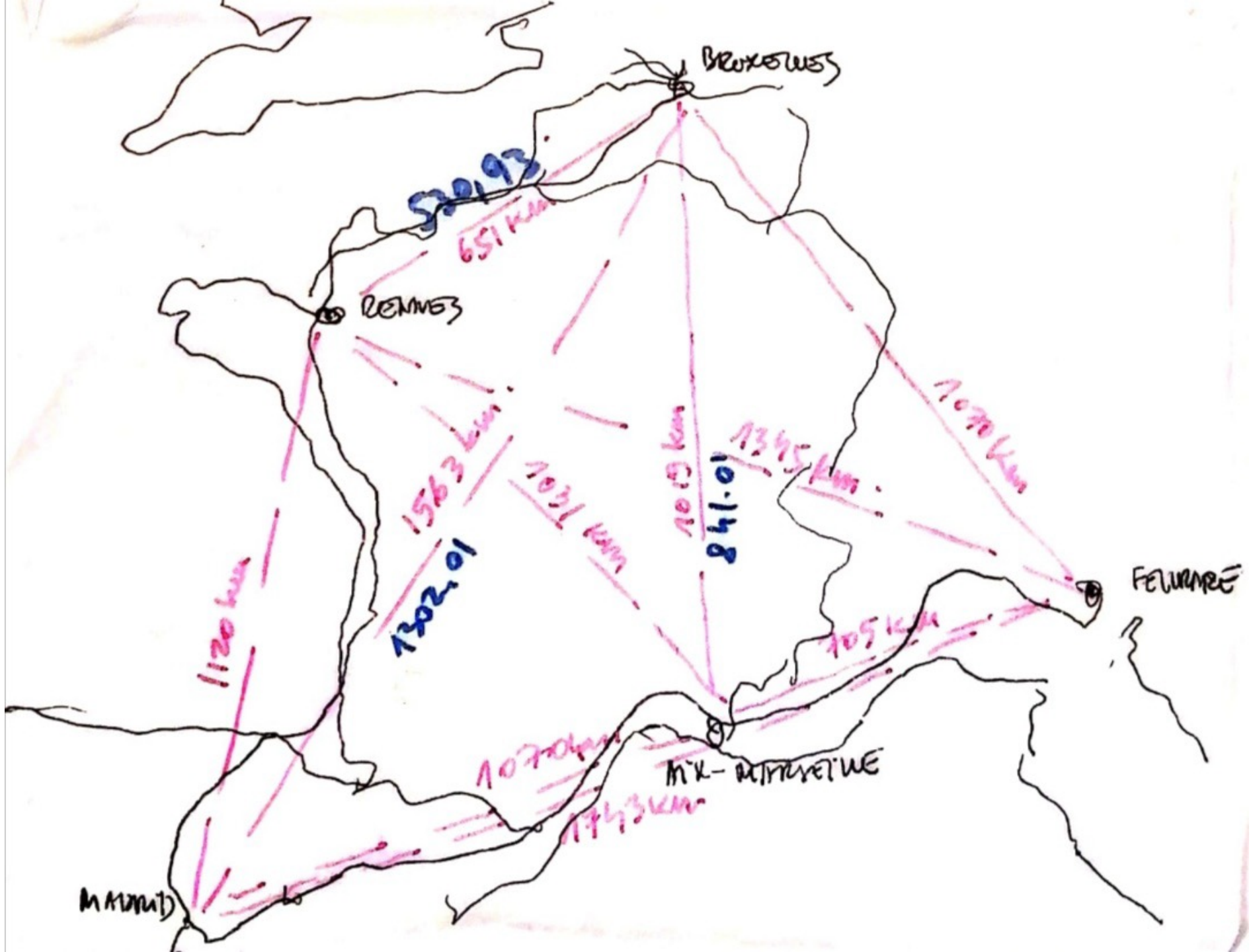


July 30, 2021

# European Center for Teaching and Research in Architecture and Cinema







## 1. CIVIS-HUB PARTICIPANT UNIVERSITIES

Aix-Marseille Université (AMU)  
Universidad Autónoma de Madrid ('UAM)  
Université libre de Bruxelles (ULB)

## 2. PARTICIPANT UNIVERSITIES AND OTHE INSTITUTION CONTACTS

### CIVIS-HUB UNIVERSITIES

- UNIVERSITE LIBRE DE BRUXELLES / Faculty of Architecture: Roxane ENESCU - program coordination
- AIX-MARSEILLE UNIVERSITE / Department of Arts / Cinema section : Thierry ROCHE - referent AMU, Jean-Michel PEREZ ALBANO, Pascal CESARO, Quentin RAMEAU
- UNIVERSIDAD AUTONOMA DE MADRID : Valeria CAMPORESI, David MORIENTE - referent UAM

### OTHER PARTNER INSTITUTIONS :

- ECOLE NATIONALE SUPERIEURE D'ARCHITECTURE de BRETAGNE (Rennes) : Mathilde SARI - referent ENSAB, Can ONANER, Carmen POPESCU, Nadia SBITI
- UNIVERSITÀ DI FERRARA/ Dipartimento di Architettura : Romeo FARINELLA
- IMAGE DE VILLE ([www.imagedeville.org](http://www.imagedeville.org)) : Luc JOULE

## 3. DESCRIPTION OF THE ACTIVITY

AIMS, SCOPES, CONTENT ... (1000 words)

The HUB is the expected opportunity to bring together a diversity of teaching and innovative approaches that have already explored the relationship between architecture and cinema in our respective schools. It is about pooling our knowledge and our experiences in order to build a teaching and research program for a European school of living knowledge, communication and action on European territory.



UNIVERSITATE  
LIBRE DE BRUXELLES  
ROXANE ENESCU

ENSAJ REUNES  
Mafalda Ionescu  
COM DUMAS  
Carmen POPESCU  
Nadia STIITI  
UNIVERSIDAD AUTONOMA  
DE MADRID  
Valeria Camporesi  
David Moriente

UNIVERSITÀ DEGLI STUDI DI FERRARA  
UNIVERSITÄ D'ORSANOME  
FERRARE  
Roxo Fainella  
AIX-MARSEILLE  
UNIVERSITÄ  
Thierry Roche  
Jean-Michel FERRAZ ARANO  
Quentin RAMEAU  
Pascal CESARO  
AIX-MARSEILLE  
IMBE DE VILLE  
Luc JOULE

The objective of this submission is to create an European Centre for Teaching and Research in Architecture and Cinema. We are applying to this call in order to be able to benefit in this first phase from the financial and logistical support necessary for the sharing of knowledge, the consolidation of the network and the construction of the program of this Centre. The intention is to open as a first step a complementary master which is aimed at filmmakers and architects, but also at territorial thinkers and planners, at artists, sociologists, geographers, landscapers, philosophers, and those who are interested to the practice and thought of cities and territories through these two disciplines (cinema and architecture) in their multiple practices and meanings that they share.

Our five teaching sites draw a central figure and a dynamic spatial establishment on the continent. This vast place of knowledge forms a transversal and unifying territory of great diversity, offering applied and committed research involving a multidisciplinary network of scientists, artists and actors in public life. This enlarged territory brings places that are not close together and forms a connecting figure, a new geography which is very suitable for the development of innovative teaching methods and ideas. Thus, a better knowledge of what the living European territory is will lead to a stronger identification with what Europe is, an attachment to its wealth, better cohesion and particularly powerful support for decision-making and evaluations of action scenarios. This overview constructing a faithful portrait of the field, will participate in intervening in reality in a more detailed, systemic and innovative way.

The originality of this approach consists in putting in place a consolidated and extended structure which makes it possible to develop the infinite potential for innovation offered by the hybridization of two disciplines which are mutually interconnected and are leading through this relationship to the almost all other theoretical and practical, artistic and scientific disciplines.

This interdisciplinary crossing provides the tools for and invites students to engage directly with reality, both through the capacity for direct investigation offered by the camera tool, and through the use of cinema as a field of historical investigation.

These studies provide opportunities for students to actively engage with society and the environment.

The courses will also make possible to build scenarios and critical points of view on the city and its mobility, to understand the place of humans and other living beings in their environments and to observe and take position in this which can affect, from far or near, the dynamics of cities and territories, such as climate change and the quality of urban and rural life.

The results of research and production are expected to build transdisciplinary knowledge and a database that will be used for planning the living environment from the production within the school of an "progressive filmic inventory" of European's past and present heritage.

From this new geography, key places will be observed and a cognitive film mapping will be established and will be completed with images of weak places, absent in the surveys taken into account. All these places are inseparable from what inhabits them, what surrounds them and constitute them, from the memory and the collective imagination of the places. And there is no reason not to take their full reality into account in the process of their transformation.

The film practice and studies not only allows us to successively collect in movement images of reality, but it also captures what it is not visible: affect, atmosphere, dynamic relationships. No other discipline has this facility for assembling, preserving and communicating this significant but rarely taken into account information.

These awareness-raising which takes place through cinema helps to integrate factors characteristic of the living things into the reflection on the changes of the society, places and the surrounding factors.

In addition, the framework and editing process can facilitate comparative approaches or articulations between actual images and those of a European film heritage which has been little exploited as sources of information by architects or political powers.

#### 4. FOCUS AREA ON THE HUB IN RELATIONSHIP WITH THE CENTRAL TOPICS OF CIVIS PROJECTS

##### A. Climate and environmental challenges for cities

i. Urban biodiversity - Climate adaptation - Sustainable land use – Sustainable mobility and transport systems - Energy transition – Housing quality and impact - Eco-systemic services

##### B. Resilient and sustainable urban economies

i. Sustainable tourism, leisure and place attractiveness

##### C. Social and employment challenges

i. Job and skills - Social inclusion - Urban poverty - Inclusion of Migrants and Refugees – Food Justice and security

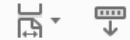
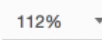
##### D. Historical, landscape and architectural urban issues

i. Resilient cities, urban resilience - Historical aspects - Visual identity and architecture - Heritage as economic resource

##### E. Governing the cities

i. Local and regional governance - Urban-rural relations - Territorial governance - Public finance - Public procurement - Security in public spaces





## 5. MOTIVATION OF THE LINKS WITH A RELEVANT TOPIC

The intersection between the two disciplines offers the possibility of tackling almost all the themes. It is thus possible to act at all levels of the process: carry out an inventory, construct intervention scenarios, communicate / show them, experiment them, bring them to life (virtually or physically)

The intervention of public and citizen policies necessarily requires in-depth knowledge of places and their dynamics. Whether it is about (the built space, the climate and its impact on the living environment, the reestablishment of a balance between nature and culture, the governance of cities), it is necessary to build the field of action.

The film is the medium 'par excellence' used for observing, recording, and investigating the real, and it is also the most appropriate medium to articulate the observations into a narrative. Cinema does not reproduce the real but it constructs it. It makes the real intelligible. It makes scenarios, narrations, emits hypotheses.

Architecture is also a construction, an articulation of living spaces, just like the film. Architecture and cinema, in practice and thought, are in synergy, they implement a living inventory connect beings and their environments in an intelligible, communicable or habitable piece of work. Moreover, in cinema, from micro to macro the same tools are used for data recording, which allows a great flexibility in the management and re-using of data.

The medium allowed to record and map the reality, offers a great facility and many possibilities of utilization. It can involve multiple actors from various environments and professions, using a common language. In addition, the making of the film (la "fabrique du film") include other mediums and ways of recording, composing, sharing, as : writing, photography, sound, interview, dialogue, found footage, sounds, storytelling, storyboards ...

