

**FAKE
CONTEXT**
MANIPULATING ARCHITECTURE



À VALPARAISO (1964)
Screenshoted from Vimeo
Opening shot

Where does this work comes from ?

After seeing for the first time, the documentary "... à Valparaíso" by Joris Ivens, what impressed me was this video documentary's accuracy to relate a city's ambience as well as its historical, geographical, and social aspects.

My interest was then marked by this incoherence between: the exactness this medium of moving images can reach and the disregard for its use in architectural representation.

This lack of use from architects orientate my research on Cinema. The main objective of this work was then to take a fresh look at the interplay between Cinema and Architecture.

"It's no longer enough today to study architectural history; one also has to know film history; with its images, spaces and architecture." (1)

Research started looking at what had already been done, trying to understand the ways of seeing and understanding architecture, architectural forms, mainly the city, through the lens of movies. This understanding of the representation of architecture was always linked to the questions of the power of images, and technical aspect of editing images (that is more than ever today within everybody's grasp).

I also want to specify here that I didn't see entirely all movies presented, but I made all images capture.

I will present some of film production's concerns related to architecture, unknown for me before, and they totally changed my way of seeing movies, and I really hope they will produce the same effect on you.

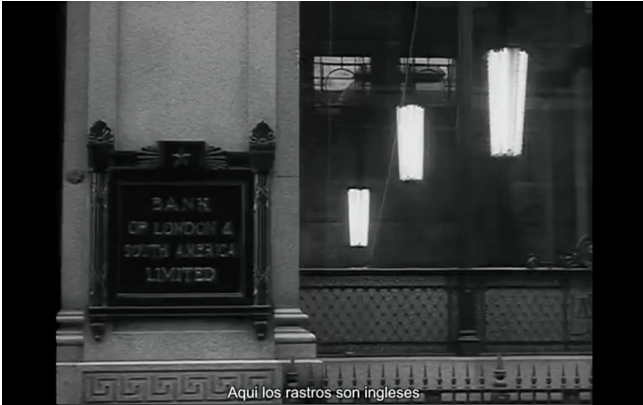
"The tower of Babel in Fritz Lang's Metropolis is yesterday and tomorrow. It's a piece of urban fantasy. The hillside bungalow in Alfred Hitchcock's North by Northwest, chained like Prometheus, is present becoming future. Film architecture has sign character. Whether it is reality, illusion or fantasy – film architecture plays quite a particular role. Film as a sign language." (2)

This study gets rapidly oriented to this *sign language* architecture represents in mostly every film. This work differs from the quote in that; it does not want to analyse most iconic cinematic representations for architects, as the ones described before. It's much more a look at the general cinematic culture with all kinds of movies, videos, with no precise look at the directors, actors.... Just looking at the way architecture is presented, and in regard with what it can teach us, architects. For me it was quite appreciable to know buildings that are monuments for film productions and that are unfortunately unknown for most architects.

The main objective is to try to understand manipulations, that belong to architecture as well as cinema. People sensibility and partiality at the sight of buildings are forged by this everyday culture of images, in which cinema plays a bigger role than ever.

(1) Hans Dieter SCHAAL, Learning from Hollywood.

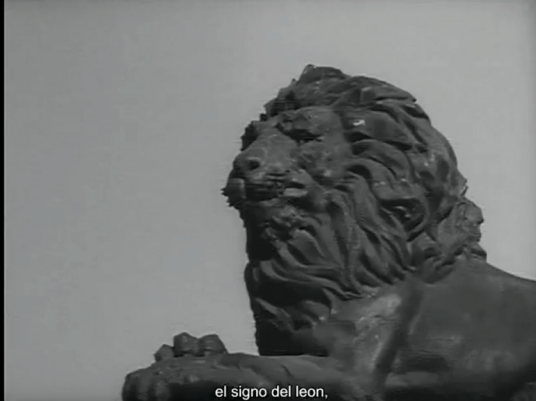
(2) Wolfgang Jacobsen, Time travel in time-space
in Learning from Hollywood, by Hans Dieter SCHAAL.



Aquí los rastros son ingleses.



los arcos triunfales.



el signo del leon.



Francia le ofreció al Nuevo Mundo la valentía de sus corsarios



Ella les fue infiel con los holandeses.



Uno encuentra exactamente lo que encuentra en una casa de marino.



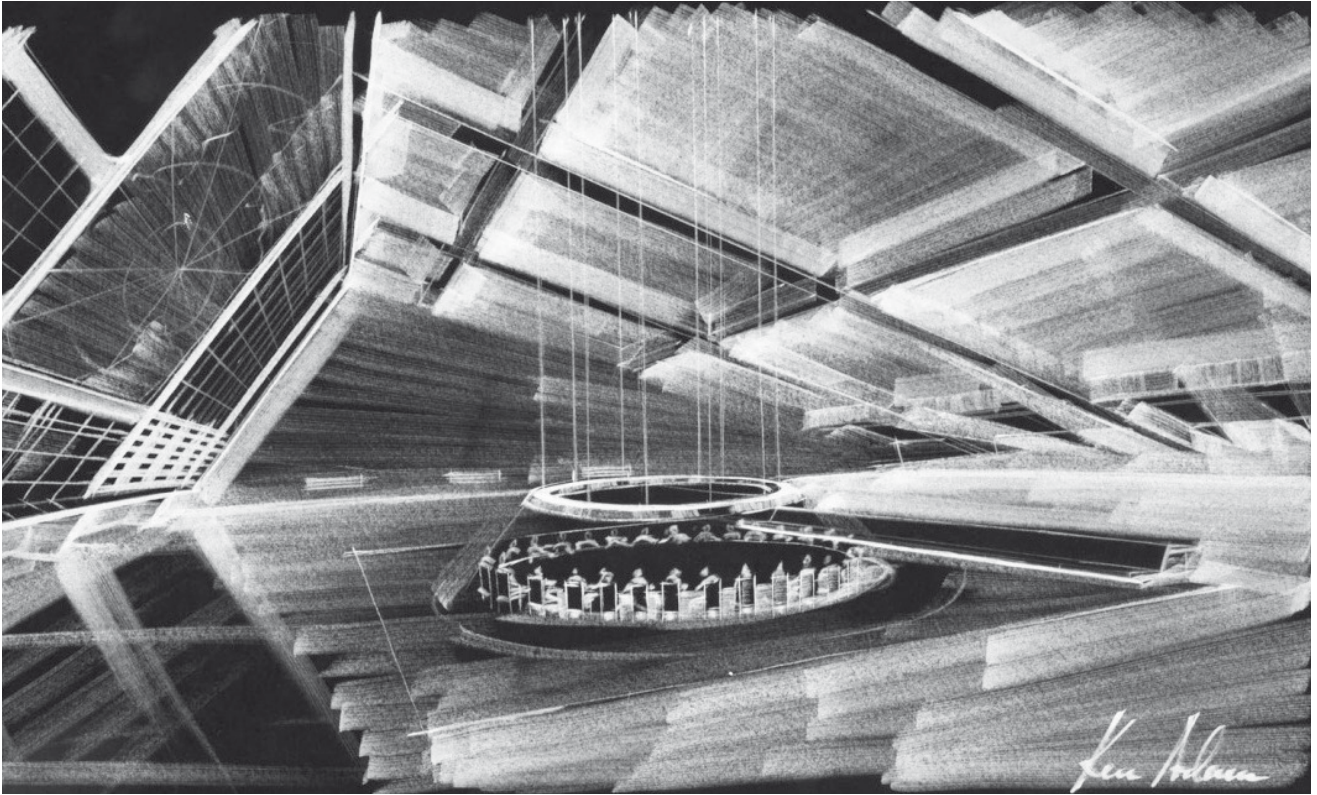
*"Avec le soleil, la misère n'a plus l'air d'être la misère...
Les ascenseurs n'ont plus l'air d'être des ascenseurs.
Tel est le mensonge de Valparaíso...
Son mensonge c'est le soleil. Sa vérité c'est la mer.
Créée, forgée, peuplée par les marins...
Ici, les traces sont:
Anglaises... la banque de Londres, les arcs de triomphes,
le signe du Lion, l'armée du salut et peut-être une qualité
inférieure de Whisky.
La France a offert la galanterie de ses corsaires et la
dernière des sociétés secrètes: l'Alliance Française.
Les Espagnols ont baptisé la ville, ils l'ont converti,
adopté, épousé.
Elle les a trompé avec les Hollandais... elle continue.*

*Mais toutes les nations maritimes lui ont laissé un petit
souvenir. On y trouve justement ce qu'on trouve dans
les maisons des marins; le souvenir de Casablanca, le
souvenir de Singapour.
Combien de maisons sont des souvenirs de bateaux ?
Jusqu'à, ce que n'y tenant plus, elles deviennent bateaux
elles-mêmes."*

*"With the sun, poverty does not any more seem to
be poverty ... elevators does not any more seem to be
elevators.
Such is the Valparaíso lie ...
Its lie is the sun. Its truth is the sea.
Created, forged, populated by sailors ...
Here, tracks are:
English ... the bank of London, triumphal arches, the
sign of the Lion, the Salvation Army and maybe a lower
quality of Whisky.
France offered the gallantry of its corsairs and the last of
secret societies: the French Alliance.
Spanish baptized the city, they converted it, adopted it,
married it.
It cheated on them with the Dutch people ... it continues.*

*But all the maritime nations left it with a small memory.
We find there exactly what we find in sailors' houses; the
memory of Casablanca, the memory of Singapur.
How many houses are memories of boats?
Until, not holding to it any more, they become boats
themselves."*

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Top: War Room Design drawing. (Image © Ken Adam Archive/ Deutsche Kinemathek) *Bottom:* Set of the War Room for Kubrick's Dr. Strangelove, 1964. Photo © SK Film Archives, Warner Bros. and Arts University London)

Cinematic Images

Today, more than ever we are conditioned by images. Images are everywhere, in televisions, newspapers, internet and social networks. Even when we are reading books, we construct images in our brains. It is a need of human beings to interact with pictorial representations. Images are giving rhythm to our daily lives. It is enough to enter the subway and see everybody staring at their smartphone screen, feeding themselves daily with an abundant amount of images to understand it. For architects, images are the way to communicate ideas. It is mainly through this idea of image perception, this work will be developed.

