

THE ARCHITECTURE OF SUSPENSE
A CENTER FOR THE CINEMATIC ARTS
IN THE FORMER OLYMPIA BREWERY

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ABSTRACT

Industrial ruins are often deemed “not worthy” of preservation and approaches to the site are focused on sanitizing and erasing a tarnished past. This approach removes the essential character of the site and wipes away all traces of memory and history, a vital part of our collective stories as a post-industrial society.

By examining the architectural spaces and cultural perception of the industrial ruin through the lens of suspense and horror film, an approach can be created that preserves their

rich character and memories of their industrial past. In these abandoned often isolated sites, the atmosphere of the unexpected and unknown can be harnessed to create cinematic spaces that heighten the user’s sense of anticipation and wonder.

This thesis will explore this connection between architecture and film through the redesign of the vacant Olympia Brewery into a Center for the Cinematic Arts.

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CHAPTER 1: *introduction*

The industrial ruin has become prevalent across North America as technology has changed and evolved into a more digital, services based economy. Manufacturing has traveled overseas due to economic demands and environmental restrictions, leaving behind a large stock of abandoned industrial buildings, often deemed “not worthy” of preservation. Common approaches to these sites range from demolition to sanitization, usually resulting in the removal of their essential character and erasure of their often tarnished pasts. However, these memories of our industrial past are vital to our collective story and must be preserved.

Through the reading of architecture in suspense and horror film, the industrial ruin can be understood as an uncanny place filled with echoes of the past that functions as a key character within our collective narrative as a post-industrial society. By examining their

cultural perception through film, this thesis argues that the restoration of these ruins as living sites for the public must preserve their rich phenomenological qualities and highlight the traces of their industrial past. In these abandoned, often isolated sites, the atmosphere of the unexpected and unknown can be channeled to create cinematic spaces that heighten the user’s sense of anticipation and wonder. Such an atmosphere is found in the vacant Olympia Brewery in Tumwater, WA, and its redesign into a Center for the Cinematic Arts will harness the inherent nature of the site to create an environment that builds up suspense through a narrative procession of spaces that translate the spatial qualities of film into architectural design.

CHAPTER 2:

theoretical framework

ARCHITECTURE AND FILM

In the same way the architect utilizes composition, form, tectonics, and materials to create the built environment, the film director utilizes frame, movement, montage, and mise-en-scène to cultivate a sense of atmosphere.¹

In *The Architecture of Image: Existential Space in Cinema*, Juhani Pallasmaa states,

*“Cinematic architecture evokes and sustains specific mental states: the architecture of film is an architecture of terror, anguish, suspense, boredom, alienation, melancholy, happiness, or ecstasy, depending on the essence of the particular cinematic narrative and the director’s intention. Space and architectural imagery are the amplifiers of specific emotions.”*²

Cinema creates architecture through the camera, and in the process of creating cinematic space, phenomena such as lighting, sound, editing, camera positions, and camera

movements can be understood as architectonic space by means of cinematic devices.³ Jean Nouvel states, “Architecture exists, like cinema, in the dimension of time and movement. One conceives and reads 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 openings.”⁴

In her book *Deleuze and Horror Film*, Anna Powell asserts that “excessive forms of cinematography, mise-en-scène, editing, and sound are the pivotal tools of horror, used to arouse visceral sensations and to ‘horrify’ the viewer”. She argues that the traditionally allegorical readings of the horror film ignore its sensory effects and the prominent role of mise-en-scène and movement through

time and space as a driver of heightened fear and anticipation.⁵ Due to their similar qualities, this approach of analyzing the formal elements of film can be applied to suspense as well as horror film. Powell argues that the understanding of film relies less on plot, theme, and characterization, and more on aesthetic assemblages and diagrammatic components of style. For example, in Alfred Hitchcock's *Vertigo* the recurring image of the spiral displayed by the built forms, the characters' hairstyles, and circling camera movement all reinforce the vertiginous sense of dizziness and disorientation.⁶ This approach to reading cinematic space enhances the understanding of architecture in horror and suspense films as a spatial experience created by the built environment.

Two directors that have fully utilized the tools of film to create engaging cinematic spaces that evoke a heightened sense of atmosphere are Stanley Kubrick and Alfred Hitchcock. Both Kubrick and Hitchcock have an artistic approach based on meticulous, almost mathematical, planning of constructed sets and an emphasis on uncompromised

artistic control. Their narratives follow a strict dramatic logic in order to create a fully controlled narrative tension.⁷ In *Stanley Kubrick: Seven Films Analyzed*, Randy Rasmussen states, "one of the joys of viewing a Kubrick film is to experience the intense lyricism of precisely sculpted impressions that build on one another".⁸ Alfred Hitchcock asserted that role of the director is more about directing the audience than the actors: "It's using pure cinema to cause the audience to emote. It was done by visual means designed in every way possible for the audience".⁹ Hitchcock and Kubrick were able to achieve such a masterful control over the audience by utilizing cinematic devices such as careful composition, mise-en-scene, and montage to evoke an atmosphere rich with emotion and heightened anxiety.

Mise-en-scène can be defined as the various elements of design that help express the film's vision by creating a sense of time and space, setting a mood, and expressing a character's state of mind.¹⁰ This combination of set and art design that includes spatial composition of the filming frame, lighting, music, costume, and makeup effects creates a unified vision



Fig. 1: MISE-EN SCÈNE
The Shining,
Stanley Kubrick

that evokes certain emotional and physical responses from the viewer.¹¹ Stanley Kubrick's *The Shining* (1980) is a film that embodies the power of mise-en-scène and the manipulation of movement through time and space to tell the story of a sentient building that possesses the main character to ritualistically re-enact former violent acts (see fig.1).¹² In *Deleuze and Horror Film*, Powell asserts that *The Shining* utilizes the brain as mise-en-scène, and that the film's style is an outer expression of the characters' psychological states. Powell states, "rather than providing a safe domestic space, the film's buildings, in their objective correlative with the human, are a too thin membrane between the world and brain", blurring the boundaries between interior and exterior forces.¹³ Kubrick's use of a wide angle lens, omniscient bird's eye views, extreme one point perspectives, reverberating music, changing tones of light, and circular camera motion builds up an intense, engaging atmosphere. This cinematic treatment of architectural forms like mazes, open large-scale spaces, and cellular small-scale spaces produces responses of fear and anxiety.¹⁴ The Overlook Hotel's remote

location within the mountains of Colorado and its closure during the winter months due to extreme weather conditions creates an environment of extreme isolation and abandonment that amplifies the characters' growing feelings of paranoia, entrapment, and confusion.¹⁵ Kubrick's carefully composed and regulated mise-en-scene creates an environment that submerses the viewer and amplifies their sense of anxiety and fear caused by the uncanny environment.

While Kubrick can be said to be the master of mise-en-scène, Alfred Hitchcock is definitively the master of the montage. Montage is the cutting and assembly of juxtaposing images, often in a startling way, that combine together to create a new meaning and quality.¹⁶ Alfred Hitchcock stated, "Pure cinema is complementary pieces of film put together, like notes of music make a melody. There are two primary uses of cutting and montage in film: montage to create ideas- and montage to create violence and emotion".¹⁷ Hitchcock breaks down the action into a detailed and fragmented montage that culminates in a series of close ups; he does not give the viewer an overall

picture of the scene, only jumping fragments until the scene reaches its dramatic peak.¹⁸ Emphasis is placed on symbolic objects and clear detailed shots, a characteristic quality of Hitchcock's meticulous style.¹⁹ Examples of characteristic "Hitchcockian" montage are Jimmy Stewart's character falling from the window in *Rear Window* or the bird attack in the bedroom in *The Birds*: just glimpses of feet, arms, and legs punctuated by jumping staccato music to show action as a series of images, not one fluid shot from a distance.²⁰ Hitchcock's use of montage culminates in the shower scene from *Psycho* (see fig.2). The viewer experiences the murder of Marion Crane in flash of images: her screaming face, the knife lifting up, the swirling water in the drain; all punctuated by screeching violins. The scene is much more powerful as collection of images strung together by discordant music, than as a wide angle continuous shot of a woman being stabbed. Not only does the montage create a more interesting artistic aesthetic, it involves the audience in a more palpable way.



Fig. 2: MONTAGE
Shower scene from
Psycho,
Alfred Hitchcock

BERNARD TSCHUMI'S “THE MANHATTAN TRANSCRIPTS”

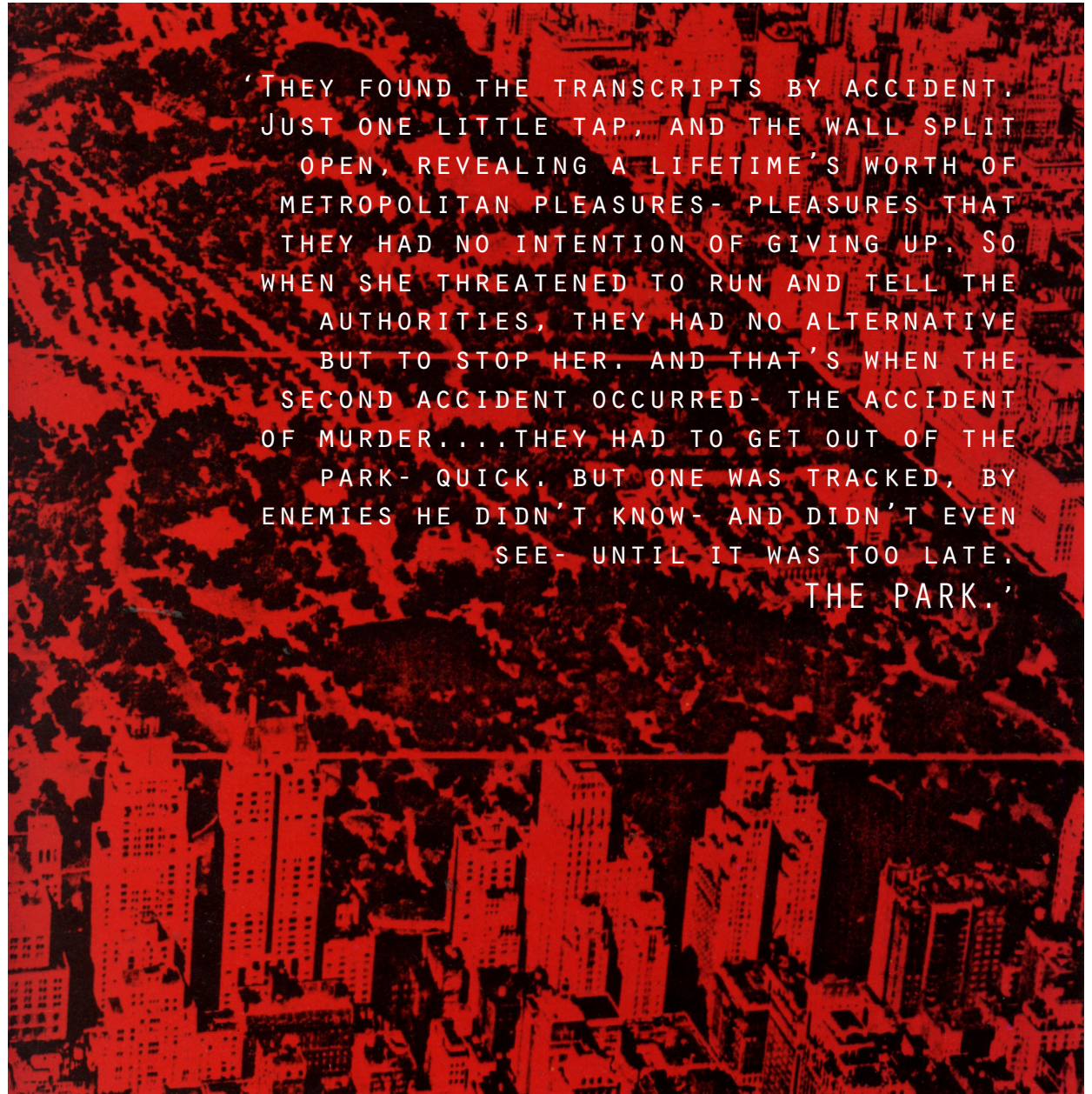
Between 1976 and 1981, Bernard Tschumi created a series of consecutive solo exhibits entitled “The Manhattan Transcripts”.²¹ These exhibits were a theoretical exploration of architecture, film, and narrative in New York City. The “Manhattan Transcripts” consisted of four episodes: 1. *The Park*, 2. *The Street (Border Crossing)*, 3. *The Tower (The Fall)*, and 4. *The Block*. These episodes consisted of a narrative and series of diagrams that represent events, spaces, and movements. These diagrams begin in Episode 1 as a three part device with the first frame as a film still, the second an architectural interpretation of cinematic space in plan form, and the third a movement diagram (see figs. 3-4).²² While this diagramming device pervades the whole of the “The Manhattan Transcripts”, it evolves and becomes more complex as the narrative unfolds. Due to its essential, clear nature, the diagramming from Episode 1 lends itself to become a lens through which to interpret the cinematic space of the horror and suspense genres. These

diagrams acted as a precedent for my analysis of film, and I subsequently created a series of cinematic device diagrams that analyzed the cinematic spaces of horror and suspense films, translating them into architectural design (see fig. 5). All architectural interventions into the existing building fabric were derived from and correspond to these cinematic device diagrams.

