

Cinema

Gresa Kastrati, Bsc

Cinema
The imersive space as a social phenomenon

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Supervisor
Univ.-Prof. Dipl.-Arch. Petra Petersson
KOEN Institute



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Prologue

The space, initially called “camera obscura” and today known as “movie theatre” or “cinema”, is the space that gathers the masses in darkness to share a common immersive space through a two-dimensional screen. The typology is part of the cultural infrastructure since one century and as it develops parallel with the technology development is permanently in transition.

Nowadays the contemporary digital art medium, mainly the movie and the screening allow a wide flexibility and therefore is present almost everywhere. How does the flexible expansion influence the definition and position of the typology cinema in the society? In general, the question is the relation between technology and society? In one side the human being has been continuously fascinated with the illusion and virtual effect that movable pictures create and on the other side has been always creating different activities for socializing.

Basically, the research elaborates the topic of the cinema as a social phenomenon. Contextually it intersects the theory of Ray Oldenburg third place with the analysis of the typology cinema especially within a small urban space in order to elucidate the ambiguous question of understanding the cinema

as a third place. Theoretically, what is the definition of socializing in a row, dark and immersive space?

By means of a concrete example of revitalizing a cinema of 1950s located in a centre of a small urban space the research attempts to elaborate the intricate question of how to deal with this issue considering many factors such as social, technological, historical, urban, architectural, artistic and cultural. Prizren as a model of a small-scale city with its cultural and artistic background and cinema Lumbardhi as an example of contemporary cinema discourse, are essential tools of this research.

Contently, the book is a narrative story based on facts with pictures and different paragraphs, which intends to allow a self-judgment about issues related to the main topic of this research. It is constructed with four main chapters: Prizren and Art – city's cultural and artistic portrait; third space – the issue of gathering momentum and desideratum; cinematization – typology development and cinema Lumbardhi – revitalization.

Prizren and art

The specificity of Prizren, city and its cultural
identity development

“Cities have the capability of providing something for everybody, only because, and only when, they are created by everybody.”¹



Prizren, Kosovo

42.2153° N, 20.7415° E

Area: 640 km²

Population: 184,586

Elevation: 450m





Antiquity

Located at the verge of the National Park of Sharri mountains, on both coasts of Lumbardhi river and at the intersection of important trade routes between east and west, the city of Prizren throughout the history was known as an important cultural, economic and diplomatic center. Prizren, a city of southern Kosovo covers an area of about 640 km², which is approximately 5,94% of Kosovo's entire area.² Today's Prizren is an area which was inhabited since the ancient times and retains evidence, respectively archaeological monuments from Neolithic, bronze, iron, antiquity and onwards. Its heritage reflects the history of the city and the culture of its multiethnic residents.

Thanks to archeological findings, Prizren is one of the oldest cities of Eastern Europe and beyond.³

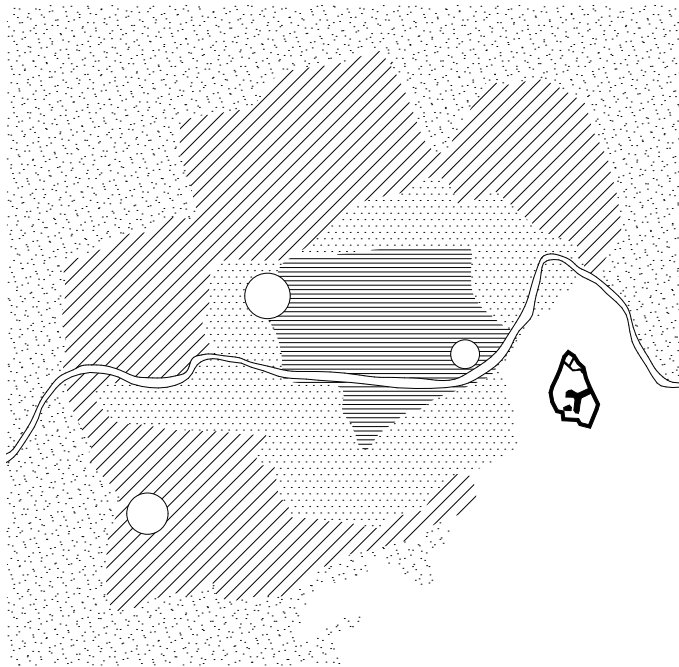
The question is, however, which are the given data that prove the early urban antiquity of the city? In his book 'Prizreni i Lashte', Muhamed Shukriu gathers facts such as; 'Vrapuesja e Prizrenit' c. 500 AD, a sculpture from bronze, 'Cjapi i ulur' from bronze; Termes ruins of the Roman period, located near the 'Gjon Buzuku' high school; Roman walls at 'Sahat tower', which are converted into 'Hamam' in the 18th century; Basilica, today's location of St. Friday church; 'Ara' from the 2nd-3rd century (a votive monument); 'Stellat'- gravestone monuments from the Roman period.⁴









From Civitas to Sanjak

*Land of Albania! where Iskander rose,
Theme of the young, and beacon of the wise,
And he his namesake, whose oft-baffled foes
Shrunk from his deeds of chivalrous emprise;
Land of Albania! let me bend mine eyes
On thee, thou rugged nurse of savage men!
The cross descends, thy minarets arise,
And the pale crescent sparkles in the glen,
Through many a cypress grove within each city's ken.'*
Childe Harold, Byron 1812⁵

The city's existence has been also proved through various documentations, both written and drawn. The first written source for the city comes from the famous geographer Claudius Ptolemy (87-150). In his work "Geography", among others he drew and described the road that connected the Adriatic coast with the inner part of Illyria. In the axis of the road that connected Lezha (Lissum) with Nis (Naissum), the name of Thermidava appears, that was the second station of this axis. The same road from the 3rd and 4th century was published in the humanism from the German collector Conrad Peutinger, who identified the city with the name Theranda, as well. In historical maps, the city appears with these names: Thermidava, Theranda,



-  Antique II Century
-  Byzantium V Century
-  Middle Age until XIV Century
-  Late Middle Age until XVII/XVIII Century
-  XVIII/XIX Century
-  XX Century

Petritzen, Zeranda, Prisdiana, Pirenopojë, Perserin, Prisrend, Prizren etc.⁶

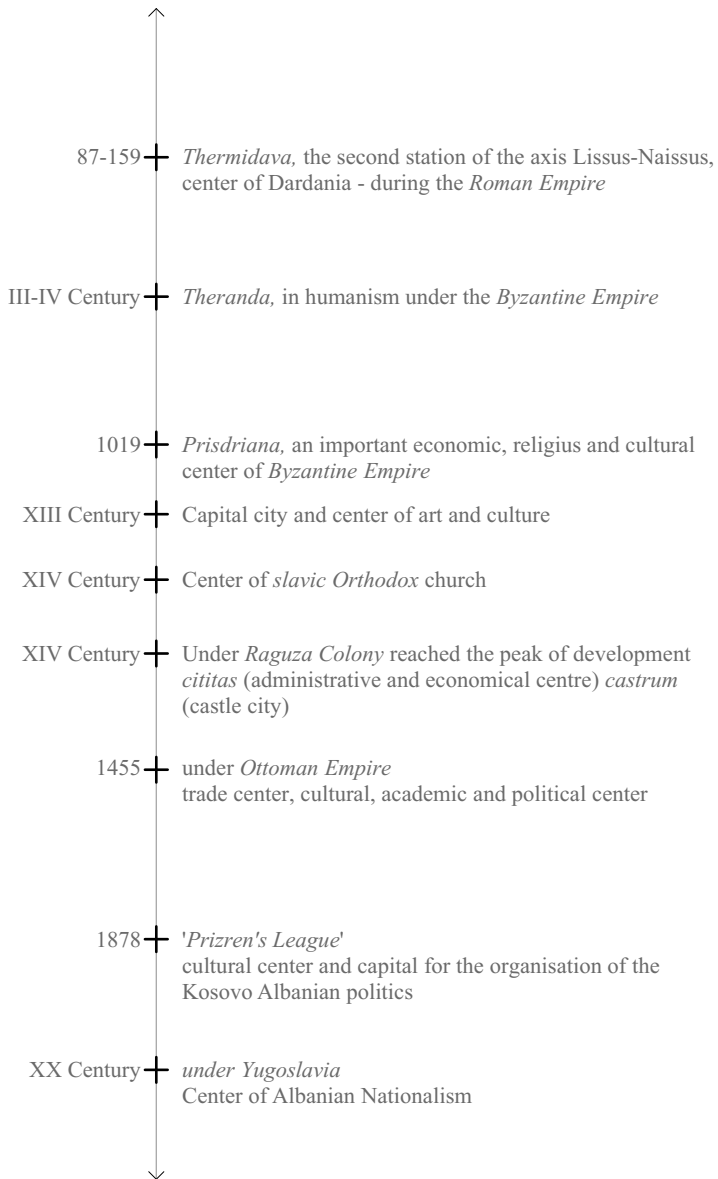
Theranda. The city, with its strategic location, was developed throughout the commercial streets of Balkan. Its evolution is a continuous exchange between the city and the city's historical international relation. The invaders landed in a place which was very relevant for their administration. Meanwhile, beside many social and historical challenges, the city absorbed the culture and arts from them, enriched its civilization to become an important crossroad of various cultures and arts for Balkan.

In the 'Charter' of Basil II 1019, Prisdriana appears as a city announced as an important economic, religious and cultural center of the Byzantine empire. St. Friday Church was apparently the host of the Diocese. During the 13th century, Prizren became the capital city and was characterized as a city with free trade and a center of art and culture. One decade later, during the inversion of Stefan Dusan, it experienced a sudden transformation to become a center for the slavic Orthodox church.

Prizren reached an importance as a center in the Middle Age, if not in the late Antiquity. Sacral and secular buildings from the late Middle Age and the following periods demonstrate the importance of the town in later periods of times.⁷

However, the ancient city achieved its peak of development during the 14th century. During this period, under the Ragusa colony, Prizren obtained a typical western middle-age European city identity: civitas (administrative and economical center) and castrum or castellum (castle city). Due to the description given by travel writers, the city looked like Dubrovnik.⁸

The year of 1455 found the city under the Ottoman Empire. By benefiting from its location, as a connection point for the entire Empire, and being at the center of the north-south and east-west roads,



Prizren was again the trade center of the region and through the continuous tradition remained the cultural and academic center of Ottoman Kosovo. At the same time, it became the most important cultural center and a capital for the organization of the Kosovo Albanian politics and culture (Prizren's League).

During the 20th century, the city witnessed a rapid expansion, especially in its trade zones. Being under the Federal Yugoslavia, Prizren didn't have any importance for their administration. Tito's government made Prishtina a capital city of Kosovo & Metohija and, in this case, Prizren remained the center of Albanian nationalism.

Besides the cultural, religious, historical and administrative monuments, Prizren started gaining a particular importance in the cultivation of cultural infrastructure in the region.



The mosaic

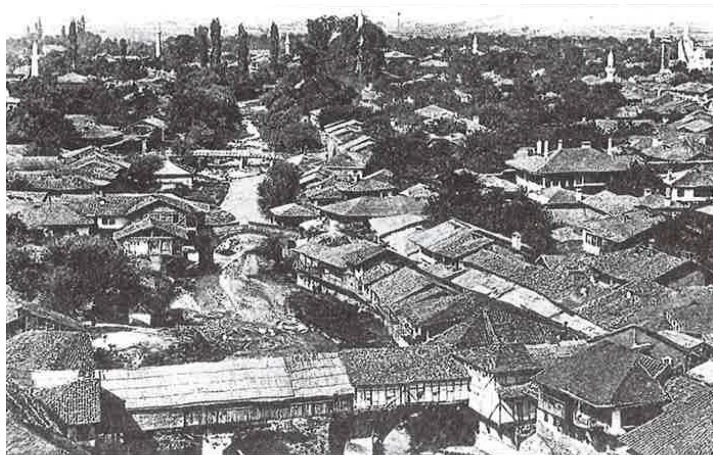
'Towns and societies have a constant casual dialectic relationship. Therefore it is imperative that all development is based on a symbiosis of material-spiritual heritage of their modern additions, making sure that the intensity of human dimension is not lost.'

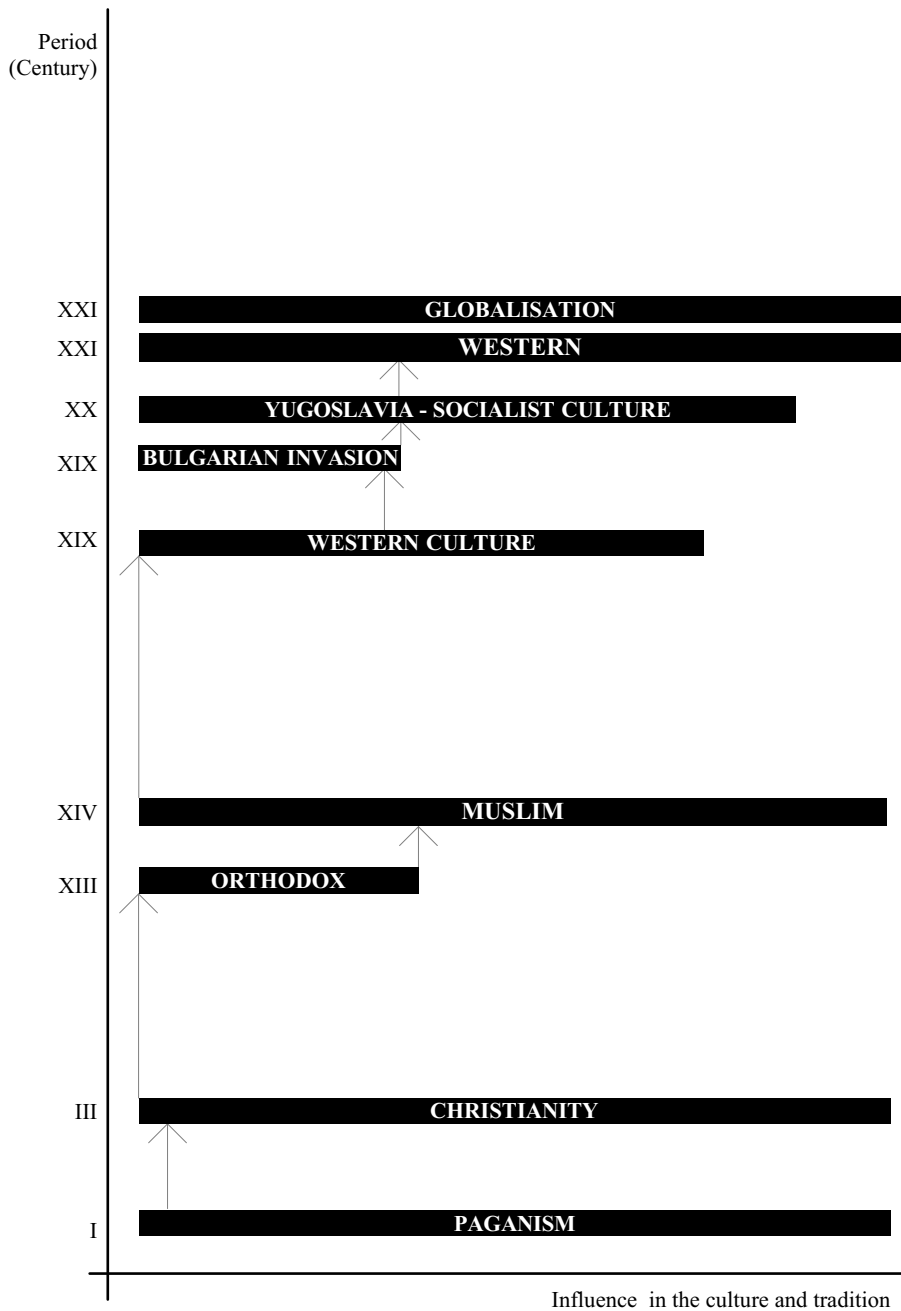
Bashkim Fehmiu

'Prizren - the Masterpiece of Unknown Craftsmen' (1971)⁹

The story of the city tells a lot about its development in all fields. The 'mosaic' of invaders made the city gain different cultures, such as religious, traditional and political. All this is reflected in the social behavior, architecture and art. The ancient Prizren, respectively Illyria, Dardania had a very high level of civilization. They believed in the Sun, snakes and had many other superstitions. The Roman Empire brought to pagan population a lot of traditions in arts and culture. The site's most popular handicraft of that period was ceramic processing. The Romans highlighted the transition of the pagan population into monotheism. Consequently, the population has been converted into Catholics and due to this conversion a new western culture was brought to them, which also led to another transformation in their lifestyle. A lot of religious monuments were







built and many rituals became a part of the daily routine. The Byzantines, instead, made the city a center of the Orthodox by bringing along many religious monuments and rituals. Artistic movements and cultural development happened mostly during the Ottoman period. The oriental culture and art was cultivated, much like with all the countries ruled by the Ottomans. This cultivation affected all the dimensions of life, mainly by spreading the new religion and language for more than 500 years. As a result, this period of time enriched the city with important monuments that are part of the cultural heritage, such as the Mosque of Gazi Mehmet Pasha, Turkish Bath Gazi Mehmet Pasha and the Mosque of Sinan Pasha. They founded the library and many other religious institutions. Prizren has been transformed into an oriental and Islamic city, not only in the urban aspect but also in the social one. During the end of this period, namely 1857-1912, Austrians brought the western culture for the second time after the Romans. This is exactly the period of the industrialization and the very early beginning of the tech-world. The Austrians had a huge impact in spreading the new arts, such as photography and film. In contrast to the traditional Islamic lifestyle, for many artists and arts lovers, this was a period of evolution. The gap between Austrians and Yugoslavia brought Prizren under the Bulgarian invasion.¹⁰ Yugoslavia wrote the capture of the socialist culture and city development, by bringing the modern and postmodern era in the region, namely the process of 'social urbanization'. Besides the intensive growth of Prishtina, as a socialist capital city, and Ferizaj - an example of a modern industrial city, the new urban cultural strategies affected also the transformed oriental city of Prizren. Much like with all



the communist countries, the Marxist ideology was also spread here immediately in all the educational systems. The society started to operate through Karl Marx's slogan 'Abolish all private property.'¹¹ In juxtaposition with other urban transformations, the city experienced a rash development in cultural infrastructure. This socialist innovation filled the city with new like Lefebvre says 'controlled' public institutions by building new theaters, libraries, cinemas, shopping malls, etc. During the implementation of the urban plan compiled by Momir Korunovic, one of the former members of Serbian-Byzantine architecture, the city started to experience a destruction period of material heritage, e.g. the Arasta Qarshia, Shadervan, the areas near Sinan Pasha Mosque suffered a significant destruction.¹² Nevertheless, during this era, the city's identity was its ancient look, the cultural and artistic identity, and it consequently gained fame in tourism. Unfortunately, Prizren experienced the least investment in contrast to other Yugoslavian cities. After Tito's death, much like with every country in Yugoslavia, Kosovo also suffered social and economic crisis. During the period between 1982 and 2000, there was no development in any field. One could call it the 'sad story of the city', considering that losing a lot of material heritage such as movable and unmovable objects, is a big loss for the city and its citizens. Other than this, the stagnation of the society in all life spheres forces the society to go through many difficult social issues.

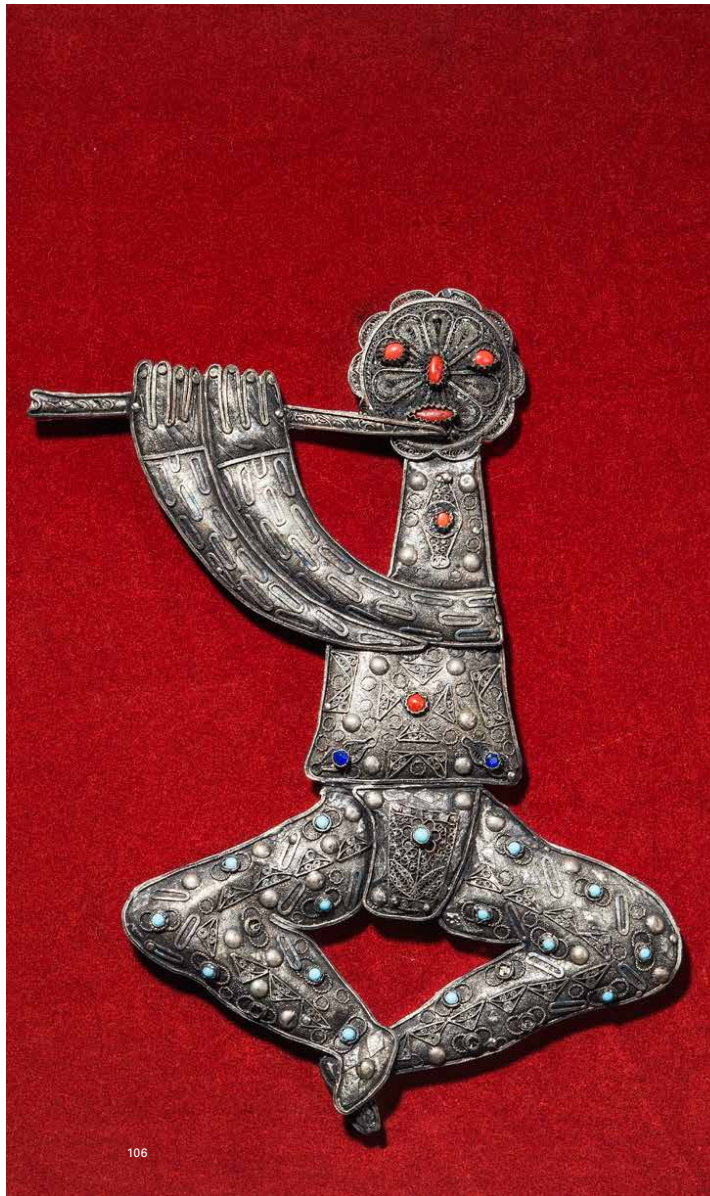
In general, Prizren absorbed many various cultures, religions and artistic features from all the invaders, to build a mosaic in itself.











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Culture

The landscape of Prizren region, specifically the White Drin gorge represents one of the most beautiful landscapes as a sort of nature's exhibition. Part of this exhibition which strengthens its view, are the different crops in and across Lumbardhi gorge.¹³ It is said that often nature inspires art and definitely the mountains of Kabash, Prevalla, Opoja, etc. have been one of the key inspirations for different local artists. While quoting many historians, who write that each Prizren's stone is a story in itself, and the poets who left the epitaph of romanticism with the description that Prizren is the city of song, art and love, one can feel 'civitas' spiritual power.

The famous encyclopaedist Evlij Celebiu, a poet of 16th century in his writings describes that if one was born in Prizren, he will find his way in his 'mahala'. This kind of arts created by writers like Evlija Celebi is a continuous source of the tradition of the city. The poet says: "come and have a look at this city, because here not only the literature is developed, but also the art of music. This is evidenced by the strings of çiftelia, mandolin, etc.

The cultural and artistic wealth of Prizren is seen not only in architectural but also in folk tradition. Prizren is the city of handicrafts. They live at the heart of the city along with the citizens. The wealthy cultural life defined it as the 'city of cul-



ture'.¹⁴ From the last capture we can conclude that the city was a crossroad of different cultures and civilizations, whose contribution has been crucial to the city, which today is represented as a value of the world civilization in terms of cultural heritage. The composition of harmonious cultures enriched the city with a lot of cultural important monuments. Currently, it is called the 'city museum' or 'museum in the open sky'. The city overlaps the past with the present and shows a cultural and artistic potential for the future. Its cultural transition begins with the antique Illyria, continues with Roman ottoman, the socialism, and goes on with capitalism and the western culture.

Shadervan Square is the central point of the city. This urban area is composed of minarets and domes. If you walk around you see the Orthodox Church, St. George, the Catholic Cathedral "Helping Lady" and the Sinan Pasha Mosque.¹⁵ The city center pavement 'kaldirim' gives the urban composition a common connectivity pattern.



Monuments

The history gathered a lot of memories. The picture of the city shows the story of the culture also through the presence of urban design and monuments. The monuments of Prizren city are still a part of its culture and tradition. During the last decades they are also being part of arts. The first map of Prizren was drawn from the architect Momir Korunovic (1912-13). This is the first documentation of all monuments in a 1:2000 map. Nowadays, Prizren doesn't possess all the immovable heritage. Some of them were destroyed from invasions or protests and some of them because of neglect. But nevertheless, if one walks through the area, one understands that there is a lot of history hidden behind. The architectural reflection is to be seen in the following listed monuments¹⁶:

Landscape and historical monuments such as:
Memorial Gorge of river Lumbardhi, Memorial complex 'Marash', 'Bunarllëk', 'Prizren castle', 'Stone Bridge', 'City's fountains', 'Shadërvan square', 'League of Prizren', 'Hamam of Gazi Mehmet Pasha', 'Sahat tower', 'Archeological Museum of Prizren region'

Mosques such as:

'Kërëk' (1455), 'Suziu' (1412-1413), 'Jakup be Evrenozî' (1526), 'Kuklibeu' (1534), 'Mehmet Pasha' (1545, 1574), 'Ali Hoxha' (1543-1581), 'Toska'



(1526), 'Maksut Pasha' (1566), 'Sejdi Beu' (1566), 'Terziu' (1721), 'Markëllëqit' (1808), 'Sinan Pasha' (1615), 'Emin Pasha' (1831), 'Mustafë Pashe Prizreni' (1562), 'Sejdi Beu' (1650), 'Mahmud Pasha' (1833), 'Haxhi Ramadani' (18th century), 'Sinan Qatipi' (1591), 'New Neighbourhood' (1538), 'Dragoman' (18th century), 'Tabakhane' (18th century), 'Small Mosque' (1918), 'Begazda' (1689), 'Xhuma' (1455), 'Budak Hoxha' (18th century), etc.¹⁷

Tekkes such as:

'Helveti' (1699), 'Sinani' (1576), 'Kaderi-Zingjirli' (1646), 'Saad', 'Rufai' (1893), 'Bektashi' (1850), 'Melami' (1892), 'Kaderi Rezaki' (1830)

Mausoleums such as:

'Father Dallgën', 'Father Tezxhir', 'Father Xhafer', 'Father Murad', 'Father Ymer', 'Father Veli', 'Father Kalender', 'Suziut', 'Gazi Mehmet Pasha', 'Father Musa Kutub', 'Sheh Ali Koro', 'Sheh Sylejman', 'Sheh osman', 'Mahmud Efendi', 'Rexhep Efendi', 'Vasha', 'Sheh Hysejnit', 'Mustafë Lallo Kryeziu'

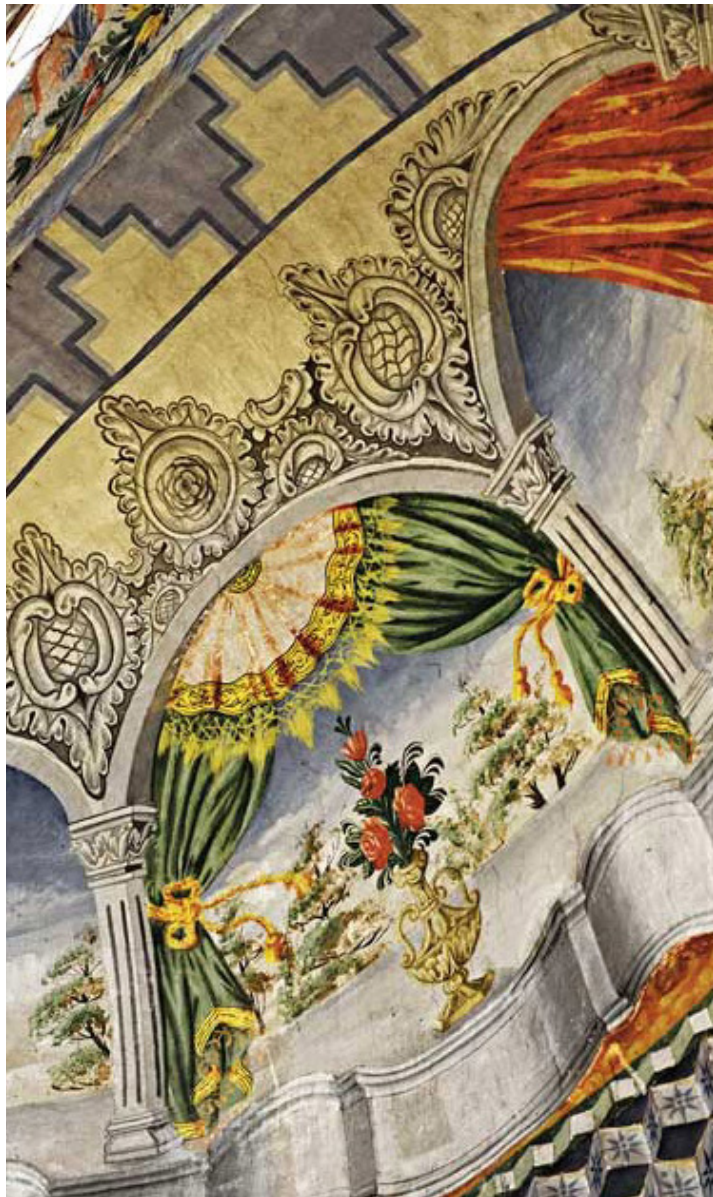
Orthodox churches such as:

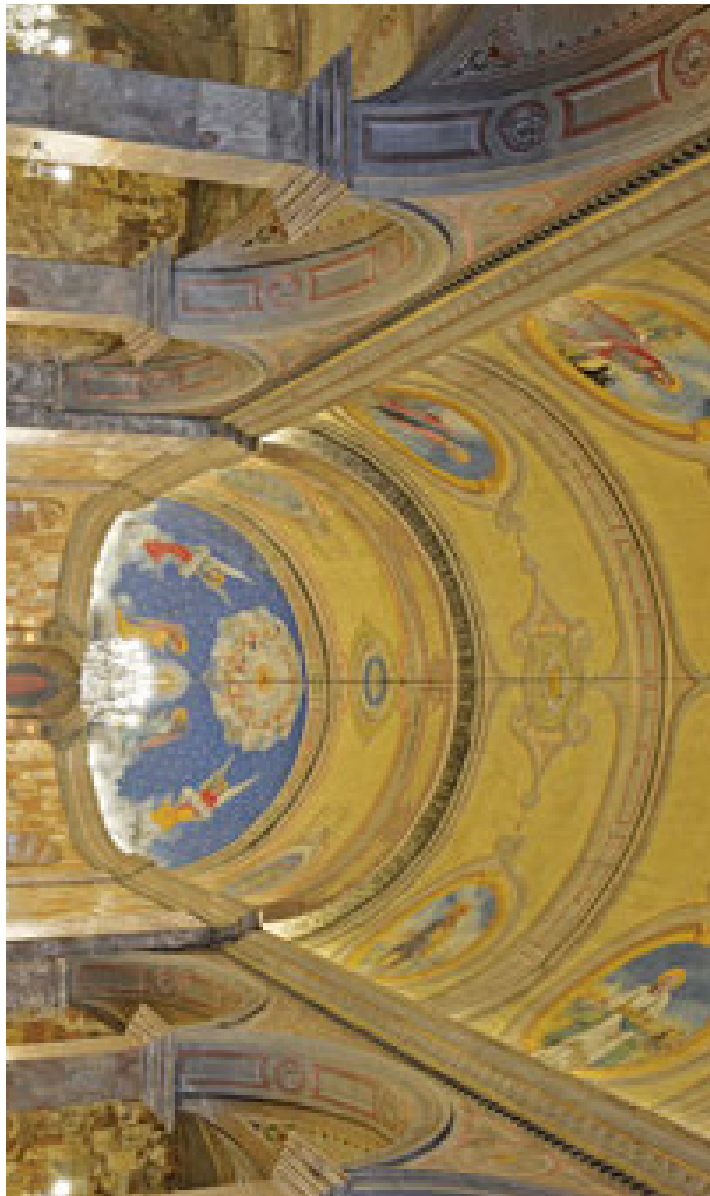
'Shën Premta', 'Manastiri i kryeëngjëjve Mëhill e Gabriel', 'Shën Spasi', 'Shën Nikolla', 'Shën Trinia', 'Shën Gjergji' 14th, 'Shën Nikolles e Shën Premtes'

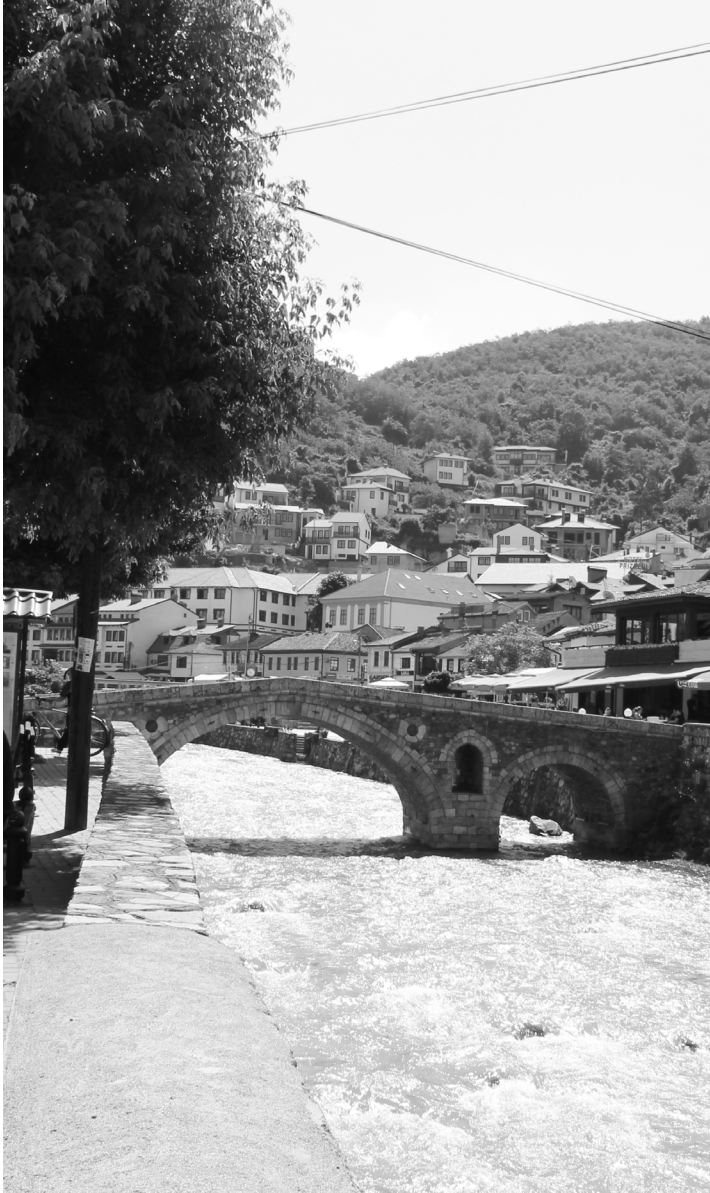
Catholic churches such as:

'Shën Maria', 'Shën Pjetri', 'Lady in Heaven', 'Shën Ana', Cathedral 'Helping Lady', 'Bogosllovia' 1871

Architecture of family houses: House of Musa Shehzade, House of Saraj, House of Sheh Hasani, House of Shaip Pasha, House of Ismet Sokoli, House of Adem aga Gjoni, House of Gani Dukagjini¹⁸







The old Stone Bridge

The three-arched bridge is built in the 16th century. It is located in the center of the old town and is considered part of the cultural and artistic monuments. It is a connection between the Shadervani square, namely the old city centre, with the street of handicrafts. The old bridge has been built in quality carved stones, connected by lime plaster. It used to have three arches, the middle one being the highest, and the side arches were smaller. The side walls of the river are built after the urban plan of 1913. The first part to be built was the right side of the river, which as a consequence closed one of the arches of the bridge. Throughout the history, this monument has undergone major changes. Most of them were imposed from natural factors. In 1963, a street along the new riverbed has been built. At that time, the municipality didn't build it properly and, according to Muhamed Shukriu's book, the society reacted before building it but the engineer of that time Xhemal Lezliu didn't take into consideration the reaction. This brought a lot of problems in the urban context, such as many buildings lost their entrance, security and some of them didn't fit in with the new street style/shape. One of the most famous examples is the Lumbardhi Cinema, which is an issue for today's urban development. The river flood of 1979 destroyed the old bridge. Its reconstruction took place in 1982.



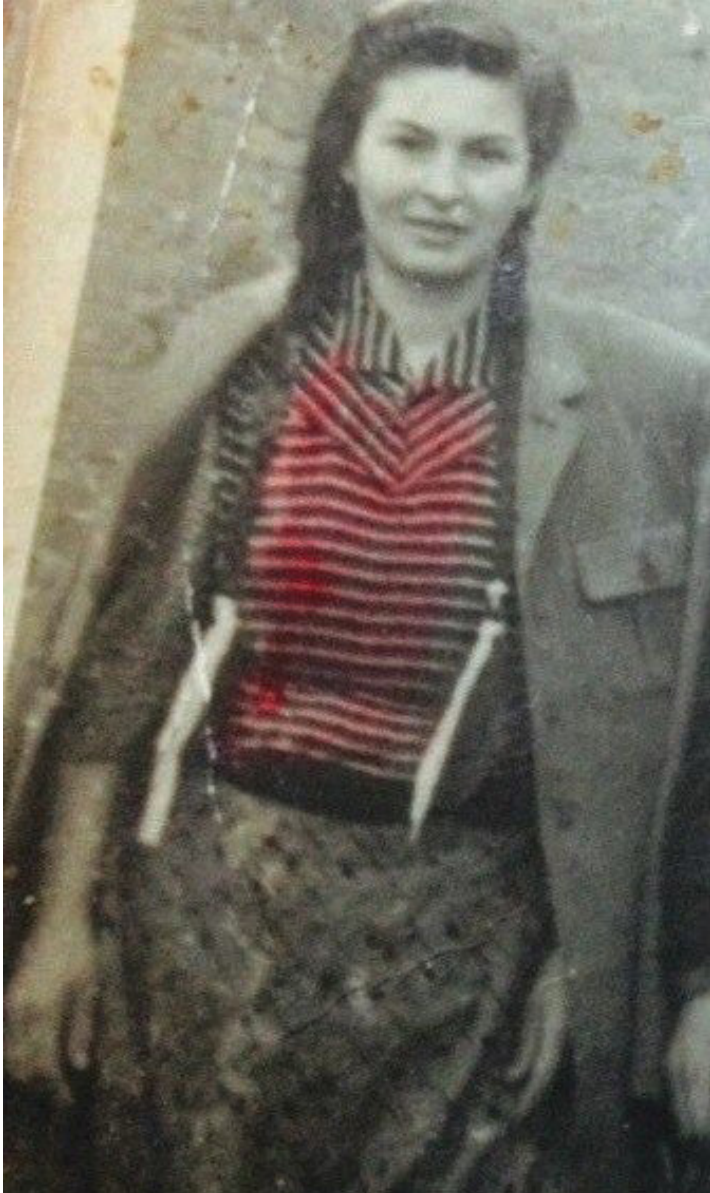
Crafts

The scientists couldn't make a difference yet between the material cultures with the crafts production therefore there is also less information for the exact dates and authors. Still, we can conclude that the craft arts started when the civilizations' development was shown, i.e. around the 1st century. Even the archeological findings such as: 'Vrapuesja nga Prizreni', 'cjapi i ulur', 'lajmetari', etc., are considered as early art pieces produced in this region.

The creative corner was the space in the ravine near the city of Prizren. This area used to be the location of 'the milling of Idriz Ahmed Buza' and, today, in this spot the industrial depot 'Cvilen' is located. Among this, the left side of Lumbardhi's River was also a craft's center. Because of its value and necessity, the trade was spread in seven parts of the city. The development of trade, due to its association with the Silk Road, had a big impact in expanding the handicrafts crafted by the citizens of Prizren.

Generally, fine arts are essential for the creation of city's artistic heritage. Craftsmen and creators of Prizren produced diverse craft arts: The craft of carpentry, weapons, jewelry, saddle-workers, blacksmiths, blade-workers, farriers, painters, fez-workers, felt-workers, silk-workers, carpenters, clay-workers.

Today, Prizren is still identified as a city of craftsworks. Handicrafts are still spread throughout the



Photography

city, some in the streets and some in private houses. Among the above mentioned crafts' examples, it is also important to mention that photographers also played an important role in the culture and arts of Prizren. One of the first photographers is Spiridon Ganceviq, who took pictures of 'Prizren's Castle' from Shukla and other parts of the city.¹⁹ Another picture of Prizren, which is one of the first ever made, is from an Austrian photographer, who took a picture right on the riverside of Lumbardhi's River, exactly on the place where Lumbardhi Cinema is located. In this picture you can see the Austro-hungarian soldiers, River Lumbardhi and the old stone bridge, Hani i Ali Efendise, the Castle and the Sinan Pasha Mosque. This is a very important picture showing the material heritage and especially for the restoration of this site. The picture is taken in the early 20th century. It has been used by a Vienna newspaper, while in Prizren it came in 1975. Some of the first pictures of Prizren are taken from the Austrian dentist, Dr. Fritz Zmole, who used to work in the ancient city until 1926. A lot of pictures were taken also in 1912 from a Serbian photographer Sabin Torovic, who took the pictures from the Clock Tower. There are also a lot of pictures which are not developed yet but are conserved in the Folk Museum of Belgrade.²⁰



Die von unseren Truppen besetzte Stadt Vrnjačka in Serbien.
Vom „Ritterhof“ in S. O. Wien.

Photography is discovered in Paris in 1839 by Louis Daguerre and was spread immediately in Europe's countries, such as Vienna and Budapest. Prizren was a center of many international administrations such as the Austro-Hungarian administration. Consequently, national photographers such as brothers Koro, Zef Mjeda and Faik Sadiku learnt the technique through the collaboration with Austrians. They applied it immediately and have been following continuously the western development to be always up to date. Photography begins in Prizren in 1926, before the electricity came in Prizren. These circumstances can be seen in the atelier roof of the first photographers Sherif and Raif Koro, which has had a part covered with glass in order to get natural light during the day. Their work was mainly characterized by taking pictures of buildings, people or both. These pictures weren't usually unedited. In most cases, they were edited. The idea and the possibility of changing the background of the picture into a landscape, panorama or natural decoration was a fascination for the customers. Many other national artists showed very much interest in developing this art in Prizren. The first photo studios in Prizren are: 'Foto-Sharri' 1932, in 'Kovaci' street, 'Foto Rex' 1941, the private house business from Remzi Ajdini 1931 and some other private ones. National artists kept working in this field. They established the NGO 'Teknika popullore' in 1948. Following a better political situation, the artists turned into working as freelancers. This enabled many other artists to invest in the culture and art of photography and, due to its development, Prizren started to establish another character in the artistic scene.



Painting

The oldest painting painted in Prizren is 'Zonja me Krishtin' (Lady with the Christ) in the 12th century, painted in the 4th phase of the building of Basilica, today the St. Friday church. The paintings expressed mostly landscapes and portraits. One of the oldest local portrait painting is 'the portrait of Nikolle Ndou' in 1910, which is painted from 'Trupe', supposed to be an Austrian author. The blooming of painters and sculptors took place mostly after the WWI. Many artists produced art in different western and eastern styles such as impressionism, surrealism, abstract style, strips, mosaics, silver art pieces etc.



Music

The traditional handmade instruments were produced by the local handicrafts. The music culture was and continues to be present in the daily routine. People used to sing and play instruments in every family or social event. The spirituality and art of many musicians filled the city with different strings and sounds. Unfortunately, there is a lack of archived and collected data of local musicians. In 1944, some motivated local artists founded SHKA Agimi, which was the first artistic NGO in Kosovo. It was the home and educational institution of different performance arts such as: choirs, folk orchestra, dancing, literature, paintings and photography, contemporary music and theatre. But much like with the whole region, in Kosovo the cultural infrastructure also bloomed only in socialism. The first music school of Kosovo 'Lorenz Antoni' was opened in 1948. It is located in the old town of Prizren and stands independent just in the small hill near the castle. I can recall from my own memories that I was part of many of the following institutions in Prizren, such as the choir of SHKA Agimi and the music school. Nowadays, classical, folk and contemporary music festivals are part of the city cultural events. Famous and important events are: Zambaku i Prizrenit, since 1986, folk orchestra, since 1944 and Ngom fest, since 2010, etc.



Në mes të asaj rruge. A nuk e mban mend ishte akoma
erësi. Shkova jashtë, kishite mjeçull, Mendova se bëhuron
të pashoish, mërho dukej sikur e prisje dikë.

Theater

Theatre arts started in Prizren and spread later in other parts of Kosovo. Theatre was established in 1880 (right after the first Albanian school) and was the highest cultural institution in Prizren. The first theatrical plays were most likely played by students in the first-opened schools. The main initial contributions in teaching this arts performance are Mati Logoreci and Lazër Lumezi. For more than a half decade, the above mentioned institution was the only one of its kind. After SHKA Agimi was established, Prizren's theatre was hosted by another professional institution as well. This gave the possibility to many artists to participate in many theatrical festivals in the world. Nowadays, various theatrical institutions are founded and are very active. Professional Theater of Prizren is founded in 2006; the theater on Stilts Merula, the first independent theater formed in the Balkans that functions as a theater on stilts in public space; Amateur Theater; SHKA Agimi and theatres at primary schools. The only proper facility for them to exercise is the cultural house, SHKA Agimi and some other private facilities. Other than that, the performance facility, which fulfills all the requirements, is very limited. Besides all the difficulties, the theatre is still a part of the society and is being learned in each educational institution.



Cinema

The art of film and cinema culture was initially brought from the Italian soldiers, namely by the Duke's army. The Catholic neighborhood was hosting films like Cowboy and others with a repertoire of propaganda. The first projections weren't screened in any official institution. The propaganda and ideology of introducing the citizens with the unknown social art was very successful. Started by the Italians in the WWII and resumed by the following political system, which then developed this culture in all areas of Yugoslavia, the cinema and the cinematography culture were accepted by the population with a lot of excitement. The repertoire 'cowboy' films were now substituted by 'Partisan and German' films.²¹

During the 1950s, after the war, Prizren had two public cinemas: "Kino Radniku" and "Kino Lumbardhi". The cinema behind the Sinan Pasha Mosque was called Kino Radniku and the cinema across the river was called Kino Lumbardhi.

Kino Radniku, an art and culture innovation of the city, was an exciting meeting place. This cinema was facing the city from a certain height and was surrounded with many cultural institutions. I am writing 'was' because it doesn't exist anymore. The same location is rebuilt by a new cultural institution, called 'Qendra Evropa'. The new art center of



Prizren doesn't own any architectural identity. It is a new building which is defined as new built and old designed. In my opinion, this structure is a typical emergent solution, which occurred in many cases in the city.

The 3rd December of 2013 marked the opening day of the new screen and movie theatre with the 3D technology and with 160 sitting places, built in the old location of Kino Radniku. The cinema is called Dokukino and is managed by the organizers of the documentary and short film festival 'Dokufest'. This emergency cinema was built because of the lack of space. The demand and supply are not balanced yet. The host institution of film in Prizren is Lumbardhi Cinema, which is now not in good conditions and is facing many other bureaucratic issues.

Many memories from many citizens witness the importance of this art since the 1950s. People narrate that this was a place for everyone, the children, youngsters, elders and especially, for movie lovers, for art lovers and lovers. It seems to be a place which was missed by the Prizren's society. According to the stories of those living during that time, the cinema caused an emotional and artistic explosion of Prizren citizens.

"Blistavo i strašno" or in English 'Brilliant and Horrible' is the book published by Samizdat B92One and contains the portrait of the actor with Prizrenian origin, Bekim Fehmiu. He was one of the most famous international actors of that time. In this book, we find a quote by Fehmiu, where he expressed his childhood excitement for the cinema Lumbradhi:



“Me kujdestarët e klasës në krye të rreshtit, të rreshtuar dy nga dy, me çantë në dorë, duke kaluar nëpër qytet deri te kinoja e re te Ura e Vjetër e Gurit. Secili mundobet të fitojë nga dy bileta, që të mund të ulen bashkë me shokun. Ata me vajza, zakonisht skuten në rendet e fundit të ballkonit... Ndodhi që disi brenda një kobe të shkurtër, të shikojë filmat „Shumani“, „Karuzo“, „Shopeni“, „Djaloshi me trumbetë“, „Bethoveni“....E kam përjetuar thellë edhe filmin „Djaloshi me trumbetë“.

Prandaj dua të mësoj t’i bie trumbetës, apo pianos.“

Bashkim Fehmiu, Kino te Ura e

Vjeter e Gurit (1953)

“Blistavo i strašno”

“With class attendants at the head of the line, lined up in pairs, with schoolbags in hands, passing through the city to the new cinema at the Old Stone Bridge. Everyone tries to win two tickets to be able to sit close to a friend. Those with girls usually snuggle in the last row of the balcony ... It happened somehow, in a short period of time, to watch the movies “Schuman”, “Karuzo”, “Chopin”, “The Trumpet Boy”, “Beethoven” .. I’ve also experienced deeply the movie ‘The Trumpet Boy’. That’s why I want to learn to play the trumpet or the piano.”

Bashkim Fehmiu, Cin-

ema at the old stone bridge (1953)

“Blistavo i strašno”

This quote gathers many facts. In my opinion, the fact of going to the cinema Lumbardhi by walking and experiencing the landscape, the old town and the stone bridge, is the perfect explanation of how important was the location of this institution. The excitement for the film was the same much like in the rest of the world, but the description of sharing the same activities in the center of the city and asking for two tickets, one for you and one for your



friend in order to sit in a dark room near each other, is just a perfect paradoxical social situation. Besides, Fehmiu presents here the importance of the cinema in the educational aspect. He says, he was inspired from the movie 'The Trumpet Boy' to go and learn playing the trumpet or piano. Maybe the movies he watched in Lumbardhi cinema were the inspiration for his later life career.

The cinema remains still one of the most important activities in Prizren. The city started to become well-known by having a new identity, namely 'the city of screens'.

Existing cinemas:

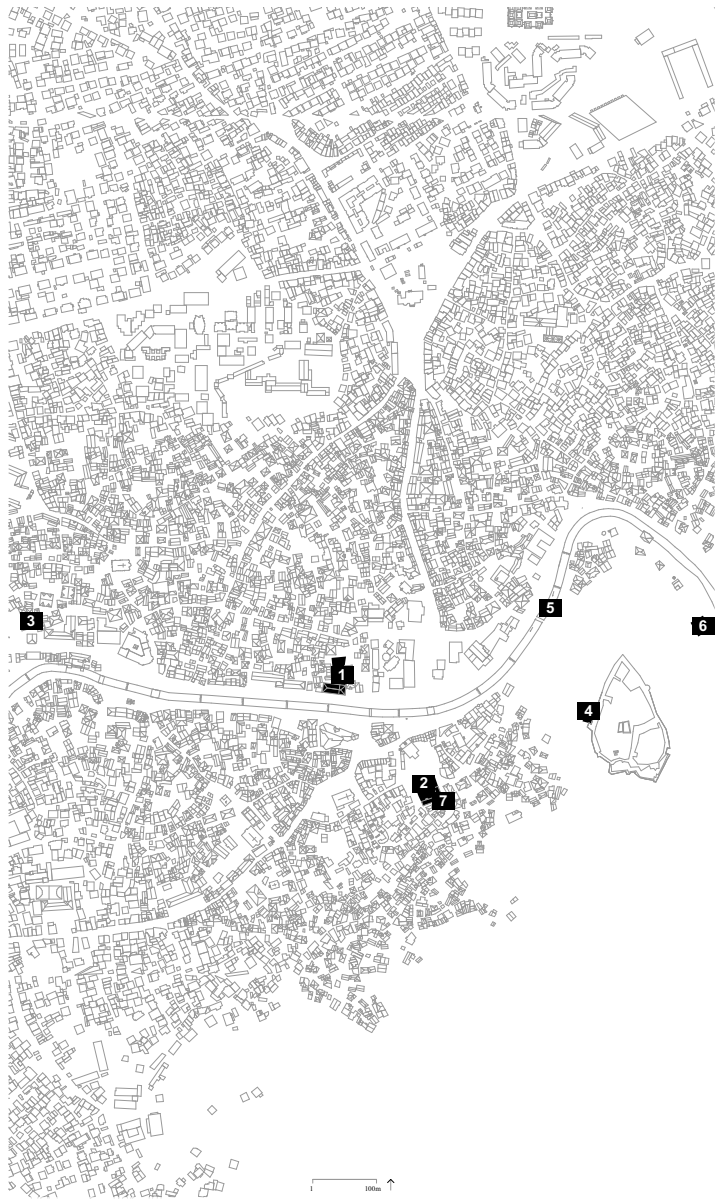
- 1 Lumbardhi cinema (indoor and outdoor)
- 2 Dokukino (indoor and outdoor)
- 3 KinoClub (indoor)

Temporary cinemas:

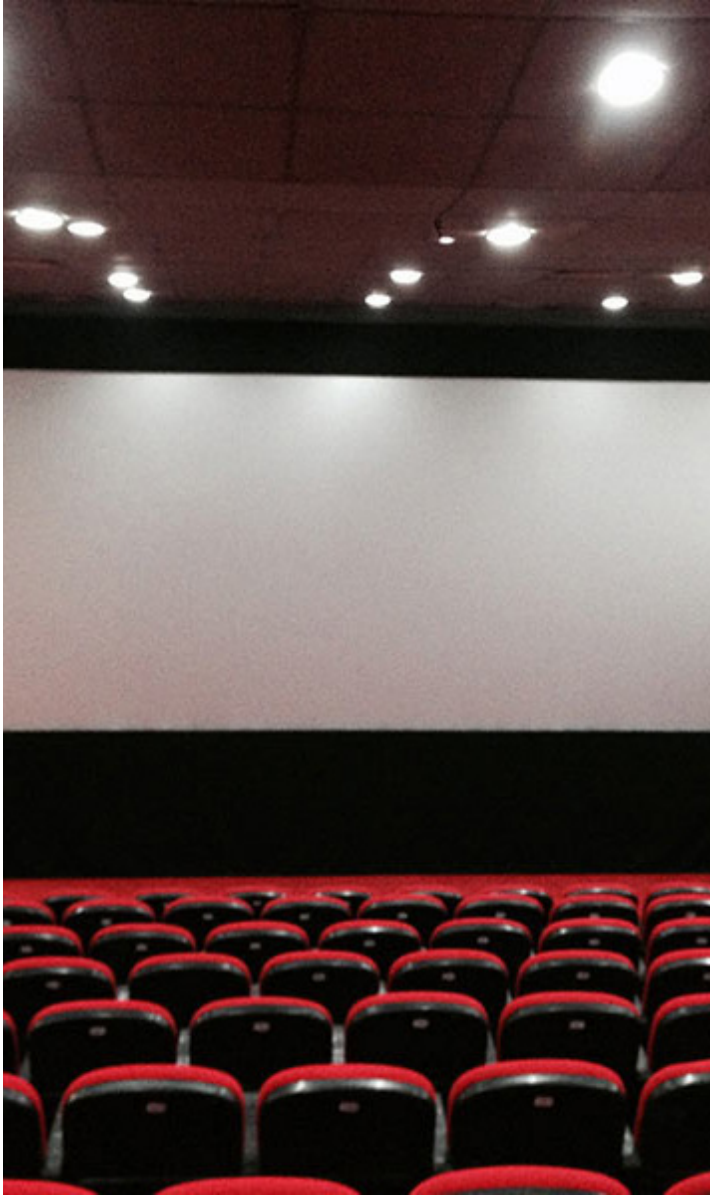
- 4 Castle cinema (outdoor)
- 5 River cinema (outdoor)
- 6 Dream cinema (outdoor)

Existed cinemas:

- 7 Cinema Radniku (indoor)













Culture and art (essay)

Today, Prizren is divided in historic zones. The Historic Zone 1 of Prizren covers a varied terrain: it includes a part of the river valley as it forms a gorge in the foothills of the mountains, extends towards the plain as far as the base of the town on both sides of the river, and includes the steep slope of the hill below the Fortress and above the town center. Although more than half of the buildings in the historic zone have been built since World War II, the town is still dominated by detached houses mostly with two floors and their own backyard.²²

According to the development plan of 2012 in the historical zone of Prizren, cultural, social, educational, health and religious services are foreseen. This included of course also the green areas in the form of urbanized parks. Among others, the listed cultural services now in the historical zone include: 'The league of Prizren headquarters' from 1878, which contains the main not-original building as part of the exhibition as well as the other buildings within the compound, including the ethnical museum. From the historical point of view, the next important cultural institution is the opposite character of the 'League of Prizren'. The building itself is an exhibition of the Turkish period of invasion in architecture, urban design and culture. The 'Gazi Mehmet Pasha Hamam' built in 1563-74, now has a new destination, the city art gallery and

conference compound.²³ Not far from the Turkish bath, the next culture point is situated, the library and the culture house 'Xhemajli Berisha' built after the World War II, in 1944. This modern building is a cultural gathering point for many scholars and elders. The event hall of the center hosted various events such as musical, theatre, digital performance as well as political events and debates. Just 200 meter south of the center, the cinema Lumbardhi is located, one of the largest open air cinema in the region. The cinema is not in a usable condition but it is operational as a cultural and educational space for many cultural events, not only for screening, but also other performances. By crossing to the other side of the Lumbardhi river, one can find the other facilities for such cultural activities. Here we find the old 'SHKA Agimi' facility which still offers many activities in the theater, music, dance and literature genre; right behind Sinan Pasha Mosque, the 'Europe' center - which is currently serving as a cinema and office space; a few meters upwards is the music school 'Lorenz Antoni', which is possibly the only facility for music performance with its best acoustics. In addition to many religious buildings such as nine mosques and five churches, which are not used for other purposes, there are also many improvised public spaces for cultural events such the Shadervani square, 'Keji i Lumbardhit', the Fortress of Prizren, 'Sezai Surroi' sports hall and many private facilities from various non-governmental organizations.

The youngsters leave the city very early and this results in the fact that such centers are not being enough frequented. This is seen by the participation in the cinema, theater and the lack of interested for renting an area for cultural and artistic events/activities.

Last time I visited the cinema in Prizren, only my

family and the projectionist were present in the hall. What a sad situation to witness. The question is how to make people once again experience the cinema culture. But the issue is bigger, not only cinema but there is a lack of artists as well. Is there a lack of inspiration, the people or something else?

The city of Prizren used to be home of different art lovers and an example of diverse social activities. Today, the paradox is that while this city has an artistic and cultural center, it is one of the emptiest buildings in it. In my opinion, there are a lot of factors that caused this situation, including the economic factors, the migration of younger generation in larger cities (such as Prishtina) or abroad, and other essential country issues such as the lack of quality in the educational system.

"Pupils are only taught writing, reading and speaking, but neither analysis nor criticism, and we are aiming to develop a child who will be able to express themselves through art, events, problems for whatever and in any way,"

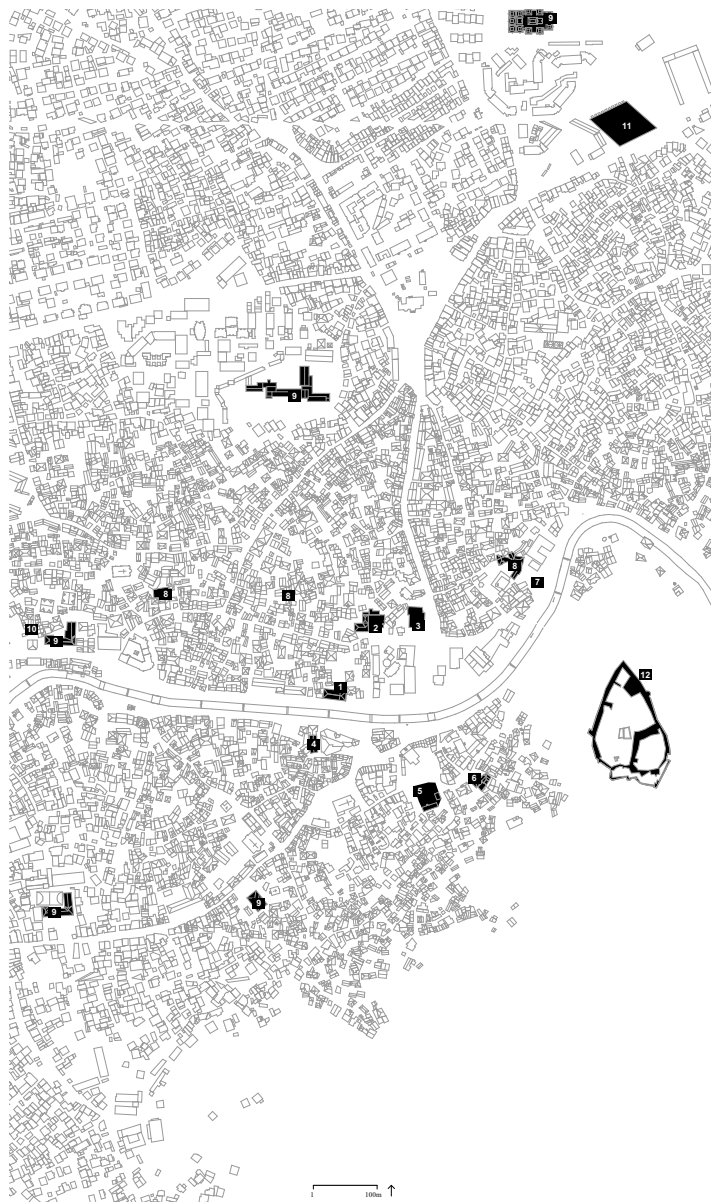
Besa Luzha

The insecurity in many life areas is the main reason behind the citizens' passiveness. The children during this postwar situation in Kosovo, aren't being given sufficient knowledge and education, especially in the field of critical thinking development and self-awareness enrichment. The artistic way of expression is missing. Taking into consideration that some various colorful, favored festivals and cultural activities are taking place in the city, we can feel the early civilization and the tradition of culture and arts in the city. Some of these festivals and activities are part of the old festivals or activities and some of them are new in the city's cultural activities. All the mentioned institutions are in a poor situation as well. The lack of interventions and the lack of



inspired citizens has built-up a gloomy atmosphere in this ancient city. The new generation has lost the feeling of being part of the cultural infrastructure and the old generation's soul doesn't find the peace in this city. A cultural and artistic catalyst is needed to recall the artistic atmosphere of Fehmiu's Prizren - the masterpiece of unknown craftsmen.