Cinema had a very important expansion in a short time lapse to become one of the prevalent media of this century. Filmmakers through their expert points of view and multidisciplinary collaborating staff, construct new imagery. This imagery together with other stratagems, like sounds, exerts on us a kind of hypnotism. To take control on audiences allows directors to make us feel all sorts of emotions, even towards architectural elements. Cinema sights on architecture are generally subjective by the feelings it wants to produce.

On the left page, *Dr Strangelove or How I Learned to Stop Worrying and Love the Bomb* projected set and its realization for the war room, made by Ken Adam. His set designs marked the film history. Among others, he worked with Aldrich and Kubrick and designed James Bond sets during the '60s and '70s. He was trained as an architect as many set designers. This set seems the best example of his talent as it gave birth to a significant funny anecdote. When Ronald Reagan took office as President of the United States of America, in January 1981, he asked to be brought to this War-Room while the White House explicative tour was ending. The story tells Reagan's disappointment when he knew that this room or a similar one was not existing. Ken Adam commented that he was not surprised by Ronald Reagan's reaction, maybe he had, at this point, understood the power that his work can acquire, and effects architecture can produce on viewers. This question will seem quite exaggerated, but can we suppose, if the American president himself was fooled, as many others, that this set played a certain role in the Cold War? Such betraying power of images can be perceived as symbolic, but is the direct proof of filmmakers' accuracy to use architecture for new purposes.

Film sets are not just replicas of existing places, they are the main witnesses and helpers of the mise en scène of storytelling. Mainly, set architects imagine and invent places that are more able to narrate a story, than actual existing places. This essay is not going to consider proper film sets, although it could be an approach to prolong this first study. The main idea is to use film examples of permanent buildings, streets and cities and try to understand how Cinema enhances their potential and manipulates viewers ? Confronting sequences of movie images, may help us to understand, strictly visually, which is the major interest cinema experience for those objects, and how are-they changed, manipulated? Cinematic manipulation grammar will be the key to make conscious, the unconscious role architects have in films and to offer a new look on Architecture. Suggesting architects to feed interest for other disciplines.

Almería, Spain:

Southwest USA
Northern Africa

Bath, England:

Boston, Massachusset

Berlin, Germany:

Paris, France
London, England
Moscow, Russia

Budapest, Hungary:

Paris, France
Moscow, Russia
Buenos Aires, Argentina
Roma, Italia
Berlin, Germany
London, England
Vienna, Austria
Monte-Carlo
Beijing, China

Cádiz, Spain

La Havana, Cuba

Fort Hunter Ligget, California:

Vietnam

Glasgow, Scotland:

Moscow, Russia
New York City, USA
The Vatican

Hawaii:

West Africa
Brazilian Amazon
North Korea

Helsinki:

Moscow, Russia

Iceland:

Himalayas
Iwo Jima, Japan

Liverpool, United Kingdom:

Moscow, Russia

Madrid, Spain:

Moscow, Russia

Malta:

Ancient Sparta
Ancient Rome
Rome, Italy
Beirut, Lebanon
Cyprus
Tel Aviv, Israel
Athens, Greece

Manchester, United Kingdom:

New York City, New York

Melbourne, Australia:

London, United Kingdom
New York City, New York

Oxford, United Kingdom:

The Republic of China

Romania:

Los Angeles, California

Slovakia:

California

Wales:

North Korea

Saint Petersburg, Russia:

Berlin, Germany.

Toronto, Canada:

many locations but mostly
Chicago
New York City

Vancouver, Canada:

San Francisco
Seattle

How Cinema fools us on Architecture ?

" 'Give me a camera and I will make all buildings move.'
A location manager point of view on architecture" (4)

In everyday life, direct environment (built or not) is one of the main tools we think of to identify where we are and orientate ourselves. Cinema understands it well, and use it as such. Films need to set up a frame, a context, for the story to be credible. Doubt is not permitted to let the viewer enter the story.

Even if the place is specified in the script, finding the right location is the responsibility of an unknown vital figure of the filmmaking process, the *location manager*. *Location scouting* is a fascinating work that we never consider while watching films. It includes as well the site research as authorization and insurance obtaining, the arrangement of all kinds of facilities on site, to the rehabilitation after shooting... Talking about site is a similar approach for architects and filmmakers. Site is much more than just a geographic place to build or film. The essence of the site has to be taken into account with all cultural, historical and social implications. One of the most fascinating aspects of this work, for an architect, is the quest of *substitute locations*.

A substitute: a thing or person that is used instead of another thing or person. (5)

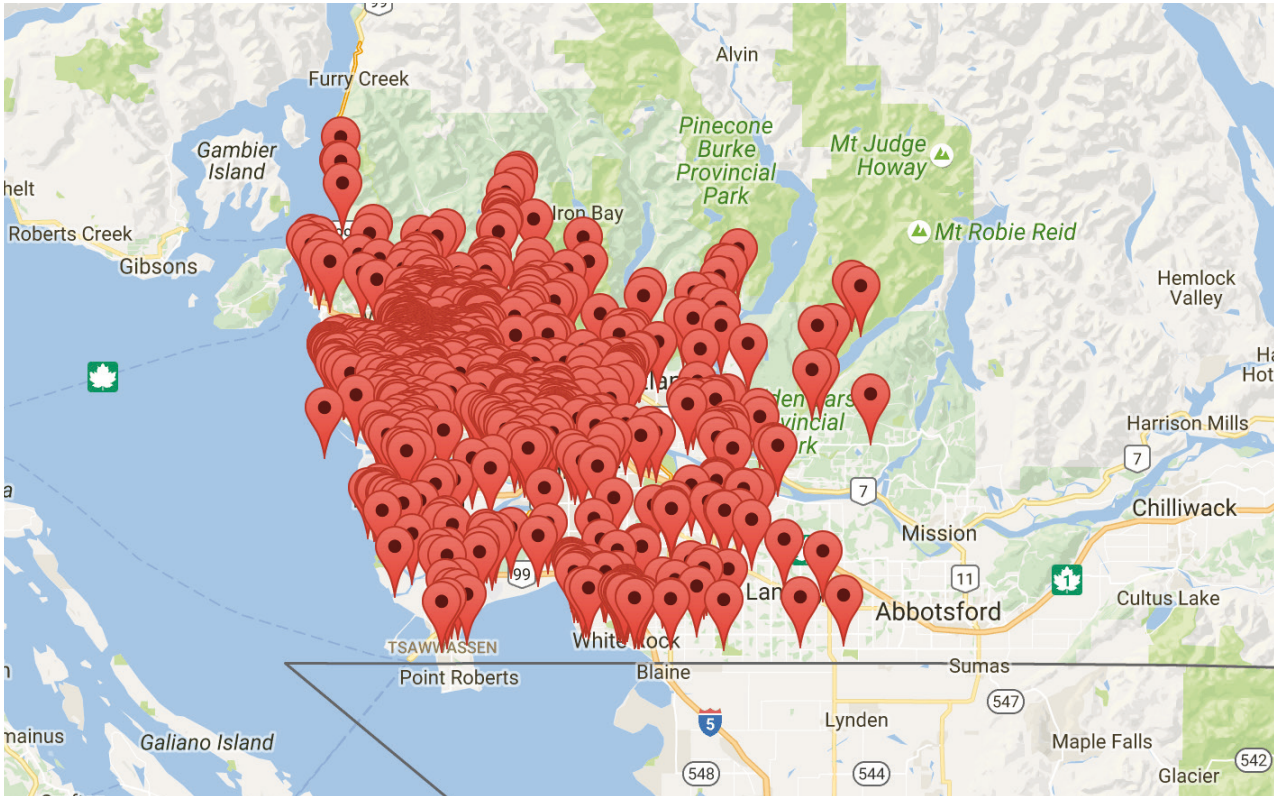
A *substitute location* is a filmed place that does not correspond geographically to the place where the story of the film takes place, but plays it. In most cases the use of substitute locations is imperceptible for the viewers. The first manipulation Cinema operates on Architecture has been described. Reasons film productions use this lie are fully pragmatics and derives from restrictions of budgets, time, authorization and political agreements.

This use is not contemporary, I think everybody has in mind the '60s so-call "Spaghetti Western", a name coming from American critics renaming those movies negatively because they were directed and produced mainly by Italians. They were filmed and produced in Italy, Spain, France and Germany, playing the role of lower-west desert landscape of the USA. Spaghetti-Western is maybe not the best example for this research. It refers only to landscape similarities, and not built reality. All villages are *western facades*, a well-known term for architecture students, in the meaning of pure film-set, cardboard appearance with nothing behind. As the list on the previous page presents it, the role of substitute locations can be shocking, intriguing at first sight. What seems interesting to understand, as the quote tells it, is how can cinema make buildings move geographically? A question that most architects never asked themselves, because the reality facing architecture, is too linked to implantation, context and permanency. Even when the sociologist and philosopher Bruno Latour used this notion of movement in his title, he was talking about the building as a moving element in time. Describing a building as a "moving project" due to the construction phases and appropriation of its users. He never talks about a building moving geographically in this text, as if the implantation of a built architectural object seemed unquestionable.

Starting from Vancouver, a major substitute location, causes and effects of such substitutions will be discussed. Some stratagem productions implement that trick us, will be presented to help us understand more precisely viewers' perception manipulations.