Apart from technical, historical, aesthetic courses linked to film culture, the teaching also has the mission of offering readings on the city, its realities, on the environment and its issues, on the living world and its fragility, and in general on anything that can cultivate the gaze, the listening.

The dialogue with other arts through public spaces is also very important to cultivate, for instance to understand the devices(1) that are in place in urban spaces, as well as with cultural, social and educational associations and with citizens.

Architecture as a discipline is currently reinventing alternatives to the construction, it can take multiple forms as mental construction, visual, imaginary, coordination, implantation of minor objects, phasing, overview, planned intervention in the landscape, montage of possibilities, collages, models, installations, films, photo-novel, production, images, scriptwriting, program assistance, cooperation, experimentation, reuse, reconvert, change mentalities and ways of seeing and of living, co-working, co-living...



## 6. PRIOTISATION LINKS TO HUB EVALUATION CRITERIA

### A. Links to Hub evaluation criteria

- i. Inclusion of different disciplines and/or domains
- ii. Inclusion of a comparative approach
- iii. Potential for Civic engagement initiatives tied to Open Lab (WP3) activities
- iv. Potential to work with African or Mediterranean partners
- v. Potential for economies of scale

### B. Links to Hub evaluation criteria (300 words)

1. This Centre brings together two disciplines Architecture and Cinema, each of which brings its network of disciplines and know-how with which it is connected. This initial twinning base immediately calls for other scientific fields with which both Architecture and Cinema maintain close relations : human sciences (history, theory, philosophy, criticism, anthropology, screenwriting), sciences of nature (related to the environment, ecosystems), hard sciences. There will complete the chain experts from other fields (economic, political), technicians, artists, actors of the world. cultural and social (programmers, critics, curators, festival directors, associations) citizens and actors of the professional world of the two twinned disciplines, architects and filmmakers.

2. The inventory of European space, made from films, is a perfect tool for establishing mnemonic logics which allow systems to be established using a comparative approach. The attention induced by the camera leads to seize beyond appearances the phenomena that take place. A comparative look makes possible to organize the observed reality and to establish hypotheses of resemblance and complementarity. There is an intrinsic logic of the filmmaker at work, who observes links emerge while filming, establishing unexpected connections and making film capable to seize the causal factors to drive actions and capitalize on experiences.



4 / 5



112%



factors to drive actions and capitalize on experiences.

## 7. MOTIVATION RELATED TO THE *OBJECTIVE OF THE PROPOSAL*, AND THE *NATURE OF THE ACTIVITIES IMPLEMENTED* DURING THE MOBILITY PERIODS MENTIONED ABOVE

- A. The objective of the proposal is to co-create a multilateral, multidisciplinary and engaged education and research program with civil society and the environment. this program is based on a comparative approach and aims for an economy of scale.
- B. There will be several progressive moments of this planning phase
- C. The activities implemented during the mobility periods are mentioned below:
  - i. get to know the partners and their network, their area of research and teaching, their interests and possibilities of implication, their courses linked with architecture and cinema, their methods and vision of the project, the opportunities to connection with the local communities and to involve into applied cooperative research projects
  - ii. develop the project, pick-up courses and methods, combine and create synergies, look after other partners
  - iii. meet around events (masterclass, performance, projections)
  - iv. determine the main topics on which we can start working together in the first year;
  - v. find out the possibilities to connect our universities, think the mobility of the students, researchers and the staff, collaborators, number of guests, type of students and researchers
  - vi. data, stock, material, tools, laboratory equipment
  - vii. courses and planning, pedagogies, timeline
  - viii. provide administrative and logistical support, communication agents
  - ix. costs and funds
  - x. phasing (progressive development, analyze of possible scenarios)
  - xi. final draft writings, submissions, administrative / logistic preparation
  - xii. Inclusion of different disciplines and/or domains

8. MOTIVATION RELATED TO THE OBJECTIVE OF THE PROPOSAL,  
AND THE PERSONS INVOLVED AND THE NATURE OF TASKS  
CARRIED OUT DURING THE FUNDING PERIOD MENTIONED ABOVE

A. The persons involved in the 5 workshops are the members of the 6 institutions.  
Meanwhile, only 3 HUBs members have access to the funds.

B. The 5 workshops will be organized around 3 different kind of events :

1. Projection with an invited guest in the person of an architect-director, round table and discussion of the experience, needs and advantages of the interconnection of the two practices.

2. Performance in a public space

3. Journée d'étude / colloquium with pre-established panels that could constitute the different domains of the futures hybrid studies

C. The other 2 workshops will be one of the opening network (to capture ongoing initiatives and the statement of our respective works and courses, to define the axis of the work, to share the different productions) and the close workshop (conclusions, decisions, and the editing process of the program, ways to implement, needs in support – administration, communication, financial, organization)

D. There could be one more, or an afternoon reserved to interact with the students

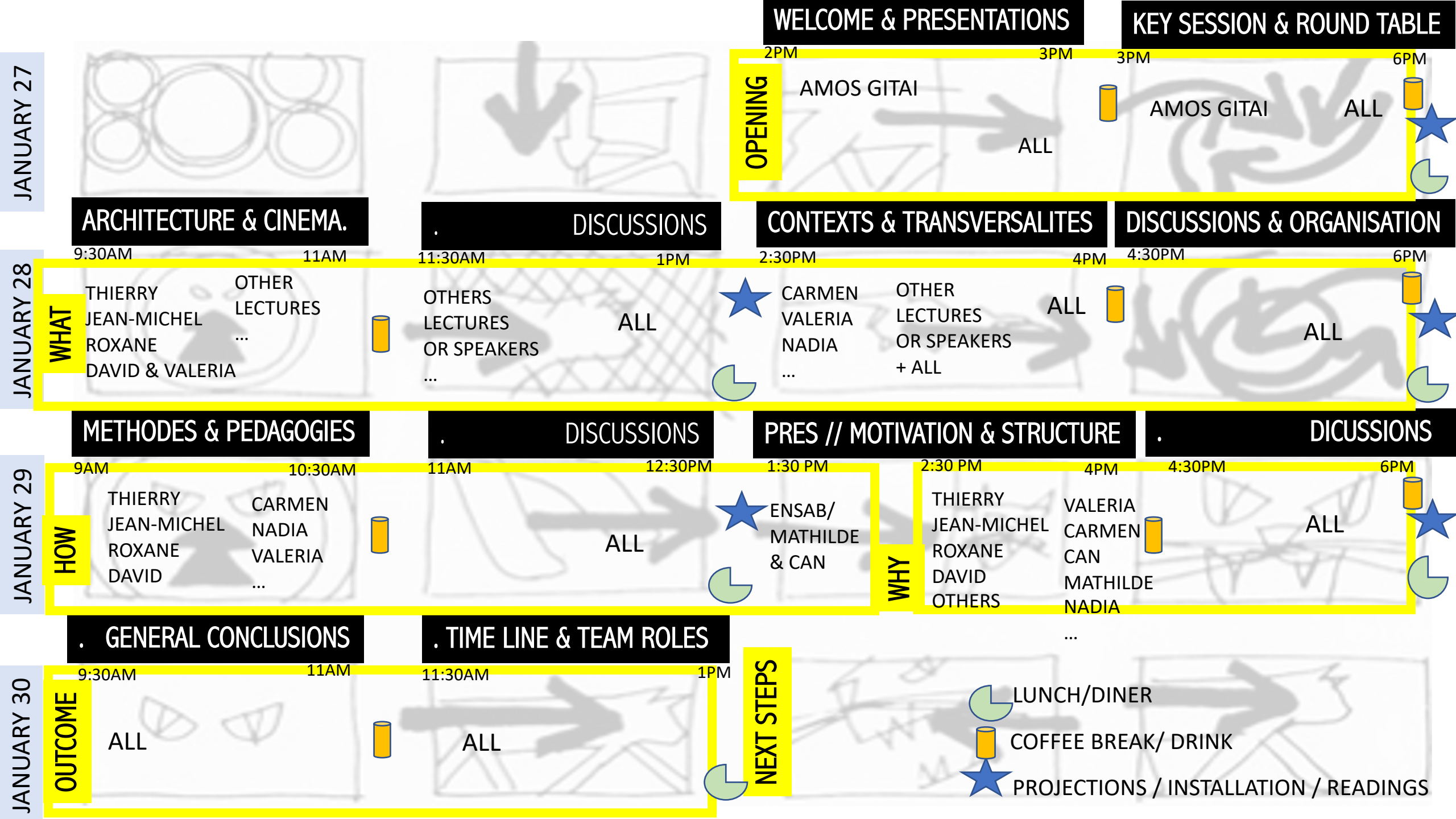
E. Nature of tasks

i. Every HUB member and institution organize one event.

ii. If it is possible to finance activities in a different city than those of HUBs universities, than 2/5 workshops will be organized in Rennes and Ferrara. If not, 2 events will be organized by the coordinator and the 3 others by Aix-Marseille and by Madrid.

