beyond the edge.

lisa c. cage
05.09.98
fade in. blackness to full exposure  fade out. reverse  long shot.
person at full height  group shot. one or more groups at different
distances from the camera  medium shot. above the knees  two
shot. two persons, waist up  over shoulder. in two shot, over the
shoulder of one, looking at the full face of the second  close shot.
choker  close up. individual chest high or higher  tight close up.
headshot  choker. head, hairline  insert/ins. focus of someone’s
point of view (inanimate object)  point of view. something the
actor looks at that the audience should see  interior/int. set  exte-
rior. outdoors  dolly shot. movement of the camera  pan shot.
camera head swings from one side to another  trucking. camera
moves with actor.  whip pan. fast pan shot, usually blurry  tilt. like
a pan, but up and down  zoom shot. into or away from subject
with zoom lens.-static camera  dissolve. superimposition from
one scene to the next/sequence transition  wipe. type of dis-
solve where one scene is wiped off and another on the screen
simultaneously  freeze frame. single frame continued several
times  montage. series together for pictorial effect, shows time
intercuts. scene will be intercut between close ups  o.s. off screen
v.o. voice over  f.g. foreground
abstract.
Once architecture is intrinsically linked to the other visual arts, techniques inherent in the expression of space can be utilized in programming, planning, and expressing dimensions. Techniques and terms such as framing, sequencing, staging, and narrative, allow a new point of reference when addressing built space. By borrowing from crafts that have perfected the art of visual perception, the architect can learn the art of directing visual perception in movement through built space.

What is beyond the edge?
montage.
While the red-stained mouths of machine guns ring across the infinite expanse of day; while red or green, before their posturing King, the massed battalions break and melt away.
and while a monstrous frenzy runs a course that makes of a thousand men a smoking pile-poor fools! - dead, in summer, in the grass, on nature's breast, who meant these men to smile:
There is a god, who smiles upon us through the gleam of gold, the incense-laden air, who drowses in a cloud of murmured prayer.
and only wakes when weeping mothers
bow themselves in anguish, wrapped in
old black shawls- and their last small
coin into his coffer falls. Rimbaud
What happens when space collides with visual confines? Just beyond the edge is a place where the imagination runs free. What happens here, when frames collide, spaces overlap, and the visual physicality is absent?

The frame aids in guiding the visual narrative. One after another, a story of any theme can be created using these frames. Links from one to another are subjective. What happens in between?

In a static format, photomontage can be used. This is a placement of objects into one context which originally were not represented together. This is helpful in creating an image that would otherwise be unseen.

Montage can be represented in several formats, each with its own distinct purpose and meaning. Within one image, the visual qualities are altered only within one single frame, allowing the viewer to concentrate on only the subject matter located within the frame.

Photomontage also occurs through the repetition of several images, similar and dissimilar. Repeating one image several times creates overlapping frames, letting the viewer’s mind wander into the sides of the images. This use of the human imagination enables the viewer to try to connect the images in some way, using time as the vehicle of exploration. Dissimilar images, when placed next to each other, lends itself to the narrative as well. In this case, though, the viewer must place values on
the images, creating meaning through personal experience.

After several single static images have been introduced and placed in an order, the viewer must use the medium of time in order to grasp the meaning of the images. As these images are repeated, an architectural narrative is created. The repetition of form creates not only a narrative of space through the progression of time, but a static spatial representation of a person's movement. Spatially, progression can be represented though repetition of form, creating experience through the medium of time.

Architects tend to design with a holistic approach. That is, the designer looks at the whole idea as the primary concept. This is evident through the constant manipulation of plans, sections, and elevations which deal solely with the entire skeleton of the built form. The problem is that the inhabitants do not experience the space holistically. Each space is encountered one by one, in a narrative of the journey.

Allowing for a narrative approach to design creates the freedom to stimulate the imagination, experiencing each space as it envelopes the senses. Movement from one to the next promotes events which are not present in holistic design. The frames are intricately designed and placed in such a manner that the inhabitant is a member of the series.

