

Research on the Memorial Space Design Methods Based on the Perspective of Cinematic Architecture

Focusing on French Nouvelle Vague

영화 아키텍처에 기초한 기념식 공간디자인 방법 연구

프랑스 누벨바그를 중심으로

주 저 자 : 진사동 (Chen, Sha Tong)	북경공업대학교 예술디자인학원 석사과정 Beijing University of Technology, College of Art and Design, Master Student
공 동 저 자 : 류 신 (Lyu, Xin)	북경공업대학교 예술디자인학원 조교수 Beijing University of Technology, College of Art and Design, Assistant Professor
교 신 저 자 : 왕 엽 (Wang, Ye)	북경공업대학교 예술디자인학원 부교수 Beijing University of Technology, College of Art and Design, Associate Professor 14156729@qq.com

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Abstract

This study investigates the design of French Nouvelle Vague films converted into monumental spaces based on the theory of cinematic architecture. The purpose of the study is to further develop the design method of converting the film into monumental space by exploring the correlation between film and monumental space and to prove the feasibility of the design method of converting the film into monumental space through the virtual design of the French Nouvelle Vague Memorial Museum. The object of the study is the French Nouvelle Vague film and monumental space. The content and scope of the study are to analyze the background of cinematic architecture, the correlation between film and monumental space in terms of architecture, and to propose the method of converting film into monumental space. The research method is the literature method and film observation and analysis method, through the observation and analysis of literature and classic films, to summarize the narrative techniques of French Nouvelle Vague film art and the characteristics of the French Nouvelle Vague. The significance of the research is to explore the new forms and connotations of monumental space to convey the idea of monumental space more intuitively to the users of the space and to give more social significance to the architecture with the cultural significance of the film.

Keyword

Cinematic Architecture(영화 아키텍처), Memorial Space Design(기념식 공간디자인), French Nouvelle Vague(프랑스 누벨바그), Design Method(디자인 방법)

요약

본 연구는 영화 아키텍처 이론을 바탕으로 프랑스의 누벨바그 영화를 기념 공간으로 전환하는 디자인 방법을 탐구한다. 연구 목적은 영화와 기념 공간 사이의 관련성을 탐색함으로써 영화를 기념 공간으로 전환하는 디자인 방법을 더욱 발전시키고 프랑스 누벨바그 기념박물관의 가상 디자인을 통해 영화를 기념 공간 디자인 방법으로 전환하는 타당성을 증명하는 것이다. 연구의 대상은 프랑스의 누벨바그 영화와 기념 공간이다. 연구의 내용과 범위는 건축의 측면에서 영화 건축의 배경, 영화와 기념 공간의 관련성을 분석하고 영화를 기념 공간으로 전환하는 방법을 제시하는 것이다. 연구 방법은 문헌법과 영화 관찰 분석법으로 문헌과 고전 영화에 대한 관찰 분석을 통해 프랑스 누벨바그 영화 예술의 서사 기법과 프랑스 누벨바그의 특징을 정리한다. 연구의 의미는 기념 공간의 새로운 형식과 의미를 탐색하고 기념 공간의 이념을 공간의 사용자에게 더욱 직관적으로 전달하며 영화 문화적 의미가 있는 건축에 더 많은 사회적 의미를 부여하는 데 있다.

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Reference

1. Introduction

1-1. Background and Purpose of Research

Essentially architecture and interior are in the design of space, but in recent years, under the influence of economic environment and consumerist values, the split between architecture and interior has become more and more obvious, the building is increasingly the pursuit of economic and cost, excessive pursuit of functionality, some of them are over-emphasis on the concept of rationalism of the road, such as Max Horkheimer pointed out that: rationality in the early revolt against the deification of religion, the liberation of the thought, but in modern times it has developed into a new kind of deification and norms, and has become a means of enslavement for capital.¹⁾The genius loci²⁾ of architectural space and the discussion of social and individual issues are also ignored in the balance of form

and function. Prez Gomes has stated that "to experience and participate in architectural works characterized by transient change, this experience and participation is of paramount importance."³⁾ As a narrative carrier, space, like film, not only meets the needs of users, but also inspires people to think about society, individuals, thoughts, consciousness, existence and so on. With the deepening of economic globalization⁴⁾, the horizontal integration of interdisciplinary will also become a trend in the future. The problem of spatial design is no longer just about function and form, but more needs to consider social value and significance.

Cinematic architecture is an emerging point of experimentation in architecture. The earliest incorporation of montage techniques in film into architecture was in the early 20th century with the book "Montage and Architecture"⁵⁾ by Sergei M. Eisenstein, which provided the basis

1) Max Horkheimer, Theodor W. Adorno, *Dialect of Enlightenment*, Stanford University Press, 2002, p.4.

2) Genius Loci: Genius Loci is a Roman concept. According to ancient Roman belief every "independent" being has its genius, its guardian spirit. This spirit gives life to people and places, accompanies them from birth to death, and determines their character or essence. Even the gods had their genius, a fact which illustrates the fundamental nature of the concept. Source: Elie Haddad, Christian Norberg-Schulz's Phenomenological Project In Architecture, *Architectural Theory Review*, Vol.15, No.1, 2010, p.93.

3) Steven Holl, Juhani Pallasmaa, Alberto Perez-Gomez, *Questions of Perception*, William K Stout Pub, 2007, p.7.