**PROGRAMME**



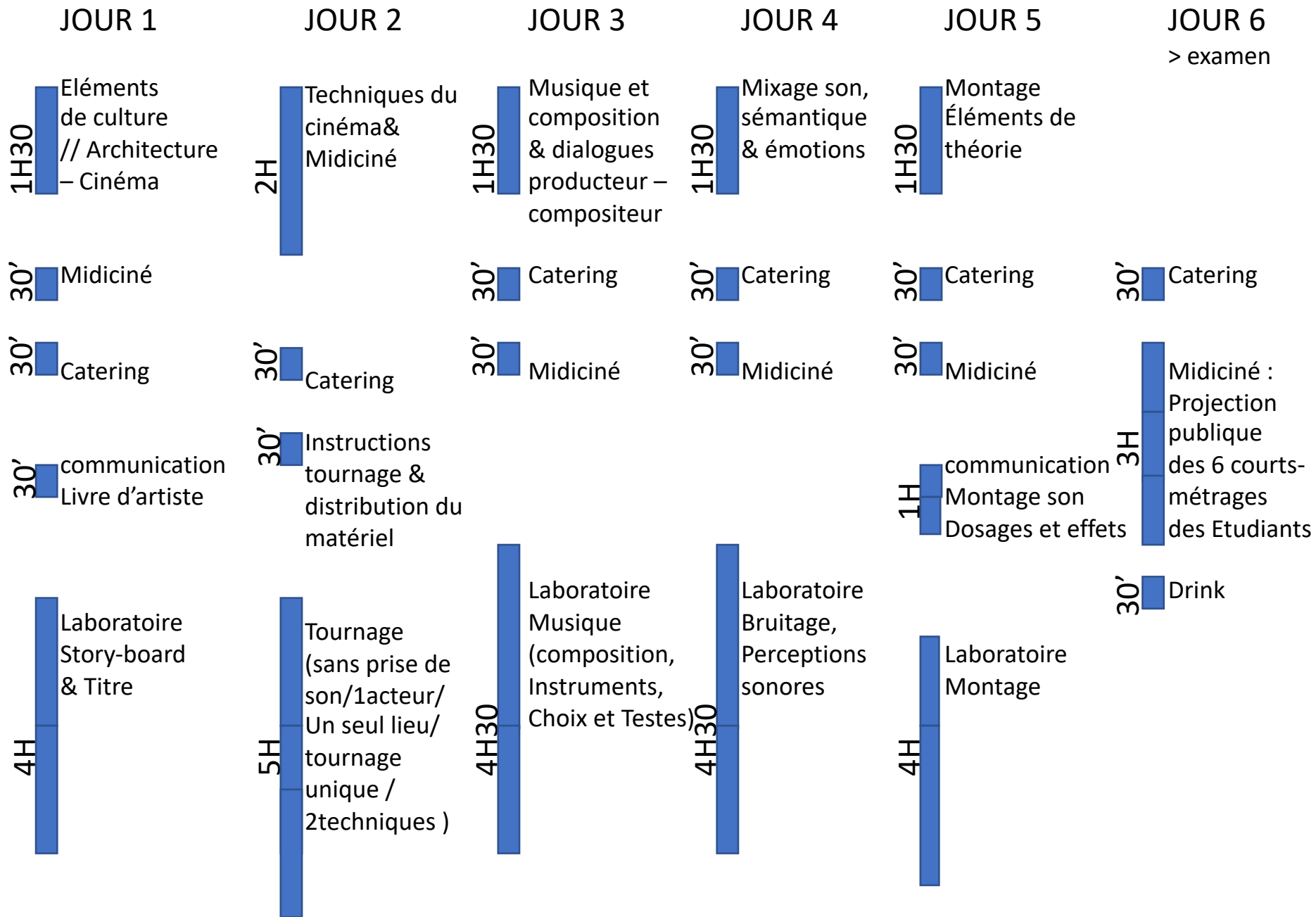


PEDAGOGIES

OPTION ARCHITECTURE ET CINEMA

Architecturecinema.org

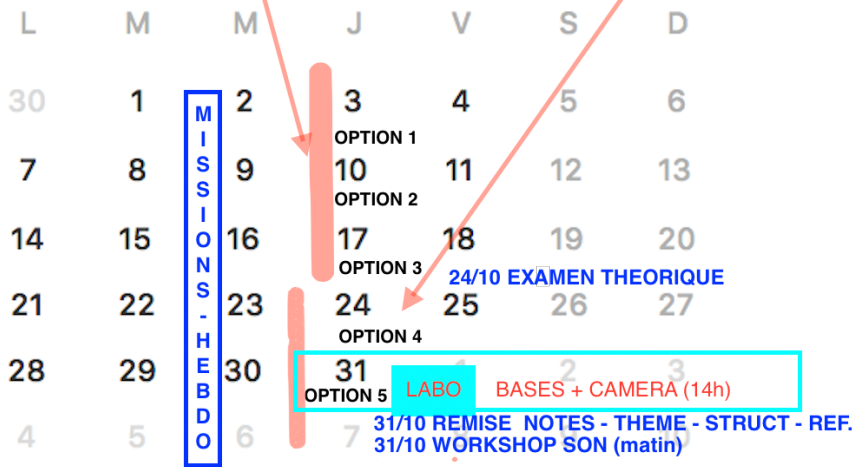
<https://www.architecturecinema.org>



octobre

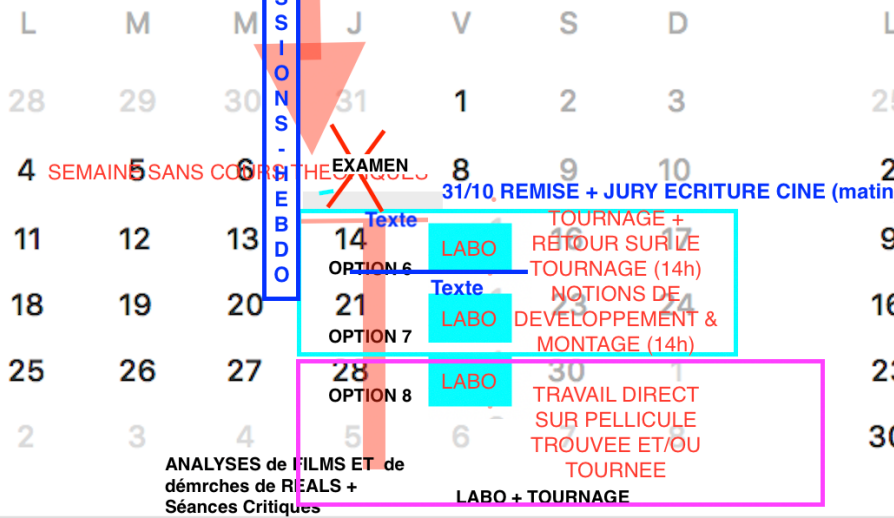
COURS THEORIQUE ET MISSIONS

EXAMEN THEORIQUE



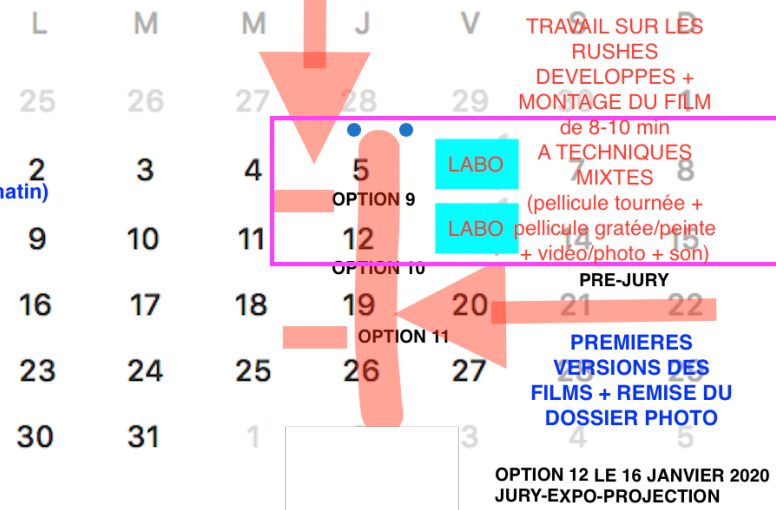
novembre

1 ère EVALUATION ECRITURE



décembre

2e évaluation SON+ECRITURE



Thème : nous mettons en parallèle la matérialité du film et celle de la ville et leurs potentialités respectives de générer des spatialités habitées et d'impacter sur les manières de s'y installer /se situer et d'y vivre. Gens, gestes et pensées - comment se traduisent/matérialisent sur la pellicule et dans l'espace réel.

Il segreto del serpente  
2014 – 18 minutes  
<https://vimeo.com/99068859>

Notre territoire  
2019 – 21 minutes  
<https://vimeo.com/323466573>

**COMMUNA ASBL/La Serre :**  
171 Rue Gray 171 - 1050 Ixelles  
[info@communa.be](mailto:info@communa.be)

octobre

COURS THEORIQUE ET MISSIONS

EXAMEN THEORIQUE

novembre

1 ère EVALUATION ECRITURE

décembre

2e évaluation SON+ECRITURE

L	M	M	J	V	S	D
30	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31	1	2	3
4	5	6	7	8	9	10

OPTION 1  
OPTION 2  
OPTION 3  
OPTION 4  
OPTION 5 (?)

L	M	M	J	V	S	D
28	29	30	31	1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	1
2	3	4	5	6	7	8

Option (5?)  
OPTION 6  
OPTION 7  
OPTION 8

ANALYSES de FILMS ET de démarches de REALS + Séances Critiques  
LABO + TOURNAGE

L	M	M	J	V	S	D
25	26	27	28	29	30	1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31	1	2	3	4	5

OPTION 9  
OPTION 10  
OPTION 11  
PRE-JURY

Séances critiques  
Films et Dossiers  
LABO+ MONTAGE  
OPTION 12 LE 16 JANVIER 2020 JURY-EXPO-PROJECTION

<https://owncloud.ulb.ac.be>

### 14/10/2019 - 19/10/2019

### 21/10/2019 - 26/10/2019

Heures	Lundi 14/10	Mardi 15/10	Mercredi 16/10	Judi 17/10	Vendredi 18/10	Heures	Lundi 21/10	Mardi 22/10	Mercredi 23/10	Judi 24/10	Vendredi 25/10
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09:00				09:00 - 18:00 ARCHP7104 [TH] 3-7, 9-14 F.Be1.2	09:00 - 18:00 ARCHP7103 [TH] 3-7, 9-14 F.Be1.2	09:00			09:00 - 18:00 ARCHP7104 [TH] 3-7, 9-14 F.Be1.2	09:00 - 18:00 ARCHP7103 [TH] 3-7, 9-14 F.Be1.2	
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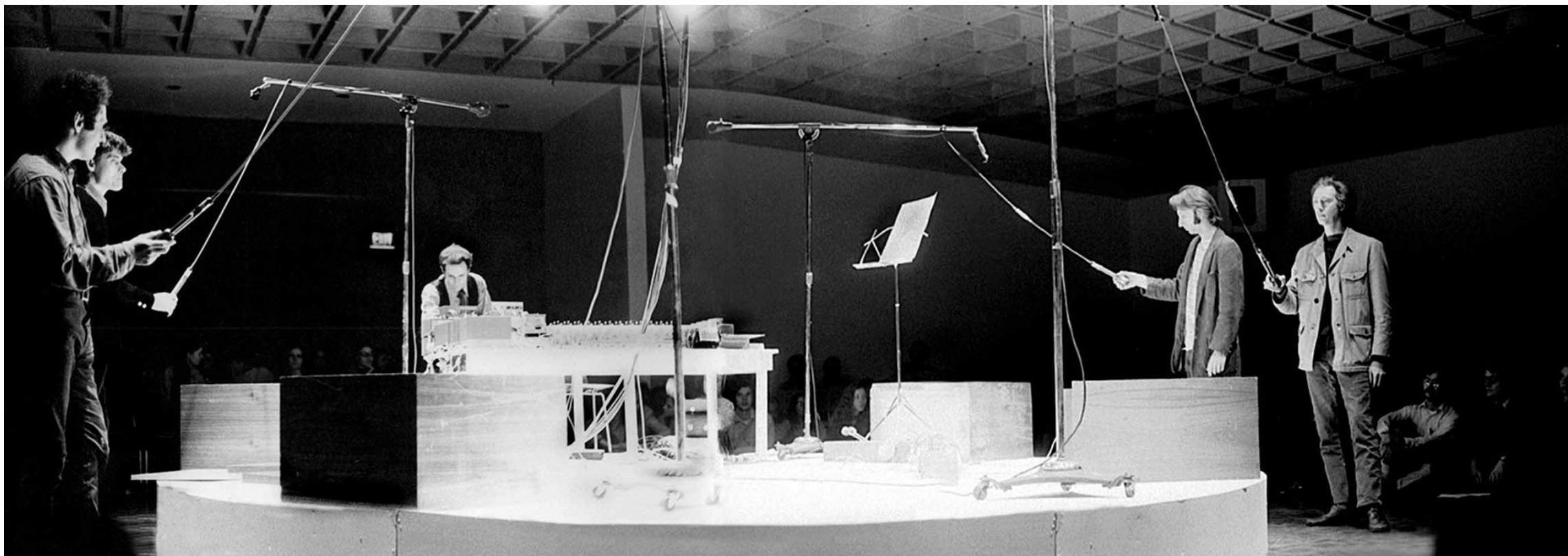




