Abstract

Whilst engaging with Sergei Eisenstein's film theory, this thesis postulates that the architectural program can be read in the "filmic" sense. "Filmic" here, is an extracted film frame that is capable of giving rise to a "counter-narrative" that re-reads the film narrative, beyond its thematic ("functional") content.

This paper challenges the content of the architectural program which is often thrust with "functional" content (utilities, standard requirement). This paper investigates the possibility of locating the "filmic" in the architectural program, where one can re-read the "functional narrative" of the architectural program with a "counter-narrative". It will be shown that Eisenstein's film theory is instrumental in critically reinterpreting the "thematic" content, which will thus provide a platform where the "functional" content of the architectural program can be provoked by a re-reading or a "counter-narrative".

Additionally, both the writings of Roland Barthes and Bernard Tschumi will be analysed in order to lead the thesis from the field of film theory to an architectural inquiry. Since Barthes and Tschumi have specifically investigated Eisenstein's film methods in their respective disciplines, it is necessary to engage and decipher their texts in order to supplement the argument put forth in this thesis. In the following argument, the fragmented structure of the film narrative (this will be demonstrated in Eisenstein's theory of film montage) and the expression of the architectural program as potential framed sequences will be actively discussed. To further contribute, this thesis extends its references to Tschumi's theoretical project, "The Manhattan Transcripts" as well as to his built project of "Parc de La Villette", which may have contained the "filmic" experience.

More importantly, the notion of the "filmic" is seen as an immutable site for imagination and inquiry. Hence, this thesis attempts to challenge its potential existence in the architectural program. Whilst using the "filmic" paradigm, this paper concludes by presenting the boundary of architecture as an organic "framework" which should be constantly redefined by relentless inquisitions and imaginative proings.