



# Dogme 95

.. is a collective of film directors founded in Copenhagen in spring 1995.

DOGME 95 has the expressed goal of countering “certain tendencies” in the cinema today.

## **DOGME 95 is a rescue action!**

In 1960 enough was enough! The movie was dead and called for resurrection. The goal was correct but the means were not! The new wave proved to be a ripple that washed ashore and turned to muck. Slogans of individualism and freedom created works for a while, but no changes. The wave was up for grabs, like the directors themselves. The wave was never stronger than the men behind it. The anti-bourgeois cinema itself became bourgeois, because the foundations upon which its theories were based was the bourgeois perception of art. The auteur concept was bourgeois romanticism from the very start and thereby ... false!

To DOGME 95 cinema is not individual!

Today a technological storm is raging, the result of which will be the ultimate democratisation of the cinema. For the first time, anyone can make movies. But the more accessible the media becomes, the more important the avant-garde, It is no accident that the phrase “avant-garde” has military connotations. Discipline is the answer ... we must put our films into uniform, because the individual film will be decadent by definition!

DOGME 95 counters the individual film by the principle of presenting an indisputable set of rules known as The Vow of Chastity.

In 1960 enough was enough! The movie had been cosmeticised to death, they said; yet since then the use of cosmetics has exploded.

The “supreme” task of the decadent film-makers is to fool the audience. Is that what we are so proud of? Is that what the “100 years” have brought us? Illusions via which emotions can be communicated? ... By the individual artist’s free choice of trickery?

Predictability (dramaturgy) has become the golden calf around which we dance. Having the characters’ inner lives justify the plot is too complicated, and not “high art”. As never before, the superficial action and the superficial movie are receiving all the praise.

The result is barren. An illusion of pathos and an illusion of love.

To DOGME 95 the movie is not illusion!

Today a technological storm is raging of which the result is the elevation of cosmetics to God. By using new technology anyone at any time can wash the last grains of truth away in the deadly embrace of sensation. The illusions are everything the movie can hide behind.

DOGME 95 counters the film of illusion by the presentation of an indisputable set of rules known as The Vow of Chastity.

# The Vow of Chastity

“I swear to submit to the following set of rules drawn up and confirmed by DOGME 95:

1. Shooting must be done on location. Props and sets must not be brought in (if a particular prop is necessary for the story, a location must be chosen where this prop is to be found).
2. The sound must never be produced apart from the images or vice versa. (Music must not be used unless it occurs where the scene is being shot).
3. The camera must be hand-held. Any movement or immobility attainable in the hand is permitted. (The film must not take place where the camera is standing; shooting must take place where the film takes place).
4. The film must be in colour. Special lighting is not acceptable. (If there is too little light for exposure the scene must be cut or a single lamp be attached to the camera).
5. Optical work and filters are forbidden.
6. The film must not contain superficial action. (Murders, weapons, etc. must not occur.)
7. Temporal and geographical alienation are forbidden. (That is to say that the film takes place here and now.)
8. Genre movies are not acceptable.
9. The film format must be Academy 35 mm.
10. The director must not be credited.

Furthermore I swear as a director to refrain from personal taste! I am no longer an artist. I swear to refrain from creating a “work”, as I regard the instant as more important than the whole. My supreme goal is to force the truth out of my characters and settings. I swear to do so by all the means available and at the cost of any good taste and any aesthetic considerations.

Thus I make my VOW OF CHASTITY.”  
Copenhagen, Monday 13 March 1995

On behalf of DOGME 95



Lars Von Trier



Thomas Vinterberg



**Proposal**

*Dogme Interactive Film Archive*

**Site**

*Filmbyen. Avedore, Den-*  
Narrative + Site Analysis

**Program**

*DIFA Facilities*  
Narrative + Diagrammatic Analysis

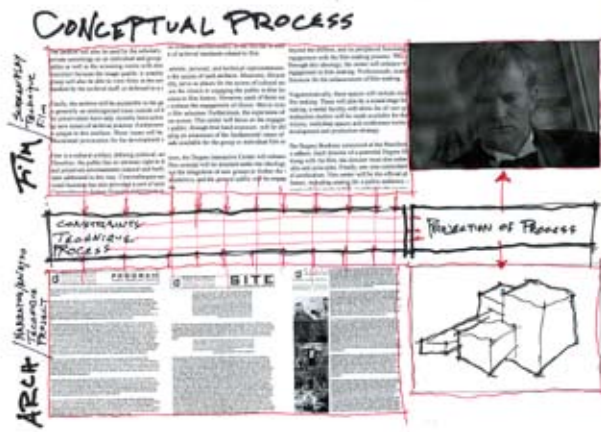
**Precedent**

*Dogme 95. Manifesto + Vow of Chastity*  
Lars Von Trier + Thomas Vinterberg 1995

*Celeste Bartos Film Preservation Center*  
Davis, Brody + Associates 1996

*Schaulager*  
Herzog + De Meuron 2003

**Annotated Bibliography**



**Thesis Statement.** Architecture has historically been an art form that seeks meaning throughout the universe. From the Primitive Hut, throughout the myriad of styles and movements leading to contemporary architecture, and ultimately the path for the future, architectural design looks for inspiration in the human relationship to the environment, to the universe, and to culture. The human element defines the essence of realism in architecture. This project explores a design approach to architectural realism, inspired by Dogme 95, a process oriented approach to film making. Filmic realism is chosen as a source for architectural inspiration because of its inherent notion of “truth” within the projection of experiential sequences of the human relationship to space. Programmatically, this project is an interactive film archive for the preservation of films related to Dogme 95. This interaction incorporates a myriad of users in the spectrum of general public to professional filmmaker. This project embodies Dogme as program, while projecting a design process inspired by the movement.

**Dogme 95.** This movement, founded in Denmark in 1995. is characterized by a Manifesto and Vow of Chastity that outlines a set of rules to follow during the filmmaking process. These rules strip down the form of film from superficial aspects of film making such as music, lighting, genre, etc. It also requires hand held cameras, actual places/ environments (not sets), and forbids the use of props. Finally, the Vow of Chastity requires the Director to engage this process of filmmaking as a series of moments that will create a final narrative whole. This process can be characterized by the following attitudes:

1. Form reflects human experience (realism).
2. Constraints enhance the creative process.
3. A sum of parts rather than a designed whole.
4. A process challenging contemporary practice.
5. Back to the basics.

**Architectural Translation.** The inspiration of this movement is directly related to process. A dogme film is created by the following sequence:

Screenplay (character and environmental relationships) – Storyboard (development through diagrammatic explorations) – Filming/Technique (Capturing story through the Dogme process)- Final Cut (Development through editing)

The architectural process will be the following sequence:

Project Narrative (Program, Site, User descriptions) – Parti/Conceptual representation (diagram, model, abstraction/formalization) – Design Technique (formalizing the narrative with “dogmatic” constraints) – Design Development

The Dogmatic process in architecture will be the synthesis of narrative (user, time, and space), with constraints inherent to the specific design problem (program, site). The use of storyboard/animation to represent sequential moments of each user outlines a narrative of user interactions and functions. However, this process can only work with the specificity of a unique design problem by introducing an order of constraints, responding to site and programmatic relationships. By developing this order, the attention to site and program can sensitively meet the essential need for bringing architectural design back to the human element. This thesis will explore the process for the translation of filmic realism, to an architectural realism.

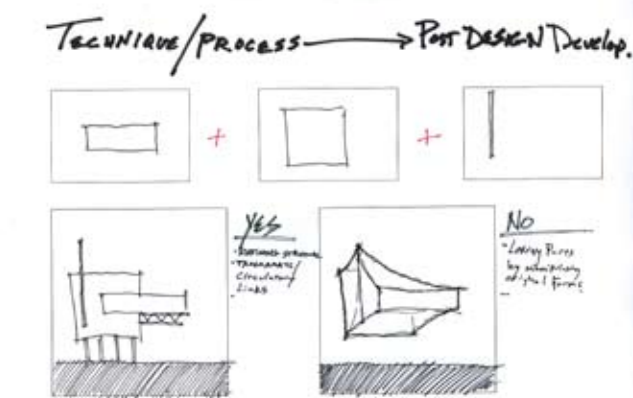
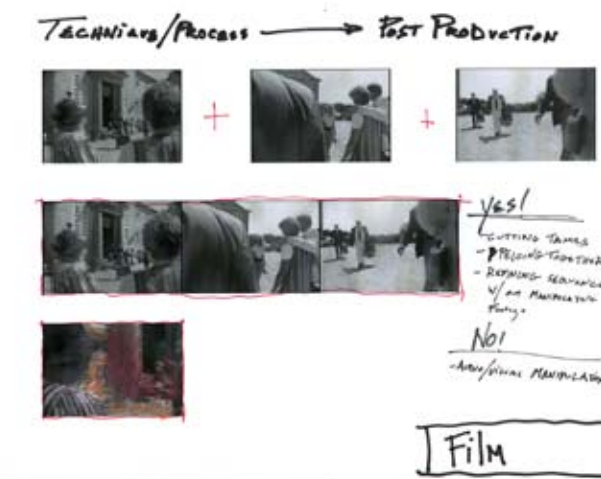
**Project Outline.**

**User.**

- |                    |                           |
|--------------------|---------------------------|
| 1. General Public  | 4. Independent Film Maker |
| 2. Film Enthusiast | 5. Dogme Film Maker       |
| 3. Film Scholar    |                           |

**Site.**

Filmbyen. A converted military campus, adopted by film production companies, including the 2 main affiliates of Dogme 95. This site also embodies civic and residential buildings.





In 1995, Danish filmmaker Lars Von Trier was invited to the Odeon Theatre in Paris to attend a conference regarding the future of cinema. This event was in commemoration of the 100 years of film history since the Lumiere Brothers. Von Trier began his speech by declaring the past decade of film history “rubbish,” and continued by throwing red pamphlets to the audience declaring a “rescue action” for the future of film. Word by word he read the Dogme 95 Manifesto and Vow of Chastity. Von Trier left the podium immediately after, explaining that nothing further could be said because it was a “group consideration.”

The Dogme Brethren, a collective of four Danish Filmmakers led by internationally acclaimed Von Trier, declared this movement a “rescue action.” Not merely a new way of making films, this movement sought to renew film. Looking through film history to find the essential elements for narrative film, a set of rules was established to force directors to abstain from “certain tendencies in cinema today.” The set of rules, titled the “Vow of Chastity,” counteract the “film of illusion,” the “auteur,” and the “work.” The “film of illusion” is glossed over with visual effects, music, and doctored sound. The “auteur” is a singular vision, overwhelming the story by the “artist’s” sense of aesthetics and “good taste.” Finally “the work” is not the ultimate creation, but rather the process The parts are greater than the whole.



“The 5 Obstructions” was my first exposure to a film by Lars Von Trier. In this documentary, Von Trier challenges veteran filmmaker and fellow Dane Jorgen Leth to remake “The Perfect Human,” a short film created 30 years ago. Leth’s film is a Corbusian depiction of the human obsession with perfection. The challenge Von Trier imposes is based on the idea that through rules, or obstructions, the creative process is enhanced. While watching this film, I was inspired by the architectural implications of this methodology. The documentary reveals the creative process of this type of film making, much like architects expose the design process in creating place. Furthermore, the architectural process is never without constraints. Historically, architects have dealt not only with existing constraints such as site, but those imposed by client and program or even self chosen through school of thought, ideology, and aesthetic. This film shows that constraints liberate rather than stifle the creative process.



Consequently, this film led me to explore more films of Lars Von Trier. I discovered that all of his movies are accompanied with manifestos demonstrating a process oriented methodology. *Dancer in the Dark* was shot with a dual approach using video and film to demonstrate reality vs. fantasy; *Dogville* was shot with no set; *Breaking the Waves* was shot with hand held cameras. Ultimately I was led to Dogme 95, a collaborative effort continuing this legacy of manifestos and process oriented film making. However, this manifesto was different in that it was not meant for the individual film or film maker. Dogme called for global attention and participation.



The influence of Dogme reached worldwide in Cinematic culture. Award winning features from the Dogme Brethren including *The Celebration* (Thomas Vinterberg), *The Idiots* (Lars Von Trier), *Mifune* (Soren Kraugh Jacobsen), and *The King is Alive* (Kristian Levring), proved that Dogme had earned international presence. Furthermore, each of these films demonstrated a self-reflexive interpretation of the various Dogme Principles. *The Idiots* told the story of a group of anti-bourgeois idealists that bring out there true “inner-idiot” by “spazzing” in public. *The Celebration* is a story of siblings revolting against their parents at a family reunion by revealing hidden truths of their past. *The King is Alive* tells the story of a tour bus stranded in the dessert, leaving a group of strangers to cope with there situation by staging a Shakespearean play with no set, props, or real actors. Finally, *Mifune* is a story of a man returning to his roots, much like the veteran filmmaker Jacobsen describes Dogme’s role in his career. Dogme films continue to be made worldwide.



The Dogme 95 movement has been recently celebrated in the Danish Film Institute's publication "Ten Years of Dogme." It was this publication that inspired me to look further into the phenomena of Dogme in the context of Danish film/culture and furthermore, global cinema. It intrigued me to learn about a contemporary movement that still lives today. The process of finding Dogme movies and information about the movement revealed a truth of its own: the state of accessibility. How do we access film? How do we find films created in other countries? How do we access the history of film? Finally, who has access to the history of film?

I propose to explore film accessibility through the lens of Dogme 95. This concept is one of the main principles of Dogme. Von Trier has historically made public his process and motives in film making. Through Dogme, the theory, technique, and feasibility of film making is made public. Therefore, the idea of accessibility is more than just the ability to see the films, but also to see the process. As Dogme emphasizes the instant as greater than the whole, I propose to explore a place that not only exhibits film, but demonstrates the film making process.



First of all, I propose to explore accessibility through a public access archive and cinematheque for Dogme and related films. Access to film history is limited to scholarly or private functions. In the public spectrum, accessibility has been reduced to the experience of home entertainment. Films originally intended for the big screen are now experienced on our television screens. However, the multiplicity of film expression does not only call for the big screen typology. How are the challenges of the film medium and methods of presentation facilitated through architecture? How are the methods of preservation and accessibility facilitated through architecture? The objective of this project is to create a place that exhibits film through not only the preservation of film, but the preservation of experience.



Secondly, I propose to explore accessibility through the public engagement of film making. As Dogme does not see film making as a work created by an artist, it is in line with the movement to make accessible the means for making films to the general public. Furthermore, the demystifying intentions of Dogme can be realized by the public engagement in process. This accessibility will be formalized through spaces for workshops, equipment rental, production, exhibition and interaction.

Dogme 95 also represents a small country's response to globalization. In a cinematic world dominated by Hollywood films, small countries have little chance to be heard. The idea of Dogme 95 was a way for Denmark to be noticed by starting a global movement. Because Dogme has had such an impact on Denmark's national and international cultural identity, it is critical for this project to take place in its country of origin. A Dogme center would attract international audiences to see Dogme films as well as be the central collection space for internationally produced Dogme films. Finally, with the development of data transfer technology, the international outreach of the Dogme archive could potentially provide global exposure to films in the collection.



Furthermore, there is no official place for the jurying and certification of Dogme films. Directors interested in receiving a Dogme certificate would apply for certification, present the film, and confess any sins committed during the film making process. Based on these merits, along with a signed confession statement, the film could be granted the Dogme certificate. This place will be the center for Dogme applicants to have their films juried for certification.