The mind takes control of the space beyond the edge.
mixed media.
In order to survive for a more thorough design methodology, cues can be taken from several sources in order to inform built spaces. Other art forms, such as painting, photography, and film, among others, have the opportunity to translate directly into architectural space. These three art forms take three dimensional space and conform it to a two dimensional plane. Architecture works in reverse, yet by the same principle. Two dimensional representations are put forth, indicating a three dimensional object. There are endless combinations of parallels between these four art forms, so a focus of the cohesive strengths between film and architecture has been chosen, in addition to a brief introduction to painting and photography as historic media leading up to the invention of film.

The media of painting allows a viewer to explore imagery within a certain boundary, the frame. The interpretation of the image is decided based on the viewer's imagination and previous experiences. Physical time is present in the interpretation, yet the image is static. Photography has much the same effect, yet the images take on a forced perspective. If photomontage is used, the image becomes more complex, creating layers within one frame which the viewer must interpret. Both media rely on static imagery to produce a timeline of events within the imagination. In film, when two frames are placed next to each other, it is left up to the human imagination to place meaning upon the images, utilizing the medium of time to form an opinion. What is beyond the frame lies in the minds of the viewers. This method is similar to an inhabitant in a three dimensional space, yet the viewer uses physical movement as an additional vehicle through time. The occupant, experiencing space as their own personal narrative, views the space as a set of frames with or without physical connections between them. When space collides with the viewer's visual confines, the imagination must be used in order to estimate what is beyond the boundaries.

The application of film theory and structure into architectural forms can be accomplished in many ways. One way to integrate both disciplines is the repetition of form. In a filmstrip, juxtaposed frames are similar in content, building upon each other as the story changes (assuming the scene does not change altogether). Architecturally, the foundation elements can be found through the contextual environment, and the repetition of those elements can help to tell the story of the context.

At an urban scale, repeated architectural elements can form an overlay of the existing town, projecting a new image on top of the existing fabric. In this manner, the town can emanate growth while still allowing a historical precedent to be present. These architectural elements can take the form of simple lines on the ground, bus shelters, awnings, the interior of an entry to an existing structure, or an entire building. The possibilities are endless for this type of arrangement.

A linear positioning of elements, architectural or otherwise, is another way to interpret film theory into architecture. As holistic designers (seeing the big picture and working down to the details), a different method in perceiving architecture is through the human experience. Since that experience is linear, guided by time and framed by the limitation of peripheral vision, among the other senses, architects have an opportunity to make use of the experiential narrative by the incorporation of film.
As an introduction to the parallels between architecture and film, several theories must be examined. The first, and most influential, is Eisenstein's theory of montage. Achieved through editing, this is the juxtaposition of frames which, independently, are single in meaning, carefully combined to form meaning through placement. For example, a picture of an eye next to a picture of water could mean "to weep". Sergei Eisenstein was a strong proponent of this type of editing in his political Russian films, especially, the *Battleship Potemkin*.

Sequence of a film also directly relates to architectural content. The positioning of elements can greatly alter the intended meaning of the film or space. As each frame builds upon the next, the narrative grows. Architecturally, the experience of space is narrated as the inhabitant moves through. The careful placement of built structures, lending to an architectural narrative, can be accomplished at the urban scale, the building level, or even through a single room.

The film script can also enhance the architectural experience. This helps to guide the film along specific lines, controlling, to a certain degree, the images framed for the film. It can be used as an organizational tool, as well as the creative link between the writer's mind and the actual production.
Although there are many other ways that architecture and film can be linked (architecture in film, set design, films centered around architecture), there are a handful of architects who integrate the elements of film into their designs. Bernard Tschumi uses film writing in his book the Manhattan Transcripts. In his built project, a Parc de la Villette in Paris, he used follies to parallel elements in a film. These built projects, spread across a grid, are all related through form and color. They give the site an identity for the present day, overlaid on top of the former slaughterhouse site.

Another architect who has been influenced by film is Steven Holl. Although his mixed-media art is watercolor art work, the series of drawings shown on this page are representative of an architectural narrative. The forms build upon each other, showing how the end product was achieved.

