Syracuse University

SURFACE

Fall 2001

Newark Noir: A Study of Film and Architecture

Tom McInerney

Follow this and additional works at: https://surface.syr.edu/architecture_theses

Part of the Architecture Commons, and the Film and Media Studies Commons

Recommended Citation

NEWARK
noir

a study of film and architecture

Tom McInerney   Thesis Book

Fall 2001

Professor L. Brown, Professor A. McDonald, Professor E. Sichta

Clues existing within architecture and *noir*, each are smaller traces of information leading to a better understanding of the whole.

The Big Heat- Fritz Lang

Villa Savoye- Le Corbusier

Film Noir:

French for "dark film"; a term used to define a certain style of American films from the 1940's to 1950's stemming from the 'hard boiled' detective genre, which utilized distinct visual and narrative techniques in order to provide a more realistic view of the urban environment with regards to crime, moral apathy, and gender roles.

Clue:

"A clue in the detectival sense may be of an intangible as well as a tangible nature; it may be a state of mind as well as a state of fact; or it may derive from the absence of a relevant object as well as from the presence of an irrelevant one…But always, whatever its nature, the clue is the thread which guides the crime investigator through the labyrinth of nonessential data into the light of complete comprehension."

-William O. Green

Chiaroscuro:

Italian for "light" and "dark"; the treatment of contrasting elements in the creation of an artistic work, in film noir the use of equal parts of light and shadow revealing only a portion of the picture at a time, symbolically exposing and concealing simultaneously.

Corpse:

The remnants of a deceased object, most often a person, in film noir it acts as the initial event in which the one is entangled, and often the corpse itself, though not truly alive, often assists in the understanding of the event.

Investigation:

The action or process of searching minutely for truth, facts or principles in an attempt to recreate ore piece together a whole; a careful inquiry to uncover what is previously hidden, by observation and experiment, or by argument and discussion.

Narrative:

A series of events or elements that act to compose a story, often events occur in a linear series (A B C D), but with film noir the format often becomes muddled with flashbacks and cross cuts producing a shuffled series (A C B D).
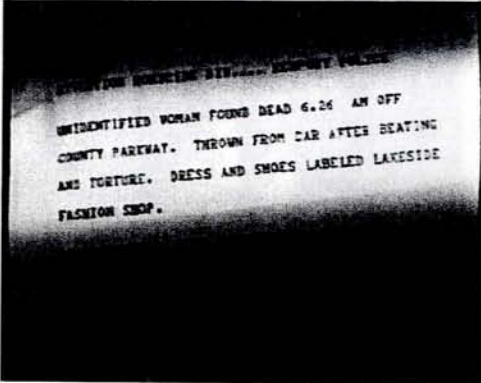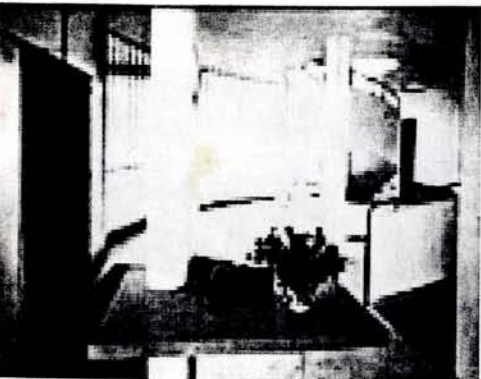
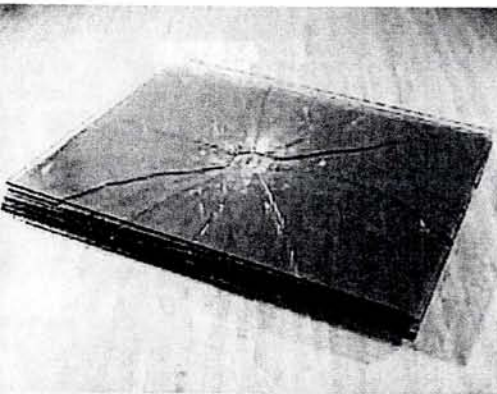The investigation of the crime often attempts to gather pieces of evidence strewn about the scene and reproduce the initial event.

The Maltese Falcon- John Huston

Scattershatter- Barry Le Va

During long periods of history, the mode of human sense perception changes with humanity's entire mode existence. The manner in which human sense perception is organized, the medium in which it is accomplished, is determined not only by nature but by historical circumstances as well.

-Walter Benjamin

contention

Film, a media art brought into existence in the early twentieth century, signaled a new era within art and architecture. Originally, architectural and artistic representation focused on the translation of the pictorial two dimensions into a three dimensional form. Film, however, became a modern art form that could readily interact with architectural thought. Through motion pictures, the "real" elements of society could be portrayed unlike that in previous art forms, the camera could record the passage of bodies, and through motion, create a "dynamization of space"[1] that was critical to architectural theorists. The movement in film often centered around capturing the fleeting moments in time, the ethereal instances that were primarily characteristic of the street, and largely, of the city. Essentially, the film became a representation of an idealized human condition, whereby the art form could not only capture the everyday events within society, but also eliminate the static element inherent in previous artistic movements. The phenomenon of representing man's own environment, as Benjamin describes, is characteristic of the film medium[2], adding that while focusing on the elements of our environment that are familiar "the film...extends our comprehension of the necessities which rule our lives." [3] While celluloid itself often utilizes urban settings to recreate actual city existence, to truly understand and critique the urban environment, one must employ a vein of cinema that strives to depict the reality of the street.

The ideas inherent in cinema and particularly the *film noir* style have unique positions on both the urban condition and the visualization of the space it contains. In portraying the city in a manner "particularly sensitive to this impression of life, of life as it is lived, and to certain atrocities that actually exist"[4], the *film noir* style is well adapted to issuing a precedent for urban architecture and providing an **investigation** into the city itself. By examining

[1] Vidler, Anthony. Warped Space. Cambridge: MIT Press, 2000, pg. 111.
[2] Benjamin, Walter. "The Work of Art in the Age of Mechanical Reproduction", Illuminations, ed. Hannah Arent, New York: Schocken Books, 1969, pg. 235.
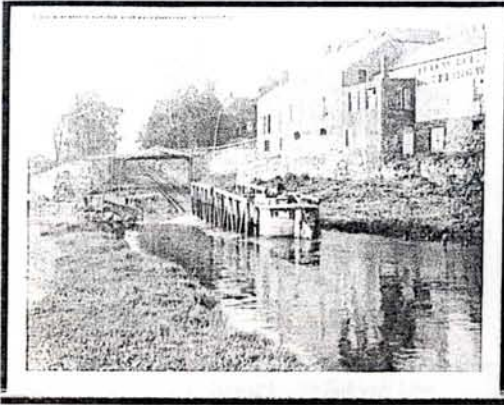[3] Ibid., pg. 236.
[4] Frank, Nino. "Ballad of the Detective Story." The Maltese Falcon. ed. William Luhr, New Brunswick: Rutgers University Press, 1995, pg. 133.

The corpse serves as the object to be investigated, doubling as the reason to investigate and the provider of initial clues.

the city of Newark its history, current events, and future developments will provide a better understanding of the entire city as a **corpse** as the motive of investigation.

Through the investigation of the filmic narrative and the semantics of the visual style inherent in *film noir*, I intend to establish a precedent that can be used to construct an architectural product in Newark that serves to investigate the city's past, present and anticipate the future.

The Morris Canal

The Big Heat- Fritz Lang

The promenade establishes a linking of spaces and events, a basic narrative in which to comprehend the ideas inherent within the site.

Newark City Subway Line

Parc de La Villette- Bernard Tschumi

...the architect's view of the user's needs determines every architectural decision (which may, in turn, determine the user's attitude). The architect designs the set, writes the script, and directs the actors.

-Bernard Tschumi

discussion

architecture and film

In the insistence of utilizing cinema as architectural precedent, the notion of film and its representation should be explored. The film itself is considered as a re-creation and representation of movement within space, as well as a recording of action within space. Eisenstein relates the architectural and cinematic through the idea of paths:

The cinematic, where a spectator follows an imaginary line among a series of objects, through the sight as well as in the mind and the architectural, where the spectator moved through a series of carefully disposed phenomena which he observed in order with his visual sense.[5]

Thus the pathways that form within the cinema and architectural discourse are linked through the visual perception of stimuli. In essence, the common bond between the narrative of the cinema and the architectural **promenade** exists as the camera reflects the viewpoint of the pedestrian. The camera therefore doubles as the viewpoint of the person within the audience as well[6], adopting a series of camera movements that "which the spectator is invited to execute."[7] Through the utilization of the camera as both the visual recording of events and the representation of the spectator, the film then becomes a medium by which to depict an idealized reality. The idea of the film is then to give the spectator a feeling that "he is watching events which might have occurred in real life and have been photographed on the spot."[8] Thus through the filmic sequence, the spectator is given a set of stimuli similar to architectural phenomena, whereby the idea is to depict the events in actuality and provide a first person account.
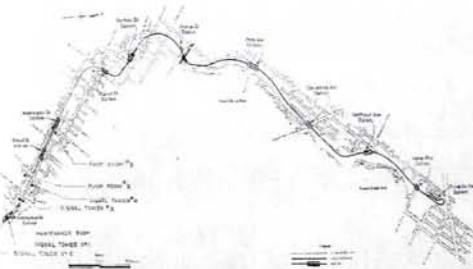
In addition to the documentary principles of film, the imagery also has created a sense of the city. The montage quality of film
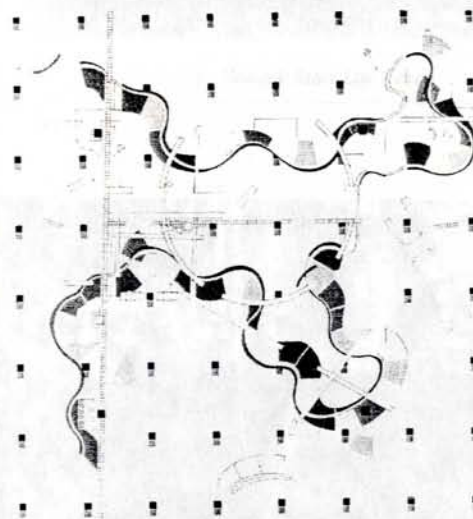
---

[5] Vidler, Warped Spaces, pg. 119.
[6] Benjamin, Illuminations, pg. 228.
[7] Kracauer, Siegfried. Theory of Film. Princeton: Princeton University Press 1960, pg. 34.
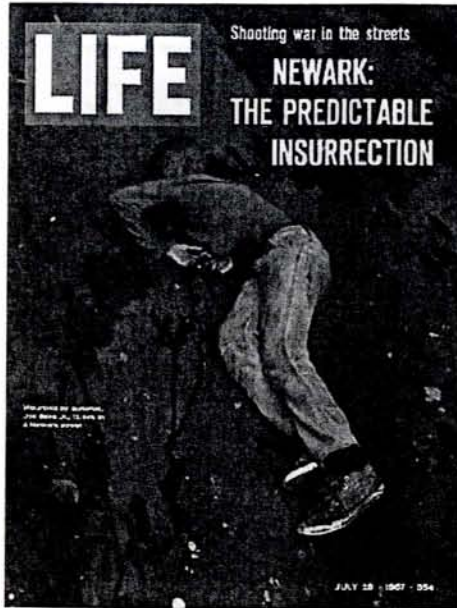[8] Ibid., pg. 34.

The street becomes the setting for action, surveillance, and the center of the *noir* world.

Newark Riots Life Cover

The Maltese Falcon- John Huston

allows for two main possibilities in recreating the urban setting, which, according to Kracauer, are "the big" and "the transient". In issuing the urban setting (the big) the camera is to act similar to "a tourist" where the various views and details of the place should convey and image of the total urban environment.[9] Through the exploration of "the big" the city becomes the main focus of film, as the characteristic pieces that serve to compose the environment (the street, buildings, crowds, etc.) are scrutinized for information. In the visualization of the transient activities within the urban, film utilizes a series of numerous shots and sequences to provide for a certain "camera-reality". The camera then may capture " the context the [city] street, which has already been characterized as the center of fleeting impressions... where the accidental prevails over the providential, and happenings in the nature of unexpected incidents are all but the rule."[10] The urban elements then become a focus of film, through the recording of the transitory moments and events that make up the metropolis and its **streets**, be it either mundane or historic.

In an incorporation of a realistic portrayal of the facts of the urban sphere, one might look to some more specific architectural models that utilize the filmic narrative to understand the simultaneity of vision and information. The first precedent lies within Tschumi's *Manhattan Transcripts*, where the image of film is used to "transcribe an architectural interpretation of reality."[11] Essentially, the moments are isolated fragments of a filmic whole which are founded "within a specific reality and not in an abstract geometrical figure" and are used as "elements from the city."[12] A second approach that uses film in regards to the notion of information is the Eameses' utilization of the 'Expanded Cinema' as a juxtaposition of truths through imagery. Utilized in several different screens, the content was presented in such a manner where the maximum amount of informational content bombarded the viewer, while imparting both the ultimate level of informational analysis and providing an environment where the masses needed "to be distracted in order to concentrate."[13]

A secondary effect of the use of film is the incorporation of mass culture into the artistic realm. The use of the camera in these environment of the city serves two purposes: one, to produce a needed distance between the observer and the pedestrian (the alienation of the observer) and two, the recording of the

---

[9] Ibid., pg. 50.
[10] Ibid., pg. 62.
[11] Tschumi, Bernard. <u>Manhattan Transcripts.</u> New York: St. Martin's Press, 1981, pg. 7
[12] Ibid., pg. 8.
[13] Colomina, Beatriz. "Information Obsession: the Eameses' Multiscreen Architecture." <u>Journal of Architecture.</u>

The use of the everyday allows for the common person to learn more of the world in which they live.