- 1** Lumbardhi cinema
- 2** Culture house / City public library
- 3** Turkish bath /exhibition space
- 4** SHKA Agimi
- 5** Europe cultural center
- 6** Music School
- 7** League of Prizren
- 8** Museum
- 9** School
- 10** Kino club
- 11** City sport hall
- 12** Castle



















Culture tourism

'Culture: The cultivation of individuals through the agency of external forms which have been objectified in the course of history'

Georg Simmel

Culture, as a key development policy, sparked curiosity in today's society. The interest of human being for gathering knowledge and socializing is indicating the development of tourism migration reasons. Today we are living in a time of globalization, where information from everything and everywhere knocks on every screen in the world. The cultural reason of every journey is growing fast and the contemporary flow is increasing the phenomenon of cultural tourism. But what exactly is the definition of cultural tourism in Prizren? Is every country in the world an example of it? Yes, because every city offers a specific cultural, artistic or other educational dimension. Regardless of this, there is a smaller scale differentiation between the cities' cultural tourism development issues. Cities like Prizren have specific reasons for being visited and loved from visitors. Prizren attracts tourists of different backgrounds. The issue of a social cultural tradition value is city's first appealing feature. The citizens 'Prizrenalinjte', besides reflecting the positive energy and their historical cultural background, always used to have the ability of being high quali-

tative hosts. 'The togetherness' is still remaining the key of this result. The image of its history, displayed by various architectural and social exhibited pieces, is another reasonable aspect to make the city attract the foreigners. On the other side, Prizren is also, like many areas and regions in the world, offering many international cultural events. This fills the list with a bigger diversity of visitors. In my opinion, the city itself has the perfect scale in an urban aspect, for having such big events and for achieving again a comfortable atmosphere not only for visitors but also the visited ones. Somehow, its tourism identity changed lately. Dokufest the documentary and short film festival brought Prizren a world-wide fame. Like many cities, Prizren is also famous for social entertainment. It is a composition of many attractions for tourists.

Prizren, a city of spiritual people, narrow streets, minarets and crosses, small squares, Lumbardhi's river, Turkish tea and fortress, spreads life inspirations. The self-awareness, defined as a capacity of introspection and the ability to recognize oneself as an individual, is not present for issues in heritage saving and cultural critical conservation. Similar society problems have always made many irreversible mistakes.

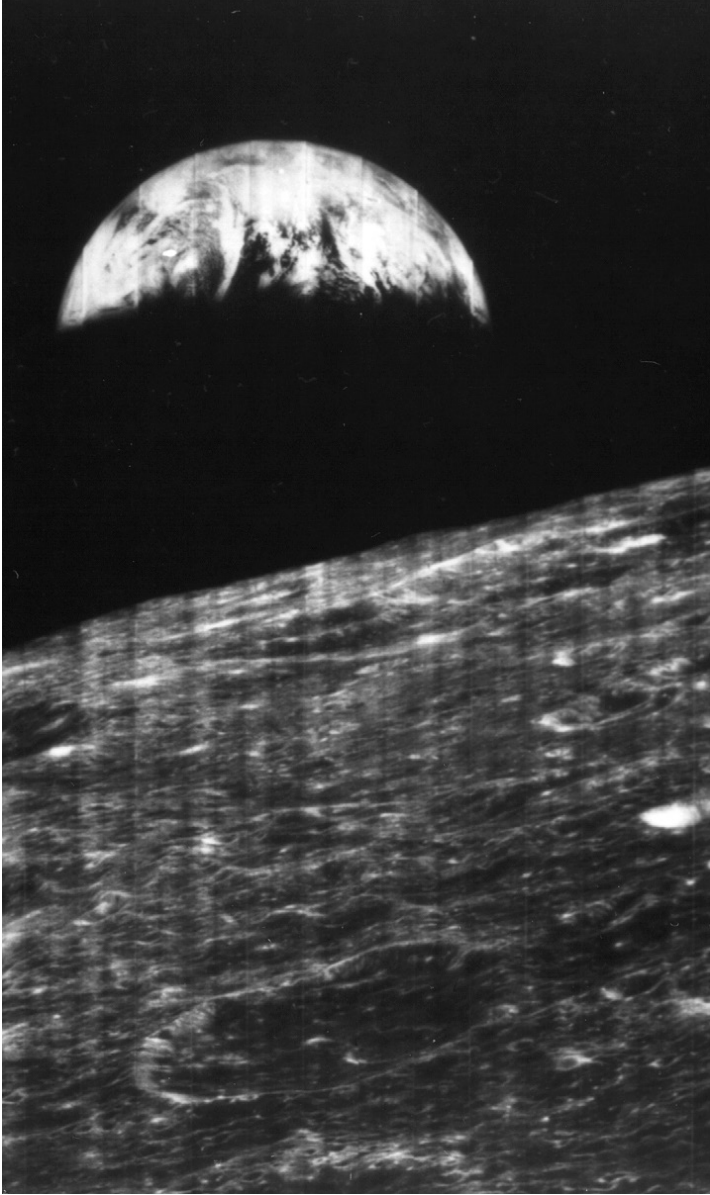
Prizren, like every 'urbs', reflects its history and its results. The city is a complex micro-system with various ingredients, which form spaces in a space. But what is exactly the difference between social circle, social space and built space?

- ¹ Jane Jacobs, *The death and life of great American cities* (New York: Modern Library, 2011), p.238.
- ² Municipality of Prizren et al., *Plani zhvillimor komunal i Prizrenit 2025* (Prizren: Municipality of Prizren, 2012), p.16.
- ³ NGO EC Ma Ndryshe, *Prizren venue of civilization* (Prizren: National Library of Kosovo, 2012), p.11.
- ⁴ Muhamed Shukriu, *Prizreni i Lashte* (Prizren: Kosova, 2001), p.7.
- ⁵ George Gordon Byron, *Childe Harold's Pilgrimage* (Chicago: W.b.Conkey Company, 1900), p.88.
- ⁶ Muhamed Shukriu, *Prizreni i Lashte* (Prizren: Kosova, 2001), p.3.
- ⁷ CHwB, *An archeological map of the historic zone of Prizren* (Prishtine: CHwB Kosovo office, 2006) p.7.
- ⁸ Municipality of Prizren et al., *Plani zhvillimor komunal i Prizrenit 2025* (Prizren: Municipality of Prizren, 2012), p.9.
- ⁹ Ilir Gjinolli and Lulzim Kabashi, *Kosovo Modern* (Prishtine: National Gallery of Kosovo, 2015), p.51.
- ¹⁰ Instituti Albanologjik i Prishtines, *Gjurmime albanologjike, folklor dhe etnologji* (Prishtine: Birografika, 1978), p.51-54.
- ¹¹ Karl Marx and Frederick Engels, 'Manifesto of communist party', 1878, <<https://www.marxists.org/archive/marx/works/download/pdf/Manifesto.pdf>> 22.11.2016
- ¹² Muhamed Shukriu, *Prizreni i Lashte* (Prizren: Kosova, 2001), p.186-187.
- ¹³ NGO Ec ma ndryshe, *Cultural Heritage in Sound* (Prizren: EC Ma Ndryshe and six municipalities of Prizren region, 2015), p.6-14.
- ¹⁴ NGO EC Ma Ndryshe, *Prizren venue of civilization* (Prizren: National Library of Kosovo, 2012), p.74.
- ¹⁵ NGO EC Ma Ndryshe, *Prizren venue of civilization* (Prizren: National Library of Kosovo, 2012), p.13.
- ¹⁶ Municipality of Prizren et al., *Plani zhvillimor komunal i Prizrenit 2025* (Prizren: Municipality of Prizren, 2012), p.50-80.
- ¹⁷ Republika e Kosoves, Komuna e Prizrenit, 'Kultura', 2011, <<https://kk.rks-gov.net/prizren/City-guide/Culture.aspx?lang=sr-Latn-CS>> (18.08.2016)
- ¹⁸ Muhamed Shukriu, *Prizreni i Lashte* (Prizren: Kosova, 2001), p.190-338.
- ¹⁹ Muhamed Shukriu, *Prizreni i Lashte* (Prizren: Kosova, 2001), p.124.
- ²⁰ Muhamed Shukriu, *Prizreni i Lashte* (Prizren: Kosova, 2001), p.133.
- ²¹ Jeton Jagxhiu, *The river bed cinema*, 08.05.2015, <<http://archive.kosovotwopointzero.com/en/article/1655/kinemaja-ne-lum>> 10.11.2016
- ²² CHwB, *An archeological map of the historic zone of Prizren* (Prishtine: CHwB Kosovo office, 2006) p.15.
- ²³ CHwB, *Conservation and development plan for the historic zone of Prizren, Kosovo* (Prishtine: CHwB Kosovo office, 2011) p.21-27.
- ²⁴ Zeri, *Arti dhe kultura në kurrikulat shkollore*, 11.11.2015 <<http://zeri.info/kultura/61240/arti-dhe-kultura-ne-kurrikulat-shkollore/>> (21.11.2016)



Social space

Chronology of the space definition and the
social interaction of society in space



Space

"We don't live in a black and white neutral space, we don't live [...] in the rectangle of a paper sheet. We live, die and love in a squared space, cutted, variegated, with bright and dark areas, with drops, steps, depressions and bumps, with some hard regions and other crumbly, permeable, porous..."

Michel Foucault, Les Hétérotopies,
France-Culture, 7 décembre 1966.

The English word 'space' comes from the Latin word '*spatium*' which means room, area, distance, stretch of time, etc. This terminology is used in the very beginning in religion, in terms of '*religious space*'. On the other side, in natural science, '*space*' is a simple empty container, in which every corner can be defined in coordinates. 'Philosophia Naturalis Principia Mathematica' London 1687 is the philosophy of Isaac Newton about the space perception. He tried to describe that a space is independent from the content. In both cases, empty and not empty are still a space, and as conclusion also the world space is a space. Gottfried Wilhelm Leibniz explains that space is relative, whereas Newton was thoroughly convinced that space was absolute. He is convinced that the biggest space experience is when

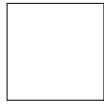


two things coexist and stay near each other. Albert Einstein defines then the theory of space into two basic groups: the absolute and relative one. But how is space defined in architecture and sociology? Does space have a concrete objective form, even if it is a residential dwelling, a fun facility or a public building?

The modernist urban planning of 1960s defined a *functional city* by separating the city and its functions into working, living, traffic and leisure. This was criticized a lot and this is seen mostly in the postmodern when the notion *Multi* in space became part of the 1980 architecture. Christian Norberg Schulz in the book '*Genius Loci*' has profound implications for place-making, falling within the philosophical branch of phenomenology. He explains that architecture should take the responsibility to produce spacing points, namely to create places which are descendants of sacral places.

The question is though, is every space made by human being a 'genius loci'? The anthropologist Marc Auge in his book '*Non-Places: Introduction to an Anthropology of Supermodernity*', coined the phrase "non-place" to refer to anthropological spaces of transience that do not hold enough significance to be regarded as "places". Examples of a non-place would be a hotel room, a supermarket, an airport or a motorway.

Michel Foucault a French philosopher, historian of ideas, social theorist, philologist and literary critic, named these spaces as 'other spaces'. He uses the word '*Heterotopy*' and refers to a place which gained a function from the society, and this space is not understood with the topography of the place. Heterotopia is '*The space in which we live, which draws us out of ourselves, in which the erosion of our lives, our*



Spatium

Latin



Absolute

Newton



Relative

Leibnitz



Absolute + Relative

Einstein



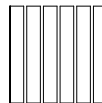
Genius Loci

Schulz



Non places

Auge



Heteretopia

Foucault

Chronological definition of space

First row: early latin origin

Second row: in scientific analysis

Third row: in theory and architecture

time and our history occurs'. He did a differentiation between *Heterotopias* by summarizing them into six key principles: First as *crisis* heterotopia, second as heterotopias of *deviation*, third heterotopias of *time*, fourth heterotopias of *ritual or purification*, fifth heterotopias of *illusion*, and six heterotopias of *contradiction of several incompatible sites*. According to Foucault, *the cinema* is a heterotopia of contradiction of several incompatible sites.



Social space

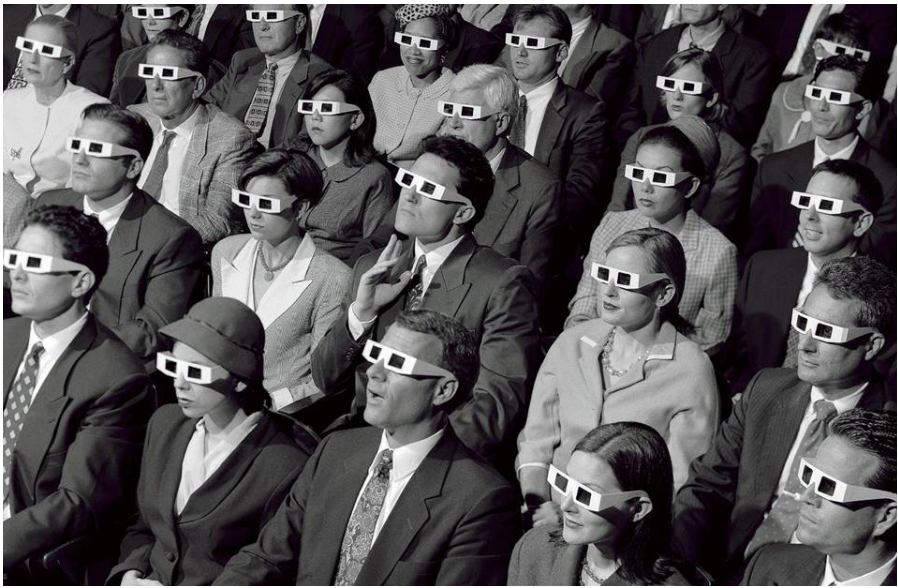
*'Social relations, concrete abstractions, only have real existence in and through space. Their support is spatial.'*²¹

Henri Lefebvre

Space was and is an important notion not only in architecture but also in many other sciences, especially in cultural studies. The term '*Social space*' appears in sociology as a particular science from Georg Simmel and Leopold von Wiese in the beginning of 20th century. Leopold von Wiese was concentrated in the social relationships between human being and 'social processes' and 'social structures' as consequences. Their statement is that the human relations are always 'spatial'; therefore space is connected to sociology.

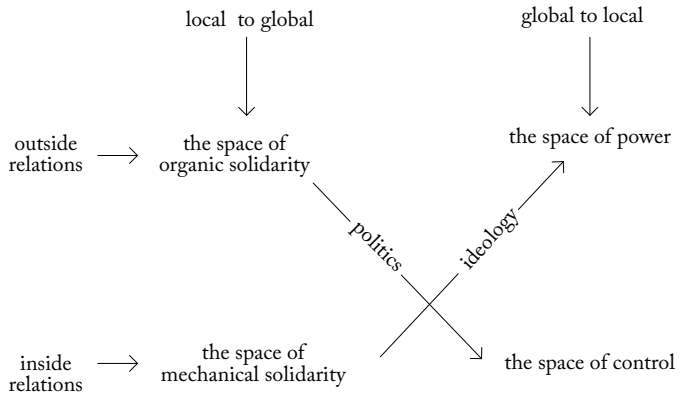
The topic was further investigated. Pitirim Sorokin in his book 'social mobility' compares the *social space* with the *physical space*, that they can even become inconsistent with each other. In both cases we deal with the notion '*space*' and this makes the differences unclear.

Henri Lefebvre, a French Marxist philosopher and sociologist, an important theorist of the 20th century, in his book '*The production of space*', tries to explain theoretically the complexity of space as physical in a social meaning and is anxious to point out that '*a social space is not a socialized space*'. He accomplished through an analysis of how space is produced, and



how it is experienced. 'Space is produced in two ways, as a social formation (mode of production), and as a mental construction (conception).'² He describes three different kinds of spaces: the *perceived* space of materialized spatial practice (material, physical), the *conceived* space defined as representations of space (ideological, mental) and the *lived* spaces of representation '*representational spaces*' (social, ideological material). In French '*l'espace perçu, conçu, vécu.*'

Homi Bhabha defined the space of radical openness and 'hybridity', which he named '*Third Space*'. Third Space acts as an ambiguous area that develops when two or more individuals/cultures interact.³ Jean Baudrillard calls it the journey to the 'hyperreality' of everyday life. With hyperreality one defines a kind of social reality in which a reality is created from models or better said, a reality generated from ideas. The notion 'third space' is defined better from Edward Soja. His theory derives from Bhabha's Third space and is based on Lefebvre's *trialectic theory*, namely he refers to spaces of representation, which can also be seen as 'lived space'. Soja employs a trialectic of space where space is spatiality, sociality and history. Third space is the space we give meaning to.⁴ A rapidly, continually changing space in which we live. Mainly, the first space is the 'real' space, for e.g buildings, second space is the imagined space.⁵



“The simple diagram summarises how these basic social dynamic are articulated by the social potential of space. Space as, in short everywhere a function of the forms of social solidarity and these are in turn of a product of the structure of society. The realization of these differences in systematically different spatial forms is because, as Durkheim showed, society has a certain spatial logic and, as we hope we have shown, because space has a certain social logic to it.”

*“The social logic of space”
Bill Hillier, Julianne Hanson*

*Chronological definition of social space in social studies and
theoretical analysis.
Definition of third space*

Simmel and
von Wiese



social processes

Lefebvre



perceived



conceived



representation

Bhabha

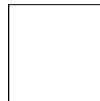


Third space - hybridity

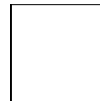
Soja



physical



imagined



lived

Oldenbourg



first space



second space



third space



Third Place

Ray Oldenburg, an urban sociologist played an important role on writing for the importance of informal public gathering places. He wrote the book 'The great good place'. Ray realized the connection between the negative architectural progress and the regression of the community building in the beginning of Modernism of 1920. The term derives from Oldenburg's gloss on a Freudian concept. Freud considers that the human individual's well-being depends upon having someone to love and work to do. Based in this dualism concept, Oldenburg defines the first space as the resident space and the second space as the working space.⁶ Beside these two, he states that in order to have a strong community, a 'socializing space' has to exist, the key of a healthy community, which is produced from the community. In this sense, Oldenburg added a new term in the Freudian Theory, called the 'Third Space' or sometimes also 'Third Place'.⁷

The underlying concept of 'Third Space' is based on a lot of social interactions in space and the perception of space. It is spatially limited but enables social interactions, which consequences high social and cultural society development. The architectural space, physical space, plays an intermediate role between different relationship and perception levels.

The 'Third space' of Oldenburg's research is being



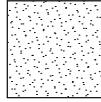
further investigated. Oldenbourg did a very clear definition of it, but many different researchers added more characteristics and enlarged the diapason of 'Third spaces'. Lawson (in 2004) claimed that libraries are third spaces. Crick (in 2011) writes that third spaces can have different characters such virtual, the spectacular and the commercial. Another further research is conducted (Slater & Koo, 2010), in which Museums are also part of this group. Hawkins and Ryan (in 2013) wrote that film and music festivals are social spaces as well.⁸

Chronological definition of social space in social studies and theoretical analysis.

Definition of third space

The pointed texture shows a conceptual definition of the cinema typology and phenomenon in the theories for social space.

Simmel and
von Wiese



social processes

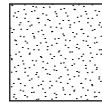
Lefebvre



perceived

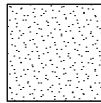


conceived



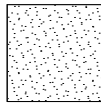
representation

Bhabha

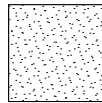


Third space - hybridity

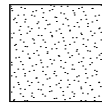
Soja



physical



imagined



lived

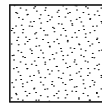
Oldenbourg



first space



second space



third space



Cinema as third and social space

'Cinema is the three-dimensional space projected onto a two-dimensional cinema screen within a three-dimensional auditorium.'

Michael Foucault

Socializing in rows and a focus

Leisure is permanently present in the social ritual. The gathering activity for sharing one same event by sitting in the amphitheater in rows and close to each other is one of the earliest cultural infrastructures. The stage and the audience built a relationship since antiquity such as in roman and Greek amphitheater used for events like gladiators, theatre, operas, cabaret, etc. The focus of the audience is the stage. Does this mean that the interaction between the audiences doesn't exist? Human being has always a connection to the surrounding by hearing, smelling, seeing and touching. This means that even in a strict row with a main focus, the energy of people, which is surrounding them, makes an art of social atmosphere. The ritual of going to experience these activities and the experience itself is definitely a social experience.



Institutionalized cinema

New social activities and leisure were presented to the society of the last decade. One of them is also the cinema. The society, the politics and technology shaped the meaning of cinema throughout the history. In the beginning, the fascination gathered the audience. The potential of the movie to maintain the curiosity for the audience was utilized later from the politics. Cinema became part of mass production and mass consumption of the industrialized lifestyle. This period of time influenced the development of the social space, respectively the cultural infrastructure. The social culture of mass entertainment was a product of mostly the modern lifestyle, which provides both the potential of the individualization and the social integration. Many philosophers of that time like Walter Benjamin, Theodor W. Adorno, Kracauer and others understood the cinema as a symptomatic element within a larger heuristic framework. For them this is an example, where we can understand modernity and its developmental tendencies.⁹

If one understands the cinema as a home for the art of film and as a leisure institution and leaves aside the problem of political influence since this is a global problem which has to do with the power of mass media, one can analyze further the importance of the cinema in a socializing aspect.

Immersion cinema as a third space

The cinema is a social phenomenon, which consists of art, sociology and technology. Taking into account that Nickelodeon was a collective film experience, which gathered people with different backgrounds, one can assume that the result was 'socialization'. If we think of Soja's *Third space* which allows openness, flexibility, and multiplicity



followed by the interaction of mental and physical space, we can conclude that the *Immersion cinema* has the potential to be such a space. At the same time cinema going and movie watching is part of social entertainment, which makes us assume that the space of *Cinema audiovisuel* is definitely a 'third place' of Oldenbourg, it is a space that offers welcoming and comfortable atmosphere, a public shared room and screen, fascination, interaction (foyer), educational program, relaxation, etc. These facilities mainly define the cinema as a third place.

In my opinion the new destination of the cinema, namely the additional interaction facilities would strengthen the concept of *socializing in a cinema*. The interest of human being for moving picture is still present. The fear of disappearing through the technology development is not relevant, because the movie theatre, or today I would call it the house of screening, is more social than the screening at home. Socializing is a fundamental activity for a healthy community.

- ¹ Henry Lefebvre 'The *Production of Space*' (Oxford: Basil Blackwell Ltd, 1991), 404.
- ² Elden Stuart 'Understanding Henri Lefebvre' (London: Continuum, 2004) , 165.
- ³ Edward Soja 'Thirdspace' (Oxford: Blackwell Publishers Inc.,1996), 10.
- ⁴ Edward Soja 'Thirdspace' (Oxford: Blackwell Publishers Inc.,1996), 10.
- ⁵ *Third space*, 31.12.2012, < http://geography.ruhosting.nl/geography/index.php?title=Third_space>, (28.11.2016)
- ⁶ Ron Grossman, 'Hangouts', Chicago Tribune, 04.04.1999, <http://articles.chicagotribune.com/1990-02-04/features/9001100404_1_ray-oldenburg-great-good-place-middle-america> (20.01.2017)
- ⁷ Lisa Odert, 'Third Space', Mini-Lexikon architektonischer Modebegriffe <<http://minilexikon-architektonischer-modebegriffe.tugraz.at/index.php/modebegriffe/third-space/>> (25.01.2017)
- ⁸ Bradley H. Camp, 'A study of third place: benefits of shared leisure practices in public gathering places' August 2015, <http://jewlscholar.mtsu.edu/bitstream/handle/mtsu/4619/Camp_mtsu_0170E_10435.pdf?sequence=1> (29.01.2017)
- ⁹ Miriam Bratu Hansen, 'Cinema and experience', in *Google Books December 2012*, <http://www.ucpress.edu/book.php?isbn=9780520265608Y>>(02.04.2017)



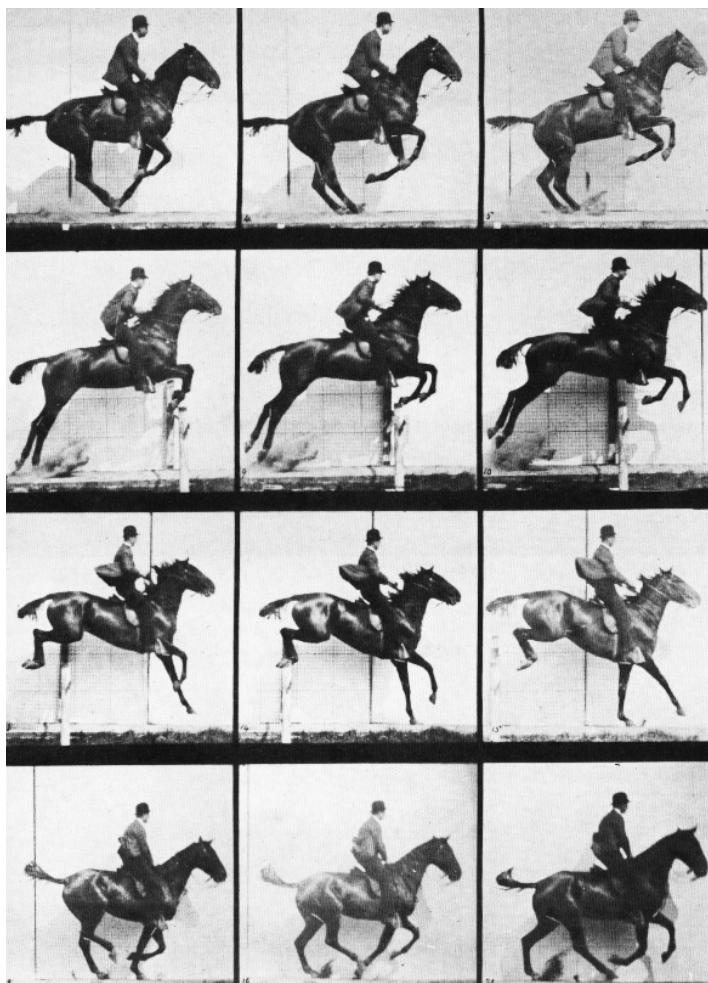
Cinematization



Phenomena illustration of movements and moments

In order to understand the creation of the typology *Movie Theater* or *cinema*, a deeper analysis about the history and the tendency of film industry is necessary. Most beholders say that the movie as technical and artistic phenomena is as old as the human being. This assumption is based in the examples of the upper Paleolithic *Altamira cave* paintings featuring drawings and polychrome rock paintings of wild mammals and human hands. This is already an example of the attempt to illustrate specific movements and moments. It seems that the technique of repetition of pictures appeared 2000 years ago to a Greek vase which shows an acrobat doing somersaults. The early art 'living pictures' in Egypt during the period of Ptolemy (150 a.Chr.) is also one of the first examples, which shows parts of moving phases as one picture, *hieroglyphs*. Other essential examples are the renaissance paintings with paintings in series, for example Hogarth's *Rake's Progress*.

In comparison to things that are stated as rigid, everything that moves brings more attention to the human's sight sense. So the advantage of being able to fix a period rather than a moment of time seemed to make the movie loved by everyone.¹ Only in the 19th century the human beings achieved the creation of movies.



Movie

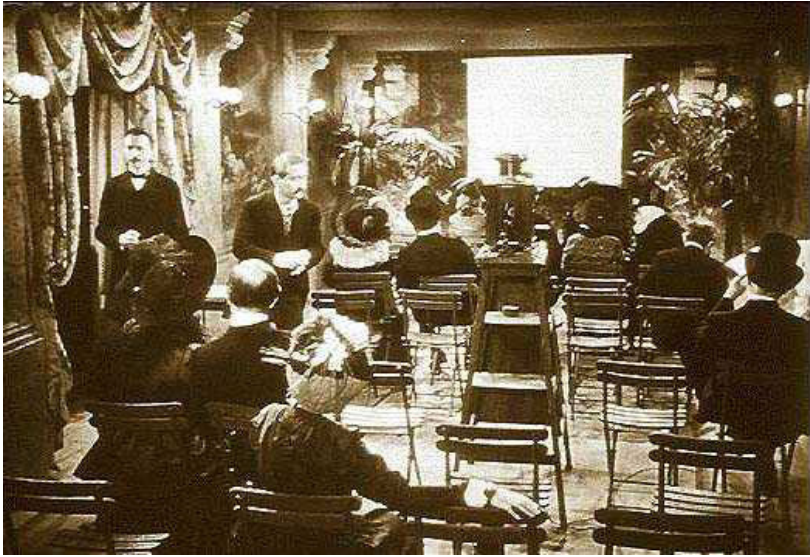
Das Kino, im Unterschied zur Schallaufzeichnung, begann mit Rollen, Schneiden, Kleben,
writes the media theorist Friedrich A. Kittler.

The film is a form of expression both physical and mental but also represents many different modes of experience, from reality to imaginary, concrete to abstract. How did human being reach the invention of an *apparatus* that would support the development of the livable art?

