DETOUR // Los Angeles River Speed Cinema

by

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DETOUR // Los Angeles River Speed Cinema

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ABSTRACT

We live in the culture of speed; everything is on its way to become a faster version of itself tomorrow if it is not already there today. Automobile and cinema are two inventions at the turn of the 20th Century that brought upon entirely new sensations through their unprecedented speed in both physical and representational mobility. However, more than a century later in Los Angeles, a city where cars and movies have been inculcated in the popular imagination, decelerating to a complete halt or even nonexistence is the modus operandi of late. Today's L.A. is full of cars with no where to drive them really fast; brimmed with cinematic mementos but no real place to watch a film. It does not help that most of the architecture associated with driving and movie-watching is meant to be experienced when slowed down, not sped up. It is time to pick up the pace.

This thesis proposes a new cinema typology that amalgamates the physical speed of cars and the representational speed of films through a re-imagination of the mundane activities of driving and movie-watching in the Flood Control Channel in downtown Los Angeles.

Thesis Supervisor: Yung Ho Chang
Title: Professor of Architecture

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and of course

my family for always being there for me

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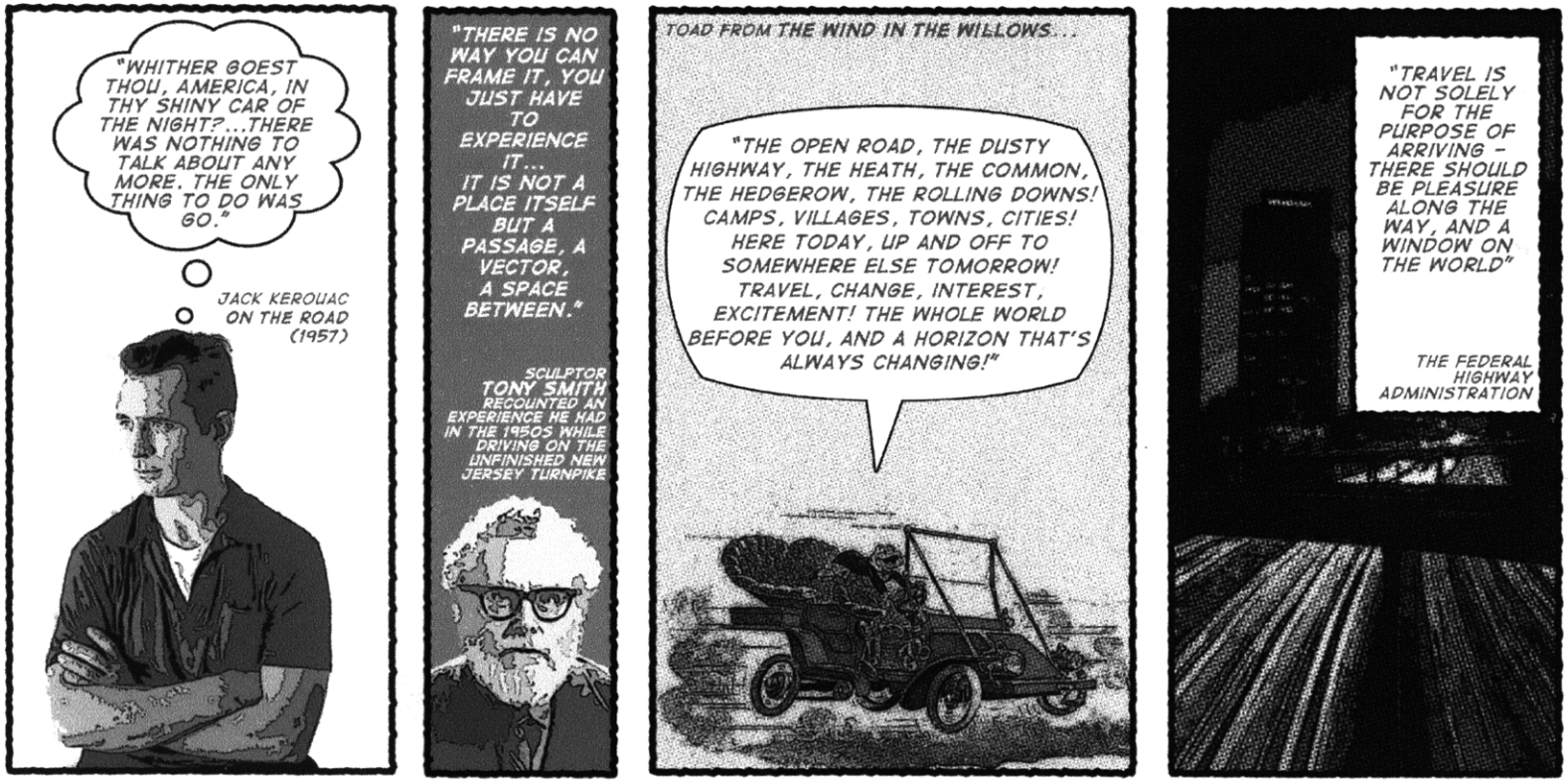
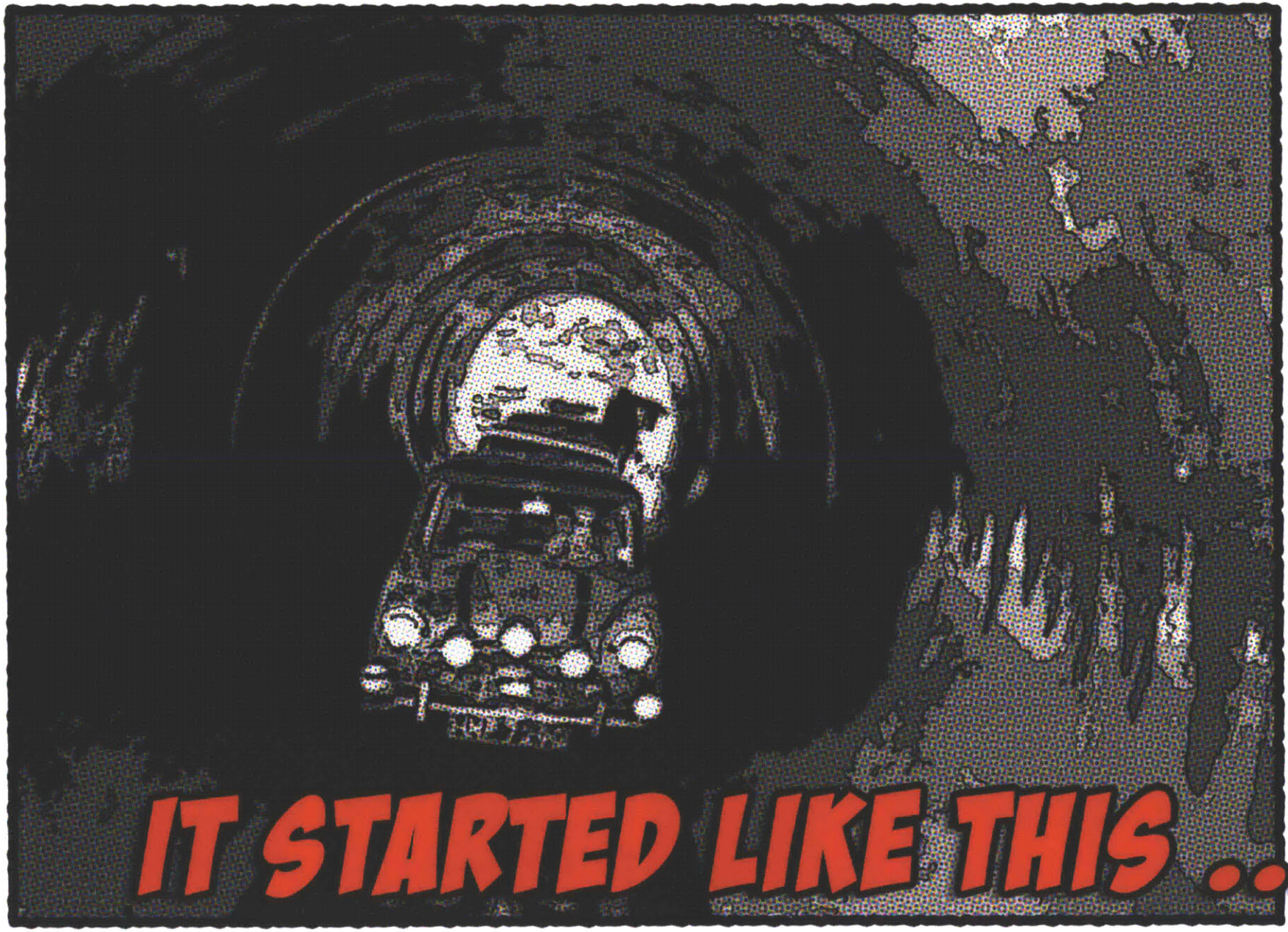
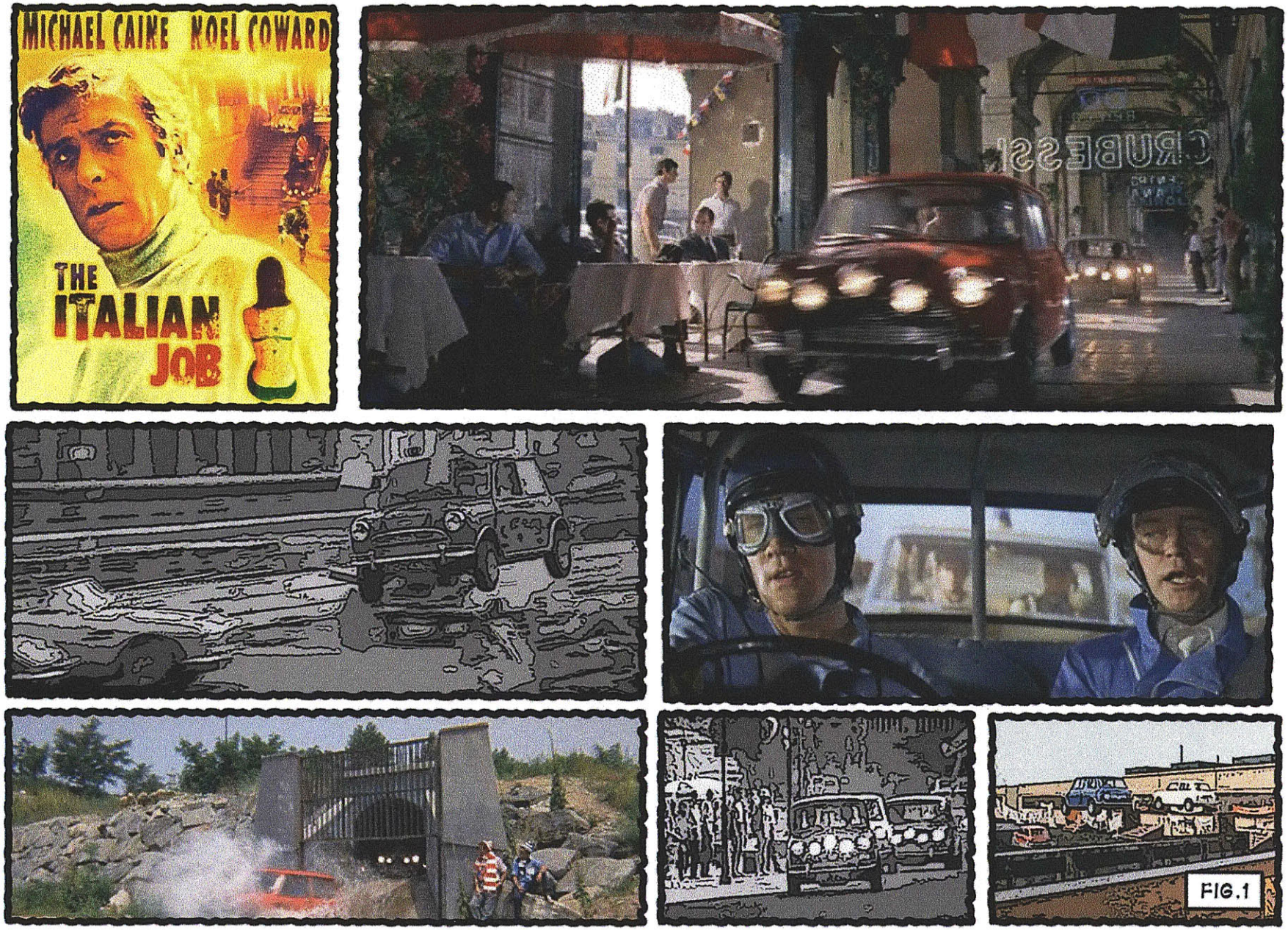

"WHITHER GOEST THOU, AMERICA, IN THY SHINY CAR OF THE NIGHT?...THERE WAS NOTHING TO TALK ABOUT ANY MORE. THE ONLY THING TO DO WAS GO."
JACK KEROUAC ON THE ROAD (1957)
"THERE IS NO WAY YOU CAN FRAME IT, YOU JUST HAVE TO EXPERIENCE IT... IT IS NOT A PLACE ITSELF BUT A PASSAGE, A VECTOR, A SPACE BETWEEN."
SCULPTOR TONY SMITH RECOUNTED AN EXPERIENCE HE HAD IN THE 1950S WHILE DRIVING ON THE UNFINISHED NEW JERSEY TURNPIKE
TOAD FROM THE WIND IN THE WILLOWS...
"THE OPEN ROAD, THE DUSTY HIGHWAY, THE HEATH, THE COMMON, THE HEDGEROW, THE ROLLING DOWNS! CAMPS, VILLAGES, TOWNS, CITIES! HERE TODAY, UP AND OFF TO SOMEWHERE ELSE TOMORROW! TRAVEL, CHANGE, INTEREST, EXCITEMENT! THE WHOLE WORLD BEFORE YOU, AND A HORIZON THAT'S ALWAYS CHANGING!"
"TRAVEL IS NOT SOLELY FOR THE PURPOSE OF ARRIVING - THERE SHOULD BE PLEASURE ALONG THE WAY, AND A WINDOW ON THE WORLD"
THE FEDERAL HIGHWAY ADMINISTRATION


IT STARTED LIKE THIS...


MICHAEL CAINE NOEL COWARD
THE ITALIAN JOB
FIG.1

A gang of British crooks stole $4 million worth of gold bullion in Turin. They sabotaged the traffic system, ripped through the city's landmarks, and created total chaos as they escaped Turin at whirlwind speed...

The car chase featured in Peter Collinson's 1969 caper film *The Italian Job* starring Michael Caine is unquestionably one of the bests in the the movie history (**Fig.1**).

Driving as an experience allows for a way of encountering, conceiving, and remaking the built environment. It is really like nothing but itself. At different speeds and on different roads, moving through spaces produce distinct encounters with our cities and its architecture.

Tony Smith, the renowned sculptor, recounted an experience he had in the 1950s while driving on the unfinished New Jersey Turnpike:

"It was a dark night and there were no lights or shoulder markers, lines, railings, or anything at all except the dark pavement moving through the landscape of the flats, rimmed by hills in the distance, but punctuated by stacks, towers, fumes, and colored lights. This drive was a revealing experience. The road and much of the landscape was artificial, and yet it couldn't be called a work of art. On the other hand, it did something for me that art had never done...The experience on the road was something mapped out but not socially recognized... There is no way you can frame it, you just have to experience it... it is not a place itself but a passage, a vector, a space between."[1]

What Smith describes is no longer just about the act of driving, but rather, as Stan Allen observes, "an architectural condition" encountered while moving fast, "a shift from object to field... [and] a broader shift in paradigms of looking, attention, and subjectivity" rendered with a specific tactile association, "a kind of unconscious intimacy that we can assume with regard to buildings, [such as] the way an escalator or handrail directs movement through space or the way the body loses itself in the rush of an elevator's drop."[2]

---

[1] Samuel Jr. Wagstaff, "Talking with Tony Smith," *Artforum* (December 1966):19.

[2] Stan Allen, "Dazed and Confused," *Assemblage* No. 27, Tulane Papers: The Politics of Contemporary Architectural Discourse (Aug., 1995): 47-8.

Driving, like watching a movie, is a suspended state. Every drive, and every film, has its own narrative; something that is being driven away from and something that might be driven towards; "a simultaneous journey of flight and progression." [3]

Incidentally, both automobiles and cinema are invented just before the beginning of the 20th century, almost simultaneously. As film and cultural studies scholar Katie Mills writes, "this double dose of mobility - both real and represented - offered new ways of situating and experiencing oneself." [4]

This is a tale of two old-school American past-times: driving and movie-watching. Together they have provided for Americans in transitions. Today, they still "dynamically reflect our culture as [they] become transformed by transportational and representational technologies." [5] *These two different interpretations of mobility follow separate trajectories and have established their own repercussions on our society and architecture. Albeit one is real and the other represented, the notions of motion in driving and movie-watching are nevertheless interrelated. After all, as Jill Stoner points out, "ours is a culture in motion, not just the motion of physical bodies and digital bits, but also the motion of concepts."* [6]

Can architecture be the agent that amalgamates, or even (re)aligns, these two modes of mobility through a re-imagination of the mundane activities of driving and movie-watching? This investigation is carried out via the design of a speed cinema in the L.A. River Channel in downtown Los Angeles.

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[3] Jason Wood, *100 Road Movies: BFI Screen Guides* (London: British Film Institute, 2007), x.

[4] Katie Mills, *The Road Story and the Revel: Moving through film, fiction, and television* (Illinois: Southern Illinois University, 2006), 17.

[5] David Laderman, *Driving Visions: Exploring the Road Movie* (Austin: University of Texas PRess, 2002), 3.

[6] Jill Stoner, "Rain in the City," *Visualizing the City, eds.* Marcus, Alan, and Dietrich Neumann (New York: Routledge, 2007), 218.

"THE ADRENALINE AESTHETIC"
SPEED AS CULTURE, SPEED AS PLEASURE

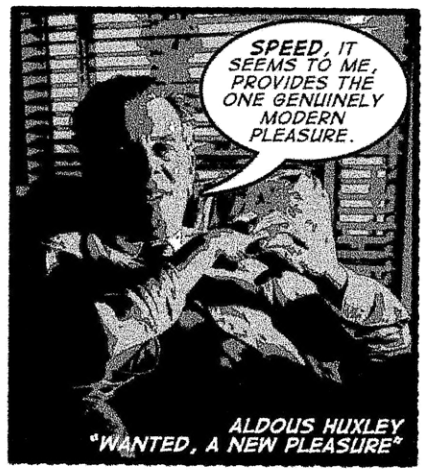
Aldous Huxley observed in his essay, "Wanted, a New Pleasure" (1931):

> "Speed, it seems to me, provides the one genuinely modern pleasure. True, men have always enjoyed speed; but their enjoyment has been limited, until very recent times, by the capacities of the horse, whose maximum velocity is not much more than 30 mph....when the car passed 72, or thereabouts, one begins to feel an unprecedented sensation, a sensation which no man in the days of horses ever felt. It grows intenser with every increase in velocity." [7]

Faster is better. This is a general truism that applies to a vast majority of things, events, and happenings in today's world. As Huxley spelt out, speed is pleasure. We all want faster connection, faster delivery, faster service. But it is the *magnitude* of the increase in speed that automobiles brought in the beginning of the 20th century that introduced speed as an entirely new, but more importantly, *palpable* experience - an experience so "empowering and excruciating [that] it did not [even] need to represent itself." English literature scholar Enda Duffy named it the "Adrenaline Aesthetic."[8]

Various popular technological inventions in the last century have firmly established speed as culture, and we've been pursuing it ever since. But, as is with any pleasure, "the ease with which one adapts to it makes appreciation of speed as a pleasure less likely, as this familiarity... runs counter to desire...Today we need to increase the rate of speed incredibly to appreciate what those first drivers felt... for whom 25 mph was intensely fast." [9]

However, of the architecture that emerged as a result of popular car use, all, ironically, have to do with stopping the car to a complete halt, even though the car's ability to move so much faster than any other known personal transportation is a major part of what's fascinating about the invention. While structures like drive-ins and drive-thru's are designed around the car and seem to engage it



[7] Aldous Huxley, "Wanted, a New Pleasure," in *Aldous Huxley: Complete Essays*, vol. 3, 1930-1935, ed. Robert S. Baker and James Sexton (Chicago: Ivan R. Dee, 2001), 263-64.

[8] Enda Duffy, *The Speed Handbook: Velocity, Pleasure, Modernism* (Durham: Duke University Press, 2009), 1.

[9] Enda Duffy, *The Speed Handbook: Velocity, Pleasure, Modernism* (Durham: Duke University Press, 2009), 5.

as part of the architecture experience, they nevertheless fails to deal with what car does best and what car is built for - speed.

Similarly, watching a movie, contrary to its sedentary nature, is actually an extremely high-speed engagement. Many movies and films are shot and projected at about 24 frames per second. It is difficult to grasp how fast this actually is; after all, a frame can be of any dimension and size. However, if taking a typical drive-in theater screen (50' by 70') as an example frame, by the time a 2-hour movie ends, more than 2000 miles of "image length" would have rolled passed our eyes (**Fig.2**).

In other words, if instead of the content of the screen - the movie itself - moving in front of us, we move through frames after frames of image in order to watch the movie, flying through the Kansai International airport terminal (1.7 km-long) at a speed of 1000 mph will still only allow us to watch 3.5 seconds of the film. Even if we were in a car moving at a more earthly speed of 72 mph and looking at a frame size of only 1 meter tall, driving through the entire terminal will still render less than 1 minute of the movie. To find out about the ending will then require repeat travel inside the same space for about 135 times! This imagined scenario obviously subverts pure reason, but it is also looking from this perspective that re-illuminate the "move" in movie and the "kinema - Greek for movement" in cinema.

As Duffy points out, "any account of speed culture must dwell on its unending capacity for mass persuasion, and on how pop culture and speed pleasure live off one another," [10] it is not a coincidence that cars and movies share an intimate past.

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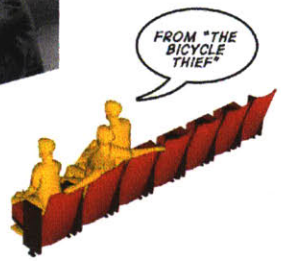
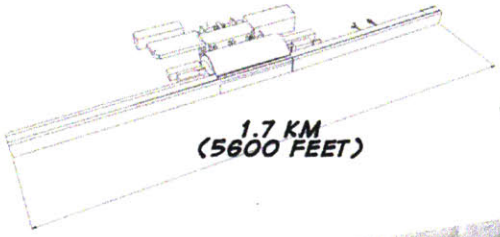
[10] Enda Duffy, *The Speed Handbook: Velocity, Pleasure, Modernism* (Durham: Duke University Press, 2009), 55.

FIG.2

MOVIE:

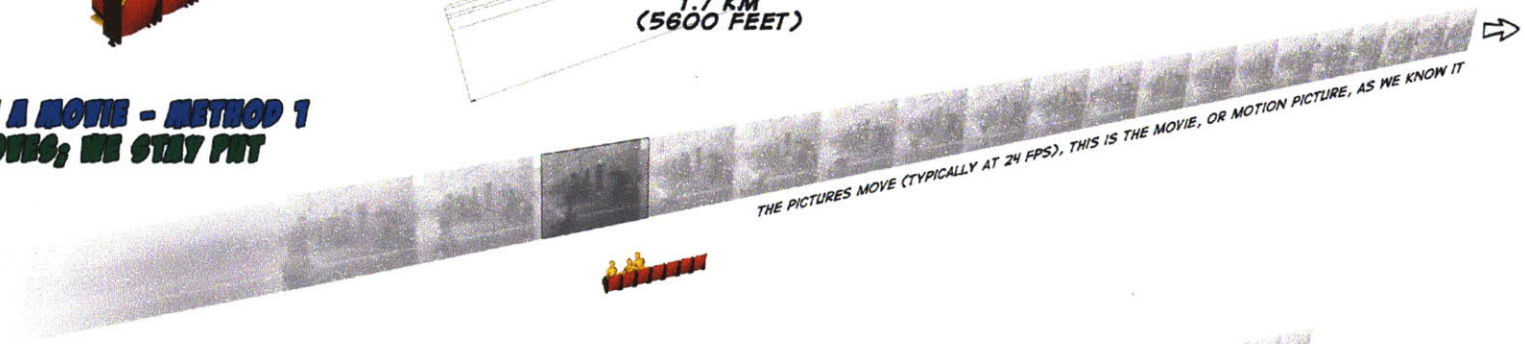
UNLIMITED AND VERY FAST ENGAGEMENT



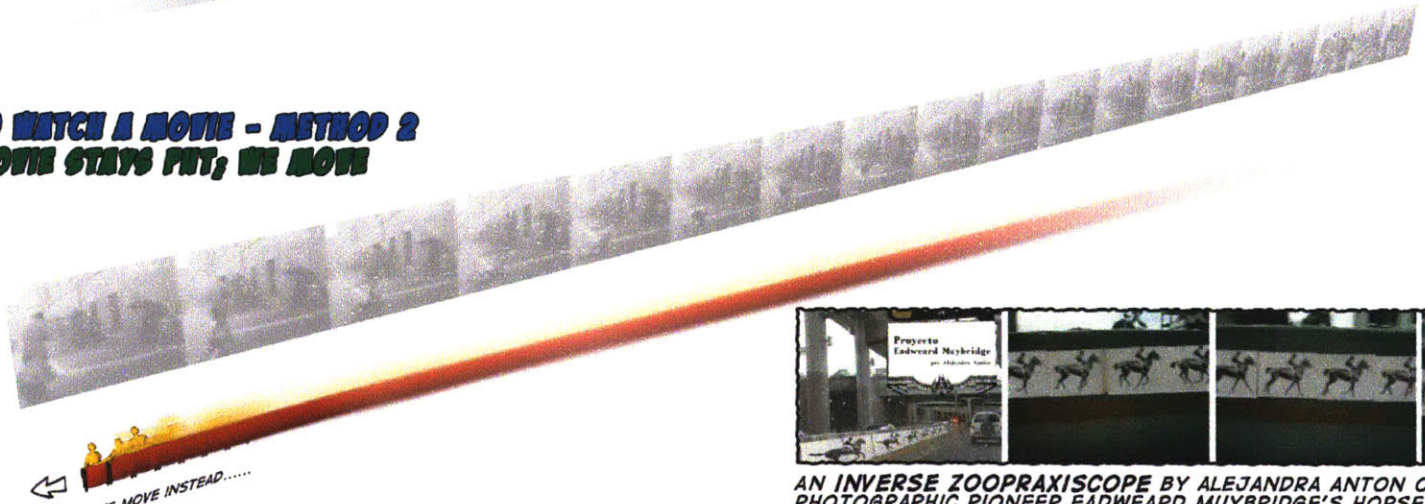


KANSAI INTERNATIONAL AIRPORT TERMINAL (LONGEST BLDG IN THE WORLD)

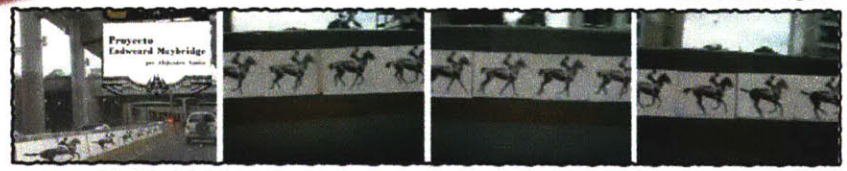
TO WATCH A MOVIE - METHOD 1
MOVIE MOVES; WE STAY PUT



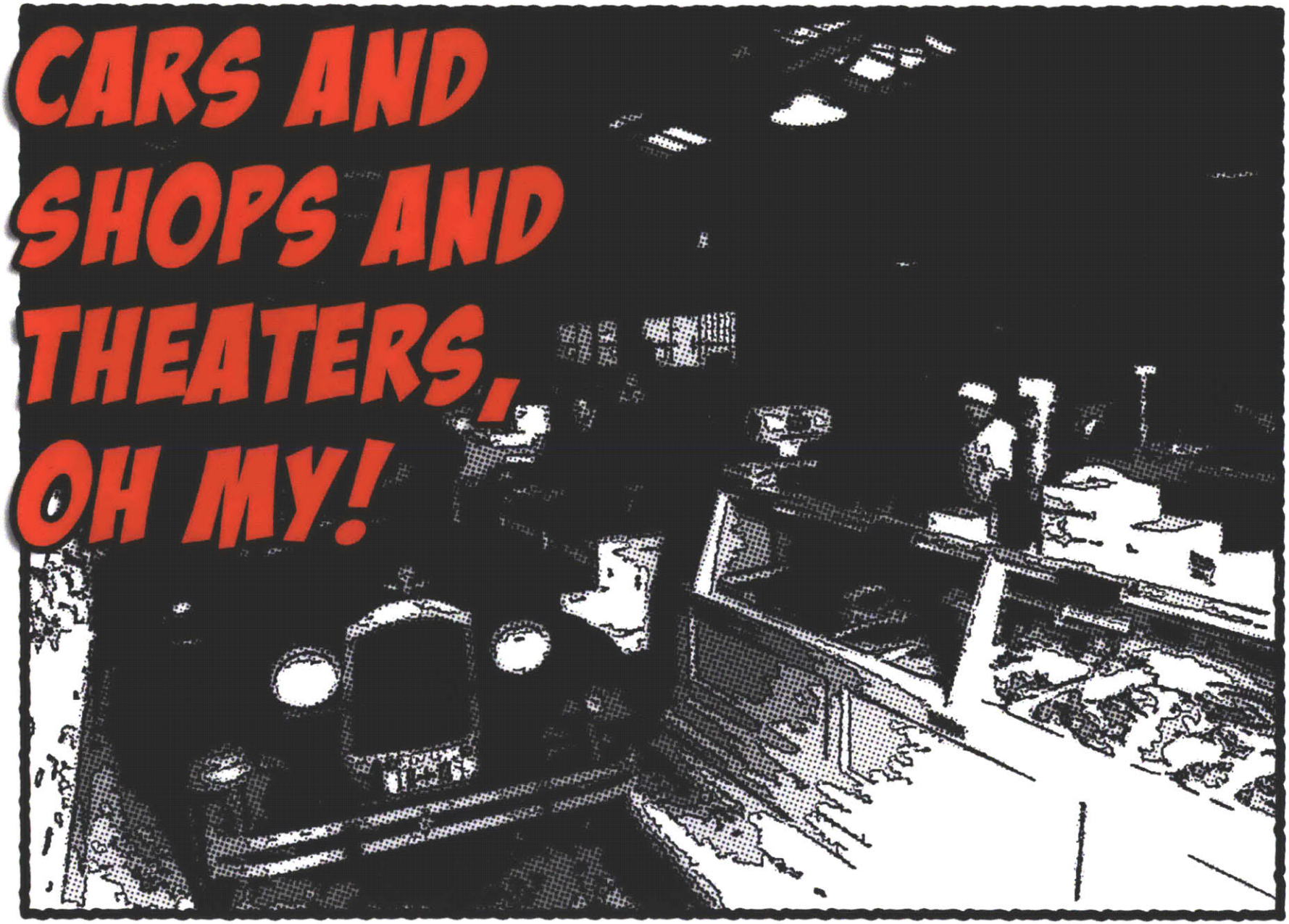
TO WATCH A MOVIE - METHOD 2
MOVIE STAYS PUT; WE MOVE



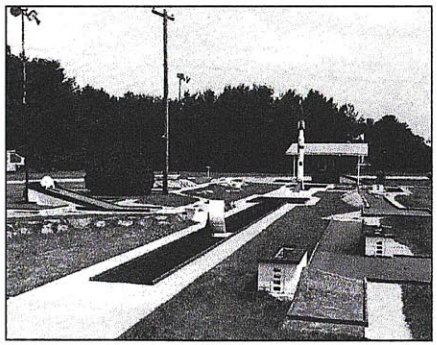
PRECEDENT



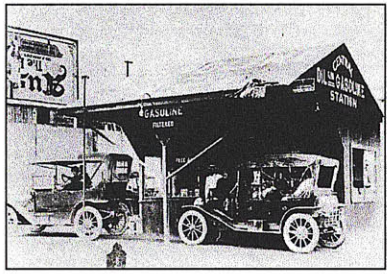
AN **INVERSE ZOOPRAXISCOPE** BY ALEJANDRA ANTON OF PHOTOGRAPHIC PIONEER EADWEARD MUYBRIDGE'S HORSE ALONG A HIGHWAY (WWW.VIMEO.COM/5134790)


CARS AND
SHOPS AND
THEATERS,
OH MY!

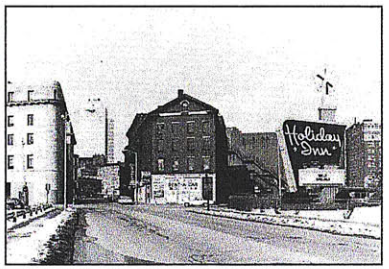
MINIATURE GOLF



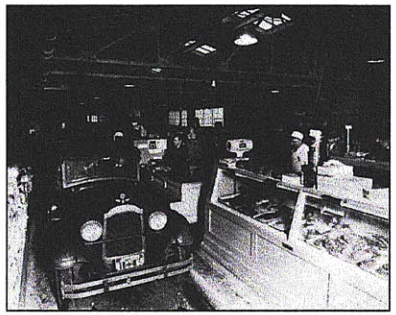
GAS STATION

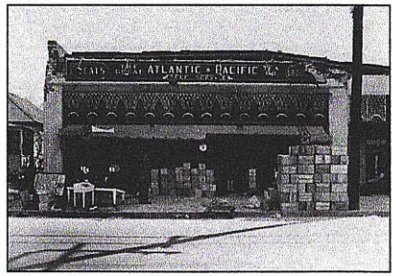


MOTEL



SUPERMARKET





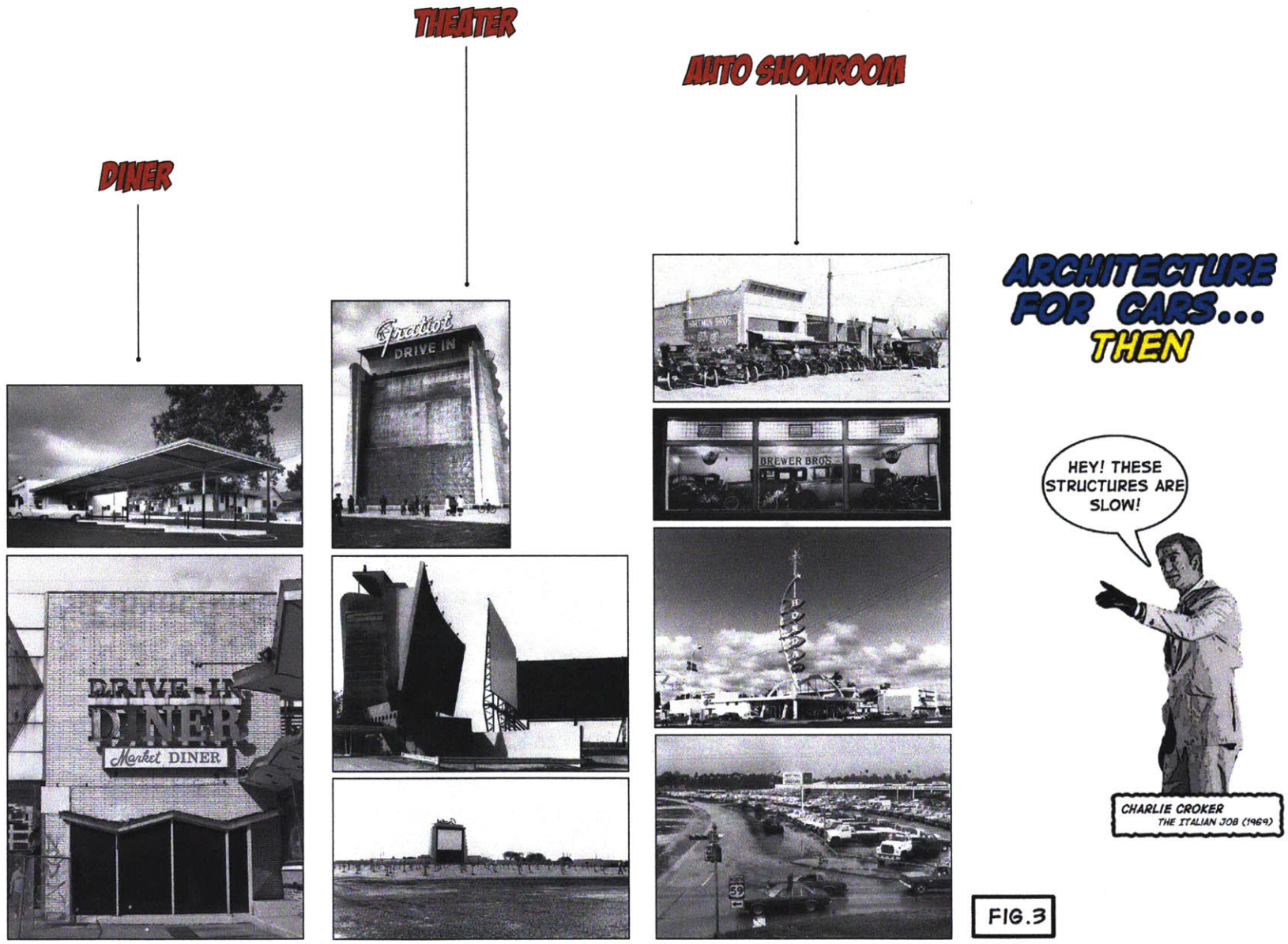

DINER
THEATER
AUTO SHOWROOM
DRIVE-IN
DINER
Market DINER
DRIVE IN
BREWER BROS.
ARCHITECTURE FOR CARS... THEN
HEY! THESE STRUCTURES ARE SLOW!
CHARLIE CROKER
THE ITALIAN JOB (1969)

FIG.3

Prior to the WWII, car use was primarily recreational, whether to visit a friend, to see a movie, or for a longer vacation to the countryside or to another state. The commercial architecture that sprung up along the highways and evolved with the increasing popularity of the car, tacky and kitsch as they may be, was a facade that promised adventure within.

The drive-in concept, "whereby providing space for cars became the principal determinant of the setting and configuration" was advanced by the super station. The first super station - that is one combining a range of automobile services in one location designed specifically for car access - appeared in Los Angeles around 1914; by 1922 it was a local trend.[11]

As highways around the country grew wider, multiplied in number of lanes, and cleaved through towns and cities, the commercial roadside structures multiplied as well. With most cars moving at 30 mph on typical highways - which basically mean any major road that cuts through the downtowns - roadside industries provided the opportunities to stop as much as something interesting to look at. While the categories of business are diverse, there is a system of typology to this roadside architecture and there were seven typical programs that dominate: miniature golf courses, gas stations, motels, supermarkets, diners, drive-in theaters, and auto showrooms (Fig.3).

Drive-in theaters in particular, were the emblematic structures of the American past time. Invented by Richard M. Hollingshead, Jr. in the early 1930s, these outdoor theaters proved to be the perfect combination of two things that Americans were most reluctant to give up even during the Depression: cars and movies.[12]

With the construction of interstate highways (otherwise known as limited-access expressways or simply the freeways) that are designed for efficiency, driving was carried out at a higher speed of 60-70 mph. At this new pace, signs and billboards, both becoming ever bigger to be seen from greater distance and at greater speed, become part of the moving images seen through the

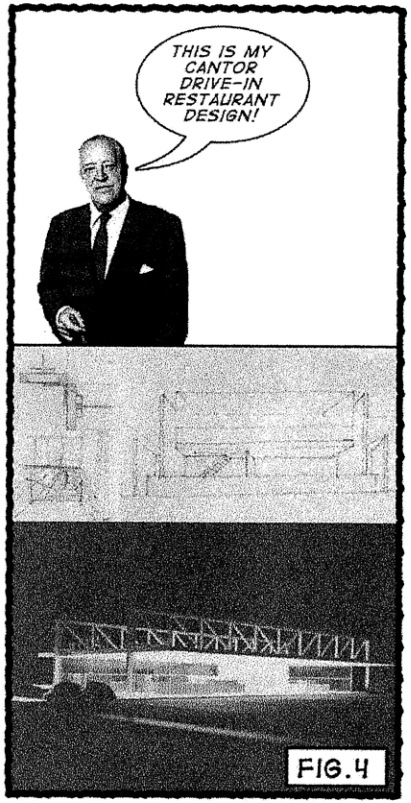
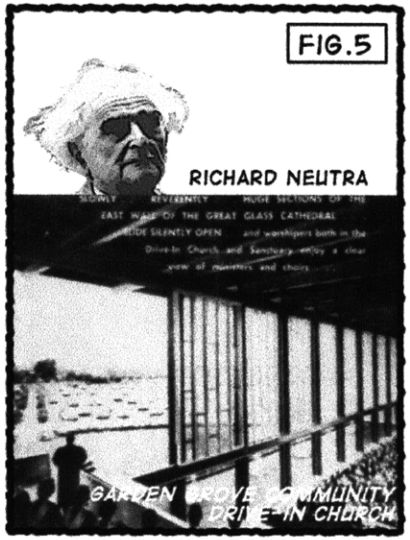


FIG.4

[11] Richard W. Longstreth, *The drive-in, the supermarket, and the transformation of commercial space in Los Angeles, 1914-1941* (Cambridge: MIT Press, 1999), 8.

[12] Chester H. Liebs, *Main Street to Miracle Mile :American roadside architecture* (Boston: Little, Brown, 1985), 153.



windshield. So significant were they that American journalist Tom Wolfe calls them *electrographic architecture.*

Because of their commercial and commercial only purpose, typical American roadside architecture is often considered to be low-brow architecture, or not architecture at all. But just because the majority of these roadside structures was built purely to serve a commercial end and declares nothing to do with the architectural sublime, it does not mean the typology of drive-in and drive-thru is not interesting or worth designing. In fact, the biggest champion of such "low-brow" architecture was Mies van der Rohe himself. Mies was very fond of - some can say obsessed with - bowling alleys, soda fountains, and drive-in restaurants in the American architectural typology. He was the only reputable architect on the jury of a unknown storefront competition. In his archive, there were only 83 pages of the Fansworth House while there were 229 pages of the Cantor Drive-in Restaurant, an unbuilt project on a super-highway in Indianapolis (**Fig.4**). It was perhaps the first example of Mies' Universal Space idea. It is entirely possible that the dissolution of the inside and the outside, the blurring of boundary, is a derivative of the sprawl landscape created by the very invention of the automobile.[13]

Richard Neutra was another well known architect who embraced (perhaps more openly than Mies) architectural design that revolves around the car. He designed the Garden Grove Community Church in 1960, which is a walk-in and drive-in church (**Fig.5**). Utilizing the new glass house typology that he developed, he was able to create a space such that the interior is neither destroyed by nor opposed to the exterior. This typology was an attempt to satisfy humans desire for architecture to provide shelter and panoramic view simultaneously; the sophomoric longing to be both the observer and the observed.[14]

In time, roadside business became enfranchised with uniform images. As cities densified and urban population increased, land value rose with it. The vast tarmac required of drive-in programs like the drive-in theaters, which can only operate at night, became economically unfeasible. Furthermore, the increasing popularity of television and enhancement of indoor cinematic venues completely outdated their outdoor counterparts. The decline of the roadside is noted by architect Bruce Webb,

---

[13] Liane Lefaivre, "Burgers, Fries, and a Side Order of Mies," *Architecture* vol.89 Issue 7 (Jul. 2000): 67.

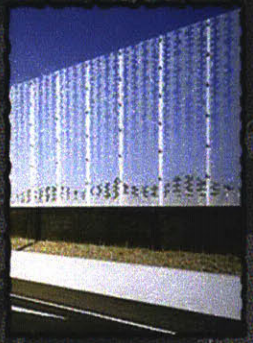
[14] Sylvia Lavin, "Richard Neutra and the Psychology of the American Spectator," *Grey Room No. 1* (Autumn, 2000): 42-63.

ANOTHER ARCHITECTURE FOR CARS...

PRECEDENT

SPEED-SPECIFIC EXPERIENCE - CRAIGIEBURN BYPASS

THIS BYPASS IS BUILT ON THE HUME FREEWAY IN MELBOURNE, AUSTRALIA. DESIGNED BY TONKIN ZULAIKHA GREER AND TAYLOR CULLITY LETHLEAN ARCHITECTS, THE PROJECT IS MEANT TO BE EXPERIENCED AT A SPEED OF 110KPH (KM PER HOUR) AND INCLUDES THREE SERIES OF SCULPTURAL SOUND WALLS, A PEDESTRIAN BRIDGE AND A SET OF DESIGN PARAMETERS FOR ROAD BRIDGES, CRASH BARRIERS AND RETAINING STRUCTURES. THE HIGHLIGHTS OF THE PROJECT LIE IN THE SOUND WALLS AND THEIR DESCRIPTIONS ARE TOO TANTALIZING NOT TO QUOTE IN FULL. THE FIRST SERIES OF WALLS TOTAL OVER 2 KM IN LENGTH AND IS MADE FROM "FACETTED AUSTENITIC STEEL SHEETS MODELED IN SIMPLE CONCAVE AND CONVEX FOLDS TO PRODUCE A GENTLY UNDULATING WAVE OF STEEL FLOATING ON A RECESSED DARK CONCRETE BASE." THE SECOND SERIES OF WALLS "ARE TRANSLUCENT AND TRANSPARENT, PRESERVING LIGHT AND VIEWS FROM RESIDENTIAL AREAS. [THEY] ARE EDGE-LIT ACRYLIC, SANDBLASTED WITH A DIGITAL PATTERN AND OVERLAID WITH COLORED PRECAST CONCRETE BLADES." THE THIRD SERIES OF WALLS ARE BUILT ON THE EXISTING LANDFORM "WITH DRAMATIC EARTH SCULPTING" USING "HEAVILY PLANTED EARTH BERMS ACHIEVE THE REQUIRED SOUND CONTROL."



BUILT STRUCTURES FOR SPEED ARE ALMOST EXCLUSIVELY TRANSPORTATION RELATED; CAN'T WE DO SOMETHING ELSE WHILE MOVING FAST?

"The design of the architecture and the spatial experiences along freeway corridors has not kept pace with the design of the freeways themselves...[they] seem made up of capricious or desperate elements struggling to maintain a connection with the no-nonsense minimalism of the highway. The awkward spaces in between, medicated by a prosthetic architecture of signs, fail to satisfy even the most basic requirements of place-making.... and created a great discontinuity in the built environment."[15]

Today, it is difficult to find a drive-in theater. Most of them, if not built over, are converted into flea markets and other uses. Drive-thrus, a truer architecture of speed (in the very literal sense), however, have become ever more popular and prevalent, offering a great variety of services, from bank to laundry to pharmacy to wedding (**Fig.6**). *The designs of these structures have not improved. In fact, they might have become ever more banal and unmemorable, quietly slipping into the role of ubiquitous dull suburban eyesores.*

---

[15] Bruce Webb, "Engaging the Highway," *A+U*, vol. 289, (October 1994).

GAS STATION

MINIATURE GOLF

THEATER BECOMES FLEA MARKET

BANK

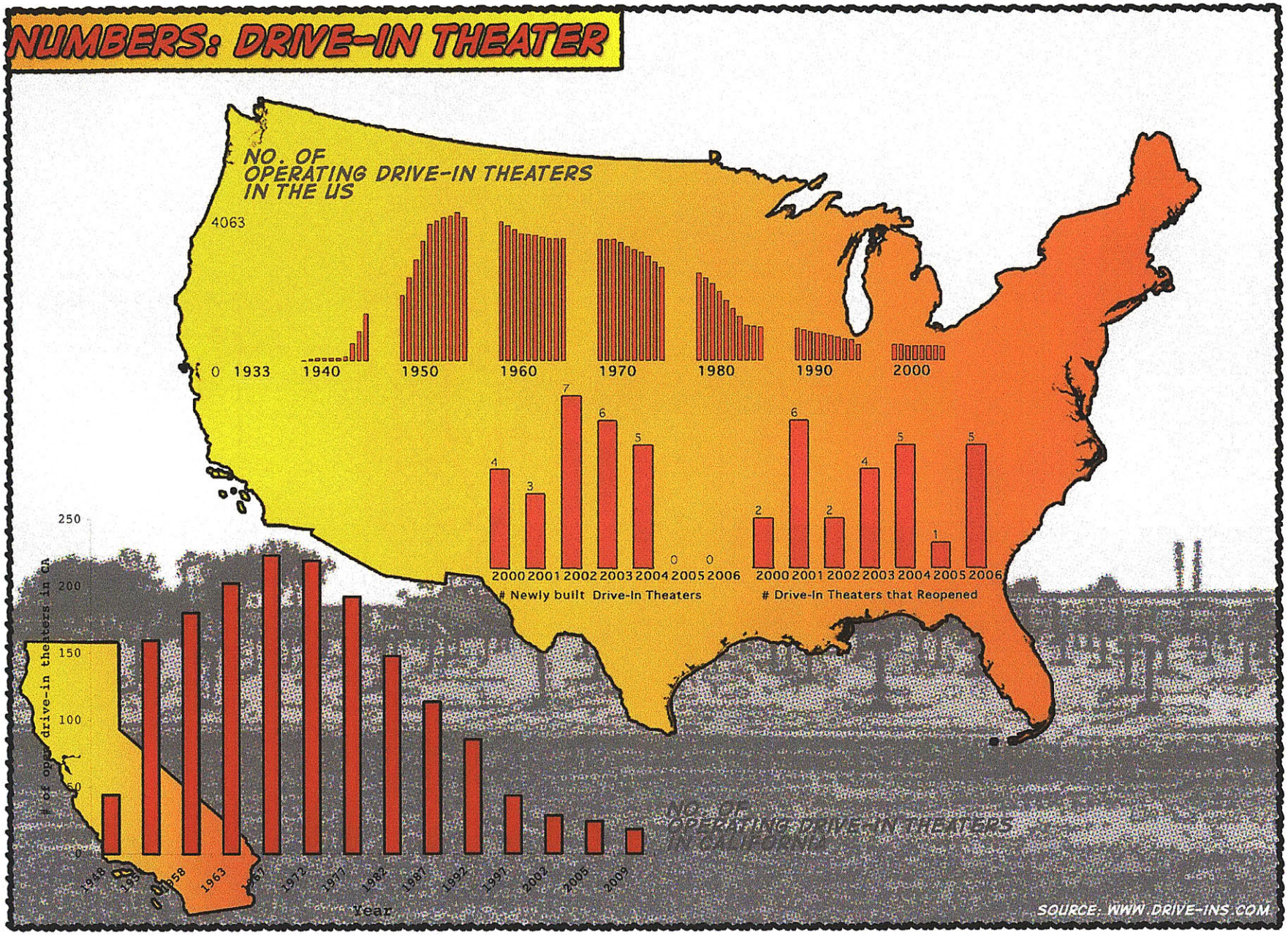
WEDDING

LAUNDRY

PHARMACY

FIG.6

COFFEE
FAST FOOD
DINER
(RARE TODAY)
GROCERY
LIQUOR
+
TOBACCO
ARCHITECTURE
FOR CARS...
NOW
POST OFFICE
CHURCH
THE BOTTLE SHOPPE
LIQUOR
DRIVE IN
DRIVE-IN
MILK
ALTA · DENA
EXPRESS
CIGARETTES
CIGARETTES
DRIVE THRU
GROCERY
Dutch Bros


NUMBERS: DRIVE-IN THEATER
NO. OF OPERATING DRIVE-IN THEATERS IN THE US
4063
0
1933
1940
1950
1960
1970
1980
1990
2000
2000 2001 2002 2003 2004 2005 2006
Newly built Drive-In Theaters
2000 2001 2002 2003 2004 2005 2006
Drive-In Theaters that Reopened
of operating drive-in theaters in CA
250
200
150
100
50
0
1948
1953
1958
1963
1967
1972
1977
1982
1987
1992
1997
2003
2005
2006
Year
NO. OF OPERATING DRIVE-IN THEATERS IN CALIFORNIA
SOURCE: WWW.DRIVE-INS.COM

THE RISE & FALL OF
DRIVE-IN THEATERS

The drive-in theatre was the brainchild of Richard Milton Hollingshead, Jr. He had noticed that even though the depression was in full swing in the early 30s, folks continued to go to motion pictures at their local theatre. From this, he first imagined a deluxe gas station, designed like a Hawaiian Village, that would feature a restaurant and outdoor movies where the customers could mingle while their cars were being serviced. Later he abandoned every aspect of this idea except the outdoor theatre. He started experimenting with the concept in his back yard in New Jersey, starting by placing an old Kodak projector on the hood of his car, projecting the movie onto a screen nailed to a tree. He then turned on his sprinkler to simulate rainfall, and placed a radio behind the screen to provide the sound. After some experimentation, he used terraced ramps to ensure that all cars had an unobstructed view of the screen. The ramps' height increase as one park closer to the screen. This arrangement of ramps was the core of his patent. Hollingshead promoted the drive-in concept by explaining numerous advantages such as the option of smoking without bothering anyone or violating fire laws, talking in the car without disturbing anyone, and eating in the privacy of one's vehicle.

The first drive-in has the capacity of approximately 400 cars. The screen was 30' high by 40' wide and it was 12' from the ground, encased by a even larger structure that was 149' wide by 35' high and 60'deep. The sound came from three RCA speakers instead of individual systems.

In the late 1930's and early 1940's, drive-ins were being built at a modest pace, but the in-car speaker greatly improved the drive-in experience. By 1949, there were 155 drive-ins throughout the country. 820 by 1951, and 3700 by 1957, much aided by the rapid development of suburban communities.

Yet, urban sprawl caused land values to skyrocket. The rise of video rental and home entertainment systems present further challenges to drive-in movie theaters. But the rising cost of real estate is the single biggest factor that caused the drive-in industry's dramatic decline during the 1960-80s. In 1958, there were over 4000 drive-ins. Today there are less than 400 in operation.[16]

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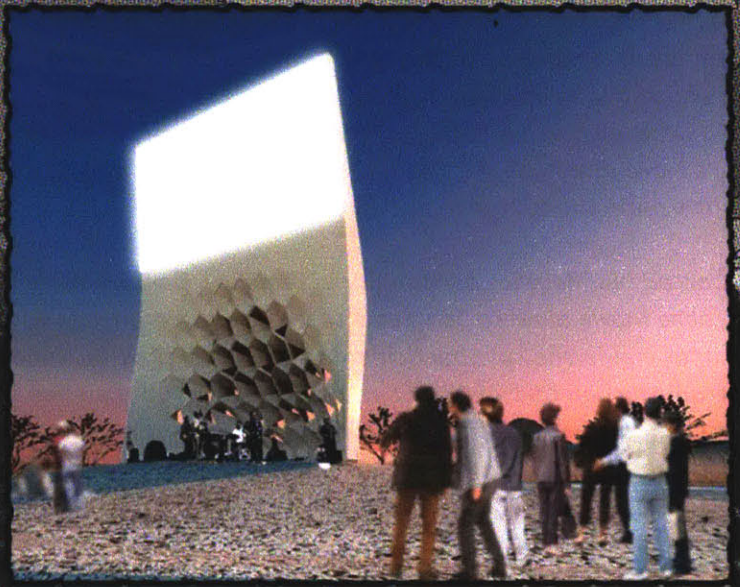
[16] www.drive-ins.com

21ST CENTURY DRIVE-IN THEATERS

PRECEDENTS

DRIVE-IN ART PARK
MOS ARCHITECTS
MARFA, TEXAS

THIS HIGH-DESIGN DRIVE-IN MOVIE THEATER IS LOCATED ON A 3.5 ACRE PARCEL IN MARFA. THE COMPLEX IS ACTUALLY AN ARTS PARK WITH TWO ART INSTALLATIONS AND A DRIVE-IN MOVIE SCREEN THAT ALSO DOUBLES AS A BAND SHELL. THE SITE IS SURROUNDED BY DESERT AND MOUNTAIN RANGE. THIS PROJECT SHED LIGHT ON THE SURVIVING RELEVANCE OF DRIVE-IN THEATERS IN TODAY'S WORLD. BUT MORE IMPORTANTLY, THIS PROJECT DEMONSTRATES HOW DIFFERENT THE DRIVE-IN TYPOLOGY CAN BE WHEN IT IS CONSCIENTIOUSLY DESIGNED. THE SCREEN/BAND SHELL IS 53-FOOT TALL AND IS MADE FROM WATER JET-CUT STEEL PLATES THAT FORM INTO TRELLIS LIKE BAND SHELL AT THE BOTTOM, SHOWING NEW MATERIAL CAN DRAMATICALLY TRANSFORM A SEEMINGLY BANAL STRUCTURE.



