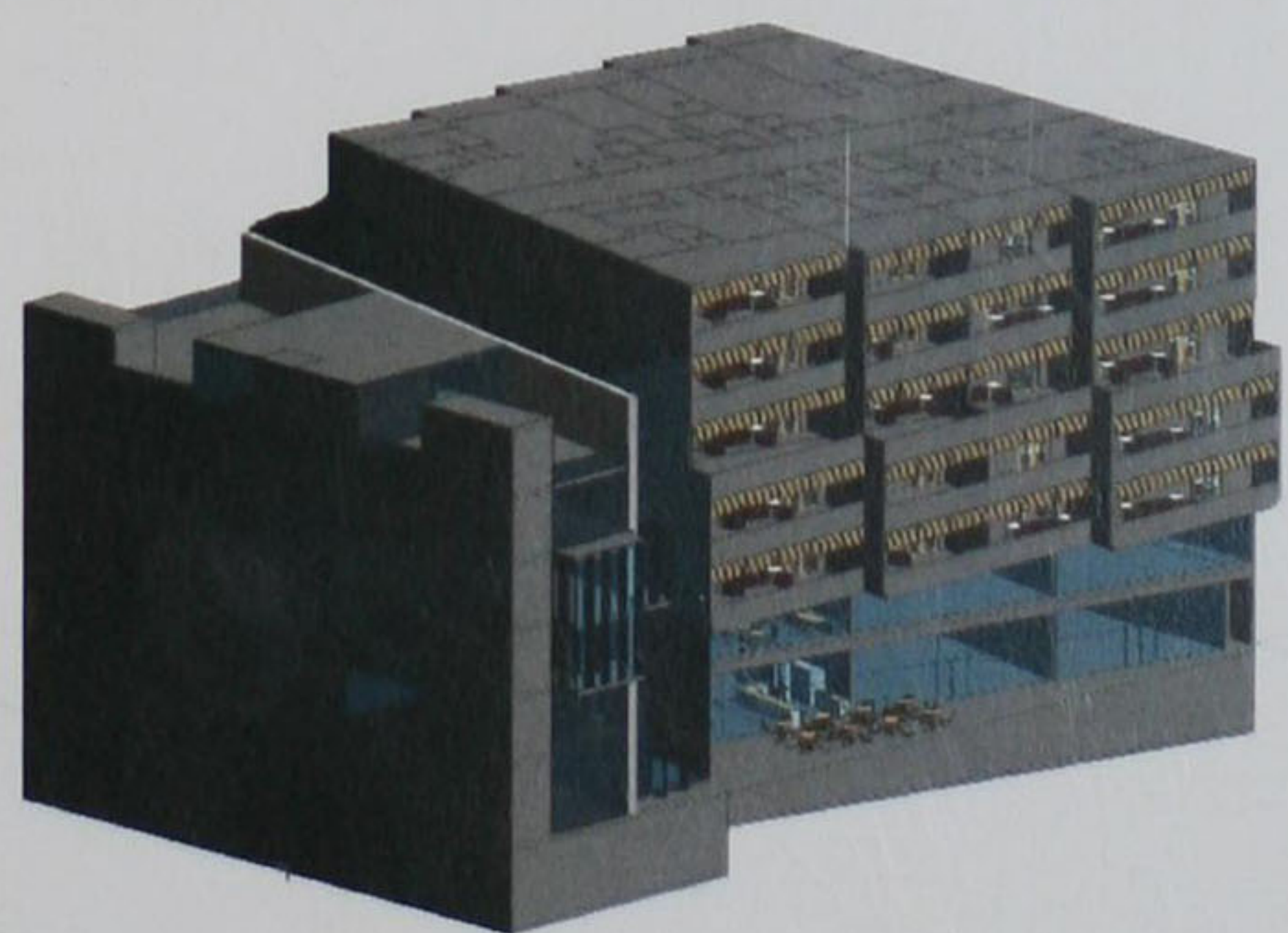
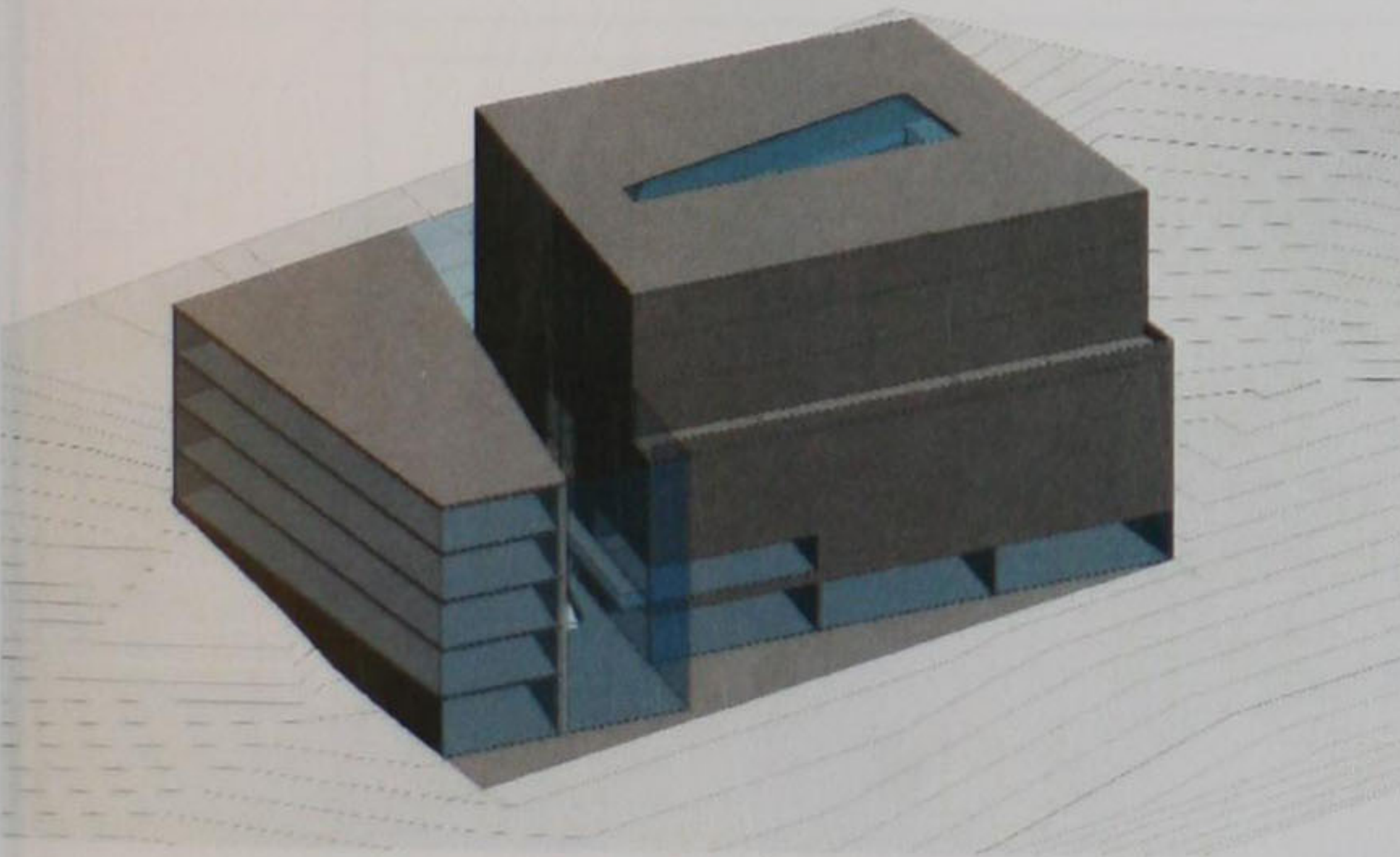
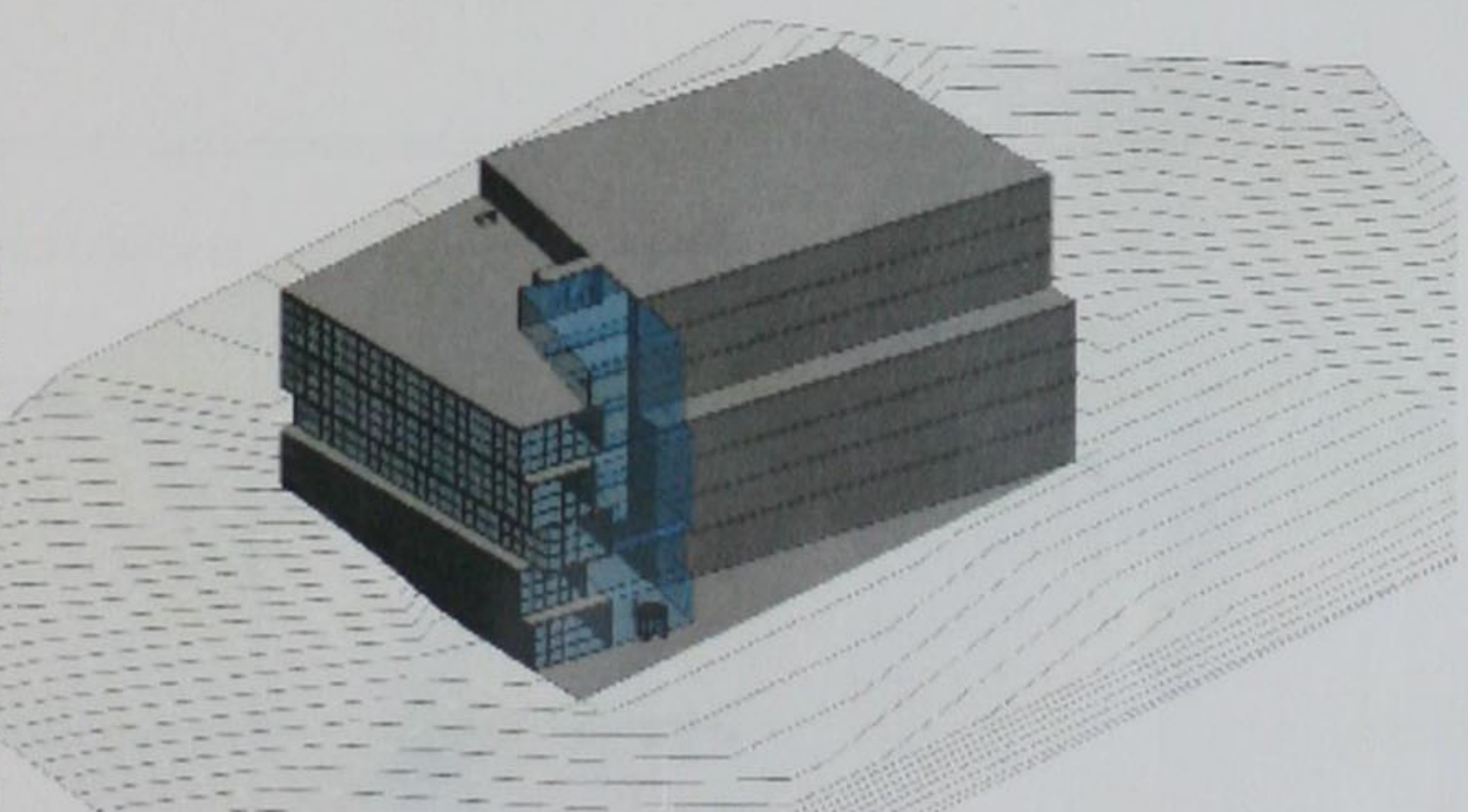
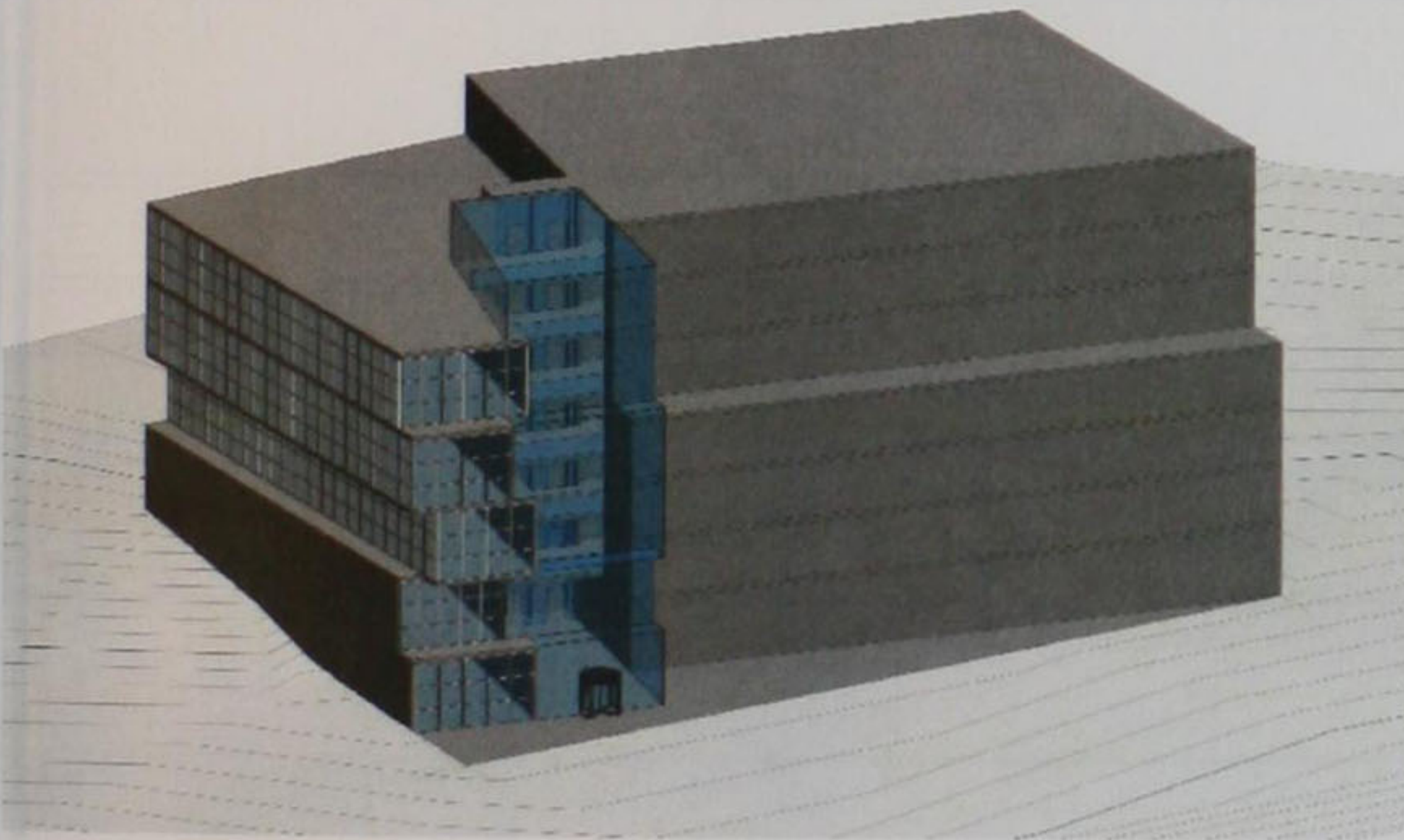
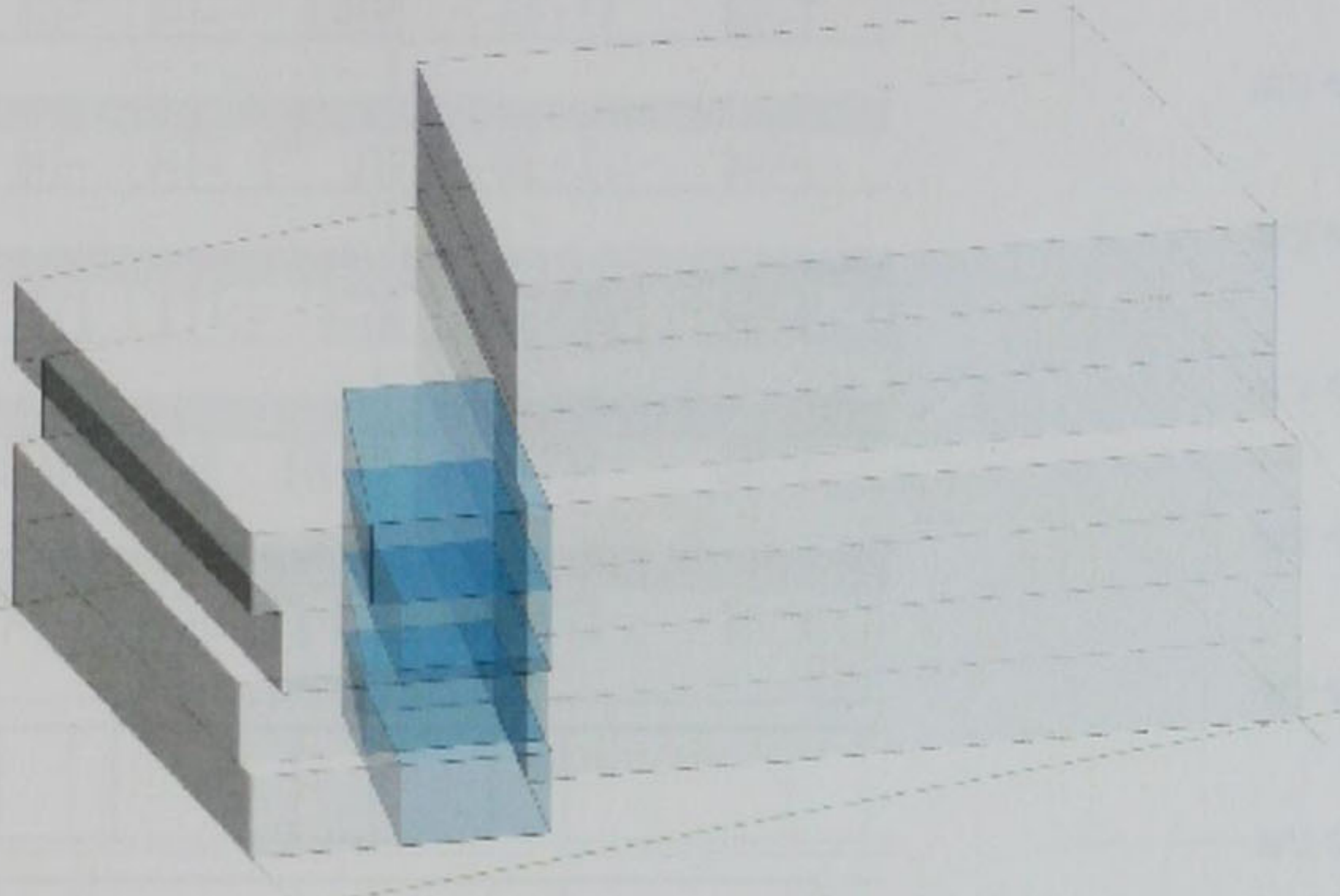
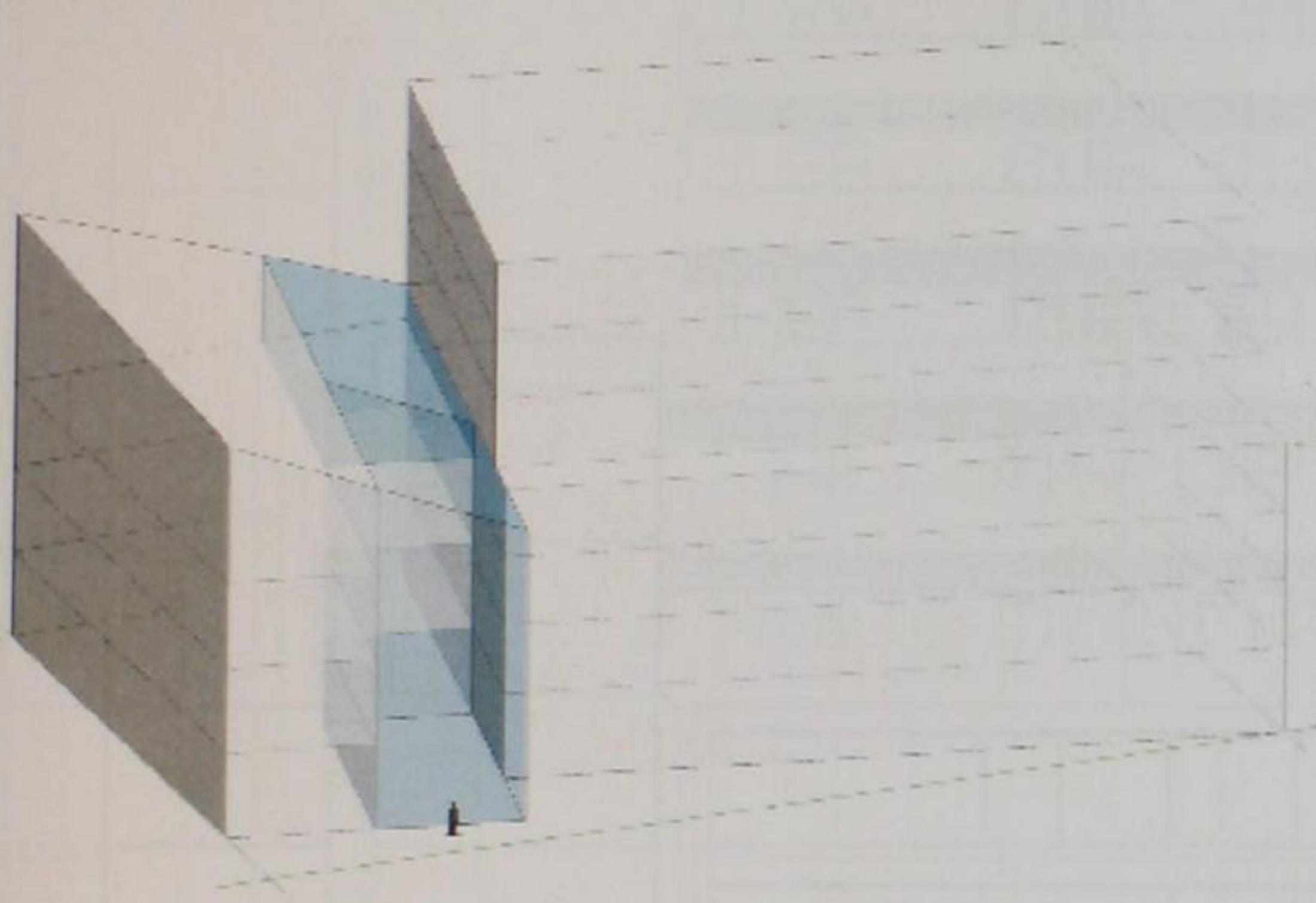