Movie 'precursors' are considered all the inventions that helped in its development. The *stroboscope* and photography are the essential ones in the pedigree of movie's progress.²

The next important step in the development of the camera is the process of motion picture, the movement of pictures in a very short time. Franz Uchatius invented a *motion picture projector* in 1853 developing it over the years from 1845 from the device *stroboscope* (Stampfer) and *phenakistoscope* (Plateau). This was the first example of projected animation. It is also described as the combination of *zoetrope* (wheel of life) with the magic lantern. It was called the *kinetoscope*, a term later used by Thomas Edison. He applied it to lecture on ballistics.

The year 1878 is considered a period of *parallel movie technology* development; there were important

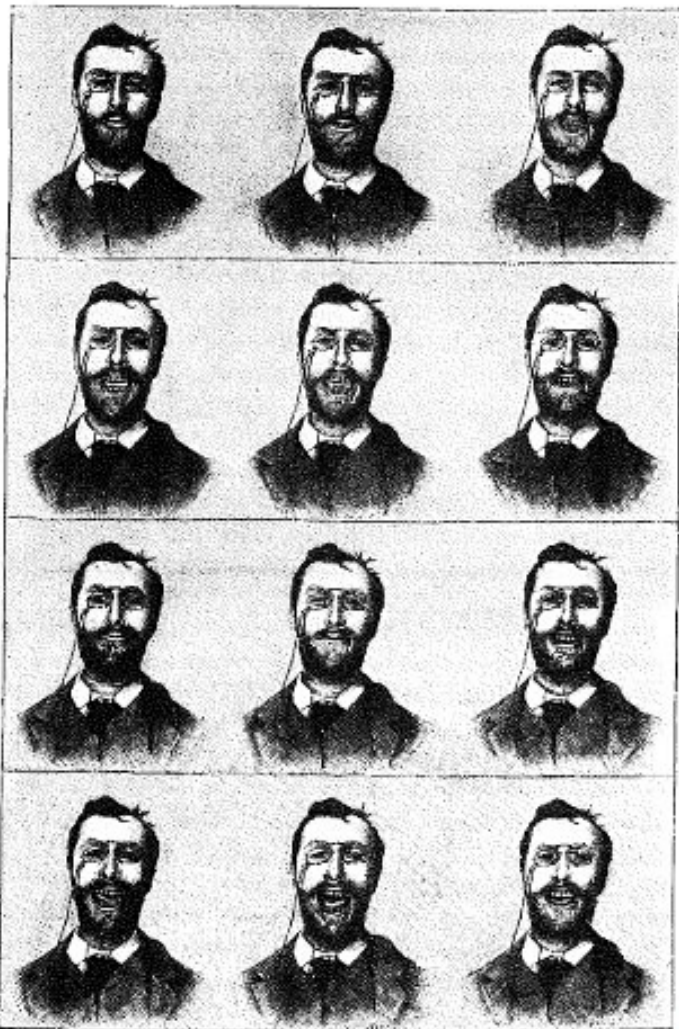


movements in America and in Europe. During this time, *Edward Muybridge* did an important experiment in Palo Alto (US). He took pictures of movements of a horse by a series of cameras and later analyzed the movements of naked men, women and children. Parallel to Muybridge, in Paris (Europe) Etienne Jules Marey was doing the same experiments. His invention was not using many cameras, but only one camera-gun and it is also very possible that the word 'shooting' originates from here.

Edison on the other side was led to *'Moving pictures'*. The records were done in the sensitized paper, later this was replaced with celluloid.

The invention of Emilie Reynaud - *Praxinoscope*, very similar to *Cinematograph* brought the new technique by using the reflecting mirrors which helped to produce the *illusion of movements*. Edison and Dickson were taking pictures with their camera, the *cinemograph*, using 35mm wide film. Their tool *Kinetoscope* made it possible to look through a hole and watch a movie-picture scene. These machines were already in the market and this shows that *the first cinema was under its way*. In Europe, the machine was found in London and Paris.³

Brothers Lumiere are considered the first who devised a useful tool for recording and screening. This was a truly historical milestone. Finally in 1895 Louis Lumière presented the first movie by using the motion pictures system. The screening took place in Grand Café Boulevard des Capucines, Paris. The movie is called 'Workers Leaving the Lumière Factory'. It was filmed by means of the *Cinématographe*, an all-in-one camera, which also serves as a film projector and developer. Thus, December 28th of the year 1895, namely the projected movie in a Parisian house basement, brought the saying:



Demeny spricht »Vi-ve la France!«

I was in a cinema!

The first public projection appeared in New York in Koster and Bial's Music Hall using the Armat's apparatus and at the same time Brothers Lumiere program was brought in the Empire Theatre, London, where also Robert Paul gave his public performances at Olympia. ⁴ The curiosity and the interest not only of the audience but also of the filmmakers resulted in a rapid development of the new art. In 1913, there were over 60 000 cinemas in the world. ⁵

Fascination

The one reeled period of the movie technology was characterized with different short stories. This was the period exploration of social topics. Even though the cinematography was in its first steps of development, the literature of Shakespeare, Hugo, Dickens, Zola, Eugene Sue and others were already translated in the new art of expression, in amateur movies. For the illusionist Georges Melies, the camera was a magic wand, which he used to produce stuff that have never been seen before, such as *disappearing people or travels to the moon*. His movies contained the style of Jules Verne content, such as surreal journeys. This can be even considered as an early science fiction movie, including surreal journeys and a high presence of fantasy.

Despite the fact of the early movie history, right before the First World War, the year 1912 shows that 90 percent of films have French origin, the American film industry achieved a rapid development when in 1928 90 percent of the movies were done by American ateliers.

Griffith is an example of successful movie makers, whose work was built due to the one-reel film



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2001: a space odyssey

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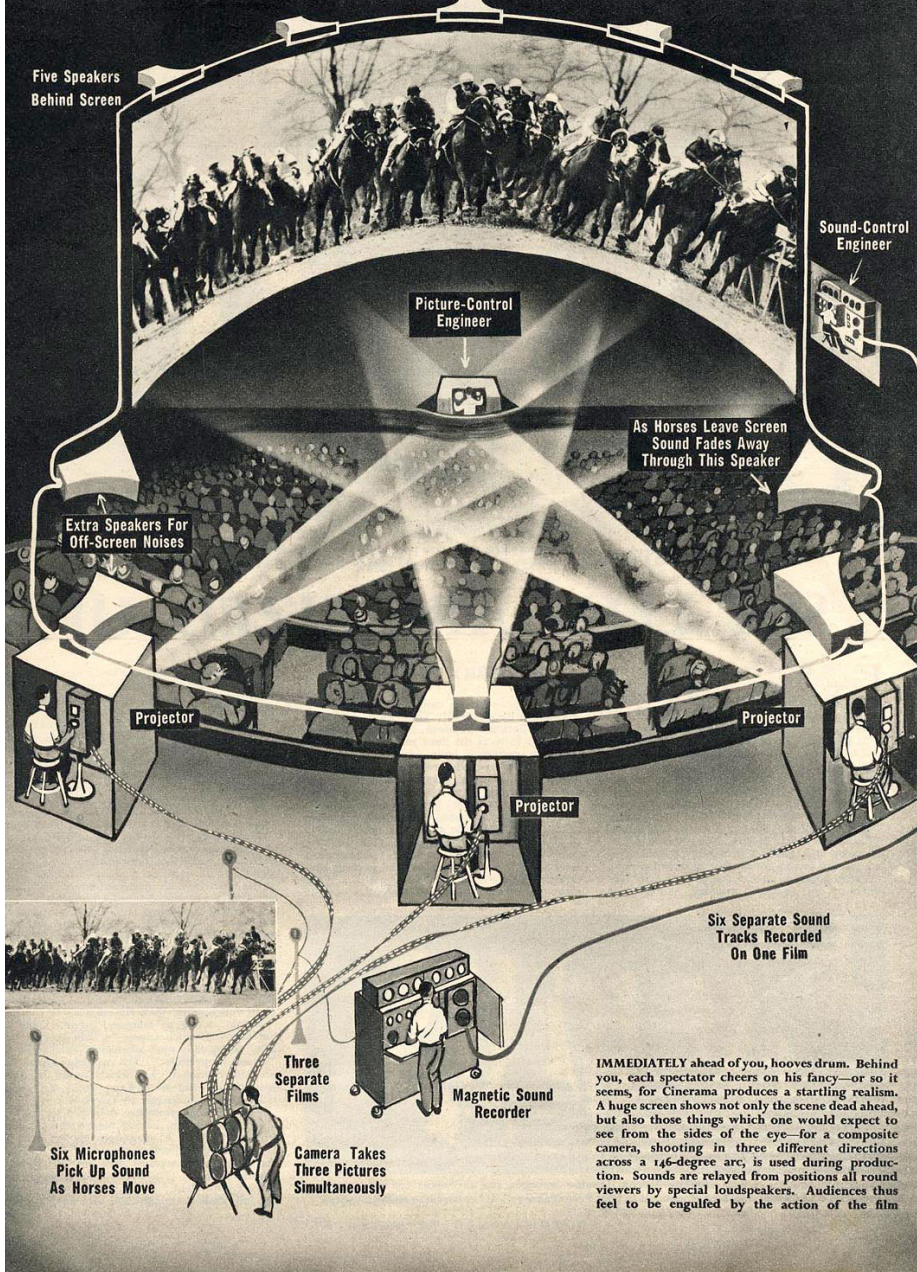


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"2001 A SPACE ODYSSEY"

The thrill of the Lincoln—as Cinerama would show it



IMMEDIATELY ahead of you, hooves drum. Behind you, each spectator cheers on his fancy—or so it seems, for Cinerama produces a startling realism. A huge screen shows not only the scene dead ahead, but also those things which one would expect to see from the sides of the eye—for a composite camera, shooting in three different directions across a 146-degree arc, is used during production. Sounds are relayed from positions all round viewers by special loudspeakers. Audiences thus feel to be engulfed by the action of the film

ground. 1913 brought the feature film, not only with a longer but also with a wider subject.

Until 1927 only silent movies were being produced, and the only sound came from live music being performed by the cinema orchestra. *The Jazz Singer* is regarded as the first film which combined the audio sound track and the silent movie. Just 5 years later, the color feature arrived in the movie and the first color movie was Disney's animation film called *Flowers and Trees*, while 8 years later the movie was enriched with a new feature called 'Fantasound'.

Television vs Cinerama

The arrival of television caused panic. This situation and the competition motivated moviemakers, architects and scientists to work more in the development of the entire system and technology in this field. New technologies were launched. It was called *Cinemascope, a product created from 'The 20th Century Fox'*. They developed it by making the release of *'The Robe'* in 1953. This new cinema technology was distinguished by using anamorphic lenses to create *a much wider and larger image*. The Cinerama, another technology development, required cinemas to project into a deeply curved screen and featured three synchronized 35mm projectors. But shortly after Cinerama and Cinemascope, VistaVision instead of using multiple cameras or anamorphic lenses, managed to run a 35mm movie horizontally through the camera gate and even screen it in larger areas.

Another fascination brought by the cinema is the 3D feature, developed very early in 1890 by using the stereoscope and reaching a better quality in the 1950s. However, the first 3D movie was developed much later, in 2009, with the movie 'Avatar'. The future of 3D cinema is not entirely clear, either this



will be a short-term phenomenon (as previous attempts at 3-D taking place in the 1950s and 1980s) or it will undergo an extreme development. IMAX of 1970s offered a higher resolution than that of standard film counterparts, a technology developed from a Canadian company. Today, the biggest IMAX Theater is in Darling Harbour, Sydney, Australia, with measures of 35.7x 29.7 m.

The digital video is a very recent phenomenon. It started as an idea in 1961s from Eugene F. Lally. The electronic camera was invented in 1975 from Steven Sasson, an engineer of Eastman Kodak. In the beginning this was used for military purposes, scientific, medical and news applications. In the late 1990s, camera was ubiquitous in society and started to replace the film cameras. Nowadays the technology is moving very fast. 100 years after the discovery of the *Cinematographe*, filmmakers are trying to improve the experience by doing 360 degree filmmaking and interactive movies.⁶

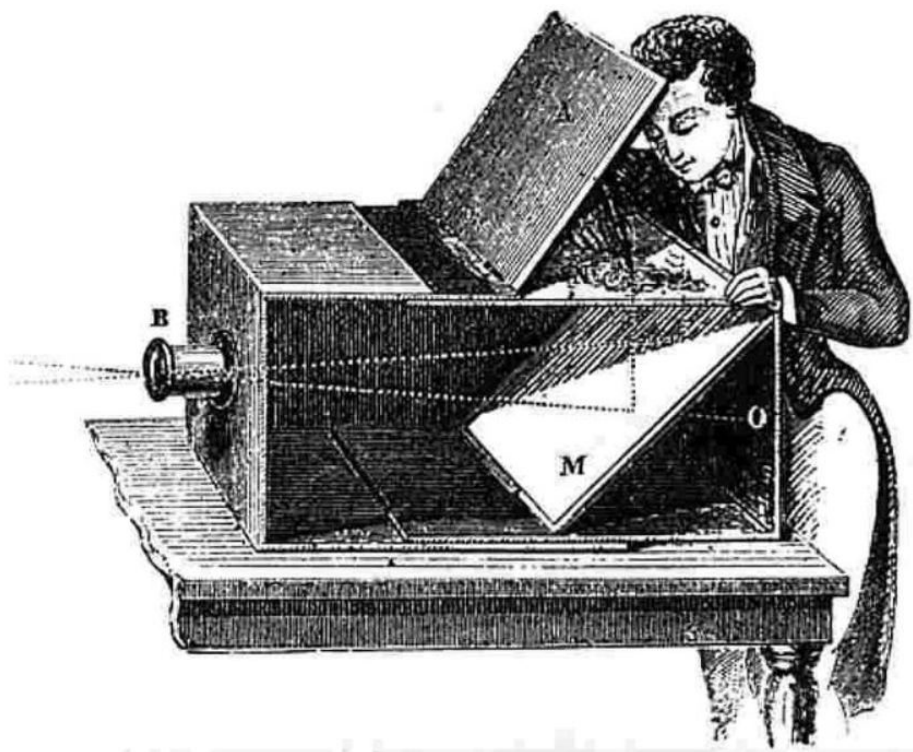


Cinema

Chopping or cutting in the real, fusion or flow in the imaginary—the entire research history of cinema revolves only around this paradox.⁷

A 'movie' had its home already in 1654, this was the *camera obscura*, Latin 'camera' room and 'obscura' darkened. In order to see a clear inverted image, the surrounding was always dark. Apparently this is considered one of the first 'dark rooms for projections'. There were juggler, charlatans and magus who used the camera obscura, the writing mirror and later the *laterna magica*. Laterna magica was used from a Dutch scientist Christiaan Huygens (1629-1695). He used optical lenses with candle light to project in a wall. The report for the *first screening in an indoor space* comes at the end of the 18th century from Paris. The physicist, stage magician and influential developer of phantasmagoria, Étienne-Gaspard Robert or 'Robertson' through the magic lantern gathered people in the Gothic surroundings of the crumbling '*Le couvent des Capucines*' near the Place Vendôme in the eerie home for his show.

After the invention of the motion picture projector, Franz von Uchatius spread the apparatus in various cities, for example in Berlin 1894 he projected in a



Post building or later in a hall of the old Reichstag building. As a conclusion, the history of cinema began by using the existing buildings, which already had a different primary function. This was the same concept for the circus, moving from place to place or city to city. Movies were projected in the Dome of Hamburg, Freimarkt in Bremen, 'Vogelwiese' in Dresden, Oktoberfest in Munich, etc. Early movies were screened in private homes or cafes (Thomas Edison 1891 and Lumiere brothers 1895), like in Grand Cafe des Capucines, Ballrooms or music halls.⁸

The etymology of the word *cinema* (*n.*): "a movie hall," from French *cinéma*, shortened from *cinématographe* (Lumiere 1895) "motion picture projector and camera," from latinized form of Greek *kinemat-*, comb. form of *kinema* "movement," from *kinēin* "to move" and *graphein* "to write".⁹ The word is also used as 'movie theatre' or 'movie house'.



Theater and cinema

Cinemas were visually and physically understood as theater *architecture* with a picture as a stage, basically the concept of a stage opened to the audience. Theater and cinema structurally are the same, *where cinema is characterized with a more simple stage*. However the independent film theater appeared in 1905. That happened by the appearance of the small and cheap movie theater, where the 'store' was some kind of family business, the mother worked as a cashier, the father ticket checker and the child played music or used the gramophone to entertain the guests. This theater was named '*Kinotopp*' in Germany and '*Nickelodeon*' in America. The first theater in the world exclusively devoted to showing motion pictures was Nickelodeon, which was opened on **June 19, 1905** in Pittsburgh, Penn. Nevertheless '*Berlin Wintergarten theatre*' was the site of the first cinema, with a short silent film presented by the Skladanowsky brothers in 1895. L'Idéal Cinéma at Aniche, opened on November 23, 1905, during the silent film era, and is the oldest still-active cinema in the world.

Often, gaudy posters and ornamented facades were set to attract patrons, whereas the dark interior maintained some hard seats, a canvas, the projector and sometimes even a piano. The audience increased over time. This substantial need resulted







to bigger spaces/halls. Before the 'Talkies', cinema had a stage also for the orchestra, ballet or other entertainments. The prosperity, which was constituted during the WWI in the USA had an impact in the Cinema furniture. *Gala-Theater* was presented. Pomposity should radiate dignity which results in 'glitter'. Basically we can describe these building as a train station with a decorated wagon, where you could watch movies.

The research of scientists and technicians brought the possibility of a bigger and larger screen which was immediately applied in the cities. Theater became now a space for 'movies' as well.

The reduction of decoration and the need to strengthen the fascination in the space were the factors that brought the stars in the slab, walls with backdrops, which were sharing different pictures in order to increase the illusion. These features of 'Atmosphere Theatre' and even the Art Deco style were for John Eberson and Auguste Bluysen very attractive to work with. They are architects of the 3300 seats cinema *Rex, Paris* 1932. In fact, while theater was still built with a baroque style of Paris Opera by Charles Garnier, cinemas came with a fairy tale- opulent style (Hujman Luois de Jong: *Tuschinki* 1921) and continued the theatre features with the rounded galleries, boxes and foyer. We can better assume that cinema maintained the structure but changed the style of theatre.

Besides the largeness of the screen, another important impact for the design of cinema was brought by the sound film (1927). Of course the acoustics of the theater didn't fulfill the new 'sound film theatre' requirements. A real crisis caused a dramatic reduction of movie theatre (in 1929 from 5500 theatres to 223). But the development of technology made pictures have a better brightness, what made



it possible to have brighter spaces and not as black spaces as they used to be. But with the appearance of colors, the picture was more concentrated and lightened. This brought the problem of the eye dark adaptation, which then with further architectural and technology development was solved. The wide screen (3D and panorama, concave screen) changed the concept of sitting places, made it more flexible. But still the movie was searching for its home. The Ufa Pavilion, Berlin could be one of the first built movie theaters, but actually the results of the investigation tell that the first real new cinema buildings were built immediately after the WWII. The cinema was designed based on the requirements brought by tone, color and wideness of the screen. The fact of cutting the movie and making breaks filled the spatial planning with a big and fixed foyer (sitting, smoke and cafe)

The European cinema met the modernism. Two buildings were responsible for this new approach: Erich Mendelsohn in his cinema project 'Universum' in Germany, who ignored the art deco and baroque theater and planned a reduced building as well as 'Titania Palast' which was the first building conceived in terms of *Lichtarchitektur* (Light architecture) and reduces to zero the need of billboards. Even in the USA, Eberson was designing streamlined cinemas.

Another design style influenced from the modernism is the architecture of Harry Weedon, who developed uniquely modern cinema architecture, in an industrial style. The typical functionalist criticism was based exactly because his buildings contained huge areas (semi-urban landscape) for all the facilities. Modernism partly influenced the cinema design in the USA, there were designers such as Charles Lee in the US, who continued to design in the Art Deco style and maintained the shafts.



He designed small scale cinemas, mostly for the suburban areas. The 'billboard' was seen from the road. His design consists with the postmodernism and with the decorated shed of 'Learning from Las Vegas'.

Thus, the cinema was a particularly new typology and cinema planners and builders are now facing the main requirements where the audience is the central point: maximum sitting places, a large screen for a good view, good sound and a cell for the projector. The possibility of different configurations is very important for space flexibility. Other important points are the mobility (entering and exiting) of the audience controlling the climate. The classic oval form remains again the adequate one.

The cinema did not disappear. Cinema changed its shape from simple dark spaces to decorated ones, from smaller to bigger buildings, or sometimes even the opposite. What makes cinema of the late 20th century fight the competitors caused by the development of the technology and remain alive?



Cinema of 20th century

Watching a movie in a motivating social environment makes the cinema more attractive in contrast to a smaller screen. For a while there was no demand for the cinemas. The suburban areas were cinematized. The manifestation of the drive-in exposed the need of spatial cinemas as well as the possibilities for car drivers. The only real architecture in Drive-in cinemas was the billboard. Beside this, the road cinemas were fitting to the picture of Las Vegas, the building itself becomes invisible and the sign is the facade which narrates. The continuity of upgrading didn't stop. The hunger for improved fascination, innovation and comfort made the scientists, architects and filmmakers work on new cinema conceptions. Unfortunately, in capitalism the cinema builders (investors) went into a new form and functional design of the cinema, which are based on the typical business logic. The appropriate example for this commercialization of the cinema is the resulting *multiplex* and *megaplex*, appeared in the 1970s. This sub-typology of the cinema lays the focus on the design of a garish, stick on facade, interior design and lobby. The new technology was the reason why cinemas in the 1950s and 1960s became even part of a larger, usually commercial structure. The postwar era found the cinema in a bad situation. Architects tried to play with a design such as curvy balconies, a special lightning concept.



Megastructures

From the Great Globe of 1851 in London's Leicester Square to Le Corbusier's Philips Pavilion (Le Poeme electronique 1958), to Denis Laming Boeing IMAX in Seattle 1998 and 3D IMAX at the Futuroscope Park in Poitiers, France, there is a history of visionary architectural forms being used to express new cinematic technologies and media.

The monotony of multiplexes, huge buildings which are placed in suburban areas, is gaining more importance in today's society. Architects seem to be excited for the possibility of exploring with new large forms and designs. The cinema is going towards the direction of science fiction architecture, mostly after the invention of IMAX. The Cardinal's building for the Education Space Sciences Center in Edmonton, Alberta is an UFO which tries to have the natural alien aesthetic. Or, another example is the Science Centre a Valencia in Spain which explodes with a spacey institutional cinema aesthetic, by being one of the fist cinemas with wavy organic facade.

Recently however, the revival of the city-centre cinemas and a few, lavish and enjoyably kitsch out-of-town monsterplexes has led to e revival of interest in the architecture of cinemas.¹⁰

Future

What, when and where is cinema?

Film has left the cinema and appears to be everywhere, creating new experiential spaces and new modes of experiencing film along the way – or rather, along its manifold new routes of circulation. For other theorists like Raymond Bellour, the moving image on the move calls the very essence of cinema into question: “Cinema is a body of memory”. [2] The experience of that body of memory, Bellour claims, is inextricably bound to the setting of film screening in a cinema. Once the moving image leaves the cinema, the body of memory is lost – certainly not to be retrieved in viewings of films on digital portable and other devices. For Bellour, a Kenji Mizoguchi film viewed in the movie theatre is cinema; the same film watched on a television or a mobile phone may be a film, but it is not cinema. [3] What is at stake, then, when the moving is on the move, is cinema itself.

Vinzenz Hediger¹¹

Predictions are mainly impossible. We can look at the current situation and then come to a hypothesis. A few trends are emerging. This might have an impact in the future of the cinema. The presence of the new spirit of returning the city-center cinema plays an important role in the development of the social cinema. An important impact in this gesture is given by *Saucier + Perotte’s Montreal cinema*, *Burrell Foley Fischer ‘Lux’* and *Panter Hudspith*



with 'Cuzon Soho'. They discovered a new audience which consists of adolescents and people with a lower economic status. The audience experienced a new cinema space, with a bookstore, cafe or bar. This new configuration and relocation of the cinema is a fine example of reorientation of the cinemas as hip hang-out, enticing customers with an attractive urban cultural infrastructure. The concept is closer to *Art House* than to *Art Deco*. This can also redefine the idea of making the cinema part of another building, such as in this case part of cultural houses. This would change pretty radically the conception of the cinema in a specific typology. An example here is the *Tricycle cinema* of Tim Doster.

Cinema is now situated between two radical standards of our society. Surprisingly it went in two directions: one is the one I mentioned before, this style of cheap and friendly cinema and the other is the luxury cinema which is following the technology development and always trying to improve the fascination effect, which is what cinemas always used to do. The luxury cinema contains wide seats sometimes even beds, free snacks, special services, etc. The out-of-town cinemas with 20 screenings simultaneously have reached success lately, especially in Canada and the USA and Asia, while Europe is less prone to this trend.

Currently the cinemas are being part of educational and entertainment institutions and belong to a number of scientific institutions and museums. Film, as a perfect medium for conveying scientific knowledge without boredom, maintains the role of the cinema in society. Since the movie does not have the role of broadcasting news but the role of science fiction, the fascination and the education, the cinema gained the importance and became an academic field on its own, sitting slightly between education and entertainment.



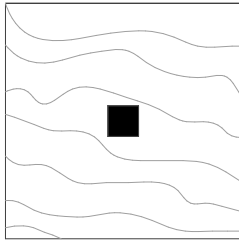




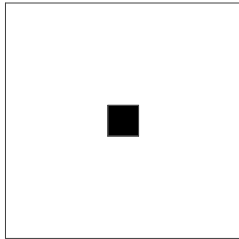
Typology

Theatre is a house for performances, opera shows, theatrical shows and cabarets, but the cinema instead has an unlimited show plan. In contrast to the theater, which is a complex stage machinery including a backstage and additional construction, the cinema is a relatively primitive configuration.

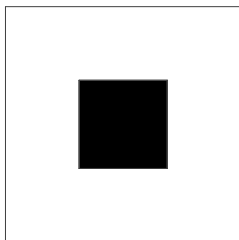
Cinema is a space design which enables an audience to experience a movie screening. The necessary tools for playing a movie are: a projector, a canvas and a dark space. Besides this, the necessary space for the audience is a free space in front of the screening. The auditorium should provide the experience of fascination and imaginary journey.



Landscape



smaller urban scale urban context



Suburbs commercial zones

Types and Location

A movie theater has two main requirements for its infrastructure, one horizontal platform for the audience and one vertical surface for the movie. It can be indoors or outdoors. Having said this, there is no exact definition for the location of movie theaters in the urban context. Cinemas are located everywhere in landscape, metropolis, villages and small neighborhoods.

Nevertheless, the important parameters for placing a cinema in an urban context are: the easy access by walking, car or public transportation and security in the neighborhood.

In suburbs and commercial zones, cinemas are mainly central buildings or part of multiplexes which are easy accessible by public transportation or offer enough parking spaces. Basically they are part of a large scale infrastructure design.

In city centers and smaller scale urban contexts, cinemas are part of the cultural infrastructure. They are usually very present in the city. They are easy accessible and affordable for every age group.

In landscapes cinemas touch the ground lightly. Their minimal infrastructure blends in with nature and becomes part of it. Open air screening offers the audience an auditorium in the fresh air as well as in the endless sky, sometimes between the river and the sky, where the diversity of the sitting places reaches the peak. These sitting places are the grass, flexible chairs, mountains, cars, sand, etc.



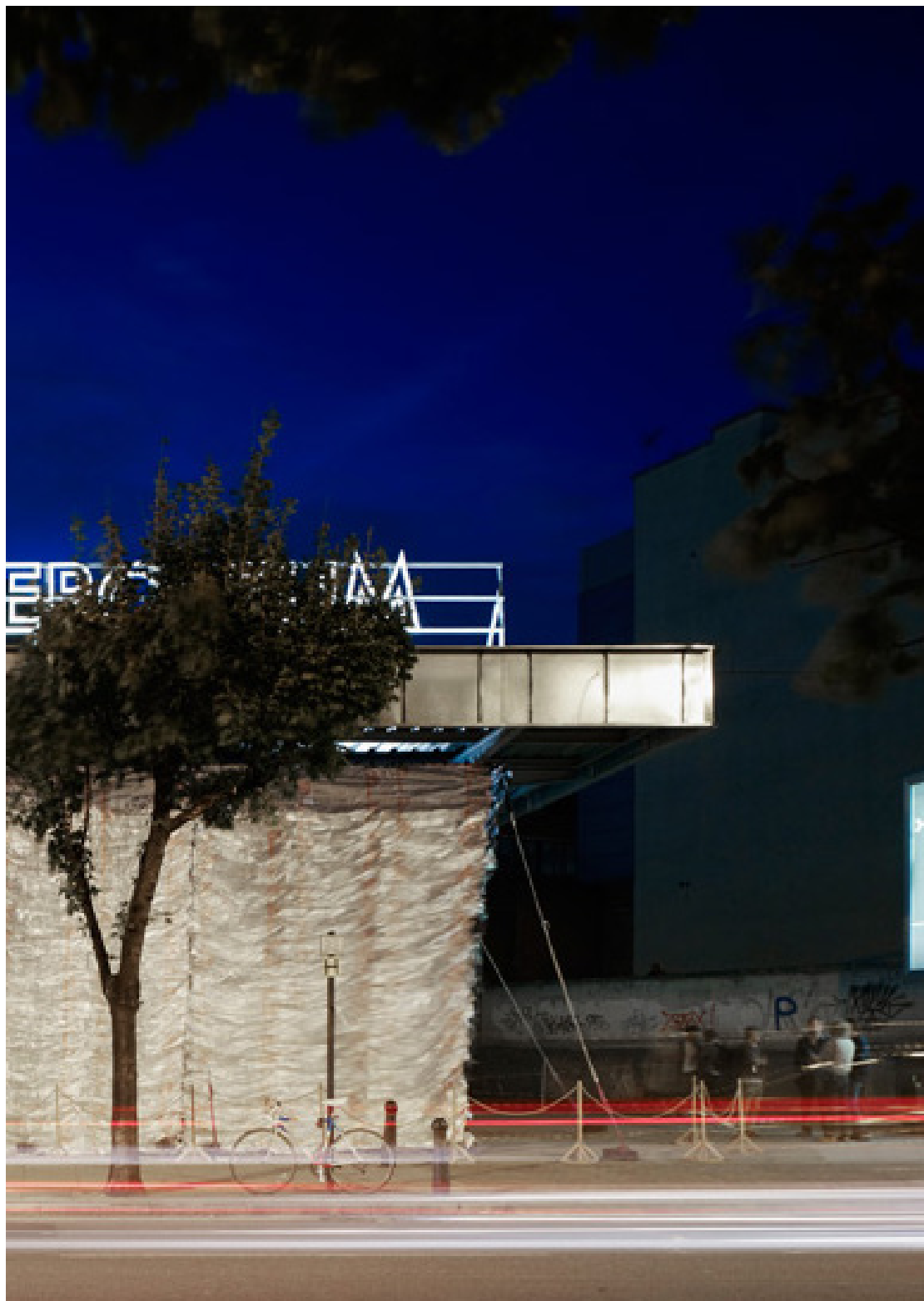
Classification

There are different types of movie theatres. These range from self-contained buildings to cinemas that are components of entertainment or cultural centers, cinemas that are outside of their usual context, for instance in hotels, as well as multi-functional mobile screening constructions.