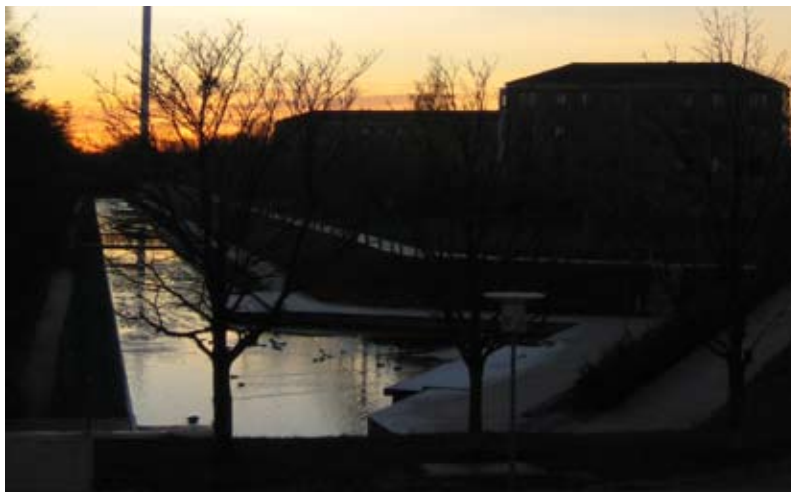
I propose to explore the design of the Danish Interactive Film Archive, an architecture inspired by the rules and principles of Dogme 95. The manifesto calls for change, accompanied by a set of rules, which seek to purge the superficial from the film making process to reveal "truth." This process in cinematic production will inspire a new set of rules for the exploration of "truth" in architectural design. This set of rules will incorporate issues of site, program, and theory which will culminate in a critical framework for design. Fundamentally, the project will explore the Dogme 95 ideal of "truth" through the concept of accessibility and the process of architectural design.





*By reputation, Von Trier is both a control freak and misogynist, but this does not square with the work ethic - or rather, work aesthetic - that is noticeable throughout Filmbyen. The daily routine is subject to rites and rituals, some instigated by Von Trier himself, others begun by his business partner, Peter Aalbaek Jensen, nicknamed 'Aal', the Danish word for eel. Every time a new script goes into production it is ceremonially dunked into a teacup that once belonged to legendary Danish director Carl Theodor Dreyer. Every morning, a group of interns raise the Filmbyen flag with a flute and drum tattoo, while every Friday there's a singsong. The accountant plays piano and, until she left recently, the PR person would play the bassoon. Jensen himself insists that every few weeks they practice the songs he wants them to sing at his funeral.*

*-Damon Wise. The Observer. October 12, 2003*



In 1997, Lars Von Trier moved his production company Zentropa to the Avedore Camp in Hvidovre Denmark. The camp, a former military base, is located in the suburbs south of Copenhagen. Over the next few years, other Danish Film Production Companies moved in to the adjacent buildings, creating a film campus. This consortium of film institutions adopted the name Filmbyen, translated to "film town." Here, the two primary productions companies for Dogme films reside, Zentropa (producing Von Trier films) and Nimbus (producing Vinterberg films).

*Here at Filmbyen, directors pool ideas, circulate scripts and invite each other into their editing rooms. 'The result,' explains Scherfig, 'is that we are not as shy or solemn about our work as many other Europeans. We're willing to listen to criticism and we're willing to ask for help when we are going to do something we're not good at. We're not directors in ivory towers.'*

*-Lone Scherfig (Dir. Dogme # 12 Italian for Beginners)*



My impressions of the site began with the trip to Avedore. I first took the bus from my bed & breakfast in Central Copenhagen to the Central Train Station. Wandering through the station, I was directed through the crowds of tourists and locals amongst the myriad of tracks leading trains towards different points out of the city. I found the green line train heading south that would eventually lead me to Avedore. After 7 stops, the train led me to Avedore, a town located within the suburb Hvidovre. The station had 2 exits. The first exit leads to the parking and pick up space, with a backdrop of green landscape, not giving any clues as to the direction of my destination. The other side however, opened up to a community that looked very different from what I had seen in Copenhagen. A large apartment building, towering the scale of all context around it, stood over 10 stories high. This modernist structure, with a daunting scale, incorporated store fronts on the ground level for various shops. Right away, the cultural demographic seemed to be much more diverse than the typical Danish communities that I had been exposed to thus far. This area appeared to be a place that attracted immigration like others suburbs developing around train stations in the outskirts of Copenhagen.



*Road to Entry Gates of Avedore Camp*



*Station Town Facade*



*Entry Gates of Avedore Camp*

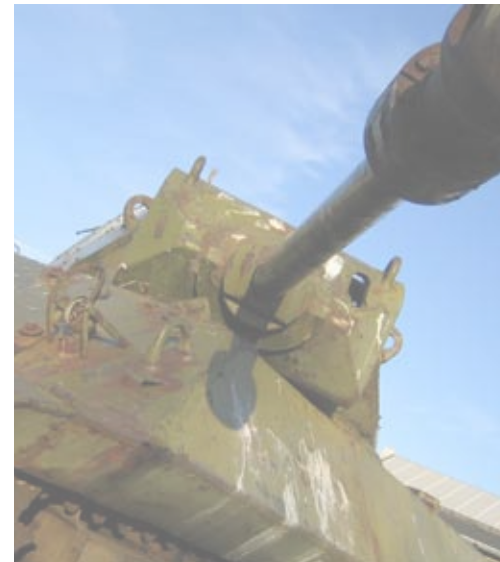


*Path from Train Station to Avedore Camp*

As I continued walking the path adjacent to the eclectic mix of store fronts, I noticed that the scale of this building was not mimicked again. The buildings became smaller, warmer, and more human. I saw mainly brick buildings, dark red and brown intermixed evoking an earth tone subdued in the tree lined path from the station. This path showed me the local schools and gymnasium, the single family homes, and multi-family housing. The paved path then turned to a footpath, guiding me through a small wooded area adjacent to what is known as the “station town,” an ideal community designed by a planner and architect in the 1960’s with the intentions of counteracting social stratifications through the design of a “community of the future.” This idealist vision has culminated in a place that the residents are pleased with, however it is known as a low income housing establishment since the economic crisis immediately following the opening of the community.

The path finally led me to the entry gates of the Avedore Camp. The pair of red brick pavilions marked the entry to a campus of historic buildings of modest ornamentation, warm hue, and human scale. The buildings varied amongst 2 to 3 stories high. There was a great sense of memory residing in this preserved town. The military spirit, in its uniformity and elegance was embedded in the camp’s sense of place. The path through the red brick buildings led me through to the northern part of the camp, where the buildings dramatically transition to a pale yellow brick hue. This line marked the transition from the “living” buildings, to the film buildings. I crossed the street and entered Filmbyen, where I met my tour guide in front of Zentropa’s main office.





Filmbyen is a campus comprised of almost 30 film institutions including equipment rental, sound stage, productions office, game design, working cabins, and distribution facilities. *Dear Wendy*, a new feature film written and directed by the founding Dogme Brothers Von Trier and Vinterberg, was shot in the parking lot inside one of the courtyard spaces between the film buildings. The entire set of a small old American town was able to be built entirely in one of these spaces. The myriad of film companies collected in this campus does not create a competitive battle field, but rather promotes collaboration and collective benefit of resources.

I found that the character of this place well suited the Dogme leader Lars Von Trier and furthermore, Dogme 95. This was not a place that was beautifully adorned in the conventional or bourgeois sense, but rather had a sense of appeal in its gritty character. As a military base, it had a sense of handsomeness in its uniformity further emphasized by the character of the overall context. These buildings are not faceless warehouses or machines for living. This is a place with a face and a voice, one which is suited in uniformity and grounded in a sense of place. Likened to this character, Dogme 95 is a formalist approach to film making, calling for uniformity in its aesthetic, however fully dependent on the voice of a storyteller. The lexis of the Dogme manifesto begins with such militaristic annunciations such as “Dogme 95 is a rescue action!” and “Discipline is the answer ... we must put our films into uniform, because the individual film will be decadent by definition!”



Furthermore, the idea of a film campus as a collaborative and collective resource for filmmakers is another key concept that parallels the intentions of Dogme 95. The manifesto states:

*Slogans of individualism and freedom created works for a while, but no changes. The wave was up for grabs, like the directors themselves. The wave was never stronger than the men behind it. The anti-bourgeois cinema itself became bourgeois, because the foundations upon which its theories were based was the bourgeois perception of art. The auteur concept was bourgeois romanticism from the very start and thereby ... false!*

*To DOGME 95 cinema is not individual!*

As ideas of collection of resources are proposed by the ideology of Dogme 95 as well as engaged within the societal values of Filmbyen, it makes sense to further these efforts by means of an architectural intervention. The Dogme Interactive Film Archive will be a place that serves the needs of accessibility to the many facets of film including collection, creation, discussion, instruction, collaboration, and certification. This institution will not only provide a sense of permanence and promotion for the Dogme 95 ideology, but furthermore seek to engage the site appropriately through the adaptation of existing infrastructure (conceptual and tangible).





The appropriateness of Filmbyen as a site for the Dogme Interactive Film Archive can be understood on many levels ranging from the conceptual to the pragmatic. Primarily, Dogme 95 is an example of a small country's response to globalization. The world of film is unabashedly dominated by Hollywood. Von Trier decided that the only way to be heard in the global film community was to start a movement. As a collective, the voice would be heard and could compete with the industry of Hollywood films. Von Trier brought Denmark in the spotlight with this controversial call for change in global cinematic culture. Dogme 95 was a rescue action for global cinema, but was also a cry for help from the small country of Denmark. As the movement attained global recognition, films were made worldwide and centered on a certification process in the node of Dogme's origin, Denmark. However, there is no official place for Dogme to reside. Therefore, this institute for an internationally participating movement such as Dogme can be sited no where other than Denmark.

The following is the criteria demonstrating the ability of this site to optimally foster the design for the Dogme Film Institute:

*Culture.* The Avedore camp is embedded with culture in regards to Danish history as well as Film. The campus reflects history in its architectural style and its preserved character complimented by new construction and respectful renovations. Most relevant is the presence of film culture. Filmbyen is a place that fosters the collection of ideas and approaches to film making in the professional realm. Furthermore, a small school exists that young students can come to learn film making using sets, cameras, light etc. At the end of a two week sessions, Peter Aalbeck Jensen and other head producers from the film companies attend the screening of the student projects. The intentions exist for public interaction. The new film archive will enhance the culture that exists on the site.

*Density of Site Context (Hvidovre + Avedore).* Hvidovre is the kommune where Avedore is situated. The area is a suburb of Copenhagen that consists of medium density development. There is a mix of multi-family and single family housing, with a sensitivity to open green space. Housing establishments are mainly mid rise, however there are a few high rise housing structures. The abundance of housing creates a large audience for potential local public engagement in the film archive.

*Site Condition.* Filmbyen offers a unique opportunity to explore an architectural design through various scales. The campus has open space for new construction, existing buildings currently vacant for possible adaptation, and finally a campus layout able to be reinforced through master planning.

*International Appeal.* The international film audience will be attracted primarily through accessibility to Dogme. This site is a "Von Trier" site where film enthusiasts can come to experience the place where these films are made.

*Local Appeal.* The presence of Filmbyen has sparked positive development in Avedore. Housing has grown within the film campus, attracting higher income tenants within an area that is primarily middle to low income. The growth of public interaction at Filmbyen will encourage movement through this area and be a catalyst for further development and investment.



*Accessibility.* Avedore is easily accessible by the S-train. This station leads you to the heart of Avedore, where a path through the town will lead you to the site. There is also direct access to the Avedore Camp via Bus. This bus stops directly in front of the entry pavilions on the campus. There are also major highways that connect directly to Avedore from major cities including Copenhagen. In fact it is common for employees at Filmbyen to ride bikes from Copenhagen to work. Access to the site is viable for the local and for the tourist.

*Building Use (Infrastructure).* Avedore Camp has great resources for accommodating further public interaction. Currently, Avedore Camp is home to about 30 film institutions including infrastructure for pre to post production (labs, equipment rental, sound stage, film distribution, storage, etc). Furthermore, there is a hostel, restaurant, lecture hall, church, cabinettes, and a few museums. Many of these buildings will be beneficial to the increase in population using this site.

*Archival Environment.* Archives can optimally function by controlling the interior environment as efficiently as possible. To optimize the film preservation process, the storage environment must be controlled through temperature and quality of air. By locating the archive outside of the city, the air filtration system will not have to manage with urban pollution.

In her book “Regarding the Pain of Others,” author Susan Sontag critiques the use of shocking images from worldwide exploitation in war. She declares the immorality of depicting foreign places as generalization, in contrast to the morality of specificity. The Dogme Interactive Film Archive, with its intrinsic connection to Dogme 95, must have a specific relation to site. Filmbyen has a direct connection specifically to the ideology of Dogme 95. Not only being the home of the major production companies that produce Dogme films, Filmbyen relates directly to the same attitudes of collection, collaboration, engagement, and accessibility to film that this institution will foster. The Dogme Interactive Film Archive relates specifically to the culture of Denmark, the sense of place at Filmbyen, and the ideology of Dogme 95.