GUERILLA DRIVE-IN

DO-IT-YOURSELF DRIVE-IN

SOURCE: WWW.ARCHITECTMAGAZINE.COM/INDUSTRY-NEWS.ASP?SECTIONID=1013&ARTICLEID=848340, WWW.OAKLANDISH.COM/EVENTS/DRIVEIN/INDEX.HTML, AND WWW.FLICKR.COM, MOBMOV.ORG

Realistically, it is unlikely that drive-ins will ever become the mass market entertainment choice they were in the late 1950s. Nevertheless, the industry has seen several signs of growth in the last several years.

The "Do-It-Yourself" drive-in movement started in 2001 in Oakland, California, which utilized contemporary tools such as LCD projectors and micro-radio transmitters (using the car's radio as the sound system) to temporarily transform urban spaces such as vacant parking lots and blank facades in the downtown area into more useful public space. This was followed by the "guerilla" drive-in movement that germinated in Santa Cruz, also in California, operating on a word-of-mouth and web basis. However, both movements are more of a "walk-in" than a "drive-in" as most people still get out of their cars (albeit parked right beside them)to view the films.

This was all changed when Brian Kennedy started his MobMov community in Berkeley, California. He specified that MobMov, which stands for Mobile Movie aims to "create a true drive-in experience by enclosing the projector and the FM transmitter inside the car...participants [can just] drive in...tune their radios, and watch their favorite flick from the comfort of their car."[17] Now Hollywood also has a MobMov community. Guerilla drive-ins like the MobMov presents a much smaller and intimate setting of the drive-in experience, illustrating that not all drive-in venues have to involve lot size in the magnitude of acres.

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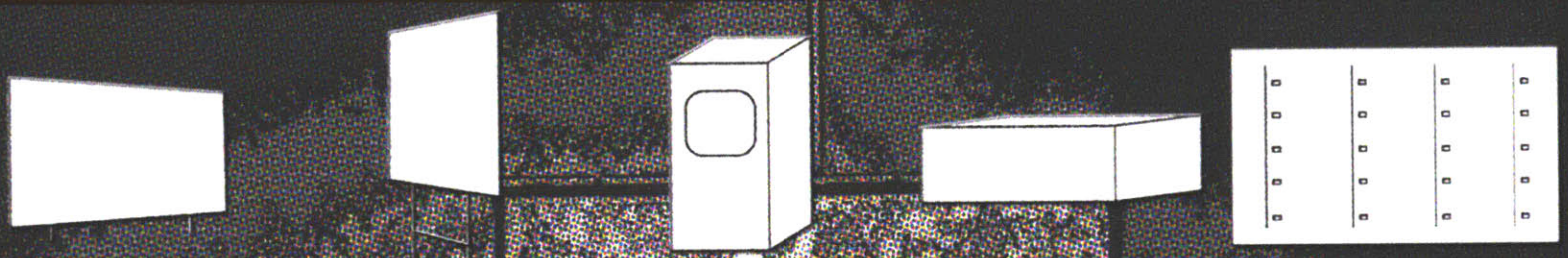
[17] *mobmov.org/about*

COMPONENTS OF DRIVE-IN THEATERS:



SCREEN TOWER

- THE MOST SIGNIFICANT FEATURE AND SYMBOL OF THE DRIVE-IN THEATER
- SCREEN SHAPE VARIES, FROM FLAT TO SLOPED TO SLOPED-CONCAVE; SLOPED-CONCAVE SCREEN CAN REDUCE DISTORTION AND RESULT IN BRIGHTER PICTURE THAT CAN COVER LARGER GROUNDS
- SCREENS SIZE RANGES FROM 40' TO 140' WIDE BY ABOUT 50' TO 75' TALL
- BECAUSE OF ITS LARGE SIZE, THE SCREEN NEEDS TO BE STRUCTURALLY SOUND AND CAN BE SEEN WHILE APPROACHING THE THEATER AND IS OFTEN USED AS ADVERTISEMENT AND BILLBOARDS
- MATERIAL FOR THE SCREEN (REFLECTED PART) HAS BEEN MADE FROM PLYWOOD, MASONITE, CONCRETE, GUNITE, PLASTER, SHEET METAL, CORRUGATED ALUMINUM AND EVEN ASBESTOS
- THE TOWER ITSELF HAS BEEN MADE FROM WOOD, CONCRETE AND STRUCTURAL STEEL
- THE SCREEN TOWER'S FUNCTION GIVES IT A VERY DISTINCT FRONT AND BACK AND DIFFERENT DAY AND NIGHT USES
- WALLS OR FENCING USUALLY EXTEND FROM THE SCREEN TOWER TO DEMARCATE THE DRIVE-IN TERRITORY; THIS SHIELDS THE AUDIENCE FROM THE HIGHWAY LIGHTS, BUT ALSO PROVIDES MORE ADVERTISEMENT SPACE

ATTRACTION/FEATURE BOARD

- THIS COMPONENT IS USUALLY PLACED AT THE SIDE OF THE ROAD AND MARKS THE ENTRANCE TO THE DRIVE-IN THEATER
- SOMETIMES ATTRACTION BOARD IS THE BACK OF THE SCREEN TOWER, NOT ONLY USED TO ATTRACT MOTORISTS, BUT ALSO TO INFORM PATRON OF THE SCHEDULED FILMS, PRICE, ETC.
- BECAUSE ITS PURPOSE IS TO ATTRACT ANYONE WHO CAN SEE IT, THE ATTRACTION BOARD IS USUALLY EMBELLISHED WITH ORNAMENTS AND LIGHTS, A SPECTACLE IN ITSELF

TICKET BOOTH BOX OFFICE

- NOT UNLIKE THE TICKET BOOTH OF THE INDOOR THEATERS, THIS ELEMENT USUALLY TAKES ON THE SMALL RECTILINEAR BOOTH FORM WITH THE TOP HALF OF THE WALLS GLAZED ON AT LEAST THREE SIDES
- IN THE POSTWAR DRIVE-INS, THE TICKET BOOTHS WERE USUALLY MADE OUT OF STAINLESS STEEL AND PLATE GLASS OR GLASS BLOCK, AND THEY EXHIBITED ROUNDED STREAMLINED CORNERS OR EXAGGERATED ANGLES
- THERE SHOULD BE SUFFICIENT SPACE IN FRONT OF THE TICKET BOOTH TO PREVENT BACKUP OF CARS

OPERATION BLDG

PROJECTION, CONCESSION, ETC

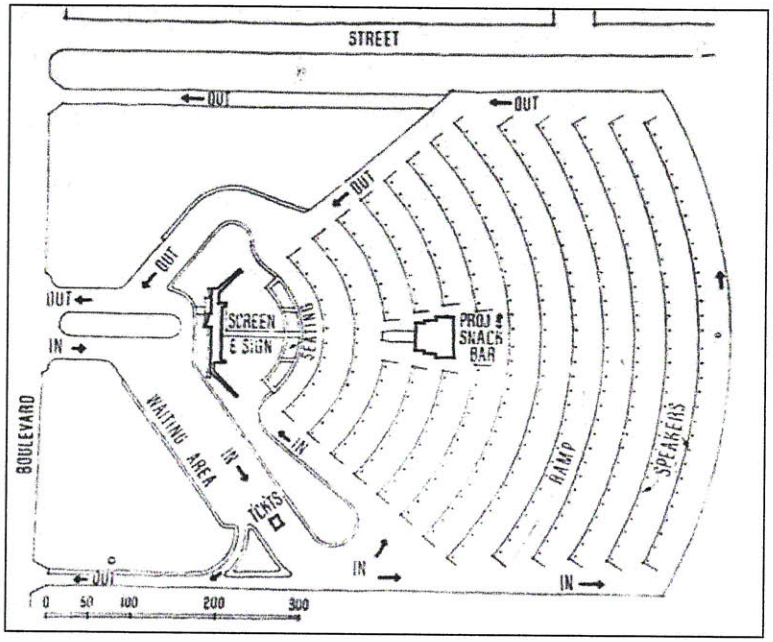
- THE OPERATIONAL BUILDINGS ARE VERY UTILITARIAN ORIENTED; THEY HOUSE THE PROJECTION, RESTROOMS, OFFICE SPACES, AND CONCESSION STANDS, WHICH IS THE MAIN SOURCE OF INCOME FOR CINEMAS
- THE CONCESSION STANDS IS USUALLY FOUND IN THE MIDDLE OF THE DRIVE-IN LOT WHERE IT IS THE MOST EASILY ACCESSIBLE TO THE MOST PEOPLE
- THE CENTERED POSITION IS ALSO THE BEST FOR PROJECTING; IN THIS CASE, THE BUILDING SHOULD BE AS LOW AS POSSIBLE TO ALLOW CARS BEHIND THE BUILDING CLEAR SIGHT LINE TO THE SCREEN
- THE OPERATION BUILDINGS ARE USUALLY LOW IN HEIGHT
- THIS COMPONENT COMES IN THE GREATEST DIVERSITY, VARIED IN PLANS AND THE ADDITIONAL SERVICES IT PROVIDES BUT USUALLY INCLUDE CAFETERIA-LIKE COUNTER SERVICE AND SOME PATIO SEATING
- IN THE POSTWAR BOOM, MOST ARE BUILT OUT OF STEEL, CONCRETE, AND GLASS; IN THE 50S, THERE WAS A PARTICULAR PENCHANT FOR OVERSIZED ROOFS AND UNUSUAL ANGLES, V-SHAPED COLUMNS AND GLAZED FRONTS

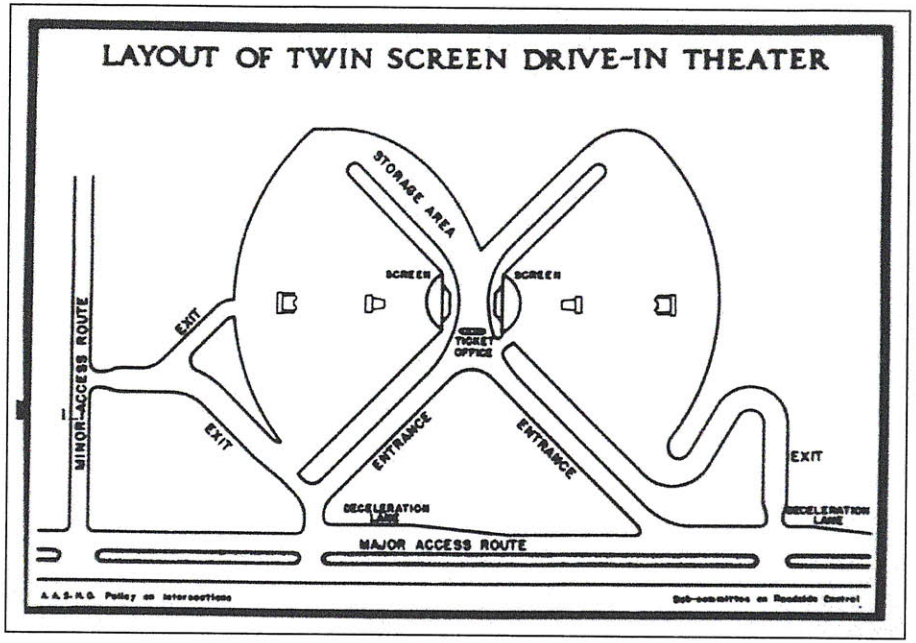
SYSTEM OF LANES + RAMPS

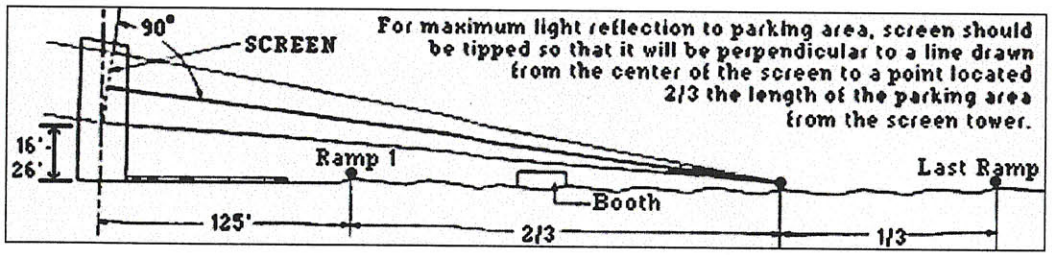
- DIRECT THE FLOW OF CARS IN AND OUT OF THE COMPLEX, CREATE THE ENTRANCE AND EXIT LANES, PARKING RAMPS, AND TRAFFIC LANES
- PARKING RAMP IS USUALLY GRADED/SLOPED TO ENSURE THE BEST SIGHT LINES FROM EACH PARKING SPACE; THE DRIVER CAN CHANGE THE ANGLE OF THE CAR BY CONTROLLING HOW FAR UP THE RAMP THE CAR IS PARKED
- EACH RAMP MUST BE RELATED TO THE PRECEDING RAMP SO THAT EACH CAR CAN SEE THE ENTIRE SCREEN OVER THE CARS AHEAD
- THE OVERALL LAYOUT WAS STANDARDIZED EARLY ON AS A SERIES OF CONCENTRIC ARCHED GRADED RAMPS, EACH SLIGHTLY LONGER THAN THE NEXT AND RADIATING FROM THE FRONT OF THE SCREEN, THIS IS TAKEN AFTER THE INDOOR THEATER'S ROW OF SEATS
- THERE ARE DIFFERENT MANNERS OF GRADING THE PARKING RAMPS, DEPENDING ON SITE CONDITION AND LOT SIZE; WITH THE RAMPS IN FRONT AND DRIVEWAY BEHIND
- ANOTHER TYPE IS CALLED DOUBLE DRIVE-OVER TYPE, WHICH HAD TWO ADJACENT RAMPS WITH DRIVING LANES SPACED BETWEEN EACH SET
- ANOTHER TYPE "DRIVE OVER AND DROP IN SYSTEM" PATENTED BY ARCHITECT W.S. FERGUSON THAT UTILIZES LEVEL PARKING RAMPS WITH CONCRETE TROUGHS AT THE REAR THAT EFFECTIVELY LOWERED THE BACK OF THE CAR AS ITS REAR WHEELS DROPPED INTO THE TROUGH

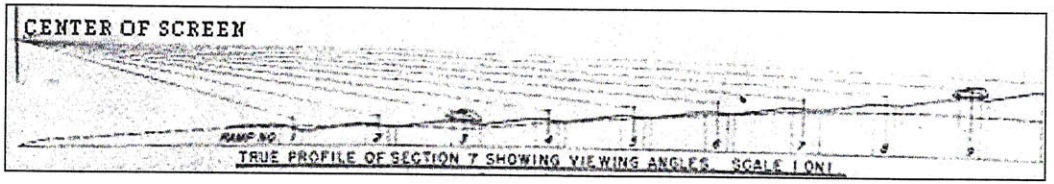
SOURCE: BELL, SHANNON. "FROM TICKET BOOTH TO SCREEN TOWER: AN ARCHITECTURAL STUDY OF DRIVE-IN THEATERS IN THE BALTIMORE-WASHINGTON, D.C. - RICHMOND CORRIDOR." PERSPECTIVES IN VERNACULAR ARCHITECTURE, VOL. 4 CONSTRUCTING IMAGE, IDENTITY, AND PLACE (2005): 215-227.

TYPICAL EXISTING DRIVE-IN LAYOUTS & TECHNICAL DIMENSIONS

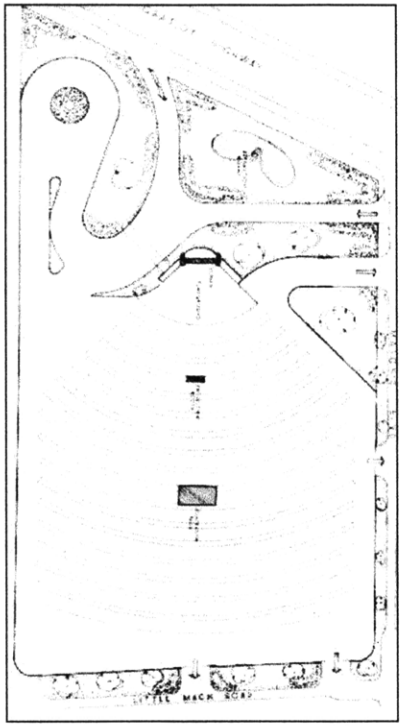


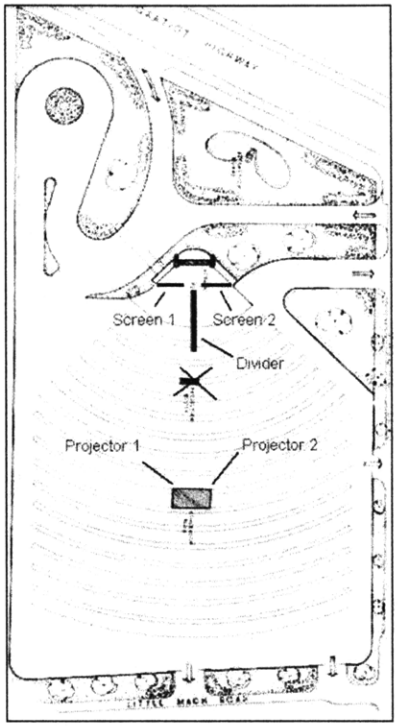


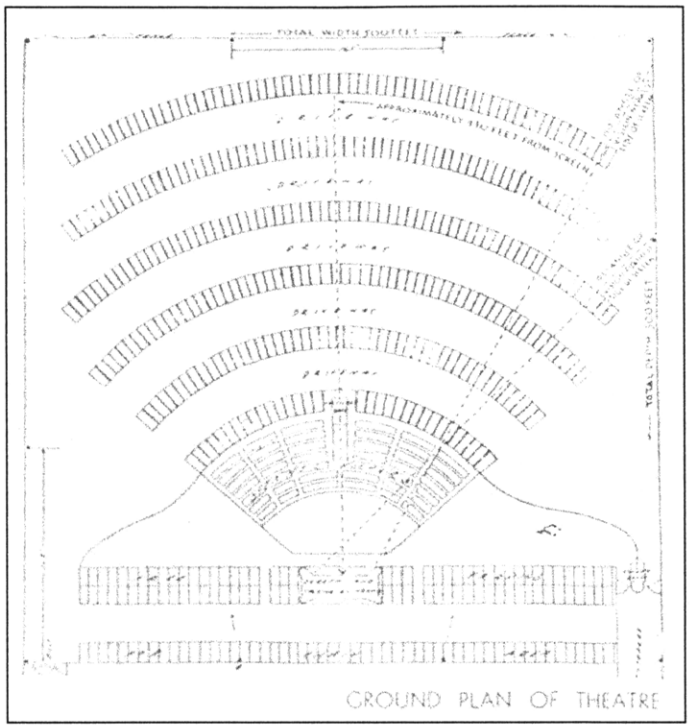


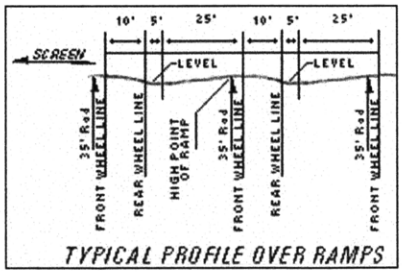


THERE ARE VERY SPECIFIC DIMENSIONS THAT MUST BE OBSERVED IN ORDER TO PRESERVE UNOBSTRUCTED SIGHTLINE. HOWEVER, THERE EXIST MANY WAYS THAT THIS CAN BE ACHIEVED. IN THE MAGNITUDE OF TENS TO HUNDREDS FEET, SLIGHT ANGLE CHANGE CAN HAVE SIGNIFICANT CONSEQUENCES.

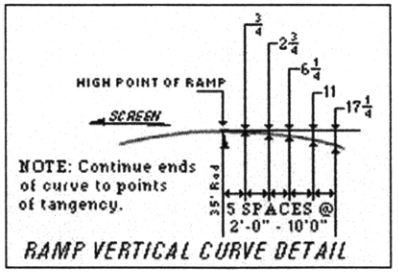




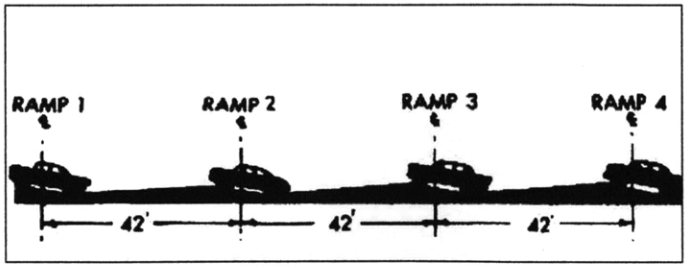




TYPICAL PROFILE OVER RAMPS



RAMP VERTICAL CURVE DETAIL



TO 3D AND BEYOND...

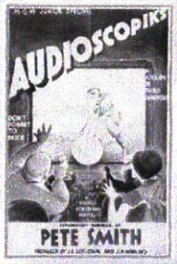
PEOPLE ARE BECOMING INCREASINGLY PARTIAL TO WATCHING MOVIES IN THEIR HOME RATHER THAN GOING TO THE MOVIE THEATER. WITH THE FRANCHISED MEGAPLEXES OFFERING NOTHING MORE THAN IDENTICAL BLACK BOXES AND OVERPRICED CONCESSION SNACKS, TODAY'S CINEMA-GOING EXPERIENCE SEEMS LESS AND LESS APPEALING. THIS DISMAL STATE IS NOT ONLY OBSERVED BY MOVIE LOVERS, BUT ALSO BY MOVIE-MAKERS. IN RECENT YEARS, NEW CINEMATIC TECHNOLOGIES HAVE HELPED MAJOR STUDIOS PUT OUT UNPRECEDENTED MOVIE EXPERIENCES TO ATTRACT MORE VIEWERS, ENTICING THEM BACK INTO THE THEATERS. THE MOST RECENT EXAMPLE IS JAMES CAMERON'S AVATAR, WHICH USED BREAKTHROUGH TECHNIQUES TO CREATE A STEREOSCOPIC VIEWING EXPERIENCE. BUT 3D-VIEWING EXPERIENCES HAVE BEEN LONG TIME COMING. NEW YORK TIMES RECENTLY DID A 3D-CINEMA TIMELINE, WHICH I HAVE REPRODUCED BELOW. MANY OF THE 3D FILMS SO FAR ARE OF SCIENCE FICTION OR ANIMATION/CARTOON NATURE. MORE THAN A CENTURY AFTER THE INVENTION OF FILM, I HOPE WE ARE FINALLY MAKING A SIGNIFICANT LEAP IN THE WAYS WE WATCH MOVIES TOWARDS A MORE IMMERSIVE EXPERIENCE.

1830 — CHARLES WHEATSONE INVENTS THE FIRST 3D VIEWING APPARATUS, THE "REFLECTING MIRROR STEREOSCOPE."

1880 — FROM 1880-1895, EARLY EXPERIEMENTS BY EADWEARD MUYBRIDGE, ETIENNE-JULES MAREY, WILLIAM K-L DICKSON (WORKING FOR THOMAS EDISON), WILLIAM FRIESE-GREENE, THE LUMIERE BROTHERS AND OTHERS INVESTIGATE THE POSSIBILITY OF STEREOSCOPIC MOTION PICTURES

1922 — THE DUAL PROJECTOR TELEVIEW SYSTEM PREMIERES AT THE SELWYN THEATER IN NEW YORK, PRESENTING SHORT FILMS IN 3-D. IN LOS ANGELES, HARRY K. FAIRALL SCREENS A FEATURE LENGTH 3-D FILM, "THE POWER OF LOVE," FOR THE PRESS.

1936 — MGM RELEASES "AUDIOSCOPIKS," A 3-D SHORT PRODUCED BY JACOB LEVENTHAL AND J.A. NORLING.



1939 — "INTUNE WITH TOMORROW," THE FIRST PUBLICLY EXHIBITED 3-D FILM USING EDWIN H. LAND'S POLARIZING FILTERS, PREMIERES AT THE NEW ORK WORLD'S FAIR

1952 — "BWANA DEVIL," THE FIRST COMMERCIALLY RELEASED 35-MM FEATURE FILM PRODUCED WITH THE "NATURAL VISION" PROCESS, USING LAND'S POLAROID LENSES, BECOMES A BOX OFFICE SENSATION.

1953 — HOLLYWOOD'S FIRST 3-D BOOM ENDS WHEN AUDIENCES ARE WON OVER BY CINEMASCOPE, THE WIDESCREEN PROCESS "YOU SEE WITHOUT GLASSES."

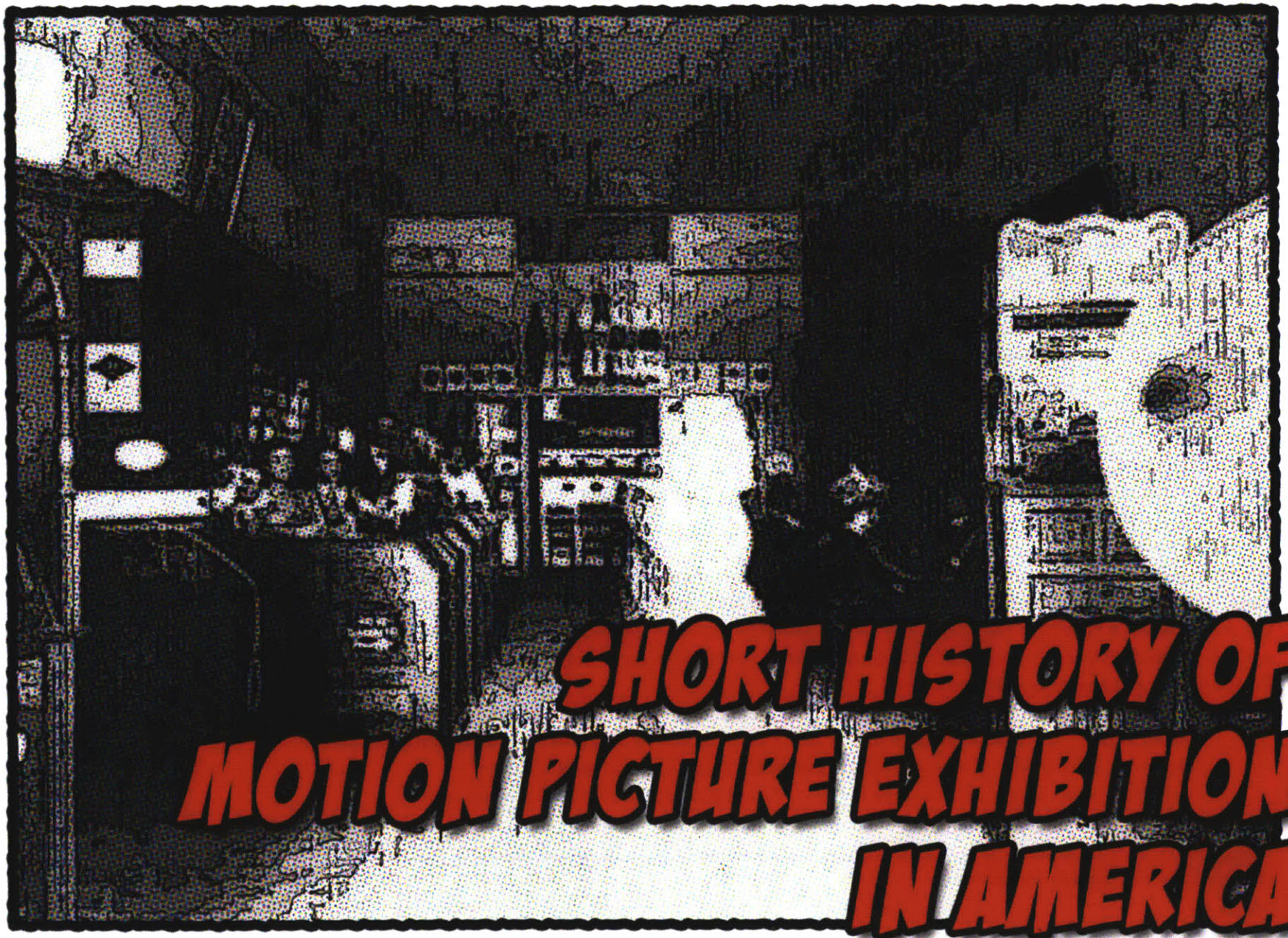
1969 — THE SOFT-CORE HIT "THE STEW-ARDESSES" REVIVES 3-D AS AN EX-PLOITATION GIMMICK.

1986 — "TRANSI-TIONS," A 20-MIN. 3-D FILM, DEBUTS IN IMAX THEATERS.

2004 — "THE POLAR EXPRESS," THE FIRST FEATURE LENGTH FILM IN IMAX 3D, PREMIERES.

2009 — 20TH CENTURY FOX RELEASES "AVATAR," IN BOTH 2D AND 3D FORMATS, DIRECTED BY JAMES CAMERON.

TAKEN FROM: MEKADO MURPHY AND DAVE KEHR/THE NEW YORK TIMES, WWW.NYTIMES.COM/INTERACTIVE/2010/01/10/MOVIES/20100110-3DMOVIES-TIMELINE.HTML


SHORT HISTORY OF
MOTION PICTURE EXHIBITION
IN AMERICA

While home entertainment systems are getting fancier every year, none can compete with the 30-50 ft tall screen available at the cinema. As cinema historian Maggie Valentine writes, the "viewers were not outside looking in, or at, but were participating in a drama that was magnified before them. They moved through a stage set, interacting with the fantasy and romance through the theatricality of the architecture itself...immersed in a total environment that excluded all reminders of the outside world."[18]

The American movie theaters largely derive their forms from the experience of watching a film and are not as related to the traditional theater design as one might have expected. While there are certainly similar feature, the American cinema is nevertheless a distinct architectural type that owes little to European precedents and is not "an apologetic footnotes in the history of theater." Both the theater and the cinema typology include the audience space facing in the direction of the feature. However, the focus of the traditional theater design is the live performance where significant attention and space are given to its production: backstage, dressing room, rehearsal halls, costume and prop facilities, etc. The focus of cinema, on the contrary, is placed on the audience because the performance requires only a flat surface and a projection booth. The quality of the spectators' seats, at the same time, become democratized because there are less "bad" seats.

With the enormous screen and strategically placed sound systems, almost every viewer has clear sight lines and crisp acoustics. What is missing is the live interactions between the performer and the audience. As a result, the experience of movie-going is shaped by the interaction amongst the spectators and with the environment.[19] As Giuliana Bruno explains in her essay, "Motion and Emotion: Film and the Urban Fabric:"

> "One can never see the same film twice, for the reception is changed by the space of the cinema and by the type of physical inhabitation the site yearns for, craves, projects, and fabricates, both inside and outside the theater. We thus can be utterly different spectators when we watch the same film in different places, for different models of

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[18] Maggie Valentine, *The show starts on the sidewalk : an architectural history of the movie theatre, starring S. Charles Lee* (New Haven: Yale University Press, 1994),2.

[19] Ibid.,3-4.

spectatorship are figured in the architecture of the theater itself. The fabric of the film experience involves an intimate spatial binding - an experience always in flux." [20]

This is why movie theaters today can be utterly drab - franchised venues that offer identical black boxes.

In America, the earliest prototype of a movie watching device came in the form of a kinetoscope, developed by William Kennedy Laurie Dickson, a research scientist working in Thomas Edison's lab in the early 1890s. While the kinetoscope is not a movie projector per se - films are viewed through the window of a cabinet - it nevertheless introduced the basic concept on which the later cinematic projection methods were based (**Fig. 7**). As one of the earliest movie exhibition devices, the kinetoscopes became a popular attraction in penny-arcades by the end of the 19th century. [21]

Yet the kinetoscope was still an object that requires looking into and not to be occupied. A Kansas man named George Hale "decided that for films to succeed, one needed to add a sense of spectacle to motion picture exhibition" and developed an eponymous theater concept called "Hale's Tours and Scenes of the World" in 1903. The "theater" was composed of railroad-cars each with enough room to allow 72 "passengers" to view a 7-10 minutes film depicting scenes from around the world while the cars were mechanically rocked and tilted to simulate the motion of a real train (**Fig. 8**).[22] This form of novelty entertainment quickly swept across the country. Adolph Zukor, one of the earliest investors in movie theaters who later became the board chairman of the Paramount Studios, "saw an important connection between street traffic, retail areas, and [the movie] business" from the very beginning and situated his Hale's Tours at 46 Union Square in New York City. By 1907 there were more than 500 Hale's Tours theaters in America's downtowns. [23]

However, the novelty of Hale's Tours theater quickly wore off, a situation that prompted Zukor to introduce rotation of the films displayed and to pay more attention to the physical design of the

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[20] Giuliana Bruno, "Motion and Emotion: Film and the Urban Fabric," *Cities in Transition: the moving image and the modern metropolis, eds.* Andrew Webber and Emma Wilson (New York: Wallflower Press, 2008), 18.

[21] James Forsher, *Community of Cinema: How cinema and spectacle transformed the American downtown* (Connecticut: Praeger, 2003), 9.

[22] Ibid., 10,

[23] www.vintagekansascity.com/halestours/

ELEMENTS OF EXPERIENCE

DRIVE-IN THEATER

- WELCOME/SET UP (EX. RADIO TUNING FOR SOUND TRANSMISSION)
- "BUFFER TIME" (FOR VISIT TO ON-SITE ATTRACTIONS LIKE MINI GOLF, ETC)
- ANIMATED CARTOON/SHORT SUBJECT
- FEATURE FILM
  - INTERMISSION
  - PRESENTATION 1
- INTERMISSION
- FEATURE FILM
  - INTERMISSION
  - PRESENTATION 2

IF DOUBLE-FEATURE

INDOOR CINEMA

1920	1970	PRESENT
LIVE ACT/ ACTION-COMEDY SHORT	"A" PICTURE (FEATURE FILM PRESENTATION)	PAID ADVERTISEMENTS
ANIMATED CARTOON/SHORT SUBJECT	INTERMISSION	PREVIEWS/ TRAILERS
NOVELTY SHORT/MUSICAL/ TRAVELOGUE	"B" PICTURE (OR SHORT SUBJECTS)	FEATURE FILM PRESENTATION
NEWSREEL		
INTERMISSION		
MAIN FEATURE FILM		

DOUBLE-FEATURE

TIME PROGRESSION

FIG.7

PROGRAM ORGANIZATION

TRADITIONAL PLAYHOUSE

PERFORMERS ON FOOT

GREENROOM, PROPS, COSTUMES, ETC.

BACKSTAGE

STAGE

ORCHESTRA

AUDITORIUM

BOX OFFICE

LOBBY/ RECEPTION

SPECTATORS ON FOOT

DRIVE-IN THEATER

SCREEN

SEATING FOR WALK-INS

VIEWING

PROJECTION

CONCESSION

RAMPS + LANES

TICKET BOOTH

WAITING/ BUFFER AREA

PARKING FOR WALK-INS

SPECTATORS IN CARS

INDOOR CINEMA

SCREEN

AUDITORIUM

PROJECTION

CONCESSION

BOX OFFICE

SPECTATORS ON FOOT

SPECTATORS ON FOOT

SPECTATORS IN CARS

FIG.8

theater. At the time there were thousands of penny-arcades and vaudeville theaters across America, the latter had begun showing short films in between the main live acts to save the cost of hiring performers.

The very first movie theater as we know it today - namely one that capitalizes solely on the exhibition of films instead of amusement rides or other live acts - was Tally's Electric Theater, located at 262 Main Street in downtown Los Angeles. Open in 1902, the theater charged 10 cents for admission and supplied rotation of the newest films. However, using films - which were mostly short pieces at the time - as the main attraction proved to be a risky business and the theater closed in six months.

It was not until three years later in Pittsburgh that the first successful movie house emerged. Founded by John P. Harris and Harry Davis, the theater charged only a nickel for admission and lengthened the operating time from eight in the morning till midnight. This theater was aptly named the Nickelodeon and it became wildly successful, prompting Harris and Davis to open 18 more and attracting others into the enterprise. From there the movie theater business took off. By 1914, an estimate of 26 million of the 96 million Americans made going to one of the 3000 theaters their weekly ritual.[24] The popularity allowed movies to become an entertainment medium in its own right, rather than a filler to the vaudeville performances.

The cinema further established itself in the entertainment business after Zukor introduced the first feature-length film, *Queen Elizabeth,* in 1912 in the interest to increase the admission price. Until then, most films were about 15-minutes long. Zukor's film opened not to critical but financial success. Soon Nickelodeons began closing to make ways for the larger theaters showing feature-length films, and movie palaces began to emerge by the thousands from coast to coast, commissioned by film studios and private exhibition companies. So popular were movie theaters that their size and grandeur became a demonstration of every major city's growth and culture. By the end of 1920s, there were about 23000 theaters across the country and an average 90 million of the 122 million Americans went to the movies on a weekly basis.[25]

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[24] Forsher, 17.

[25] Ibid., 32-33, 36-7, 64.

THE CITY IN FILM: THE FILM IN CITY

The first public movies were documentary recordings of everyday life in the cities. On December 28, 1895, the Lumière brothers presented the first commercial screening at the Grand Café on the boulevard des Capucines in Paris. One of the ten films shown at the screening was called (for the lack of a better name) *Workers Leaving The Lumière Factory* (*Factory La Sortie Des Ouvriers De L'ursine Lumiere*) (**Fig.9**). Films like this at the turn of the 19th century were neither edited nor directed; they simply showed snippets of the reality at the time. The city was simply the backdrop where the daily activities occurred. [26,27] Not surprisingly, the early movies were considered entertainment for the working class and were shunned by "middle class moralists and serious artists."[28]

But the sophisticated set designs and lavish costumes in D.W. Griffith and Cecil B. De Mille's works reinvented the image of films. Movie palaces started popping up in major cities catered to the middle-class audience, subsequently launching the industry of movie production into new respectability and extravagance. But not every work has the budget for elaborate sets, and studio productions, despite their sophistications, can seem airless to the keen eyes of the audience. Started in Italy in the mid 1940s, many independent filmmakers began shooting in the streets, using the readily available passerby and sceneries.[29]

As cinema became popularized, it became a primary means of cultural expression for representing the urban life, providing the public with specific ideas and images. Films came to "specify representations of the city, refract memory, and shape perspectives of history that engender the formulation and reading of social space." [30] From this standpoint, "cinema constitutes a kind of

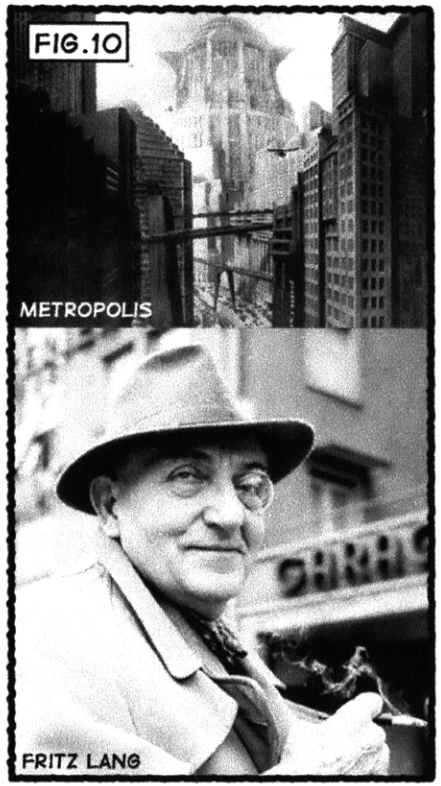
[26] www.precinemahistory.net/1895.htm

[27] Michael Webb, "The City in Film," *Design Quarterly*, No. 136, The City in Film (1987): 5.

[28] Ibid., 6.

[29] Ibid.

[30] Allan Siegel, "After the sixties: changing paradigms in the representation of urban space," *Screening the City* (London: Verso, 2003).



empirical evidence for an understanding of urban space." [31] But the city portrayed on film is not always as perceived by its inhabitants; city dwellers also go to the cinema to gain a "renewed glance on the city and their way of inhabiting it." To one extreme end were films that focused on the city as "a malevolent or benign monster," most notably the seminal *Metropolis* by Fritz Lang (**Fig.10**). [32]

Lang was trained as an architect and was inspired to make the film after visiting New York City in 1924, "The buildings seemed to be a vertical veil, shimmering, almost weightless, a luxurious cloth hung from the dark sky to dazzle, distract and hypnotize. At night, the city did not give the impression of being alive; it lived as illusions live." Influenced by Bruno Taut's *Stadtkrone* that advocated "a tall public building as the symbolic crown of modern cities", the buildings in *Metropolis* are understandably grand, albeit in odd shapes, an attribute that can be traced back to Lang's favorite designer, Otto Hunte.[33]

Lang was certainly not the only architect who took an affinity to cinema. Bernard Tschumi, Rem Koolhaas, Coop Himmelb(l)au, Jean Nouvel, Antoine Predock, and Frank Gehry have all cited cinematic imagery and experience as inspiration in the formation of their approach to architecture. Nouvel explains,

> "Architecture exists, like cinema, in the dimension of time and movement. One conceives and read a building in terms of sequences. To erect a building is to predict and seek effects of contrast and linkage through which one passes...In the continuous shot/sequence that a building is, the architect works with cuts and edits, framings and opening...I like to work with a depth of field, reading space in terms of its thickness, hence the superimposition of different screens, planes legible from obligatory joints of passage which are to be found in all my building." [34]

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[31] Ackbar Abbas, "Cinema, the City, and the Cinematic," *Global cities: Cinema, architecture, and urbanism in a digital age* (New Jersey: Rutgers University Press, 2003), 142.

[32] Dietmar E. Frölich, "Architecture and film. The reality play," *Hollywood: Recent Development* (Stuttgart: Edition Axel Menges, 2005), 163.

[33] Michael Webb, 8-10.

[34] Kester Tauttenbury, "Echo and Narcissus," *Architectural Design, Architecture & Film*, London: 1994, 35.

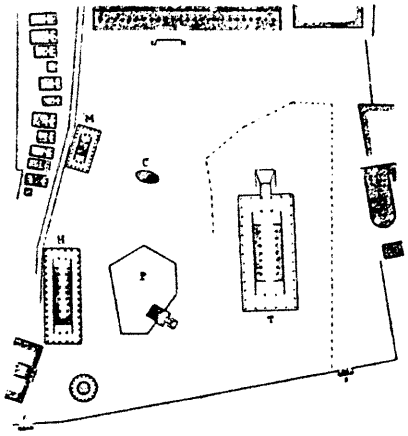
On the outset, the physical similarities of cinema and architecture seem quite straightforward: both involve the point of view, operate on modulation of light and colors, and most importantly, both are intensely visual, spatial, and temporal.

Evidently, time is required to experience both film and architecture. A building can truly be known only when walked through, and one may argue, only when inhabited. The cinematic story, similarly, can only unravel itself over time. But more specifically, it is the temporal prerequisite that allows the unfolding of spaces and the unreeling of scenes to be taken in. The unfolding and unreeling, inevitably, create a narrative. The great Russian director Sergei Eisenstein used a walking tour-esque account written by architectural historian Auguste Choisy as an example; he remarks, "it is hard to imagine a montage sequence for an architectural ensemble more subtly composed, shot by shot, than the one that our legs create by walking among the buildings of the Acropolis... a site to be viewed and appreciated in motion" (Fig.11). [35, 36]

A narrative involves a linear development. While it can involve disparate pieces or separate entities, it is the piecing together, allowing one thing to lead to the next that recounts the story. The film medium is inherently fragmented. While almost all films, wether fictional or documentary, tell a story, very few employ an uninterrupted scene from the beginning to the end. Most narratives are being told through several different scenes, or montage. Only via the filmmakers' deft techniques, the viewers are able to piece together the units to understand the story as a coherent whole. In fact, montage is what makes the narrative both spatially and temporally dynamic.

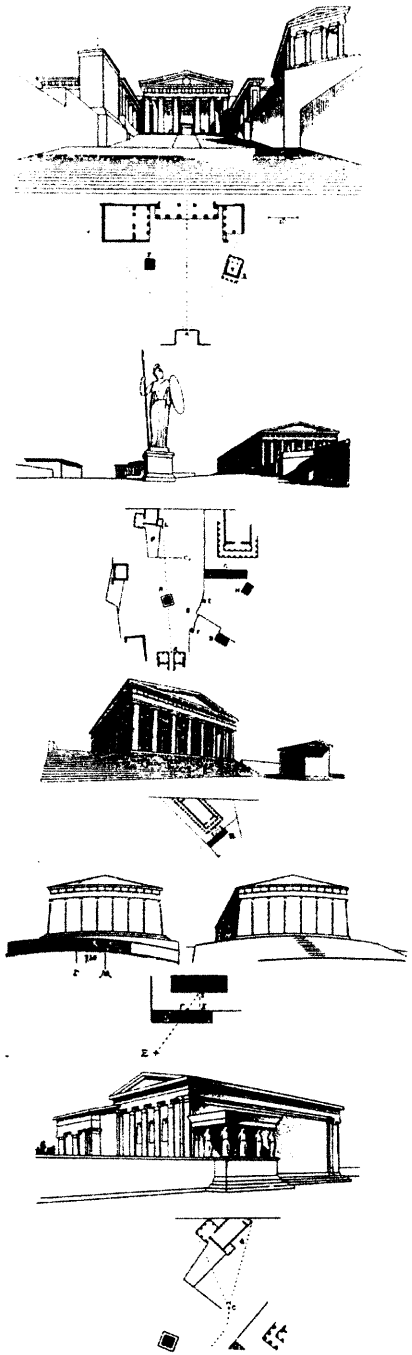
Therefore, the key temporal similarity of the two does not lie in a chronological disclosure of events. After all, no matter in what sequence the scenes unravel, the film has a physical beginning and an end that can only be experienced in the direction of time. While architectural structures can also have a progressional quality to them - a building with an entrance creates a tacit rule that differentiates the front from the back and dictates how one goes through the spaces - it can still be experienced in many different ways. In the Cartesian system where we can move freely as we

FIG.11



[35] Sergei M. Eisenstein, Yve-Alain Bois, and Michael Glenny, "Montage and Architecture," *Assemblage*, No.10 (Dec., 1989): 117.

[36] Giuliana Bruno, *Atlas of emotion :journeys in art, architecture, and film* (New York : Verso, 2002), 56.



choose. As architect Dietmar Frölich remarks, "The cinematic space of architecture surpasses the architectural space of film in quality and variety." [37]

The most important temporal and spatial similarity between cinema and architecture lies in that both articulate lived space through time. Finnish architect Juhani Pallasmaa observes, "These two art forms create and mediate comprehensive images of life. In the same way that buildings and cities create and preserve images of culture and a particular way of life, cinema illuminates the cultural archaeology of both the time of its making and the era that it depicts. Both forms of art define the dimensions and essence of existential space; they both create experiential scenes of life situations." [38]

Buildings exist in three-dimension and films collapses movements and change in time into two-dimension, but "lived space always transcends the rules of geometry." Pallasmaa explains, "Architecture structures and "tames" meaningless Euclidian space for human habitation by inserting into it existential meanings. Lived space resembles the structures of dream and the unconscious, organized independently of the boundaries of physical space and time. Lived space is always a combination of external space and inner mental space, actuality and mental projection." [39] *Similarly, films, which are themselves virtual spaces, constructs mental spaces that reflect the human psyche, thought and emotion, however ephemerally.*

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[37] Frölich, 171.

[38] Juhani Pallasmaa, *The Architecture of Image: existential space in cinema* (Helsinki: Building Information Ltd., 2001), 13.

[39] Ibid., 18.

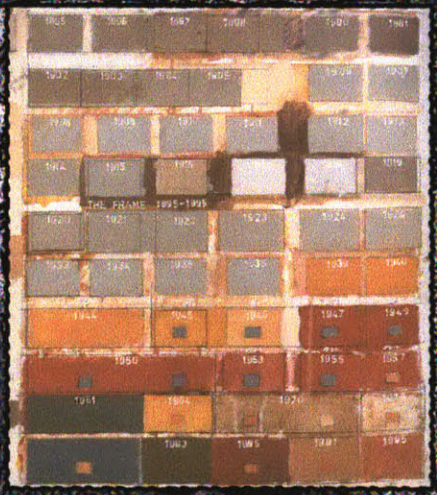
THE CITY AS MOVIE THEATER

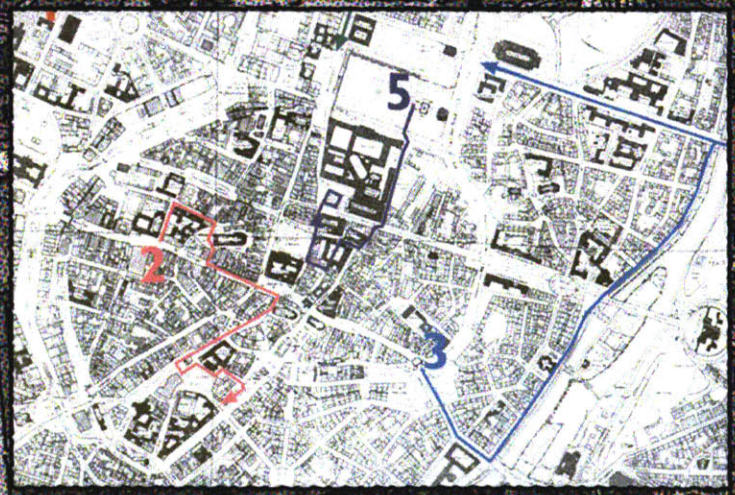
PRECEDENT

PETER GREENAWAY (BRITISH DIRECTOR)

STAIRS 2: MUNICH PROJECTION, MUNICH, 1995

THE PROJECT WAS A CITYWIDE INSTALLATION IN MUNICH FOR THE 100TH ANNIVERSARY OF FILM'S INVENTION. ONE HUNDRED SCREENS WERE CREATED BY PROJECTING ONTO THE CITY'S ARCHITECTURAL STRUCTURES AT DIFFERENT SITES, EACH REPRESENTING ONE YEAR IN THE HISTORY. THE PROJECTIONS ESSENTIALLY TURNED THE CITY INTO A GIANT CINEPLEX.





SOURCE:GREENAWAY, PETER. THE STAIRS : MUNICH PROJECTION. LONDON: M. HOLBERTON, 1995.

LOS ANGELES
Everything
Is Suspect.
Everyone
Is For Sale
And Nothing
Is What It Seems
RESISTS EASY DEFINITION

WHAT IS THE ICON OF LOS ANGELES?

IN HIS ESSAY, "THE LANGUAGE OF IMAGES" (1987), CEES NOOTEBOOM RECOUNTS HIS EXPERIENCE IN LOS ANGELES,

"I AM DRIFTING THROUGH IT IN MY MACHINE; THE AIR IS TREMBLING IN THE EXHAUSTS OF OTHERS; AN INHUMAN YELLOW MIST IS HANGING ABOVE; WHAT IS WRITTEN IN SIGNS IS OF PLEBEIAN POVERTY, BUT WHAT I AM SEEING IS A VISION OF BARBARIC BEAUTY, A BEAUTY THAT MAKES ITS OWN LAWS, ITS OWN ICONS."

THE FIRST ICON OF LOS ANGELES FOR HIM WAS THE **ABSENCE OF PEOPLE**.

SOURCE: CEES NOOTEBOOM, "THE LANGUAGE OF IMAGES," LOOKING FOR LOS ANGELES: ARCHITECTURE, FILM, PHOTOGRAPHY, AND THE URBAN LANDSCAPE, TRANS. PHILIPP BLOM, EDS. CHARLES G. SALAS AND MICHAEL S. ROTH (LOS ANGELES: THE GETTY RESEARCH INSTITUTE, 2001), 22.

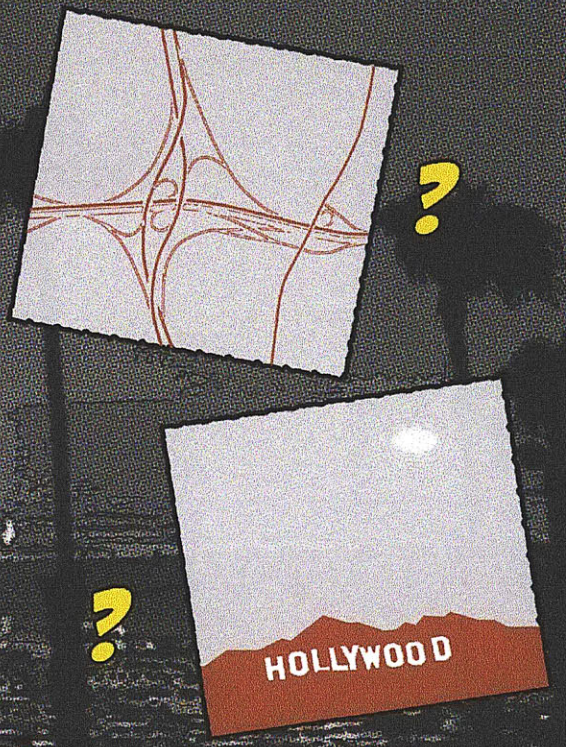
"THE EVERYDAY IMAGERY OF SPACE IN LOS ANGELES"
BY JEROME MONNET

A STUDY OF 166 DIFFERENT PICTURE POSTCARDS OF LOS ANGELES, SYSTEMATICALLY COLLECTED AT SIX SITES ACROSS THE CITY, REVEALS THAT CERTAIN LANDSCAPE STRUCTURES ARE USED REPEATEDLY:

PALM TREES (> 50%)
HIGH-RISE BUILDINGS (33%)
MOUNTAINS (33%)
THE COAST (25%)
FREEWAYS (20%)

OF THE CARDS CAPTIONED "LOS ANGELES," 93 % INCLUDE HIGH-RISE (ALMOST INVARIABLY IN THE DOWNTOWN AREA), AND NEARLY 80% INCLUDE FREEWAYS.