EPIISODE 1: THE PARK

'THEY FOUND THE TRANSCRIPTS BY ACCIDENT. JUST ONE LITTLE TAP, AND THE WALL SPLIT OPEN, REVEALING A LIFETIME'S WORTH OF METROPOLITAN PLEASURES- PLEASURES THAT THEY HAD NO INTENTION OF GIVING UP. SO WHEN SHE THREATENED TO RUN AND TELL THE AUTHORITIES, THEY HAD NO ALTERNATIVE BUT TO STOP HER. AND THAT'S WHEN THE SECOND ACCIDENT OCCURRED- THE ACCIDENT OF MURDER...THEY HAD TO GET OUT OF THE PARK- QUICK. BUT ONE WAS TRACKED, BY ENEMIES HE DIDN'T KNOW- AND DIDN'T EVEN SEE- UNTIL IT WAS TOO LATE. THE PARK.'

Fig. 3: "The Manhattan Transcripts", Bernard Tschumi (1976-1981)



THE MANHATTAN TRANSCRIPTS

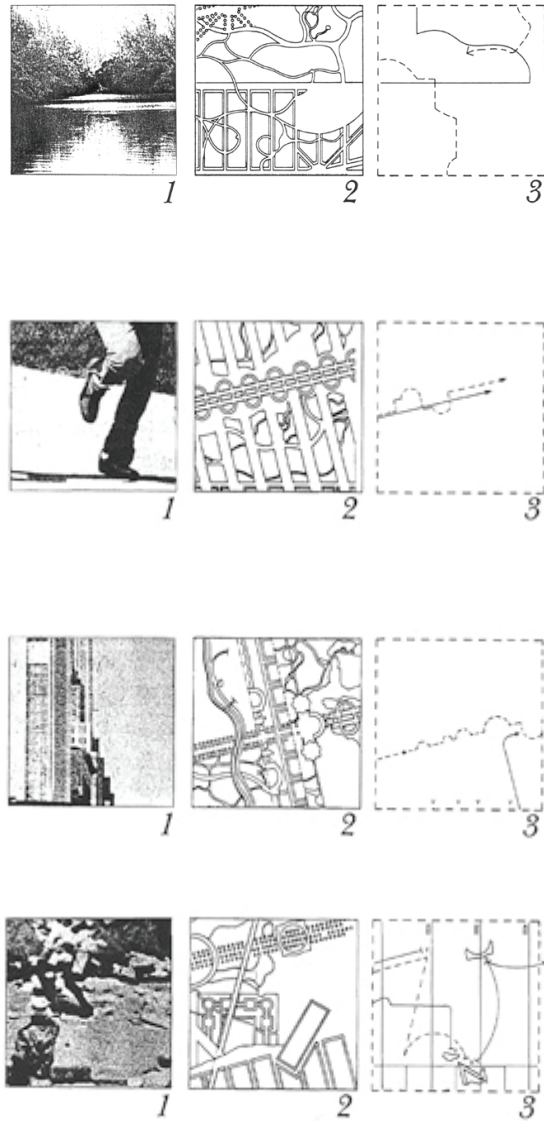
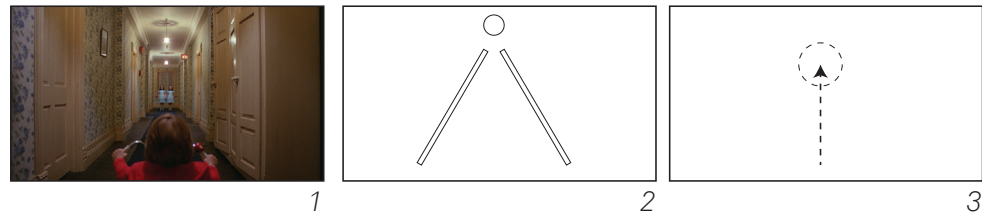


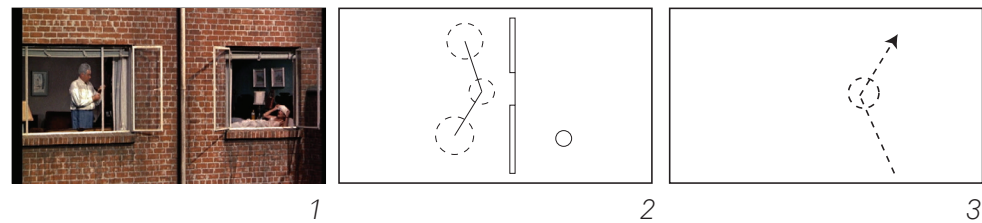
Fig. 4: "The Manhattan Transcripts", Bernard Tschumi (1976-1981)

CINEMATIC DESIGN DIAGRAMS

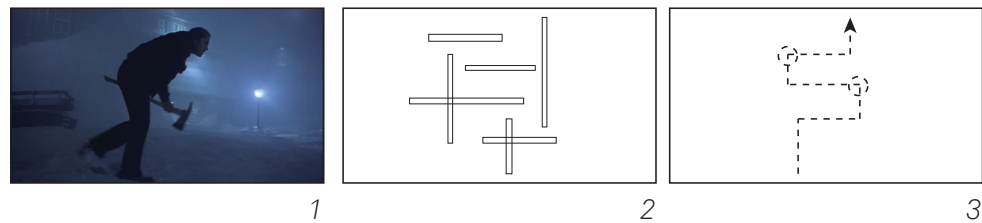
Extreme 1 point perspective



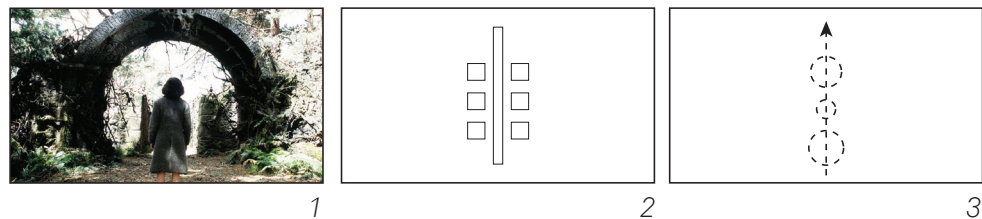
Action moving through framed views



Labyrinthine passageways: isolation



Monumental portals



*Fig. 5: Cinematic Design Diagrams:
An Interpretation
of "The Manhattan
Transcripts"*

THE SUSPENSE & HORROR GENRES

While all films ranging from drama to comedy can have a lasting impact on a viewer, films in the horror and suspense genre use cinematic devices to create an atmosphere of heightened emotion that involves the viewer in a more intense way than other genres. The suspense film, at first glance, consist of structural device where the viewer is aware of certain key elements before the protagonists are, allowing for the viewer to anticipate plot developments and possible outcomes as the story unfolds.²³ However, the master of suspense Alfred Hitchcock asserted that “emotion is the essential ingredient of suspense” and that the standard murder mystery is not truly a suspense film because it is devoid of emotional interaction from the viewer.²⁴ The suspense thriller directly engages the viewer by preying on innate fears like isolation, blurred lines between illusion and reality, and unexpected menace lurking in pleasant places.²⁵ In *The Wrong House: The Architecture of Alfred Hitchcock*, Steven Jacobs clarifies the difference between the

horror and suspense genre: “In contrast with the castles and ruins of horror films, fear is interiorized. Haunting ghosts or bloodsucking monsters are exchanged for paranoia, traumas, or neurotic and psychotic experiences, which destabilize the spatial coordinates of the house.”²⁶ The characteristic quality of the “Hitchcockian thriller” is that it builds up suspense without being anticlimactic. By creating an engaging situation where the viewer is fraught with anxiety over a longer period of time, the suspense film evokes an emotional investment from the viewer making them an active participant.²⁷ This ability to engage the audience at a deeper level is why the suspense film has become an essential part of the cinematic tradition.

Similar to the suspense film, the horror film has fascinated audiences for generations, raising the question as to what makes this particular genre such a potent mainstay of popular culture. As Elizabeth Cowie has noted: “Successful horror films succeed in horrifying both those who love the horror of horror films and those who loathe the horror of horror films”.²⁸ This double nature of attraction and



The Birds (1963)



The Shining (1980)

Fig. 6: The Uncanny in Film

repulsion imbues the films with the power to both fascinate and frighten. We cannot look away; covering our eyes, yet eagerly peeking through the cracks. Our curiosity overpowers our innate instinct to run from that which terrifies us. The horror film's power stems from its violation of the audience's expectations by placing the unfamiliar within the familiar, by channeling our deepest fears and anxieties as a culture and projecting them onto a screen.²⁹ By violating our expectations, the horror film causes us to reflect upon our collective fears and anxieties, and the ways in which we handle and cope with them.³⁰

THE UNCANNY

The heightened sense of unease found in the suspense and horror genres is caused by the presence of the uncanny, or placing the unfamiliar within the familiar (*see fig. 6*). Freud defined the uncanny as the transformation of something that once felt "homey" and familiar (the heimlich) into something unwelcoming and unfamiliar (the unheimlich).³¹ In *The Architectural Uncanny*, Anthony Vidler states, "For Freud, 'unhomeliness' was more than a simple sense of not belonging; it was the

fundamental propensity of the familiar to turn on its owners, suddenly to become de-familiarized, de-realized as if in a dream”.³² This sensation is further described by Vidler as a sense of something new and unfamiliar invading an old familiar world, and everything that ought to have remained hidden and secret has come to light.³³ The uncanny is typified in the abandoned shopping mall, the vacant parking lot; as well as the cinematic haunted house and the idyllic resort town overrun by birds.

Directors of suspense and horror films, like Alfred Hitchcock and Stanley Kubrick, capitalize on the architectural uncanny to create “haunted” spaces that evoke a heightened sense of anxiety and fear that involve the viewer in a deeper way. Vidler states, “But beyond this largely theatrical role, architecture reveals the deep structure of the uncanny in a more than analogical way, demonstrating a disquieting slippage between what seems homely and what is definitively unhomely.”³⁴ The built environment traditionally functions as a place of safety and security, and when a foreign unfamiliar presence enters a familiar

environment it becomes all the more unsettling and anxiety inducing. In other words, the uncanny is a better way of understanding the unease and anxiety found in places deemed “haunted”.

HAUNTED PLACES: SENTIENT ARCHITECTURE IN FILM

One of the most persistent fears that emerges in the horror genre is the presence of evil within the built environment; the place we feel the safest becomes the place we are most at risk. By subverting ideals of tranquility and security, the “haunted house” has become an archetype that has persisted throughout the horror tradition.³⁵ Popular culture is rampant with stories of ghost hunters and haunted tourist traps that seek to rely not just on evil spirits, but a sense of atmosphere. The built setting itself often becomes the source of evil through some flaw of design- an unusual arrangement of masses, odd angles, or labyrinthine passageways- that manifests in a destructive cognizance aimed at the occupants.³⁶ The building is not merely the setting of the unfolding anxiety or terror, it is the driver of



The Amityville Horror (1979)



The Shining (1980)



American Horror Story: Murder House (2011)

Fig. 7: Sentient Architecture in Film

fear, playing the role of antagonist within the narrative. The personality of the building is often shaped by the life and death of those who occupied it, and the echoes of this turbulent past manifest themselves in the architectural forms and in the way it “acts” towards its new occupants.