Zentrop Entertainment Main Office

# Site B: Gymnastikhus, Adaptive Re-use



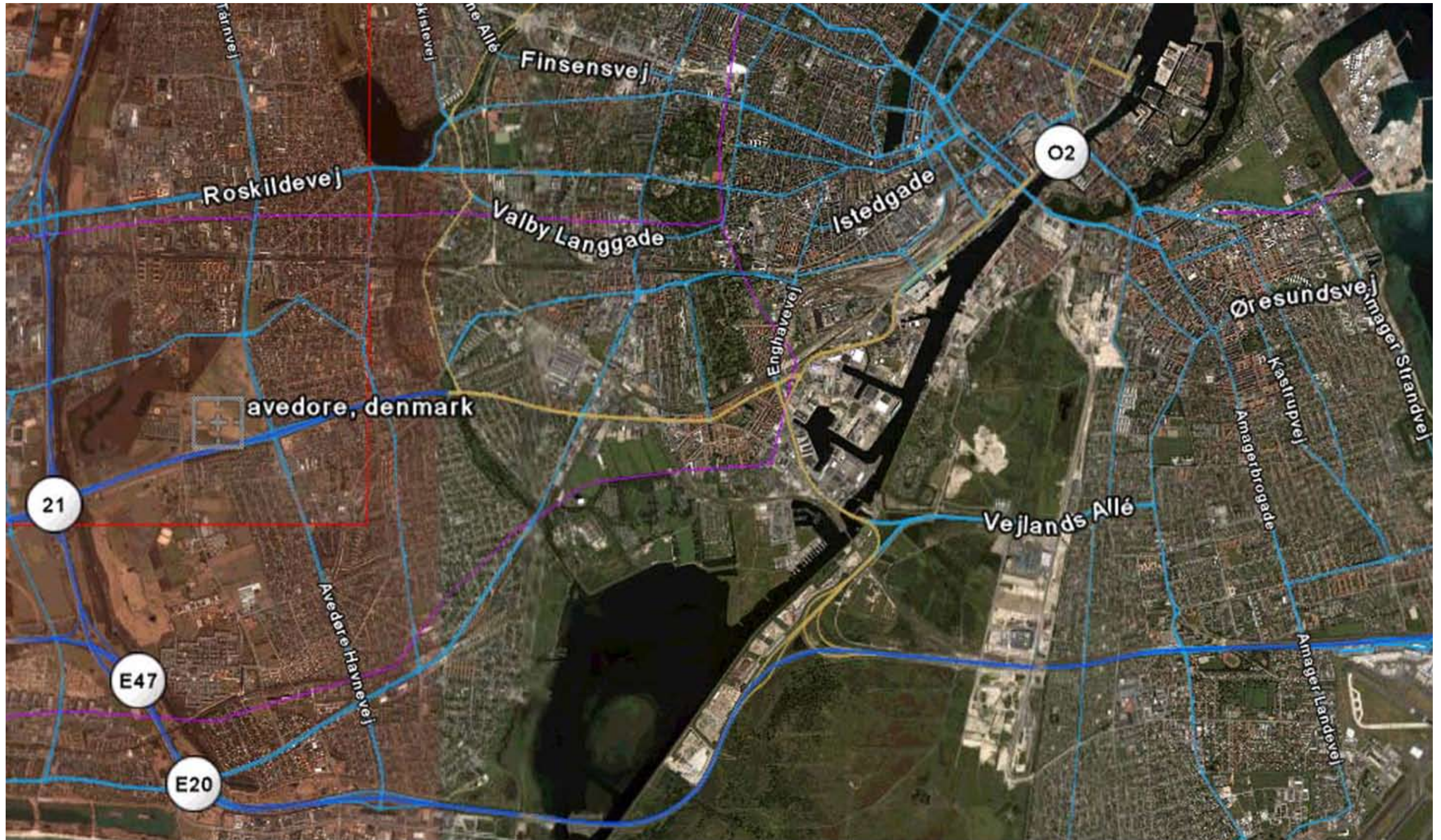
Filmbyen + Avedore Camp



Filmbyen. Avedøre, Denmark



Filmbyen. Avedøre, Denmark



Major Roads. Copenhagen - Hvidovre



Hvidovre, Denmark



Green Space



Avedere

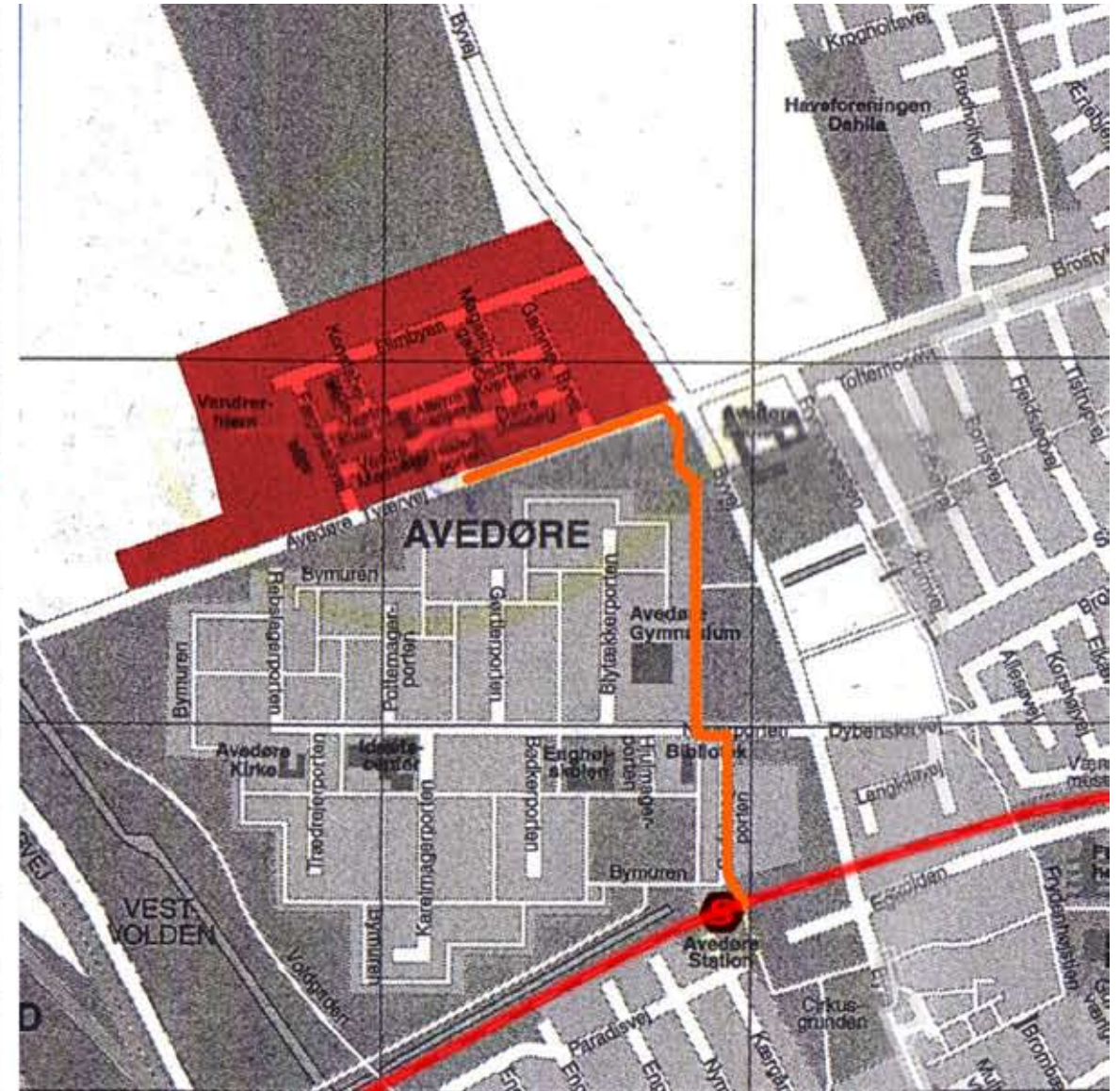


Major Roads

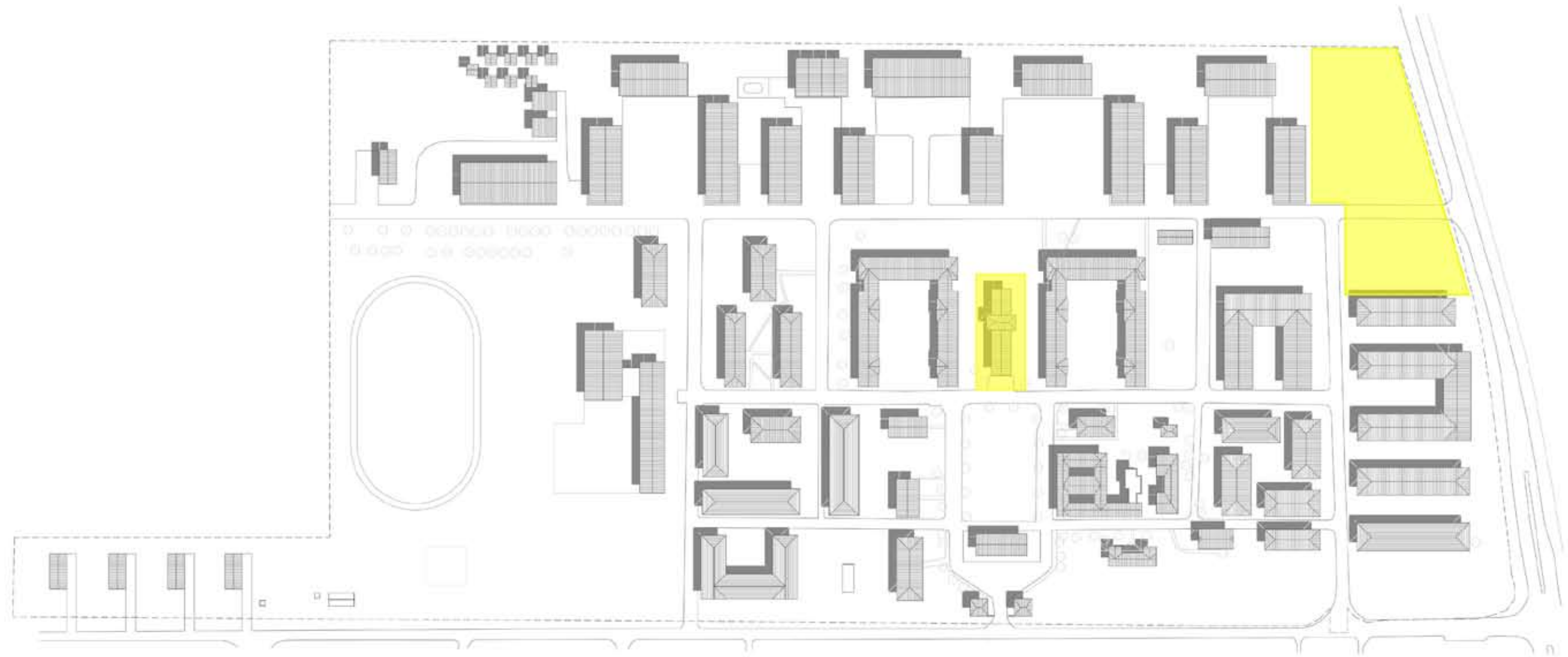




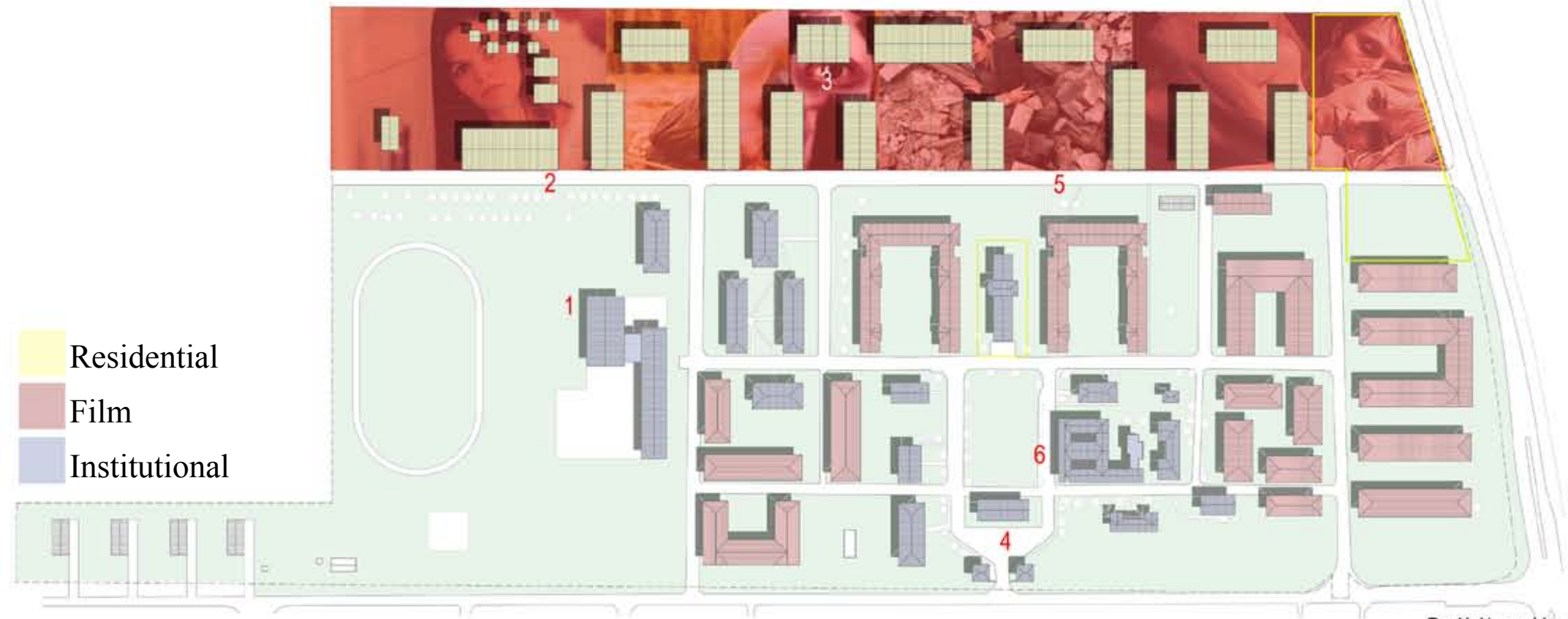
S-Train Route. Copenhagen - Hvidovre



Footpath. Train Station - Filmbyen



Site A + B



1. Station Next