4) Economic globalization: Economic globalization manifests through connectivity and interdependence of individual national economies, Source: Irena Pekarskiene, Rozita Susniene, *The Assessment of the Manifestation of Economic Globalization: The International Trade Factor*, *Procedia Social & Behavioral Sciences*, Vol.156, No.23, 2014, p.393.

5) Carla Molinari, *Sequences in architecture: Sergei Ejzenštejn and Luigi Moretti, from images to spaces*, *The Journal of Architecture*, Vol.26, No.6, 2021, p.893.

for this theory of cinematic architecture. Inspired by Eisenstein, architect Bernard Tschumi took the first historic step in combining film and architecture by using a combination of images and traditional drawings to depict architecture in the results of a course he taught in the 1970s, "The Screenplays". In "The Manhattan Manuscript", he also suggested that "The Manuscript is about a series of things separated from function, form, and social value. The necessary connection between meaning and being, between movement and space, between man and object is the starting point of this work."⁶⁾ After Bernard Tschumi the direction of cinematic architecture as a research direction was formalized, with Dietrich Neumann stating that the three important roles of cinematic architecture are as a reflection and commentary on contemporary developments, as a testing ground for innovative visions, and as an achievable new approach to the art and practice of architecture.⁷⁾ German director Wim Wenders argues that architects and directors share a common goal and responsibility, and that people, in fact, inhabit the inside of both movies and architecture.⁸⁾ The most historically significant is "A Manifesto for Cinematic Architecture"⁹⁾ published in 2005 by Pascal Schoning, a professor at the Architectural Association School of Architecture in the UK, in which an

architectural concept is expressed with the help of movies, i.e., the ideal outcome of cinematic architecture is a synthesis between the narrative process of life or living and the need for habitation. It is an architectural concept rather than a relationship between movies and architecture, and it is an architectural design tool, a design technique based on movies. "The Architecture of Image" by Juhani Uolevi Pallasmaa also indicates that movies are concerned with constructing the mental space that people experience, and architecture can reflect the mental space of the subject through the physical space, and that the study of movies can better provide the subject with a positive architectural experience.¹⁰⁾ Therefore, the design method of converting movies into space from the perspective of cinematic architecture has sufficient theoretical basis.

The French Nouvelle Vague¹¹⁾ film genre was chosen for this study because of its prominence in the history of cinema, a prominence that is determined by several distinctive features. The first is the artistic concept based on the popular perspective. French Nouvelle Vague films continued the shooting method of Italian Neorealism¹²⁾, in

6) Bernard Tschumi, *The Manhattan transcripts*, New York: John Wiley&Sons, 1993, p.7.

7) Dietrich Neumann, *Film Architecture: Set Designs from Metropolis to Blade Runner*, Munich and New York: Prestel-Verlag, 1996, p.115.

8) Salvatore-John A. Liotta, *A Critical Study on Tokyo: Relations Between Cinema, Architecture, and Memory A Cinematic Cartography*, *Journal of Asian Architecture and Building Engineering*, Vol.6, No.2, 2018, p.206.

9) Pascal Schoning, Pingping Dou, *Manifesto For A Cinematic Architecture*, *The Architect*, Vol.136, No.6, 2008, p.85.

10) Janina Schupp, François Penz, *Cinematic rhythm analysis of architecture: mining moving images for post-occupancy studies*, *The Journal of Architecture*, Vol.26, No.7, 2021, p.1075.

11) The French Nouvelle Vague: The term Nouvelle Vague describes a theoretical, formalistic and substantive revolution in cinema, the principles of which, owing to their almost universal acceptance, seem commonplace today. Source: Seth Rachlin, *Anatomy of a film revolution: The case of the Nouvelle Vague*, *Poetics*, Vol.21, No.5, 1993, p.431.

12) Italian Neorealism: One obvious feature of almost all neorealist films is that they were shot on location instead of studios as opposed to the Hollywood films of the period. Source: Esma Kartal, *Defining Italian Neorealism: A*

which the camera was set up in real environments to capture natural light and colors, and the protagonists were mostly focused on the general public, so the core ideas of French Nouvelle Vague films often reflected the ideas of the times and the psychology of the masses. For example, François Truffaut's "Les 400 coups"¹³⁾ expresses the real life of a disorderly life by focusing on the life of a rebellious teenager, Antoine. Secondly, French Nouvelle Vague films were influenced by Western philosophical thinking at the time, and their creation was rich in philosophical meaning. André Bazin, one of the founders of the French Nouvelle Vague, was influenced by the idea of realism and emphasized the use of long-shot narrative and wide angle lens.¹⁴⁾ Thirdly, French Nouvelle Vague films created unique narrative styles, such as Godard's use of long take, jump cut, redundant shots, and chaotic editing to disrupt the aesthetic order established by the classical mode of cinema.¹⁵⁾ It is these innovative features of French Nouvelle Vague film that can provide inspiration for designers when designing spaces.

In summary, the purpose of this study is to propose the correlation between cinema and monumental space by studying the background of cinematic architecture and the French

Nouvelle Vague, and to propose the method of converting film into monumental space, and finally, through the analysis of the genre of the French Nouvelle Vague, to use the French Nouvelle Vague Memorial Museum as a virtual design project to prove the design method of converting film into monumental space.

