

magdalenaegues



memory[architecture]film
■■■■ cinematic events in the city



memory[architecture]film
■■■■ cinematic events in the city

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Thesis submitted to the Faculty of the Virginia Polytechnic
Institute and State University in partial fulfillment of the
requirements for the degree of

MASTER OF ARCHITECTURE

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Cities involve several systems that work together as a network of urban relationships. These systems are in balance, and they work as a whole that articulates urban life.

But what makes a city memorable and special are its **events**: those magical situations where the uniformity of the experience stops and something unique arise.

Those are the moments where our memory is deeply engraved by a particular situation that will come back in our dreams and imaginative processes as an agent image.

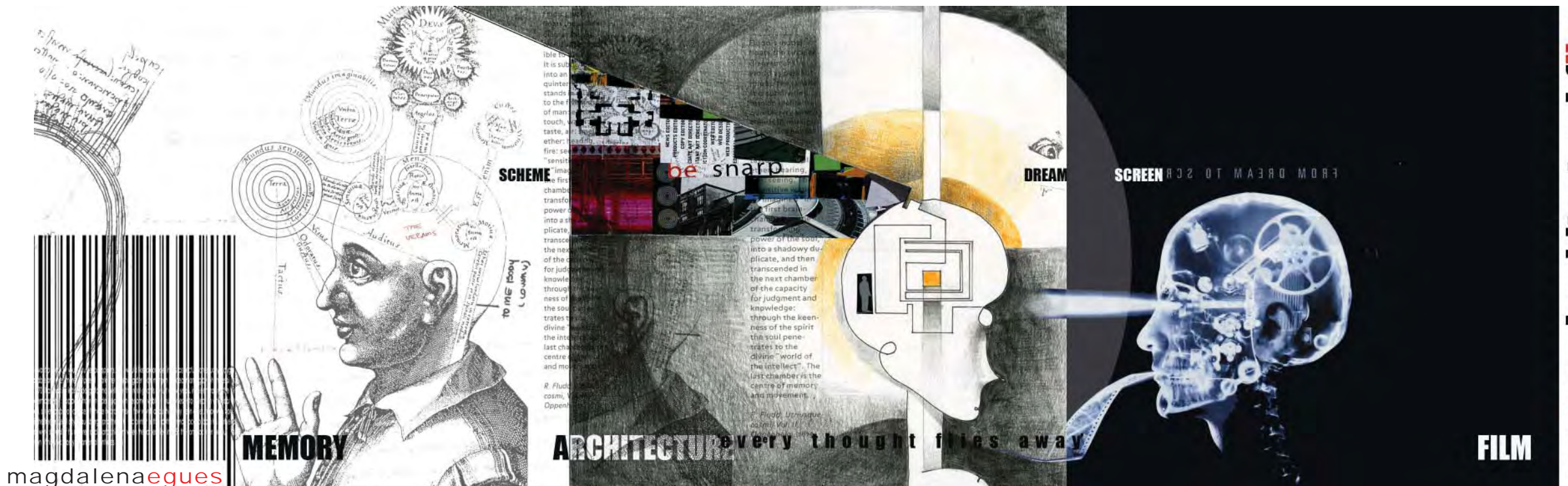
abstract

Four urban events –a space for film edition and writing, an urban stage, a footage archive and park, and a projection space- whose locations have been determined by a Cartesian game dictated by the Plan of Washington DC; and one common discipline, Film, will be the main focus of this research and a way of understanding the relations among Memory and its spaces, Architecture and Film in the City.

Each event will respond to the particularities of its context by understanding first the sites and their relation with the city. These sites will be located in the four quadrants of Washington DC- NE, SE, SW and NW- and they will be consider as different communities that, by keeping their own idiosyncrasy, create one city

The question of urban **scale** as well as the concept of **detail** as part of an architectural cosmology will be present throughout the process of the thesis by the alternation of micro and macro analysis of each stage of the research. The question of scale will be present as well when comparing the four projects with their differences in shape and size.

Characterization and monstrosity as architectural concepts will be incorporated into the project too, by understanding the role of Architecture in the city and what it wants to show or “monstrare” to its inhabitants.



memory larchitectural film
cinematic events in the city

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H+8th Street

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[2nd] connections

[3rd] connections

Into the projects III

[4th] connections

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NE Editing house

SE Shakespeare in the alley

SW park [ar]chive

NW Projecting box

Coming Together

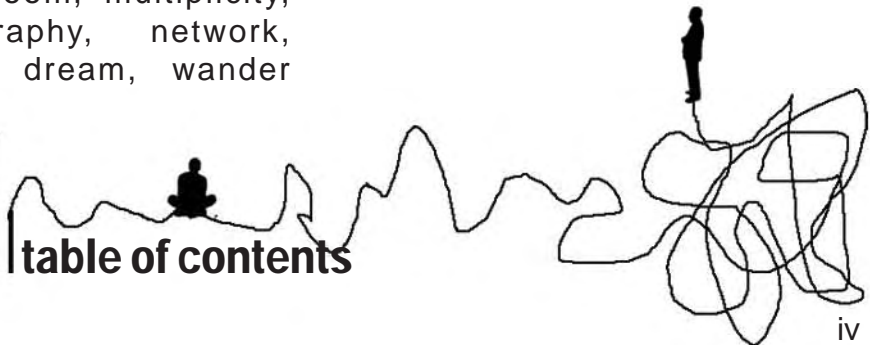
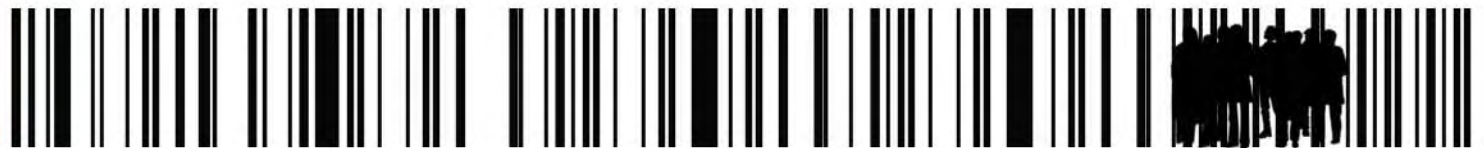
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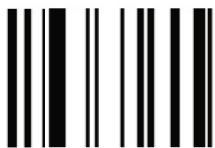
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Keywords [] memory, forgetting, rhetoric, imagination, cinema, film, edition, montage, collage, footage, scaffold, character, monster, scale, detail, zoom, multiplicity, event, sequence, cartography, network, magic,unconscious, surreal, dream, wander

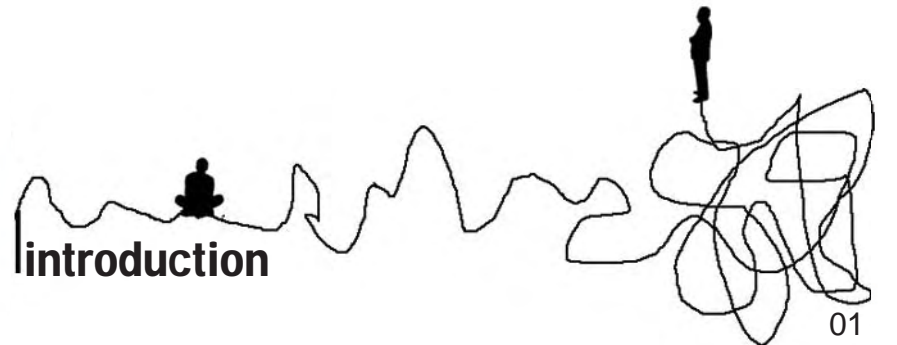




[The real act of discovery consists not in finding new lands but in seeing with new eyes] 1



1. By Marcel Proust



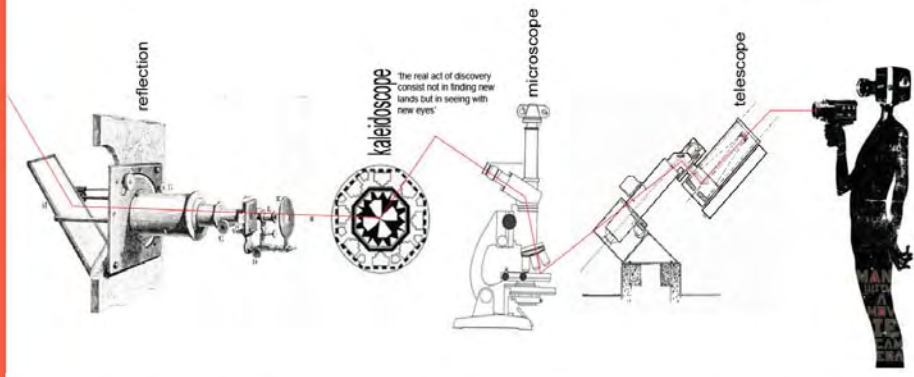
Architecture and Memory have been deeply related since Antiquity with the learning of what it was called the Art of Memory. Students were trained to create imaginary spaces to storage ideas (things or words) through agent images. These spaces or logis were detailed and clearly understood by the orator, who was able to walk through the rooms in his mind collecting the main ideas of his speech. Memory was part of the study of rhetoric described by Cicero (Italy 106 BC- 43 BC) in *De Inventione*, along with invention, disposition, elocution and pronunciation. The Art of Memory was a communication tool as well as an architectural experience.

Imagination was always present during the process of remembering, as a new unreal world was the stage that contained the memories. The person experienced a surreal view of vivid images, were the illumination, the colors and the details of each were of extreme importance when it came to remembering. It was a magical wandering through the mind and its creations.

The story of Simonides is considered the beginning of the art of memory, were a room and the location of the guests in a diner was the first situation where memory and architecture were related:
“At a banquet given by a nobleman of Thessaly named Scopas, the poet Simonides of Ceos chanted a lyric poem in honour of his host but including a passage in praise of Castor and Pollux. Scopas meanly told the poet that he would only pay him half the sum agreed upon for the panegyric and that he must obtain the balance from the twin gods to whom he had devoted half the poem. A little later, a message was brought in to Simonides that two young men were waiting outside who wished to see him. He rose from the banquet and went out but could find no one. During his absence the roof of the banqueting hall fell in, crushing Scopas and all the guests to death beneath the ruins; the corpses were so mangled that the relatives who came to take them away for burial were unable to identify them. But Simonides remembered the places at which they have been sitting at the table and was therefore able to indicate to the relatives which were their dead. The invisible callers, Castor and Pollux, had handsomely paid for their share in the panegyric by drawing Simonides away from the banquet just before the crush. And this experience suggested to the poet the principles of the Art of Memory of which he is said to have been the inventor”¹

Although Architecture was a tool to remember, the process can be reversed. Architecture can take advantage of Memory to construct its qualities. The characteristics of certain spaces can develop special memories of the experiences in such spaces. Those places will surely have a dream quality that will remain in our minds making that situation special, out of the ordinary. According to Paul Valery there are two kinds of memory. One is the ordinary memory, that records all aspect of the everyday life: it is a short time memory. The second is the intelligent memory, that, through a forgetting process leave place to important events that are retained for a longer period. Architecture can be one of the factors that determine which memory will last, and which one will be forgotten.

The play between virtual Architecture (in our minds) and real Architecture, the one that may create the memory than then will become an agent image to be storage in the Virtual Architecture, becomes of great interest. In this game of real and virtual Architecture will find its essence and materiality.



Cinema can be considered an analogy of memory and forgetting. A real situation is absorbed by the brain/ camera, which process the information converting it into something different from the original. That information may be forgotten/ stored, obtaining new qualities as well. Once is reveled to the external world, a new essence is given to it. That story becomes a memory, that story becomes a film.

Early Soviet filmmakers of the beginning of the 20th century developed a technique for edition called **montage**, were the juxtaposition of different shots created a new meaning when being seen together. This dialectical method worked with the idea of collision between images that demanded the audience to search for new understandings of the whole scene. The difference between shots was emphasized. As in a memory process, different ideas were put together to create a story.

In both processes- film and memory- Architecture plays an important role: is the container and setting of such creation. And although it may be real, virtual, magical or unconscious, it will always be a strong and memorable presence in our experience of the world.



1. Frances A. Yates, *The Art of Memory*. The University of Chicago Press. Chicago 1974



memory logi

ideas remembered

agent images

[the Alhambra]

[iteo. art and critic of forgetfulness by Harald Weinrich]

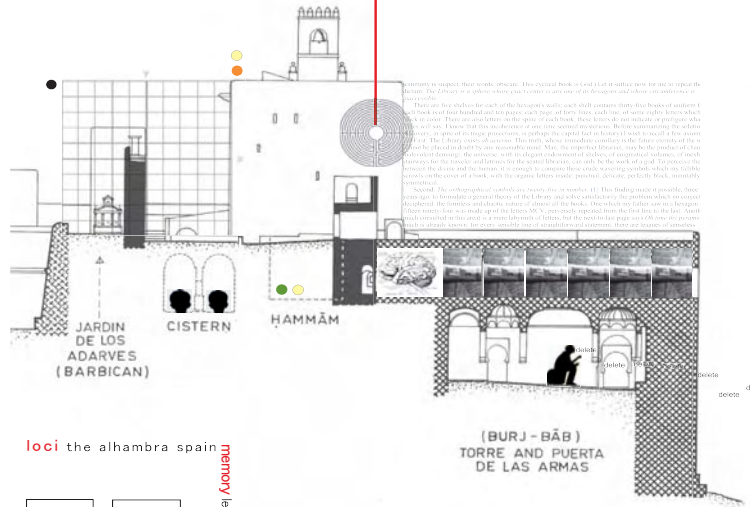
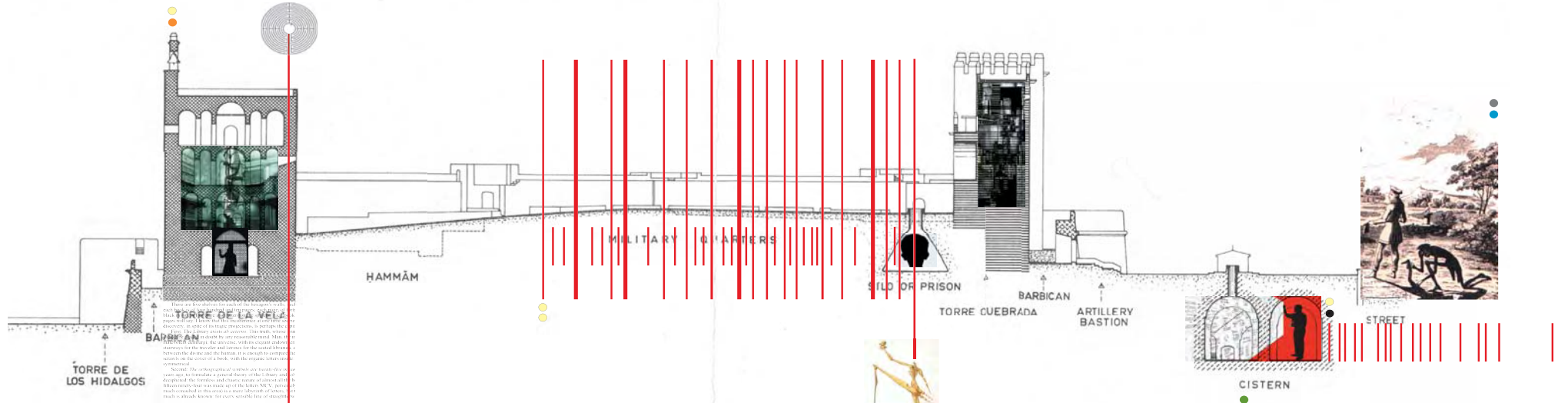
[collage]

loci the alhambra spain

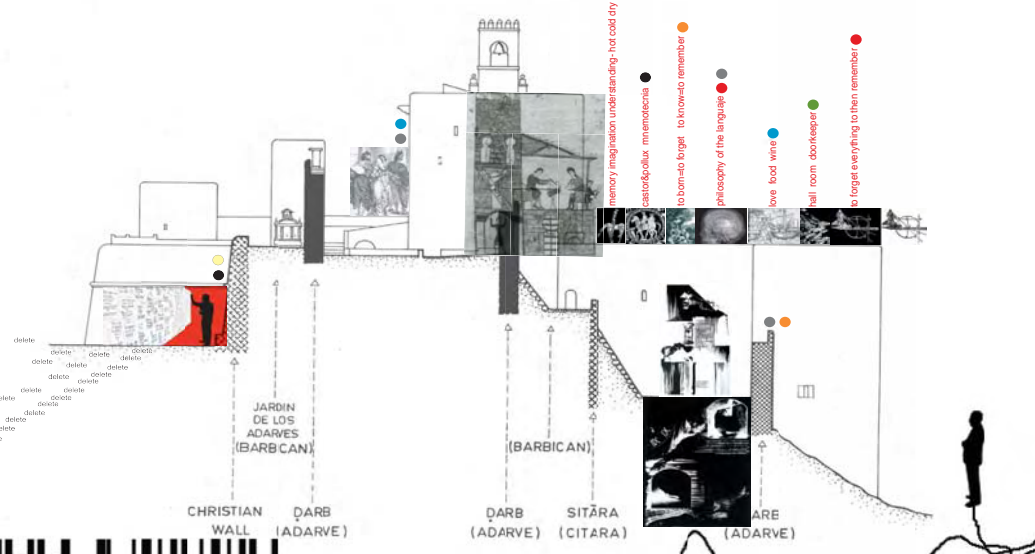
memory loci by harald weinrich

Mm Lt

imagines agentes web



mnemotechnic drawings



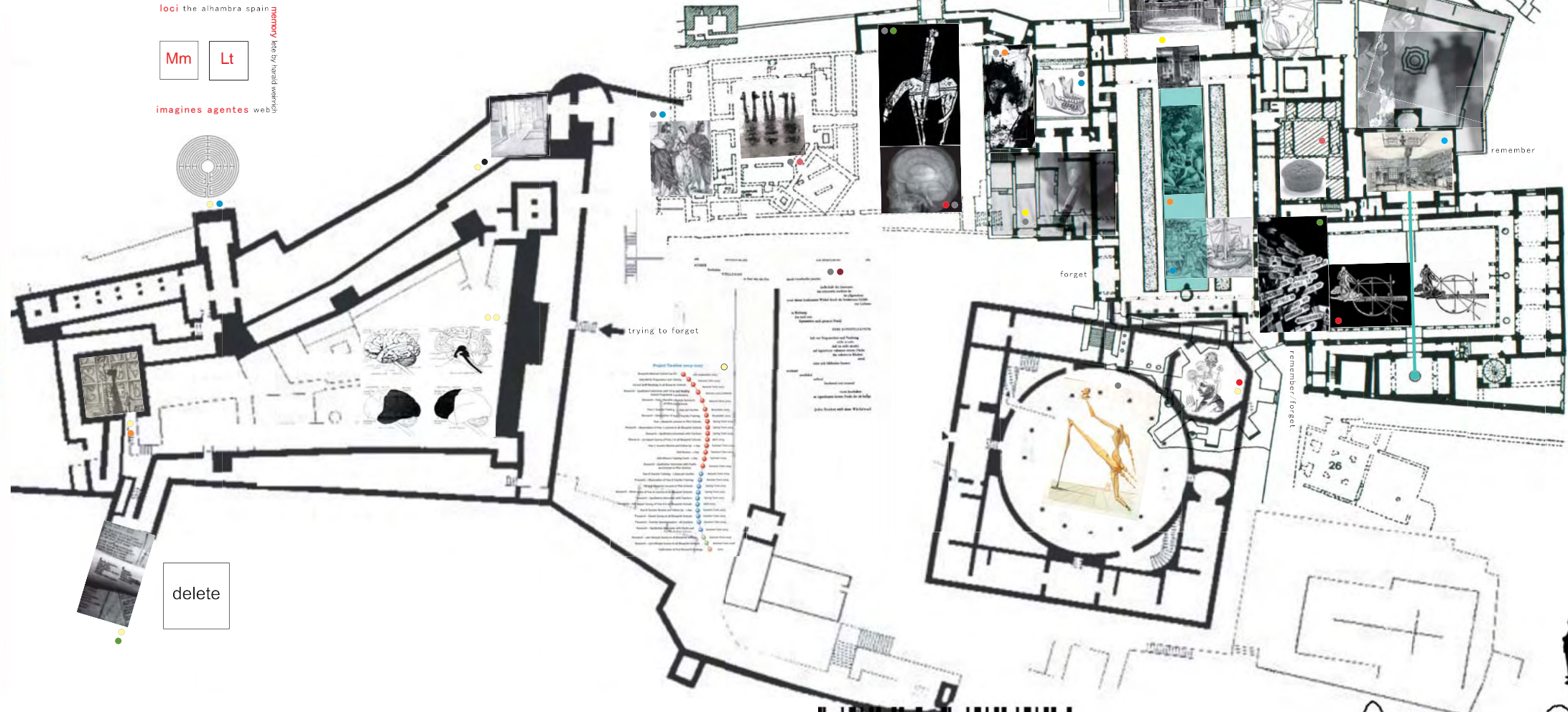
conceptual research



...the tower of the Alhambra is a...
 ...the tower of the Alhambra is a...
 ...the tower of the Alhambra is a...

...to support their...
 ...to support their...
 ...to support their...

memory imagination under standing - hot cold dry humid
 castofalk mmemotecnica
 to knowle to knowle remember
 philosophy of the language
 love food wine
 hall room doorkeeper
 to forget everything to then remember



memory logi **[the Alhambra]**
ideas remembered **[leto. art and critic of forgetfulness by Harald Weinrich]**
agent images **[collage]**

mneotechnic drawings

conceptual research



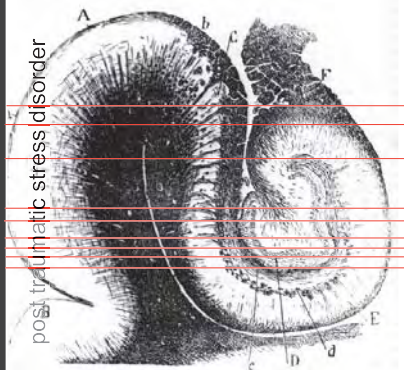
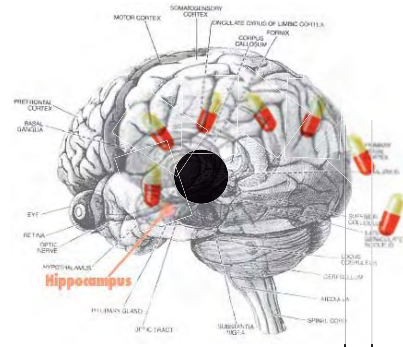
therapeutic forgetting?

beta blockers

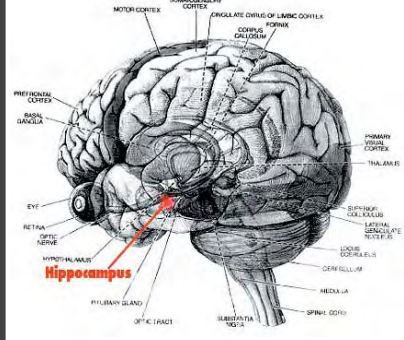
propranolol

paroxetine

guanfacine



post-traumatic stress disorder



A medical research directed by Roger Pitman, Professor of Psychiatry at Harvard Medical School, revealed the possibility of controlling memory and forgetting through science.

The so called Therapeutic Forgetting is being tested in patients who suffer from post-traumatic stress disorder and it seems that the possibility of wiping out parts of human memory to “help” people forget” is not science fiction anymore.

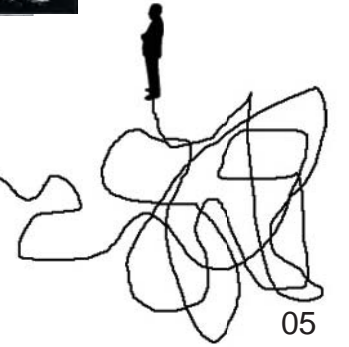
In the study the doctors are using a beta blocker called Propranolol, used before for Hypertension, and it has been defined as a safe drug for treatment.

Besides the medical possibilities of such discovery, aren't our memories -good and bad ones- the ones that define us? Our memories allow us to learn, grow and evolve, and they let us look back to analyze our past to be able to understand our present.

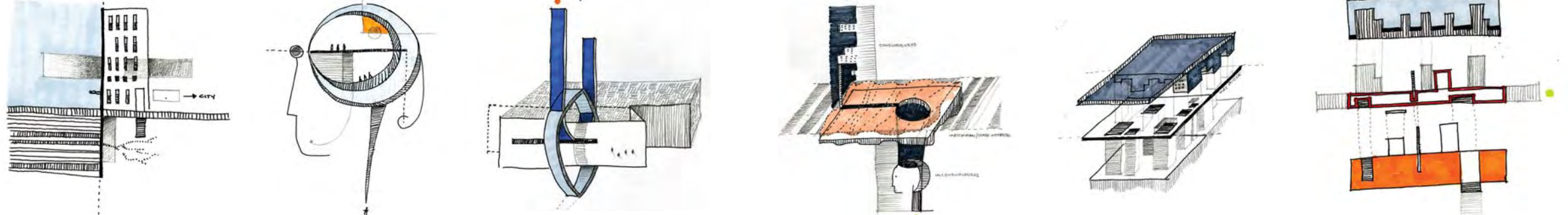
Each person, naturally, erase certain memories that are not significant, leaving place for those that are more important for him or her. But that mechanism, that is part of our human nature, can't be altered randomly by science. We never know when we will need to remember what we have forgotten.



scientific view of memory



inhabiting the city differently...space in our minds....the river of forgetfulness.....the hidden space.....the wax tablet engraved.....the layers of the city.....



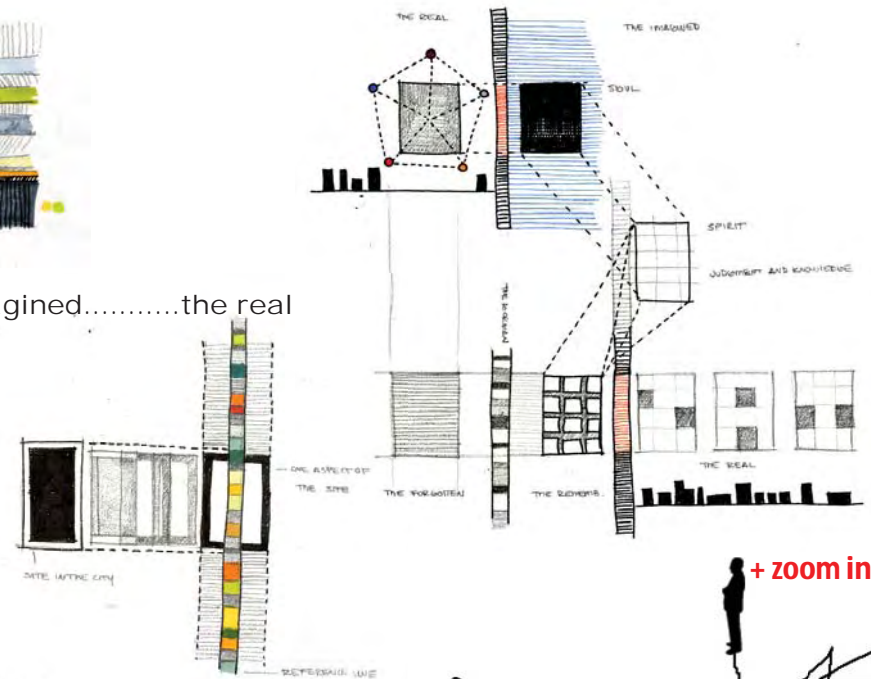
multiplicity...a Cartesian game.....an event in the city.....below, above and beyond.....the imprint of a place forgotten.....the gate keeper of unconsciousness



four sites.....a light.....a shadow.....a void.....memory spaces of a virtual world.....the imagined.....the real

[Poliphilo, this is the customary manner of entry into the venerable presence and sublime majesty of our Queen. This first and principal curtain will not allow any to enter unless he is admitted by a simple and vigilant maiden portress, called **Cinosia**. And she, hearing us arriving, immediately appeared and courteously opened the curtain; and so we went in. Here there was a closed space divided by another curtain, nobly and artistically designed, dyed in every colour and embroidered in an unusual way with signs, shapes, plants and animals:

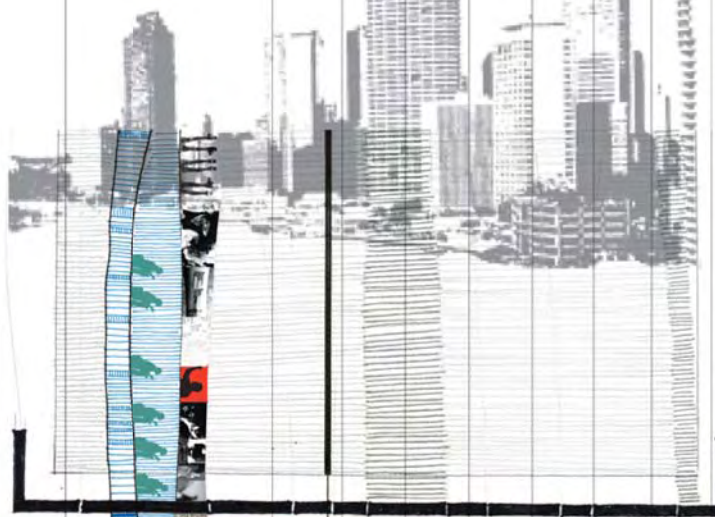
As we came up to it, a similarly curious lady immediately presented herself, named **Indalomena**, who freely drew aside her curtain to admit us. There was the same distance between the second curtain and a third, extraordinary one, which was marvelously embroidered with speeches and reasoning, and which depicted in vermiculate style a mass of ropes, nets, and ancient instruments for grabbing and grappling. Without delay, a third hospitable lady quietly presented herself to us and received us graciously; her name was **Mnemosyna**.]2



2. Francesco Colonna, Hypnerotomachia Poliphili. The strife of love in a dream. Translated by Joscelyn Godwin. Yhames & Hudson. 1999

site SW SW SW

above

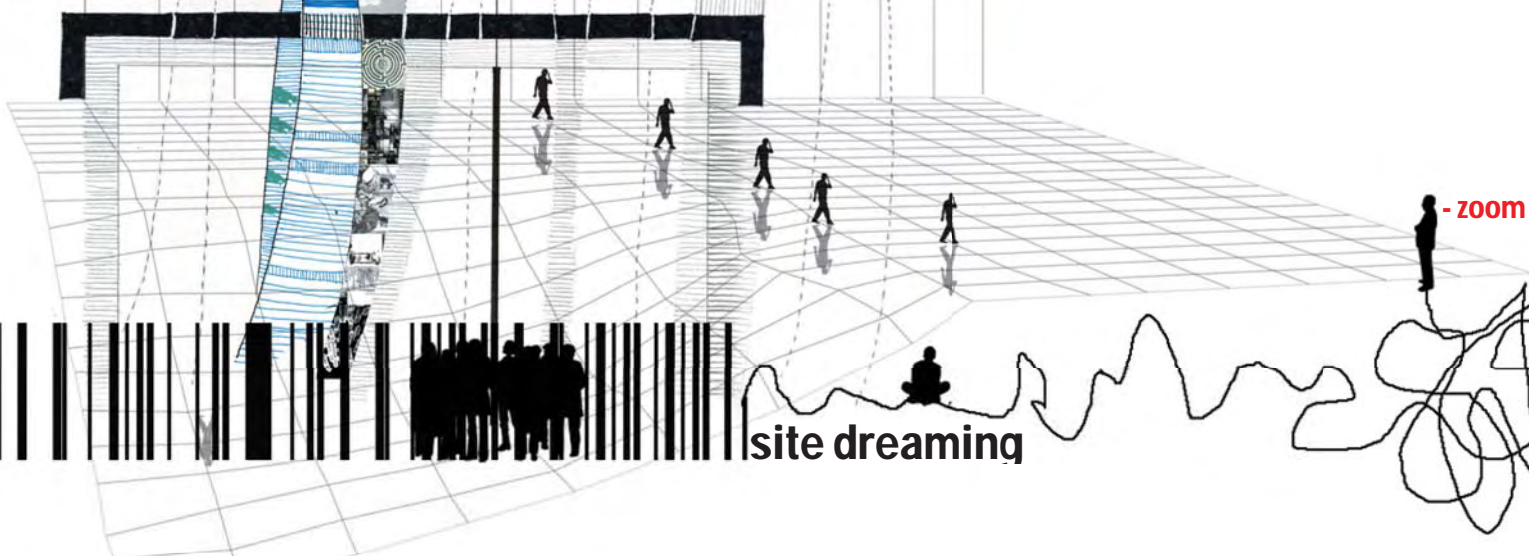


indalomena mnesosyna letotegnia site dreaming

on level



below



- zoom out

site dreaming



2000 CENSUS DATA

WASHINGTON DC US

POPULATION

Total population 572,059
 Square miles (land) 61.40
 Population per square mile 9,316.43 9,316.43 79.56

GENDER

Number
 Male 269,366
 Female 302,693

AGE

Number
 15 or younger 97,939
 16-24 89,690
 25-44 189,430
 45-64 125,093
 65+ 69,898

Average age (years) 36.80

RACE AND ETHNICITY

Number
 White 176,101
 Black or African American 343,312
 American Indian and Alaska native 1,743 0.3 0.3 0.0
 Asian 15,189 2.7 2.7 3.6
 Native Hawaiian and other Pacific Islander 349 0.1 0.1 0.1
 Some other race 21,950 3.8 3.8 5.5
 Two or more races 13,446 2.4 2.4 2.4
 Hispanic or Latino 44,953 7.9 7.9 12.5

Major ancestry groups reported by DC residents include:

- Black or African American - 60%
- Irish - 5%
- German - 5%
- English - 5%
- Subsaharan African - 3%
- Central American - 3%
- Other Hispanic or Latino - 3%
- Italian - 2%
- Salvadoran - 2%
- African - 2%
- Russian - 2%
- Polish - 2%
- West Indian (excluding Hispanic groups) - 2%
- French (except Basque) - 1%
- Scottish - 1%
- Mexican - 1%
- Scottish-Irish - 1%
- Jamaican - 1%
- Chinese, except Taiwanese - 1%
- European - 1%
- British - 1%
- South American - 1%
- Asian Indian - 1%
- Arab - 1%
- Swedish - 1%
- Dutch - 1%

info



Ward 1
 Adams Morgan
 Columbia Heights
 Foxhall Park
 Mount Pleasant
 Shaw
 Foggy Bottom
 Georgetown
 Logan Circle
 Mount Vernon Square
 Shaw
 West End

Ward 2
 Downtown
 Dupont Circle
 Foggy Bottom
 Georgetown
 Logan Circle
 Mount Vernon Square
 Shaw
 West End

Ward 3 (Upper Northwest)
 American University Park
 Berkley
 Cathedral Heights
 Chevy Chase, DC
 Cleveland Park
 Colony Hill
 Forest Hills
 Foxhall
 Friendship Heights
 Georgetown
 Kent
 Massachusetts Heights
 McLean Gardens
 North Cleveland Park
 Observatory Circle
 The Palisades
 Potomac Heights
 Spring Valley
 Tenleytown
 Wakefield
 Wesley Heights
 Woodland-Horsemans Terrace
 Woodley Park

Ward 4
 Barnaby Woods
 Brightwood
 Brightwood Park
 Colonial Village
 Crestwood
 Fort Totten
 Hawthorne
 Mason Park
 Patuxent
 Riggs Park
 Lammont Riggs
 Shephard Park
 Sixteenth Street Heights
 Takoma