Weekdays

Branch Brook Park Station	Bloomfield Ave. Station	Norfolk St. Station	Penn Station
A.M.	A.M.	A.M.	A.M.
4.35	4.38	4.43	4.48
4.55	4.58	5.03	5.08
5.10	5.13	5.18	5.23
5.25	5.29	5.33	5.38
5.40	5.43	5.48	5.53
5.52	5.55	6.00	6.05
6.04	6.07	6.12	6.17
6.16	6.19	6.24	6.29
6.22	6.25	6.30	6.35
6.28	6.31	6.36	6.41
6.34	6.37	6.42	6.47

Then frequent service until:

Subway Art- Keith Haring

movement, the passage through the environment to explore the everyday.[14] The power of the film is visualized not only as introducing this combination into a media art form, but as an effective incorporation of the art form into the masses. Through the presentation of film to the public there exists a new relationship within the cinema and architecture. Benjamin cites that though the cinema "extends our comprehension of the necessities which rule our lives" it may also "burst this prison world asunder... so that now in the midst of far flung ruins and debris, we calmly and adventurously go travelling."[15] In this realization of new and exciting experiences, the film operates as a diversion, and similar to architecture, now begins to function as a work of art "the reception of which is consummated by a collectivity in a state of distraction."[16] Thus the cinema and architecture begin to function in a way where the common man can comprehend the art form not only through the optical perception and contemplation that is necessary within higher art forms, but through habitual interaction. Through this association of the habitual and **everyday** into the realm of architecture and film, there exists a possibility of collapsing the notions held within the city into an architectural piece. The cinematic piece can then be the way to mediate the urban realm and reproduce it within architecture for the public. In instituting a built cinematic reality, the power of the filmic image is in the effective reproduction of the urban sphere and the institution of an effective narrative to captivate the audience. As an example, the films of the Italian realist director Elvira Notari often strive to recreate the urban environment by incorporating the vernacular within the film and constructing a *sceneggiata*, which, "intertwined pathologies of everyday life, dark dramas of *vita vissuta*, that is, lived experience, and scenes of city (low) life."[17] However as the base narrative of the *sceneggiata* "is an event that has upset the local urban community, often a dark intrigue, a fact reported in...the newspaper called a *cronaca nera*, literally, noir chronicle."[18] Through describing the metropolitan surrounding, the film places the spectator, vis-à-vis the camera within the city atmosphere, at once incorporating the spatial and pedestrian interplay into the "dark" city narrative and effectively producing a vehicle to construct architecture.

[14] Vidler, Warped Spaces, pg. 113.
[15] Benjamin, Illuminations, pg. 236.
[16] Ibid., pg. 239.
[17] Bruno, Giuliana, Streetwalking on a Ruined Map. Princeton University Press: Princeton, 1993, pg. 169.
[18] Ibid., pg. 170.

Crime, the world of *noir* delves into the underbelly of the city, exposing these events in a further understanding of the urban realm.

The Maltese Falcon- John Huston

Manhattan Transcripts- Bernard Tschumi

Similar to Notari's Italian Realist cinema and its attempts to realistically capture the essence of the city, American cinema has had numerous representations of its own urban realms, however the "dark" side was primarily incorporated into a genre of film that lasted from the early 1940's to the early 1950's effectively titled, *film noir*. *Noir* itself is a basic offshoot of the typical detective cinema and literature that traces back to the romantic period literature with the establishment of the detective within the works of Edgar Poe. Interestingly enough, it was through Poe there exists the existence of the first "dark" urban tales, as the author was "the first truly noir American writer" through the depiction of the onset of the modern industrial era throughout the cities on the East Coast.[19] Additionally, the detective fictions primary function was to serve as a genre of legitimate literature that satiated the "public taste for **crime**."[20] Through various iterations, in both literature and cinema, the detective story became a staple Hollywood genre within the 1930's, but distorted the reality of crime that the film was trying to depict. *Film noir* rebelled against the traditional detective story, as the light comedy and absence of realistic violence did not portray the realistic evil and maliciousness that surrounded the detective within the city.

Though *noir* was fashioned by an interest in the recurring motif of the detective picture, which pre-existed within the American cinema, the use of 'hard-boiled' pulp fiction and the unseen obsession with existential violence created a new filmic reality which often captured the new sentiments inherent in Post-war America. Several issues of popular opinion burst into the cinema in these new films, often approaching a conception of America in a "stylized vision of itself, a true cultural reflection of the mental dysfunction of a nation in uncertain transition."[21] Some of the emotions captured within the *noir* discourse included the loss of wartime unity, the publics desire for a more honest view of society, the displacement of the returning veteran, and a world frightened by wartime atrocities and terribly aware of nuclear holocaust.[22] In addition to the newly realized apocalyptic visions, the abandonment of the city was also included as a motif in *film noir*, as the GI bill loomed to motivate the urban middle class to move

---
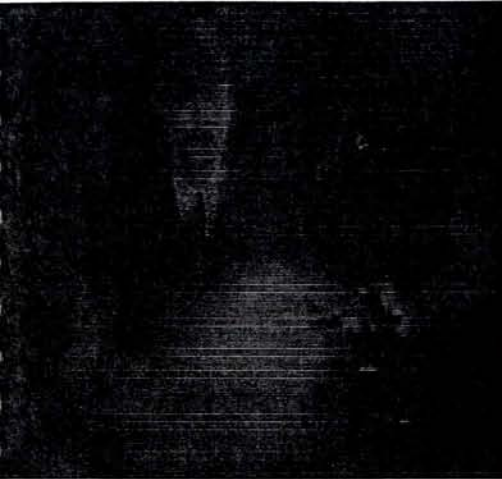
[19] Christopher, Nicholas. Somewhere in the Night. New York: The Free Press, 1997, pg. 36.
[20] Black, Joel. Aesthetics of Murder. Baltimore: Johns Hopkins University Press, 1991, pg. 33.
[21] Ewing, Dale E. "Film Noir: Style and Content." Journal of Popular Film and Television. Summer 1988, pg. 64.
[22] Reid, David and Jayne Walker, "Strange Pursuit: Cornell Woolrich and the Abandoned City of the Forties." Shades of Noir. ed. Jean Copjec, New York: Verso, 1993, pg. 57-63.

Through the unique situation of the private eye in space or society, the aspect of surveillance and search for evidence is made easier.

The Maltese Falcon- John Huston

Villa Moller- Adolph Loos

out to the suburbs. Thus the popularization of the *noir* cinema had been fashioned through popular sentiments of a realistic portrayal of the recent changes occurring within urban life, and the collective anxiety that the nation had of its metropolitan areas. In understanding the structure of the *film noir* piece and its relation to architecture, the film will be broken down into critical narrative and visual elements that can begin to inform how the two forms can operate together. The main narrative story often deals with the perspective of the detective (or lone individual), often eschewing the traditional utilization of the police force and instead investigating "in a corrupt world."[23] Through this single protagonist perspective, the audience identifies with the **private eye**, who then operates with the primary tools at hand: the knowledge of the city, its streets, and the ability to successfully navigate between the "light" and "dark" elements which enable survival. In utilizing the lone detective, this protagonist comes to embody Simmel's "free man" within the metropolis, who "was the one who stood under the law of the land, that is under the law of the largest social orbit." The primary narrative structure of *film noir* deals around involving a murder, in an atmosphere of darkness, treachery and extreme danger."[24] As the story is focused around a collection of evidence to piece together, there is also an effort of a realistic "depiction of a corrupt world of crime and violence."[25] In addition to exposing the city and utilizing clues to understand the urban context, *noir* also deals with the warped notion of time and sequence. In the story line, the plots often disregard the traditional linear mode of storytelling and utilize a more complex notion of sequence, consistently utilizing flashbacks and non-chronological order "designed to stump the viewer."[26] The aspect of time here is considered by Schrader:

The over-riding *noir* theme: a passion for the pat and present, but also a fear of the future. The *noir* hero dreads to look ahead, but instead tries to survive by the day, and if unsuccessful at that, he retreats to the past. Thus *film noir*'s techniques emphasize loss, nostalgia, lack of clear priorities, and insecurity.[27]

The *noir* film narrative then presents, through the symbolic narrative of the city, a portrayal of the urban inhabitant and his course through a realistic urban condition. The filmic precedent

[23] Karimi, Amir. Towards a Definition of Film Noir. New York: Arno Press, 1976, pg. 26.
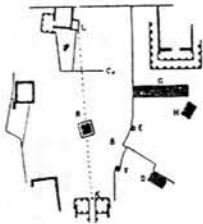[24] Ibid., pg. 31.
[25] Ibid., pg. 31.
[26] Hirsch, Foster. Darkside of the Screen. London: Barnes and Co., Inc, 1981, pg. 72.
[27] Schrader, Paul. "Notes on Film Noir." Film Comment. Spring 1972, pg. 8.

The use of the oblique acts to fragment the normal axes of the shot, construing the formal frontal and initiating a sense of movement.

The Maltese Falcon- John Huston

4.

Acropolis sequence- Sergei Eisenstein

for architectural structure is set within the interplay of the city occupant, their interaction with various elements of the city, and the complex understanding of the time sequence in the urban sphere.

Additionally, the visual structure in *film noir* allows for another mixing of the architectural and the filmic, through the use of shots, views, and lighting that characterizes the style.

The primary visual production of the *noir* film is utilized in lighting, and its chiaroscuro effects that date from the German Expressionistic period. The lighting is often considered to be "low-key", describing a ratio of key light (which often is light from high and one side of the subject) to the fill light (the general lighting condition) as great, thereby "creating areas of high contrast, and rich, black shadows" opposing "light and dark, hiding faces, rooms, and urban landscapes."[28] The use of this rich contrast between light and dark served as a metaphor for the concept of investigation, as the equal part of partial understanding of the entire situation. The use of chiaroscuro lighting also influenced the spaces within *noir* films, as the lighting often contrasted with the actual timeframe. Buildings and their respective rooms often seemed endlessly entrenched in evening despite it being daytime, functioning then in a symbolic sense of the underworld, and the mystery of the city. The final aspect of the lighting is the use of shadow, not only to heighten and create mood, but often used as a foreshadowing device within the films. Shadows often symbolically indicated other characters or things that did not immediately become exposed, thus hinting at the identity of the object without actually revealing it.

This intense visual play between shadow and light often created the characteristic **oblique** line which tended to "splinter a screen, making it restless" and creating unnatural "trapezoids, oblique triangles, vertical splits."[29] These imposing angles carved by light often were utilized to display another visual tendency of the *film noir*, that of the vertical and oblique lines utilized over the horizontal, essentially adhering to "the choreography of the city."[30] The use of the oblique lines often are employed in an effort to heighten the suspense and disillusion in which characters of the film were surrounded. Slanted and jagged lines were utilized as a compositional style promoting both disarray within the normal axes and a continuity of movement, eliciting ideas of an architectural montage. One is often drawn to the skewed and forced to engage it through motion whereas the building

[28] Place, J.A. & L.S. Peterson. "Some Visual Motifs of Film Noir." Film Comment. January 1974, pg. 30.
[29] Schrader, "Notes on Film Noir", pg. 11.
[30] Ibid., pg. 11.

The use of the stair not only is symbolic as a prominent narrative of movement, but promotes the ideas of the underbelly of the city.

The Big Heat- Fritz Lang

Villa Moller- Adolf Loos

experienced frontally does not elicit such a response from the viewer. In composing the film in disregard to normal axes, the *noir* style embraced the ideals of motion in architecture, and the fragmenting of space through the use of the oblique.

Other visual techniques employed included the choice of shots presented to the viewer. Often there are a variety of shot choices, including the close-up and long shot, promoting disorientation and a disjunction of the public and private realms. The most widely used *noir* shot is in the "extreme high-angle long shot, an oppressive and fatalistic angle that looks down upon its helpless victim like a rat in a maze."[31] Additionally the close-ups are often provided to experience the smallest of subjects, whether it be a facial expression or a clue, the shot delivers a magnified view of something previously hidden. The architectural usage of these various shots reflects Kracauer's principles of film as examining certain types of scales present within the city. The shot selection often adjusts the viewer to an understanding on the micro or macro level of the city, often eliciting elements that are previously undetected within the realm of the everyday.

A final element of the visual style in *noir* can be seen within the use of architectural elements within the frame. The utilization of devices "such as doors, windows, **stairways**" give the scene a certain claustrophobic effect in order to establish mood of the scene, and establish an overriding feeling throughout the picture.

A final visual component of *noir* is the use of lines of surveillance establishing connections between characters and incorporating the aforementioned framing object. Primarily doors and windows are apparent to provide a warped connection of the viewer and the viewed. This recurring motif is utilized in *The Maltese Falcon* in a sequence where as Sam Spade (Humphrey Bogart) leans to comfort the female, the camera focuses "through an opening at the center a sinister man in the street below, watching."[32] The use of surveillance and other components of the visual style can be utilized as icons of *noir*, which can then be interpreted with the filmic narrative to inform the architectural representation.

In order to present an architectural *noir* project, the combination of both the narrative structure and visual styles inherent within the style can be employed on a semantic level, where the traditional architectural signs can be enhanced through the use of *noir* ideas. Essentially the architectural product can be composed as a system of signs that are utilized to produce an architectural code. Similarly, through the decomposition of *film noir* into distinct elements of visual and narrative signs can be infused within an established architectural code and combine the elements of filmic
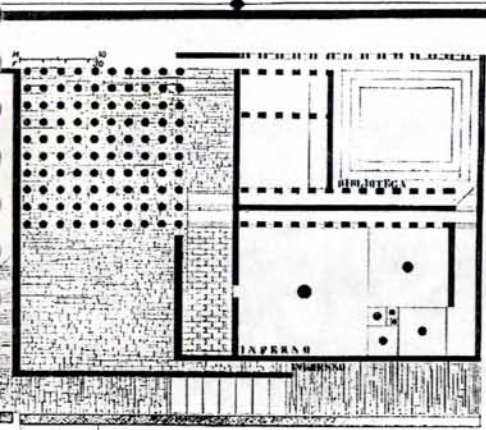
[31] Place, "Some Visual Motifs of Film Noir", pg. 32.
[32] Luhr, William. The Maltese Falcon., pg. 165.

The narrative creates a series of events or moments that lead to a development of a complete picture or story, a solving of the puzzle.

Danteum- Giuseppe Terragni

City Subway Diagram

throughout the work. The semantic level of understanding could produce a legibility of the architectural work, constructing a code through which the building could be read and communicate to the masses similar to the film. Eco states, "Architectural discourse is experience inattentively, in the same way in which we experience the discourse of movies" therefore the "architectural discourse generally aims at mass appeal."[33] In Jean Nouvel's work, there is a cinematic approach to the construction of the building and a utilization of signs relating to the film medium. Nouvel understands that the "building can be a system of signs" and that the language of these signs "must be drawn from all aspects of culture and society, from other media."[34] Hence through employing an understanding of architectural codes with the established *film noir* codes, the building project will exhibit both the ideals of the contention and create an atmosphere that explores the *noir* qualities of the site.

investigation of architecture

In effort to understand the building in relation to film, a necessary comparison must be elicited from the site, the city itself must act as a corpse to be investigated, a body of information to be dissected, and analyzed in order to gain clues. The condition through which the observer extracts the information should follow the methodology of **narrative**, which is a characteristic in both architecture and *film noir*. In describing the site of the city, its present condition, history, and possible future, the architectural product must utilize a narrative linking the events that compose the city. Through the analysis of these events, the necessary framework for a *noir* categorization exists, and the narrative and iconographic stylistics of the style can produce an architectural project. An investigation that deals with concrete architectural examples will help create an understanding of narrative and a set of clues, which will directly create an understanding of site and its relation to cinematic form and architecture.

Some examples of a filmic narrative within architecture manifest a single route, constructed from a fixed system of movements that engage the architecture. The first example of narrative within architecture is that of the layout and edifices contained on the Acropolis. The situation of the buildings, the shot design, and length leads the spectator through the entire catalog of monuments.