1-2. Method and Content of Research

This study mainly uses: (1) Film observation and analysis, through the observation and analysis of classic films, to summarize the narrative techniques of film art and the characteristics of the Nouvelle Vague. (2) Literature analysis, collecting domestic and international related materials and summarizing them. (3) Cross-disciplinary research, mainly cinematic architecture, drawing on theoretical research and methods of related disciplines, and comprehensive research from multiple perspectives.

In terms of research content, this study is based on the theoretical knowledge of cinematic architecture, exploring the design method of monumental space, striving to sort out the new forms and connotations of the future monumental space, and utilizing such new forms and connotations to convey the idea that the monumental space wants to express to the users of the space more intuitively, and to endow the architecture with more social meaning by using the cultural significance of the film.

2. Relationship between Film and Memorial Space

2-1. Film Montage and Memorial Space

The richness of human life experience creates the richness of imagination, and network pictures, no matter how high-definition, can hardly replace the real

Compulsory Movement, Cinej Cinema Journal, Vol.2, No.2, 2013, p.141.

13) "Les 400 coups": Les 400 coups was both Truffaut's first successful feature film, and the film that signalled the arrival of the French Nouvelle Vague. Source: Sue Harris, 'Lives out of sequence': maternal identity in François Truffaut's *Les 400 coups* (1959) and Claude Miller's *La Petite Voleuse* (1988), French Cultural Studies, Vol.14, No.3, 2003, p.300.

14) Ludovic Cortade, André Bazin, le cinéma et l'historiographie française, French Cultural Studies, Vol.28, No.2, 2017, p.199.

15) David Sterritt, Jean-Luc Godard, 1930–2022, Quarterly Review of Film and Video, Vol.39, No.8, 2022, p.1682.

sense of live experience. It is this sense of spatial experience that makes architectural space give people a sense of place,¹⁶⁾ and many designers have borrowed from other art forms to shape space in order to increase the spatial plot and thus the sense of place. Through the intervention of film, architectural space can draw on the narrative structure and organization of film. films constitute the most comprehensive lived-in building data in existence - a largely ignored and untapped resource that can be mined in many different ways.¹⁷⁾ Moreover, film architecture is designed around a certain theme as closely as a movie, and compared with general architectural space, film architecture is more capable of expressing concern for social functions, regional culture and humanistic features, as well as giving a sense of place to the viewer and arousing people's resonance.

Film and architecture share a common process in narration, that is, Narration - Lens - Reception.¹⁸⁾ Montage¹⁹⁾ is the technique of "Continuity editing" in film (Lumiere Brothers uses the technique of "Continuity editing" in the production of his films. Such editing reduces

the multiplicity of space. Montage was later extended to cinematography, where Georges Méliès created a new editing technique: combining clips from different points in time, which gradually became the montage of today), combining clips from different points in time to allow the viewer to imagine the contextual plot. In 1938, Sergei M. Eisenstein of the Soviet Union published his book "Montage and Architecture" which is considered to be the first attempt to link montage and architecture, providing the basis for the study of dynamic vision.²⁰⁾ Through the overlapping and editing of different images, a more poetic and narrative space can be formed. In architecture, the images can be compared to the words of a movie, and the Lens can be compared to its syntax, thus affecting the organization and layout of the space. For example, Tschumi has suggested that "If architecture is both concept and experience, space and use, structure and superficial image, ... then architecture should cease to separate these categories and instead merge them into unprecedented combinations of programs and spaces."²¹⁾ He designed the cinematic promenade in the Parc de la Villette, "a montage of sequences and frames ... like a film strip," is a clear attempt to repeat this concept in architecture.

2-2. Spatio-temporal Structure of the Film and Memorial Space

While film uses the combination of time and the editing of shots to convey information, architecture is perceived to exist through the organization and layout of space. Architectural time is an objective process of behavior, while film has a non-linear temporal character.²²⁾ Understanding film and architecture in this

16) Place: The concept of "place" was first widely introduced in architectural theory in the 1970s, and was understood by its proponents as the extent to which people experience their objective environment. Source: Charles Jencks, *Modern Movements in Architecture*, Harmondsworth: Penguin Books, 1987, pp.45-47.

17) François Penz, *Cinematic Aided Design*, Routledge, 2017, p.4.

18) Wenwen Shi, Zehua Wen, *Film Architecture and Lens Narration - Exploring the Expression of Montage Technique in Space Design*, *Landscape Architecture*, Vol.5, No.1, 2022, p.4.

19) Montage: Montage can be seen as the center of creation or the narrative theme of juxtaposition precisely, and details that are often unrelated. Source: Sheila Azizah, Hestiasari Rante, Dwi Susanto, Akhmad Alimudin, *Juxtaposition in Montage Movie*, *E3S Web of Conferences*, Vol.188, 2020, p.2.

20) Carla Molinari, *Sequences in Architecture*: Sergei Ejzentejn and Luigi Moretti, from *Images to Spaces*, *The Journal of Architecture*, Vol.26, No.6, 2021, p.893.

21) Bernard Tschumi, *Architecture and Disjunction*, The MIT Press, 1996, p.132.

way can create a link between film and architecture, the difference between the two is that film as an image can break the normal temporal structure, and can use various editing techniques so as to break the temporal clues in the facts to create the temporal clues in the narrative. Architecture, as an object existing in reality, has a consistency in time and space, but it can be borrowed from film to create a feeling of temporal discontinuity.

