
Digital-Cultural Ecology and the Medium-Sized City

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Abstract Submission Form

1. Paper / Proposal Title: Filmic Space: Parallels between transitions in film and architecture

2. Format: Verbal presentation with film integrated

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6. Abstract

This paper will examine the potential of bringing together filmic language and architectural language to describe the experience of moving through the complex fabric of the modern city. In particular the paper focuses on how the city might be read through the use of 'filmic transitions' such as cuts and dissolves and how this has the potential to open up a new hybrid syntax which designers can use to intervene within the city.

The paper will start with a literature review of existing contributions to this field, referencing academics and practitioners to include: Professor Richard Koeck, who considers the formation of space as kinetic constructs that can be read in a filmic manner (Cities in Film, 2008); Professor François Penz and Dr Graham Cairns who have opened up the possibility of using filmic syntax within the creative stages of the architectural design process (The Architecture of the Screen, 2013); Architect, Bernard Tschumi's thinking on the relation of space and event as a structuring principle that

brings narrative to bear on the architectural design process (Architecture and Disjunction, 1996); Architect Jean Nouvel who has been inspired by cinematic techniques and directly references them within his design process (Jean Nouvel Elements of Architecture, 1998).

The literature review establishes that the potential for using filmic techniques to positively contaminate the design process has yet to be fully realised. It is within the directed exploration of explicit filmic techniques and syntax and their parallels within the city that we can build an understanding of the potential influence on the design process. The body of the paper will focus on the mechanism of the filmic transition as a junction between two chronological scenes or shots and the corresponding architectural or urban experience of two sequential spaces, where the parallels can be sufficiently demonstrated to become generators for design and intervention. This will see the examination of four filmic transitions; L Cut, Match Cut, Jump Cut and Dissolve. Each transition starts with a brief technical explanation of the transition and its use within film. This is followed by an exploration of how each transition can be interpreted to critique the structure of different cities including Las Vegas, Cincinnati, Denver and New York. The paper will conclude by examining how this new hybrid syntax might be used to read and intervene within the fabric of Bristol.

7. Author(s) Biography

Graduate Tutor, Matthew Hynam

I am qualified architect who has worked for both large and small scale architecture practices. In 2009 I cofounded a practice with a previous work colleague which resulted in some really interesting collaborations with clients and other professionals. Projects undertaken during this period included, international competitions, historic reuse, domestic housing, community projects, prototype hub buildings and a number of art related projects. Major clients included; The National Trust, Liverpool Biennale, Hazeley Academy, Bath & North East Somerset Council, UNESCO, Friends of Longacre Hall, Bristol University and Bristol Cathedral's, The Revd Canon Tim Higgins.

In 2011 I completed an MA examining how film might be used as a design tool in architecture. In 2013 one of the films produced during the MA was screened in Federation Square Melbourne as part of the Cinecity architectural film project. The film has subsequently gone on to be screened at the; Architecture Film Festival in Lisbon 26-29th September 2013, the University of Sydney Research Visions exhibition 4th October 2013 and at the ARCFILMFEST Santiago Chile 17-20th October 2013.

My role as a graduate tutor includes working towards a PhD examining the effects of BIM (Building Information Modelling) on creativity within architecture. It also sees me

working within the second year undergraduate architecture studio and helping out with the Information Technology for designers' module.

Associate Professor, Jonathan Mosley

Jonathan Mosley is an academic and a practicing architect/artist. Jonathan specializes in the interface between architecture, urbanism and conceptual art through projects that oscillate between education, research and practice. Alongside his lecturing he is best known for his design research projects and exploratory architectural events and installations initiated in collaboration with artist Sophie Warren that have been commissioned, published and exhibited internationally, including: a mapping project Doing Things Separately Together with Axel Wieder for Arnolfini, Bristol (2014); Utopian talk-show line-up at Bilgi University, Istanbul (2014), Moderna Museet, Malmo (2014) (with ResArc and Malmo University), Eastside Projects, Birmingham (2013), ICIA, Bath (2012); Rogue Game a series of hybrid games in collaboration with Can Altay forming solo exhibitions at Spike Island, Bristol (2012) (recipient of a Rootstein Hopkins Award), Casco, Utrecht (2011) and The Showroom, London (2010); and other projects exhibited at Tin Sheds Gallery, Sydney (2011), Massachusetts Museum of Modern Art (2011), The Mint Hotel with the Whitechapel Gallery, London (2011), Berlin 60th International Film Festival (2010), Sydney International Architecture Festival (2010) and Smart Project Space, Amsterdam (2009) with previous exhibitions in New York, London, Berlin and Istanbul.



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