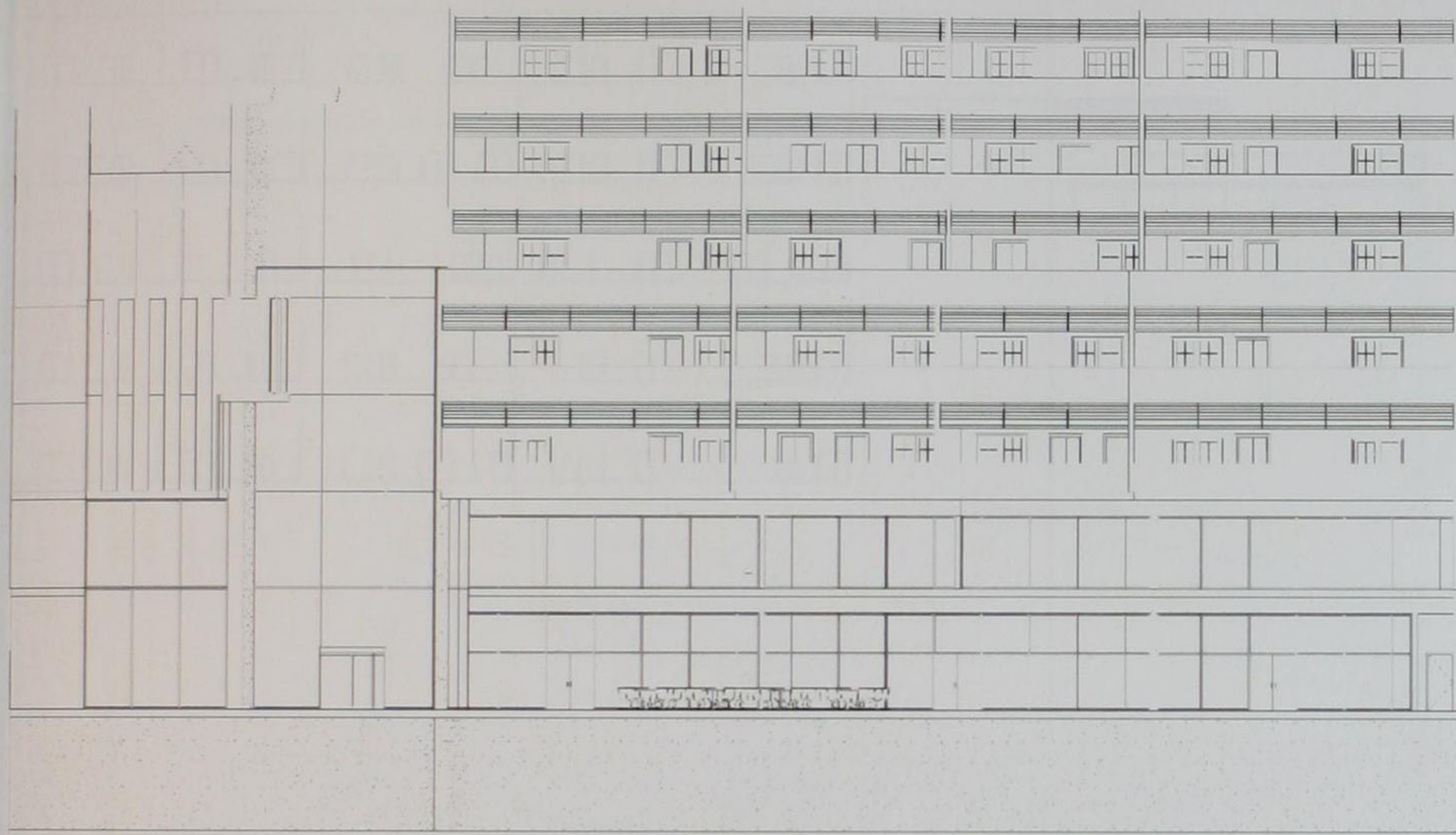




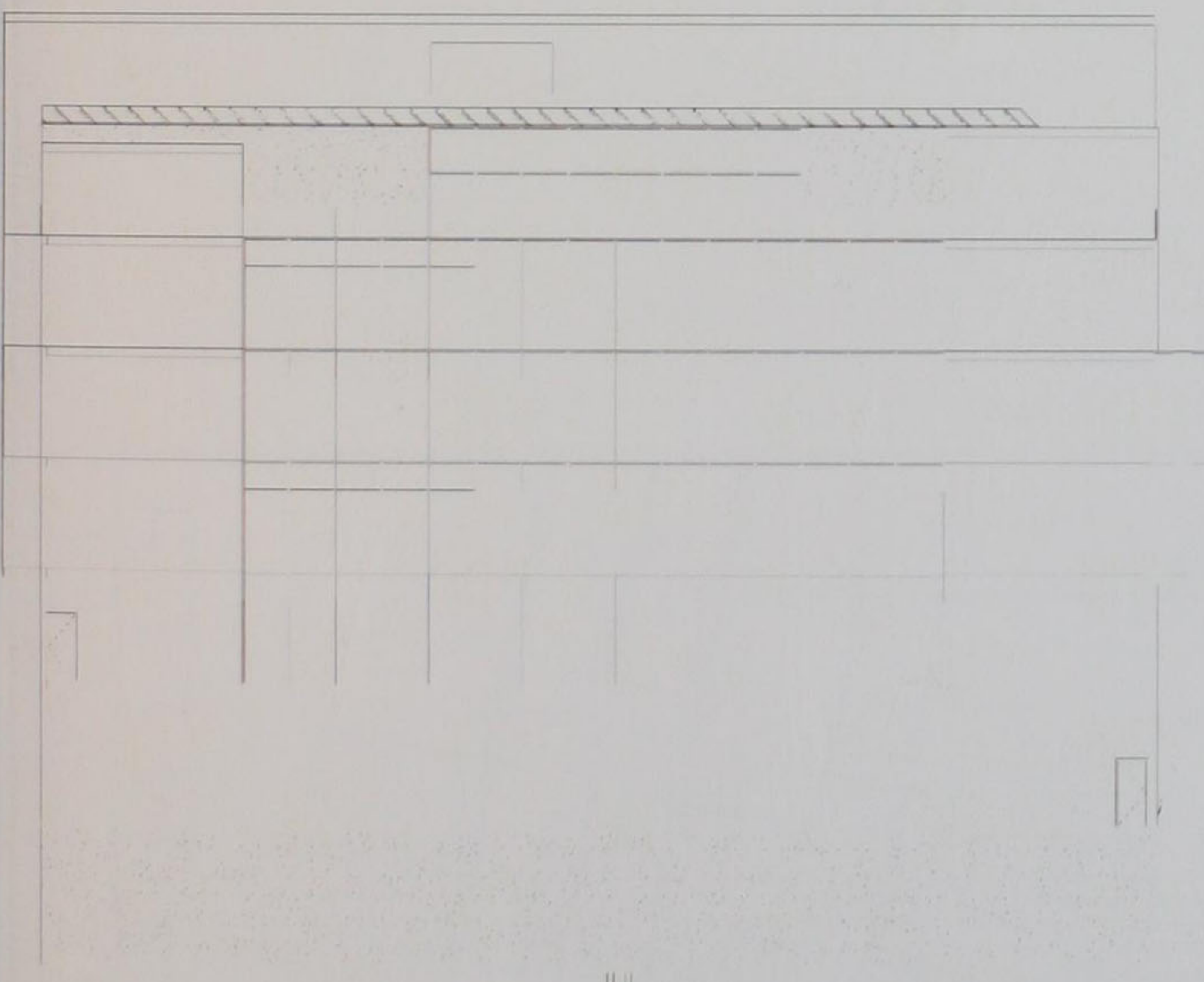








- Level 8  
132' - 0"
- Level 7  
120' - 0"
- Level 6  
108' - 0"
- Level 5  
96' - 0"
- Level 4  
84' - 0"
- Level 3  
72' - 0"
- Level 2  
60' - 0"
- Level 1  
48' - 0"
- Level 0  
36' - 0"