2-3. Film Narrativity and Memorial Space

Narrative is one of the characteristics of cinema as a medium, and Barbara Tversky suggests that space is qualitative and fragmented, and that narrative comes from organizing and understanding the space in which one exists in order to leave a deep memory.²³⁾ The narrative structure of film is mainly to sift through a series of events in people's lives and skillfully combine them to form a finished story, thus triggering the emotional resonance of the viewer. While the narrative of space comes from the experience and understanding of space users to the living space, the narrative of architecture focuses more on the rational perspective through the layout and planning of the space, combining the function of the room with the events occurring in the space to let the users talk to the architecture, and the users generate some kind of emotion and then empathy in the space.

In summary, memorial space, as a basic spatial type, can be combined with montage to closely link the spatial narrative with the

main subject, giving the viewer a dramatic experience by means of sequence, flashback, interpolation and spatial juxtaposition. When combined with the narrative of the film, the memorial space can also be designed with the basic idea of timeline to express the narrative ephemerality and co-occurrence of the memorial subject through the means of space creation. When reflecting the narrative of the film, the memorial space, as an architectural space with narrative significance, becomes a carrier of narrative, evolves into a trigger of life memory, and becomes a medium.

3. Conversion between Film and Architecture Space

3-1. Conversion Using Time

In his study, Niloufar Kioumarsi defines Temporal Design as "designing an architectural experience from the eyes of the spectator in space while considering as many details about the experience as possible"²⁴⁾, and explores the possibility of introducing Temporal Design in architecture. As a work of art, time in film is divided into subjective time and objective time, and from the creator's point of view, it can also be divided into objective real time line and subjective narrative time line. Films can use editing techniques to edit and disrupt the subjective narrative time line, changing the causal order of events to achieve a smooth connection in the sense of viewing. As an objective object in three-dimensional space, architecture also has subjective time and objective time, but the objective time of architecture cannot be changed, we can only predict the changes of architecture in the dimension of time forward, but the subjective

22) Nam Wook Kim, Benjamin Bach, Hyejin Im, Sasha Schriber, Markus Gross, Hanspeter Pfister, Visualizing Nonlinear Narratives with Story Curves, IEEE Transactions on Visualization and Computer Graphics, Vol.24, No.1, 2018, p.595.

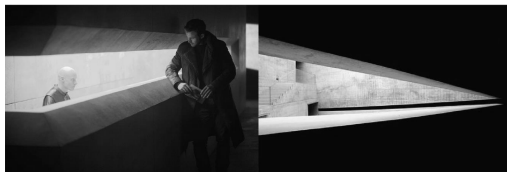
23) Barbara Tversky, Narratives of Space, Time, and Life, Mind & Language, Vol.19, No.4, 2004, p.383.

24) Niloufar Kioumarsi, Montage and Architecture a Method for Temporal Design, The Pennsylvania State University, 2016, p.iii

time of architecture can be artificially intervened through design, such as changing people's feeling of time through the creation of spatial atmosphere, or borrowing film techniques in the narrative of architecture, so that the architecture can become a vehicle for expressing the cinematic narrative, allowing the experience to obtain the same sense of time as the film viewer.

3-2. Conversion Using Space

Compared to other conversion methods, it is relatively more intuitive and simpler to realize the conversion of film and architecture through space. For example, the entrance building of the Wallace Building in "Blade Runner 2049" (Fig. 1)²⁵⁾, to a certain extent, borrows the form of the long windows of Andou Tadao's Chichu Art Museum. In addition, Andou Tadao's masterpieces, Koshino House Addition and Tomoaki Uno's Sako House, are also very much related to Blade Runner 2049 in terms of architectural forms.



[Fig. 1] Left: Entrance of Wallace Building in Blade Runner 2049. Right: Andou Tadao's Chichu Art Museum.

3-3. Conversion Using Lenses

The space in the film may act as a mirror of the real space, and so does the architecture in the same way that the axis, level and scale of the film are projected into the space. The film is narrated through a rectangular screen

25) Pinterest.(2024.2.23.).

URL:<https://www.pinterest.com/pin/2533343535259649/>

URL:<https://www.pinterest.com/pin/2358760992127143>

frame, through which the viewer can see a moving image. For example, "The Grand Budapest Hotel" uses doors and windows to create a spatial environment with different levels. Frames are also a common element in architecture, and similar techniques are used in Chinese classical gardens to achieve the effect of "borrowed scenery". Le Corbusier's "The Ribbon Window" are the most direct manifestation of the framing element.²⁶⁾ The Garden of Framed Scenes in Portuguese also use triangular frames and holes to reconstruct the surrounding scenery. Within the piece, foreground and background are collapsed yet framed, while the position of audience and performer is also oscillating.

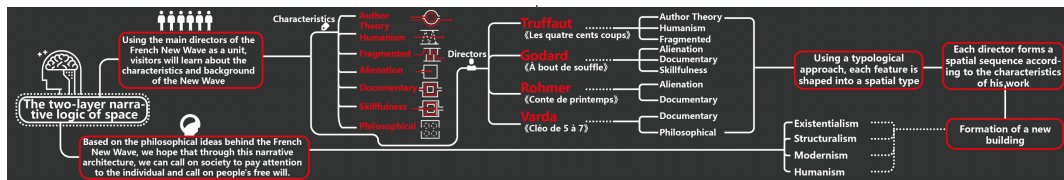
3-4. Conversion Using Emotions

The Spanish critic Antonio Ramirez states that "architecture in movies is the only architecture that is truly functional, both materially and emotionally"²⁷⁾. Emotion, as a subjective feeling, is perceived in film through hearing and sight. In architecture, human's five senses are influenced by the form, light, color, sound and texture of architecture, and emotions are then perceived through these factors. Therefore, architecture can be used as a medium to complete the emotional transformation of the film for the viewer, namely, to give the experienter the same emotional experience as the film with architecture.