Rem Koolhaas has also dealt with cinematic expression, but through the urban scale. Progress through space is one of his many concerns, as evident in many of his projects in the book S,M,L,XL.

Other people who have considered this notion of film and architecture are: Craig Hodgetts, David Adjaye, Oesterli, Michael Bear, Coop Himmelblau, Maggie Toy, and Jean Nouvel.
I'm for photographs that make us question everything, that do not give answers, that make you wonder what the hell is happening. Duane Michaels

Architecture is a fascinating journey toward the unexpected. It is a ride, a physical ride and an intellectual ride. Antoine Predock

Consider the city as it might appear in a series of cinematic images: zoom shots in front of a person walking, trucking shots along the side, the view changing as the head turns. At the same time, the city is a place to be felt- space, shifting ground plane, plan, section, expansion are bound up in passage through the city. Steven Holl
Located 327 miles southwest of Denver, Telluride is situated in southwestern Colorado. The town of 1,200 people is located in the San Miguel mountains, over 8,745 feet above sea level. Telluride is in a box canyon as far up the San Miguel river valley as is possible to drive without a four-wheel drive vehicle. Due to this mountain location, the ski industry has flourished there, bringing many tourists to the area. Starting in late November, ski season lasts four months until mid-April. There are 1,050 skiable acres which support 64 trails for beginners and experts alike. With an average annual snowfall of 300 inches, Telluride has prospered from its geographical location's amenities.

In 1878, the town of Columbus, Colorado was established in San Miguel county. In 1888, however, a prospector came to town and renamed it Telluride after the ore tellurium was found there. By the 1890's, Telluride had become the greatest and wildest of the San Juan mining towns. It was infamous for its gambling and red-light districts where the young miners thrived. There were also fine schools, doctors, lawyers, engineers, and a flourishing business community, bringing newcomers from Britain, Finland, and Sweden. Interest clubs were everywhere, along with skating rinks, horseback riding, a newspaper, and even a tourist guide book. The railroads, first built to haul ore, turned to tourism as early as the 1870's. Scandinavian miners had introduced the San Juaners to skiing, turning it into a popular winter pastime. In the
1950's, skiers no longer had to sidestep up the slopes. A mine mechanic built and electric rope-tow and ski club members paid $5 for a season pass.

Another invention in Telluride occurred in 1891 when L.L. Nunn, a lawyer and banker for the gold king mine, realized the importance of cutting the cost of producing power, especially steam generation. With the advice and support of George Westinghouse and a motor designed by Nikola Tesla, Nunn introduced hydroelectric power into the mines through a transmission of alternating-current electricity. Other mining towns followed his example, cutting production costs dramatically. Telluride came to be known as the “best lit town in the world.”

The last mine in Telluride closed in 1978 due to scarce resources and the loss of the romantic appeal of mining. The town was drifting away from mining for several years prior to the final closure, so the 1972 opening of Telluride’s ski resort was a welcome addition. The historic Telluride still remains mostly intact, but a new town has evolved: Mountain Village. Up the side of the mountain, the village celebrates the new tourism of the area. A free gondola ride connects Telluride with Mountain Village (old with new) guiding tourists to historic Telluride.

Currently, skiing remains the main tourist attraction in Telluride. Because that industry brings so many people to the area.
people want to come back during the summer and fall, promoting the idea of festivals. From the end of May to mid September of 1997, there were 18 festivals in the town of Telluride. Starting with the Mountainfilm festival, others such as the Telluride Bluegrass festival, Rocky Mountain Playwright festival, Telluride Film festival, and Wild West weekend followed. These diverse attractions bring many tourists to the area, supporting the local economy, while promoting culture and the arts.
culmination.

Putting the factors of painting, photography, film, architecture, and the site together, the project begins to take on a life of its own. The identity of the community is about to be altered, using its own context as the tools of design. These contextual elements, found in the strength of the existing arts community and the promotion of further artistic advancement, work together to create an architecture entirely formed through the needs of the community as it stands today.