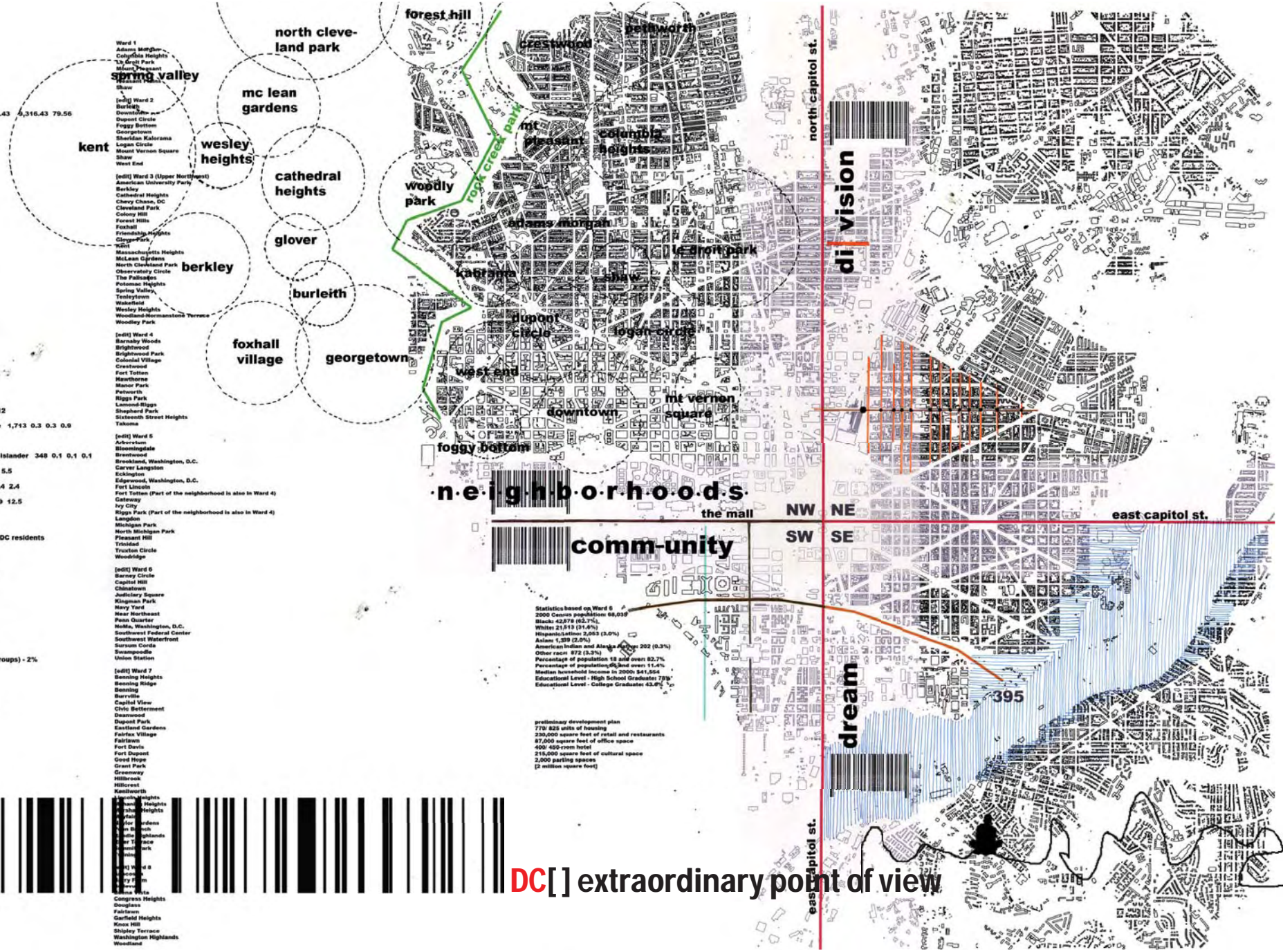
Ward 5
 Abernethie
 Bloomingdale
 Brentwood
 Brookland, Washington, D.C.
 Carver Langston
 Edgemoor
 Edgewood, Washington, D.C.
 Fort Lincoln
 Fort Totten (Part of the neighborhood is also in Ward 4)
 Gateway
 Ivy City
 Riggs Park (Part of the neighborhood is also in Ward 4)
 Langston
 Michigan Park
 North Blooming Park
 Pleasant Hill
 Trinidad
 Truxton Circle
 Woodridge

Ward 6
 Barney Circle
 Capitol Hill
 Chinatown
 Judiciary Square
 Kingman Park
 Navy Yard
 Near Northside
 Penn Quarter
 MoMa, Washington, D.C.
 Southwest Federal Center
 Southwest Waterfront
 Sursum Corda
 Swampoodle
 Union Station

Ward 7
 Benning Heights
 Benning Ridge
 Benning
 Burville
 Capital View
 Civic Betterment
 Decarwood
 Dupont Park
 Eastland Gardens
 Fairfax Village
 Fairland
 Fort Davis
 Fort Dupont
 Good Hope
 Grant Park
 Greenway
 Hillbrook
 Hillcrest
 Kentworth

Ward 8
 Capitol Heights
 Columbia Heights
 Foxhall Park
 Mount Pleasant
 Shaw
 Foggy Bottom
 Georgetown
 Logan Circle
 Mount Vernon Square
 Shaw
 West End

Ward 9
 Congress Heights
 Dupont
 Fairland
 Garfield Heights
 Knave Hill
 Shipley Terrace
 Washington Highlands
 Woodland



neighborhoods

community

Statistics based on Ward 6
 2000 Census population: 66,639
 Black: 42,678 (63.7%)
 White: 21,913 (32.6%)
 Hispanic/Latino: 2,063 (3.0%)
 Asian: 1,288 (1.9%)
 American Indian and Alaska Native: 202 (0.3%)
 Other race: 872 (1.3%)
 Percentage of population 18 and over: 82.7%
 Percentage of population 25 and over: 11.4%
 Median household income in 2000: \$41,564
 Educational Level - High School Graduate: 73%
 Educational Level - College Graduate: 43.6%

preliminary development plan
 772 828 units of housing
 230,000 square feet of retail and restaurants
 87,000 square feet of office space
 400 400-room hotel
 215,000 square feet of cultural space
 2,000 parking spaces
 (2 million square feet)



di vision

dream



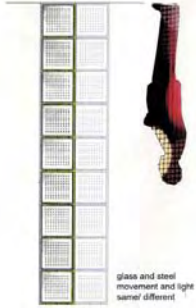
DC[] extraordinary point of view

the four quadrants of DC

- zoom out

back front

a changing [flexible] memory



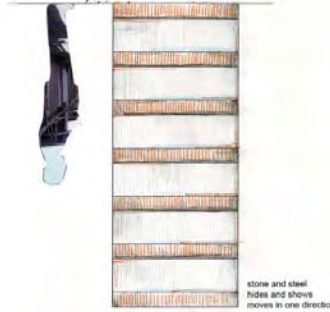
glass and steel movement and light same/ different

a division hold together by the divided



concrete into the ground piece that cuts/ unify/ offers

specting [di] vision



stone and steel hides and shows moves in one direction

memory has a hidden space forgotten within its folds



concrete and plexi contains secretly water

nw

sw

ne

se

a changing [flexible] memory

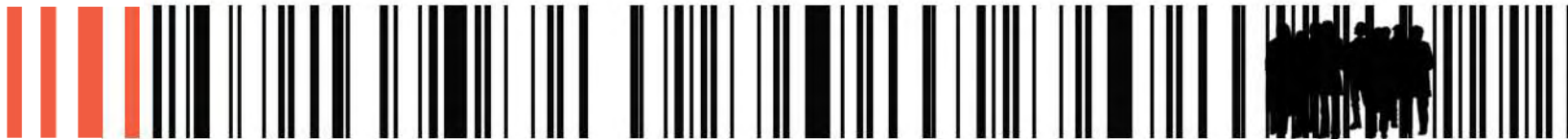
a division hold together by the divided

specting [di] vision

memory has a hidden space forgotten within its folds

the four quadrants of DC + zoom in

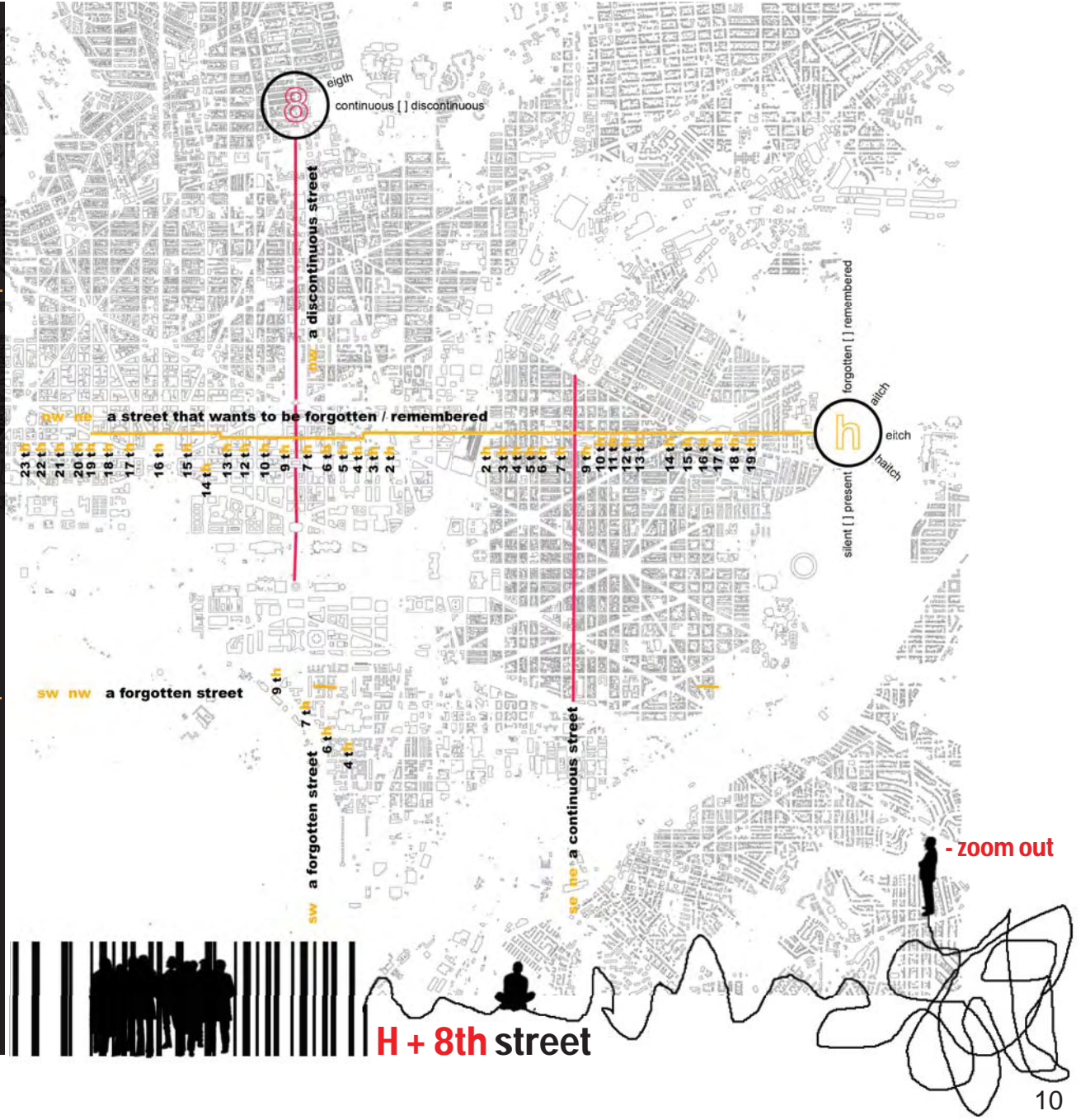
Character [] a mark impressed, engraved or otherwise formed, a brand, stamp.3

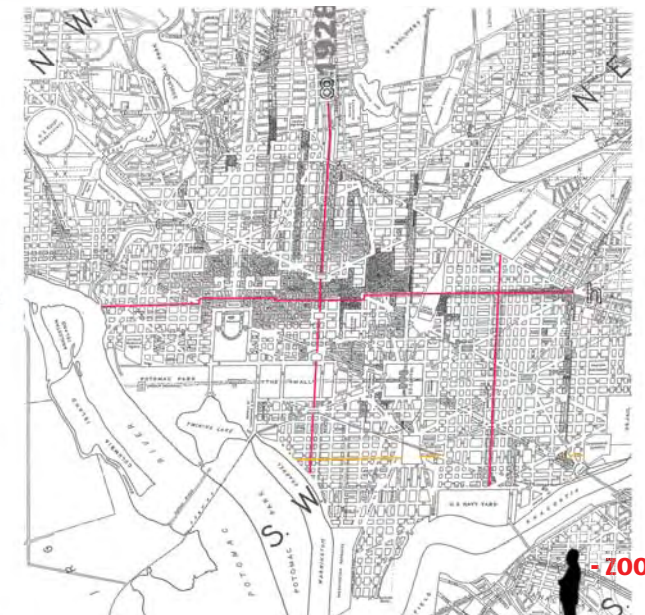
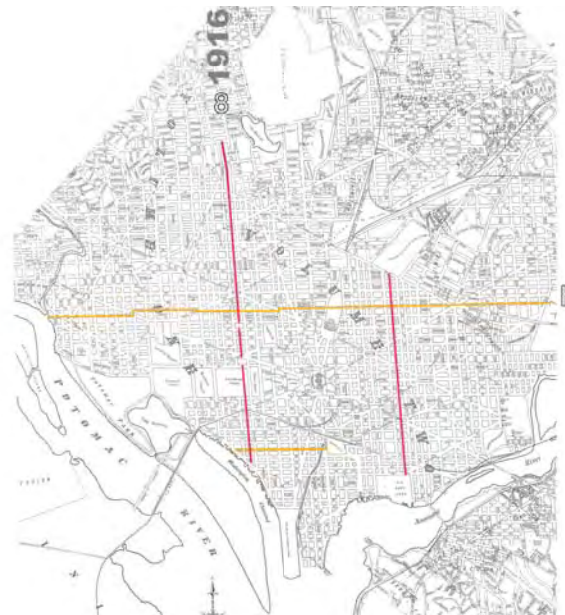
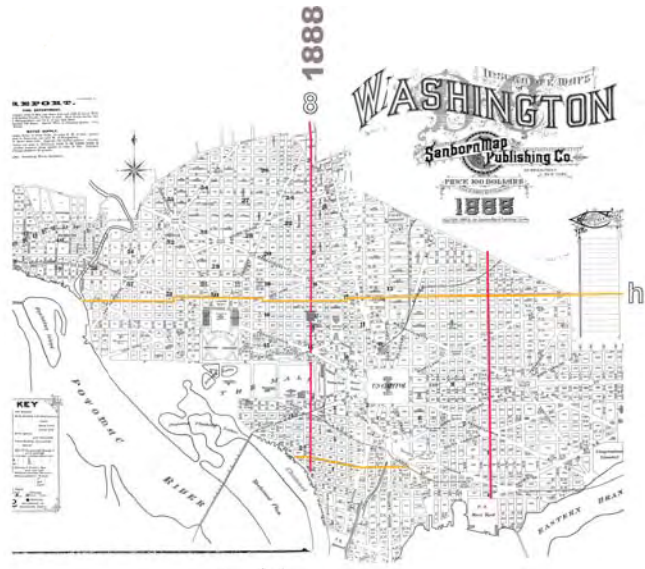


3. Oxford English Dictionary

DC [] extraordinary point of view

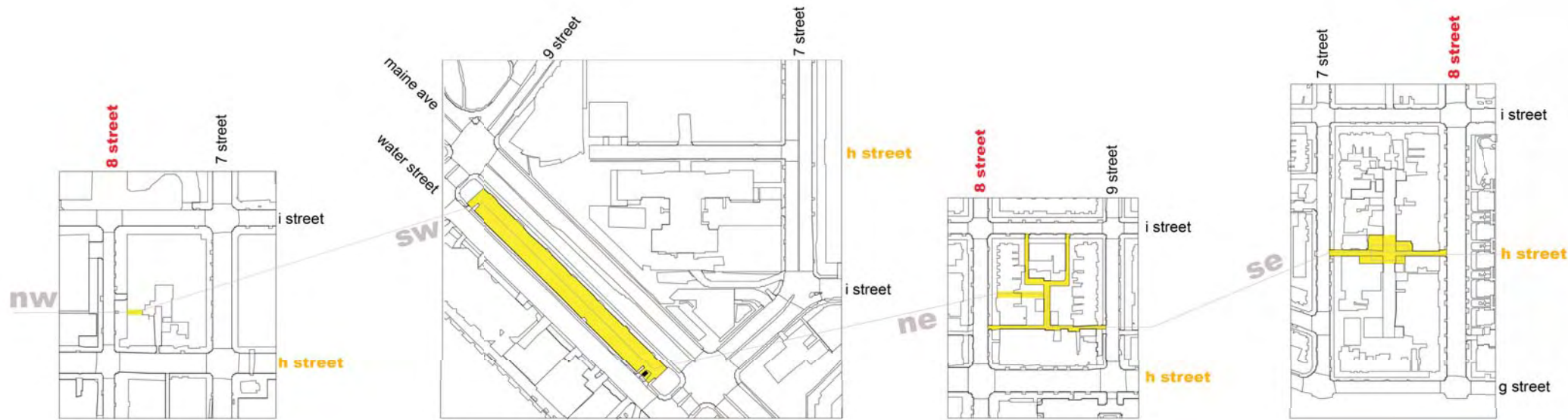




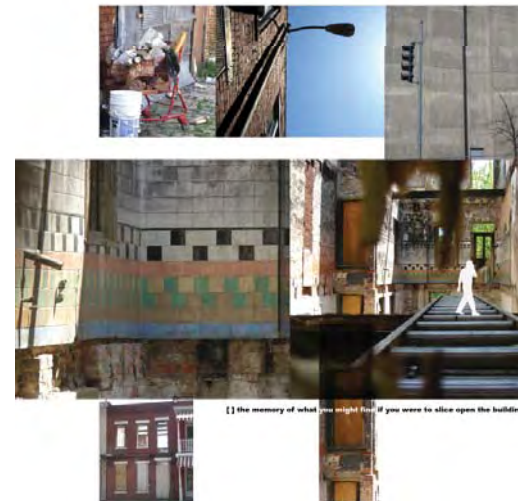


the History of H+8th street

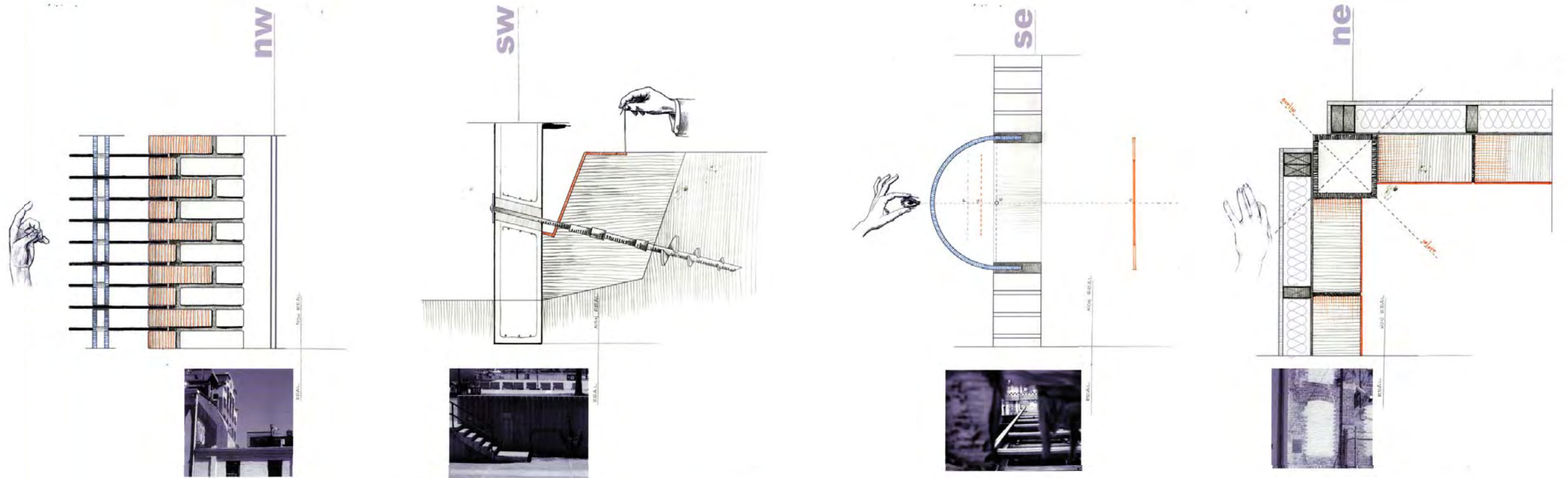




existing conditions



technique of eidetic images



the hand. rhetorical figure of synecdoche. understanding one thing with another

[All I have to do is take some detail I've decided on in advance that will signify the whole image] [I try just to single out one detail I'll need in order to remember a word]4



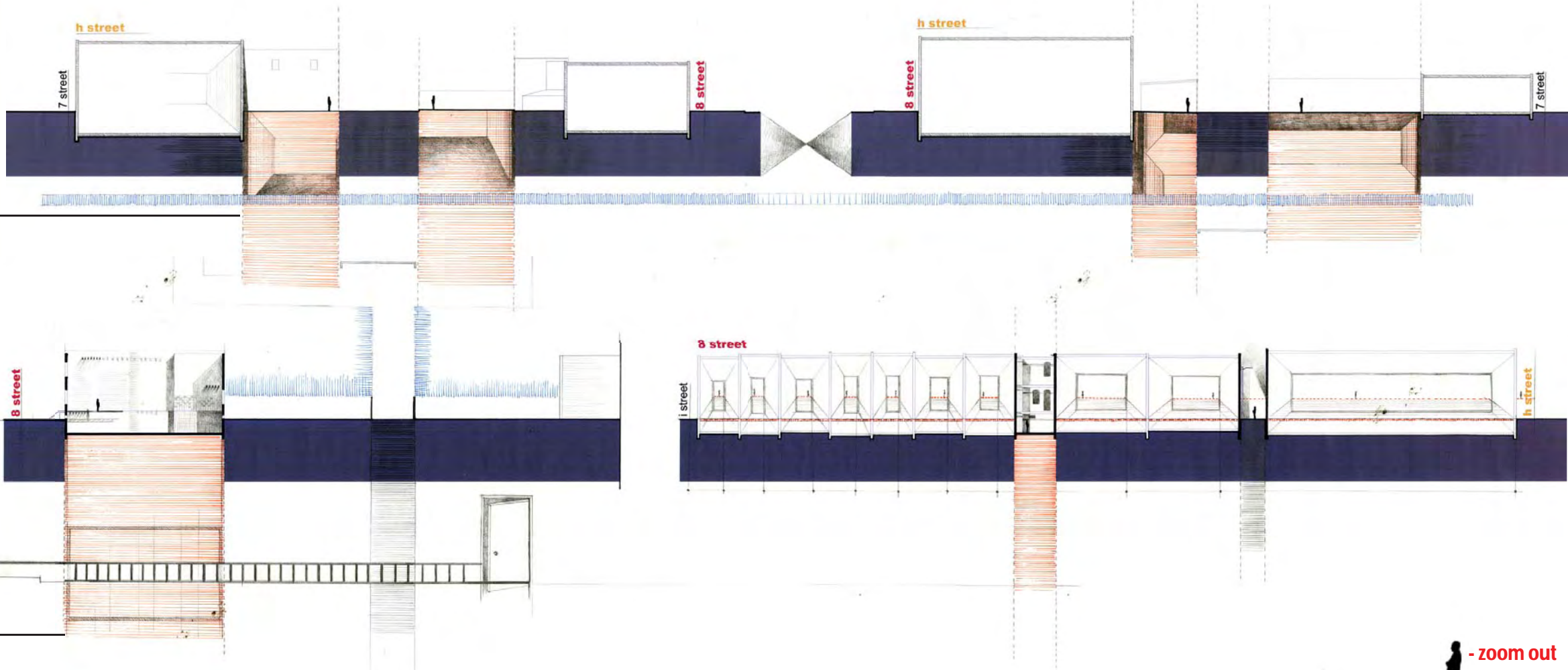
4. A.R. Luria. The Mind of a Mnemonist. Harvard University Press. 1995

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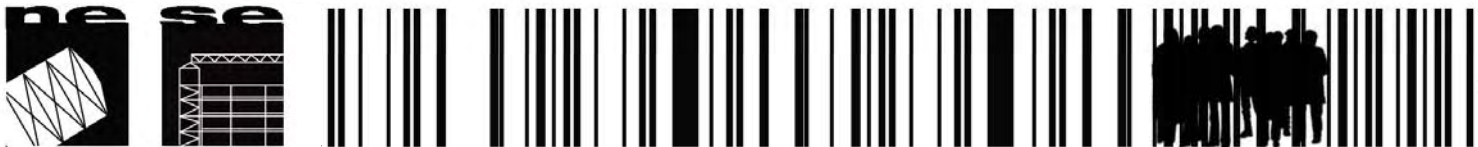
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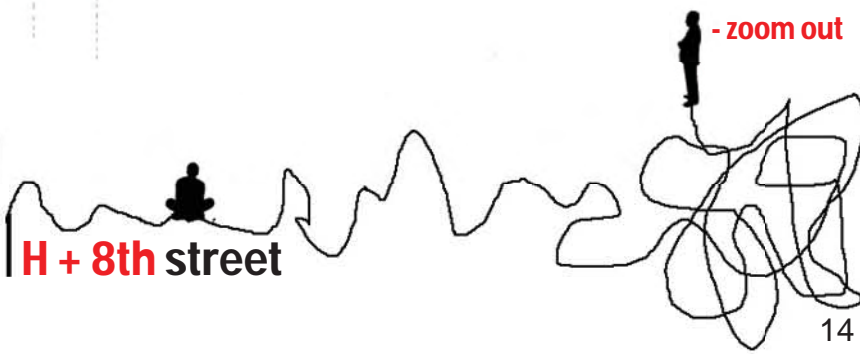
W

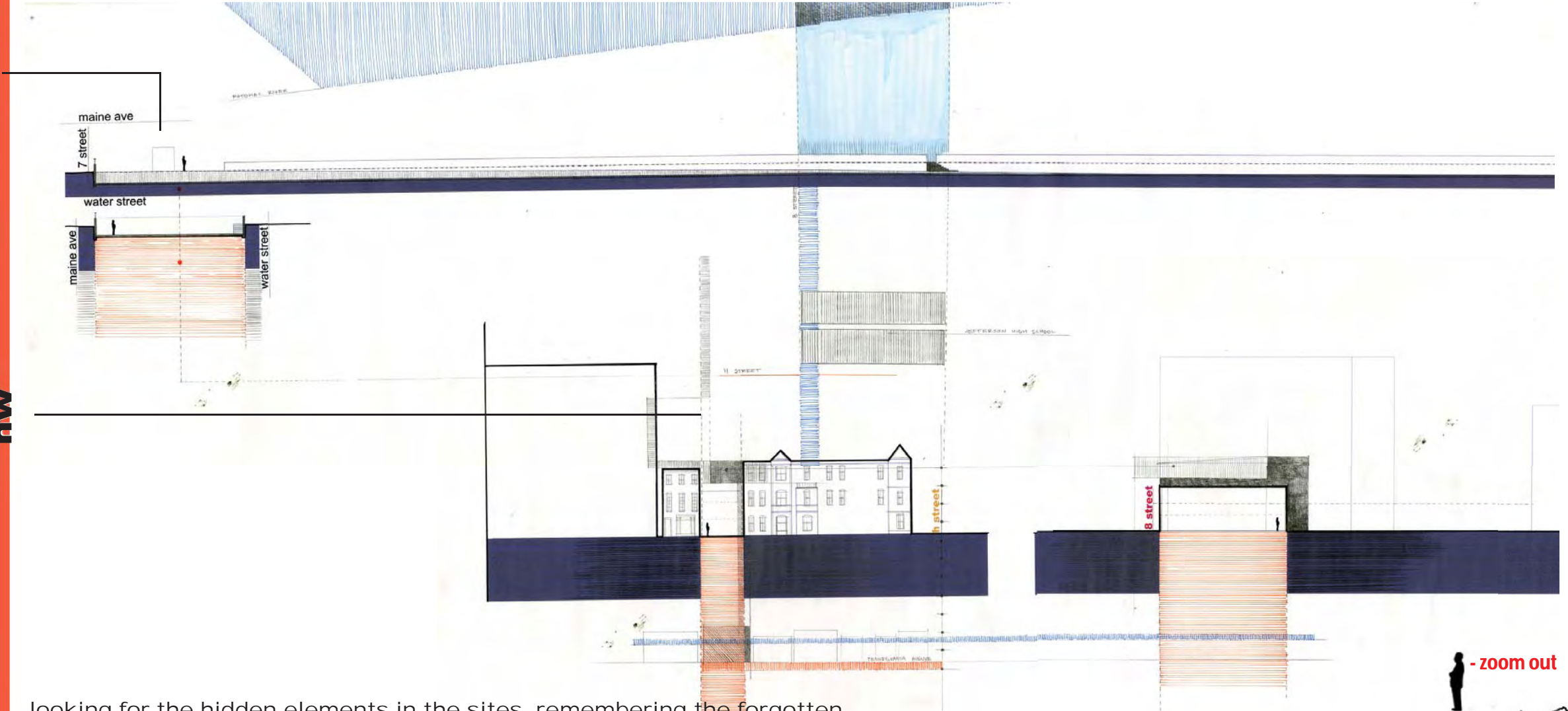


looking for the hidden elements in the sites. remembering the forgotten



H + 8th street





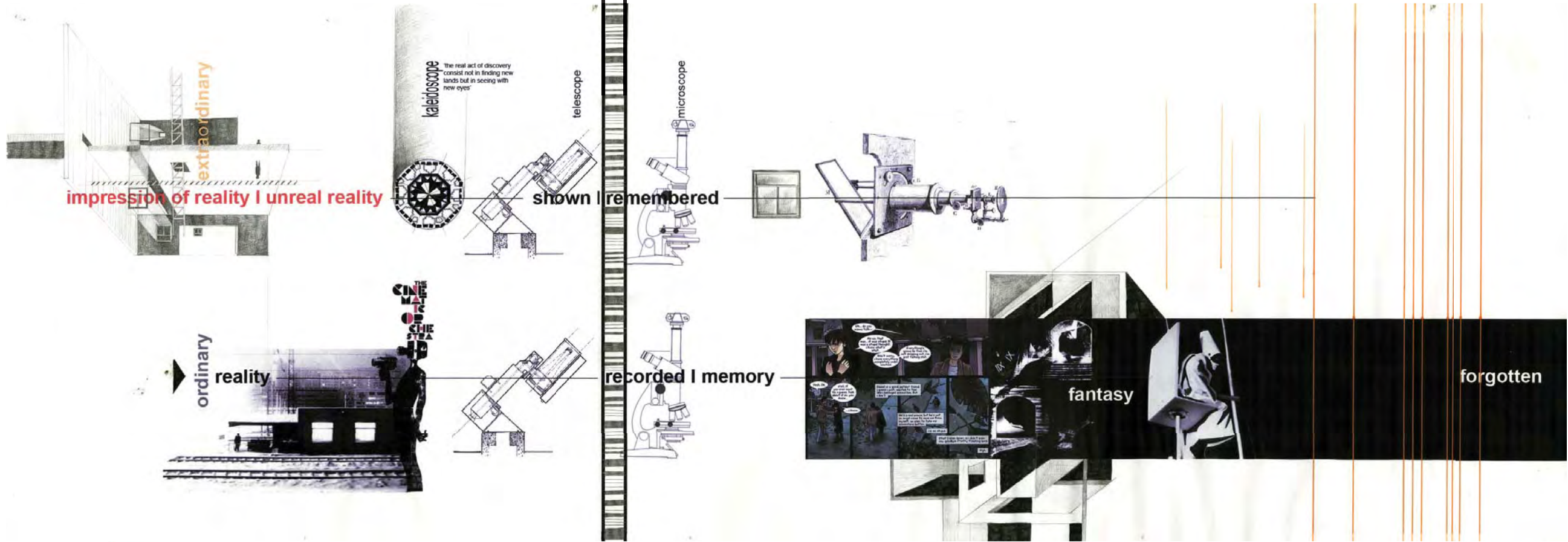
- zoom out

looking for the hidden elements in the sites. remembering the forgotten



H + 8th street



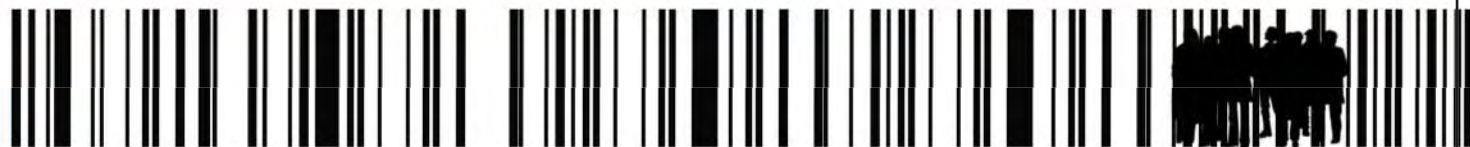


[Throughout the Twentieth Century Architecture, the most public of the Arts, and Film, the most popular, have done much to enhance and reinforce each other's image. Film alone can simulate the experience of walking through architectural space, and Architecture -real or virtual- can enhance any narrative]5

Clare Carolyn and Rob Wilson



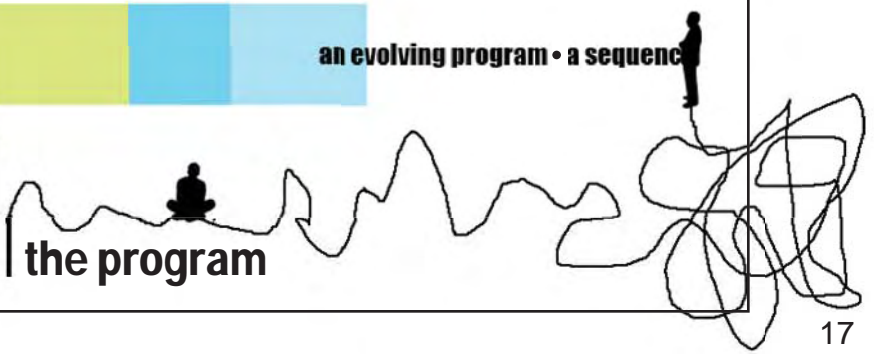
5.Fantasy Architecture: 1500-2036. Hayward Gallery.



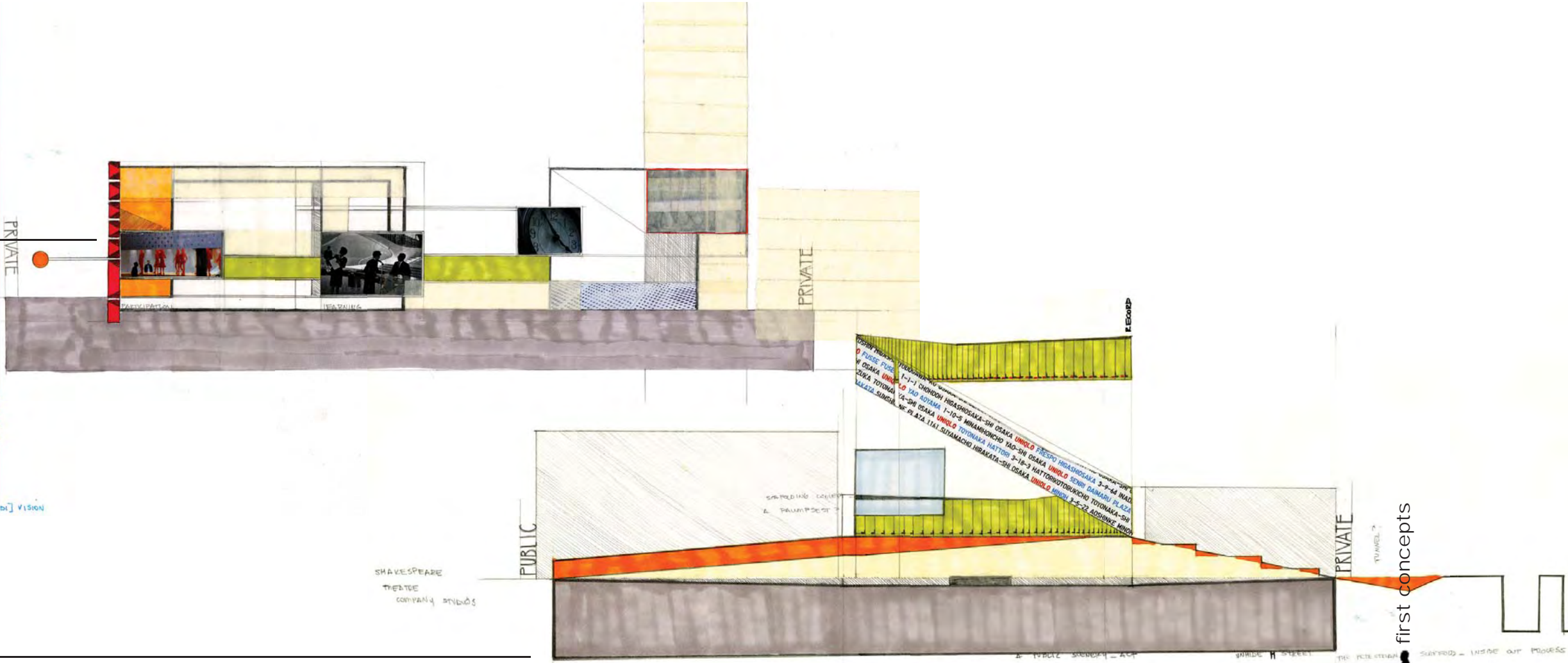
[Event [] forms part of a process and, at same time, appears as something emotive and unforeseen. Singular in its particularness. “Projective”. Not so much exceptional- unique- as exciting; excited and causing excitement. Like a wave. Expansive and extensive. A local incident of global repercussion: special (specific) and general (generic) and symptomatic.