The tradition of sentient architecture in horror film can be traced to Gothic literature and writers like Edgar Allen Poe. Poe’s *The Fall of the House of Usher* of 1839 is the ultimate precedent for the building as a sentient character; as the narrator describes his first view of the house: “The condition of sentience had been here, he imagined, fulfilled in the method of the collocation of these stones—in the order of their arrangement, as well as in that of the many fungi which overspread them, and of the decayed trees which stood around”.³⁷ The sense that the built form is itself alive is often conveyed in the formal arrangement of the architectural elements into an irregular, unsettling massing of the façade that mimics a grotesque version of the human face; in the winding, claustrophobic interior rooms that entrap the characters; and in the deathly

presence of decay and rot in the landscape. This paradigm for sentient architecture is repeated throughout the horror genre in films such as *The Haunting* (1963), *The Amityville Horror* (1979), *The Shining* (1980), and *American Horror Story: Murder House* (2011) that depict a sentient building perceived as evil not only by its actions, but by its architectural form (see fig.7).

Stanley Kubrick's *The Shining* is an exemplary depiction of sentient architecture becoming the antagonist that perpetrates terror upon its occupants. Memories of the past are so deeply embedded in the architecture that it seeks cathartic release. The concept of sentient architecture in film so deeply subverts our notions of the built environment as a safe haven that its place within the horror film canon is an essential record of our collective fears and anxieties. This concept of the sentient building as a malevolent being is manifest in real world urban legends and popularity of exploring "haunted" spaces that have lost their former use but retain memories of the past. The dichotomy of fascination and fear, of attraction and repulsion found within the horror genre is echoed within these haunted, abandoned

sites and has led to the popular belief that abandoned post-industrial sites are a blight that must be cleaned up and wiped away.

THE INDUSTRIAL RUIN AS UNCANNY, "HAUNTED" PLACE

In the same way that the films of Stanley Kubrick and Alfred Hitchcock utilize mise-en-scène and montage to create an overall atmosphere that heightens the sense of anticipation and fear by highlighting the uncanny, industrial ruins create a similarly vivid atmosphere through their sense of abandonment and isolation, phenomenological signs of decay, and visible apparitions of their industrial past (see fig.8). Like the sentient architecture in film, the industrial ruin acts as not just the setting, but as an antagonistic character within our collective narrative as a post-industrial society. The "haunting" of industrial ruins is more in terms of physical traces of the past lives of the industrial processes scattered throughout these decaying sites and the uncanny qualities they evoke. These ruins act as physical manifestations of an industrial past that city officials and



Fig. 8: Industrial Ruins

planners would often like to erase, but the partial forms of the existing building assert themselves and recall the building's history. Similar to the architecture of horror, these sites often undergo cycles of abandonment due to past violence, however the violence in these sites is more in terms of man's violence against nature in pursuit of its natural resources. In the pursuit of efficiency and maximization of profit, many of these post-industrial sites have left behind a highly altered and polluted landscape, and in this abandonment, nature has begun to reclaim the site.

As technology has advanced and rendered the factory obsolete, a vast stock of abandoned industrial buildings has sprung up across North America. These industrial sites have been left to decay, weaving a rich tapestry of phenomenological experiences that create spaces filled with echoes of the past. This aesthetic of decay contributes to the popular fascination with the industrial ruin stemming from the sensory pleasure evoked by the disruption of the "normative ordering of the world" that connects to our own past and experiences.³⁸ In his writings on the industrial

ruin, Tim Edensor explains what exactly makes the abandoned building so compelling. He states, “Social order is partly maintained by the predictable and regular distribution of objects in space.”³⁹ This mentality of “a place for everything, and everything in its place” is transgressed by the industrial ruin. Papers are scattered about, furniture has been picked apart and infested with mold, and equipment and signage has been removed from its original context- all creating a sense of disorder and uncertainty. Edensor observes these objects have deviated from the normative framework that society usually derives meaning from. The factory, in particular, is the epitome of order, reason, and efficiency; thus, its decline into disorder is even more troubling to our ingrained notions of order and predictability.⁴⁰

As the industrial building is abandoned and begins to decay, objects lose their original functions and context, change form by merging with others, and become something alien and unknown. This blurring of discrete boundaries turns objects into shadows of what they once were, and as nature begins to displace the industrial, the two merge together to create

something wholly new.⁴¹ Edensor states, “Fragments of ordered space fall out of their previous contexts to recombine like elements in dreams, tumbling down from their assigned places to mingle in a random on-going reordering.”⁴² This otherworldly landscape invites interaction, a fully tactile sensory experience where nothing is precious. The industrial ruin invites the viewer to run their hands along the mossy surfaces, peel back layers of paint, and climb on the twisted, rusting machinery. The vividness of these experiences connect to our past, spark our memory, and draw us into a sense of introspection and a realization of our own mortality and eventual decay. These ruined objects thus become “an accelerated archeology”,⁴³ revealing our shared culture.

These physical traces of the past and the phenomenological quality of decay combine to create the “haunted”, eerie nature of the industrial ruin. Edensor states, “Ruins thus swarm with ghostly intimations of the past, and objects bear these traces, haunting us with inarticulate memories, intimations and sensations about people we never met and

about lives we never knew.”⁴⁴ This haunted quality of post-industrial space produces a heightened sense of experience, making them compelling living sites despite their abandonment. This memorable impact is seen in ruins throughout the world, whether in the town of Prypiat, Ukraine abandoned after the Chernobyl nuclear disaster or the abandoned amusement park left to disintegrate when profits dropped. What makes these places so unsettling is the lack of a clear narrative, leaving the viewer to speculate on who these objects belonged to and what their everyday lives were like in this site. Marc Trieb observes, “The ruin provokes our memories. It whispers that we should reconsider the past, that we should think about what has been, and perhaps also taunts how we, too, shall be a part of a ruin in times to come.”⁴⁵

APPROACHES TO THE RE-USE OF THE INDUSTRIAL RUIN

This fascination with the industrial ruin has created a phenomena of adaptive reuse that often removes any traces of its original function or previous inhabitants, simply retaining the

structural shell. This is most often seen in the conversion of a brick factory building into stylish apartments that whitewash the richness of the industrial ruin, effectively removing the qualities that made it so appealing in the first place. While the larger issue of adaptive reuse goes beyond the limits of this thesis, the adaptation of the industrial ruin is a topic that can be analyzed at a smaller scale. By nature, the form of the industrial building is driven by its function, but what happens when this original function is lost? How does one walk the fine line between erasing and freezing the memory of a place that is perceived as being dead?

When post-industrial sites are abandoned, they are often deemed “unworthy” of preservation, and are either demolished to remove all trace of the past or are left to decay and be reclaimed by nature. If deemed worthy of re-use, the site is visually sterilized and wiped clean of all its past personality. Often façades with aesthetically pleasing, “historical” character are retained, or in some cases such as Gasworks Park, part of the site is turned into a Disney-style amusement park.

While industrial archeologists recognize the importance of saving these post-industrial sites, they often err on the other side of absolute historical preservation. In *Industrial Archeology*, Theodore Sande states, “It is clear to us that industrial sites, old and recent, are essential parts of American history. For all that can be learned from them, they need to be recorded, analyzed, and preserved as carefully as ancient town sites, artworks, and cathedrals of more traditional archeology.”⁴⁶ With these conflicting approaches, it is imperative to find a middle ground that strives to retain the rich quality of the industrial ruin and preserve traces of the past while allowing for a more contemporary change of meaning.

One such approach is described by Catherine Heatherington in *Buried Narratives*, who argues that we must:

...draw on the history of the site in such a way as to enable new narratives and meanings to be read in a landscape that is flexible and open to change; often these designs use traces of the derelict in ways other than the overtly symbolic. The concept of process recognizes intertextuality in its reference to the historical texts within the site, whilst the unfinished

*nature of such schemes brings with it the possibility of multiple authors and varied interpretations...the old narratives become unrecognizable or are eventually lost, but the traces of past use may inform new meanings.*⁴⁷

The LAMOT Cultural Convention Center by 51N4E is one such project that comes close to achieving this goal of retaining the essential character of the industrial ruin while allowing for everyday use by the public (*see fig.9*). This nineteenth century brewery became a place that was repurposed for modern use as a cultural center. The firm 51N4E successfully preserved the memory and inherent aesthetics of the old brewery, building upon the existing form in a way that neither fetishized the industrial ruin nor devalued it. With surgical precision, the architects created an incision within the brick façade and inserted a glass box that allowed for transparency and public interaction with the street level. The architects conceived of the new LAMOT brewery not as a self-contained building, but as a building that reached out into the existing urban fabric and harnessed the cultural facilities already found in Mechelen. LAMOT became a new



Fig. 9: LAMOT Brewery

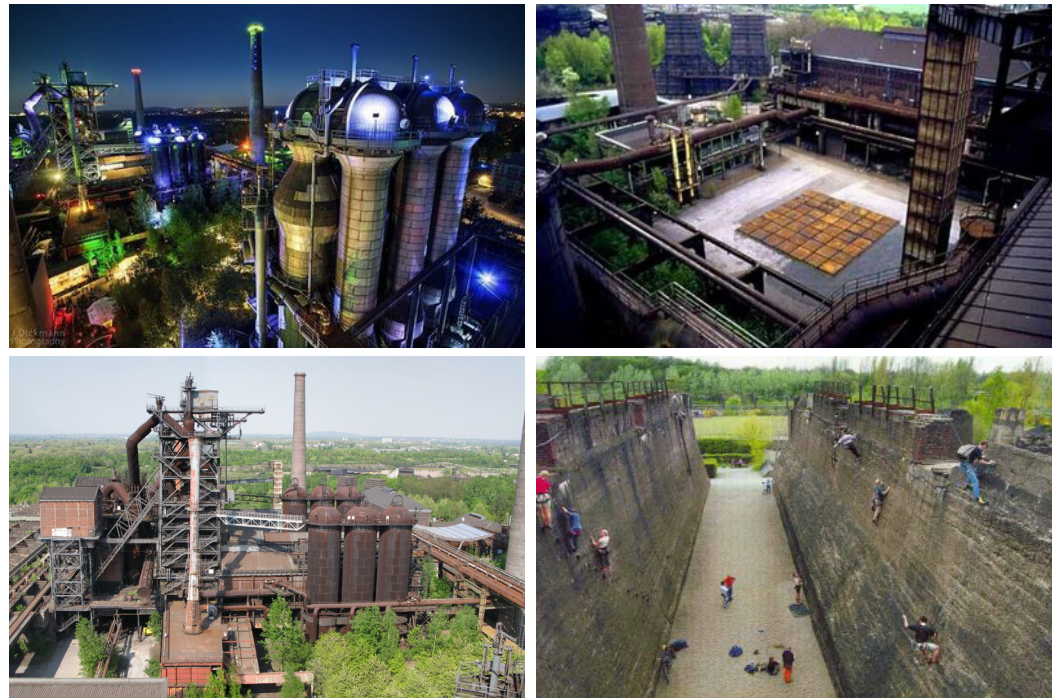


Fig. 10: Duisburg Nord

focal point and podium for the hidden cultural players within the city. The program consists of: STAGE (reveal what is hidden), ENHANCE (support local initiatives), and PRODUCE (start up new experiments); all of which aim to foster relationships and explore the potential of the urban context.⁴⁸ By allowing for new interpretation of meaning, the LAMOT Brewery was able find a balance between flexibility and rigidity that is so prevalent in industrial re-use.