3-5. Conversion Using Clips

26) JaeYoung Lee, Phenomenological Interpretation of the Experience of Nature in the Works of Le Corbusier, Journal of Asian Architecture and Building Engineering, Vol.13, No.1, 2014, p.33.

27) Nik Nikolov, Cinemarchitecture: Explorations into the Scopic Regime of Architectuea, Journal of Architectural Education, Vol.62, No.1, 2008, p.41.



[Fig. 2] Design Logic Diagram

The editing techniques of cinema have inspired our interpretation of the city, as Francois Penz mentioned that "Creating an imaginary place through a shot sequence or a montage suture, filmic space articulates both the pictorial and architectonic space within the given narrative"²⁸. The narrative structure of the film is a composite composed by editing. For example, in the narrative structure of the film "The Grand Budapest Hotel" basically follows the narrative techniques of downward, backward, interpolation and parallel narrative, on which the details are conceived, which can make the narrative language more vivid. Translated to architectural space, events are choreographed in spatial dimensions, giving a spatial structure to the events. Similarly, spatial narratives can be categorized as spatial prograde narratives, spatial flashbacks and spatial parallel narratives.

To sum up, time, space, shots, emotions and editing in movies provide a source of inspiration for designing spaces. As a basic space type, monumental space itself is a narrative carrier like film, so when making the conversion between image and monumental space, finding the relevance to the space from the image can leave a deeper spirit of place to the viewer.

4. Design Methods of Memorial Spaces

4-1. Double-layered Narrative Logic Method

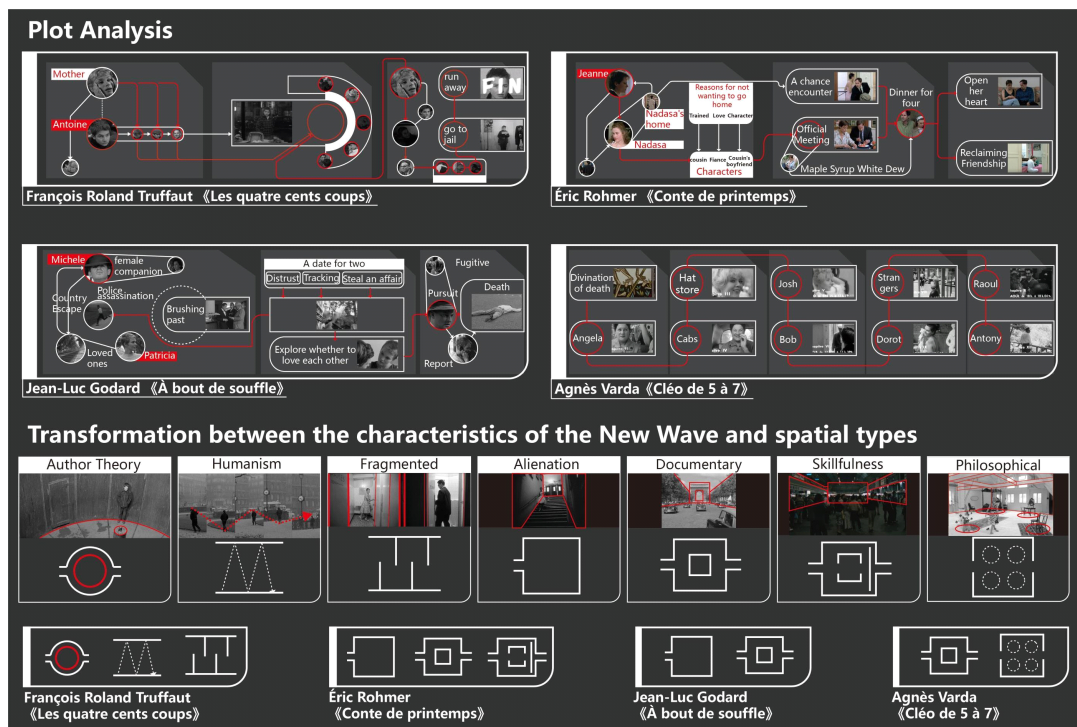
28) Carmen Aroztegui Massera, Architectural Representation and Experiencing Space in Film, Documento de Investigacion, No.1, 2010, p.6.

Art historian Steven Jacobs writes that in Hollywood films museums usually evoke specific associations.²⁹ For the memorial space, the basic content to be expressed is the display of the content to be commemorated, and the subject of the thing to be commemorated is conveyed to the viewer in a straight forward way through reproduction and display. The viewer understands the basic context, the causes and consequences, and other superficial meanings. Unlike a story, which can disrupt the narrative timeline, a story has a temporal and spatial asynchrony, a film can be used to arrange the space according to the plot to achieve the purpose of commemoration. With the intervention of film architecture, we can use film architecture to realize the two-layer narrative logic of the exhibition space (Fig. 2). Namely, to convey the thinking behind the subject of commemoration. In the case of the French New Wave Memorial Hall, the first level of logic is to use the main directors of the French Nouvelle Vague as a unit to let visitors understand the characteristics of the Nouvelle Vague. The second logic is based on the philosophical ideas behind the French Nouvelle Vague, and through this monumental space, the ideas of the French Nouvelle Vague are expressed through spatial experience.