(4) Bruno Latour, Albena Yaneva "Give me a gun and i will make all buildings move": an ant's view of architecture, title manipulation.

(5) Online Cambridge Dictionary.



Top: Vancouver filmed locations, screenshots from <https://moviemaps.org/cities/2>

Bottom: *The Simpsons* Season 21 episode 12 "Boy meet curl", Matt GROENING, 2010.

"Vancouver never plays itself" (6)

Vancouver also possesses nicknames such as "*Brollywood*" and the New York Times even called it "*The City That Can Sub for All of America*"(7). The term "*Hollywood North*" also refers to the proximity, and communication fluency that can exist between those two cities thanks to their presence in the same time zone. A factor that must not be neglected when one imagines what is to produce a film. All those nicknames are in fact pejorative. Title "Vancouver never plays itself", directly linked to the 2003, Thom Andersen, *Los Angeles plays itself* video-essay, as well as the top quote describes well the problem: US productions feel the need to plant their stories in the USA, and hardly ever show Vancouver as a location. This city is considered as a backlot (see glossary), even a film set, without any proper interest.

"What do New York, Hong Kong, Los Angeles, turn-of-the-century Boston, Detroit, London, and San Francisco all have in common?"

Answer: We've been stand-ins for all of them, right here in versatile British Columbia." (8)

Seemingly advertising for British Columbia worked pretty well as it became in 25 years one of the largest centres of production in North America. There are a lot of factors that made Vancouver the perfect tool for US productions, may they be the favourable exchange rate between the US and the Canadian dollar, the cheap tax credits, its geographical position, the presence on site of all facilities (filming equipment, accommodations...), or the easiness to get authorizations.

Unfortunately British Columbia Film Commission always had responsibilities in this "*soul*" loss for the region. BCFC was created to promote films and televisions in British Columbia. From the perspective of being the most attractive location for film productions, its documentation has always vaunted the malleability of its landscapes. Everything is made to let us understand the non-specificity of the sites. Film production is really important on the economic point of view, but nowadays this singularity is considered as a real trouble. British Columbia Film Commission (BCFC) is categorizing Vancouver as a chameleon city that can be screened for every other city; North American, or even from all over the world. An amazing fact making this city the perfect location making it known to be the best substitute location .This chameleon ability of the city is possibly the result of two facts :

- 1)Vancouver's architecture is generic, undetermined, and offers the potential to be easily disguised as any other city.
- 2) Vancouver possesses really strong and heterogeneous characteristics from everywhere, so it is able through certain points of view to be taken for every other city.

Next pages will try to highlight some aspects of the efforts made to fake cities taking translocation as basic criteria. Translocation is normally a term used mostly in chemistry, botanic, and astronomy. Its definition possesses notions of properties transfers or reciprocal exchange.

We will define it with the juxtaposition of the prefix "trans" from Latin *trans* meaning beyond *locations* referring to *substitute locations*. It defines the use of supplementary stratagems than a simple shooting, which is transfiguring the filmed city.

to transfigure: to change the appearance of a person or thing very much, usually in a very positive and often spiritual way. (9)

How can Cinema free itself from the singularity of a place? If cities still present certain specific particularities.

(6) "Vancouver never plays itself", Tony Zhou

(7) Elias 1996, quoted in Hollywood North

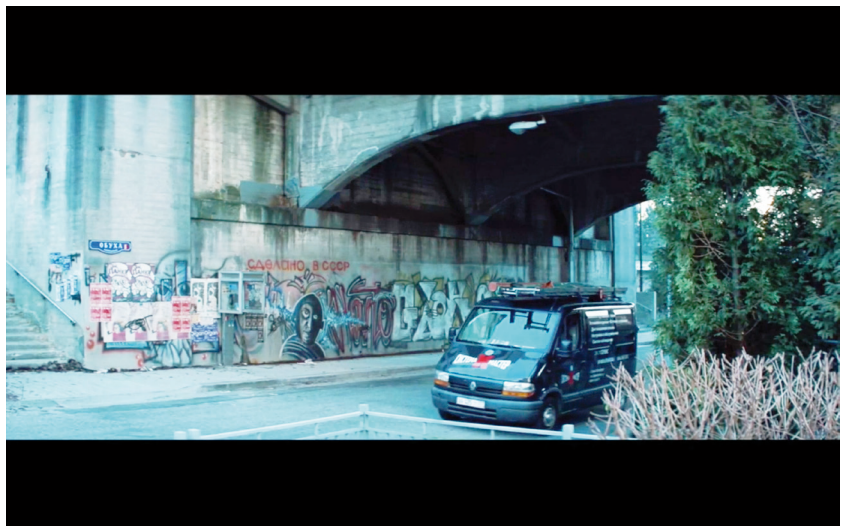
(8) BCFC Brochure quoted in Hollywood North

(9) Online Cambridge Dictionary



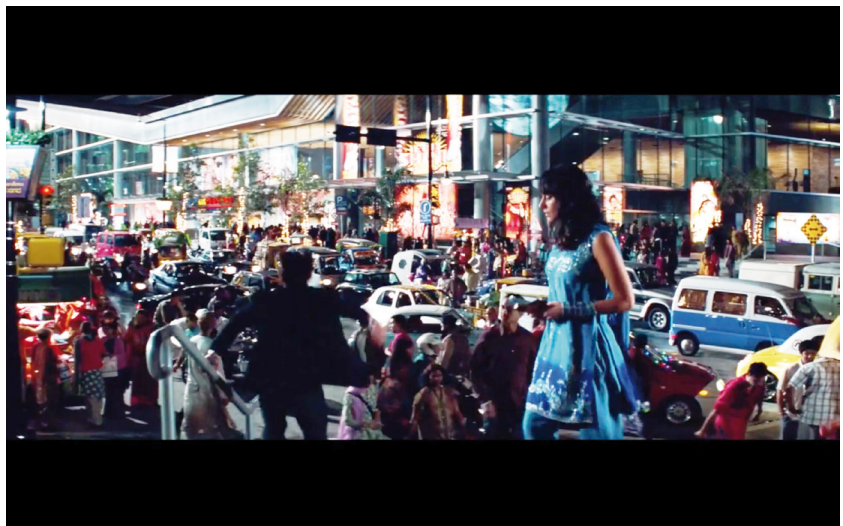
Mission:Impossible - Ghost Protocol(2011)

Vancouver screened for Seattle
Exact Location: Granville Island



Mission:Impossible - Ghost Protocol(2011)

Vancouver screened for Russia
Exact Location: (Burrard st./ Pacific st.)



Mission:Impossible - Ghost Protocol(2011)

Vancouver screened for India
Exact Location: Vancouver Convention Center

Are-cities still singular?

"All bad art comes from copying nature and being realistic, all great art comes from lying and deceiving, and telling beautiful untrue things." (10)

Mission:Impossible - Ghost Protocol, seems to be a great example of the art direction lies. This movie presents, successively three Vancouver's locations at a 15-minute drive from each other, to be Seattle, Russia, and India. The fact of showing just those pictures and not the entire video sequence allows us to understand the control of location managers. It is impossible for us to understand where those scenes have really been shot. This direct confrontation with fixed images allows us to forget indications given by the narration, and simply focus on images perception.

Analysing those images allows us to say that transforming Vancouver to seem like Seattle is really easy, due to their similarities as North-American neighbour cities. They are in the same geographical zone, and it is nearly impossible to find difference of their past on social, cultural, politic and economic aspects. It is there enough to capture this Vancouver night scene with a shallow focus, to make believe it is Seattle. Disguising Vancouver gets a lot more complicated when it tries to imitate Russia or India. A work on signs need to be engaged to transform Vancouver. Problematic in those two cases are really different. Burrard Street raw concrete bridge is a pragmatic engineer answer, but its perception is linked to Brutalism. Brutalism directly implicates a new idea; the post World-War context. In the viewers' perception, this kind of architecture directly refers to communist Eastern Europe and Russia. Finding such places, location managers spare productions a lot of work. 95% of the site identification is done unconsciously by viewers thanks to this architecture and the coldness of this deserted street. Such situations can be taken to a higher level of likelihood with such simple means as Russian Road signs, of graffiti presenting Russian alphabet characters, and a European car.

In contrary, the way Vancouver Convention Centre is framed, presents the building as a much more universal answer. The image it gives is the one of a public building with its folded topographic roof and an ultra-clear glass perimeter enclosure. This building is linked to nowadays preoccupations of globalization, and it will not be difficult to find similar examples all over the world. The only role this building plays here is to be undetermined. The building does not help us to situate where the action takes place, site identification is only given to signs. This picture is saturated by signs. It is easy to identificate Indian-like cars, congested streets with indian people extras with their habitual clothing, tropical vegetation and warm colour filter. More than 50% of this image is filled with signs to operate a sort of hammering on viewers.

Both strategies previously explained seem to produce the same effect on viewers. The difference is only based on subtility, or being to obvious, is there here still a room for imagination while watching a movie?

Are those mise-en-scène caricatural or do they really understand the code of each culture to transport them to Vancouver?

Which are the signs that are witnesses of a culture, or a city?

Such questions are needed through each following examples. Stratagems always present the ambiguity of their link to architecture or not. Even if this link is not direct, signs always refer to the question of translocation, helping understand it and giving us new inputs on image perceptions.

(10) Oscar Wilde, *The decay of Lying*.



***Rumble in the Bronx* (1995)**

Vancouver screened for the Bronx in New-York City

Exact Location: Parking Garage (Cambie street / West Cordova street)

Faking skylines

« *Architecture had begun to act in movies; skyscrapers had risen to the status of movie stars.* »⁽¹¹⁾

One already realized that some buildings are invested by very symbolic values. They can even represent much more and being very ideological just by their appearance and everybody can project his own meanings in it. Some of those iconic buildings can be loaded with so much strength, that they become the symbol of a whole country for foreigner sight.