As these elements are repeated throughout the town, an awareness of existing identity is created. No longer a mining town, the vocabulary of the architecture is in need of refinement. The built spaces must speak to each other and to the inhabitants of the changing environment in their town.

As an ordering system for the built spaces through Telluride, the principles of screen writing can be used. These six elements within a film can help narrate a physical experience for an inhabitant,
rather than being the structure for something a viewer may sit and watch in a static manner. In this way, the inhabitant becomes the character of the film, walking from event to event rather than watching as an outsider. In addition, the inhabitant views each three dimensional space and can interpret those spaces through personal experience. In essence, the inhabitant becomes the imagination, placed between the spaces of contemplation.

The catalyst, big event, pinch, crisis, climax, and realization represent the six organizational tools within the narrative of Telluride. A visual diagram of this series is located at the bottom of the page as a key reference. The solid line represents the main character. While the dotted line is the inner struggle, opposing character, or other element which creates conflict for the main character. Inner struggles are shown through the shading of the squares the characters perforate, while outside influences are focused on by the shading outside of these squares. The diagram is a visual representation of the main character's struggles, emotions, and events.

Representing this theory through architecture is accomplished by incorporating the fields of painting, photography, and film as a historical progression through Telluride's main street, Colorado Avenue. The inhabitant becomes the main character as he walks along the street experiencing the narrative.

The catalyst, big event, pinch, crisis, climax, and realization are represented through a series of architectural events which build upon each other, culminating in the climax, as in a film. The series starts out as a ground level sculpture, and ends in the same manner, providing closure for the inhabitant. The four events in between build upon each other architecturally through materials, light tubes, and scale to form the climax. Each has its own identity purpose, yet together they provide a series in which a person can experience the new cultural arts facilities of Telluride while inhabiting their own imagination.
event 1. catalyst. balance turns to direction and movement.

Since vehicular travel is the primary means of entry into the town of Telluride, event 1 was established to promote a walking experience through the town. Vehicles must travel on Highway 145 to reach Telluride, where the highway turns into Colorado Avenue. This mile long stretch of road is flanked by residences for the first few blocks followed by a historical commercial main street area. All of the six events are located on this road, which takes about ten minutes to walk from end to end.

Event 1 begins the narrative for the residents and visitors of Telluride. It provides the foundation for the remaining five events, becoming a catalyst for the imagination. The bright color alone sets it apart from its context, implying a new development is occurring. The town’s change in identity from mining to tourism is being shown through an architectural overlay of current standards.

As a vehicle leaves the highway and approaches Colorado Avenue, there will be a series of light tubes visible on the path. These lights, indicating both the presence of light in painting, photography, and film and as a denotation for each of the events, project directly upward into the sky, highlighting the
natural surroundings, the reason for the strong existence of tourism in Telluride. As the car approaches event 1, one of the light tubes appears in the center of the road. The car will continue, passing over six elements recessed into the concrete of the road. These are followed by one recessed strip which comes across the entire road at a twelve and one half degree angle. This angled piece, signifying the degrees of displacement of the town from true north due to its mountain location, points the viewers to a parking lot where they may leave their automobiles and progress through the town on foot.
big event. a change in the central character's life.

The purpose of event 2 is to introduce the viewer to abstract thinking through the medium of painting. At this point, the character of the story, the viewer, must try to relate event 1 with event 2, connecting them in any way possible. This is done by drawing on previous experiences, which are different for each character, and also through the use of similar architectural materials (steel, glass) and the light tube. The character has now walked between the two, declaring their differences and similarities and forming an opinion about each event. This experience is parallel to the understanding of juxtaposed images, as in photomontage. The use of the imagination through the medium of time to connect the relationship beyond the frames of images is a static montage. That is, the viewer does not necessarily move. Combining event 1 with event 2, however, is a dynamic experience where the character becomes the edge of the frame, progressing from one to the next through movement.