4-2. Memorial Subject Shaping Method

Take the spatial design of the French

29) Aya Peri Bader, Museums and Urban Life in the Cinema: On the Ordinary and Extraordinary Architectural Experiences, Emotion, Space and Society, Vol.29, 2018, p.28.



[Fig. 3] The First Level of Narrative Logic

Nouvelle Vague. Memorial Hall as an example, the subject of its memorial is precisely the French Nouvelle Vague film genre, and the analysis of itself is very similar to the analysis of the film. This study extracts four directors of the French Nouvelle Vague: Jean-Luc Godard, Éric Rohmer, François Roland Truffaut, and Agnès Varda, according to their influence on the genre, and analyzes their representative works to extract the common characteristics of the French Nouvelle Vague through the analysis of these film works.

By analyzing Truffaut's "Les 400 coups", Godard's "À bout de souffle", Rohmer's "Conte de printemps", and Varda's "Cléo de 5 à 7" on the levels of plot, editing, character relationships, and narrative logic, we can summarize the characteristics of each major director in the Nouvelle Vague, namely, Truffaut's author theory³⁰⁾, humanism³¹⁾,

fragmented narrative (open-ended narrative system that ignores cause-and-effect structural relationships). Godard's documentary (realistic camera language), alienation (revealing the theme of loneliness and tragedy, wandering with no place to go), and skillfulness (bold omission and jumping editing techniques). Rohmer's alienation and documentary. And Varda's documentary and philosophical

in Godard's film it is the director who controls this function, not the viewer, a further proof of the New Wave conception of the filmmaker as real auteur. Source: James Kendall, Planting the Seeds of Artistic Subversiveness in Bout De Souffle: Godard's Trailblazing Cinematic Language, Studies in Logic, Vol.65, No.78, 2020, p.64.

- 31) Humanism: Humanism in the West can be defined as a human-centered philosophy, that is, a philosophy in which humanism is a unique insight into the cosmology, the nature of human beings, and how to deal with human problems. Source: Corliss Lamont, Humanism as A Philosophy, Philosophical Library, 1949, p.18.

30) Author theory: Aesthetically, the jump cuts portend the possibility to fast-forward, except



[Fig. 4] Second Layer of Narrative Logic

(focusing the camera mostly on the themes of life and death, love, humanity, and religion). These extracted characteristics of the Nouvelle Vague will serve as the basis for the design of the architectural space of each subsequent major director's memorial hall, thus forming the first layer of narrative logic for the design of the entire memorial space. (Fig. 3)

4-3. Circular Organization Method

To express the various ideas behind the memorial subject according to the second level of narrative logic, it is necessary to stand on the third level of analysis of its ideas. The philosophical ideas reflected in the French Nouvelle Vague are respectively: 1. Existentialism that emphasizes that existence precedes essence, that man is absolutely free, and that he has free will.³²⁾ For example, Michel, the protagonist of Godard's "À bout de souffle", has no faith, no moral constraints, and pursues absolute freedom, which is a rebellion against traditional morality.³³⁾ 2. Structuralism, which opposes the rational subject and places great emphasis on the importance of the volitional subject. For example, Agnès Varda's film "Cleo from 5 to 7"

focuses on Cleo, a female singer who is waiting for a report on her cancer, and the film achieves the reconstruction of the conscious subject by depicting Cleo's process of reconciliation with herself.³⁴⁾ 3. Modernism, modernity, which reflects on self-consciousness, historical consciousness, and cultural consciousness.³⁵⁾ 4. Humanism that tends to care for human individuality, focuses on emphasizing the preservation of human dignity, promotes a secular culture of tolerance, opposes violence and discrimination, and advocates freedom and equality and self-worth. For example, François Truffaut's "Les 400 coups", through the portrayal of the protagonist, Antoine, who skipped school to go to Carnival, ran away from gym class, and made offerings to Balzac in his home, but caused a fire, etc., portrayed a complex image of a teenager to express the director's concern for the children at the bottom of the hierarchy and reflection on the family of origin, which was not available in this kind of movie before the French Nouvelle Vague.

All in all, French Nouvelle Vague film emphasizes the individual, opposes tradition, and through the main character's own

32) James Kendall, Planting the Seeds of Artistic Subversiveness in Bout De Souffle: Godard's Trailblazing Cinematic Language, Studies in Logic, Vol.65, No.78, 2020, p.58.

33) James Kendall, Planting the Seeds of Artistic Subversiveness in Bout De Souffle: Godard's Trailblazing Cinematic Language, Studies in Logic, Vol.65, No.78, 2020, p.69.

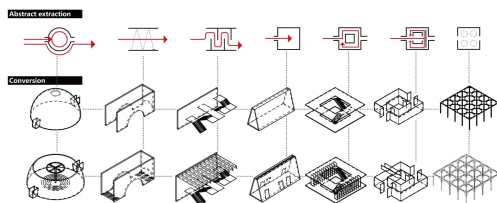
34) Jennifer Wallace, Varda, Cléo and Pomme in Paris: the figure of the chanteuse in Cléo de 5 à 7 and L'Une chante, l'autre pas, Studies in French Cinema, Vol.17, No.1, 2016, p.1.