An event in Architecture is like **a beat in the heart]**

[Sequence defines a discontinuous - and not always linear- succession of individual events that are linked , not necessarily formally but by means of infrastructure , and separated rhythmically by variable intervals of time and linger and shorter intercidences]6



NOISIA [19] PHILADELPHIA



into the projects



design research

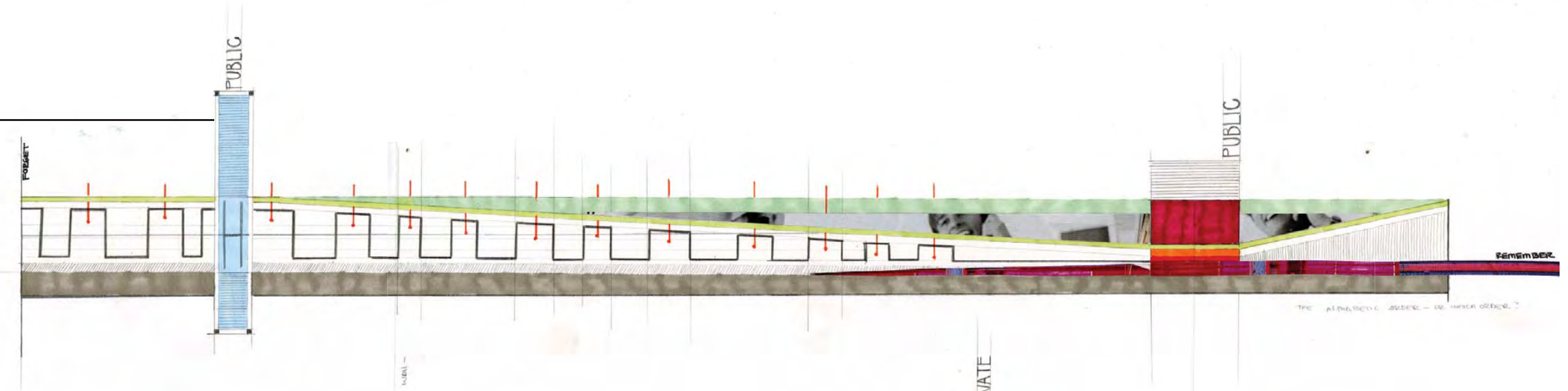




into the projects



design research



— DON'T FORGET— THE SPIN OF THE WHEEL —

REFLECT - SHOW

PUBLIC

PRIVATE

設計プロセスを軸として、建築を軸とした、知は立ち上り、強らに目を集めた、この時、REMEMBER

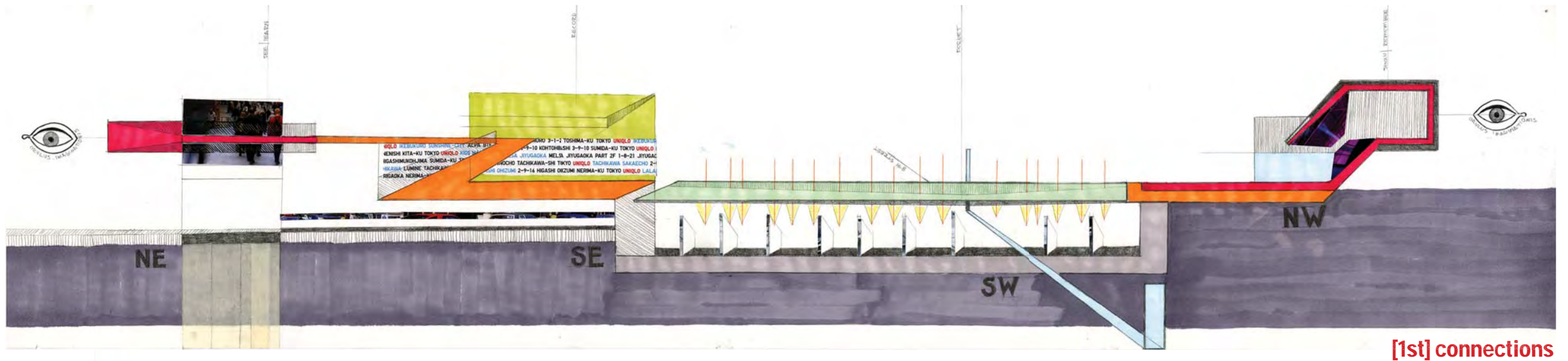
FORGET FORGET FORGET

THE TOURIST / THE TOURIST IN HIS LAND

A DIVISION HOLD TOGETHER BY THE DIVIDED

first concepts



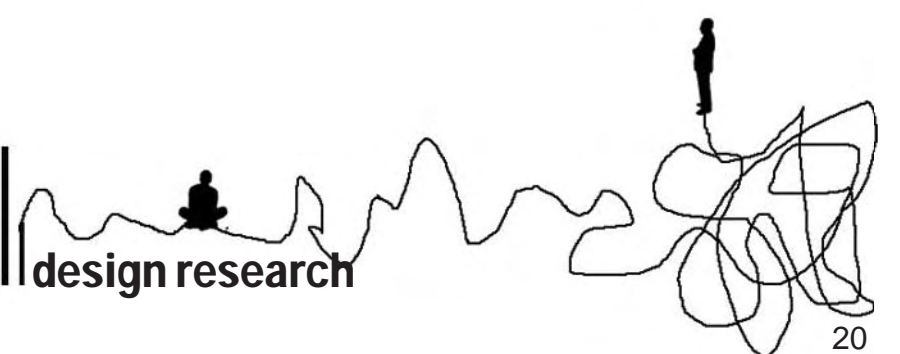


[The exquisite Corpse:

Each player receives a sheet of paper and folds it into equal sections, as many as there are players, and usually with the lines horizontal to the proposed picture. The sheets are smoothed out and each player draws whatever he will in the top section, allowing the lines to cross the crease by a few millimeters. The sheet is then refolded back onto this crease to conceal the drawing and passed to the next player who begins the next section from these lines. And so on, until the last section, when it is unfolded and the result revealed] 7



7. Alastair Brotchie. A Book of Surrealist Games. Edited by Mel Gooding. Shambhala Redstone Editions. Boston & London 1995



ne

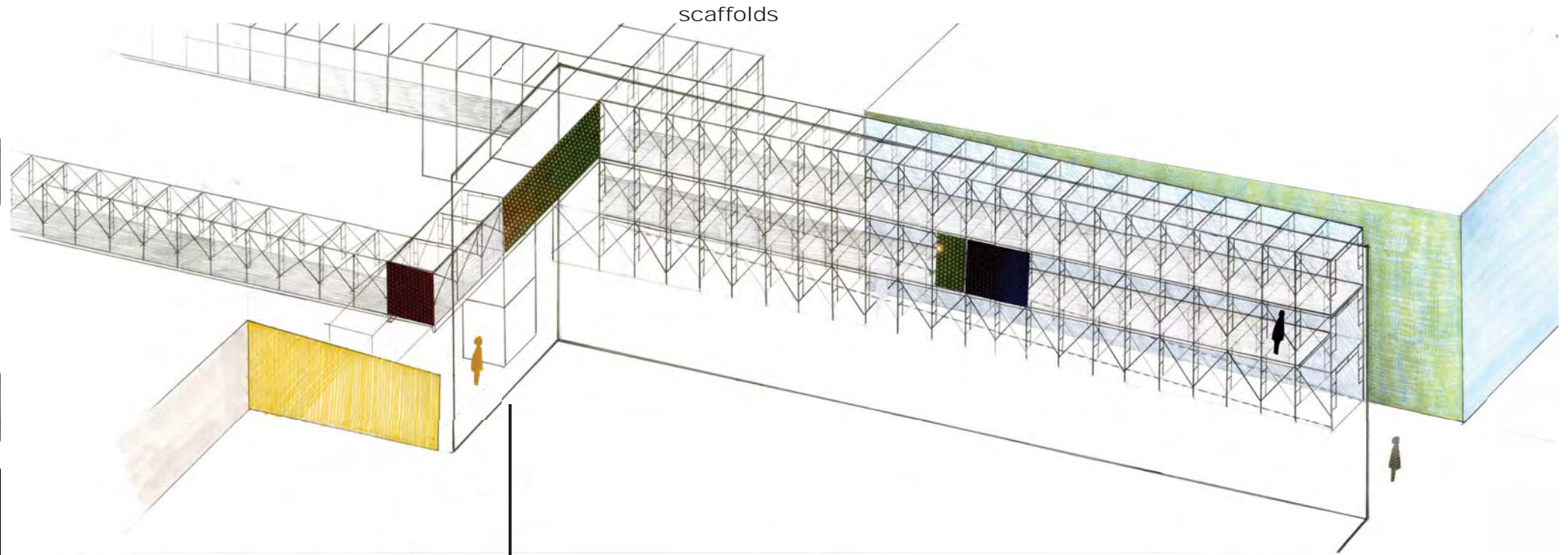
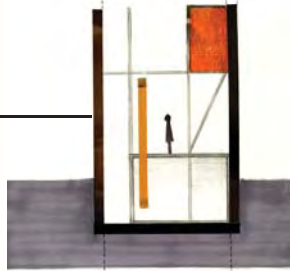
se

sw

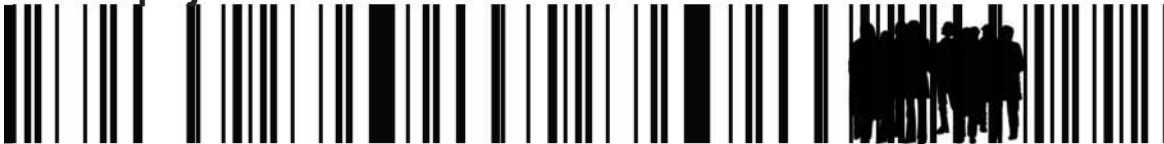
nw



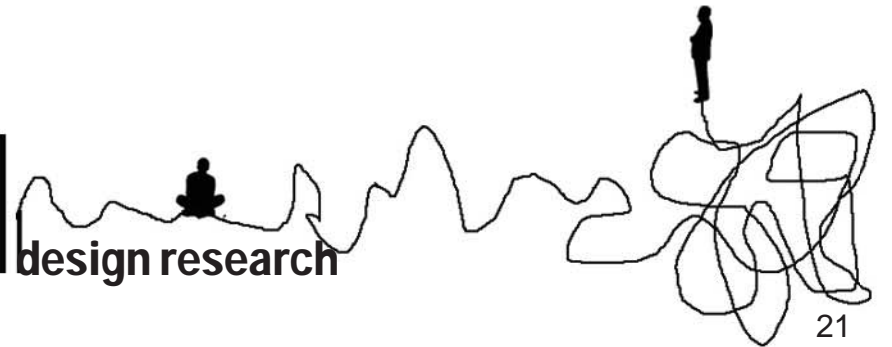
montage

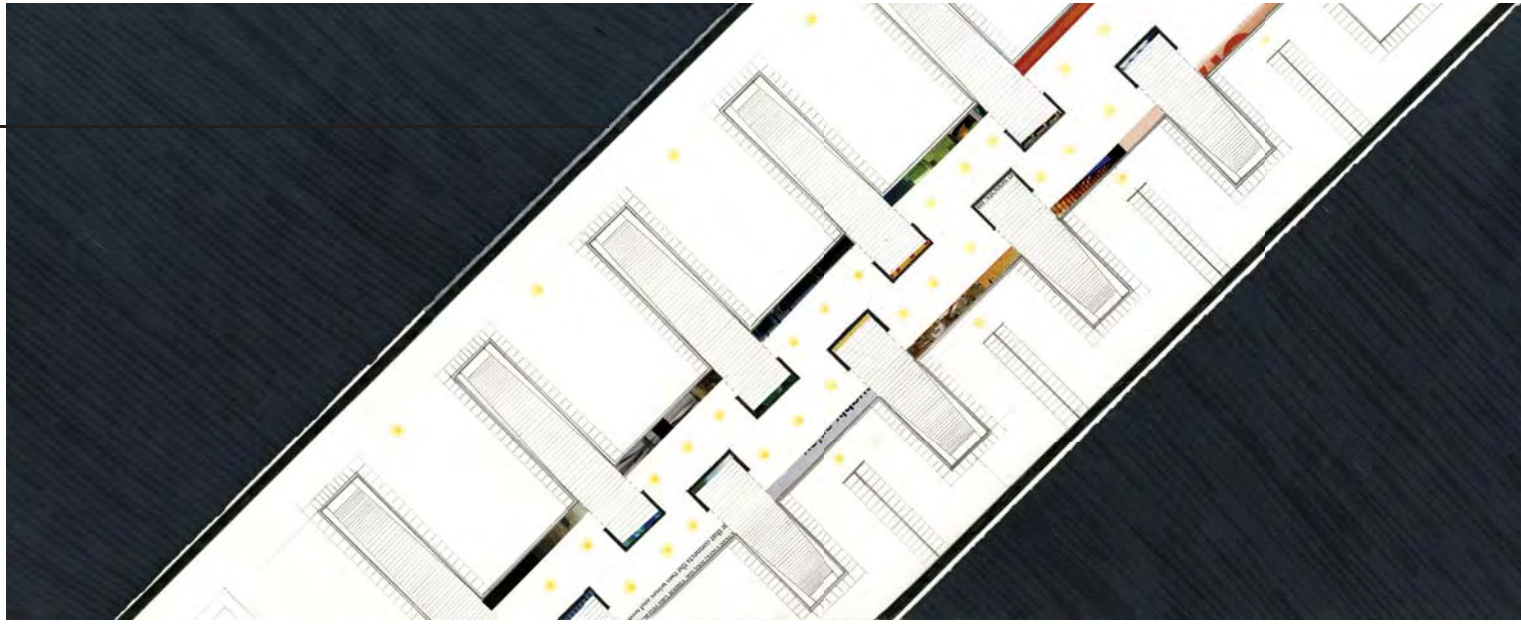


into the projects II



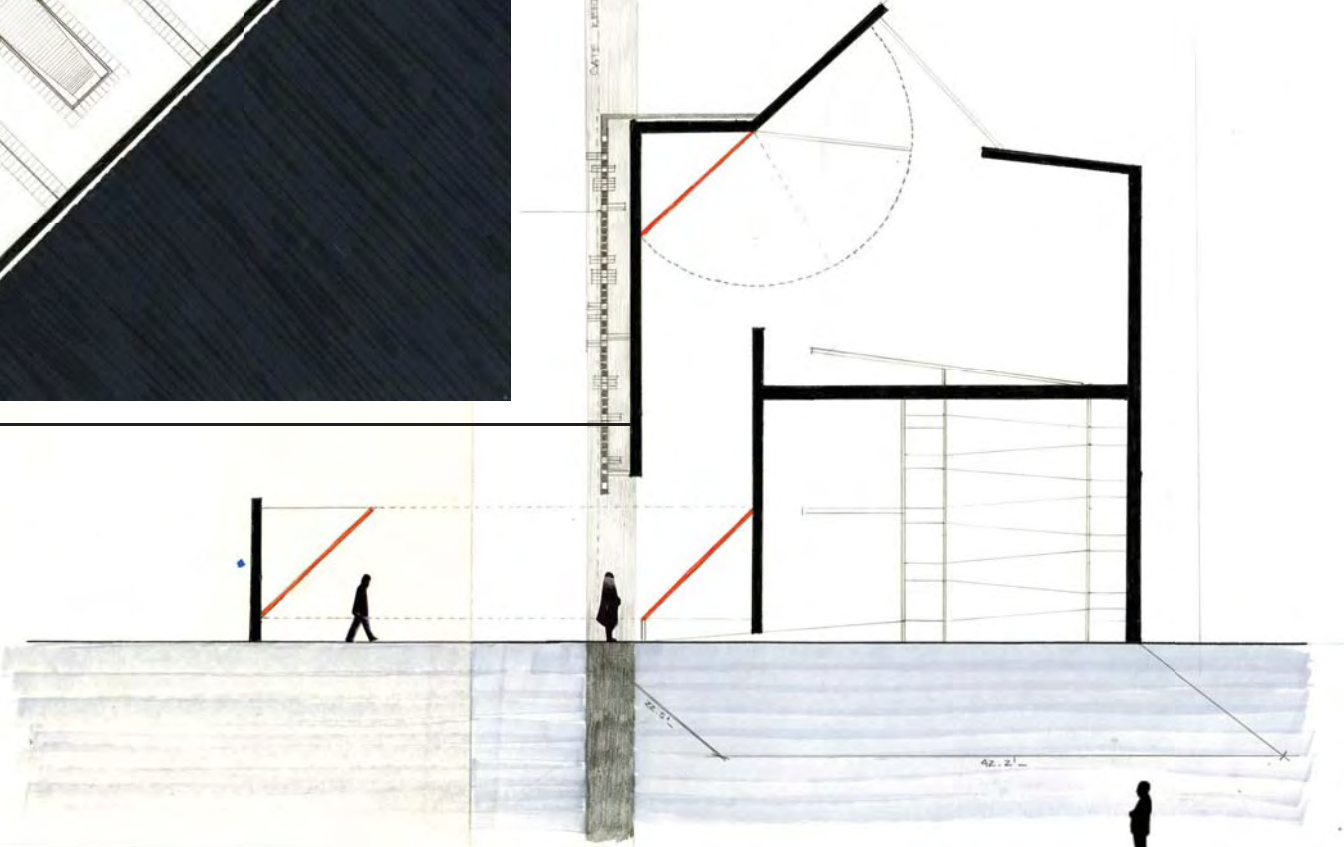
design research



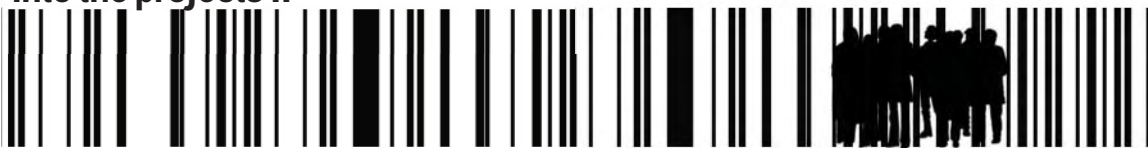


container

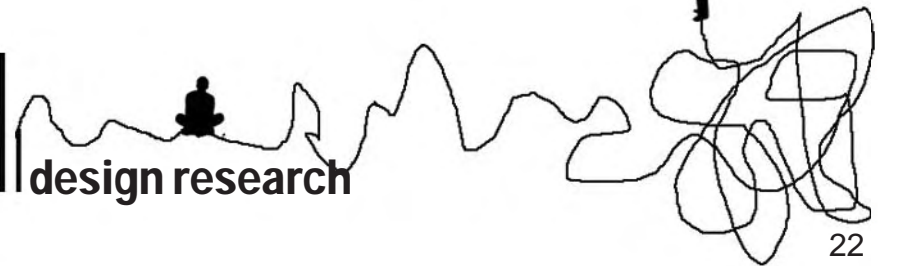
periscope

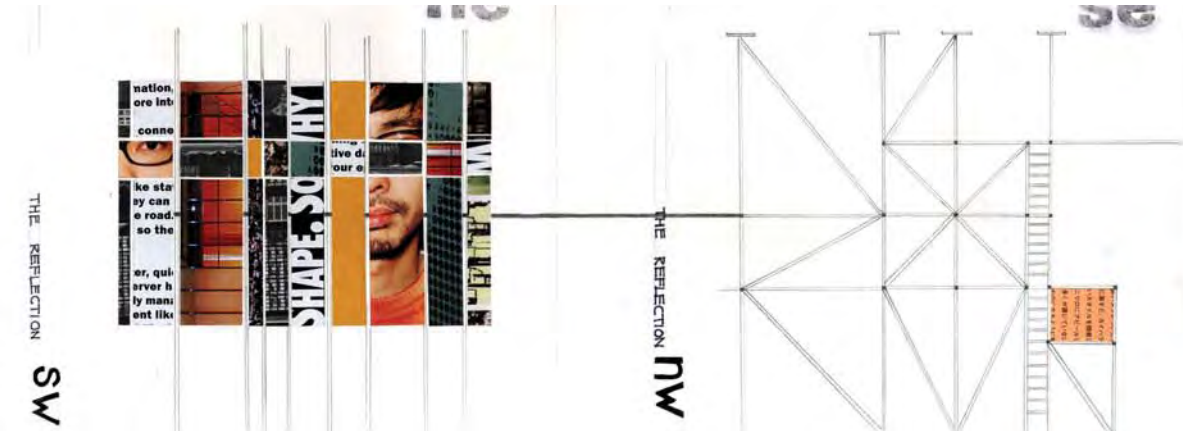
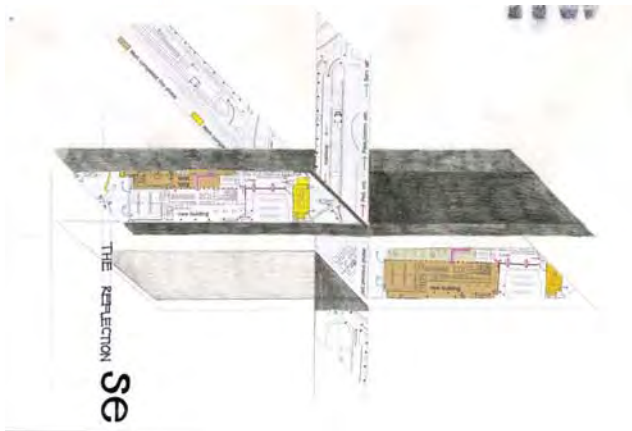
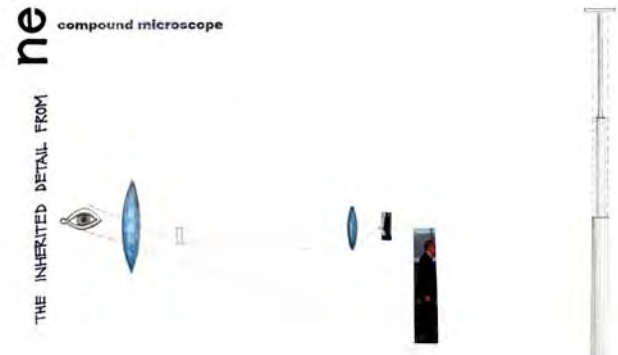
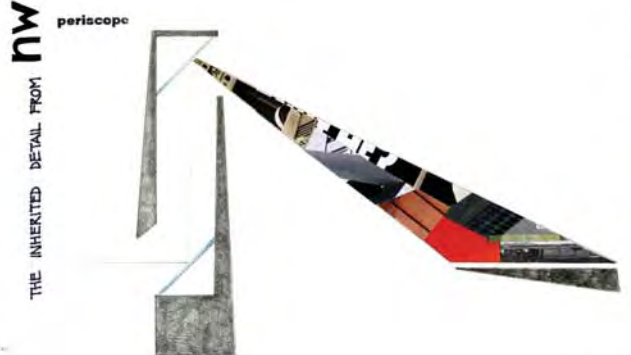
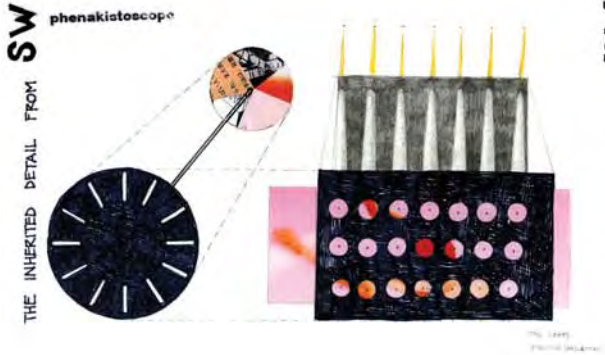


into the projects II



design research



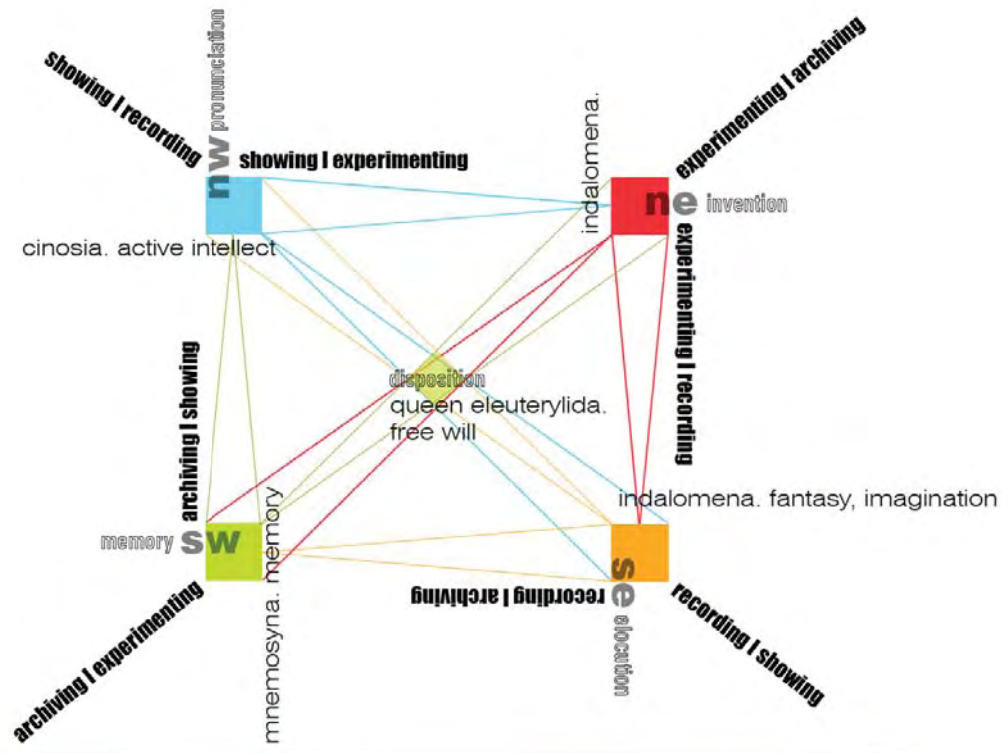
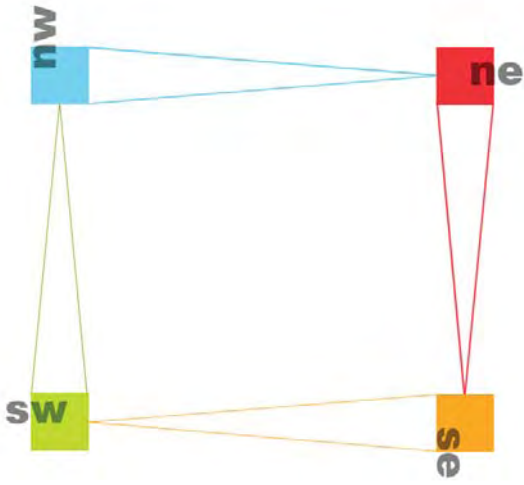


[2nd] connections

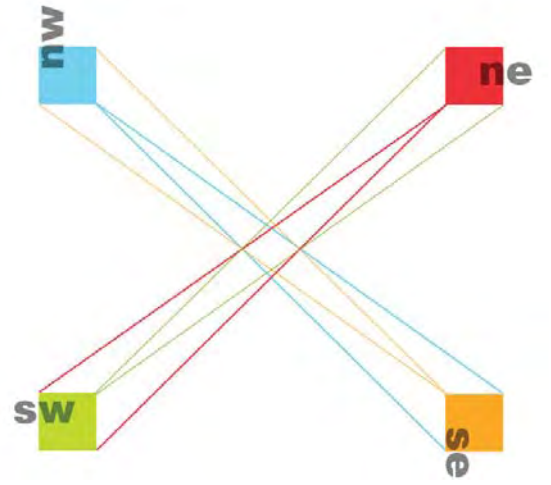
use of Vision Toys [] Stereoscopic- Praxinoscope- Kinetoscope- Thaumatrope- Zoetrope- Phenakistoscope- Periscope
Telescope- Microscope- Kaleidoscope



inherit



reflect-projection



- fm film
- rh rhetoric
- gk gate keeper

[] transitive projections made of real interactions in the place and virtual relationships with other places []

an evolving program a sequence

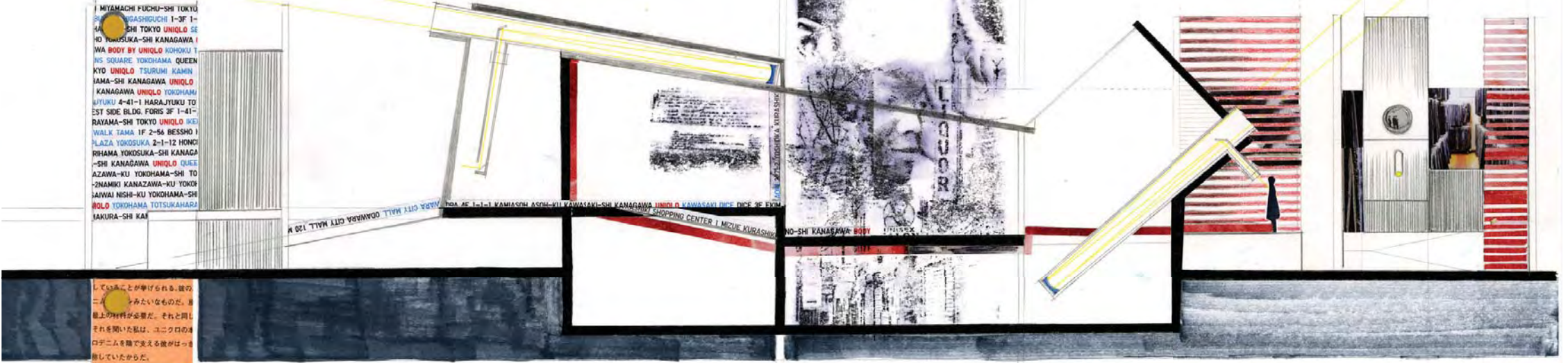
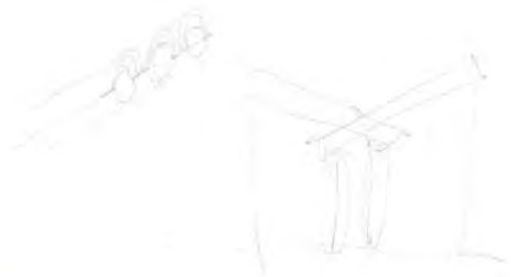
[3rd] connections



new form specimens. A
 fabric as poss
 corners of bot
 tes cleverly conceale
 sills that once forme
 wer domes were replac
 ainless-steel vierendeel
 ne upper dome transfe
 turn transfers the loa
 e then transferred ont
 1/2-inch-diameter rods
 he braced frames are s
 bricated from very slen
 r tubes and 1/2-inch-d
 the original structur
 are transmitted to a new

- MIYAMACHI FUCHU-SHI TOKYO
- INGASHIGUCHI 1-3F 1-
- SHI TOKYO UNIQLO SE
- HO YOKOSUKA-SHI KANAGAWA
- WA BODY BY UNIQLO KOHOKU 1
- INS SQUARE YOKOHAMA QUEEN
- KYO UNIQLO TSURUMI KAHN
- JAMA-SHI KANAGAWA UNIQLO
- KANAGAWA UNIQLO YOKOHAMA
- KYUKU 4-41-1 HARAJYUKU TO
- EST SIDE BLDG. FORS 3F 1-41-
- RAYAMA-SHI TOKYO UNIQLO IRE
- WALK TAMA 1F 2-56 BESSHO I
- PLAZA YOKOSUKA 2-1-12 HONGI
- RHAMA YOKOSUKA-SHI KANAGA
- SHI KANAGAWA UNIQLO QUEE
- AZAWA-KU YOKOHAMA-SHI TO
- NAMIKI KANAZAWA-KU YOKOH
- JANWAI NISHI-KU YOKOHAMA-SHI
- ROLO YOKOHAMA TOTSUKAHARA
- AKURA-SHI KAN

してはあが挙げられる。建の
 みたいなのだ。ま
 最上の材料が必要だ。それと同じ
 それを聞いた私は、ユニクロの
 ロジニムを踏で支える彼がはっ
 断していたからだ。
 カイハラは広島市から北東方向に
 らの小さな町を渡っていく。彼
 のデニムのタキードを穿ていて
 大きな履である。しかし、日本
 それは彼がに本格的な履である
 ニムを作り続けている。1993年
 グブルーカラーの労働者の必需品
 独自のロープ決め機を作り、日