Event 2 is a sculptural piece that is moveable through physical means. There are two tracks, each containing a steel post which rolls along them. The posts hold paintings from local artists,
introducing the character to the artistic nature of Telluride. These are not permanent pieces, so the art may change as time progresses. The posts also hold the town’s announcements since the sculpture is prominently located at the edge of town. The sculpture terminates in a light tube recessed into the sidewalk, ensuring it will be seen by all who pass by.
event 3.

pinch. major plot twist half way though the script.

Located two blocks from event 2, the pinch is the introduction of architecture to the viewer/main character. Up until this point, the events have been sculptural in nature, but event 3 exists as a space adjacent to the historical Sherdan Opera house, built in 1913. The medium of photography is also introduced at this point, providing another opportunity for reflection in the viewer's mind.

Photography exists as an art form which distorts the perspective of reality. The process of taking a photograph involves putting a tube up to the eye, altering the photographer's view. The print will look the same as it did to the photographer while looking into the camera, but it only captures that certain piece of reality. The image would never be seen that way in a natural format. This use of the altered perspective in photography has been translated into architecture in event 3. An image of the facade of the opera house is transposed onto a glass piece, perforated where doors and windows align. The piece meets another with the same treatment at a ninety degree angle, forming the southwest corner of the opera house. Both show the image of the historic building, but with a modern overlay. The architecture pierces the
inside lobby, where a light tube is located for interior illumination and exterior projection. The entire overlay is skewed twelve and one half degrees, like the previous two, to create a sense of purpose and place for the viewer through the reinforcement of the effect the mountains have had on the town - both in mining and in tourism.
A critical decision must be made.

Painting with light combined with the repetition of images creates the medium of film. At this point, film is introduced to the character as mechanical movement in an interior and exterior environment. This movement, inherent in the forward progression of running a film, is shown architecturally here in event 4.

As the character approaches event 4, two spinning disks can be seen projecting through the exterior walls of the
building. Images are projected onto the disks as they spin around a light well, visible through the glass curtain wall. Spinning at the angle of a film projector as if it were the viewer's eyes, the disks move slide inside the structure, provoking the viewer to go inside. Once the decision is made, the viewer enters the space, which is surrounded by projected images of local events and clips of films from local artists, the Mountainfilm Festival, or the Telluride Film Festival. The three story structure features cantilevered circular floors revolving around the light tube, which is also the elevator. This built space accommodates an art store, necessary to the continued success of the arts community in Telluride and it is located within the existing Ace Hardware building.

The crisis provides the character with a physical decision. As opposed to the previous events which accommodated only mental decisions and evaluations. At this point, the viewer enters the image, rather than only contemplating it.
event 5.
climax. the showdown.

Architecturally, this is the only event which is a stand alone piece, physically independent from an existing structure. Event 5 houses the climax of the narrative, reinforcing all of the previous events through the use of steel, glass, imagery, movement, and light. The character must experience the structure linearly, echoing the progression from events 1 to 5.

The character must pass a series of large images, paintings reminiscent of those found in the sculptural piece in event 2. Those images will be intrinsi-
cally linked in the viewer’s imagination to each other and the previous event through experience. As the viewer enters the door, skewed at twelve and one half degrees, the displacement similar to the previous events is also reinforced. The tall entry houses a light tube which projects through the glass ceiling into the sky. Immediately following, the roof plane drops and the viewer enters an enclosed space, void of all light for just moments before reaching the end of the tunnel. The roof plane has dropped even more, forcing the perspective, making the viewer feel larger than average. The tunnel culminates in a moving transportation belt which is enclosed by a semi-opaque glass on which images are projected. The belt ends, and the viewer is in an open area again, surrounded by art. In the course of two minutes, the character was reminded of the aspects of the previous events in painting, photography, and film (static images, forced perspective, and mechanical movement) and drawn into the heart of event 5, the new Media Arts Center.

Once inside, the character is amidst several pieces of art. Each one is unique and worthy of contemplation, a physically static montage. The artwork provides an exhibition area for internationally renown works as well as local displays, creating a diversity through
layering. The glass curtain wall in the display area allows the viewer to look outside of the space, into the entry area where new viewers are contemplating the large images that viewer 1 just reviewed. This provides a sense of reflection as well as a different understanding of where viewer 1 originally started mentally.