Another prominent re-use project is the Duisburg Nord Landscape Park that is built in an abandoned steelworks in a post-industrial region in Germany (*see fig. 10*). Peter Latz, lead architect for the project, stated, “Our working method is one of adaptation and interpretation, a metamorphosis of industrial structures without destroying them.”⁴⁹ The architect’s goal was to create a “layering of nature and culture, geological and industrial time, devastation and ecological reclamation.”⁵⁰ While Latz’s ideals are admirable, Duisburg Nord has become an industrial theme park where the ruins have been transformed into climbing walls, playgrounds, and light shows. Visitors to the park experience no connection to its industrial

past or the memories of those who worked there; they view it simply as another place to climb and play. While the aesthetic of the park remains mechanical, industrial, and “dirty”, all traces of authenticity and embodied memory have been erased. The industrial ruin serves as a tangible reflection of our collective cultural history; monumentalizing these sites strips them of their meaning and fragments their connection to our industrial past.⁵¹

In these examples of the LAMOT Brewery and Duisburg Nord, it is evident that there is still a lack of middle ground in the field of adaptive post-industrial re-use. These buildings must be preserved for their role as a central character within our collective stories, but also must be allowed to evolve and become a new place for the public to inhabit. An approach must be formulated that allows for past to be highlighted while thoughtfully inserting new forms into the site’s existing fabric.

CHAPTER 3:

site analysis & methodology

THESIS GOALS & OBJECTIVES

Through the reading of architecture in horror and suspense film, the industrial ruin can be understood as an uncanny place filled with memories of the past that functions as a key character within the collective narrative of our post-industrial society. The common approach to re-using these ruins often erases their essential character and rich phenomenological traces of their industrial past. An approach needs to be formulated that highlights these apparitions of the past and preserves the site's rich character and heightened experiential atmosphere. The atmospheric qualities in these often abandoned and isolated sites make them especially appropriate for creative programs that can capitalize on the site's amplified sense of experience. The former Olympia Brewery in Tumwater, WA has such an atmosphere as a post-industrial site, and through its redesign

as a Center for the Cinematic Arts, the inherent nature of the site will be harnessed to create an environment that builds up anticipation through a narrative procession of spaces that utilize cinematic devices such as framing, mise-en-scene, and montage to translate cinematic space into architectural design.

SITE SELECTION & ANALYSIS

Located along the Deschutes River in Tumwater, Washington, the Olympia Brewery has been sitting vacant and dormant for the last ten years. Hemmed in by major roads on all sides, the park area around Tumwater Falls is isolated from the surrounding suburban development and the state capitol at Olympia (*see fig.11*). Despite the remote feeling, the site is in fact only an hour's highway drive from Seattle and an hour and a half from Portland. The brewery sits next to the Tumwater Falls at the point



SITE CONTEXT: OLYMPIA BREWERY TUMWATER, WA

Fig. 11



where the Deschutes River empties into the Budd Inlet at the southern end of the Puget Sound water network. The natural force of this water flow has been harnessed for hydroelectric power and artesian wells since the nineteenth century. While still appearing “natural” in its park setting, the Olympia Brewery site has been irrevocably altered by industrial development. However, in its current state of decay, the industrial complex has slowly begun to be reclaimed by nature. Despite this decay, four main structures of the Olympia Brewery complex still remain standing: the Schmidt Family mansion built in 1904, the original brewery built in 1906, and the newer brewery built in 1933.

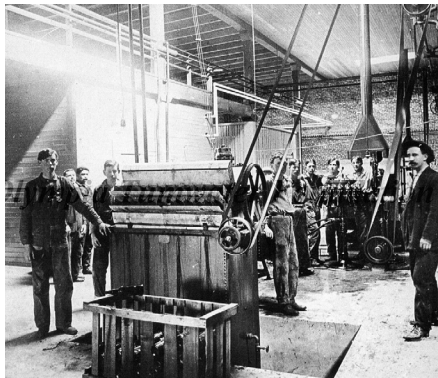
The Olympia Brewery site has been parceled into the Tumwater Falls Park (which contains the 1933 Brewery and a network of trails), the Tumwater Historical Park (which faces the 1906 complex along the Deschutes River), the Schmidt House, and the 1906 Brewery Complex. Steep topography, busy roads, and barbed wire fences have created a highly disjointed site that is not only difficult to mentally piece together, but nearly impossible to traverse. While the

parks and historical sites are well maintained, the brewery sites are crumbling into ruins. This conflicting, confusing site needs to be reunited in order to pay respect to its history and allow for a comprehensive modern use.

SITE HISTORY

The Olympia Brewery’s location along the Deschutes River has made it a highly desirable site for those looking to capitalize upon the energy generated by Tumwater Falls and the related natural resources of the area. The site was originally a Native American village that harvested the falls’ rich abundance of shellfish,⁵² and in 1845, American settlers chose the site for the first non-native settlement along the Puget Sound. These settlers established it as an industrial zone by building a series of mills and manufacturing buildings.⁵³ In 1890, the Olympia Light and Power Company built a dam and powerhouse, harnessing the water as a source of energy.⁵⁴

In 1896, Leopold Schmidt established the Capitol Brewing Company on the site and built a complex consisting of a four story wooden brewhouse, a five-story cellar building,



an ice factory powered by the lower falls, and a bottling and keg plant.⁵⁵ In 1902, the company's name was changed to the Olympia Brewing Company, adopting the slogan "It's the water",⁵⁶ which draws upon the mythology of the artesian wells found throughout Olympia; the company claimed this fresh, cold water made their beer superior in quality.⁵⁷

In 1906, a six story modern brewery built with Chehalis brick, local sandstone, and lumber replaced the wooden brewery (see fig.12). Just nine years later, the brick brewhouse ceased beer production due to the early enforcement of the Prohibition in Washington State.⁵⁸ For a short time, the company produced fruit juice and bottled artesian water, but shut down production in 1921, selling the brewery.⁵⁹ The brick brewery building functioned for a few years as a paper pulp mill, but was quickly abandoned. In 1933, prohibition was repealed but while the Schmidt family still owned the Tumwater site, they no longer owned the 1906 brick building. Deciding that it was not cost effective to repurchase the building and renovate it, the Schmidt family built a new brewery in 1933 closer to the main road,

Fig.12: Historic Images of the Olympia Brewery

providing a public presence at the street level and within the town of Tumwater.⁶⁰

After WWII, Western Metal Craft briefly used the 1906 brick brewery for cabinet manufacturing; however, it was abandoned yet again by the early 1950s.⁶¹ In 1964, the Schmidt family purchased the brick brewery complex, reclaiming ownership of the entire site.⁶² However, these buildings were only used for storage, essentially continuing their legacy of abandonment. In 1983, the Schmidt family sold the company to G. Heileman Brewing Company, and over the next twenty years the company and brewery complex changed hands several times, resulting in the ownership of the complex by the Miller Brewing Company and Pabst Brewing Company.⁶³ Between 2000 and 2001, Miller Brewing Company was embroiled in a dispute with the local county's regional wastewater treatment facility over the brewery's right to treat its own wastewater because of potential impact on local salmon habitats.⁶⁴ This dispute over water rights and the growing unprofitability of Olympia Beer led SABMiller to shut down the brewery in 2003.⁶⁵ Over 300 people lost their jobs, and the site was

completely abandoned.⁶⁶ When SABMiller sold the site in 2003, they created a stipulation that beer can no longer be brewed there, finalizing the end of the Olympia brewery and preventing any future brewery-based development.⁶⁷

Since the closing of the Olympia Brewery in 2003, many investors have tried to buy the site and make it profitable, resulting in a series of bankruptcies and failures. In 2004, L. Eric Whetstone and the All American Bottled Water Corp bought the site with the intention of bottling the artesian water. However, Whetstone and his wife allegedly stole investors' money and disappeared.⁶⁸ In 2007, The All American Bottled Water Corp declared bankruptcy, and one of its remaining assets, the Olympia Brewery complex, had to be sold. In 2010, the property was bought for \$24.9 million by R.E. Loans, a California mortgage lender that had been trying to foreclose on the property.⁶⁹ Later that year, the 1906 Brewery and 32 acres of the site were bought for \$1.4 million by George Heidgerken and a team of real estate investors.⁷⁰ Despite this purchase, the towns of Olympia, Tumwater, and Lacey had claimed the water rights on the site after five years of



Fig. 13: Images of the 1906 Brewery Ruins

abandonment. Furthermore, the Schmidt House and Tumwater Falls Park are currently owned and operated as a historical attraction by the Olympia Tumwater Foundation. In addition, the site is part of Tumwater's New Market Historical District and is on both the National and Washington State registers of historic places. Development on the site is further limited by its location along the Deschutes River and wetlands, which is under the jurisdiction of groups such as the Department of Fish and Wildlife, the State Department of Ecology, the Squaxin Island Tribe, the State Historic Preservation Office, and the Army Corps of Engineers.⁷¹

Since the last purchase, the site has been assessed and maintenance has begun, including the clearing of debris and minimal structural reinforcement. However, the ecological and historical limitations of the site have continued to pose challenges for the new owners.⁷² According to *The Olympian*, Heidgerken has plans to develop the site into either a microbrewery, a boardwalk with waterfront access, or a conference center. However, he has stated that if the project takes

too long to be approved, he will maintain the site as a warehouse or sell it, once again leaving the site abandoned.⁷³

This long legacy of abandonment and recovery reflects both the potential of the site and its great challenges. Its geographical location as both connected and isolated, its value as a natural resource and industrial system, and its rich history as a factory and ruin all contribute to the site's enormous potential. The site's long history and cyclical periods of neglect and decay have contributed to the uncanny, "haunted" character of the site (*see fig.13*). This "haunting" is more in terms of its larger memory as a place of production and disuse, and echoes of "violence" on the site are evidenced in the juxtaposition of nature and industry. These hauntings are manifest in the remaining built ruins that continue to have a dominant presence within the landscape and as an icon within Olympia. In the design for re-use of the Olympia Brewery, architectural intervention will be utilized to highlight the site's industrial past; harness the experiential, uncanny atmosphere; and help the site evolve and transform into a new space for the public.

DELIMITS & LIMITS OF THE INVESTIGATION

Within this thesis, there are several delimits, or self-imposed constraints, that help narrow the scope of the project to a more manageable level. While a master plan will be created for the site, only the 1906 Brewery complex will be redesigned in detail. Additionally, the Olympia Tumwater's renovation and ownership of the Schmidt Family house will be ignored; it will be considered as if it was abandoned like the rest of the site. Furthermore, the design will not adhere to the strict guidelines imposed by agencies such the State Historic Preservation Office or go into further detail about the larger topic of historic preservation. Additionally, this thesis will not focus on ecological remediation or reconstructing natural habitats. Finally, the current owners and their plans for the site will not be considered. Furthermore, there are several limits, or externally imposed constraints, that limit the scope of the project. The 1906 brewery and surrounding site has been purchased, and these new owners have begun to "clean up" the site, effectively beginning to sanitize it and wipe away traces of memory.

CHAPTER 4: *design response*

SITE STRATEGIES

The main strategy for the site is to restore the sense of narrative and re-establish the brewery as the main character by:

1. Rebuilding the historic bridge between the Tumwater Historic Park and the 1906 Complex, creating a monumental entrance to the Center for the Cinematic Arts.
2. Extending the network of trails from the

Tumwater Falls Park to the 1906 Brewery Complex, creating an alternate path that builds up a greater sense of anticipation and suspense.

3. Creating an access road that connects the 1906 the main arterials, allowing for utility and the ability to load and unload heavy equipment.

SITE PLAN



Fig. 14



1

2

3

Simmons Ln SW

Simmons Ln SE

Emerson St SW

Deschutes River

Capitol Blvd SE

Emerson St

E Emerson St

31

PROGRAM

Fig. 15

The Olympia Brewery's inherent nature as an industrial ruin lends itself to a cinematic program that capitalizes on the site's heightened atmosphere and rich phenomenology. As a Center for the Cinematic Arts, the program will be focused on the making, studying, and displaying of film

Practically, a program of this nature is feasible due to the brewery's close proximity to art and film schools and communities of artists and filmmakers in Seattle and Portland. Thematically, this program draws upon the site's history as a place of production, these flexible industrial spaces serving as prime locations for making, studying, and displaying film. Experientially, the "haunted" character and heightened atmosphere of the site are particularly appropriate to a cinematic program.