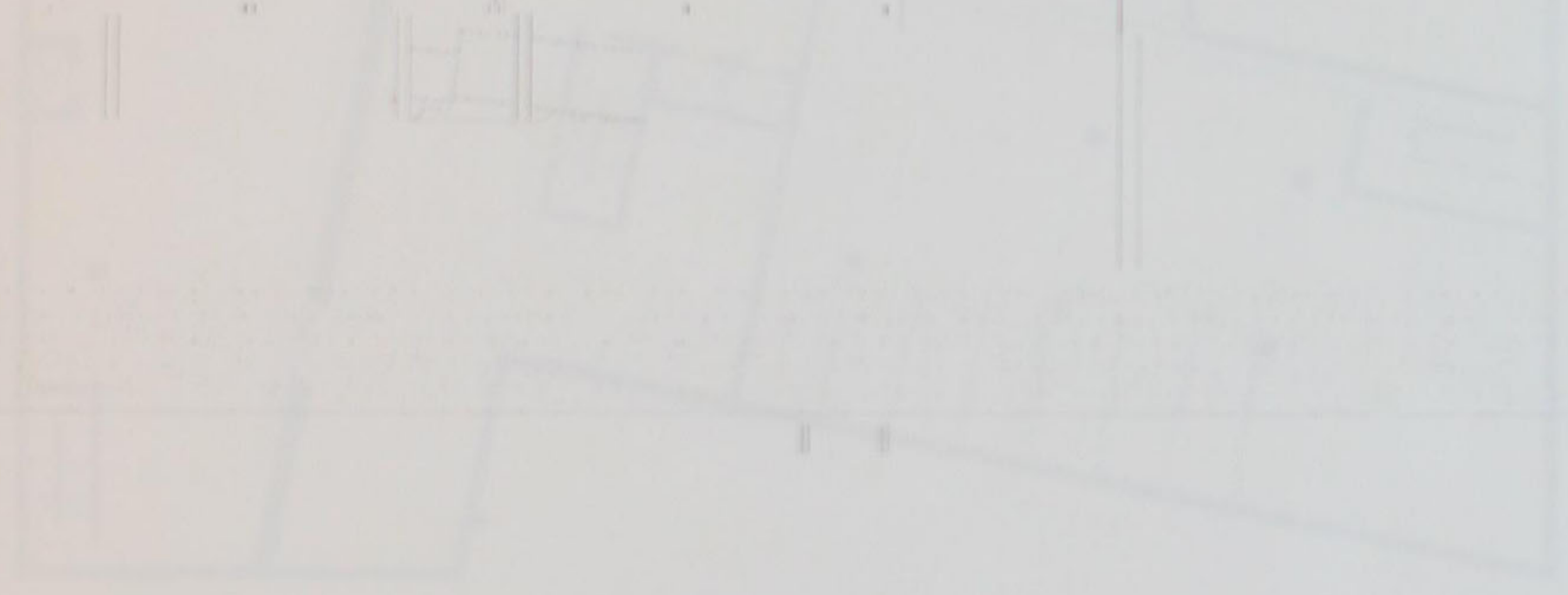


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- Level 2  
60' - 0"
- Level 1  
48' - 0"
- Level 0  
36' - 0"





- 1.00
- 1.01
- 1.02
- 1.03
- 1.04
- 1.05
- 1.06
- 1.07
- 1.08
- 1.09
- 1.10

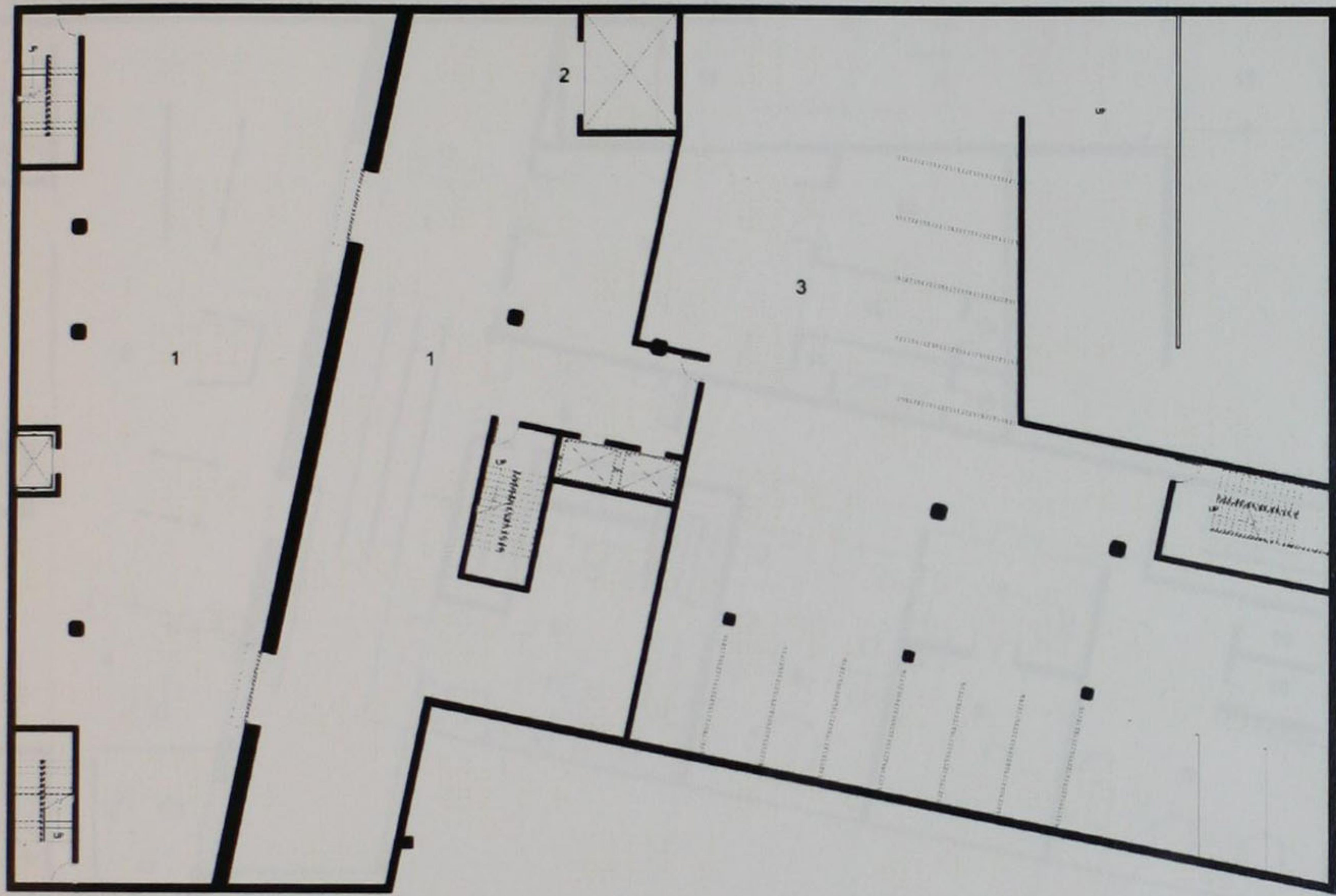


- 1.11
- 1.12
- 1.13
- 1.14
- 1.15
- 1.16
- 1.17
- 1.18
- 1.19
- 1.20

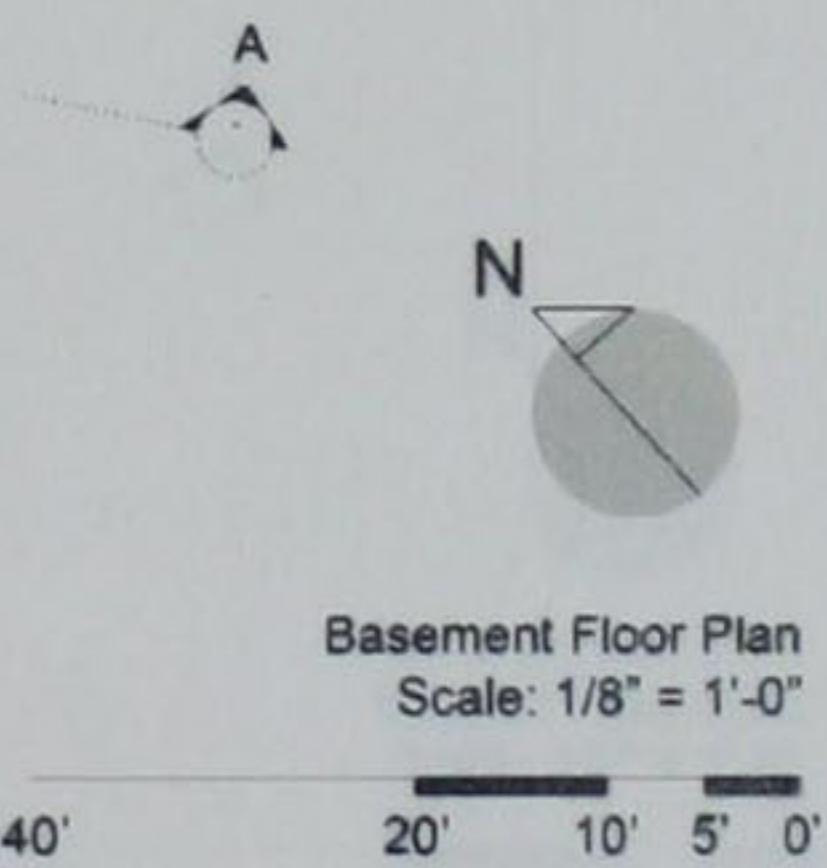


B

C



- 1 - Museum Storage
- 2 - Service Elevator
- 3 - Residential Parking



B

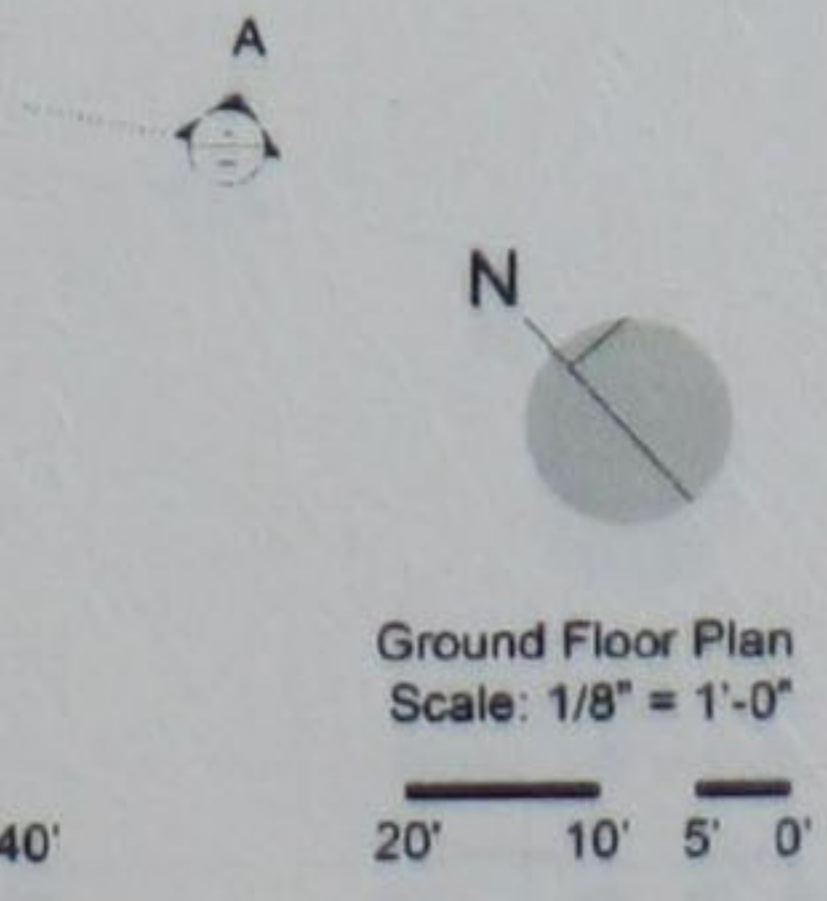
C

B

C



- 1 - Entrance Foyer
- 2 - Gift Shop
- 3 - Cafe (Ground Floor)
- 4 - Shop
- 5 - Museum Video Gallery
- 6 - Public Lockers and Bathrooms
- 7 - Security Room
- 8 - Mechanical
- 9 - Residential Parking



B

C

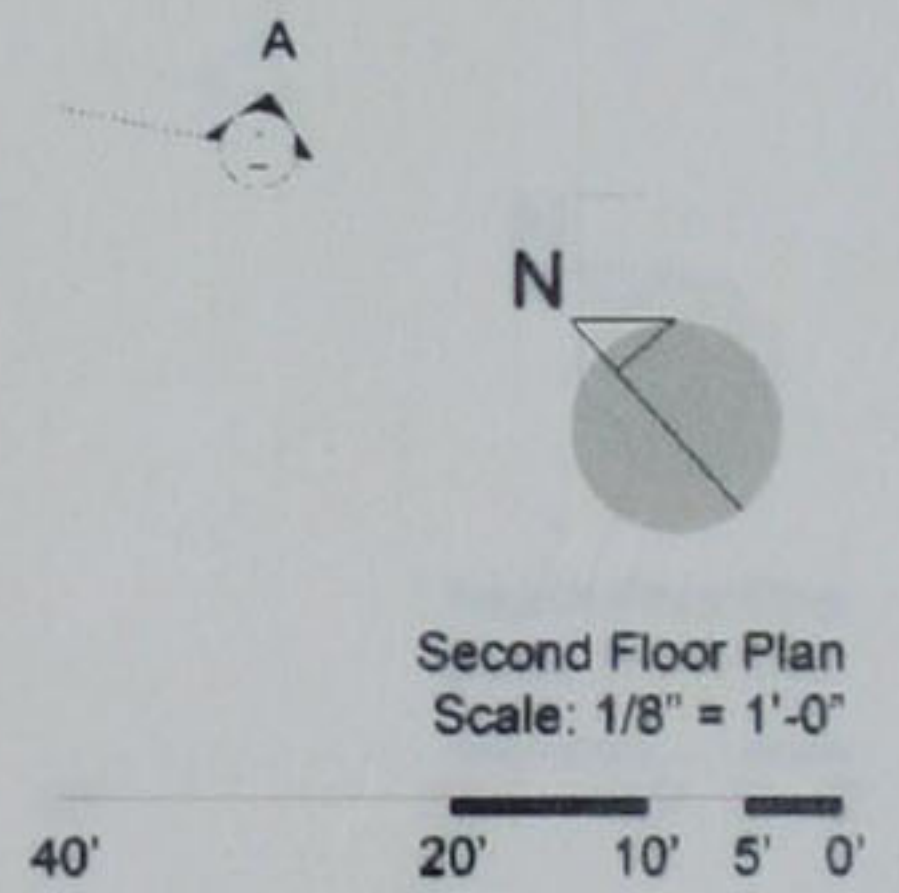
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C