**PEDAGOGIES**



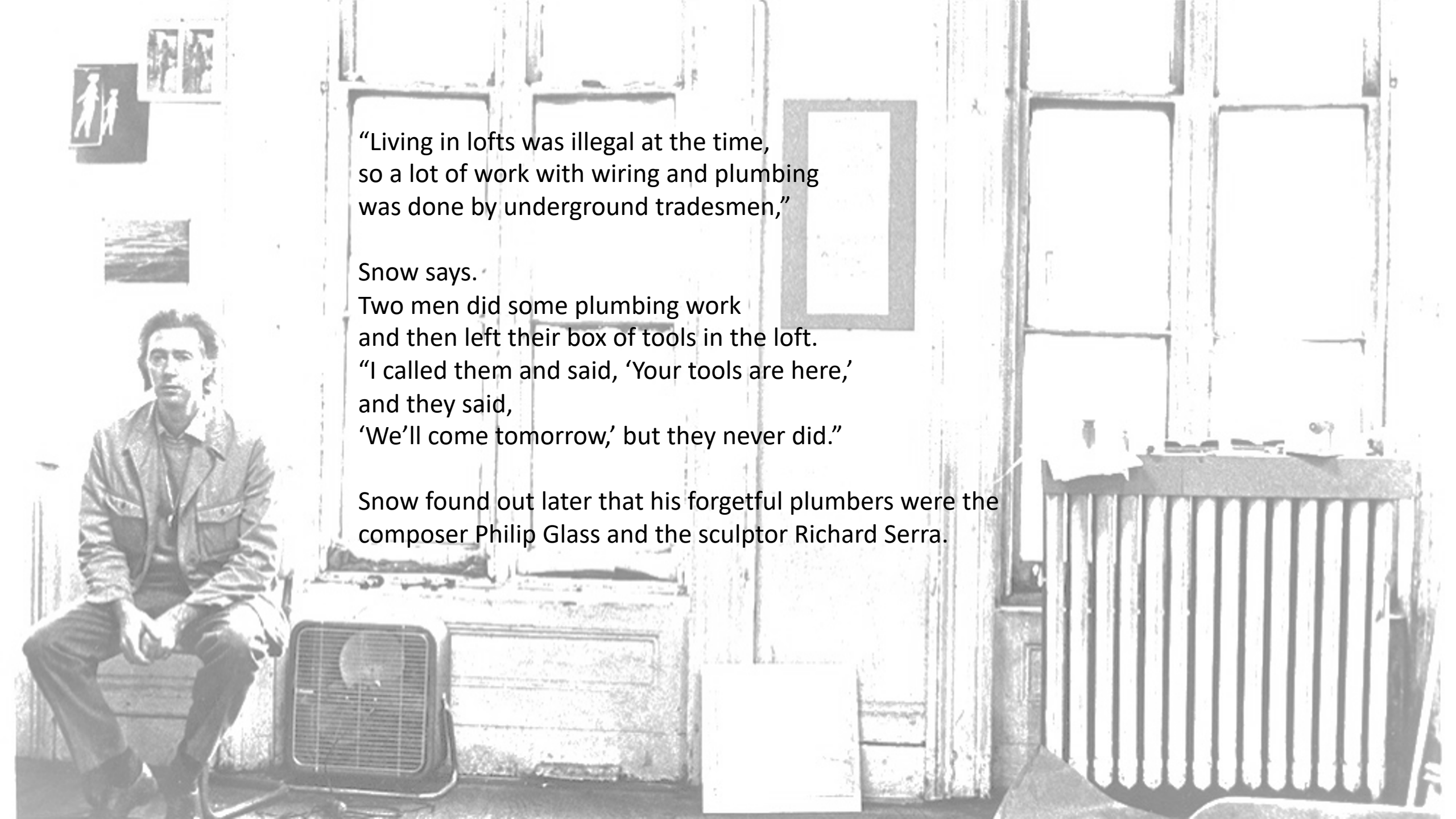
# SOUND – GESTURE – ARCHITECTURE - FILM



ON THE BORDERS  
Between art & music

Steve Reich's piece Pendulum Music first performed at the Whitney Museum of American Art in 1969  
"It was 'performed' by Bruce Neuman, Michael Snow, Richard Sierra, James Tenney and myself" Steve Reich  
<https://bordercrossingmag.com/article/now-and-then>



A black and white photograph of a man sitting on a chair in a room. The man is wearing a jacket and trousers, looking towards the camera. The room has a window with a radiator below it, a framed picture on the wall, and a small table with a lamp. The text is overlaid on the right side of the image.

“Living in lofts was illegal at the time,  
so a lot of work with wiring and plumbing  
was done by underground tradesmen,”

Snow says.

Two men did some plumbing work  
and then left their box of tools in the loft.

“I called them and said, ‘Your tools are here,’  
and they said,  
‘We’ll come tomorrow,’ but they never did.”

Snow found out later that his forgetful plumbers were the  
composer Philip Glass and the sculptor Richard Serra.





**Wavelength (Michael Snow, 1967) SOUND & DURATION**

<https://www.youtube.com/watch?v=aBOzOVLxbCE>



Solar Breath/Snow, Wavelength/Snow, 10



<https://www.youtube.com/watch?v=Y7dKFr-O1pU> MICHAEL SNOW LA REGION CENTRALE



Michael Snow <> <https://www.youtube.com/watch?v=yZLvztqy6VE>





The Social Life Of Small Urban Spaces SF 60' 1988 (NY '70s) William H. Whyte – sociologue et journaliste américain 1917-1999



+ son groupe de recherche 'The street Life Project





Trisha Brown, Roof Piece

# Back & Forth— Michael Snow, 1969

defined place, undetermined duration (one night up to the day rise) Pan > discovering

[https://www.google.be/search?q=back+and+forth+michael+snow&ie=utf-8&oe=utf-8&client=firefox-b&gfe\\_rd=cr&ei=cKXMV4GjHarH8Aec\\_5CgBg](https://www.google.be/search?q=back+and+forth+michael+snow&ie=utf-8&oe=utf-8&client=firefox-b&gfe_rd=cr&ei=cKXMV4GjHarH8Aec_5CgBg)



7:26

7:25

7:33





Space is a measure of time  
 Stools belong to the wall, the door belongs to the blackboard... horizontal space –that forgot vertical movement







## Michael Snow

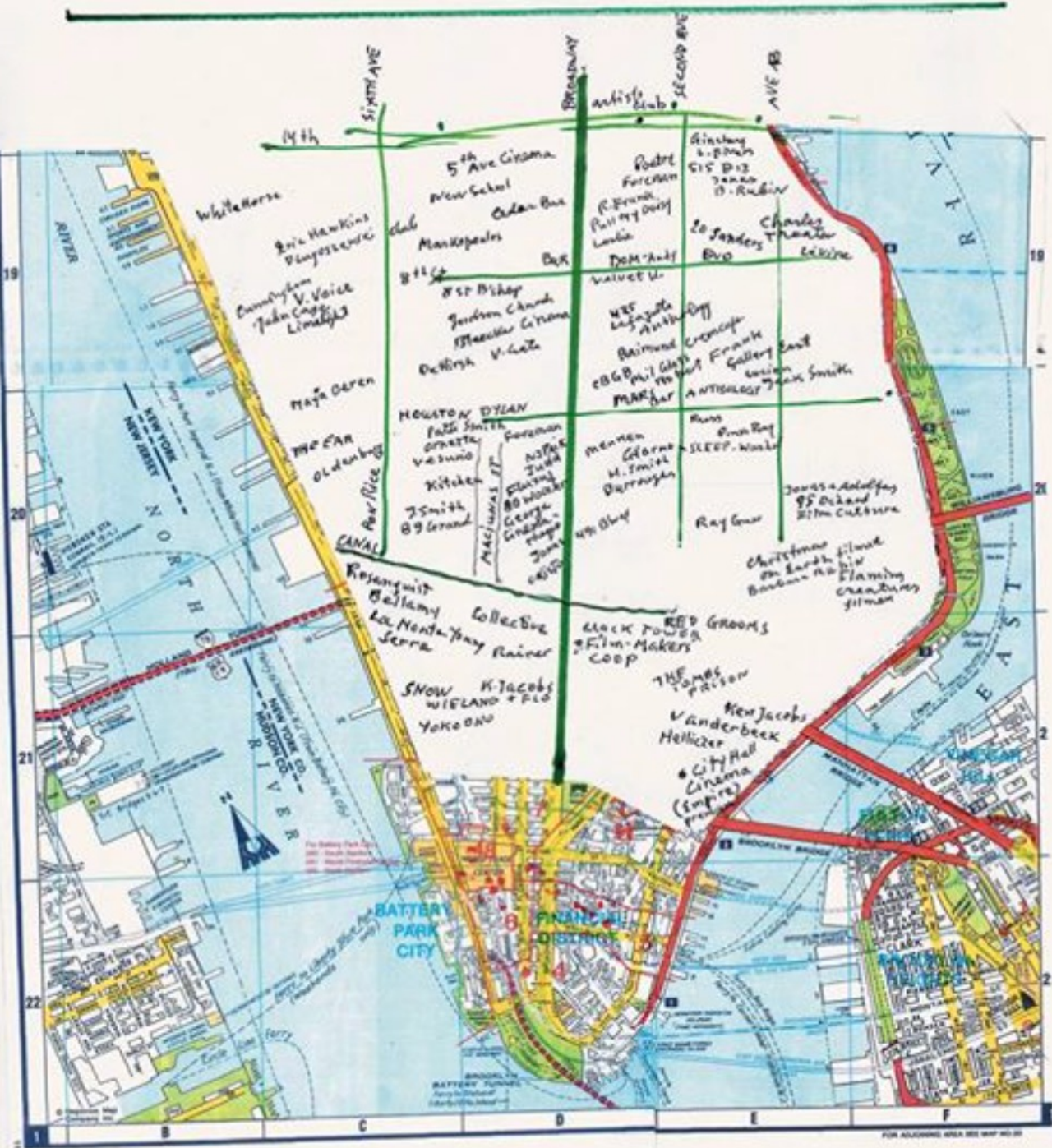
<https://www.youtube.com/watch?v=uYrSvIKKuI>

during five days of shooting on a deserted mountain top in North Quebec  
"metaphor on vision" - that could no possibly be reached by the human eye

Herzog & de Meuron et Ai Weiwei  
dream-like / walk in installation







John Cage Robert Rauschenberg Jasper Johns

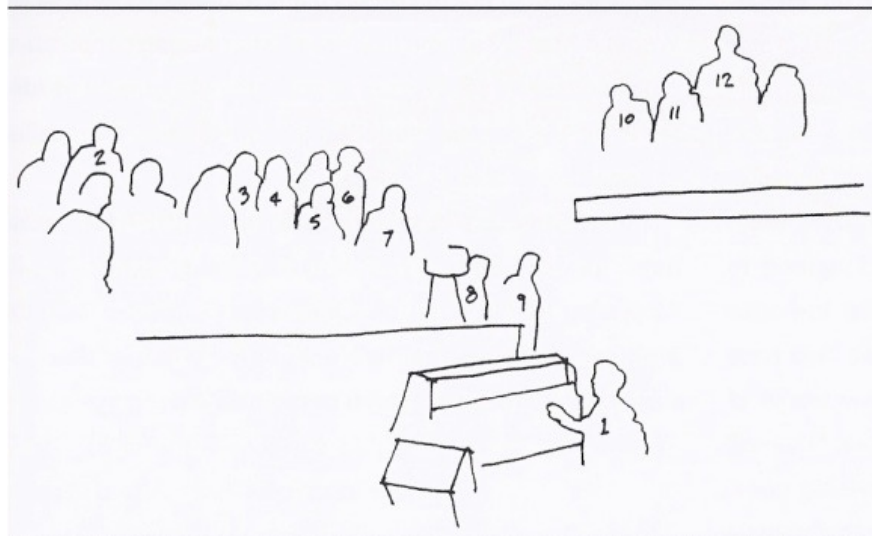


En 1966, un premier bâtiment de lofts fut acquis par Maciunas au 80 Wooster Street et aménagé l'année suivante en ateliers pour les besoins d'une « FLUXHOUSE COOPERATIVE », bâtiment où les artistes pourraient vivre, travailler et partager leur ressources.

