

Construction

2018

video HD, 08:55, with sound

<https://vimeo.com/258522617>

“Construction” describes the development of film and architectural space unveiling its form, structure, potential and purpose. Narration is determined as a combination of scenes within a certain timeline. However it may be also viewed as a spatial arrangement of rooms in a building. All elements presented in the video are the ones that can be changed, moved, copied or translated.

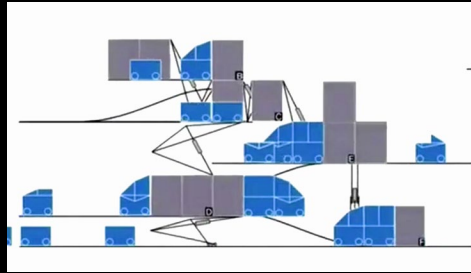
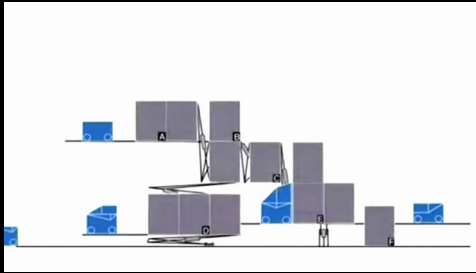
The unnamed building featured in the film is the Province Office building in Opole (Poland). It is perceived to be an outstanding example of modernist architecture in the region - it was built in 1930s in the exact same location as demolished medieval Piast Castle.

In the moment of being designed,
the building is a lie.

When the designer is drawing lines that represent the dimensions of a room, there is another building standing there. Every lie creates a world in which it is real.

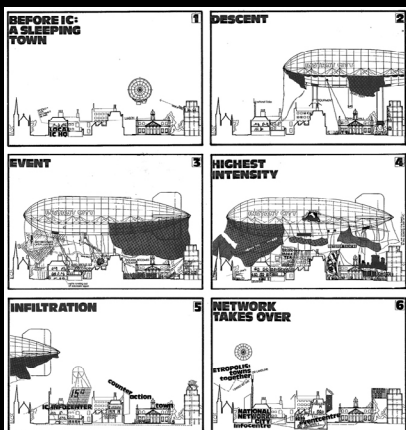


Links and references



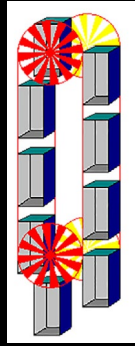
Plug-in city, 1960-74, Archigram.

Expanding and ever-changing structure. Other examples:
Instant city, Walking city.



Answer to the initial question:

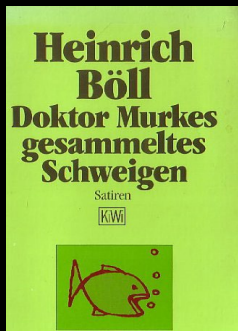
What kind of film would I have to be in order to become simultaneously a moving image and a building, an object in space?



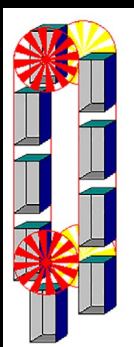
Architecture on the move - Paternoster elevator - a chain of open compartments that move slowly in a loop up and down without stopping.



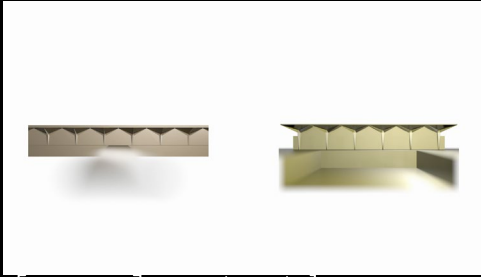
Recurring shots of Paternoster elevator.



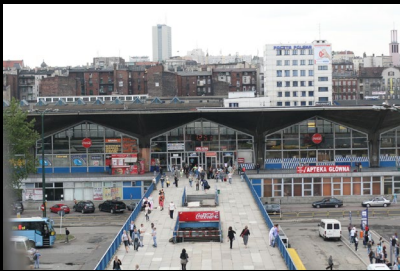
Stories that use Paternoster elevator as a narrative motive.



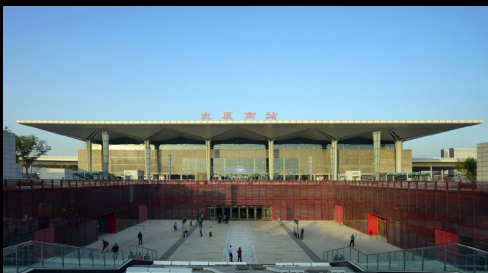
Cinema projector powered by a paternoster lift. New scenes appear in each cabin.



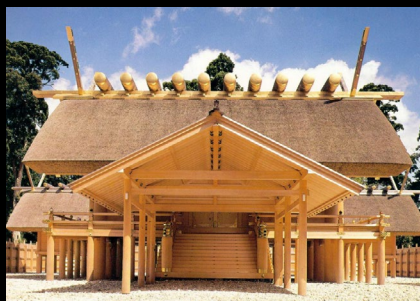
[...] at the moment of demolishing any building, another one of the same shape is being erected at the same time.