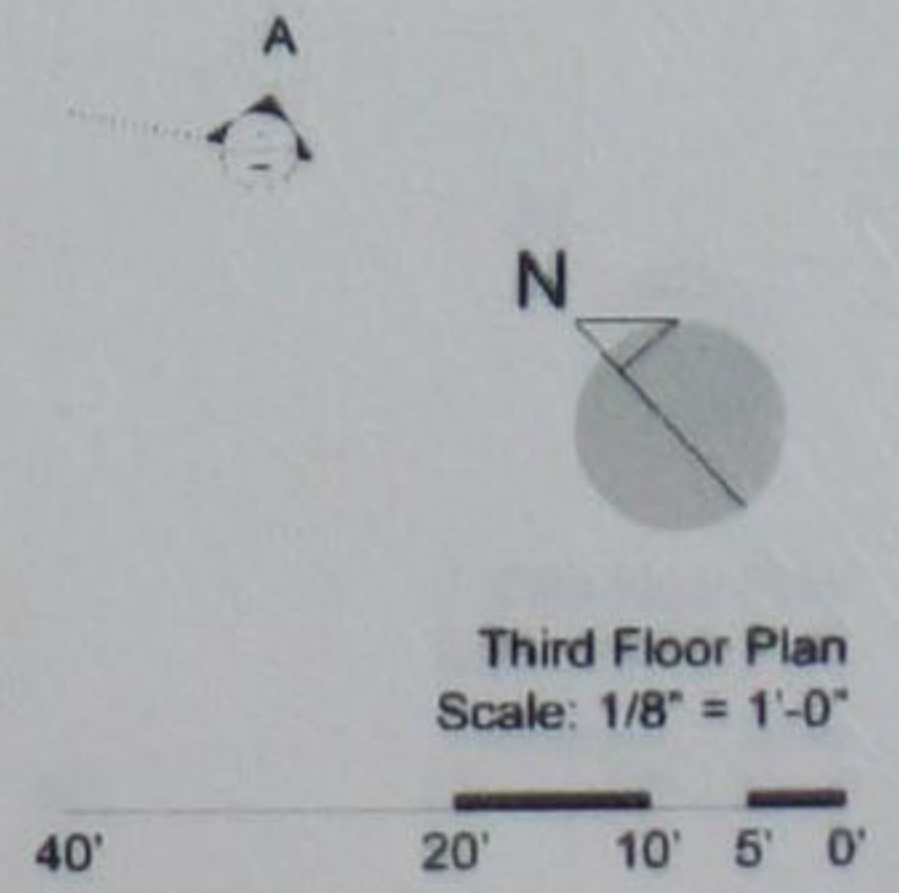




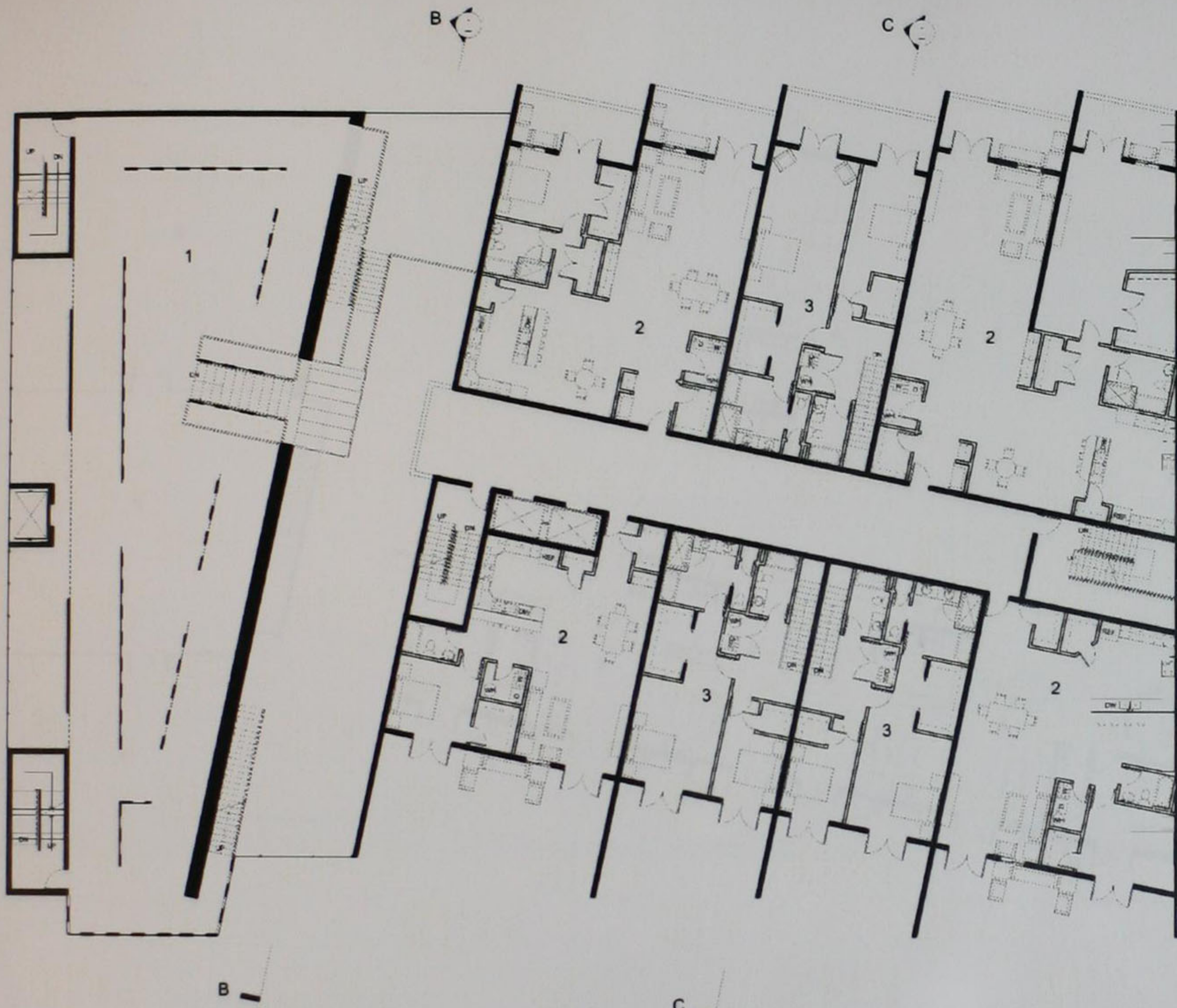
- 1 - Museum Check-In Desk
- 2 - Gallery
- 3 - Museum Executive Office
- 4 - Cafe (2nd Floor)
- 5 - Residential Check-In Desk
- 6 - Housing Management Offices
- 7 - Secretary
- 8 - Housing Executive Office
- 9 - Break Room and Kitchen
- 10 - Bathroom
- 11 - Prep Area / Temp. Storage
- 12 - Equipment Storage
- 13 - Employee Break Room
- 14 - Employee Lockers
- 15 - Unisex Bathrooms
- 16 - Loading Dock
- 17 - Residential Parking Entrance



- 1 - Gallery
- 2 - Flat
- 3 - Townhouse Apt. (1st Floor)

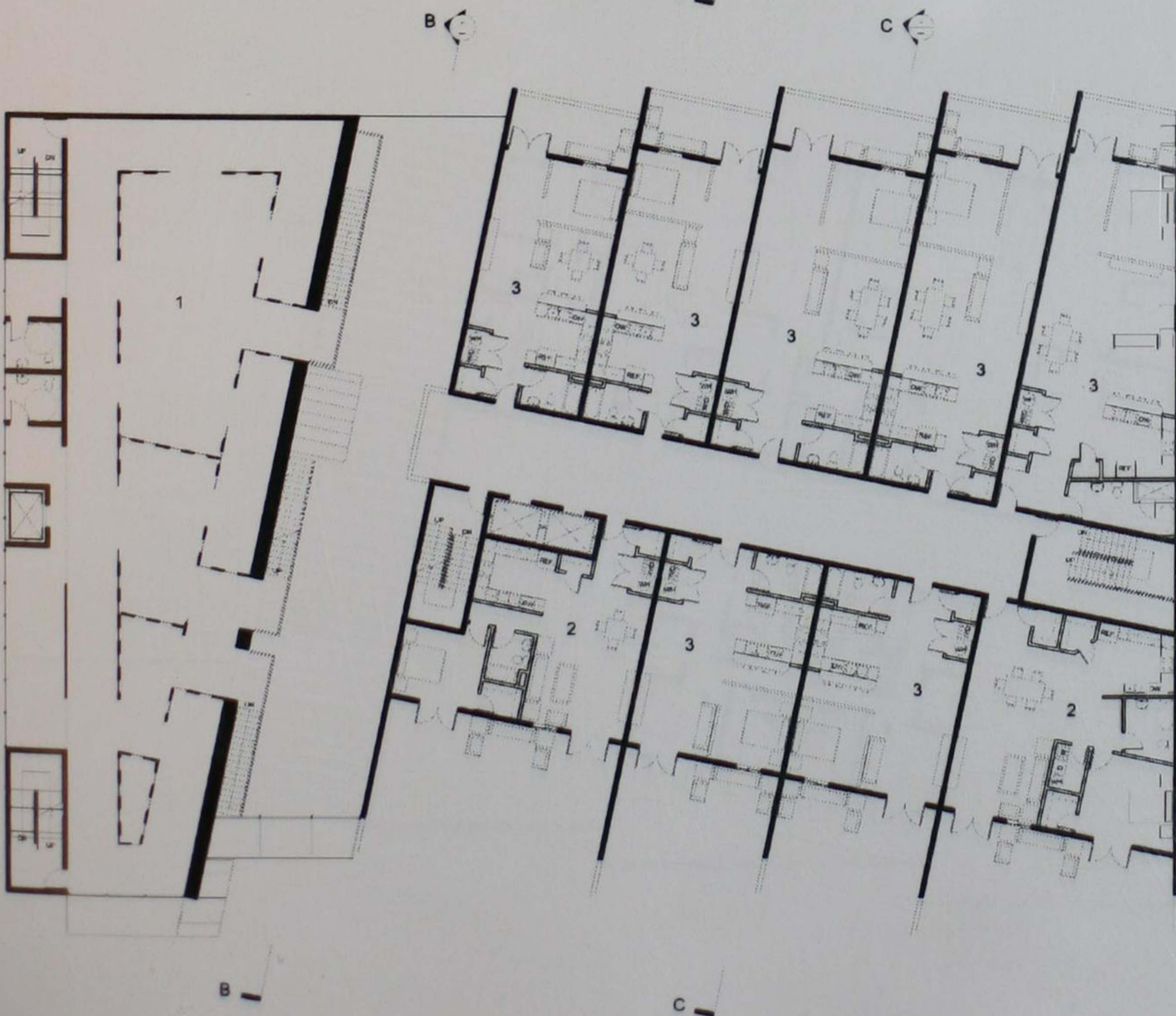
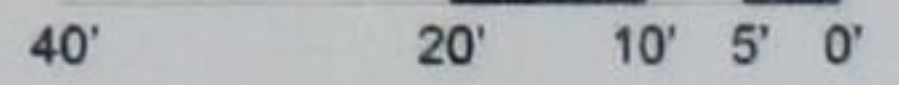






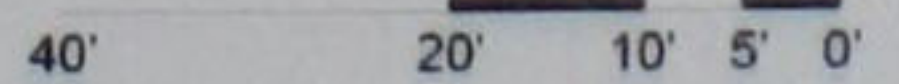
- 1 - Gallery
- 2 - Flat
- 3 - Townhouse Apt. (2nd Floor)

Fourth Floor Plan  
Scale: 1/8" = 1'-0"