<https://ameriscape.wordpress.com/2014/06/18/soho-fluxus-le-nouveau-loft-district-partie-1/>



1. Nam June Paik
2. Beth Anderson
3. René Bloch
4. Irena von Zahn
5. Joan Jonas
6. Jill Kroesen
7. Babette Mangolte
8. Larry Miller
9. Liz Phillips
10. Yoshi Wada
11. Hollis Melton
12. Jonas Mekas

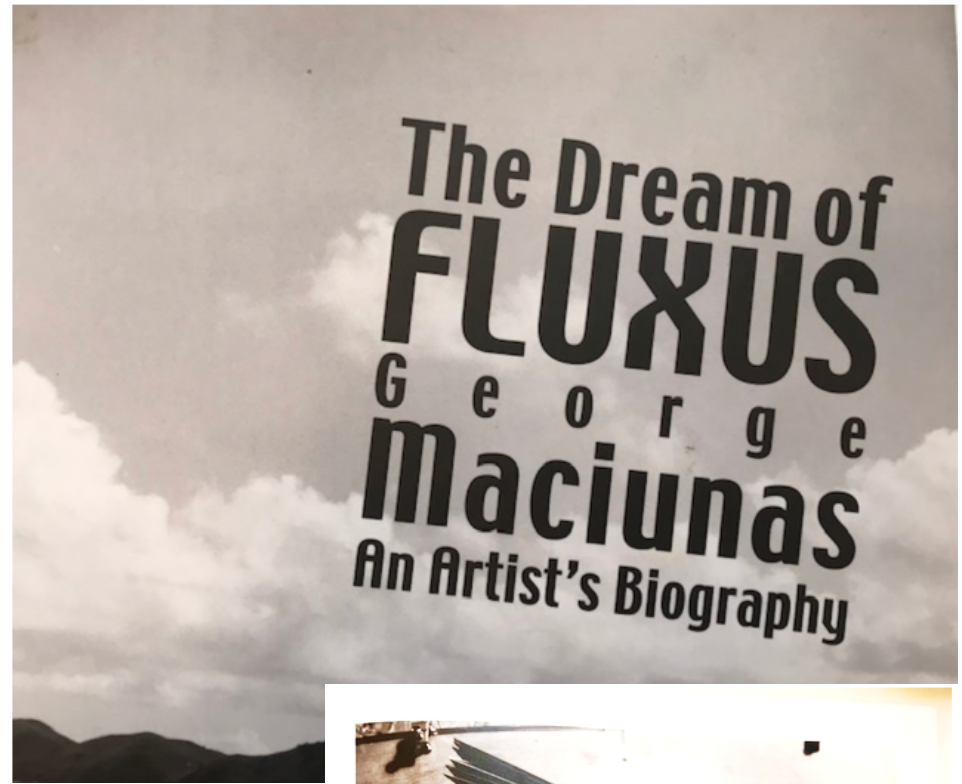
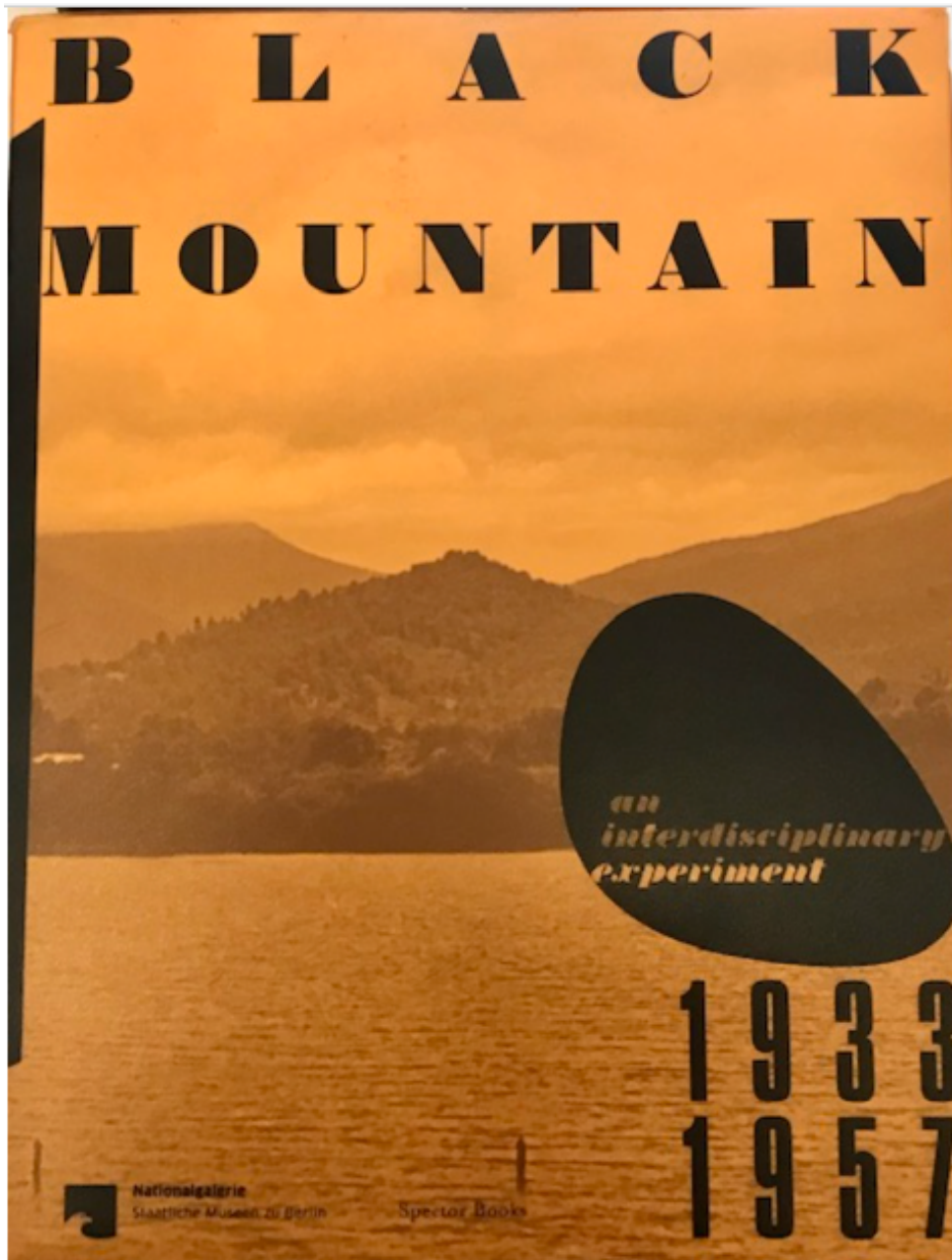


Nam June Paik performance at 80 Wooster Street, November 17, 1974.

Photo by Peter Moore © Estate of Peter Moore/VAGA, New York, NY

1. Nam June Paik
2. Beth Anderson
3. René Bloch
4. Irena von Zahn
5. Joan Jonas
6. Jill Kroesen
7. Babette Mangolte
8. Larry Miller
9. Liz Phillips
10. Yoshi Wada
11. Hollis Melton
12. Jonas Mekas





Maciunas' photo of his first artwork, 'Architect's Box' (1963) (Spector Books 1987)



« What counts here – first and last – is not so-called knowledge of so-called facts, **but vision – seeing** » Josef Albers

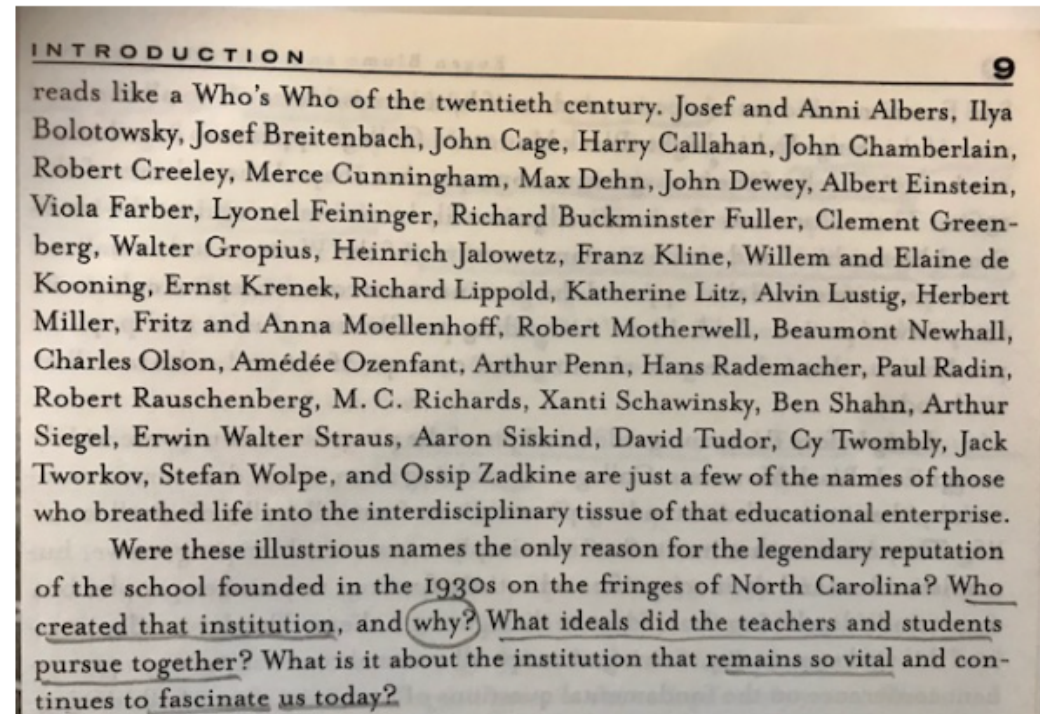
**Community of teachers and students** : Anni Albers (Bauhaus artist, composer John Cage, dancer Merce Cunningham, painter Robert Rauschenberg, textile artist Trude Guermonprez, graphic designer Xanti schawinsky

**Interdisciplinarity** and **experimentation**, **transgress the conventional boundaries of art.**

Gave rise to New far-reaching ideas of influence **not only in the visual arts but also** in architecture, music, dance, literature, theatre, and the sciences.

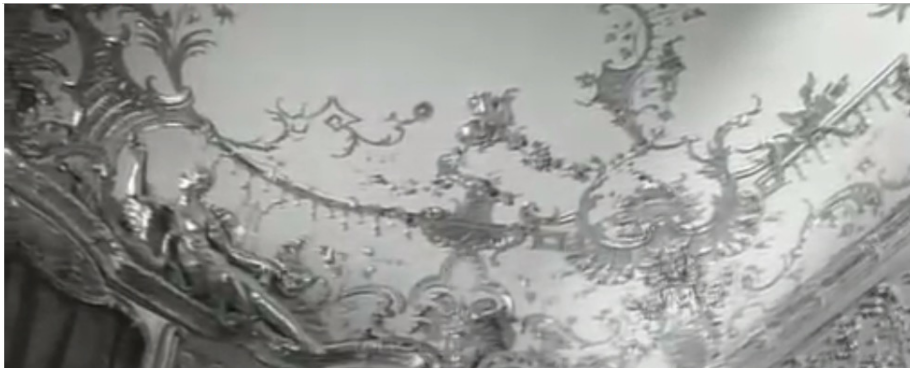
At Black Mountain **they taught you how to be an individual** by encouraging you to think for yourself.

Black Mountain wasn't just « **alternative** » in the sense that it offered a **different way of training students for life in the world.** Rather, it accepted the idea that **the world might need to be changed,** and provided students with the means to do so.