One area is adjacent to the gallery, forcing the viewer to progress in that direction. This space is dedicated to photography displays, focusing on the forced perspective. Architecturally the space starts out wide and gets cut by the 12 and one half degree angle, creating an abrupt narrowing as the inhabitant progresses. The roof also slants proportionally, so the viewer is, again, quite large at the end of the space. Throughout the space, however, there are endless possibilities for display. Images can be reduced to half of their size, or enlarged one thousand time, altering the viewer's perception and changing their possibilities in the media. Each viewer will not only be able to contemplate the image, but also the relationship to that image, physically, mentally, and socially.

At the end of the tunnel, the character will proceed into a skewed glass cube, similar to the one at the entry, which is situated inside a wedge shaped piece. There are two glass tubes inside this
area, reminiscent of the elevator tube found in event 4. At once, this piece starts to move, and the character is being swept away from the main structure. It stops in three places as it runs along its circular track. The first is an underground glass cube which can be used for intimate gathering and contemplation of films. The second stop, accessible by the glass tube elevator, is above the wedge shaped piece. The character gets transported up to the new area and is immediately surrounded by imagery. This space is a media ballroom, used for larger events, with an outdoor balcony for greater exposure to the outside of event 5 and to the context which it is placed. Stop three is also above the piece and it is connected to stop two via a cantilevered glass walkway. This area provides the most current viewing facility for all moving media arts. There several projections of films onto many different types of screens and the screens move as well. The character can view several films at once, creating one film based on their collisions in the imagination.
event 6.
realization. the culmination of all of the previous events.

After the climax of the narrative, the ending of the piece usually returns to order. At this, event 6, the order is based upon the previous five events. The realization brings the character back to the beginning, reminding the character where he started and what has hap-
pened since that point. Architecturally, event 6 is recessed into the ground just as event 1, but it is for pedestrian viewing not vehicular. A yellow steel tube is recessed, along with a circular image enclosed in glass for ease of adaptability. A light tube follows the recessed sculpture, signifying the end of the architectural narrative and highlighting the mountain which caps the end of Colorado Avenue.
When the human imagination can look beyond the edge, the possibilities are endless. When frames collide and visual images overlap, another dimension is formed - one unique to each individual who experiences the collision. Imagine being physically inside of this collision and you become your imagination, stuck between the edges of the frame.

By combining the elements of painting, photography, and film with architecture, visual imagery is created. Art can sometimes be the most misunderstood yet most provocative element in today's society, utilizing its
mystery to create a new dimension in architecture is intriguing. Not only has this project explored the relationship between these two forms, it has combined them into a new world of possibilities. Architects must design with sensitivity and provide thought-provoking interactive structure is another level above the minimal requirements. There is a responsibility to the public that must be achieved.

There is hope for a greater understanding of this thesis in the future, and hope that someday you will inhabit your imagination somewhere beyond the edge.
works consulted.

calvino, italo. invisible cities. london: harvest, 1974.
croy. design by photography. london: focal, 1965.
dmytryk, edward. on film editing. london: focal, 1984.
dmytryk, edward. on screen writing. london: focal, 1985.
dubbeldam, winka. con-text. rotterdarn: 010, 1996.
gold, michael. people in architecture. london: architectural association, 1983.
koolhaas, rem. conversations with students. new york: princeton, 1996.
koolhaas, rem. s.m.l.x. new york: monacelli, 1995.
mayer, david. eisenstein's potemkin. new york: gōssman, 1972.
images.

18. ray k. metzker
19. ray k. metzker
20. steven holl
21. bernard tschumi

thanks.

to everyone who has contributed to my success, past present and future, i would like to thank you:

jerry cage
marilyn cage
julia racster
victor racster
michele chiuni
daniel doz
carlos casuscelli
robert brown
pablo proenza
jody phillips
kaye simonson
amy levek
city of telluride