---

[33] Eco, Umberto. "Function and Sign." Rethinking Architecture. ed. Neil Leach. New York: Routledge, 1997, pg. 195.
[34] Morgan, Conway. Jean Nouvel. New York: Universe Publishing, 1998, pg. 178.
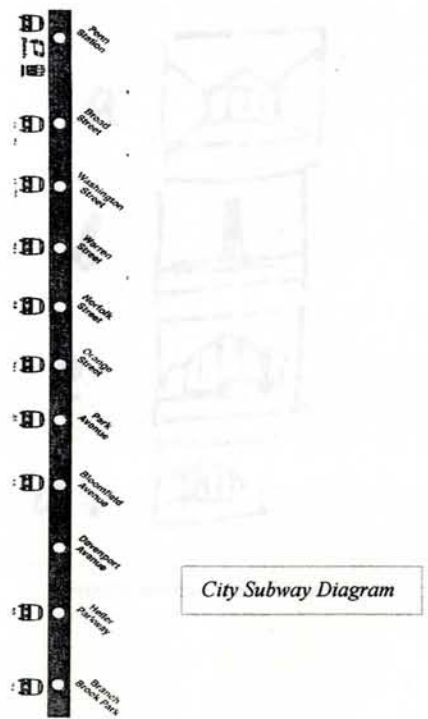
The use of shots promotes ideals of scale and juxtaposition within the city, highlighting elements that often lie undiscovered.

The Big Heat- Fritz Lang

Acropolis montage- Sergei Eisenstein

The construction of the pathways around the buildings engages the viewer through a mixture of frontal shots, oblique angles and a capturing of the viewers eye in order to provoke movement. Eisenstein considers the layout of the Acropolis as "the calculation of a shot" and the equally balanced "sequential juxtaposition of the shots."[35] Through this ordering of buildings and composition of the whole with oblique and frontal engagements, the visitor is invited to engage not only the buildings themselves, but the historical narrative of calculation of moments and viewpoints throughout the plan.

An additional cinematic idea of the linear narrative created through passage is instilled within Corbusier's Villa Savoye as the architectural promenade and the sequence through which the building is displayed in photographs. Through the series of photographs and the progression of the viewer through the building and engagement with a series of inhabited spaces, the promenade through the building is accentuated. However, the photographs go "beyond the display of lifestyle" and are rather a "creation of a striking or dramatic situation"[36] which the viewer is invited to imagine. Though the photographs provide an illustration of the perceived path of travel through the house, the viewer is clued as well by the elements that are left about the house to describe the lifestyle of the person. There is no true inhabitant within the house, yet the elements of life are left behind for the viewer to interpret:

From the entry hall, where *Monsieur* has just left his hat and coat on a table net to the freshly-cut flowers....We proceed to the piano nobile to where a couple of golf clubs are waiting for the man of the house to pick them up and take a few practice swings before sitting down to his evening newspaper, his aperitif and perhaps a concert on the gramophone.[37]

In contrast to Corbusier and the *promenade architecturale* and a constant linear movement through the building, Adolf Loos in his Villa Moller and Villa Müller directs the movement through the use of "two subjects, each sponsoring a discrete architectural repertoire."[38] Loos' Raumplan utilizes these two characters as passive and active participants within the navigation of the building. The stationary subject resides in a "theatre box" where
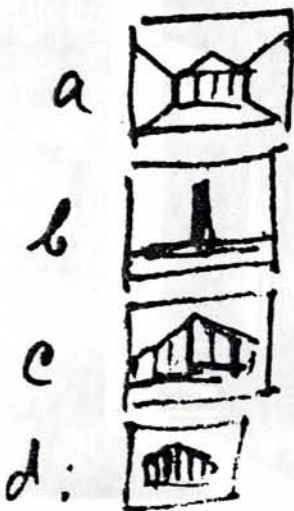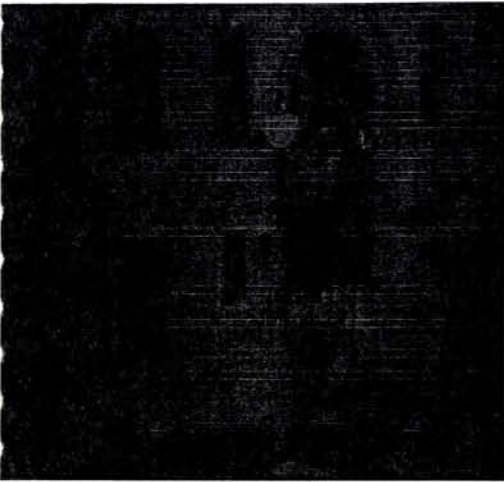
[35]Eisenstein, Sergei. "Montage and Architecture." Assemblage. December 1989, pg. 120.
[36] Schumacher, Thomas. "Deep Space, Shallow Space." Architectural Review. January 1987, pg. 38.
[37] Ibid., pg. 38.
[38] Duzer, Leslie van. Villa Müller. Princeton: Princeton Architectural Press, 1994, pg. 39.

The Maltese Falcon- John Huston

Villa Moller- Adolf Loos

the private, contained spaces "not only overlook the social spaces but are exactly positioned at the end of the sequence."[39] Though the theatre box is a secluded area and occupies a perceived private area of the house, the second subject which moves throughout provides a reversed notion of surveillance in instances where the sedentary subject resides. The second transient person is in constant navigation through the spaces in the house, as the subject is relegated to the outside of the spaces and the architecture itself has its own set of icons, that of "structured landmarks that imply the continuity of the path" though at times, "the restless subject is momentarily misled, left hovering illegitimately offside in a strategically configured field."[40]

In addition to this random narrative that the participant in the house engages in, Loos also displays additional *noir* traits within his villas, most notably the use of windows. Unlike Corb's use of the window as a panoramic device in which the viewer enjoys the surroundings, Loos is concerned with the ideas of surveillance. To Loos, the **window** is often treated as an element in which to admit light, similar to the *noir* usage, but does not meant to be viewed through from the interior, as additional elements inform the occupant that the attention should be turned towards the interior of the building. Windows then are utilized by the moving subject as both a marker of movement through the spaces, and as a guide to viewing the private subject within the building, inverting the notion of the private space. By examining Loos' villas, there are several components of architectural narrative and *noir* that are available to be studied.

In contrast to Loos' transient passage and clues as guides through the building, Terragni's Danteum, which utilizes a concrete work of literature as its basis for design dramatic narrative to guide the pedestrian through a building. The building utilizes a literary narrative, which is essentially created three-dimensionally through the creation of the environment described in Paradise lost. Expressing the unique qualities of the setting of each *canto*, Terragni leads his viewer through the book, situating them first into a forest of columns, similar to the forest Dante entered in Canto I, thus commencing the descent into Inferno. This architectural narrative then leads the participant through a series of abstractions that "through the balanced proportions of its walls, ramps, stairs, ceilings and the play of its ever-changing light" continues the trip through the *cantos* of Purgatory and Paradise.[41]

---
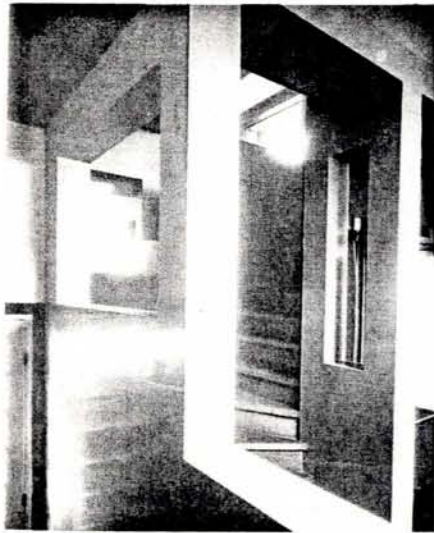
[39] Colomina, Beatriz, <u>Privacy and Publicity.</u> Cambridge: MIT Press, 1996, pg. 248.

[40] Duzer, <u>Villa Müller.</u>, pg. 41.

[41] Schumacher, Thomas. <u>The Danteum.</u> Princeton: Princeton Architectural Press, 1985, pg. 32.

Thus the ideals of the abstraction of literary clues and allusions abets the public in understanding the literary narrative driving the project. Each of these projects represent a *noir* situation within architecture, a narrative that moves the pedestrian through the building by a series of visual elements. The use of clues and narrative reproduces the detective story that helps supply *noir* features in an understanding of the architecture.

conclusion

In representing the urban environment within America in a truthful manner, film provides an excellent method of precedent. Through the appeal to a mass audience, the documentary qualities of film, and the utilization of space and time, film provides techniques capable of creating architectural space. However, the style of film chosen to represent the city should view the environment objectively and provide an ability to investigate all aspects of the site. *Film Noir* excels in this method, combining urban stylistics with an investigative narrative to communicate information and interact with the public. Through this interaction, an investigative process of the city itself becomes the focus of the design, incorporating *film noir* visual styles and investigative clues to provide a deeper understanding of the components of the city. Through an appropriate selection of program and site, the habitual engagement with the evidence presented would effectively produce a *noir* architectural product.

architecture and noir

-time, space, and movement

-incorporation of the transient subject

-narrative expression within program and site

-concepts of investigation of site

-search for visual clues throughout the building

-ideas of surveillance

-qualities of light and shadow

-understanding of issues of scale

-utilization of the oblique line over horizontal

-relationship of paths of movement

-allusion to film noir narrative

site within newark

-presenting a city to be investigated

-framing of distinct elements within the city

-creation of fragments (clues) throughout the city

-redevelopment of existing city subway

-institution of artistic works and artifacts

-investigation of platform styles

-presenting a public face to the city subway

Newark - 1668

Morris Canal - 1895
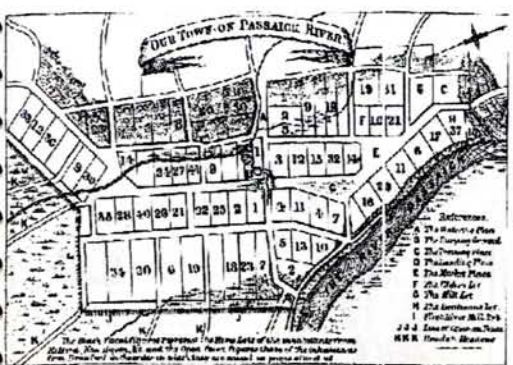
site

Newark, New Jersey is a city rife with *noir* ideals ready for investigation through its long and colored history. Newark essentially can provide corpse for the exploration of architecture and *film noir,* as on many levels Newark can extrapolate certain levels of information that can be used within the investigation. The first area of exploration deals with the immediate site of my project, which is the Newark City Subway line, which feature both ideas inherent within *noir* and successfully function within a discourse between architecture and cinema. The selection of the subway as a site deals with several key elements within *film noir* and with aspects of film. The idea of transportation and the navigation of the city reflects those principles of the dynamization of space inherent within cinema. The subway also acts to support the ideas of habitual usage through which architecture, the city, and film are understood. The passengers on the subway are more than likely to utilize it in a routine manner, and the incorporation of a project into the subway exploits this concept and enables the passenger to reevaluate the subway- and in a larger context, the city- through repeated interaction. The Newark City Subway creates constant affirmation of the transient subject through the city, by experiencing fleeting images and completing the sense of distraction necessary for film and architecture to function within the city.

The *noir* aspects of the city are also present within the subway system as the dispersed nature of the platforms enables the subway to operate as a series of clues distributed along a pre-established narrative through the city. The subway car then operates along this narrative, channeling the passengers through the series of clues throughout that are programmed within the environment. In effect, the de-centralized siting of subway stations establishes the labyrinth of clues throughout Newark and can examine the *noir* qualities present surrounding the city at each of the stations rather than at one location. Furthermore, the subway operates within the *noir* framework of the examination of the everyday and the situation within the public areas of the city. The Newark City

Subway can be utilized as having a place within the public sphere of the city, and operating within an everyday condition as the location of the transit system awards several points within the city to investigate. Thus the Newark City Subway line provides a site with a proper setting for investigation of the city of Newark through an immersion into the everyday and interaction with history of the site itself.

Newark - 1806

Subway construction - 1928

morris canal and the newark city subway

The history of the Newark City Subway stems from a corpse itself, that of the Morris Canal, which harkens back to a boom in the industrial era of Newark. Begun in 1826 and eventually completed by 1831, the Morris Canal was a brainchild of George Maculloch as a way in which to link the coalfields within Pennsylvania with the iron mines present within Morris County, New Jersey. The canal was fed through Newark in order to provide the raw materials to the industrial markets within Newark and New York City. The Canals themselves were fed through the heart of the city, two blocks north of Broad Street and Market Street, and were comprised of an elaborate system of locks and planes to navigate the terrain of the area. At its peak, the canal stemmed for 100 miles and proceeded to take barges a total of five days to transverse its entirety. Through its success, the Morris Canal began a bustling industrial boom within Newark and also created the citywide population explosion which helped secure Newark as the major city within New Jersey.[42]

The Morris Canal flourished for some time, but after 40 years, the transition to locomotion within the state was far more alluring and the canal soon became neglected. Newark and the decline of the canal created quite a problem as the water became filled with sewage, detritus, and contamination, enough so that it began to pollute the Passaic River. The canal slowly became more of an eyesore to the community and a public health hazard, enough so that in 1910 the Public Service Corporation of New Jersey suggested that as an effort to end congestion within the heart of Newark, the Morris Canal be converted to a subway system. By 1927 the canal had become open for streetcar traffic, and by 1929 construction began on the subway itself. The planned subway was instituted for three reasons: the first being to clear the polluted and ineffective canal out of Newark, the second was to alleviate the tremendous streetcar traffic within the downtown area, and the last was to provide an efficient transportation system to the outlying regions of Essex county. The construction of the subway lines

---

[42] Cunningham, John T. Newark. Newark: New Jersey National Historical Society, 1966.
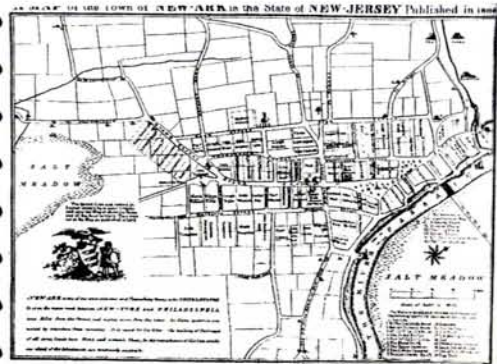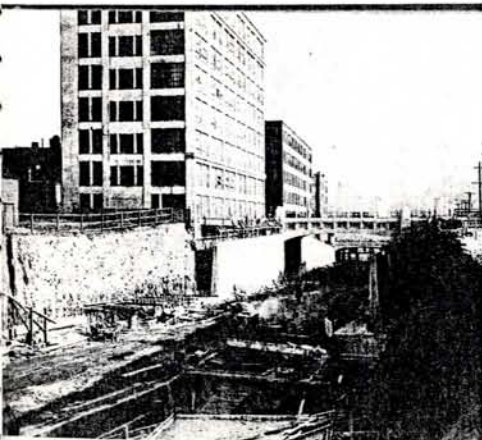
raged onward for several years until its opening date of May 26, 1935 with a trip from the Broad Street Station to the Heller Parkway Station. Thus the institution of the subway offered the city a modern approach to transportation and a successful transformation of the Canal.