L'année dernière à Marienbad – Alain Resnais, script Alain Robbe-Grillet, 1961, 2,35:1

#### SYNOPSIS

In a luxury large hotel, a man tries to convince a woman that they had a connexion the previous year in Marienbad



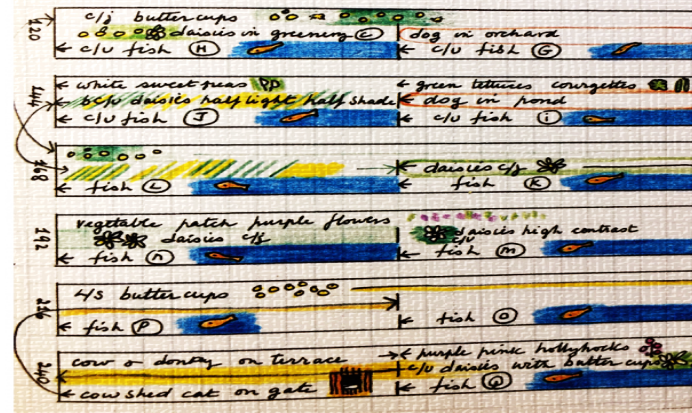
Une fois de plus des salons ...des tapis si lourds si épais ...silencieux ...des couloirs interminables qui succèdent à d'autres couloirs deserts ... colonnes encadrements de portes , des couloirs à travers lesquels je m'avançais à votre rencontre ,,,



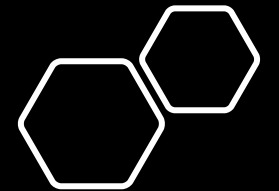


- Michael Wolf Architecture of Density (the Outside Volume of Hong Kong Inside/Outside), 2014
- Frédérique Devaux - Pellicule de K. Rêves Bervberes, 2007





- Frédérique Devaux - Pellicule de K. Rêves Bervberes, 2007
- Michael Wolf Architecture of Density (the Outside Volume of Hong Kong Inside/Outside), 2014
- Unité d'habitation, Cité Radieuse, Marseille, 1945 - 1954







- Kutlug Ataman The portret of Sakib Sabanci 2014



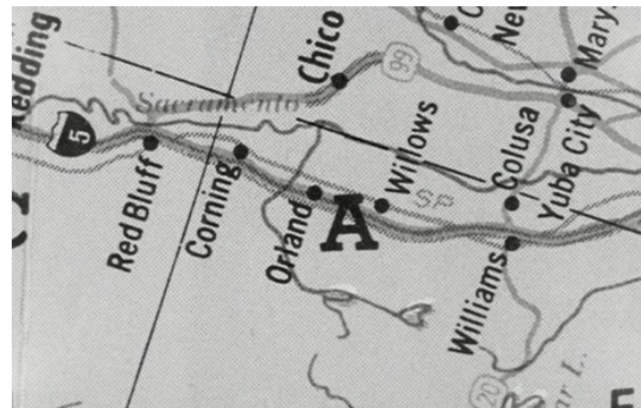
- Michael Wolf Architecture of Density (the Outside Volume of Hong Kong Inside/Outside), 2014



Instantanées / prise d'une photo toutes les 10 minutes précisément

John Baldessari





John Baldessari

## Images-mots

Chaque image inspire ou évoque un mot

Associer un mot avec une image (le mot qui la définit le mieux)

Naissance d'un dictionnaire de mots et donc d'images  
Vers un langage non pas de mots mais d'images

Derrière chaque image se dissimule un mot

Écriture ou histoire de l'art

Un poète (écrivain qui utilise les mots avec une extrême précision) visuel

Mettre en rapport plusieurs images et des mots

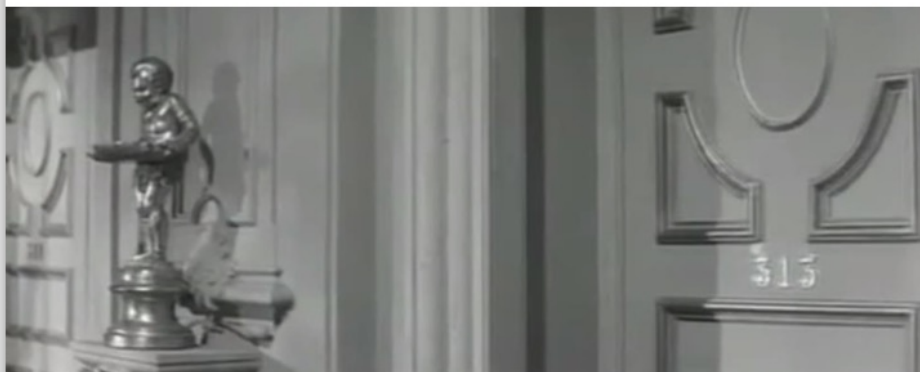






Si une image existe déjà, pourquoi en réaliser  
une nouvelle

John Baldessari



L'année dernière à Marienbad – Alain Resnais, script Alain Robbe-Grillet, 1961, 2,35:1

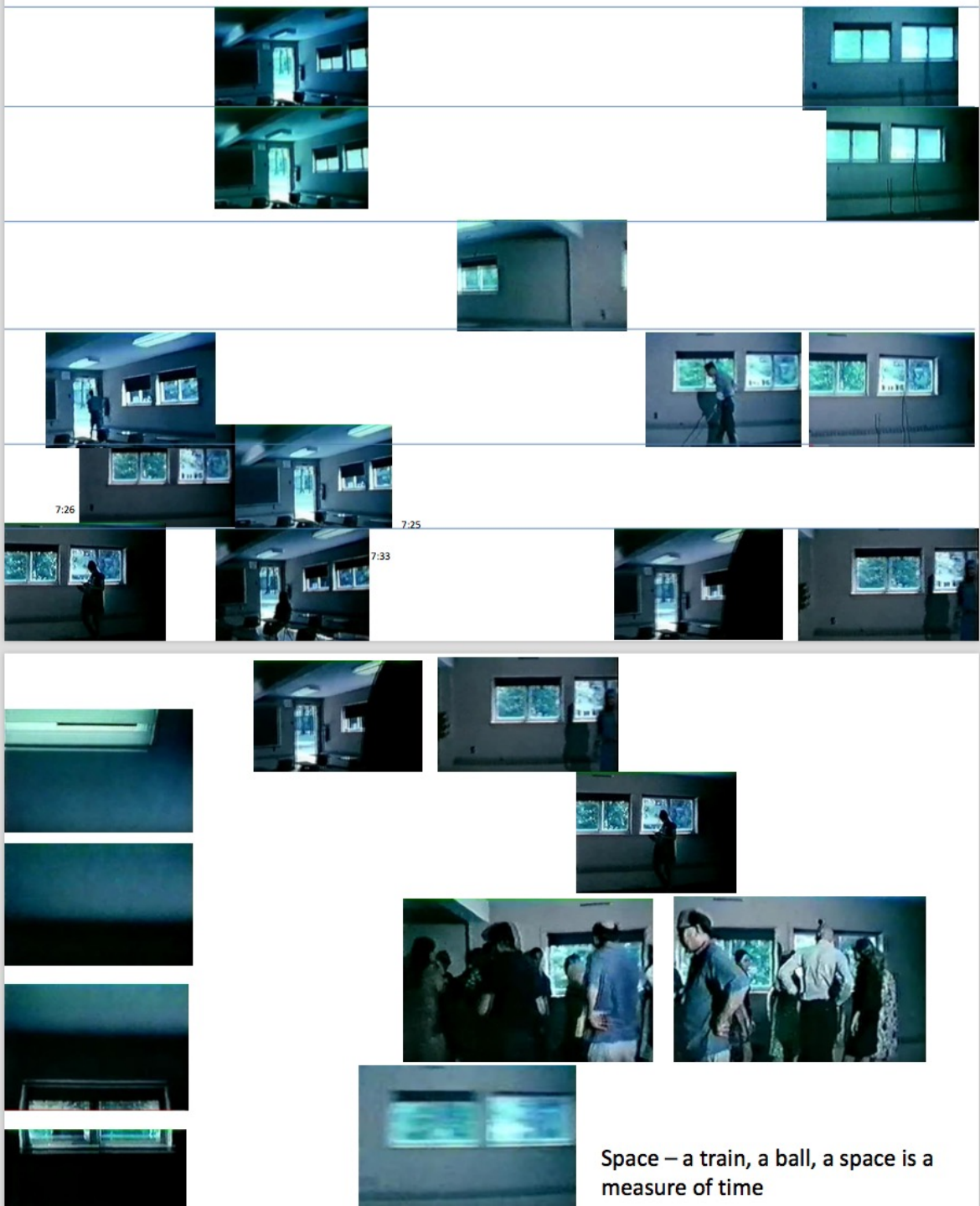
SYNOPSIS

In a luxury large hotel, a man tries to convince a woman that they had a connexion the previous year in Marienbad



Une fois de plus des salons ...des tapis si lourds si épais ...silencieux ...des couloirs interminables qui succèdent à d'autres couloirs deserts ... colonnes encadrement,ts de portes , des couloirs à travers lesquels je m'avançais à votre rencontre ,,,





Space – a train, a ball, a space is a measure of time



« Généralement je choisis des images qui perturbent, qui traitent de l'imprévisibilité de la vie. J'aime la vulnérabilité et l'aspect fortuit de la vie »  
 « j'aime présenter l'idée de la stabilité, mais dans un même contexte. Des choses arrivent que nous n'apprécions pas, mais le monde n'est pas un lieu tranquille »  
 « J'aime penser que le monde pourrait s'écrouler à n'importe quel moment. Seulement que jusqu'à maintenant ça ne s'est pas produit »

En quoi une image est-elle cinématographique ?

- Composition
- Relation
- Postures narratives (elle songe, il regard avec nostalgie)
- Le regard se dirige vers ailleurs/ pour mieux plonger en soi
- Corps saisis en mouvement

Un regard

La lumière

Hors cadre

Leur mystère

Elle appelle un avant un après – fait partie d'une série d'instantanés

Sont-elles narratives

L'usage du monde



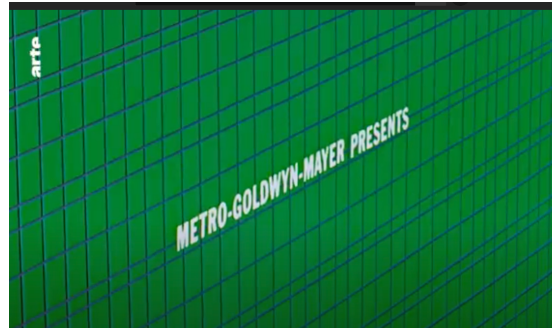
« Imprévisibilité et aspect fortuit de la vie »

John Baldessari





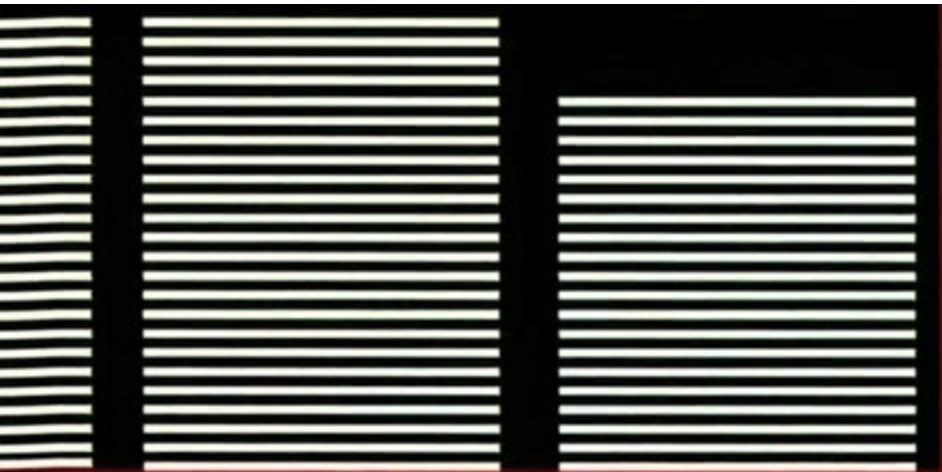
Adam Chodzko The Wrong Map-, Night Shift, 2004 – an accident to be explored, empathic paths in London



Why man creates, 1968, 25 min, ESB documentary, Oscar.