POSITIVE NEGATIVE POSITIVE

Positive of the negative

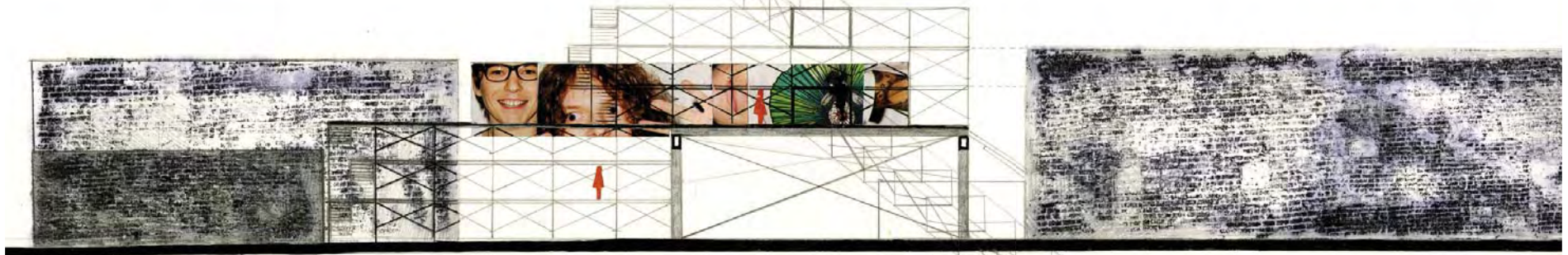
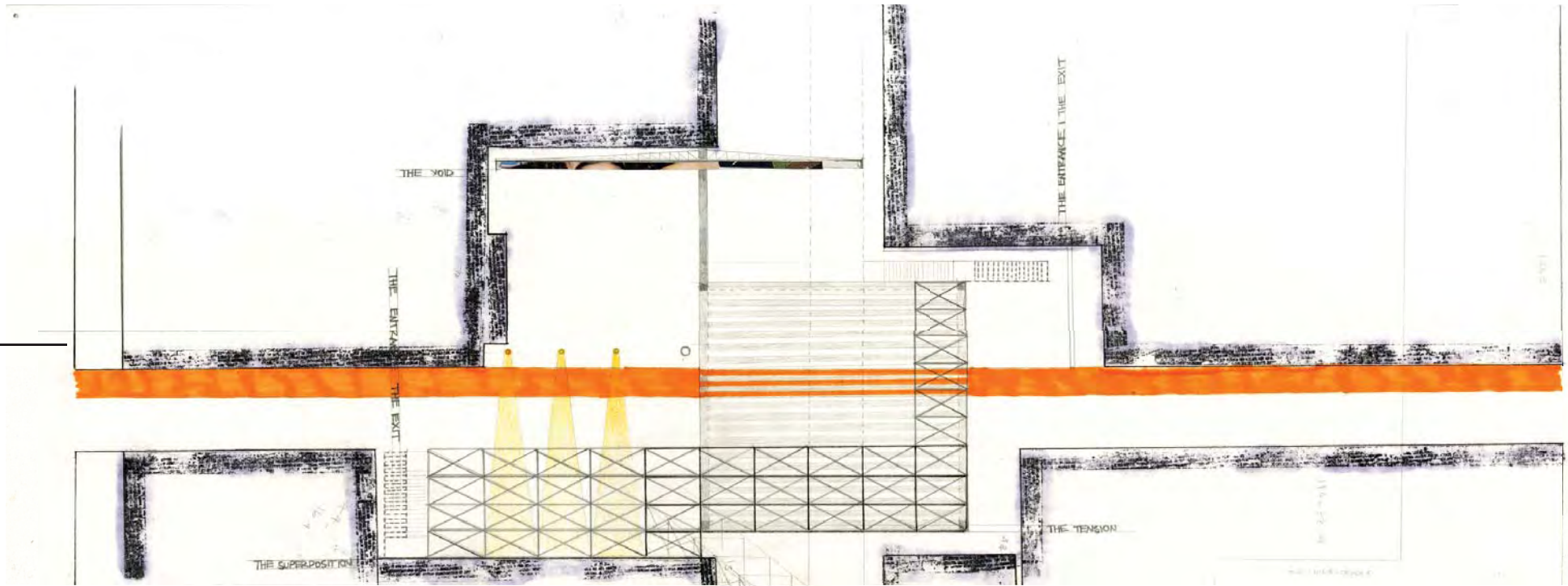
into the projects III

edited house



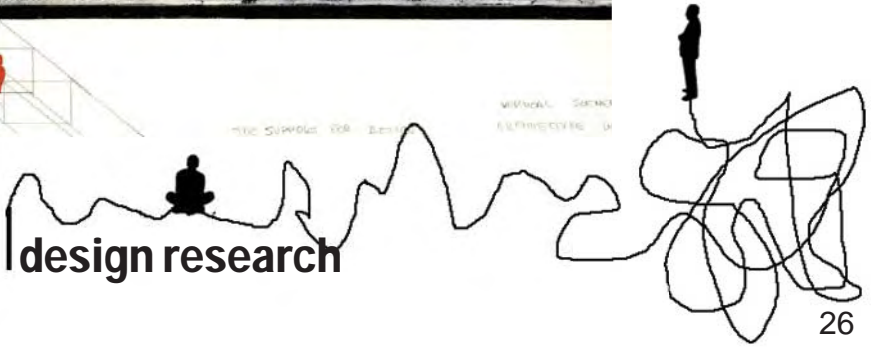
design research





shakeaspeare in the backstage alley

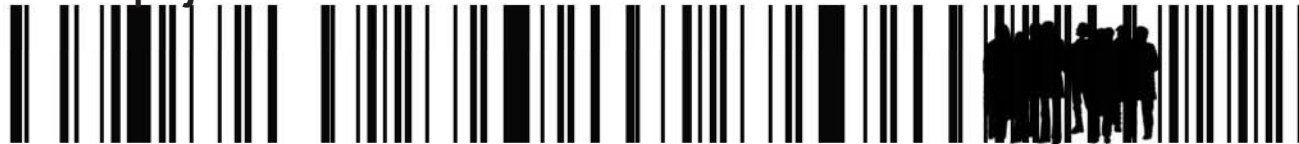
into the projects III



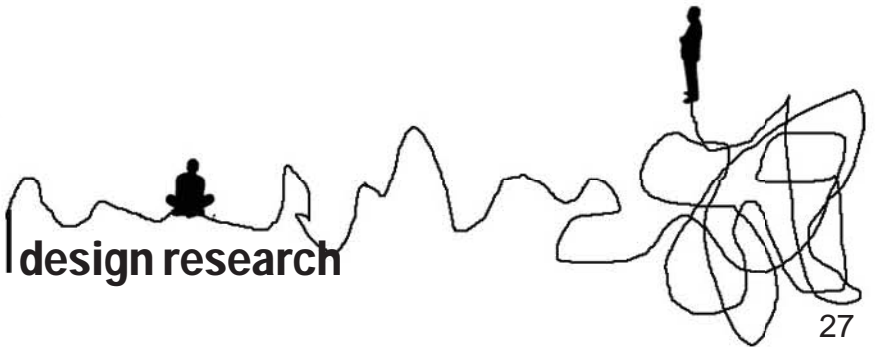
design research



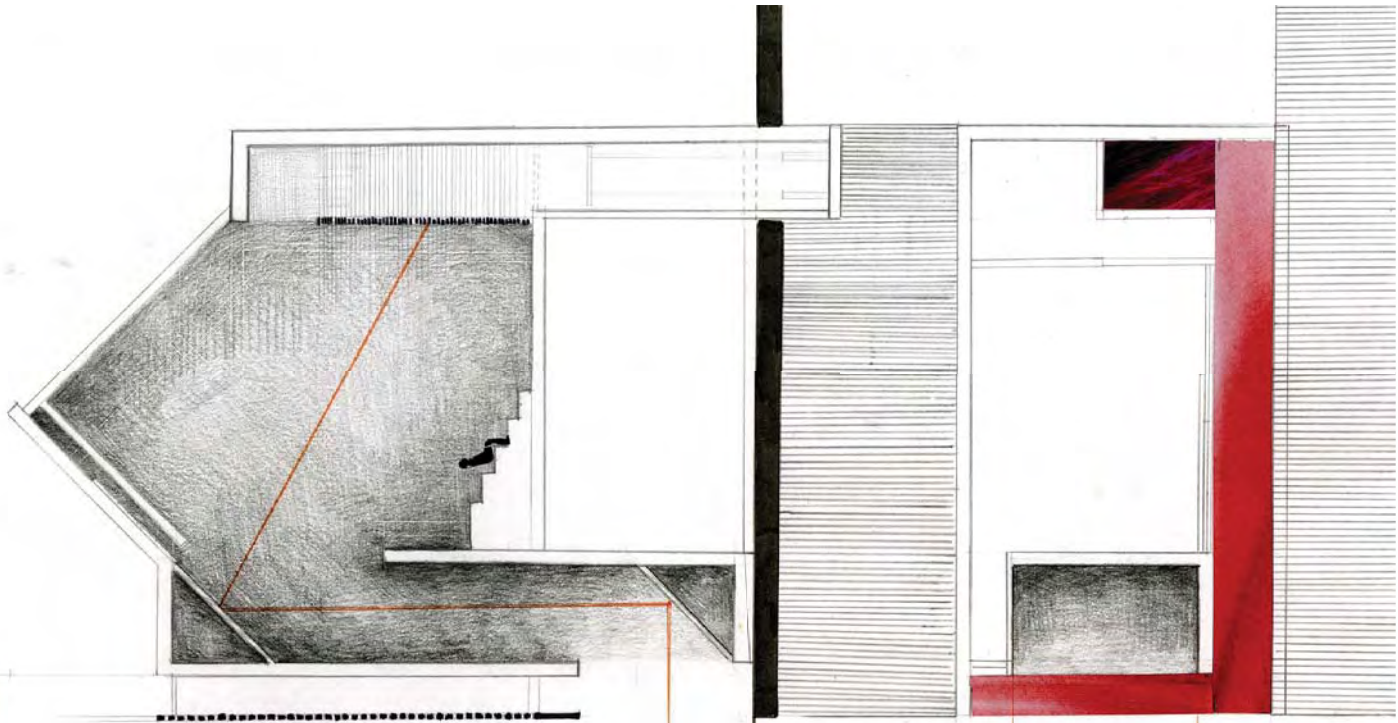
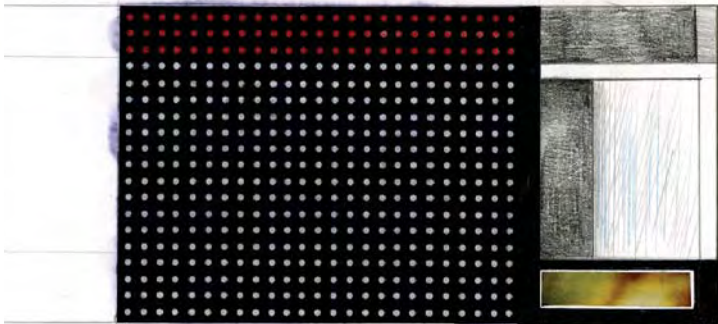
into the projects III



park [ar] chive



TUBECH TUBECH

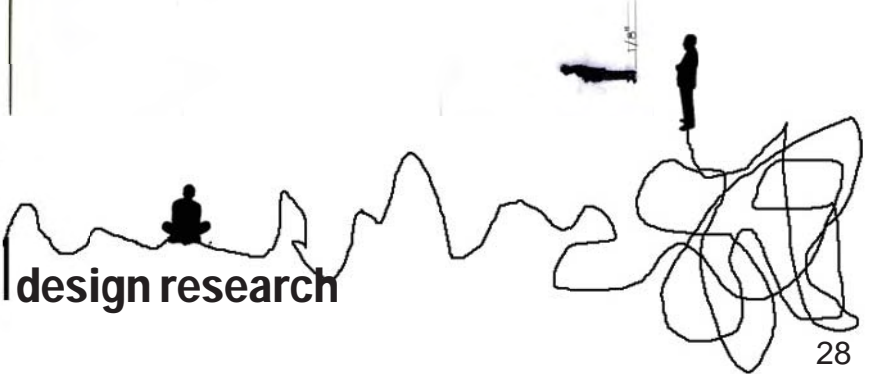


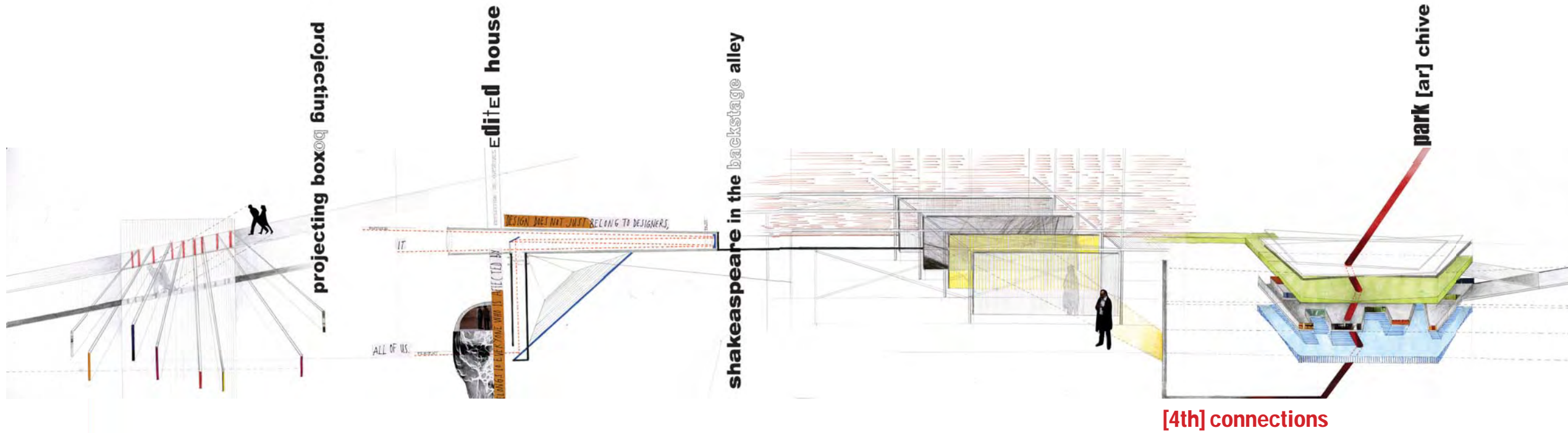
projecting box of guinea fowl

into the projects III



design research





[4th] connections





into the projects IV



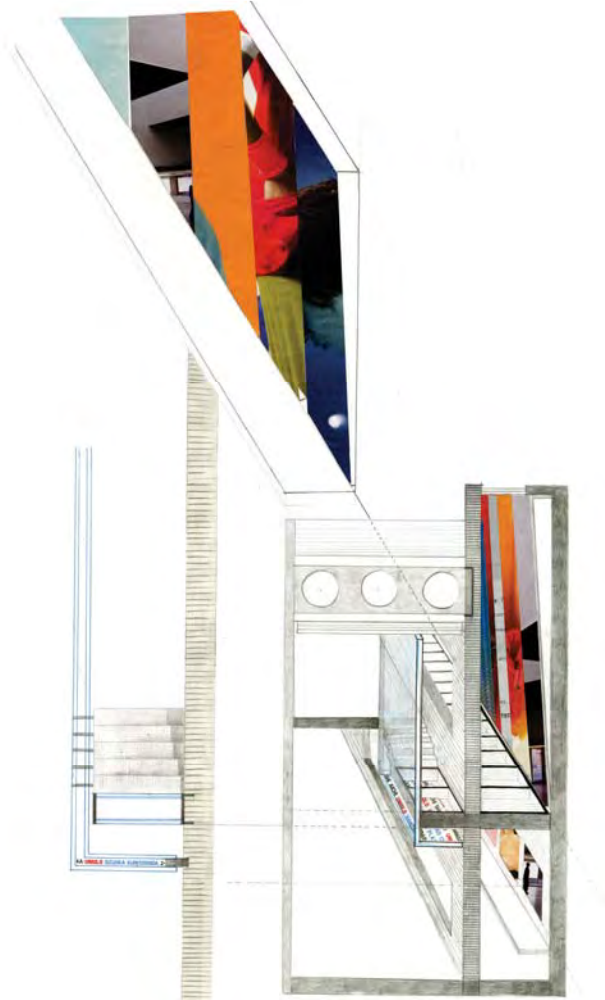
design research



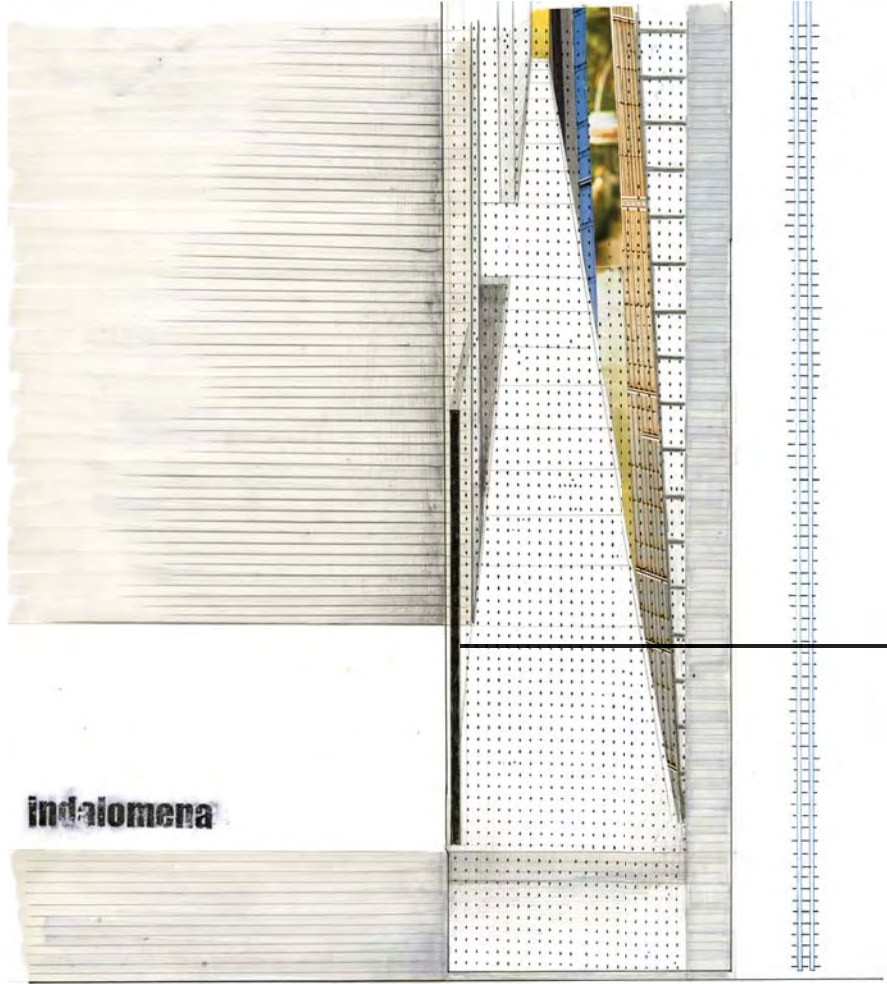
the gate keeper

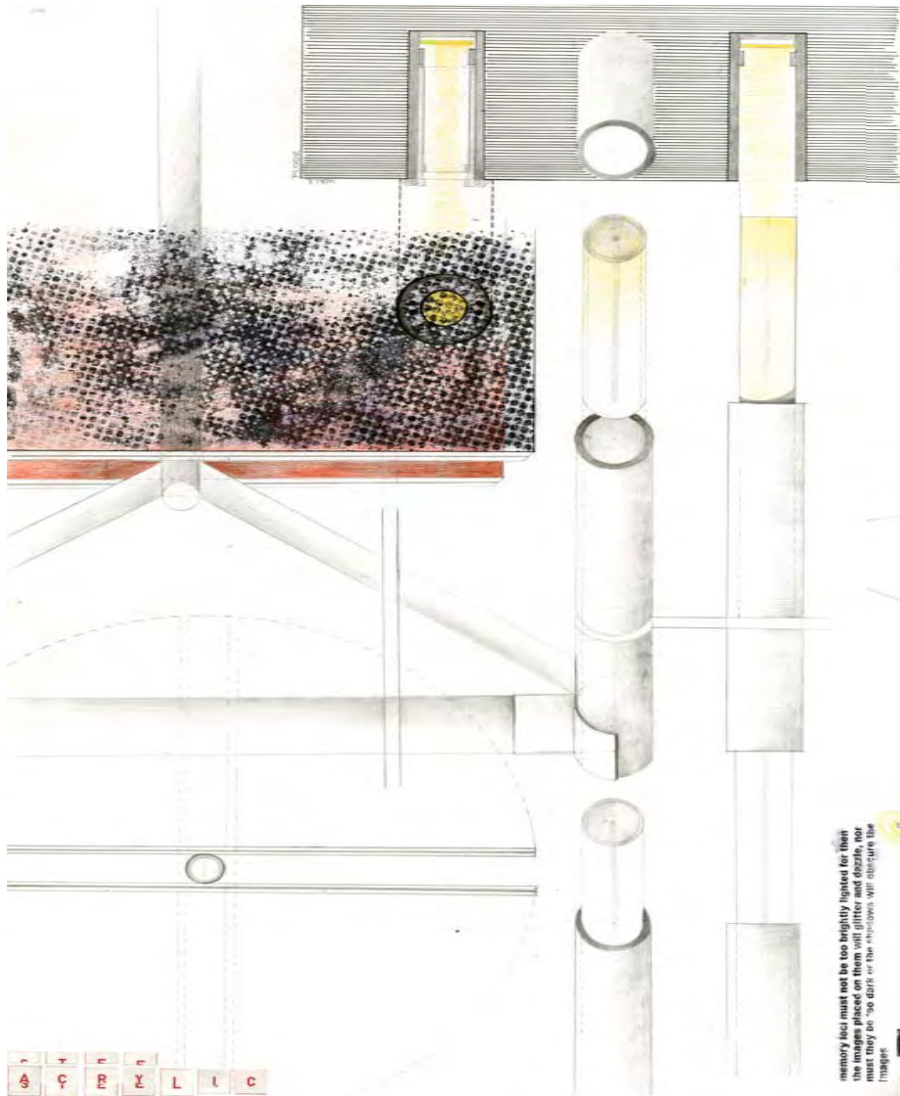


memory itself must not be too brightly lit; for then the images placed on them will glitter and dazzle, and must do by the too quick or the shadowy will obscure the things.



indalomena





S C R Y L L C

into the projects IV



design research

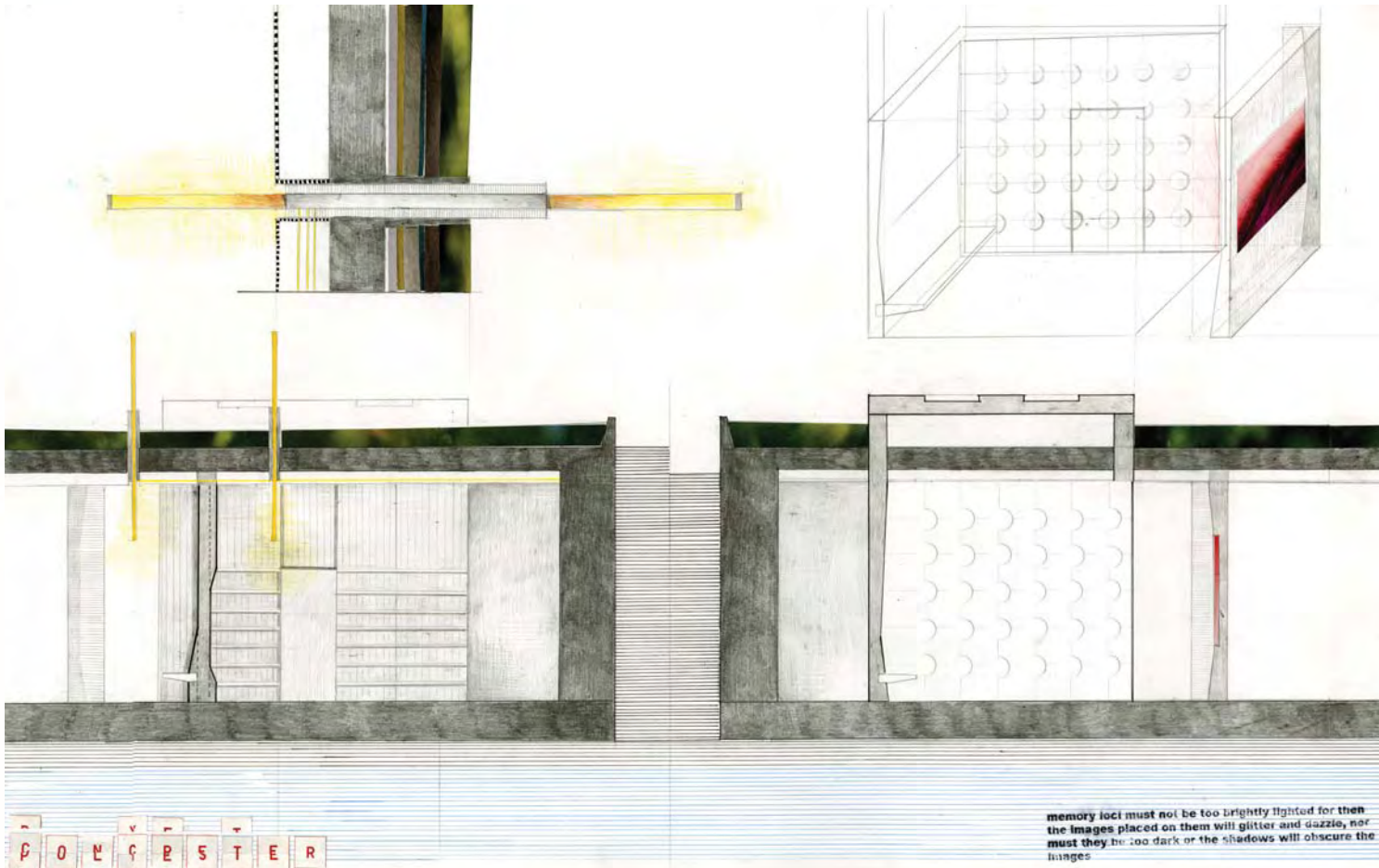
memory loci must not be too brightly lit for them
the images placed on them will glitter and dazzle, nor
must they be too dark or the messages will obscure the
images

indalomena

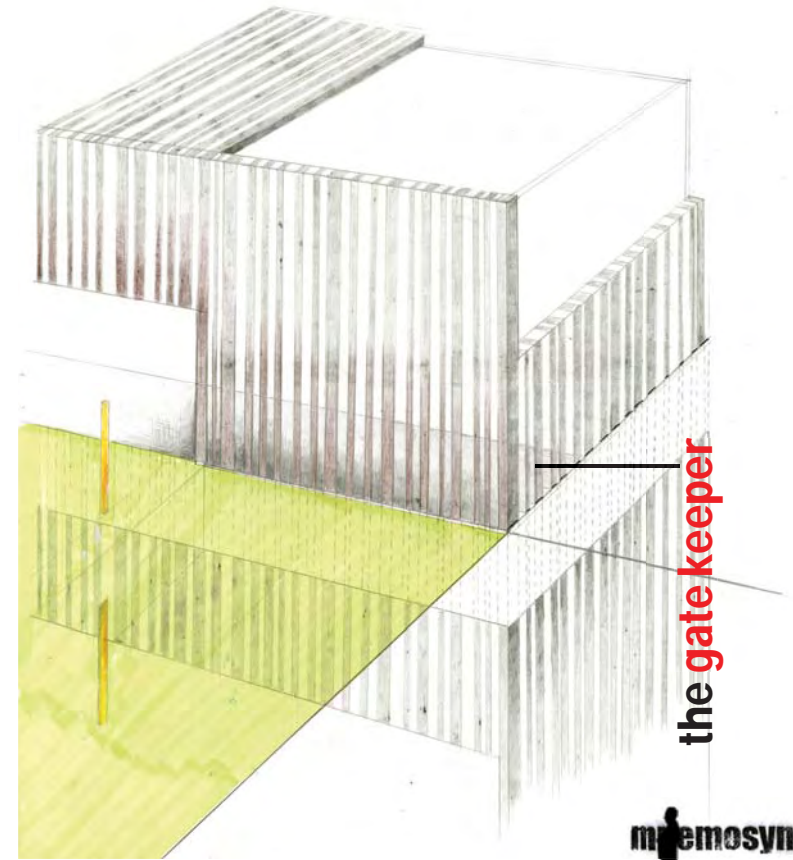


the gate keeper





P O M P E I I



mimosyna

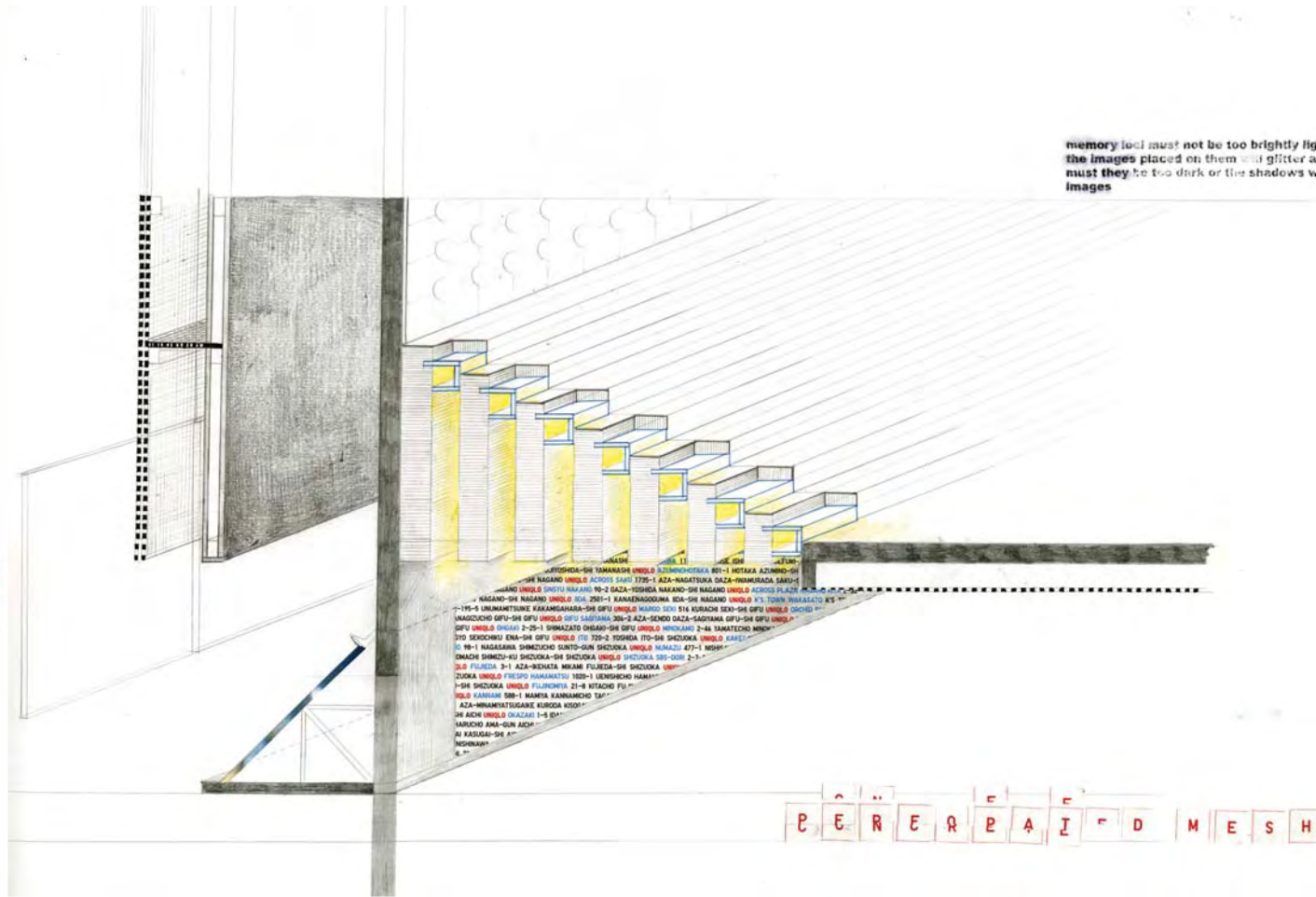


into the projects IV

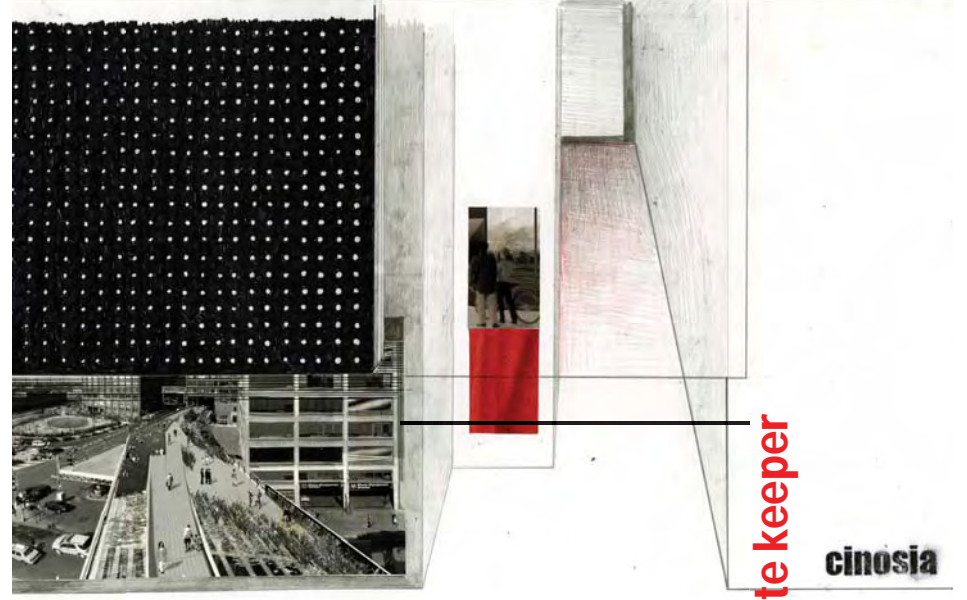


design research





memory loci must not be too brightly lighted for then the images placed on them will glitter and dazzle, nor must they be too dark or the shadows will obscure the images



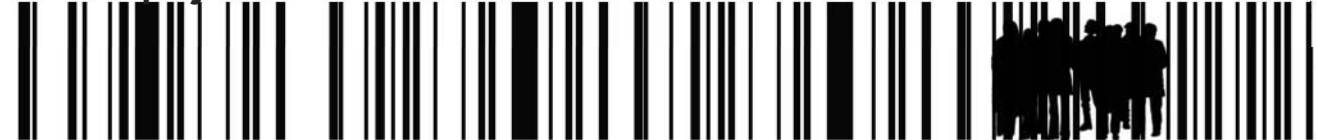
the gate keeper

cinosia

[Memory Loci must not be too brightly lighted for then the images placed on them will glitter and dazzle, nor must they be too dark or the shadows will obscure the image]8

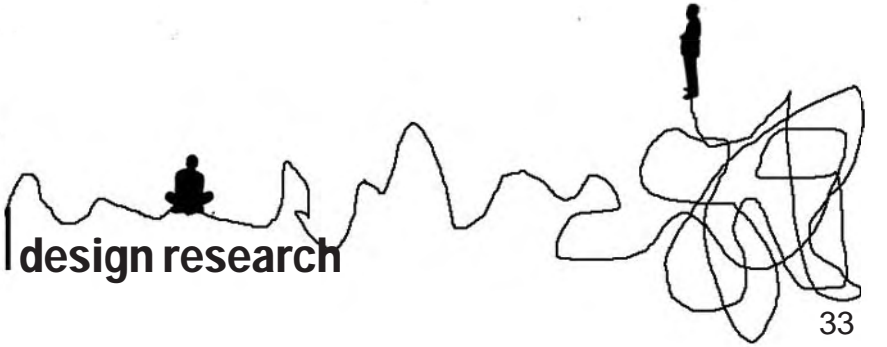


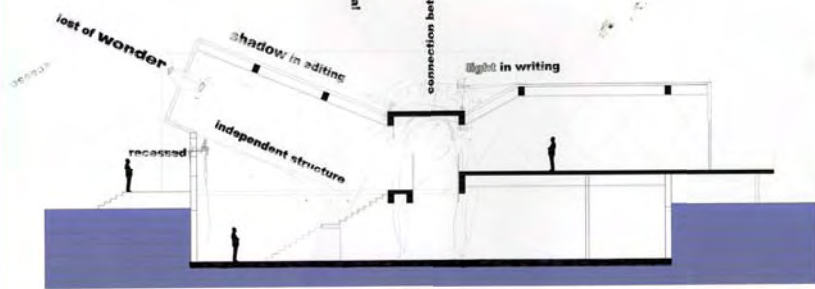
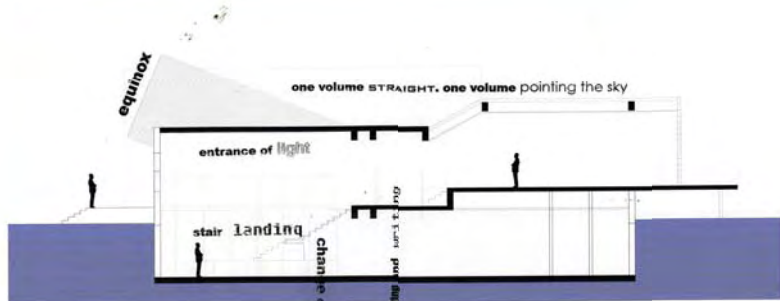
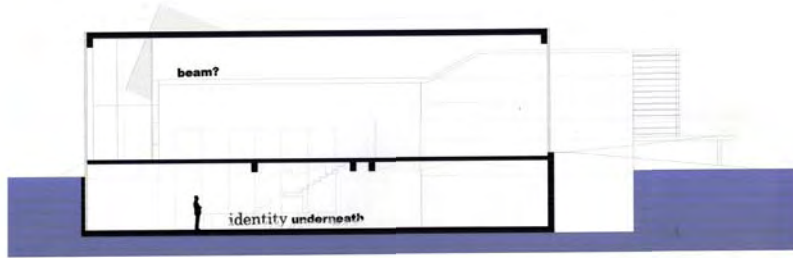
into the projects IV



design research

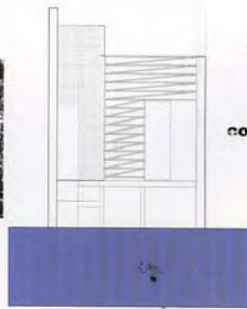
8. Frances A. Yates, The Art of Memory. The University of Chicago Press. Chicago 1974



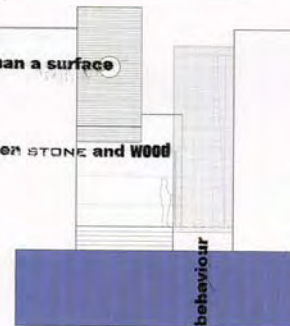


edited house

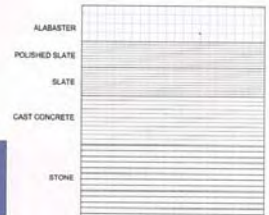
pin up 10.29.07



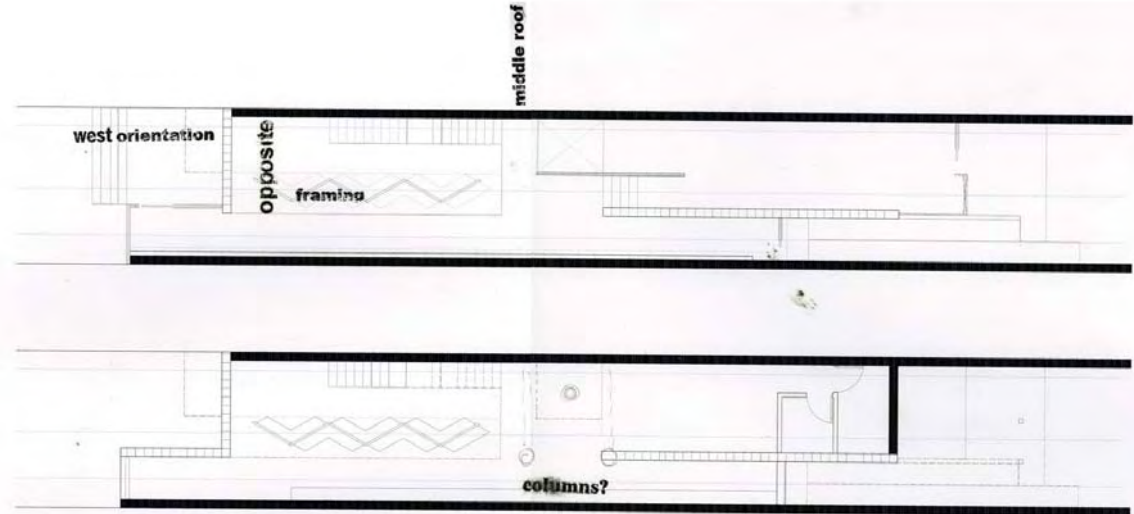
window more than a surface
connection between STONE and WOOD



intentional behaviour



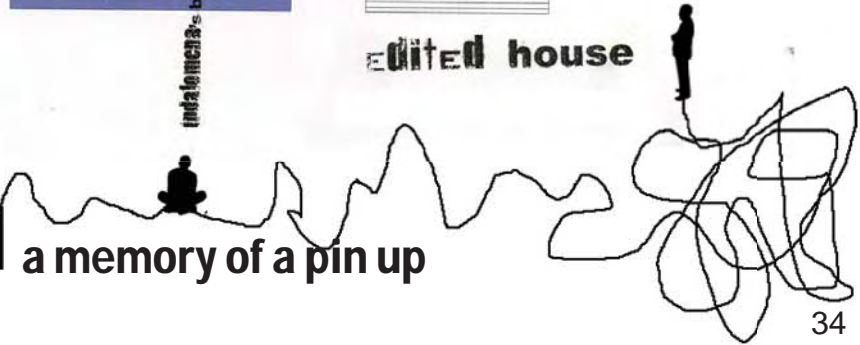
edited house



structure from wall to wall



a memory of a pin up



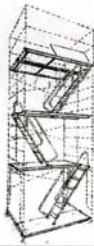
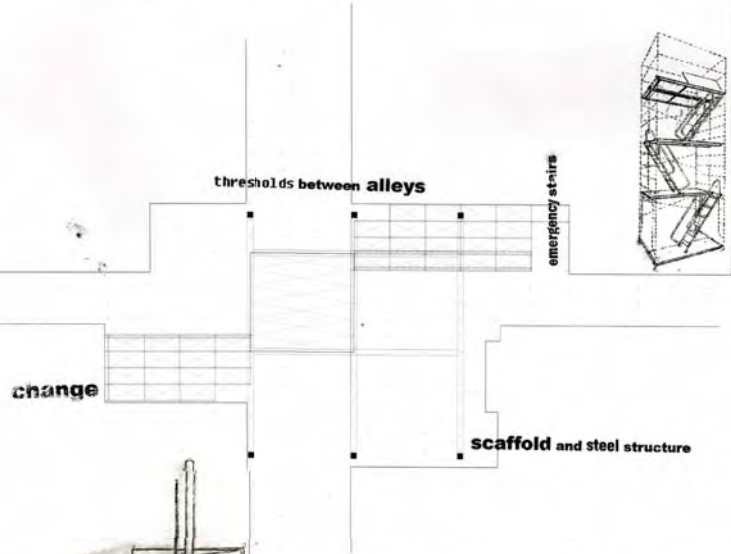
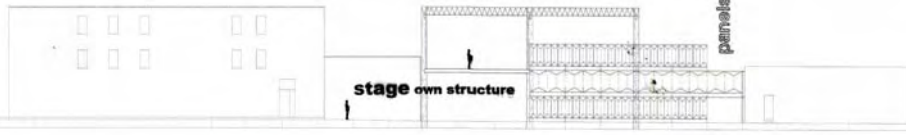
coming out of the screen
why the need for a roof?
why a flat roof?
why heavy ceiling?
projector screen
inside structure
what is hidden
what is shown?