As a Center for the Cinematic Arts, the site is

divided into the visitor zone to the right and the filmmaker zone to the left, with a permeable barrier between the two. The visitor is free to wander and explore the site, gaining a better understanding of the filmmaking process from creation to viewing.

The Visitor program consists of:

a film library, viewing pods inside the existing brewery tanks, and a cafe; a museum and theater; and a film vault and archive.

The Filmmaker program consists of:

a sound stage; backlot filming area; editing lab and meeting space; and shop and studio.

Despite this delineation into two programmatic categories, the visitor is free to wander through the site, stumbling upon filming spaces, and the filmmaker is free to explore and utilize the visitor spaces.

VISITOR

FILM LIBRARY+
VIEWING PODS+ CAFE

MUSEUM +THEATER

FILM VAULT



FILMMAKER

SOUND STAGE

BACKLOT FILMING

EDITING LAB

SHOP+STUDIO

DESIGN STRATEGIES

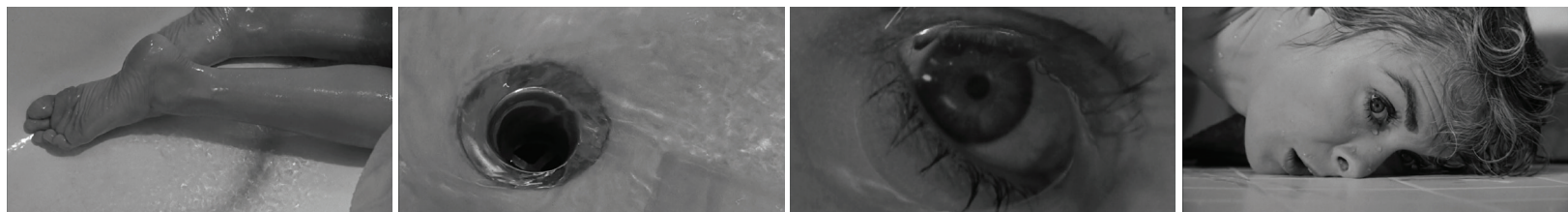
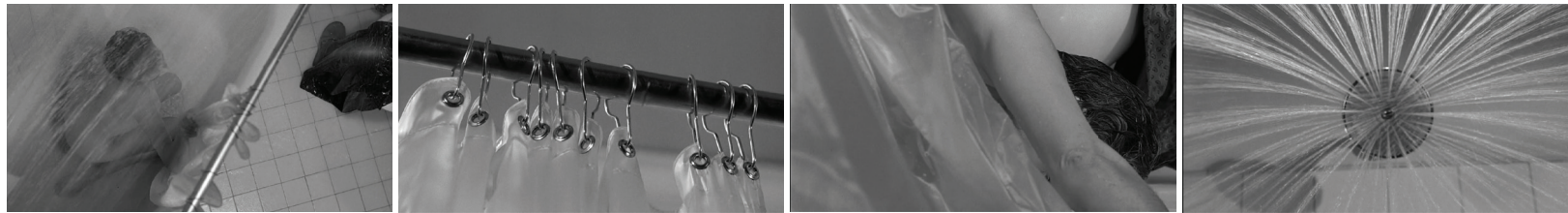
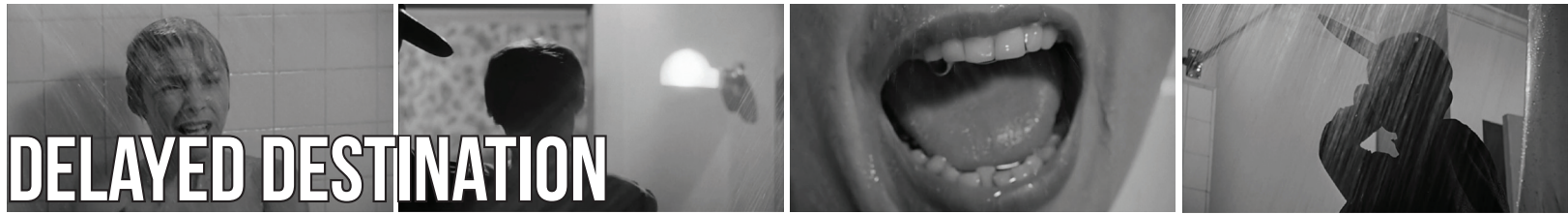
Fig. 16

The strategies employed in the design are: a choreographed sequence of movement, delayed destination, and unexpected variability (as filmmakers construct and dismantle sets, the site is constantly evolving.)

This is accomplished through an emphasis on: threshold, framing, and the unexpected.

All design interventions in the project correspond to a cinematic device diagram, influenced by Tschumi's "The Manhattan Transcripts", translating the cinematic space of suspense and horror film into architectural design.

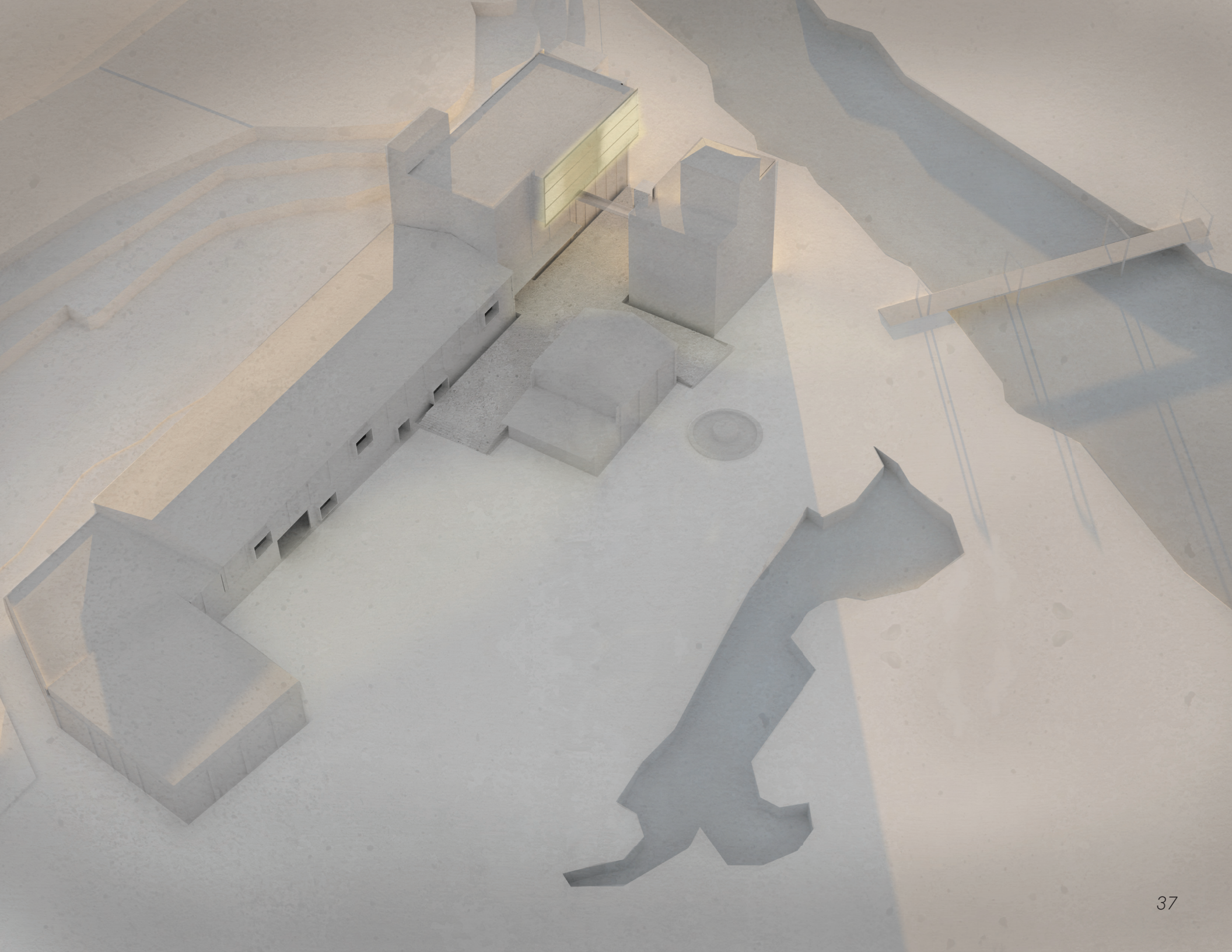
STRATEGIES:



AERIAL PERSPECTIVE

Fig. 17

The “big move” in the project is the insertion of a glowing box into the brick facade of the brewery. This glowing box functions as a beacon to the visitor as they progress along their path and explore the site, and functions as a point of destination as the theater within the museum. Another major design move that signifies new program in the abandoned site is the punched window box openings into the filming spaces, allowing the visitor to peek into the filmmaking process, gaining a glimpse behind the scenes.



FLOOR PLANS

While there are many paths throughout the site, the main path for the visitor is across the bridge, onto the raised plaza, and into the museum. However, the visitor can wander into the complex along the forest trails, or along the access road. Furthermore, while exploring the site, the visitor can discover the back path that connects the museum to the filming and production space.

Going clockwise, the spaces consist of:

1. Library in the Iconic Brewery Tower:
On the left is a tall, narrow space with floor to ceiling stacks and winding vertiginous catwalks. To the right, are viewing pods (for 1-3 people) inside the existing brewery tanks and tables to read and meet with others.
2. Film Vault and Archive:
This is where films are stored and preserved, providing a catalog of films to watch in the theater, and ensuring the future of the film medium.
3. Backlot Filming:
The Backlot is a large outdoor space used for filming where sets constructed in the shop can be erected. This space is constantly changing and evolving, creating a variability of experience for both the filmmaker and the visitor. Due to the site's proximity to forests, rivers, industrial ruins, and urban development, the filmmaker is provided with a variety of filming locations in one site.
4. Shop and Studio:
The bottom floor consists of a wood and metal shop, with the top mezzanine floor consisting of studio desks. This space is used for constructing sets and fabricating props.
5. Editing and Meeting Space:
This space is used for post-production editing and can be used for creative meetings.
6. Sound Stage:
This double height space is a more controlled filming space for those filmmakers who require a more precise set with lighting, sound, and special effects.
7. Filming and Production Space:
This space is used for filming and staging of props, but can also be used for events.
8. Museum and Theater:
The Museum is the main visitor space. As they wind their way through the museum, the visitor is confronted with a unique character of experience at each floor. This unique character corresponds to a different cinematic device diagram, an architectural interpretation of the cinematic space of the suspense and horror films displayed in the exhibition. On the ground floor, the visitor is led through a series of shrinking boxes, creating an extreme sense of one-point perspective, playing with their perceptions of reality.



GROUND FLOOR

Fig. 18

- 1. LIBRARY+ VIEWING PODS+ CAFE
- 2. FILM ARCHIVE
- 3. BACKLOT FILMING
- 4. SHOP+ STUDIO SPACE
- 5. EDITING+ MEETING SPACE
- 6. SOUND STAGE
- 7. FILMING+ PRODUCTION SPACE
- 8. MUSEUM+ THEATER



2ND FLOOR

Fig. 19

While the second floor is very similar to the first, the exhibit space in the museum consists of a series of glowing display boxes framed by the columns.



3RD FLOOR

Fig. 20

In the third floor, the visitor finds themselves in a labyrinth of exhibition space. This can lead them to either a double height, light-filled space or to a bridge that leads to the library tower.



4TH FLOOR

Fig. 21

On the fourth floor, the visitor finds themselves in a long hallway filled with colored light that leads to a mysterious stair.



5TH FLOOR

Fig. 22

On the fifth floor, the visitor finally arrives at the theater. In the Library tower, the visitor encounters a cafe with rooftop seating.



6TH FLOOR

Fig. 23

On the sixth floor, the visitor arrives at the top of the Library tower where they encounter a small scale viewing room.

SECTION A

Fig. 24

This section cuts through the two main visitor spaces, the Library and the Museum/ Theater, and highlights the following:

The insertion of the glowing theater box, the peeling back of the brick facade at the entry, the bridge connecting the museum to the library at the labyrinth level, the viewing pods inside the existing brewery tanks, and the distinct character of each of the museum floors that build up a sense of anticipation and wonder.