The current Newark City Subway system lies on the 7-City Subway route, which follows the old canal route, starting above ground at the Branch Brook Park station, continuing above ground until Warren St., where it descends underneath the city, eventually ending at Pennsylvania Station in Newark. Originally the subway system opened with the southern extreme as the Warren Street Station and the northern pole was the Heller Parkway Station. The extension to Pennsylvania Station was concluded on June 20, 1937 and the Franklin Avenue Station extended the subway north in 1940. The project then can take place along the subway line and its stops: Branch Brook Park, Heller Parkway, Davenport Ave., Bloomfield Ave., Park Ave., Orange St., Norfolk Ave., Warren St., Washington St., Broad St., and finally Pennsylvania Station.
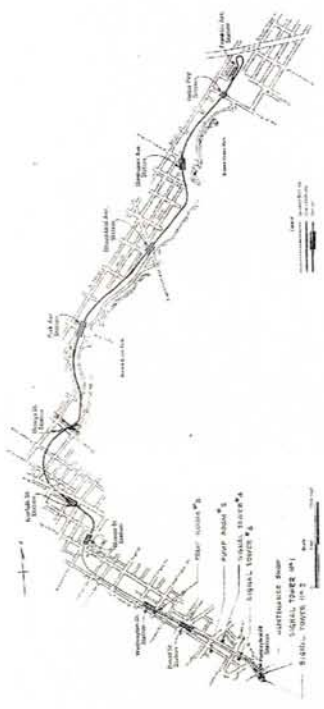
Newark - present

City subway - present

history of newark

With the issuing of a city subway as a site, the objective is to effectively utilize the entire city as a focus of the investigation, the center of the labyrinth. In effectively constructing issues of exploration within Newark, one must stay within the mainframe of a *film noir* investigation, where the information must be taken as clues, and present a partial picture of the whole. The presentation of Newark can be divided up into groups, dispersing the whole body of knowledge throughout the stations, presenting only a portion of the whole at each interval. Thus the understanding of the site of Newark comes only when the entire narrative circuit has been transversed and all items of information within the stations is investigated.

In fashioning an understanding of Newark through the lens of *film noir,* the breakdown of the history should be into general categories that can be explored in an objective manner, in effort to expose both the good and evil outcomes of every action. The division of information regarding Newark will be distributed through several main categories: industrial, residential, institutional, and civic and transportation. Through these lenses, the investigation of Newark would be made in a manner of detection of clues, and discovery of information about the city. The industrial aspect of the Newark will delve into the prospects of the creation of the city itself, and the transition from an agricultural settling in its early years, to a large industrial hub on the East

Coast. The industrial clues will relate information about Port Newark, the Morris Canal, and the aspects of industry throughout the city and its effects on the city itself. For the residential information, the primary investigation will lie within the situation of classes through the growth of the city, the housing projects and their outcome, as well as the new areas of townhouses and reform occurring today. The residential lens will also begin to understand the composition of the population of Newark, ranging from a large settling of Puritans, to an influx of immigrants, through the years where the city became a large ghetto. The institutional will examine the situation of universities and schooling throughout the city, representing the changes and alterations that the city itself underwent to allow for several colleges to utilize the area. Additionally, it will provide the background and founding of the several colleges and universities, and the problems they presented to the population. The civic clues within the city will function to provide information about the governmental changes within the city, the notorious crime and pestilence throughout the ages, and the exploration of governmental decisions and their repercussions. Finally, the transportation mode of investigation will examine the creation of the streetcar system, the Morris Canal and the Subway, and the creation of Newark airport as a main metropolitan access point.

Essentially, by breaking the information down into separate portions, the *noir* ideal of investigation and uncovery allows for several interpretations of the facts, casting light on some aspects of the areas that were previously in the dark. Through this breakdown and dispersal, the narrative of Newark itself begins to operate in a manner similar to that of the detective, where the search for information eventually leads to a construction of the whole.

From any crime to its author is a trail. It may be...obscure; but since the matter cannot move without disturbing some other matter along its path, there always is-there must be-a trail of some sort. And finding such trails is what a detective is paid to do.

-Dashiell Hammett

program

In creating a program that effectively deals with the site within the Newark City Subway and utilizes the ideals inherent within *film noir* the program becomes a hybrid. The main portion of the program is a redesigning of the existing subway stations within the subway system, reissuing some of the program that occurred originally within the stations. The ideal within the subway format is to strategically plan the subway system in order to achieve certain *noir* concerns of surveillance, narrative, and effective incorporation of chiaroscuro lighting effects within both the above ground and underground subway terminals. Additionally, the subway will also try to have a greater street presence, becoming more inviting to the pedestrian and allowing for the city itself to be framed and incorporated into the backdrop of the subway system. The main subways needs would be addressed, functioning in a way to provide a format that is coherent with the standard subway stations programmatic and mechanical concerns. Main subway spaces to be issued within the project would be: track/platform area, ticket office, waiting area/lobby, circulation zones or overpasses/underpasses, and bathrooms. In addition to these main components of a subway system, the program will entertain areas of secondary structures, kiosks or units within the subway that function as retail or informational installations. The primary portion of the site then relates immediately to the production of a functioning subway system and integrating the programmatic concerns by which it is composed.

The additional portion of the subway program is an effective link to the *noir* ideal of clues and the criminal aspect, as the program will house exhibition spaces within each transit station. The use of these exhibition areas will be in displaying artifacts of Newark itself, incorporating local works of art into public spaces, promoting an understanding of the city and its times. Artwork within the subway system allows for a direct relation to a wide range of people, and engages the passengers in a more direct way then in a museum. Haring writes:

All kinds of people would stop and look at the huge drawing and many were eager to comment on their feelings toward it. This was the first time I realized how many people could enjoy art if they were given the chance. These were not the people I saw in the

museums or in the galleries, but a cross section of humanity that cut across all boundaries.[43]

Artwork within transit systems has been used as a device to illicit public interaction as well as review the city throughout its longevity. The Manhattan Transit Authority utilizes its stations as a venue for artwork as well a mere transit station. In Charleston, the Visitor Reception Center and Transportation Station houses both the trolley system and a "living museum" programmatically including exhibits about the city, information about the region and ticket booths. A final example of art within the subway is graffiti, ultimately an act of both art and criminal mischief, the marking of area both illustrates artistry and leaves traces of identification through the "tags" of authorship used by the artist.

The artwork will also reflect certain *film noir* elements as they will be installed within each station to recreate a narrative of the city composed of pieces of distinct clues. Incorporation of artwork into the everyday setting of the subway abets the reading of the lines as a type of detective story, which has historically displayed ideas of "the artist-as-criminal mode"[44] and again functions as a clue within the framework of the subway system. The artistic endeavors will be sited similar to the stations, as fragments scattered throughout Newark to be compiled by the passengers as they utilize the subway system. This system of fragments, both artistically and programmatically, will represent a past action that "must be reconstituted through an investigation of its residue and speculation about the makers motivations"[45] essentially becoming a set of clues about Newark.

The ideal of both the subway and exhibition program as exhibiting the aspect of a clue to be uncovered immediately enlists the everyday passenger as a detective. Through the habitual usage of the subway system, the elements that comprise the series of clues will be investigated and the passenger/critic will fulfill the concept of the citizen as detective, a crucial ideal within the *film noir* structure.

---

[43] Haring, Keith. Art in Transit. New York, Harmony Books, 1984, pg. 2.
[44] Black, Joel. Aesthetics of Murder., pg. 44.
[45] Rugoff, Ralph. Scene of the Crime. Cambridge: MIT Press, 1997, pg. 60.

platform/track area.......................................3000ft²

offices...1000ft²
        ticketing office....................................300ft²
        managerial office................................700ft²

waiting area/lobby.......................................2000ft²

circulation zone..TBD

bathrooms 200ft²

retail kiosks...300ft²

exhibition spaces.....................................1500ft²

mechanical area...TBD

Preliminary Area per station.........................9000ft²+

Pennsylvania Station is situated within Raymond Plaza in Newark adjacent to Market Street, one of the roads dating back to the city's founding.

Penn Station in Newark is the ground transportation hub of the city, as, in addition to housing one end of the subway, it has connections to PATH trains, Amtrak trains, and bus connections.

The Penn Station stop is located within the Terminal, on a lower level and passengers must enter and leave through the building itself.

Originally not part of the city subway system, the track extended to put Penn station on the map in 1937, 2 years after the opening.

Penn Station serves as a boundary between two districts in Newark, the Downtown/Arts district and the Ironbound. The Downtown area is historically the commercial and cultural center of Newark, while the Ironbound was considered to be a more industrial portion of the city.

Penn Station
Broad Street
Washington Street
Warren Street
Norfolk Street
Orange Street
Park Avenue
Bloomfield Avenue
Davenport Avenue
Heller Parkway
Branch Brook Park
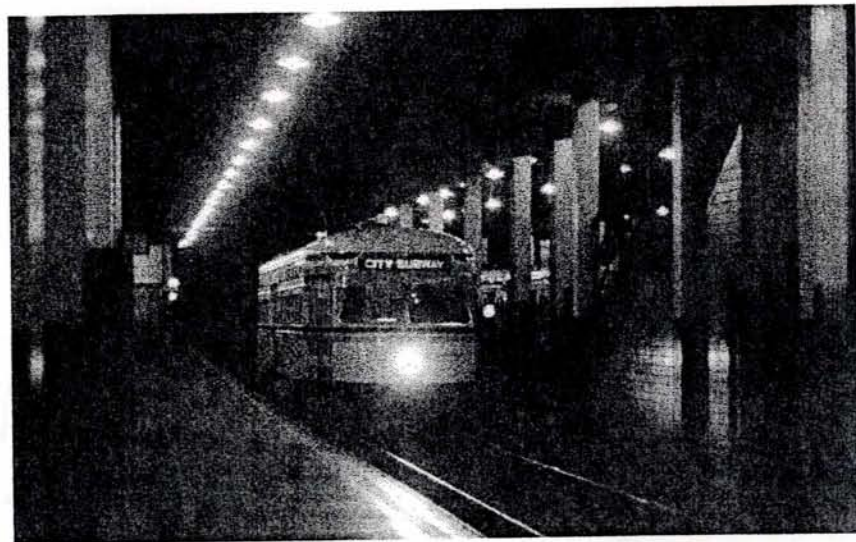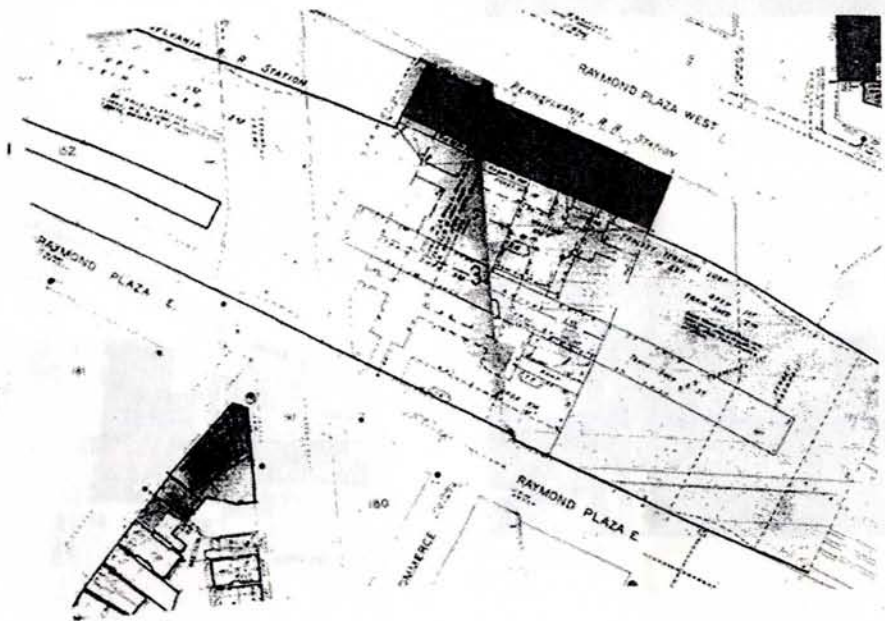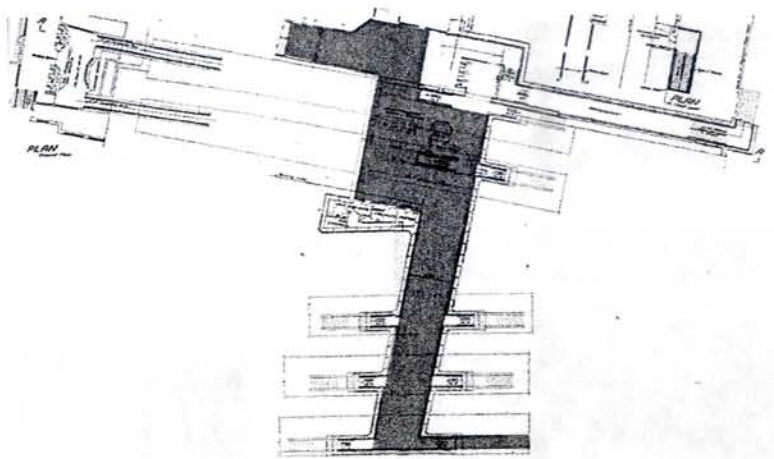
Broad Street Stattion, originally the end stop when the subway was first begun, is located on the corner of Broad Street and Park Place, near Military Park. The Broad Street Station is located underground and uses two side platforms for the trains. Its location is in the heart of downtown Newark, with Trinity Cathedral, the Newark Museum and the Public Library all in close proximity.

The Orange Street Station is in a unique position within the city as it is the only subway line crossing the street. Situated near UMDNJ, and at the base of Branch Brook Park, the station is layed out in an island platform for inbound and outbound trains.

The Heller Parkway stop was the original endpoint of the subway line and is located beneath, the underpass near Heller Parkway and Branch Brook Park. The station layout is a side platform style which accomodates one inbound/outbound train per side.