stable mirror
square, tree, rectangle
TABLES and writing space
end of ramp and water
USE of outer wall
middle roof
independent structure
entrance of light
identity underneath
west orientation
opposite
LINDNER's behaviour
regressed
emergency stairs
scaffold and steel structure
night
change

the back of the theatre
architectural activity
rectangle holding earth
wall change in floor
between filling and
one volume pointing the sky
surface
beam?
structure from wall to wall
connection between stone and steel
material
stage own structure
change night

thresholds between alleys
emergency stairs
change
scaffold and steel structure

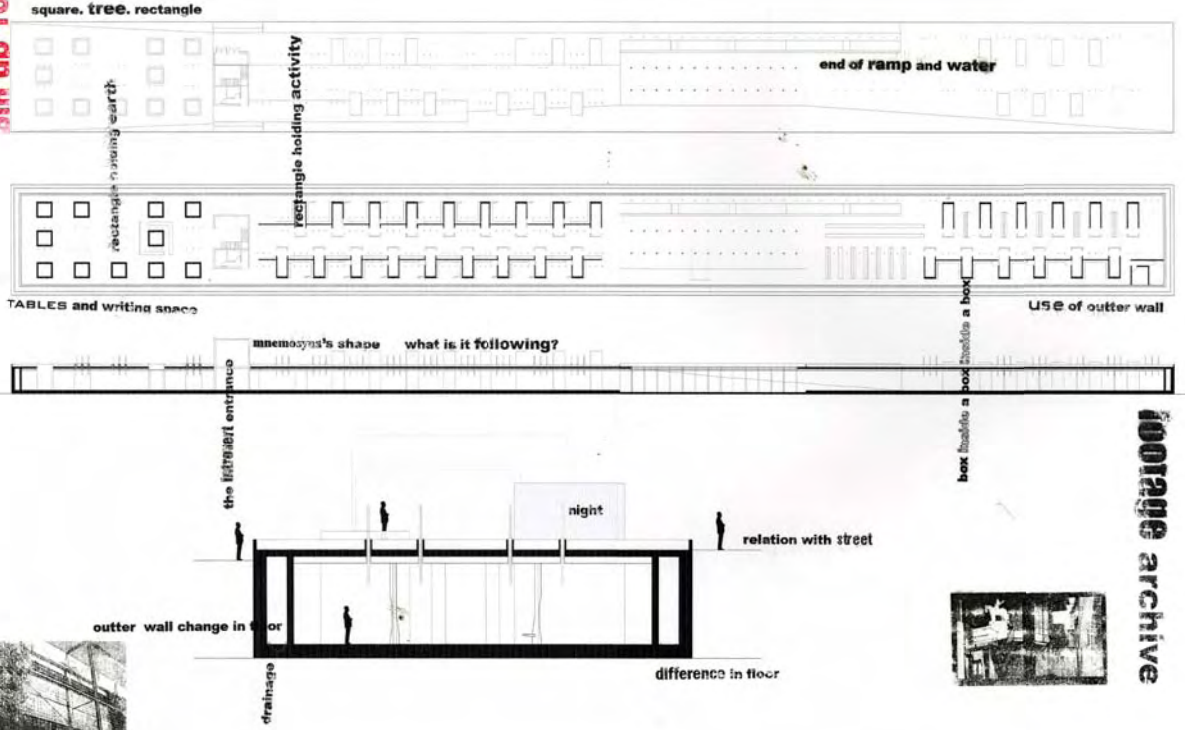
shakeaspeare in the backstage alley



a memory of a pin up



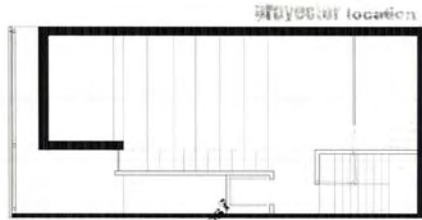
pin up 10.29.07



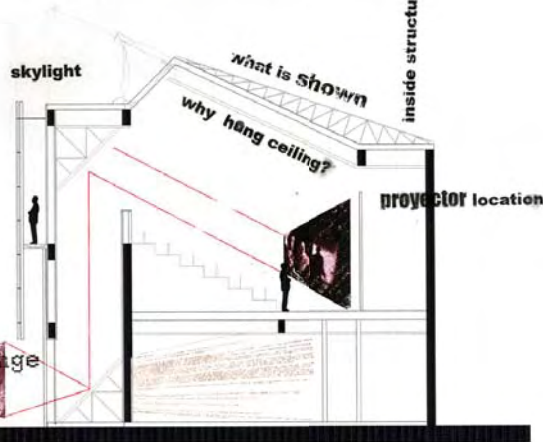
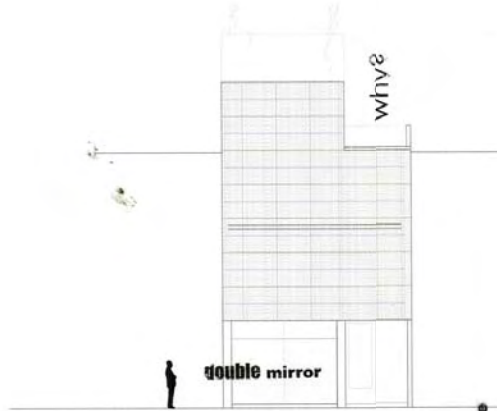
stage archive

pin up 10.29.07

pin up 10.29.0



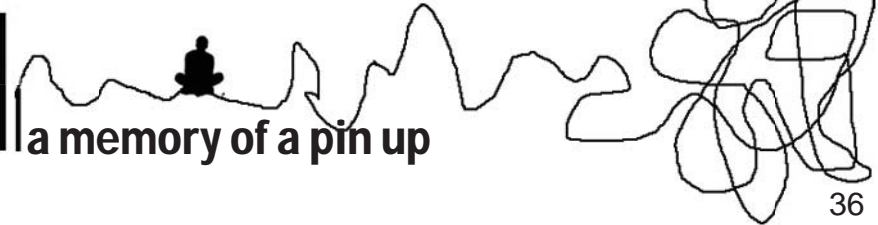
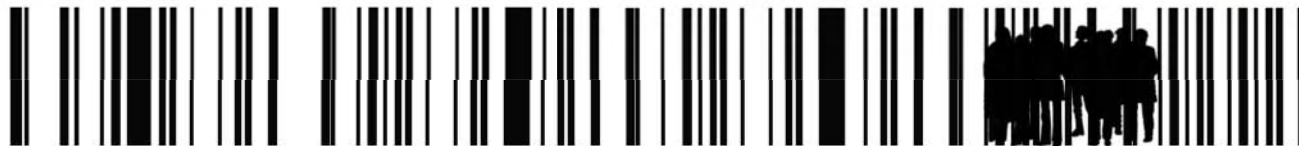
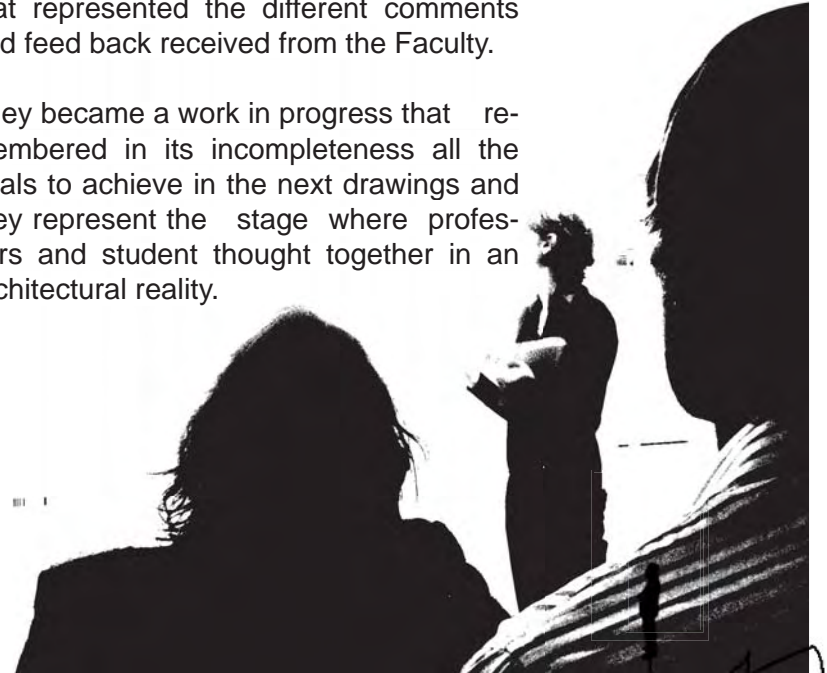
projecting box



These drawings are the first Architectural lines drew for each project including functionality, proportions, materiality and the program; always considering the concepts already exposed.

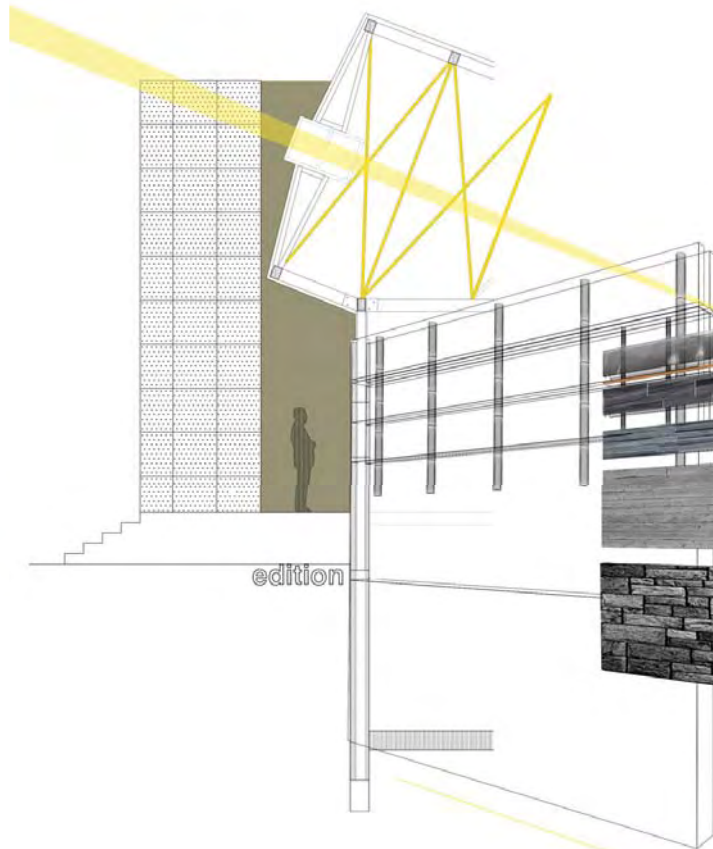
They were completed once the pin up was finished, by including images and words that represented the different comments and feed back received from the Faculty.

They became a work in progress that remembered in its incompleteness all the goals to achieve in the next drawings and they represent the stage where professors and student thought together in an architectural reality.



a memory of a pin up

the world



edition

alabaster
 wood trim
 polish slate

grey slate

CONCRETE . WOOD CAST

black limestone

when the shots were joined together meaning could be made by emphasizing the difference between shots, that is, instead of trying to cover up graphic dissimilarities between shots, as with Hollywood cinema the difference could be emphasized and indeed become the main way in which meaning could be created. audience continually search for the meanings created by the juxtaposition of two shots may thus be seen as alternative to the continuity editing based Hollywood cinema. [1] shots need to be filmed in the sense that they could be used as building blocks to construct a scene.

intellectual montage. in this type of editing, shots are placed together to emphasize their difference they are in collision with each other. for example in october a shot of a mechanical golden egg does not form part of the world of the film is placed next to a shot of a man. the parrot that is, it is non diegetic. the audience draw the conclusion that the man is vain. in this type of editing, the audience is not passive as they play an active part in producing writing



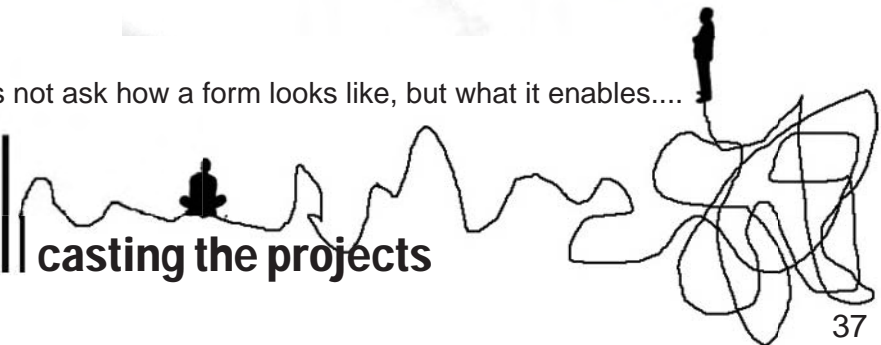
the material edition

the reflected image

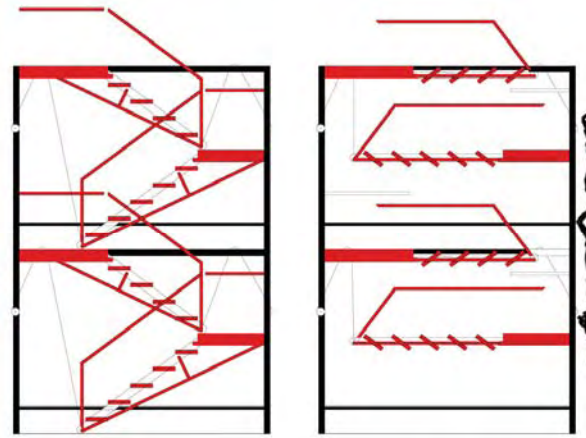
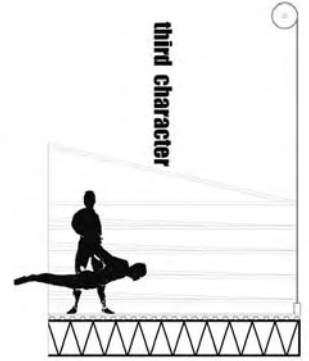
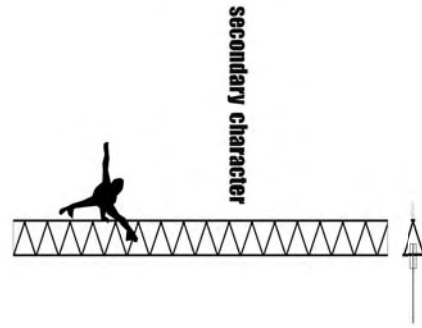
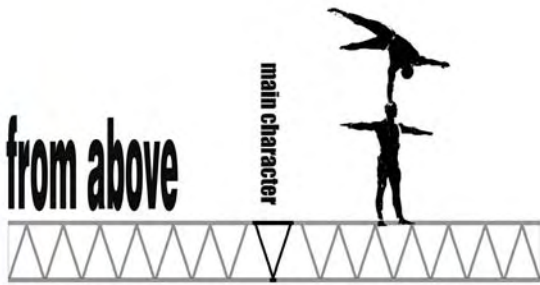
[Performance does not ask how a form looks like, but what it enables....



casting the projects

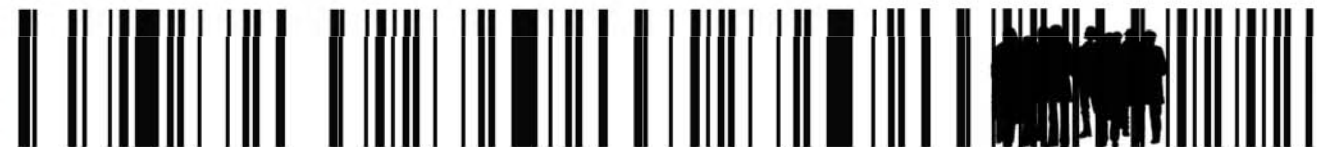


from above

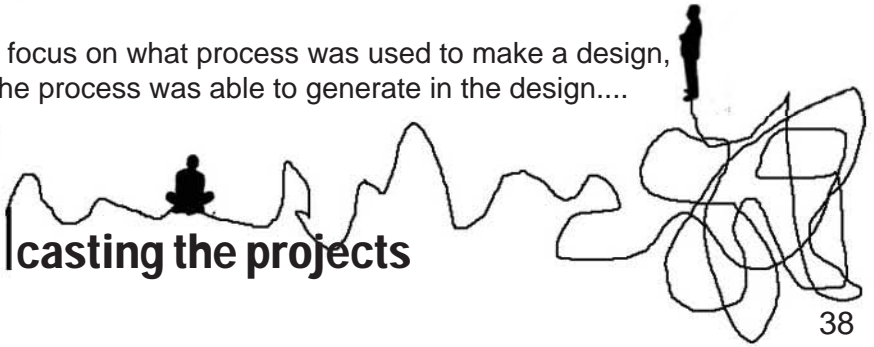


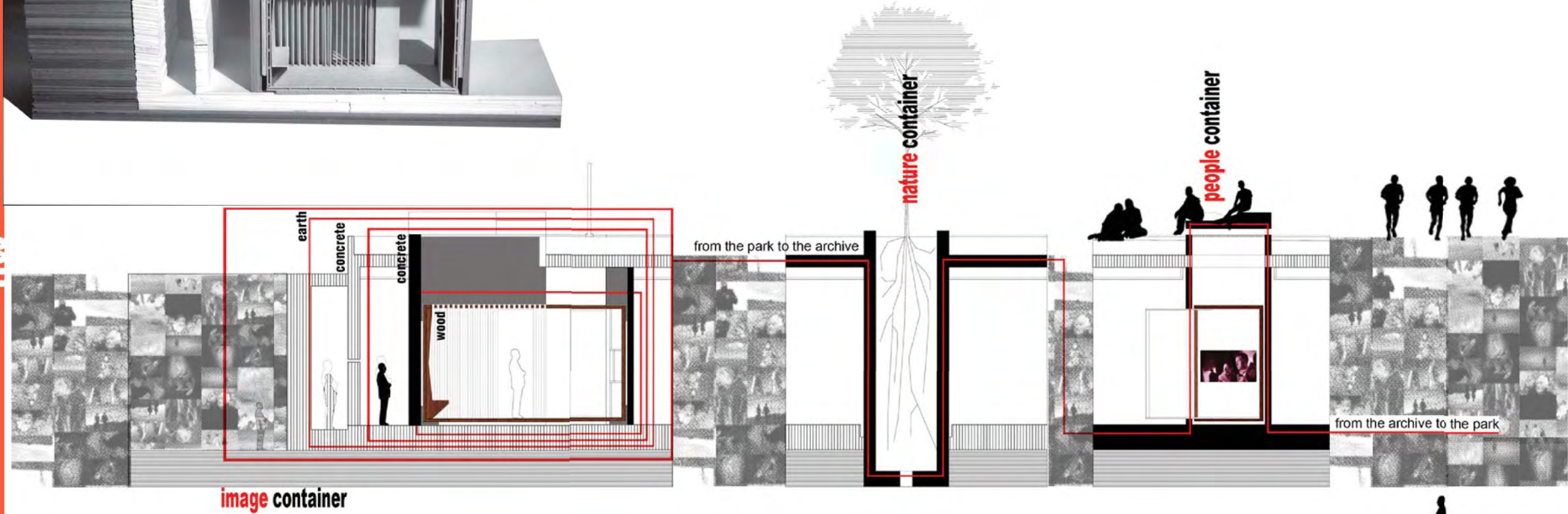
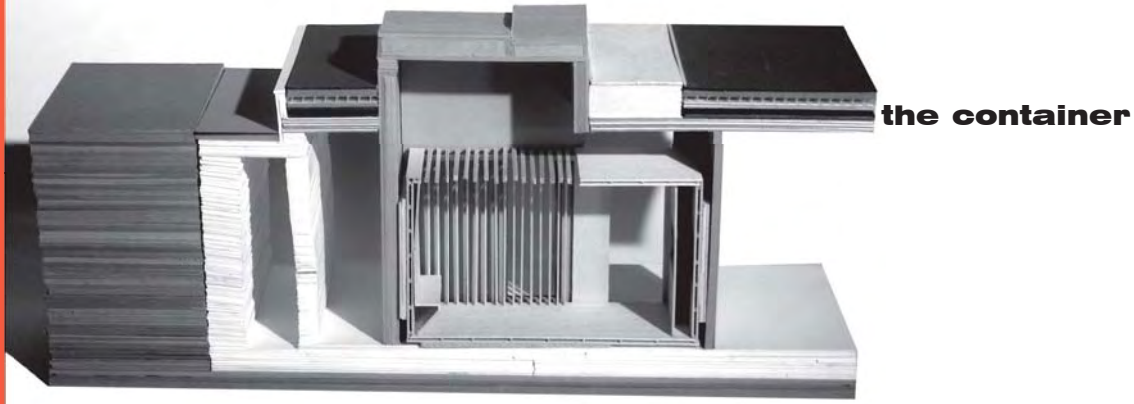
....It does not focus on what process was used to make a design, but on what the process was able to generate in the design....

architecture as the characters

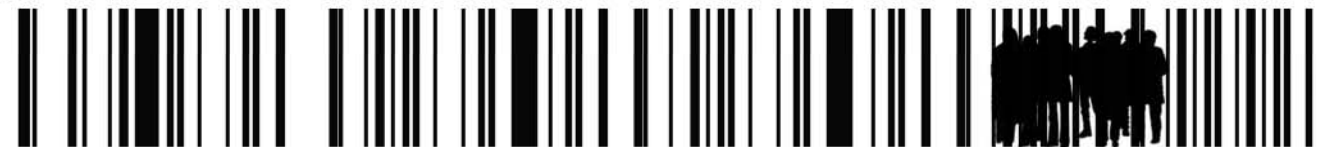


casting the projects

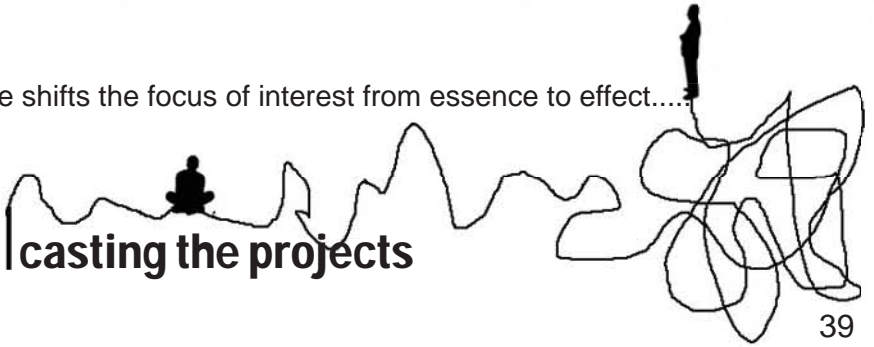


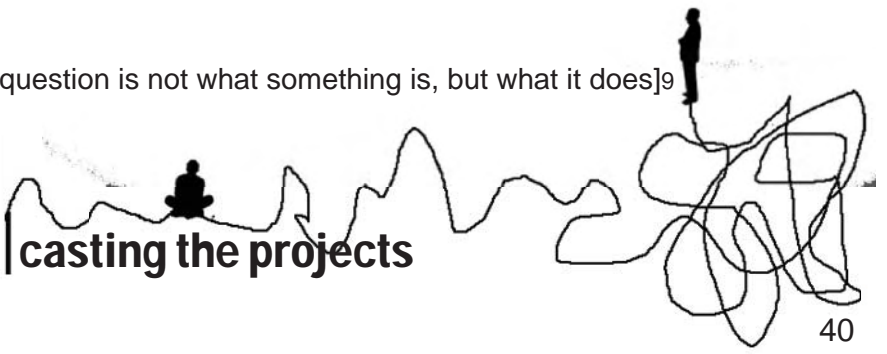
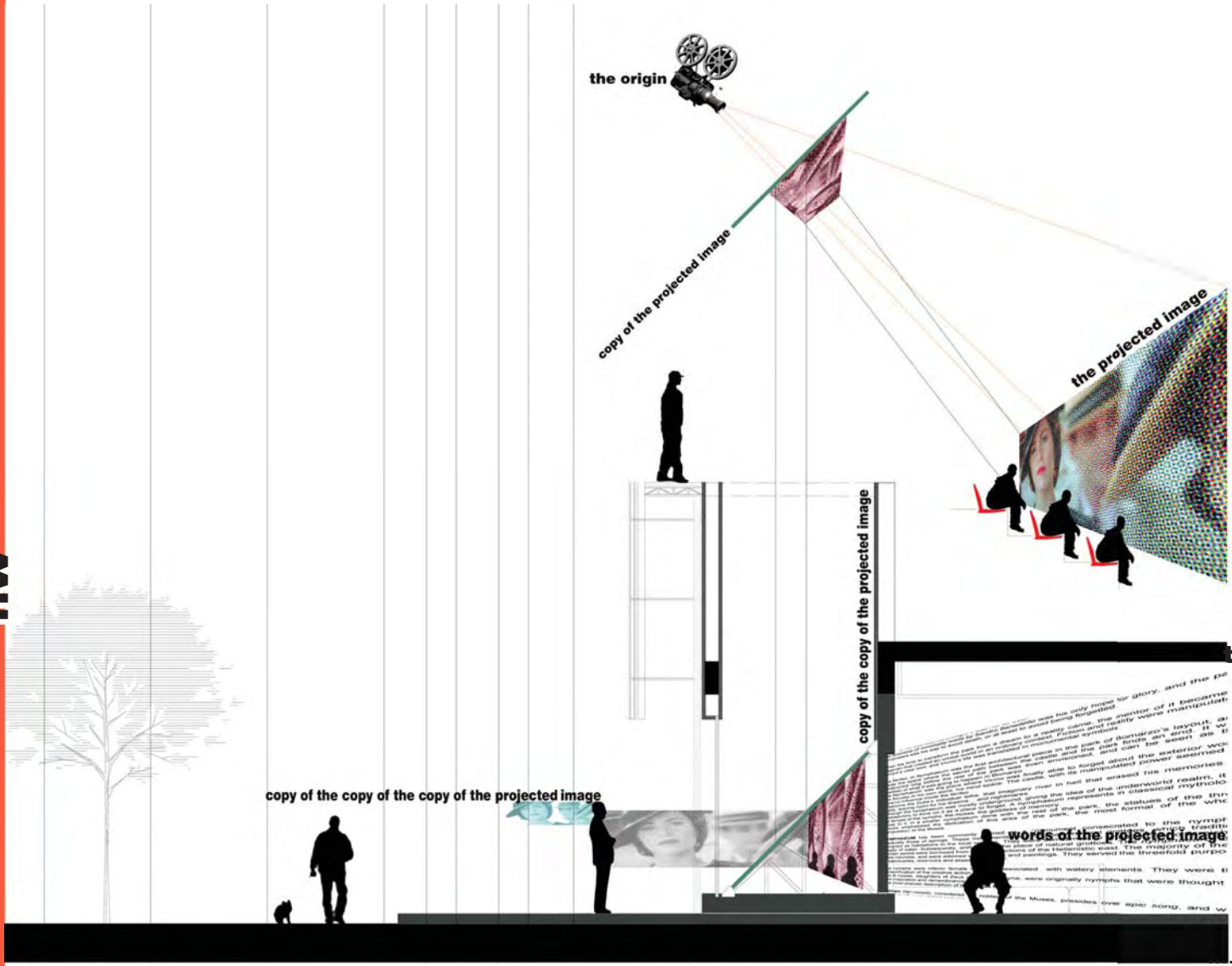


....thus Performance shifts the focus of interest from essence to effect....



casting the projects



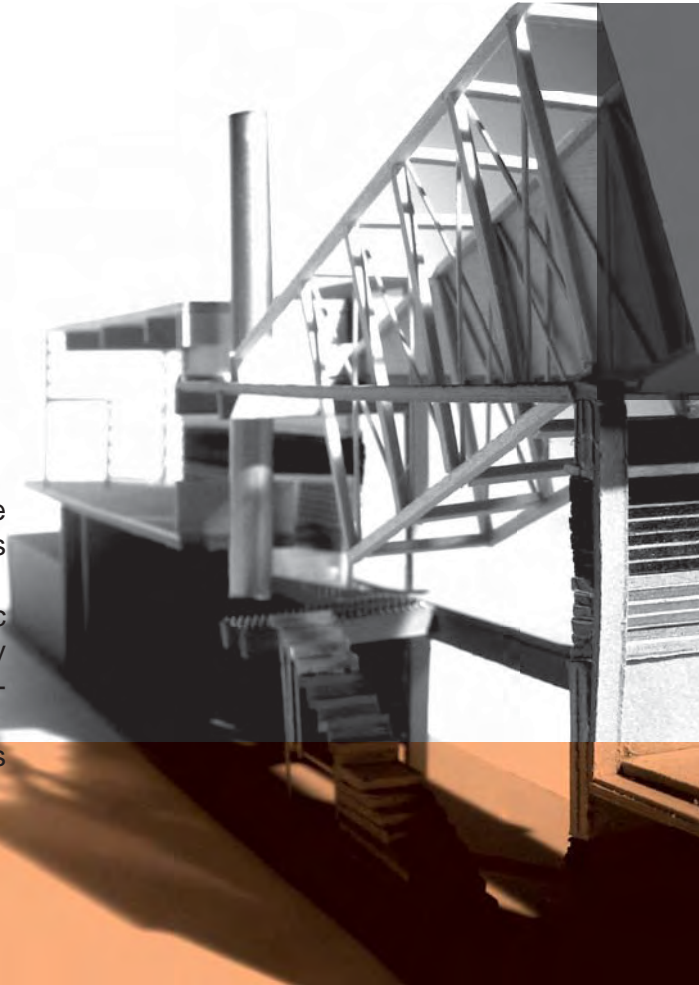


Film Editing is the art of connecting different shots to create a sequence, and the linkage of such sequences to create a film. Edition is unique to cinema and defines its quality and complexity.

The editor works with different layers of information combining them in a specific way, and working with a workprint -a positive copy of the film negative - given by the director. In his work, the editor often “re write” and “re direct” the film, by defining the location of each scene in the story.