Cambridge dictionary defines it well:

Landmark: *a building or place that is easily recognized, especially one that you can use to judge where you are.* ⁽¹²⁾ It seems pretty legitimate that they will appear in the movies.

We will be considering *establishing shots* where landmarks are *trans-located* as we defined it previously. Trans-location is the major help in the understanding of the strength iconic buildings can acquire.

Establishing shots are linked to the idea of a non-interaction between the subject and the treated landmark. It's a different problematic that we are not going to discuss here, to understand why all dystopian blockbusters need to caricaturally destroy same iconic buildings of the US landscape. Even if establishing shots are considered *long or extreme long shots*, the period our brains got to assimilate where the story is located is very short. In most cases we are not familiar with those locations. Using landmarks help productions to synchronize the audience's understanding, as iconic buildings are directly perceived as a logo outlining a broader site such as a city.

Main cinematic stratagems to introduce Landmarks in movies are going to be presented as:

- the landmark trans-location by adding
- the landmark trans-location by fading

This rapid identification by landmarks is mostly produced by iconic buildings. Those two categories of translocation present the way cinema transpose identity from a city to another one.

Firstly, by adding, meaning with the help of special effects, where the iconic building is added informatically in the shot of the undetermined substitute location. An undetermined city can, by the translocation of an icon become the origin city of this icon. The building can in this case transport with him all the city characteristics.

Secondly, using the cut, one of the oldest cinema tricks. This cut allows filmmakers to pass from a second unit footage of a strong skyline, to the substitute location, without letting us know the site difference. The substitute location will automatically become the second unit footage city.

Use of substitute locations can be very sensitive. Sometimes, as the previous page image shows it, landmarks can also be traitors. Here, in *Rumble in the Bronx*, when the camera shows the hills in background by carelessness of the director, we can guess the scene is not filmed in the Bronx. The ability of a substitute location to be a good actor seems in this case much more the responsibility of the art direction team.

(11) Learning from Hollywood, Hans Dieter SCHAAL.

(12) Online Cambridge Dictionary

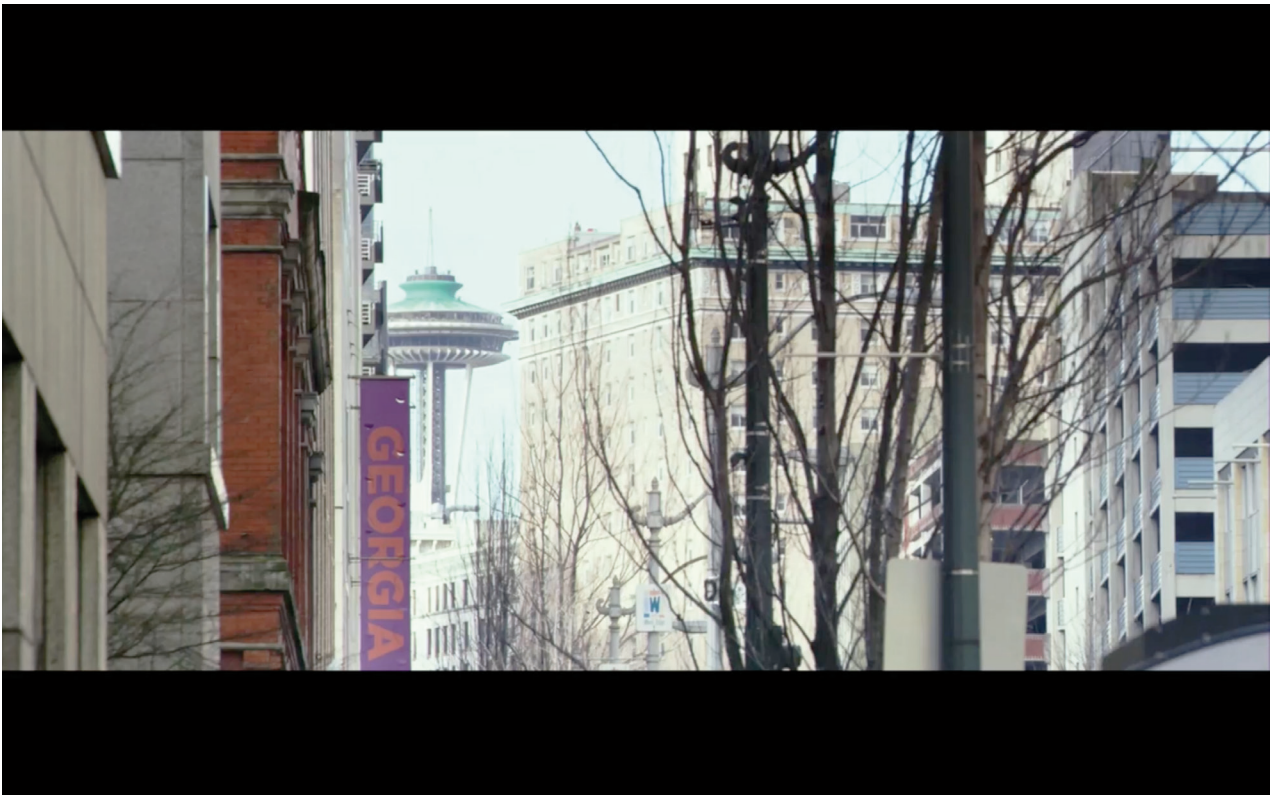


50/50 (2011)

Exact Location : Cambie Street / West Hastings Street, Vancouver playing Seattle.
Space Needle informativ removal (*top*) and as presented in the movie(*bottom*).



Alcatraz « Erneste Cobb » (2012)
Exact Location : Supposed Queen Elizabeth Park, Vancouver playing San Francisco.
Alcatraz informatic removal (*top*) and as presented in the serie(*bottom*).

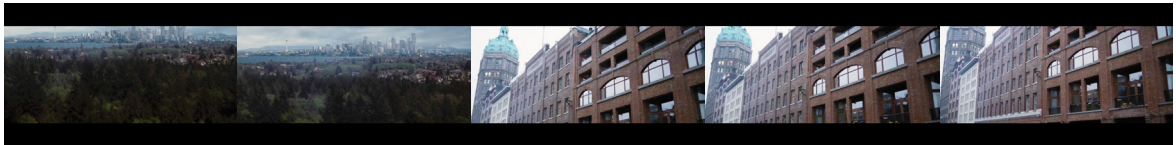


Finding Mr. Right (2013)

Exact Location : Seneca Street/ 1st or 2nd Avenue, Vancouver playing Seattle.
Space Needle informatic removal (*top*) and as presented in the movie(*bottom*).



Rise of the Planet of the Apes(2013)
Exact Location : Former Stanley Park Zoo, Vancouver playing San Francisco
TransAmerica Pyramid informatic removal (*top*) and as presented in the movie(*bottom*).



Twilight. Breaking Dawn. part 2 (2012)

Top: Establishing shot of Seattle Skyline

Bottom: Exact Location: Beatty Street / Dunsmuir Street, Vancouver playing Seattle.



X2 : X-Men United (2003)

*Top: Exact Location: Sheraton Vancouver Wall Center
Bottom: Establishing Shot: San Francisco panorama*



Smallville « Insurgence »

Top: Erased globe of the establishing shot

Exact Location: Vancouver Marine Building

Sometimes, faking a skyline is even easier. It is made, at smaller scale by disguising a building. A simple costume as a globe added on top of the Marine building, transform it in the Daily Planet building. Trans-location from Vancouver to fictional Metropolis occurs with this simple element. It has to be remarked that it makes it also look like the New York City Paramount Building, so this manipulation can also quickly reach its limits.



Die Another Day (2002)

Exact Location: Holywell Bay, Newquay, Cornwall, England, UK.

Playing with Signs

"Most people doesn't question the establishing shot, so you just can find the right building and put a titlecard onscreen" (13)

There are obvious narrative elements in the movie that reinforce architecture trans-location manipulations. Geographical signs (that are simply going to be called signs) are also often present when the protagonist travels to another location. Signs have to be considered as gentle tricks to hammer viewers' mind. The principal objective is to keep viewers' attention all along the narration by never letting them be lost. In most cases those indices are over-exaggerated, and it is a way to detect that the movie director has something to hide. He uses signs to inscribe in the audience's mind, the perception he wants them to have.

Die Another Day; can win for sure the award of the most obvious narration signs. Titlecards even make fun of the audiences, indicating an unexisting place as the previous page presents it. The same political sensitivity that didn't allow the US productions to film in North Korea may also be at the origin of this false indication.

Titlecards are the most obvious signs cinema use to specify a location. After research, titlecards are the best indicators of substitute location use. In regard to what has previously been presented, it can be considered as a certain lack of imagination from directors. We can also ask ourselves about a possible weakness of the site to be clearly identified. Erasing titlecards let us guess different locations because each viewer is focusing on certain aspects of a fake unpowerfull image, and his interaction with this image refers to his personal background and knowledge.

(13) "Vancouver never plays itself", Tony Zhou, Vimeo.com



Die Another Day (2002)

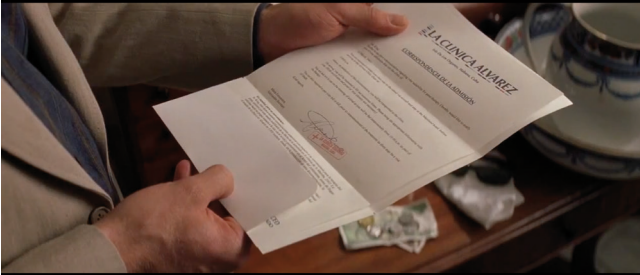
Top: Screenshot in which titlecard has been removed

Bottom: Screenshot in which titlecard has been edited (it's the filmed location)



Die Another Day (2002)
Top: Screenshot in which titlecard has been invented
Bottom: Screenshot with the titlecard as presented in the film





This glimpse of *Die Another Day* signs helps us to understand on which aspects cinema plays with our perception. Most commonly, the use is limited to flags, typical vehicles with their licence plates, written signs, police badges, car decals and uniforms.