35) David W. Galenson, Joshua Kotin, From the New Wave to the New Hollywood, Historical Methods: A Journal of Quantitative and Interdisciplinary History, Vol.43, No.1, 2010, p.30.

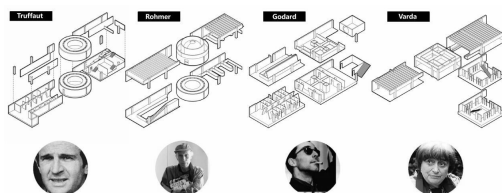
analysis, he or she moves towards a new self. Converted to the architectural space, it can make use of the circular motion organization to connect the display contents of the first layer of narrative logic. (Fig. 4)

4-4. Spatial Unit Method

According to the previous summary of the characteristics of each major director of the French Nouvelle Vague, each characteristic is shaped into a spatial type (Fig. 5), and in this process the transformation method of cinematic architecture is intervened, so that the spatial sense of each spatial type can make the viewer practically feel the perceptual experience brought by the characteristics of the Nouvelle Vague, and then the corresponding spatial type of each characteristic is combined into a spatial sequence, which are: Godard Hall, Rohmer Hall, Truffaut Hall, Vardar Hall, (Fig. 6.) (Fig. 7.).



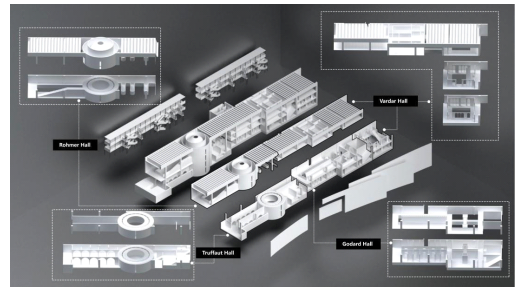
[Fig. 5] Conversion of Spatial Type



[Fig. 6] Correspondence between Main Directors and Spatial Sequences

As one of the five representative figures of the French Nouvelle Vague, Truffaut's movie works also have the popular perspective of the French Nouvelle Vague's unique concern for

the underclass, such as "Day and Night", which is about the movie workers, and his works often express the sense of loneliness and depression of the underclass, therefore, we adopts the method of conversion using emotions, and designing the entrance space of Truffaut Hall (Fig. 8) as a vertical draped space, utilizing the spatial feeling of being in the underclass to make the audience feel the same as the underclass in the movie.



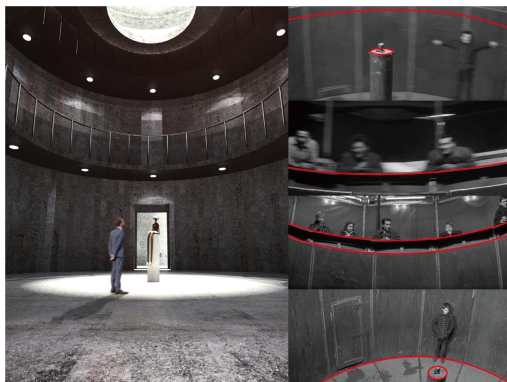
[Fig. 7] Organizational Relationship between the Spaces of the Building



[Fig. 8] Left: Entrance space of Truffaut Hall, Right: Screenshots from the movie "Day and Night".

Secondly, Truffaut's "Les 400 coups" can be regarded as Truffaut's semi-autobiographical movie, in the plot, the protagonist enters the centrifugal force device of a playground to play to his heart's content after running away from home, and Truffaut expresses the protagonist's emotion of drifting and

uncertainty in the way of this joyful scene against the sorrowful feeling, which is also Truffaut's unique childhood memories, so "Les 400 coups" is also endowed with the characteristics of the author theory. It can be said that this centrifugal device is the key to express the idea of the movie, so we use the method of conversion using space to design the second space of Truffaut Hall (Fig. 9) as a double-layer circular space corresponding to the centrifugal device, in order to emphasize the author theory of the temperament that highlights the style of the self, the space presents the centripetal characteristics to give the audience a strong sense of self.



[Fig. 9] Left: The second space of Truffaut Hall. Right: Screenshots from the movie "Les 400 coups".



[Fig. 10] Left: The second space of Godard's Hall. Right: Screenshots from the movie "À bout de souffle".

Truffaut's movie works are also quite distinctive in time narrative, its narrative generally adopts a non-linear narrative, such

as his work in the work of the "Tirez sur le pianiste" often inserted the protagonist's memories in the normal linear narrative, through the supplementation of the protagonist's recollections to express his inner world. Therefore, in the design of the last space of Truffaut Hall, we adopt the method of conversion using time, echoing the non-linear narrative time of Truffaut's film with the complex traffic line, and at the same time, through the guiding line of sight, the viewers who have just entered the building will have a line of sight with those who have finished the tour, thus giving the viewers the time feeling of "flashback".

Most of the protagonists of Godard's films are strongly characterized by "rebellion", such as the protagonist of his "À bout de souffle", who is a "complete anarchist", unable to be bound by conventionalized moral constraints. Therefore, in the first space of Godard Hall, we adopt the method of conversion using emotions, and shape a triangular draped space to match the spatial feeling of loneliness in Godard's movie.

At the same time, the editing technique of Godard's movie also breaks the editing method of classical movies, and he also used a lot of long shots, jump cut, redundant shots, chaotic editing and other techniques in his movie "À bout de souffle", therefore, we use the method of conversion using clips in designing the second space of Godard's Hall (Fig. 10), and design the exhibition hall with a back-type dynamic line, echoing the editing technique of the movie, and set two focal points of view in the space to prevent the sense of disorder in the space.