Penn Station

Broad Street

Washington Street

Warren Street

Norfolk Street

Orange Street

Park Avenue

Bloomfield Avenue

Davenport Avenue

Heller Parkway

Branch Brook Par...
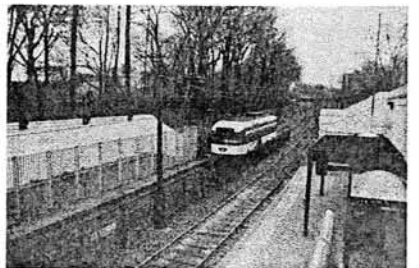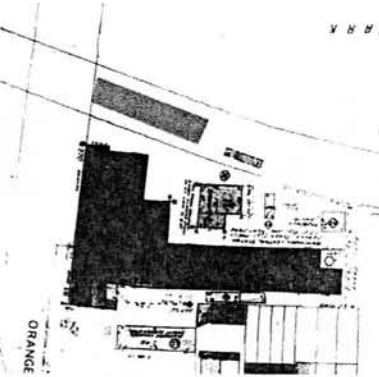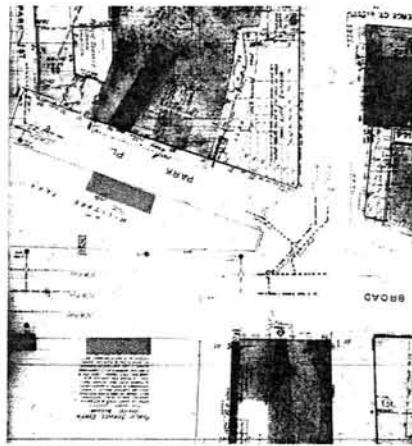
The Washington Street station is
is one of the subterranean subways
stops and through its location near
University Ave., it offers quick
transit to the Rutgers Campus. For
this stop, the side platform layout
is again used for each direction.

Penn
Station

Broad
Street

Washington
Street

Warren
Street

Norfolk
Street

Orange
Street

Park
Avenue

Bloomfield
Avenue

Davenport
Avenue

Heller
Parkway

Branch
Brook Park

Norfolk Ave. marks the transition
from the underground tunnels of the
denser inner city and the sunken
transit stations of the northern stops.
The area around Norfolk is still
relatively dense, with the Essex
County Jail in close quarters with
the tracks.

The Davenport stop is located on
the edge of Branch Brook Park, and
has the only entrance into this green
space. The area surrounding the
station is fairly residential, and
an overpass is needed to change
trains and access the Davenport
Avenue side.
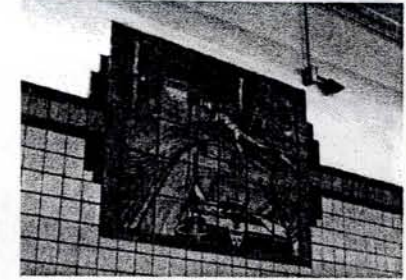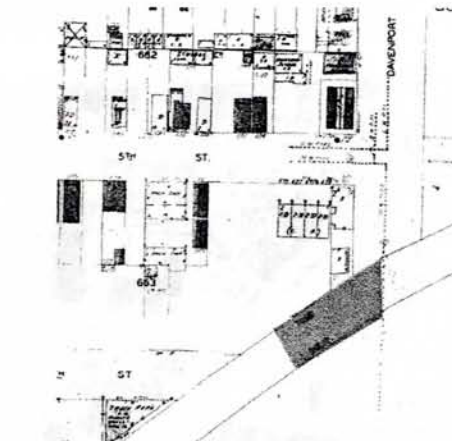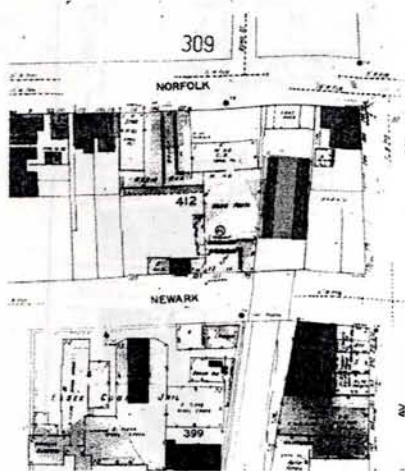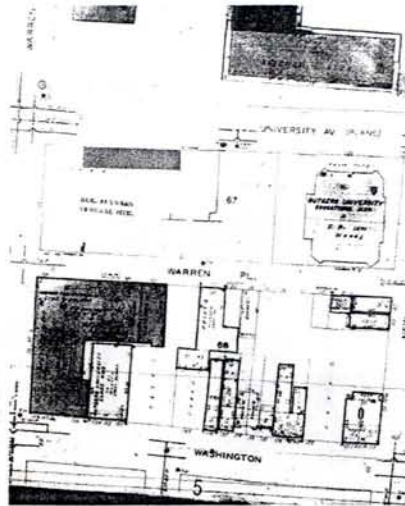
Warren Street, which lies at the threshold of subterranean transit for Newark, is located fairly close to NJIT and in proximity to Summit Street. The area surrounding the stop is primarily institutional, as many commuter students use this station.

The Park Avenue Station lies on the main crossing road through Branch Brook Park. The station sits on grade and is planned in a manner consistent with the other stops, a typical side platform layout.

The Bloomfield stop on the City Subway has the baic components of the side platform layout. The station itself lies on another thoroughfare through Branch Brook Park, Bloomfield Avenue also boasts a more denser population and a varied commercial and residential area.

Penn Station

Broad Street

Washington Street

Warren Street

Norfolk Street

Orange Street

Park Avenue

Bloomfield Avenue

Davenport Avenue

Heller Parkway

Branch Brook Park
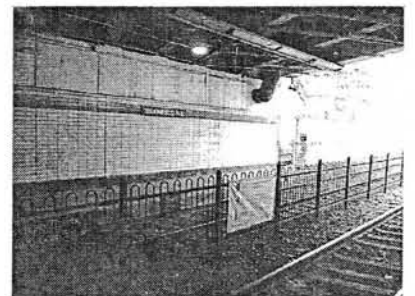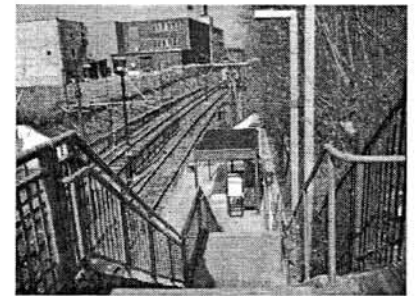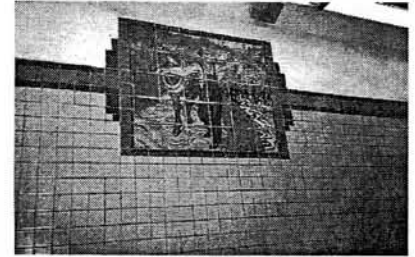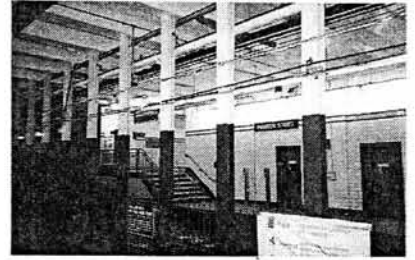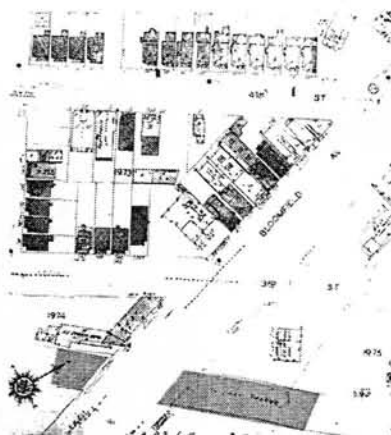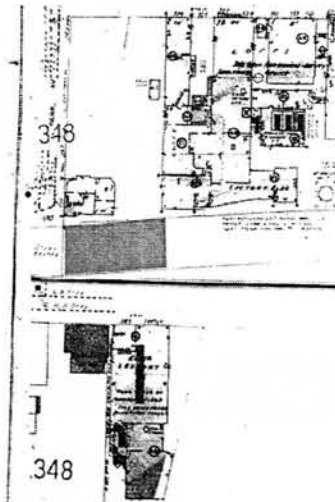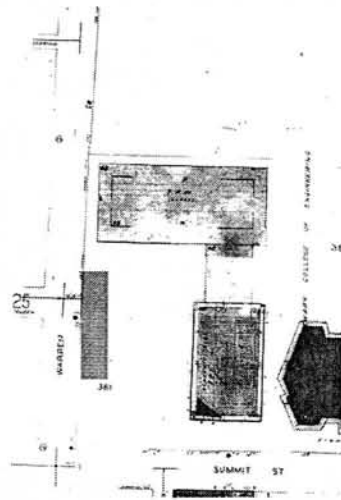
the maltese falcon
John Huston

The use of the city in *film noir* is that of the background, as the urban area itself is being investigated and highlighted. From the opening shot, locating the film, to Spade's desk positioned withiit in the background, the city is the silent character.

The use of public space in *noir* is often in often is the area of surveillance, where the privacy of the detective is unknowingly being violated. The notion of public space within *film noir* is often the most private, where the individual can move freely without interaction and disturbance.

The use of scale within shots of the film style plays on the notion of clues and observation. The detail is vital in investigation, and the information is displayed in magnification. In the observation shot, the long shot shows the labyrinth nature of the city.
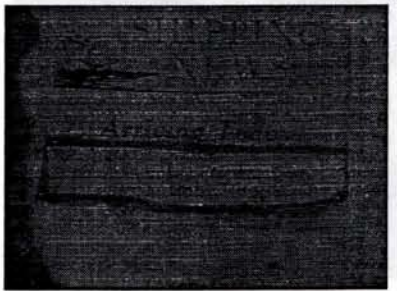
Private space in the *film noir* style is a place that is often invaded through site or occupation. The detective is often accosted at his home or office, rather than in public. Architecturally, the public/private schism utilizes doors windows as means for intrusion.

the big heat
Fritz Lang

clue

The clues used in the big heat are often highlighted by the chiaroscuro lighting, in this case, the text and the carriage operate as visual clues. Though they operate on circuitous routes, the text leading to another body, and the stroller acting as a symbol of death.
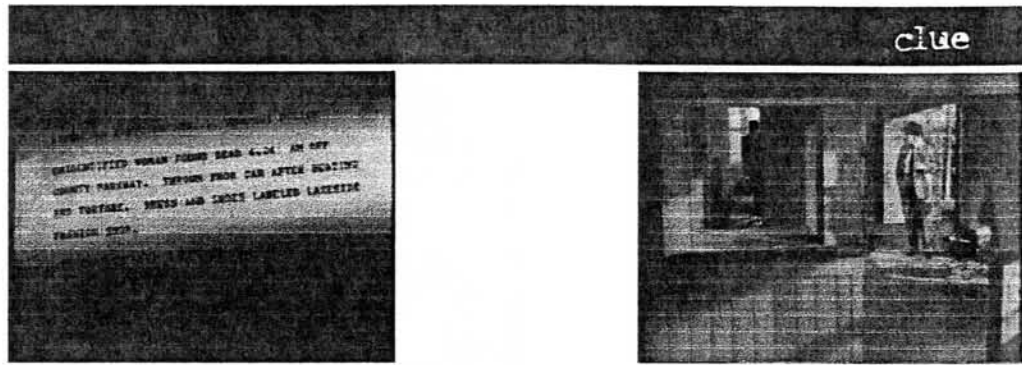
corpse

The corpses within the story also operate to generate new information, the first being the suicide victim, the other as the detective's wife. Each leave behind a wake of information through which the detective uses to aid in solving the case.
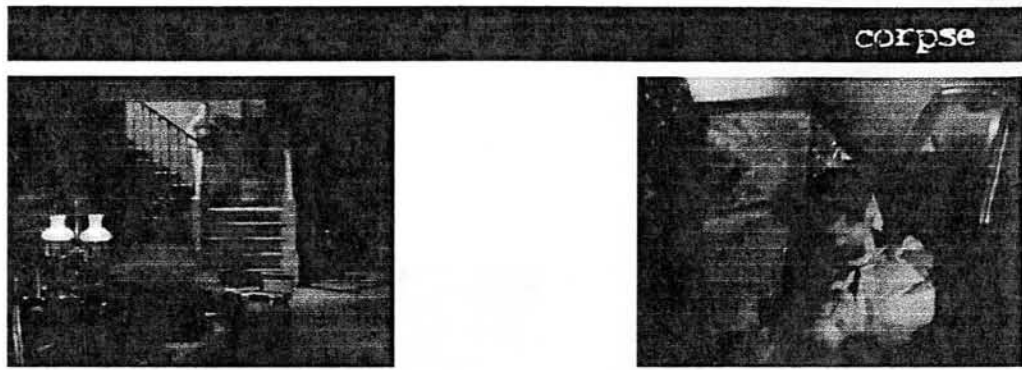
shadow

Light and shadow within *noir* films use to separate spaces, in this case the rooms are separated by light and dark contrast. As spaces can be delineated by the amount of light utilized, the shadow is also used to frame characters and highlight features within the frame.

stair

The stair is often the most representative feature within the film, used exclusively to document the detectives descent into the darker realm of the city. Seedy bars and dangerous clubs often have stairs that descend into them whilst an office or apartment is on a raised level.
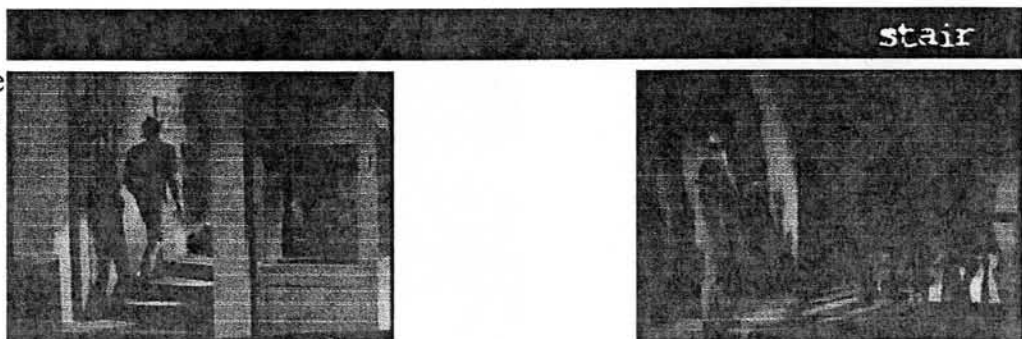
Ground Floor
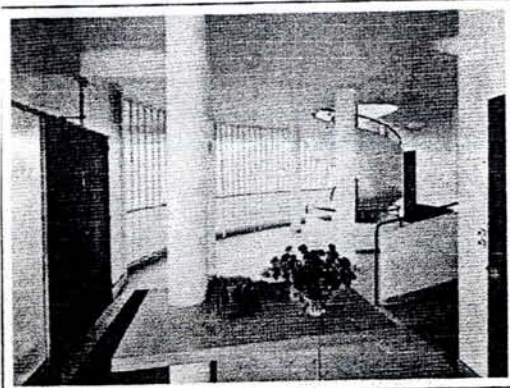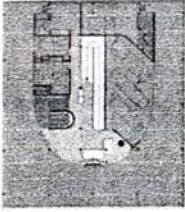
The occupant is seen
to have left freshly cut
flowers in the entrance.
Though there is noone
in the house, the fact
that flowers are left
behind serves as a clue
for investigation. The
ramp beckons on the
immediate right.