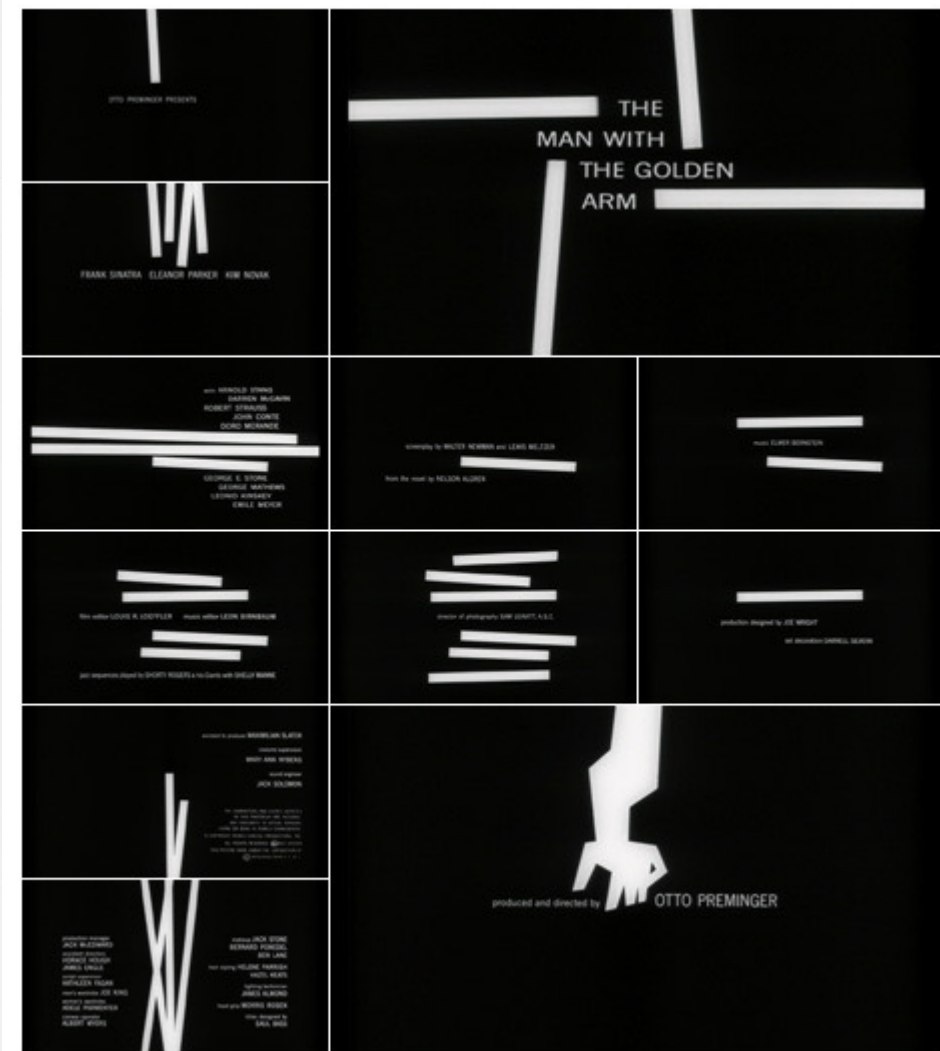
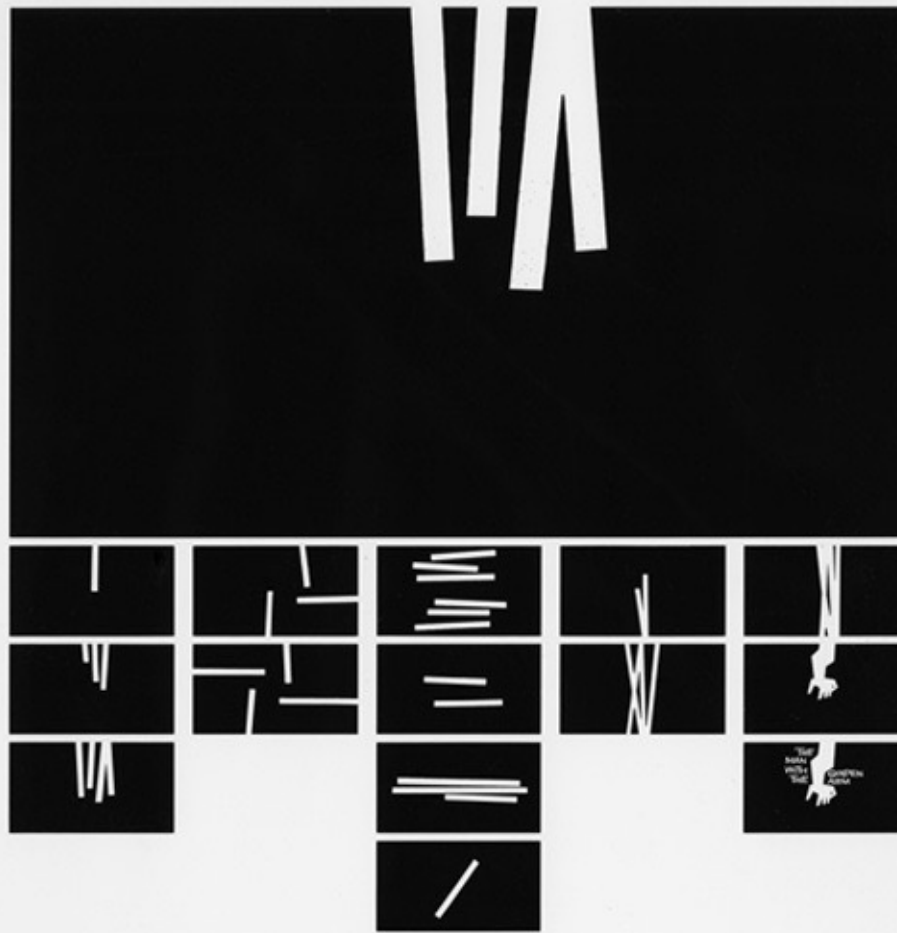
TITLES  
Kuntzel



BY  
Deygas







a symbol that captured the intensity of the film without resorting to sensationalism / distorted, disjointed “arm,” semiabstract form of which helped distance the image

Saul Bass, *The Man with the Golden Arm* (1955, Otto Preminger).

<https://s-media-cache-ak0.pinimg.com/236x/bc/d7/9e/bcd79ebb8381dcc4e37a1f3b8682c8b9.jpg>



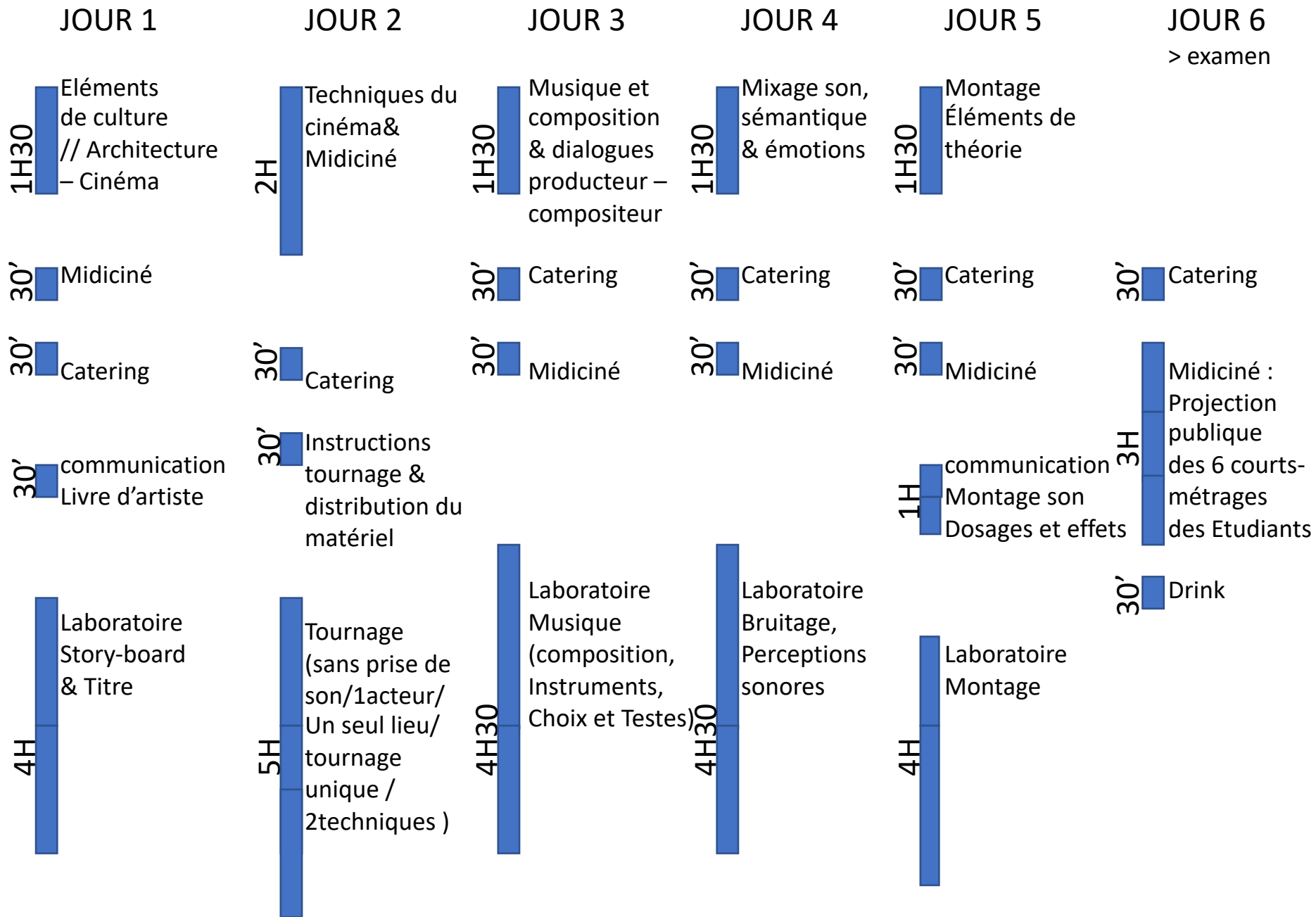


Au début des années 1950, cependant, Bass a commencé à se distancer de ce qu'il considérait de plus en plus comme des approches trop stéréotypées de la conception et à laisser d'autres aspects - les sentiments instinctifs, l'intuition, les émotions et l'humour ainsi que les inspirations plus anciennes et plus récentes, de la réduction audacieuse et la couleur unie des allemands plakatstil (« style d'affiche ») et sachplakat (« affiches d'objets ») du début du XXe siècle au surréalisme et au cinéma expérimental - jouent un rôle plus important dans son travail et, par conséquent, il a forgé un style plus personnel et distinctif. style et approche du design.[11] Il a qualifié les films de Cocteau et de Maya Deren, Kenneth Anger et d'autres cinéastes expérimentaux américains de « terriblement excitants. . . ils ont créé en moi un grand désir d'imiter cela, de faire quelque chose qui embrasserait ce genre d'audace. . . . Cela me semblait vraiment l'avenir. . . . Et c'est ce que je voulais faire. »[12]