**LIBRARY+ VIEWING PODS+
CAFE**

MUSEUM

SECTION B

Fig. 25

This section cuts through the museum, the filming/production space, the sound stage, and the editing/meeting space. Within the museum, each floor has a distinct character, building up an experiential sequence of progression. While this sequence of spaces places a greater emphasis on experiential light and choreographed sequence of movement, the filming spaces are more open to interpretation by the filmmakers. Both types of space, however, capitalize on the existing character and atmosphere of the brewery as an industrial ruin.



MUSEUM

**FILMING+PRODUCTION
SPACE**

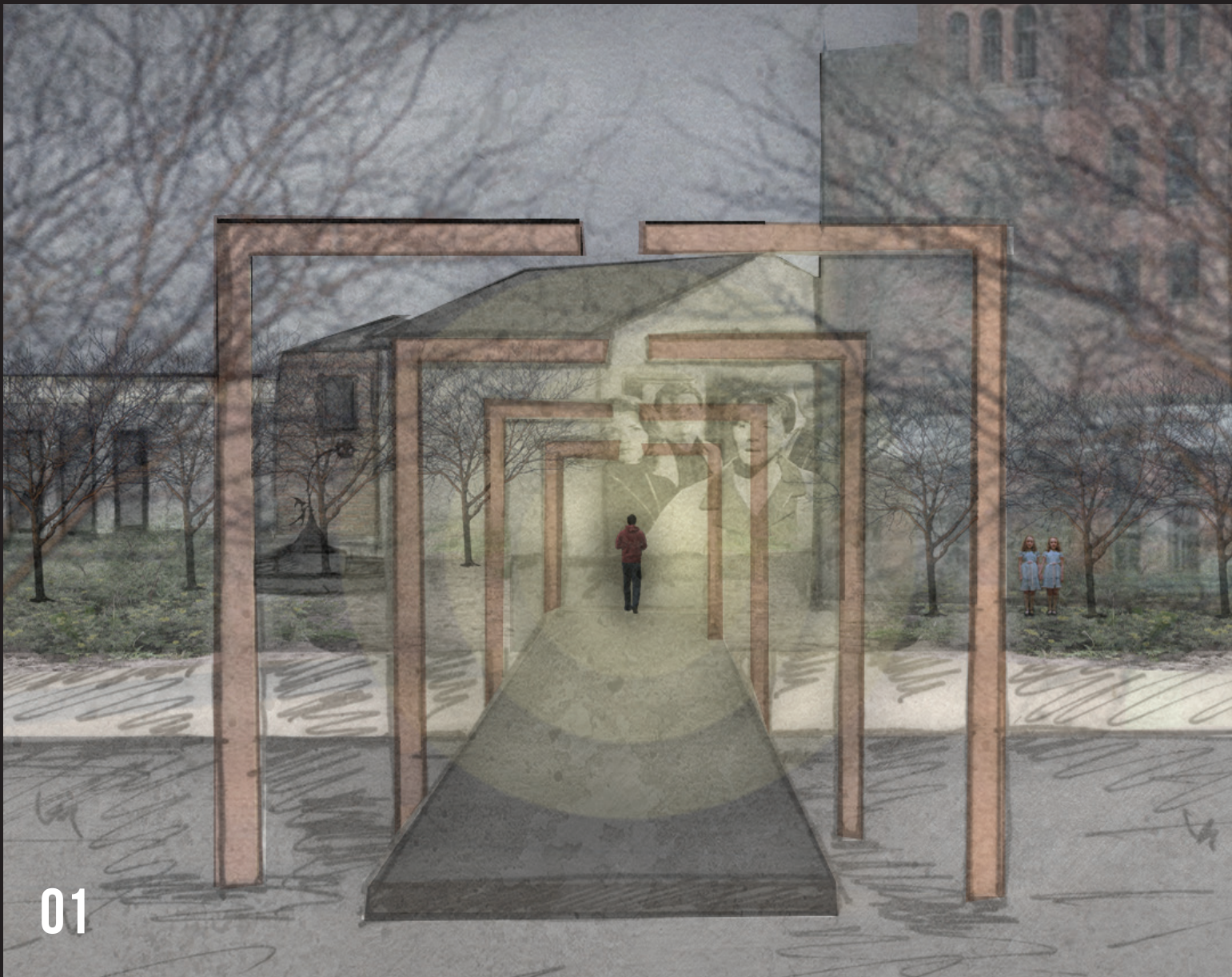
SOUND STAGE

**EDITING+
MEETING SPACE**

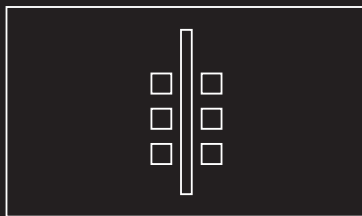
MAIN SEQUENCE

Fig. 26

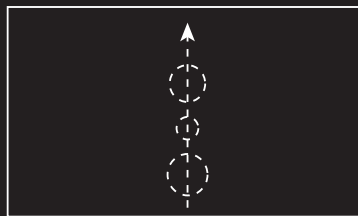
The following is a sequence through the Center for the Cinematic Arts as a visitor exploring the site. Each page consists of a vignette, a cinematic device diagram inspired by Tschumi's "The Manhattan Transcripts", and a narrative description. While there are many paths and options for the visitor exploring the site, these are a few; the following pages being the main sequence.



1



2



3

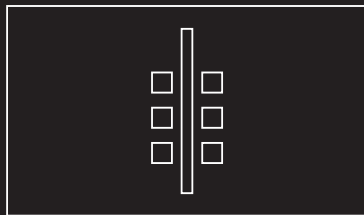
The visitor first encounters the brewery: They cross the bridge through a series of shrinking frames that create a sense of forced perspective, signaling that they are about to encounter something very different and new...



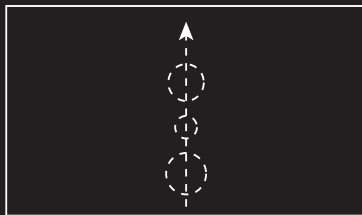
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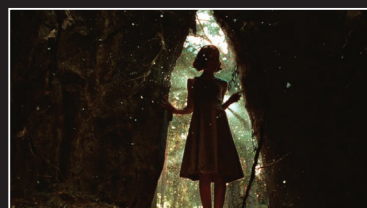


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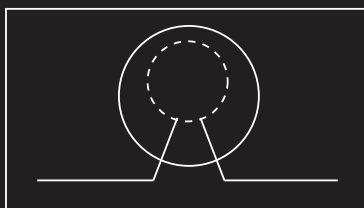


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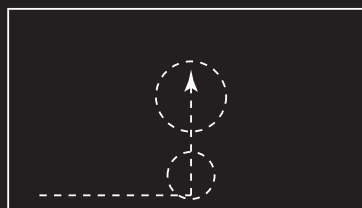
Stepping through the final frame on the bridge, the visitor is drawn in by the glow of a light and a film projection against the side of the seemingly abandoned building...



1

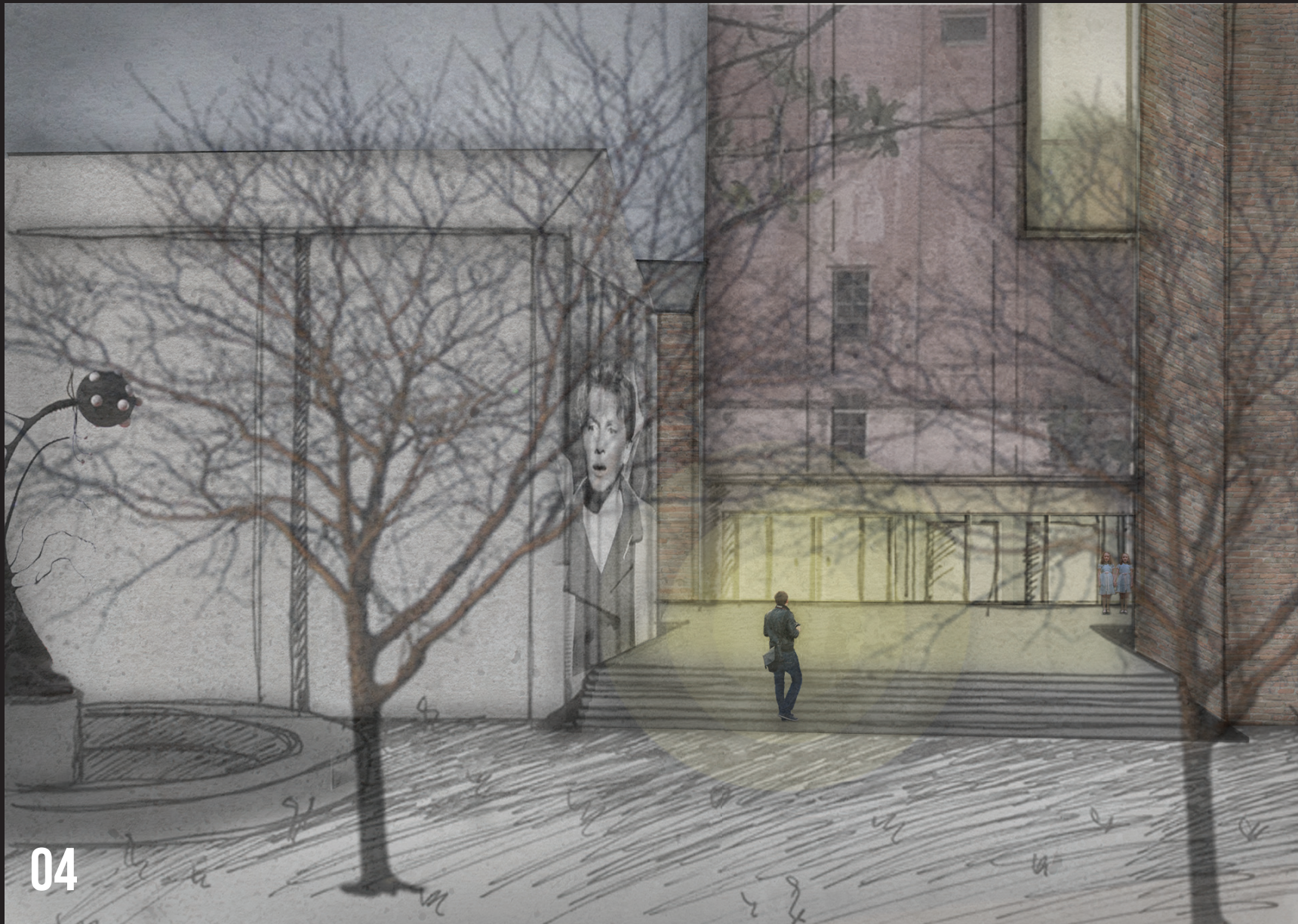


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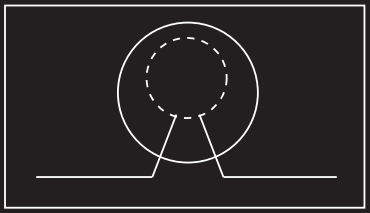


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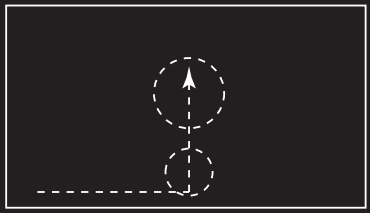
The visitor continues up a series of steps onto a raised plaza, their sense of curiosity growing...



