

POST-FILM ARCHITECTURE

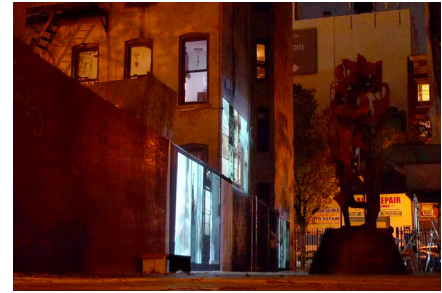
ARCH 5050/4050

Fall 2023 Syllabus

University of North Carolina at Charlotte, School of Architecture

Instructor: Thomas Forget, Associate Professor

3 Credit hours; Thursdays, 2:30–5:00; Dubois Center



view of *Urban Exquis* (installation by instructor)

“In a landscape where nothing officially exists ... absolutely anything becomes thinkable, and may consequently happen.”

Reyner Banham

Premise

The theoretical discourse on the reciprocity between architecture and film is now over a century old, and exchanges between the two disciplines have never been either as questionable or as indispensable to practice and education. On the one hand, new media enable modes of spatiotemporal visualization that render traditional notions of cinematic space and spatial cinema anachronistic, and cinema more broadly is ceding much of its significance as an arbiter of culture to emerging electronic technologies. On the other hand, the increasing ubiquity of time-based media in contemporary life suggests that aesthetic questions associated with the historical exchange between architecture and film warrant revisiting, as a critical reading of precedent may catalyze innovation. The challenge today is to reframe the established reciprocity between the architecture and film as a more fluid dialogue between multiple types of constructed space and various types of time-based media that both depict and occupy it.

Structure

This seminar immerses students in the reciprocity between architecture and film. It covers the history of that reciprocity in both theory and practice, and the research and practice of the instructor play a primary role. The seminar concludes by addressing questions concerning the future of film amid new technologies and social practices of media consumption.

Method

The primary texts are films. Each week, the instructor provides a lecture that prepares students to watch films on their own time and to write a response that shapes a class discussion the following week. Each week, some students (on a rotating basis) are tasked with leading a discussion on a related reading.

Midterm and final projects are film projects that are developed according to students' interests. Students learn through experimental making, and they are encouraged to develop projects relevant to their current studio projects, so as to explore the relevance of time-based media to design practice through an actual project.