According to the definition of the building act, the typology of movie theatre can be largely divided into the following types:

- Cinema with single screen (uniplexes, arthouse)
- Multi-cinema with more than two screens
- Megaplex with more than 20 screens
- Cinecomplex with a complex structure and with a theater combined with other facilities that promote movie watching
- Multiplex is a combination of multi-cinema and
- Cineplex which is defined as a theater that provides audience with diverse movies and a variety of facilities¹²
- Temporary cinemas (river, castle, courtyard, light structures)
- Drive-in cinema, an outdoor parking area with a screen
- Mobile cinema (flight, auto, car, caravan)
- Wall-cinema, every wall is a screen
- Home cinema







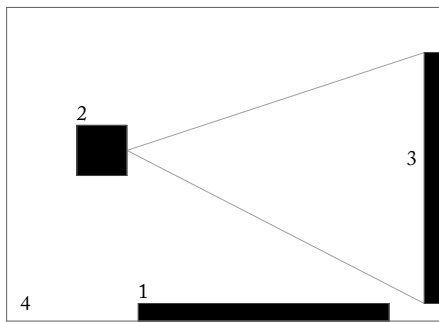
Depending on the technology features and the spatial design of the auditorium, cinemas are categorized into:

- Flat screen cinemas
- IMAX, OMNIMAX
- 3D

IMAX is a 70mm motion picture film format and is the world's most immersive movie experience. IMAX has a tall screen, which increases the resolution. This allows the audience to be much closer to the screen. Typically all rows are within one screen height; conventional theatre sitting runs 8 to 12-screen heights. Also, the rows of seats are set at a steep angle (up to 30° in some domed theatres) so that the audience is facing the screen directly. IMAX in a domed screen is called OMNIMAX and was developed to provide an even more immersive experience than the traditional IMAX giant flat screen.

Depending on the type of interior design, cinemas can be differentiated into these following types:

- flamboyant
- luxurious
- opulent
- minimalist
- modern
- refined



Spatial design

Essentially, the spatial program of the typology 'architecture of entertainment' consists of audience, organization and some ancillary facilities. Cinema's spatial design contains:

1. Spaces for the Audience (Auditorium, entrance, tickets, foyer, toilets, cafe, smoking area, Cloakroom)
2. Spaces for the technical needs (Projection room and building engineering)
3. Spces for the film (Surface for screening, loud-speaker, production space, atelier,..)
4. Spaces for Administration (Office, meeting room, toilets,...)

I AM A CINEMA



The Entrance

Learning from Las Vegas with the decorated shed remains for a long time the concept of the cinema. The paradox of a lightened and the very much present facade which hides behind a dark room is actually a parallel fascination between the face and the content.

The entrance of the cinema is very visible, usually used to have a sign, which played the role of invitation and promotion.



Lobby

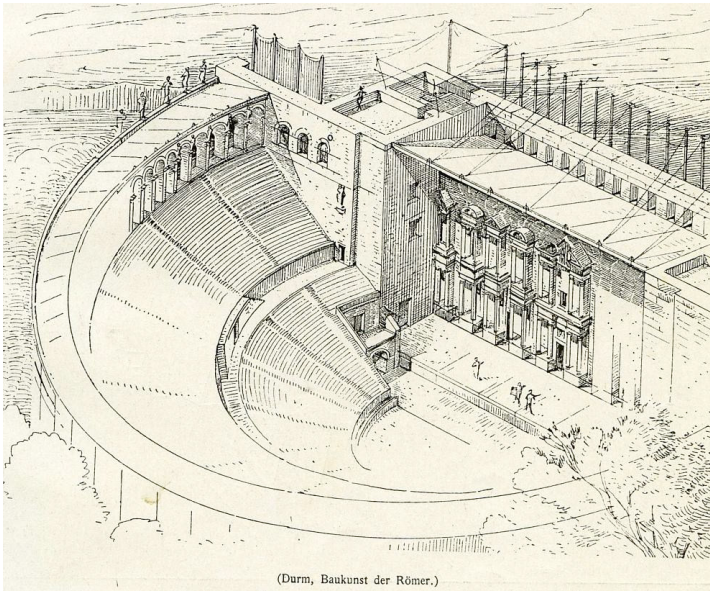
The lobby is described as a room which provides a space out of which one or more other rooms or corridors lead. It is a typical entrance of a public building. The lobby of a cinema is usually characterized as a space in which the audience spends time before and after the screening experience. A lobby doesn't have necessarily a concrete definition in the cinema. It is a space that should offer entertainment and comfort for the audience and visitors. Its interior design includes spaces for shops, bar, café, sitting places, places for film posters or screens. Usually this space leads to the auditorium.

The hall is the focus. This has to fulfill the requirements of the space, light, sound, circulation and emergency escape. The projection room is located behind the publicum and has to have direct view to the main 'wall' as well as to an emergency exit. The technical room and the archive are not accessible from the audience.



Theatrical design

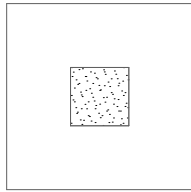
The confrontation of the audience with the performance is an old issue of society and architecture. It started with the development of the early performance art 'dancing'. Theatrical works or plays required a space for their entertainment activity. The first theatre architectural design started in the ancient times by the integration of theaters in the landscape, which is seen also today. The Greek (Epidauros) and Roman (Theatre orange) amphitheaters are considered some of the first theatrical designs. The Greek ones were characterized with the following architectural elements: Cavea (theatron) – the approximately semi-circular bank of sitting, cunei – the wedge-shaped sections of seats separated by horizontal walkways and vertical steps, Diazoma- the horizontal walkways between tiers of seats, Orchestra the flat area where the chorus stood, sang and danced, Paradoi-the monumental passageways and gateway entrance on each side of the auditorium, Paraskenia – the wings at the end of each side of the skene stage building, Proedria-throne seats, Proskenion – a platform supported by columns in front of the skene, Skene - the backdrop of the stage and Auditorium – the area between the stage and seats.¹³ The Romans copied the Greek style of building. They didn't consider the location and consequently built walls and terraces to build the theatrical structure.



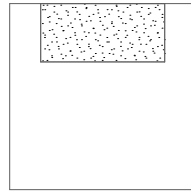
Theatrical design appears also in the book of Vitruvius 'De architectura libri decem' - ten Books on Architecture on 1st century BC. He describes the general principles of building an open-air theatre with a stage, orchestra and auditorium.

Apart from open-air theatrical design, the stage performances required an indoor theatre. This is called the 'odeum', meaning a singing place, which according to the historical research represents the high point of theatre building in the ancient world. One of the most famous Odeons which contained a great span was the Oden of Agrippa 15BC.¹⁴

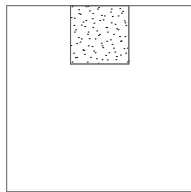
Theatres have been developing throughout different cultures such as French, German, British, Russian, American, Chinese, Japanese, etc. The typology developed and improved its elements throughout the history as well. Its design went through renaissance, baroque, romanticism, naturalism, modernism, expressionism, art deco, futurism and nowadays developing in a direction of alternative theatre space - a tendency for flexibility in designing a multipurpose hall.



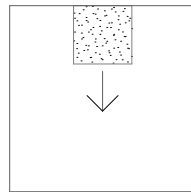
Arena



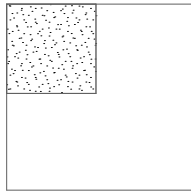
Proscenium



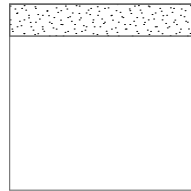
Thrust



Flexible



Wide fan



End theater

Auditorium

‘Auditorium’ taken from Latin *audītōrium*, from *audītōrius* meaning ‘pertaining to hearing’.

Auditorium is an enclosure, covered or open, where people can assemble for watching a performance given on the stage or plane. It is the most important part of a cinema. The design of this space holds the key to the scale, form and layout of the whole building. The following are types of auditorium: ¹⁵

Arena theatre – surrounded on all sides

Proscenium theatre – with audience only on the front sides

Thrust theatre – with audience surrounded on three sides

Flexible theatre – with flexible stage and sitting arrangement

End theatre

The wide fan

Amphitheater

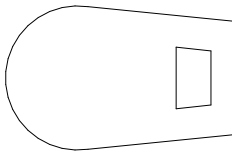
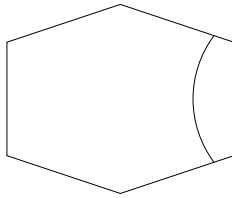
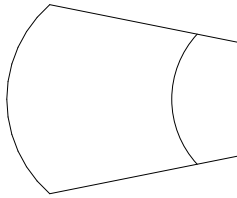
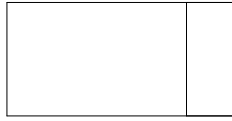
In-the-round

Courtyard theatre

Traverse

Promenade

The size of the auditorium depends on the number of the required seats (up to 10 000 seats). The floor area of the hall including gangways (excluding



1. Shoe box; 2. Fan; 3. Diamond; 4. Horse shoe

the stage) should be calculated on the basis of 0,6-0,9m²/person or 4-5m³/person, whereas the height of the hall is determined by such considerations as ventilation, presence of balcony and type of performance. The average height may vary from 6m for small halls to 7-8m for large halls.

The ceiling should provide a light increasing at the height near the center of hall.

The auditorium has the following basic standards of shape design:

- Shoe box
- Fan
- Diamond
- Horse shoe

The auditorium has different sitting arrangements, such as: Curvilinear concentric sitting scheme, linear sitting scheme and circular concentric sitting scheme.

The main features which are to be considered in such structure are *the perspective* and the *acoustics*. This leads to the row and oval or straight configuration of sitting places. This should enable the creation of sightlines which ensures that every seat has an unobstructed line of sight to the performance. The proportions of an auditorium are obtained from spectators' psychological perception and viewing angles, as well as requirements for a good view from all seats. Head movements should be according to the following: 30-no movement, 60-glight eye movement, 110 Sight eye and head movement, 150 – head movement 90 degree, 360 – full head and shoulder movement.

Stage: the size of the stage depends upon the type of performance the hall is to cater for.¹⁶

Parts of an auditorium:

Proscenium: the area of a theatre surrounding the stage opening. A proscenium arch is the arch over this area. A proscenium plane divides the performer and spectators

House: it is the main seating area

Gangways: a passage between two rows of seats. The minimum gangway should be 1100 mm

Aisle: The walkway between each area, row of seats to permit ease of passage.

Drop stage: A stage floor that moves vertically on an elevator usually so that one can set quickly replace another

Tormentor: a curtain or framed structure used directly behind the proscenium at each side of the stage to screen the wings sidelights from the audience

Apron: The part of the stage floor in front of curtain line

Orchestra pit: the space reserved for musicians usually in front

Balcony: A gallery that projects over the main floor of theatre

Wing: the platform adjacent to the stage for keeping props

Box office: Where tickets are sold

Cyclorama: is the exterior of the backdrop. It is basically a stanchion between backstage and main stage

Fire curtain: A curtain or asbestos or other fire-proof material that can be lowered just inside the proscenium arch in case of fire.

Green Room: the space in a theater, studio or a similar venue which functions as a waiting room and lounge for performers before and after a performance and during the show when they are not engaged on a stage.

The spatial design of an *auditorium* referred to operas, theater and music halls and today refers also to

event halls and cinemas.

Film may be art's most engrossing medium. We sit in a dark theater, look at a big bright screen and lose ourselves in what is portrayed.

In the case of the cinema, the distance relationship between auditorium and the screen is smaller than in the theatre, opera or music hall. I don't mean only the geometrical distance but also the viewing one. This reduces immediately the interior design of the cinema auditorium into minimum. As such, it reduces the area of the stage and the backstage. In this space, the architecture is not perceived, it is felt.

Nevertheless, we cannot say that there is no interior design in the movie amphitheater. Acoustics involves the materiality as the main design requirement of the interior. Other than that the conformity of the audience also depends on the furniture design as well as its design arrangement, which includes the circulation (mobility) within as well as the exit solutions. If we think that there is no opening because of the darkness and sound, then definitely air-conditioning is another issue to be considered in a space which can have up to 3000 people.

Another difference between a theatrical auditorium and a cinema is that the cinema is developing the shape with the technology development, like nowadays it is using every coordinate for screening in order to increase the immersion of the audience.



Light

A 1913 movie theater in Mannheim, as we know from the first sociology of cinema, used the slogan, "Come in, our movie theater is the darkest in the whole city!"

Gramophone, Film, Typewriter - Friedrich Kittler¹⁷

Cinema is *nocturnal architecture*. It is an entertainment design that draws together large groups of people in a single dark space. The entertainment tool 'movie' can be played only in a dark space. The dark space is indoor or outdoor. The indoor space is available 24/7 and the outdoor one is limited, from sunset to sunrise. This outdoor amphitheater relates once again to the Greek and Roman outdoor theatres.

The dark auditorium maintains different shades of dark. During the prescreening period, it has a lightening of 100lux and during the screening the darkness increases and reaches the anonymity of a dark space. The audience becomes a participant in an immersive sensory environment.

The environment is designed without openings to natural light and can be described as a black space. Usually, the interior design depends on light factors. In order to design a darker space, dark material colors are required.



Acoustic

There are four general characteristics that contribute to the effectiveness of an auditorium: good projection of sound to the rear part of the enclosure, good clarity/articulation, a good balance of high/low frequencies and even dispersion of sound. All auditoriums are designed to maximize sound projection and provide constant throughput within the entire structure. Seats are positioned in the direction of transmitted sound.¹⁸

The cinema is a virtual art which shows pictures and sounds, which mainly means that it is connected with light and acoustic. The performance hyper-activates the sense of hearing, seeing and feeling.

The film is mainly played with sound. Sounds are not images. They enable a stronger virtual reality in the screening space. Cinema's design acoustic requirements are getting higher and higher, not only for architects and interior designers but also for sound engineers. The performance should enable our hearing sense to get out of reality and get into imaginary reality. The spatial design and sound technology should support the performance of the movie by fulfilling the requirements in material design, form, space and sound effects.



Seats

The audience mostly sits next to each other, in rows. The rows are filled with theatrical seats, usually designed in an Art Deco style. They are seen commonly in red. Movie theatres use the color red because of its effect on how the viewer's perceive light. Human eyes are less sensitive to the red color, which makes the room darker providing a contrast for the cinematic screen.

The seat is the elementary furniture of a movie theater. This ergonomic furniture is used by everyone during the time in the dark space. Seats are comfortable. Their design is very delicate. The action of sitting in the seat is the action of body's slackening. It prepares you physically to enter the immersion and enables you to experience it in a comfortable way. It is the chair that drives you to the imaginary journey.



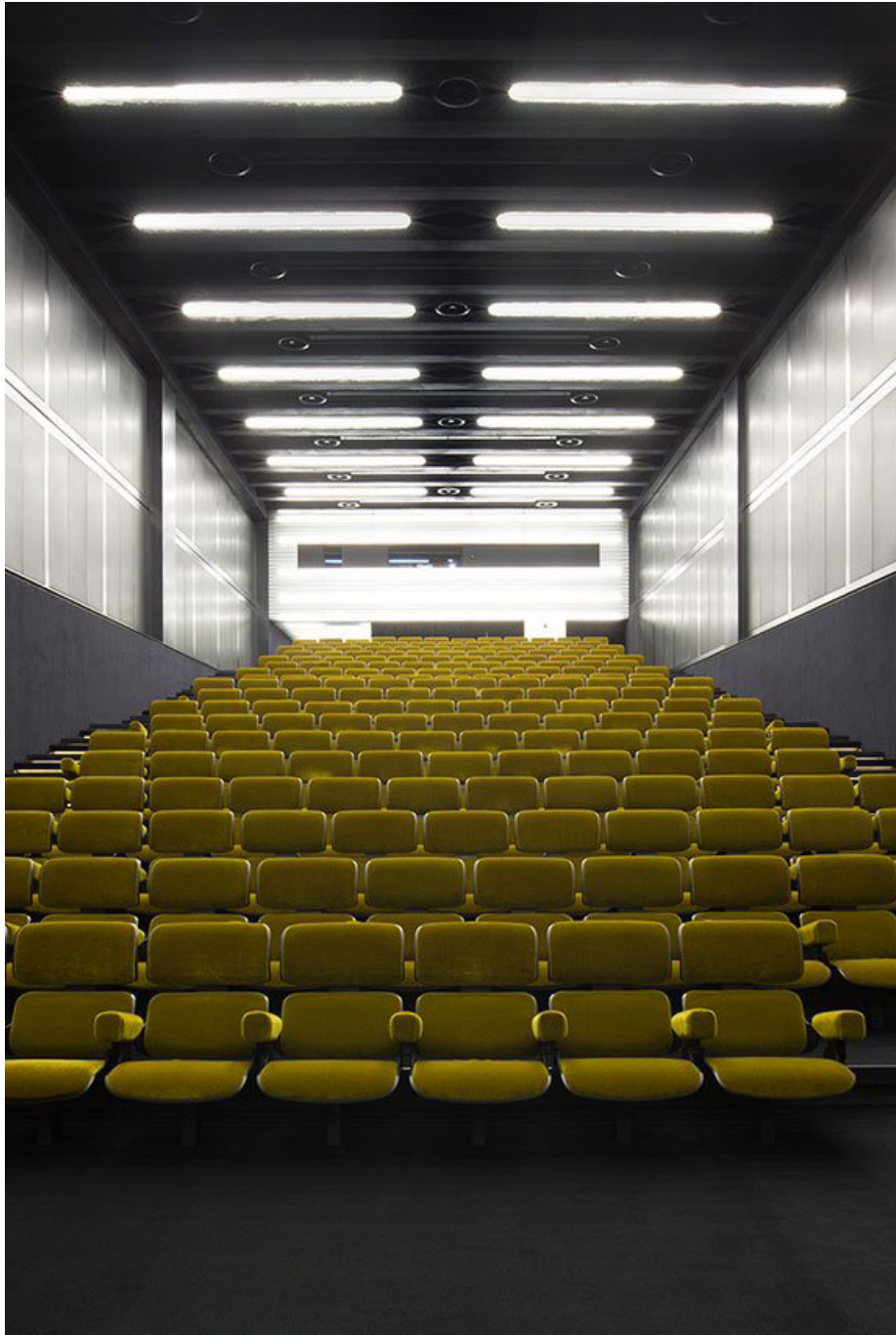
La Cineteca

'Cinema Center in Matadero de Legazpi is an example of transformation of an old factory building in Madrid into a cinematographic arts center. Such centers don't offer only screens and movie halls but are institutions of film, which can be understood as an educational center as well. This mono functional definition of the building has at the same time a rich diversity in its self. It is a solution for film makers, film lovers and a museum of the memory of the film and cinema. The diversity is seen also in the way how the screens are located, which shows lots of diverse screening spaces, such as indoor and outdoor, garden cinema, screenings in small rooms, interactive screening, experimental screening spaces, etc.

Another important reference to this building are the corridors as working areas as well as private working space for movie makers and the ones that are interested to extend their knowledge for movies. The activities, that are taking part in this building have a huge impact in the educational development of that region but in the financial aspect, this is also an example of self-sustainability.¹⁹







Fondazione Prada

"It is surprising that the enormous expansion of the art system has taken place in a reduced number of typologies for art's display. To apparently everybody's satisfaction, the abandoned industrial space has become art's default preference -- attractive because its predictable conditions do not challenge the artist's intentions -- enlivened occasionally with exceptional architectural gestures. The new Fondazione Prada is projected in a former industrial complex too, but one with an unusual diversity of spatial environments. To this repertoire, we are adding three new buildings -- a large exhibition pavilion, a tower, and a cinema -- so that the new Fondazione Prada represents a genuine collection of architectural spaces in addition to its holdings in art. The Fondazione is not a preservation project and not a new architecture. Two conditions that are usually kept separate here confront each other in a state of permanent interaction -- offering an ensemble of fragments that will not congeal into a single image, or allow any part to dominate the others. New, old, horizontal, vertical, wide, narrow, white, black, open, enclosed -- all these contrasts establish the range of oppositions that define the new Fondazione. By introducing so many spatial variables, the complexity of the architecture will promote an unstable, open programming, where art and architecture will benefit from each other's challenges." ²⁰

Koolhaas, 2015

- ¹ Ralph Stephenson, Jean R. Debrix, *The cinema as art* (London: Penguin Books, 1970), p.165.
- ² Paul Bode, *Kinos* (München: Callwey, 1957), p.88.
- ³ Liam O'Leary, *The silent Cinema* (London: Studio Vista, 1970) p.92-96
- ⁴ Galileo, 'Die Wiege des Kinos, Dokumentär Galileo' 2015, <<https://www.youtube.com/watch?v=itWkoHPcx4s>> 03.12.2016
- ⁵ Liam O'Leary, *The silent Cinema* (London: Studio Vista, 1970) p.92-96
- ⁶ Nick Broughall, *A brief history of film*, 2015, <<http://www.techradar.com/news/video/a-brief-history-of-film-1300905>>, 08.04.2016
- ⁷ Friedrich A. Kittler, *Gramophone, Film, Typewriter*, (Stanford: Stanford University Press, 1999) p.122.
- ⁸ Paul Bode, *Kinos* (München: Callwey, 1957), p.14.
- ⁹ *English Oxford Dictionary*, <<https://en.oxforddictionaries.com/definition/cinema>> 20.02.2016
- ¹⁰ Edwin Heathcote, *Cinema Builders* (Chichester: Wiley-Academy, 2001), p.10.
- ¹¹ *World Cinema and the Question of Spatial Ordering*, Vinzenz Hediger, 2010 <<http://www.screeningthepast.com/2013/10/what-do-we-know-when-we-know-where-something-is-world-cinema-and-the-question-of-spatial-ordering/>> (18.11.2016)
- ¹² Abstract, *Spatial analysis of various multiplex cinema types*, 2016 <<http://www.sciencedirect.com/science/article/pii/S2095263515000655>> (03.03.2017)
- ¹³ *Greek Theatre Architecture*, Mark Cartwright, 22.04.2016 <http://www.ancient.eu/article/895/> (12.05.2017)
- ¹⁴ *The Evolution Of Modern Theatrical Production*, 2017 <<https://www.britannica.com/art/theater-building/The-evolution-of-modern-theatrical-production#toc39435>> (05.06.2017)
- ¹⁵ *Auditorium Literature Study & Design Considerations* 17.01.2017 <<https://www.slideshare.net/VartikaSharma10/auditorium-literature-study-design-considerations>> (20.08.2017)
- ¹⁶ *Theatre Buildings*, Judith Strong <http://www.educacion-holistica.org/notepad/documentos/Arquitectura/Complex%20%28Multi%29/Theatres%2C%20performing%20arts/Theatre_Buildings.pdf> (10.09.2017)
- ¹⁷ Friedrich A. Kittler, *Gramophone, Film, Typewriter*, (Stanford: Stanford University Press, 1999) p.198-201.
- ¹⁸ *Theatre design and ventilation*, Health & Medicine, Technology (06.06.2016) <<https://www.slideshare.net/drlkeshsharoff/theatre-design-and-ventilation>> (13.09.2017)
- ¹⁹ *Cinema Center in Matadero de Legazpi*, 2012 <<https://www.archdaily.com/236663/cinema-center-in-matadero-de-legazpi-chqs-arquitectos>> (02.09.2016)
- ²⁰ Amy Frearson, *Fondazione Prada*, 03.05.2015 <<https://www.dezeen.com/2015/05/03/oma-fondazione-prada-art-centre-gold-leaf-cladding-wes-anderson-cafe-milan/>> (20.05.2016)

Lumbardhi cinema



Existing building and its background

Location

Cinema Lumbardhi is located in the historical center of Prizren. The small house with a big yard is surrounded with one to two floor buildings for housing and mixed usage, bordering in the west, north and partly east. An important historical trade street called *Rruga e Farkëtareve* (English: Blacksmith's street) is located right on the east border. The south border is a main city ring road, which follows the line of the river Lumbardhi and at the same time is the urban border between the old town 'Shadervan' and the other northern part of the city. These urban areas are connected with the iconic '*Stone Bridge*'.

History (building)

This simple early-modernist public building was built in 1951. Much like everywhere, the opening of the cinema in Prizren was also a fascinating event. The space couldn't accommodate the large number of visitors. Four years after the opening, the first renovations took place. Additional interior changes were conducted. The interest of people in culture and cinematography increased, therefore in 1961 Lumbardhi was expanded by opening its yard cinema. This change also influenced the mobility and access to the cinema by adding a new entrance from

the street called '*rruga e farkatareve*', transferring the toilets from the basement to the ground floor, and shifting the position of the stairs and the cafeteria.

Architecture

The main existing structure is characterized with two basic elements: the house and the garden. Two small-type house structures are seen in the garden, one of which has the function of a storage and the other one is a bar.

The yard has a large space and is similar to the city urban development, looking like an oversized courtyard between a dense structure of small houses and the narrow Ottoman alleys. The garden's spatial design involves more than 500 seats, a huge curved wall which looks like a combination between a traditional cinema screen and the OMNIMAX (curved) screen, pure green areas with old trees. One can describe the yard as an open air auditorium.

Right behind the outdoor auditorium the 'cinema' is situated. It is a house with a rectangular floor plan, two floors, with a simple pitched roof, with a minimal number of openings but with a very inviting entrance with a huge symbol 'KINO LUMBARDHI'.

Functionality

The cinema reached a capacity of 1200 indoor and outdoor seats. This house initially was equipped with the technology of projecting a film through 35mm film. The process of space utilization was developing through the history. The cinema passed through a smooth transition from a film house to a culture house. As a result of lack of cultural infrastructure in the city, the building hosted many concerts, music festivals and other artistic events, particularly the ones who needed a stage.

After the war of 1998, the cinema was closed. There were many reasons for this, such as bad architectural conditions or lack of interest from the institutions at that time. The simple

outdoor auditorium instead remained always active and it was a space of multifunctional usages, from artistic and cultural to political usages.

Meanwhile, there were different activities taking place in the house after the war, such as coffee places, bars such as *SHKA*, meetings, workshops, exhibitions, many *Dokufest* events, etc.

Activism

Another important chapter of Lumbarthi Cinema's history is '*the issue of its future*', the issue of the building structure, urban development, as well as the issue of the functionality of the cinema. The discourse started with the announcement of demolition.

The Initiative for the protection of *Lumbarthi Cinema* started in the form of a small ad-hoc group of cultural workers and civil society activists mainly from DokuFest and EC Ma Ndryshe, who gathered to share their concerns regarding the fate of the cinema and to come up with emergency reactions to stop the process. The first activity took place at the opening ceremony of the 13th edition of DokuFest, in the form of a protest in support to the cinema. In January 2015, the Ministry of Culture, Youth and Sports announced that "*Kino Lumbarthi*" has entered in the temporary list of cultural heritage assets.















































Existing structure
not usable



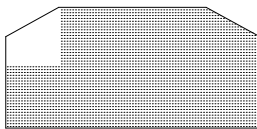
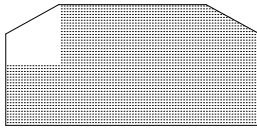
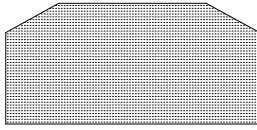
critical conservation and
transformative reuse of the
existing structure into an
entire usable space with the
possibility of extension



extension of the space based
on the idea for enhancement of
the building's function

Design development strategy

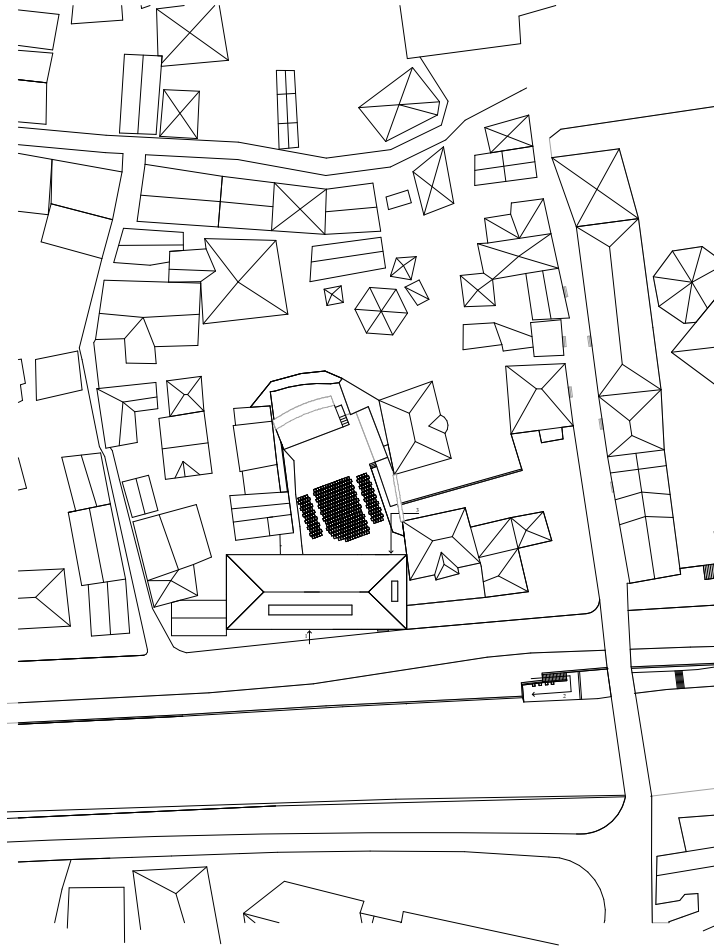
The design is based on the idea of three main steps for the development of the project proposal. The three steps are related to the concept of analyzing the existing structure, not only in the urban and architectural aspect but also in the historical and collective memorial meaning for the society and the city. Consequently, this involves more critical thinking in design decisions, which start the project with critical conservation to continue with the topic 'transformative reuse' as well as a less visible expansion strategy. The application of the below interventions regenerates not only the existing function but should also make it possible to enhance the program in the existing frame. The second step of the intervention is an easier affordable design which enables a smooth transformation in the near future. One important strategy for this phase is that *'every decision refers to a flexible transformation and extension in the future'*. The third phase aims to establish a concept of an enlarged active film and art house in an old ottoman city center. An invisible space enhancement should be achieved by adding space to the existing structure without indicating the city fabric and its identity. Due to the simple *'dark room'* requirement of the typology *cinema*, the design should allow a larger expansion under the whole site. The development of the third strategy is very flexible but the proposal of this research is only an experiment of an example of a design possibility.



