

## BRIEY-EN-FORÊT

### cinematic space.

p.schöning

For any question about *CINEMATIC ARCHITECTURE* you have to favour time-thinking over object-thinking.

It is essential that the thinking is concerned with process, otherwise the architecture cannot be cinematic.

One would start by using verbs instead of nouns, because verbs imply a process, while most nouns describe a status, except when they are words for movement.

This is where I differ from Deleuze in his formulation of crystal- or time- image (singular), it should be always time-images (in plural). I know what he meant, but for me it is an ambiguity of language which may lead to thinking mistakes in the context of my argument.

The answer to all questions about *CINE-ARCH* is a keyword, it is:

## IMAGINATION

Imagination understood as 'images-ignition', fed by memory, déjà-vu, projection, vision, invention, creation, intuition.

Le Corbusier is for me the original inventor of cinematic architecture, this is why I attach on the reverse a page from his notebook.

I will not give direct answers to the questions [asked by Fulcrum], it would be counterproductive for cinematic thinking, because many answers are possible, you have to think "contradictive" (as a continuous process), decide on your own form of imagination (and test it with its opposite).

There is always one answer possible: maybe....! I could give some answers, but that would lead to a method or manual, which prevents you from individual decision making and is against cinematic thinking, as

every image contains possible stories, which have to be revealed by surrounding images and can eventually make it into a film.

As I said before, Le Corbusier invented *CINE-ARCH* through the introduction for example of the "ramp" into modern architecture (villa la Roche, villa Savoye etc.), which gives a cinematic experience, a continuous four-dimensional change of perception and projection (as opposed to the staircase, which gives step by step photographic situations at equal intervals).

There are many more inventions he introduced, but I leave it again to your imagination and curiosity to find them out.

Finally, here is the translation of LeCorbusier's note, which describes in a way, how to reach cinematic architecture:

### The key, is to: look...

look  
observe  
see  
imagine  
invent  
create

LC  
Cap Martin,  
15/8/63

[extract from notebook no.70, image no.1038 in "Le Corbusier Sketchbooks" vol. 4, 1957-1964, MIT Press, 1982]

**Pascal Schöning is an architect, author and theorist. His highly acclaimed AA Dip 3 unit, which ran from 1983 to 2008 developed the concept of "cinematic architecture", an architecture explicitly formless.**

**The Dip 3 films are crafted beautifully, using the basic essence of architecture: space and time. It remains one of the AA's most influential units, and its legacy is seen generations of studios around the world.**

## LONDON

### eulogy in three parts.

d.bernath

#### 1. Image is the End of the Real

The trouble started when the Baudrillardian camp announced the arrival of the age of second order simulacra. Here began the witch-hunt of image condemned.

No more mutual reciprocity of true-false, of real-imaginary, of dialectical synthesis, of transmutable realities. No more registry of imaginary-real, imagined-real, imaged-real in the architectural real. Architecture thus suffers the schizophrenic regimes of pure reality and pure image. Either architecture triumphs the singular "real" by subordinating domains of the image, or it succumbs to the pure spectacle which obliterates all references other than itself. Both ends lament the loss of architecture as a conjured image of the kind that Wittgenstein connected to an imaginable picture of reality, be it true or false. Lost is such distinction as mere construct, and that nobody should be fooled, that simulacra is a recognition, as understood through Lacan and Charpentrat, a knowing parody of the real, not illusion.

#### 2. Image is Disembodied

The trouble started even before the McLuhan mass-age of all media working us over completely.

Already then, preempted by the Frankfurt School, the 'image' must be asserted as the negative of the real: as a critique of it. Resisting the onslaught of the commodification of mass culture, the image's avant-garde is secured through claiming autonomy, divorced and disembodied from the real, realism or realness.

Architecture crafted its own interrogation by advancing series of disembodied formal languages, self-referential, uncontaminated and irreconcilable. The pure visual through the pure medium is the new depository of meanings. No more distortions of histories, stories, memories or common senses.

Architecture paid a price in the midst of critical detachment. It lost the image embodying something common with reality; it lost the translatability between structure of meanings, metaphors and representations internal and external to itself. Just like the lonely tree in Pamuk's fable: the achievement of the real by means of the pure visual brought about at the same time the loss of its own meaning, the meaning of being a tree in anthropic resonance.

#### 3. Image is the Never Becoming

The trouble started with the myth of the virtual that is no longer about the nearly or the almost real. Commanding its own autonomous domain, virtual is the new burlesque. Here came the rise of something called the "virtual reality" of architecture. Its sense and structure quickly became subsumed by the new discourse of visual culture where architecture's image has been remitted.

The new creationism is not about the real, but the virtual: propelled by the imperatives of emergence, morphogenesis, self-organisation and artificial intelligence. Architectural reality attempts to grapple with the existence and growth of anything and everything that is not and never intended to reach finality.

The trajectory that had a certain birth and death now starting to spiral, to loop, to fold, to meander, to animate an ever becoming, and to warp into never becoming, the black hole of the forever virtual. The lost bond of the virtual and the real resurrected in the architecture of instruments: simulated environments, digital interfaces, networked terminals as the new prosthesis of every body. In Derrida's sense of a supplement, architecture's virtual enterprise reveals an absence, and thus a poignant longing to make sense of the world through a physical medium it has yet to forfeit.

**Doreen Bernath is a specialist in architectural image-making and render theory. She gained her PhD from the AA in 2010.**



la clef, c'est: regarder...

Regarder  
observer  
voir  
imaginer  
inventer  
créer

cap martin  
15/8/63.

voir (leçon 95 leçon)  
lettre L-z avec japonais  
15/8/63