SOURCE: JEROME MONNET, "THE EVERYDAY IMAGERY OF SPACE IN LOS ANGELES," LOOKING FOR LOS ANGELES: ARCHITECTURE, FILM, PHOTOGRAPHY, AND THE URBAN LANDSCAPE, TRANS. DAVID BRITT, EDS. CHARLES G. SALAS AND MICHAEL S. ROTH (LOS ANGELES: THE GETTY RESEARCH INSTITUTE, 2001), 293.

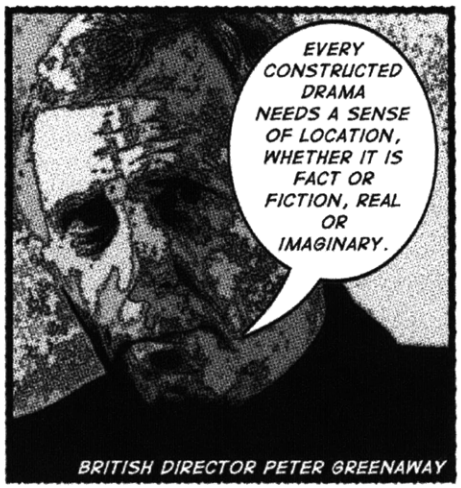


British director Peter Greenaway writes, "Every constructed drama needs a sense of location, whether it is fact or fiction, real or imaginary."[40] Cars, movies, and Los Angeles have been intertwined, rightly so or otherwise, for as long as the three have existed in the popular imagination. Expectedly, California continues to be among the states with the most drive-in theaters even through the decline of this American past time.

Mobility, especially automobility, is Los Angeles' defining element. The city is inaccessible without a car. In large part of the greater Los Angeles, streets are deliberately built without sidewalks to discourage pedestrians; in other areas just walking around outside can be sufficient grounds for the police to stop and question you. Driving, in Los Angeles, and in most parts of California, is the ultimate psyche.

Called the "autopia" by Reyner Banham, L.A. devotes about half of the land to car-only environment. It has not only one of the largest high-speed road networks in the world, but also the highest per-capita car population in the world, with roughly 1.8 cars per person in the Los Angeles metropolitan area.[41] Private cars remain the prevalent travel mode with public transportation serving only 10% of all daily journeys.[42]

Planner Gordon Whitnall observed in 1927, "Instead of the automobile conforming itself to the limitations of the cities, the city began to conform itself to the necessities and services of the automobile. So prevalent is the use of the automobile that it might almost be said that southern Californians have added wheels to their anatomy."[43] Early urban development in L.A. was closely linked to ensuring efficient movement of the streetcars, with 1100 miles of "Big Red" track in the Pacific Electric system (as seen in the Clint Eastwood's film *Changeling*) that laid the framework for the city's massive scale. Highway-building oil interests, however, as postulated in the movie *Who*



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[40] Peter Greenaway, *The Stairs : Munich projection* (London: M. Holberton, 1995), 16.

[41] http://wikitravel.org/en/Driving_in_Los_Angeles_County

[42] Mimi Sheller, and John Urry, "The City and the Car," *International Journal of Urban and Regional Research* as included in *The City cultures Reader, 2nd edition.* London: Routledge, 2000, 210.

[43] Martin Wachs and Margaret Crawford, eds., *The Car and the City: The automobile, the built environment, and daily urban life* (Ann Arbor: The University of Michigan Press, 1992), 190.

Framed Roger Rabbit?, eventually drove the trolleys out of existence. The urban plan, nevertheless, it turns out, works for automobiles, too.

L.A. is park poor, plaza poor, square poor, and just in general communal place-poor. It is no surprise that these pedestrian-based public spaces are found lacking in a city that's made based not on the movement of human bodies, but on the movement of vehicular traffic. Places that try to imitate East coast pedestrian streets, such as CityWalk, often come off intensely artificial. Frankly, Los Angeles is too individualistic for imitations that don't fit, but Angelenos' obsession with their private lives does not help the city's antipathy toward the civic.[44] Perhaps in a metropolis where automobile is mandatory, a suitable public space is one that acknowledges the necessary mobile psyche of the city.

Fragmentation and decentralization are among the attributes of Los Angeles. It is a long way from anything to anything, and when you arrive, the destination may not be a clearly defined location. Lined with a reiterating sequence of strip malls, supermarkets, garages, and fast food joints, Los Angeles is a city where it feels "downtown" everywhere and nowhere.

Los Angeles' architecture is almost exclusively single-family homes. Even the notable works, such as Frank Gehry's Disney concert Hall and Renzo Piano's addition to the L.A. County Museum of Art, are just part of billionaire Eli Broad's plan of using high-design architecture as a means of boosting property values.[45] Everything else that makes up the sprawl can be pejoratively, albeit accurately, described as a sea of undifferentiated commercialism.

While the seemingly endless urban sprawl and fast speed of travel may seem to have obliterated any human interaction, Banham points out that driving simply increases the diameter of one's social circle; instead of having ties with the people around where one lives, one has friends and acquaintances farther away from one's residence. Cars enable people to keep this broader network active, and in turn create a vast pattern of movements.[46] As Margaret Crawford describes, "everyday life is organized by time as much as by space, structured around daily itineraries, with

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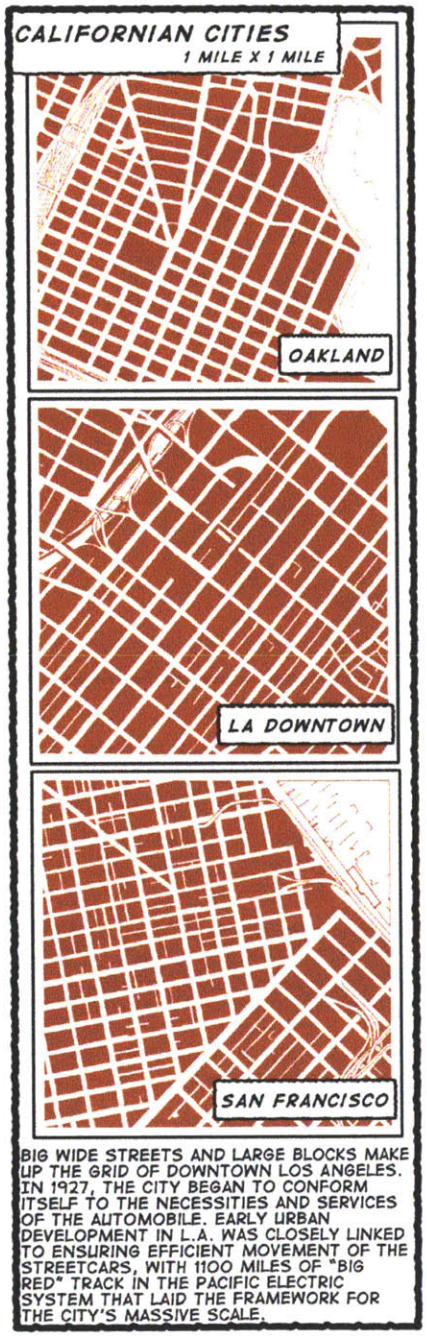
[44] Kazys Varnelis, ed., *The Infrastructural City: Networked ecologies in Los Angeles* (New York: Actar, 2008), 10.

[45] Ibid.

[46] Reyner Banham, *Los Angeles: the architecture of four ecologies* (London: Allen Lane, 1971), 195.



rhythms imposed by patterns of work and leisure, week and weekend, and the repetitious gestures of commuting and consumption."[47]

Ultimately, Los Angeles is a strange metropolis. It is teeming with conflicts of scale and bizarre juxtapositions of landmarks and eyesores. It does not follow any rules and does not make excuses for being what it is. One of the best descriptions that capture the essence of L.A. is written by Geoff Manaugh, the author of the popular BldgBlog:

> *No matter what you do in L.A., your behavior is appropriate for the city. Los Angeles has no assumed correct mode of use...The city, ironically, is emotionally authentic. It says: no one loves you; you're the least important person in the room; get over it. What matters is what you do there...It's the most ridiculous city in the world – but everyone who lives there knows that. No one thinks that L.A. 'works,' or that it's well-designed, or that it's perfectly functional, or even that it makes sense to have put it there in the first place; they just think it's interesting....Los Angeles is where you confront the objective fact that you mean nothing; the desert, the ocean, the tectonic plates, the clear skies, the sun itself, the Hollywood Walk of Fame – even the parking lots: everything there somehow precedes you, even new construction sites, and it's bigger than you and more abstract than you and indifferent to you. You don't matter. You're free. Los Angeles is the confrontation with the void. It is the void. It's the confrontation with astronomy through near-constant sunlight and the inhuman radiative cancers that result. It's the confrontation with geology through plate tectonics and buried oil, methane, gravel, tar, and whatever other weird deposits of unknown ancient remains are sitting around down there in the dry and fractured subsurface. It's a confrontation with the oceanic; with anonymity; with desert time; with endless parking lots. And it doesn't need humanizing. Who cares if you can't identify with Los Angeles? It doesn't need to be made human. It's better than that.*[48]

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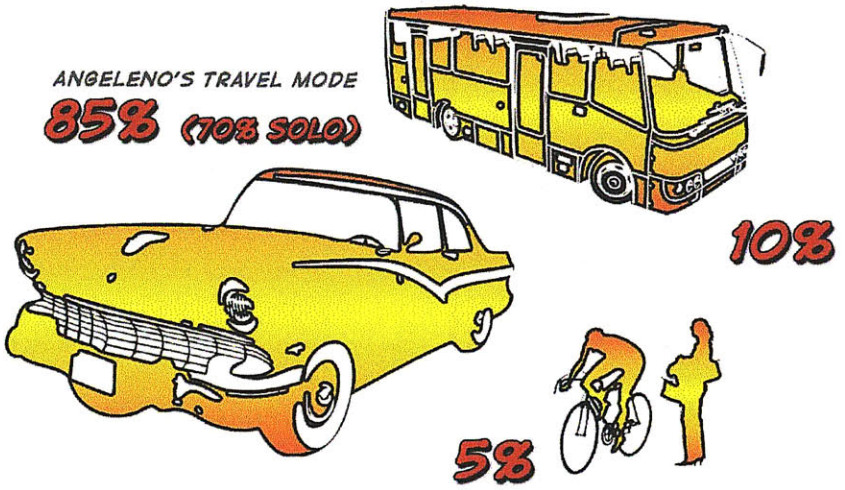
[47] John Leighton Chase, Margaret Crawford, and John Kaliski, eds., *Everyday Urbanism: Expanded Edition* (New York: The Monacelli Press, 2008), 26.

[48] Geoff Manaugh, BldgBlog http://bldgblog.blogspot.com/2007/10/greater-los-angeles.html

CARS, MOVIES, AND LOS ANGELES

HAVE BEEN INTERTWINED, RIGHTLY SO OR OTHERWISE, FOR AS LONG AS THE THREE HAVE EXISTED IN THE POPULAR IMAGINATION. MOBILITY, ESPECIALLY AUTOMOBILITY, IS LOS ANGELES' DEFINING ELEMENT. THE CITY IS INACCESSIBLE WITHOUT A CAR. IN LARGE PART OF THE GREATER LOS ANGELES, STREETS ARE DELIBERATELY BUILT WITHOUT SIDEWALKS TO DISCOURAGE PEDESTRIANS; IN OTHER AREAS JUST WALKING AROUND OUTSIDE CAN BE SUFFICIENT GROUNDS FOR THE POLICE TO STOP AND QUESTION YOU. DRIVING, IN LOS ANGELES, AND IN MOST PARTS OF CALIFORNIA, IS THE ULTIMATE PSYCHE. CALLED THE "AUTOPIA" BY REYNER BANHAM, L.A. DEVOTES ABOUT HALF OF THE LAND TO CAR-ONLY ENVIRONMENT. IT HAS NOT ONLY ONE OF THE LARGEST HIGH- SPEED ROAD NETWORKS IN THE WORLD, BUT ALSO THE HIGHEST PER-CAPITA CAR POPULATION IN THE WORLD, WITH ROUGHLY 1.8 CARS PER PERSON IN THE LOS ANGELES METROPOLITAN AREA. PRIVATE CARS REMAIN THE PREVALENT TRAVEL MODE WITH PUBLIC TRANSPORTATION SERVING ONLY 10% OF ALL DAILY JOURNEYS. PLANNER GORDON WHITNALL OBSERVED IN 1927, "INSTEAD OF THE AUTOMOBILE CONFORMING ITSELF TO THE LIMITATIONS OF THE CITIES, THE CITY BEGAN TO CONFORM ITSELF TO THE NECESSITIES AND SERVICES OF THE AUTOMOBILE. SO PREVALENT IS THE USE OF THE AUTOMOBILE THAT IT MIGHT ALMOST BE SAID THAT SOUTHERN CALIFORNIANS HAVE ADDED WHEELS TO THEIR ANATOMY."



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LOS ANGELES: NEED FOR SPEED

528,745,000 MILES ARE TRAVELED EACH DAY, OR 2937 CARS CIRCUMNAVIGATING THE GLOBE DAILY!

THERE ARE 46,000 CARS ON THE FREEWAY DURING RUSH HOUR

LA'S TRAVEL-RATE INDEX IS THE HIGHEST IN THE NATION AT 1.55 DURING NON-CONGESTED HOURS, AND 2.06 DURING PEAK HOURS, MEANING IT WILL TAKE MORE THAN TWICE AS LONG TO TRAVEL SOMEWHERE DURING RUSH HOUR

1 IN 10 VEHICLES RUNS A RED LIGHT EVERY WEEK

ANGELENOS SPEND AN AVERAGE OF 80 MIN DRIVING ABOUT 23 MILES PER DAY, OR AN AVERAGE SPEED OF 17 MPH. NATIONAL AVERAGE IS 29 MILES IN 55 MIN PER DAY, OR 32 MPH

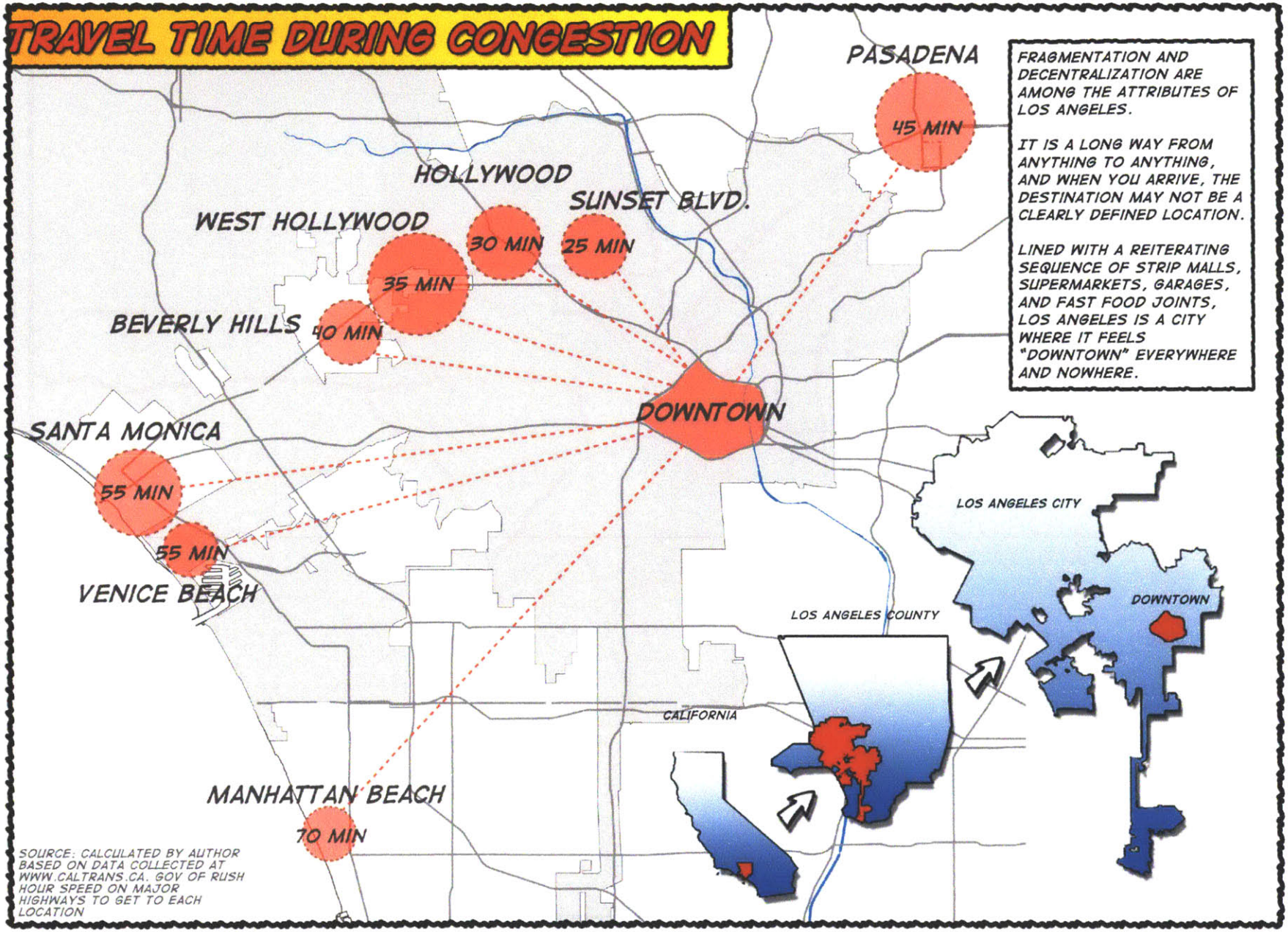
VEHICLE-MILES TRAVELED IS GROWING AT A RATE OF 8% PER YEAR

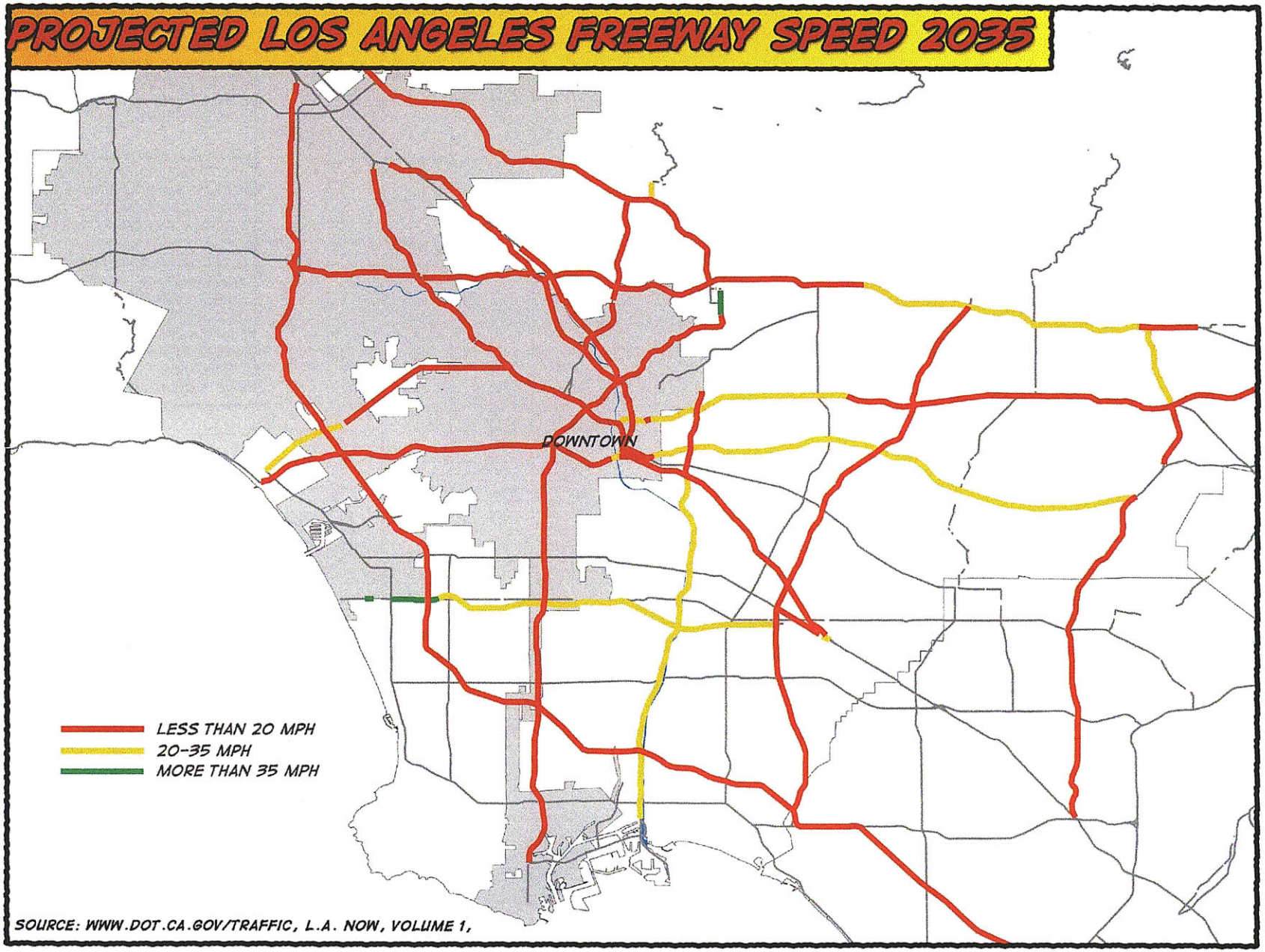
THERE ARE 10,000,000+ REGISTERED CARS OCCUPYING 1/8 OF THE AREA IN LOS ANGELES

ANNUAL DELAY DUE TO CONGESTION IS 72 HR PER PERSON; COMPARED TO THE NATIONAL AVERAGE OF 38 OF ALL URBAN AREAS IN THE US

> 70% DRIVERS ON FREEWAY DON'T OBSERVE THE SPEED LIMIT, OFTEN GOING > 10 MPH ABOVE LIMIT

LA IS THE NUMBER ONE CONGESTED METROPOLITAN AREA IN THE US, DOMINATING BOTH PEARK HOUR AND NON-PEAK HOUR RANKING

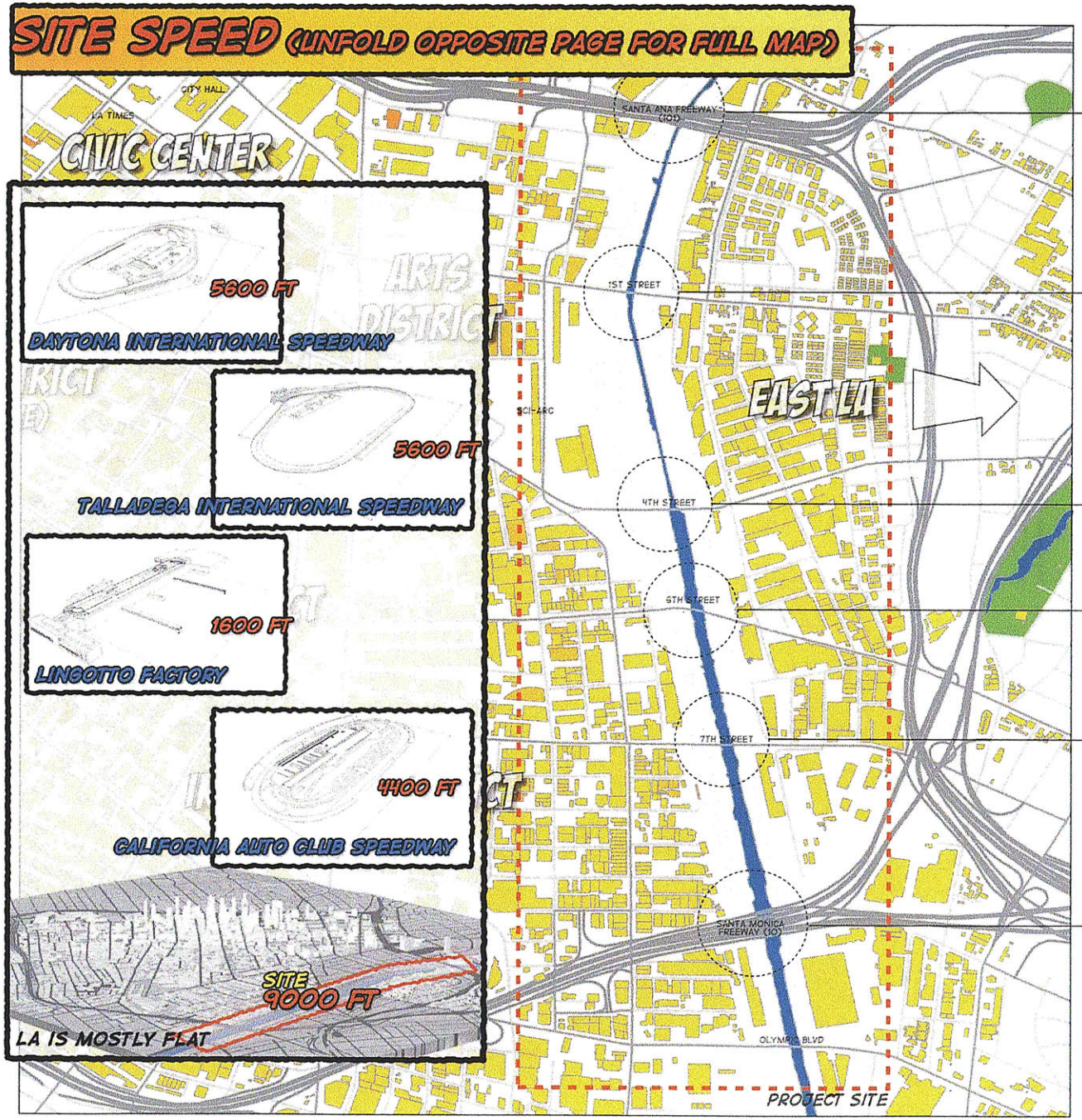

TRAVEL TIME DURING CONGESTION
PASADENA
45 MIN
FRAGMENTATION AND DECENTRALIZATION ARE AMONG THE ATTRIBUTES OF LOS ANGELES.
IT IS A LONG WAY FROM ANYTHING TO ANYTHING, AND WHEN YOU ARRIVE, THE DESTINATION MAY NOT BE A CLEARLY DEFINED LOCATION.
LINED WITH A REITERATING SEQUENCE OF STRIP MALLS, SUPERMARKETS, GARAGES, AND FAST FOOD JOINTS, LOS ANGELES IS A CITY WHERE IT FEELS "DOWNTOWN" EVERYWHERE AND NOWHERE.
HOLLYWOOD
SUNSET BLVD.
WEST HOLLYWOOD
30 MIN
25 MIN
35 MIN
BEVERLY HILLS
40 MIN
DOWNTOWN
SANTA MONICA
55 MIN
55 MIN
VENICE BEACH
LOS ANGELES CITY
DOWNTOWN
LOS ANGELES COUNTY
CALIFORNIA
MANHATTAN BEACH
70 MIN
SOURCE: CALCULATED BY AUTHOR BASED ON DATA COLLECTED AT WWW.CALTRANS.CA. GOV OF RUSH HOUR SPEED ON MAJOR HIGHWAYS TO GET TO EACH LOCATION

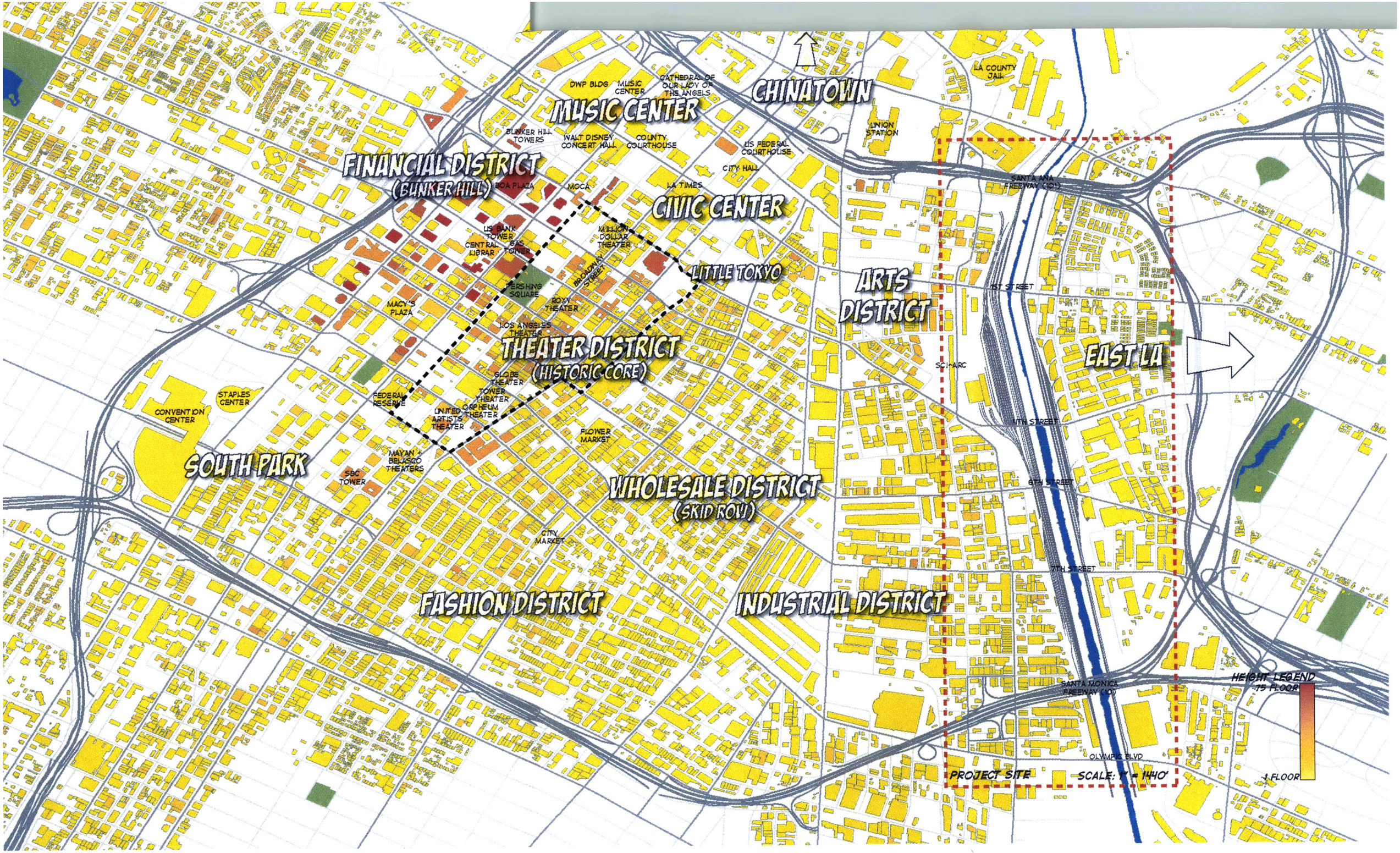

PROJECTED LOS ANGELES FREEWAY SPEED 2035
DOWNTOWN
LESS THAN 20 MPH
20-35 MPH
MORE THAN 35 MPH
SOURCE: WWW.DOT.CA.GOV/TRAFFIC, L.A. NOW, VOLUME 1,

CONGESTED AREAS AROUND PEAK HOURS

SOURCE: HTTP://TRAFFICINFO.LACITY.ORG/

SITE SPEED (UNFOLD OPPOSITE PAGE FOR FULL MAP)




CHINATOWN
MUSIC CENTER
DWP BLDG
MUSIC CENTER
CATHEDRAL OF OUR LADY OF THE ANGELS
BUNKER HILL TOWERS
WALT DISNEY CONCERT HALL
COUNTY COURTHOUSE
US FEDERAL COURTHOUSE
CITY HALL
LA COUNTY JAIL
UNION STATION
FINANCIAL DISTRICT
(BUNKER HILL)
BOA PLAZA
MOCA
LA TIMES
CIVIC CENTER
US BANK TOWER
CENTRAL LIBRAR
GAS TOWER
MILLION DOLLAR THEATER
BROADWAY STREET
LITTLE TOKYO
PERSHING SQUARE
ROXY THEATER
MACY'S PLAZA
ARTS DISTRICT
SANTA ANA FREEWAY (101)
1ST STREET
LOS ANGELES THEATER
THEATER DISTRICT
(HISTORIC CORE)
EAST LA
SCI-ARC
GLOBE THEATER
TOWER THEATER
ORPHEUM THEATER
UNITED ARTISTS THEATER
FEDERAL RESERVE
STAPLES CENTER
CONVENTION CENTER
FLOWER MARKET
MAYAN + BELASCO THEATERS
SOUTH PARK
SBC TOWER
WHOLESALE DISTRICT
(SKID ROW)
6TH STREET
CITY MARKET
7TH STREET
FASHION DISTRICT
INDUSTRIAL DISTRICT
SANTA MONICA FREEWAY (10)
HEIGHT LEGEND
75 FLOOR
1 FLOOR
OLYMPIC BLVD
PROJECT SITE
SCALE: 1" = 1440'

NOTES ON DRIVING

This thesis revolves around cars, but it does not mean that I dismiss the environmental impact of driving or the intensifying global energy crisis. But I operate under the assumption, as well as optimism, that cars in the future will be cleaner and safer. Automobiles are invented for a reason. After all, no one ever says, "things are perfect, let's invent fire!" I believe humans are smarter and more creative than to simply give up altogether on an invention that has brought us convenience, personal mobility, and the unique experience of driving. Already, scientists and engineers are working towards this goal. Furthermore, in the future radar and microcameras will keep the drivers in the lane, steering them back if they drift over. And speed can finally be experienced without compromising safety and the environment.

But of course, the campaign against car does not stop at issues of pollution and fuel. Many see the car as an agent for social isolation. However, for many, driving by oneself "meant being unrestrained by the desires of others and doing as [one] wants..... The sense of not being constrained by others in any way is central to the [driving] experiences." [49]

Despite all of its current vices, the car offers better transport services than does any other mode (for distances farther than is bike-able). More specifically, as Melvin M. Webber states in his essay, "The Joys of Automobiliy," cars are popular because "the auto-highway system is the best ground transportation system yet devised [with] superiority in its capacity to offer no-wait, no-transfer, door-to-door service." [50] The car's virtue as the ultimate instrument of personal mobility guarantees that automobiles, in the short haul at the very least, is here to stay. As Scot Bottles observes two decades ago, "it would take astronomical gasoline prices, horrendous traffic congestion, or government fiat to force most people out of their automobiles... it is unrealistic to expect anything else in a society that celebrates individual choice and free-market economics." [51] In the recent years, southern California has witnessed gasoline prices that are nearly astronomical,

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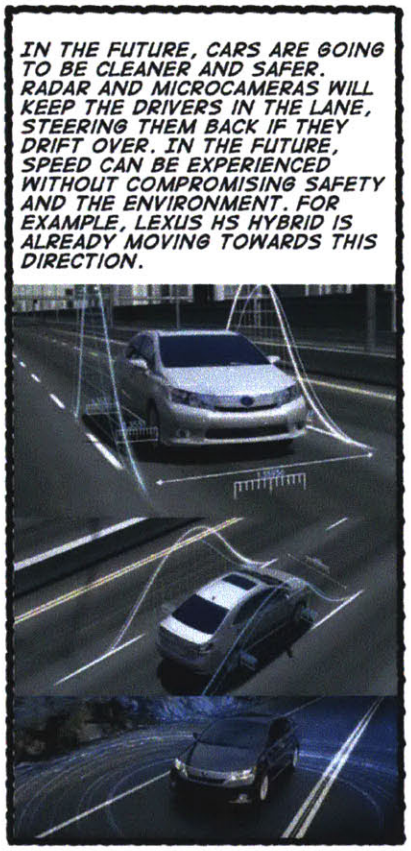
[49] Sarah Redshaw, *In the Company of Cars: Driving as a Social and Cultural Practice* (Hampshire: Ashgate Publishing Limited, 2008), 58.

[50] Melvin M. Webber, "The Joys of Automobility," *The Car and the City: The Automobile, the built environment, and daily urban life* (Ann Arbor: The University of Michigan Press, 1988).

[51] Scott Bottles, *Los Angeles and the automobile :the making of the modern city* (Berkeley : University of California Press, 1987), 253-254.

and Los Angeles has been consistently ranked as the most congested city in the U.S., yet people still do not, cannot, desire not, to give up their cars. The truth is not that people are attached to cars. They are only attached to their own cars; it is everyone else's cars that people want to get rid of.

Mimi Sheller and John Urry have suggested that dwelling on urban studies, which cling to the humanist figure of the pedestrian and cast cars as the "fiendish interloper that destroyed earlier patterns of urban life" or as an enemy of civility, might not solve any of the predicaments we are in today.[52] It suffices to say that, as Sheller and Urry astutely point out, "resisting the coercive features of automobility is nearly impossible, given the extent to which even the lives of non-car-users in the city are transformed by cars." [53]



While it is true to a certain extent that driving distances us from the world, much of today's social life cannot be possible without the flexibilities and availability of the car around the clock. With a car, "it is possible to leave late...to miss connections, to travel in a relatively timeless fashion. People find pleasure in traveling when they want to, along routes that they choose, finding new places unexpectedly, stopping for relatively open-ended periods of time, and moving on when they desire." [54]

Communicating with one another in the abstract language of lights and signals, cars and their drivers respond to the larger environment they situate in by observing (or intentionally ignoring) signs, regulations, and intricate traffic situations. These interactions are tacit, but social nevertheless. In Southern California where one can find more breathing bodies amid traffic than on the pedestrian path (if there is one), freeways and roads become the pseudo-public space. Here is also where the initial impression of an American city is often experienced. Although Marc Augé has "cast motorways as non-places that produce detachment and decontextualization," others have argued that "different forms of travel from horse-drawn carriage to railway to motor vehicle resulted in new forms of attachment rather than detachment, and that it is not the form of vehicle

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[52] Mimi Sheller, and John Urry, "The City and the Car," *International Journal of Urban and Regional Research* as included in *The City cultures Reader, 2nd edition* (London: Routledge, 2000), 203, 205.

[53] Ibid., 212.

[54] Ibid., 208.

that produces disengagement but control of one's own pace." [55] *Clearly, there is still much to be said on the issue of driving and the entire system of infrastructure and institution that it sets up. Given scientific innovations and a more inventive and progressive outlook, I think the current crisis involving driving and cars can prove to be an opportunity for both technological and cultural advancement, rather than a travesty.*

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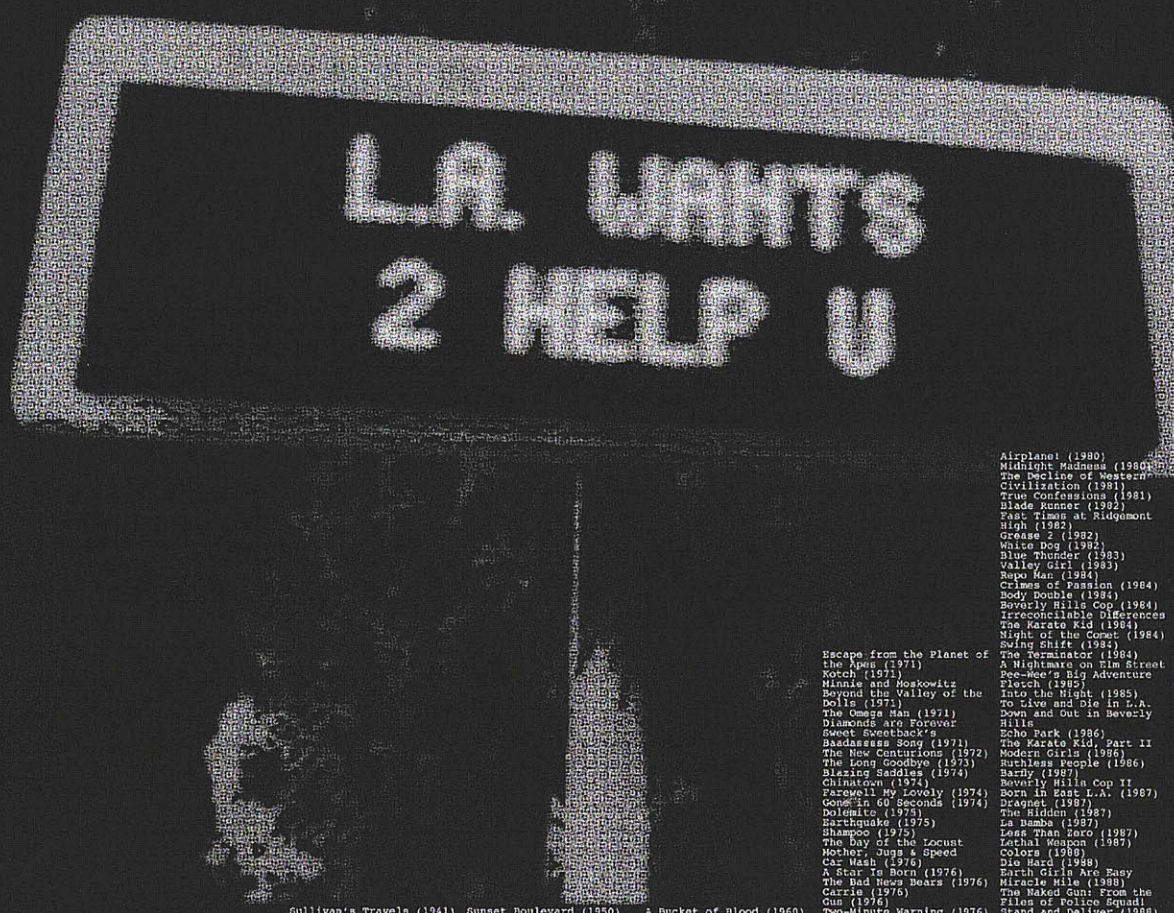
[55] Sarah Redshaw, *In the Company of Cars: Driving as a Social and Cultural Practice* (Hampshire: Ashgate Publishing Limited, 2008), 60-61.

LOS ANGELES
IN CINEMA

MOVIES SET IN LOS ANGELES

SOURCE: IMDB.COM; WIKIPEDIA



1920s

Hollywood (1923)
Souls for Sale (1923)
Show People (1928)

1930s

What Price Hollywood?
A Star Is Born (1937)

1940s

Sullivan's Travels (1941)
Saboteur (1942)
Double Indemnity (1944)
Murder, My Sweet (1944)
Mildred Pierce (1945)
The Big Sleep (1946)
The Postman Always Rings Twice (1946)
The Bachelor and the Bobby-Soxer (1947)
Criss Cross (1949)
White Heat (1949)

1950s

Sunset Boulevard (1950)
The Bad and the Beautiful
Singin' in the Rain (1952)
The War of the Worlds
A Star Is Born (1954)
Them! (1954)
Rebel Without a Cause
Kiss Me Deadly (1955)
The Big Knife (1956)
Indestructible Man (1956)
Gang War (1958)
Crimson Kimono (1959)

1960s

A Bucket of Blood (1960)
The Little Shop of Horrors
The Exiles (1961)
What Ever Happened to Baby Jane? (1962)
Muscle Beach Party (1964)
The Loved One (1965)
Valley of the Dolls (1967)
The Graduate (1967)
Point Blank (1967)
Targets (1968)
Model Shop (1969)

1970s

Escape from the Planet of the Apes (1971)
Kotch (1971)
Minnie and Moskowitz
Beyond the Valley of the Dolls (1971)
The Omega Man (1971)
Diamonds are Forever
Sweet Sweetback's Baadassssss Song (1971)
The New Centurions (1972)
The Long Goodbye (1973)
Blazing Saddles (1974)
Chinatown (1974)
Farewell My Lovely (1974)
Gone in 60 Seconds (1974)
Dolemite (1975)
Earthquake (1975)
Shampoo (1975)
The Day of the Locust
Mother, Jugs & Speed
Car Wash (1976)
A Star Is Born (1976)
The Bad News Bears (1976)
Carrie (1976)
Gus (1976)
Two-Minute Warning (1976)
Grand Theft Auto (1977)
Killer of Sheep (1977)
Grease (1978)
Heaven Can Wait (1978)
Thank God It's Friday
Up in Smoke (1978)
The China Syndrome (1979)
Hardcore (1979)
1941 (1979)
The Onion Field (1979)
Roller Boogie (1979)

1980s

Airplane! (1980)
Midnight Madness (1980)
The Decline of Western Civilization (1981)
True Confessions (1981)
Blade Runner (1982)
Fast Times at Ridgemont High (1982)
Grease 2 (1982)
White Dog (1982)
Blue Thunder (1983)
Valley Girl (1983)
Repo Man (1984)
Crimes of Passion (1984)
Body Double (1984)
Beverly Hills Cop (1984)
Irreconcilable Differences
The Karate Kid (1984)
Night of the Comet (1984)
Swing Shift (1984)
The Terminator (1984)
A Nightmare on Elm Street
Pee-Wee's Big Adventure
Pletch (1985)
Into the Night (1985)
To Live and Die in L.A.
Down and Out in Beverly Hills
Echo Park (1986)
The Karate Kid, Part II
Modern Girls (1986)
Ruthless People (1986)
Barfly (1987)
Beverly Hills Cop II
Born in East L.A. (1987)
Dragnet (1987)
The Hidden (1987)
La Bamba (1987)
Less Than Zero (1987)
Lethal Weapon (1987)
Colors (1988)
Die Hard (1988)
Earth Girls Are Easy
Miracle Mile (1988)
The Naked Gun: From the Files of Police Squad!
Stand and Deliver (1988)
Sunset (1988)
Who Framed Roger Rabbit
Twins (1988)
The Decline of Western Civilization II: The Metal Years (1988)
Bill and Ted's Excellent Adventure (1989)
The Karate Kid, Part III
Lethal Weapon 2 (1989)
Troop Beverly Hills (1989)
Predator 2 (1990)
Pretty Woman (1990)
To Sleep with Anger (1990)
The Two Jakes (1990)
Barton Fink (1991)
Bill and Ted's Bogus
Boyz N the Hood (1991)
Father of the Bride (1991)
Grand Canyon (1991)
L.A. Story (1991)
The Rocketeer (1991)
Terminator 2: [illegible]
Point Break (1991)
Encino Man (1992)
Lethal Weapon 3 (1992)
The Player (1992)
Reservoir Dogs (1992)
Couch Potato (1992)
Deep Cover (1992)
White Men Can't Jump (1992)
Bound (1992)
The Bodyguard (1992)
Falling Down (1993)
Last Action Hero (1993)
My Girl 2 (1994)
Naked Gun 33⅓: The Final Insult (1994)
Blood In (1994)
Rising Sun (1993)
Fatal Instinct (1993)
Short Cuts (1993)
Menace II Society (1993)
Payback (1993)
Beverly Hills Cop III
Clifford (1994)
Color of Night (1994)
Wood (1994)
The Next Karate Kid (1994)
Pulp Fiction (1994)
Speed (1994)
Swimming with Sharks
The Little Rascals (1994)
Wes Craven's New Nightmare
Color of Night (1994)
Double Dragon (1994)
Get It Off (1994)
Get Shorty (1995)
Clueless (1995)
Devil in a Blue Dress
Father of the Bride Part II
Friday (1995)
Get Shorty (1995)
Heat (1995)
My Family, Mi Familia
Leaving Las Vegas (1995)
Higher Learning (1995)
Strange Days (1995)
The Net (1995)
Nick of Time (1995)
Escape from L.A. (1996)
Independence Day (1996)
Swingers (1996)
Don't Be a Menace to South Central While Drinking Your Juice in the Hood
Mulholland Falls (1996)
Air Force One (1997)
Bean (1997)
Boogie Nights (1997)
Jackie Brown (1997)
L.A. Confidential (1997)
Lost Highway (1997)
One Eight Seven (1997)
Volcano (1997)
Money Talks (1997)
The Big Lebowski (1998)
The Players Club (1998)
Blade (1998)
Bulworth (1998)
City of Angels (1998)
HurlyBurly (1998)
L.A. Without a Map (1998)
Lethal Weapon 4 (1998)
Rush Hour (1998)
Slums Of Beverly Hills
Twilight (1998 film) (1998)
Blast from the Past (1999)
Blue Streak (1999)
The Muse (1999)
Go (1999)
Bowfinger (1999)
The Wood (1999)
La Vida Loca (1999)
Magnolia (1999)
The Thirteenth Floor

1990s

Bread and Roses (2000)
Brother (2000)
Gone in Sixty Seconds
Disney's The Kid (2000)
Hanging Up (2000 in film
Hellraiser: Inferno (2000)
Love And Basketball (2000)
Next Friday (2000)
Traffic (2000)
What's Cooking? (2000)
Gangland (2000)
The Anniversary Party
Big Momma's House (2000)
Baby Boy (2001)
Crocodile Dundee in Los Angeles (2001)
The Wash (2001)
Joe Dirt (2001)
Crazy Beautiful (2001)
The Fast and the Furious
Jay and Silent Bob Strike Back (2001)
Mulholland Drive (2001)
Rush Hour 2 (2001)
Southlander (2001)
Swordfish (2001)
Training Day (2001)
Friday After Next (2002)
Laurel Canyon (2002)
Nothing So Strange (2002)
Punch Drunk Love (2002)
Dark Blue (2002)
Real Women Have Curves
The Salton Sea (2002)
[illegible] Powers in [illegible] (2003)
[illegible] Job (2003)
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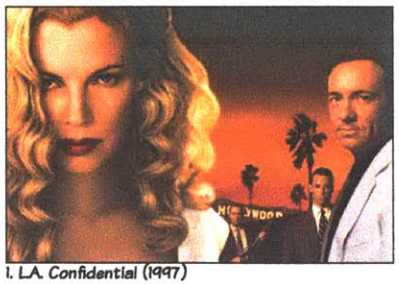
MOVIES ABOUT LOS ANGELES

OVER THE PAST 25 YEARS, AS LOS ANGELES TIMES WRITER GEOFF BOUCHER POINTS OUT, L.A. HAS BEEN BOTH CELEBRATED AND SAVAGED ON THE SILVER SCREEN WITH THE SEEMINGLY EVER-PRESENT " DAMAGED SOULS AND FLAWLESS WEATHER, CANYON LOVE AND BEACH CITY MENACE, HOMEBOYS AND CREDIT CARD GIRLS, FREEWAYS AND FEDORAS, POWER LINES AND PALM TREES." TO HIGHLIGHT THOSE THAT TRULY REFLECTS THE DNA OF THE CITY FROM THOSE THAT PERFUNCTORILY STEREOTYPES, THE WRITERS AT LOS ANGELES TIMES SELECTED 25 FILMS THAT BEST REPRESENT THE ESSENCE OF L.A. EXPERIENCE FROM 1983-2008. TO KEEP FILMMAKERS WHO SPECIALIZE IN L.A., SUCH AS MICHAEL MANN, QUENTIN TARANTINO, ROBERT ALTMAN AND PAUL THOMAS ANDERSON, FROM DOMINATING, ONLY ONE FILM PER DIRECTOR WAS SELECTED.

SOURCE: GEOFF BOUCHER, "THE 25 BEST L.A. FILMS OF THE LAST 25 YEARS," THE LOS ANGELES TIMES, AUGUST 31, 2008
THE INTERNET MOVIE DATABSE (WWW.IMDB.COM)



1. L.A. Confidential (1997)

She is as fitting a metaphor for the city as anything ever hatched by Hollywood: Kim Basinger's high-class call girl Lynn Bracken in the neo-noir potboiler "L.A. Confidential."

In his 1986 book, *America*, Jean Baudrillard remarks that in order to grasp Los Angeles' secret, one "should not...begin with the city and move inwards to the screen; [one] should begin with the screen and move outwards to the city. It is there that cinema does not assume an exceptional form, but simply invests the streets and the entire town with a mythical atmosphere."[56]

Cinema has influenced the physical development of Los Angeles. The obvious reason being the parasitical relationship between the city and the Hollywood movie industry. But films have played a hand in the development of L.A. in other ways as well. Roman Polanski's 1974 classic *Chinatown*, for example, contributed to the public debate and official policy in public water, land zoning, and environmental control in the two decades following the film's release.[57]

On the other end of the reality spectrum, Los Angeles has its own share of *Metropolis*-esque films such as *Blade Runner* (1982). The Los Angeles portrayed in the film is set in the year 2019, a megalopolis of 90 million people that is, as explains by the director Ridley Scott, "rich, colorful, noisy, gritty, full of textures and teeming with life." However, the streets are "jammed with armored cars and derelicts...overlaid with a ganglia of neon and video screens, ducts and columns. Glass arcades were extended over the sidewalks to compress traffic on the street... congestion is the metaphor for a city on overload."[58]

Being the capital of entertainment, especially of the movie and television industry, Los Angeles is naturally the location where many films were shot. In 1910, Griffith, who had been hired by the American Mutoscope and Biograph Company (the first company in the US devoted solely to movie productions) was the first to shoot on location in Los Angeles, a city that also boasts America's first movie house, Talley's Electric Theater (open in 1902).[59,60] The city itself often serves as the

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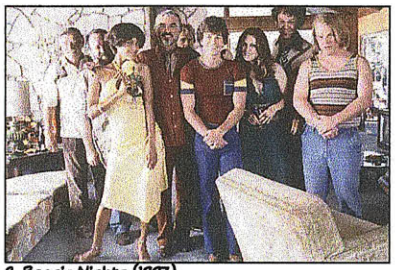
[56] Jean Baudrillard, *America*, Translated by Chris Turner, (London: Verso, 1989), 56.

[57] Mark Shiel and Tony Fitzmaurice, eds., *Cinema and the City: Film and Ubran Socieities in a Global Context* (Oxford: Blackwell Publishers Ltd, 2001), 31.

[58] Michael Webb, "The City in Film," *Design Quarterly*, No. 136, The City in Film (1987): 12-15.

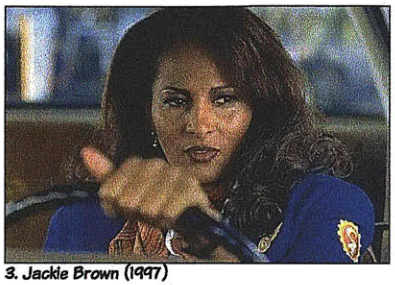
[59] Webb, 5.

[60] Wikipedia.



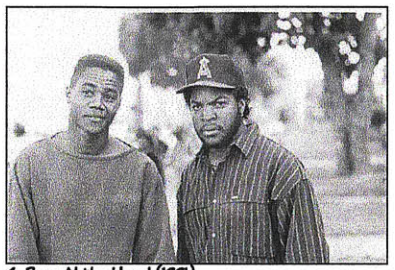
2. Boogie Nights (1997)

Even though it follows the rise, fall and survival of a boy from the Valley who discovers that his "one special thing" is the enormous bulge in his pants, "Boogie Nights" is not about porn. It is about the people who make porn.



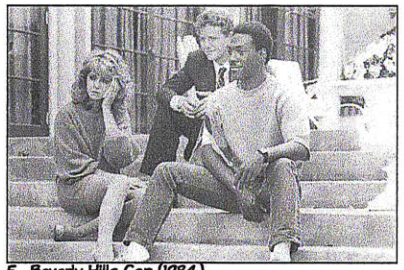
3. Jackie Brown (1997)

One of Quentin Tarantino's films, albeit lesser known than "Pulp Fiction." The story follows a female flight attendant who becomes a key figure in a plot between the police and an arms dealer in L.A.