- 1 - Gallery
- 2 - Flat
- 3 - Studio Apartment

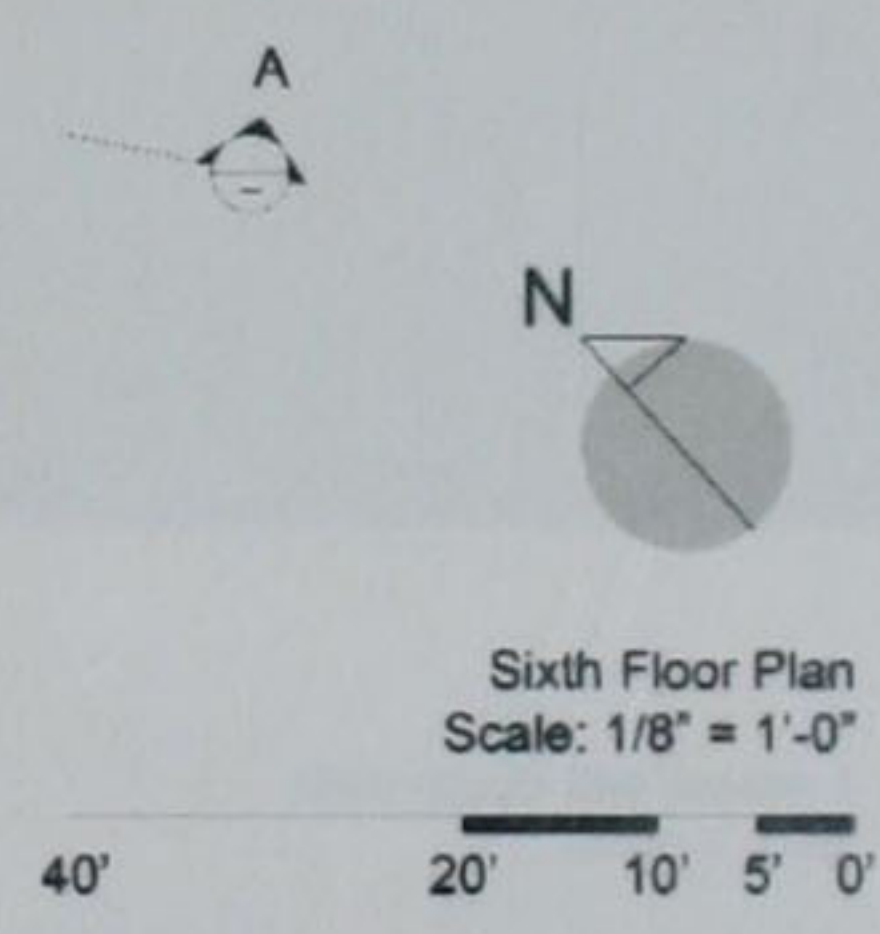
Fifth Floor Plan  
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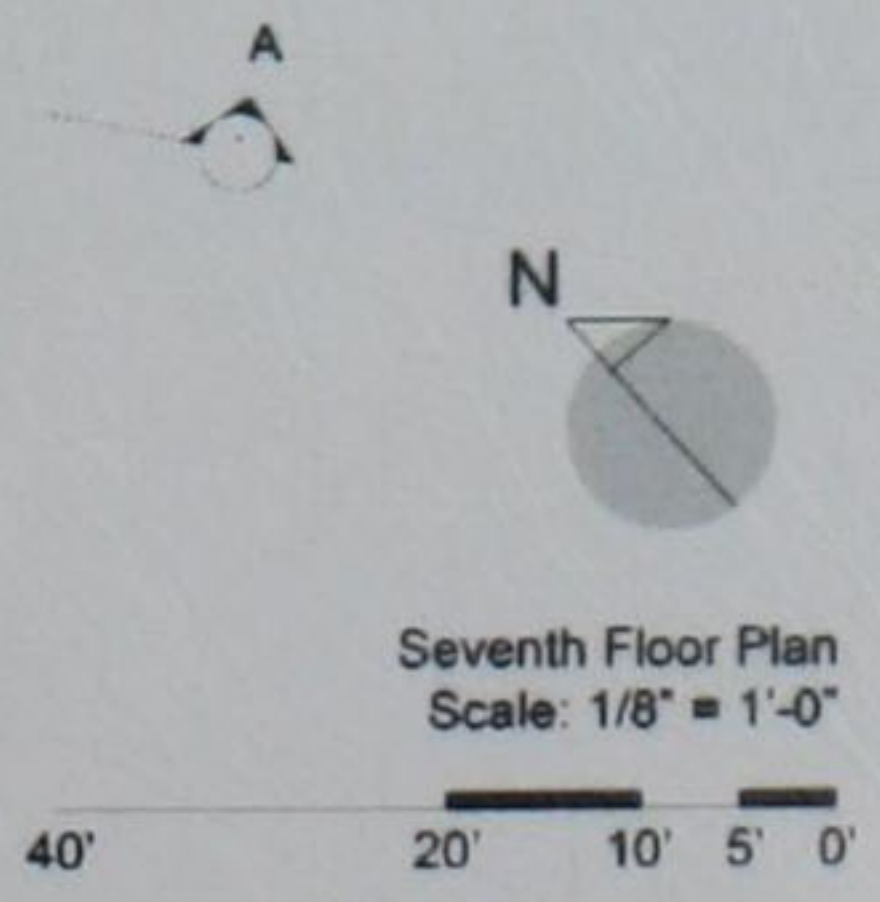




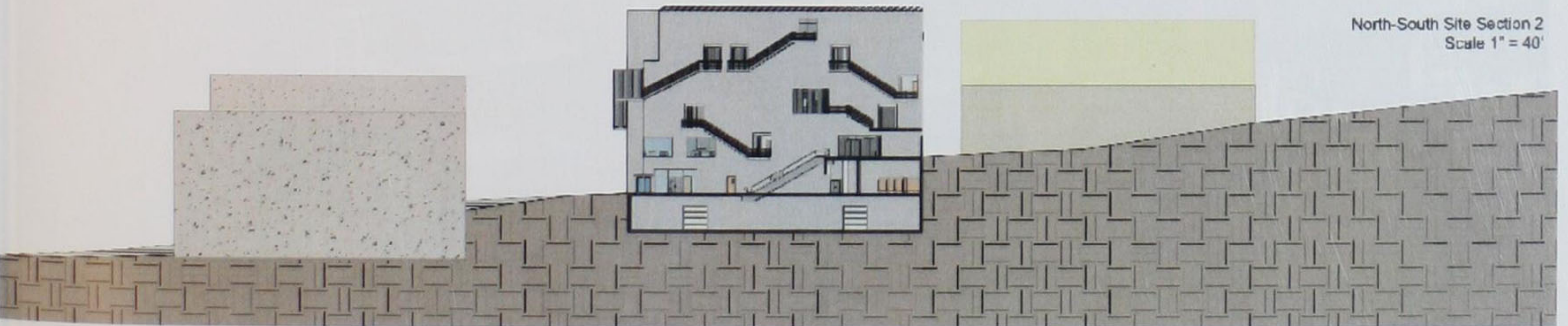
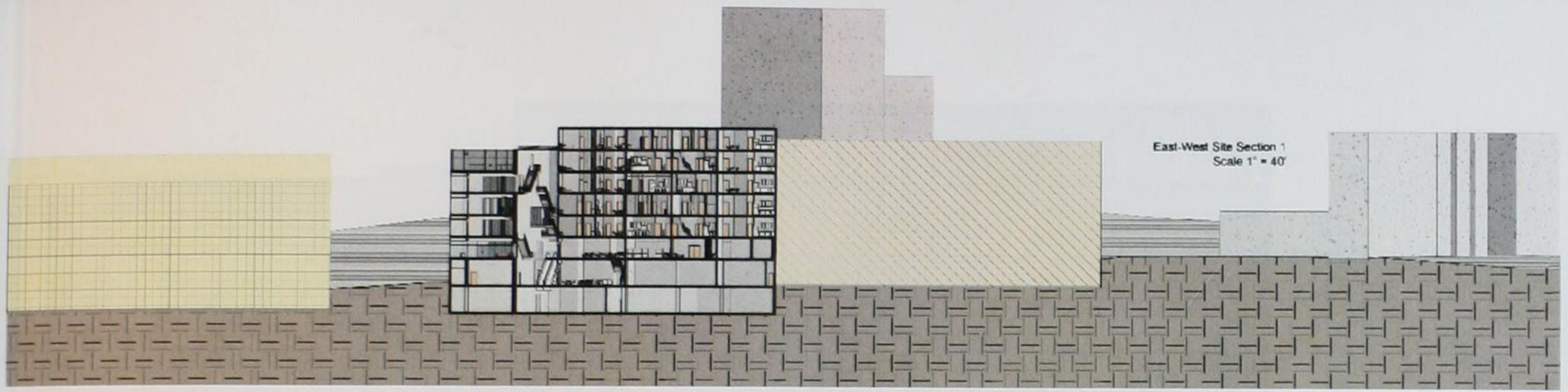
- 1 - Roof Gallery
- 2 - Roof Terrace
- 3 - Flat
- 4 - Townhouse Apt. (1st Floor)



- 1 - Flat
- 2 - Townhouse Apt. (2nd Floor)









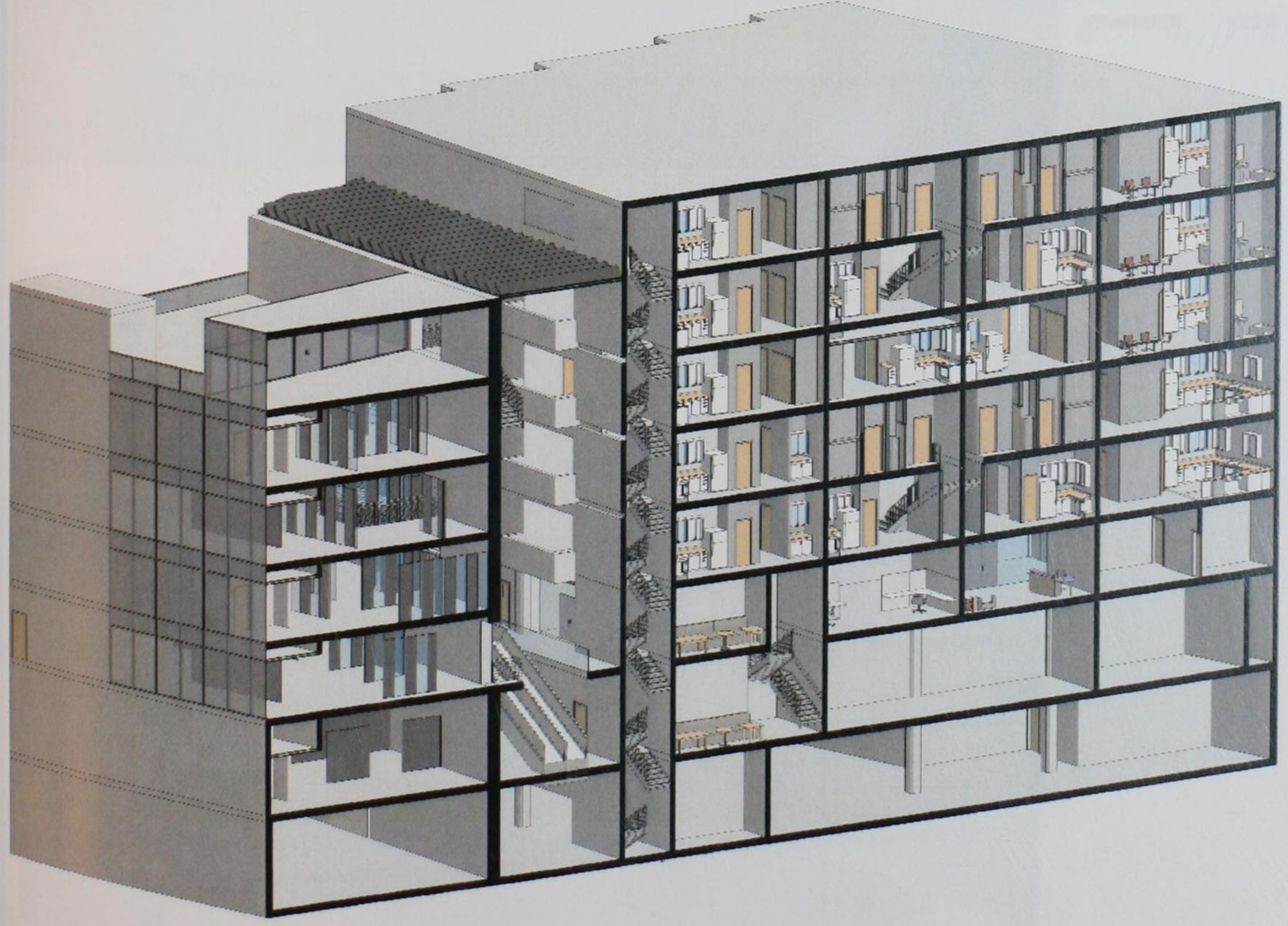
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C