The resulting juxtaposition of shots determined how creative and thoughtfulness the film will be.

final project

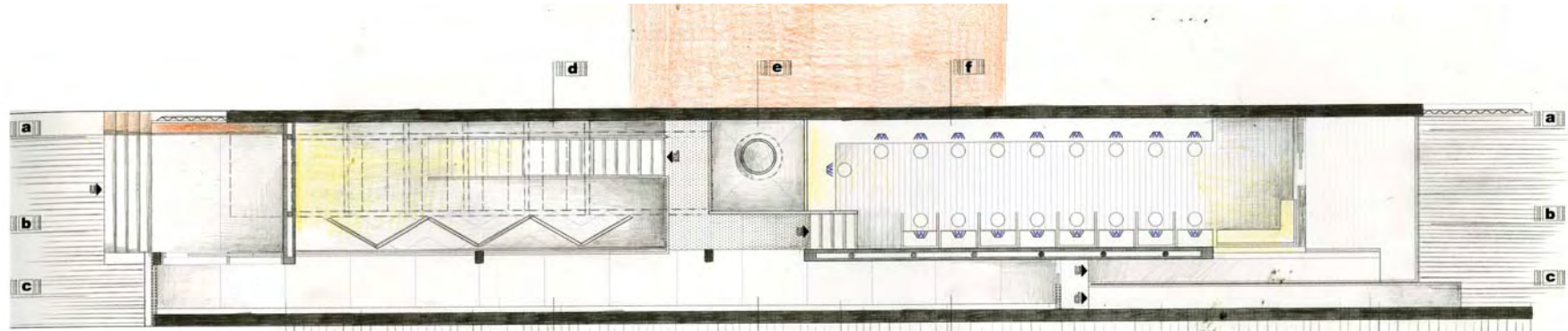


Edited house

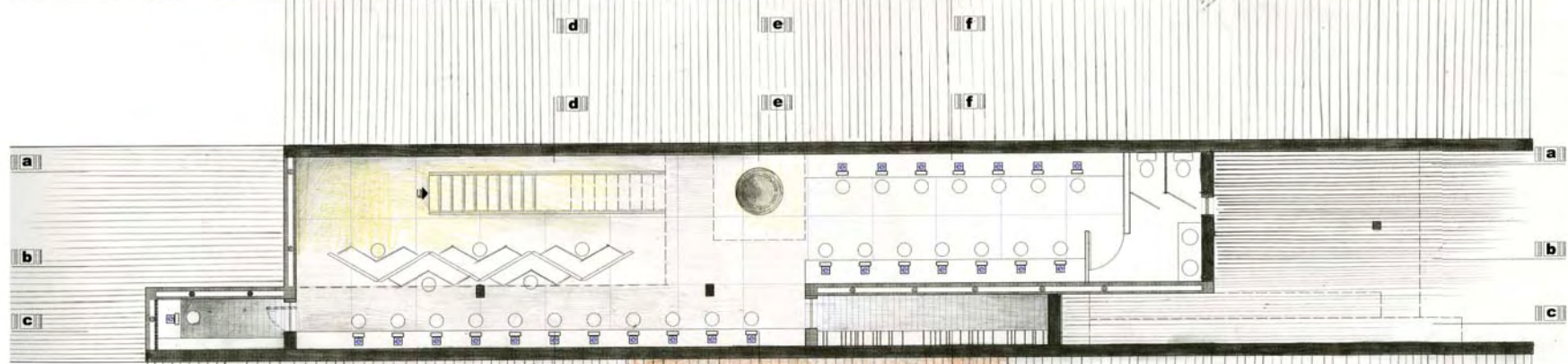
ne ne ne ne ne ne ne

ne

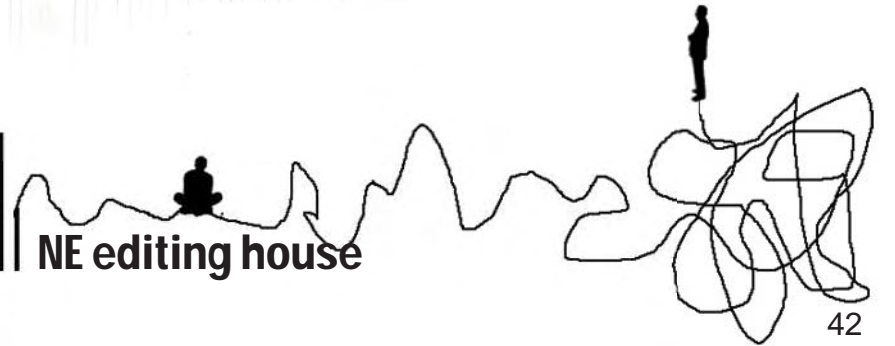
floor plan



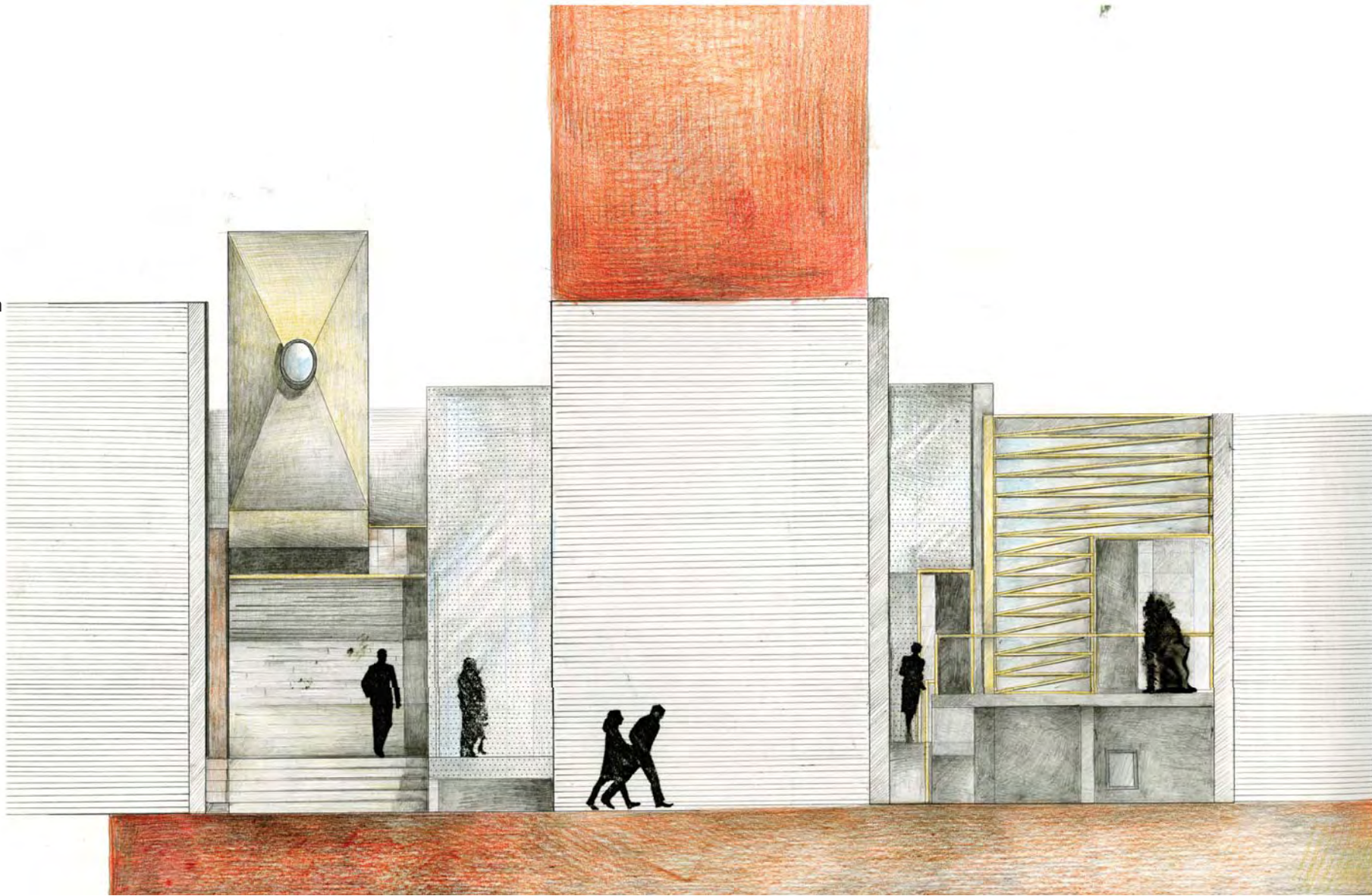
basement plan



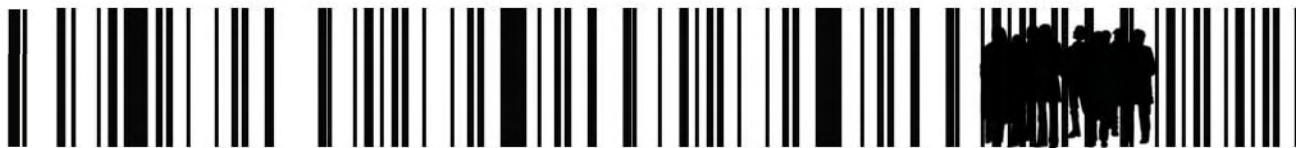
NE editing house



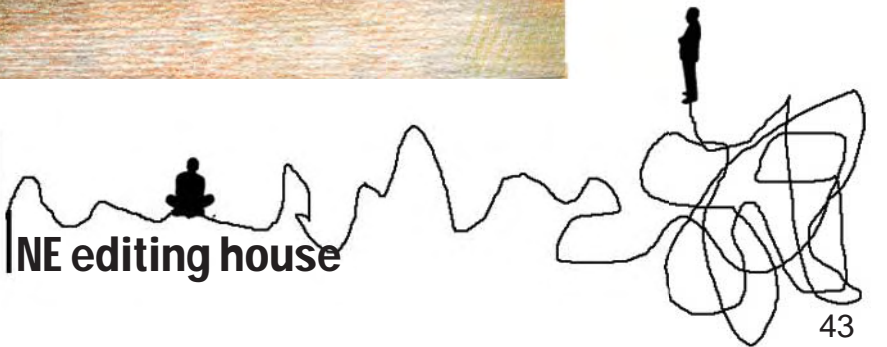
front elevation



rear elevation

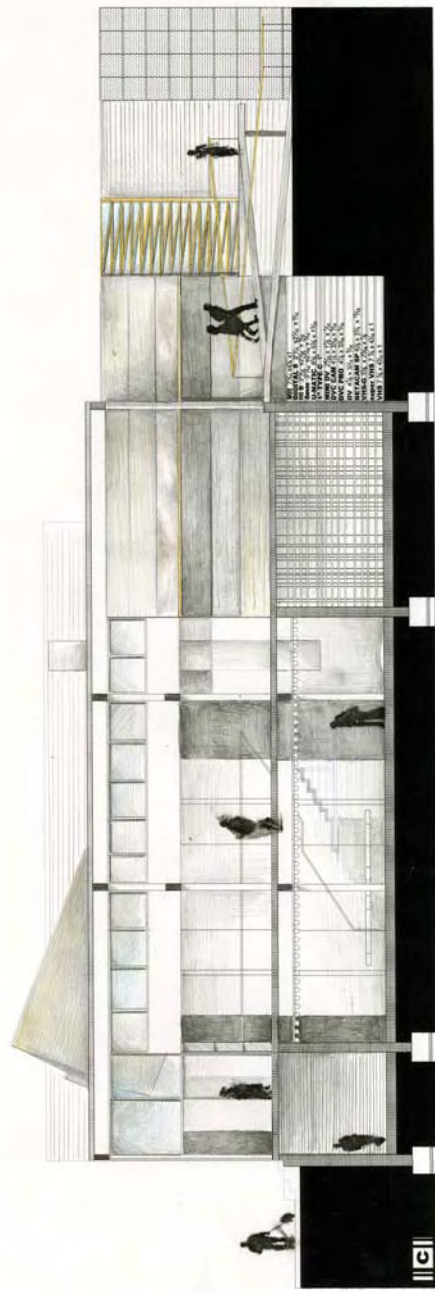
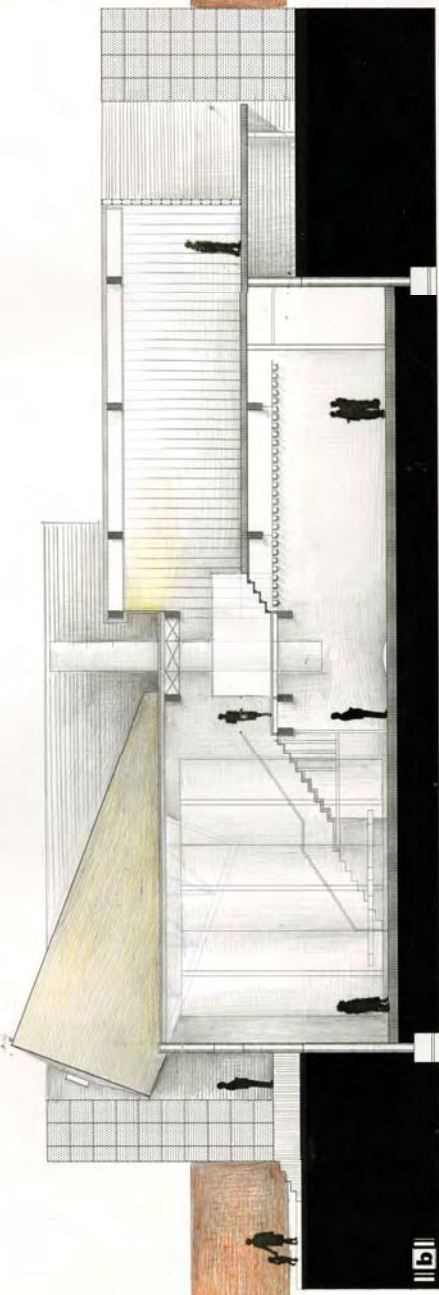
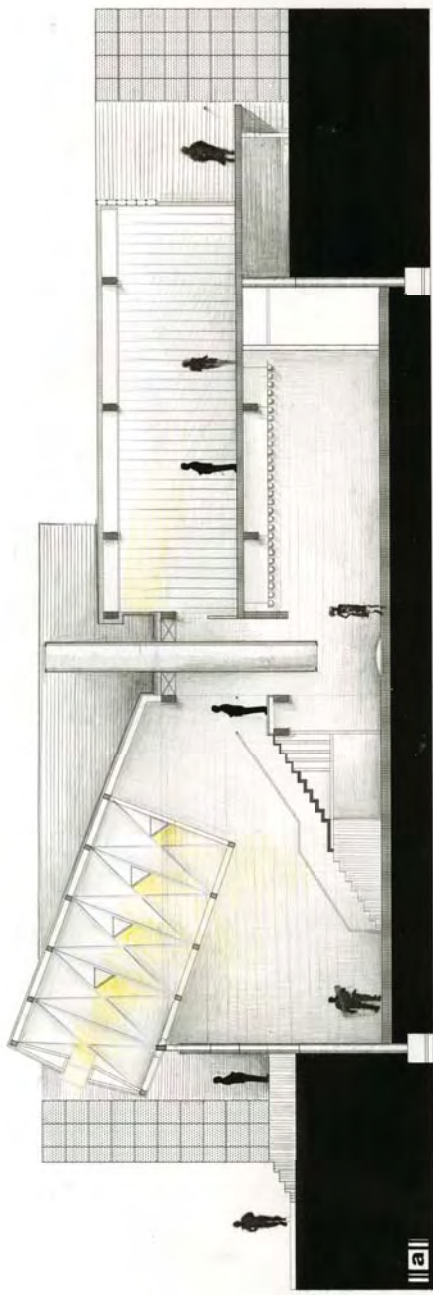


NE editing house





Exhibition space [] Writing room [] Edition area [] Meditation space []
Experimentation areas [] Expansions [] Services [] Storage []



1/8
sc

longitudinal sections



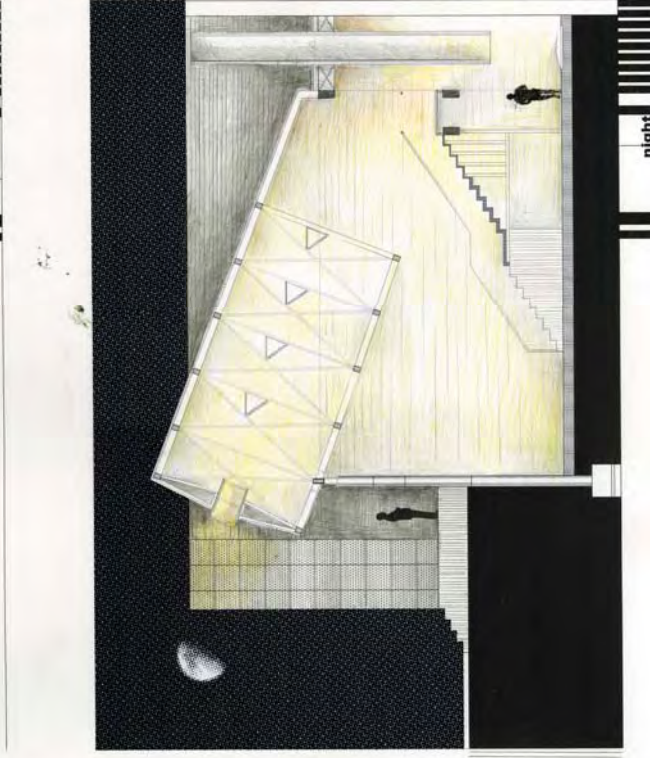
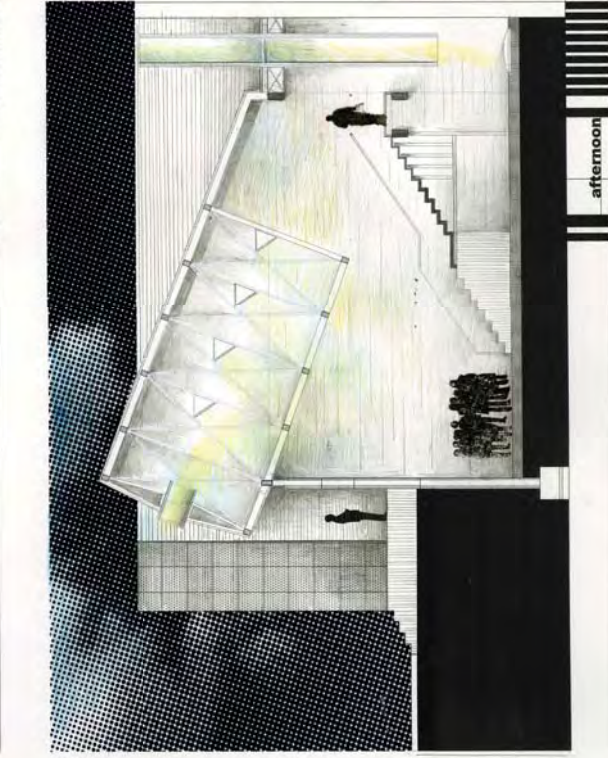
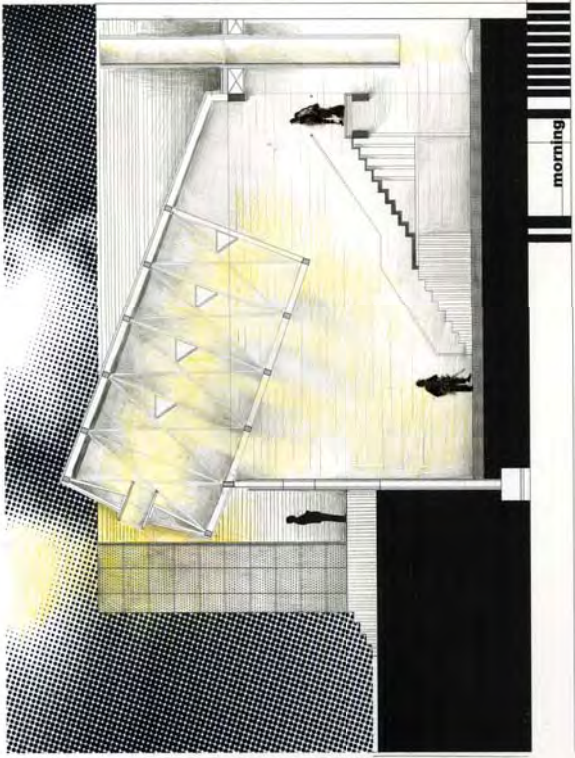
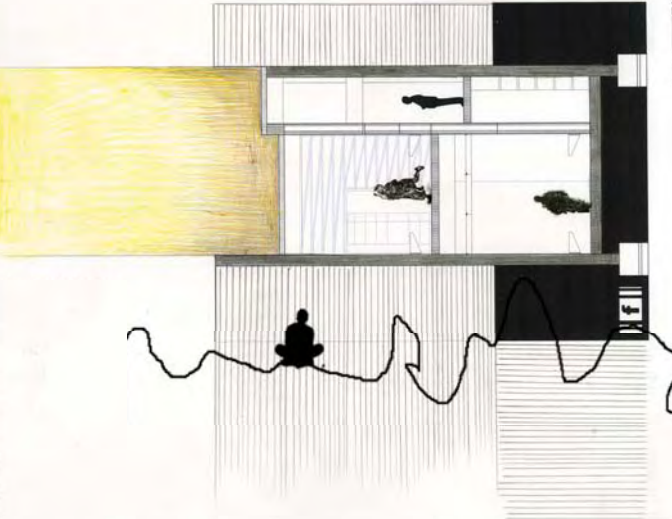
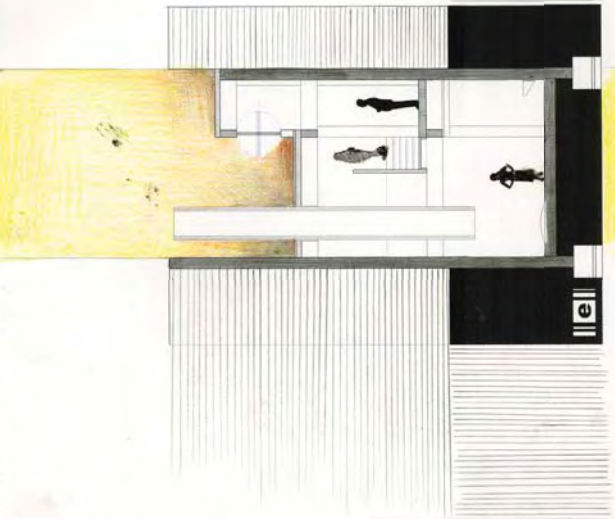
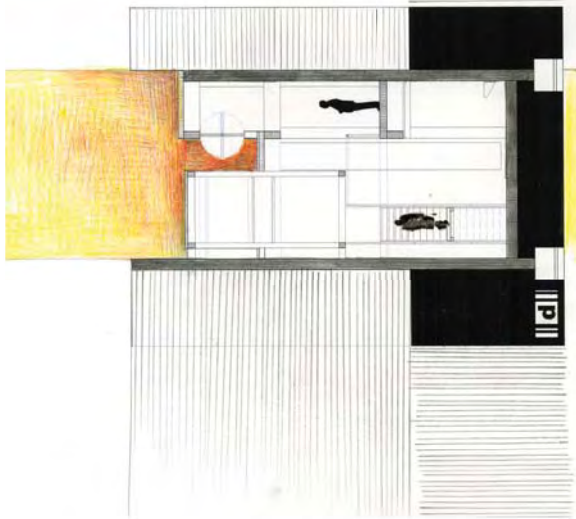
NE editing house

ne

ste

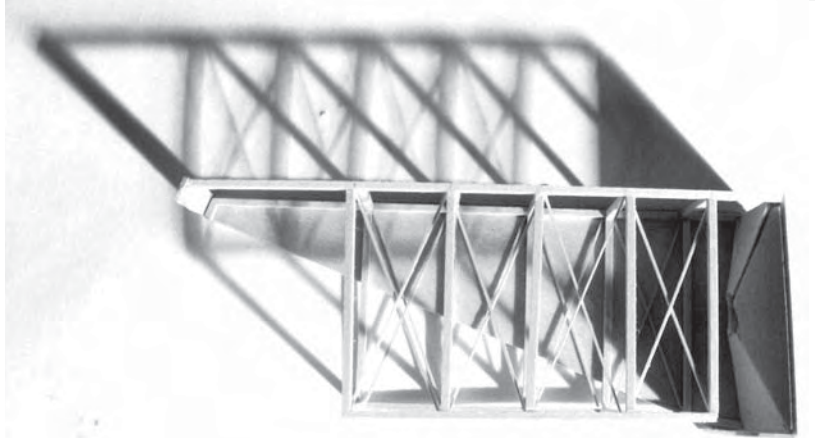
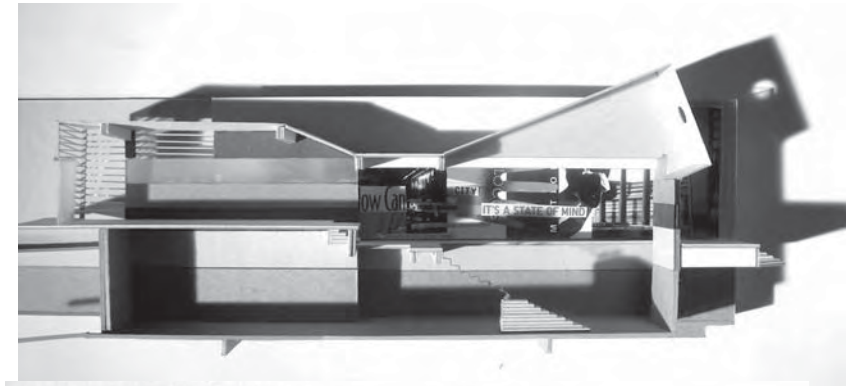
sw

nw

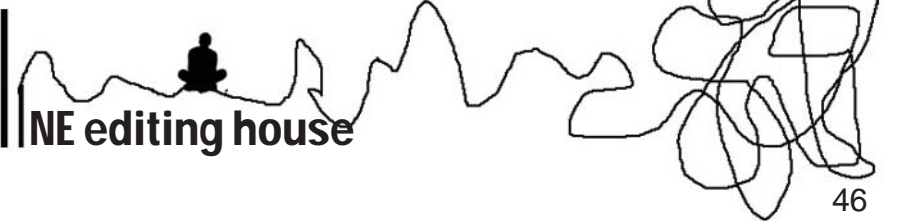


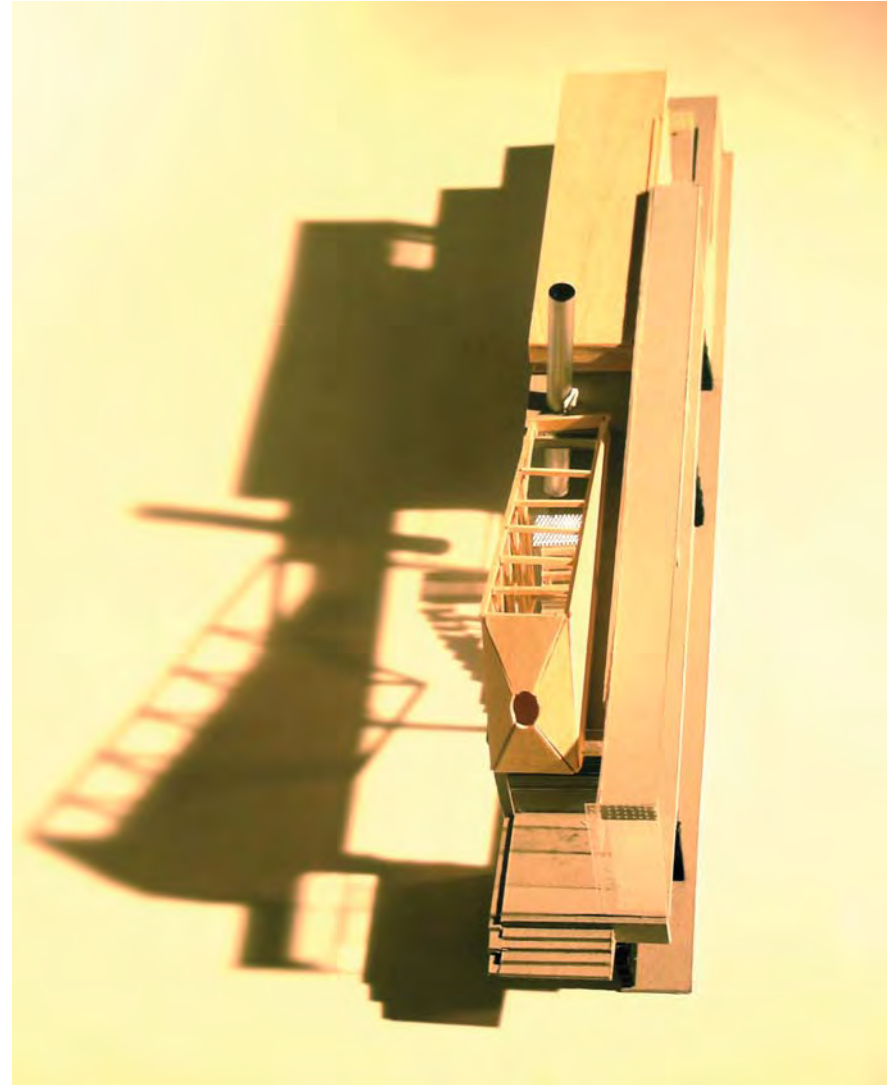
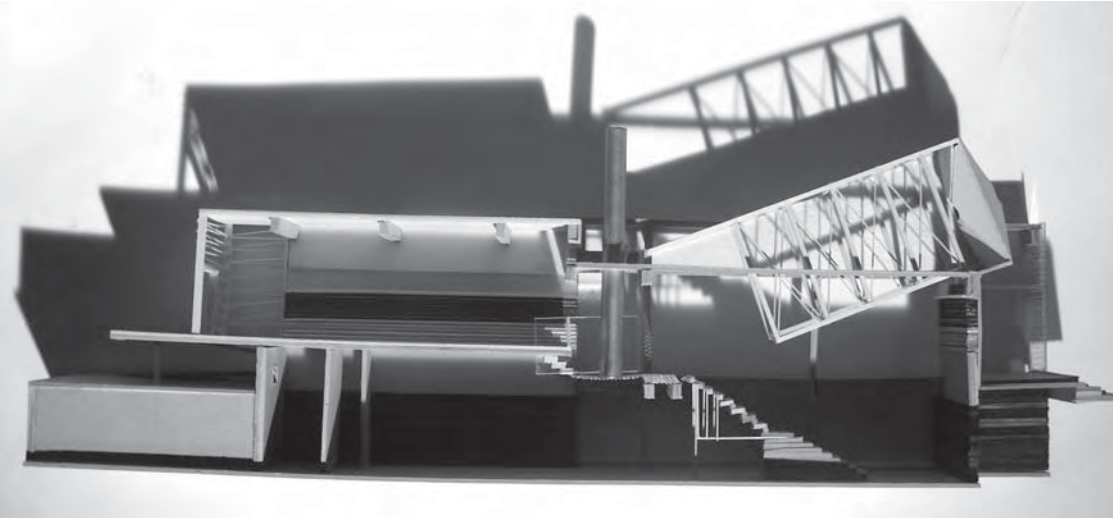
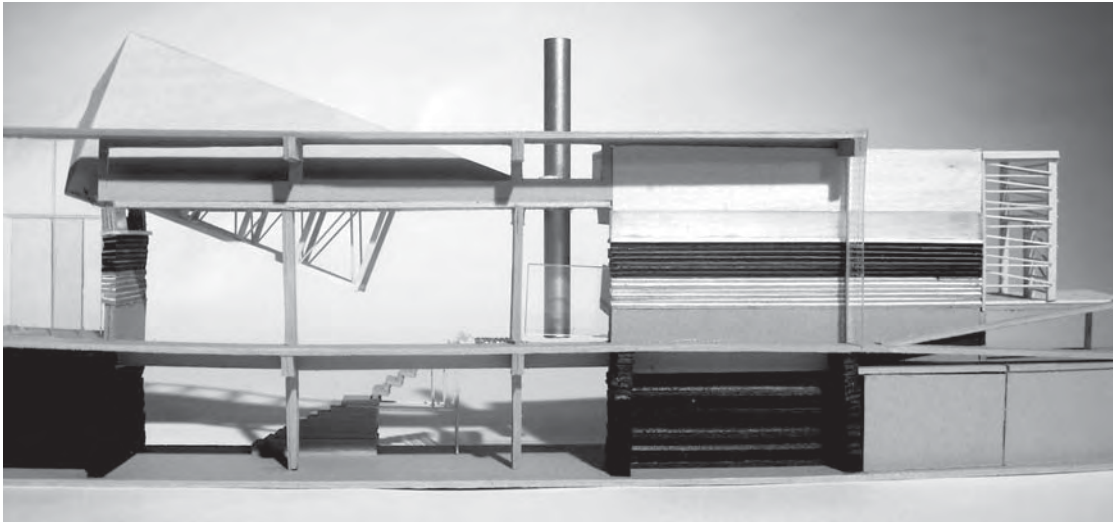
change quality

NE editing house

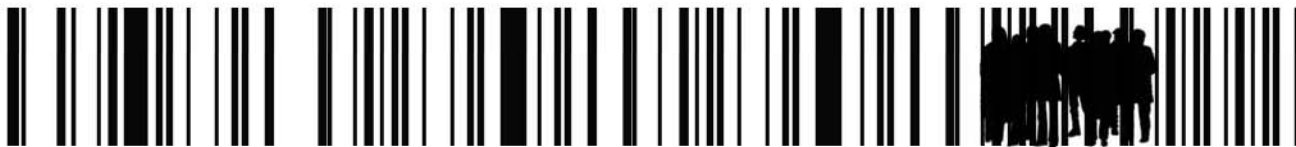


models pictures

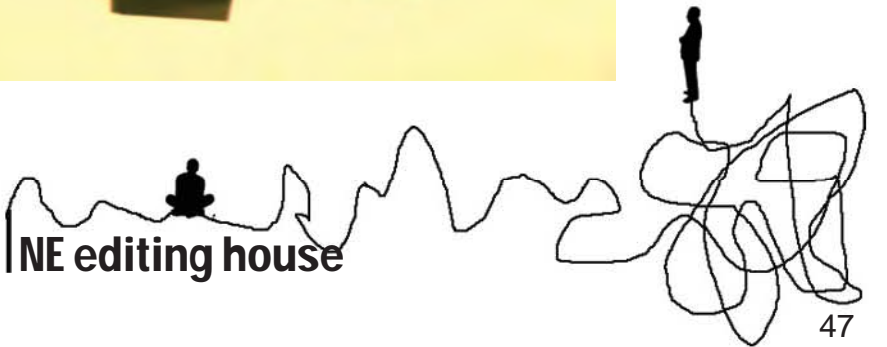




models pictures



NE editing house



Scaffolds dramatically change the conditions of the object onto which are juxtaposed. Scaffolds generate intermediate spaces that modify the feeling of the space, as well as its anatomy. They are extremely ephemeral, changing in time and space as it is needed, and they can provide to the city with a new space of interaction, expression and communication.

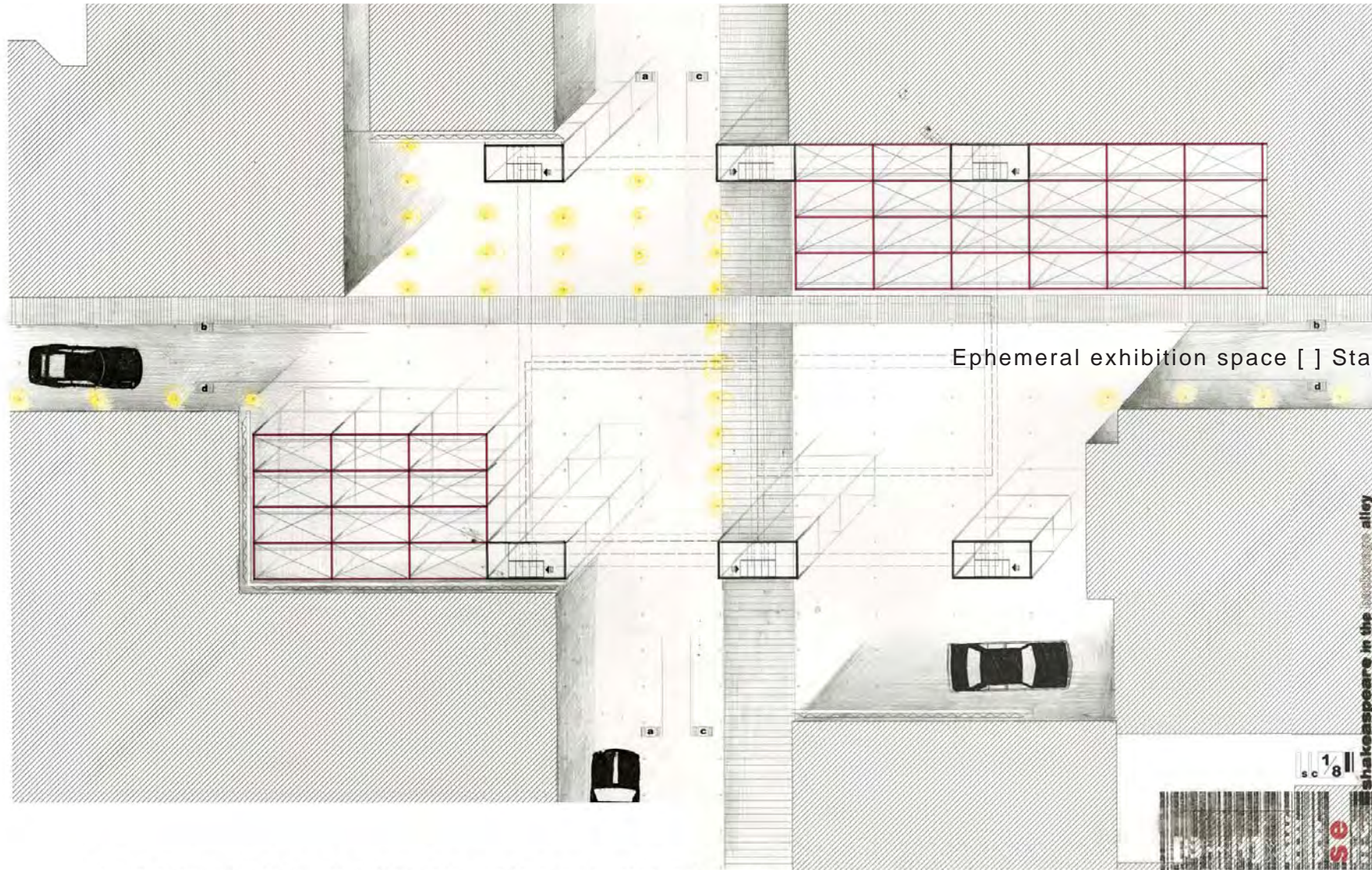
These elements, considered today as residual, can become a new field of action for the inhabitants of the city, a new container of art. They are flexible and movable; they support and complement the Architecture.



final project



shake | spare in the backstage alley
se se se se se se se

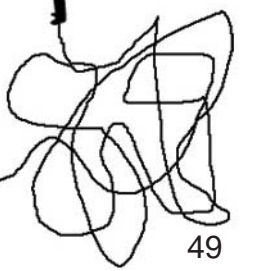


floor plan

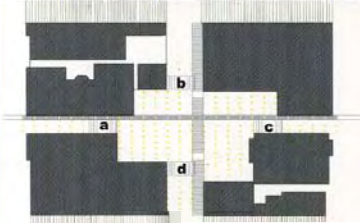
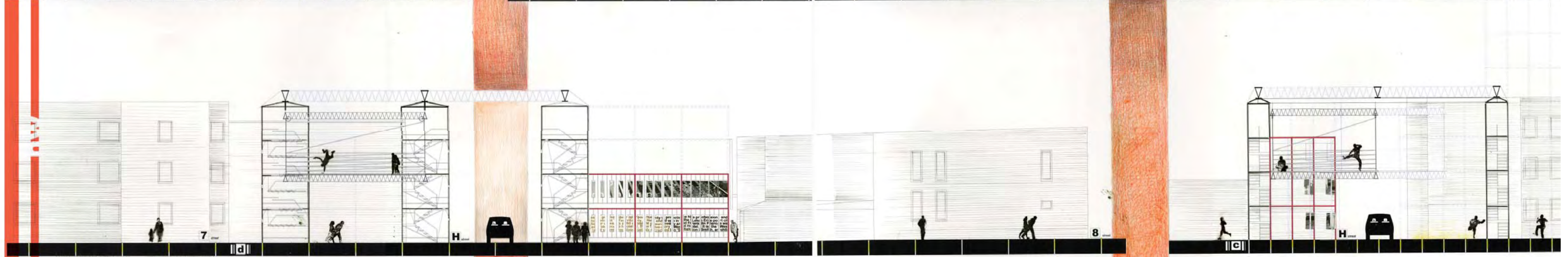
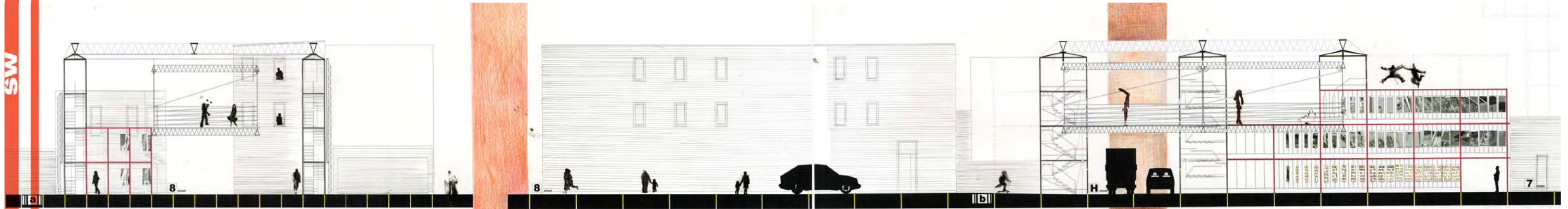
Ephemeral exhibition space [] Stages [] Stair towers [] Walkways