4. Boyz N the Hood (1991)

Arriving with a shotgun blast in the same year as the Rodney King beating, "Boyz N the Hood" captures a uniquely Angeleno experience that no mainstream movie before it dared touch -- the first all-African American feature about South-Central L.A.'s urban strife to be bankrolled by a major studio.

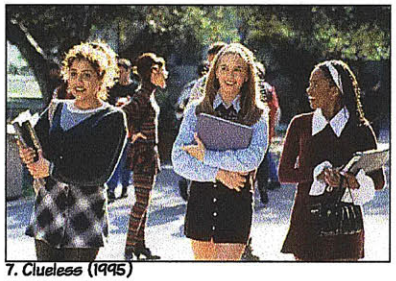


5. Beverly Hills Cop (1984)

Who can forget Eddie Murphy tooling down Beverly Drive in his "crappy blue Chevy Nova," flirting with a girl in a tan convertible? Or discussing art with a marbled-mouth gallerist (Bronson Pinchot)?

6. The Player (1992)

The eight-minute opening tracking shot pays homage to Orson Welles' "Touch of Evil," though now instead of focusing on a car carrying a bomb across the Mexican border, director Robert Altman highlights the banality of evil on an unnamed studio lot, as writers pitch witless ideas to bored studio executives.

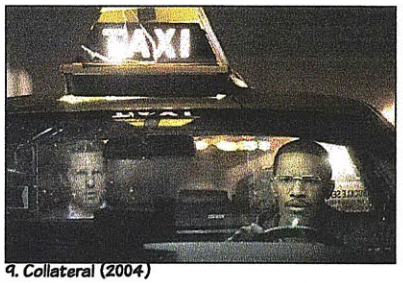


7. Clueless (1995)

Filmmaker Amy Heckerling ("Fast Times at Ridgemont High") spent several years studying the genus -- rich L.A. teen -- to get all the slang and clothes right (or at least memorable) in this retelling of Jane Austen's "Emma," set in Beverly Hills, which she wrote and directed.

8. Repo Man (1984)

Los Angeles has symbolized the end of civilization in a long list of films but rarely as memorably as in this sci-fi-inflected portrait of punk-era dead-enders.



9. Collateral (2004)

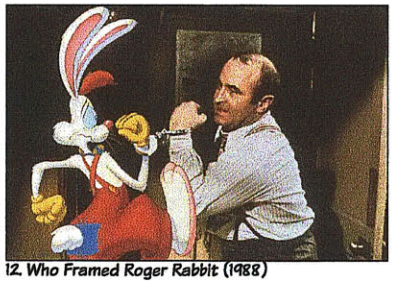
Michael Mann's famously sleek shooting style transforms L.A. into a beautiful and otherworldly place, shot mostly at night in a color treatment very close to black and white, which includes both the sophisticated and the rustic.

10. The Big Lebowski (1998)

The writer-directors' rationale for setting their surrealistic comedy in Los Angeles was disappointingly simple: real-life friends who inspired its most vivid characters lived there; it was reason enough for the understated filmmakers to shoot what has been called "the first cult film of the Internet age" here.

11. Mulholland Drive (2001)

After a car wreck on the winding Mulholland Drive (the street that runs the ridgeline of the Santa Monica Mountains and Hollywood Hills) renders a woman amnesic, she and a perky Hollywood-hopeful search for clues and answers across Los Angeles in a twisting venture beyond dreams and reality.



12. Who Framed Roger Rabbit (1988)

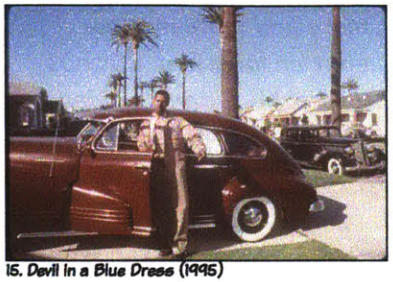
This wacky homage to L.A. hard-boiled detective fiction, set in 1947 Los Angeles, blended live action and animation to tell the story of a washed-up Det. Valiant, trying to exonerate cartoon film star Roger Rabbit for a murder he did not commit, and in the process save Toontown.

13. Training Day (1991)

Written by David Ayer, who grew up near the rough streets depicted in the film, and directed by Antoine Fuqua, "Training Day" presents a worst-case-scenario vision of law enforcement in Los Angeles, a nightmare phantasmagoria of a police procedural sprawled out on the hood of a car.

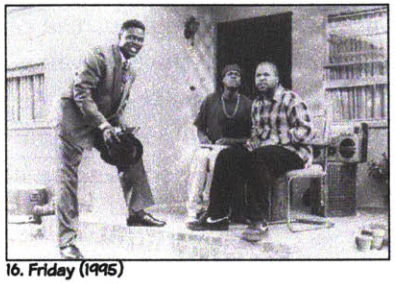
14. Swingers (1996)

Doug Liman's hip, indie comedy about the lives and loves of struggling actors in L.A.; written by a then struggling actor, Jon Favreau (director of "Iron Man") for his struggling actor buddies.



15. Devil in a Blue Dress (1995)

It says something about the nature of things that the time and place of this superb crime drama — the circa 1948 streets surrounding Los Angeles' vibrant Central Avenue — are as remote as Burkina Faso for mainstream movie audiences.



16. Friday (1995)

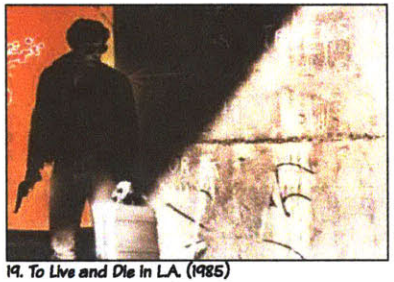
Having just been canned from his job on his day off, Craig and his best friend Smokey spend the day smoking up in their South Central neighborhood in L.A.while dealing with a neighborhood bully, relationship troubles, an angry drug dealer, and a lot of other odd characters.

17. Speed (1994)

A race against time? No, far worse, it's a race against traffic. One out of every 31 Americans lives in Los Angeles County and, right now, somewhere in town, there's a freeway that looks like a parking lot.

18. Valley Girl (1983)

A time capsule of teenage dating rituals and Reagan-era L.A. night life - "Valley Girl" has it all: the Sherman Oaks Galleria, ground zero for all things "tubular" and "gnarly."



19. To Live and Die in L.A. (1985)

Fourteen years after "The French Connection," director William Friedkin came back with another street tale about a criminal mastermind being stalked by violent and morally compromised cops.

20. L.A. Story (1991)

Steve Martin's love letter to his adopted hometown reveals the side of Los Angeles usually seen only by longtime residents and NPR supporters — the cultural side.

21. To Sleep With Anger (1990)

An enigmatic drifter from the South, comes to visit an old acquaintance who now lives in South-Central Los Angeles. His charming, down-home manner hides a malicious penchant for stirring up trouble, and he exerts a strange and powerful effect on the host and his thoroughly assimilated black, middle-class family,

22. Less Than Zero (1987)

With its neon-bathed shots of Melrose Avenue, decadent nightclub set-pieces and scenes plotted around the turquoise brilliance of swimming pools at night, "Less Than Zero" viscerally evokes the Big Empty — the hedonism, superficiality and laissez-faire nihilism — of '80s L.A.

23. Fletch (1985)

Irwin "Fletch" Fletcher, Los Angeles journalist, really lives for his profession. As Jane Doe, he publishes articles that have caused several heads to roll in the past. While working on a story on Drug sales, he is approached by Alan Stanwyck who wants Fletch to murder him to save him from a lingering cancer death.

24. Mi Vida Loca (1993)

Rather than the overheated drama one might expect of a story revolving around gang kids and drug dealers in Echo Park, writer-director Allison Anders' "Mi Vida Loca" is a surprisingly sweet romance, cannily pitched somewhere between rose-tinted melodrama and wide-eyed realism.

25. Crash (2004)

Opening with a monologue that declares Los Angeles unlike a "real city" because people spend too much time behind the "metal and glass" of their cars, "Crash" announces itself right from the start as a Big Statement about L.A., which it views as a roiling caldron of racial mistrust and enmity.

backdrop against which the stories unravel, too. Throughout the century, more and more movies were set in the city of Angels (regardless of wether the film was actually shot on location). But not as many made the city itself a crucial part of the tale they tell. As architectural historian Brendan Gill points out, Los Angeles, like many cities, is just a "background that have been happened upon, rather than selected."[61] In fact, Los Angeles is often perceived as not a real city; people think that "it just plays one on camera."[62]

The way Los Angeles has been typically captured on film up to the mid 1980s seldom wanders beyond Griffith Park and the streets of Hollywood and Beverly Hills, mostly "because there were there."[63] But these places represent only one side of the versatile city. And even in the past 25 years, as *Los Angeles Times* writer Geoff Boucher points out, L.A. has been consistently savaged on the silver screen with the seemingly ever-present "damaged souls and flawless weather, canyon love and beach city menace, homeboys and credit card girls, freeways and fedoras, power lines and palm trees." It was not until *To Live and Die in LA* (1985) was the portrayal of Los Angeles become more diversified. Archigram's Michael Webb attributed the change to the production designer Lilly Kilvert. Webb remarked, "she selected aspect of the city that people try not to look at: the blighted areas along the freeways, industrial zones and a power plant. She conveyed a sense of impermanence and danger; beauty in the midst of ugliness, odd, contradictory things." Not surprisingly, *To Live and Die* was included in *Los Angeles Times*' selection of 25 films that truly reflects the DNA of the city and that best represent the essence of the L.A. experience from 1983-2008. To keep filmmakers who specialize in L.A., such as Michael Mann, Quentin Tarantino, Robert Altman and Paul Thomas Anderson, from dominating, only one film per director was selected.[64]

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[61] Webb, 5, 20.

[62] Geoff Boucher, "The 25 best L.A. films of the last 25 years," The Los Angeles Times, August 31, 2008

[63] Webb, 25.

[64] Boucher.

LOS ANGELES
CINEMA & DOWNTOWN:
THE CASE OF LOS ANGELES

Cinema, considered as the most important cultural form by the film scholar Mark Shiel, has played an important role in the industrial economies of cities all over the world through its production, distribution, and exhibition.[65] *While today we know much about how films are made, little is known about the conditions under which they are shown. There have been few studies of the exhibition of films in terms of its architectural design, social function, and implication to cities largely because movie itself has largely been deemed illegitimate - "a bastardization of centuries of drama" and a frivolous denigration of "high" art. Even as scholars come to appreciate the merit in the genre (often by another name - film), their appreciation is in the production, and almost never the exhibition because the latter is clearly commercial, which is thought to compromise art.*[66]

But the economic and social reality of cinema is precisely what makes movie one of the nation's largest industries and urban mass entertainment. Both of cinema's commercial and cultural influences are thus intimately tied to the growth and decay of the American downtown through the rise and fall of the entertainment district. In cities whose cultural geographies are particularly marked by movie and its industry, such as Los Angeles, the relationships between cinema and the civic identity, as well as the built and urban environment, are even more immediate. Yet many studies and research on America's downtowns leave out, inadvertently or not, the role of movie theaters, such that the reality of today's downtown Los Angeles, a city known for movies, having so few venues to view them seems to pique no one's interest.

Los Angeles is a good example where the movie theater plays a social and commercial role in the development and vitality of downtown. Furthermore, I argue that these two functions, while initially symbiotic, are ultimately conflicting in the contemporary context such that neither succeeds in preserving the community of cinema in downtown. How did film exhibition affect the physical design and public sphere of downtown? How did the movie theaters create a unique sense of place? How did the geography of cinemas contribute to the rise and fall of the central business district? Moreover, could the presence of cinemas be considered as an indicator of urban vitality? If so, does

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[65] Mark Shiel and Tony Fitzmaurice, eds., *Cinema and the City: Film and Urban Societies in a Global Context* (Oxford: Blackwell Publishers Ltd, 2001), 1.

[66] Maggie Valentine, *The show starts on the sidewalk : an architectural history of the movie theatre, starring S. Charles Lee* (New Haven: Yale University Press, 1994), 2-3.

this hypothesis still hold today where the cinema is progressively moving into viewers' private homes?

Cinema as an American social institution

From the very beginning, going to a motion picture exhibition was an affordable entertainment that became readily available and accessible to people across different socio-economic backgrounds in downtowns or central business districts (CBD). While many other forms of entertainment activities and gathering places existed in downtowns, such as traditional theaters and playhouses, their associated image and price tag were almost exclusively for the upper-income class (a trend, one may argue, persist till this very day). Amusement parks were another mass-culture entertainment and gathering ground. However, because of the spatial demand they were almost always located far away from the urban core, leaving not many pastime options for the lower to middle income citizens in the city.[67] But cinema leveled the playing field - quite literally.

The inception of cinema was grounded on appealing to a broader audience. The very first public movies were documentary recordings of everyday life in the cities. On December 28, 1895, the Lumière brothers presented the first commercial screening at the Grand Café on the boulevard des Capucines in Paris. One of the ten films shown at the screening was called *Workers Leaving The Lumière Factory* (*Factory La Sortie Des Ouvriers De L'ursine Lumiere*). Films like this at the turn of the century were neither edited nor directed; they simply showed snippets of the reality at the time.[68,69] Not surprisingly, the early movies were considered entertainment for the working class and were shunned by "upper class moralists and serious artists." [70] But the sophisticated set designs and lavish costumes in the works of famous directors like D.W. Griffith and Cecil B. De Mille reinvented the image of films, launching the movie industry into new respectability and general audience appeal.[71]

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[67] David Nassaw, *Going Out: The Rise and Fall of Public Amusements* (New York: Basic Books, 1993), 15.

[68] www.precinemahistory.net/1895.htm

[69] Michael Webb, "The City in Film," *Design Quarterly*, No. 136, The City in Film (1987): 5.

[70] Ibid., 6.

[71] Ibid.

Mass appeal is as challenging as it is profitable. As soon as film production established itself, writer and producers strived for "stories that would speak to everyone...that would create a common meaning for the divergent masses that comprised the United States." [72] As cinema became popularized, it became a primary means of cultural expression for representing the urban life, providing the public with specific ideas and images. Films came to "specify representations of the city, refract memory, and shape perspectives of history that engender the formulation and reading of social space." [73] From this standpoint, "cinema constitutes a kind of empirical evidence for an understanding of urban space." [74] But the city portrayed on film is not always as perceived by its inhabitants; city dwellers also went to the cinema to gain a "renewed glance on the city and their way of inhabiting it." [75]

Around the time movie was introduced as a mass entertainment, city emerged as a distinctive space, as argued by Georg Simmel in his 1903 essay, "The Metropolis and Mental life." [76] In America, this was also a time when consumerism began shaping the modern culture. Mass consumption was guided by people making similar choices. As such, no American social institution served better than the movie theaters that mirrored the consumption pattern and growing leisure choices that are shared across class and, later, race. Cinema, however, was about more than consumption. In its heydays, it involved half of America's population going weekly to the downtown to wait in line together, to eat popcorn together, to watch a movie together, and to share a social experience on a scale that has yet to be matched by any other activity (prior to the computer age). As Phil Hubbard, a cultural geographer, notes, "cinema was the latest in a long line of technologies that

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[72] Forsher, 3.

[73] Allan Siegel, "After the sixties: changing paradigms in the representation of urban space," *Screening the City* (London: Verso, 2003).

[74] Ackbar Abbas, "Cinema, the City, and the Cinematic," *Global cities: Cinema, architecture, and urbanism in a digital age* (New Jersey: Rutgers University Press, 2003), 142.

[75] Dietmar E. Frölich, "Architecture and film. The reality play," *Hollywood: Recent Development* (Stuttgart: Edition Axel Menges, 2005), 163.

[76] Georg Simmel, "The Metropolis and Mental Life." 1903.

ostensibly gave everybody the opportunity of becoming a flâneur, experiencing the city in motion without leaving a space of leisure that offered distraction to all but the very poorest." [77]

But movie itself also disseminated and instigated debate and discussions. Roman Polanski's 1974 classic *Chinatown*, as a more contemporary example, contributed to the public dialogue and official policy in public water, land zoning, and environmental control in Los Angeles in the two decades following the film's release.[78] As film scholar James Forsher points out, "motion pictures forced a dialogue throughout America that exposed a wide rift in values and definitions of obscenity and of decency. The motion-picture industry had to find a way to create films that could be played to divergent communities. In that quest, it helped create a modern definition of community."[79] This is the foundation upon which a strong relationship between movie theaters and downtown public spaces was built.

Cinema as downtown public space

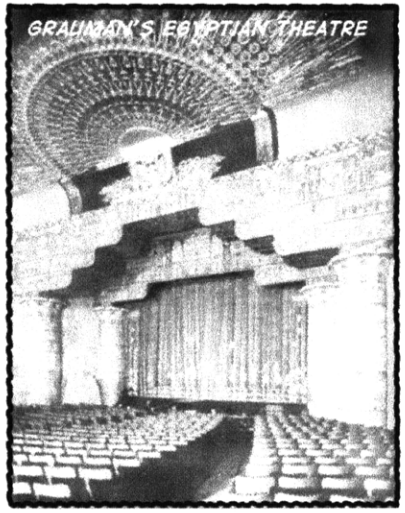

FIG.12

Even prior to the larger cinemas, nickelodeons' popularity had helped create a distinct entertainment identity in the CBD. Many set their entrances back by at least six feet and included iconographic images and sculptures at the entrance. Still more took on decorative and architectural motifs, such as Greek, Egyptian, or Mayan. The larger theaters that replaced the nickelodeons did the same, but on a much grander scale. None embodied this trend better than the movie palaces, which often boasted more than 1500 seats in a fan-shaped auditorium accompanied by much nonfunctional yet lavish decorations (**Fig. 12**).[80] In the 1920s, every city in America had at least one palace on the main street in the CBD, making cinema easily accessible by mass transit and streetcars.

The function of the larger theaters and palaces was to provide quality entertainment to as many people at one time, as often as possible, and for the most reasonable price. As a result, attracting

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[77] Phil Hubbard, "Screen-shifting: consumption, 'riskless risks' and the changing geographies of cinema." *Environment and Planning A* 34, no. 7 (2002): 1245.

[78] Shiel and Fitzmaurice, 31.

[79] Forsher, 4.

[80] Douglas Gomery, "The picture palace: Economic Sense of Hollywood Nonsense?" *Quarterly Review of Film Studies* no. 3, issue 1, winter (1978): 24.

the patrons' attention while they were still outside the theater proved to be just as important as satisfying their needs once inside. The facades of the theaters, therefore, were designed to mimic a "show window" that invited, if not enticed, the customers to come in.[81, 82] As prominent cinema architect S. Charles Lee famously exclaimed, "the show starts on the sidewalk."[83] For this reason, the movie theater was the meeting ground in the city, and the experience of going to the movies was made up by as much the surroundings of the theater as the film itself. The fact that the exterior was just as important as the interior would change the design of the cityscape. The streets in front of prominent movie palaces was even nicknamed the "Great White Way" all across America after the bright and shining marquees and advertisements. Although this term is now chiefly remembered to be associated with New York's Broadway.[84]

But the mere existence of theaters was not what made cinema a public space in downtowns. It was in fact the business ingenuity of the proprietors, in the process of maximizing profits, that came to cultivate, or at least gave a chance to stimulate, civitas. For example, Zukor introduced the concept of Saturday matinee along with one of the first feature-length films, maximizing the use of the theater and further widening the audience base with lower prices. In addition, Zukor launched the notion of "premiere" and associated activities, stretching the spectacle element of theater further onto the street and generating an atmosphere for public gatherings.[85] In this way, even though the theaters were privately owned and operated, collectively the cinema and the entertainment district it created were able to engage diverse groups of Americans in a somewhat democratic way, if not through the shared viewing of the film, then through the common experience of coming together on a weekly basis. To this end, the movie theaters could be likened to the house of worship.[86]

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[81] Charlotte Herzog, "The Movie Palace and the Theaterical Sources of Its Architectural Style," *Cinema Journal*, vol. 20, No. 2 (spring, 1981): 32.

[82] Ibid., 16.

[83] Valentine, 1.

[84] Forsher, 22-23.

[85] Forsher, 32-33.

[86] Forsher, 38.

Admittedly, cinema as a public space looks a whole lot different from an Italian piazza. But as Denise Scott Brown explains, a public space is the public sector seen in physical terms. In this sense, public spaces include not only parks, streets, squares, and government buildings that belong to a strictly public realm, but also many different semi-public spaces where "individuals congregate to satisfy shared needs." [87] Cinema and the entertainment districts were precisely these semi-public spaces where people gathered to satisfy their shared needs to be entertained and enjoy themselves.

The ideation of cinema as a public space was reinforced by the owners of movie theaters, especially during the 1930s. The Great Depression, like it did other entertainment businesses, drastically reduced cinema attendance. This setback, however, only encouraged the theater proprietors to see out alternative and creative ways to attract customers. Saturday matinee was pushed to a new high with lower prices and special programs catered to children, whose absence in the house gave the tired parents much desired restful saturday mornings. But more importantly, the owners banded together and created a community for themselves by publishing guidebooks with suggestions on how to effectively attract audience in downtimes. These suggestions, including making the marquees a certain size so they are readable from vehicles, and specification for lobby renovations, changed the look and use of the entertainment and retail district. Together with intense advertising campaign as well as games and giveaways loaded with product placements, cinema attendance was resurrected from the 60 million in 1932 back to 88 million by 1937.[88] These close associations with commercial activities were another significant, and one may even argue a stronger, reason that cinema was an important part of the American downtown fabric.

Cinema as downtown commercial anchor and the birth of modern mall

Entertainment districts took shape as movie theaters and palaces opened within blocks of each other. While today the adjacency of cinema and shopping malls are taken for granted and the activities of seeing a movie and buying something seem to blend spontaneously into each other, the symbiotic relationship between movie theaters and commercial district was one that has been cultivated deliberately and evolved over the past century.

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[87] Denise Scott Brown, *Urban Concepts* (New York: Academy Editions, 1991), 21.

[88] Frank H. Richetson, *The Management of Motion Piecture Theaters* (New York: Modern Techncal Book Co., 1938), 189.

The commercial district and the entertainment district were not always one and the same. The cinema had "its own architectural style, rules of social engagement, geographies and rules of economy."[89] In fact, the movie theater has even gone through its own formal evolution, from the earlier designs taken after traditional playhouses to its own typology, complete with classification and ranking system according to size and grandeur; not to mention the marquees that became one of the key icons of the district.

As natural as it may seem that the entertainment district would be established near the CBD, the proximity was actually a deliberate concept. While the movie theaters and palaces were functioning as vibrant public spaces, their principal purpose was nevertheless first and foremost economic. As media scholar Douglas Gomery explains, "the principles of retail location theory, urban geography, and microeconomics all lead to the conclusion that the [cinema] was the most sensible economic activity large-city motion picture entrepreneurs could have undertaken."[90] While the theaters grew more successful, their locations shifted ever the closer to the commercial district. The reasons were twofold. First, at the time when movie theaters began to prosper, downtown was every city's main shopping center. Situating in the CBD encouraged people to go to the movies on their trip to the various retails and department stores. Second, proximity to the business district helped subsidized the cost of construction by allowing the upper stories of the theater to be rented or sold as offices.[91] So lucrative was this strategy that many movie palaces developed into regional chains that still exist today, such as Loew's (NYC), Stanley (Philadelphia and Washington, DC), Balaban and Katz (Chicago), Saxe Brothers. (Milwaukee), Finkelstein and Runin (Minneapolis), North American (San Francisco and Seattle), and West Coast (Los Angeles)[92]

While it is true that initially the theater proprietors hoped to feed off the crowd shopping in downtown, the relationship between cinema and commercial districts became more mutualistic as movie theaters and palaces grew in popularity. Because of its social aspect, cinema came to be the anchor of commercial activities in downtowns and the entertainment district began to have its own rippling effect on the surrounding businesses such that more and more people who went to the

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[89] Forsher, 5.

[90] Gomery, 23-24.

[91] Forsher, 37.

[92] Gomery, 24-25.

movies ended up shopping in the CBD. The symbiosis was so strong that the closing of movie palaces and the consequential loss of attendees was reflected in the business district's revenue. The commercial importance of cinema was made evident again with the development of suburbs in America as movie theaters became a standard component of the neighborhood retail district.[93]

But the cinema's affinity to business districts transcended beyond the actual commercial products and services. Film scholar Anne Friedberg points out that it is also the individual visual experiences that were commodified. She argues that in the movie theaters, shopping arcades, and department stores, "different versions of the virtual gaze were sold to an increasingly wide audience, stimulating new rituals of consumption while creating new subjective understanding of space and time."[94] Therefore, through the sheer provision of spectacles, cinema is one of the sites of mass consumption and a social space that brought almost everyone to experience the communal pleasure of commodity consumption. The modern mall in America, by embodying the cinema, is thus the ultimate manifestation of the consumer culture.

It was the proximity of movie theaters to the commercial district that brewed the earliest "mall" prototypes. An arcade building constructed in 1928 near 5th Street and Broadway in downtown Los Angeles not only had shops and restaurants, one of its multiple floors also housed a movie theater. This combination came to be the standard formula of America's modern malls and the trend caught on. Just between 1995-1997, 21269 new screens were installed in shopping malls alone, not only seamlessly bridging, but in fact completely enclosing, the entertainment and commercial districts.[95]

If cinema's commodified role seems to diminish or made sordid its function as a public space, this intuition is not unfounded. Scholars and architects, such as Michael Sorkin, considered spaces of this kind culturally bankrupt. However, we should not soon forget, as urban historian Lynn Hollen

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[93] Forsher, 36.

[94] Ann Friedberg, "Window shopping: cinema and postmodernity," *The Space of Postmodernity: readings in human geography* (Malden, Mass: Blackwell Publishers, 2002), 443.

[95] Forsher. 119.

Lees points out, "that commercial space has always been built into public space and vice versa." [96] The Roman Forum was where oration, public announcement, and civic administrations took place, but it was also where citizens purchased and sold goods. In fact, when discussing public architecture in Los Angeles, architect Charles Moore flat out dismissed the standard civic buildings and pointed to commercial arcades and movie theaters, even Disneyland, as places filled with activities from which public participation has a much better chance of being elicited.[97]

To this end, it is not any specific building that can incite civitas, but rather specific activities that can make sense of the place. As urban scholars Loukaitou-Sideris and Tridib Banerjee observe, "public life has changed in a variety of ways. In previous centuries engagement in public life was a daily necessity for all citizens, but today it is a matter of choice."[98] As a result, civic spaces need to be created through ceremonies and public rituals. In its peak era before television became prevalent, more than half of the population visited the cinema every week; going to the movie was very much a public ritual. [99] Furthermore, from a practical point of view, both profitable commercial spaces and successful public spaces are contingent on access and location. The commercial and public roles of cinema, therefore, need not be mutually exclusive. In fact, a dual role might even be necessary as over the years urban design initiatives have increasingly shifted from the public to the private sector guided by financial opportunity and profit whilst the local governments continue to lose their resources.

However, it was precisely the movie theater's role as a commercial institution that eventually eclipsed its role as a public space and social institution. Like many formerly public activities that have disappeared inside the private realm, cinema has retreated from its prominent position in the downtown into the suburban malls and then into the home theaters where it has basically

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[96] Lynn Hollen Lees, "Uban Public Space and Imagined Communities in the 1980s and 1990s," *Journal of Urban History* vol. 20, No. 4, August (1994): 449-50.

[97] Charles Willard Moore, *You have to pay for the public life : selected essays of Charles W. Moore* (Cambridge, Mass.: MIT Press, 2001), 63-64.

[98] Anastasia Loukaitou-Sideris and Tridib Banerjee, *Urban design downtown : poetics and politics of form* (Berkeley: University of California Press, 1998), 176.

[99] N. David Milder, "Downtown Movie Theaters Will be Increasingly in Great Danger," *DANTH's fourth Lustrum downtown Trends Assessment 2008*, DANTH, Inc., March 2008.

disintegrated. As a mere component of the shopping mall, the engulfed movie theater can only offer "a super-sanitized, ahistorical environment that denies all contact with a specific city and its past." [100] And like the malls, most contemporary stand-alone movie theaters are so generic that their existence bear no meaningful resonance with the surrounding in which they are situated. As writer Dennis Maloney laments, "if the birth of the suburb brought about the death of the movie palace, the modern plex - the cine, the multi, the mega - is burying it."[101]

Not surprisingly, today only about 12% of movie industry's revenue comes from movie theaters while the rest comes from other distribution channels serving television, video and DVD rental and purchases. Increasingly, Americans prefer to go to the movies at home. While once a nation-wide ritual involving more than half of the country, today only about 10% of the population actually goes to the cinema.[102] The show no longer starts on the sidewalk. Instead it starts at home on the ever larger television screen, or at best in a franchised black box where no public interaction or participation can occur. While one may argue that the different distribution channel has actually helped in democratizing cinema, making it available to more people, the reality is that the strategies of so doing has instead come home to roost and severely undermined cinema's social and public role, as seen in the case of Los Angeles.

The case of Los Angeles

Even amid decentralization and sprawl, many contemporary American downtowns still remain the dominant center of the metropolitan area. But this is not really the case for the poly-centric Los Angeles. The "edge city" phenomenon is epitomized here, secondary districts and suburban centers such as Pasadena, Santa Monica, or Hollywood (which is not technically a city but a 2005 mandate has regarded it as such) have matured and created their own "downtowns" that easily outshine the original one, especially in terms of public gathering. Once teeming with life, night time in downtown Los Angeles today is frighteningly silent and desolate. As Loukaitou-Sideris and Banerjee quick to point out, congregation of the Angelenos in downtown only occur when the Dodgers won the World

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[100] Lees, 449-50.

[101] Dennis Maloney, "Fade to black: while downtown Los Angeles's historic cinemas are being left to disintegrate, plans are afoot to build a huge entertainment complex just a few blocks away," *Blueprint*, no. 232 (July, 2005): 71.

[102] Milder.

Series or the Lakers won the NBA championship.[103] Even Reyner Banham, who vociferously declared his love for Los Angeles, has dismissed its downtown as irrelevant.[104]

Like many other coastal cities in the mid 1800s, Los Angeles had its center of commercial activity relocated from the waterfront to the Main Street and established its CBD. Locating near the Main Street was advantageous for the merchants as they could easily display their goods and attract customers, such that they nicknamed an intersection of Los Angeles' Main Street and 7th Street the "Mecca for Merchants." The ensuing land speculation saw the population increased almost ten folds between 1880 and 1896.[105] Plans motivated by the City Beautiful Movement, sponsored by downtown corporate and commercial interests and geared toward pushing out factories and industrial warehouses, saw the construction of office buildings, department stores, hotels, as well as movie theaters. Downtown became the major hub of urban activities by the 1920s and entertainment district came to play a crucial role. For Los Angeles, this was on Broadway street, between 1st and 8th street (see folded map on p.). Between 1910 and 1931, Broadway exploded with movie theaters. But the district itself actually already started to take shape in the beginning of the 1880s.[106]

The entertainment district, better known as the theater district, begin with the opening of Child's Opera House in 1884 on Main Street (parallel to Broadway), which quickly turned into a vaudeville theater and within a decade, having been swept up in the nation's vaudeville craze. Having changed its name to Grand, the opera house hosted the first commercial exhibition of motion pictures in Los Angeles on July 6, 1896. [107] Just before the turn of the century, penny-arcades started appearing around the vicinity. While not successful, the nation's very first movie theater - Tally's Electric Theater, also opened within a stone throw from the Opera House in 1902.

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[103] Loukaitou-Sideris and Banerjee, xxi.

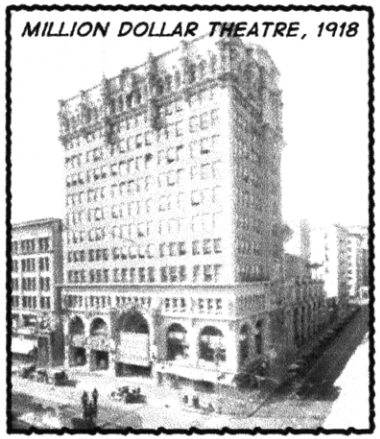
[104] Reyner Banham, *Los Angeles: the architecture of four ecologies* (London: Allen Lane, 1971), 208.

[105] Loukaitou-Sideris and Banerjee, 16.

[106] Forsher, 87.

[107] www.losangelestheatres.googlepages.com

FIG.13



MILLION DOLLAR THEATRE, 1918

The downtown development around the turn of the century pushed the commercial district boundary outside of Main Street and onto Spring Street and Fort Street, which became known as Broadway Street in 1900. Originally dotted with small businesses mixed with offices, the area was soon overtaken by large retails such as Hamburger and Sons, a four-story dry goods outlet in 1887. The family business soon opened another store a few years later covering 500,000 square-foot just down the block from the outlet. [108]

With all the expansions of commercial retailers, movie theaters and palaces also prospered. Pantages with 1400 seats opened in 1910, very quickly followed by Clune's Theater and many others in the next two decades within five blocks of each other on Broadway Street. As one of the earliest large movie houses in Los Angeles, Palace Theater, opened in 1911, had retail establishments on the street level and offices above, fully capitalizing on its proximity to the commercial district.[109] A few years later Sid Grauman opened the Million Dollar Theater, one of the most renown movie theaters still standing today in downtown (**Fig. 13**). Boasting more than 2300 seats, Million Dollar was the largest cinema on the West Coast in 1918 and remained so for at least a decade, offering the most advanced ventilation system available and a stage area that was large enough for both vaudeville plays and movies.

By the beginning of 1920, the theater district in downtown Los Angeles had the world's highest concentration of movie palaces (170000 seats over a six block radius) (**Fig. 14**). It was no coincidence that the decade of 1920s was also the period of rapid population and economic growth for the city of Los Angeles; more than 410000 new homes were built, doubling the housing stock. [110] The relationship of the entertainment and commercial district, by this time, had blossomed into a complete mutualism. For example, the renowned Biltmore Hotel that opened on South Grand Avenue in 1923 - just two streets over from Broadway, used its proximity to the movie palaces and the spectacles they promised as an allure to patrons. It even had a 1700-seat cinema venue inside the hotel.[111]

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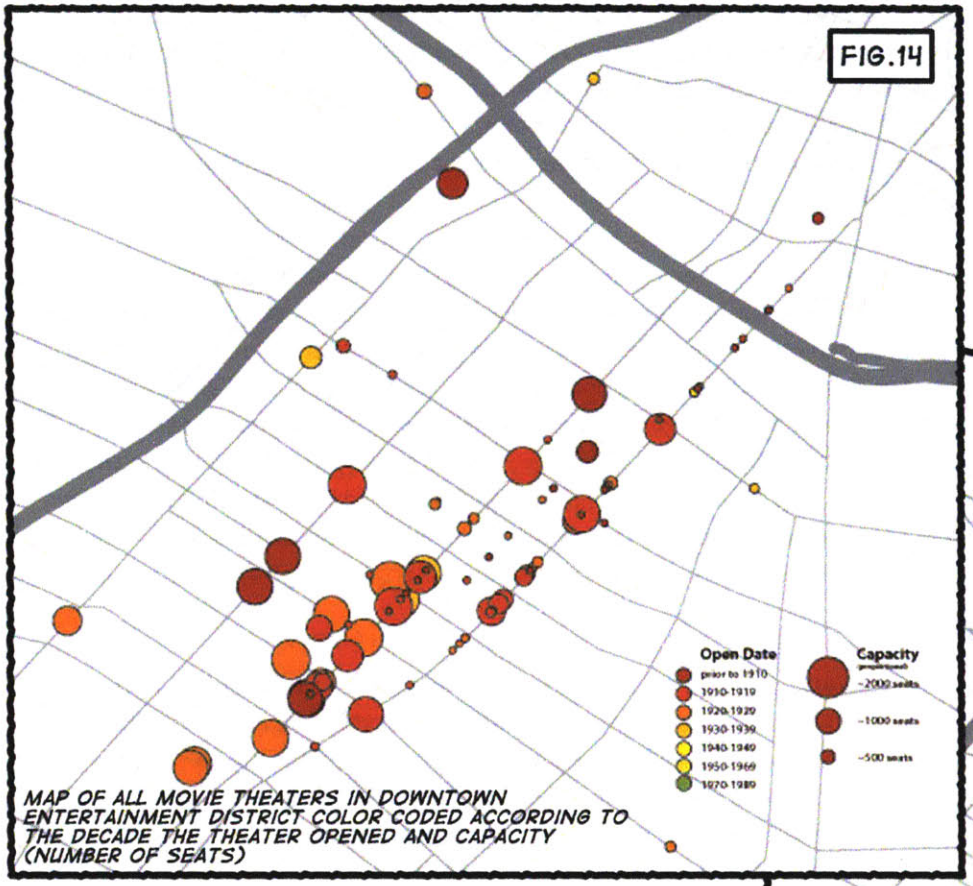
[108] Forsher, 89.

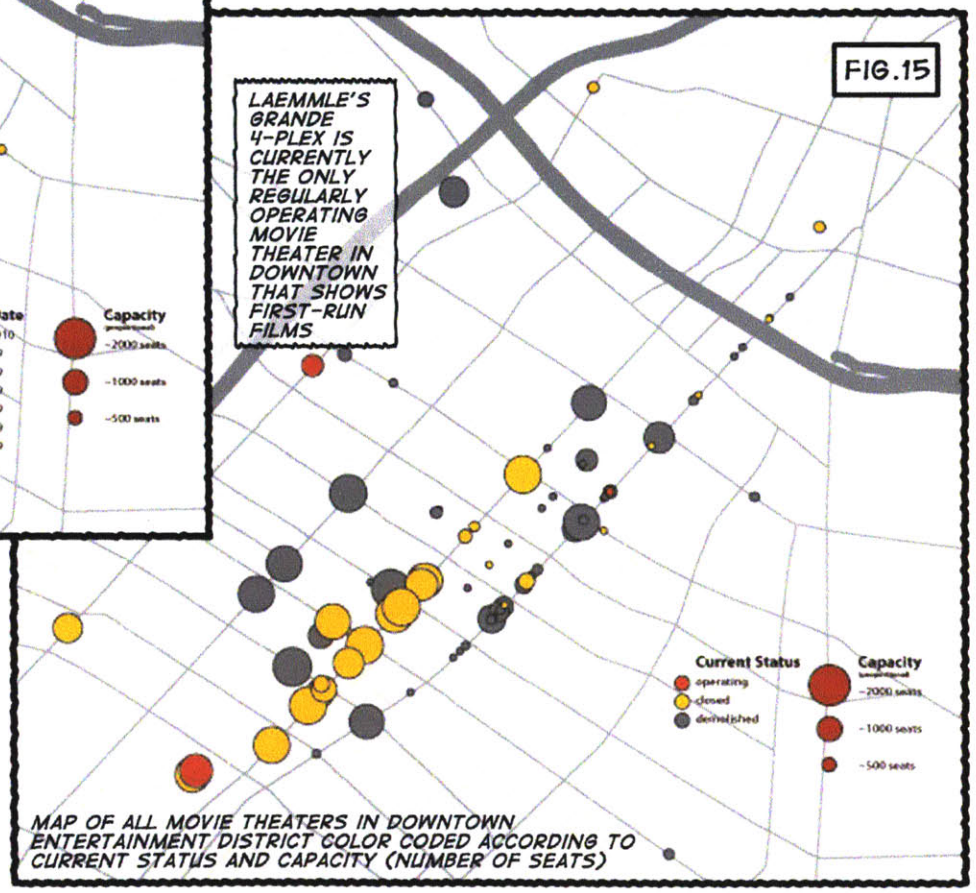
[109] Ibid., 37.

[110] Arthur L. Grey Jr., "Los Angeles: Urban Prototype," *Land Economics*, vol. 35, No. 3 (Aug. 1959): 232-3.

[111] Maloney, 68.



MAP OF ALL MOVIE THEATERS IN DOWNTOWN ENTERTAINMENT DISTRICT COLOR CODED ACCORDING TO THE DECADE THE THEATER OPENED AND CAPACITY (NUMBER OF SEATS)



MAP OF ALL MOVIE THEATERS IN DOWNTOWN ENTERTAINMENT DISTRICT COLOR CODED ACCORDING TO CURRENT STATUS AND CAPACITY (NUMBER OF SEATS)

The Great Depression slowed down the physical and financial expansion of the entertainment and commercial district. But the effect was not yet detrimental. Although 1931 witnessed the opening of the last movie palace in downtown, the same year also saw the combined movie theater seats climbed to more than 215000. Between 1925 to 1950, movie palaces were still considered to be very lucrative enterprises. All the way until the end of WWII, downtown's Broadway was consistently the destination for shopping, dinning, and enjoying the movies.[112]

The more malignant cause for the theater district's disintegration in downtown Los Angeles was suburban developments and congestion. As early as 1930, the downtown began to show signs of parking space shortage in the entertainment and commercial districts. The problem only compounded with time as places for parking began to compete with places for the actual retails and cinemas. The resurgence of prosperity after WW II and the construction of interstate highway system allowed for a much desired outward migration. The accompanying development of the suburban commercial and entertainment center, such as the Hollywood Boulevard, naturally received much interest and attention from those who had "escaped" the city, to the dismay of the downtown.[113]

It was during this post-war period that the full extent of the theater and commercial district symbiosis was quantified. Research revealed a staggering decrease in downtown businesses revenues that had been set in motion as the theater district begin deteriorating during the Great Depression. Just between 1946 to 1957, the decrease was more than 30%. The downswing only quickened its pace after WWII. The decline was really quite astonishing considering this drop took no account of the population growth and the increasing buying power in the postwar period. [114]

However, as the minority population grew in the neighborhood surrounding downtown between 1950-1960s, they came to support the theater district when the white demographics moved to the suburbs. The Million Dollar Theater was briefly revived in the 1980s by the Hispanic population in the

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[112] Gomery, 26.

[113] Richard Longstreth, *City Center to Regional Mall* (Cambridge, Mass.: MIT Press, 1998), 55.

[114] Grey Jr., 235.

city who were eager to see Spanish and Mexican movies not shown in standard cinemas.[115] A few other theaters even managed to continue their operation into the 1990s.[116] But nothing can resist the pull of suburban shopping and entertainment districts. With the likes of CityWalk at Universal City and the Santa Monica Promenade, virtually all of the historical theaters in downtown has gone completely out of business.[117] This sorry state was perpetuated by new entertainment options and leisure activities that are increasingly home oriented. As Loukaitou-Sideris and Banerjee write," technological advances have made many social activities independent of context or location."[118] Downtown is no longer the center of consumption, visual and otherwise.

While the movie theaters were forced to close down the business, their exteriors, facades, and even the interiors remained. While many have subsequently been demolished or converted into offices or apartments, many stayed closed yet still standing. Many of the historical cinemas fall into this latter category in downtown today (**Fig. 15**). As unlikely as it seems, Los Angeles is actually among one of the major urban environments in the US to have kept much of its 1900-1930 architecture intact.[119] Many of these remaining movie theaters, although having kept the lavish details and decorations, actually function as churches on the weekend. Others had been converted into special event or live performance venues. Still some, having stripped of the interiors, are used as flea markets and dodgy night clubs. [120]

Without a functioning theater district, today's downtown Los angeles lacks both population and social energy in the evenings and weekends when office workers all retreated to their suburban communities to fulfill their entertainment and shopping needs. The is a scene very different from the Broadway in New York. In fact, few people are even aware that there is a Broadway in downtown Los Angeles, one in its heydays had been just as vibrant as its east coast namesake .

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[115] Maloney, 71.

[116] Steve Markham, "Los Angeles theatres: ups and downs," *Marquee* 28, no. 2 (1996): 28.

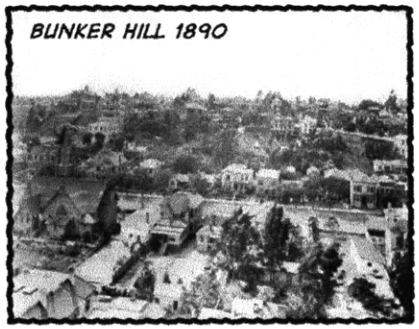
[117] Forsher, 92.

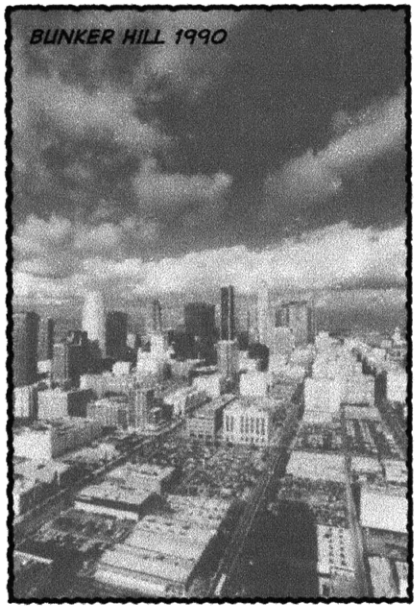
[118] Loukaitou-Sideris and Banerjee, 180-1.

[119] Mike Davis, *City of quartz : excavating the future in Los Angeles* (New York: Verso, 2006).

[120] Forsher, 92.

FIG.16





The decline of downtown was not unique to Los Angeles and across the nation many renewal plans were concocted. This not only reestablished the influence of the public sector, such as the Community Redevelopment Agency (CRA) in Los Angeles, but also saw the extensive land clearance and emergence of superblocks occupied by corporate mega-developments. The result was a systematic coagulation of the finer grains of urban activities that used to take place. Nothing illustrates this better than downtown Los Angeles' Bunker Hill. In the attempt to shift the civic actions out of the historic core, urban renewal plans razed almost 400 buildings to make way for the conspicuous high-rises that tower over a vast land of horizontal sprawl, making this district ahistorical and lamentably undistinguishable from many other American downtowns (**Fig. 16**).[121] In addition to Bunker Hill, the city planners in Los Angeles concentrated their efforts on creating the music center complex with four individual venues, the most famous being Frank Gehry's Walt Disney Concert Hall (see folded map again). With a combined capacity of less than 5000 seats, the music complex is just a few blocks north of the entertainment district with many of the cinemas from the district's heydays still intact and used by the inner-city citizens into the 1980s. The combined seating of these movie theaters exceeds 25000, yet there were, and still is, no plan for revitalization of the entertainment district largely because, as James Forsher observes, "most planners have not considered theaters an important element of the city or town streetscape."[122] Going to the concerts, while a fine idea, was not comparable to going to the movies, which along with the automobiles were two things that Americans were reluctant to give up even in the depravity of the Great Depression. And indeed, as scholar Kazys Vernelis points out, the seeming attempts to give the city "the illusion of a civic architecture," through the building of Disney Concert Hall or Renzo Piano's addition to the Los Angeles County Museum of Art,"ring hollow." These are in fact part of billionaire Eli Broad's plan to use high-design architecture to boost property values - namely the product of Bibao-effect.[123]

Varnelis attributes Los Angeles citizens' "obsession with their private lives [as] a key factor toward the city's antipathy toward the civic." Indeed, deemed the most privatized environment in the U.S. by

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[121] Loukaitou-Sideris and Banerjee, 23.

[122] Forsher, 93.

[123] Kazys Varnelis, ed., *The Infrastructural City: Networked ecologies in Los Angeles* (New York: Actar, 2008), 10.

Lees, Los Angeles' "architecture" is really the single-family homes.[124, 125] As Charles Moore points out, high-profile designs do not create monuments or civic space; people do. While there exist squares, walkways, benches, fountains, and other "standard equipment of urban public spaces," downtown remains and will remain empty without communal activities that can connect citizens.[126] Some revitalization efforts begin to suggest that the key to increase the health of downtowns is to shift the function of central business district (CBD) to central social district (CSD) and the entertainment district would become an important part of the CSD.[127] Towards this end, two separate efforts in downtown Los Angeles have been underway.

Not unlike the Bunker Hill and music complex development, a more recent project spearheaded and invested by AEG, one of the leading sports and entertainment presenters in the world, attempts to create a new entertainment district behind the Staples Center in South Park, southwest of what the historical entertainment district was located. The development, named "L.A. Live," includes live theater, convention hotel, music venue, restaurants, office spaces, and more importantly, a 14-screen Regal Cineplex, which is scheduled to open in November of this year (**Fig. 17**).[128,129] The cineplex would be the first substantial movie theater to open in the now cinema-deprived downtown, yet the anticipation seems to be only lukewarm. Currently downtown Los Angeles has only one cinema, Laemmle's Grande 4-Plex with four screens and 800 seats, that regularly shows first-run movies. A handful of historical theaters are also operating, but only as special event venues. Yet even this lone cinema is located to the western-most border of downtown, on the edge of Bunker Hill close to the Harbor Freeway, seemingly to have nothing to do with the historical theater district.

FIG.17

THE 14-SCREEN REGAL CINEPLEX ON THE L.A. LIVE PROJECT COMPLEX OPEN NOV. 2009

Los Angeles Conservancy, a historical preservation organization established in 1978, on the other hand, has been trying for years to regenerate the original theater district on Broadway. While the organization has no legislative power with which to force landlords and owners to preserve the

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[124] Lees, 448.

[125] Varnellis, 10.

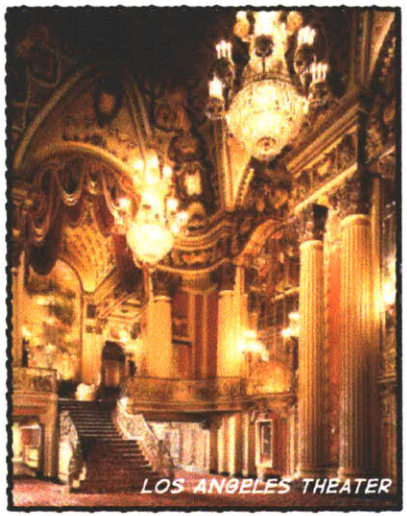
[126] Lees, 450.

[127] Milder.

[128] www.lalive.com

[129] Maloney, 68.

FIG.18



historical theaters and can only provide support in encouraging historically sensitive investment and restoration, the Conservancy's two decade-old program "Last Remaining Seats" have kept three important historical movie theaters - Orpheum, Los Angeles, and Million Dollar - alive for a couple of nights every year by showing classic movies (**Fig. 18**). While the owners of the various unused theaters vary in their views of the importance of downtown entertainment district, the Conservancy was able to raise awareness of Los Angeles' historic movie theaters and persuade a few proprietors to restore the bygone palaces. The Orpheum is one such example, reinstated to its former glory by its owner with money raised from the development and sale of loft apartments within the building. [130] In a metropolis typecast as vapid and materialistic, it is simultaneously a real shame and a conundrum that the rich historic cinemas are left to fall by the wayside underutilized, as developers opt to recreate generic entertainment complexes elsewhere with no defining characteristic that will only continue to feed the stereotype of a insipid image of Los Angeles.

The introduction of the movie theater had a manifold impact on America's downtowns. Cinema and the entertainment district it created became the commercial anchors that not only influenced the business districts but also helped shape the modern mall, for better or worse. But cinema also provided a vital public function that was equally important to, if not rivaling, its commercial role. By crafting a mode of social interaction that covers from the sidewalk to the screen and encompasses across socio-economic barriers, cinema challenged traditional places of congregation and established one of the most democratic commercially-based public institutions. As such, in its heydays, cinema can be considered to be an urban vitality indicator, both socially and economically.

While the cinema's dual function were initially symbiotic, ultimately its commercial role eclipsed its public role. The movie theaters followed the suburban development and left downtown for good, only to disintegrate there as well as cinema gradually retreated to the private homes. The remaining movie theaters have devolved into franchised black boxes encased in generic shopping malls where social and civic interactions are not only not elicited but in fact subdued. Such is the state of today's cinema whose existence has become utterly and completely commodified with not even a pretense at fulfilling its once social function. Such cinema can no longer represent vitality of any kind, urban or suburban.