Second Floor
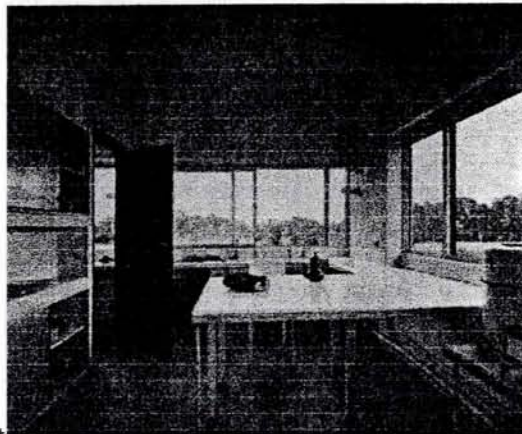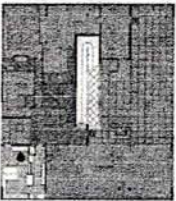
Through investigation
of the spaces, one finds
the kitchen with a loaf
of bread and a teapot
left on the counter.
Apparently we have just
missed the inhabitant
as the door on the left
has been left open.
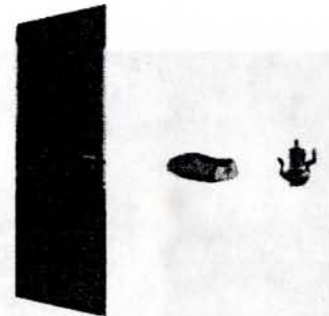
Roof Terrace
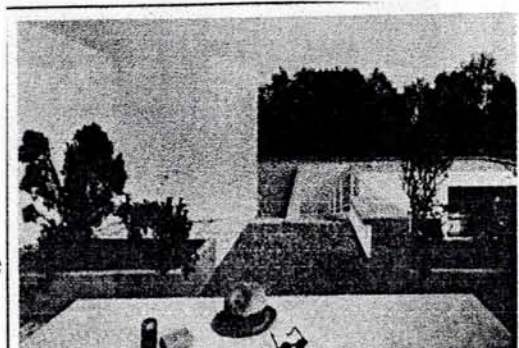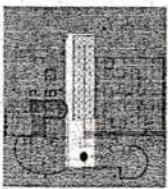
The promenade's end,
and the last traces of the
resting inhabitant, his
hat and spectacles.

The Villa Moller utilizes many features of *film noir* through notions of:

Narrative:

The use of the stairs and spaces that move the transient viewer through the building. Often utilizing materials as icons for the pedestrian in the building.
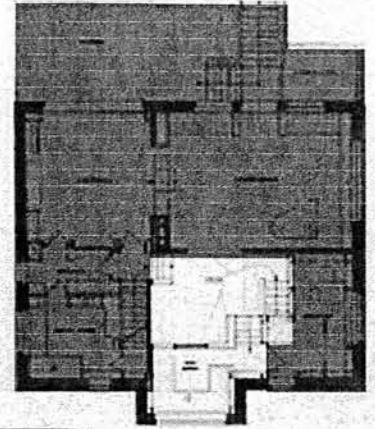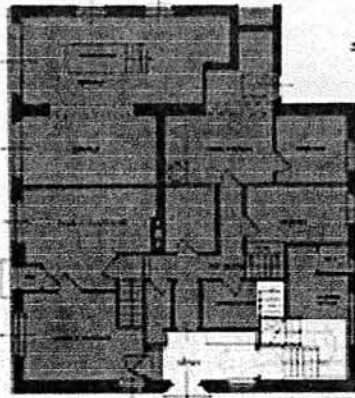
Surveillance:

The situation of the "theatre box" acts as the primary area for the sedentary inhabitant that also occupies Loos' villas. The secluded space allows for a direct view of those entering and exiting the building, however, the *noir* twist is that it too can be invaded by another's gaze.
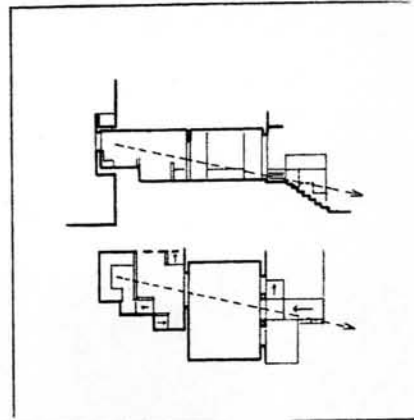
Investigation:

At certain instances, the spaces are linked strictly through sight, and the access into the spaces must be found by the occupant.
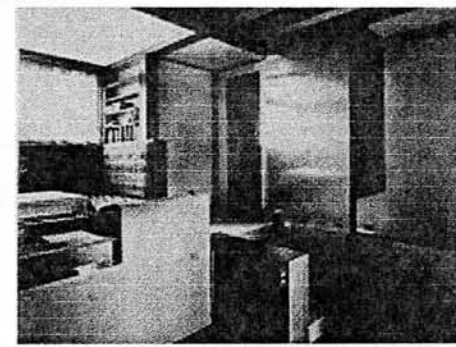
Windows:

In Loos' buildings, the window functions primarily as a light source, and not for the viewing of the exterior. The surface treatment within the interior also acts to disperse light, giving the windows, shadows and reflections a prominent place within the buidling. The window also acts as an intrusion into the building, often with strangers being able to view inside, similar to the surveillance within *film noir*.
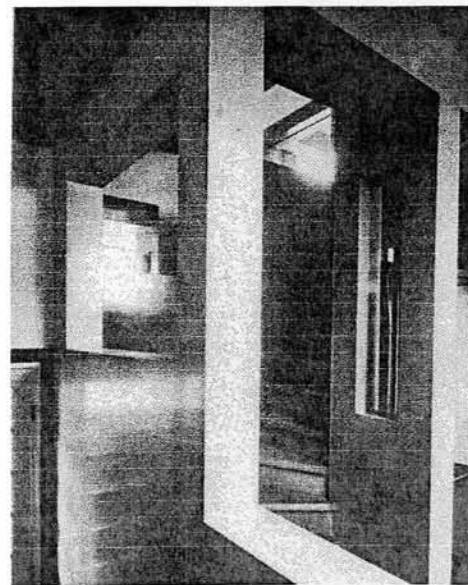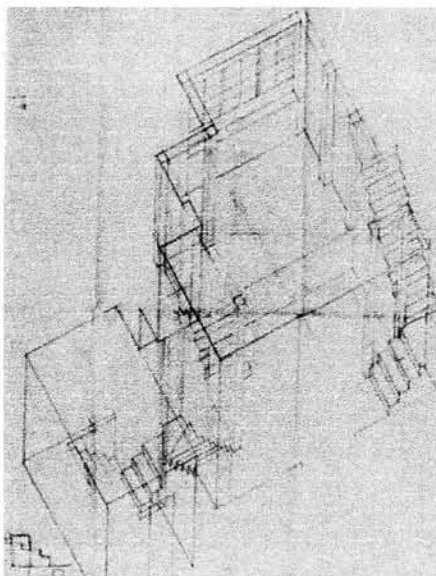
Terragni's Danteum project is a
different style of narrative, it
draws on historical text, the
Divine Comedy, in order to create
a nationalistic building.   Aside
from extracting the architectural
form from a text, the building also draws
on the historic corpses situated around
Rome to give the buidling its form.
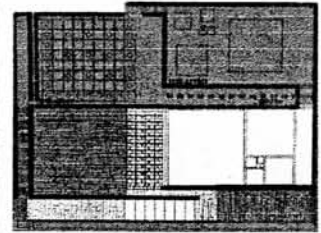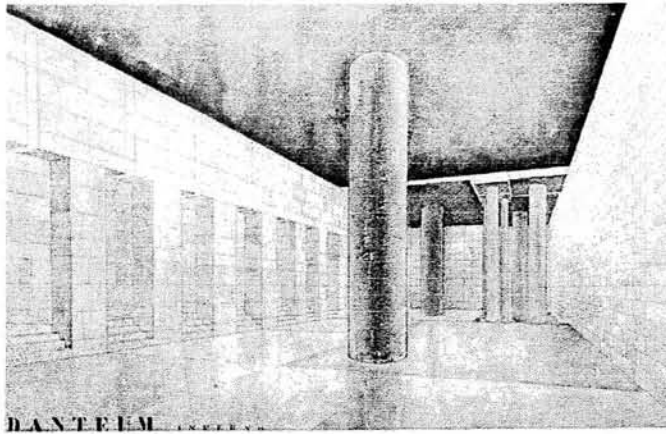
The columns and geometry disposed
throughout the building are the main
clues that distinguish the buildings
precedents. Utilizing the Basilica of
Maxentius and classical ideas of
perfect geometries, the building
develops a narrative through a
articulation of these systems.
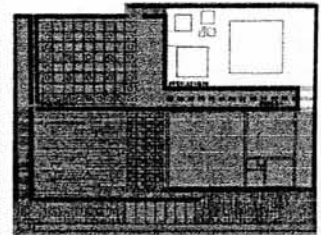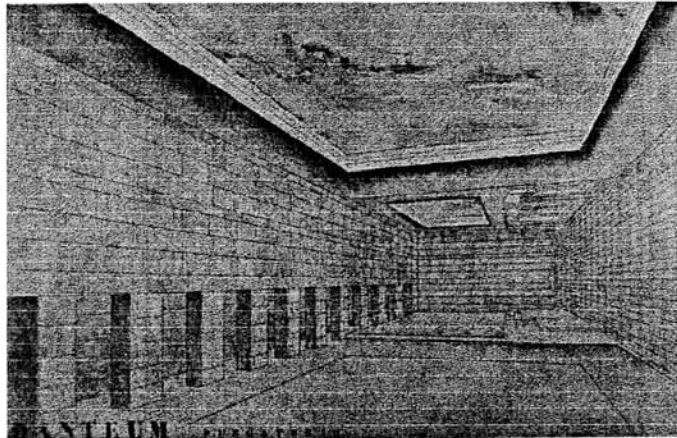
Additionally clues within the
procession inform the occupant as to
which of the zones of the *Divine
Comedy* they are stationed. Sculptures,
distribution of stairways, and column
types start to abstract the text and
construct the narrative through which
the building is experienced.
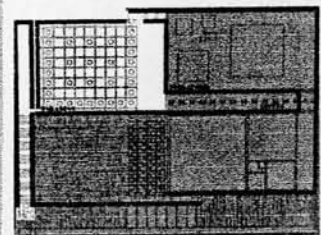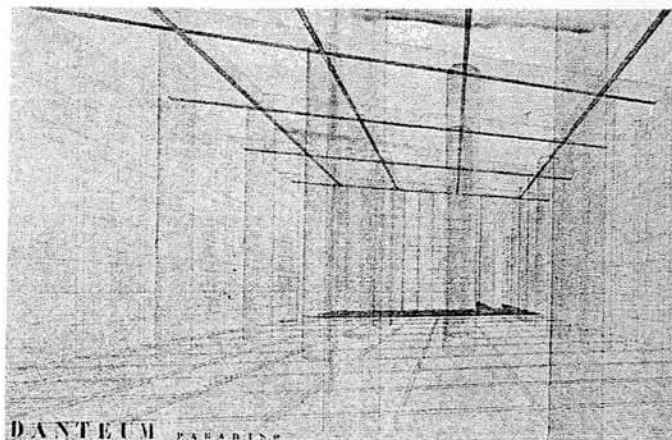
Cinegram-

"To the notion of composition, which implies a reading of urbanism on the basis of the plan, the La Villette project substitutes an idea comparible to montage....Film analogies are convenient, since the world of cinema was the first to introduce discontinuity- a segmented world in which each fragment maintains its own independence.... In film, each frame is placed in continuous movement. Inscribing movement through the rapid succession of photograms constitutes the cinegram."
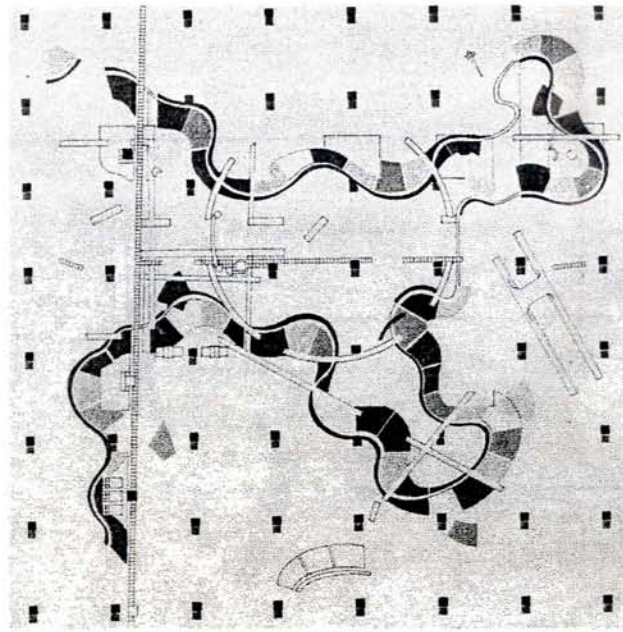

The system of "folies" acts as an explosion of distinct programmatic features, distributed throughout the site as a system of indexical markers. In addition, the operations act as clues to the whole, the violence inherent in the explosion of the program is seen within the elements of the "folie."
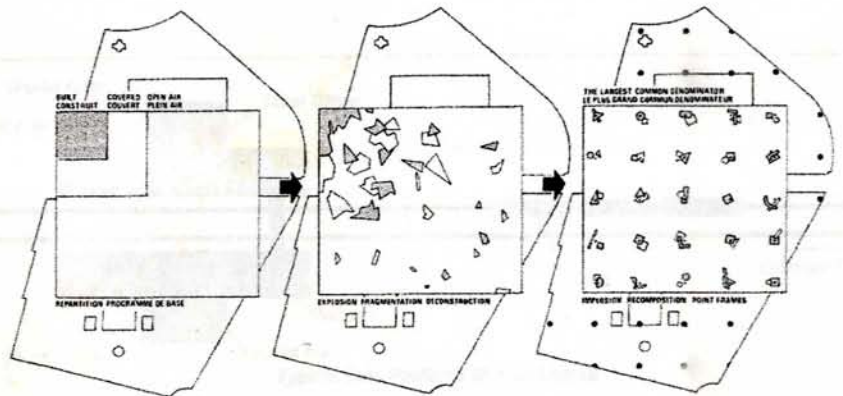

The parks system of cinegrams serves as to operate within a combination of elements, providing a cinematic path through the park. The distinct program within each portion of the cinegram acts as a frame, incorporating filmic elements into its structure through collision, overlap, and explosion.
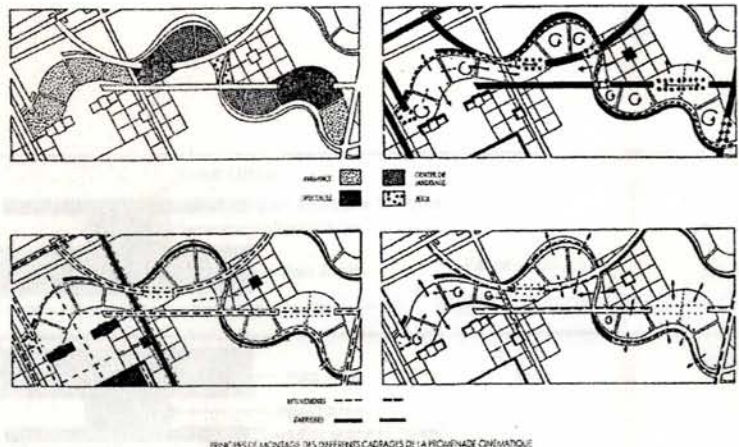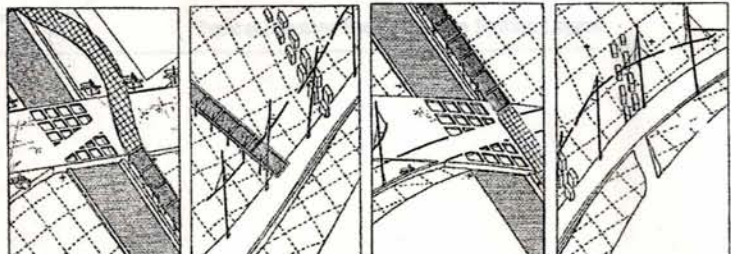
The basic station design used for a double track railway line has two platforms, one for each direction of travel. This design allows equal access for double track railway line has two platforms, one for each direction of travel. In the case of a station where tickets are required to allow passengers to reach the platform, a "barrier" is provided to divide the "paid area" and "unpaid area".This design also allows equal access for passengers approaching from either side of the station.