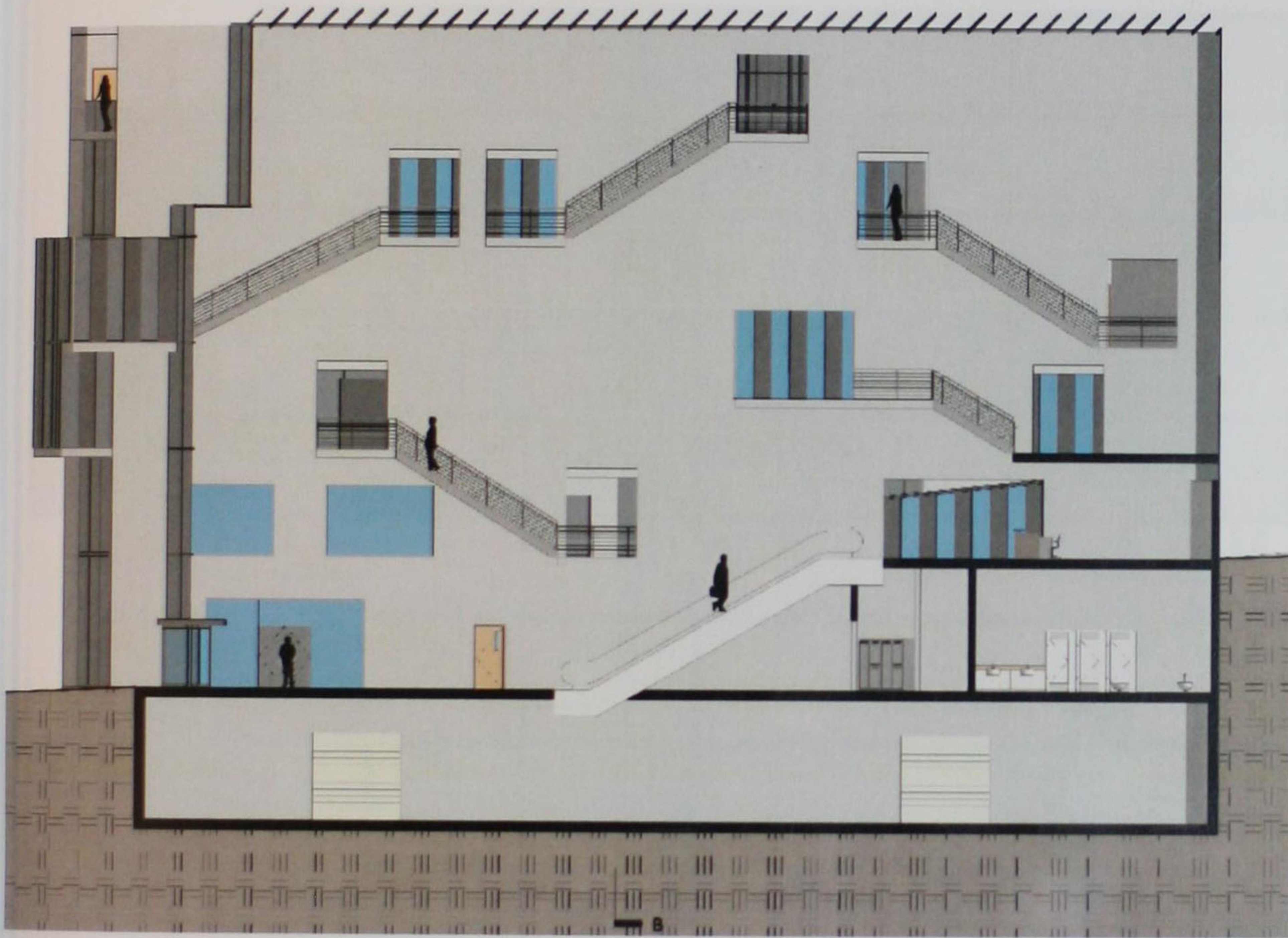
Section A-A  
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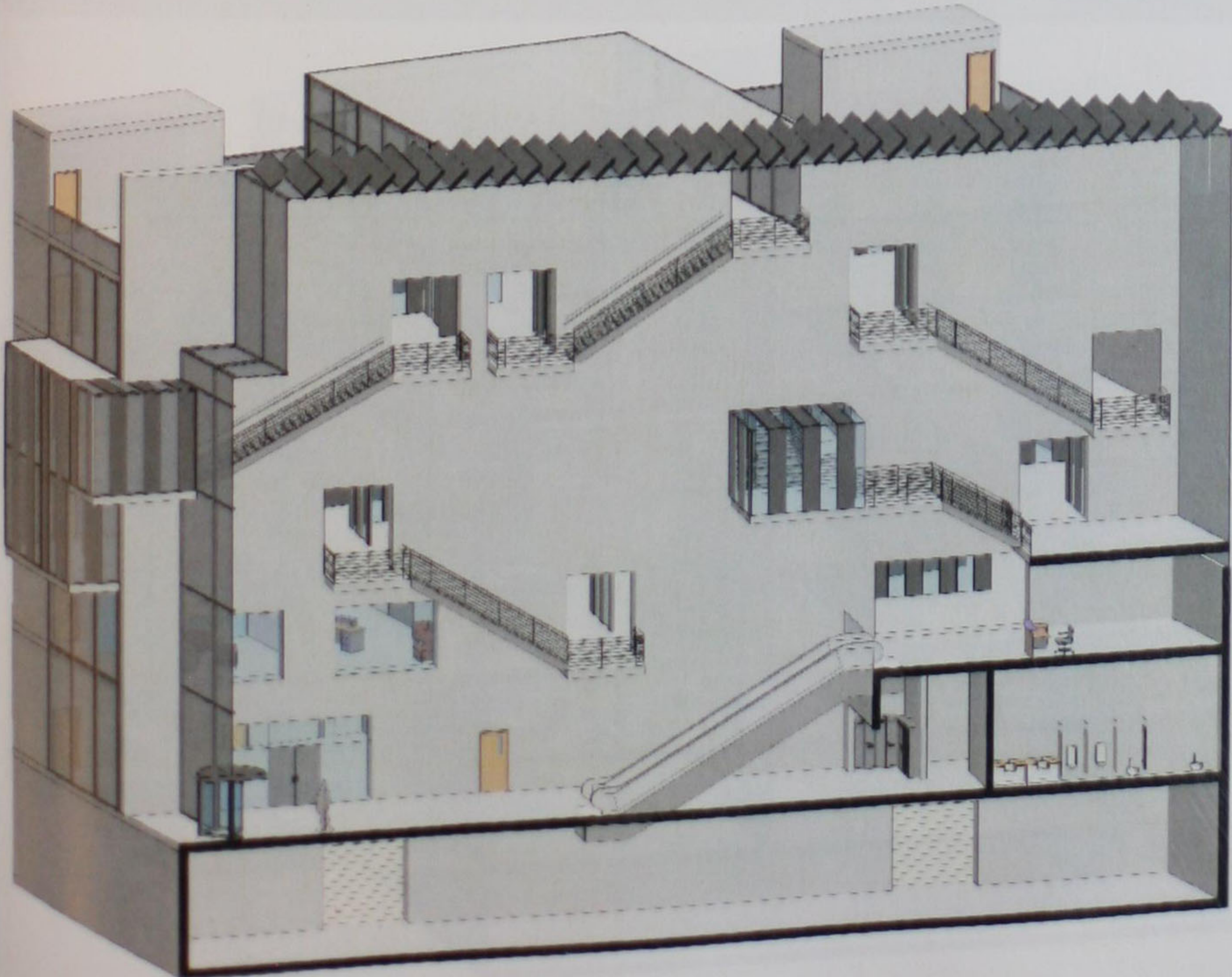


B



Section A-A  
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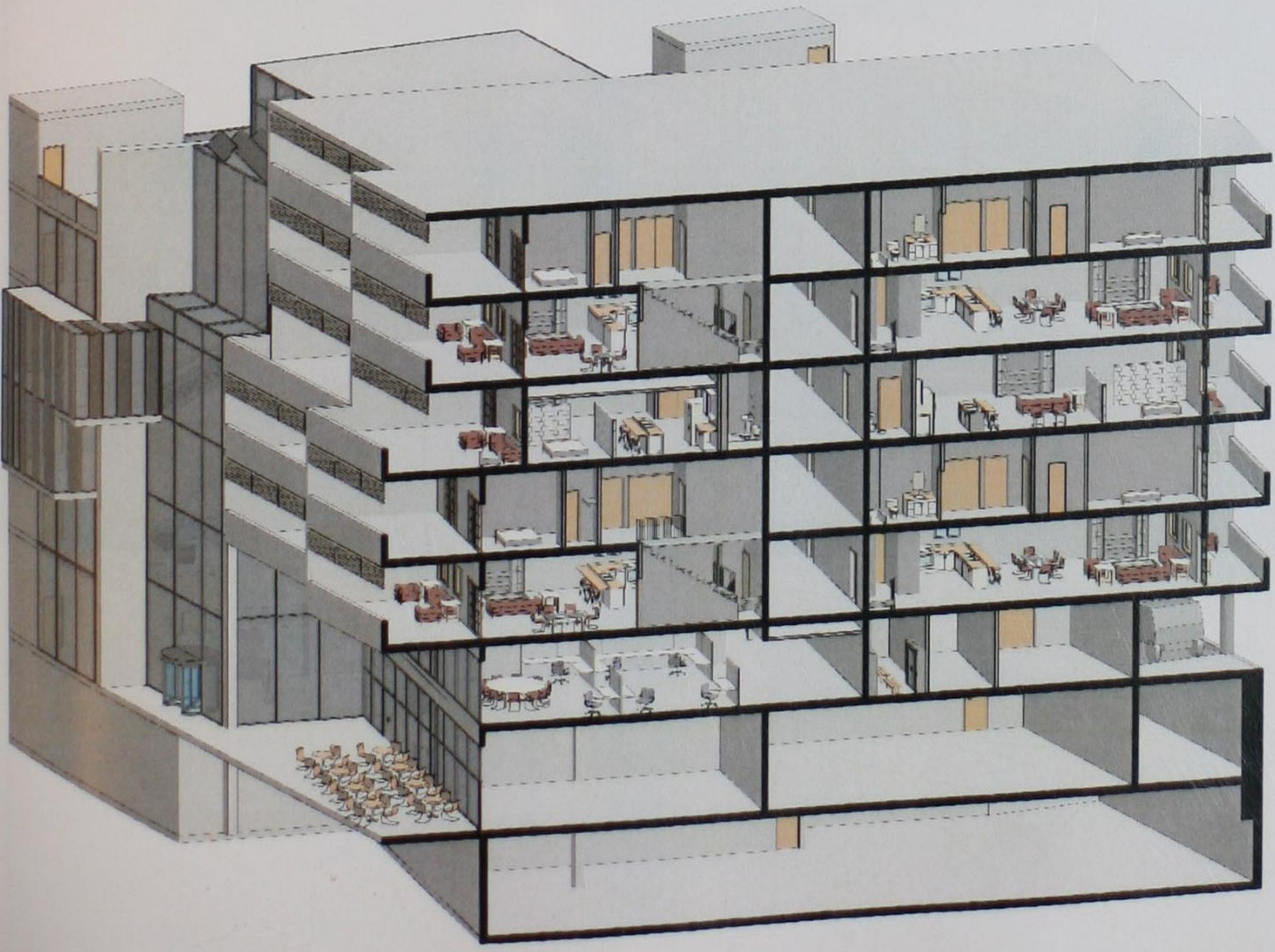
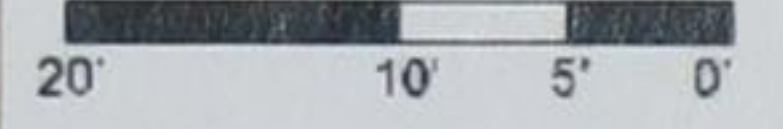




B



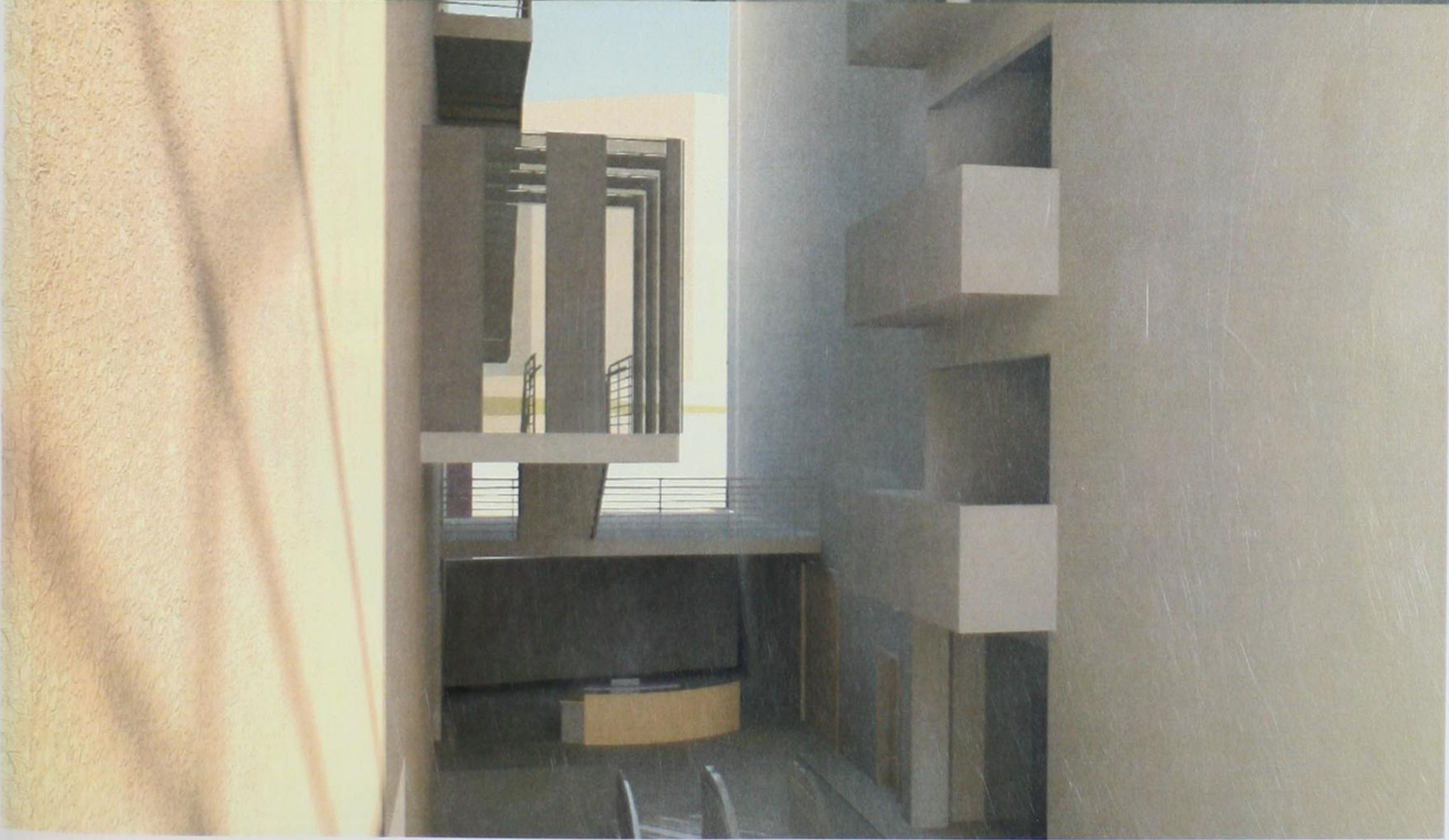
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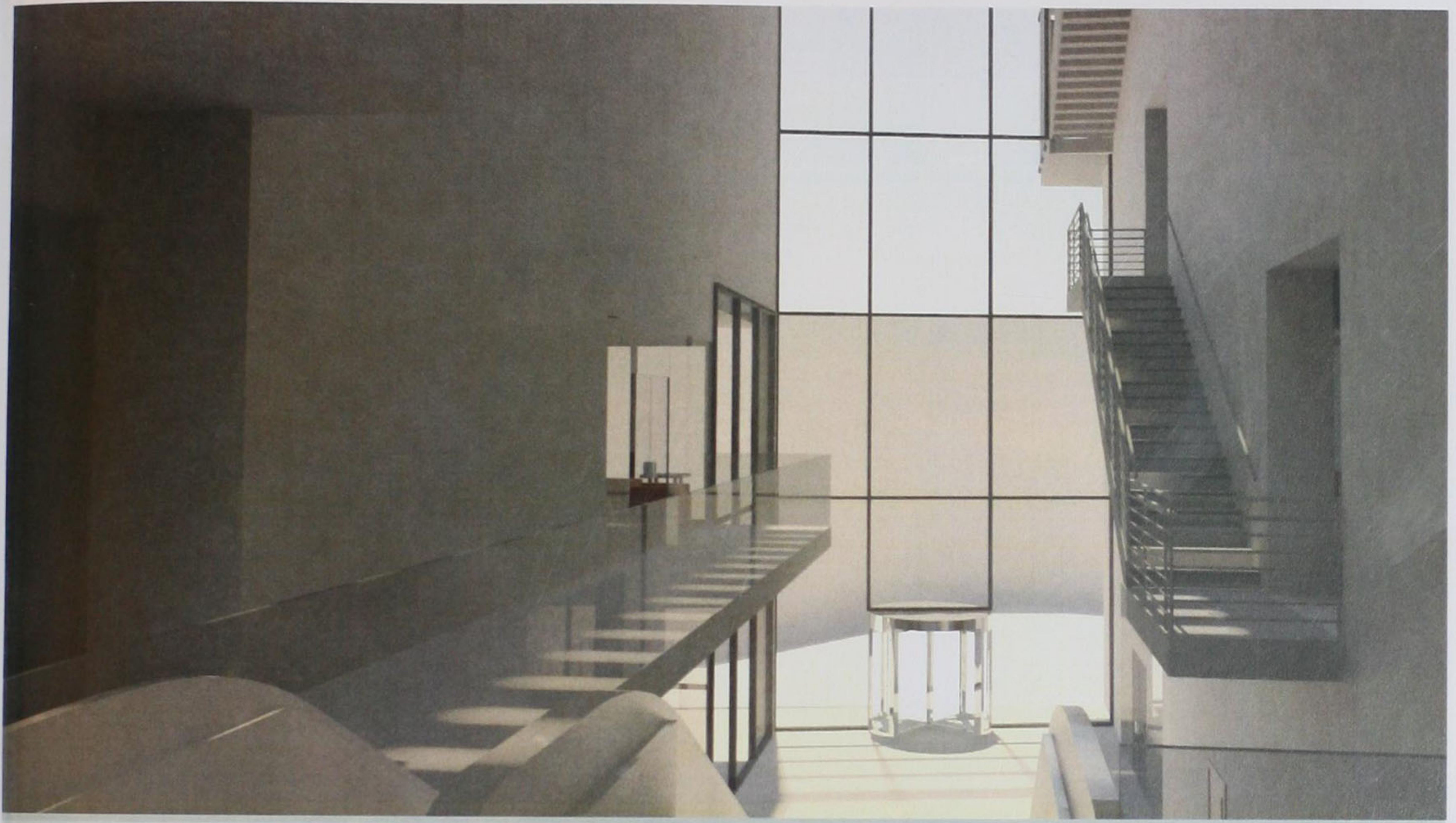