2. Sound Stage

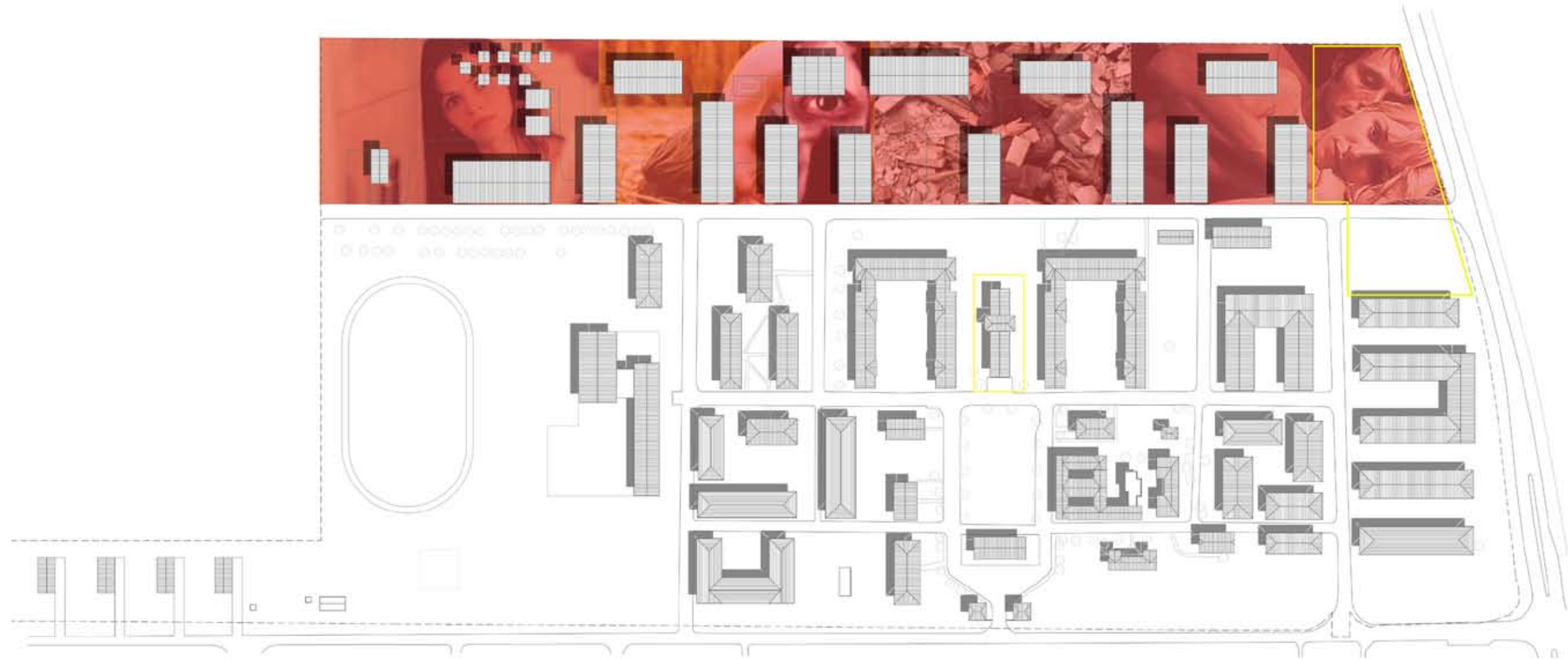
3. Zentropa

4. Circus Museum

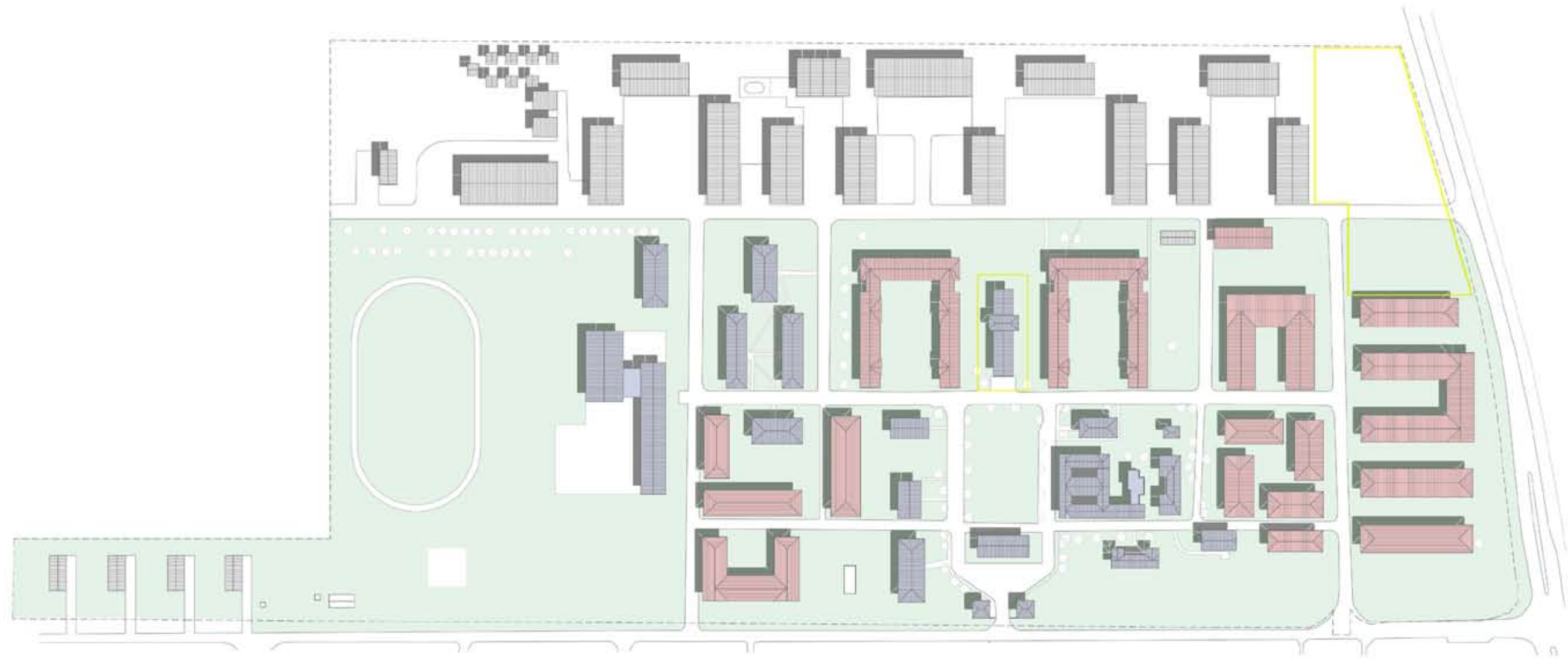
5. Set Space

6. Restaurant

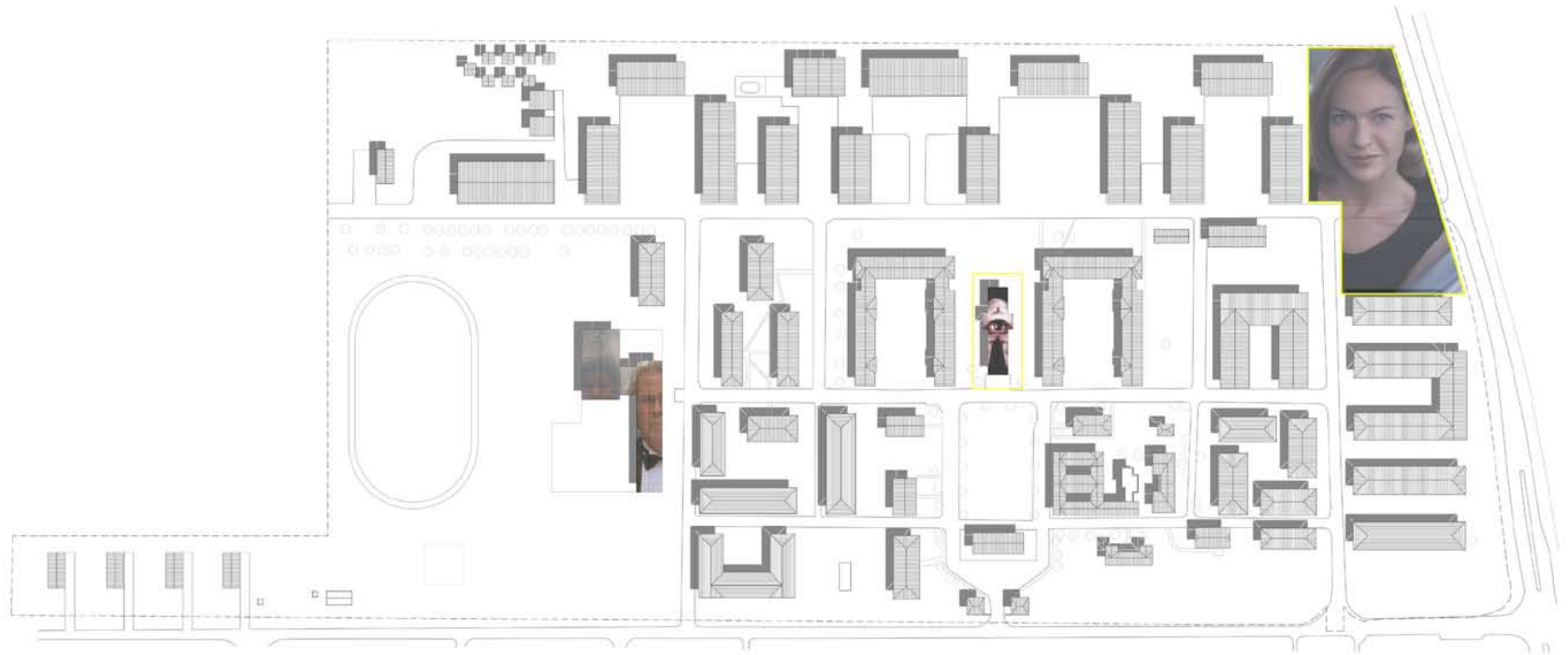
Building Use. Avedore Camp



Filmbyen



Avedore Camp



Sites + Station Next





Site A. Panoramic View of Site



Site A. Panoramic View from Site



Site B. Panoramic View of Site





Section. Filmbyen

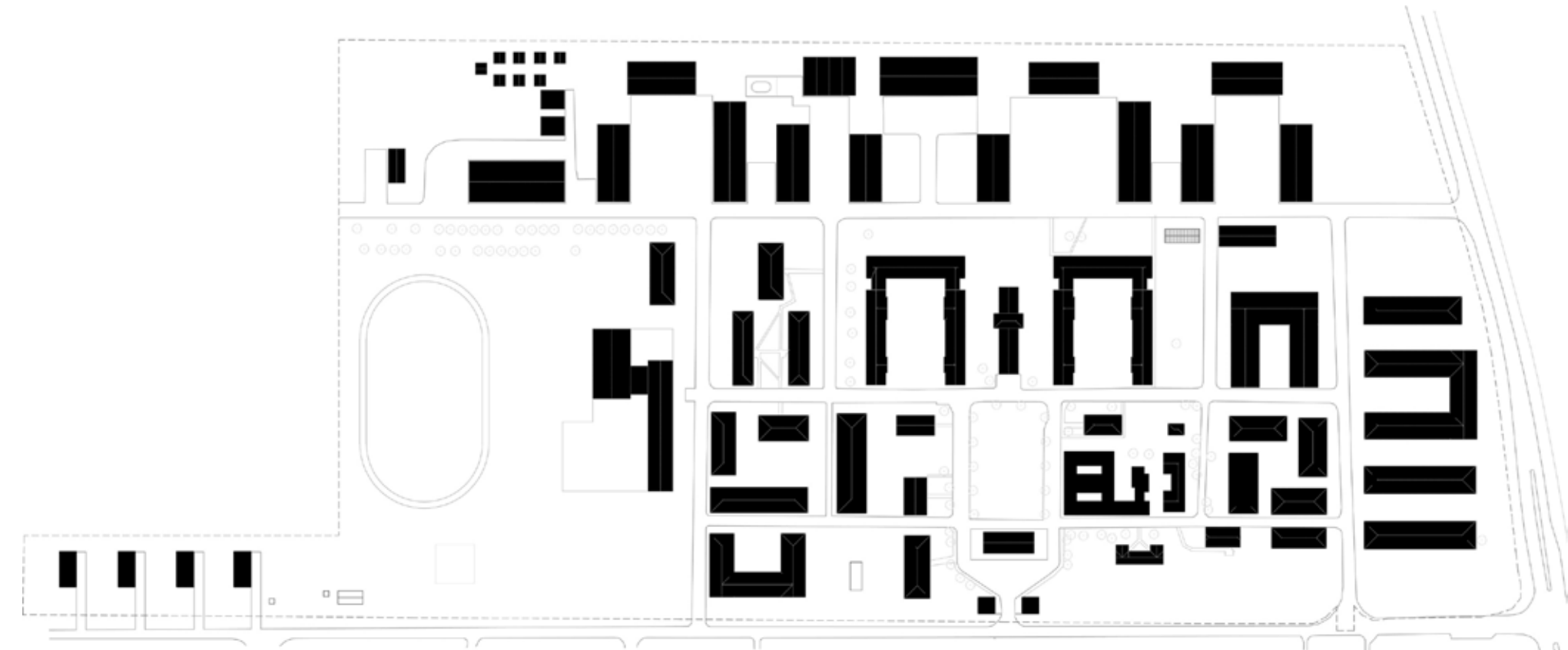
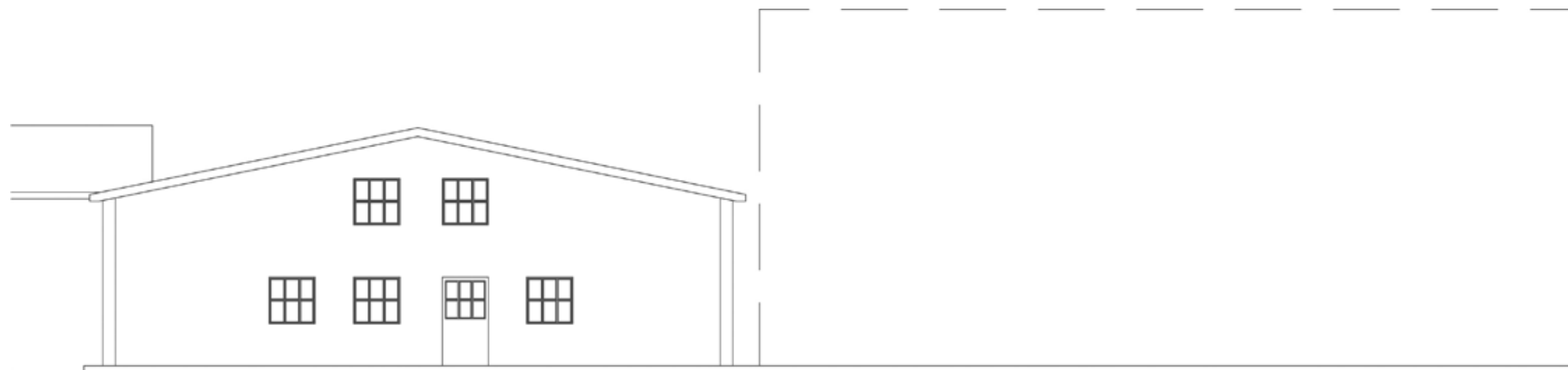
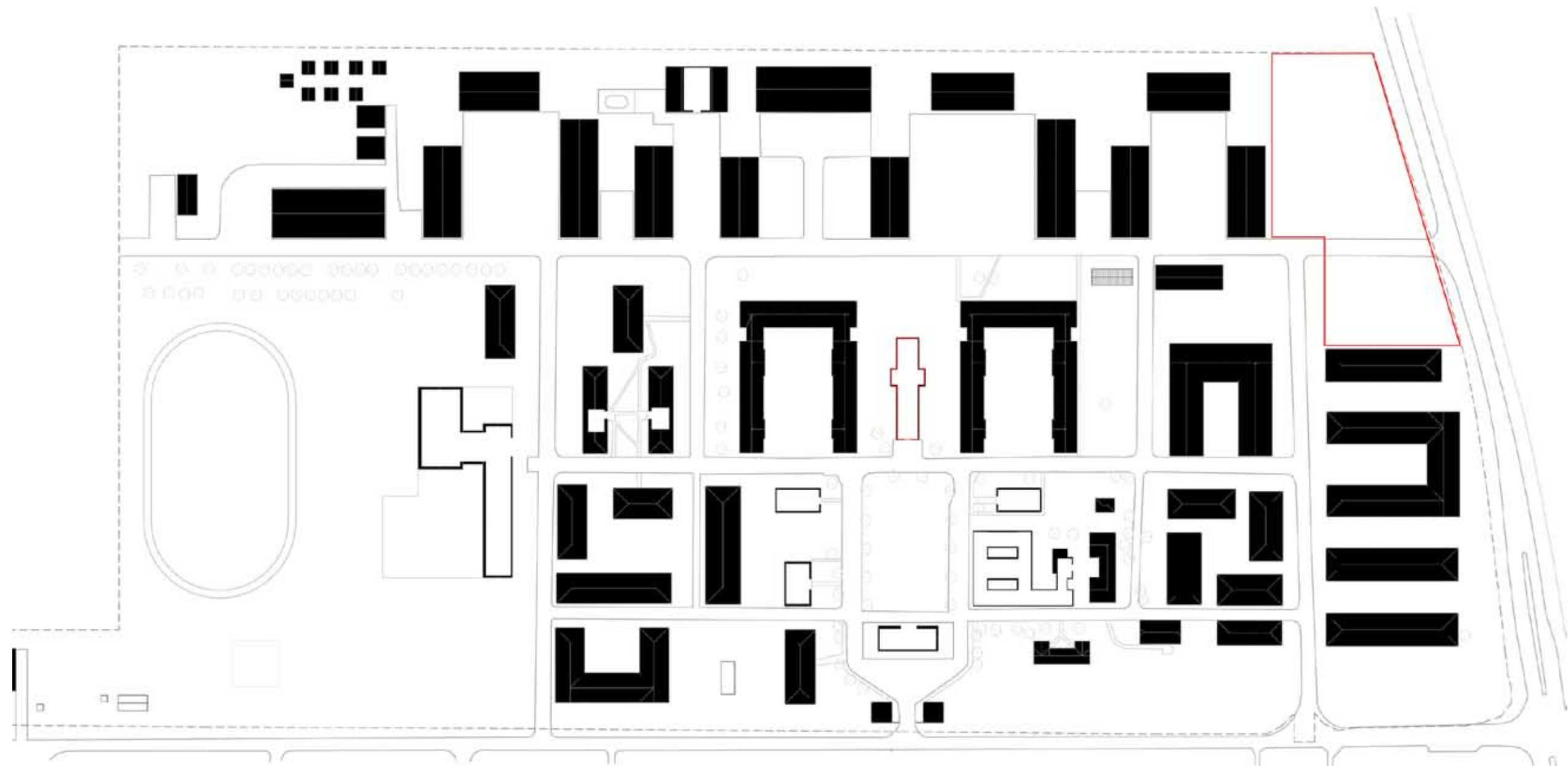