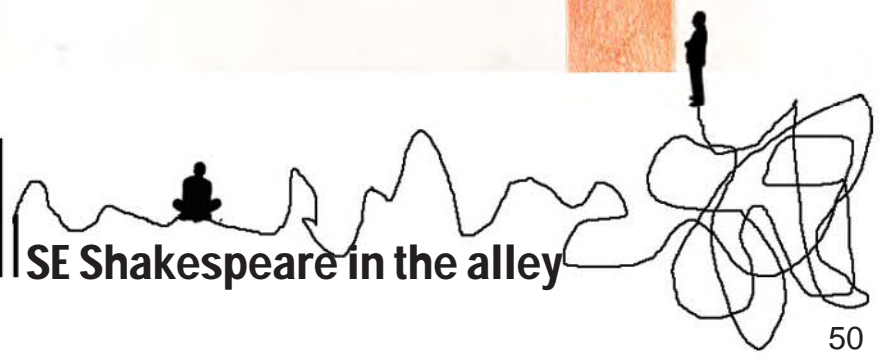
SE Shakespeare in the alley



SW
SE



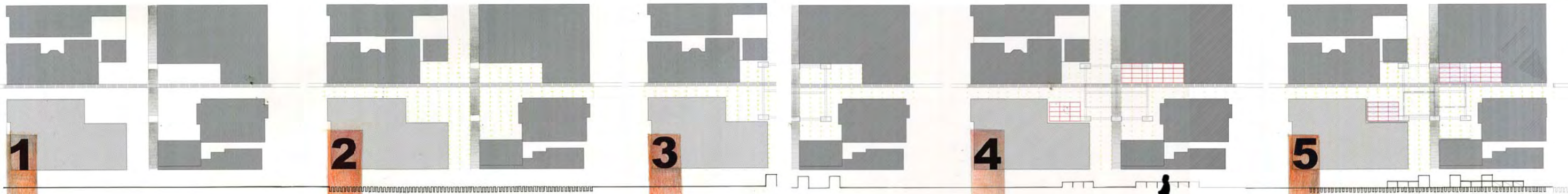
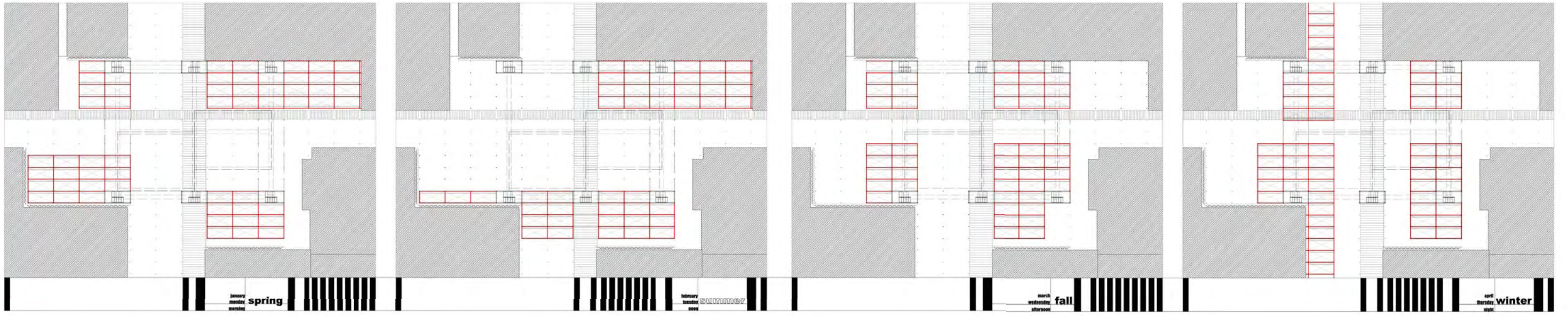
sections | elevations



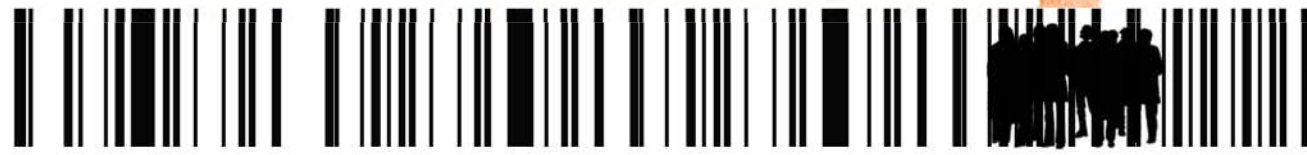
SE Shakespeare in the alley

SW

SE

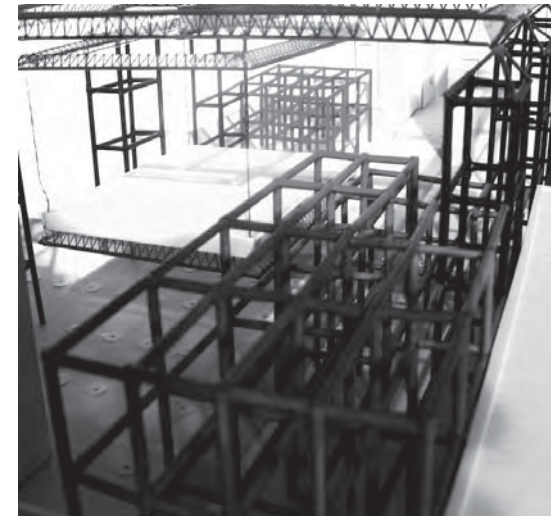
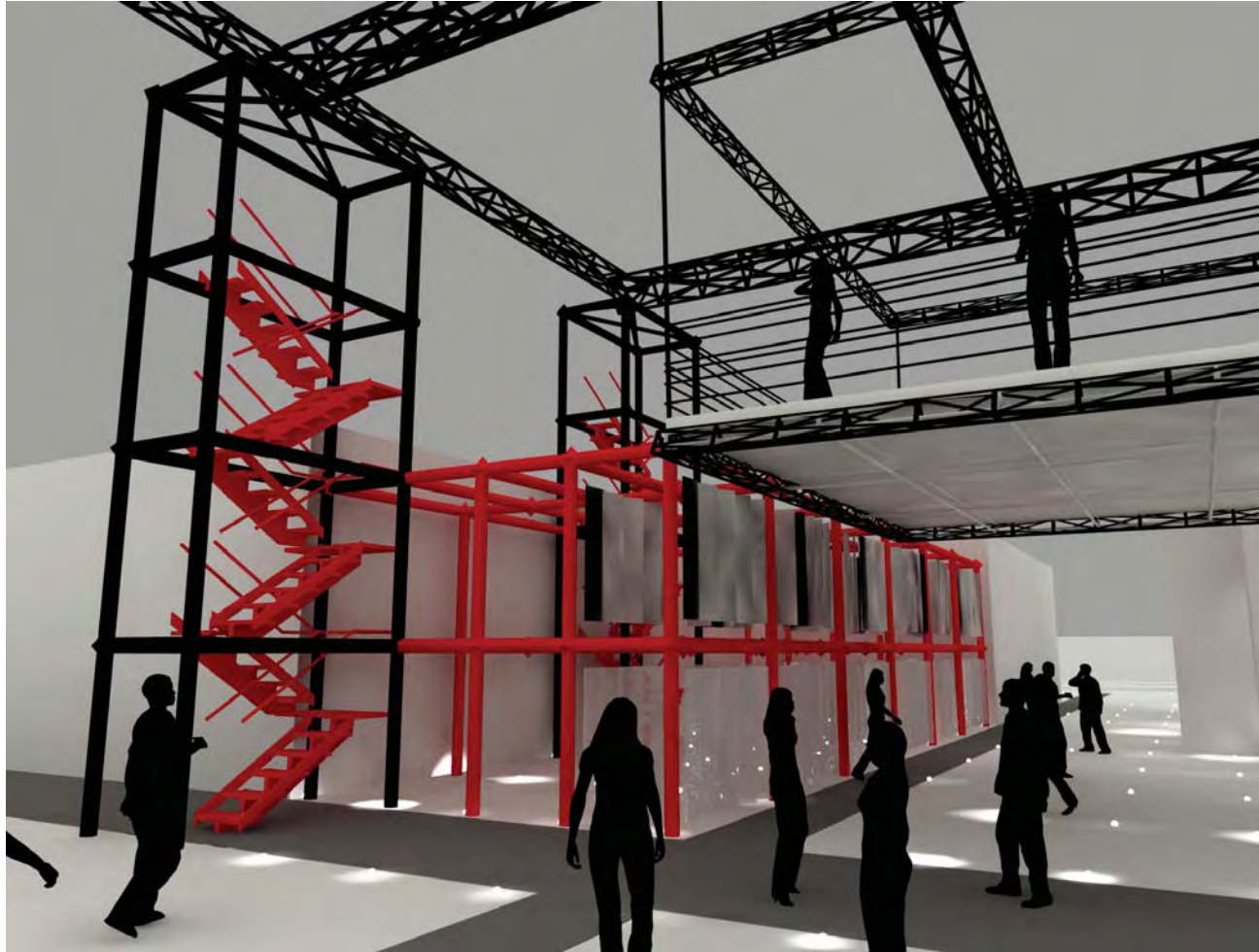


change quality

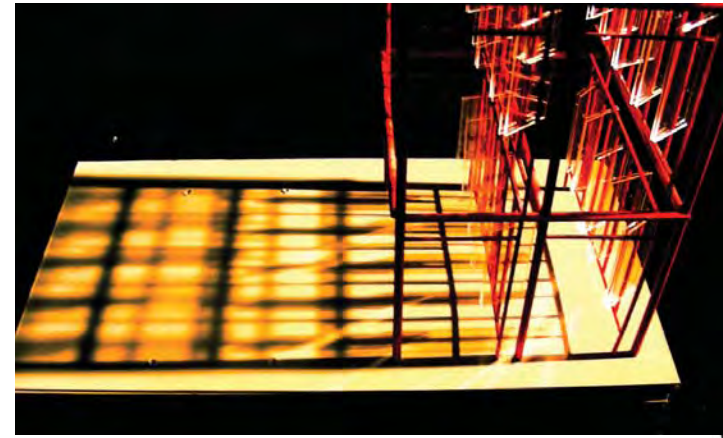


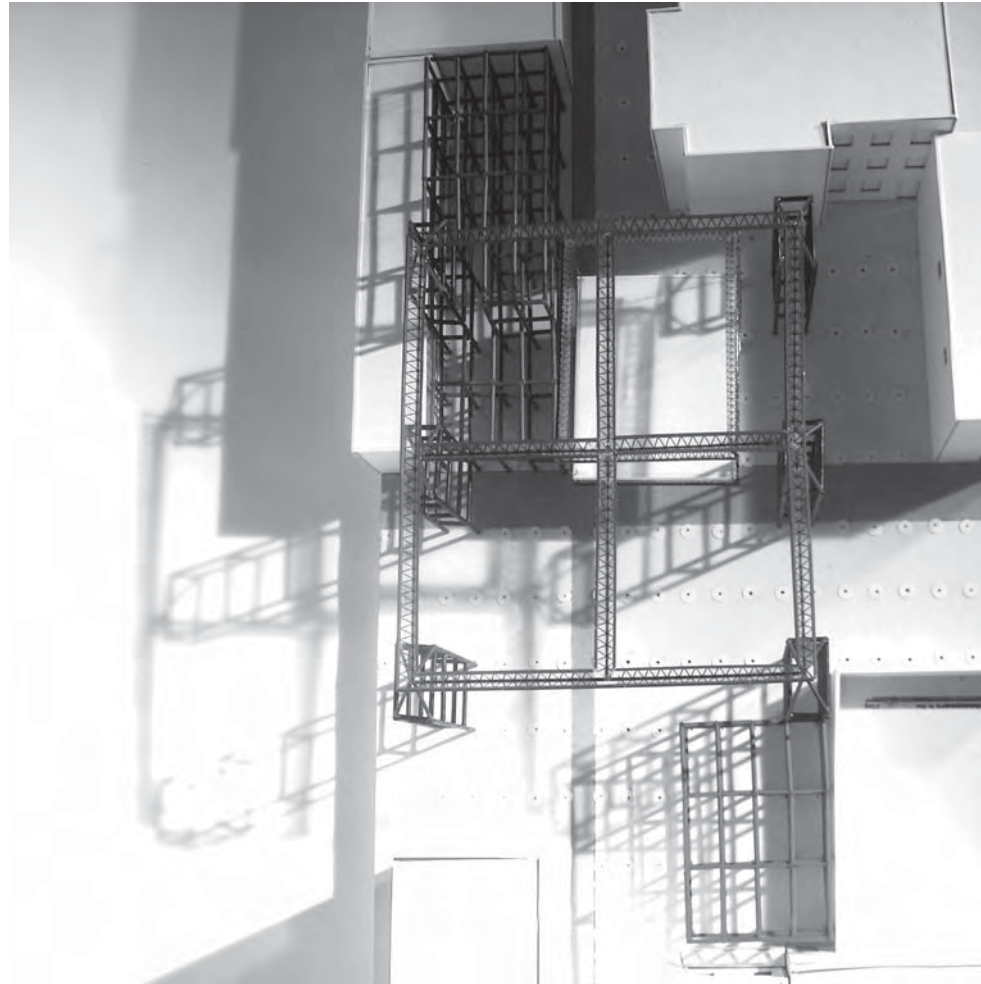
SE Shakespeare in the alley



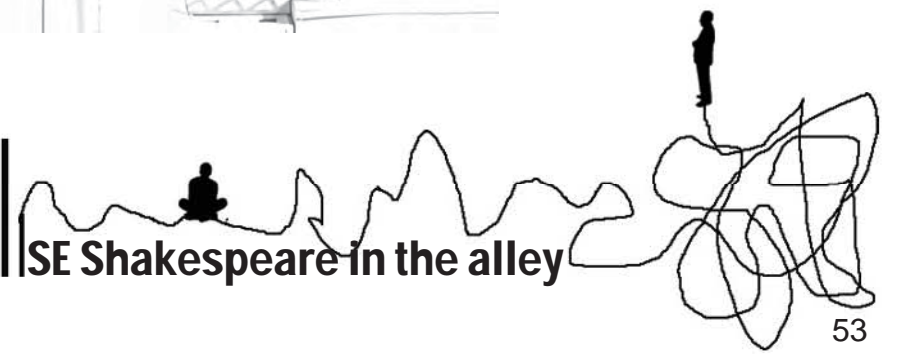


models pictures





models pictures



Stock Footage or Archive Footage is a piece of film that is not custom shot for use in a specific film. It can be part of any story and represents the most generic kind of film. Some common footage images are moving images of cities, landscapes and natural environment as well as historic data.

Footage image can play the role of what it really is, or be used as a representation of something else. Micro and Macro images can be easily confused; for example the lunar surface seen through a telescope can be very similar to a cell seen through a microscope.

Footage can be characterizing a part in the movie, just like an actor.

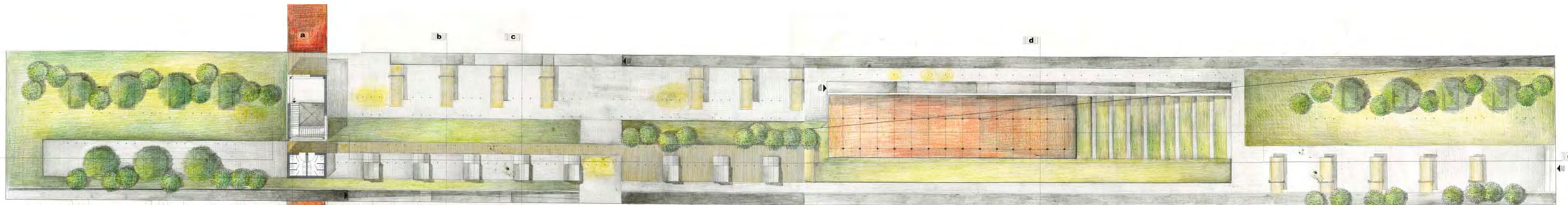
final project



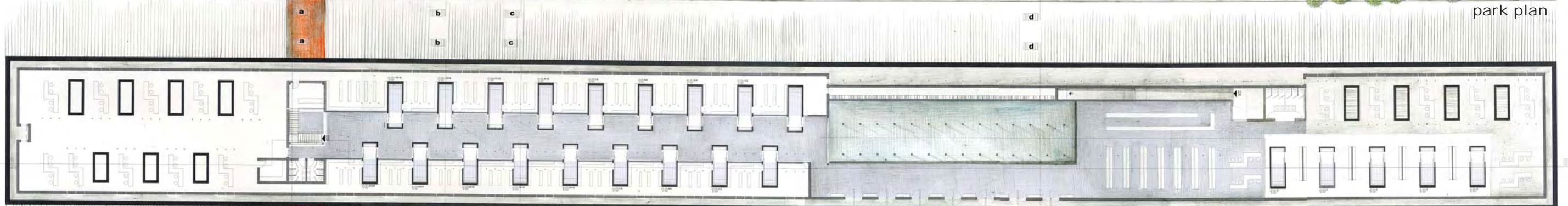
park [ar] chive



SW SW SW SW SW SW SW SW



park plan

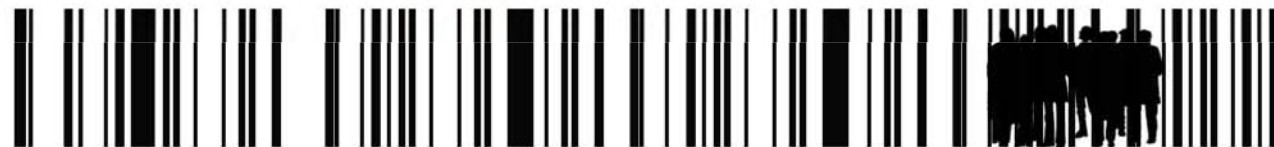


archive plan

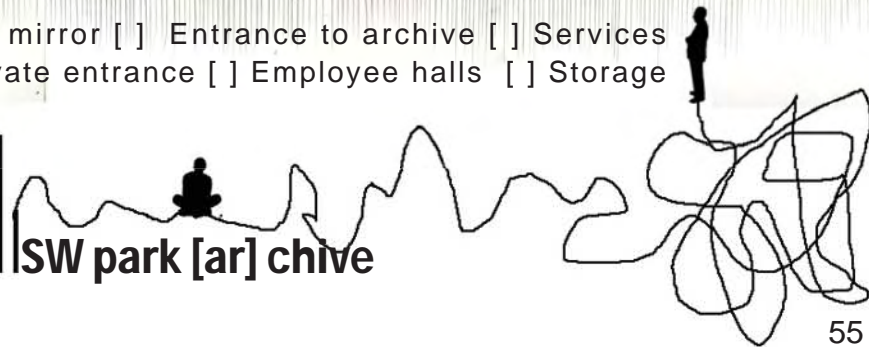


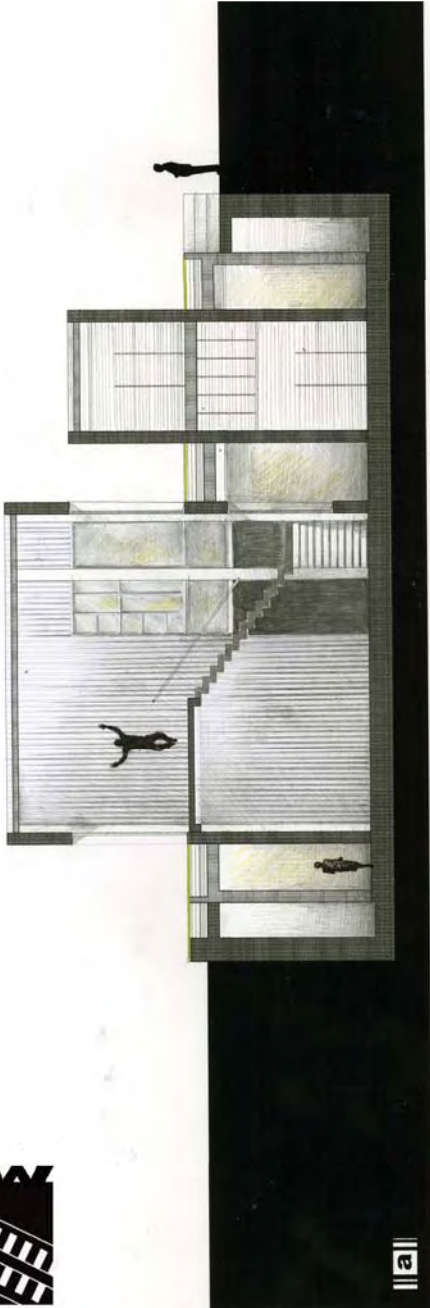
longitudinal section

Green spaces [] Seating areas [] Waiting areas [] Water mirror [] Entrance to archive [] Services
 Public Entrance [] Catalog Area [] Research niches [] Private entrance [] Employee halls [] Storage

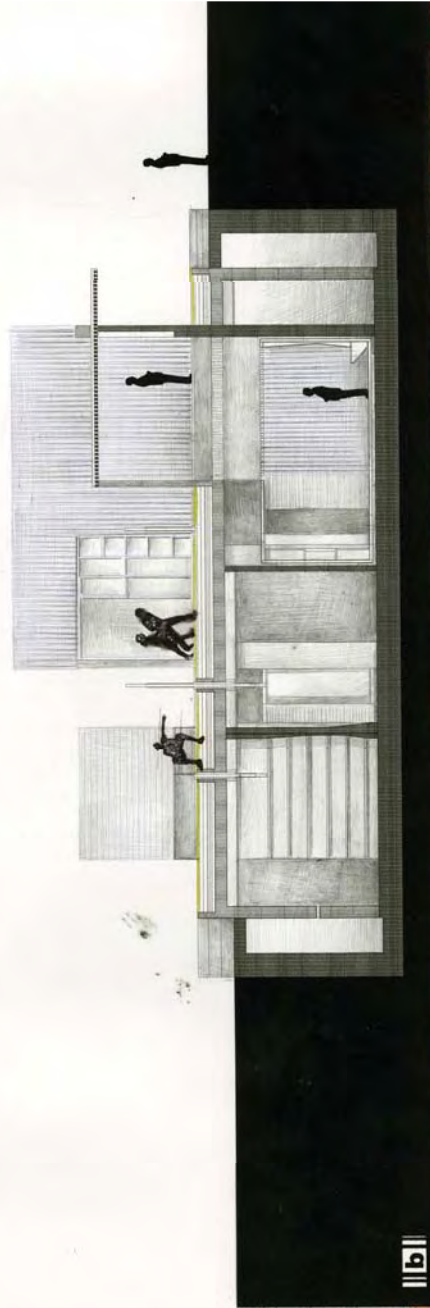


SW park [ar] chive

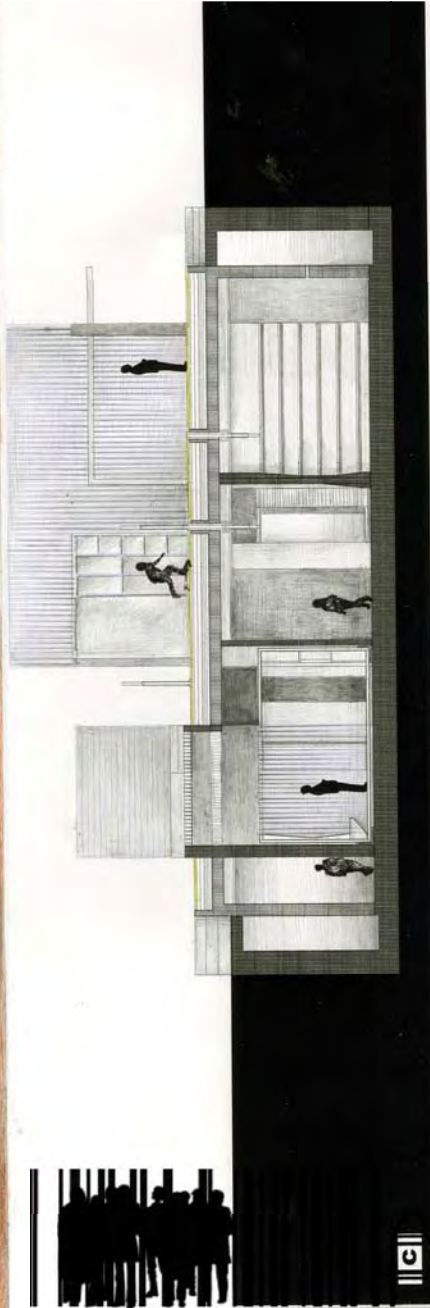




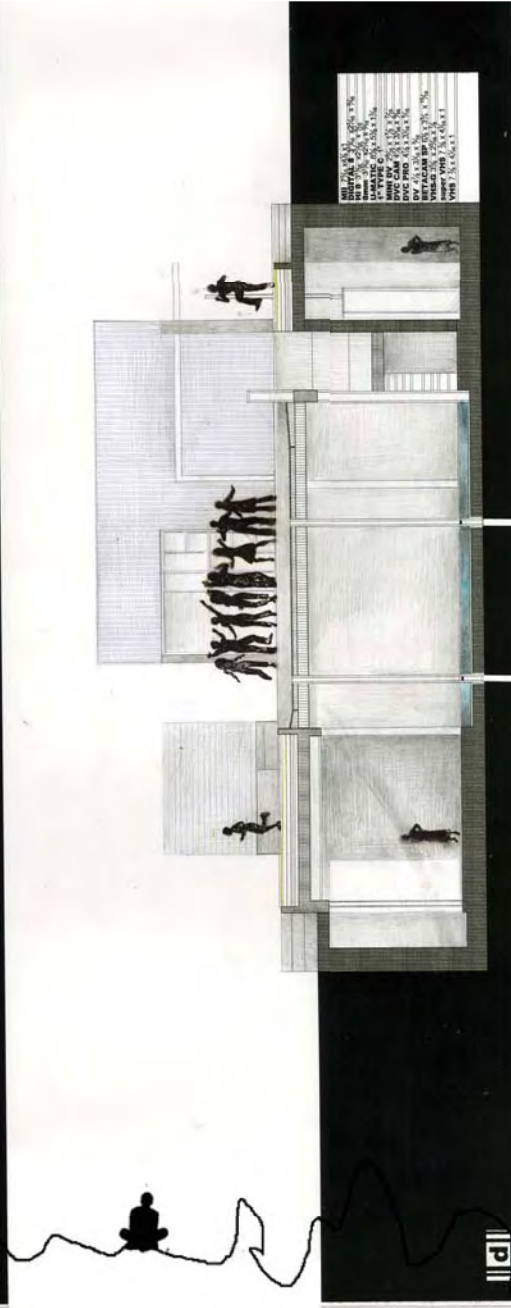
|| a ||



|| b ||

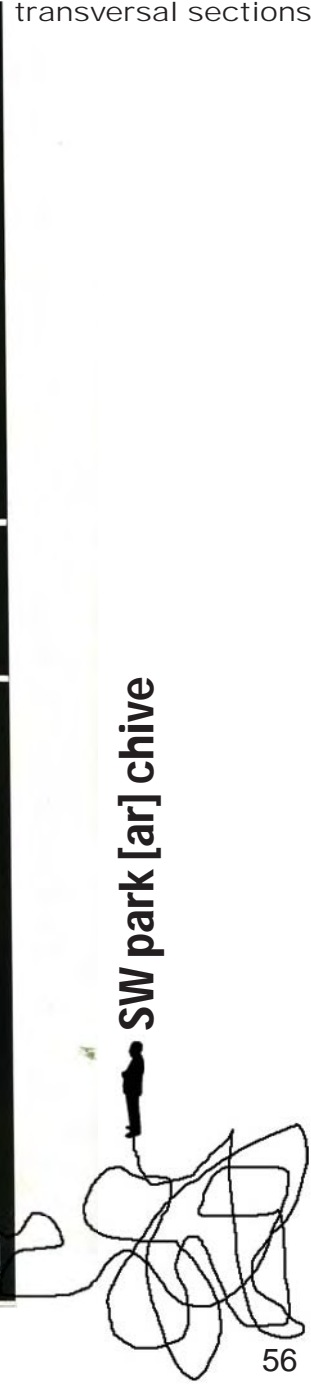


|| c ||

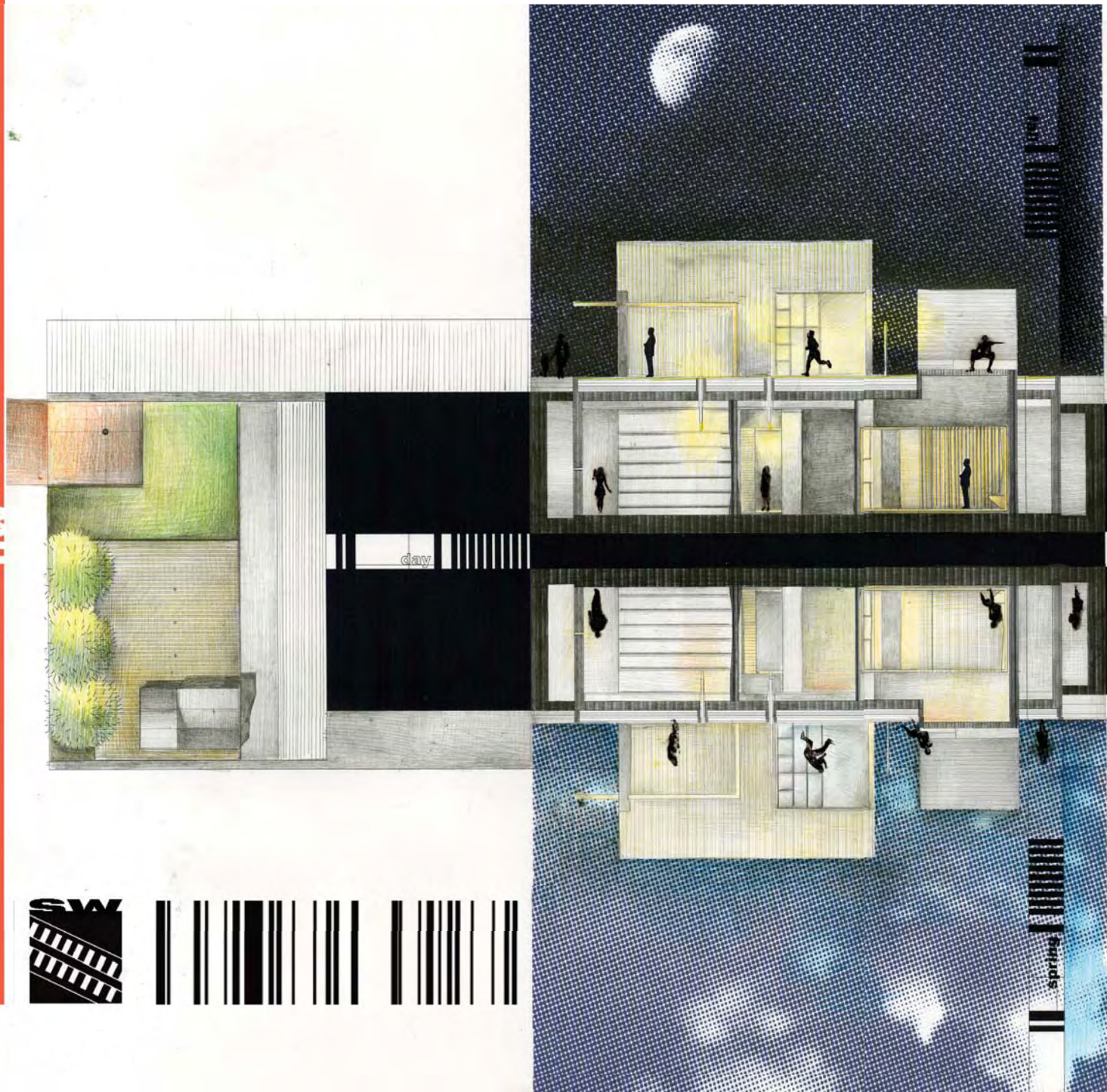


|| d ||

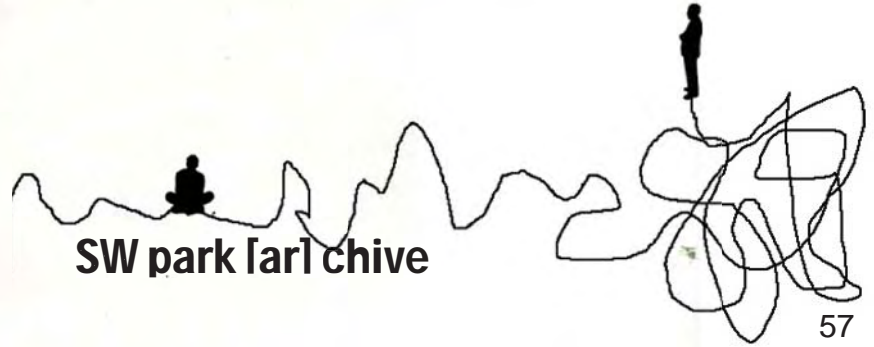
SW park [ar] chive



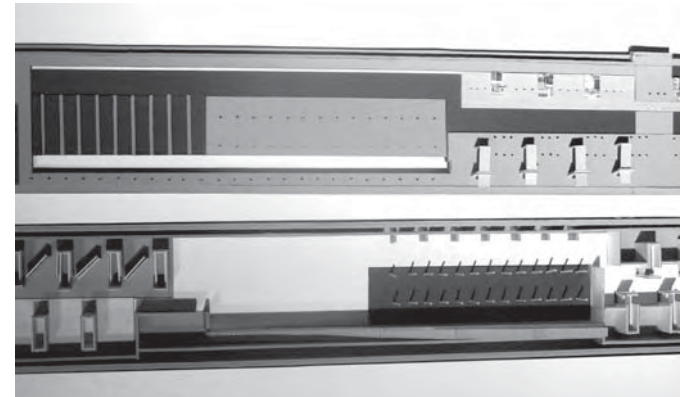
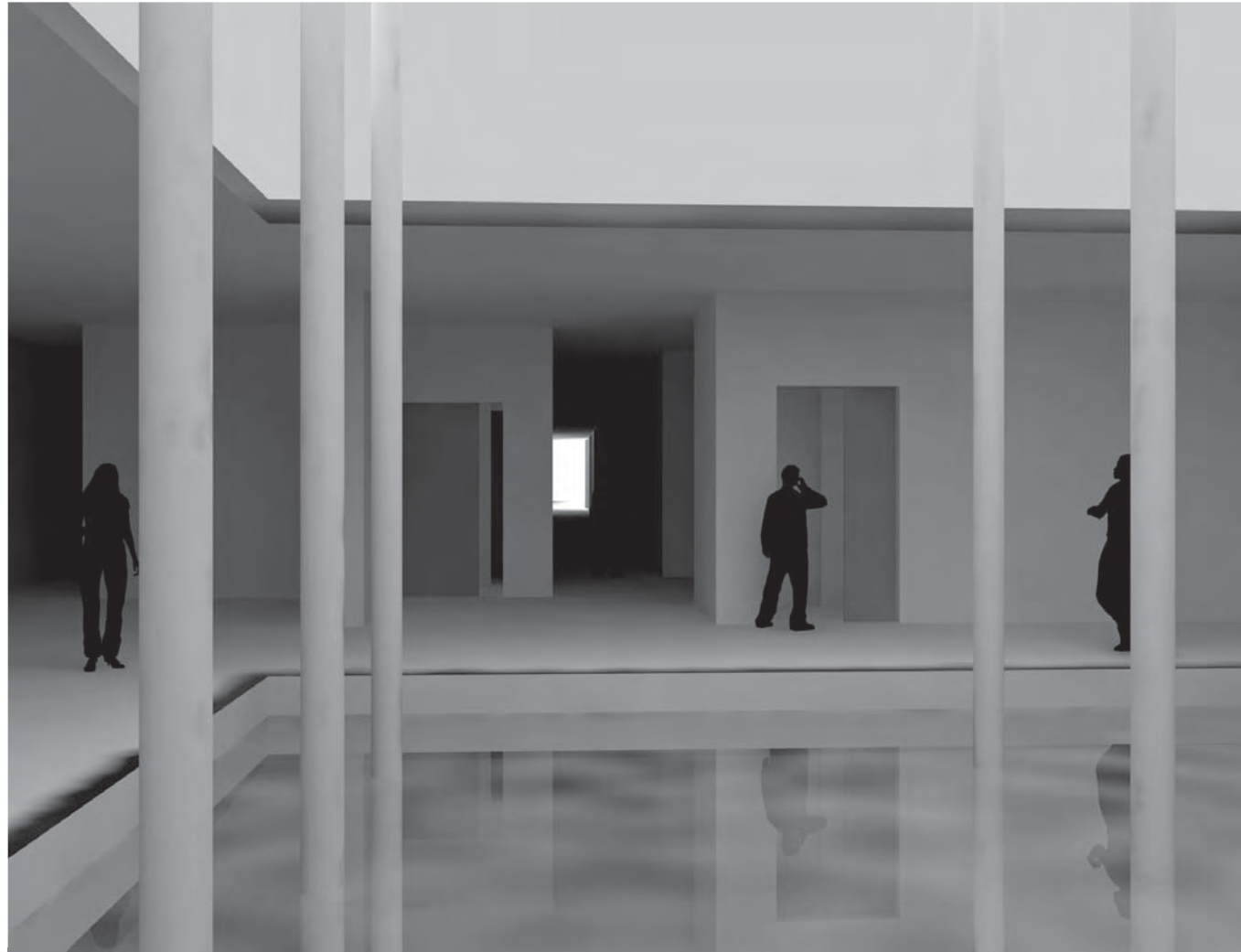
transversal sections