1

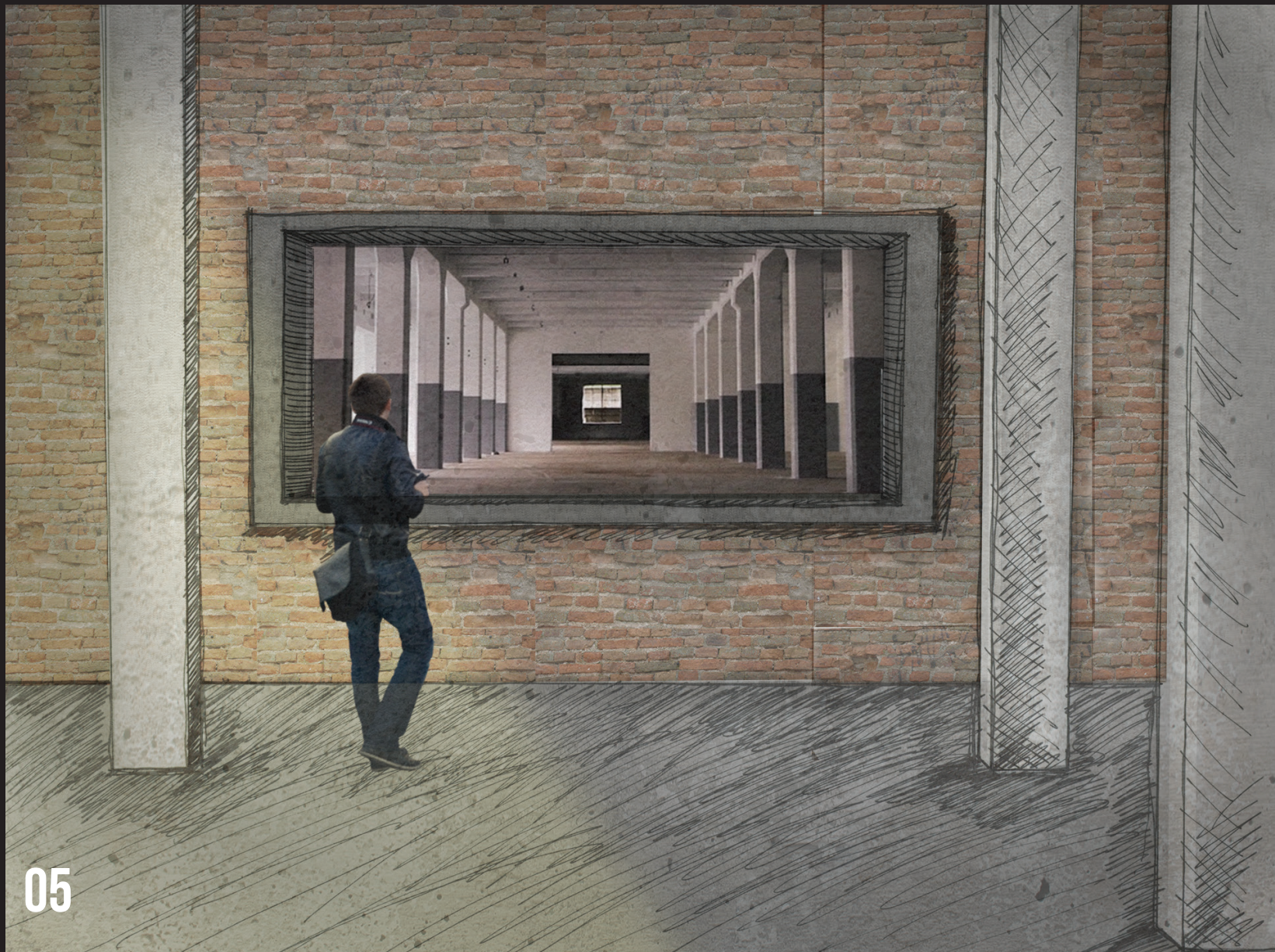


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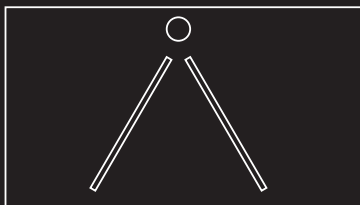
The visitor is confronted by the new Center for the Cinematic Arts and the large glowing box projecting out of the brick facade above. They are drawn into the museum by the glowing light emitting from the entrance where the brick has been peeled away...



05



1



2



3

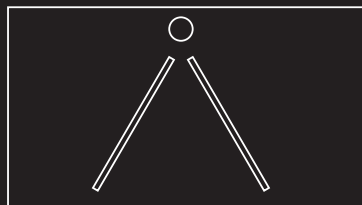
The visitor enters the museum and comes upon a punched window box into the adjacent filming space. The extreme 1 point perspective and rhythm of the columns echoes the space they are in...



06



1



2



3

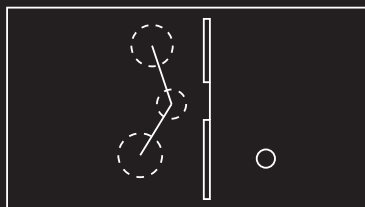
The visitor proceeds through a series of shrinking boxes experiencing an exaggerated sense of one point perspective that converges upon a glowing stair...



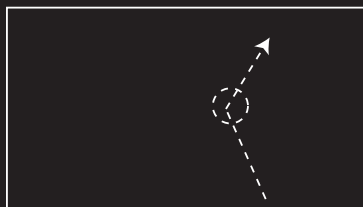
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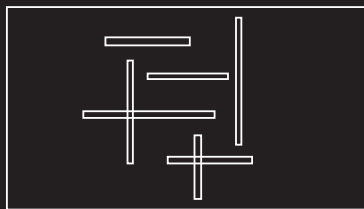


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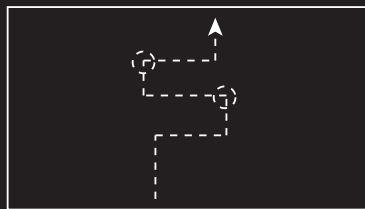
Entering the second floor, the visitor encounters a series of glowing exhibition boxes framed by columns...



1



2

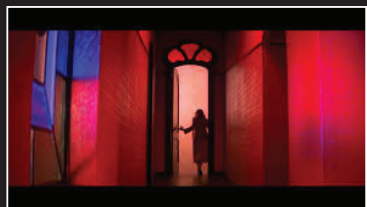


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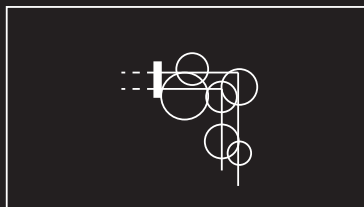
Emerging onto the third floor, the visitor is confronted by a labyrinth of exhibition space. Wandering through, they can either reach a tall light filled space, or a bridge to the tower library...



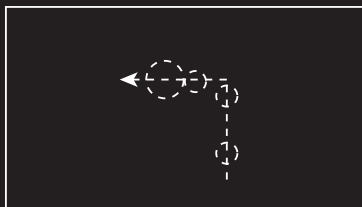
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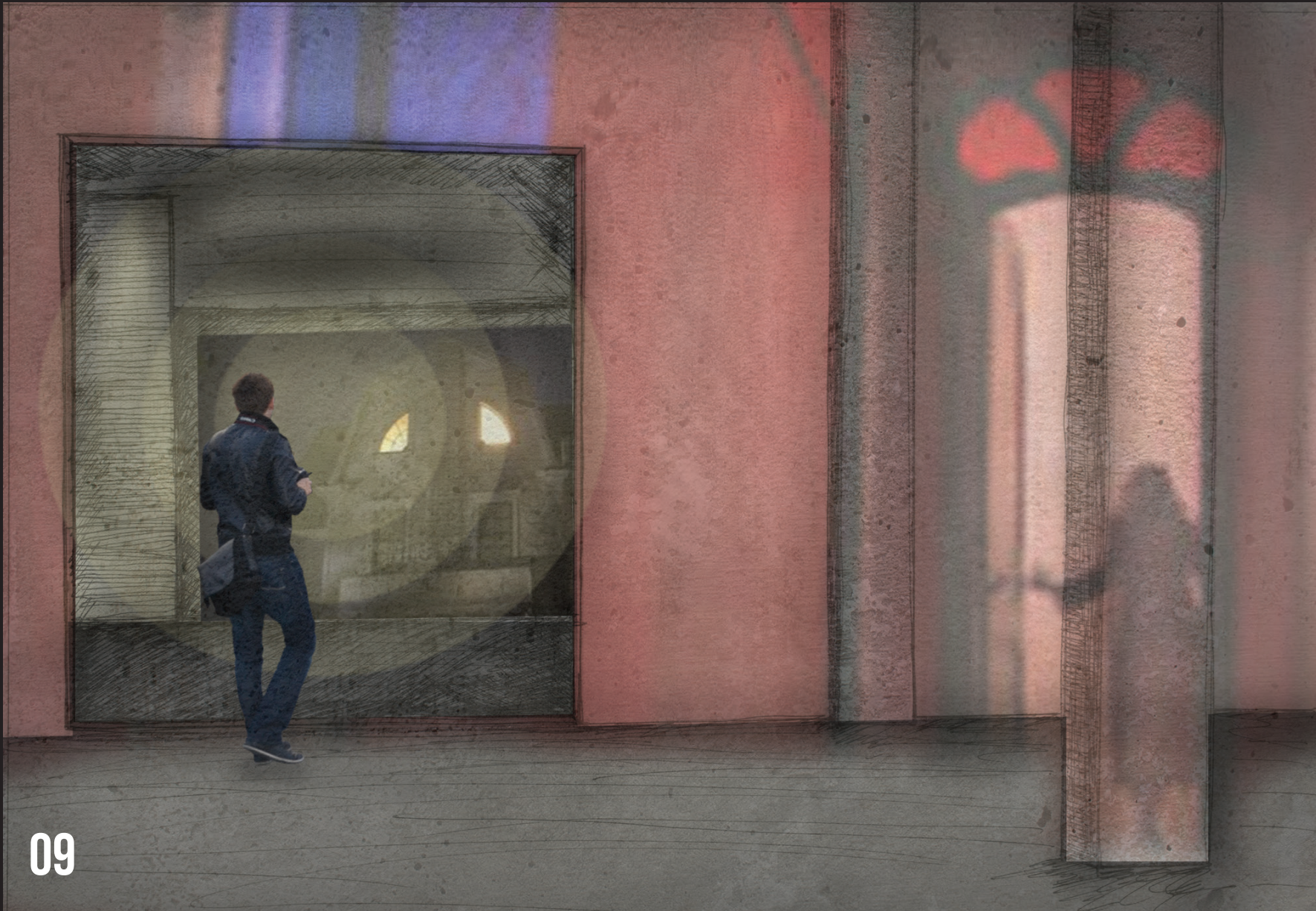


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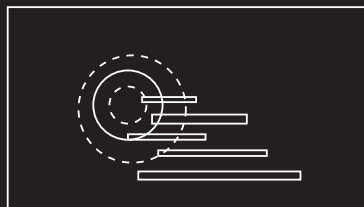


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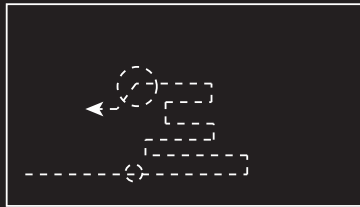
On the fourth floor, the visitor enters a long hallway filled with red light. Their curiosity draws them to an illuminated stair...



1



2



3

The visitor emerges on the fifth floor, reaching their ultimate destination: the theater.

ALTERNATE SEQUENCE: PATH ALONG FOREST TRAILS

Fig. 27

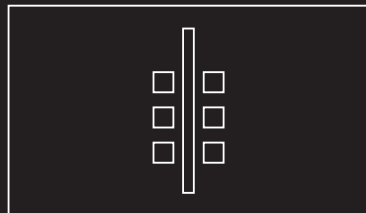
While there is a main sequence for the visitor that winds through the museum, culminating in the theater, the visitor is free to wander and explore many paths throughout the site. The following is the sequence of the visitor following the forest path that begins at the Tumwater Falls Park and extends to the 1906 Brewery Complex.



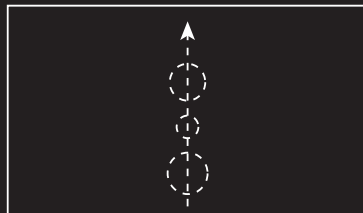
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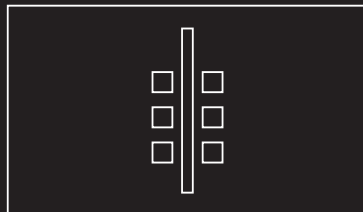
The visitor is wandering along the forest trail: in the distance, a single arch piques their interest, the first indication that something new and unusual is happening ahead...