Figure Ground



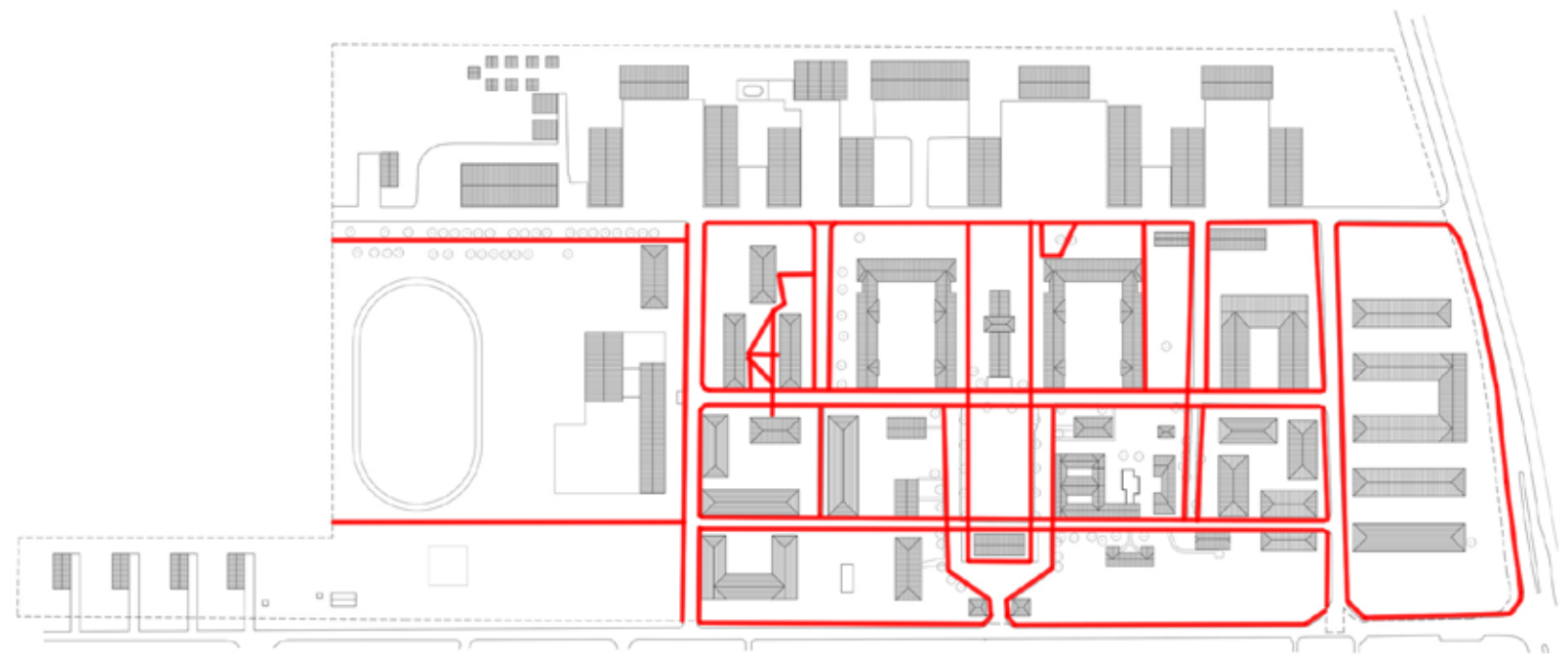
Site Section



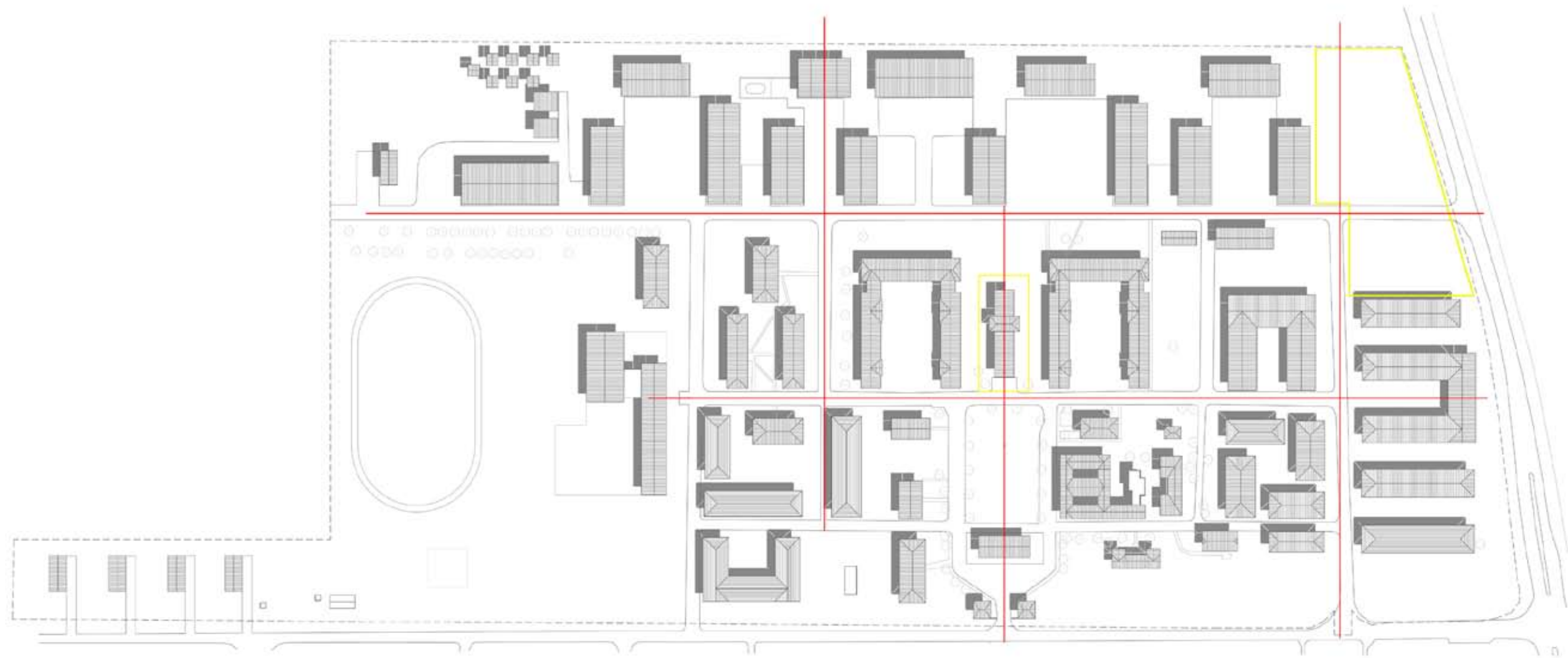
Noli Plan



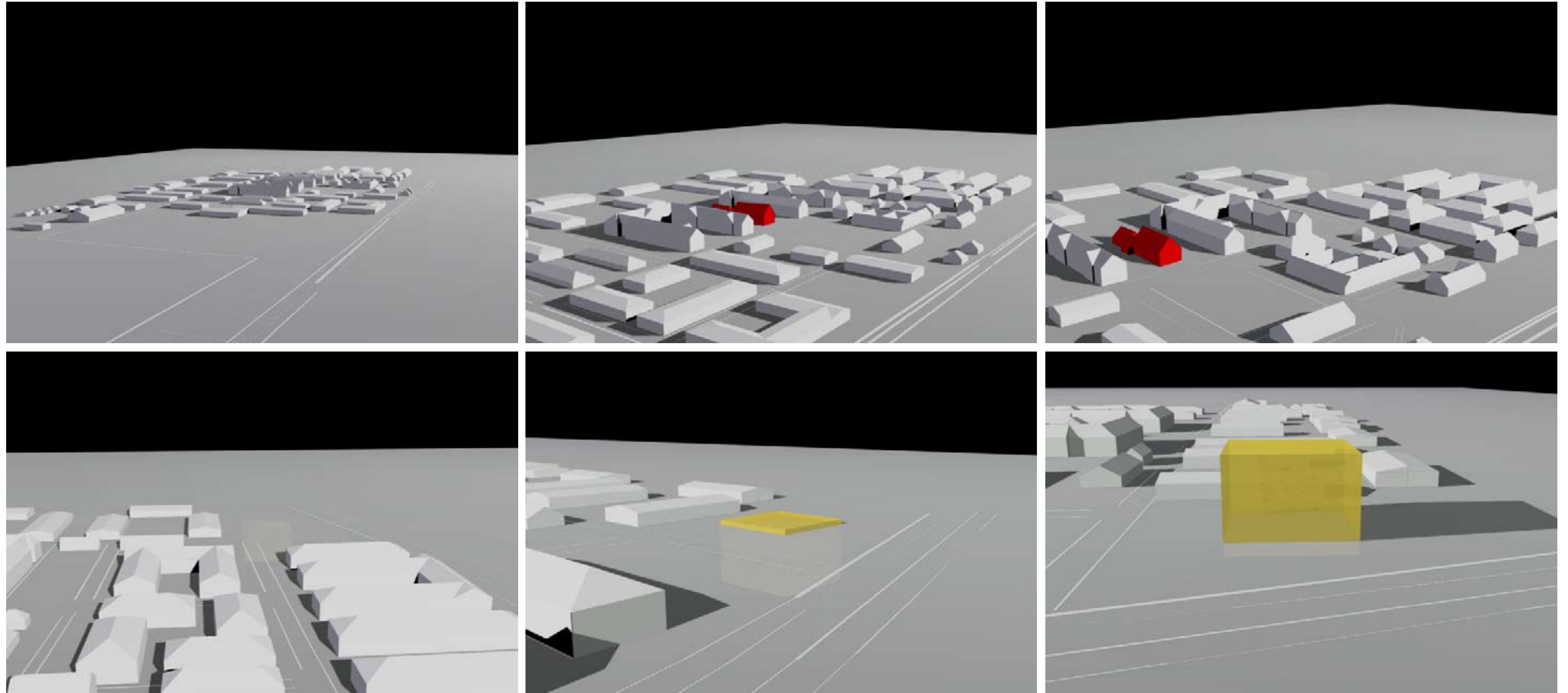
Primary + Secondary Road Networks



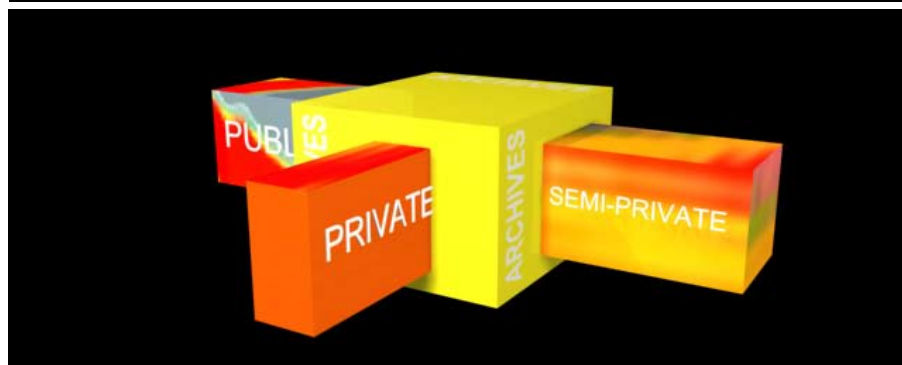
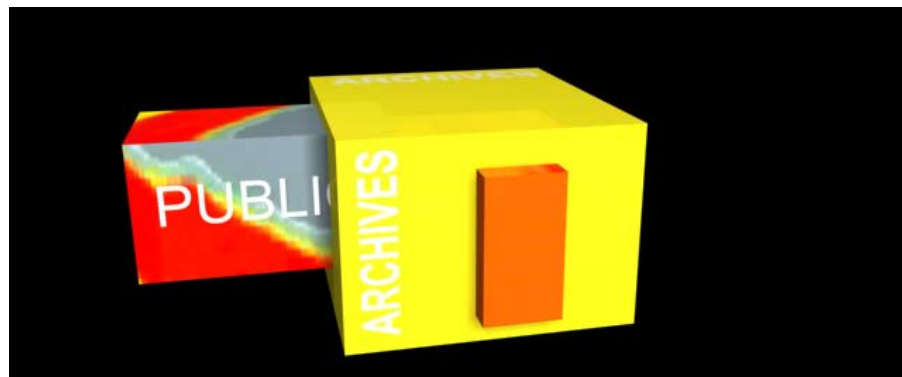
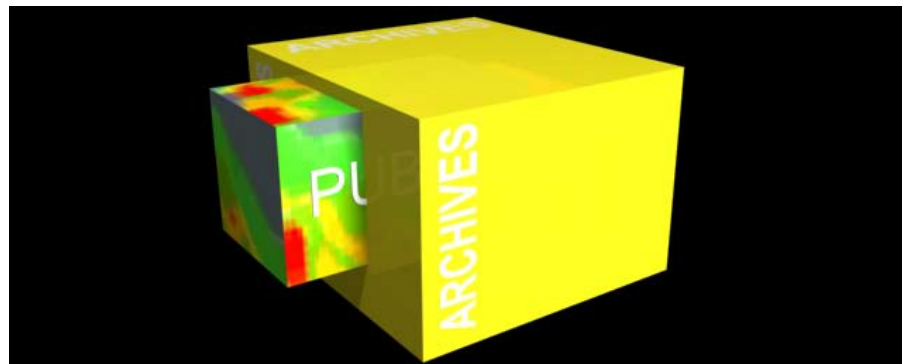
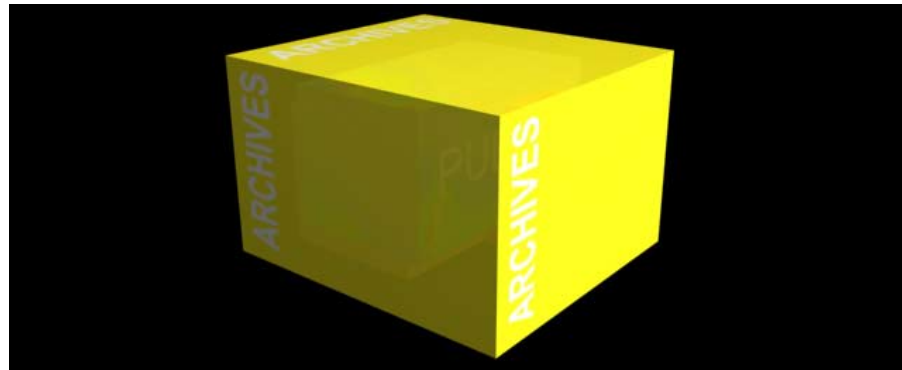
Pedestrian Network



Axial Relationships



Digital Fly Through Sequence



The Dogme Interactive Film Archive will be a place for the preservation, production, and presentation of films made within the conceptual framework of Dogme 95. This center will focus primarily on Dogme films while fostering a renewable environment advocating related creative processes inspired by the movement.

The film center will be a hub for a myriad of audiences: the filmmaker, the film scholar, the film enthusiast, the general public, and finally, the Dogme user. This integration of user groups is encouraged through architectural and conceptual adjacencies and transparencies. Furthermore, the film center will provide opportunities for the mutability of user. A user will have the opportunity to experience a variety of places, presented with ways to leave as a different user type. The goal of this institution is to provide access to the multifaceted aspects of film culture primarily including process, preservation, exhibition, and production. These concepts will be realized through the lens of Dogme and designed to foster the integration and mutability of diverse of user groups.

The central element and reason for being of this project is the film archive. Dogme 95 is a movement based in Denmark, but with international scope. It was conceived as a challenge to filmmakers world wide. There is an intrinsic need for collection in the ideas of Dogme. The manifesto declares that in order to cause change, a movement must be grounded in the collective. Past movements in film making have only been “as strong as the person behind it.” There is a need for the collection of these films being made around the world. Furthermore, the Dogme movement is sustainable through its ideology. Lars Von Trier refers to Dogme as a “pill.” Dogme is not meant to be a process used for all films. A director is meant to use the Vow of Chastity as a means for purification in the film making process. Once a director has become reliant on techniques such as special effects, music, or superfluous action, it is time to take the Dogme pill. Therefore, Dogme is not able to be a fashionable trend, washed up by over saturation. A Dogme film can be made by anyone, anywhere and at any time. There will be a sustained need for the acquisition of Dogme films. The center will be a node for collection.

Film archives are generally set apart from the public spectrum. For example, the Celeste Bartos Film Preservation Center services the Museum of Modern Art, but is located in Hamlin, PA. The reason for this site is that the pollution of the urban environment is not practical for the cost of filtering the air quality necessary for archiving. Furthermore, the archive is not a public access facility, and the cost of land is substantially cheaper in rural Pennsylvania than in New York City. The Dogme Interactive Film Archive will be a place that enhances culture in the public spectrum rather than separating it.

The goal of this center is to provide access to the archive of Dogme films. This access will be considered in ways specific to the user group, while also enabling mutability of the user. First of all, the institute will use the archive for the collection and preservation of Dogme and related films. The institute will be able to access these films to present at the cinematheque. This type of theatre focuses on presenting film history through thematic relationships. A month in the life of the Dogme cinematheque could focus on themes organized by geographic origin, film typology (short, feature, documentary etc.), temporality, etc.