Typical Island Platform Layout
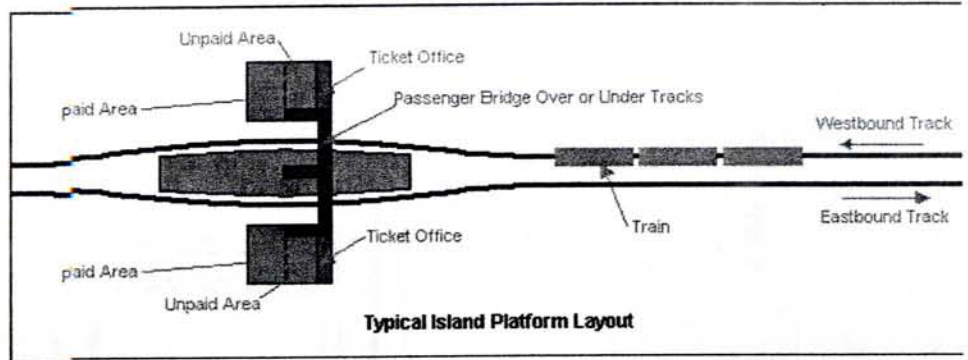
This is a single platform serving two tracks passing on either side, effectively creating an island which can only be accessed by crossing a track. A bridge or underpass is usually provided. Island platforms are usually wider than single platforms used for side platform stations but they still require less area.

Typical Side Platform Station Layout
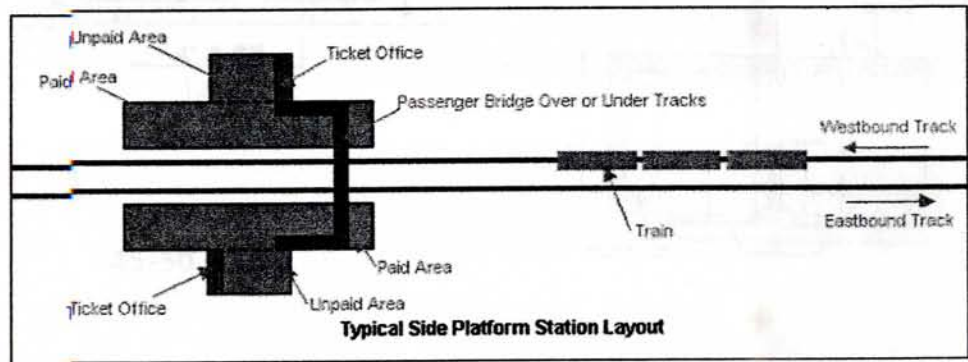
Elevated railways are still popular in cities, despite their history of noise creation and generally unfriendly environmental image. The poor image has been considerably reduced with modern techniques of sound reduction and the use of reinforced and pre-stressed concrete structures. They are considerably cheaper than underground railways and can be operated with reduced risk of safety and evacuation problems.

Typical Elevated Side Platform Station Layout
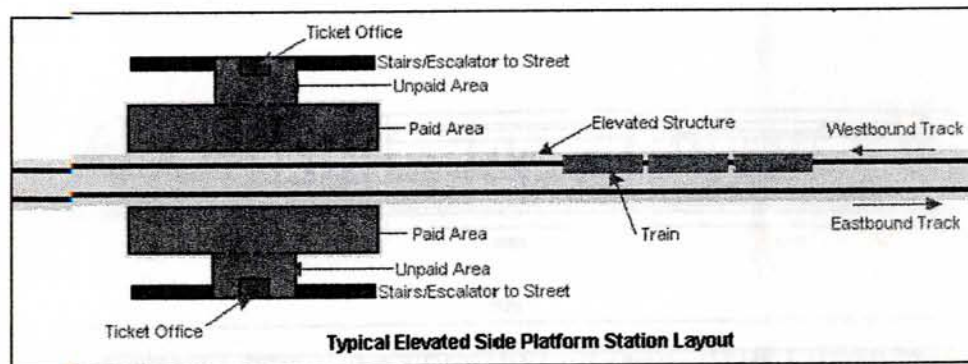
City Subway Statistics:

Weekday Passengers	16,871
Monthly Passengers	416,206
Annual Passengers	4,994,467
Annual Revenues	$2,496,127
Peak Car Requirement	16
Weekday Revenue Miles	2,220
Annual Revenue Miles	648,000
Weekday Revenue Hours	154
Annual Revenue Hours	43,331
Length in Miles	4.3

8'-9"
2667

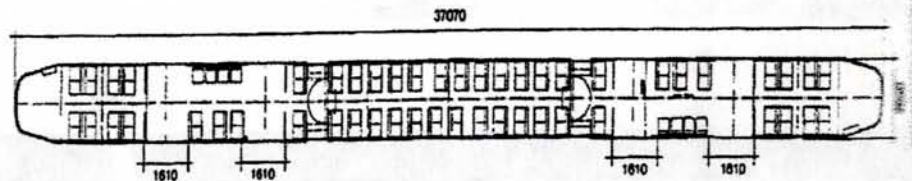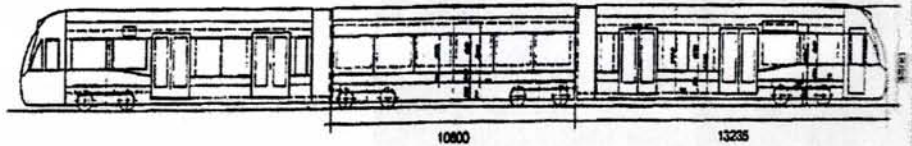11'-2"
3404

4'-8.5"
1435
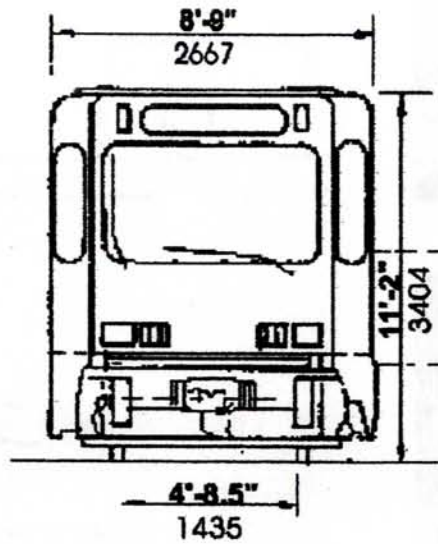
**LRV
45-50 Tons**
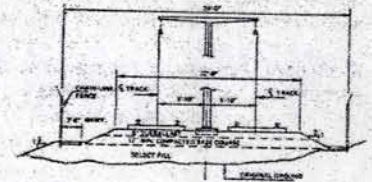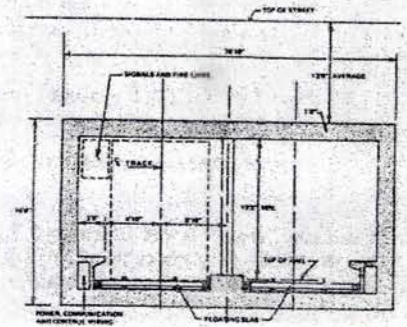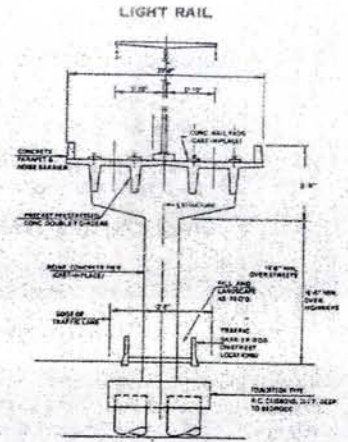
Subway Car Performance:

Maximum Speed	100 km/hr.
Acceleration	1.1m/s
Minimum Curve Radius	25m
Maximum Gradient	8%

Passenger Information:

Seated	108 passengers
Standees	198 passengers
Total Capacity	306 passengers

LIGHT RAIL

10800   13235

37070

1610   1610   1610   1610

Los Angeles Metro:

The Vermont/Santa Monica rail station utilizes forms to represent the notion of transit. The polished aluminum entry serves as a marker for the transit station and instructs the passenger to descend through its form, and channels sunlight through the material.
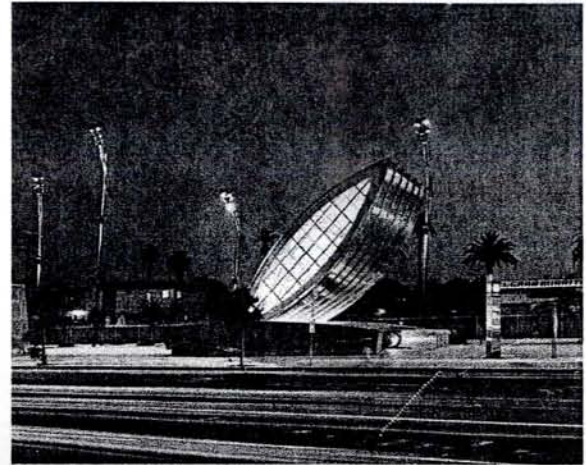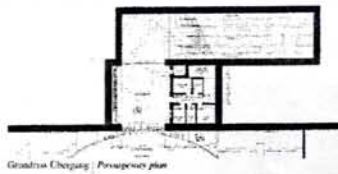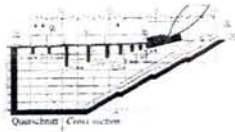
Bridge Master's House, Netherlands:

This installation along the bridge has notions of surveillance, light and function that mirror *film noir.* The perforated metal partially reveals program on the bottom floor, while the top provides a surveillance tower for the bridge master. Through several viewpoints, the tower moves from being transparent to closed.
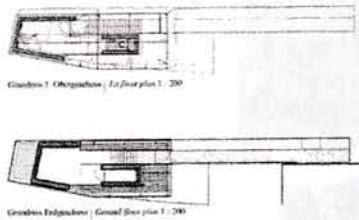
Munich Westfriedhof Station:

This station utilizes a minimalist style interior with a unique lighting plan that not only provides an austere setting for a subway, but elicits a *noir* sensibility in its use of light.
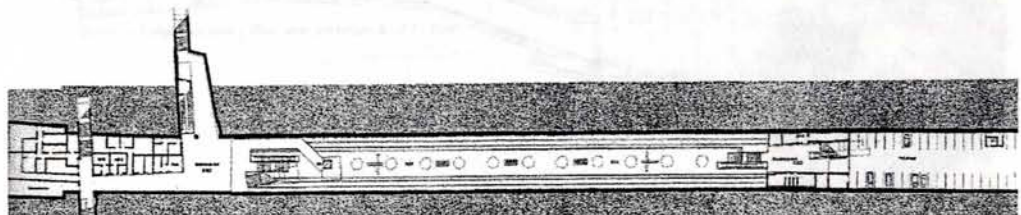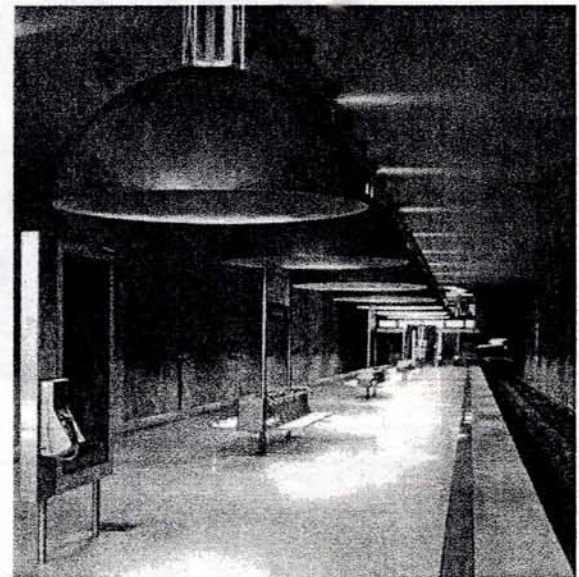
The London Jubilee line extension is comprised of eleven new stations by an assortment of architects. This example is the Southwark Station, which uses carefully selected materials, lighting and finishes in order to move the passengers through the terminal.
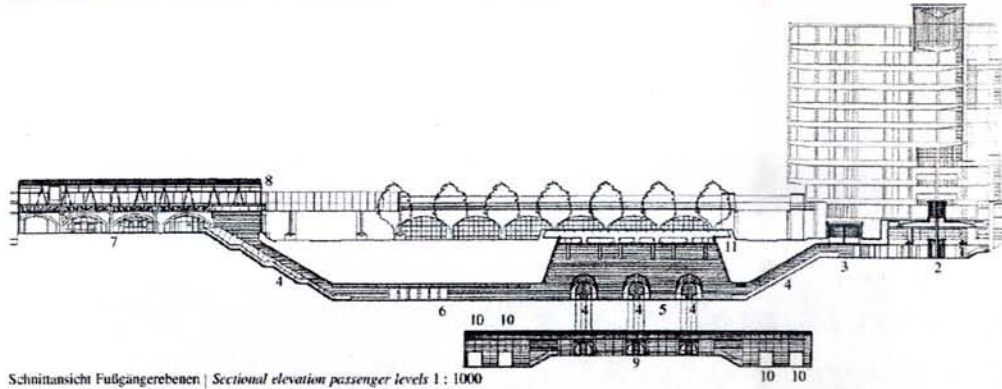

Schnittansicht Fußgängerebenen | *Sectional elevation passenger levels* 1 : 1000

The subway itself deviates from the normal orthagonal transit layout, preffering a more fluid approach to transit design.