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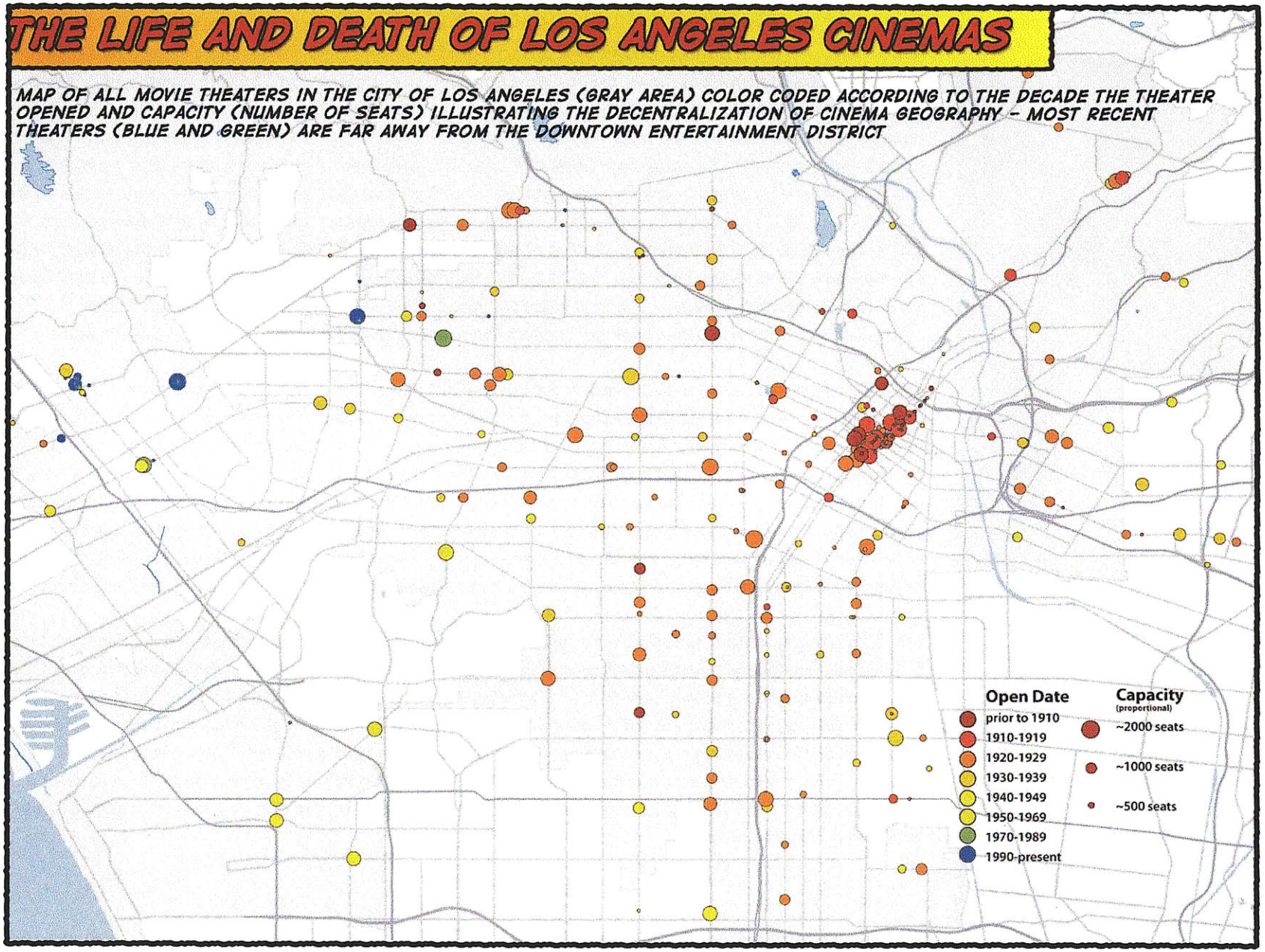
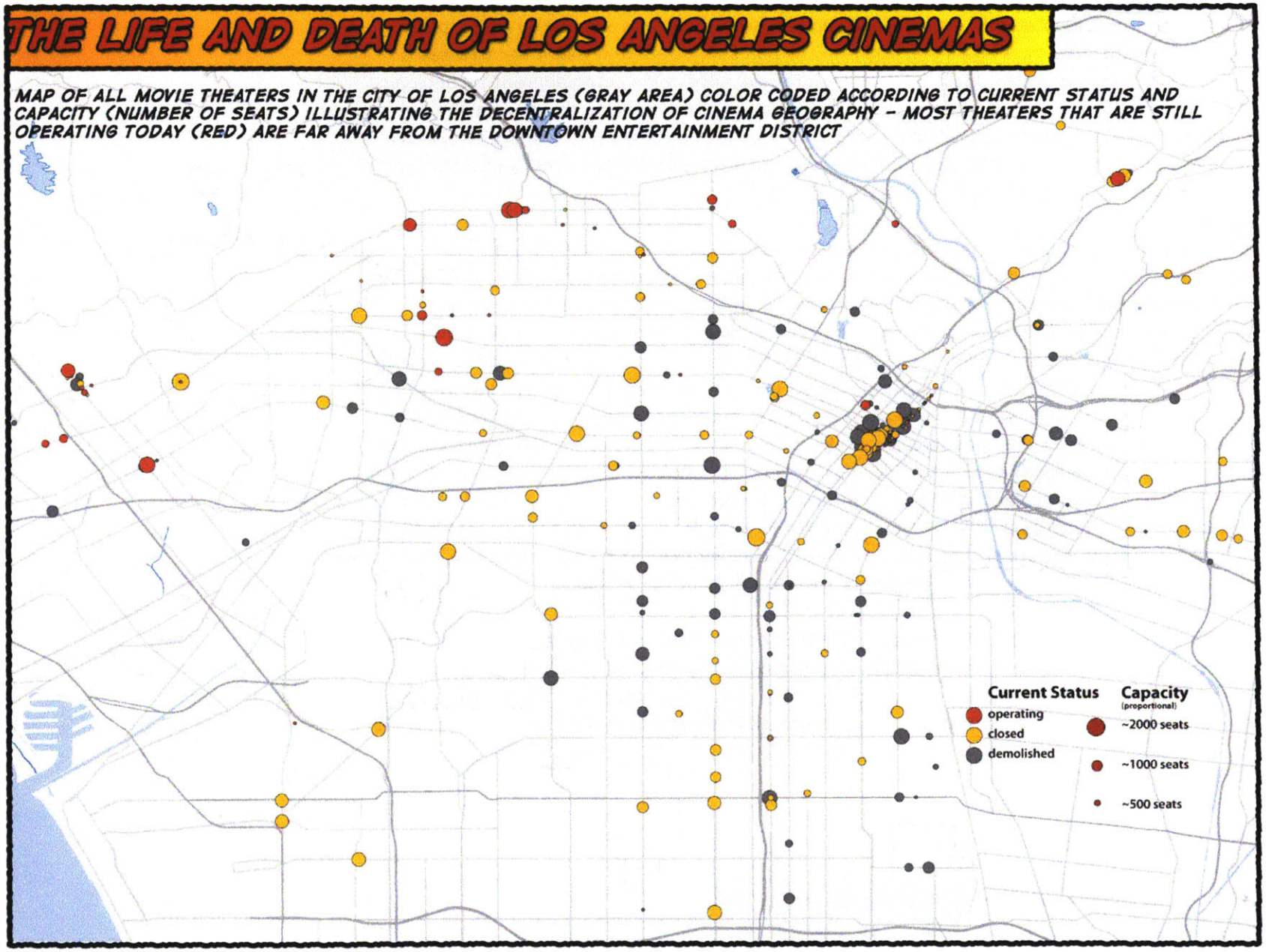
[130] http://laconservancy.org/remaining/index.php4

THE LIFE AND DEATH OF LOS ANGELES CINEMAS




THE LIFE AND DEATH OF LOS ANGELES CINEMAS
MAP OF ALL MOVIE THEATERS IN THE CITY OF LOS ANGELES (GRAY AREA) COLOR CODED ACCORDING TO CURRENT STATUS AND CAPACITY (NUMBER OF SEATS) ILLUSTRATING THE DECENTRALIZATION OF CINEMA GEOGRAPHY - MOST THEATERS THAT ARE STILL OPERATING TODAY (RED) ARE FAR AWAY FROM THE DOWNTOWN ENTERTAINMENT DISTRICT
Current Status
operating
closed
demolished
Capacity
(proportional)
~2000 seats
~1000 seats
~500 seats

As architect Herbert MacLaughlin intimates, a successful public space aims to "create a place where people would come back again and again, in the same way that they might want to see a successful movie over and over again." [131] With rapidly advancing home entertainment technologies, today's movie theaters are not even destinations where people would want to go in the first place, as made evident by a recent study that showed a 7% drop in population that prefers to watch a movie in the theater between 1994 and 2006. To make the matter worse, even those who frequently go to the movies still prefer home than theater viewing.[132]

Movie theaters and palaces of the past have evoked much imagination, beginning with the pavements and marquees outside. The interior also offered more than today's screen and seating. In Los Angeles, Tower Theater provided playroom for older children while Los Angeles Theater included special rooms for mothers with small babies to socialize while they nurse. Still more offered spacious and decorative lobbies to accommodate pre or post-show cafe and bar services.[133] Today only one movie theater in Los Angeles provides similar amenities. With an average price of $20 per ticket, ArcLight Hollywood Theater is catered to high-end clientele and not exactly akin to the movie palaces of the past that was meant for almost everyone. [134] As cinema decentralizes (**see box**), it is entirely possible, that the death of downtown entertainment district was not only a side effect of suburban development, but in fact, as Hubbard speculates, a conscious attempt " to seduce particular audiences by distancing cinema from those 'less desirable' consumers [in the inner city] who might disturb the ambience of 'family' consumption." [135] If this is the case, then there is even less hope of resurrecting cinema's role as a genuine public space.

According to data collected by NATO ((National Association of Theater Owners), while the number of cinemas keeps on decreasing, the number of screens actually grew (**see box**), implying that movie theaters that continue to operate are expanding their venues to generate more profit or simply to stay afloat. However, the admission data do not seem to illustrate that this tactic worked. While in

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[131] Loukaitou-Sideris and Banerjee, 258.

[132] Milder.

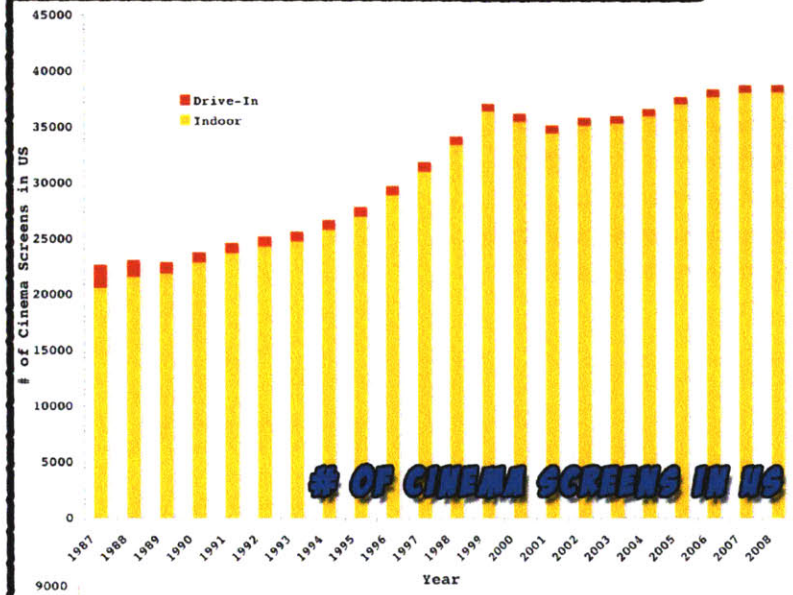
[133] Maloney, 70.

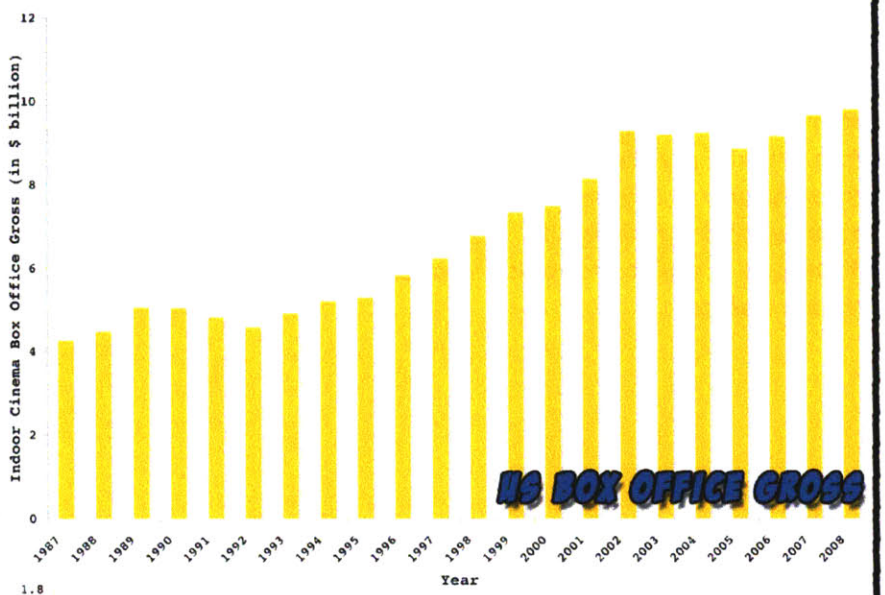
[134] Jack Skelley, "L.A. theaters go high end," *Urban Land* 61, no. 6 (June, 2002) : 34.

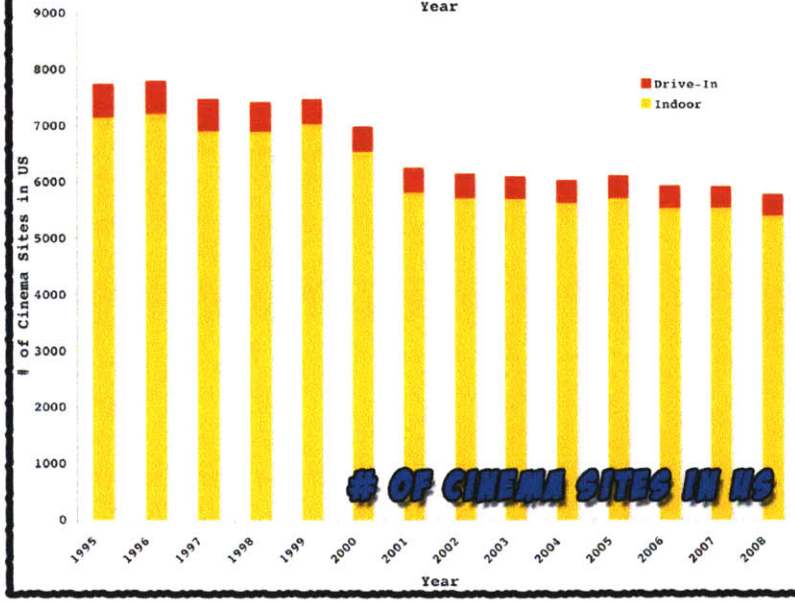
[135] Hubbard, 1244-5.

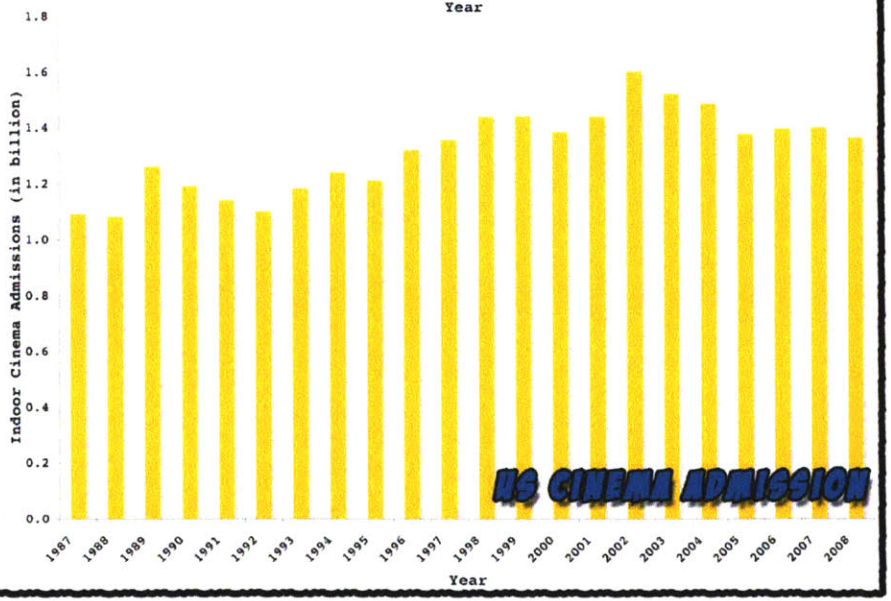
CINEMA BY THE NUMBER

SOURCE: NATO (NATIONAL ASSOCIATION OF THEATER OWNERS)









general the number of admissions seems to be climbing slowly, when compared against population growth, the percentage of admission actually decreased. Specifically, between 1996 and 2006, the US population increased by 16.2% while the cinema admission of the same period only grew by 8.2%. Furthermore, during the economic boom between 2002 and 2006, the admission again dropped by 12.4%.[136] *These statistics only serve to quantify what has already been observed - while movie theater's function as public space has long fallen off the priority list, with the ever-growing film viewing options, the physical structure of the theater itself can very well be rendered obsolete in the near future. In this regard, now is the time to reassess the social role of cinema as its commercial hold diminishes. By recognizing its past contribution to the downtown development, we might be just in time to reinvent the cinema typology and return it to its former status as a downtown asset.*

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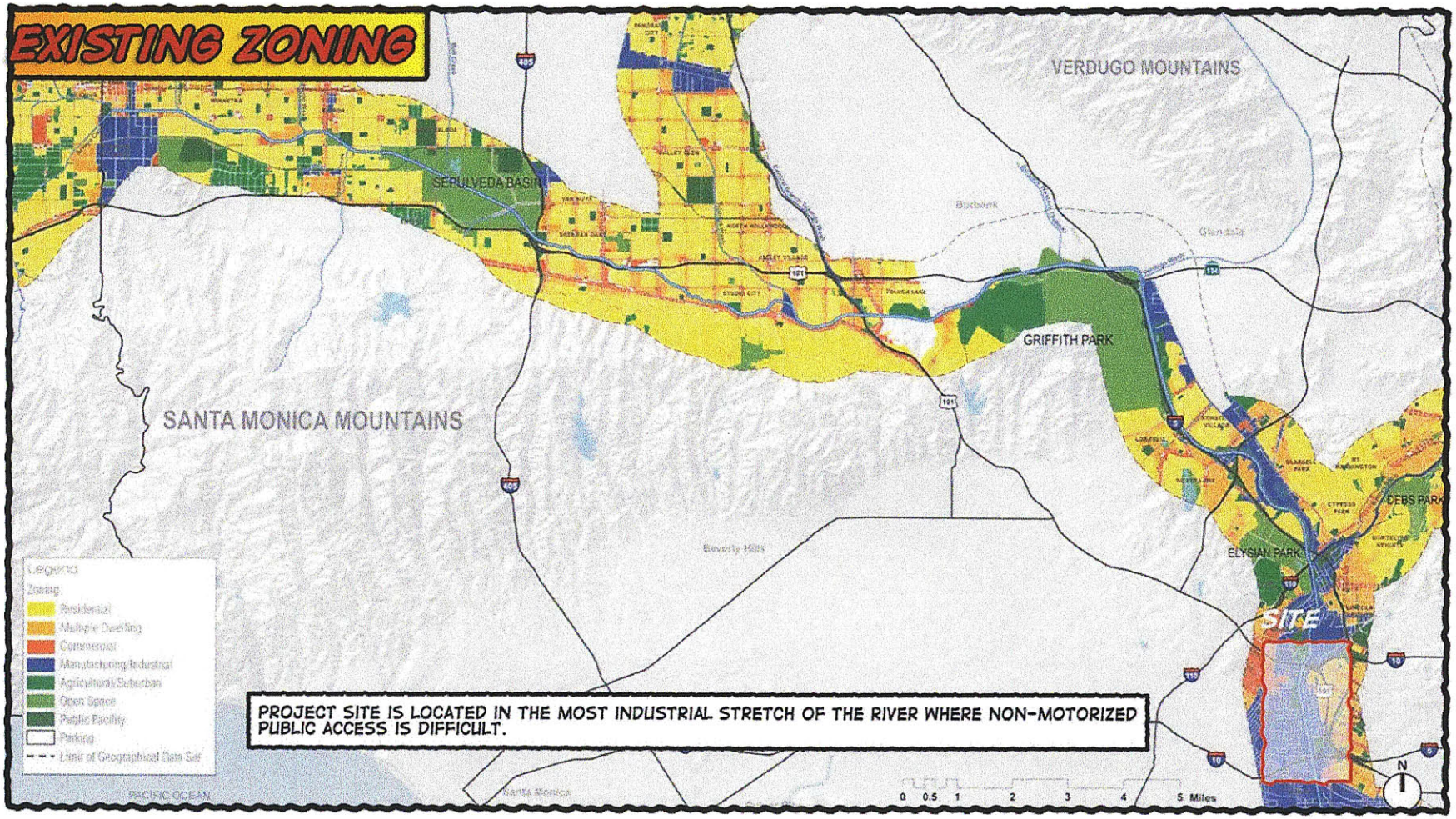
[136] National Association of Theater Owners, www.natoonline.org

LOS ANGELES
RIVER


EXISTING ZONING
VERDUGO MOUNTAINS
SEPULVEDA BASIN
GRIFFITH PARK
SANTA MONICA MOUNTAINS
ELYSIAN PARK
SITE
Legend
Zoning
Residential
Multiple Dwelling
Commercial
Manufacturing/Industrial
Agricultural/Suburban
Open Space
Public Facility
Parking
Limit of Geographical Data Set
PACIFIC OCEAN
PROJECT SITE IS LOCATED IN THE MOST INDUSTRIAL STRETCH OF THE RIVER WHERE NON-MOTORIZED PUBLIC ACCESS IS DIFFICULT.
0 0.5 1 2 3 4 5 Miles
N

Los Angeles has a river. It doesn't look much like one, however. Instead, it appears akin to a modern day ha-ha - the concealed trench used to separate 18th century English garden from the working countryside. With channel walls sometimes as high as 30 feet tall and little or no water at places, the Los Angeles River is easily missed and dismissed.

At only 52 miles long, the L.A. River is 45 times shorter than the Mississippi. But it drops 795 feet in elevation from the beginning to the end, 150 feet more than does the Mississippi in its 2350-mile course. The River was the sole water source for Los Angeles from 1781 to 1913 when the L.A. Aqueduct was complected and started importing water from the Owens River. The L.A. River starts in San Fernando Valley and free-flows through the flood plains in Los Angeles County before turning south into the Pacific Ocean via San Pedro Bay. Between 1934 to 1938 the river flooded several times, killed 85 people, and caused $23 million in property damage. To prevent such a problem from happening again, the Army Corps of Engineers channelized the River and its tributaries with 3.5 million barrels of concrete that became the sole characteristic of the River today.[137,138]

The project was part of the President Franklin Roosevelt's program to boost employment in Los Angeles. Costing $370 million, the project also created three reservoirs. Channelization began in 1938 and finished in 1960, providing flood control for the region and a consistent path for the water course, and in turn transforming the riparian river with natural riverbed into a 52-mile engineered waterway. Only three portions of the channel bottom remain unpaved: through the Sepulveda Flood Control Basin in the San Fernando Valley, near Griffith Park through Elysian Valley where ground water levels prevent it from being paved, and at the River estuary in Long Beach where the River empties into the Pacific Ocean.[139,140]

The River is typically dry during summer months. There is no "average" flow and the River fluctuates dramatically with seasonal rainfall, varying from barely a trickle in drought years to torrents of

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[137] http://ladpw.org/wmd/watershed/LA/History.cfm

[138] http://folar.org/?page_id=16

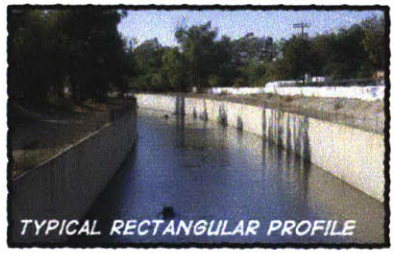
[139] http://ladpw.org/wmd/watershed/LA/History.cfm

[140] http://folar.org/?page_id=16

water in heavy rains. Either way, the water is often polluted from urban runoff and storm drainages all along the course.[141]

The City of Los Angeles Department of Water and Power has electricity pylons along both sides of the river. Heavy rail tracks for long-distance freight and passenger service also tend to run parallel to the River, especially from Glendale to downtown with about 10 to 50 feet buffer area between each track. The rail lines pose great physical barrier for public access to the channel, not that there is anything to do in the middle of the channel, especially in the downtown area, wet or dry. Because of its unused state, the immediate vicinities of the River are hotspots for shady businesses. Areas near the bridges are especially unsafe even during the daytime.

In 1989, the idea of turning the river channel into a truck freeway was proposed in the state assembly. However, the Friends of the Los Angeles River, an environmental group that supports restoring the natural and historic heritage of the river to its pre-channelized habitat, voiced strong opposition. In 1991, Mayor Tom Bradley created the River Revitalization Task Force. After some real estate battles to acquire two former industrial rail yards along the river, the Los Angeles River Revitalization Plan was adopted in 2007 that designs a 32-mile greenway from Canoga Park through downtown to Vernon.[142] Today the plan is still an on-going effort, with the usual political and financial hoops to jump through.[143]


TYPICAL RECTANGULAR PROFILE

TYPICAL TRAPEZOID PROFILE

The part of the River used for this thesis project is a 9000-feet stretch in the downtown area: north bound by Santa Ana Freeway (5/101), and south bound by Olympic Boulevard. This segment of the River features arched bridges and has clear sightlines to the downtown skyline. Land use in this area is primarily industrial (mostly light) and commercial, with city and county facilities on the west side, and some commercial and residential on the east side.

In the Revitalization masterplan, which segmented the 32-mile it covered into nine reaches, the 9000-feet stretch consists of Reach 9 and the lower Reach 8. The profile of River channel in both Reaches are generally trapezoidal. However, due to complex hydraulics in storm events where the

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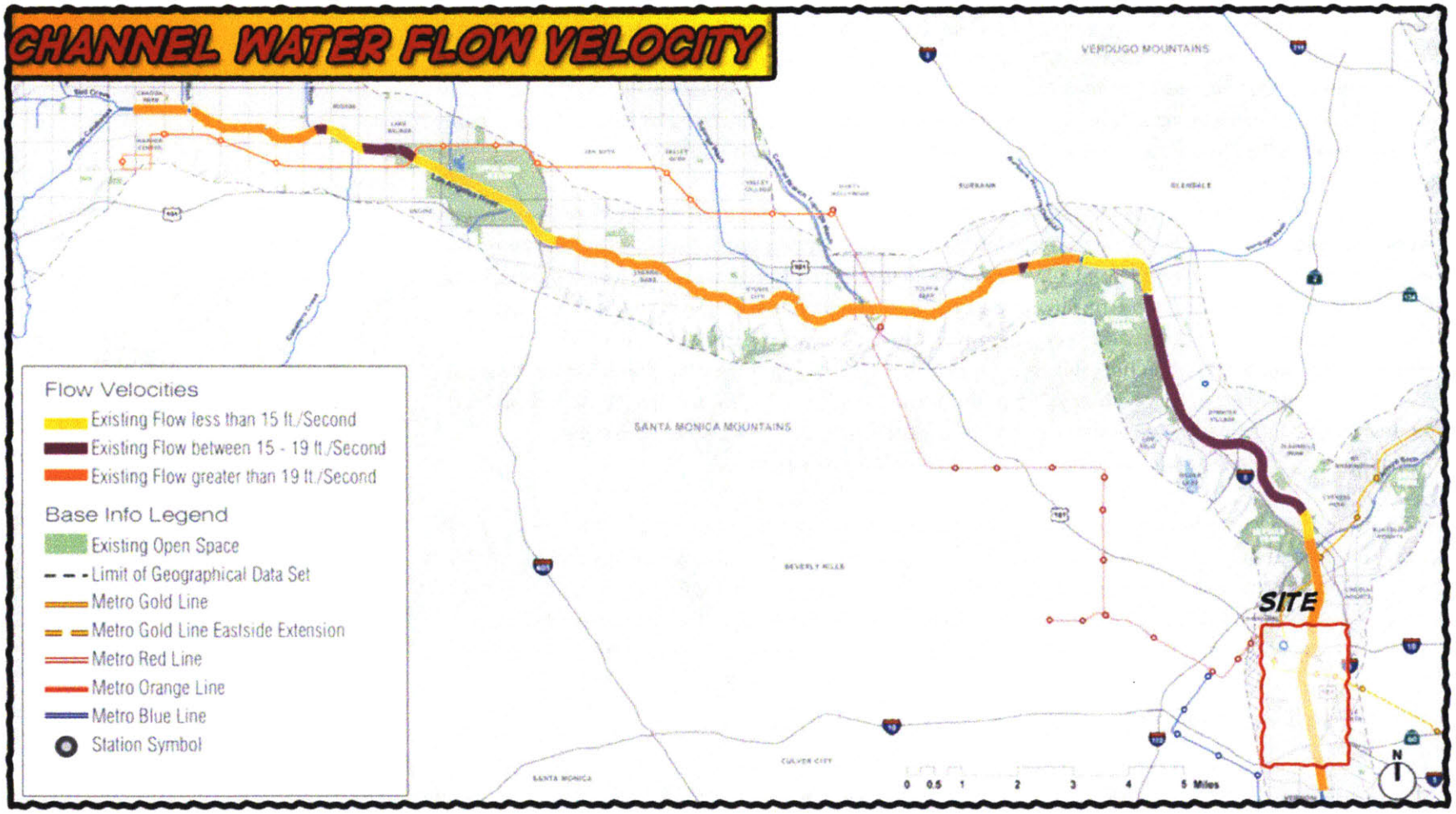
[141] Ibid.

[142] Ibid.

[143] http://folar.org/?page_id=16


CHANNEL WATER FLOW VELOCITY
VERDUGO MOUNTAINS
SANTA MONICA MOUNTAINS
SITE
Flow Velocities
Existing Flow less than 15 ft./Second
Existing Flow between 15 - 19 ft./Second
Existing Flow greater than 19 ft./Second
Base Info Legend
Existing Open Space
Limit of Geographical Data Set
Metro Gold Line
Metro Gold Line Eastside Extension
Metro Red Line
Metro Orange Line
Metro Blue Line
Station Symbol
0 0.5 1 2 3 4 5 Miles
N

flow velocities can easily approach 30 ft/s, the channel geometry changes several times within a very short length in Reach 8. The width of the channel reaches its widest in Reach 9, ranging between 100 to 160 feet. Furthermore, because of the bridges spanning over this segment, the paved riverbed was lowered to accommodate abutment reinforcement, making this 9000-feet stretch a very dynamic part of the entire River channel yet at the same time more difficult for improvements as laid out in the Revitalization Plan.[144, 145]

The channel was originally designed for a certain flood capacity. In areas where the flow rate is rapid in storm events, such as this 9000-feet segment, it is more challenging to add vegetation or create terraced access to the water. Doing so will reduce flood capacity by providing resistance to the flow, unless the channel is widened or deepened, or the flow is redirected. Furthermore, in order for vegetation to grow, it would be necessary to slow down the flow rate to at lest 12 ft/s, a task achievable only with 1700 acres of flood storage in this particular segment.[146]

Due to the train tracks and the industrial setting, this particular stretch of the River is especially pedestrian unfriendly. While there are existing bike and equestrian paths along other parts of the L.A. River, none are established near downtown. While it is nice to imagine a more bodily experience of the River in as close to its natural form as possible, the physical conditions in the downtown segment provide real challenges for returning the River to its pre-channelized form. The concrete man-made embankment, when not oblivious to people's fleeting gaze, is often considered as an eyesore. The vast linings, however, provide a perfect canvas for graffiti artists. Perhaps it is possible to imagine how the enormous concrete surfaces can be re-articulated for less conventional use, such as a cinematic corridor with drive-in theaters.

Cities around the world have faced similar problems akin to the one with the L.A. River. Among the pretty renderings of the solutions to these problems always involve people walking and biking. There is no denying that these solutions mostly work, but as discussed previously, in the unconventional metropolis that is Los Angeles experimental solution may be desired. In this autopia, where car is virtually a body extension, I cannot help but wonder where do people park their cars as they walk

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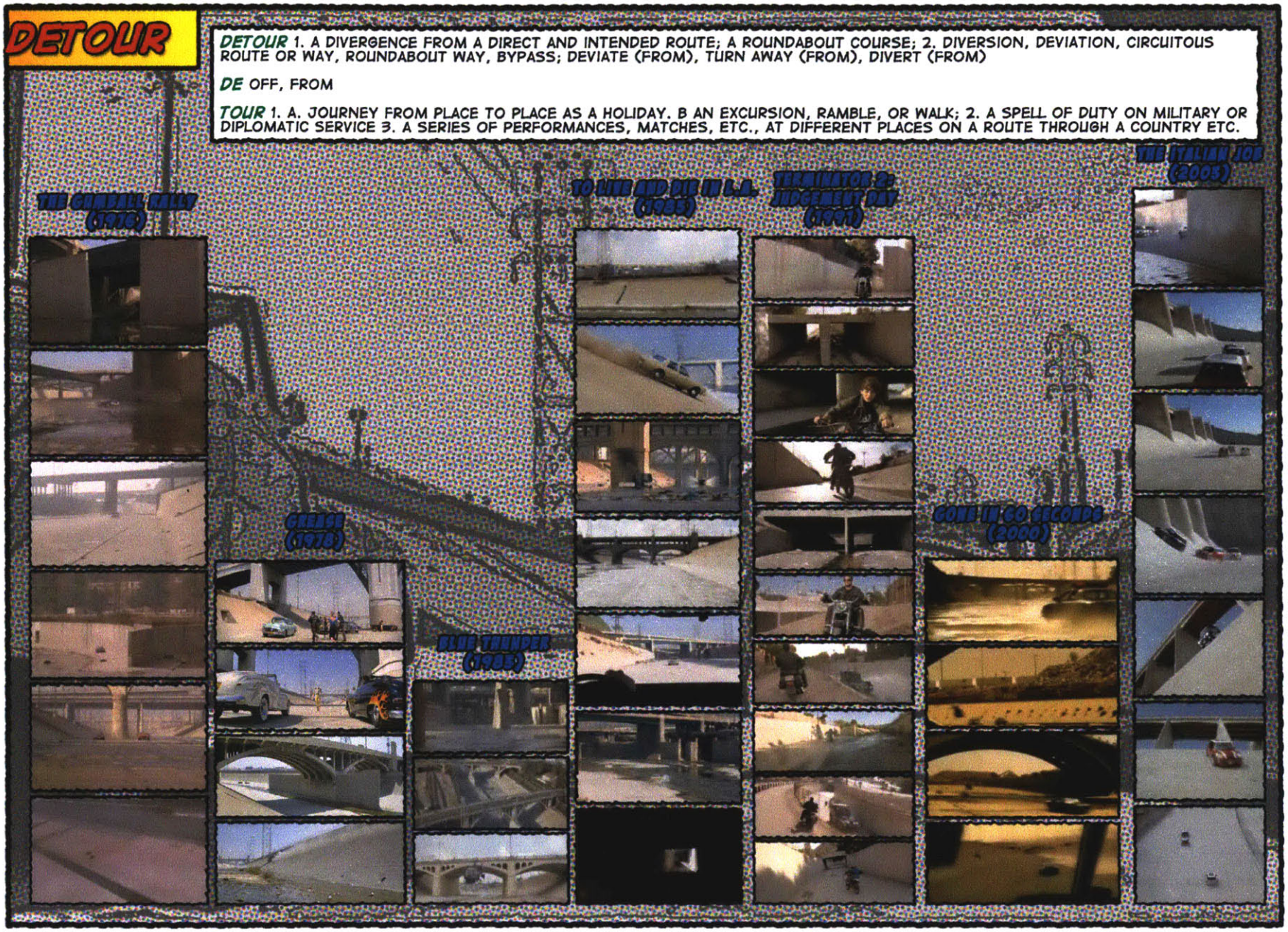
[144] www.theriverproject.org/lariver.html

[145] www.lariver.org

[146] Ibid.


DETOUR
DETOUR 1. A DIVERGENCE FROM A DIRECT AND INTENDED ROUTE; A ROUNDABOUT COURSE; 2. DIVERSION, DEVIATION, CIRCUITOUS ROUTE OR WAY, ROUNDABOUT WAY, BYPASS; DEVIATE (FROM), TURN AWAY (FROM), DIVERT (FROM)
DE OFF, FROM
TOUR 1. A. JOURNEY FROM PLACE TO PLACE AS A HOLIDAY. B AN EXCURSION, RAMBLE, OR WALK; 2. A SPELL OF DUTY ON MILITARY OR DIPLOMATIC SERVICE 3. A SERIES OF PERFORMANCES, MATCHES, ETC., AT DIFFERENT PLACES ON A ROUTE THROUGH A COUNTRY ETC.
THE CANNONBALL RALLY (1976)
GREASE (1978)
BLUE THUNDER (1983)
TO LIVE AND DIE IN L.A. (1985)
TERMINATOR 2: JUDGEMENT DAY (1991)
GONE IN 60 SECONDS (2000)
THE ITALIAN JOB (2003)

and bike on the future L.A. River. The sheer scale and speed of this city are grounds enough to call for something different. The idea is not to deprived the entire channel of potential park-ification, but instead to recognize alternative potential of the concrete structure that is already there.

With the concrete embankments, the Los Angeles River might not look like a river, but its very waterless-ness has made the 52 miles a perfect location for filming movies, particularly car chases. As early as 1954, the concrete channels has already appeared in *Them!* starring James Whitmore and James Arness looking for mutant killer ants in the River's dark tunnels.[147] *The Gumball Rally* of 1976 also features extended scenes of driving on the concrete channel. But perhaps the River is more prominently recognized in box office hits like *Grease* (1978), *Blue Thunder* (1983), *To Live and Die in L.A.* (1985), *Terminator 2: Judgement Day* (1991), and more recently in the remake of *Gone in 60 seconds* (2000) and the remake of *The Italian Job* (2003).[148] In these movies the Los Angeles River channel was being used as what it most resembles: a wide open freeway.

Wide multi-lane freeways are the norm in Los Angeles, but they are almost always filled with cars. At best, these freeways are tracks shared with millions other drivers casually observing the speed limit; at worse they can become giant parking lots. What the Los Angeles River channel offers is essentially an empty race track made for driving. The fact that the channel runs amid the busy downtown yet is almost completely invisible at 30 feet down creates an alternative route to traverse through the city; a detour that has been vividly captured by the aforementioned movies via lively car chases scenes and high-speed sequences.

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[147] Andy Fixmer, "River running into scenes of myriad movies," *Los Angeles Business Journal*, October 11, 2004.

[148] International Movie Database, www.imdb.com.

TAKE ME OUT TO THE MOVIES

Moving in, around, and through space is how we experience architecture and our environment. A simple move from the left to the right and vice versa can enable us to experience a building from different angles and reveal its many layers. Spaces in architecture that are disclosed through movement over time are often characterized as cinematic because of their unraveling of the narrative. But motion is itself inherently narrative. Movement, film scholar Devin Orgeron writes, "simultaneously shows and tells a story, or, perhaps more accurately, it tells through showing."[149]

Frölich notes that "It is not the variation of space that captures our attention, but it is the phenomenon of speed that has changed our way of experiencing the environment."[150] Architects have long use the need for heating, cooling, and lighting as form givers. Can speed, or more accurately, velocity, motion with specific direction, be used to make architecture, even though Michel Foucault has made it clear that speed is "not the domain of the architects"?[151]

Motion plays a particularly interesting role in the city. Matching different speeds with roads, cars, people, culture, and history can create very distinct physical as well as cognitive spaces: urban exhibit at 0 mph, street reconnaissance at 25 mph, existential encounter at 50 mph, and virtual takeoff at 100 mph. It is no surprise that the cinematic mode of presentation was shaped by the advancements in transportation technologies. In addition to providing for effective traveling shots, cars and the mobility it implies become an important cinematic theme both physically and metaphorically.

America saw the automobile blossomed after WW II and it was during this changing time that road movies became formulated into a distinct genre.[152] Freeways built as a result of the National Interstate and Defense Highways Act also came to play important roles in road movies. Fitting of that period, the road is more than a physical presence. Film scholar Robert Kolker points out, "it is

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[149] Devin Orgeron, *Road Movies: From Muybridge and Melies to Lynch and Kiarostami* (New York: Palgrave Macmillan, 2008), 16-7.

[150] Frölich, 147.

[151] Michel Foucault, "Space, Knowledge, and Power," interview by Paul Rabinow, trans. Christian Hubert, in The Foucault Reader, ed. (New York: Pantheon, 1984), 244.

[152] Mills, 18.

a sign - a communicative cultural presence connoting freedom of movement, adventure, discovery, danger, escape."[153]

David Laderman summarizes the road movie genre succinctly, "Road movies, as a dynamic manifestation of American society's fascination with the road...generally aim beyond the borders of cultural familiarity, seeking the unfamiliar for revelation, or at least for the thrill of the unknown...and celebrates subversion as a literal venturing outside of society."[154] *Indeed, on the road, real or imagined, one has the opportunity to reinvent oneself and assume a new identity; life becomes an adventure and the possibility of new narratives is endless.*

But road movies is more about the direction of the movement, rather than the speed. Going back to the scene of the British crooks escaping Turin in The Italian Job, it is clear that mobility as a narrative, in its very literal sense, is best expressed in car chases.

A chase scene usually consists of one or more automobiles pursuing and/or being pursued by other vehicles. Such high adrenaline shots are very common to the action movie genre. Some films are even based completely on car chases. Chase sequences are particularly thrilling when shot from the driver's perspective, allowing the viewers to experience speed as if they were right behind the wheel. Evidently breaking traffic regulations and defying the law of physics are often what makes these scenes exciting. But what adds to the exhilaration is that the chases often take place in parts of the city where one would not normally be able to move through in high speed (if at all). In the process, the urban environment is suddenly seen through a fresh perspective.

Without actual danger of bodily harm or being captured by the tailgaters, the audience of a chase scene gets to experience the familiar cityscape and the inherent architecture anew, an exciting prospect in itself as city, with all the inherent complexities, is often elusive to comprehend in the entirety; "Calvino describes it as invisible, Benjamin as phantasmagoric, and Borges as labyrinthine."[155] *But as comparative literature scholar Ackbar Abbas points out, the seemingly*

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[153] Robert Phillip Kolker, *The Altering Eye: contemporary International Cinema* (Oxford: Oxford University Press: 1983), 228-29.

[154] Laderman, 1-2.

[155] Abbas, 145.

elusive quality of cities is also due to our lack of appropriate means to describe or grasp our urban surroundings.[156]

Georg Simmel argues in "The Metropolis and Mental Life" that the overstimulation in big cities triggers a defense mechanism that gravitates towards indifference and abstraction.[157] But the complexities of the city life also "condition us to respond to multiple stimuli simultaneously and so established the condition for imagining a new type of image, the moving or cinematic image."[158] Mobility, perhaps, can be the beginning of an appropriate descriptive means with which to grasp the urban environment.

Film audience, by the mere act of viewing, agrees to participate in an elaborate story. This does not mean that the viewers actually believe in the images they see. Rather, they accede to the complicity of spectatorship. In short, the viewers agree to be "transported", to traverse imaginary paths, to travel through time, and to connect disparate moments and distant places.[159] This mobile dimension of the seemingly static act of viewing films, visual scholar Giuliana Bruno writes, is inherited from "the architectural field, for the person who wanders through a building or a site also absorbs and connects visual spaces," following an "architectural itinerary" of sorts.[160] The traveler is the mobile spectator, simultaneously creating and unraveling her own narrative.

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[156] Ibid., 143-144.

[157] Georg Simmel, "The Metropolis and Mental Life," 1903.

[158] Abbas, 144.

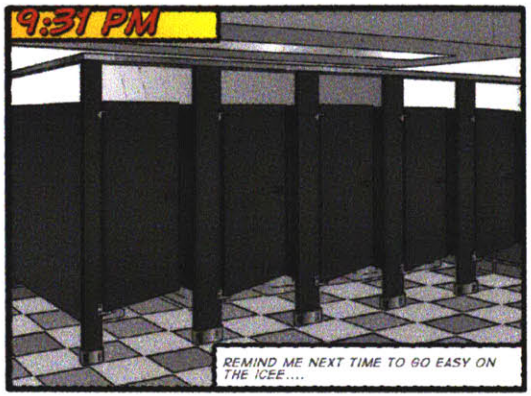
[159] Orgeron, 15.

[160] Bruno, 55-56.

CINEMATIC ITINERARY

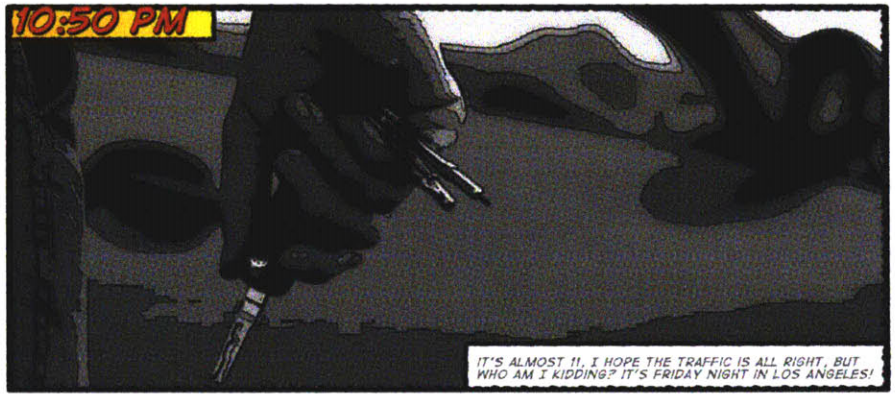
EXISTING THE MOVIE-GOING EXPERIENCE

COM'ON, START THE SHOW ALREADY!
8:14 PM
FOR ONCE, WE GET HERE BEFORE THE MOVIE STARTS AND FINALLY WE CAN GET BETTER SEATS...
8:21 PM
THE FOLLOWING PREVIEW HAS BEEN APPROVED FOR
ALL AUDIENCES
BY THE MOTION PICTURE ASSOCIATION OF AMERICA, INC.
www.filmratings.com
www.mpaa.org
MUST WE SIT THROUGH HALF AN HOUR OF ADVERTISEMENT AND TRAILERS!?
8:52 PM
FINALLY, FEATURE PRESENTATION!


9:31 PM
REMIND ME NEXT TIME TO GO EASY ON THE ICEE....

10:41 PM
FIN
"WHAT!? THAT'S THE END? WHAT HAPPENED TO THAT GUY WHO FELL OFF THE ROOF?"

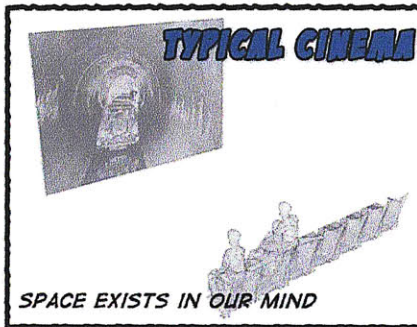
10:42 PM
"SO, WHAT DO YOU THINK?" "I THINK I DISAGREE WITH A. O SCOTT...." "LET'S GET OUT OF HERE BEFORE WE GET STUCK IN THE CROWD..."


10:50 PM
IT'S ALMOST 11. I HOPE THE TRAFFIC IS ALL RIGHT. BUT WHO AM I KIDDING? IT'S FRIDAY NIGHT IN LOS ANGELES!

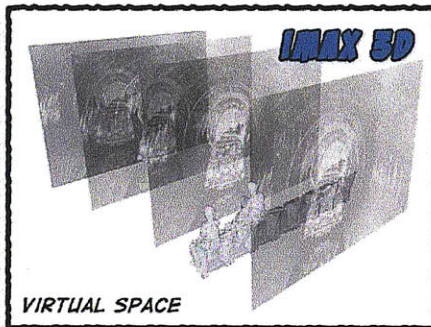
10:53 PM
.....

LOS ANGELES RIVER
SPEED CINEMA

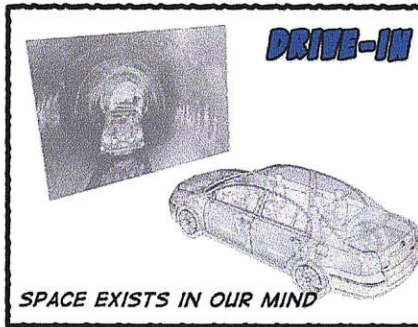
NEW CINEMATIC MODUS OPERANDI



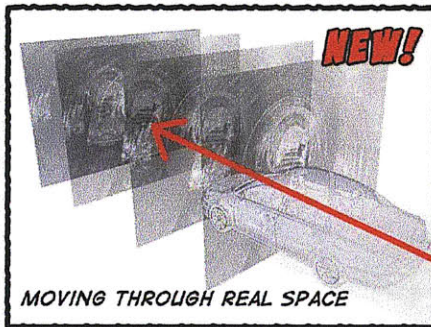
SPACE EXISTS IN OUR MIND



VIRTUAL SPACE

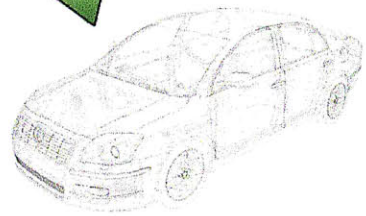


SPACE EXISTS IN OUR MIND



MOVING THROUGH REAL SPACE

EXCHANGE SEATS FOR



MOVING SEATS

MADE POSSIBLE BY:
FOG SCREENS + WATER SCREENS

JILL STONER, ARCHITECT:

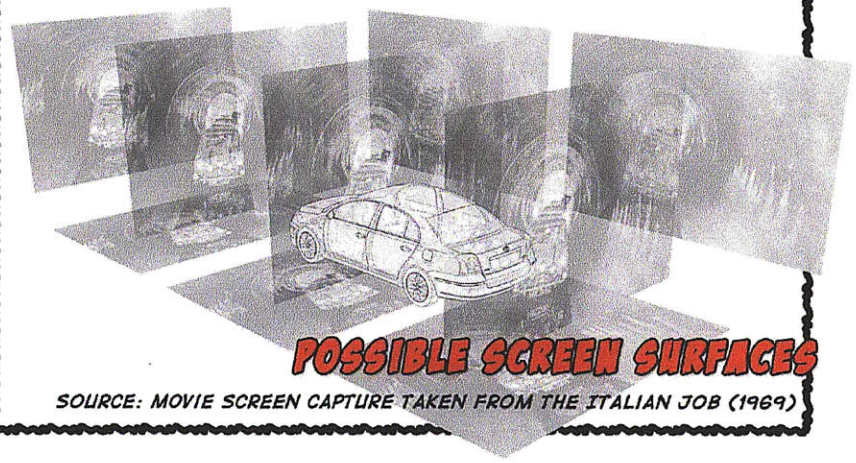
"CINEMA (SHARING ITS ETYMOLOGY WITH KINETIC) IS THE MEDIUM IN MOTION, WHILE FILM REFERS TO ITS TRANSPARENCY. BOTH WORDS OPPOSE THE SOLIDITY OF BUILDINGS – THE FIRST CHALLENGES THAT STASIS OF ARCHITECTURE, THE SECOND ITS OPACITY."

SOURCE:JILL STONER, "RAIN IN THE CITY," VISUALIZING THE CITY, EDS. MARCUS, ALAN, AND DIETRICH NEUMANN (NEW YORK: ROUTLEDGE, 2007), 219.

GIULIANA BRUNO, VISUAL SCHOLAR:

"THE ACT OF TRAVERSAL CONJOINS FILM AND THE CITY. AN ARCHITECTURAL ENSEMBLE IS READ AS IT IS TRAVERSED. THIS IS ALSO THE CASE FOR THE CINEMATIC SPECTACLE, FOR FILM – THE SCREEN OF LIGHT – IS READ AS IT IS TRAVERSED, AND IS READABLE INSOFAR AS IT IS TRAVERSABLE. AS WE GO THROUGH IT, IT GOES THROUGH US. A VISITOR IS THE SUBJECT OF THIS PRACTICE: A PASSAGE THROUGH THE SURFACE OF LIGHT SPACES."

SOURCE:GIULIANA BRUNO, "MOTION AND EMOTION: FILM AND THE URBAN FABRIC," CITIES IN TRANSITION: THE MOVING IMAGE AND THE MODERN METROPOLIS, EDS. ANDREW WEBBER AND EMMA WILSON (NEW YORK: WALLFLOWER PRESS, 2008), 20.