1 Screening; 2 Working; 3 Exhibiting; 4 Socializing

Spatial activity

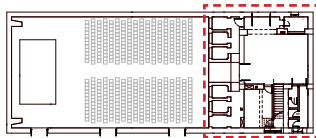
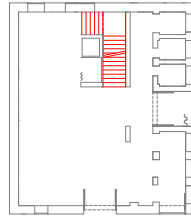
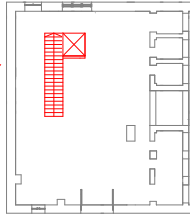
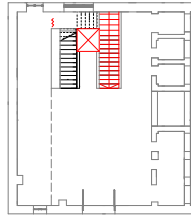
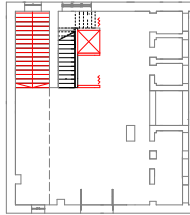
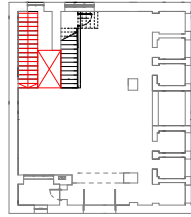
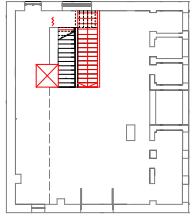
The spatial design enables a *grey scale of space qualities* from public to private, from light to dark and from outdoor to indoor. Consequently, this spatial diversity enables the transformation of the existing structure to a educational, creative, recreational, artistic and especially social space. The design proposal is focused in film and cinematography and is an *art film house* that creates and hosts the following main activities: screening, working, exhibiting and socializing. *Screening (-performance)* is possible everywhere, since the design supports a flexible configuration: in the main hall, the lobby and cells, roof, in the underground floor, in the yard and water. *Working (-creation)* areas are areas with different spatial qualities and therefore there is a diversity depending on working requirements. These spaces are located almost everywhere. *Exhibiting space (-archive)* is a space spread also throughout the entire area. It comprehends the idea of archiving and exhibiting in the same house, where one learns and creates. Exhibiting is possible in the roof, lobby and underground, while the archiving is concentrated only in the underground mainly in the side and the core. *Socializing (-to gather)* encompasses the entire area, starting from the yard, the underground, ground and first floor to the roof floor. The space is flexible for many different activities. Each space has different properties depending on the location, size, light and accessibility.



To access the film art house

The accessibility to the public building is easy, inviting and friendly. The context, in which the existing building is placed, allows three main entrance possibilities.

The first one is from *the street*. It is very frontal and inviting, but has a lack of a public space in front of the entrance, which consequently doesn't fulfill the main urban requirement of pedestrian security. The transformation of the front space is almost impossible because it is highly depended from urban city mobility. However, a general urban strategy, such as making the whole historical zone a car-free zone would be a reasonable solution for many problematic urban cases taking place in this zone. The second one is from *the river*. It is very attractive, visible and has its own pomposity but it is difficultly accessible. It has a very limited space in front of the main entrance, which means it cannot support a design of entering a public building from a huge amount of visitors at the same time. This solution should remain as an additional entrance possibility for specific events. The third one is from *the yard and the trade street*. In contrast to the two first ones, this is less evident but allows a creation of a public space in front the entrance as well as a smother access to the cinema. This is a friendlier solution for the visitors; it has the feeling of entering a small house through its garden in which one barely realizes the transition from outdoor to indoor and public to private.



Circulation

Another important design parameter is the mobility, the way people move through and interact with the building. In the case of Lumbardhi, the vertical mobility is of a particular issue. There are two main structures to be designed: the staircase and the elevator.

In order to make a conventional design, a specific analysis about the possible solutions is done. The existing staircase connects only the ground floor with the first floor and it is in a poor condition. The first selected trials are examples of maintaining the existing staircase but adding an elevator and an additional staircase for the other floors. It is to be assumed that because of waste of space these are not appropriate solutions. The two other staircase positions are examples of bringing a very visible inviting new staircase to the foyer. Both of them occupy the free space of the foyer and don't allow a multifunctional use of the entrance hall.

The result of the analysis shows that the most conventional solution is a smaller staircase, which is less visible but more compact and rational to the spatial design aspect. It connects all floors, is easy accessible, easy built, particularly creates exiting view experiences and has a proper scale for an art film house such as Lumbardhi. The form and position of the designed vertical circulation, respectively the staircase and elevator in one line, is defined as a compact rectangle placed parallel to the front wall.



City, river, house and garden

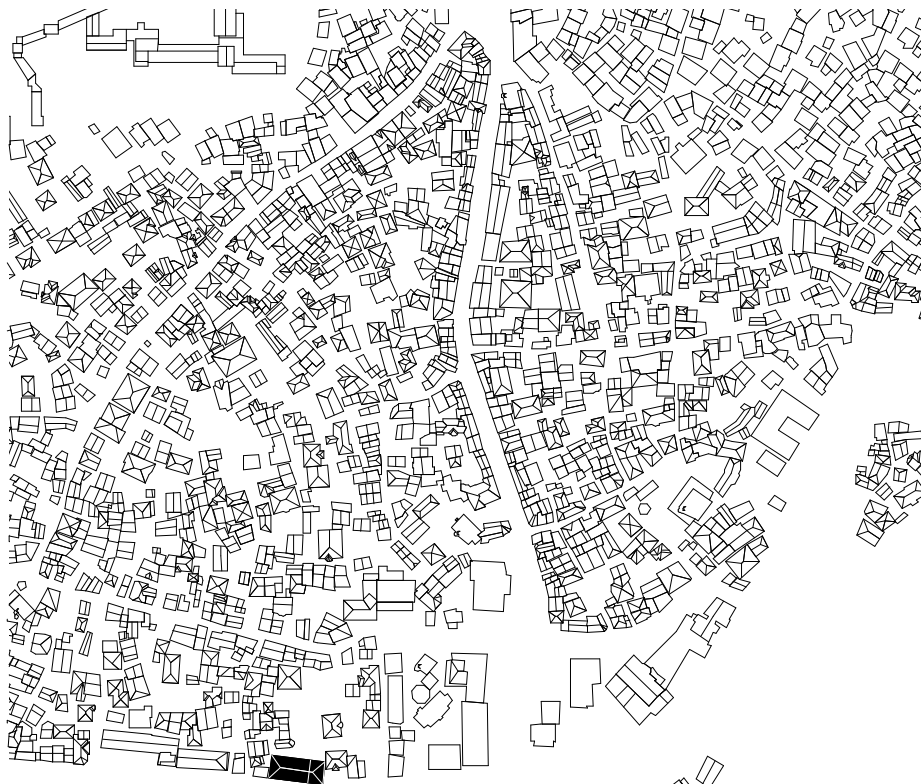
The existing context is mainly defined as a reciprocal relationship between the old town, the river, the house as a public building and its garden. All this together composes a collage where the landscape and nature interact with the urban and social space. The collage, done by pieces of famous paintings, is an abstract summary of the symbiosis. It shows the chaotic and active city on the left which stays quiet in the border of the river Lumbardhi. The river flows just like the cars in the street parallel to it. They both built a boundary between the old town and the cinema. The cinema, characterized as a house, stays independent in the urban context but hides secretly the precious garden.

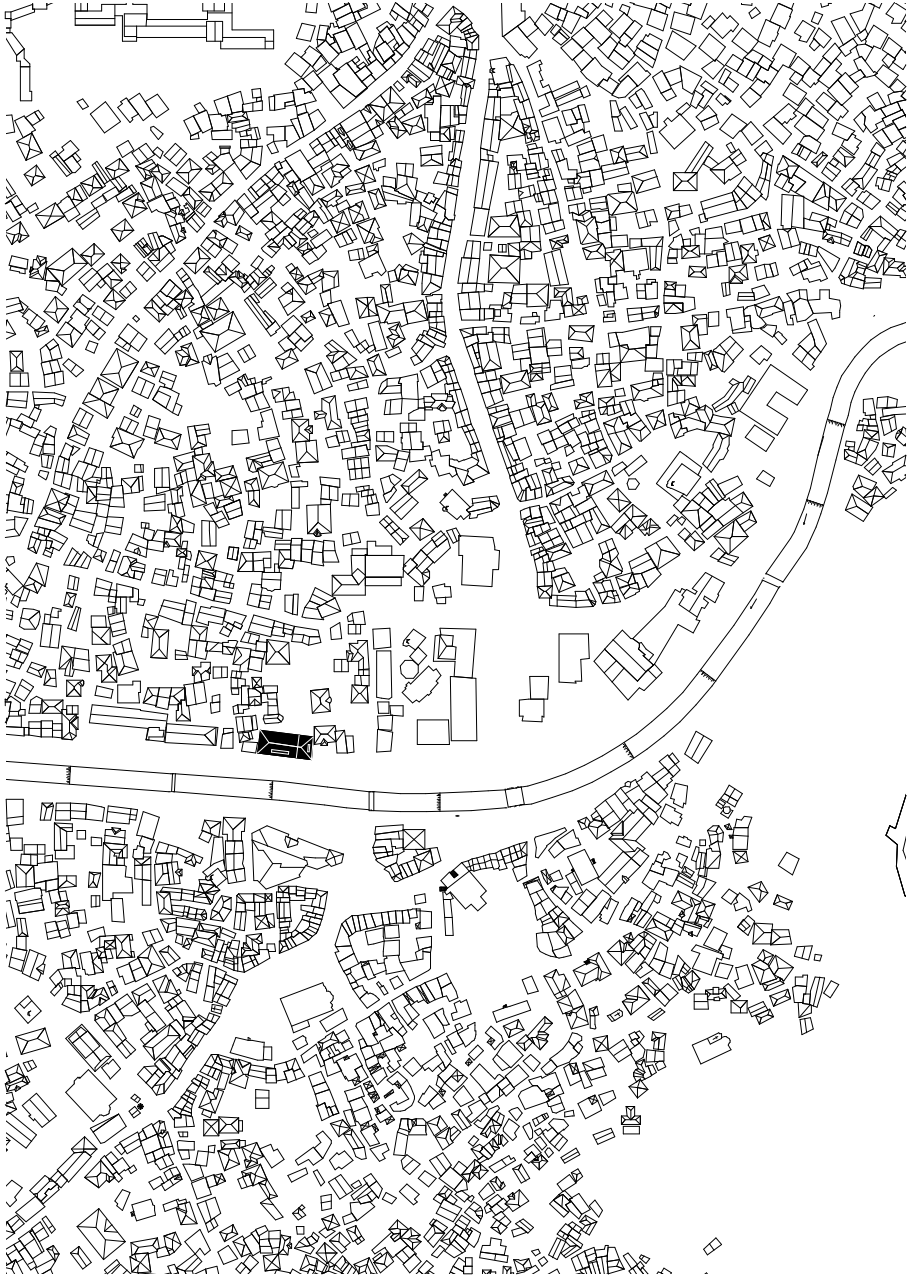
Extension, connection and appearance

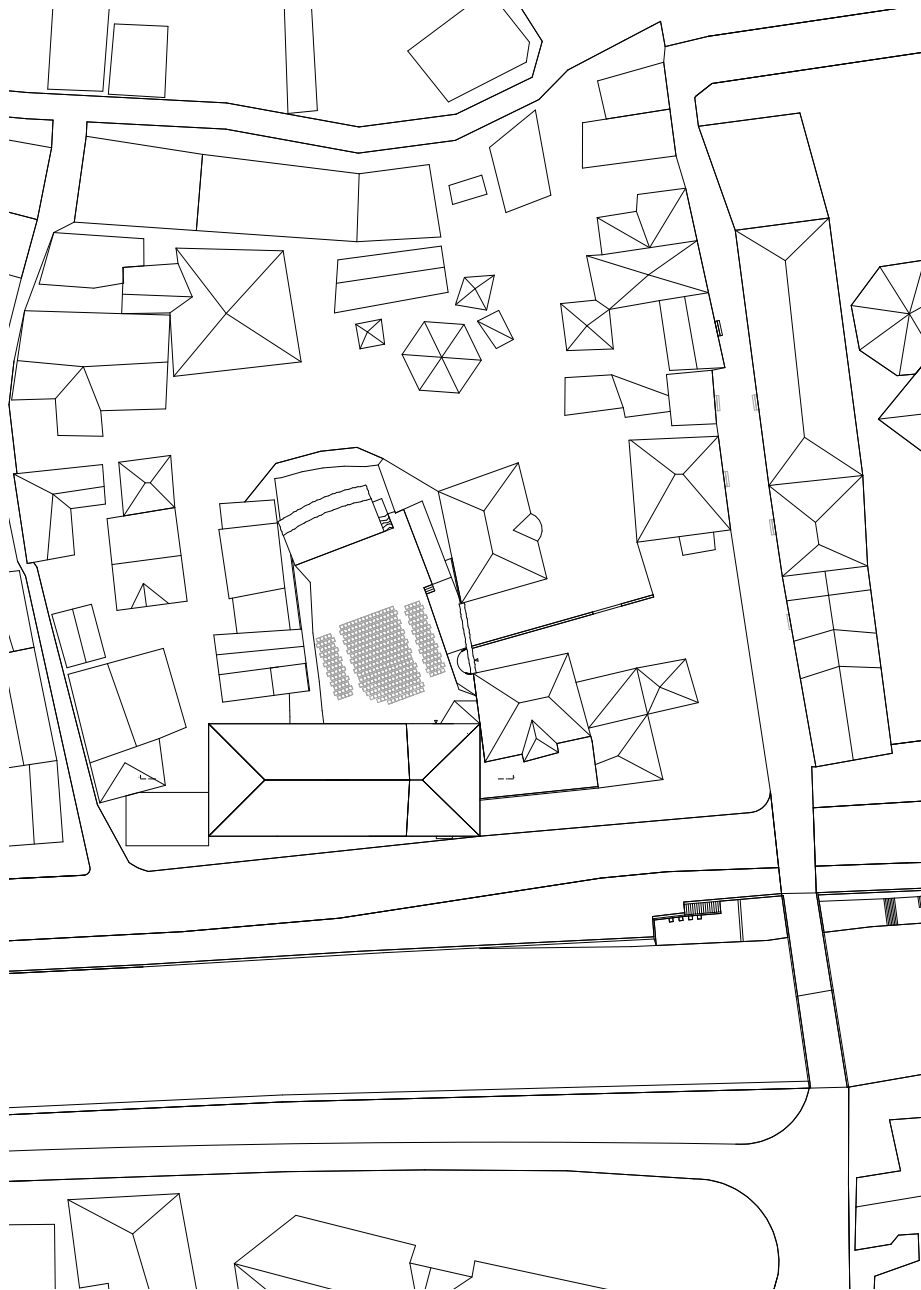
The design proposal of revitalizing the cinema Lumbardhi is based on the results from the analysis of the existing urban context, of the existing building conditions, of the typology, of the social studies and the spatial program. As a conclusion, a functional design is a healthy and friendly social space. Therefore the intervention intends to establish a wider and more diverse spatial program with different spatial qualities. The extension of the existing building without affecting the urban fabric and density should enable not only the visual and physical connection of the city, river, cinema and yard but also highlight the presence and the inviting appearance of the art film house in the city empowering at the same time an easy accessibility.

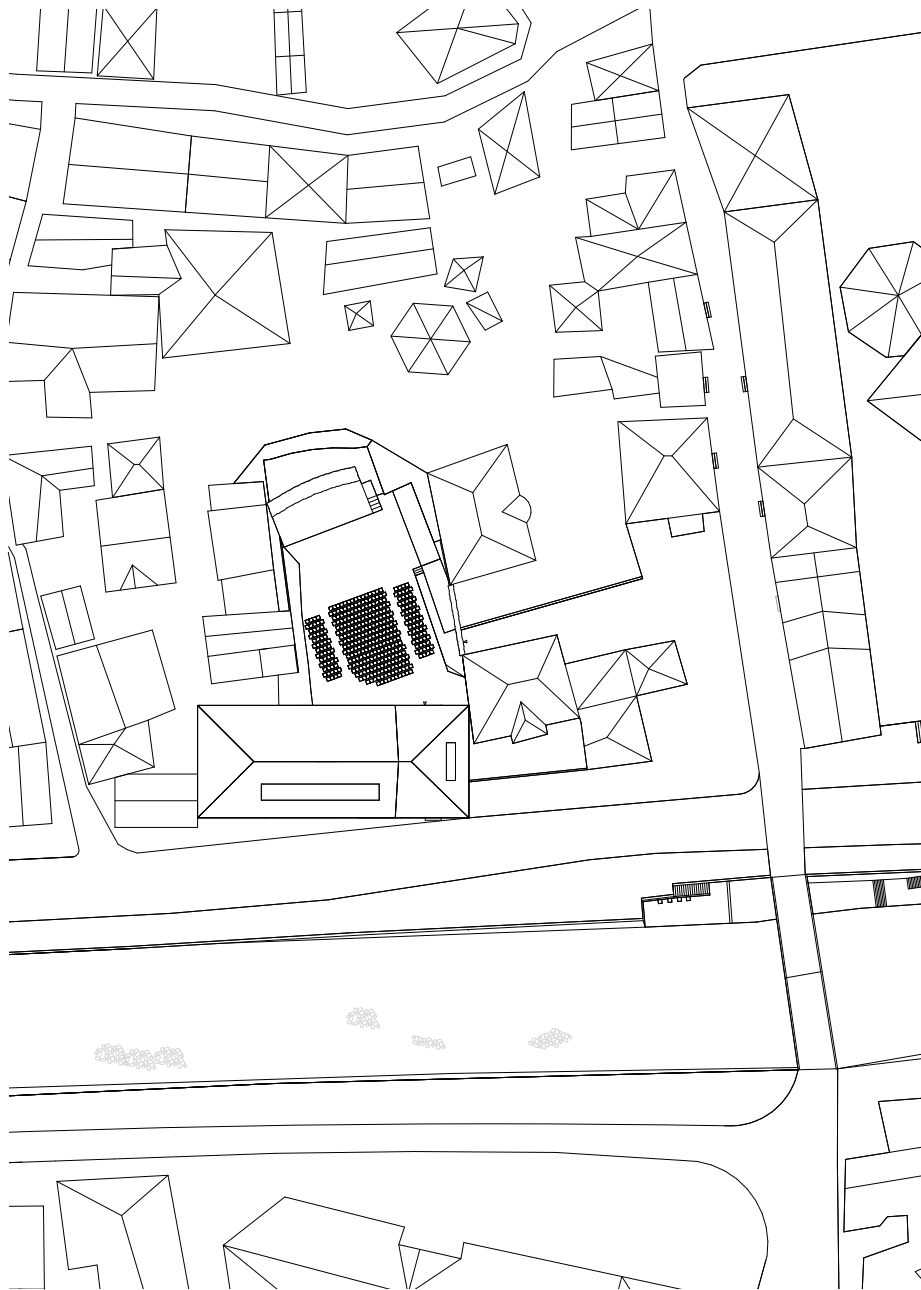








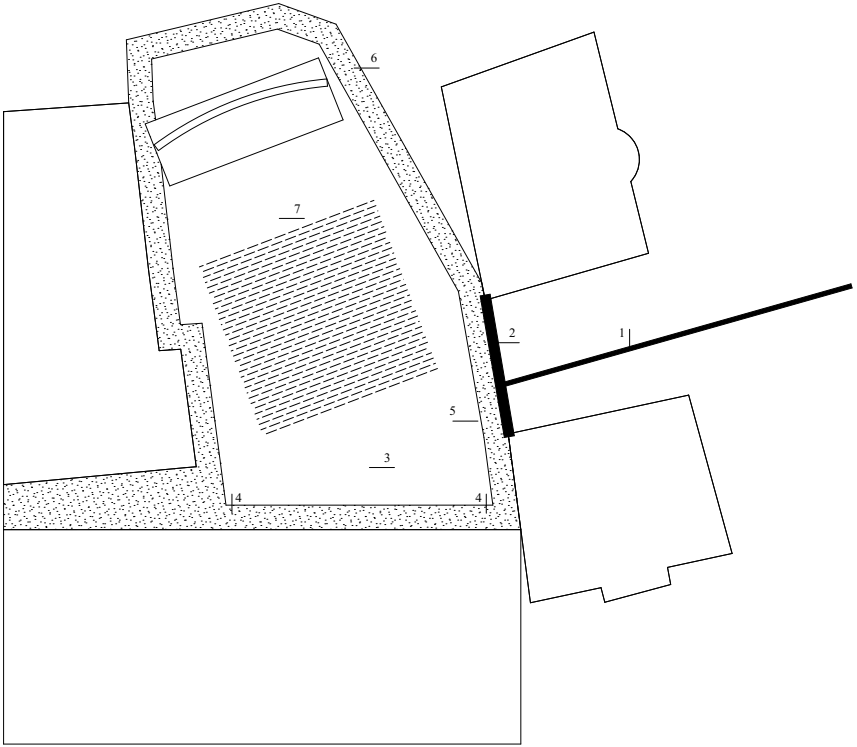






Siteplan

The analysis of the existing cinema is mainly done on-site. The cinema is placed in the middle of one to two floor family houses but not parallel to the main street and therefore one corner of the building cuts the road. The building is visible from *Shader-vani* square and is connected with it through the historical stone bridge. The main existing entrance is from the trade street. It is reached through a narrow alley, which is located in a public space with many coffee houses, small restaurants and crafts. This space has a stone pavement which is an extension to the other part of the city. The site is fenced with a much damaged 3m wall and a wooden door in one side and in the other side directly with the facades of the family houses. The yard is partly greenery and partly paved. There are many old and high trees. There is an outdoor auditorium with 570 fixed metal seats colored with red, green, yellow and blue. They are placed between the cinema building and the curved concrete wall which is part of a 1,3m elevated stage. In addition, there are two additional damaged structures, a bar and a storage.



Concept: Garden design

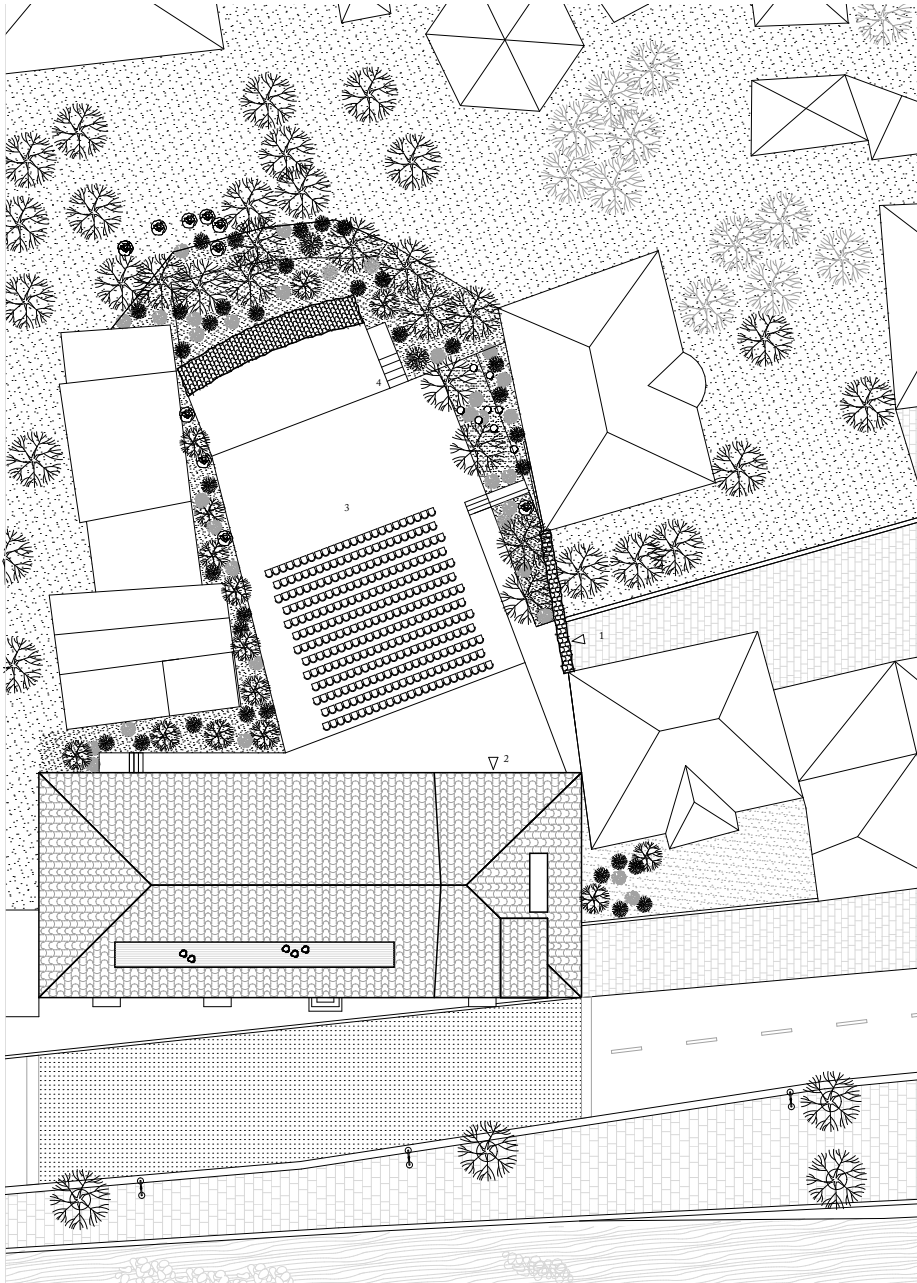
The main design strategy of this scale is the conservation of the existing configuration and the establishment of a free space for a functional, flexible usage and free circulation. Small reasonable interventions such as (1) the creation of an informative and exhibition path that follows the way to the main entrance by adding a new wall on the right side, (2) replacement of the old frontal wall and door with a new one, (3) replacement of the old concrete pavement and stairs of the stage with another concrete, (4) demolition of the two existing small structures to free more space, (5) creation of a wider space at the entrance to enable the installation of temporary structures such as ticket shops or light barriers like curtains, (6) creation of a green border around the audience and performance space for a better acoustic and air condition and (7) design of flexible seats for a multifunctional area, should create rational spatial design.