Katowice Railway Station, 1974, Kłyszewski, Mokrzyński, Wierzbicki. Demolished in 2010.



TaiYuan South Station, 2014, CSADI.



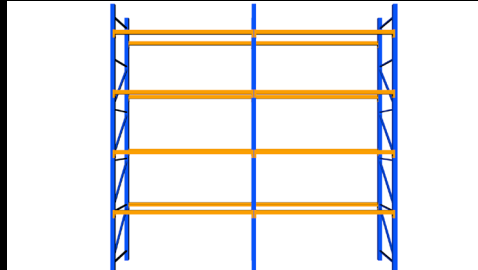
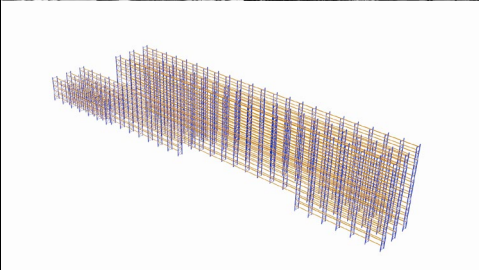
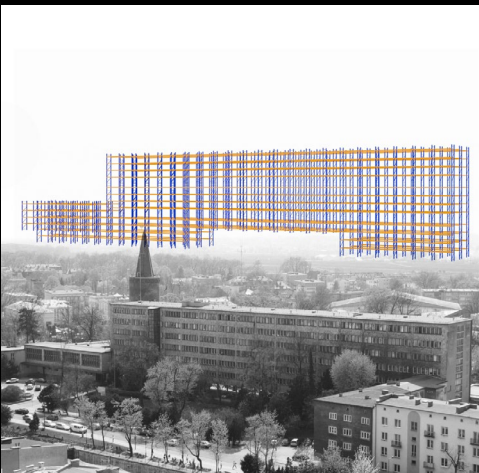
The shrine buildings at Naikū and Gekū are rebuilt every 20 years as a part of the Shinto belief of the death and renewal of nature and as a way of passing building techniques.



Replica of Lascaux cave, 2016.



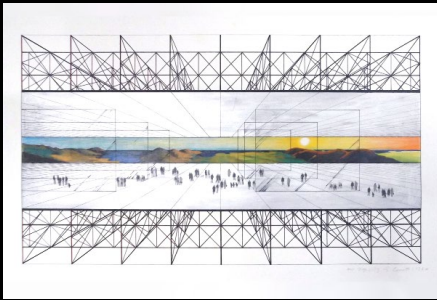
Nashville Parthenon, 1897, William Crawford Smith.



Self-supporting warehouse in a shape of the Province Office building in Opole (Poland).



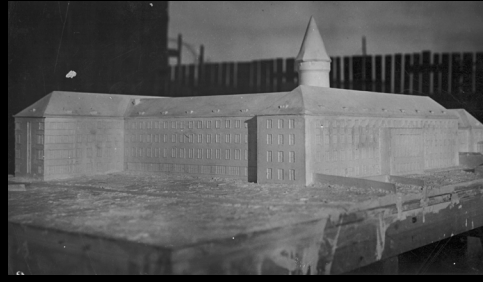
Self-supporting warehouse - shelf out of shelves.
Shelves organised in groups are simultaneously main functional purpose of a building (storage) as well as it's supporting structure. Building is understood as a module made out of smaller modules of the same shape.



No-stop City, 1960s, Archizoom.
Modular endless city.



The added space outside the frame [...] refers to the idea developed by Polish filmmaker Grzegorz Królikiewicz (*przestrzeń pozakadrowa*).

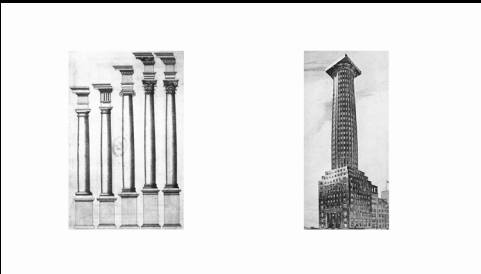


Declined proposals for the new Province Office building in Opole, 1930s.



Piast Castle in Opole and it's demolition.

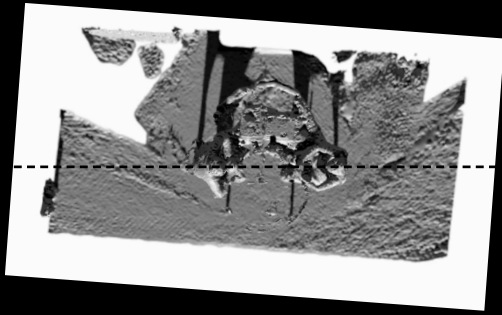
In the moment of being designed, the building is a lie.



Five Orders, 16th century, Giacomo Barozzi da Vignola.
Chicago Tribune tower, 1922, Adolf Loos.



Ionic capital.
M2 Building, 1992, Kengo Kuma.



A conversation between the architect and user.