Here art direction adds some more, and they are not the quiet ones. Looking at them more in detail, just let us with some questions...

Is-it possible that illegal diamond dealers do not realize that the GPS of their helicopter is changing the delivery address ?

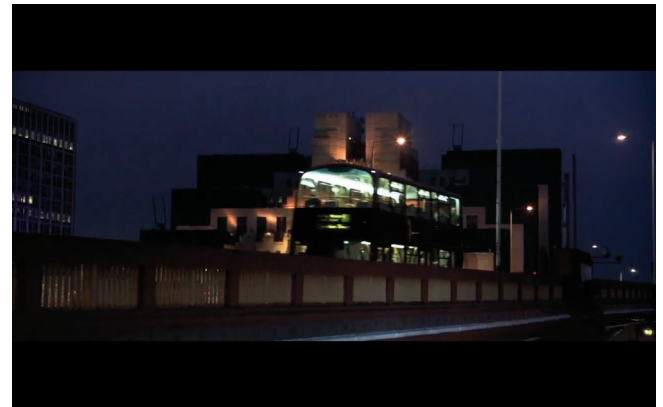
Do flight tickets cover often show the departure and arrival destinations ?

Do many people have a map of where they live on their desk (more specifically with an english index when they are Cuban)?

In fact, movies never let us the time to analyse those signs... Due to the extremely short time they appear on the screen, and the direct superposition of new images, their effect is the one of subliminal messages, unconsciously affecting our perception.

A big part of those geographical signs are referring to site reputation, they affect us, but are not perceived as signs, it's the case of smoking cigars in Cuba. Those signs correspond to the image most of the viewers previously have in mind while thinking of the location.

Site reputation is also manifested by everyday details. When US productions use foreign locations to screen USA, they automatically use USA TODAY newspaper vending machines and no USA citizen will doubt about the location.



Die Another Day (2002)
Narration signs



Top: Godzilla (2014)
Exact location: Front st. / 6th st. playing Japan

Bottom: I, Robot, (2004)
Exact location: Front st. / 6th st. playing Chicago 2035.

The power of places

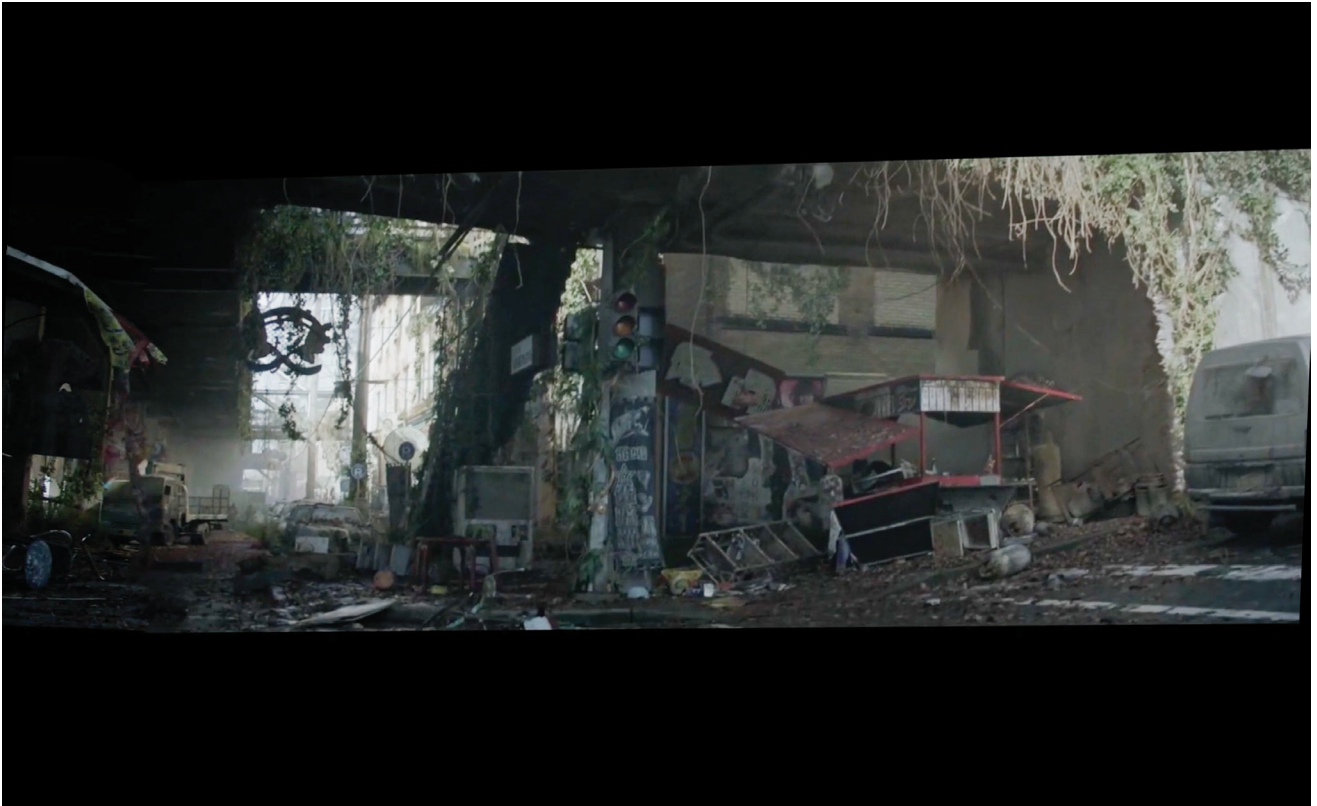
Research on substitute locations led to another amazing fact. Some filmmakers experience a fascination for some selected sites. Screened plenty of times, sometimes even with the exact same point of view. They will be called *Fetish Locations*. *Fetish Locations* is a large group, focus will be set on architecture: man made situations such as city parts or buildings. Talking about natural landscapes (we all know a lot of movies, , even cartoons, screening the Monument Valley or Vasquez Rocks) is not what held our attention once again. Confronting sequences showing those *fetish locations* is really a way to understand cinema look at those particular places. Use of fetish locations is characterized, by the director choice to screen one building, or an inner city point of view, as it presents for him the ability to receive meanings. The aim of the next pages is really to show, how Cinema influences public perception on Architecture?

The best example of the cinema power to anchor false perception in public consciousness is the Paris Syndrome. Affecting mainly Japanese tourists, this sickness can produce a number of psychiatric symptoms such as hallucinations, feelings of persecution, depersonalization, anxiety and psychosomatic manifestations such as dizziness, tachycardia, sweating and vomiting. It is mainly due to the cultural gap between the site reality and their idealized vision of the city, obviously brought predominantly by movies. Most of Japanese identify Paris as the Roaring twenties Montparnasse or Amélie Poulain's Paris. It became pretty serious as since 2004, the Japanese embassy runs a 24-hour help line to assist Japanese tourists suffering from this condition. (14)

This part of the work will present new manipulations on Architecture by Cinema. Manipulations are allowed by the strength given to the site by architectural concepts. For some of those places, the trans-location, as we defined it before, is the cause of such repeated uses by the cinema. We think in particular of Vancouver's universities. On the contrary, the essence of the site can be the reason for trans-location manipulation to occur. The director's desire to screen one particular offsite building, for the meaning he wants to project in it, oblige him to relocate it.

As images of the previous page present it, places often reflects the same cinematic interpretation. The Front street / 6th street corner seems to play easily a futuristic dystopian situation. Confronting multiple screenings of the same location, will helps us to identificate cinema preoccupations in regards with this location. For this first example, movie sequences will be confront to real situation, to see how striking is the difference between the reality of this urban spot and meanings directors project in it.

(14). Wikipedia, Paris Syndrome



Godzilla (2014)
Vancouver Front st. / 6th st.
Recomposed panorama



Irobot (2014)
Vancouver Front st. / 6th st.
Recomposed panorama



Google Streetview capture
Vancouver Front st. / 6th st.



Google Streetview capture
Vancouver Front st. / 6th st.



The essence of buildings

Stratagems allowing directors to manipulate viewers by getting rid of the spatial fixity were mentioned before. Following examples will not be paying any attention to the trans-location manipulations, they will try to identify through the screening of Fetish Locations, other dialogues Cinema establishes with Architecture.

Vancouver Universities are really good examples to start understanding new cinematic preoccupations on Architecture. We can easily argue that those Universities give us a strict monumental picture. Schools need to directly transmit ideas of their seriousness and discipline. Simon Fraser University (SFU) is screened for the villain's lair or secret army base and British Columbia Institute of Technology (BCIT) as government or police facilities. Looking at the different screenings offered by the cinema, allows us to say that programme fixity is not respected and metamorphose those schools. This gesture is going to be called the trans-programme manipulations.

Directors are obviously showcasing the most effective building parts to relate the new projected programme. The goal is one more time to gain viewers' credibility and don't let them detect the trans-programming manipulation. Comparing same building's takes, is the way to understand the strongest elements of those buildings. It is then easy to say that the principal role is played by SFU's brutalist facade and BCIT AeroSpace Campus's panoptic hall. Those architectural devices are, to a certain extent, the outcome of the programme needs. Trans-programming, in those cases, confirms the first reading of the building and preserves its essence, by projecting new programmes linked to control and power (not so far from the original programme). Once again, architecture is playing 95% of the role, facilitating a lot production work by its strength.

Study will be oriented on two famous Fetish Locations: the Bradbury Building and the Ennis House. The choice of those locations was determined by the distinct amount of material available, as they are probably the most filmed buildings. This material is also well spread on the time, the best way to perceive how such buildings react to the time-fixity. This parallel work between two buildings have to be understood carefully. Those buildings are built by different architects, during different periods, for different purposes. The interest will be to understand how buildings with the help of Cinema can deal with those temporal and programatic fixities.