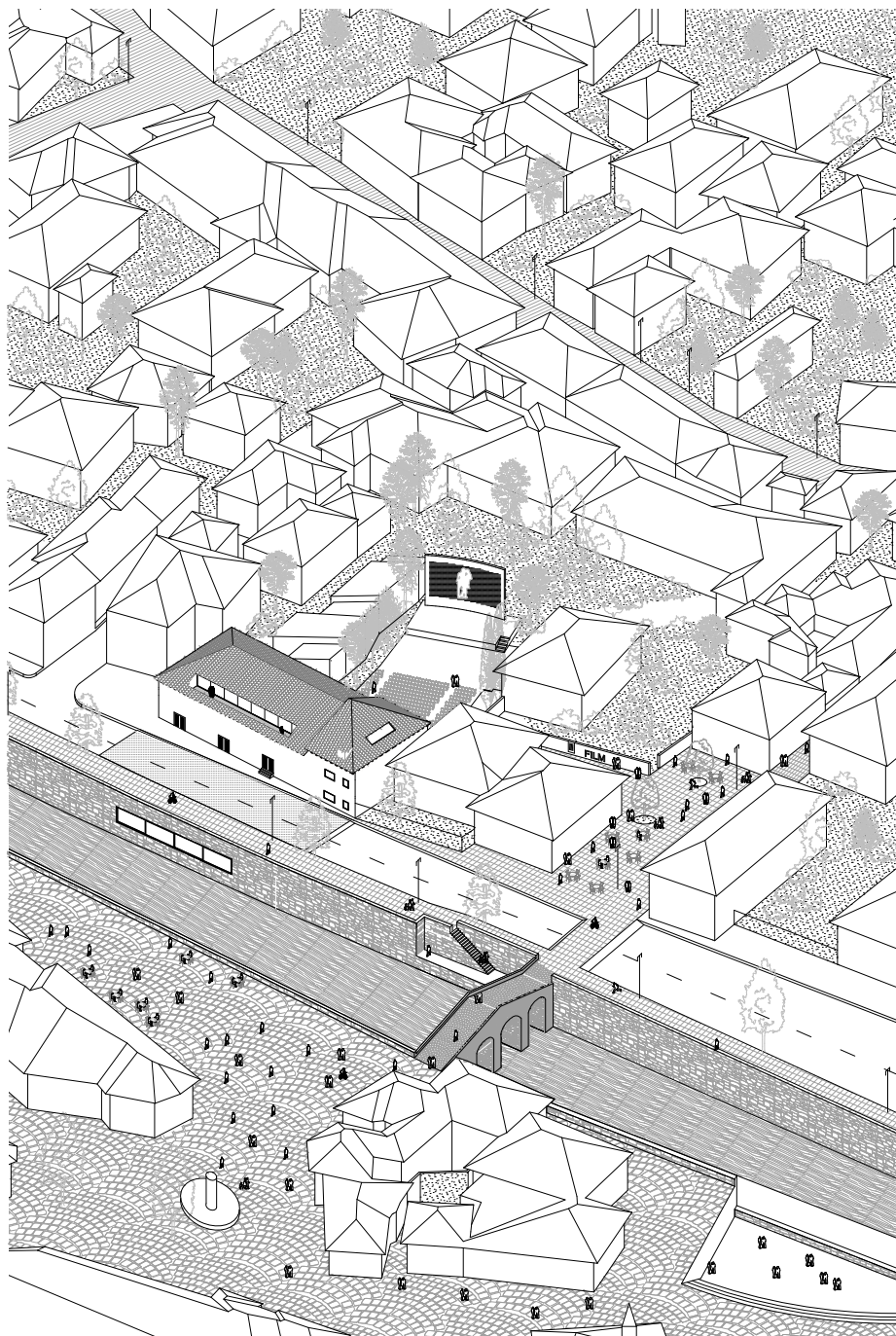




Siteplan

- 1 Site access
- 2 Entrance building
- 3 Outdoor auditorium
- 4 Stage





Groundfloor with the surrounding

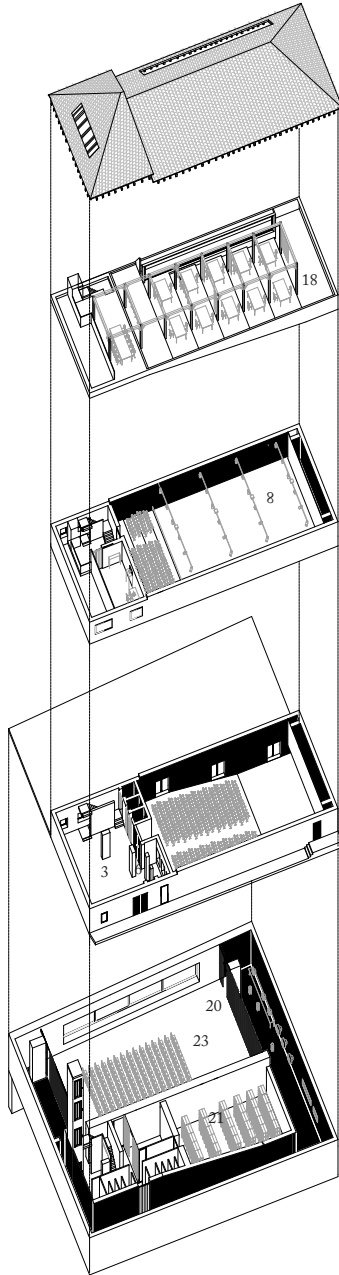
- 1 Main entrance
- 2 Scene entrance
- 3 Lobby
- 4 Cloakroom
- 5 Short movie cells
- 6 Bar / Tickets
- 7 Entrance old movie hall
- 8 Main hall
- 9 Screening/Stage
- 10 Outdoor auditorium
- 11 Outdoor stage/screen
- 12 Garden

↑ 1:300



Spatial program

1	Main entrance
2	Scene entrance
3	Lobby
4	Cloakroom
5	Short movie cells
6	Bar / Tickets
7	Entrance old movie hall
8	Main hall
9	Screening/Stage
10	Outdoor auditorium
11	Outdoor stage/screen
12	Garden
13	Auditorium balcony
14	Working space
15	Projection room
16	Common space
17	Working space
18	Storage
19	Installation
20	Showroom
21	Archive
22	Videobooth
23	Auditorium
24	Loggia



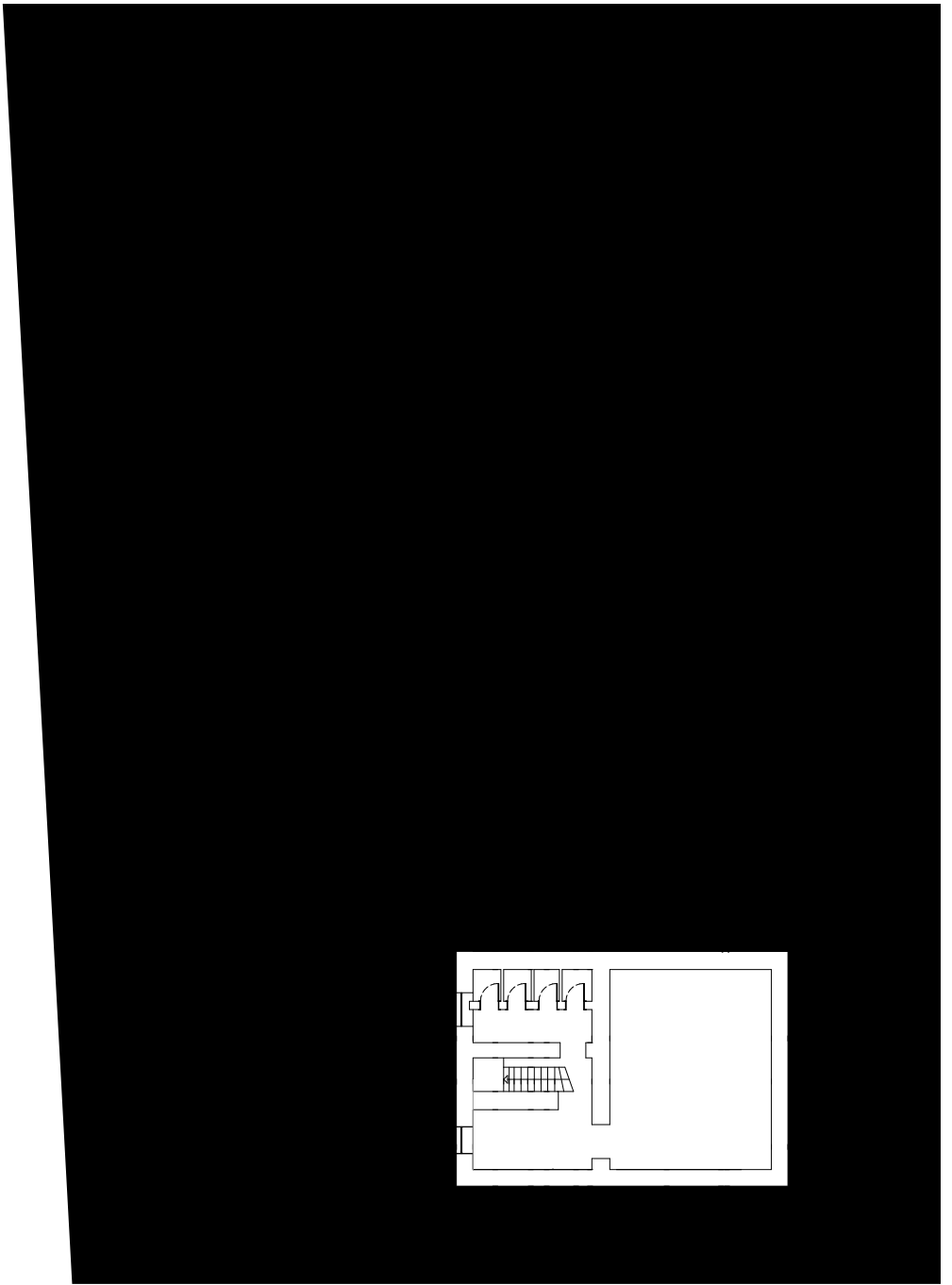


The basement

The third part of the existing building is the extended underground. This space was designed for visitors' toilets and private storage for the cinema. It has a small opening on the street site. The current interior is highly damaged, much like the narrow destroyed staircase.

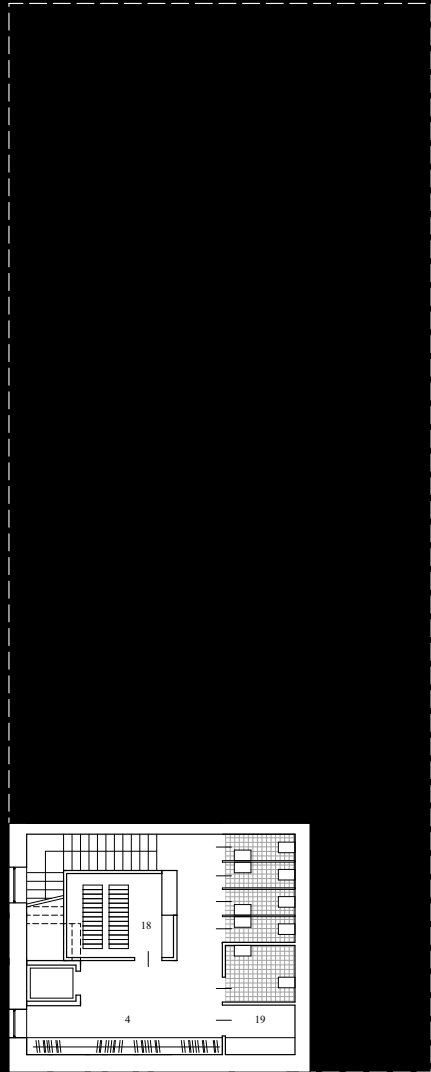
As mentioned above, throughout the design development strategy, the basement should allow two phases of design. In the first one, the aim is the establishment of a functional design without an extension and consequently the creation of a qualitative space through the elegant stair, cloakroom with daylight, functional sanitary areas with an expanding possibility and a storage room.

In the second proposal the goal is clear. The spatial quality of the existing context, as well as the typology cinema, allow a wider creativity and imagination. Therefore, the extension of the space to the underground area is a very exciting challenge - there are a lot of possibilities as well as difficulties. The proposal for this spatial expansion aims the creation of different spatial qualities using the given properties of the site. The space takes not only the line of the house but also the underground area of the street and expands into the river. The resulted design is flowing spaces, which allow flexible and free movement. The floor design is mainly defined with three basic zones: *The core, the side layer and the*



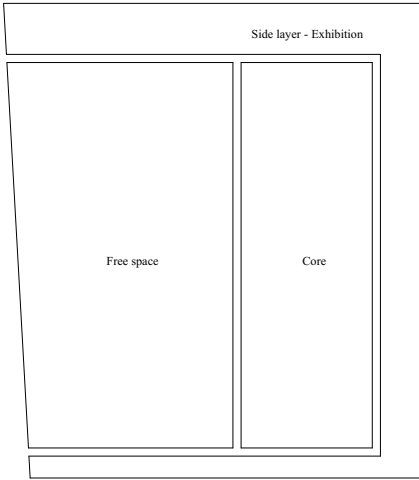
The existing underground floor



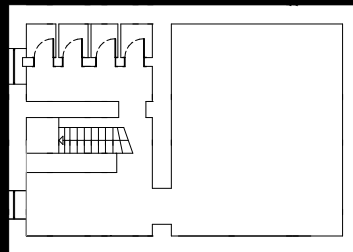


The underground floor



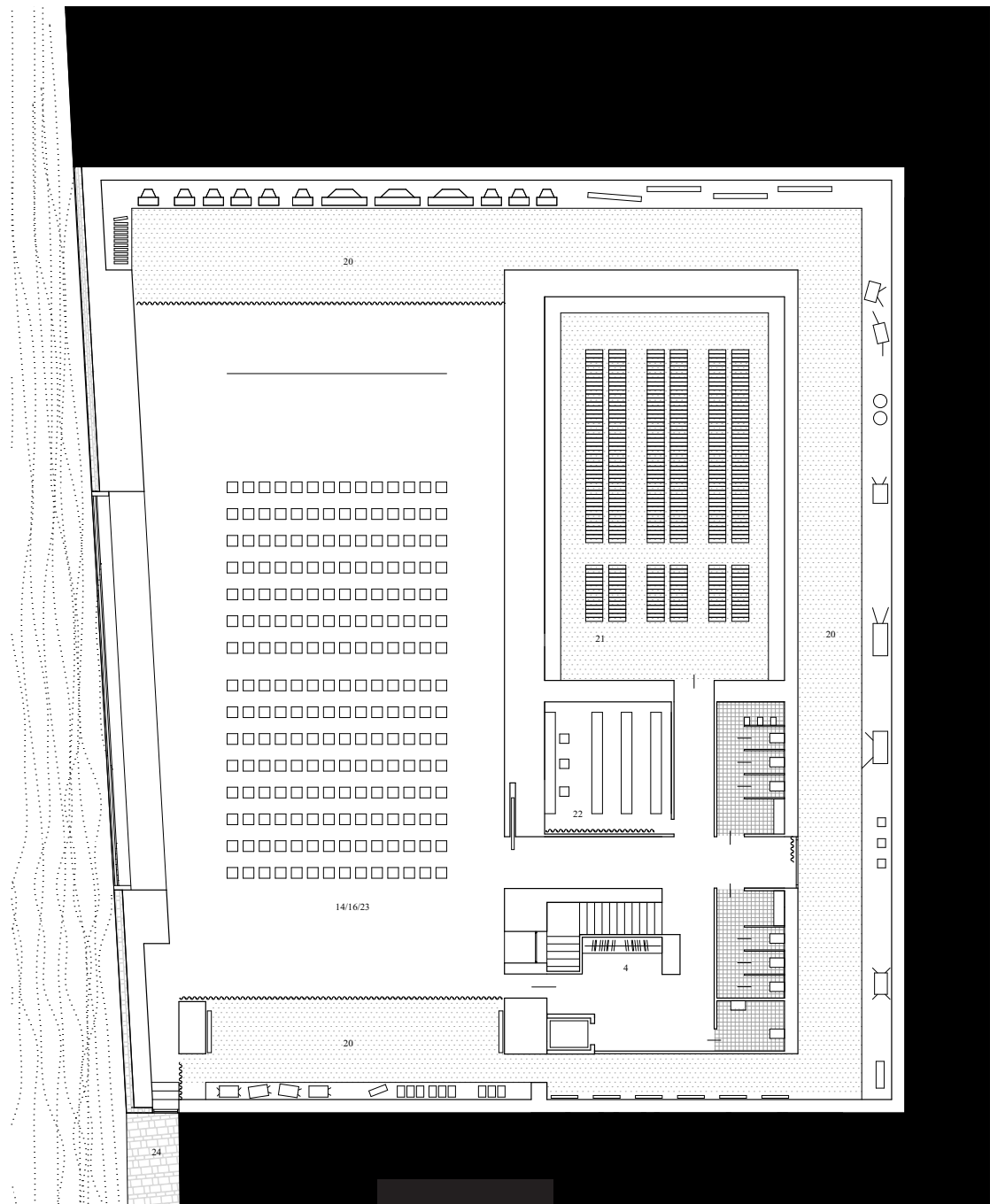


middle free space. The three of them are highlighted independently from each other with the possibility of a common connection. *The core* is the most enclosed and dark area of the floor. It hides the main circulation, a cloakroom, the toilets, storage and the video-tech with the library as a working space. *The side layer* is a tiny path which plays the role of a cinematography archive and forms a self-orientation exhibition path. Through the smooth curtain border, a flexible expansion of the exhibition space is allowed. The multifunctional free space faces the river, which enables a wider visual perspective through the breaking border of basement wall. The space allows flexible configuration, not only inside but also outside, to the river.



The existing underground floor





The underground floor +

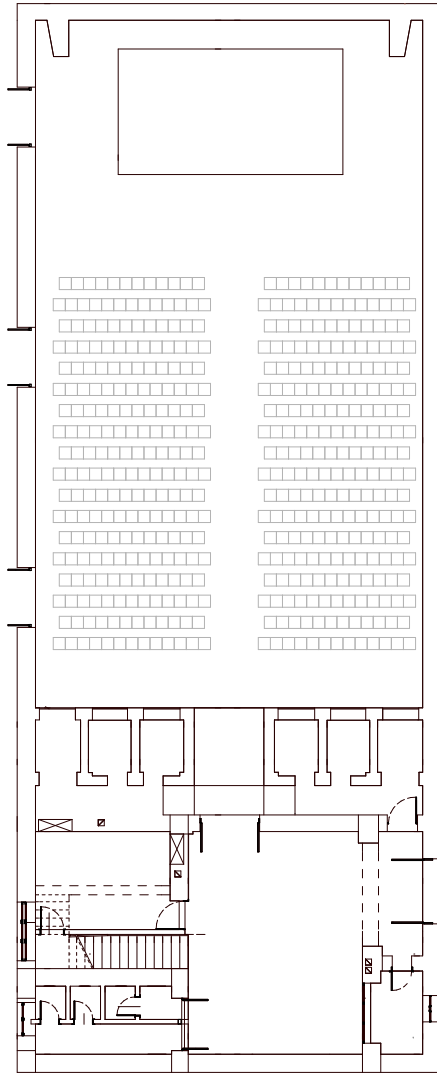




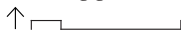
The Groundfloor

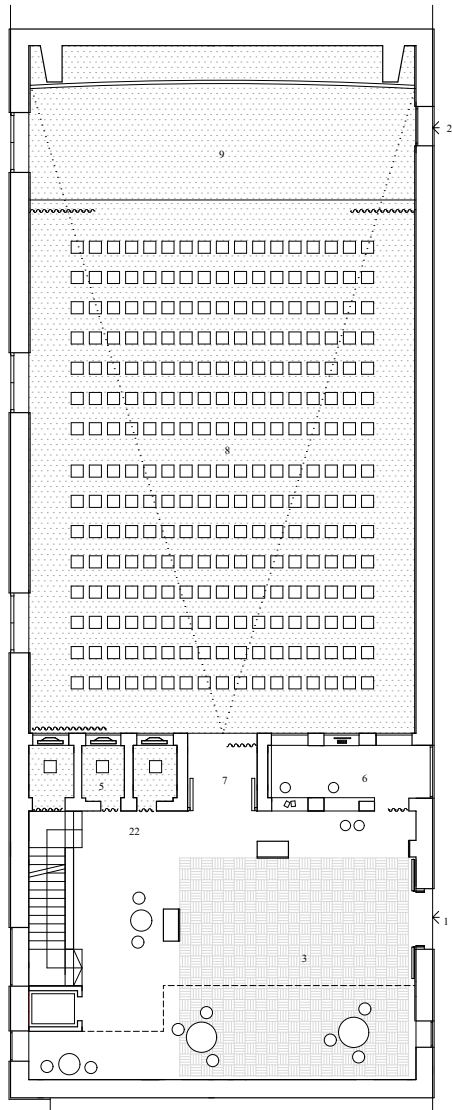
A continuously improvised transformation of the space is interpreted in the existing interior. The space is a mosaic of different patterns composed of different materials used on all surfaces, such as concrete, wood, diverse tiles, textiles and colored surfaces in white, yellow, red and black. Not only materials but also the existing space arrangement is a composition of different scales and configurations of rooms and designs of elements. The analysis of the existing floor plan shows that there is a contrast in the spatial design, mainly between the large cinema hall and the small-scale structured foyer which hosts the other facilities. The cinema hall is located on the right side of the entrance. Its interior design is characterized by wooden wall surfaces and wooden doors as well as green acoustic panels.

The design proposal generates a flowing space as well as a multifunctional spatial design through significant conservation and transformation decisions. The cinema hall maintains history, identity, memories and importance for the society and therefore its conservation is to be considered. The design approach is aiming the creation of a space which allows a communication between the existing and new space as well as between different functions. Small architectural interventions allow visible and free circulation, the creation of a flexible foyer and staircase with natural light, direct horizontal visual connection between the yards and the street, spatial enlargement, multifunctional auditorium, free-standing and visible existing supporting structures.



The existing ground floor





The ground floor

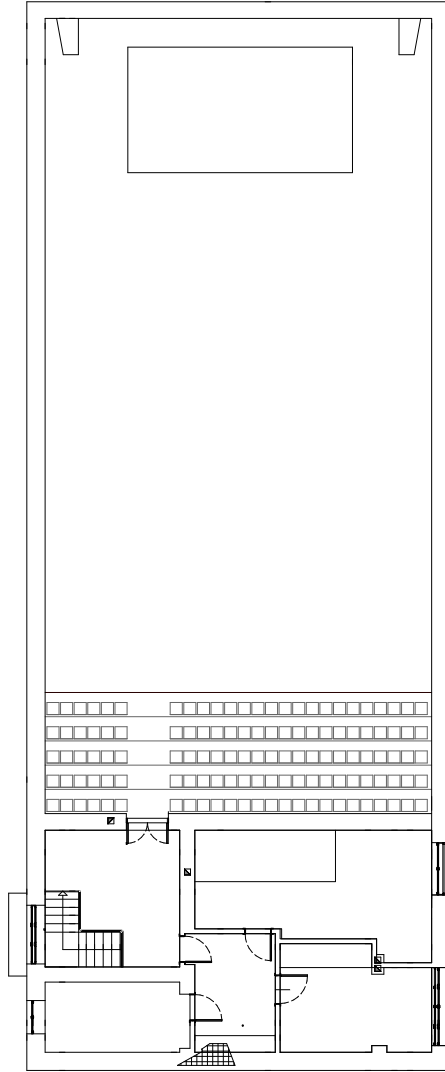




The first floor

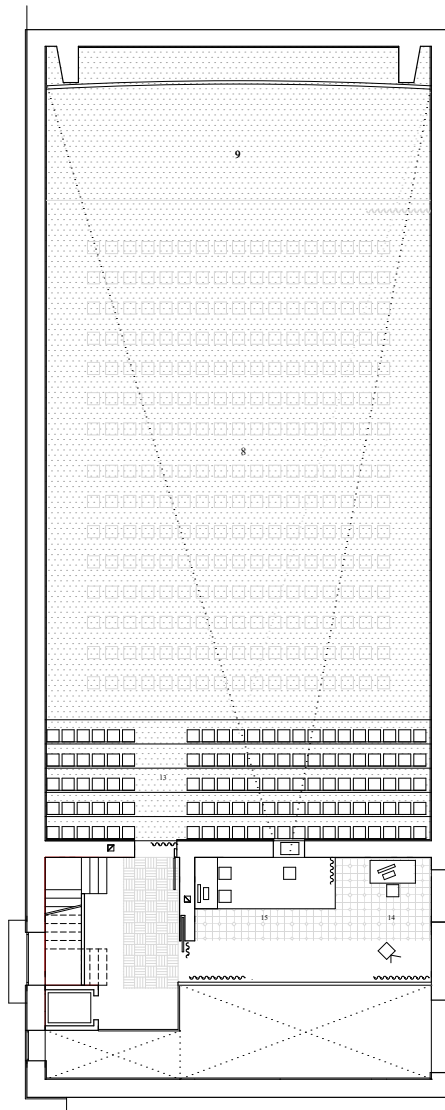
The projection room is placed in the first floor and is the digital connection between the two parts, the cinema hall and the other space which is characterized by one family house spatial arrangement, with three small rooms, two corridors and a small staircase that doesn't connect to the top floor plan. This is the floor with the most spatial intimacy.

The main aim is to enable a qualitative space with good mobility possibilities and spatial enlargement in the tiny structure. By removing the floor, a better natural light, visual connection and free space is created. The tiny, enclosed structure becomes opened and communicative. The space is reduced into two main functions: the hall and the projection room. This configuration allows a conceptual connection inside the house.



The existing first floor





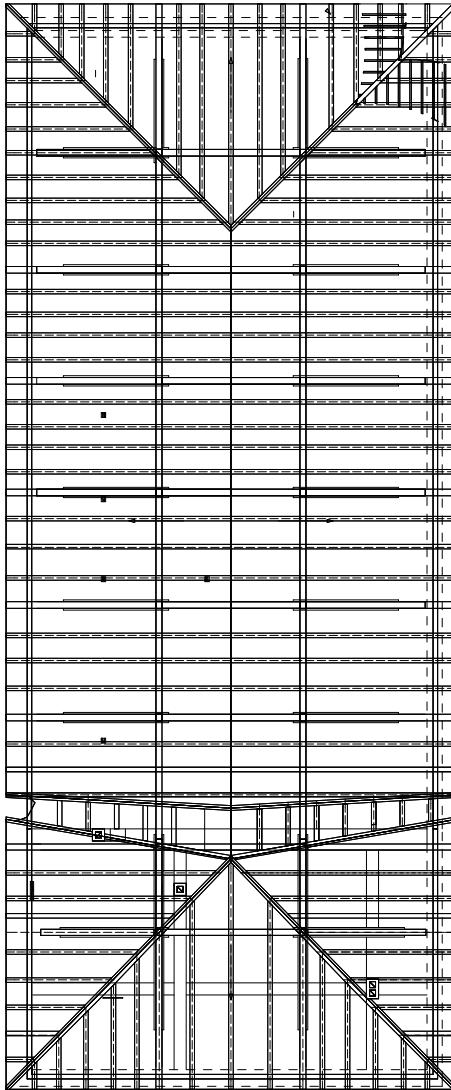
The first floor



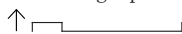


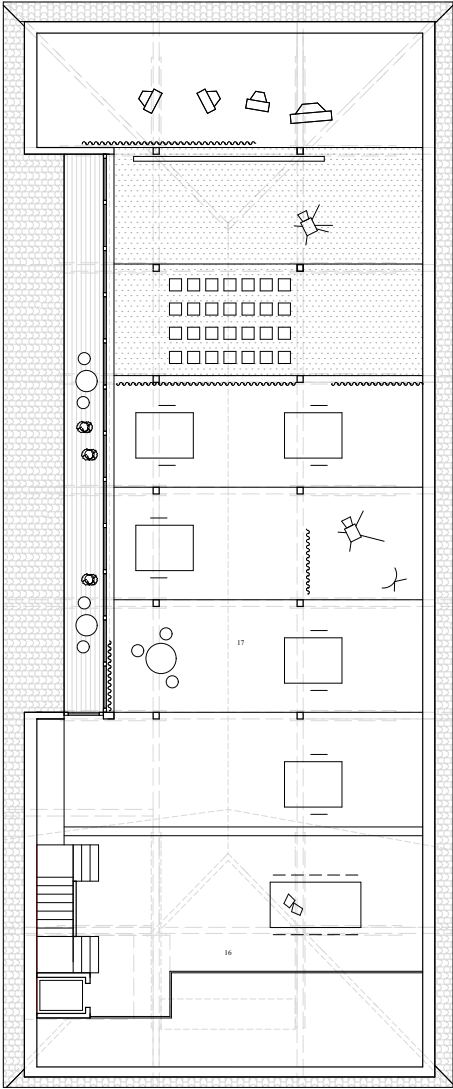
Top floor

The empty space of the top floor is characterized by a wooden structure of the pitched-roof. Its configuration is a potential for a spatial enlargement strategy. It has the right dimensions and spatial properties; it allows flexibility, accessibility and privacy. An essential spatial intervention, such as the forming of a stage configuration, should enable a functional adaptive reuse of the floor. This creates the flexibility of both the auditorium and working spaces. Consequently, there are only two main interventions in this floor: new slab and new opening in the roof.