The scene depicts use of „the line of action”. Basic guideline regarding the spatial relationship and its on-screen representation in any moving image.

Transcription

What kind of film would I have to be in order to become simultaneously a moving image and a building, an object in space? To make things easier, the narrator describes the film not as a moving image in time, but a moving image in space. The point of contact for the language of architecture and film is narration. This relationship is used to present characters. The narrator pronounces the words written by the author, just as the builder builds the building according to the plans of the architect. The text/scenario/drawing/model are the means of performing a specific work.

The characters depicted in the film exist thanks to the relations established between them. The narrator presents the building in relation to the architect, in relation to the owner, in relation to the user, in relation to the place, in relation to other buildings known from history, in relation to other buildings surrounding the building.

Note to the viewer.

For the readability of the structure, if the voice of the narrator sounds as it does now, then she is reading a fragment of the narrative. ***If the voice is heard in this tone, then she is reading a speech spoken by one of the characters.***

Returning to the first question. What kind of film would I have to become? A classic attempt would be to use a linear approach—with a beginning and an end. Respecting logical consequences. Each scene/room follows the next. The user enters the building via a revolving door, goes through the foyer to the elevator. The elevator moves him to a selected floor, where he turns right, and after walking 14 meters, he enters the fifth door to a room where the desk is perpendicular to the window. He sits on a chair and looking out the window, he sees the bus stop from which he got off six minutes ago. His motivation is clear.

The narrative motif shuts itself away in the classic canon. The editing, succession of shots, and idealized lighting help in sensing reality.

If time is a piece of material of indeterminate size, then each character experiences a carved path. These paths overlap. The all-seeing viewer notices only the elements. Fragmentarity is a way of perceiving. Each successive scene allows for a choice.

Cinema projector powered by a paternoster lift. New scenes appear in each cabin.

The architect preparing for a meeting, says the words: ***I can be absolutely sure that at the moment of demolishing any building, another one of the same shape is being erected at the same time.***

We meet the architect on the way to a meeting with the owner. In his mind, he is repeating the previously prepared narrative—thickening with each subsequent time. Elements are constantly being added and subtracted.

Designing is a way of telling stories about what will be — with bad and good characters. Stories that give the impression of a cause-and-effect structure; however, are based initially only on the experiences and insights of the architect. Example: the inspiration for using the color green on the roof of the building is a tree that has grown on the roof of a previous building without human intervention.

Other elements are omitted.

The owner and architect meet in the elevator. The elevator pitch format forces a concise approach to the idea. The architect tries to explain his decisions conscientiously. Logic imposes functionality. But for the architect it is not important. He is interested in making the building effective; for it to work well. Just as for the author, the voice of the narrator is important.

The following dialogue ensues:

[architect] ***The horizontal lines emphasize horizontality. Vertical lines, verticality.***

[owner] ***I understand. In explaining your decisions, you speak of their purposefulness, but I can not imagine it. For me, there is only what I could see. You are talking about the future in the present tense.***

A sequence of visualizations, models, drawings, and photos. The added space outside the frame in the scenario disturbs the line of action. Placing an object on a city map suggests the existence of a larger whole. The user appears as a graphic representation of a person bought on a website of stock photos.

In the moment of being designed, the building is a lie. When the designer is drawing lines that represent the dimensions of a room, there is another building standing there. Every lie creates a world in which it is real.

A lie can not be too real, because then it is not convincing enough. The diagonal escalator drawn as an expressive visualization must be rebuilt so that the clients do not lose their heads by hitting the stairs by which the first of the owner's clients lost their heads.

The physicality of a lie elicits additional telling. Every failure in relation to the place, owner and architect is cemented. The architect must turn his head the other way when passing the building by in a bus.

The day the architect gives the building away to be used, is the moment he loses control. Aware that each surface collects dust, he quickly takes photos. In a two-dimensional representation, the complex story looks as if it happened in one moment. The resultant photographs will become the reason and inspiration for further implementations

The building replicates existing elements: stairs, walls, floors, doors, handles just as the script reproduces words spoken by other authors. The principle charm of a translation is the possibility of losing authorship. The world of action is a given. The use of carefully selected materials sets the building in a wider group of buildings, the authors of which used similar solutions. On this plane, understanding between the user, the owner and the architect is established. They want to see something they have not seen before in the things known to them.

The elevator nods while going up and down.

A building of the path from a room to the bus stop. The user leaving the building is an actor moving along a path designated in the scenario by the architect and the place. By repeating this activity, the user learns the following lines of the text in such a way so that his pronunciation could sound natural for the viewer. His credibility requires the omission of technical requirements: construction capacity, distance from the adjacent plot, electric cables, sewage and gas pipes.

A conversation between the architect and user. The architect is trying to explain the concept of an open form, according to which the user is to become the creator.

[user] *If I am to be an author on par with you, then what about your professionalism? If you are to be a real architect, then I must be a real user.*

It is only during the development of the narrative that we come to know that the actors playing both roles were exchanged without a direct message to the viewer. Their dialogue ends with an argument about the possibility of changing the window frames in the existing building.



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