"This underworld of rotunda, tube and ramp is more reminiscent of the inner workings of a water turbine, with hydraulic chambers designed to reduce, re-route or accelerate the flow of water."
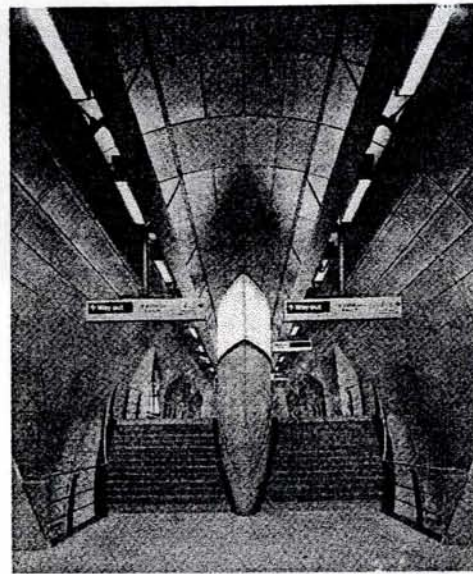
Essentially the fluidity in design reflects the proposed movement of the passengers, channeling pedestrian pathways through the underground environment.

Grundriss Fußgängerebene | *Floor plan passenger level* 1 : 1000
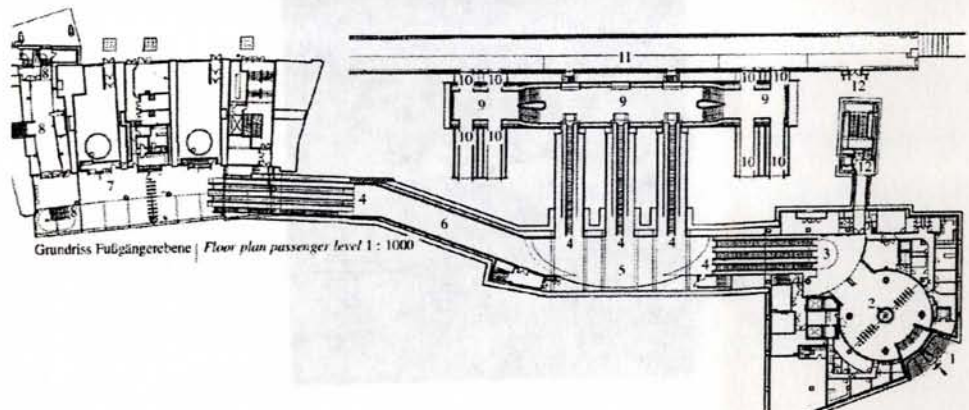
Le Va's minimalist works can be viewed similar to the crime element itself, as the violent act of fracturing the panes of glass leads the spectator into an investigation of the mind of the artist.

"The point of a mystery story is to render visible the invisible content through a manifest fact, the clue. The artist becomes the criminal, the spectator the detective. Thus, tangent, overlap, site, direction, scale, space, memory- the concerns of 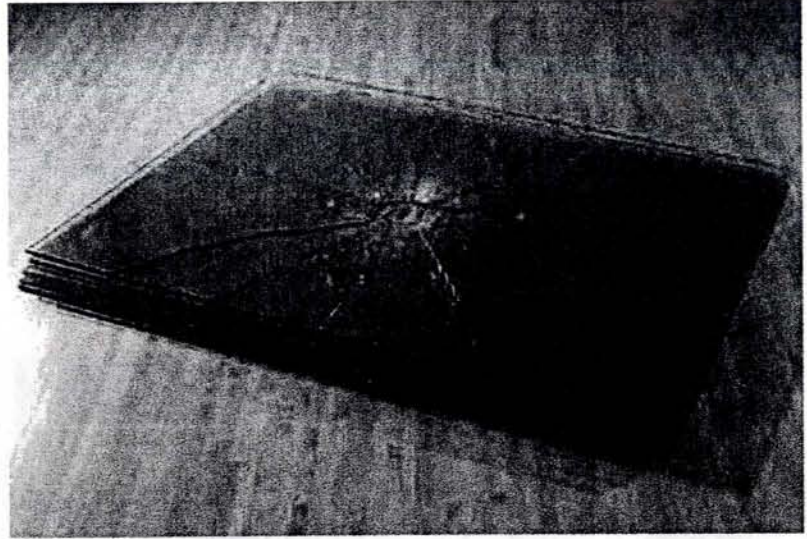the distribution pieces- need not remain in an expressionist limbo of perfect chance if one adduces them as a set of clues which serve as designations that lead to specific contexts and contents."

The role of the investigator of the work is played by those who interact with the artistic object. The piece of art here serves as a symbol for a greater whole. As an understanding of its fragmented nature then becomes key to deciphering the logic behind the set of clues.

A series of architectural documents that propose to incorporate reality into architecture. The documentation of a specific action within Manhattan and the form that can be produced within the architectural discourse. The format tries to separate space, movement and event and place them strategically in their own separate function.
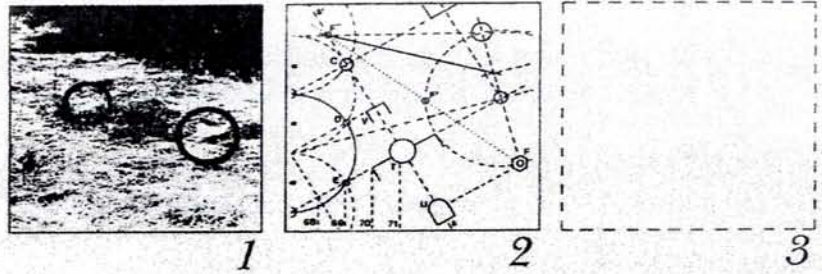
Utilizing archetypes of action and sites that normally compose the city, the documents produce a urban reality transformed into architecture.
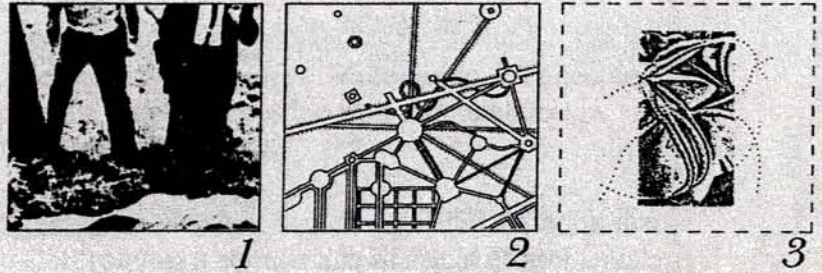
Manhattan Transcript 1: The Park

Utilizes the concept of murder and the subsequent investigation in the form of a plan of the park. The architecture and events coexist and document the investigation, chase and murder itself.

The tripartite notation of events, movements, spaces enacts a certain filmic discourse, where the motion is exacted into one frame, and the viewer reads along these to interpret the layers.
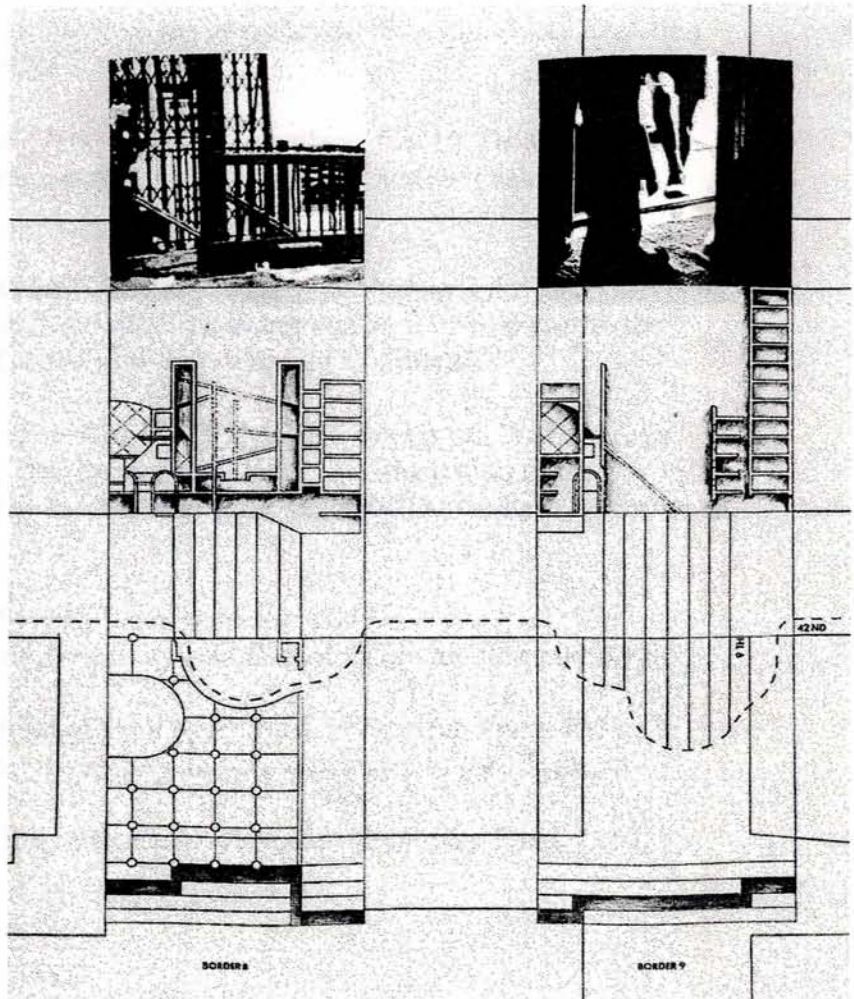
Manhattan Transcript 2: The Street

This set of documents reords the various worlds that exist within one single street. The notion of borders and spaces comes into play within each distinct block, as actions vary from each.

The documentation of the street occurs primarily in section form, and chronicles the events and movements that take place within the street to construct the representative form.

Benjamin, Walter. "The Work of Art in the Age of Mechanical Reproduction."
Illuminations. ed. Hannah Arent, New York: Schocken Books, 1969. A relation
of film to the public in contexts of viewing and production.

Black, Joel. Aesthetics of Murder. Baltimore: Johns Hopkins University Press, 1991.
An insight into the public and artistic fascination with murder.

Bruno, Giuliana. Streetwalking on a Ruined Map. Princeton: Princeton University
Press: Princeton, 1993. A description of Notari's films, especially focusing on the
cinema of everyday and of the street.

Colomina, Beatriz. "Information Obsession: the Eamseses' Multiscreen Architecture."
Journal of Architecture. An article that discusses the informational design
strategies of the Eamses within their architecture.

Colomina, Beatriz. Privacy and Publicity. Cambridge: MIT Press, 1996. A book that
utilizes Adolph Loos and Le Corbusier as a comparison in usage of promenade,
public/private space, and architectural features.

Copjec, Joan. "The Phenomenal Nonphenomenal: Private Space in Film Noir." Shades
of Noir. New York: Verso, 1993. Uses of space and methods of clue detection
utilized in the film noir style.

Eisenstein, Sergei. "Montage and Architecture." Assemlage. No. 10, December 1989.
Article that relates the concept of sequence, montage, and shot selection to
architectural products.

Ewing, Dale E. "Film Noir: Style and Content." Journal of Popular Film and Television.
Summer, 1988. An article that relates the image and style of film noir to the
immediate aftereffects of urban post-war existence in America.

Frank, Nino. "Ballad of the Detective Story." The Maltese Falcon. ed. William Luhr,
New Brunswick, Rutgers University Press, 1995. An illustration of the
characteristics that founded the film noir style, utilizing The Maltese Falcon as an
example.

Hirsch, Foster. Darkside of the Screen. London: Barnes and Co., Inc., 1981. An
investigation into the narrative techniques inherent within the film noir style.

Karimi, Amir. Towards a Definition of Film Noir. New York: Arno Press, 1976. A
useful guide that illustrates the history and characteristics of the film style.

Kracauer, Siegfried. Theory of Film. Princeton: Princeton University Press, 1960. A

book that discusses all aspects of film, insightful as to its relation to the city and the masses.

Leach, Neil ed., Rethinking Architecture. New York: Routledge, 1997. A collection of essays that presents several viewpoints on architectural discourse, including Simmel's "Metropolis and Mental Life", Kracauer's "Hotel Lobby" and Eco's "Function and the Sign".

Naremore, James. More than Night. Los Angeles: University of California Press, 1998. A book that depicts film noir within its contexts, both within the film genre and its place in historical film periods.

Newark Central Planning Board. Re:new Newark. Newark: Central Planning Board, 1961. A

Nicholas, Christopher. Somewhere in the Night. New York: The Free Press, 1997.

Neumann, Dietrich, ed. Film Architecture. New York: Prestel, 1999. A book that illustrates architects role within film, set design, and production design, specifically commenting on the compostion strategies of early Weimar films and urban films.

Place, J.A. and L.S. Peterson. "Some Visual Motifs of Film Noir." Film Comment. January, 1974. A catalog of the primary shot characteristics and lighting within the film style.

Price, Arnold ed., Newark: A Chronological and Documentary History. New York: Oceana Publishing, 1977. Information as to the history of important events within Newark.

Reid, David and Jane Walker, "Strange Pursuit: Cornell Woolrich and the Abandoned City of the Forties." Shades of Noir. ed. Jean Copjec, New York: Verso, 1993. The situation of the city and public opinion that helped shape the representation of the urban environment within film noir.

Rugoff, Ralph. Scene of the Crime. Cambridge: MIT Press, 1997. Essays and photographs of minimalist art that utilizes crime and murder as a motivational tool, utilizing Le Va's Scattershatter piece.

Schrader, Paul. "Notes on Film Noir." Film Comment. Spring, 1972. An essay that deals with the stylized use of violence and its situation within the urban mindset in film noir.

Schumacher, Thomas. "Deep Space, Shallow Space." Architectural Review. January 1987. An article that presents the Villa Savoye through a series of photographic

frames, highlighting the architectural promenade and the clues that promote the
sequence.

Schumacher, Thomas. The Danteum. Princeton: Princeton Architectural Press, 1985. A
    book that investigates Terragni's unbuilt design that utilizes the *cantos* of the
    Inferno as a means to produce an architectural product.

Tschumi, Bernard. Manhattan Transcripts. New York: St. Martin's Press, 1981.
    Insightful project that utilizes film in order to inform a theoretical architectural
    project.

Tschumi, Bernard. Architecture and Disjunction. Cambridge: MIT Press, 1996. A
    collection of essays that illustrates alternative precedents for architectural
    production.

Vidler, Anthony. Warped Space. Cambridge: MIT Press, 2000. A description of how
    film and architecture share similar traits in sequence and space.