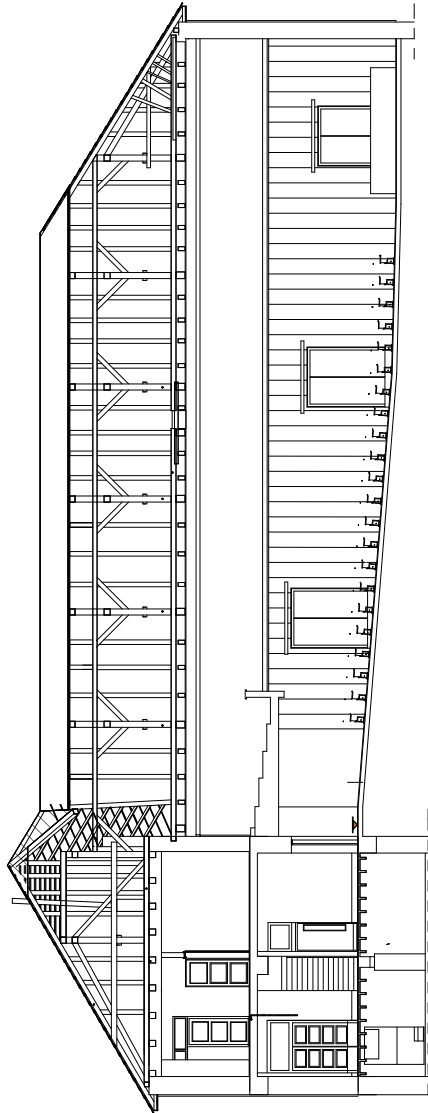
The existing top floor





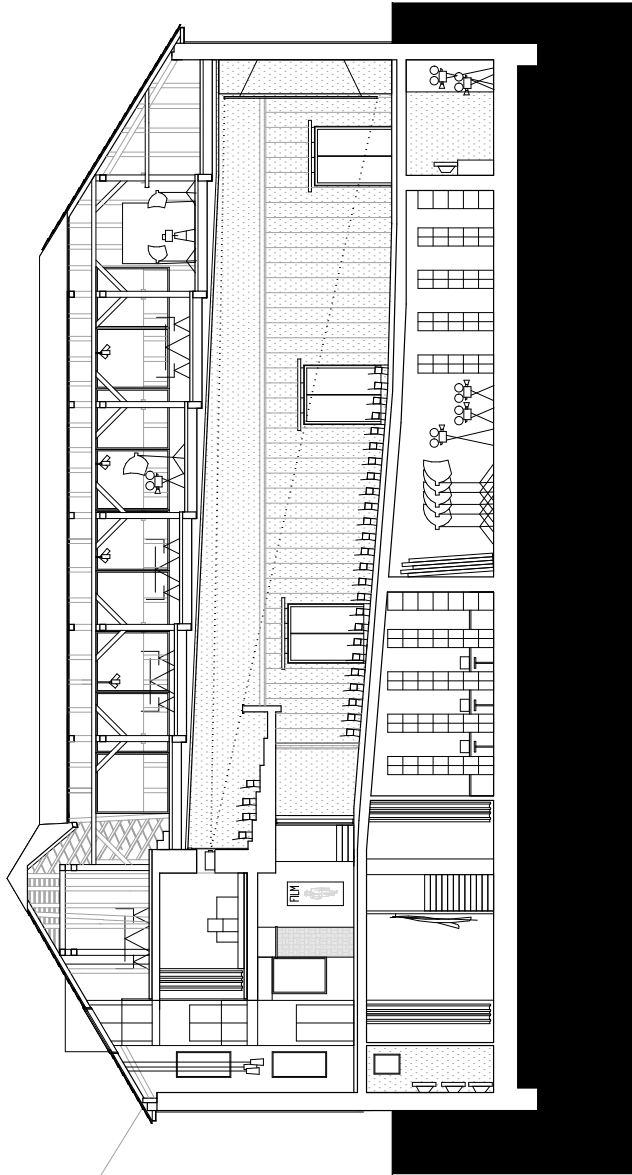
The top floor





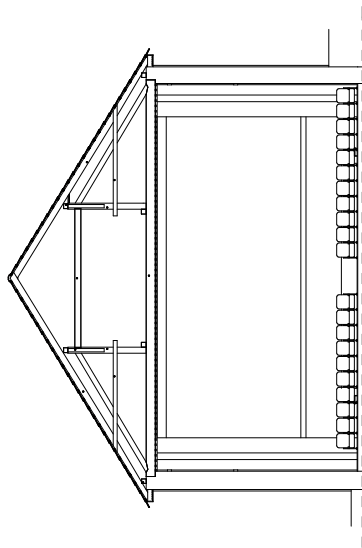
The existing longitudinal section





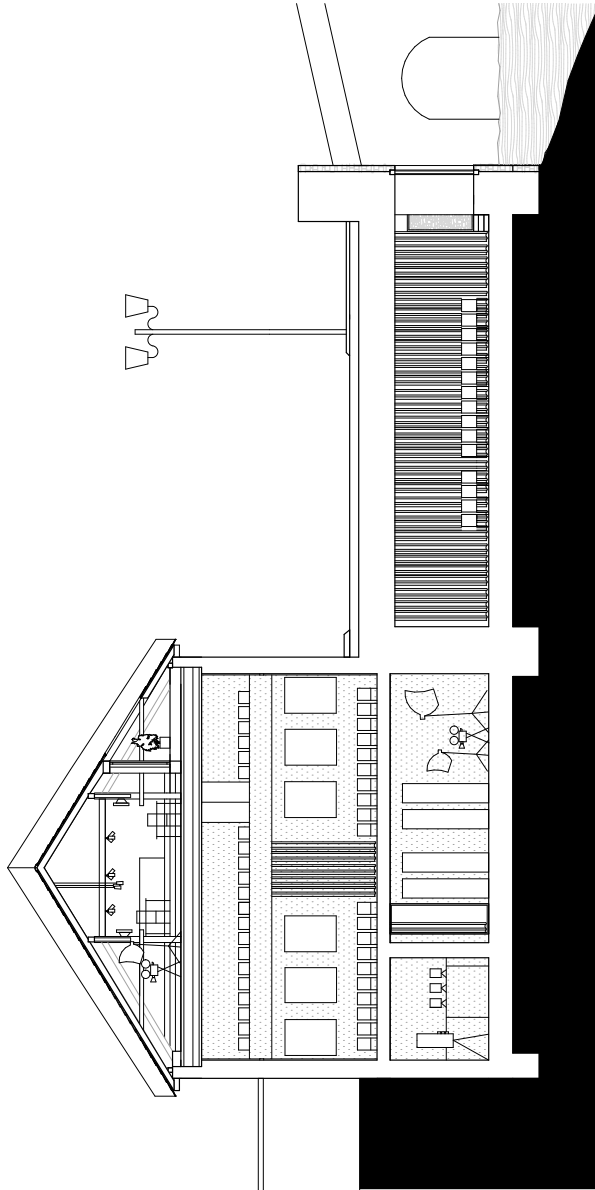
The longitudinal section





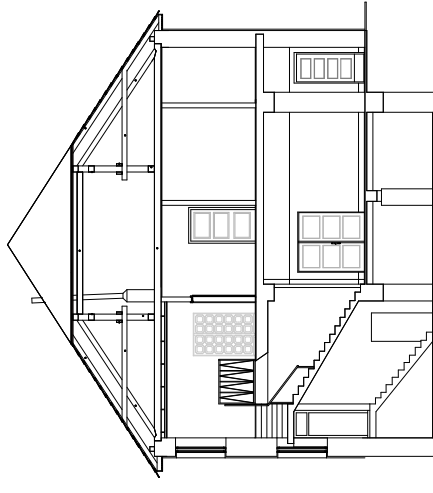
The existing cross section 1





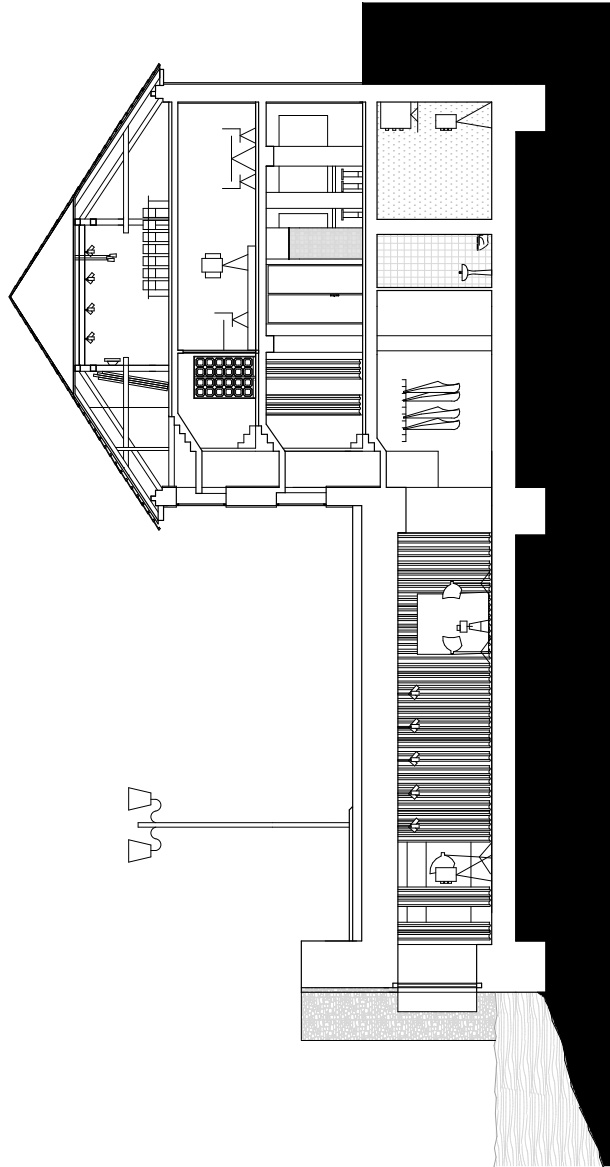
The cross section 1





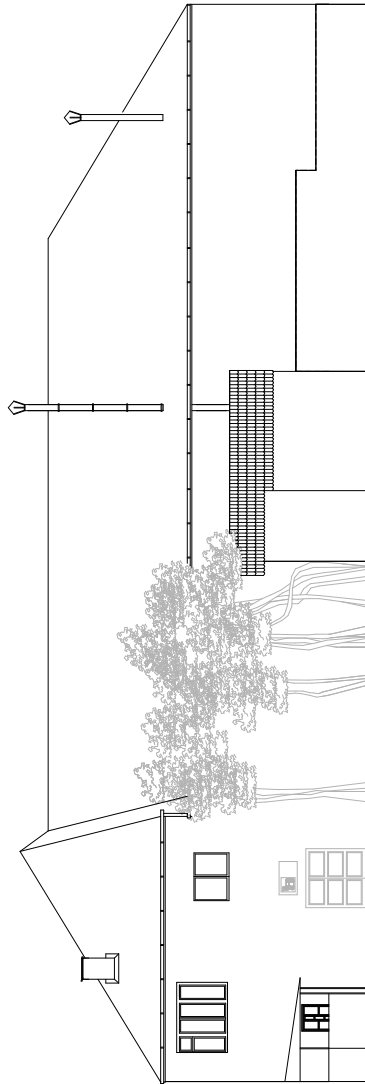
The existing cross section 2





The cross section 2





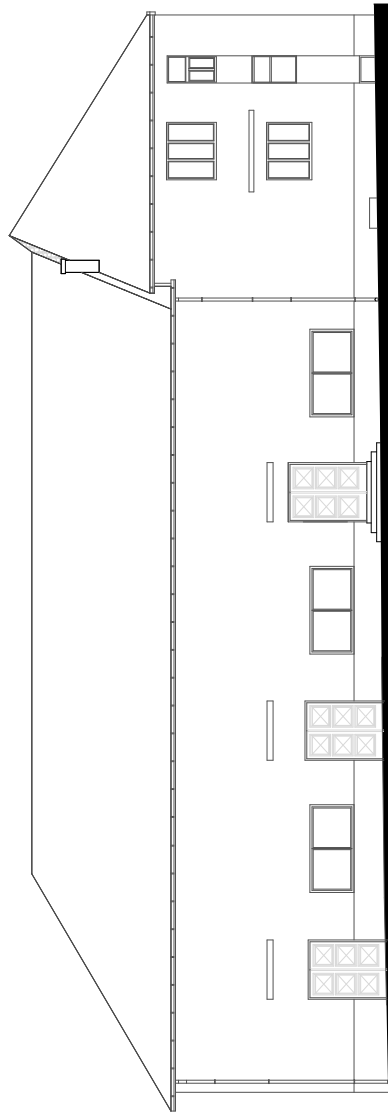
The existing garden elevation





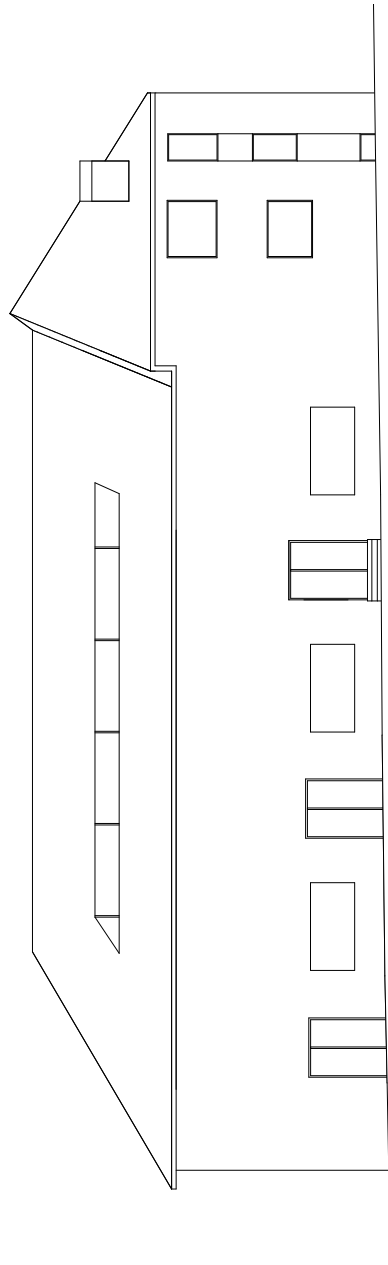
The garden elevation





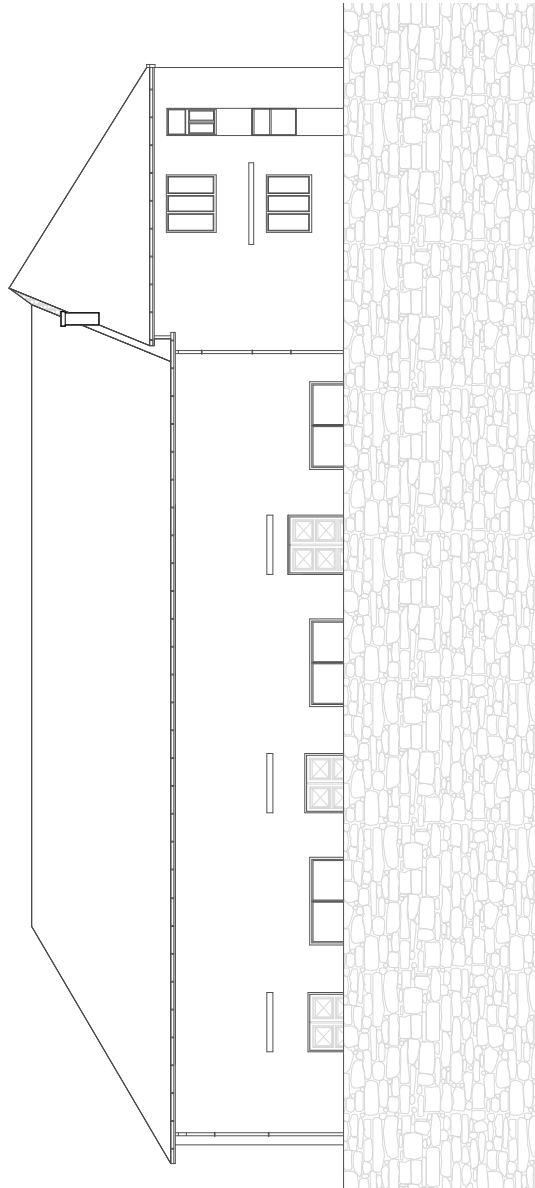
The existing street elevation





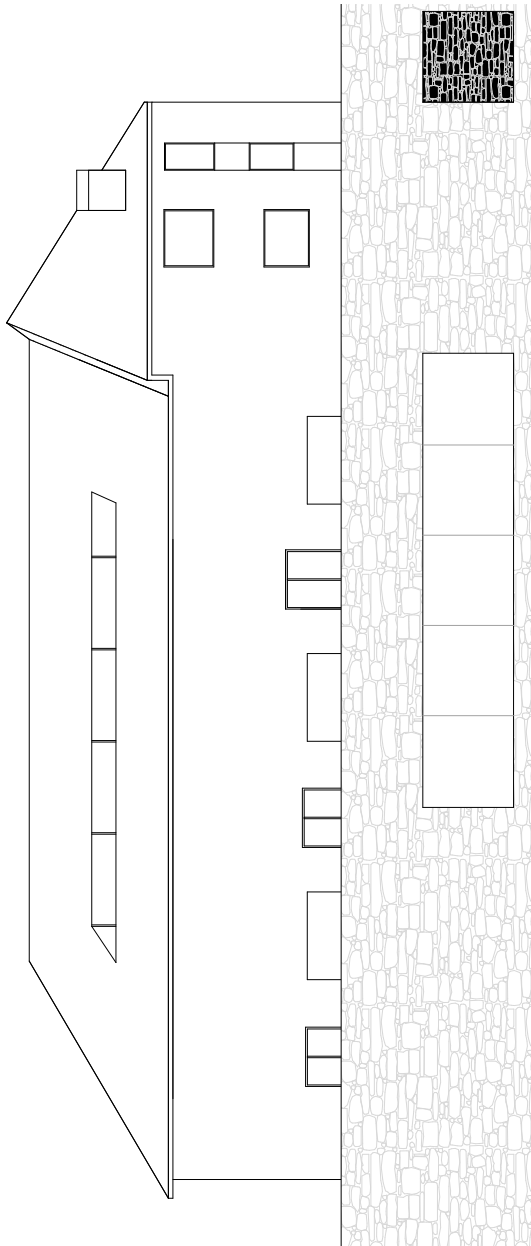
The street elevation





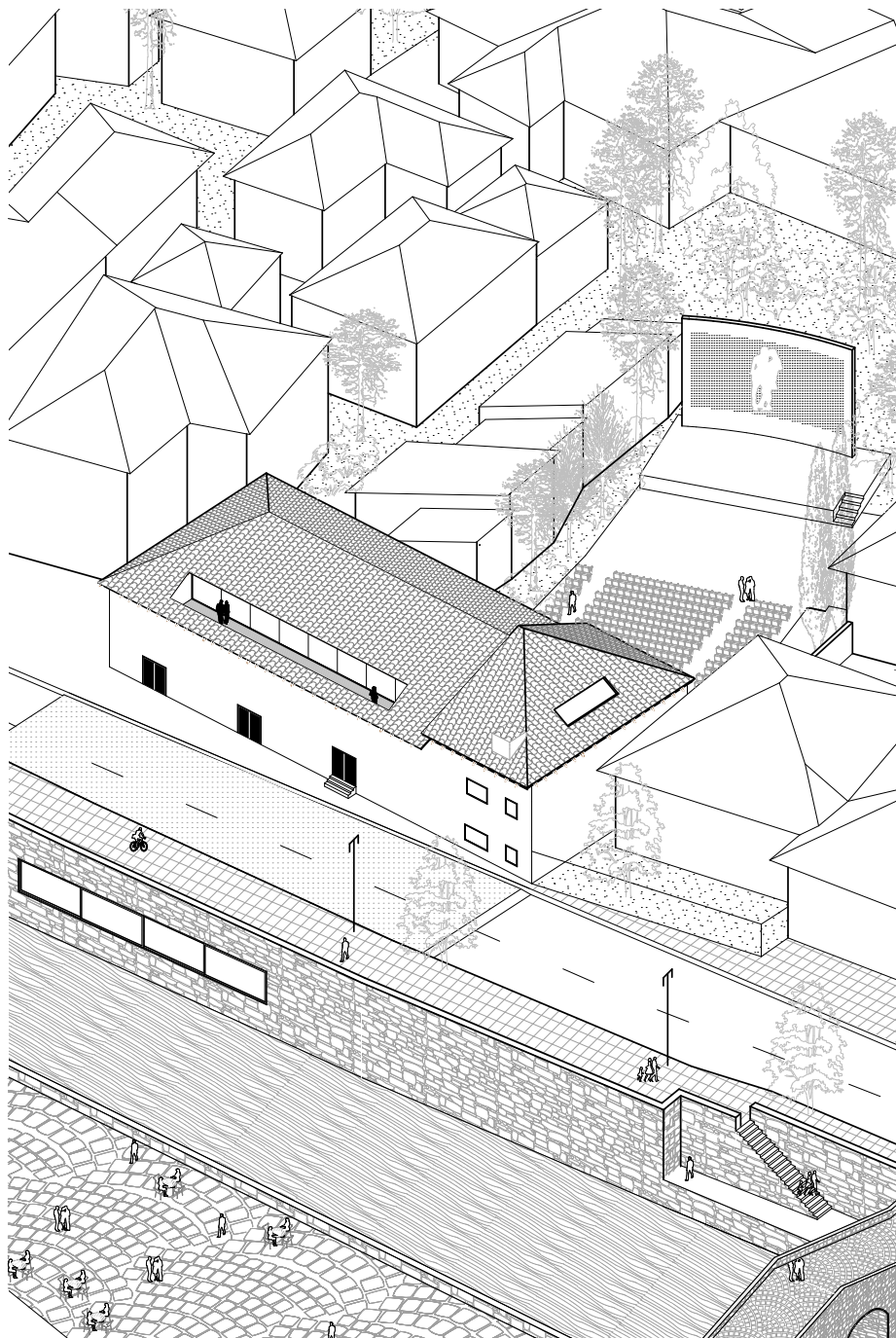
The existing river elevation





The river elevation





Atmosphere and materiality

The following visualizations enable a detailed picture of the spatial design. They present specifically the three dimensional space and its materiality.

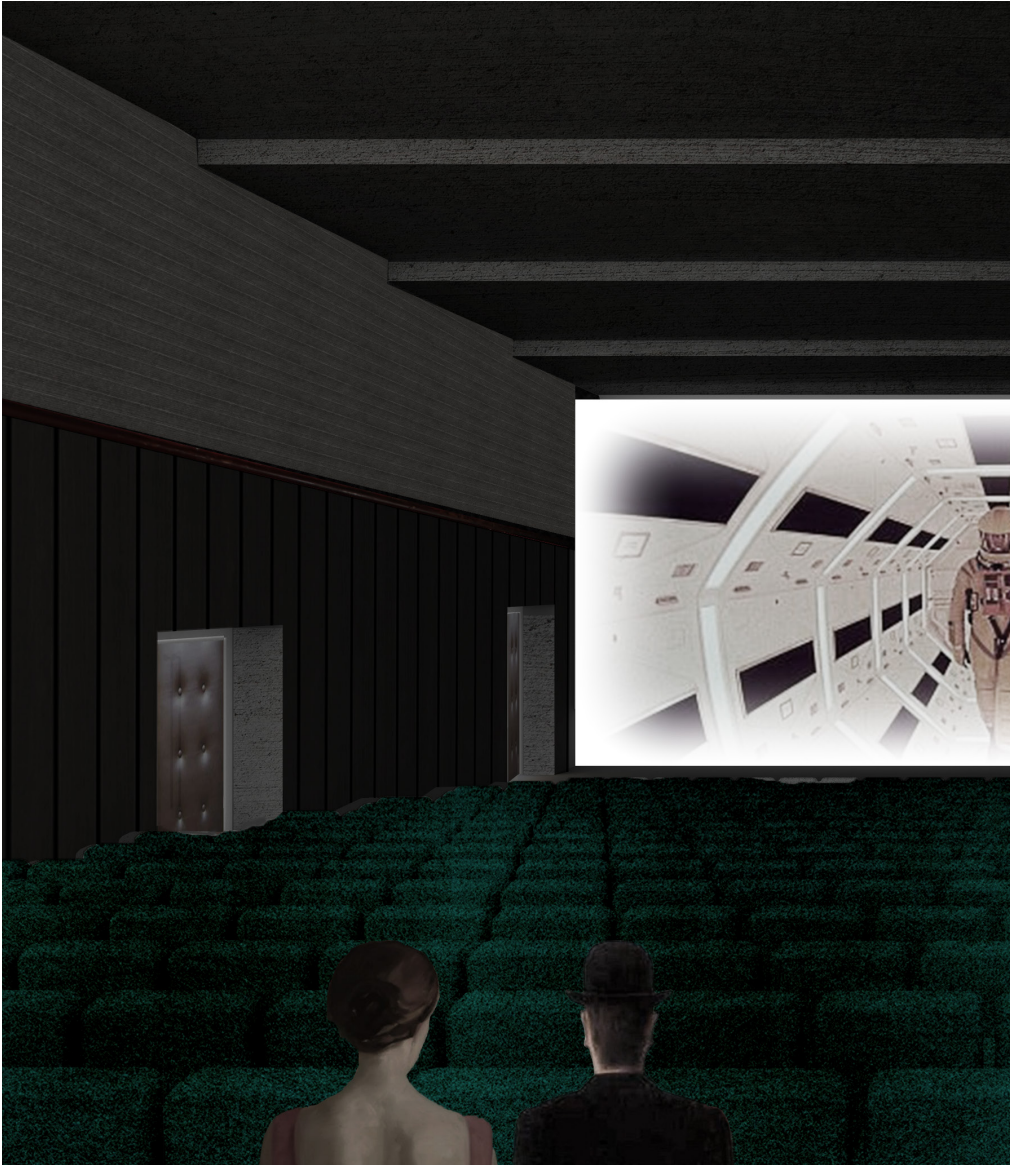
The basic strategy is the conservation of the main existing materials that represent the history of Lum-bardhi and the improvement of the space quality with the new additional material, clay.

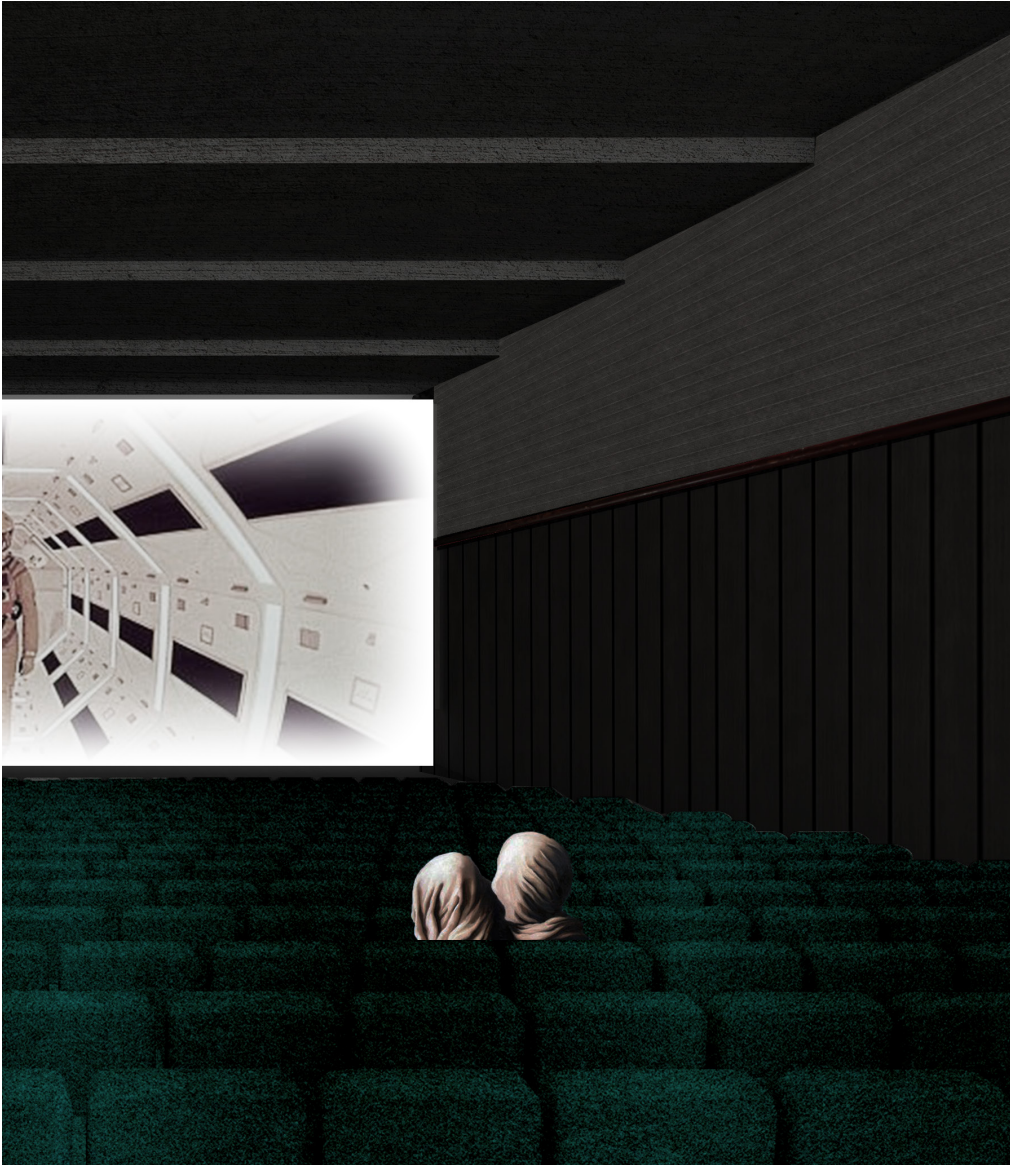
The outdoor and indoor natural clay plaster should improve the spatial quality in insulation, acoustic, air and visually.

The collages picture the diverse views in different places:

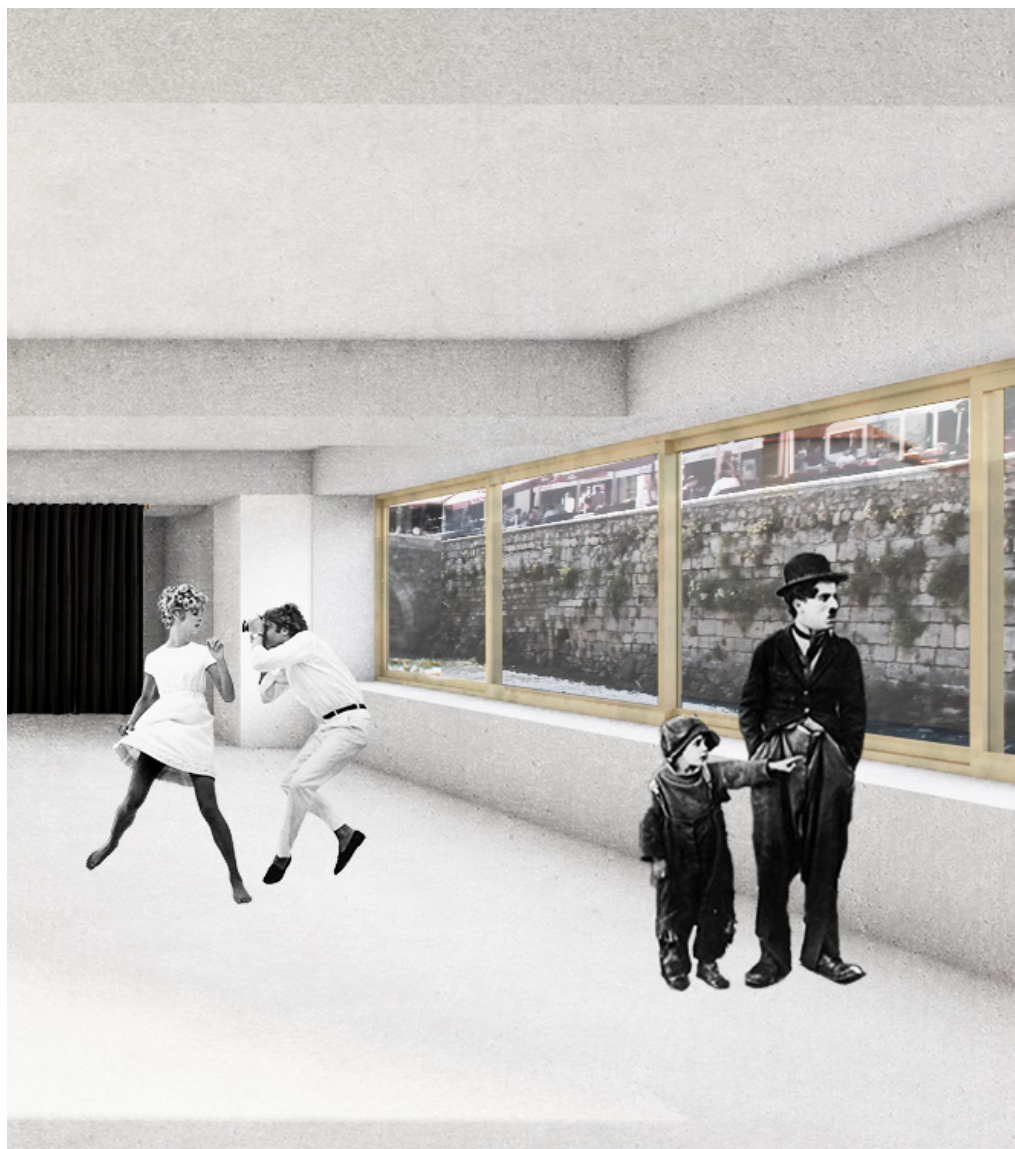
- in the Lobby
- in the old cinema hall
- the underground floor and the view to the river
- the top floor and the view to the castle
- the garden cinema and the dense green
- the wall view of the old hall – the composition of existing and new materials
- the wall view of the archive and showroom
- the wall view of the short movie cells













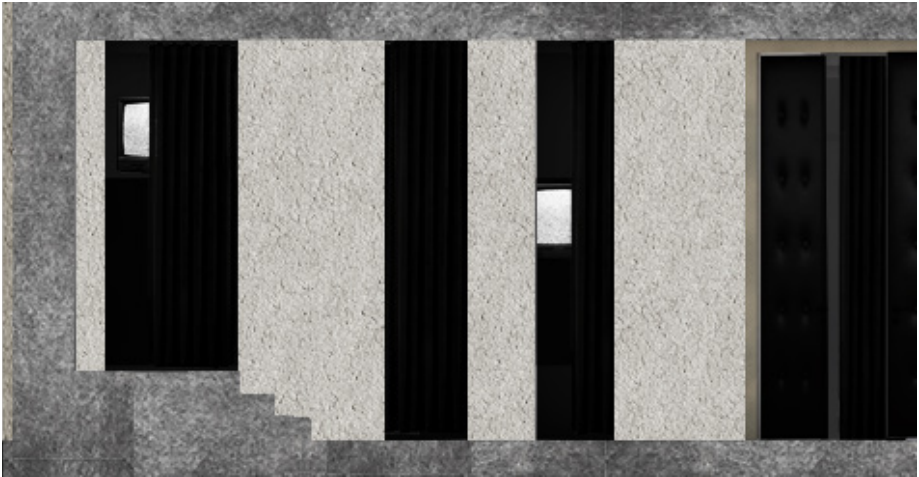












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