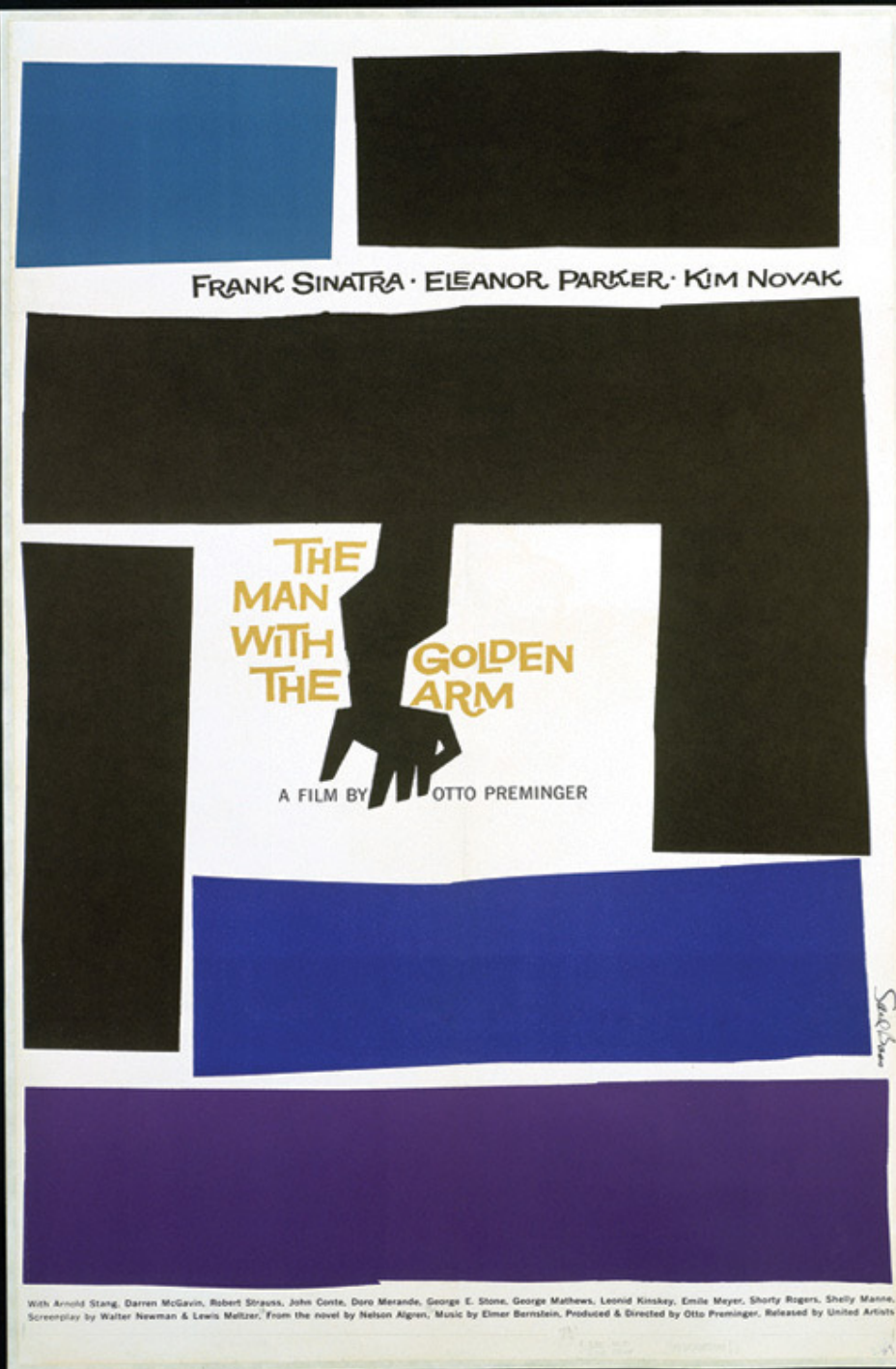
<https://designobserver.com/feature/reassessing-the-saul-bass-and-alfred-hitchcock-collaboration/30768>

<https://www.youtube.com/watch?v=Mp0wplToOBY>

Les Génériques de Saul et Elaine Bass - Blow Up - ARTE  
Ouverture du film







FRANK SINATRA · ELEANOR PARKER · KIM NOVAK

THE  
MAN  
WITH  
THE

GOLDEN  
ARM

A FILM BY OTTO PREMINGER

With Arnold Stang, Darren McGavin, Robert Strauss, John Conte, Doro Merande, George E. Stone, George Mathews, Leonid Kinskey, Emil Meyer, Shorty Rogers, Shelly Manne. Screenplay by Walter Newman & Lewis Meltzer. From the novel by Nelson Algren. Music by Elmer Bernstein. Produced & Directed by Otto Preminger. Released by United Artists

When the symbol alone was used on one side of the marquee at the New York opening (at the Victoria Theater, Broadway), Bass achieved his ambition to create graphics that would “announce” a film rather than “sell” it with advertising that crammed in as many aspects of the film as possible.

Saul Bass, poster for *The Man with the Golden Arm* (1955, directed by Otto Preminger). © Academy of Motion Picture Arts and Sciences.



Saul Bass in collaboration with Elaine Bass, research stills for opening dance sequence in *West Side Story* (1961, directed by Robert Wise; Jerome Robbins). © Copyright Academy of Motion Picture Arts and Sciences.

Catch me  
if you can

DreamWorks Pictures  
PRESENTS

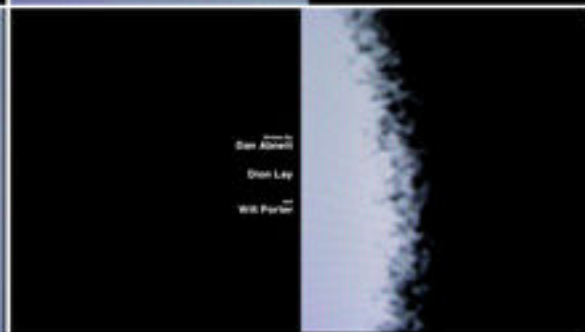
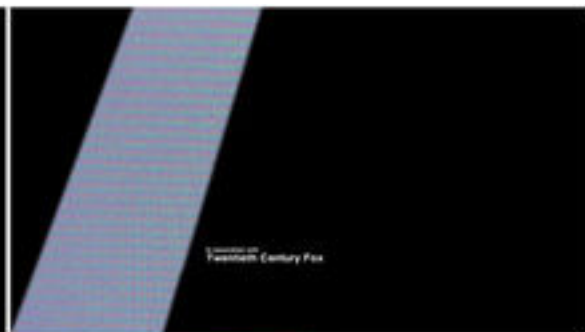
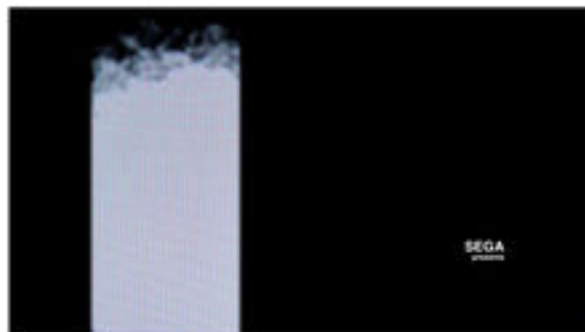
A  
Kemp Company  
AND  
Splendid Pictures  
PRODUCTION

Leonardo DiCaprio

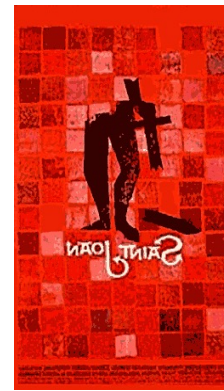
Tom Hanks

Martin Sheen





A L I E N  
I S O L A T I O N



**The Best Beginnings on Film: The Inimitable Style of Saul Bass**  
by Cineleet on March 16, 2008

The purpose of a movie's main title sequence is to deliver necessary credit information while thematically and stylistically summarizing the film. A good film's title sequence should be a metaphorical microcosm of the film itself. In this respect, no main title designer has been as influential on the industry as Saul Bass.

The influence of graphic designer Saul Bass (1920-1996) on pop culture can be seen virtually everywhere today. During his 40-plus year career he's designed corporate logos for AT&T (and it's forerunner Bell), Continental Airlines, Exxon, Girl Scouts, Kleenex, Lawrys, Minolta, Quaker, Rockwell, United Way, and United Airlines to name a few.

But arguably the work he's best known for is his numerous movie posters and title sequences. Bass' impressive body of work, spanning forty years from the mid-1950s to his last film, 1995's *Casino*, is a revered and often (lovingly) imitated legacy. Here's a sampling of a few of the iconic movie posters he's designed:

Bass first gained notoriety designing the poster art and titles for Otto Preminger's *The Man With the Golden Arm* (1955) (One of 13 films the two would eventually collaborate on). The bold, simple geometric shapes and literal interpretation of the subject matter (in this case, heroin addiction) would become the hallmarks of his personal style.

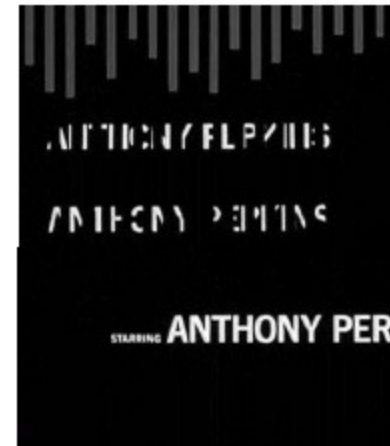
-



<http://cineleet.com/2008/03/16/the-inimitable-graphic-genius-of-saul-bass/>

# USE OF TITLES

- When the opening credits roll the screen and text are at random being split into bars, into two and then are moving around constantly. Even the bars are unstable, sometimes splitting sideways and other time vertically these too are changing all the time – everything is unstable. This reflects the dual nature of Norman Bates, hinting at the later revelation of his split personality.
- Establishing the setting is the place (Phoenix, Arizona). Then there is the date which has no year with the effect that the film feels still very relevant, as if the events within it could happen at any time and place, today, now, this year.
- The time is written in words, and makes it seem like a police file within the aftermath of a crime and contradictory to the effect of the date missing the year, marking when everything happened precisely – again an indicator of the split personality of the film.





# CAMERA TECHNIQUES

- The beginning is one long panning of the establishing shot with no cuts – then a very sudden cut, jerking. It lulls the reader into a false sense of security expecting further panning then ripping them away to a new sight, interrupting the fluidity and reflecting the state of Norman Bates mind.
- There is a close up high angle shot of the open window, zooming in – we are not going in through the door but unseen through the window, for a glimpse of someone's private life. It gives a very voyeuristic feel to the viewing.
- The camera feels as if it is scanning across the city and the window it chooses quite random – choosing a victim, watching their behaviour through a window. It makes the audience feel uncomfortable as it is as if placing them within Bates' mind, and the camera is shaking very slightly as it zooms in on that window, not entirely stable as neither is Norman.
- There is a medium opening shot of the characters, mid-level. The blonde woman Marion Crane is the primary person seen, and this tells us that she is our main character as all you can see of her lover Sam is his torso.





Kutlug Ataman The portret of Sakib Sabanci 2014