The archive will also be used by the scholarly audience. Access to Dogme films will be facilitated through private screenings on an individual and group scale. The individual will be able to view film on flat bed viewing tables as well as the screening rooms with direct access to the medium itself. Access to the film medium is important because the image quality is unachievable with current digital reproduction technology. The academic group will also be able to view films in the screening rooms; however the access to the film itself will either be handled by the archival staff, or deferred to a copy of the material on VHS or DVD.



Finally, the archive will be accessible to the general public. The need for archives in regards to the film medium is generally an unrecognized issue outside of the specialist spectrum. Film is only 100 years old and the needs for preservation have only recently been acknowledged. The rapid pace of technological development brings up new issues of archival practice. Furthermore, the issue of ownership, responsibility, and duplicity of film is unique to this medium. These issues will be revealed architecturally to the myriad of user groups as an educational provocation for the development of archival standards related to film.

Film is a cultural artifact, defining political, artistic, personal, and technical representations of society. Therefore, the public has an intrinsic right to the access of such artifacts. Museums, libraries, monuments, and preserved environments (natural and built), serve as places for the access of cultural artifact. Film has not been addressed in this way. Cinematheques are the closest to engaging the public in film history. The movie rental business has also provided a sort of access to film history. However, each of these outfits has limitations. Cinematheques feature thematic exhibitions without the engagement of choice. Movie rental stores are limited to the mainstream or select art-house/foreign film selection. Furthermore, the experience of rented films is simply for home entertainment on a television screen. This center will focus on the engagement of the public through awareness of film preservation. The public, through first hand exposure, will be able to witness the operations of the archive, while also developing an awareness of the fundamental issues of archival theory and practice. Finally, screening rooms will be made available for the group or individual film enthusiast.

Beyond the archive, and its peripheral functions, the Dogme Interactive Film Archive will enhance the public engagement with the film making process. This concept will be directed under the ideology of Dogme 95. Through this ideology, the center will enhance the integration of user groups to further the resource of collective engagement in film making. Professionals, academics, and the general public will be engaged in process and discourse for the enhancement of film making.

Programmatically, these spaces will include classrooms for instruction in technical and theoretical aspects of film making. There will also be a sound stage for the production of films. To provide the resources for film making, a rental facility will allow for all user groups to access the necessary tools for making films. Post production studios will be made available for the editing of films. Finally, to encourage the collaborative process, workshop spaces and conference rooms will be provided for group meetings involving concept development and production strategy.

The Dogme Brethren conceived of the Manifesto and Vow of Chastity as a rule based process for film makers to adhere. Each director of a potential Dogme film must present their work to the Brethren for certification. Along with the film, the director must also submit a signed document swearing to the adherence of the Dogme rules and principles. Finally, any sins committed during the process must be confessed for the final judging of certification. This center will be the official place for the certification of Dogme films. This will be a grand theatre, including seating for a public audience, a jury panel, and a place for the director and collaborators. This event will be made public, to enhance the accessibility of all user groups within the Dogme process.

Finally, the center will require service spaces for operation. This will include offices and conference rooms for instructors and employees. There will also be the need for storage, circulation, and mechanical/electrical/plumbing. The administration of the facility will function with the goal of interaction and accessibility with all user groups.

The interactive nature of this facility will require a site that promotes accessibility. This consideration will take into account the proximity of public institutions and housing. Furthermore, the development of a site devoted to the internationally acclaimed Dogme movement, requires the ability to attract an international audience. Therefore, the accessibility of the site to public transportation is important. Finally, the center has the potential of creating a new type of film community. This film community, integrating a myriad of user groups, has the potential of enhancing the context of which it is sited. The center will empower the outreach qualities of the Dogme movement by engaging the context of which it becomes a part of.

Focused on the ideas of accessibility and interaction, the Dogme Interactive Film Archive seeks to enhance the film making community through the promotion of the Dogme 95 process. Through simultaneous seeing, learning, and doing, the Dogme Interactive Film Archive seeks to engage a myriad of user groups to enhance the film making culture.

# USER MUTABILITY IN PROGRAMATIC SPACE



PUBLIC  
SEMI-PUBLIC  
PRIVATE







# FORMAL PROGRESSION + USER MUTABILITY

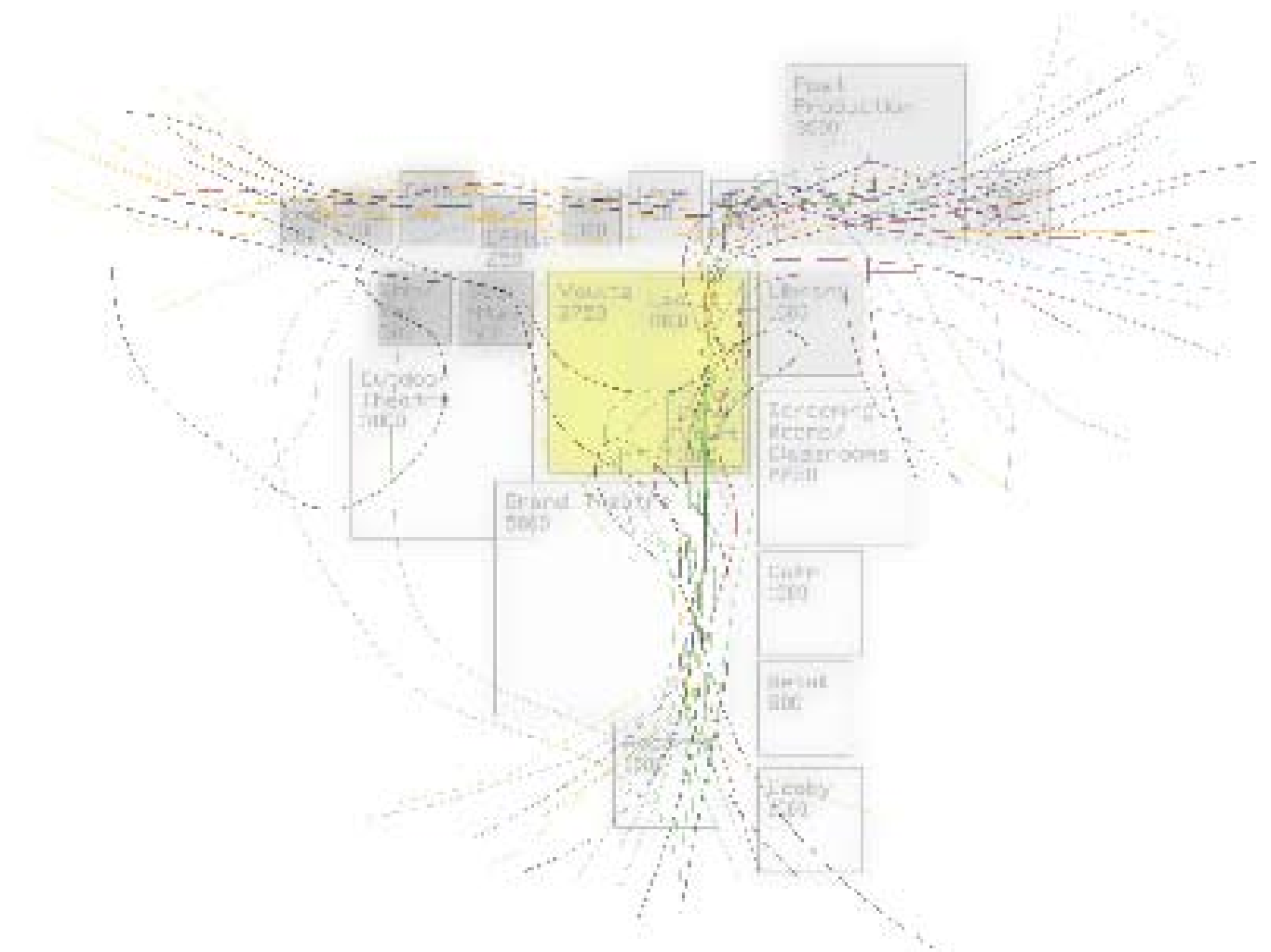


DIFA

Thomas Newman

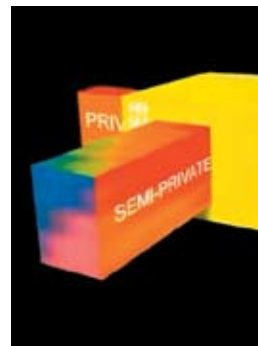
Master's Project

## USER MUTABILITY + INTERACTION



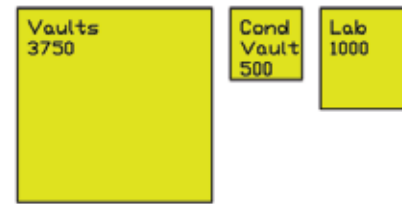
University of Utah College of Architecture + Planning

Page 34



Program	Supplemental	Quantity	Area	Total Sq. FT.
<b>Archive</b>				
Vaults		5	750	3750
Conditioning Vault		1	500	500
Laboratory	Viewing Tables Duplication Machines Cleaning Equipment	1	1000	1000
<b>Private</b>				
Offices:				
Directors Office		1	250	250
Staff Offices		5	100	500
Conference Room		1	300	300
Storage		1	300	300
Staff Restrooms		1	200	200
<b>Semi-Private Functions</b>				
Media Library/Research Area	Film Viewing Tables Stacks Check out Desk Circulation/Storage	1	1000	1000
Post Production Studio	Film Viewing Tables Computer Stations Editing Tables	3	300	900
Lounge/ Green Room		1	500	500
Equipment Rental		1	500	500
Restrooms		1	400	400
<b>Public Functions</b>				
Grand Theatre	Seating Projection Room Jury Panel	1	5000	5000
Outdoor Theatre	Seating Storage	1	3000	3000
Screening Room/ Classrooms	Seating (50 seats) Storage	3	750	2250
Lobby/ Box Office/Coat Room		1	1000	1000
Retail Store		1	800	800
Café and Concessions	Serving Food Preparation Storage	1	1000	1000
Restrooms		1	1000	1000
<b>Building Functions</b>				
Security + Network Space		1	500	500
Shipping/ Receiving		1	500	500
<b>Sub Total</b>				25150
M/E/P		1	5%	1257.5
Circulation		1	15%	3772.5
<b>Total</b>				<b>30180</b>

Archive



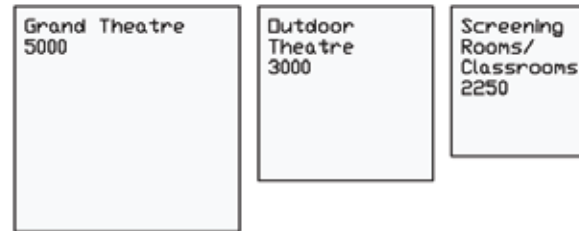
Private Functions



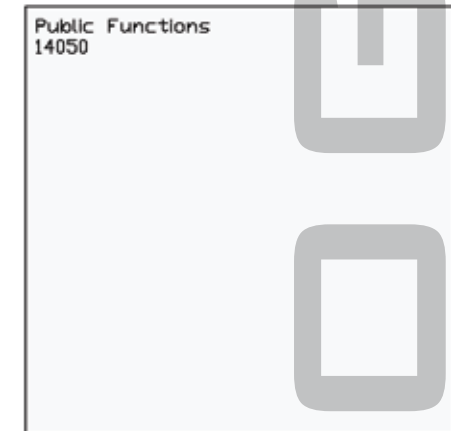
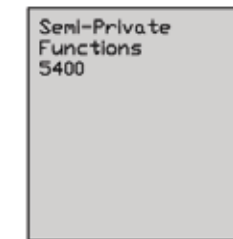
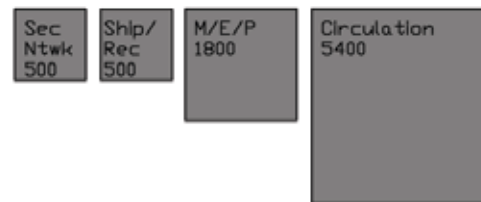
Semi-Private Functions



Public Functions

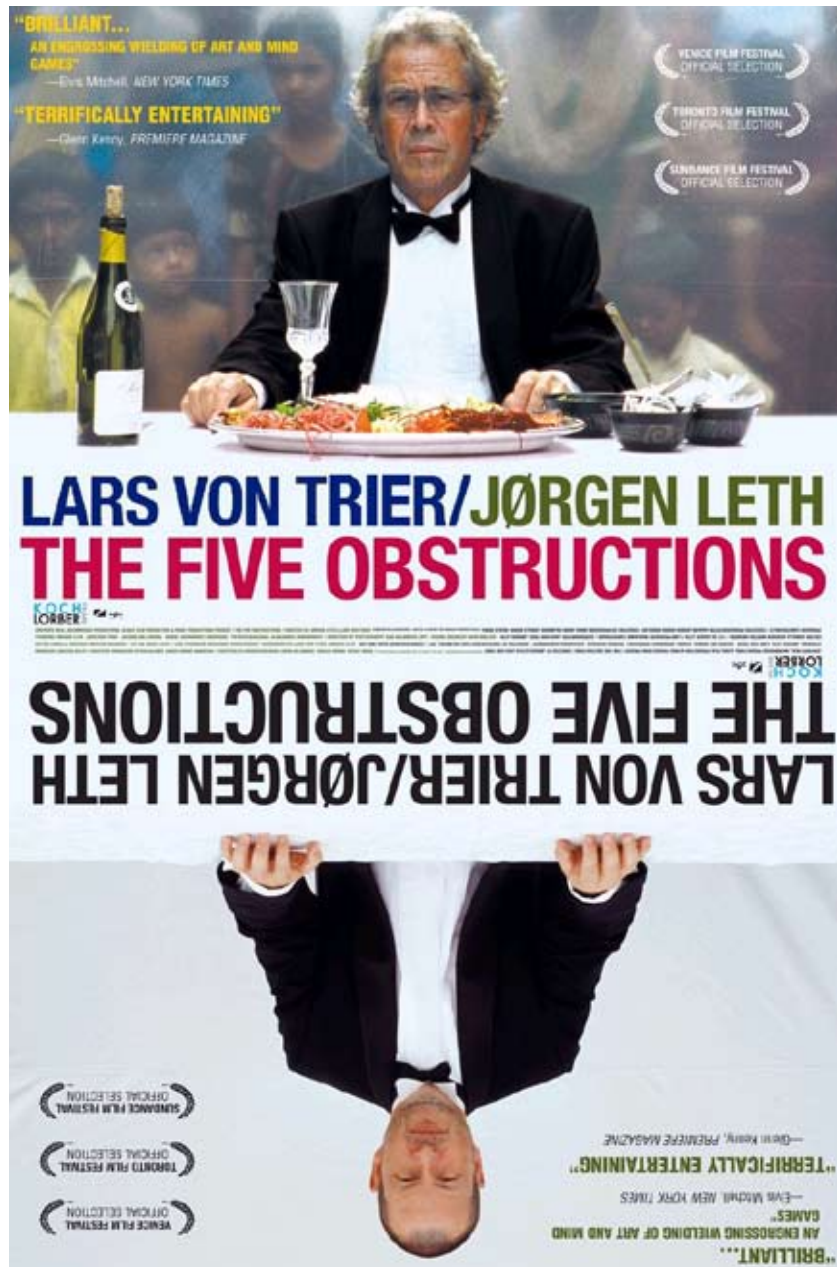


Building Functions



PROGRAM





Obstruction #1  
The Perfect Human: Cuba  
12 Frames  
Answer the original questions



Obstruction #2  
The Perfect Human: Bombay  
Leth as Perfect Man  
The Meal scene  
A horrible Place



Obstruction #3  
The Perfect Human: Brussels  
No Obstructions



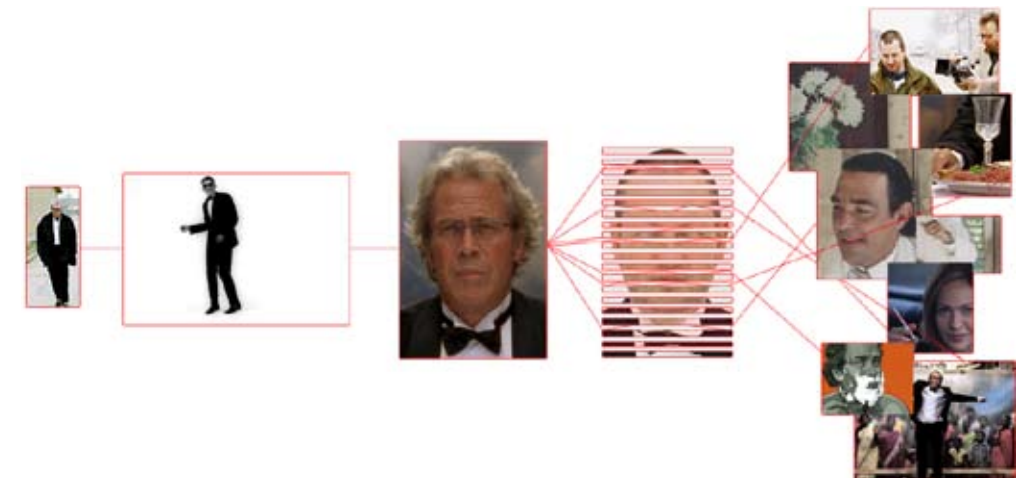
Obstruction #4  
The Perfect Human: Cartoon  
Animated



Obstruction #5  
The Perfect Human: Avedøre  
Von Trier Directs  
Leth Narrates



### Constraints Liberate the Creative Process





## Liberation of Camera Movement + Interaction with Environment

- Representing space + elements through sequence of moments.
- Opposing idea of stagnant framing.
- Director interacts in the environment.
- Elements are not constricted within a frame but by the limits to the environment (natural/built).
- Frame moves for the elements, not vice versa.