POSSIBLE SCREEN SURFACES

SOURCE: MOVIE SCREEN CAPTURE TAKEN FROM THE ITALIAN JOB (1969)

The cinematic frame is quite rigid. Not only is it rectangular, it has a fixed aspect-ratio. The contemporary film directors have at best only a handful of options to choose from. As audience we are very used to this format and seldom do we question its standard. The rectangular format stems from the Renaissance painting. Although many Baroque and Rococo artists experimented with non-regular shapes, the size and proportions of the painting frame in the last 400 years have generally remained conservative, centering around the 1:1.66 ratio used in the wide cinema screen. This frame was adapted by the stage, where our perception of all performance becomes inculcated in the rectangular proscenium. From there, the four right angles and four straight sides perpetuated photography, cinema, and television, not to mention video game display and computer screens.[161]

Standardized by the Academy of Motion Picture in 1932, the Academy Ratio of 1.375:1 was used by virtually all films till 1952. Beginning in 1953, widescreen ratios (1.66:1, 1.75:1, 1.85:1) became the aspect ratio of choice.[162] *Given these few options, Peter Greenaway laments, "the frame is artificial, a construct and a device. It does not exist in nature. Has it really established itself as an unalterable necessity? and if it has to stay, does it have to be so rigid and inflexible?"* [163]

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[161] *Greenaway, 19.*

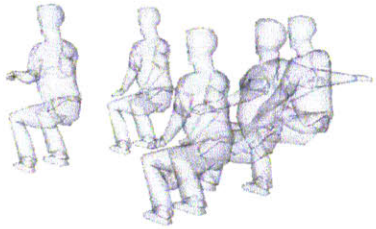
[162] *Wikipedia.*

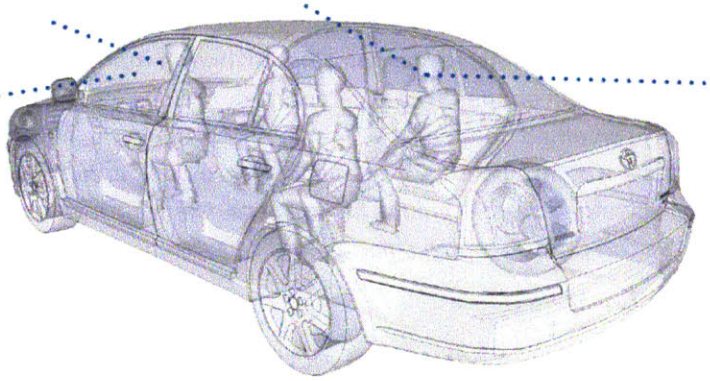
[163] *Greenaway, 20.*

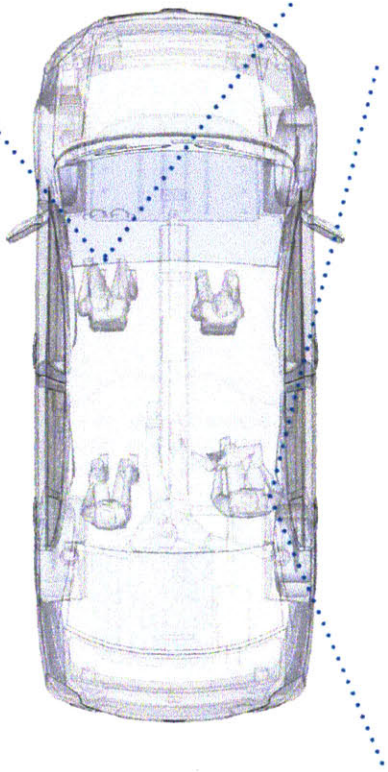
CAR AS VIEWING MACHINE

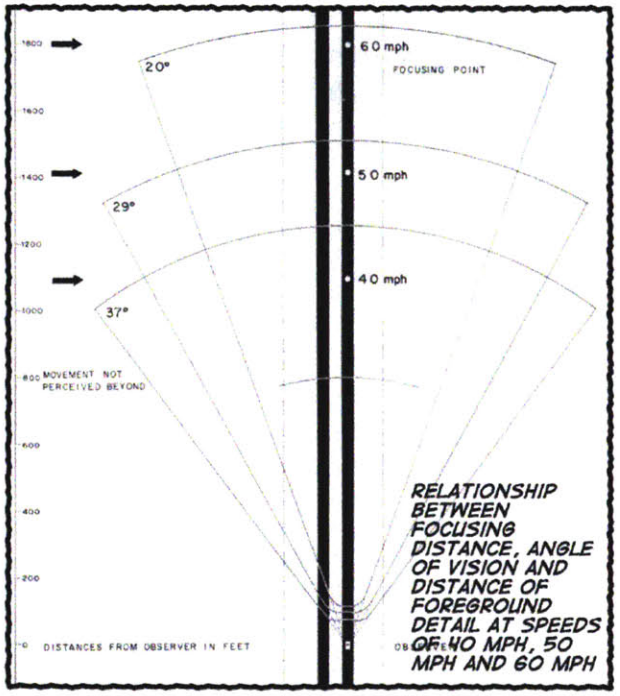
SOURCE: WWW.LANDDESIGNCOLLABORATIVE.COM/NEWS/NEWSARTICLE1.HTM, WWW.MICHIGAN.GOV/SOS

DRIVER, FRONT SEAT PASSENGER AND BACK SEAT PASSENGERS (AND BETWEEN THE MIDDLE AND EDGE PASSENGERS) ALL HAVE DIFFERENT VIEWS AND DIFFERENT DIRECTIONS OF THEIR MOST OBSTRUCTED VIEWS

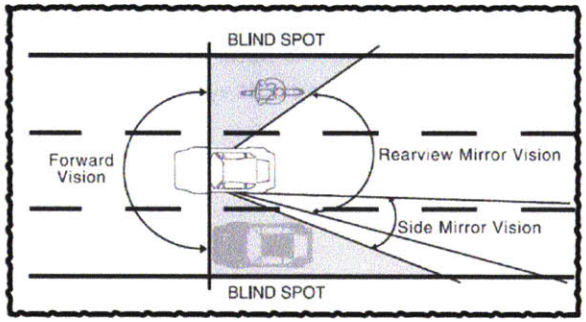


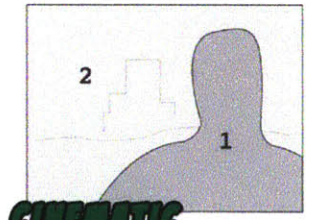






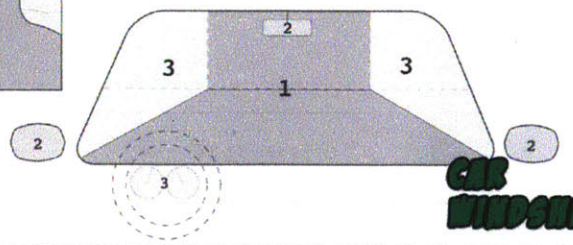
RELATIONSHIP BETWEEN FOCUSING DISTANCE, ANGLE OF VISION AND DISTANCE OF FOREGROUND DETAIL AT SPEEDS OF 40 MPH, 50 MPH AND 60 MPH





CINEMATIC SCREEN

1. PRIMARY FOCUS – MORE OR LESS FIXED
2. SECONDARY FOCUS – DIFFUSE, BACKGROUND
3. PERIPHERAL FOCUS – DIMINISHES AS SPEED INCREASE ABSENT IN CINEMA

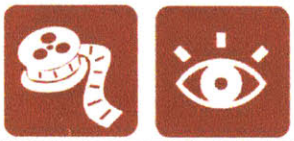


CAR WINDSHIELD DRIVER ONLY

PROGRAM FOR SPEED CINEMA

*THE PROGRAM ELEMENTS FOR THE SPEED CINEMA ARE ALL BASED ON THE **EXPERIENCE** OF GOING TO THE MOVIE THEATER, FROM GETTING THERE, BUYING THE TICKETS AND SNACKS, TO THE FEATURE PRESENTATION; YET AT THE SAME TIME ADAPTED TO FIT THE NEED FOR SPEED, THE NEED TO BE CONSTANTLY MOVING, AND MOVING FAST AT THAT.*

CINE-TRACK



INSTEAD OF A FIXED SCREEN AND A FIXED AUDIENCE, THE CINEMA EXPERIENCE HERE IS ONE THAT INVOLVES NOT ONLY MOBILE VIEWERS, BUT ALSO MOBILE SCREENS; NOZZLES FROM BOTH SIDES AS WELL AS CEILING, DISPENSE WATER VAPOR (PUMPED FROM THE LA RIVER CHANNEL) TO FORM FOG SCREENS THAT ALLOW MOVIES TO BE CONTINUOUSLY PROJECTED ONTO THE SCREEN AS THE VEHICLE MOVES THROUGH SPACE; THE NOZZLES CAN BE PROGRAMMED SUCH TO SYNC WITH THE SPEED OF THE VEHICLE AS WELL AS THE KIND OF MOVIE THAT THE VISITORS ARE WATCHING; WHEN TURNING THE CORNER ON THE CINE-TRACK, THE VISITORS CAN GET A GLIMPSE OF THE CITY; BEING ALMOST 200 FEET TALL, THE SPEED CINEMA STANDS ABOVE ALL OTHER BUILDINGS IN THE VICINITY, PROVIDING A RARE OPPORTUNITY TO VIEW LOS ANGELES FROM THIS SIDE OF THE DOWNTOWN

INTERACTIVE WATER WALL

THIS PART OF THE PROGRAM DOES NOT HAVE A HISTORICAL COUNTERPART; THIS IS UNIQUE TO THE LOS ANGELES RIVER SPEED CINEMA; THE LOS ANGELES RIVER HAVING BEEN ENCASED IN THE CONCRETE CHANNEL, IS VISIBLY ELUSIVE; BESIDES BRINGING PEOPLE DOWN TO THE CHANNEL IN ORDER TO ENTER THE BUILDING, THE SPEED CINEMA ALSO TRIES TO ENHANCE THE PRESENCE OF THE WATER (ALBEIT NOT SO EXISTENT) BY PROVIDING A DIGITAL WATER WALL WHERE RIPPLES AND SPLASHES ARE DISPLAYED ACCORDING TO THE SPEED OF THE VEHICLES DRIVEN BY

TRAILER TUNNEL

THE TRAILER TUNNEL OPERATES LIKE THE SHORT-SUBJECT RAMPS, ALTHOUGH VISITORS CAN ENJOY THIS PART OF THE BUILDING WITHOUT EVER ENTERING THE BUILDING; AND ONE CAN DRIVE THROUGH THE TUNNEL MULTIPLE TIMES TO HIS OR HER SATISFACTION; THE TRAILER TUNNEL ALSO SERVES AS AN ATTRACTION BOARD; IN ADDITION TO "COMING-SOON" MOVIES, THE TUNNEL SHOWCASES NUMEROUS "NOW-PLAYING" FILMS THAT THE VISITORS CAN REQUEST AT THE SPEED CINEMA

SHORT-SUBJECT RAMPS

TODAY'S FRANCHISED MOVIE THEATERS NO LONGER OFFER SHORT SUBJECTS OR NEWSREEL, WHICH ARE PART OF THE REGULAR CINEMATIC PROGRAMS BACK IN THE DAYS; IN THE SPEED CINEMA, DUE TO THE NEED TO BE CONSTANTLY IN MOTION, THERE ARE SOME "IN-BETWEEN-TIMES," SUCH AS WHEN ONE IS ENTERING THE BUILDING, DURING WHICH THE VISITORS ARE NOT WATCHING A FEATURE PRESENTATION; THIS PROVIDES AN OPPORTUNITY TO DISPLAY SOME LIGHT SUBJECTS; IN THE SPEED CINEMA THE SHORT-SUBJECTS ARE SHOWN ON THE WALLS AS ONE ENTERS/EXITS THE BUILDING

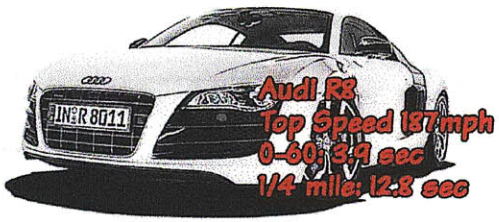
CONCESSION ELLIPSE

JUST LIKE THE TYPICAL CINEMA EXPERIENCE, CERTAIN PREPARATION WORKS NEED TO BE DONE BEFORE THE ACTUAL FILM WATCHING CAN BEGIN; AFTER ENTERING THE BUILDING (AND ENJOYED THE SHORT-SUBJECT RAMP), ONE WOULD ARRIVE AT THE CONCESSION ELLIPSE, THIS IS ESSENTIALLY A TRAFFIC CIRCLE, WHERE ONE CAN PURCHASE TICKETS AND SNACKS FROM DRIVE-THRU-LIKE BOOTHS; BUT IN ADDITION, THIS IS WHERE THE VISITORS RECEIVE A PORTABLE PROJECTOR TO MOUNT ONTO THE DASHBOARD OF THEIR CARS (TO PROJECT THE MOVIE OF CHOICE), AND THIS IS WHERE ONE SHOULD TUNE TO THE CORRESPONDING RADIO CHANNEL TO RECEIVE SOUNDS; FURTHERMORE, THE CONCESSION ELLIPSE PROVIDES SERVICES ONE MIGHT NEED TO TRANSFORM THE AUTOMOBILE INTO THE ULTIMATE VIEWING MACHINE - REFUELING STATION AND CAR-WASH STATION (WHICH IS SERVICED ON A CONVEYOR BELT THAT AUTOMATICALLY MOVES THE VEHICLE FORWARD, PROVIDING VISITORS AN OPPORTUNITY (AND ONLY PLACE IN THE ENTIRE BUILDING) TO DISEMBARK THEIR CARS AND TEND TO BUSINESSES THAT CANNOT BE DONE IN THE VEHICLE (NAMELY, USING THE BATHROOM)

CHOOSE YOUR VEHICLE

SOURCE: RESPECTIVE AUTO COMPANY WEBSITES

SPORTS



414 HP
Wt: 3440 lb
H: 50" W: 75" L:174"
exceptionally powerful engine
well-engineered chassis and suspension
known for agile maneuver on tight or twisting roads
all-wheel drive
excellent in both traction and acceleration
superior handling, the most reponsive cars in the world

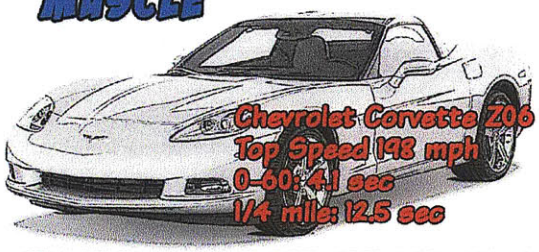
TUNER

177HP
Wt: 2877 lb
H: 50" W: 70" L: 160"
combines comfort, affordability, and high gas mileage
with equipped or modified high perfomance engine
lighter and smaller than muscle cars
advantage is not top speed but velocity off the line
rear-wheel drive
performs better during acceleration
maneuvers better than typical sedan but less effecient

SUV

292 HP
Wt: 4719 lb
H: 72" W: 74" L: 193"
sport utility vehicle
most equipped with four-wheel drive/off-road capabilities
light-truck chassis
due to its dimension turning is especially unstable

MUSCLE

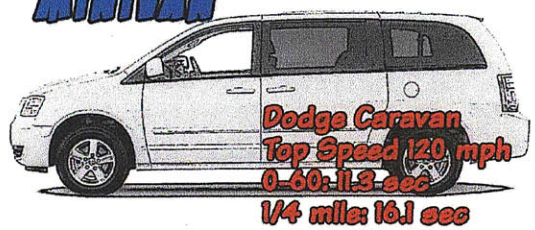


505 HP
Wt: 3180 lb
H: 44" W: 76" L: 176"
high perfomance car orignated from America in the late 60s and early 70s
equipped with poewerful and big engines
rear-wheel drive
relatively affordable compared to sports cars
known for sharp handling and muscular torque

SEDAN

132 HP
Wt: 2822 lb
H: 58" W: 69" L: 179"
good ol' regular car
front-wheel drive
good traction
not good in acceleration or agile handling

MINIVAN



197 HP
Wt: 4483 lb
H: 69" W: 78" L: 202"
designed for carrying people
front-wheel drive
good traction not performance

FASTEST

FASTER

FAST

FORM & SPEED

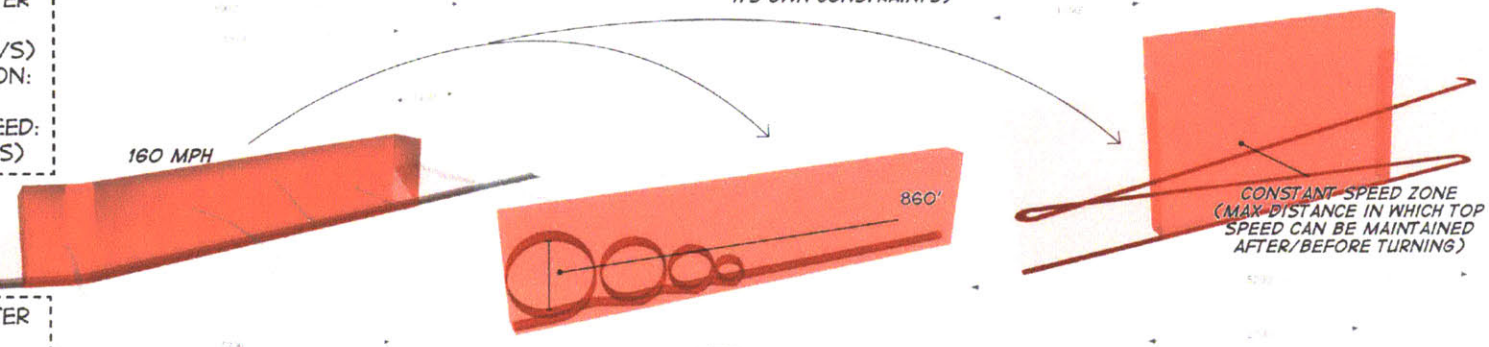
3 DIFFERENT SPEEDS WHEN APPLIED TO THE 9000'-LONG SITE, USING THE LAW OF PHYSICS, HOW FAR CAN EACH GO AT TOP SPEED BEFORE THE NEED TO DECELERATE OR TO MAKE A TURN? AND HOW MUCH ENERGY WILL ACCRUE AND HOW HIGH CAN IT GO?

SOURCE: CALCULATED BY AUTHOR

LOOPING AND TURNING (WITHIN THIS CONSTANT TOP SPEED ZONE, TWO THINGS CAN HAPPEN, VERTICLE OR HORIZONTAL LOOP, EACH WITH ITS OWN CONSTRAINTS)

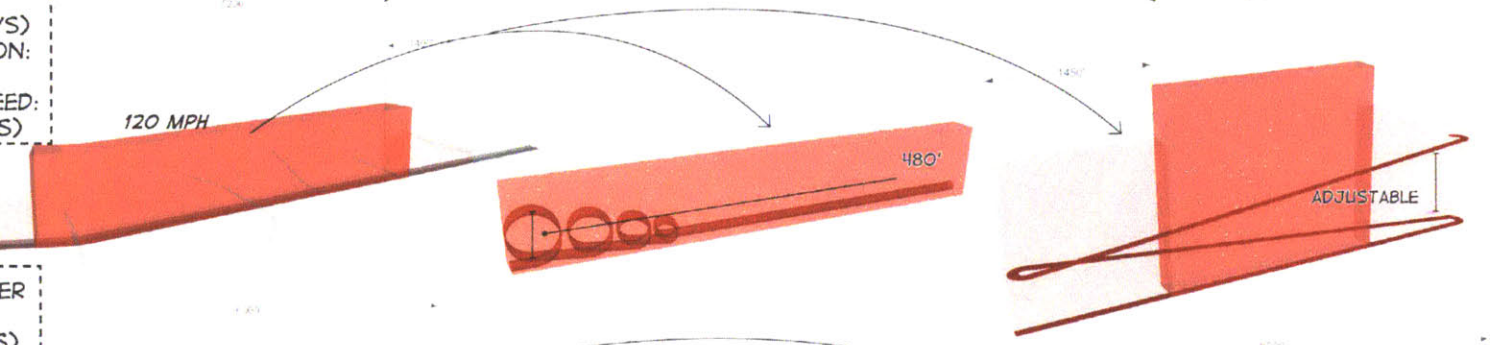
FASTEST

DESIGN PARAMETER
TOP SPEED:
160 MPH (235 FT/S)
MAX ACCELERATION:
22 FT/S
MAX TURNING SPEED:
40 MPH (59 FT/S)



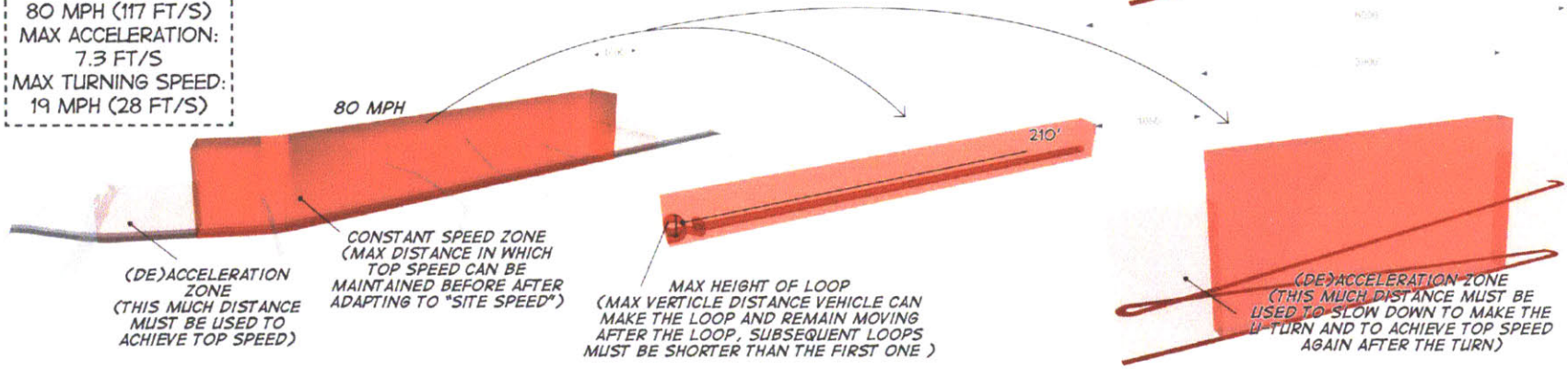
FASTER

DESIGN PARAMETER
TOP SPEED:
120 MPH (176 FT/S)
MAX ACCELERATION:
11 FT/S
MAX TURNING SPEED:
30 MPH (44 FT/S)



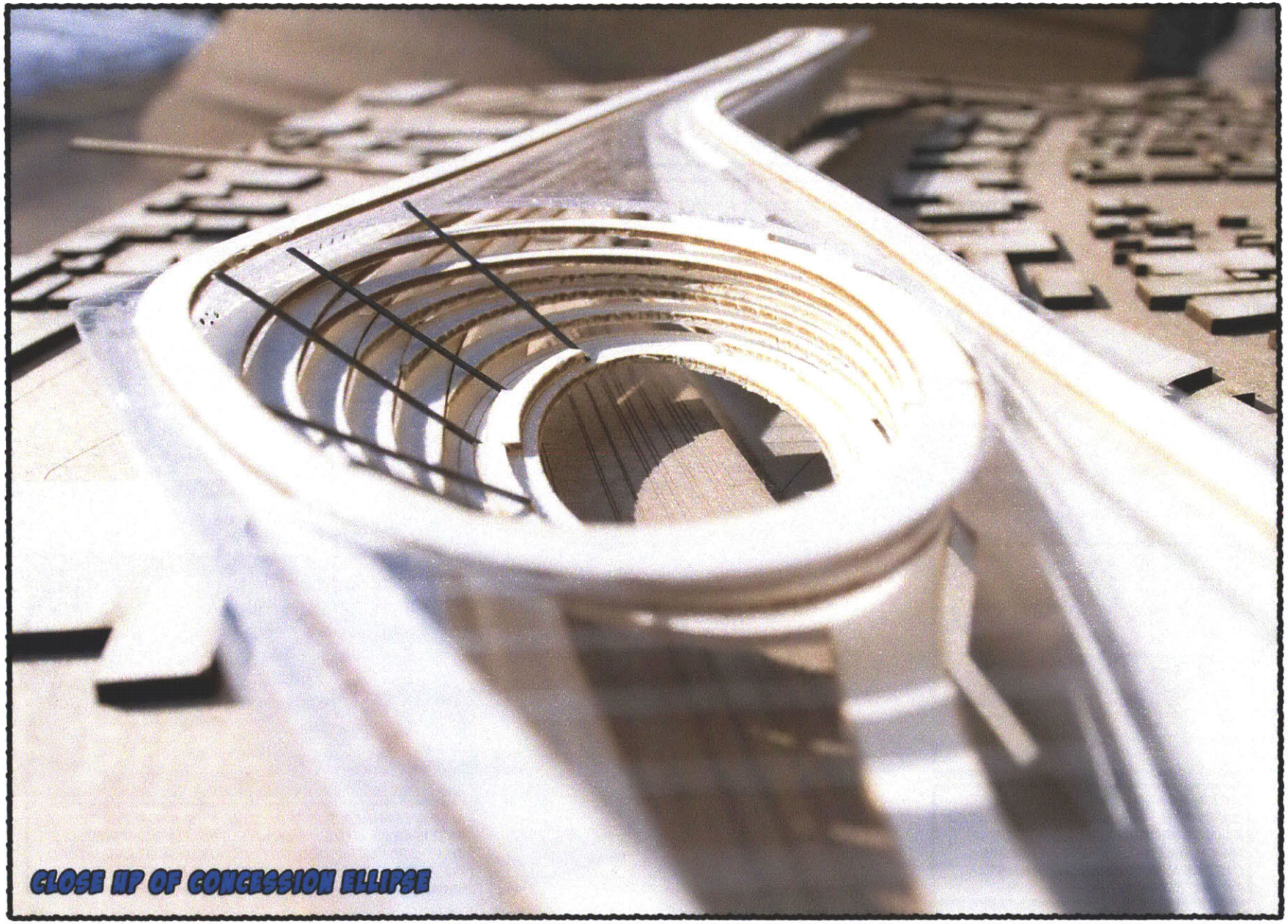
FAST

DESIGN PARAMETER
TOP SPEED:
80 MPH (117 FT/S)
MAX ACCELERATION:
7.3 FT/S
MAX TURNING SPEED:
19 MPH (28 FT/S)



CONCEPTUAL SKETCH MODEL

FINAL MODEL (1/256" SCALE)

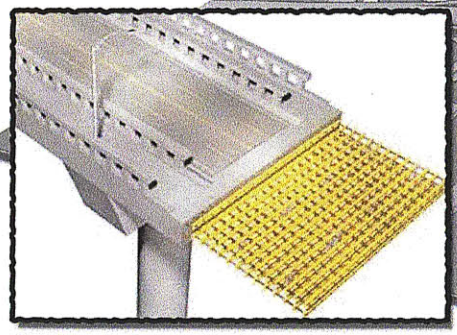

CLOSE UP OF CONCESSION ELLIPSE

BUILDING ELEMENTS - STRUCTRUAL

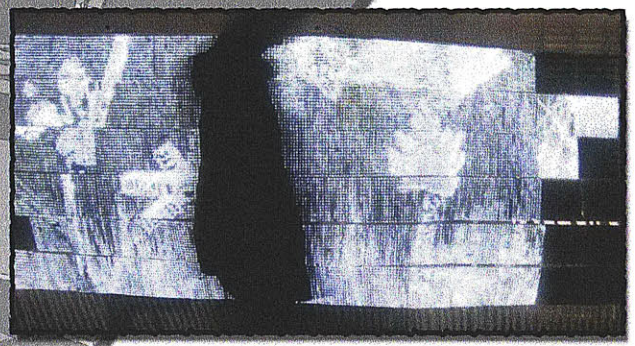
THE BUILDING IS SUPPORTED THROUGH THREE SYSTEMS OF STRUCTURE:
(1) THE CENTRAL WATER-PUMP WALL
(2) THE INNER TRACK WALLS, AND
(3) OUTERMOST COLUMNS

THE INNERMOST SUPPORT COMES FROM TWO PARALLEL WALLS THAT ARE ERECTED ALONG THE ACTUAL CHANNEL (ABOUT 20 FEET WIDE AND 5 TO 10 FEET DEEP); IN BETWEEN THE WALLS ARE A SERIES OF WATER PUMPS STRUCTURES ABOUT EVERY 500 FEET; THE WALLS THEMSELVES ARE MADE OF FIBER-REINFORCED CONCRETE WITH HOLLOW INTERIORS; THE SURFACES ARE MADE OF LED PANELS THAT CAN BE PROGRAMMED TO DISPLAY IMAGES AND THEREFORE SERVE AS THE SCREENS FOR THE TRAILER TUNNEL AND THE SHORT SUBJECT RAMPS.

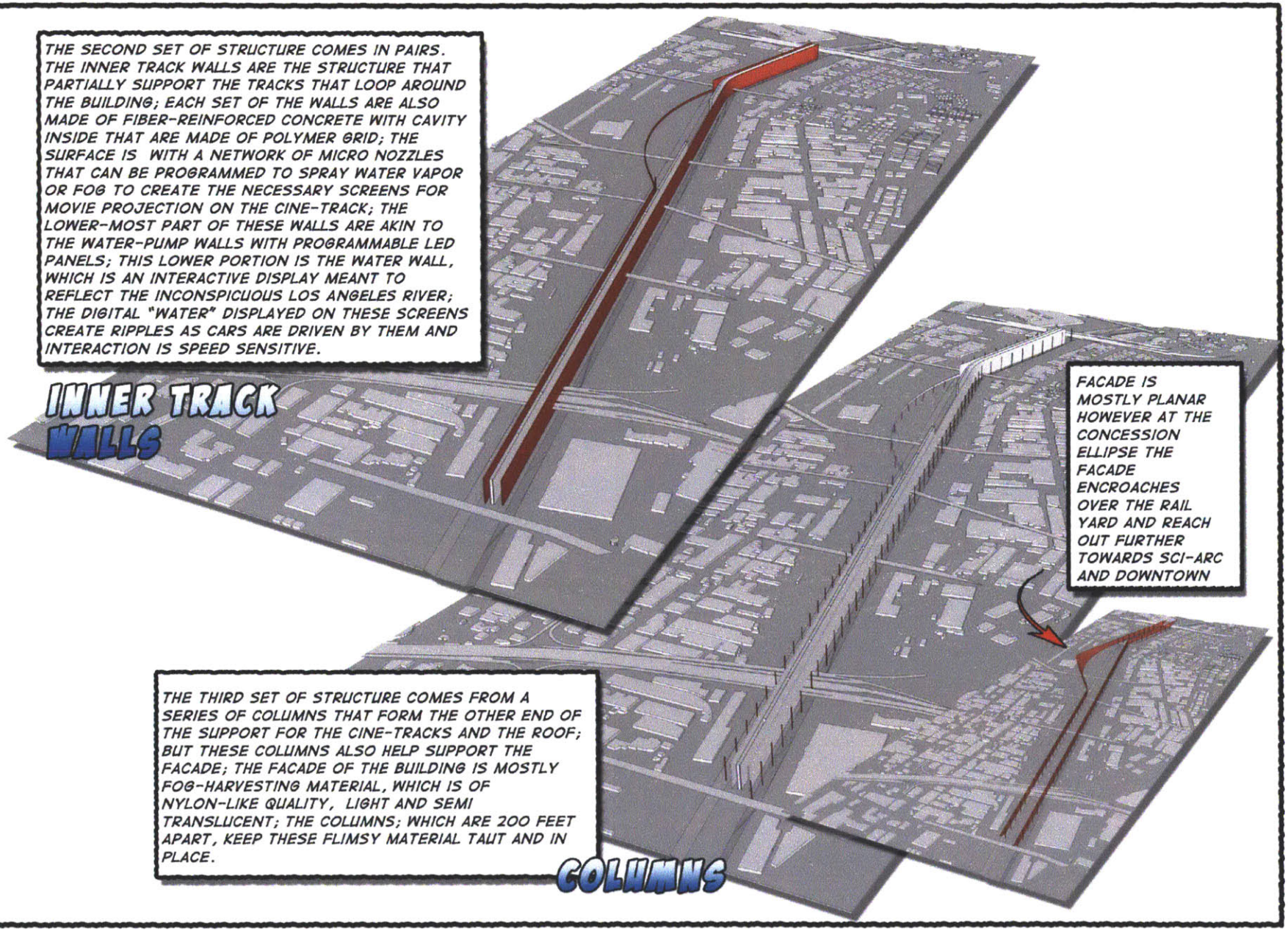
CENTRAL WATER-PUMP

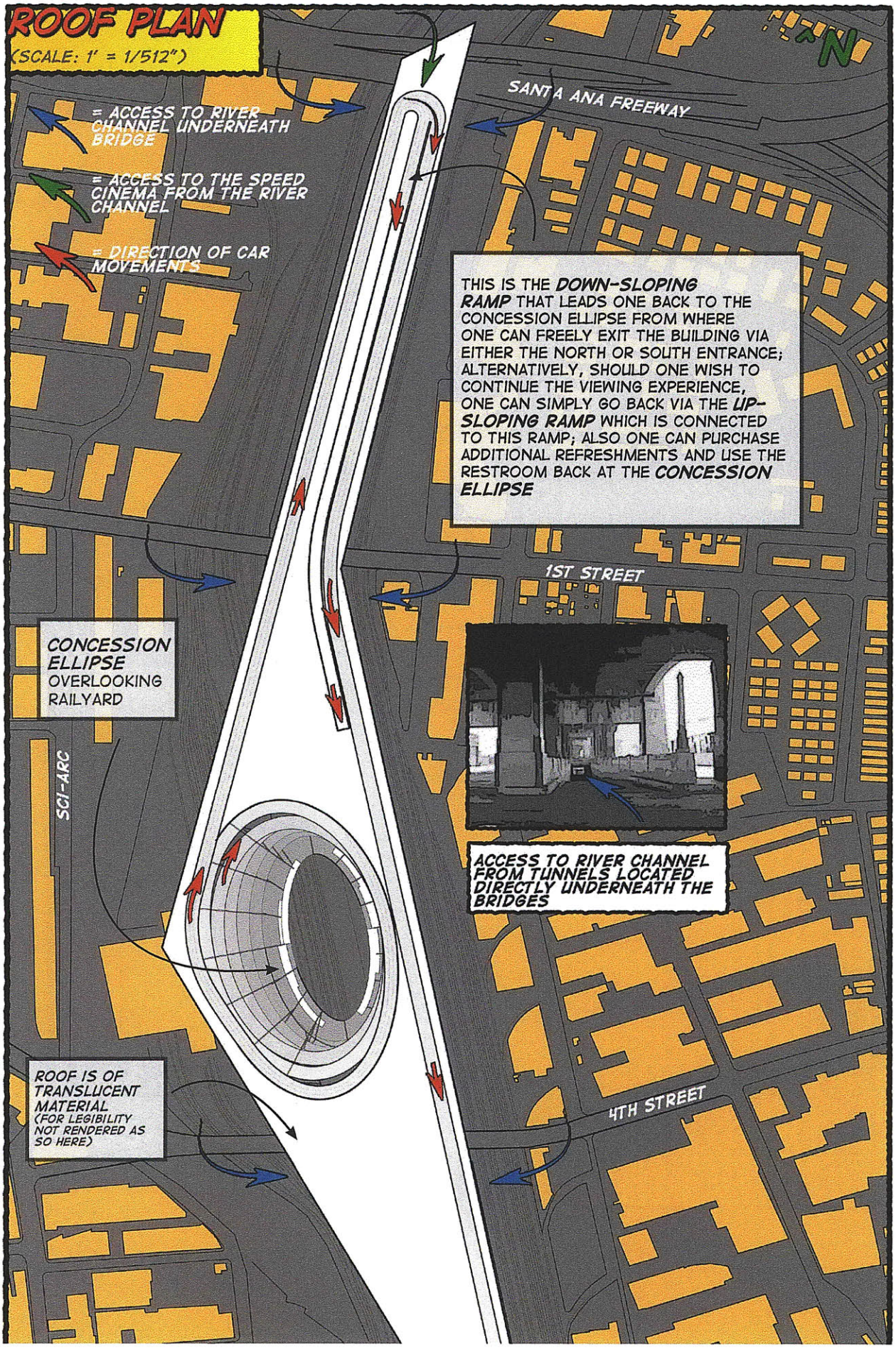


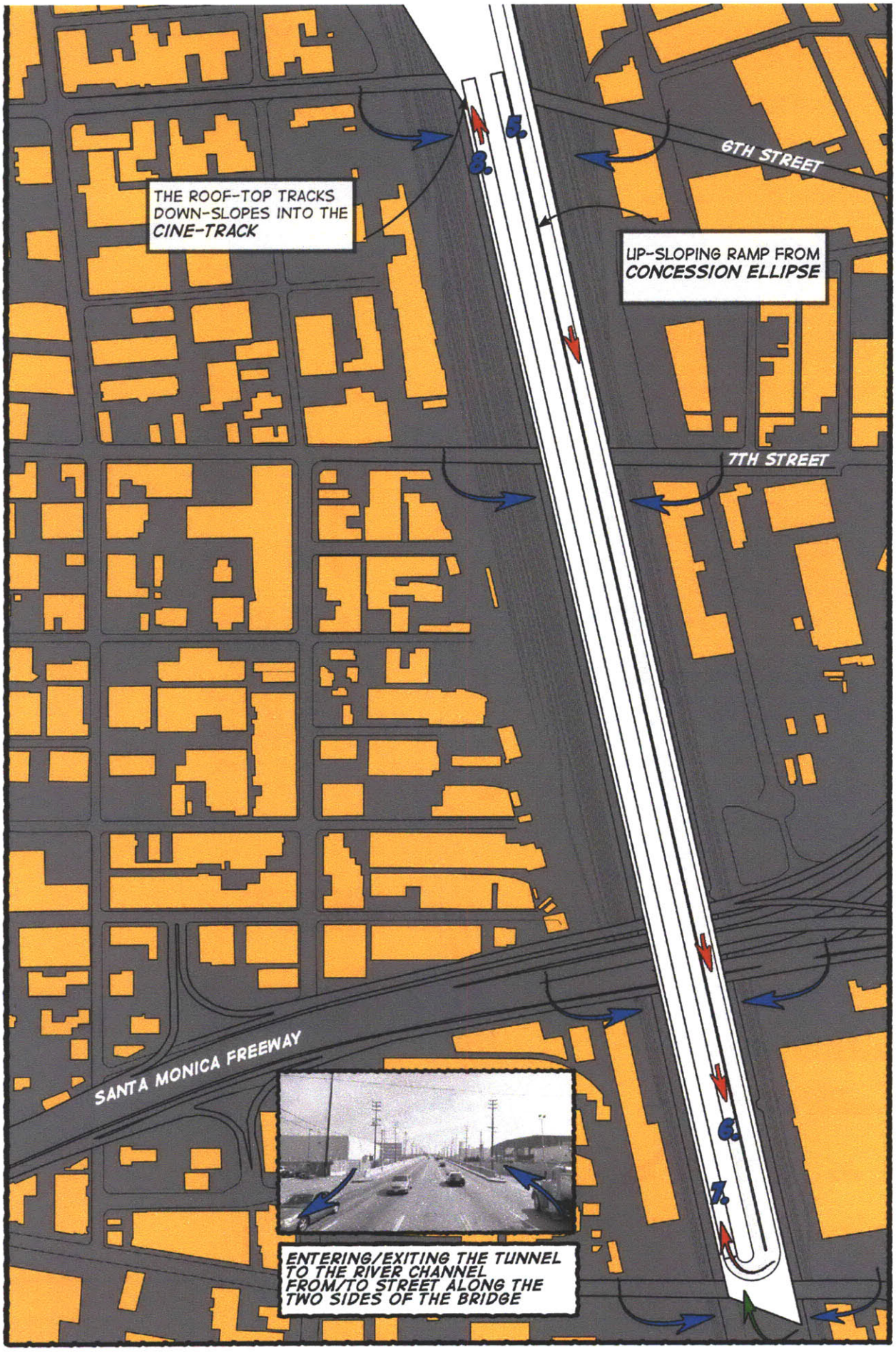
FIBER-REINFORCED POLYMER CONCRETE - USING A PREFABRICATED PLASTIC GRID INSTEAD OF STEEL, WHICH WILL HELP THE STRUCTURE LAST LONGER AND MORE RESISTANT TO WATER (WWW.POPSCI.COM)

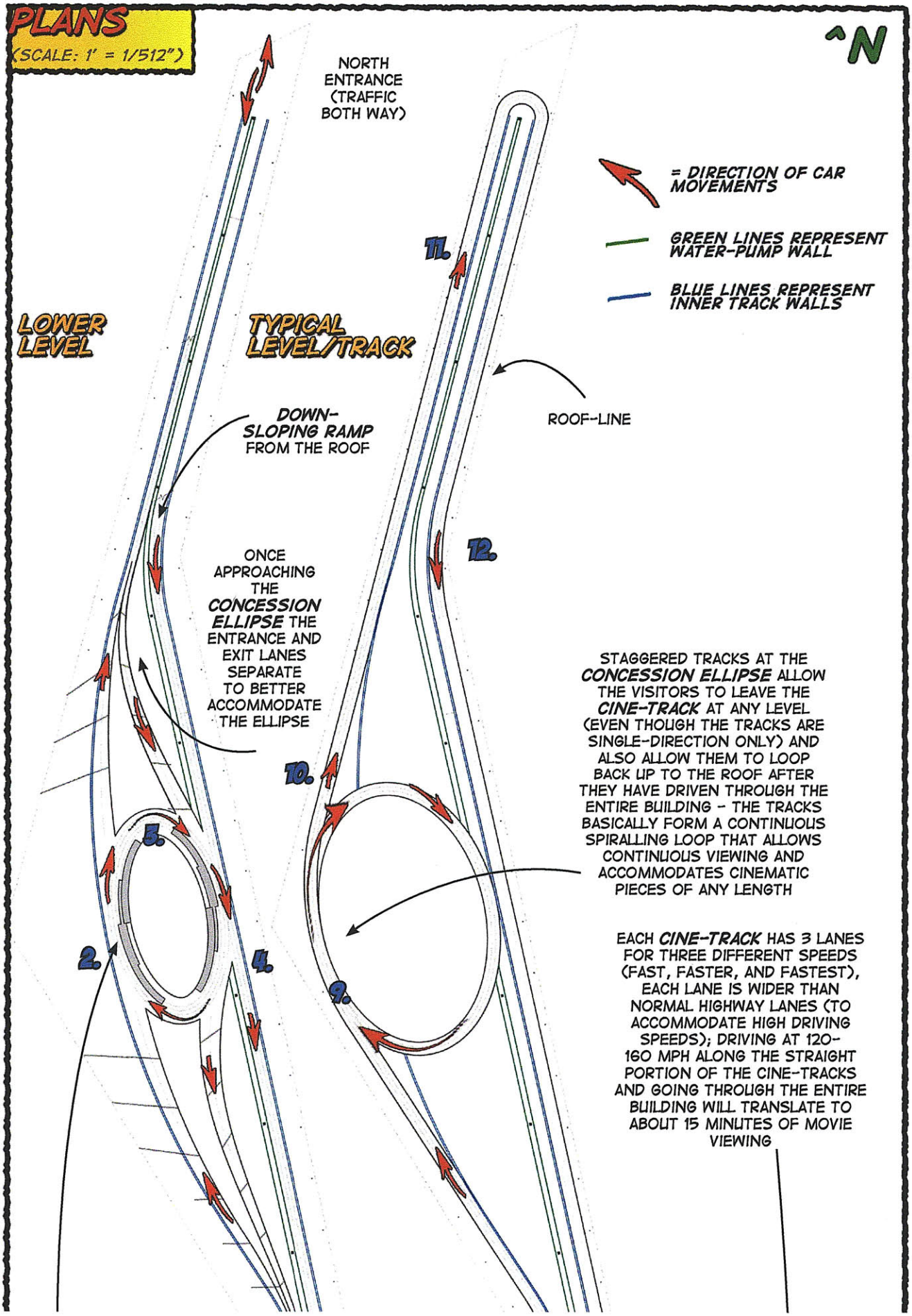


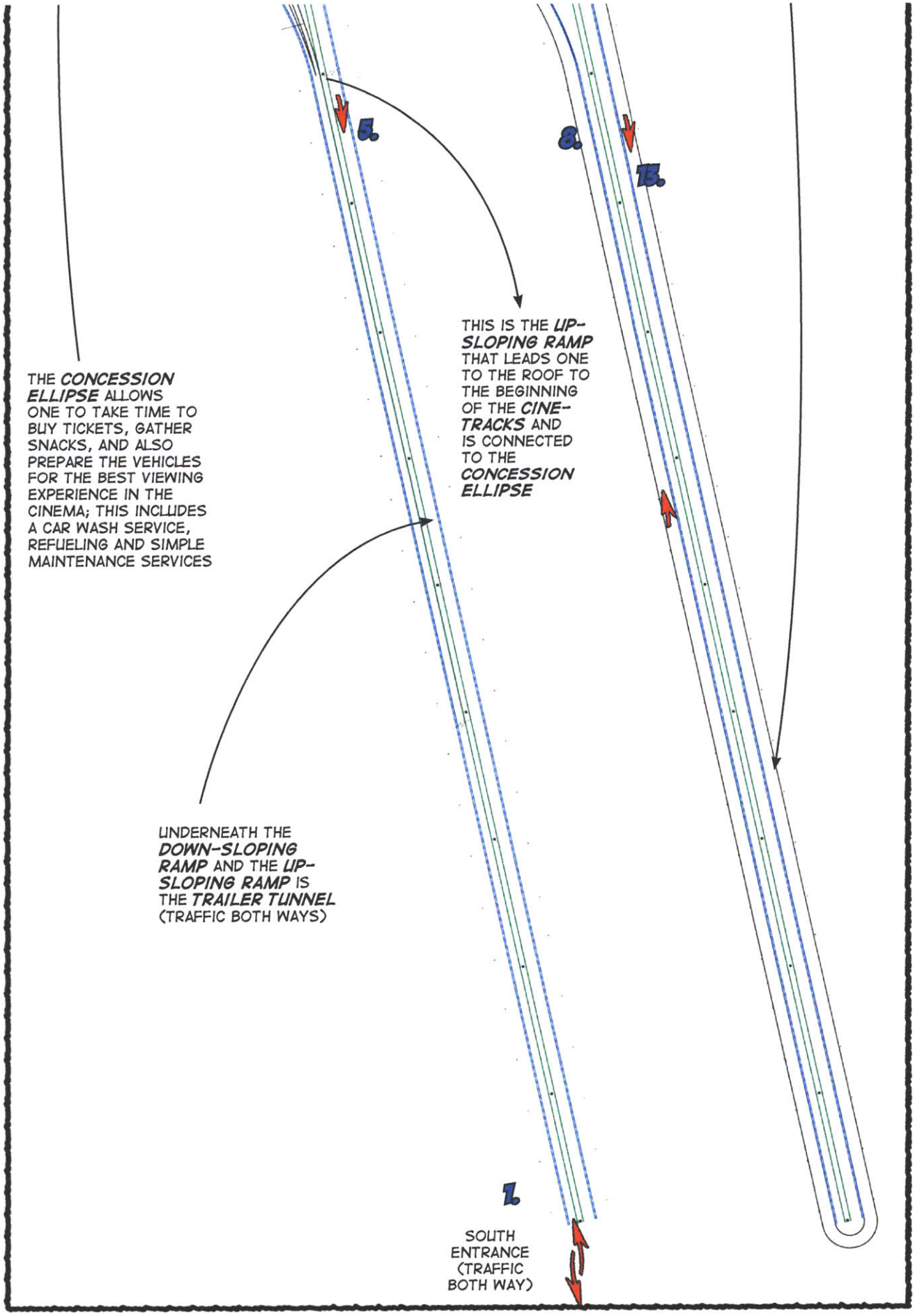
MIT MEDIA LAB'S INTERACTIVE BUS STOP THAT USES THOUSANDS OF LEDS CONNECTED TO CONTROLLERS THAT CONVERT VIDEO OUTPUT FROM A STANDARD PC TO THE DISPLAY ON THE EXTERIOR FACE


THE SECOND SET OF STRUCTURE COMES IN PAIRS. THE INNER TRACK WALLS ARE THE STRUCTURE THAT PARTIALLY SUPPORT THE TRACKS THAT LOOP AROUND THE BUILDING; EACH SET OF THE WALLS ARE ALSO MADE OF FIBER-REINFORCED CONCRETE WITH CAVITY INSIDE THAT ARE MADE OF POLYMER GRID; THE SURFACE IS WITH A NETWORK OF MICRO NOZZLES THAT CAN BE PROGRAMMED TO SPRAY WATER VAPOR OR FOG TO CREATE THE NECESSARY SCREENS FOR MOVIE PROJECTION ON THE CINE-TRACK; THE LOWER-MOST PART OF THESE WALLS ARE AKIN TO THE WATER-PUMP WALLS WITH PROGRAMMABLE LED PANELS; THIS LOWER PORTION IS THE WATER WALL, WHICH IS AN INTERACTIVE DISPLAY MEANT TO REFLECT THE INCONSPICUOUS LOS ANGELES RIVER; THE DIGITAL "WATER" DISPLAYED ON THESE SCREENS CREATE RIPPLES AS CARS ARE DRIVEN BY THEM AND INTERACTION IS SPEED SENSITIVE.
INNER TRACK WALLS
FACADE IS MOSTLY PLANAR HOWEVER AT THE CONCESSION ELLIPSE THE FACADE ENCROACHES OVER THE RAIL YARD AND REACH OUT FURTHER TOWARDS SCI-ARC AND DOWNTOWN
THE THIRD SET OF STRUCTURE COMES FROM A SERIES OF COLUMNS THAT FORM THE OTHER END OF THE SUPPORT FOR THE CINE-TRACKS AND THE ROOF; BUT THESE COLUMNS ALSO HELP SUPPORT THE FACADE; THE FACADE OF THE BUILDING IS MOSTLY FOG-HARVESTING MATERIAL, WHICH IS OF NYLON-LIKE QUALITY, LIGHT AND SEMI TRANSLUCENT; THE COLUMNS; WHICH ARE 200 FEET APART, KEEP THESE FLIMSY MATERIAL TAUT AND IN PLACE.
COLUMNS


ROOF PLAN
(SCALE: 1' = 1/512")
= ACCESS TO RIVER CHANNEL UNDERNEATH BRIDGE
= ACCESS TO THE SPEED CINEMA FROM THE RIVER CHANNEL
= DIRECTION OF CAR MOVEMENTS
N
SANTA ANA FREEWAY
THIS IS THE DOWN-SLOPING RAMP THAT LEADS ONE BACK TO THE CONCESSION ELLIPSE FROM WHERE ONE CAN FREELY EXIT THE BUILDING VIA EITHER THE NORTH OR SOUTH ENTRANCE; ALTERNATIVELY, SHOULD ONE WISH TO CONTINUE THE VIEWING EXPERIENCE, ONE CAN SIMPLY GO BACK VIA THE UP-SLOPING RAMP WHICH IS CONNECTED TO THIS RAMP; ALSO ONE CAN PURCHASE ADDITIONAL REFRESHMENTS AND USE THE RESTROOM BACK AT THE CONCESSION ELLIPSE
1ST STREET
CONCESSION ELLIPSE OVERLOOKING RAILYARD
SCI-ARC
ACCESS TO RIVER CHANNEL FROM TUNNELS LOCATED DIRECTLY UNDERNEATH THE BRIDGES
ROOF IS OF TRANSLUCENT MATERIAL (FOR LEGIBILITY NOT RENDERED AS SO HERE)
4TH STREET


THE ROOF-TOP TRACKS DOWN-SLOPES INTO THE CINE-TRACK
6TH STREET
UP-SLOPING RAMP FROM CONCESSION ELLIPSE
7TH STREET
SANTA MONICA FREEWAY
ENTERING/EXITING THE TUNNEL TO THE RIVER CHANNEL FROM/TO STREET ALONG THE TWO SIDES OF THE BRIDGE


PLANS
(SCALE: 1' = 1/512")
^N
NORTH ENTRANCE (TRAFFIC BOTH WAY)
= DIRECTION OF CAR MOVEMENTS
GREEN LINES REPRESENT WATER-PUMP WALL
BLUE LINES REPRESENT INNER TRACK WALLS
LOWER LEVEL
TYPICAL LEVEL/TRACK
DOWN-SLOPING RAMP FROM THE ROOF
ROOF-LINE
ONCE APPROACHING THE CONCESSION ELLIPSE THE ENTRANCE AND EXIT LANES SEPARATE TO BETTER ACCOMMODATE THE ELLIPSE
STAGGERED TRACKS AT THE CONCESSION ELLIPSE ALLOW THE VISITORS TO LEAVE THE CINE-TRACK AT ANY LEVEL (EVEN THOUGH THE TRACKS ARE SINGLE-DIRECTION ONLY) AND ALSO ALLOW THEM TO LOOP BACK UP TO THE ROOF AFTER THEY HAVE DRIVEN THROUGH THE ENTIRE BUILDING - THE TRACKS BASICALLY FORM A CONTINUOUS SPIRALLING LOOP THAT ALLOWS CONTINUOUS VIEWING AND ACCOMMODATES CINEMATIC PIECES OF ANY LENGTH
EACH CINE-TRACK HAS 3 LANES FOR THREE DIFFERENT SPEEDS (FAST, FASTER, AND FASTEST), EACH LANE IS WIDER THAN NORMAL HIGHWAY LANES (TO ACCOMMODATE HIGH DRIVING SPEEDS); DRIVING AT 120-160 MPH ALONG THE STRAIGHT PORTION OF THE CINE-TRACKS AND GOING THROUGH THE ENTIRE BUILDING WILL TRANSLATE TO ABOUT 15 MINUTES OF MOVIE VIEWING
1.
2.
3.
4.
9.
10.
11.
12.