At the hour of massive rehabilitations and flexible buildings planning, highlighting those manipulations cinema operates, on programatic and temporal fixities seems justified.



Agent Cody Banks(2003)
Exact Location: SFU Quadrangle

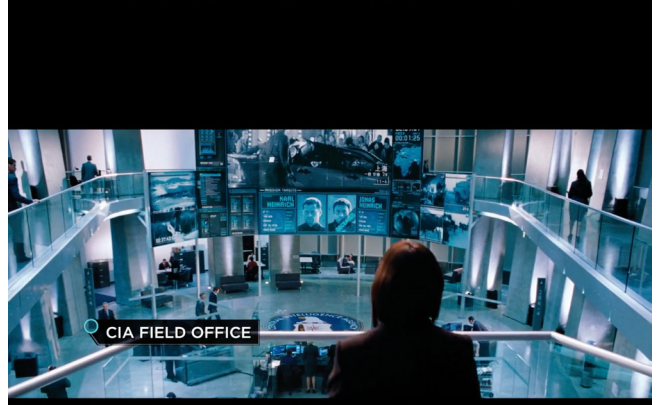
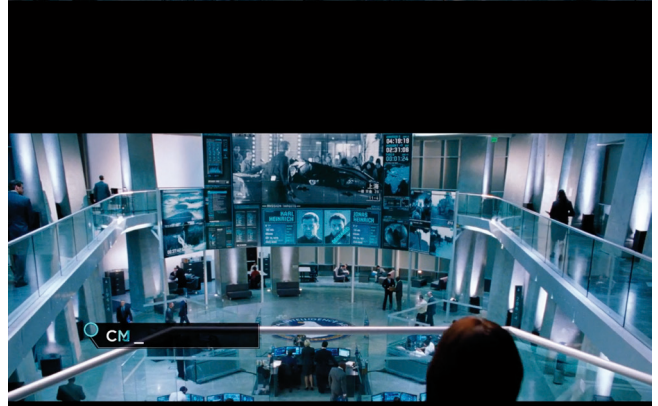
Halo 4 : Forward Unto Dawn (2012)
Exact Location: SFU Quadrangle



The Day the Earth Stood Still (2008)
Exact Location: SFU W.A.C Bennett Library

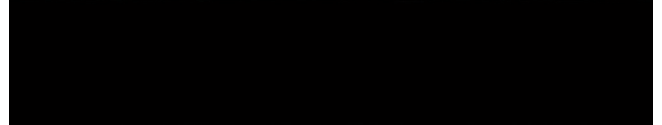
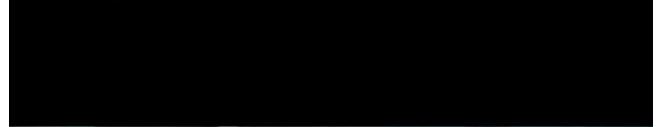
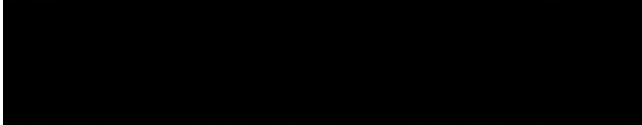
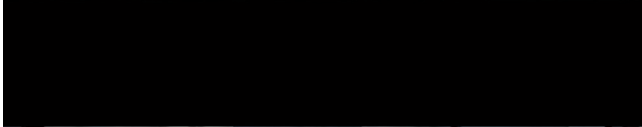


Underworld: Evolution (2012)
SFU W.A.C Bennett Library



The Cabin in the Woods (2011)
Exact Location: BCIT AeroSpace Campus

This Means War (2012)
Exact Location: BCIT AeroSpace Campus



The A-Team (2010)
Exact Location: BCIT AeroSpace Campus

Rise of the Planet of the Apes(2011)
Exact Location: BCIT AeroSpace Campus



Peep World (2010)



Greedy (1994)



Lethal Weapon 4 (1998)

How are buildings screened ?

Firstly, a short introduction of those buildings is needed.

The Bradbury Building is located at 304 South Broadway (3rd and Broadway) in Los Angeles. It was commissioned as an office building by the gold-mining millionaire Lewis L. Bradbury, who unfortunately did not get the possibility to see his building finished. It was built in 1893, by Georges Wyman a draftsman who had no formal education as an architect, after an original Sumner Hunt drawing. The most remarkable part of this building is its interior, contrasting heavily with its Italian Renaissance revival-style brick facade, that is not so often screened.

Twenty minutes by car from the Bradbury Building can be found the Ennis house. Designed by Frank Lloyd Wright for Charles and Mabel Ennis. This residential dwelling design is based on ancient Maya temples, from the global shape of the building to the ornament of its structural concrete textile blocks, which gave it the Maya revival-style designation. Construction was finished in 1924.

Choice for those two fetish locations was justified, by the precision of the building relation and interaction with programmatic and temporal fixities. The goal is to understand, how those buildings are invested (in regard of those new fixities) by the same power as landmarks were for the trans-location manipulation.

In the following pages, will be presented some selected sequences testifying of different transprogrammatic and transtime manipulations. Starting with time fixity, first image captions indicating period of the movie scenario are not enough. The answer to the question, which role are both fetish location playing? is key to understanding.

"The Bradbury Building can authenticate the filmmakers vision of the past and can greatly influence the audience's reception of that representation [...] This Victorian architecture masterpiece has been represented as a relic of the past and a ruin of the future." (8)

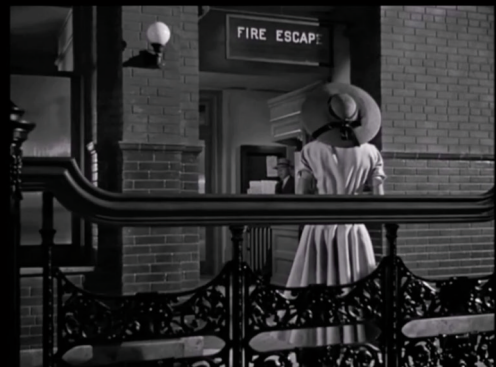
This quote shows it perfectly, it is not because the building is screened in the future that a trans-time manipulation is happening. In the 1982 movie, *Blade Runner*, the Bradbury Building is playing a ruin, meaning that it did not survive till 2019. In contrary, in the same movie, the Ennis House, is playing a futuristic apartment. The Bradbury Building cannot free itself from the early 19th-century period. This sentence might not be taken as negatively. It just means that its appearance is too anchored in the temporal fixity of its construction period. The Ennis house can assume the role of being timeless.

Next sequences are presenting the programmatic screenings of those two places. Roles are reversed, as the Bradbury building plays a lot of different functions and Ennis House almost always appears as a dwelling.

The question will be to understand, what makes those buildings manipulables? Is it just a question of appearance, in the meaning of size, materials, style, light...?

What is the added value that makes those buildings more screenable than others and free to receive new different meanings?

(8). Lobotomous Monk, The Bradbury Building video, vimeo.com

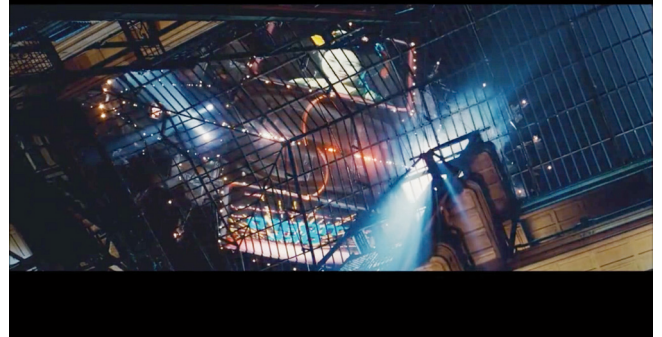


The Artist (2011)
Bradbury playing the '30s.

Shockproof (1949)
Bradbury playing the filmed period.



Murder In the First (1995)
Bradbury playing the '40s.