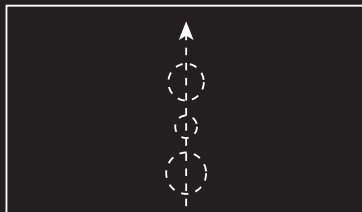
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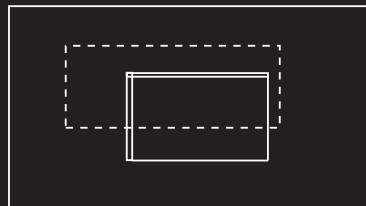
They emerge through the trees, encountering their first glimpse of the brewery...



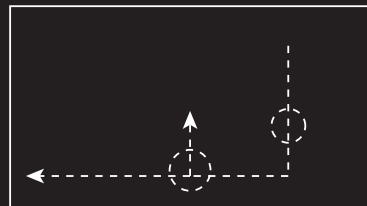
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3

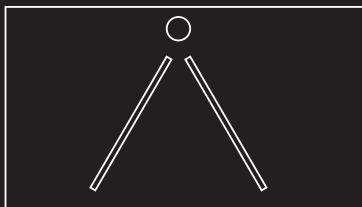
Following the path down the hill, the visitor discovers the Center for Cinematic Arts. They see the glowing box of a theater projecting from the brick facade, the bridge between the museum and the library, the raised plaza, and a hint of backlot filming beyond...



04



1



2



3

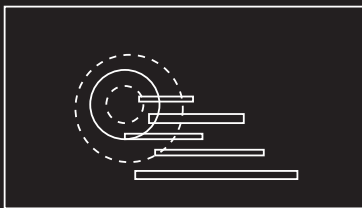
Zooming in: the visitor finds themselves in the interstitial courtyard space. Despite being drawn in by the glowing light of the museum, their curiosity is piqued by filming space beyond...



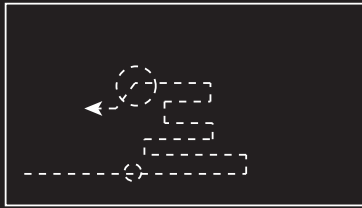
05



1



2



3

Entering the backlot, the visitor begins to comprehend the site as a whole, connecting the dots of the filmmaking process from creation to viewing.

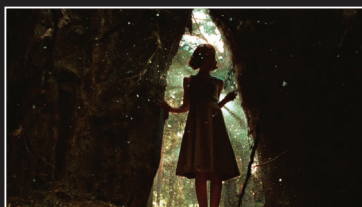
ALTERNATE SEQUENCE: PATH BEHIND COMPLEX

Fig. 28

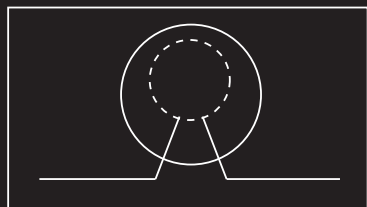
While there is a main sequence for the visitor that winds through the museum, culminating in the theater, the visitor is free to wander and explore many paths throughout the site. The following is the sequence of the visitor exploring the path behind the complex, connecting the museum to the filming and production space.



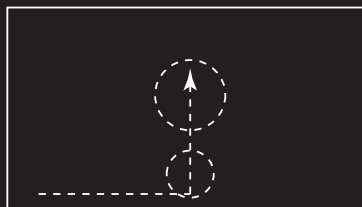
01



1



2

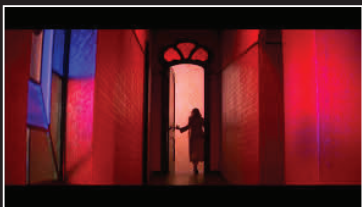


3

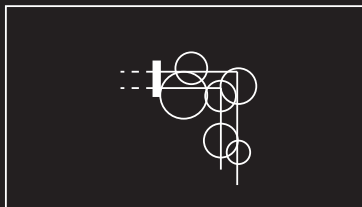
While exploring the museum, the visitor stumbles upon a mysterious door leading outside...



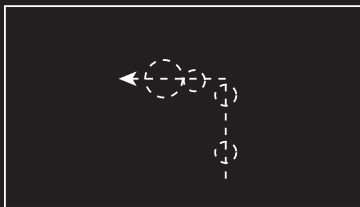
02



1



2

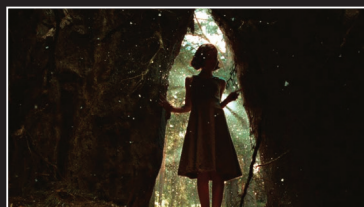


3

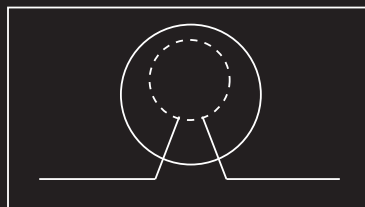
They emerge onto a back path, nestled between the brewery and the surrounding forest...



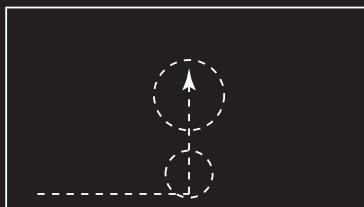
03



1



2



3

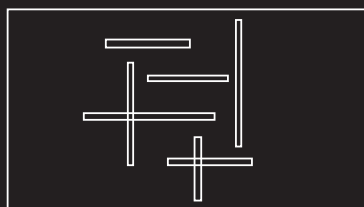
The visitor encounters a matching mysterious door that leads inside...



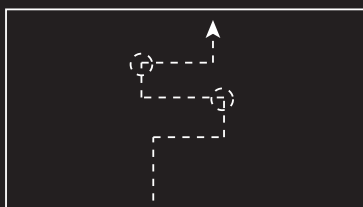
04



1



2



3

Passing through the door, they emerge into the filming and production space, catching a glimpse into the filmmaking process.

THERE IS A FIFTH DIMENSION BEYOND THAT WHICH IS KNOWN TO MAN.
IT IS A DIMENSION AS VAST AS SPACE AND AS TIMELESS AS INFINITY.
IT IS THE MIDDLE GROUND BETWEEN LIGHT AND SHADOW,
BETWEEN SCIENCE AND SUPERSTITION,
AND IT LIES BETWEEN THE PIT OF MAN'S FEARS,
AND THE SUMMIT OF HIS KNOWLEDGE.
THIS IS THE DIMENSION OF IMAGINATION.
THIS AN AREA WHICH WE CALL ... THE TWILIGHT ZONE.⁷⁴

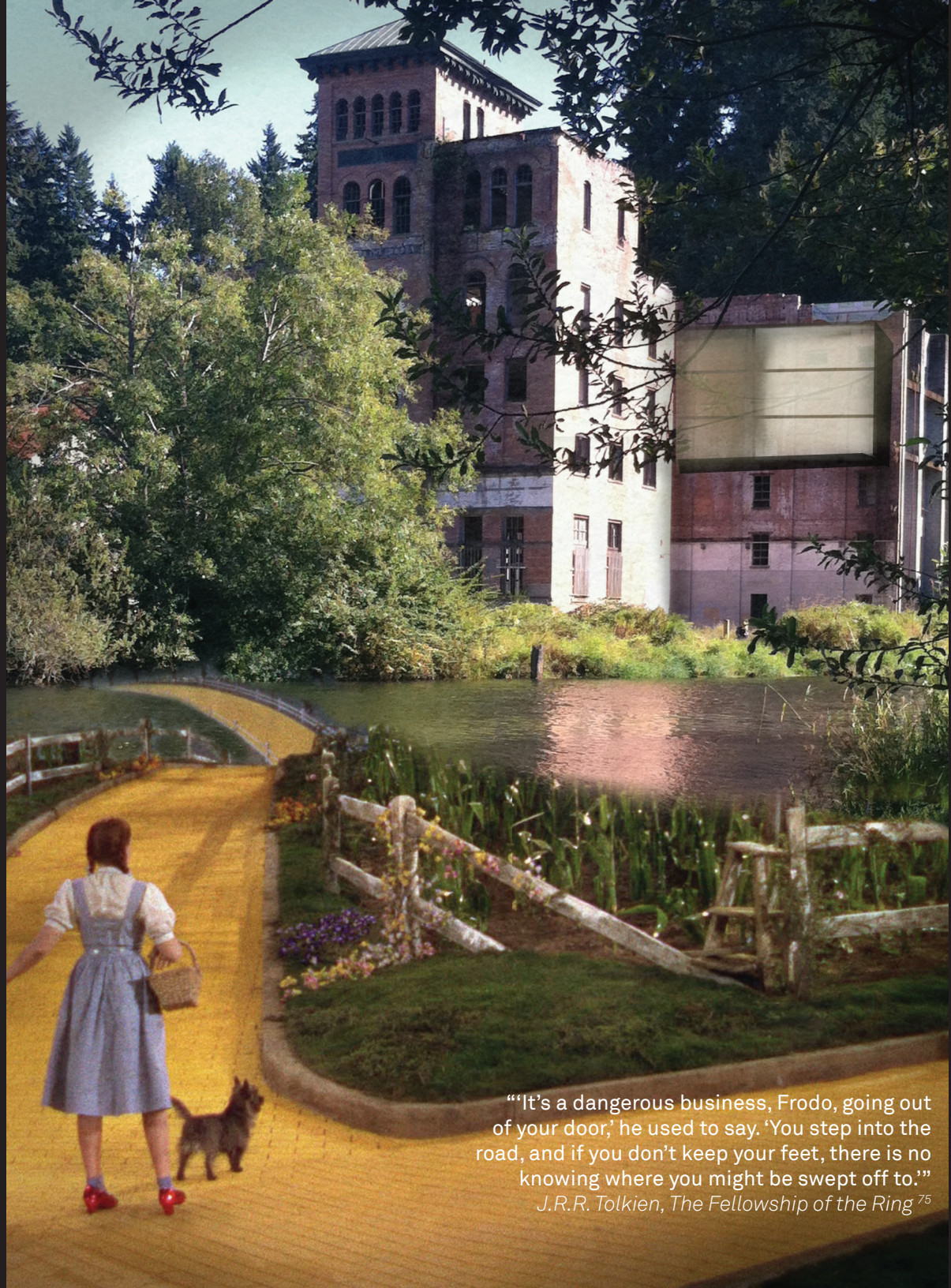
CHAPTER 5: *conclusion*

By examining cultural perceptions of abandoned, uncanny sites as depicted in the architecture of horror and suspense films and translating these cinematic spaces into architectural design, an approach was created for the re-design of the Olympia Brewery into a Center for the Cinematic Arts. This approach was formulated through analytic diagramming based on Bernard Tschumi's "The Manhattan Transcripts", translating cinematic space into architectural design. These cinematic device diagrams informed all design interventions, creating a palpable link between film and architecture.

Furthermore, the brewery's long history as an industrial site, its siting as an isolated "natural" gem within the surrounding suburban fabric, and its heightened atmosphere due to long periods of abandonment and decay lent itself to a cinematic program that capitalized

on this existing character and preserved its tactile richness and embedded memory. This existing atmosphere of the unexpected and unknown is amplified through the visitors sequence of progression through the site, and this uncanny nature enhances the experience for both the visitor and the filmmaker, creating a new generation of horror and suspense film enthusiasts.

While this thesis is just one approach to the re-use of industrial ruins, this exploration of the connection between film and architecture is a valuable investigation into the experiential nature of architecture and how sequenced cinematic space can evoke a sense of anticipation and wonder. Architecture, just like film or literature, has the power to take us into new worlds and transcend the mundane. We only have to begin upon the path.



“It’s a dangerous business, Frodo, going out of your door,” he used to say. “You step into the road, and if you don’t keep your feet, there is no knowing where you might be swept off to.”
J.R.R. Tolkien, *The Fellowship of the Ring*⁷⁵

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- 3 **“THE MANHATTAN TRANSCRIPTS”, Bernard Tschumi (1976-1981)** p. 08
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- 4 **“THE MANHATTAN TRANSCRIPTS”, Bernard Tschumi (1976-1981)** p. 09
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