## The Vow of Chastity

"I swear to submit to the following set of rules drawn up and confirmed by DOGME 95:

1. Shooting must be done on location. Props and sets must not be brought in (if a particular prop is necessary for the story, a location must be chosen where this prop is to be found).
2. The sound must never be produced apart from the images or vice versa. (Music must not be used unless it occurs where the scene is being shot).
3. The camera must be hand-held. Any movement or immobility attainable in the hand is permitted. (The film must not take place where the camera is standing; shooting must take place where the film takes place).
4. The film must be in colour. Special lighting is not acceptable. (If there is too little light for exposure the scene must be cut or a single lamp be attached to the camera).
5. Optical work and filters are forbidden.
6. The film must not contain superficial action. (Murders, weapons, etc. must not occur.)
7. Temporal and geographical alienation are forbidden. (That is to say that the film takes place here and now.)
8. Genre movies are not acceptable.
9. The film format must be Academy 35 mm.
10. The director must not be credited.

Furthermore I swear as a director to refrain from personal taste! I am no longer an artist. I swear to refrain from creating a "work", as I regard the instant as more important than the whole. My supreme goal is to force the truth out of my characters and settings. I swear to do so by all the means available and at the cost of any good taste and any aesthetic considerations.

Thus I make my VOW OF CHASTITY."  
Copenhagen, Monday 13 March 1995

On behalf of DOGME 95

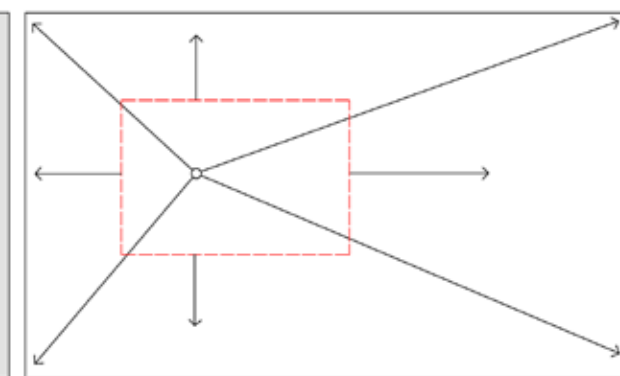
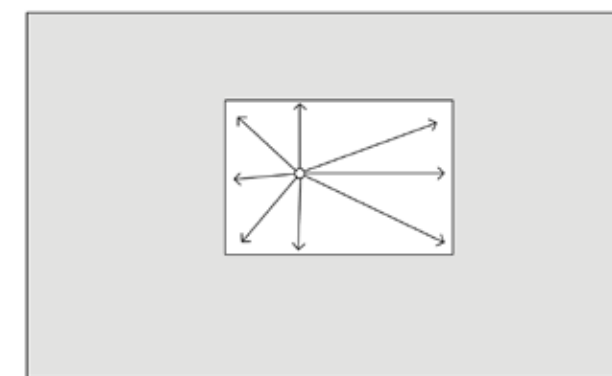
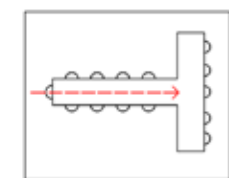
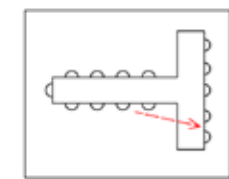
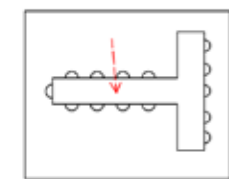
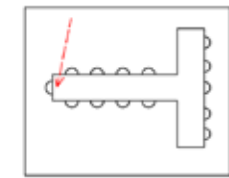
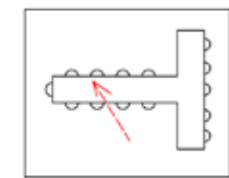
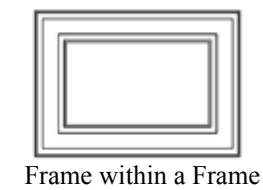
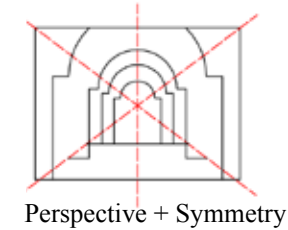
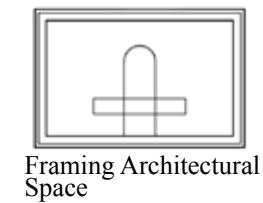
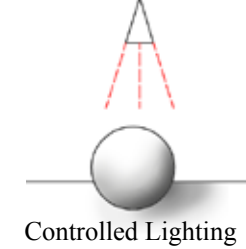
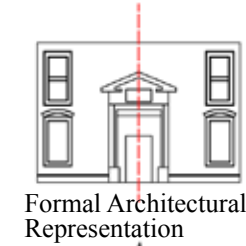
   
Lars Von Trier    Thomas Vinterberg



## Composition v Compositionless

**Frame**  
Auteur Film (Greenaway)

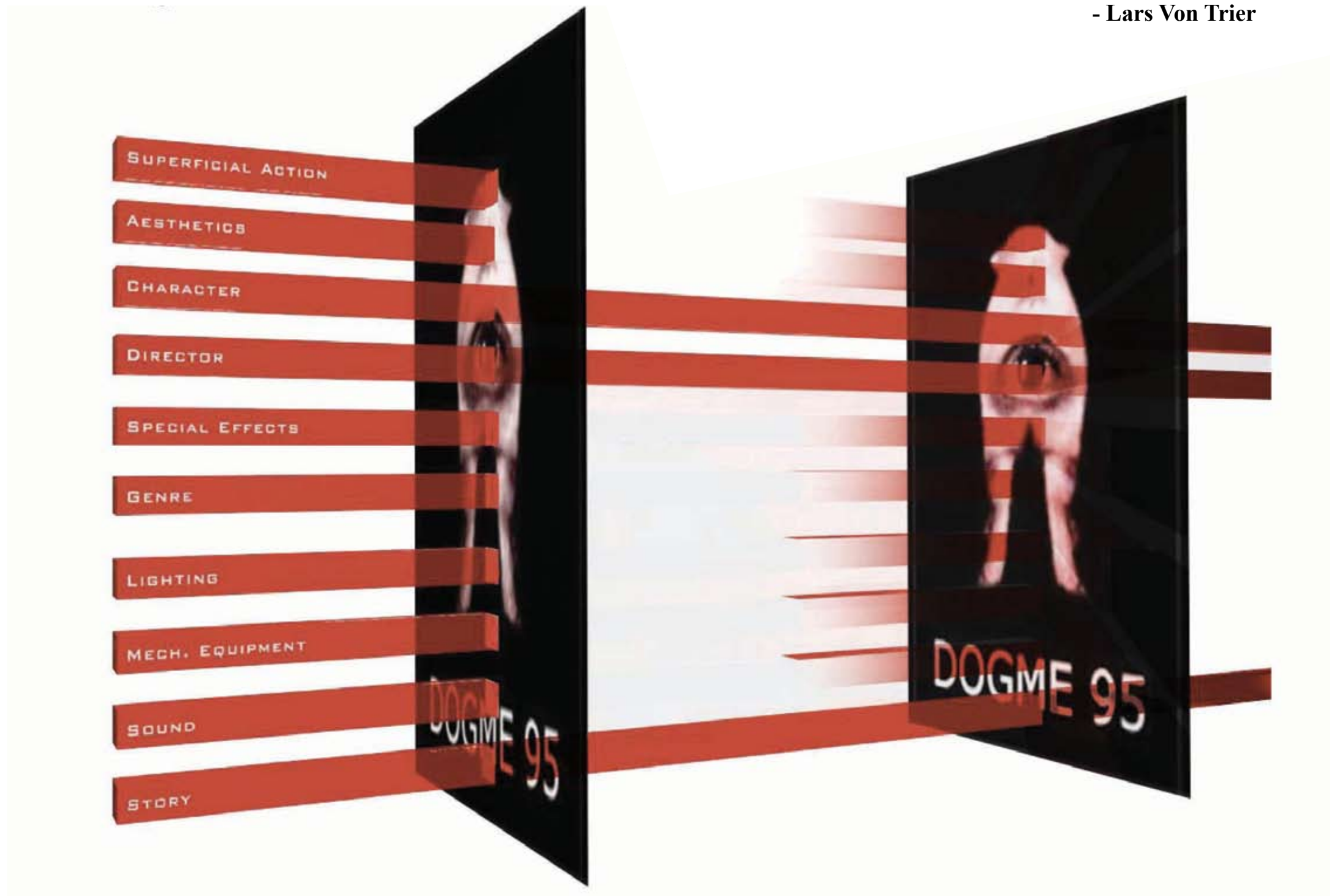
**Point**  
Dogme Film (Vinterberg)



# Dogme Pill

**“I think the need to go back to basics, which the rules are a response to, is more urgent now than ever before. I would find it amusing if Dogma could continue to exist like a little pill you could take when there was too much of the other kind of thing, too much refinement and distancing.”**

**- Lars Von Trier**





# Post Dogme

Dogville  
 Director: Lars Von Trier

The concept of Dogme “Pill” indicates the sustainable quality of dogme filmmaking in the future of cinema. However, beyond the dogme film, there is the dogme inspired projects that are born post purification.

## Elements of Film

- Minimal set. Built environment consists of single objects defining character of space.
- Blackboard floor with town plan for defining places.
- Actors
- Script
- Music (Single orchestrated track).
- Hand-held cameras.
- 2 types of lighting
  - Day: White backdrop
  - Night: Black with spotlights



*DIFA*

*Thomas Newman*

*Master's Project*

*University of Utah College of Architecture + Planning*





**DOGME FILM INSTITUTE**  
MASTERS THESIS PROPOSAL  
T H O M A S N E W M A N  
ARCHITECTURE + PLANNING  
UNIVERSITY OF UTAH

**PRECEDENT**  
SCHLAUGER. HERZOG + DE MEURON.  
BASEL CITY, SWITZERLAND.





### **Storage and conservation**

“Schaulager has been designed as open storage to create ideal conditions for conservation and storage, ensuring climate control and stability.”

### **Exhibition**

“...Its subject being a magnificent oeuvre that at the same time is a challenge both for conservation and research.”

### **Study**

“Questions and topics raised by conservation will generate other activities and projects. The centre of all these interests is research and interpretation of contemporary art.”

Schaulager. Herzog + De Meuron

“Collections of contemporary art need to be more than merely static repositories.”

“A Place where the collection is the point of departure for creativity and activity, learning and pleasure.”

“...Intended primarily for specialists and will be open all year round for museum personnel, restorers, curators, researchers, teachers and students.”

“...Open for the public for occasional exhibitions, special events and the permanent installations...”

“Maja Sacher pursued three main objectives with her Foundation: the collection, conservation and mediation of forward-looking art.”



Schaulager. Herzog + De Meuron

“...Design a warehouse for open storage of contemporary art that would have ideal, climate-controlled conditions and that would be accessible by appointment.

contemplation of fluorescent tubes. Recalling the vision-straining trickery of Andrea Gursky’s photographs, eyes soon give up trying to resolve depth and perspective, flitting instead between foreground and infinity until they pause to blink. But hang on, isn’t this just a warehouse? Why so much effort?

The answer lies in the content. Beyond having capacity to provide over 11 500sq m of flexible storage space over five floors, supported by 750sq m of carriage



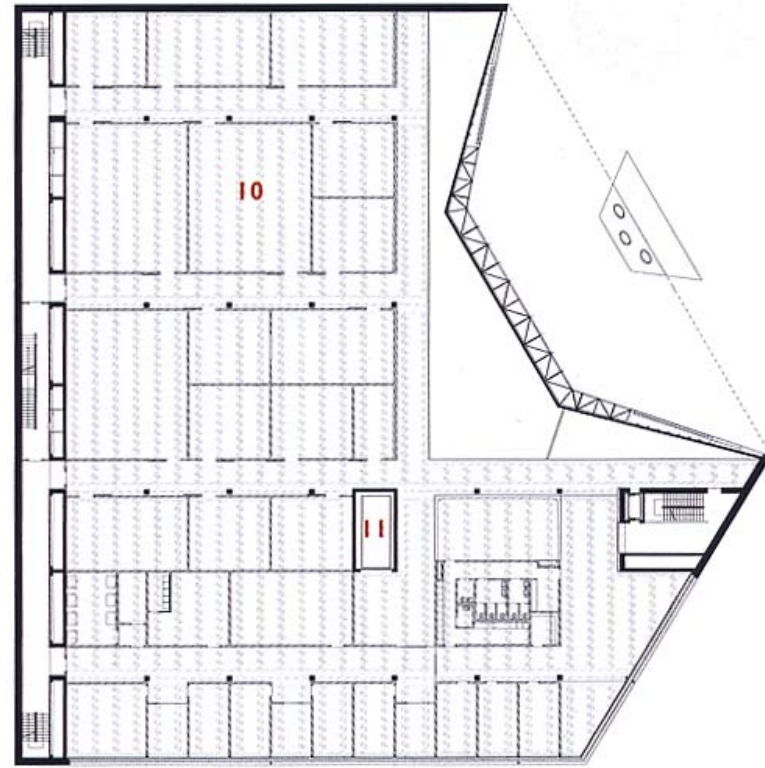
“A place for conservation, study and public exhibition.”

practice’s work. ‘Schau’ is show in German and ‘lager’ means warehouse, but the 16,500m² Schaulager has been described as anything from an ‘art bunker’ to ‘storage deluxe’.