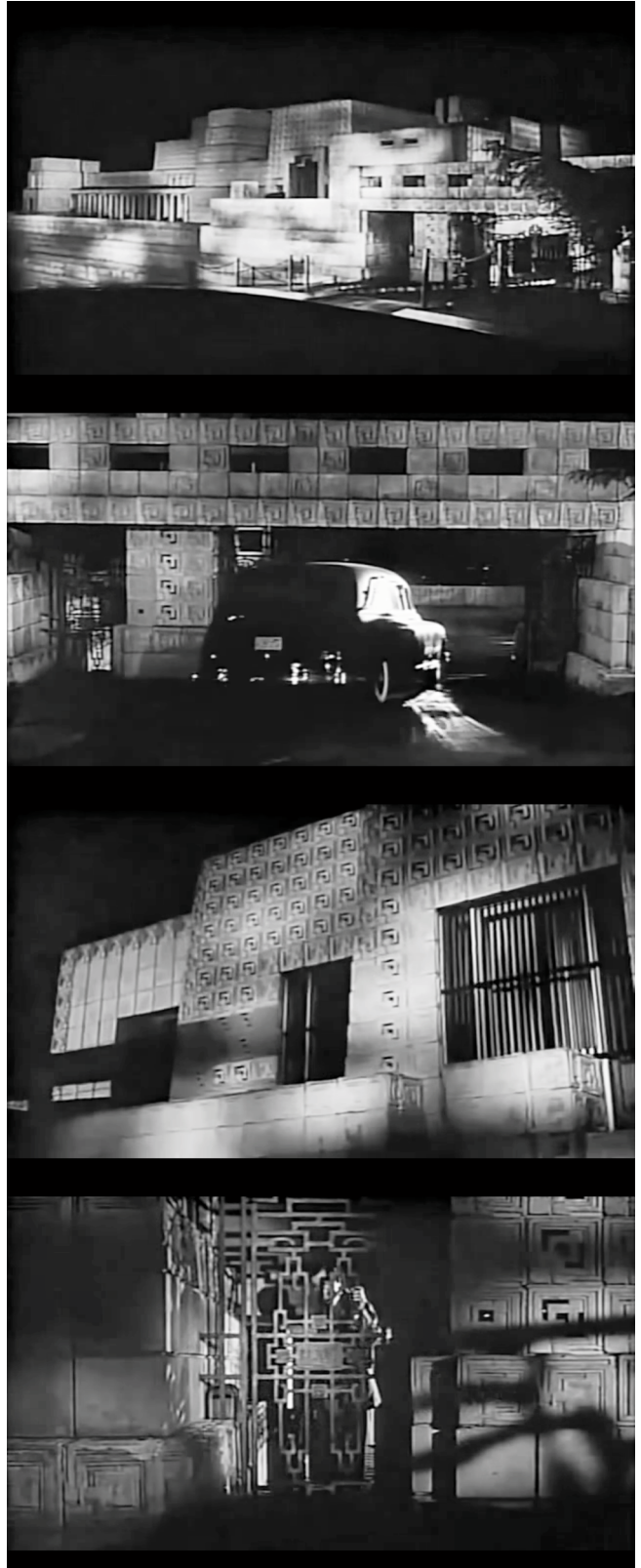


Blade Runner (1982)
Bradbury screened in 2019.



Female (1933)

Ennis House playing the '1930s.



House on the Haunted Hill (1959)

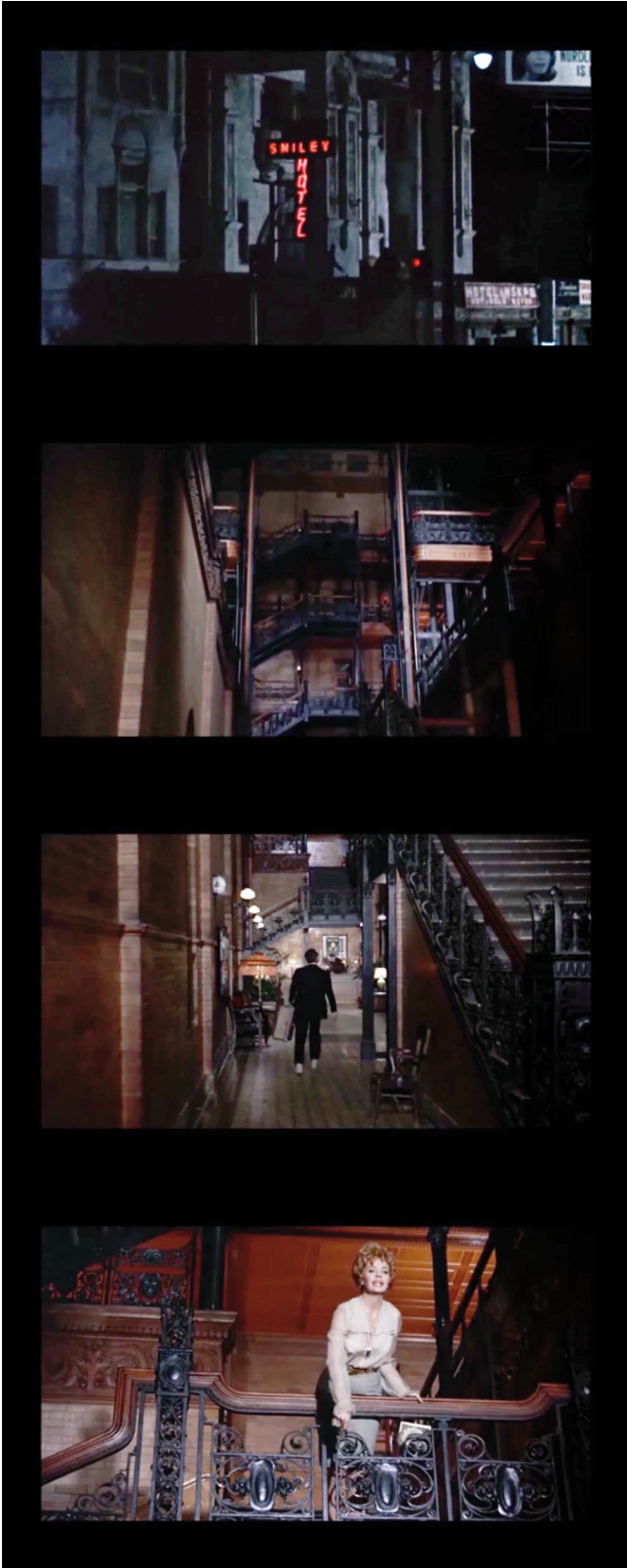
Ennis House playing the '1950s.



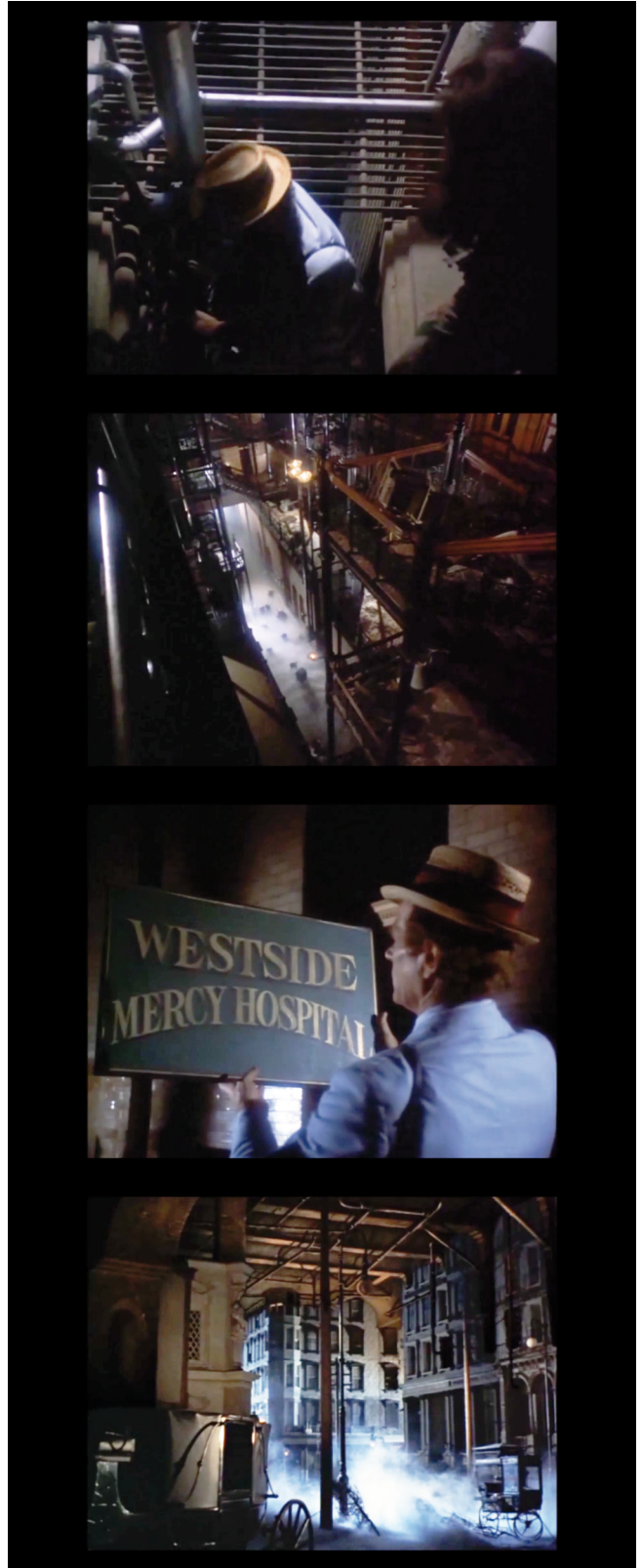
Time Stalker (1987)
Emmis House playing 2586.



Blade Runner (1982)
Emmis House playing 2019.



Good Neighbour Sam (1964)
 Bradbury Building playing a sleazy hotel



The Night Strangler (1973)
 Bradbury Building playing the vestige of a hospital



Greedy (1994)
Bradbury Building playing a housing building

500 days of summer (2009)
Bradbury Building playing an architecture offices building

Analysing the cinematic particular sight based on spatial, temporal and programmatic manipulations is a way to suggest a different approach to Architecture. Cinema can shape differently, our perceptions of Architecture, may it be by the use of landmarks or famous buildings, or even just suggesting we have to project new meanings in our everyday life environment. Words such as "strength" or "undetermined" were used to describe the possible situation allowing architecture to be manipulated. In fact, both words need the other to produce effects we analysed before.

It has to be remarked that all screened buildings play a role in the popular culture. It is also important to have in mind that very few 'normal film viewers' are aware of all those movies existence. Each viewer with his cinematic knowledge and personal background possess therefore his own perception of architecture. Some buildings fascinate filmmakers, as well as the viewers. It is today the start of the "media-related tourism" era as more and more fans go on filming locations to play the location manager, contemplating where their favourite movie or series has been shot. Such fascination was already existing for buildings. This can be interpreted as the fact that those buildings are detached from the others, they possess something more.

Which are the specificities that make some buildings so powerful or cities so undetermined ?What makes the Ennis House actual when it was built, still actual after nearly one hundred years and still one of the best resources for filmmakers and reference for architects? What were thinking architects who designed those fetish buildings? At the reading of this study, can we argue that presented elements can be considered at the rightness that architects are looking for? Isn't it the quality of the built work to cross ages without becoming a commemorative building? Always leaving to people the freedom to project their owns meanings.