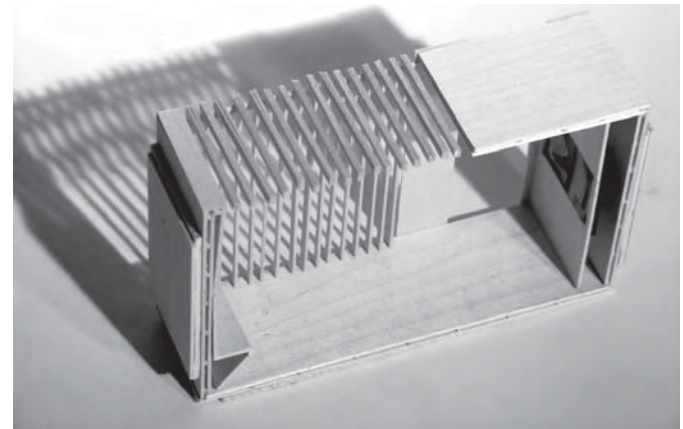
change quality



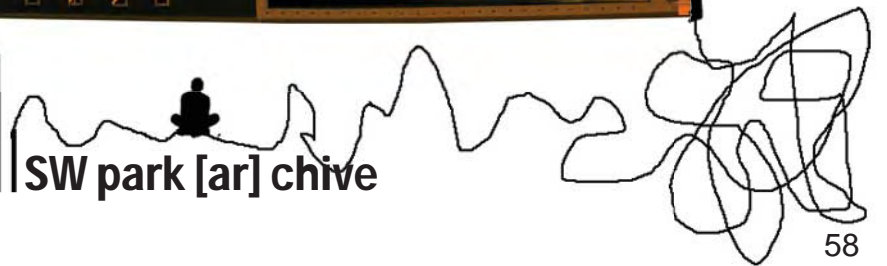
SW park | arl chive

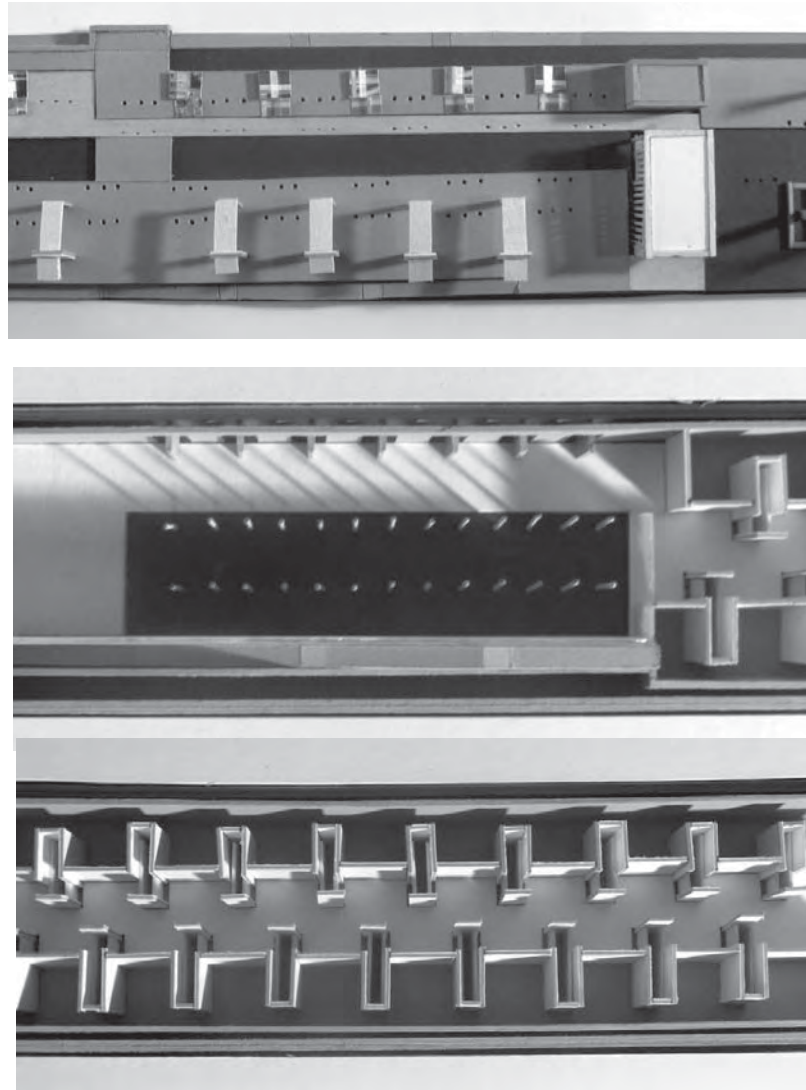
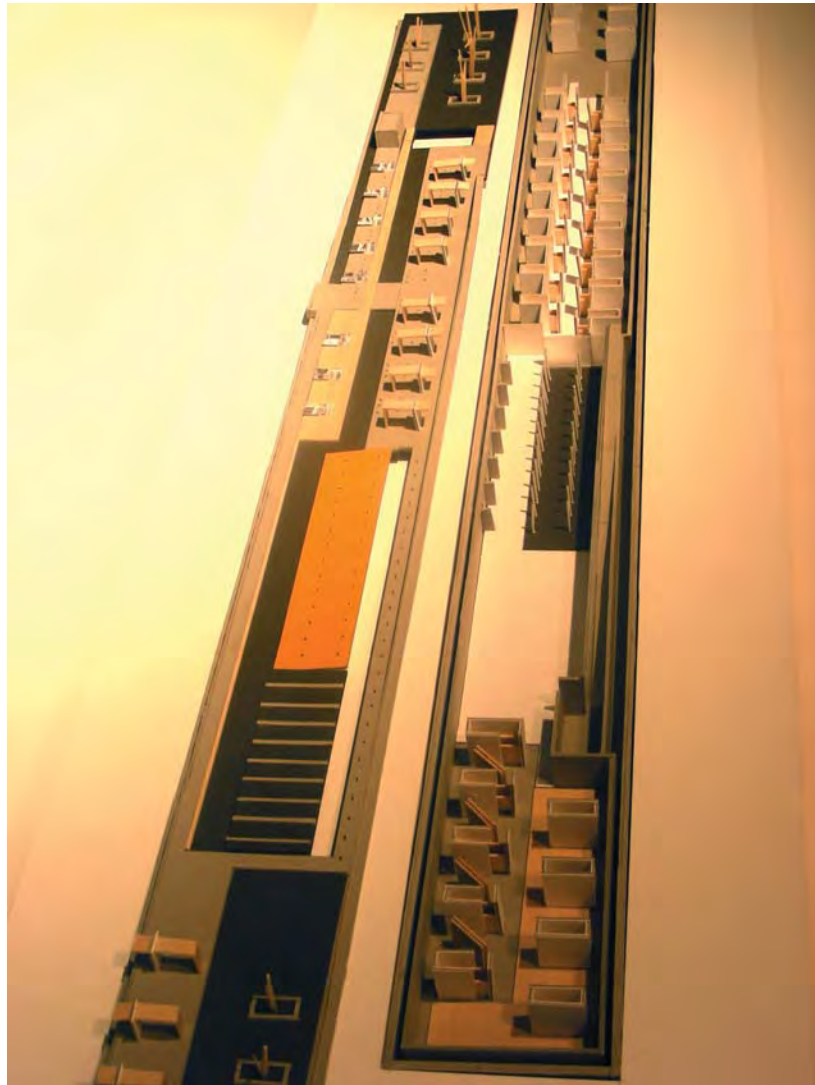


models pictures

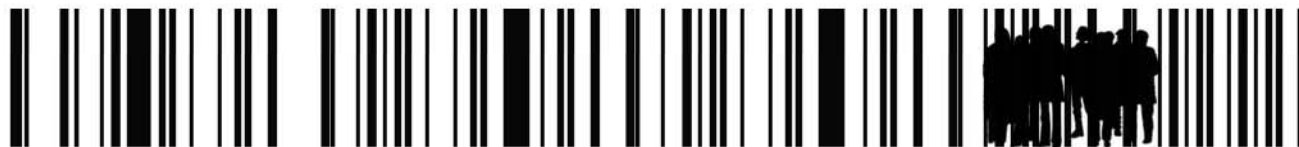


SW park [ar] chive

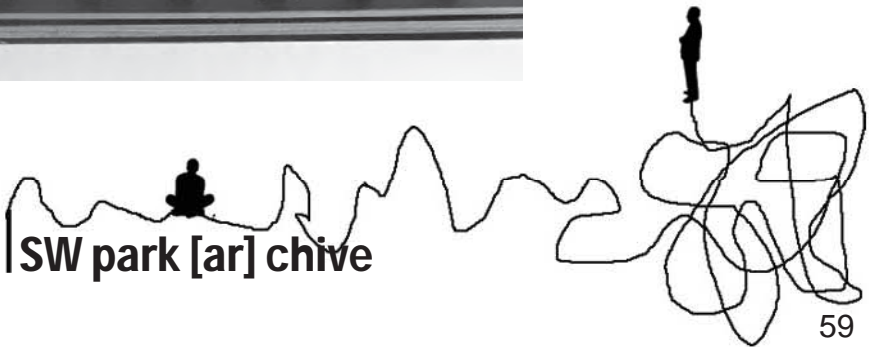


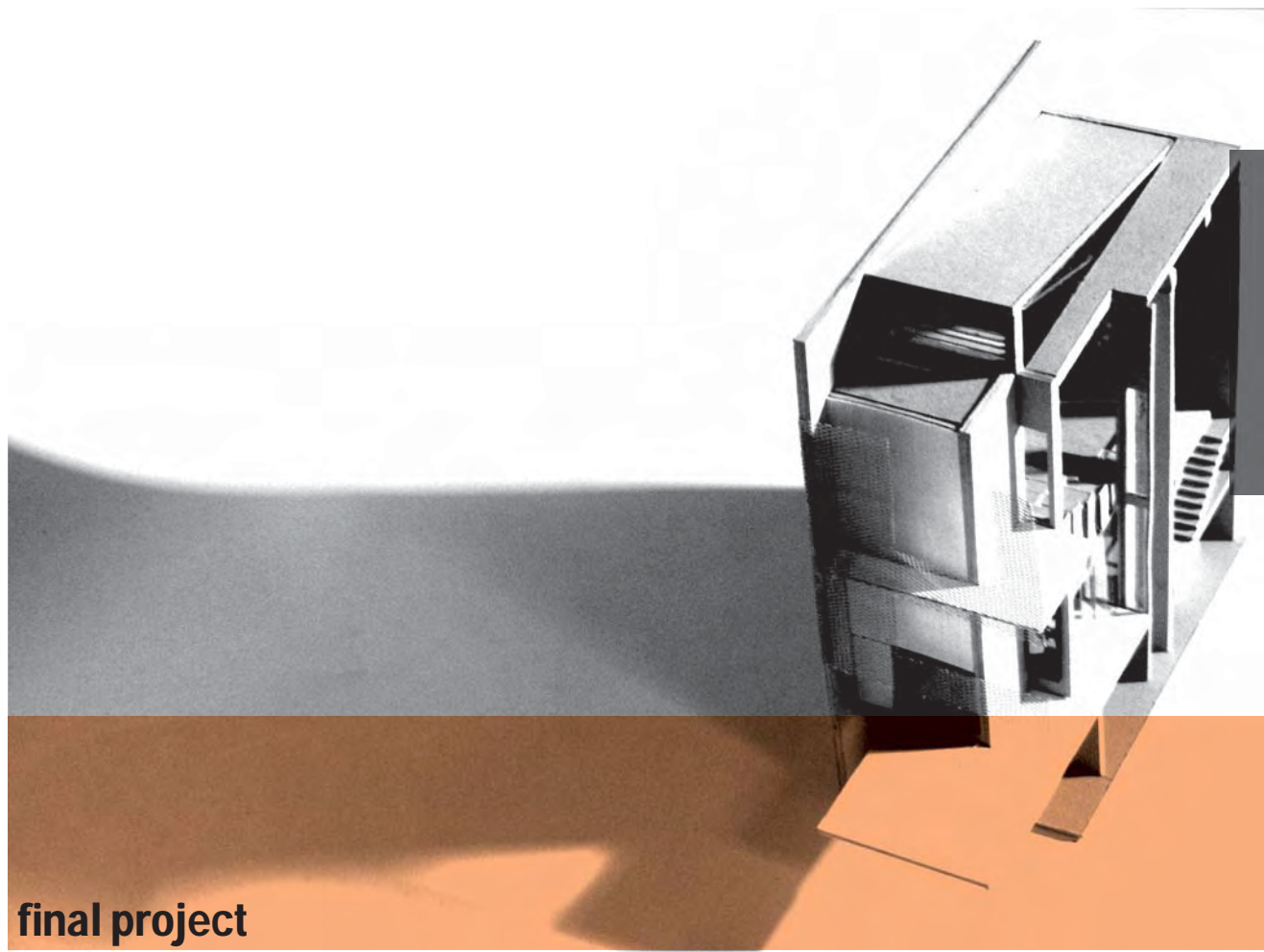


models pictures



SW park [ar] chive





final project

Mirrors produce specular reflection, where a ray of light from a single incoming direction is reflected into a single outgoing direction. When something is reflected, a virtual version of the real image is created, multiplying its existence.



projecting box

projecting box



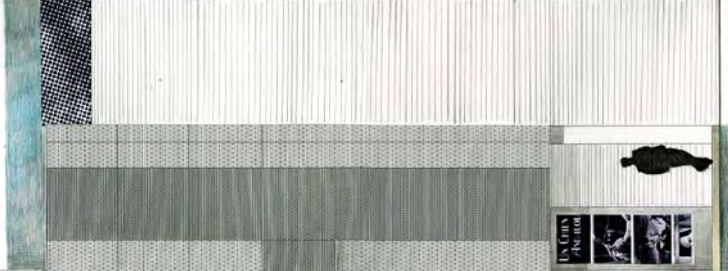
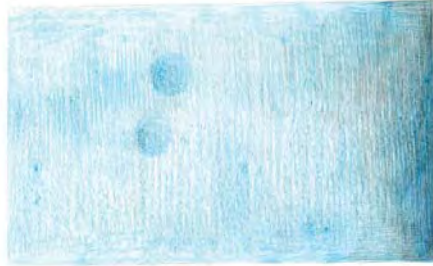
Public area [] Ticket area [] Projection Space []
 Terrace Projector room [] Screen room [] Storage [] Services

longitudinal sections

NW projecting box

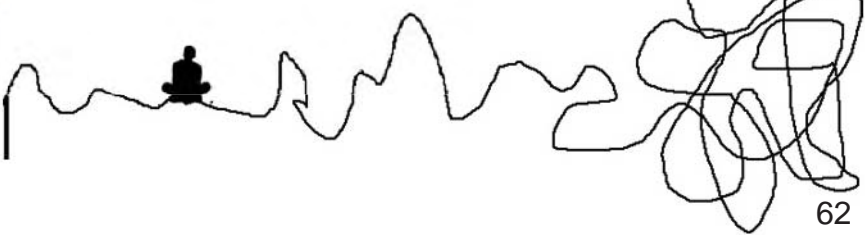


front elevation



change quality

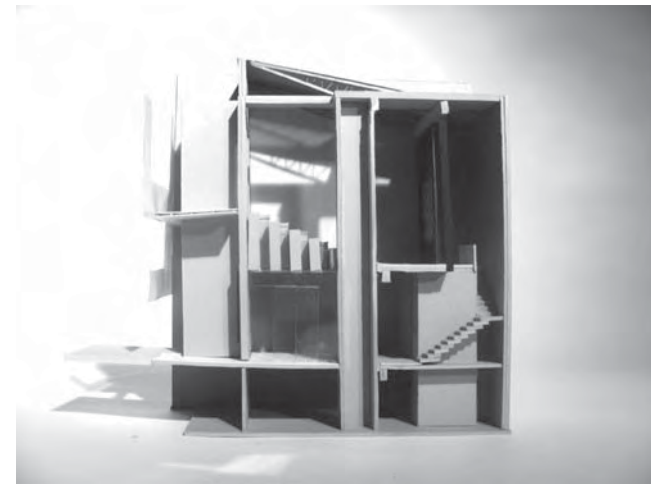
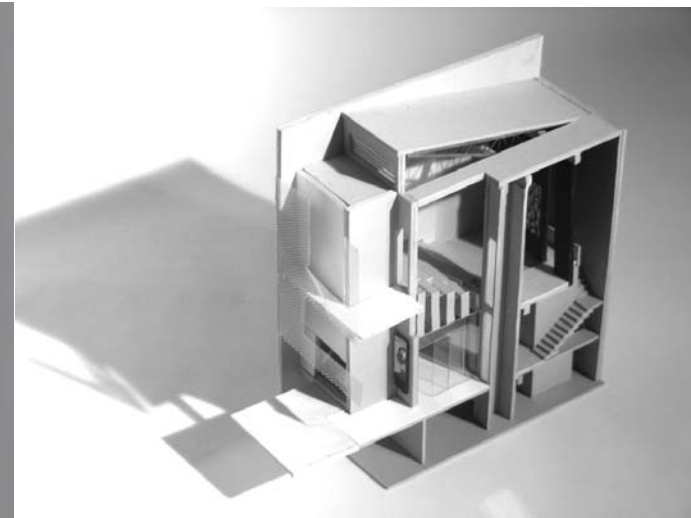
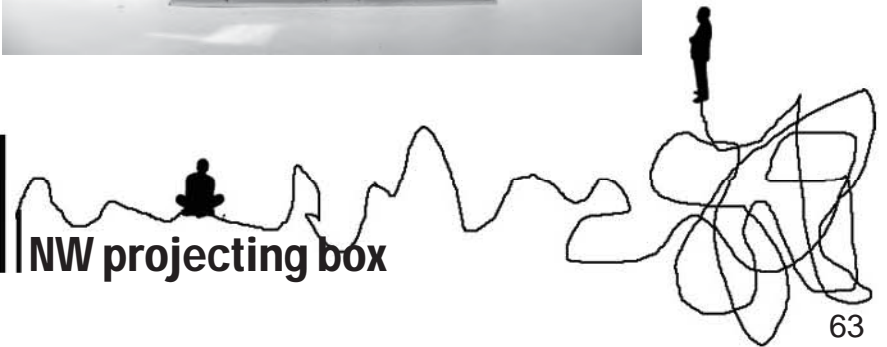
1/8
sc



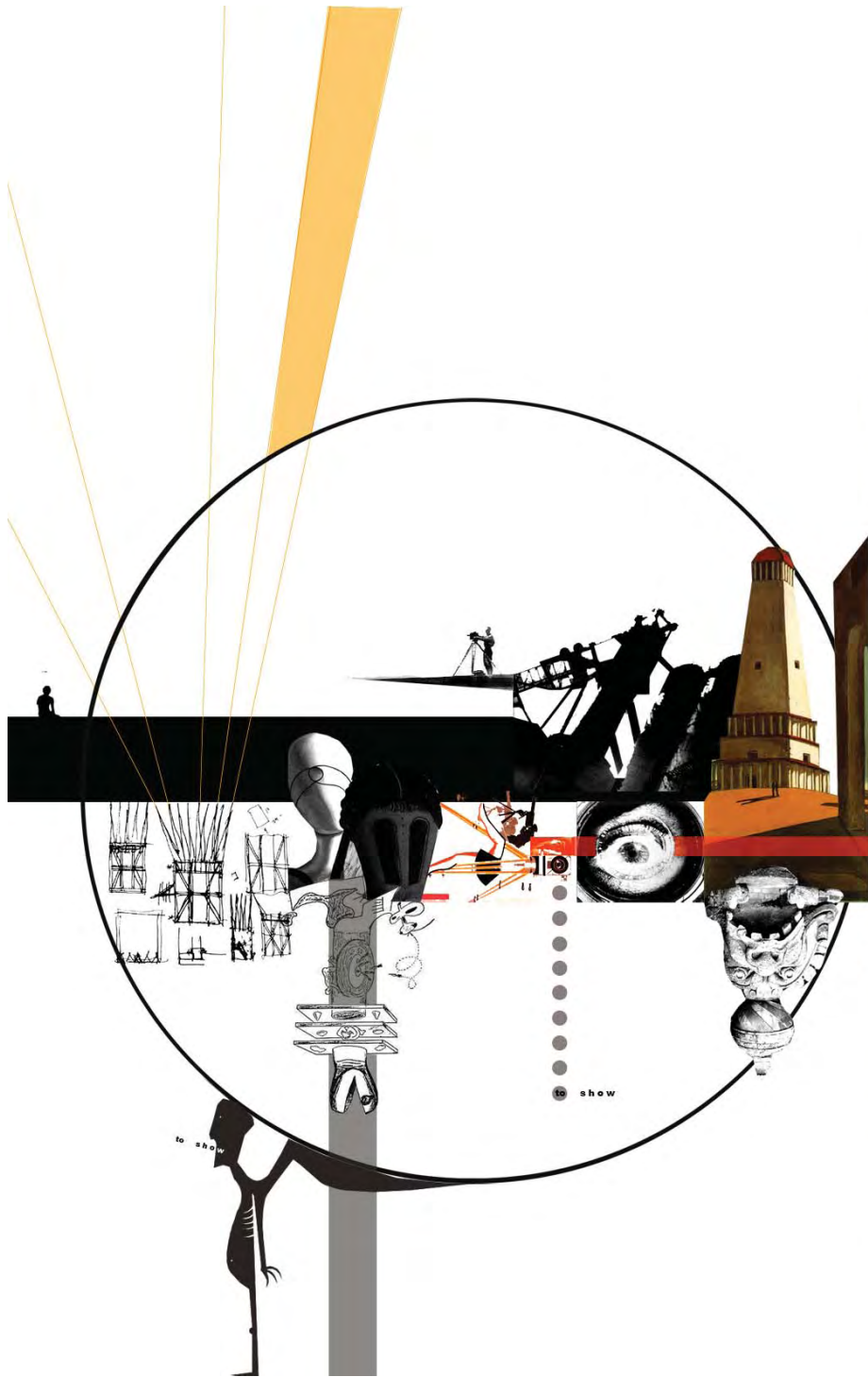
NW projecting box



NW projecting box



models pictures



coming together
becoming one

together in mind
together in detail
together in the city



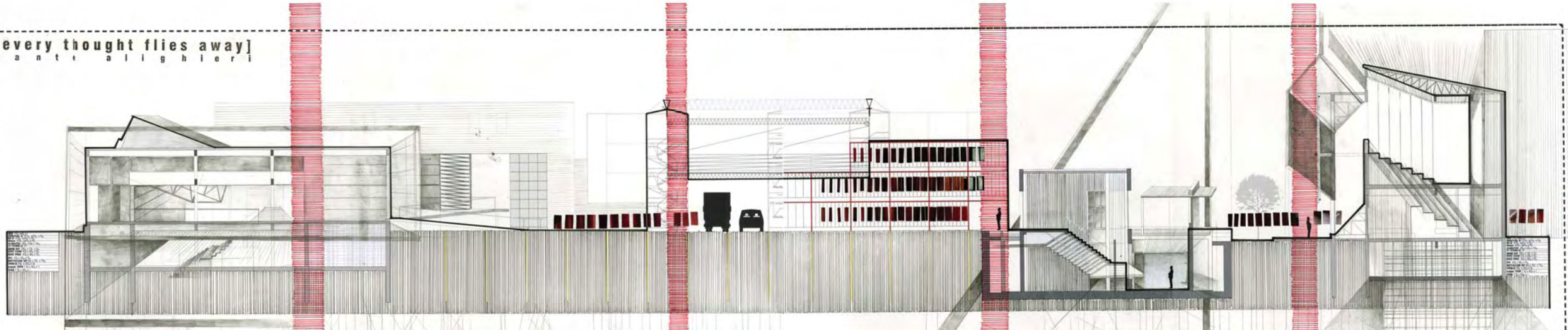
to see



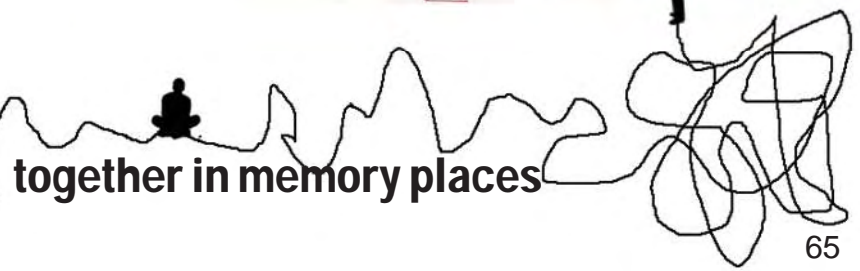
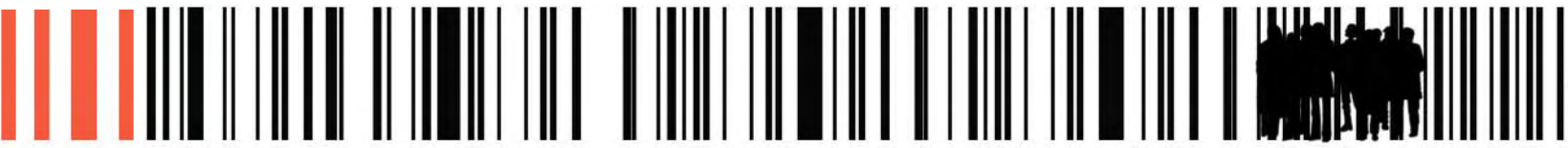
[scenarios that continuously need to be reconstructed and reinterpreted through transitive projections made of real interactions in the place and virtual relationships with other places]

From the Metapolis Dictionary of Advanced Architecture

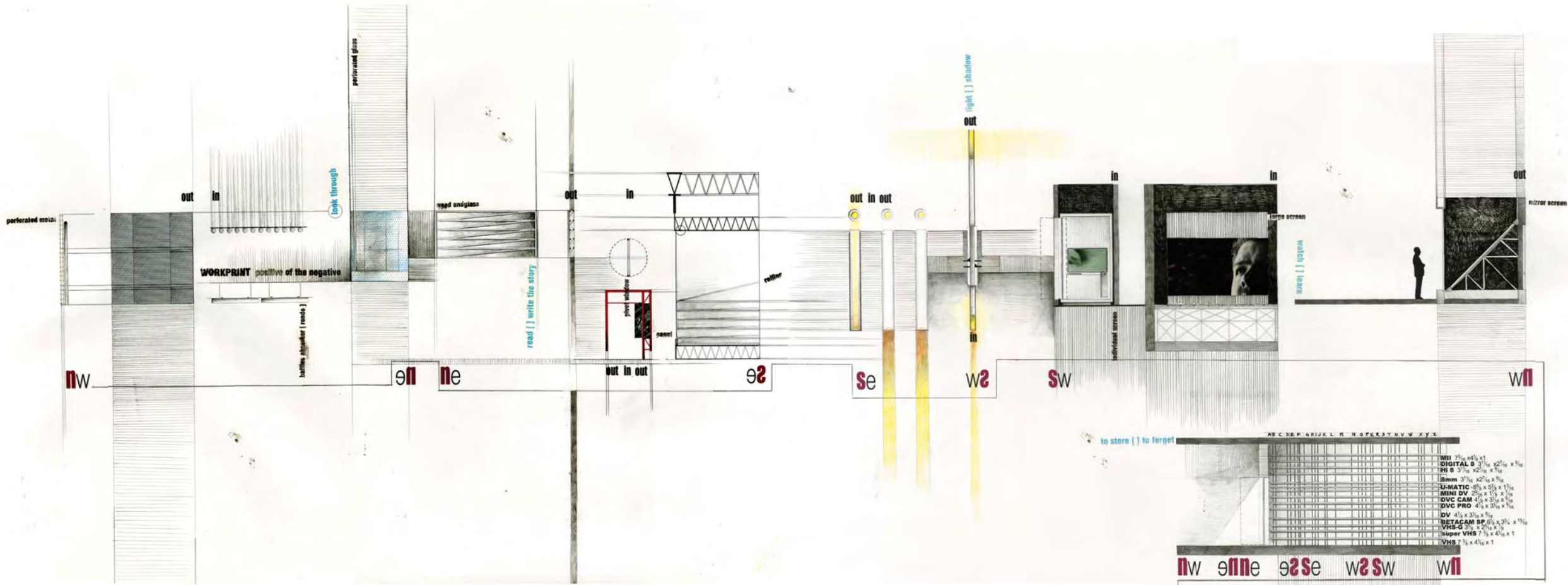
[every thought flies away]
d a n t e a l i g h t e r i



together in **memory** places



together in memory places



together in **detail** architecture

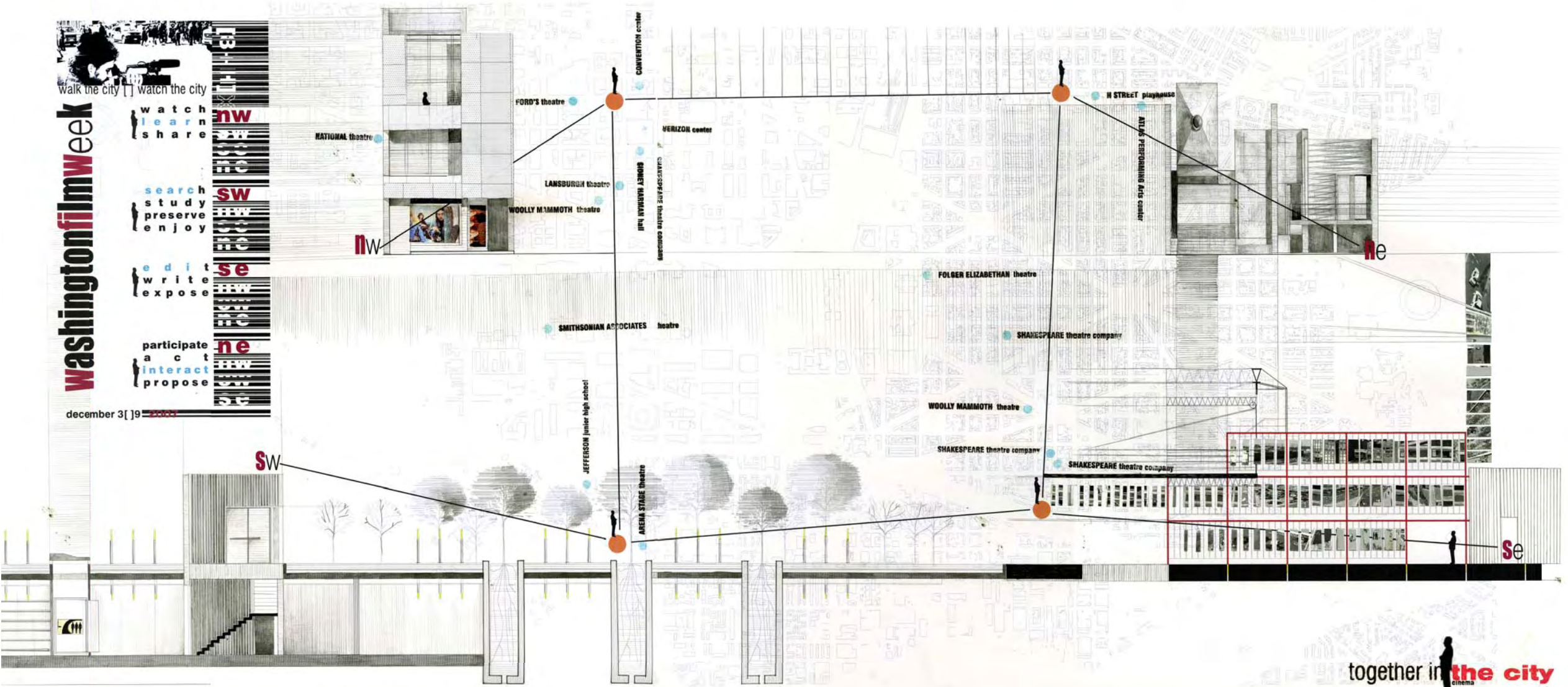


together in detail



walk the city | watch the city
 watch learn share
 search study preserve enjoy
 edit write expose
 participate act interact propose

december 3 | 9



together in the city

together in the city



walk the city [] watch the city

washingtonfilmweek

watch
learn
share

search
study
preserve
enjoy

edit
write
expose

participate
act
interact
propose



[throughout the 20th century architecture the most public of the arts, and film, the most popular, have done much to enhance and reinforce each other's image film alone can simulate the experience of walking through architectural space, and architecture- real or virtual- can

enhance any narrative] fantasy architecture 1500-2036



washingtonfilmweek

december 3 [] 2007

2007



conclusion

This Thesis project tries to address the connection between multiple events that, although they respond to the specific needs of each of the sites chosen, they may become -by been considered together in our memory, through our imagination or by walking the city- a system of activities that will help to consider Washington DC as a whole.

The design and functionality of the projects was based in a research in Memory and Cinema as a collective thinking and a combination of Word and Image in the Urban Landscape. They were thought to be constructed in different materials and with different qualities and scales (respecting and activating each community identity), but being part of a common network, a network of Agent places with the potentiality to stimulate interaction among the inhabitants and visitors of the city.

the end

FILMOGRAPHY

- UN CHIEN ANDALOU [] Luis Bunuel
- SPIRITED AWAY [] Hayao Miyazaki
- MAGNOLIA [] Paul Thomas Anderson
- ETERNAL SUNSHINE OF A SPOTLESS MIND [] Michel Gondry
- WWW: WHAT A WONDERFUL WORLD [] Faouzi Bensaïdi
- NUE PROPRIETE [] Joachim Lafosse
- VOLVER [] Pedro Almodovar
- REAR WINDOW [] Alfred Hitchcock
- THE POWERS OF TEN [] Charles & Ray Eames
- KOLJA [] Jan Sverak
- LABYRINTH [] Jim Henson

FILMOGRAPHY

- THE ART OF MEMORY [] Frances A. Yates
- LETEO. ART AND CRITIC OF FORGETFULNESS [] Harald Weinrich
- A BOOK OF SURREALIST GAMES [] A. Brocthie and Mel Gooding
- THINKING ARCHITECTURE [] Peter Zumthor
- LOGIC AND THE ART OF MEMORY: THE QUEST FOR A UNIVERSAL LANGUAGE [] Paolo Rossi
- URBAN MEMORY: HIATORY AND AMNESIA IN THE MODERN CITY [] M. Crinson
- MASK OF MEDUSA [] John Hejduk
- WRITING ON HANDS. MEMORY AND KNOWLEDGE IN EARLY MODERN EUROPE [] Charles R. Sherman
- SUCH PLACES AS MEMORY [] John Hejduk
- ATLAS OF EMOTION [] Giuliana Bruno
- THE FILM SENSE [] Sergei Eisenstein
- THE MIND OF A MNEMONIST [] A.R. Luria
- A HANDLIST OF RHETORICAL TERMS []
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educational background

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Exchange Program- 5th Year and Undergraduate Thesis January 2004- May 2005

University of Mendoza, School of Architecture, Design and Urbanism
Architecture Professional Degree 5 year Program April 2000-June 2005

Padre Claret School. Mendoza Argentina
Bachelor -High School Studies November 1999

awards

Kyrus/ Wheeler Award. Washington Alexandria Architecture Center. Virginia Tech
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Honorific Invitation to join Tau Sigma Delta National Honor Society for Architecture and Allied Arts 2007

Scholarship for exchange program at Washington-Alexandria Architecture Center, selected by the Academic Council of Architecture, Mendoza University

languages

Native Spanish Speaker
English Study Program finished, in Instituto Cultural de Mendoza November 1998
First Certificate Exam. Grade B December 1999
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certificates

Seminar in Wine Architecture. Mendoza, Argentina 2003
Seminar "The city, a place for all" Mendoza, Argentina 2000
Participation in Architecture Student Competition "CLEFA" selected by the Academic Council Of Architecture, Mendoza University 2003
3rd year Project selected in order to participate in exhibition for RIBA (Royal Institute of British Architecture) 2002
Participation in "21st century painting room" organized by Consejo Profesional de Ciencias Economicas 2001
Participation in "Carlos Ojam Taller" painting exhibitions 1999, 2000, 2003

Skills

AutoDesk AutoCAD
Photoshop, InDesign
3d Studio Max
Ms Office
Hand drawing, model making, drafting, painting

professional experience

Curricular Practical Training. Demian/ Wilbur/ Architects May 2007- August 2007
Undergrad. Practical Training. Demian+St Leger Architects May 2004- Dec 2005
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