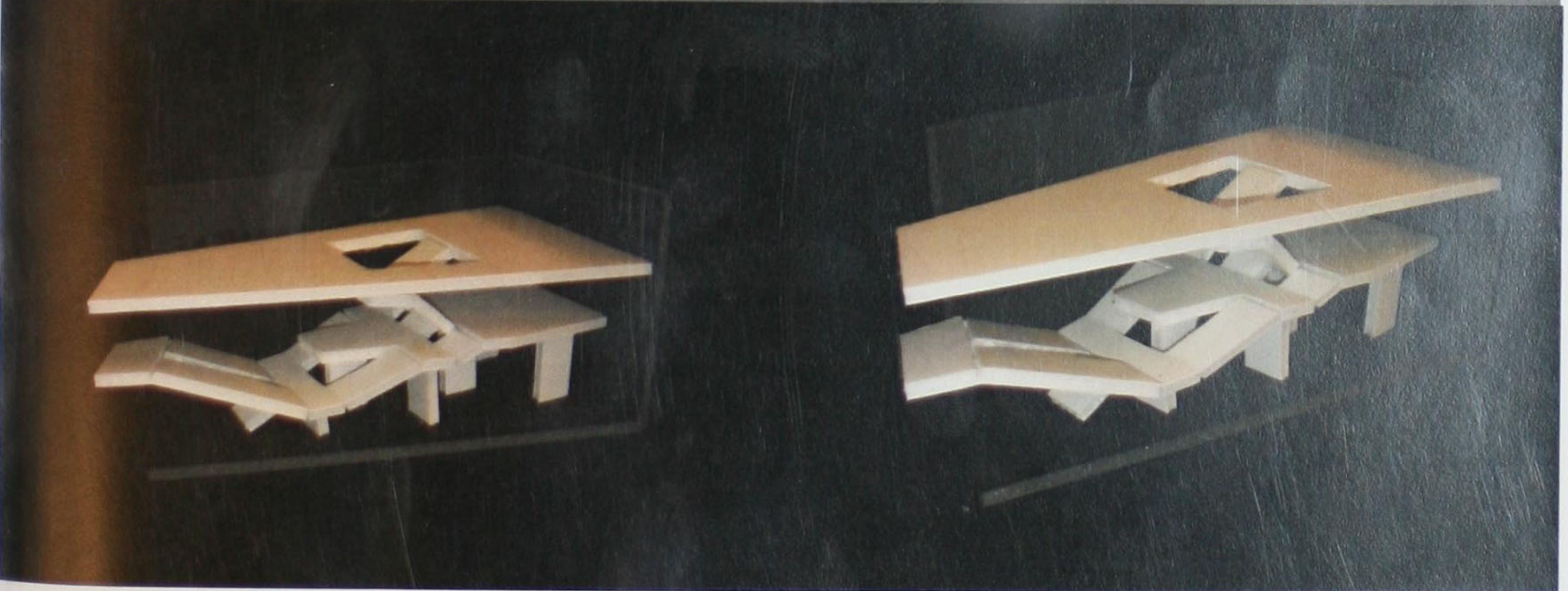




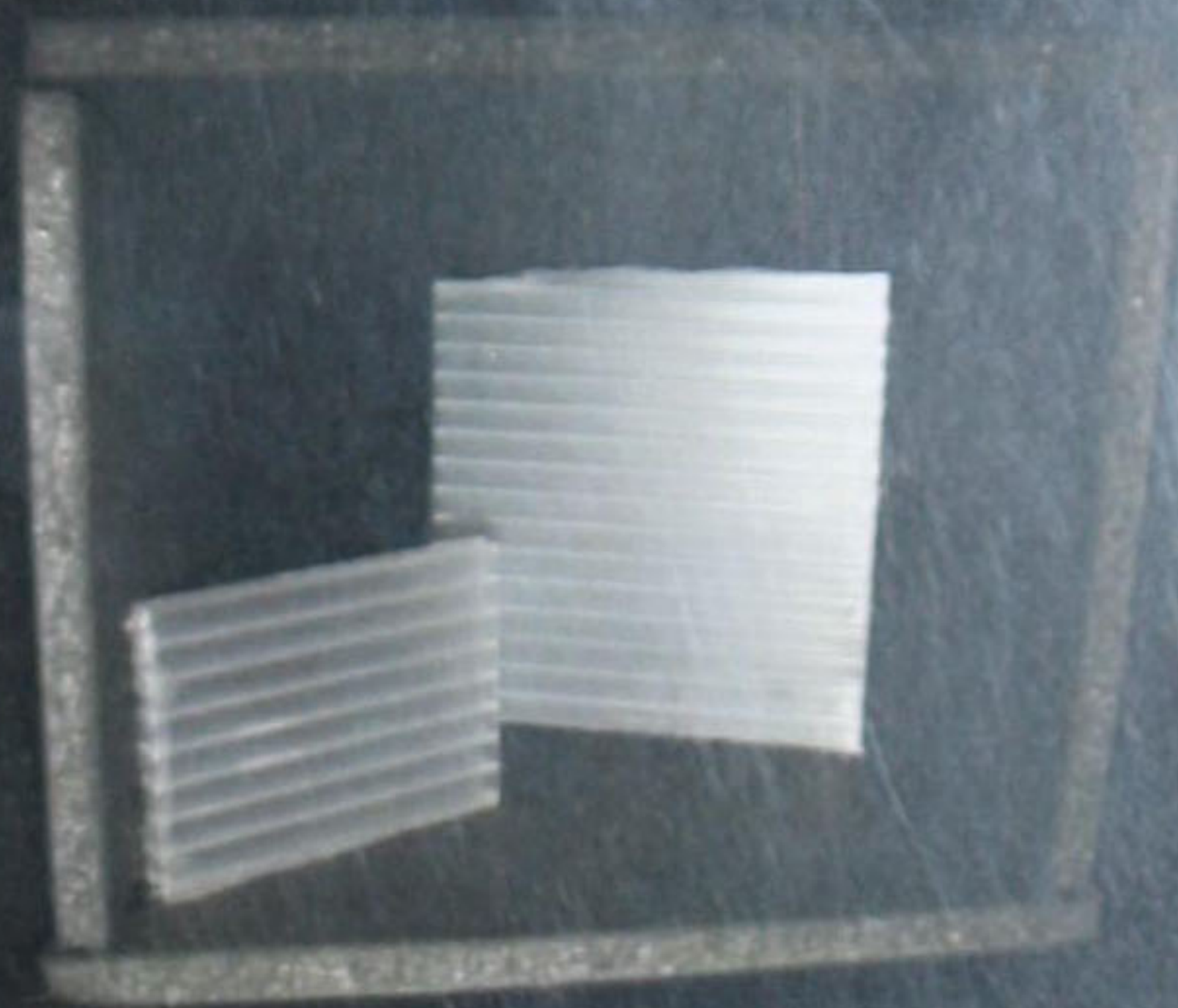
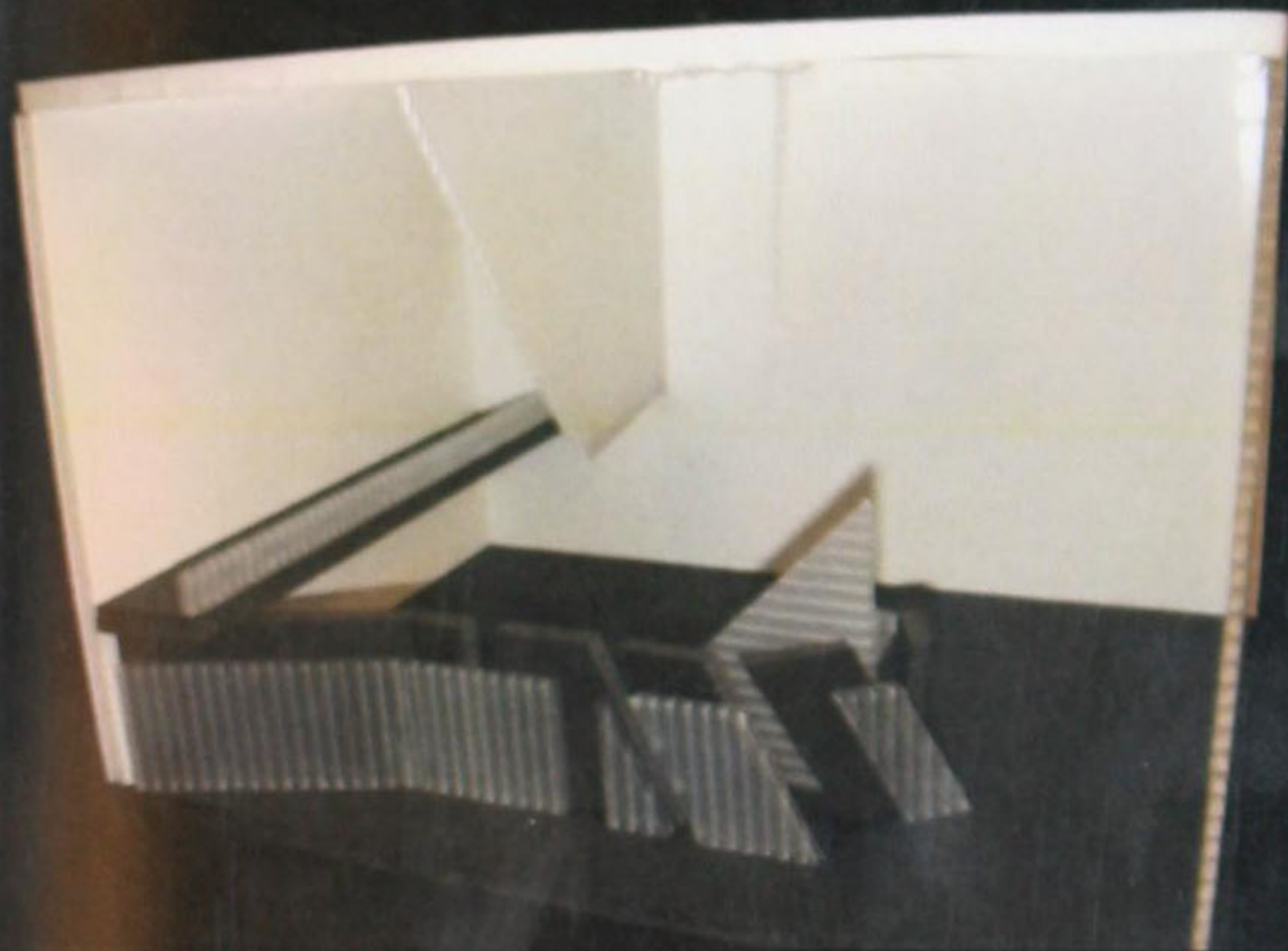
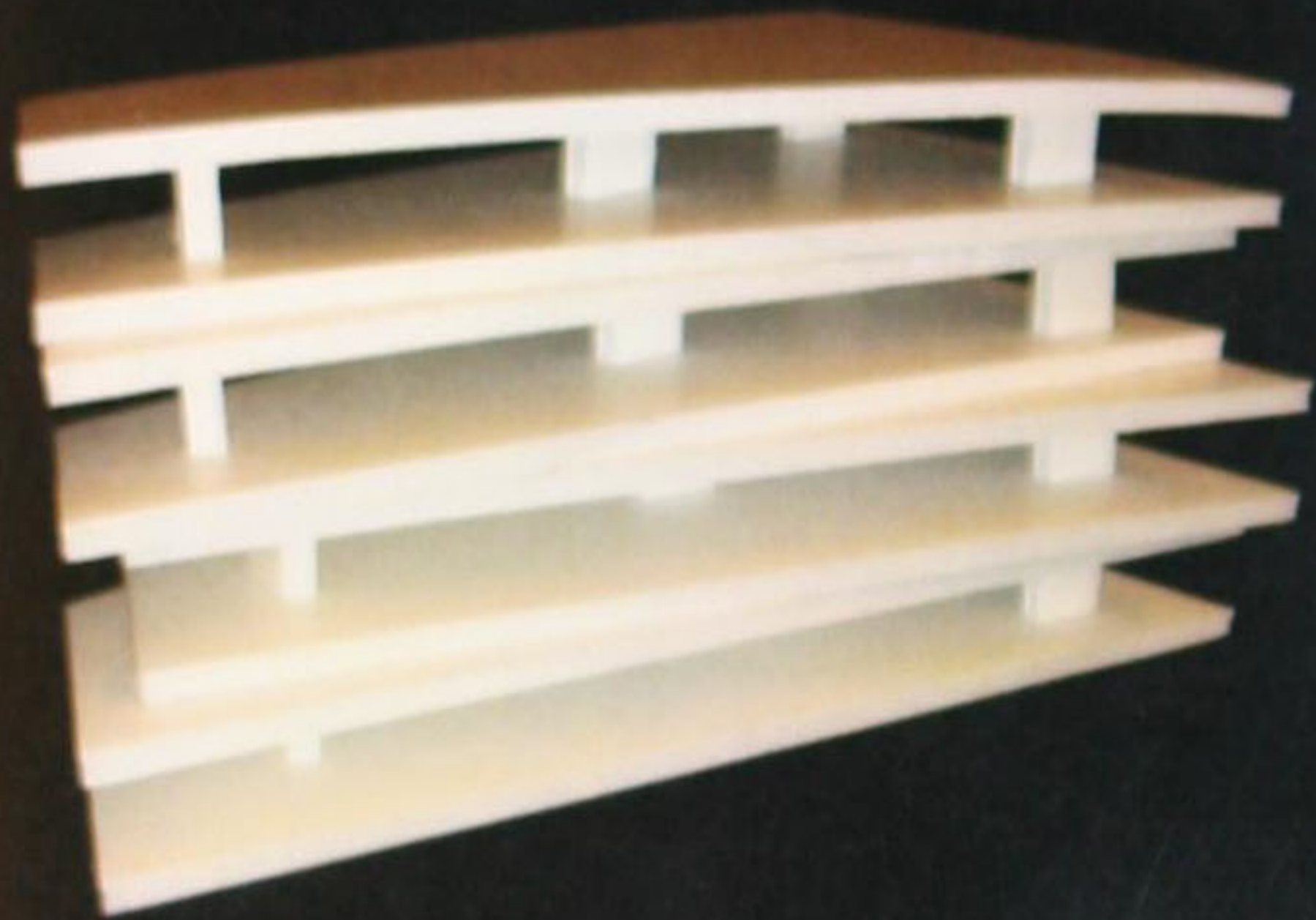