Glossary

A backlot: A backlot is an area behind or adjoining a movie studio, containing permanent exterior buildings for outdoor scenes in filmmaking or television productions, or space for temporary set construction.

Establishing shot : An establishing shot in filmmaking and television production sets up, or establishes the context for a scene by showing the relationship between its important figures and objects. It is generally a long or extreme-long shot at the beginning of a scene indicating where, and sometimes when, the remainder of the scene takes place.

Establishing shots were more common during the classical era of filmmaking than they are now. Today's filmmakers tend to skip the establishing shot in order to move the scene along more quickly. In addition, the expositional nature of the shot (as described above) may be unsuitable to scenes in mysteries, where details are intentionally obscured or left out.

A landmark: *a building or place that is easily recognized, especially one that you can use to judge where you are.*

To transfigure: to change the appearance of a person or thing very much, usually in a very positive and often spiritual way.

A substitute: *a thing or person that is used instead of another thing or person.*

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GROENING Matt, The Simpsons

Season 21 episode 12 "Boy meet curl",
Cartoon, 2010.
Color

HITCHCOCK Alfred, North by Northwest

with Cary Grant, Eva Marie Saint, James Mason, Jessie Royce Landis
United States, 1959
Action Thriller
Color - VistaVision - 136 minutes

IVENS Joris, Á VALPARAÍSO

France, Chile, 1964
Documentary
Black and White/Color - 1,37:1 - Mono - 35 mm, 29 minutes

IVENS Joris, La Seine a rencontré Paris

France, 1957
Documentary
Black and White - 30 minutes

MALLE Louis, Ascenseur pour l'échafaud

tiré du roman du même nom de Noël Calef (1956)
avec Jeanne Moreau, Maurice Ronet, Lino Ventura
BO by Miles DAVIS
France, 1957, Drama
Black and White/Color - 1,37:1 - Mono -91 minutes

SCOTT Ridley, BLADE RUNNER

d'après le roman Do Androids Dream of Electric Sheep? (1976),
avec Harrison Ford, Rutger Hauer, Sean Young.,
Unites-States, 2007's Final Cut, Science-Fiction,
Color, 117 minutes.

SINGH Tarsem, THE FALL

d'après le scénario de Valeri Petrov pour le film Yo Ho Ho,
avec Lee Pace, Catinca Untaru, Justine Waddell,
Inde, United Kingdom, Unites-States, 2006, Adventure/Drama,
Color, 107 minutes.

WHEATLEY Ben, HIGHRISE

with Tom Hiddleston, Jeremy Irons, Sienna Miller
Great Britain, 2016
Drama, Science-Fiction
Color.

WENDERS Wim, PARIS, TEXAS

with Harry Dean Stanton, Nastassja Kinski, Dean Stockwell,
France, Unites-States, West Germany, United Kingdom, 1984,
Drama/Road-Movie,
Color - 1,66:1 - Mono - 35mm, 147 minutes.

BIRD Brad, Mission : Impossible,

Avec Tom Cruise, Jeremy Renner, Paula Patton, Simon Pegg, Léa Seydoux
France, 2011, Spying movie,
Color, 110 minutes.

TONG Stanley, Rumble in the Bronx,

Avec Jackie Chan, Françoise Yip, Anita, Mui, Bill Tung, Marc Akerstream
Hong Kong, Canada, 1995, Action,
Color, 86 minutes.

LEVINE Jonathan, 50/50,

Avec Joseph Gordon-Levitt, Seth Rogen, Anna Kendrick, Bryce Dallas Howard, Anjelica Huston
United-states, 2011, , Comedy, Drama, Romance,
Color, 100 minutes.

XIAOLU Xue, Finding Mr.Right,

Avec Tan Wei, Wu Xiubo, Hai-Qing, Elaine Jin, Theresa Lee
Chine, 2013, Comedy,
Color, 122 minutes.

WYATT Rupert, Rise of the Planet of the Apes,

Avec James Franco, Freida Pinto, Tom Felton, John Lithgow, Andy Serkis
United-States, 2011, Action, Drama, Science-Fiction, Thriller
Color, 105 minutes.

CONDON Bill, Twilight, Breaking Dawn, Part 2,

With Kristen Stewart, Robert Pattinson, Taylor Lautner, Ashley Greene, Nikki Reed
United-states, 2012, Adventure, Drama, Fantasy, Romance,
Color, 122 minutes.

SINGER Bryan, X-men 2,

With Hugh Jackman, Halle Berry, Rebecca Romijn, Patrick Stewart, Ian McKellen
United-states, 2003, Action, Adventure, Fantasy, Science-Fiction, Thriller,
Color, 134 minutes.

MARSHALL James, Smallville « Insurgence », Ep. 33,

With Tom Welling, Kristin Kreuk, Michael Rosenbaum, Sam Jones, Allison Mack, Annette O'Toole, John Schneider
United-States, 2003, Adventure, Drama, Romance, Science-Fiction,
Color, 44 minutes.

TAMAHORI Lee, Die Another Day,

With Pierce Brosnan, Halle Berry, Rosamund Pike, Toby Stephens, Rick Yune
United-States, 2002, Action, Adventure, Thriller,
Color, 133 minutes.

EDWARDS Gareth, Godzilla,

With Elizabeth Olsen, Aaron Taylor-Johnson, Bryan Cranston, Ken Watanabe, Juliette Binoche
United-States, 2014, Action, Adventure, Thriller, Science-Fiction,
Color, 123 minutes.

PROYAS Alex, I Robot,

With Will Smith, Bridget Moynahan, Alan Tudyk, Bruce Greenwood, James Cromwell
United-States, 2004, Action, Mystery, Thriller, Science-Fiction,
Color, 115 minutes.

ZWART Harald, Agent Cody Banks,
 With Hilary Duff, Frankie Muniz, Angie Harmon, Arnold Vosloo, Keith David,
 United-states, 2003, Action, Adventure, Comedy, Crime, Family,
 Romance, Thriller,
 Color, 102 minutes.

HENDLER Stewart, Halo 4 : Forward Unto Dawn,
 With Anna Popplewell, Daniel Cudmore, Tom Green, Enisha Brewster,
 Mike Dopud
 United-states, 2012, Action, Adventure, Science-Fiction,
 Color, 100 minutes (5 parts).

DERRICKSON Scott, The Day the Earth Stood Still,
 With Keanu Reeves, Jennifer Connelly, Jaden Smith, Kathy Bates, Jon Hamm
 United-states, 2008, Drama, Science-Fiction, Thriller,
 Color, 104 minutes.

MARLIND Mans and STEIN Bjorn, Underworld : Evolution,
 With Kate Beckinsale, Theo James, India Eisley, Charles Dance,
 Michael Ealy
 United-States, 2012, Action,
 Color, 88 minutes.

GODDARD Drew, The Cabin in the Woods,
 With Chris Hemsworth, Kristen Connolly, Anna Hutchison, Fran Kranz, Jesse Williams,
 United-States, 2012, Horror,
 Color, 95 minutes.

McG (Joseph McGINTY NICHOL), This Means War,
 With Tom Hardy, Chris Pine, Reese Witherspoon, Chelsea Handler, Til Schweiger,
 United-States, 2012, Action, Comedy, Romance,
 Color, 97 minutes.

CARNAHAN Joe, The A-Team,
 With Bradley Cooper, Liam Neeson, Sharlto Copley, Jessica Biel,
 Quinton Jackson
 United-States, 2010, Action, Adventure, Comedy, Thriller,
 Color, 117 minutes.

HAZANAVICIUS Michel, The Artist,
 With Jean Dujardin, Bérénice Bejo, Uggie, John Goodman, Malcolm McDowell
 France, 2011, Comedy, Drama, Romance,
 Black and White, 100 minutes.

SIRK Douglas, Shockproof,
 With Cornel Wilde, Patricia Knight, John Baragrey, Esther Minciotti,
 Russell Collins,
 United-States, 1949, Crime, Drama,
 Black and White, 79 minutes.

ROCCO Marc, Murder In The First,
 With Kevin Bacon, Christian Slater, Gary Oldman, Embeth Davidtz,
 William H.Macy,
 United-States, 1995, Drama
 Color, 122 minutes.

CURTIZ Michael (A.WELLMAN William and DIETERLE William),
Female
 With Ruth Chatterton, George Brent, Lois Wilson, Ruth Donnelly,
 Johnny Mack Brown,
 United-States, 1933,
 Black and White, 60 minutes.

CASTLE William, House on the Haunted Hill,
 With Vincent Price, Carol Ohmart, Richard Long, Elisha Cook Jr. ,
 Carolyn Craig,
 United-States, 1959,
 Black and White, 75 minutes.

SCHULTZ Michael, Time Stalker,
 With Klaus Kinski, William Devane, Lauren Hutton, Forrest Tucker,
 John Ratzenberger,
 United-States, 1987,
 Color, 100 minutes.

SWIFT David, Good Neighbour Sam,
 With Romy Schneider, Jack Lemmin, Dorothy Provine, Edward G.Robinson, Mike Connors,
 United-States, 1964,
 Color, 130 minutes.

CURTIS Dan, The Night Strangler,
 With Darren McGavin, Simon Oakland, Jo Ann Pflug, John Carradine,
 Wally Cox,
 United-States, 1973, TV movie
 Color, 74 minutes.

LYNN Jonathan, Greedy,
 With Michael J.Fox, Kirk Douglas, Olivia D'Abo, Jonathan Lynn,
 Nancy Travis,
 United-States, 1994, Comedy,
 Color, 113 minutes.

WEBB Marc, 500 days of summer,
 With Zooey Deschanel, Joseph Gordon-Levitt, Chloë Grace Moretz,
 Matthew Gray Gubler, Minka Kelly,
 United States, 2009, Romantic Comedy,
 Color, 95 minutes.

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Charles Vieillecroze