5.
8.
13.
THE CONCESSION ELLIPSE ALLOWS ONE TO TAKE TIME TO BUY TICKETS, GATHER SNACKS, AND ALSO PREPARE THE VEHICLES FOR THE BEST VIEWING EXPERIENCE IN THE CINEMA; THIS INCLUDES A CAR WASH SERVICE, REFUELING AND SIMPLE MAINTENANCE SERVICES
THIS IS THE UP-SLOPING RAMP THAT LEADS ONE TO THE ROOF TO THE BEGINNING OF THE CINE-TRACKS AND IS CONNECTED TO THE CONCESSION ELLIPSE
UNDERNEATH THE DOWN-SLOPING RAMP AND THE UP-SLOPING RAMP IS THE TRAILER TUNNEL (TRAFFIC BOTH WAYS)
1.
SOUTH ENTRANCE (TRAFFIC BOTH WAY)

TYPICAL SECTION & FEATURES

THE TRACKS HAVE A THIN FILM OF PIEZOELECTRIC COLLECTORS, THAT COLLECTS ENERGY WHENEVER A VEHICLE DRIVES BY; THE FASTER THE SPEED, THE MORE ENERGY COLLECTED; THEREFORE WHILE THE BUILDING DOES CONSUME ENERGY, BASED ON THE HIGH-SPEED ENGAGEMENT OCCURS INSIDE THE BUILDING, THE ENERGY COLLECTED THROUGH SIMPLY SPEEDING AWAY IS ENOUGH TO SELF--SUSTAIN THE OPERATION NEED FOR THE CINEMA

THE FACADE OF THE BUILDING IS MADE OUT OF FOG-HARVESTING SCREENS (NYLON MATERIAL), THE FACADES RUNS CONTINUOUSLY FROM THE UNDERSIDE OF THE ROOF TO THE LOWEST TRACK, WHICH IS A LITTLE BIT WIDER, INCOPORATING A GUTTER WHERE THE FOG-HARVESTING FACADE SITS, THEREBY ALLOWING THE CONDENSED WATER TO BE COLLECTED AND RECYCLED; THE FOG HARVESTING SCREEN

FOG HARVESTING SCRRENS

CINE-TRACKS

FOG-DISPENSING NOZZLES LOCATED ON THE CEILING (UNDERSIDE OF THE TRACKS) AND ON THE SIDE OF THE COLUMNS

COLLECTION CHANNEL

INTERACTIVE DIGITAL WATER WALL

INTERACTIVE DIGITAL WATER WALL

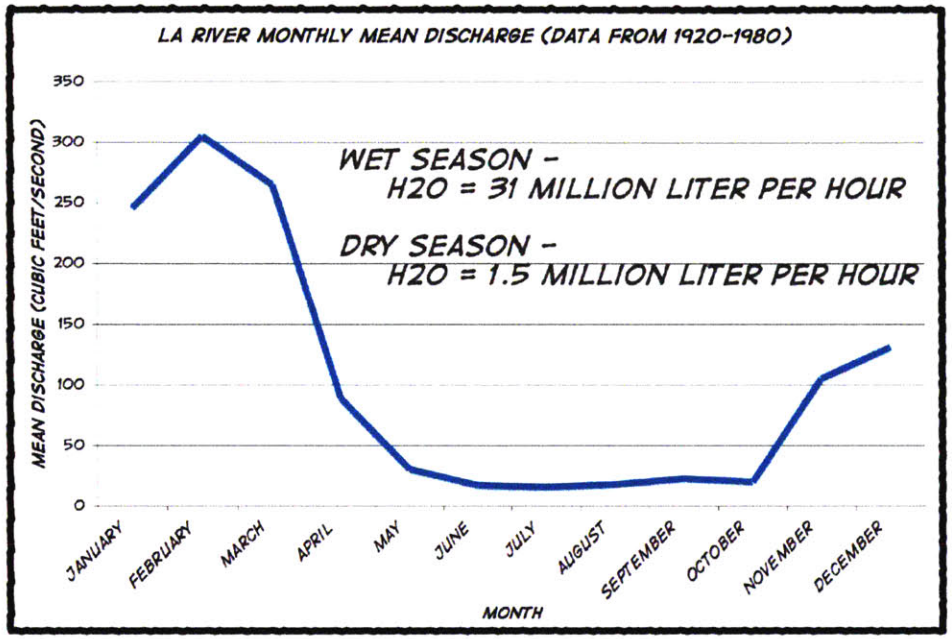
THE INNER-TRACK WALLS ARE MADE OF A GRID OF PROGRAMMABLE NOZZLES, FOR BETTER CONTROL OF FOG-DISPENSING ESPECIALLY DURING THE DRY SEASON WHEN ONLY A LIMITED AMOUNT OF WATER IS AVAILABLE TO BE PUMPED FROM THE RIVER CHANNEL

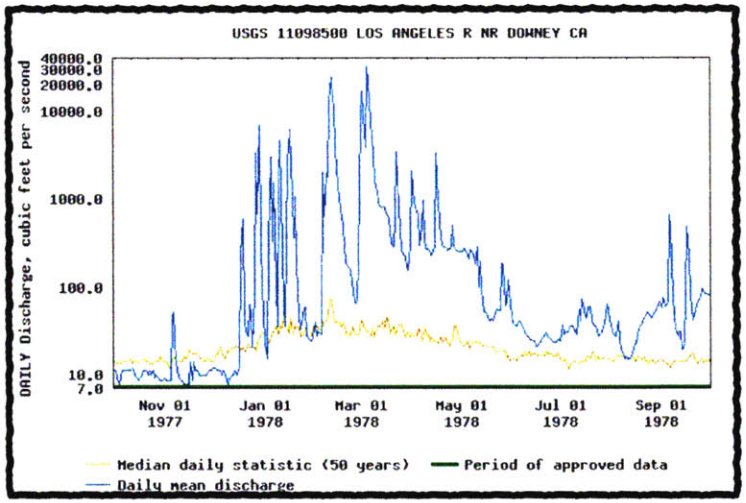
ENTRANCE/EXIT RAMP WITH SHORT SUBJECT SCREENS AS WALLS

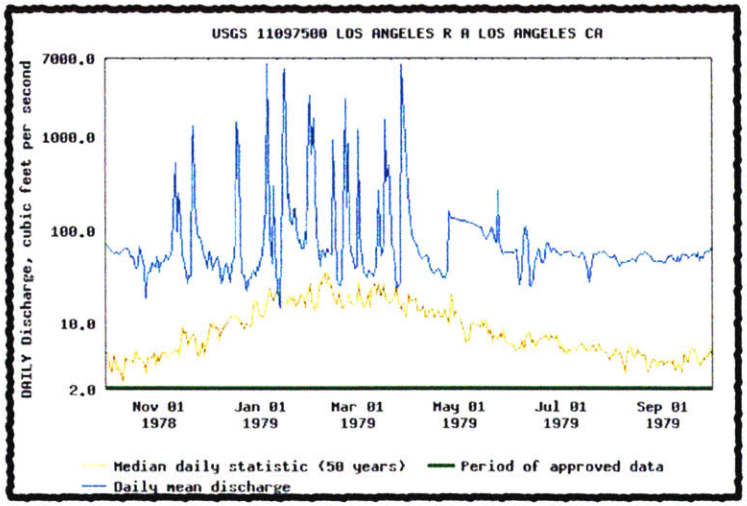
WATER ARE PUMPED FROM THE RIVER CHANNEL TO SUPPLY THE FOG SCREENS FOR THE CINE-TRACKS; THE FOG THEN IS THEN COLLECTED BY THE FACADE

TRAILER TUNNEL - A THROUGH TUNNEL, PROVIDE LOWER RESISTENCE IN THE CASE OF FLOOD

TYPICAL CROSS SECTION AT 1/32" = 1'

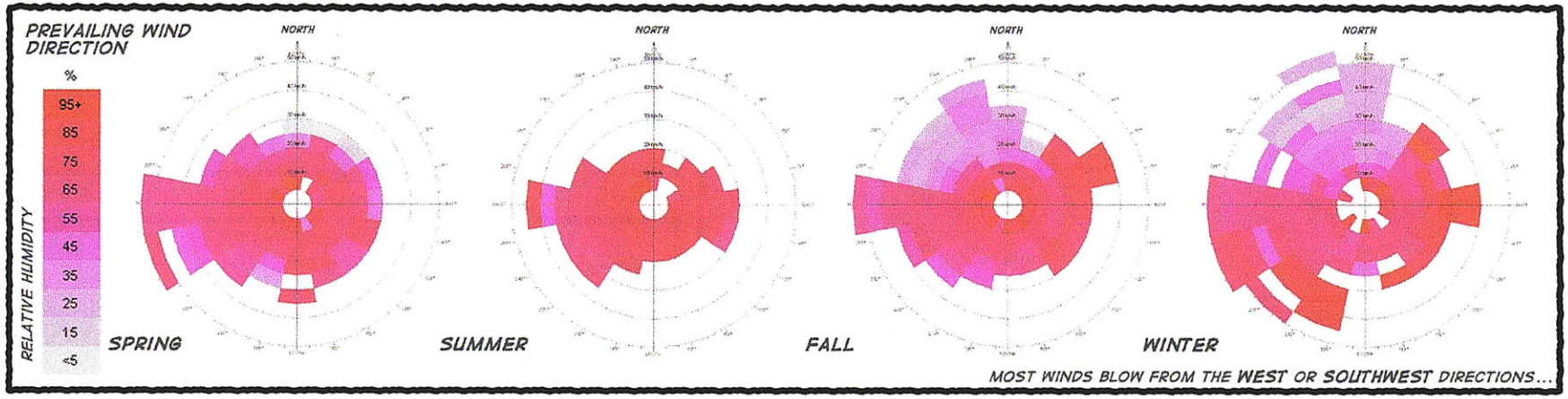




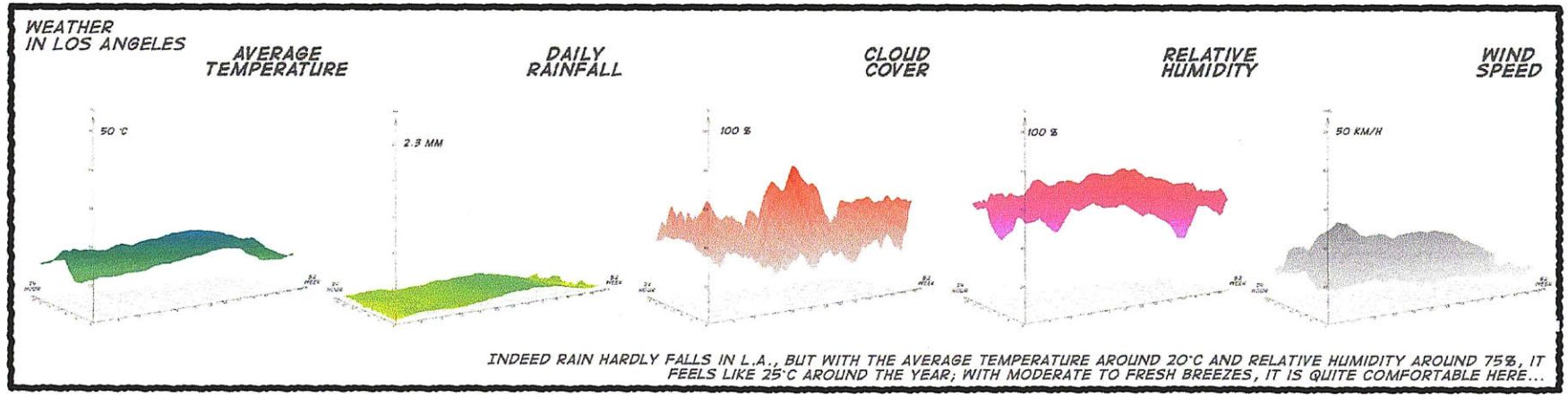


THE THEATER HAS A MAXIMUM CAPACITY (AT ANY ONE TIME, SINCE THE CARS KEEP MOVING, THE AUDIENCE IS LIKE WATER/FLUX, THAT KEEPS GOING OUT AND, HOPEFULLY, COMING IN....) OF 4500 CARS WITH A TOTAL OF 1440 MILES OF SPEED CINEMA TRACKS DIVIDED TO THREE SPEEDS, THERE ARE APPROSIMATELY 4500 SETS OF NOZZLES TO CREATE FOG SCREEN, WHICH WHEN ON FULL BLAST, WILL CONSUME 2.8 MILLION LITER/HOUR OF WATER, IN ADDITION, THE CAR WASH, IF AT FULL CAPACITY, WILL USE AN ADDITION OF 0.3 MILLION LITER OF WATER PER HOUR (BUT HIS CAN BE RECYCLED); BASICALLY DURING WET SEASON THERE'S PLENTY OF WATER TO USE FROM THE RIVER, HOWEVER, DURING DRY SEASON, ONLY HALF OF THE NOZZLES CAN BE ON FULL FUNCTION AND THE CAR WASH WILL NEED TO RESORT TO WATERLESS TREATMENT OR NEED TO STOP OPERATION ALTOGETHER BECAUSE THERE'S SIMPLY NOT ENOUGH WATER AROUND.

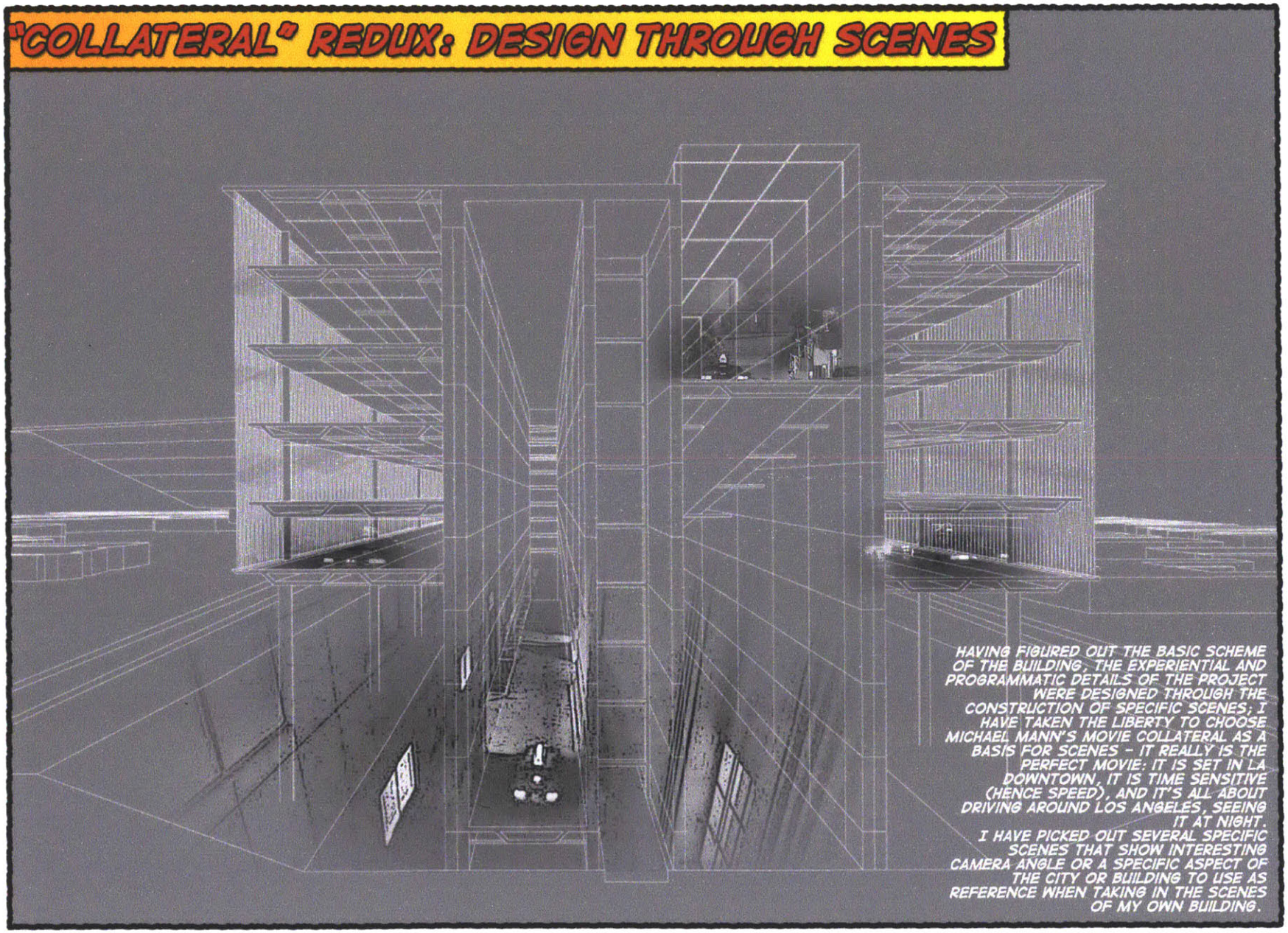
ENVIRONMENTAL DATA + RESOURCES

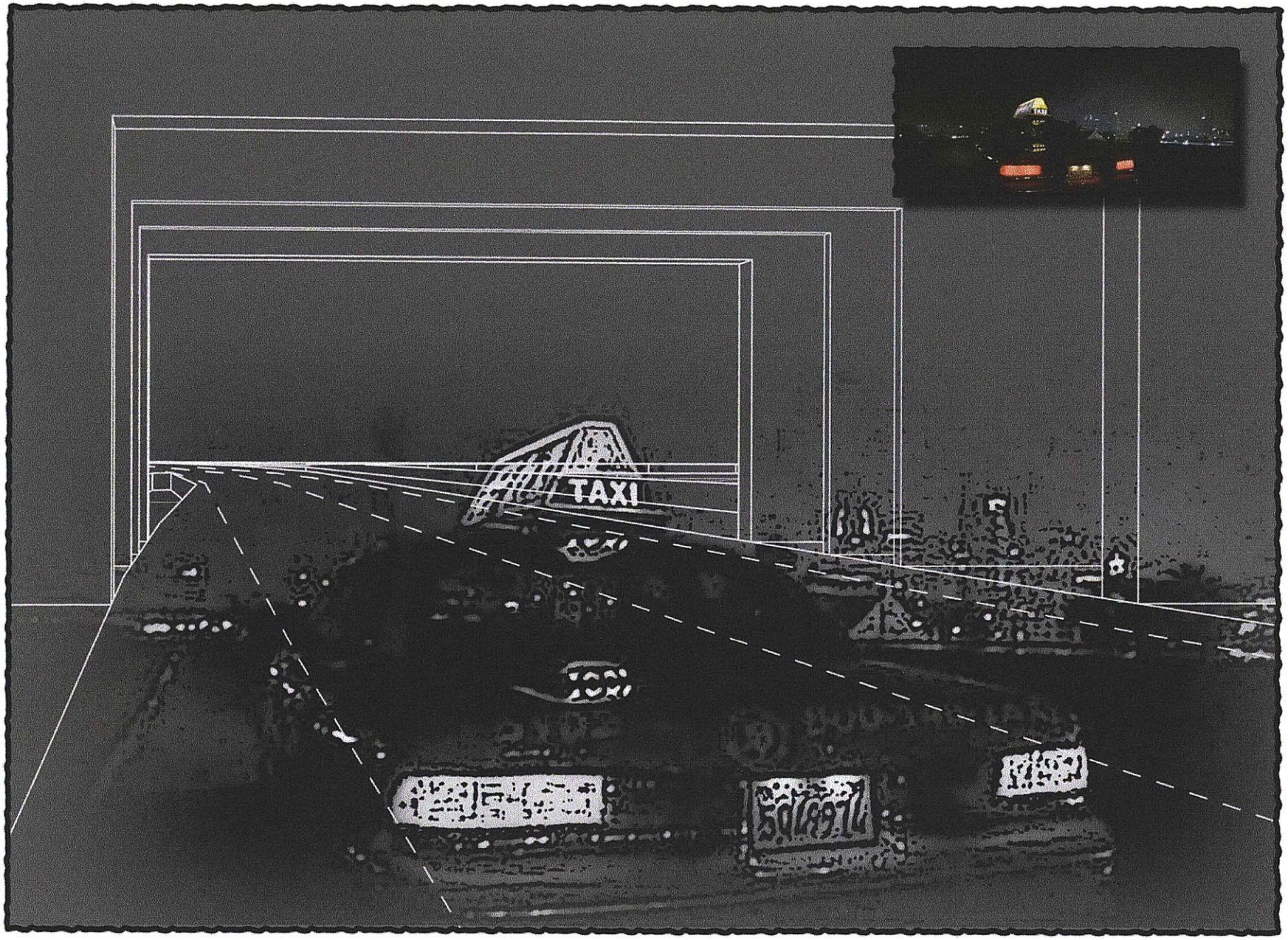


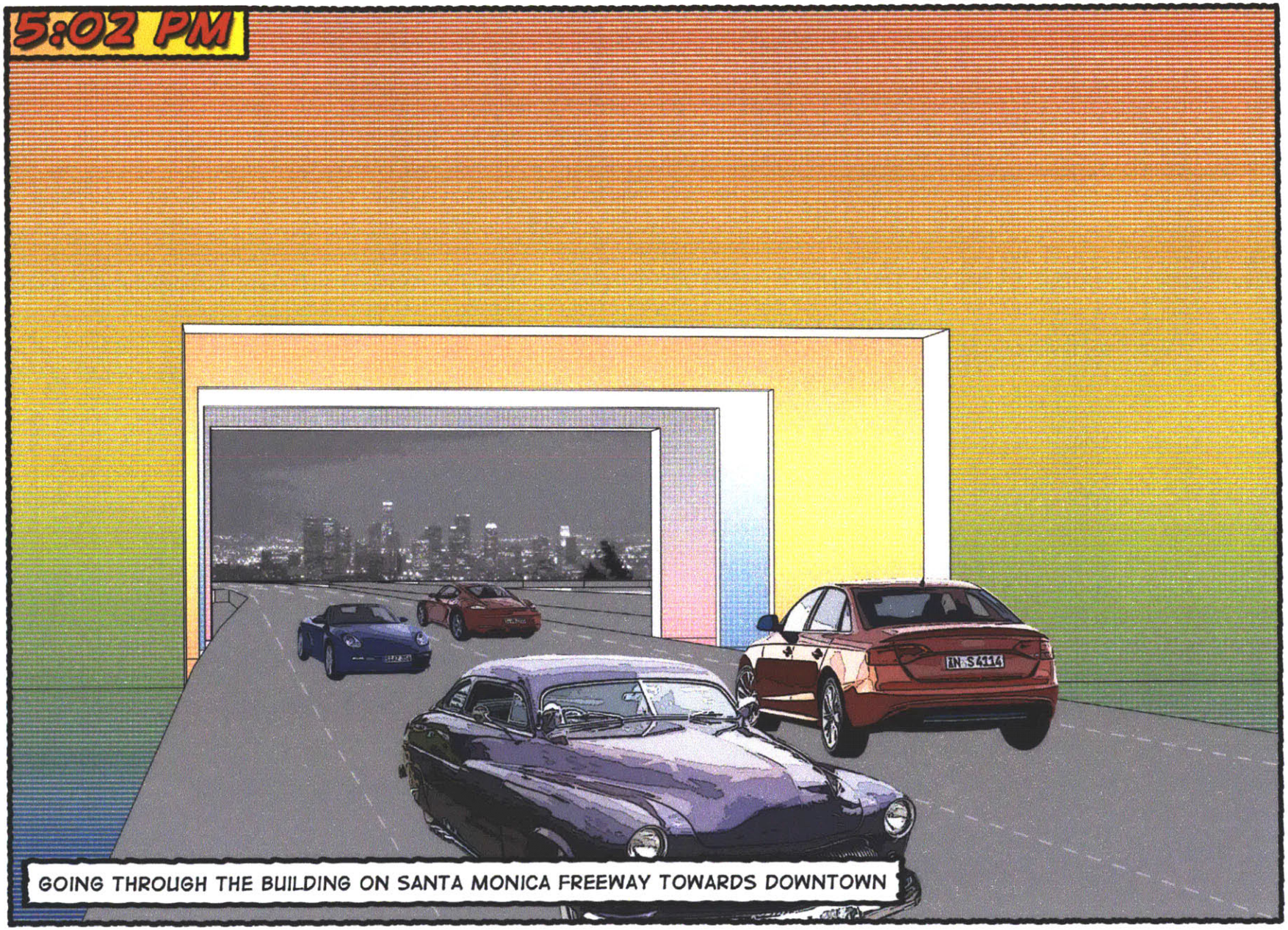
MOST WINDS BLOW FROM THE **WEST** OR **SOUTHWEST** DIRECTIONS...



INDEED RAIN HARDLY FALLS IN L.A., BUT WITH THE AVERAGE TEMPERATURE AROUND 20°C AND RELATIVE HUMIDITY AROUND 75%, IT FEELS LIKE 25°C AROUND THE YEAR; WITH MODERATE TO FRESH BREEZES, IT IS QUITE COMFORTABLE HERE...


"COLLATERAL" REDUX: DESIGN THROUGH SCENES
HAVING FIGURED OUT THE BASIC SCHEME OF THE BUILDING, THE EXPERIENTIAL AND PROGRAMMATIC DETAILS OF THE PROJECT WERE DESIGNED THROUGH THE CONSTRUCTION OF SPECIFIC SCENES; I HAVE TAKEN THE LIBERTY TO CHOOSE MICHAEL MANN'S MOVIE COLLATERAL AS A BASIS FOR SCENES - IT REALLY IS THE PERFECT MOVIE: IT IS SET IN LA DOWNTOWN, IT IS TIME SENSITIVE (HENCE SPEED), AND IT'S ALL ABOUT DRIVING AROUND LOS ANGELES, SEEING IT AT NIGHT.
I HAVE PICKED OUT SEVERAL SPECIFIC SCENES THAT SHOW INTERESTING CAMERA ANGLE OR A SPECIFIC ASPECT OF THE CITY OR BUILDING TO USE AS REFERENCE WHEN TAKING IN THE SCENES OF MY OWN BUILDING.


TAXI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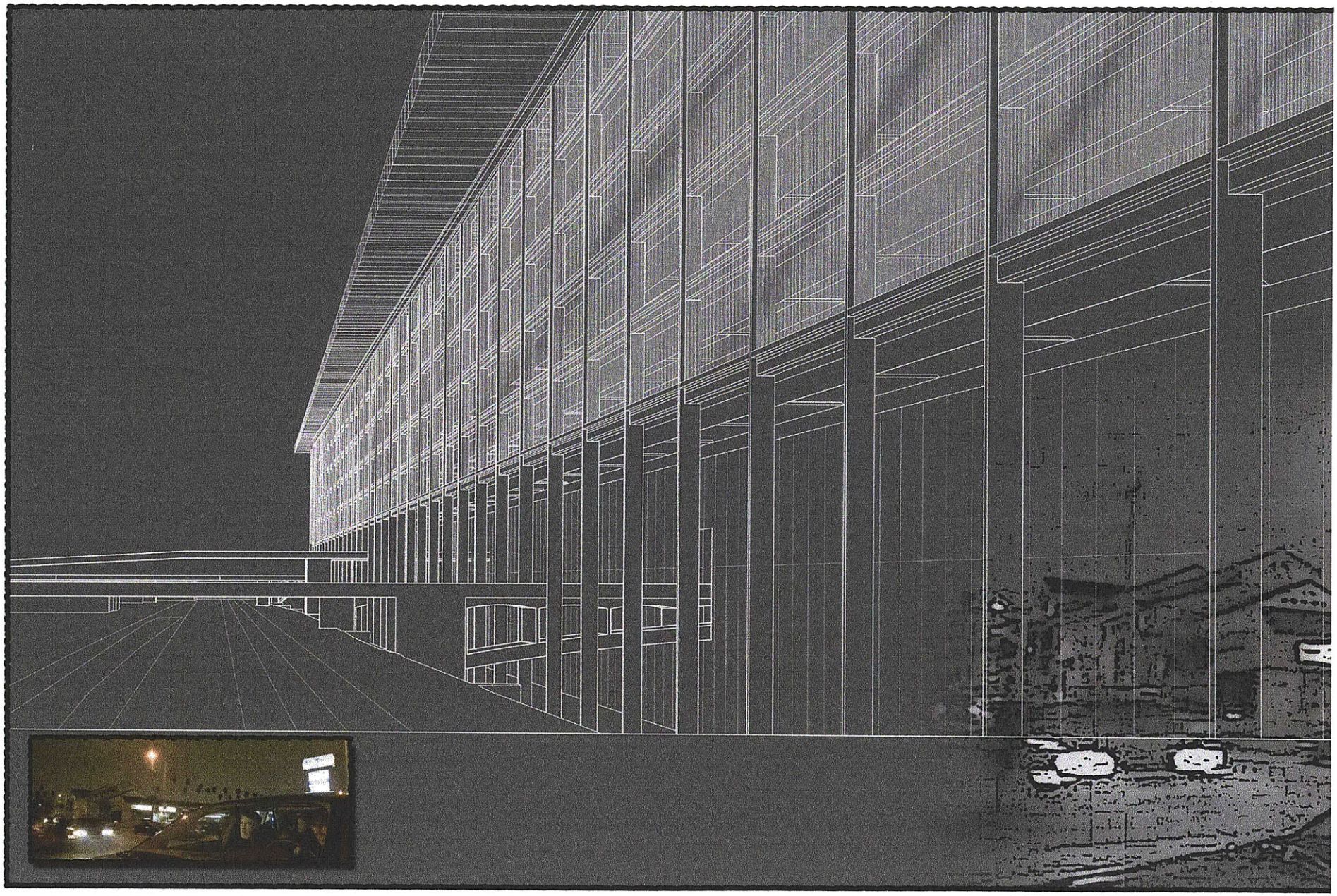
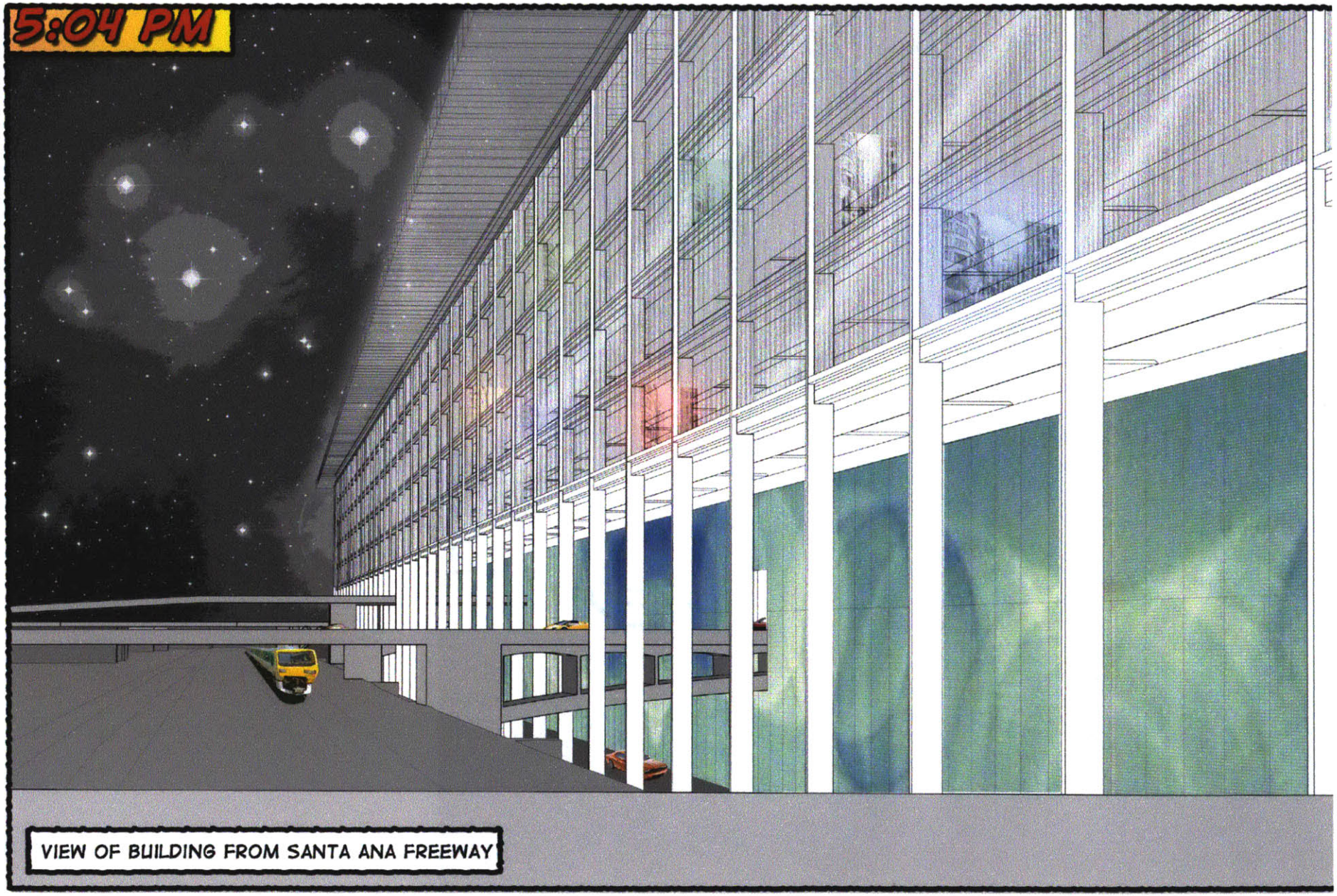
GOING THROUGH THE BUILDING ON SANTA MONICA FREEWAY TOWARDS DOWNTOWN

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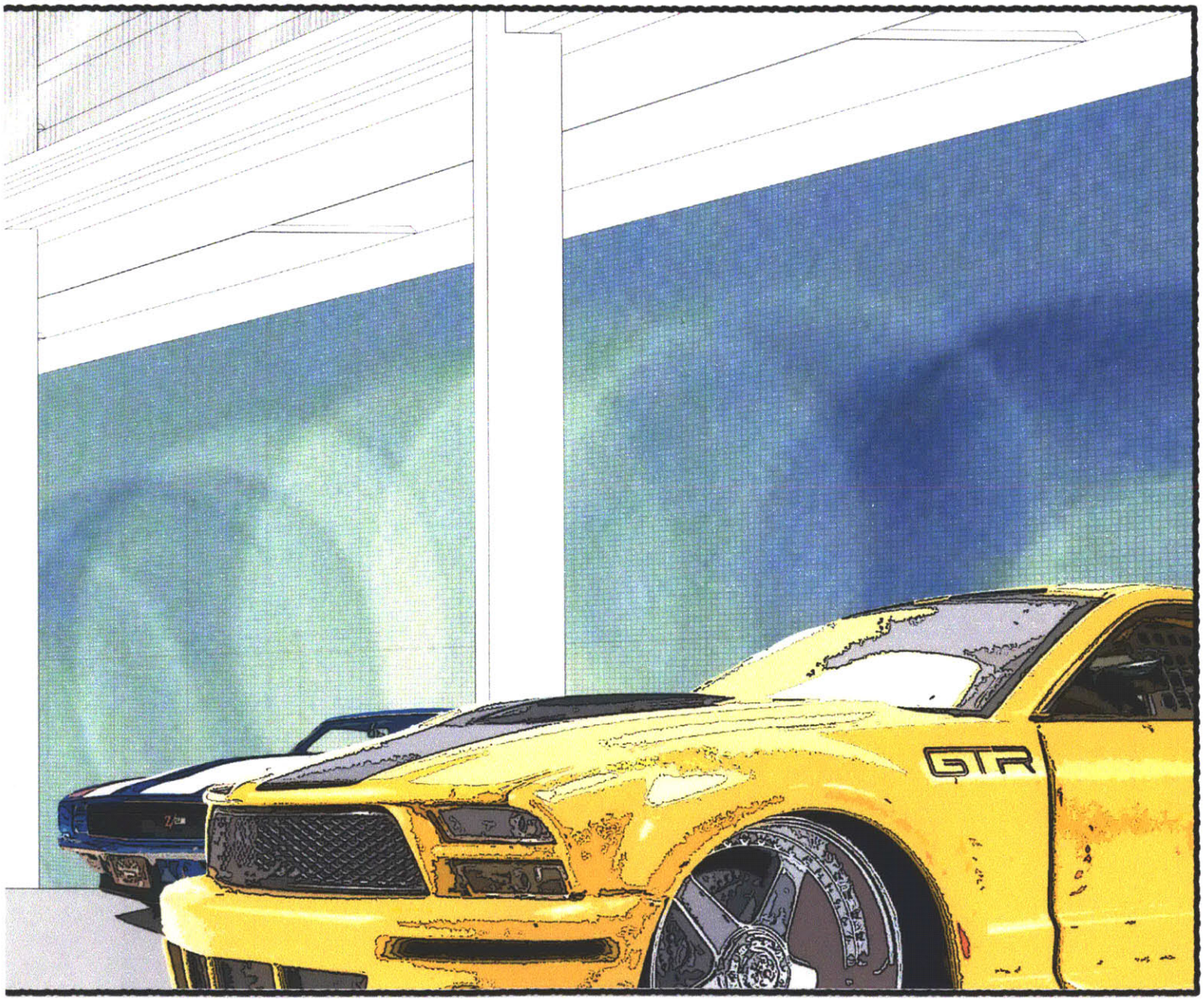
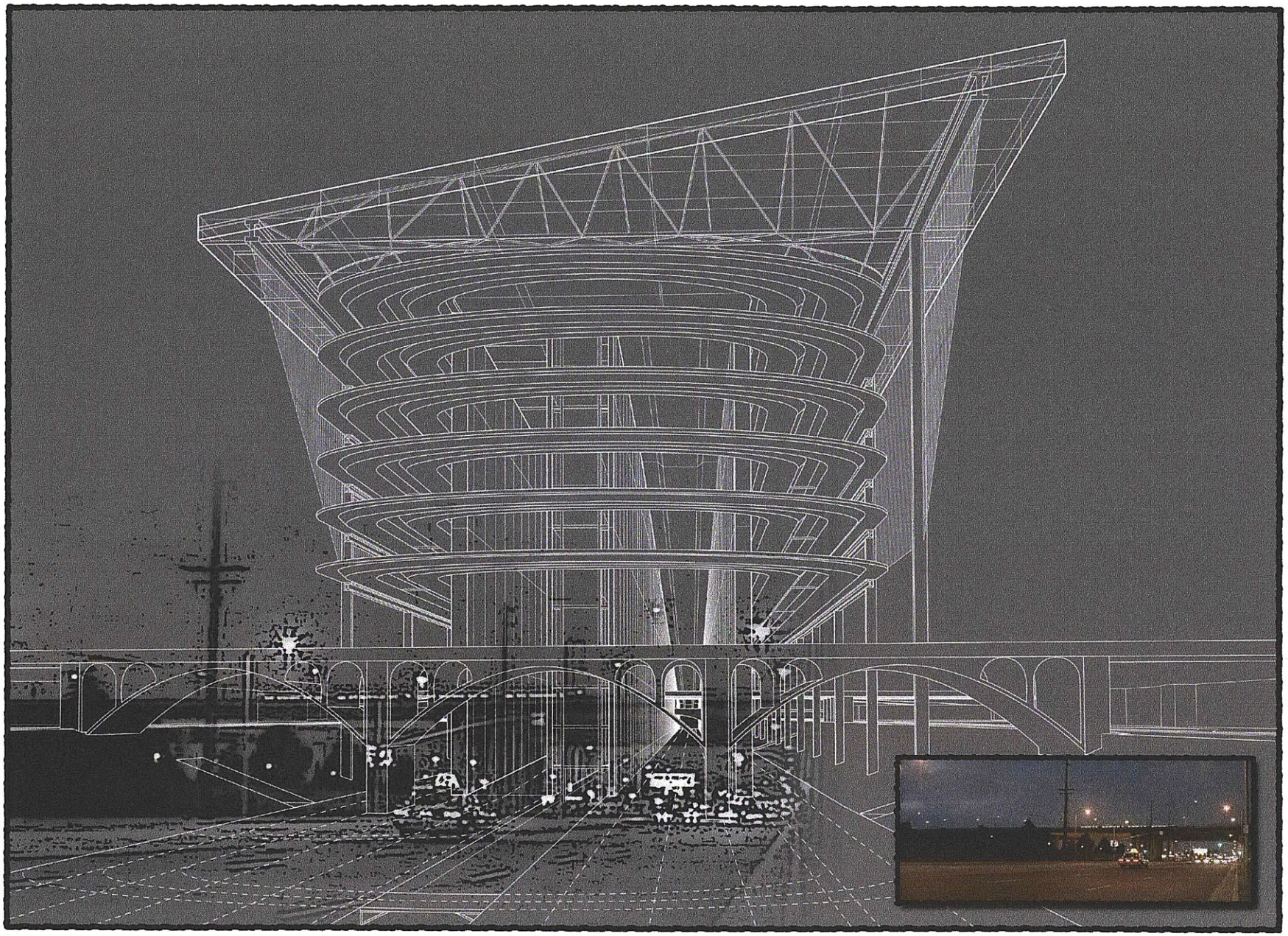
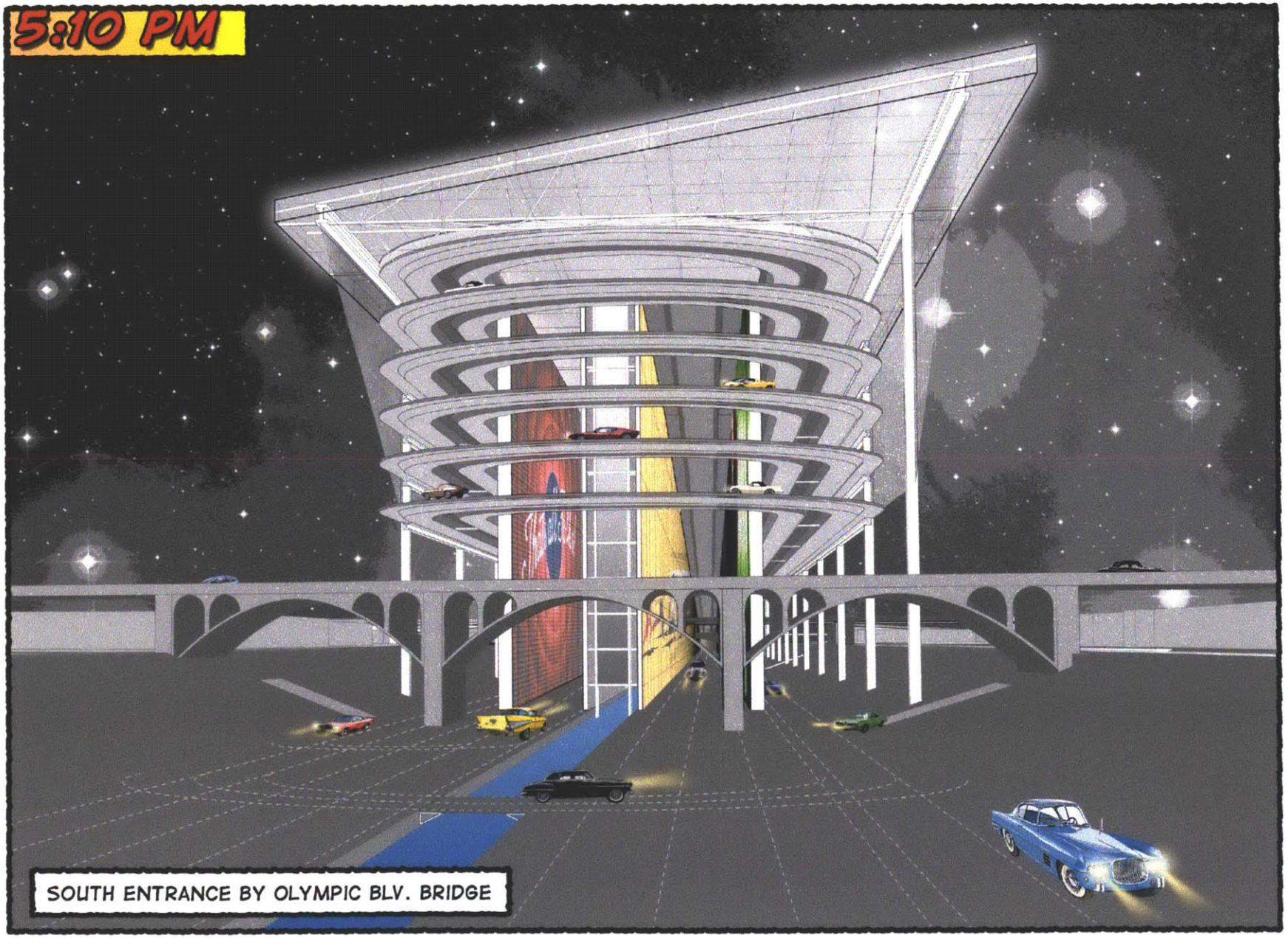
VIEW OF BUILDING FROM SANTA ANA FREEWAY


GTR

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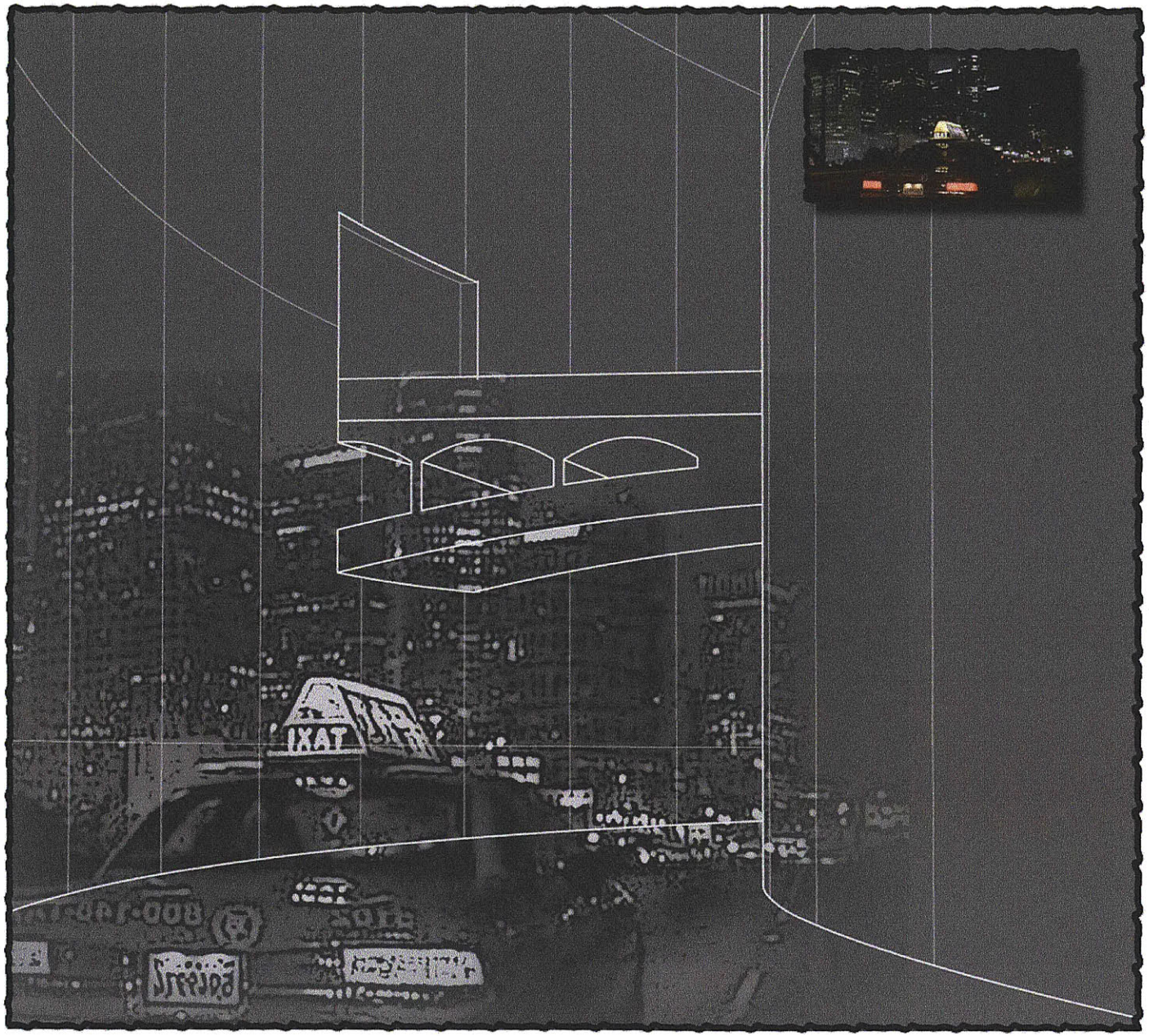
SOUTH ENTRANCE BY OLYMPIC BLV. BRIDGE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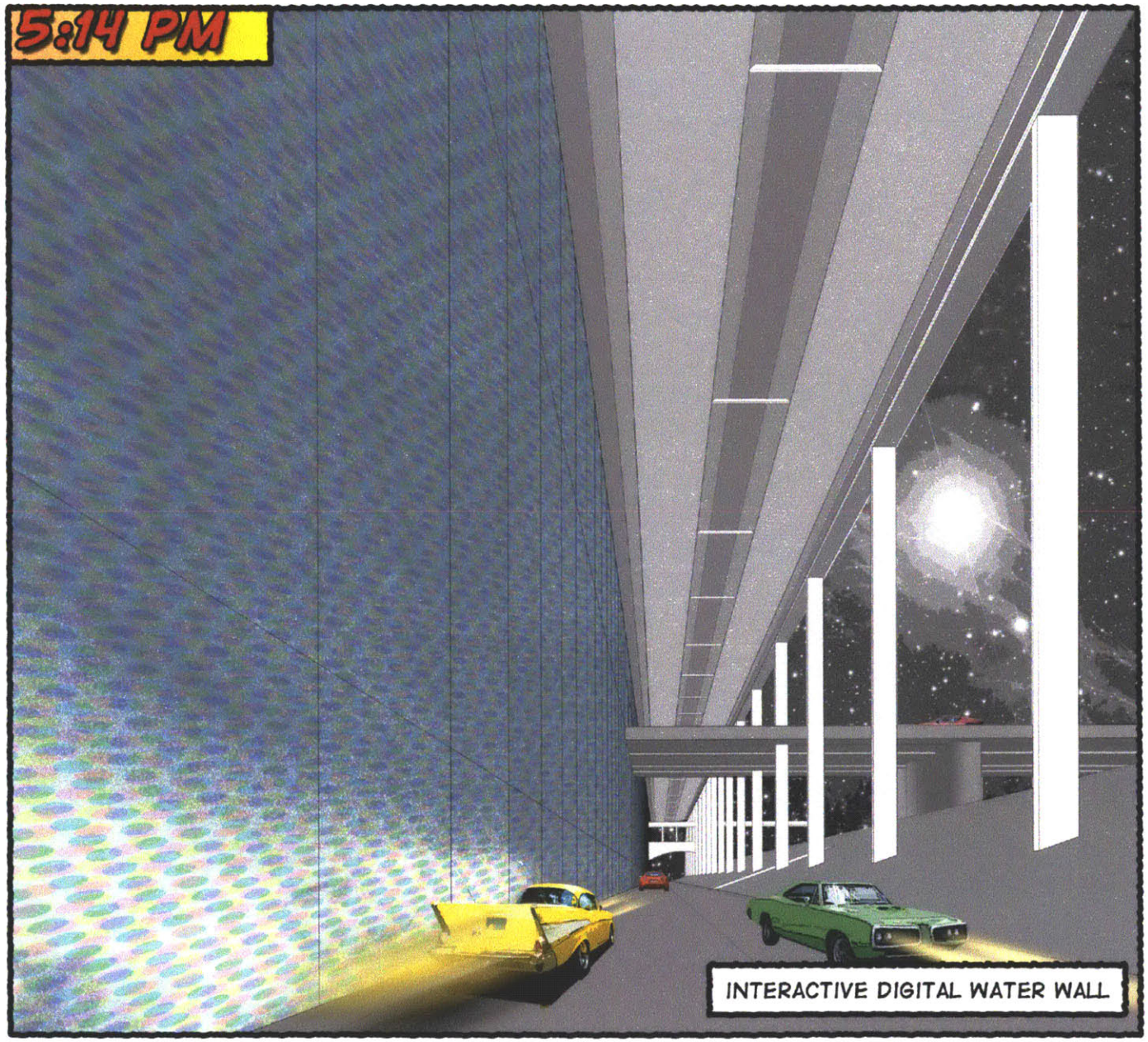
5:23 PM
e Seen The Signs...
Now... It's Happening
DD EM 4007
TRAILER TUNNEL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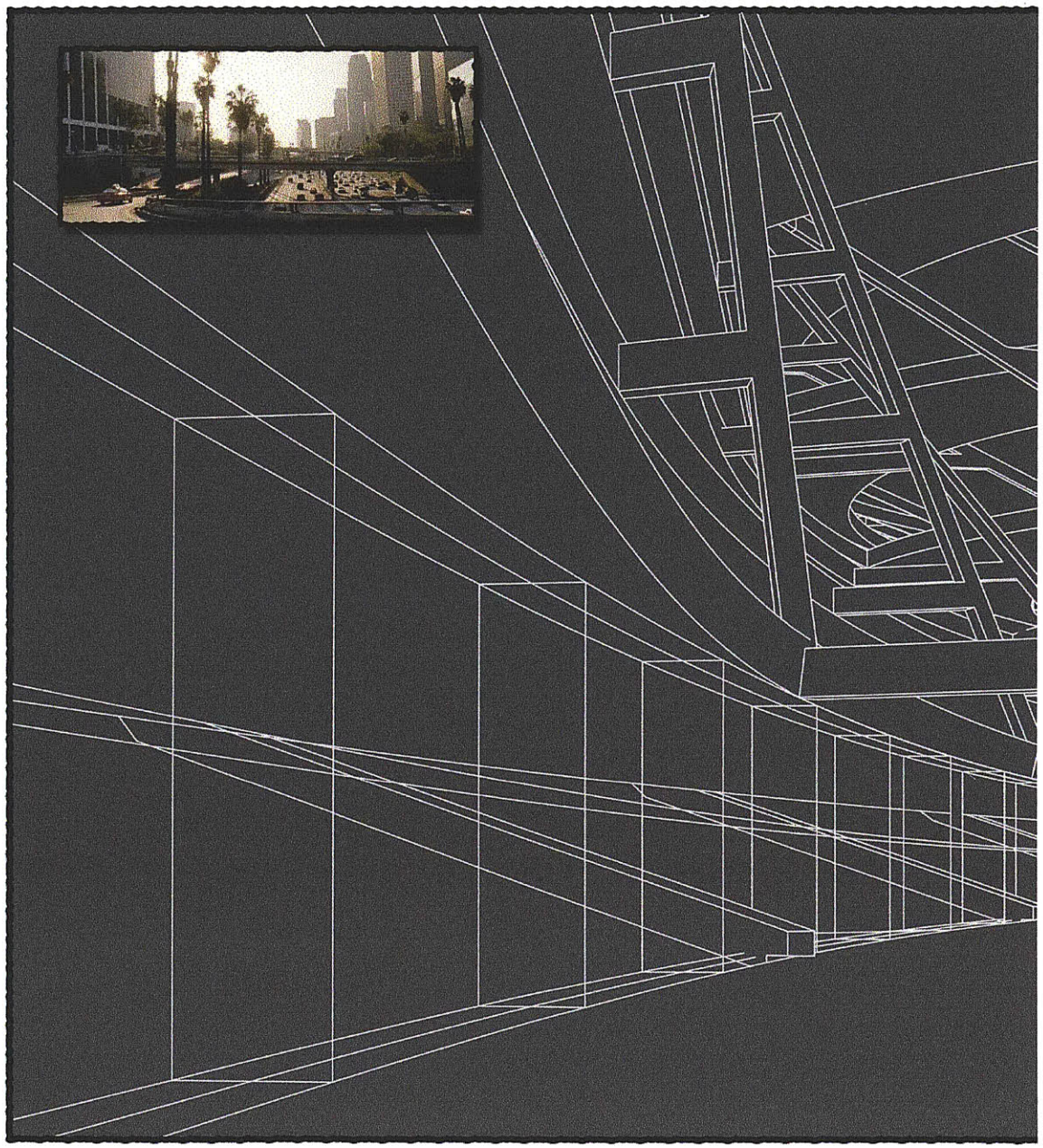
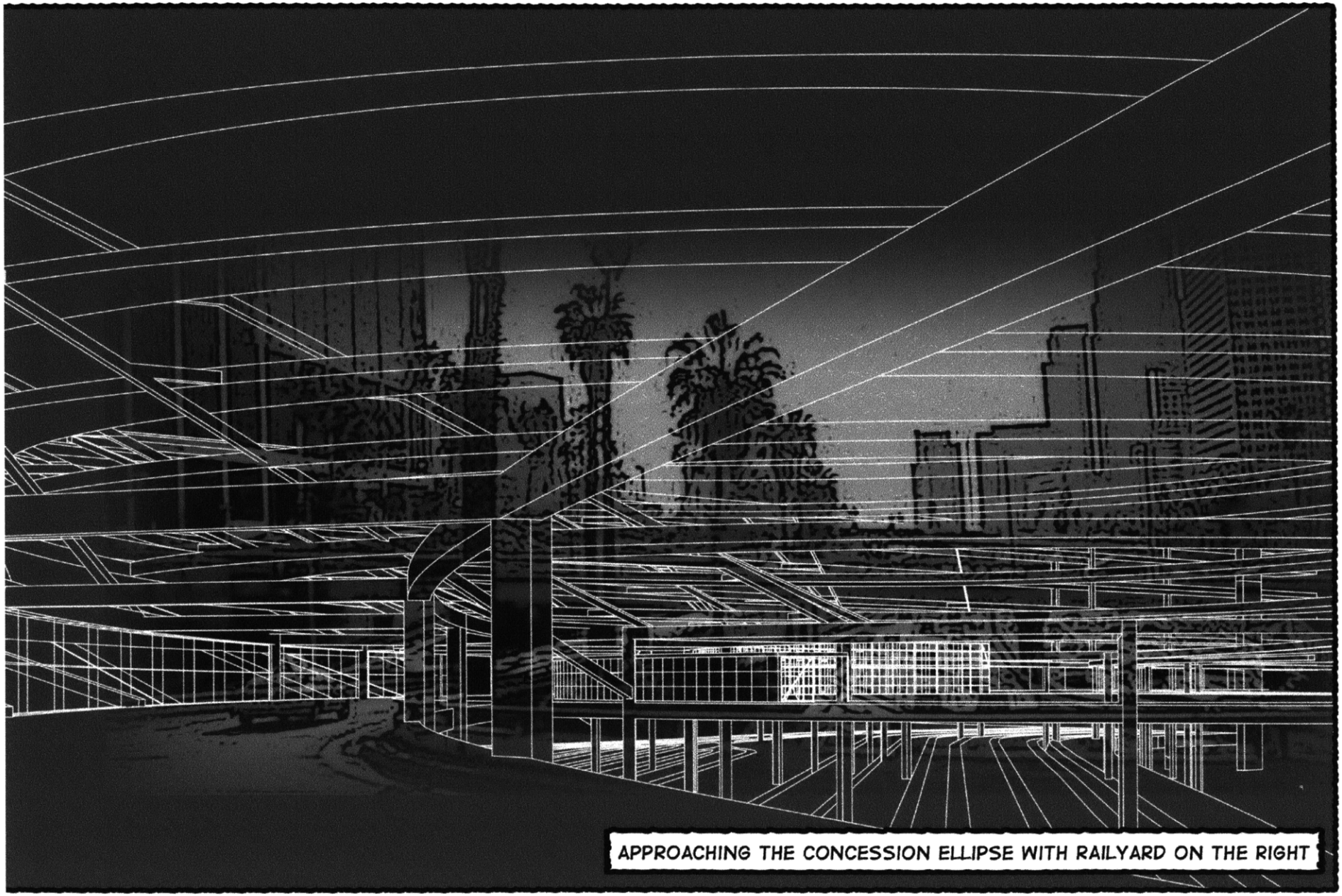
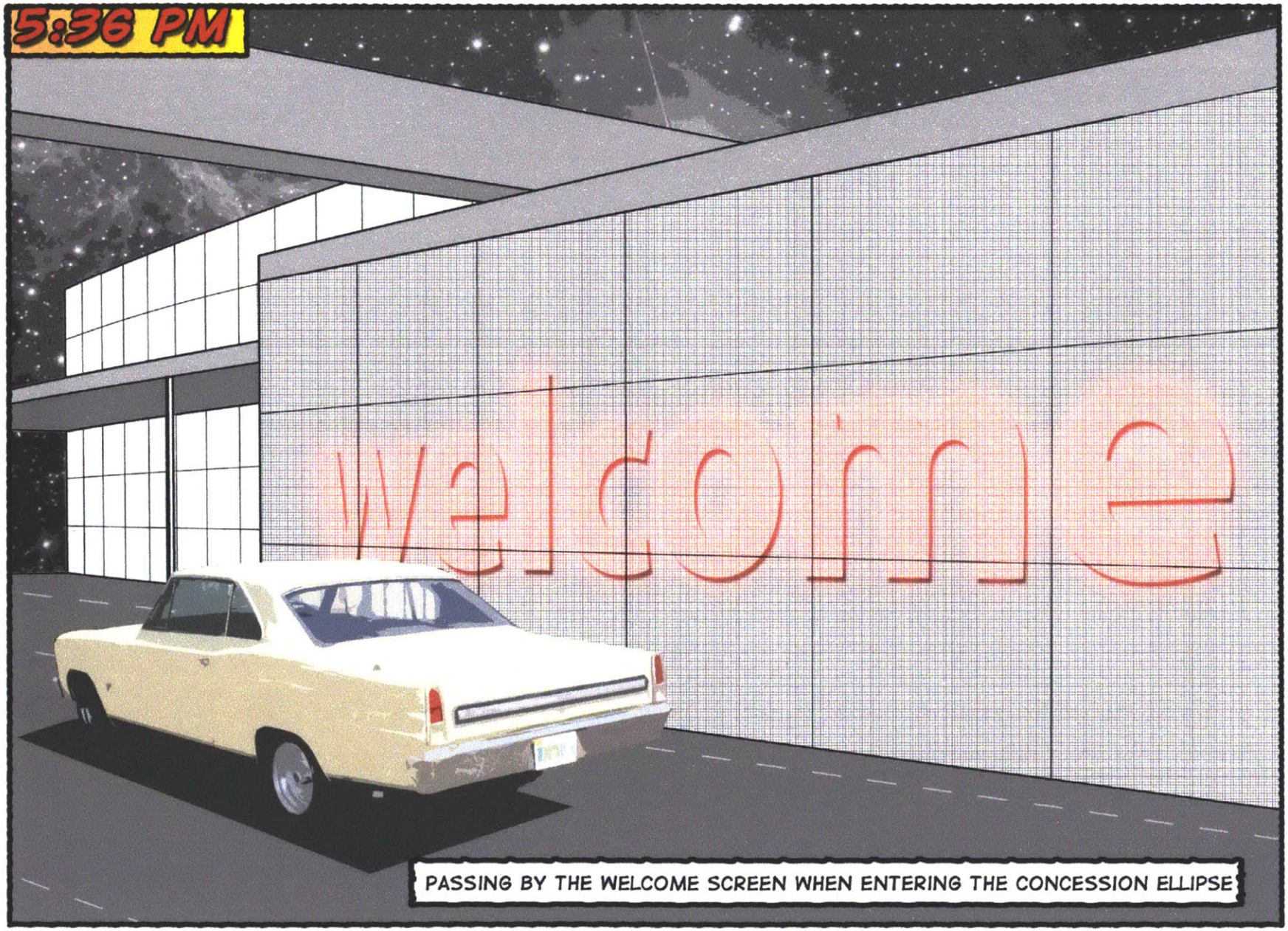
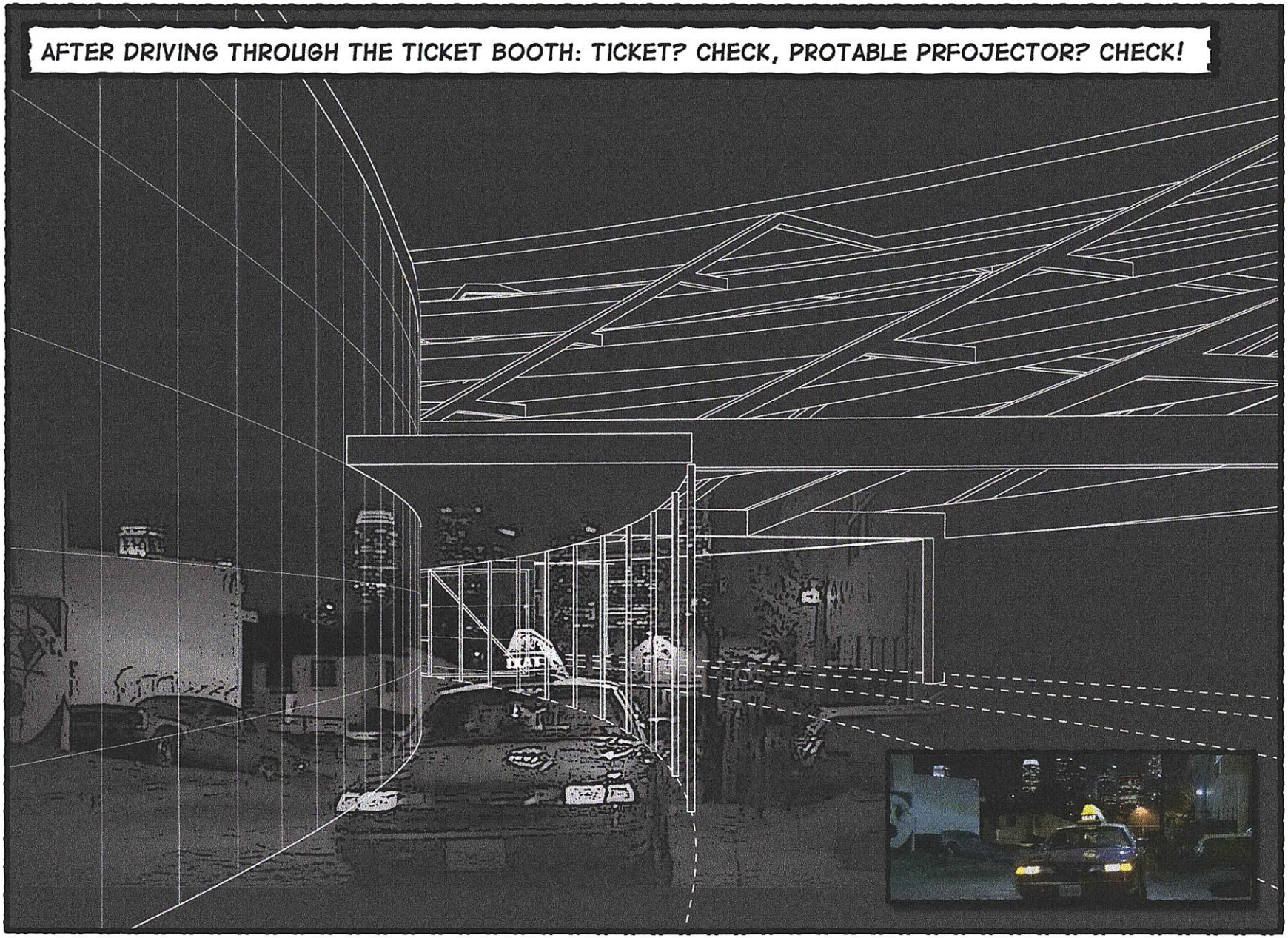
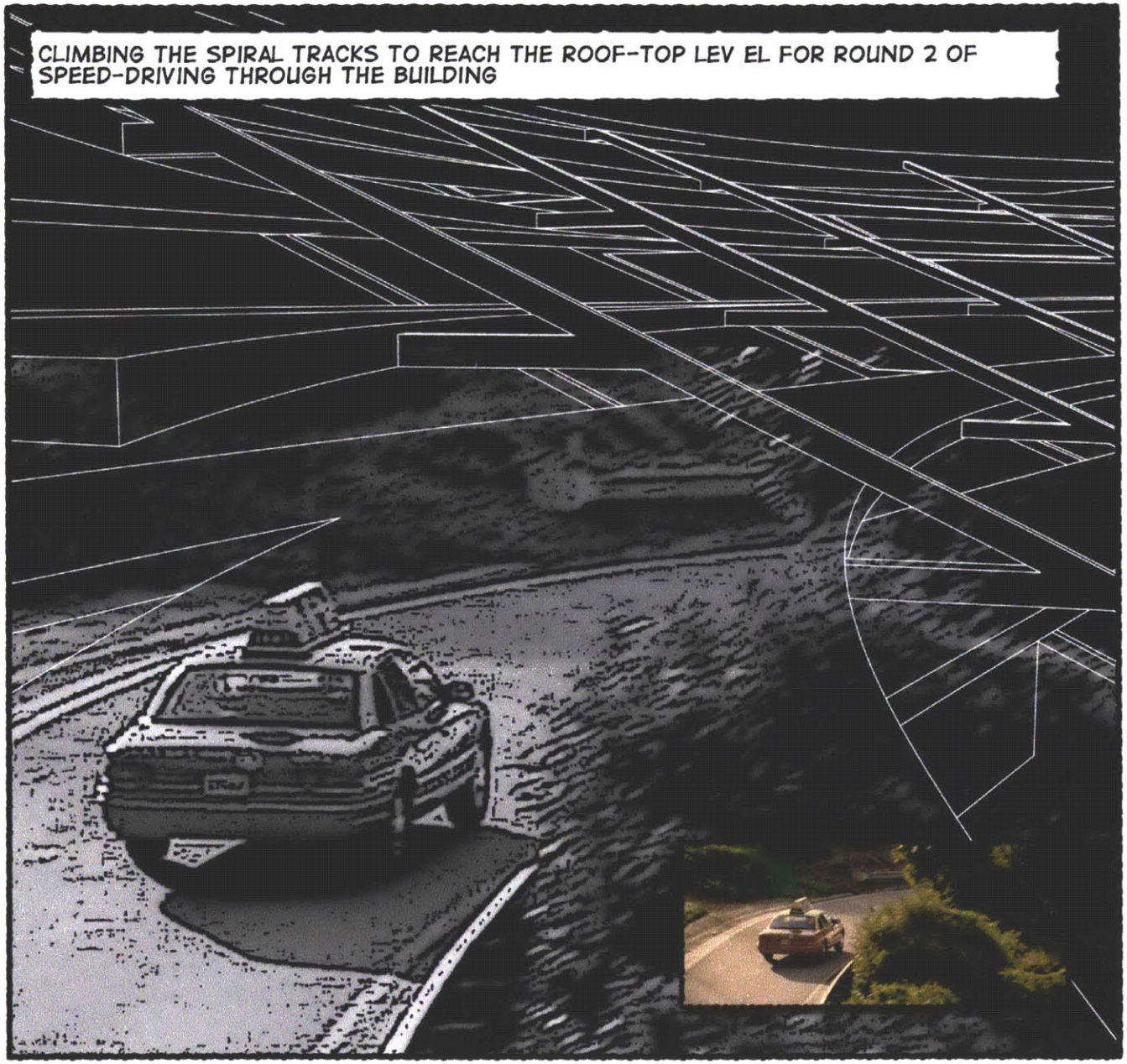
INTERACTIVE DIGITAL WATER WALL