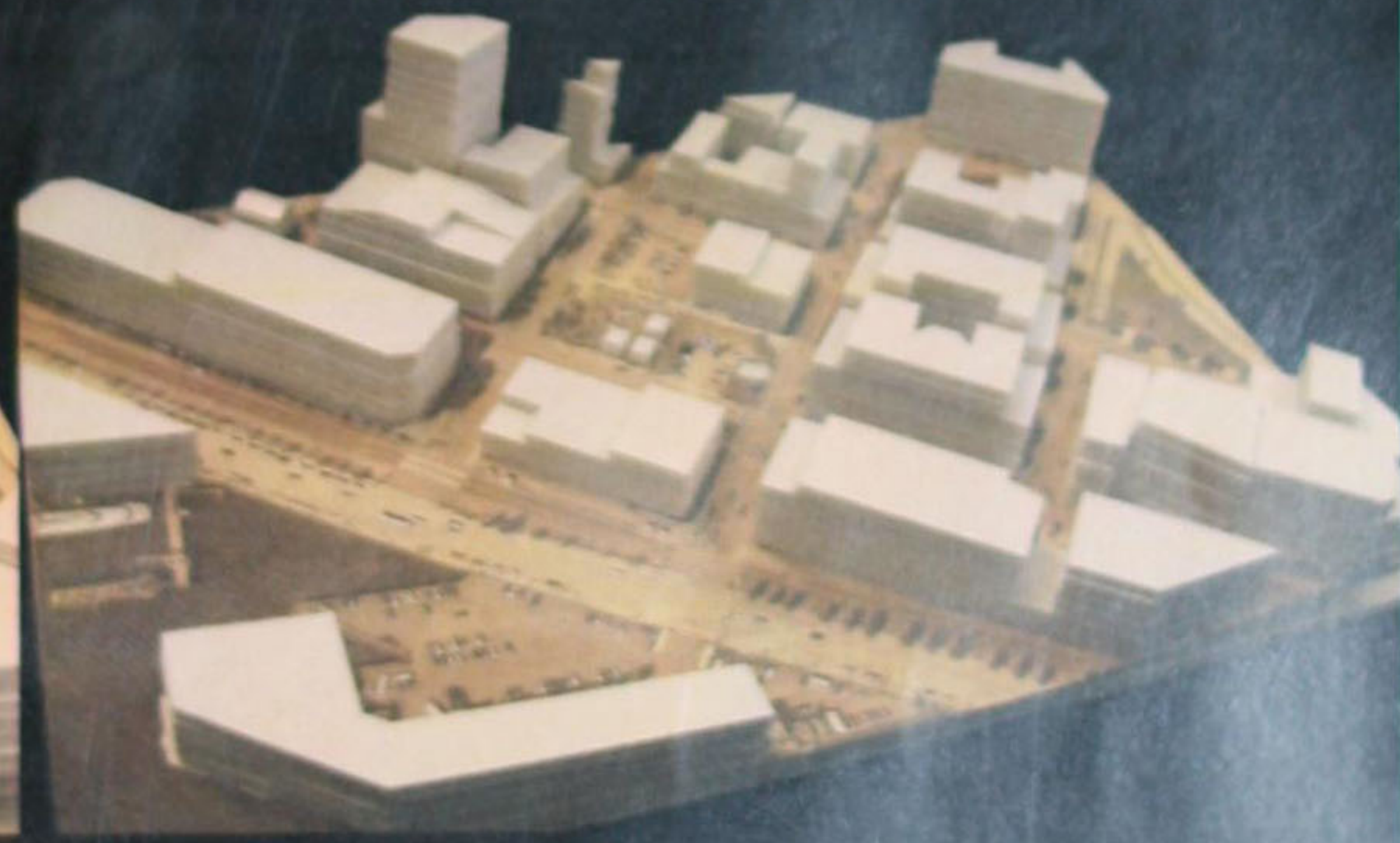
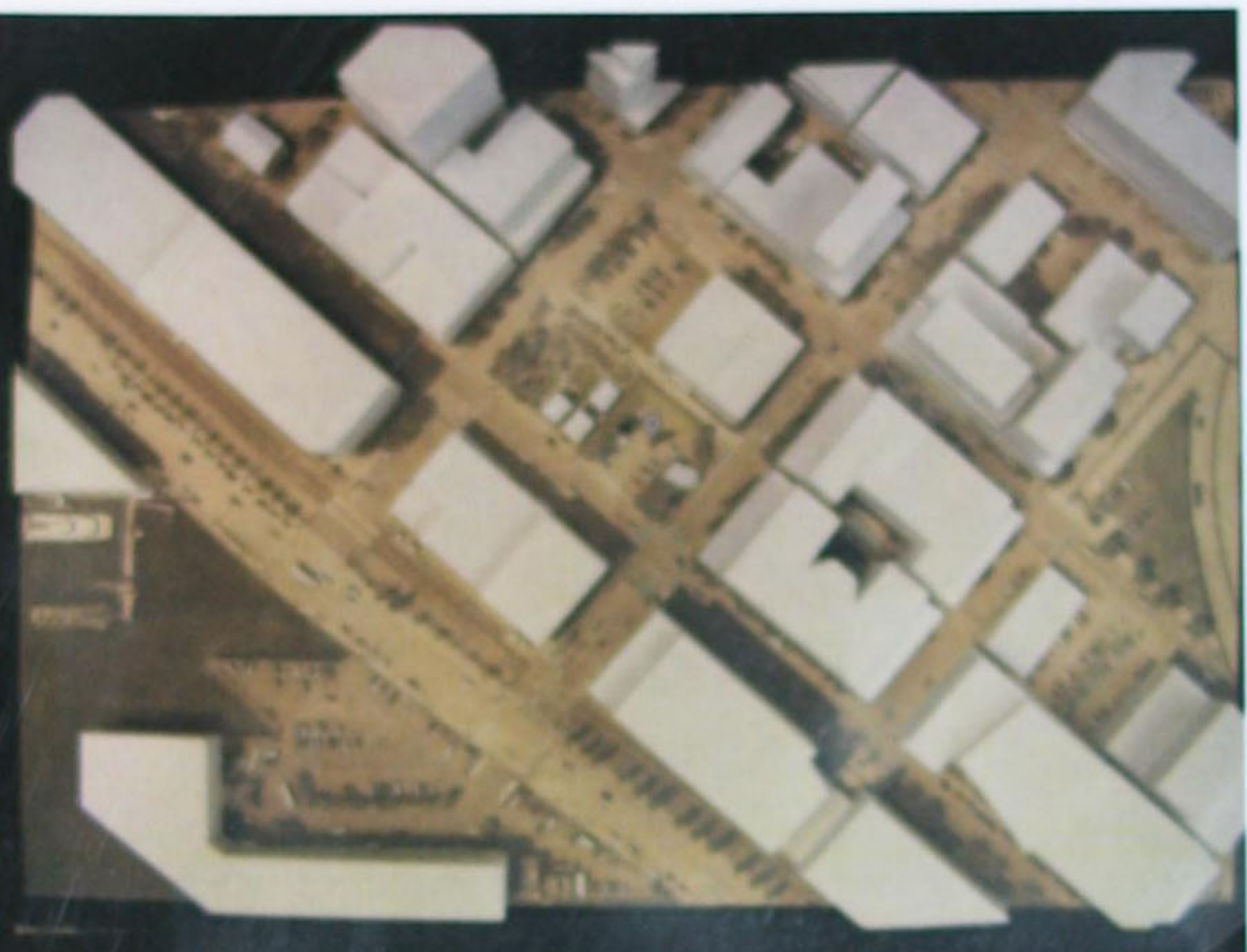




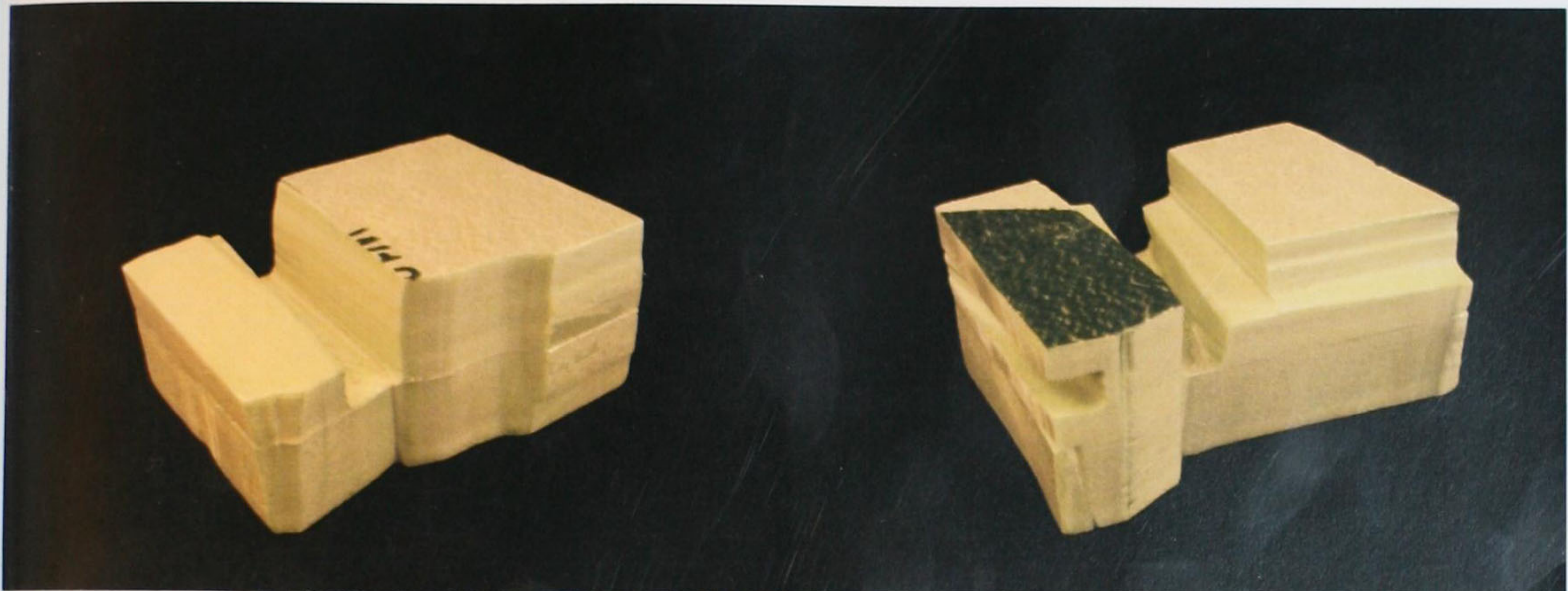


















# Graduate Addendum

## Intro

The journey from the written thesis towards the final thesis design project was a long and arduous one. The written thesis started out dealing more directly with vague ideas of how architectural spaces might reflect some of the visual elements seen in big Hollywood blockbuster films. As it continued to develop, it began to pursue ideas as to what kind of venues and architectural programs would best be suited for a cinematic journey through the built environment.

## Site Selection

My site selection process started between three different sites across the United States. I chose sites in different locations and climates. The first site was in Miami Beach, Florida, the second site was in Park Ridge, Illinois, and the third site was in Seattle, Washington. After several weeks of research across all three sites, I decided upon Seattle, Washington. Seattle's climate was more desirable as well as the location near Seattle's downtown provided for excellent tourist traffic for the intended building design type. Seattle also has many art exhibit locations, both private and public which make for an ideal location for a fine art museum, café, and residences.

## Site Diagnosis

Further site analysis revealed that Seattle is a very art oriented city both in private venues as well as many public art displays. My site was only a couple of blocks away from the western docks in Puget Sound where many of the tourist ships dock meaning that my site would attract a lot of tourists into my

museum, café, and potentially the residential apartments. My site is also located near the Pike Street Market which is also another heavy tourist attraction which could again attract people to my site as well.

## Program

The building program for my design includes a fine arts museum as the main attraction and exhibition for my thesis design ideas. Sharing the main entrance atrium is the public two story café and the entrance to the residential apartments. This mixed use building is intended to offer more than just the exhibition space for my thesis design but also attractive venues for tourists and residents of the building and the Seattle downtown area.

## Design

The design of my mixed use building takes its form away from the typical orthogonally oriented buildings found in most cities including Seattle. The major element of the design is focused on the visual aspects of the journey through the whole building, mostly within the fine art museum. The visual elements that were developed the most were the ones that would most enhance a cinematic journey through the museum. Some of these elements were applied to the exterior of the entire structure but the majority of the design focused towards the museum side of the building. These visual elements were mostly simplified to temporary wall panels within the museum whose arrangements on each floor of the museum are intended to exemplify a cinematic visual for each user throughout the museum's gallery spaces. In addition to these temporary wall panels, a two foot thick concrete wall which runs the entire height of the museum around which most of the main vertical circulation revolves, pierces, or is attached to acts as a framing element and brings an awareness to one's surroundings for each user of the museum. This cinematic journey is intended to mystify each user as well as leave them with a lasting visual memory of their journey through the museum similar to how a movie visually affects our memories and intrigues us during and after the viewing.



## **Reviewer Comments**

The comments during the final thesis design project presentation focused on taking my design further and more in depth than I had. My design could have better engaged a multi leveled visual element through different opacities on different floor levels as an example of taking my design further. Reviewers also suggested the engagement of different areas of the building across the large shared atrium space to again connect elements across multiple levels and create a greater visual presence and mystery and intrigue.

I think these and some of the other comments as well as my own reassessments of my design would help to better direct my design towards a more perfected form of what I first began to envision with my original written thesis.

## **Conclusion**

My project finished, I feel that my architectural skills have advanced so much more than the abilities I had had at the end of my undergraduate career. My academic and professional capabilities have also advanced further than I could have ever thought possible for myself, and I could have only reached this point in my life with the help of everyone at Miami University's architecture department. After all of this thesis design project experience, I feel like I have accomplished a project whose depth I have never achieved before and development I could have never conceived of reaching without all the help from my advisors and studio professor. I feel a great sense of pride and joy at reaching this great moment and feel much more confident at charging forward in any and all of my future endeavors.