Godard's biggest camera feature in "À bout de souffle" is the use of a large number of hand-held lenses, and all of them are shot on location, so we use the method of conversion using lenses in the design of the third space, to design this space as a space that can



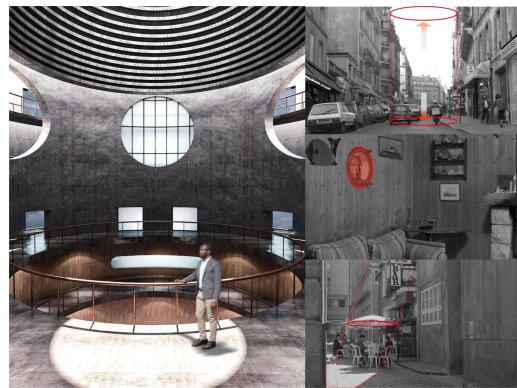
[Fig. 11] Left: Varda Hall Rendering. Right: Screenshots from the movie "Cleo from 5 to 7".

introduce nature into the building, and to make more use of the skylight in terms of lighting, which is echoed in the French Nouvelle Vague's approach of documentary. The space is designed as a space that brings nature into the building. Functionally, the space provides a transitional space for people to rest and transition between the moods of the various exhibition halls.

Varda's film works often adopt a documentary approach to express her thoughts behind the appearance of reality, such as her "Cleo from 5 to 7", "Le bonheur", "Les glaneurs et la glaneuse" and "Visages villages", all of which reveal his feminist thinking and humanistic concern. Therefore, when designing the Varda Hall (Fig. 11), we utilized the methods of conversion using Emotions and conversion using lenses, and the first space was designed to resonate with the human spirit, and not only to carry out the function of exhibition, but also to have the function of meditation. At the same time, the three-story space at the end of the building is defined as a transitional gray space, i.e., it plays the role of transportation and courtyard, and completes the role of the viewer to change the mood from the different moods of the exhibition halls.

Most of Rohmer's films are shot in Paris, and most of Rohmer's films closely link the geographical space of Paris with the unfolding of the plot, and produce the emotions of loneliness and wanderlust through the urban space of Paris. For example, in his "La Femme

de l'aviateur", the protagonist meets a girl he is in love with on his way to follow his rival, but when the protagonist tries to find the girl again, he finds that she is with her boyfriend. Rohmer's use of the space of the train station and the scene of people meeting and separating on the street accurately expresses the protagonist's feeling of loneliness and wanderlust.



[Fig. 12] Left: Rohmer Hall Rendering. Right: Screenshots from the movie "La Femme de l'aviateur".

Therefore, we adopt the method of conversion using emotions to design Rohmer Hall (Fig. 12) as a circular space on the second and third floors, and the sense of distance formed by the huge circular draped space and the sense of sky light formed by the circular dome greatly expresses the spatial feeling of human emptiness.

5. Conclusion

Film as the seventh art provides a lot of sensual materials for architectural design, spatial design, landscape design, etc. The memorial space has a more special property than other architectural spaces - it provides special activities for city residents and visitors of the monumental space together with the surrounding environment. This makes memorial space a bridge between daily life and cinema. This study draws on the existing research base and studies of the French Nouvelle Vague film movement to produce the following findings:

(1) This study further clarifies the definition related to cinematic architecture and the research significance of cinematic architecture. It also argues the relevance of film and space from three aspects: montage, narrative, and spatio-temporal structure, and then proposes five entry means for the conversion of film into space: time, space, lenses, emotion, and clips.

(2) This study innovatively summarizes the idea of creating memorial space based on cinematic architecture into the idea of two-layer narrative logic, and elaborates the idea of creating space design to commemorate the French Nouvelle Vague from four aspects: narrative logic, analysis of the subject of commemoration, ideological expression of the subject of commemoration, and conversion of the French Nouvelle Vague and architecture, and provides a pioneering design for the creation of subsequent memorial space. It will help architects and designers to clarify the human expression of memorial architecture and even public architecture.

(3) This study focuses only on the French Nouvelle Vague genre, and through the analysis of the masterpieces of the French Nouvelle Vague and its main directors, the characteristics of the French Nouvelle Vague

films are derived and used as the basis for the design of the spatial atmosphere and spatial forms of the entire monumental space.

This study is an attempt to integrate film and space design. Although it combines the existing research literature at home and abroad, the specific meaning and definition criteria of this research direction of film architecture are still very controversial, in addition to this study also adds the designer's own research methods, so there are several reflections in addition to the resulting research results:

(1) The research direction of cinematic architecture still lacks practice to verify existing theories, so further research in this direction should pay more attention to practical cases, grasp objective data, and disprove existing theories.

(2) Based on cinematic architecture, there are still a lot of techniques, characteristics, genres and types of films that can provide inspiration for the design of architectural spaces, and it is hoped that future researchers can explore more clever design perspectives and give more multidimensional connotations to spaces through this study.

Finally, there are still a lot of design methods or design logics that can be explored in the research direction of cinematic architecture, taking people as the starting point to explore the influence of film and space on human perceptual experience. Through this study, we hope to convey a sense of not only using film as a source of inspiration for design, but integrating image logic into the design process, making design logical rather than a pure, subjective artistic creation.

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