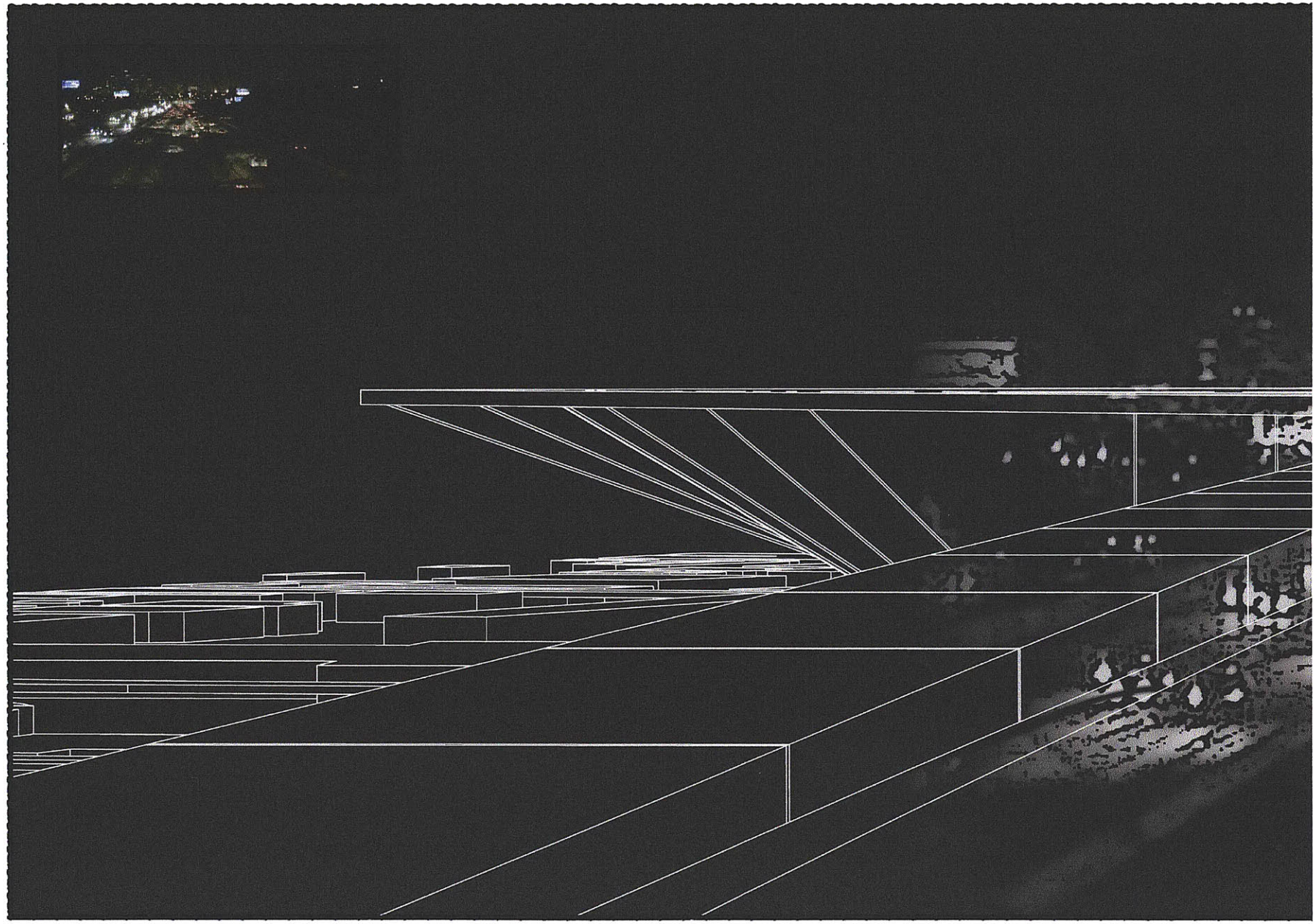


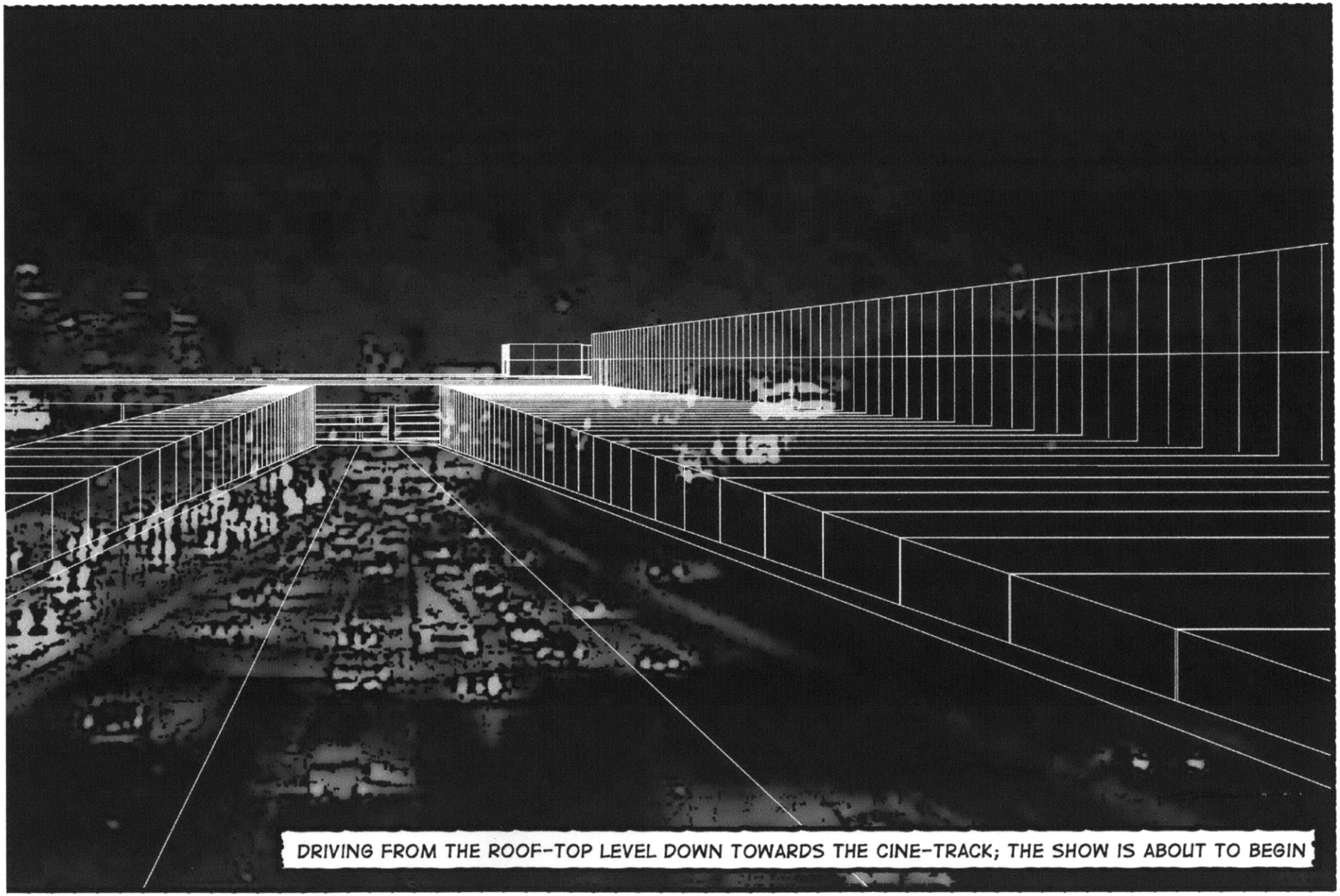

APPROACHING THE CONCESSION ELLIPSE WITH RAILYARD ON THE RIGHT

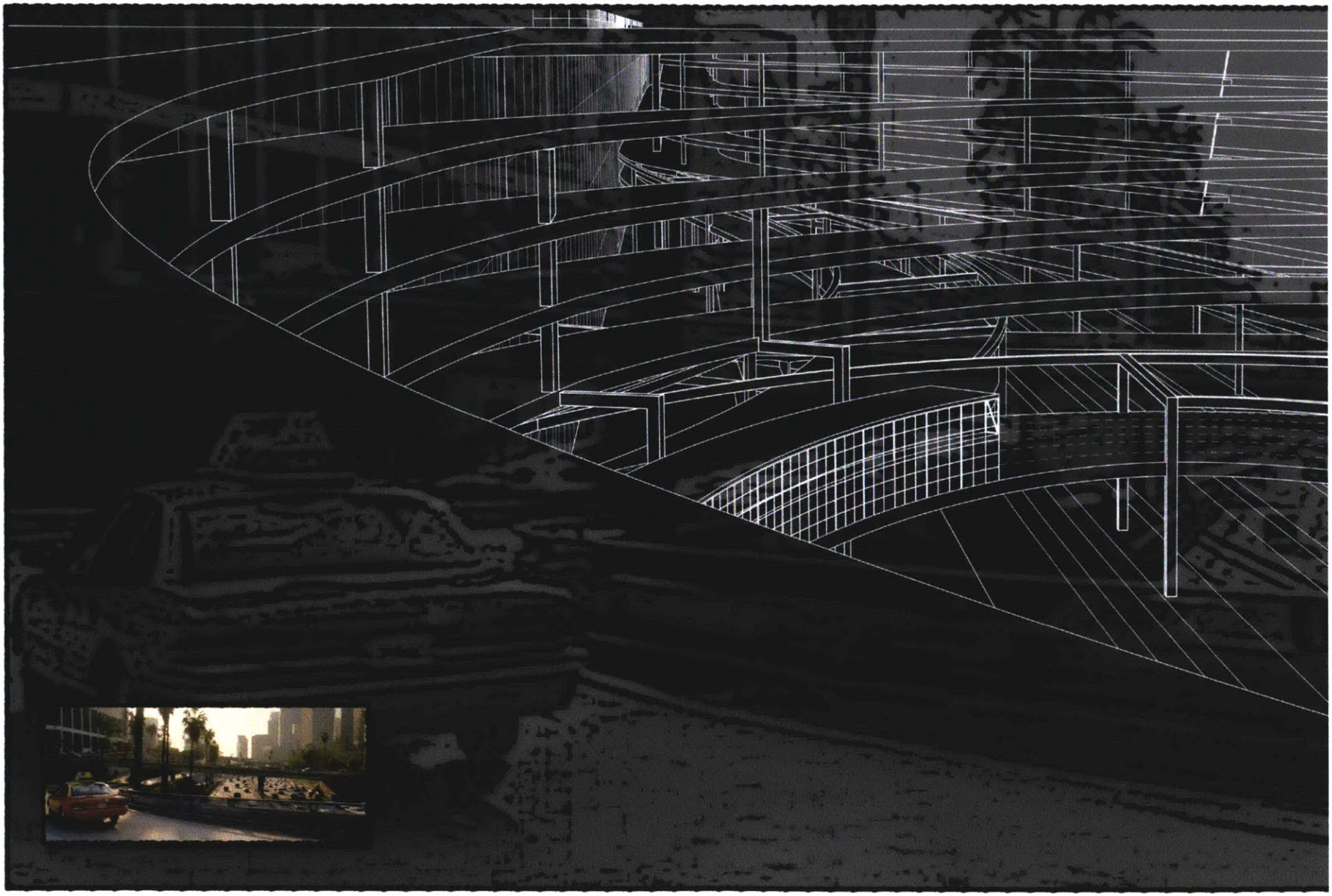

5:36 PM
welcome
PASSING BY THE WELCOME SCREEN WHEN ENTERING THE CONCESSION ELLIPSE

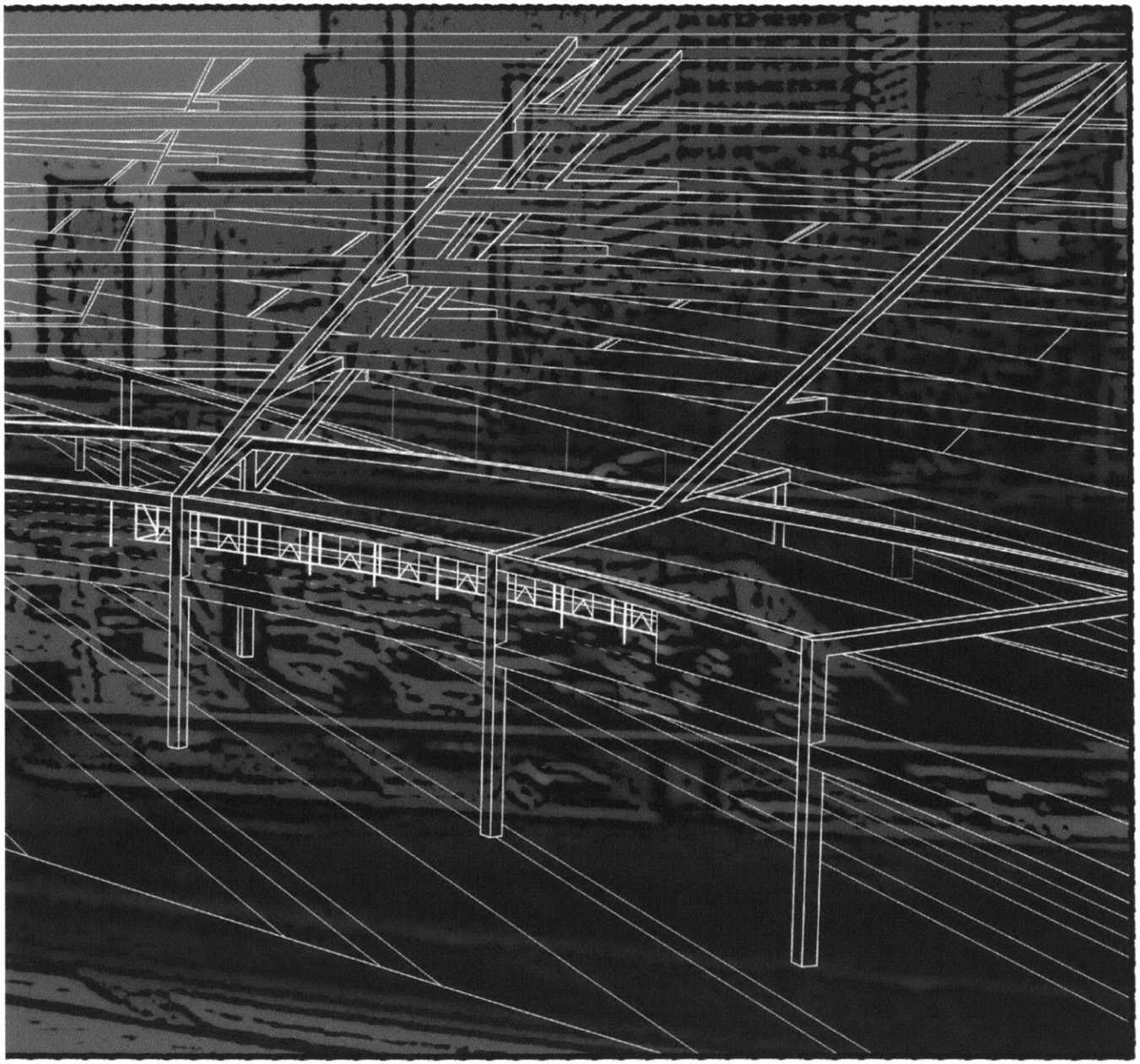

AFTER DRIVING THROUGH THE TICKET BOOTH: TICKET? CHECK, PROTABLE PRFOJECTOR? CHECK!


CLIMBING THE SPIRAL TRACKS TO REACH THE ROOF-TOP LEV EL FOR ROUND 2 OF SPEED-DRIVING THROUGH THE BUILDING

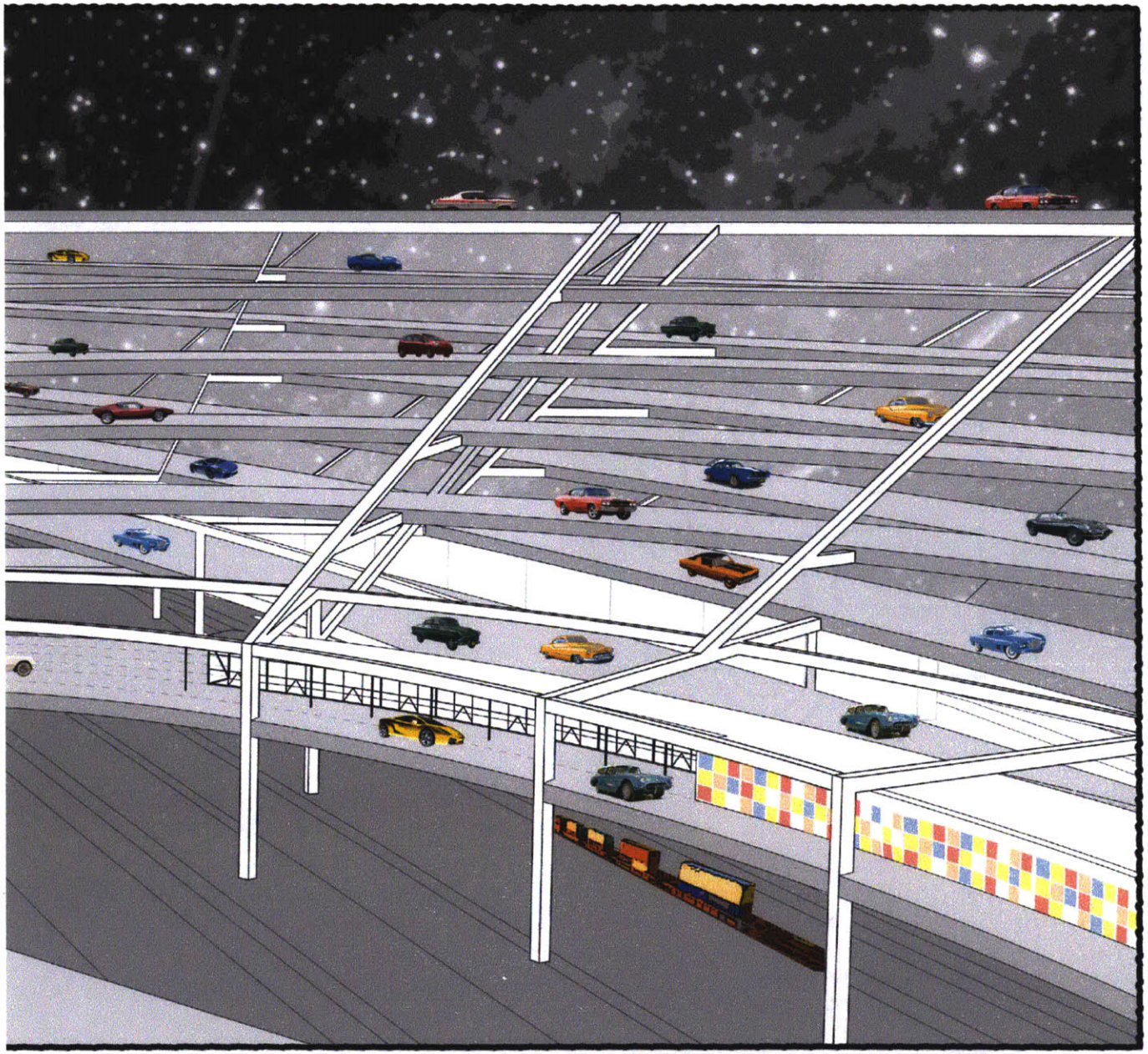


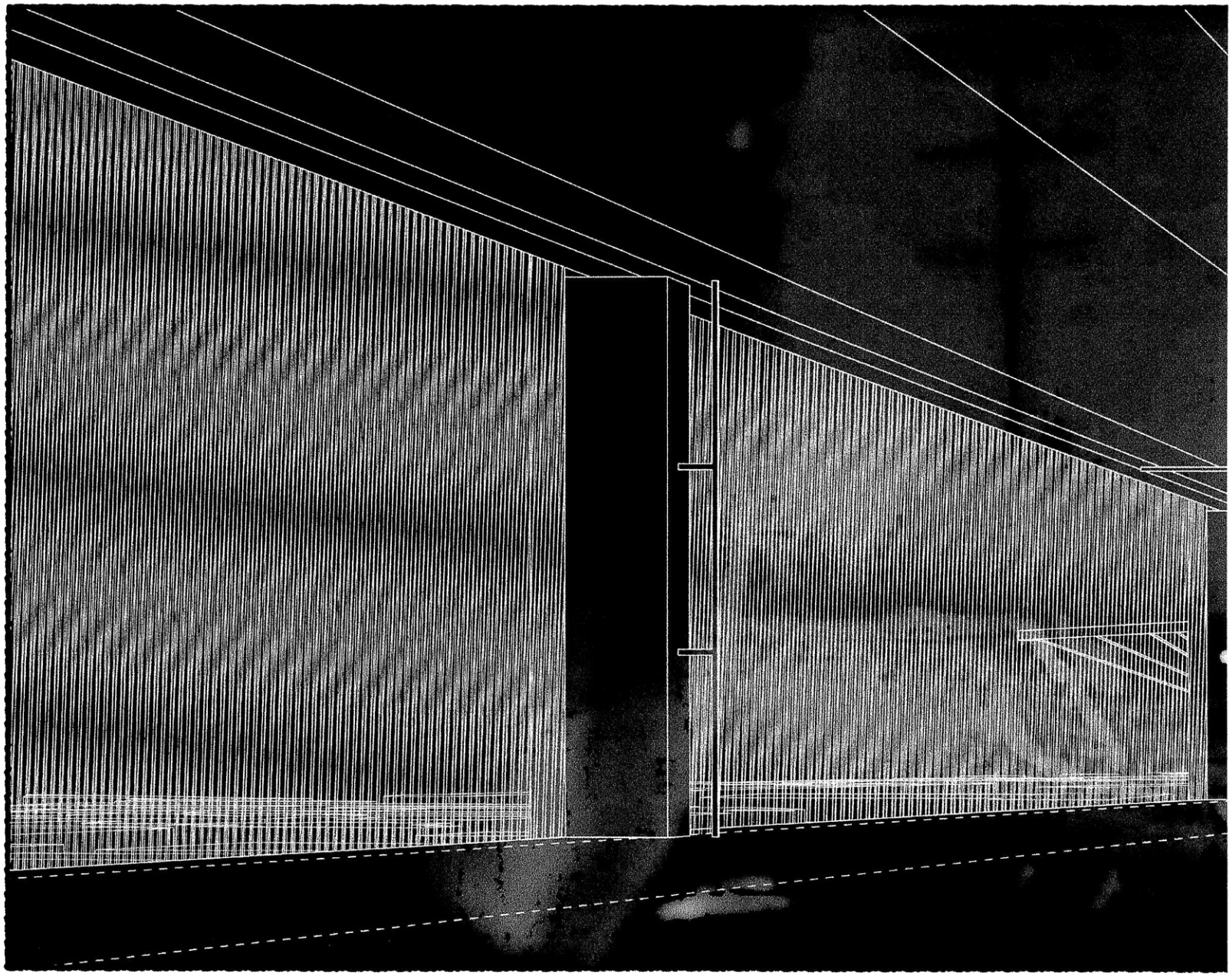

DRIVING FROM THE ROOF-TOP LEVEL DOWN TOWARDS THE CINE-TRACK; THE SHOW IS ABOUT TO BEGIN

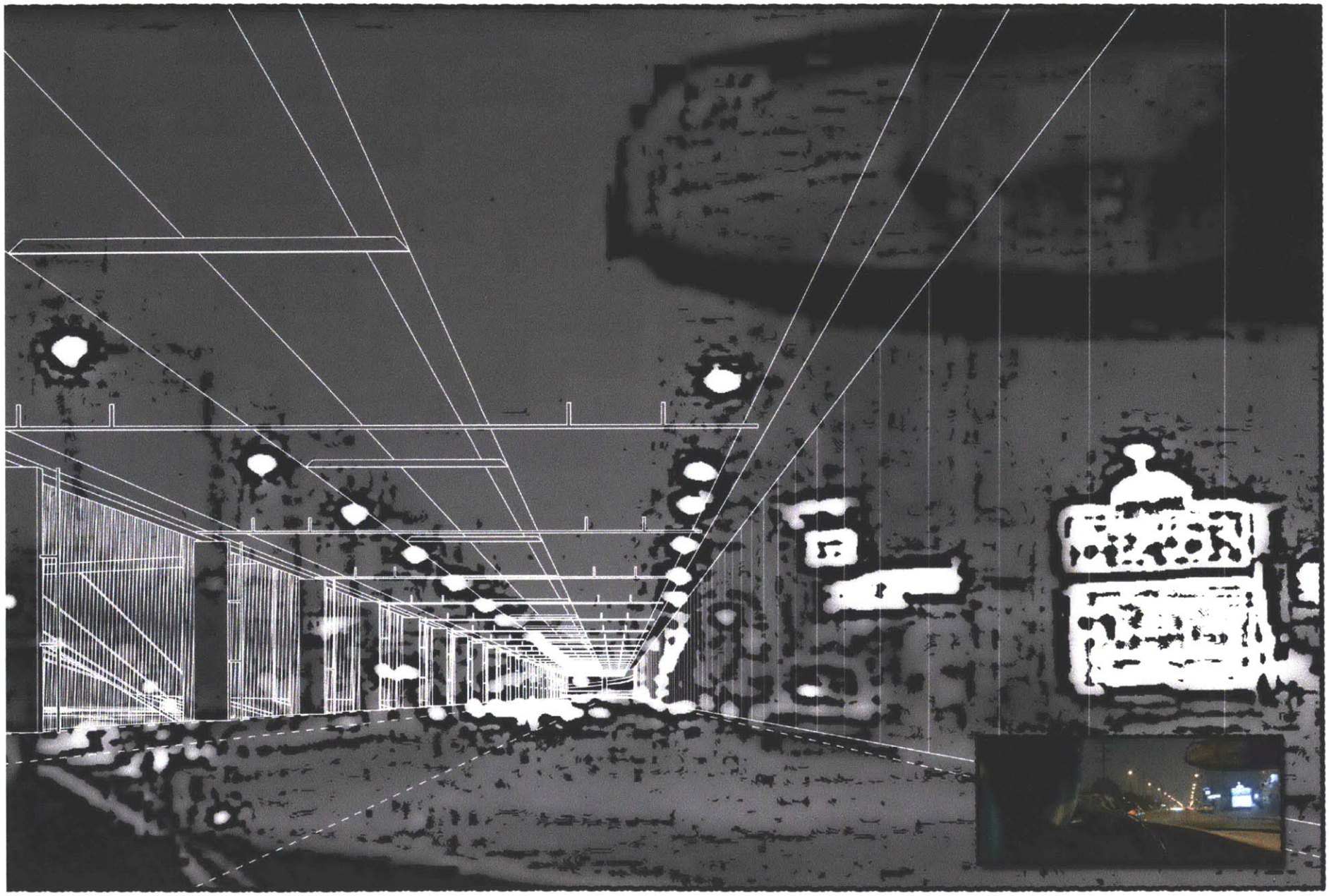




6:23 PM
ON THE ROOFTOP OF THE CONCESSION ELLIPSE LOOKING OVER THE RAILYARD







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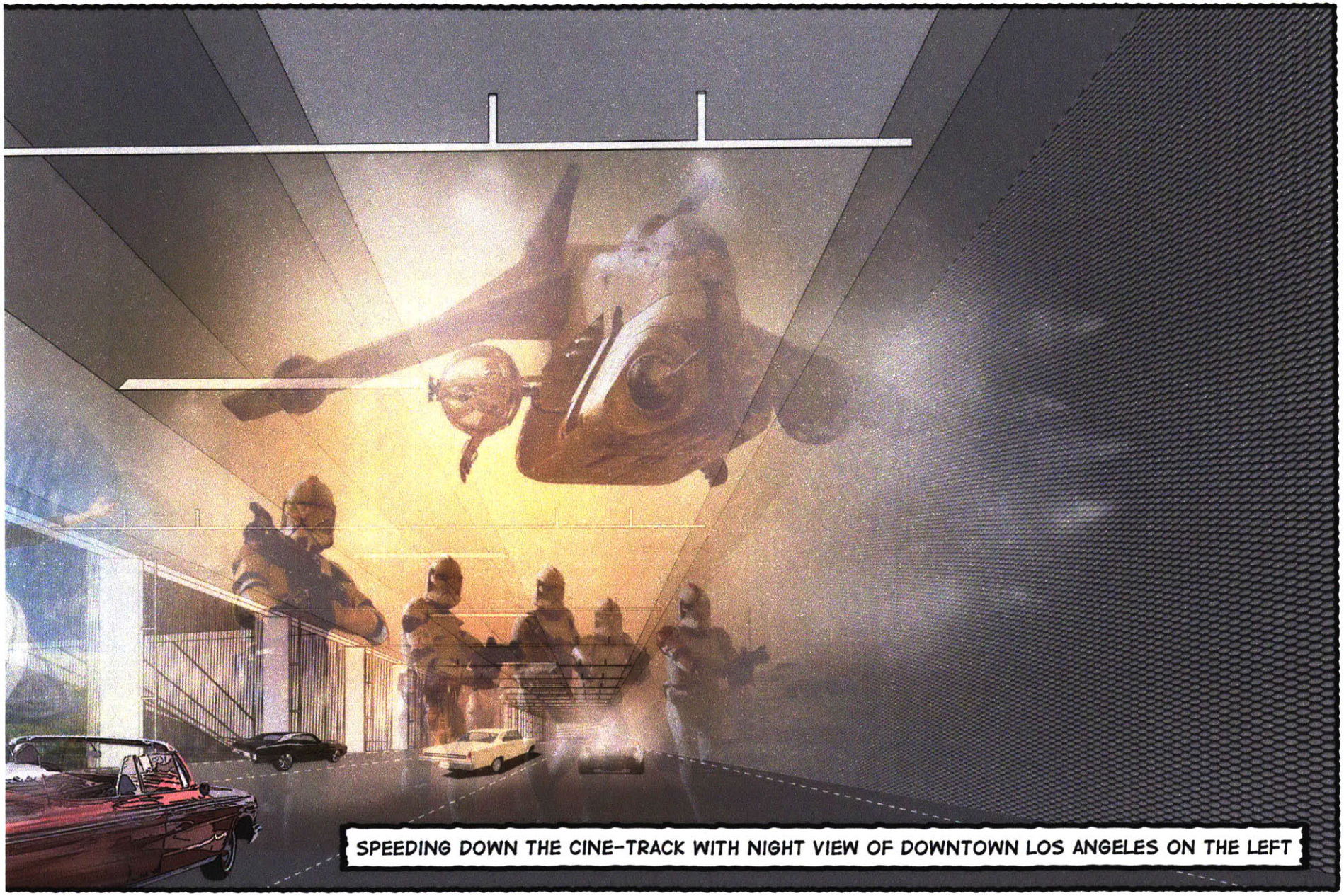
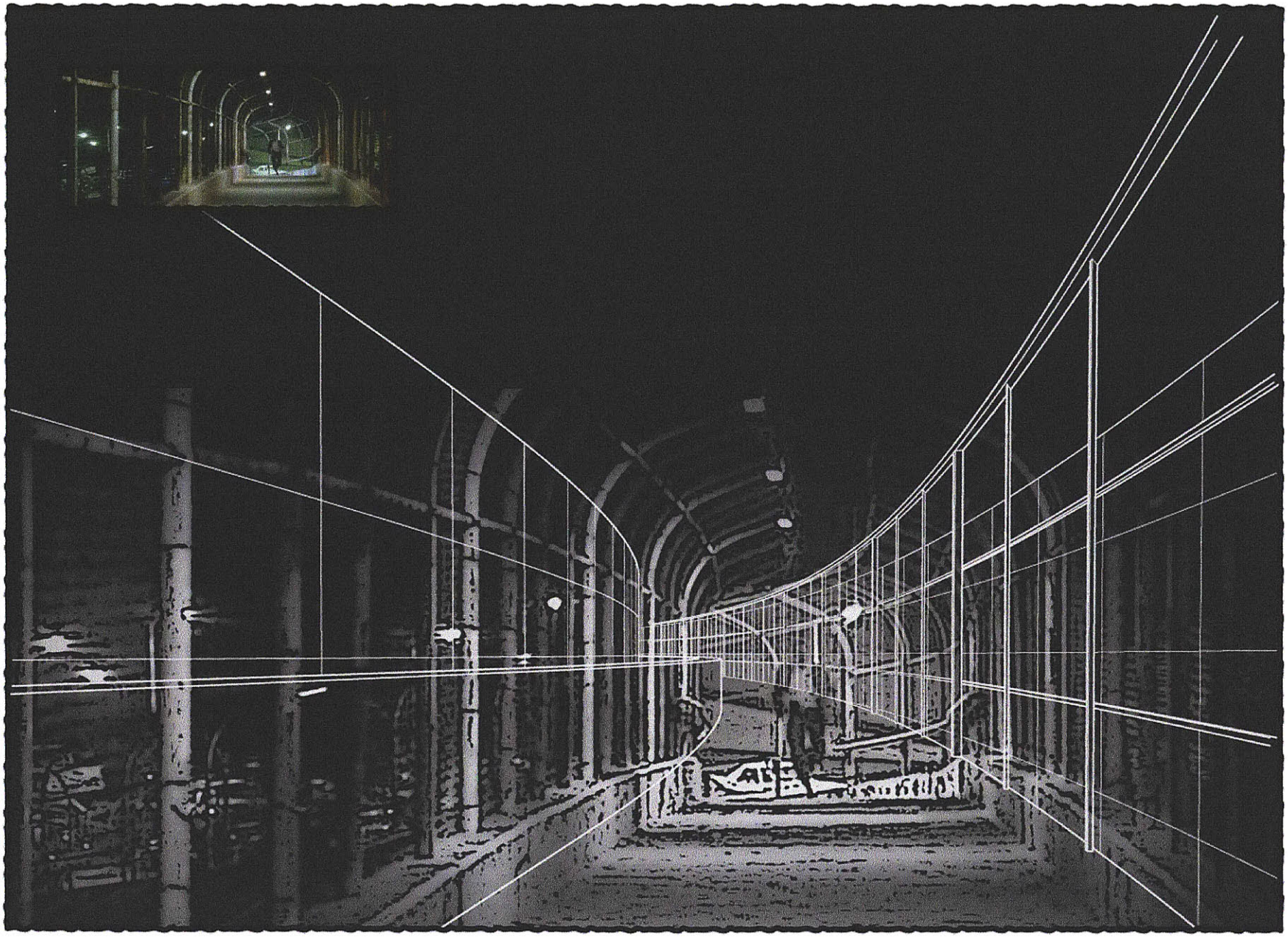
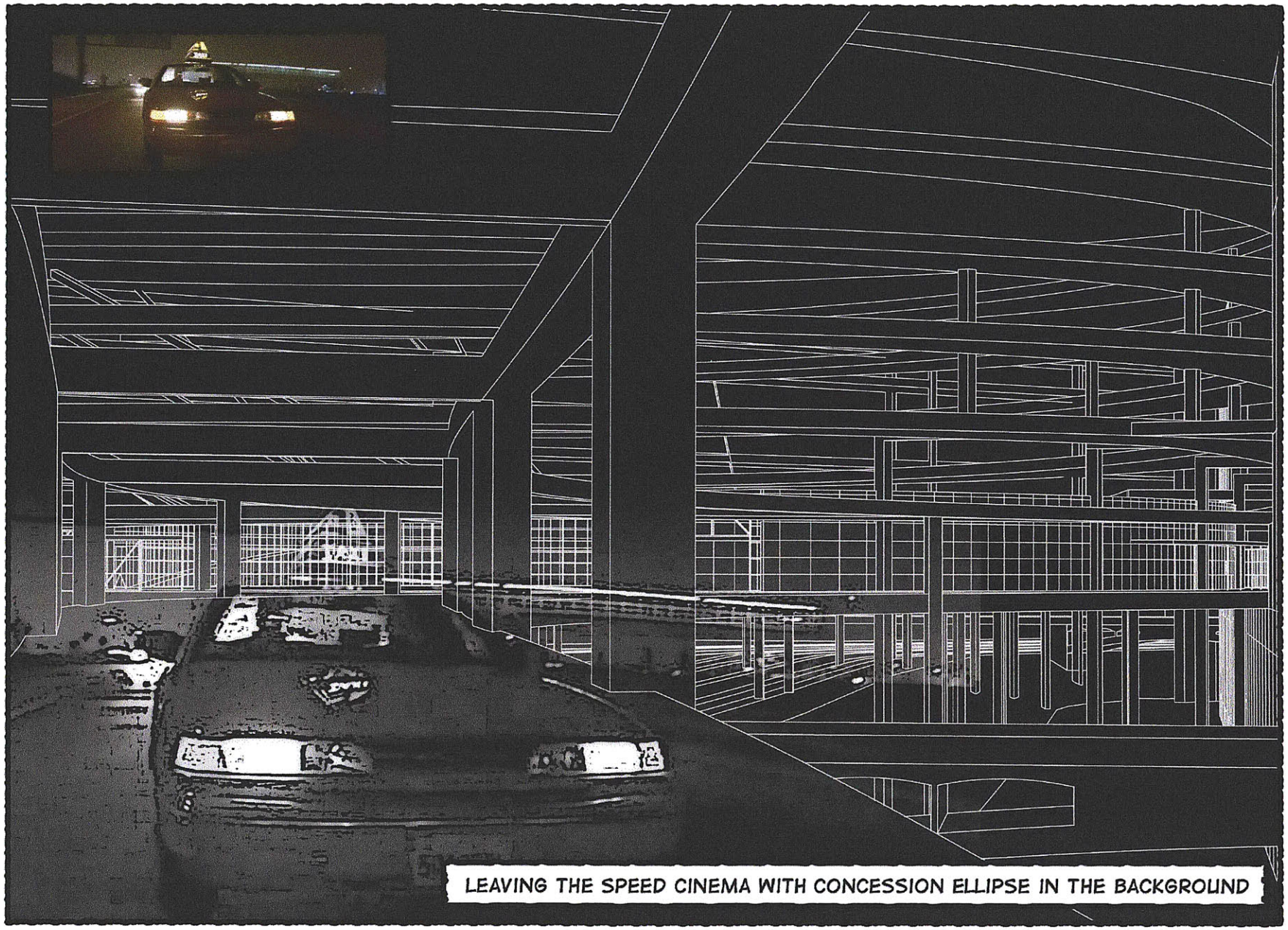

SPEEDING DOWN THE CINE-TRACK WITH NIGHT VIEW OF DOWNTOWN LOS ANGELES ON THE LEFT



7:55 PM
THE ONLY PEDESTRIAN PROGRAM IN THE BUILDING: BATHROOM AND CONCESSION BAR


LEAVING THE SPEED CINEMA WITH CONCESSION ELLIPSE IN THE BACKGROUND

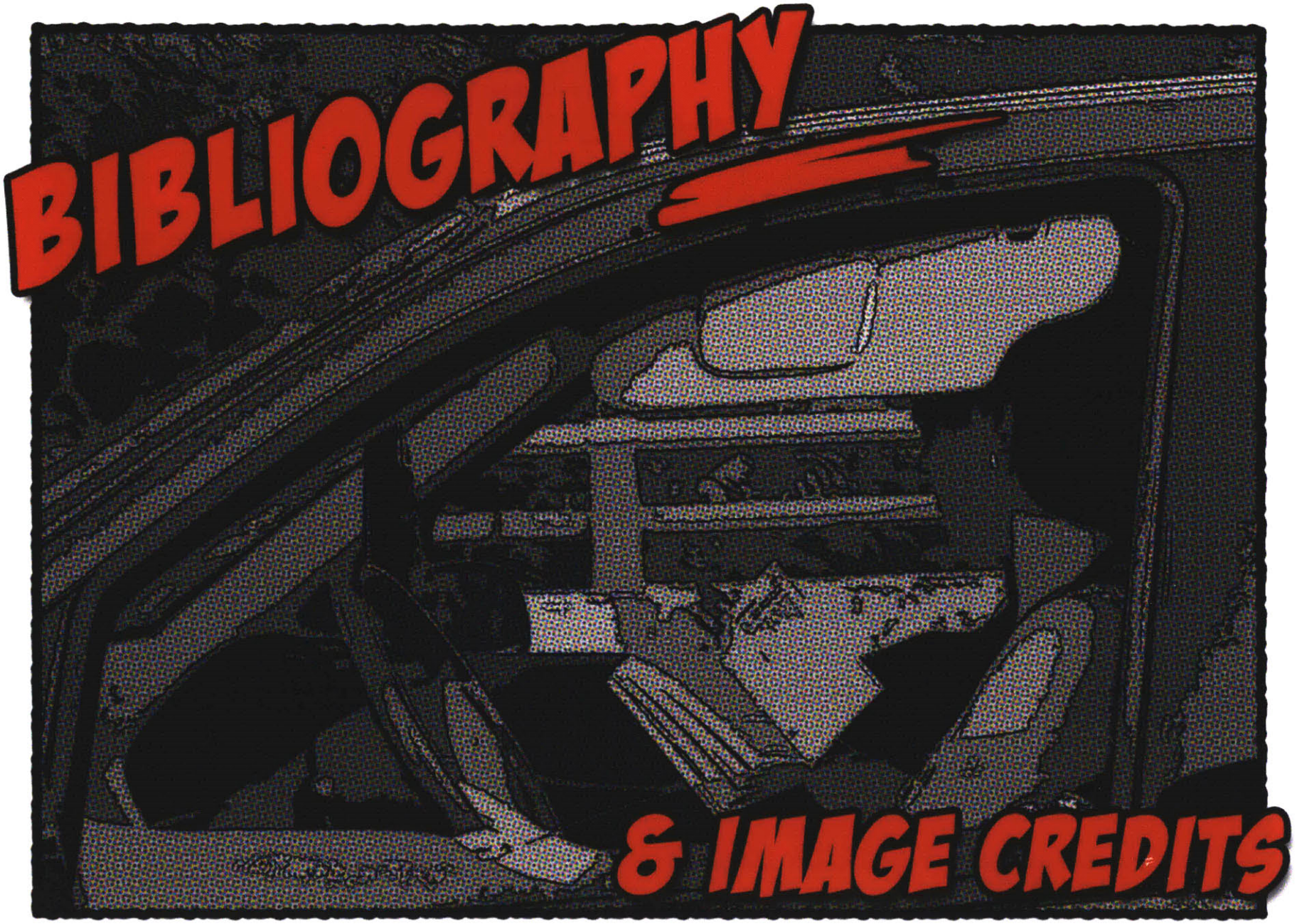

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Fig. 4 Lefaivre, Liane. "Burgers, Fries, and a Side Order of Mies." Architecture vol.89 Issue 7 (Jul. 2000): 67.

Fig. 5 Lavin, Sylvia. "Richard Neutra and the Psychology of the American Spectator." Grey Room No. 1 (Autumn, 2000): 42-63; <www.winkens.ie/neutra.htm>

Fig. 6 all from Flickr.com

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p 30-31 layout (larger pictures first, from left to right)Shannon Bell (Architectural Record), Liebs, Chester H. Main Street to Miracle Mile :American roadside architecture. Boston: Little, Brown, 1985, 157, Segrave, Kerry. Drive-in: A history from their inception in 1933. Jefferson, North Caolina: McFarland & Company, Inc., 1992, 215., <www.michigandriveins.com/gratiot82.asp>, and (smaller images) all from <www.driveinworkshop.com>

p 32 background original photo from <www.breathwick.com/pics/Horror_Movie_IMG_2488_1_600x443.jpg>, photoshop by author; inset timeline photos from Mekado Murphy and Dave Kehr from the New York Times, "Timeline: 3D Cinema - Interactive - NYTimes.com <www.nytimes.com/interactive/2010/01/10/movies/20100110-3dmovies-timeline.html>, additional sources: "Stereoscopic Cinema and the

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Fig. 7 inset photo from Wikipedia <http://en.wikipedia.org/wiki/File:Kinetophonebis1.jpg>

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Fig. 9 photos from <www.institut-lumiere.org>

Fig. 10 photos from <www.quangtruong.net/?tag=fritz-lang> and <http://en.wikipedia.org/wiki/File:Fritz_Lang.jpg>

Fig. 11 diagrams taken from Eisenstein, Sergei M., Yve-Alain Bois, and Michael Glenny. "Montage and Architecture." Assemblage, No.10 (Dec., 1989): 110-131.

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p 82 background original image from <http://lordwhatsmymotivation.files.wordpress.com/2008/09/la-story.jpg>, photoshop by author

p 87 background original photo taken by Chris Opfell at <www.chrisinmotion.com/LosAngelesTheater.jpg>, photoshop by author

Fig. 12 from Wikipedia.

Fig. 13 from LA Conservancy <www.laconservancy.org>

Fig. 16 from USC Historical Archive and Community Redevelopment Agency in Los Angeles

Fig. 17 from Curbed LA <http://la.curbed.com/archives/2009/07/downtowns_regal_cinemas_opening_in_november.php>

Fig. 18 Los Angeles Theater <www.losangelestheatre.com>, Orpheum Theater <www.laorpheum.com>, and LA Conservancy <www.laconservancy.org>

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FIN.