in situ_de visu_in motu

**Architecture, cinema and the technological arts
new approaches to contemporary territories**

September 23 & 24, 2011

**Université de Montréal
PAVILLON DE LA FACULTÉ DE L'AMÉNAGEMENT
2940, chemin de la Côte-Sainte-Catherine Montréal (QC) H3T 1B9**

**CARREFOUR DES ARTS ET DES SCIENCES
Pavillon Lionel-Groulx 3150, rue Jean-Brillant Montréal (QC) H3T 1N8**

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École d'architecture de l'Université de Montréal and
Ecole Nationale Supérieure d'Architecture de Grenoble

This International Seminar was organised by the School of Architecture at the University of Montreal and its medialabAU in concert with the Ecole Nationale Supérieure d'Architecture at Grenoble and its Laboratoire des Métiers de l'Histoire de l'Architecture, édifices, villes, territoires.

"In situ / de visu / in motu" questions contemporary design of the city and its territories at the cross-roads of architecture, cinema and the technological arts. Intended for a public composed of professionals, artists, researchers and students in architecture, design, art or social sciences, it brings together speakers in architecture, landscape design, art and theory.

Scientific and organising committee

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Françoise Very, Ecole nationale supérieure d'architecture de Grenoble, laboratoire des Métiers de l'histoire de l'architecture, édifices, villes, territoireS
Sophie Paviol, Ecole nationale supérieure d'architecture de Grenoble, laboratoire des Métiers de l'histoire de l'architecture, édifices, villes, territoires,
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Contemporary urban territories oblige us to look at the city with different eyes to those of twentieth century modernity. The contemporary project calls for work with movement, with multiple points of view, with large changes of scale and with the unpredictable. They invite us to invent new conceptual tools and multidisciplinary representations, bringing together time and space, the intentional and the accidental, built form and social functions. If cinema doesn't hesitate to conflate heterogeneous facts in order to represent life, can it not then contribute, with the technological arts, to transforming architectural design into an open-ended process, engaging an intimate bond with society?

Architecture turned to the cinema in order to find for itself new models of space-time in modernity and new powers of subversion within the contemporary scene. If, from now on, it endorses the vocabulary of the cinema, what precisely is its capacity to integrate the cinema and the technological arts as tools of thought, design processes and as the means of production of architectural space? To invest in the moving image in order to conceptualise and design the territory in its various dimensions of building, of the city and of landscape, is to take the word architecture literally. The architectural project, which as we know, acquired the status of an intellectual activity, cosa mentale, in part through its use of geometrical projection, itself becomes projection: a luminous projection of the cinematographic device. The etymology of the word projection, which tells us that it is an action whose sense consists in "launching out of oneself an active force", here takes on a triple meaning and presence. It is at work in the will to transform spaces in which we live (the project), in the mechanical restitution of these spaces by the cinema or video (the representation of the project following the codes of perspective) and in the device that projects the film onto the screen (the luminous projection of the film-project).

In return, the first proto-cinemas forged a special relationship with architecture. The cinema interiorized this relationship, in particular with set design, and montage. Contemporary cinema rediscovers its originating bond with architecture, in being indistinguishable from art: through monumental images, set design, audience participation … The architectural episteme continues to operate in contemporary art, the numerical arts widening and diversifying the modes of inscription of space-time and communication in the human environment. Such procedures often carry with them particular social, ecological and cultural challenges.

This seminar presents two themes for discussion: the construction of contemporary territories in moving images and the renewal of the concept of the architectural project by cinema and the numerical arts.

1. In what way does architecture, in its urban dimensions, form a special political relationship with cinema and the technological arts in their modes of artistic thought? Amalgam of art and technique, they are, at the same time, less and more than the arts. It will be question of exploring the interface of these arts in their relationship to the community, to l'être-ensemble. If architecture and the cinema could support the idea of the modern Utopia, what today is the capacity of contemporary production to address itself to l'être-ensemble?

2. Would not architecture and urbanism gain much, in learning from cinema and the technological arts how to create new realities starting from lived reality? Because they do not claim to reduce the complexity of things, the filmic image and video, can set up rich project oriented strategies without isolating the constituent entities of the territory in order to answer its challenges in a purely analytical fashion. How can the cinematographic approaches, of video art or multi-media, renew the conception and the communication of the architectural project at a territorial scale?

PROGRAM

September 23

1:30 PM
PAVILLON DE LA FACULTÉ DE L'AMÉNAGEMENT
Auditorium room 3110

Opening
Anne Cormier

Introduction
Irena Latek and Françoise Very

2:00 PM - session 1

Architecture / cinema / technological arts – Exchanges of episteme and hybridisations within contemporary perspectives

Hubert Damisch dans une conversation avec Françoise Very, film

Clotilde Simond, Université Sorbonne Nouvelle, Paris III,
UFR cinéma et audiovisuel,
Cinéma, architecture, arts technologique : pour quel « être ensemble » ?

Sophie Paviol, École Nationale Supérieure d'Architecture de Grenoble,
Renouveler la conception des territoires par le cinéma

Janine Marchessault, York University, Faculty of Fine Arts, Toronto,
upcoming title

6:00 PM
PAVILLON DE LA FACULTÉ DE L'AMÉNAGEMENT
Main auditorium room 1120

main conference

Manuel Abendroth, LAb(au),
architecture and urbanism, Brussels

Light, color, sound - the art of systems

September 24

9:00 AM - session 2
PAVILLON DE LA FACULTÉ DE L'AMÉNAGEMENT
Auditorium room 3110

The renewal of design processes by cinema and the technological arts

Françoise Very, École Nationale Supérieure d'Architecture
de Grenoble,
Regard sur le monde et projet d'architecture

Christophe Girot et Nadine Schütz représentés par Nadine Schütz,
Eidgenössische Technische Hochschule Zürich, Architektur, Zurich,
Paysage, Mouvement, Sonorité

Brian McGrath, School of Constructed Environments,
Parsons The New School for Design, New York
Cinemetrics and the sensori-motor city

Stephan Kowal, École d'architecture, Université de Montréal,
Le Cartographatron : entre media et architecture

1:30 PM – session 3
PAVILLON DE LA FACULTÉ DE L'AMÉNAGEMENT
Auditorium room 3110

Urban territories, architecture, cinema and technological arts

Irena Latek, École d'architecture, Université de Montréal,
Espacements

Luc Vancheri, Département arts du spectacle de l'Université Lyon 2,
L'architecture ou le plus simple appareil du cinéma

Edward Dimendberg, University of California,
Film Studies and Media Studies, Irvine,
Diller + Scofidio and the Making of Facsimile

Catherine Gfeller, artiste, Paris, Lausanne,
PULSATIONS

5:00 PM
CARREFOUR DES ARTS ET DES SCIENCES
PAVILLON LIONEL-GROULX
Multimedia room C-2059

Round table
Animated by Alessandra Ponte,
École d'architecture, Université de Montréal
with the participation of all the speakers

Closing remarks
Sophie Paviol and Clotilde Simond