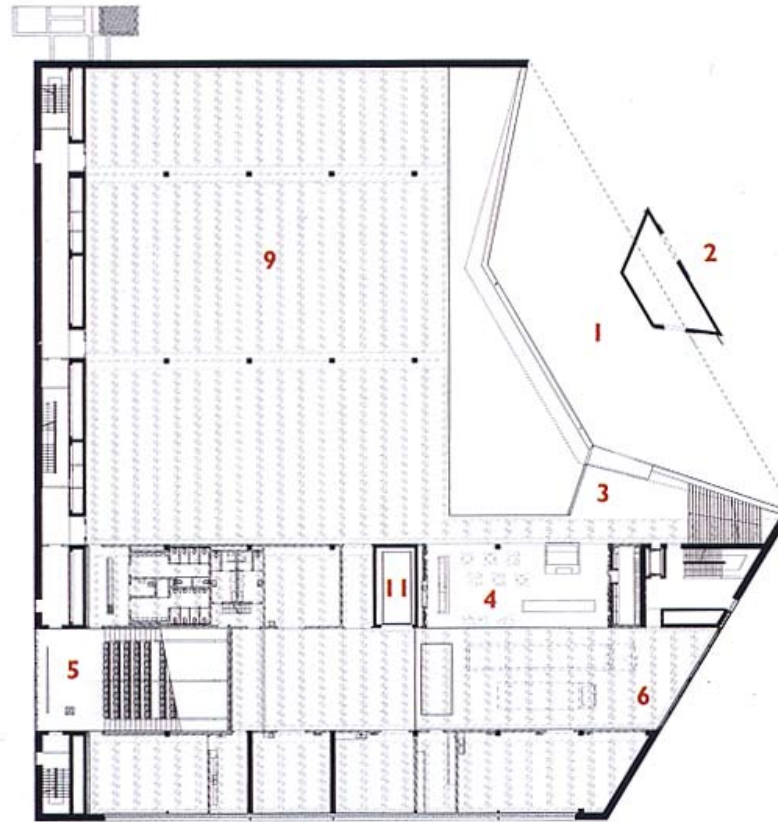
The name was invented by Meis Oeri, president of



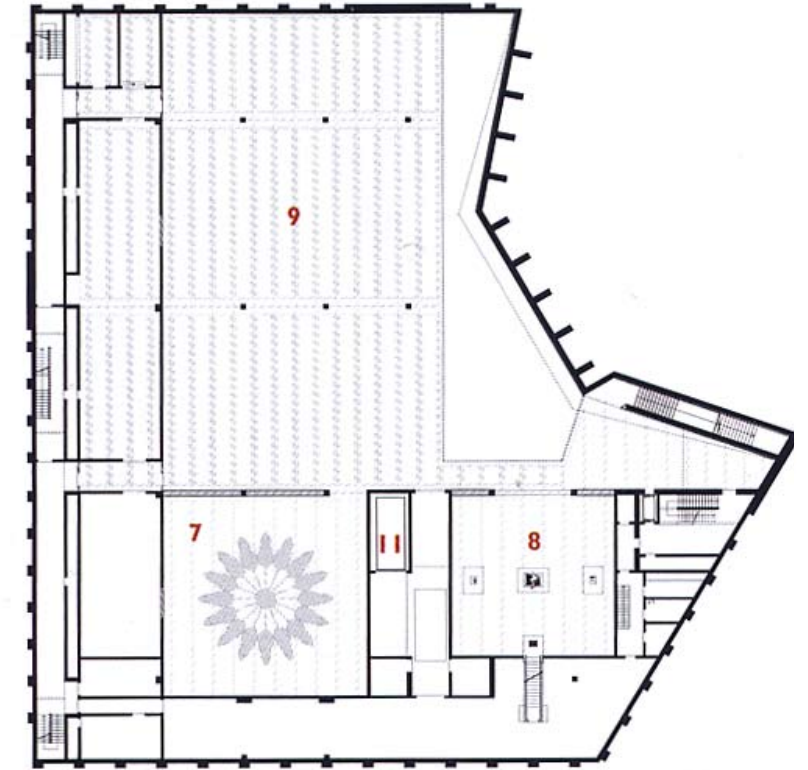
Schaulager. Herzog + De Meuron



typical storage level

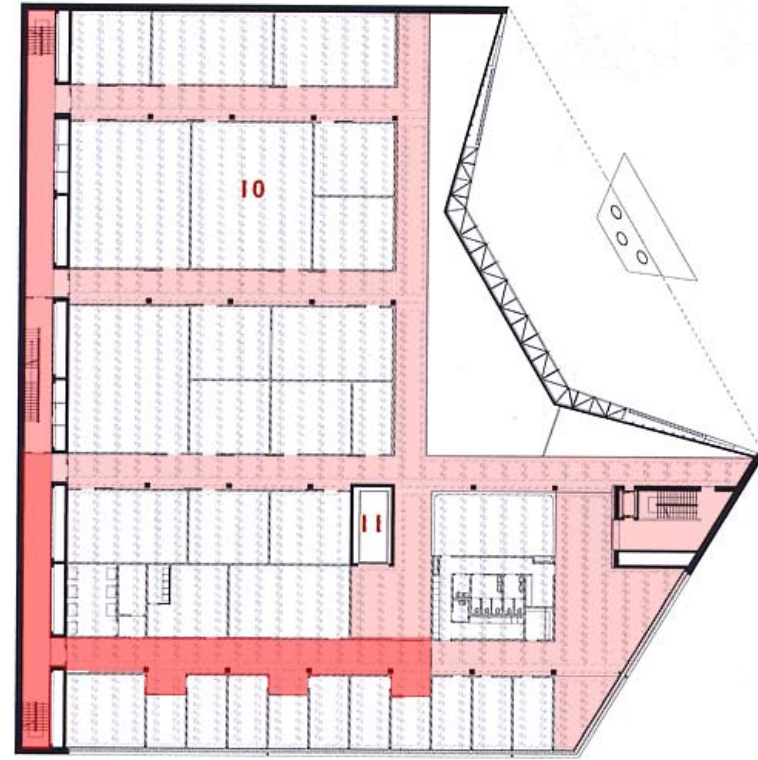


entrance level plan

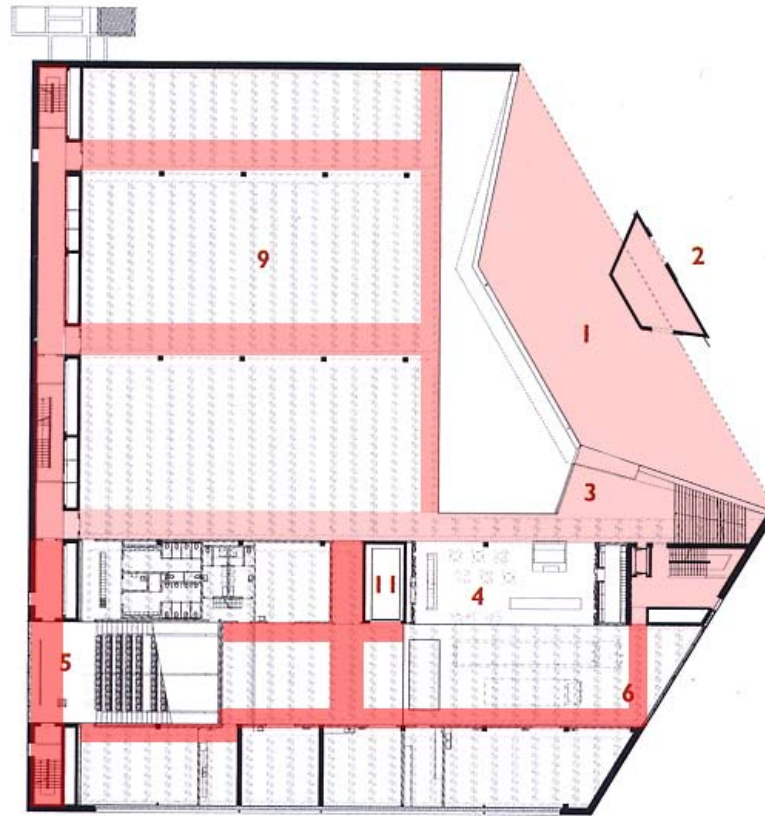


lower ground level plan (scale approx 1:1000)

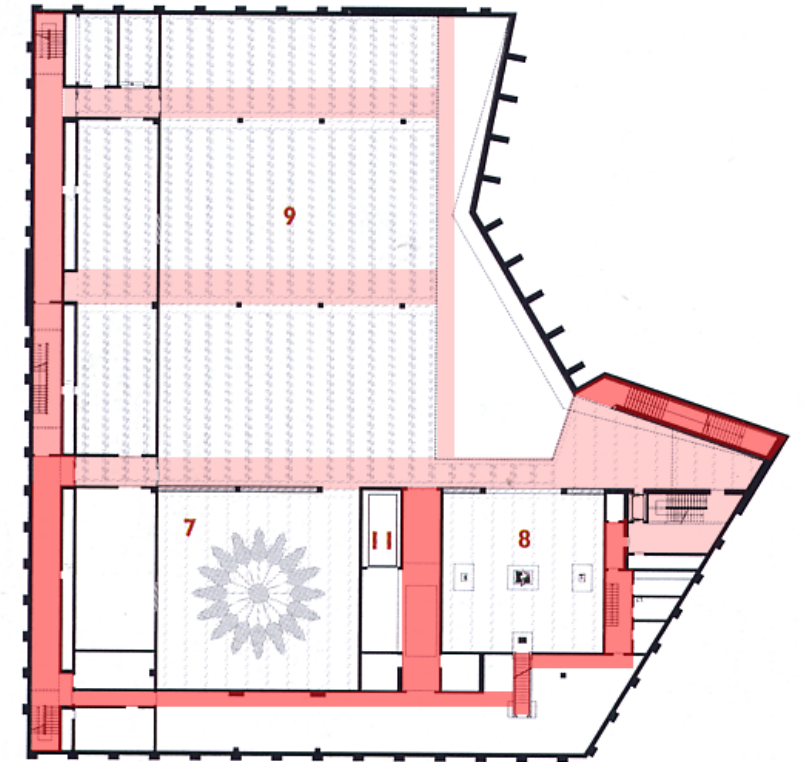
- 1 forecourt
- 2 gatehouse
- 3 entrance
- 4 café/bookshop
- 5 auditorium
- 6 loading bay
- 7 Katharina Fritsch
- 8 Robert Gober
- 9 temporary exhibition
- 10 storage cells
- 11 art lift



typical storage level



entrance level plan



lower ground level plan (scale approx 1:1000)

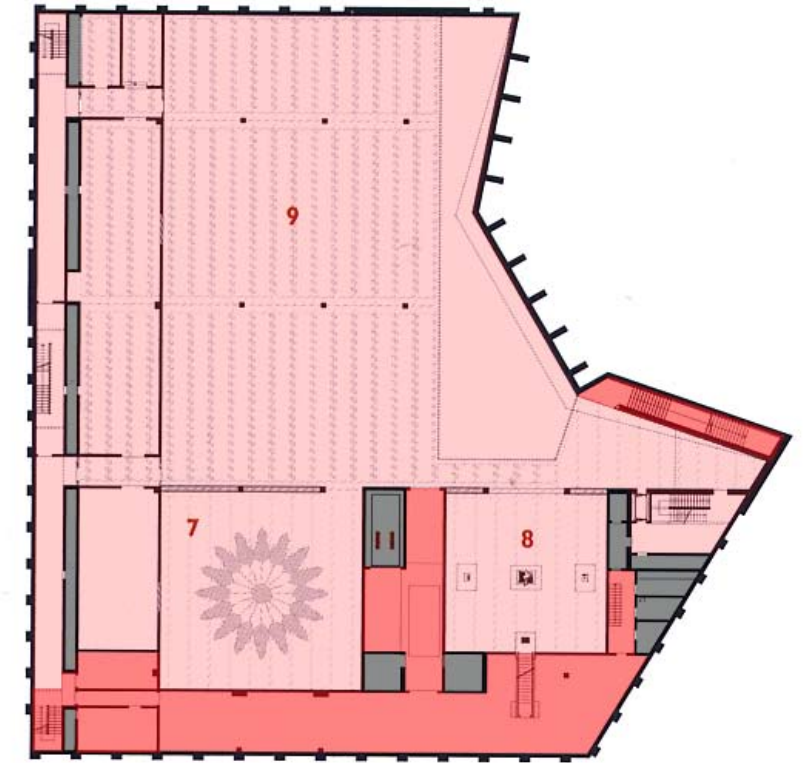
- Primary
- Secondary
- Private



typical storage level

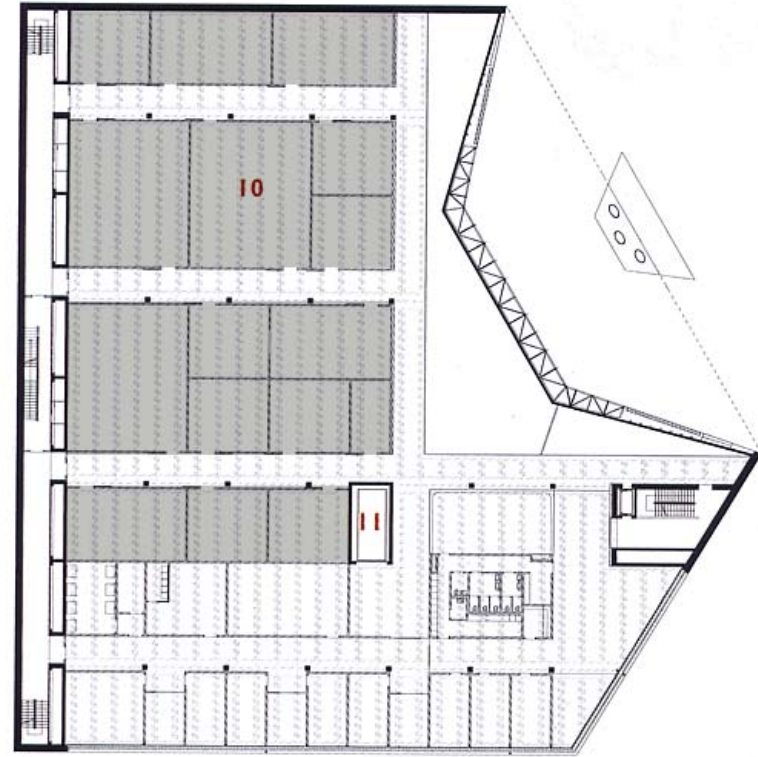


entrance level plan



lower ground level plan (scale approx 1:1000)

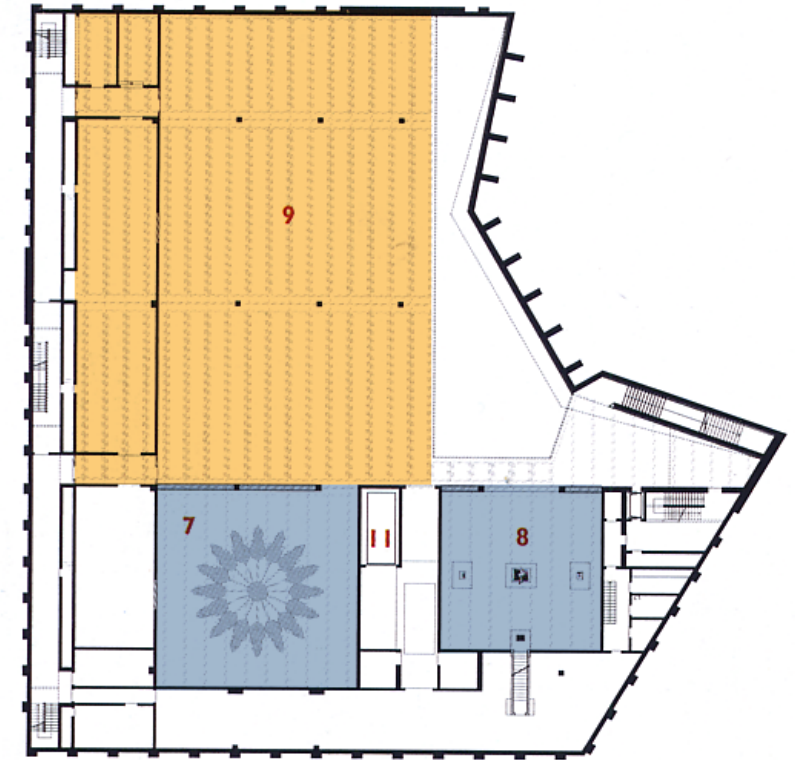
- Public
- Semi-Public
- Private
- Public Service
- Private Service



typical storage level



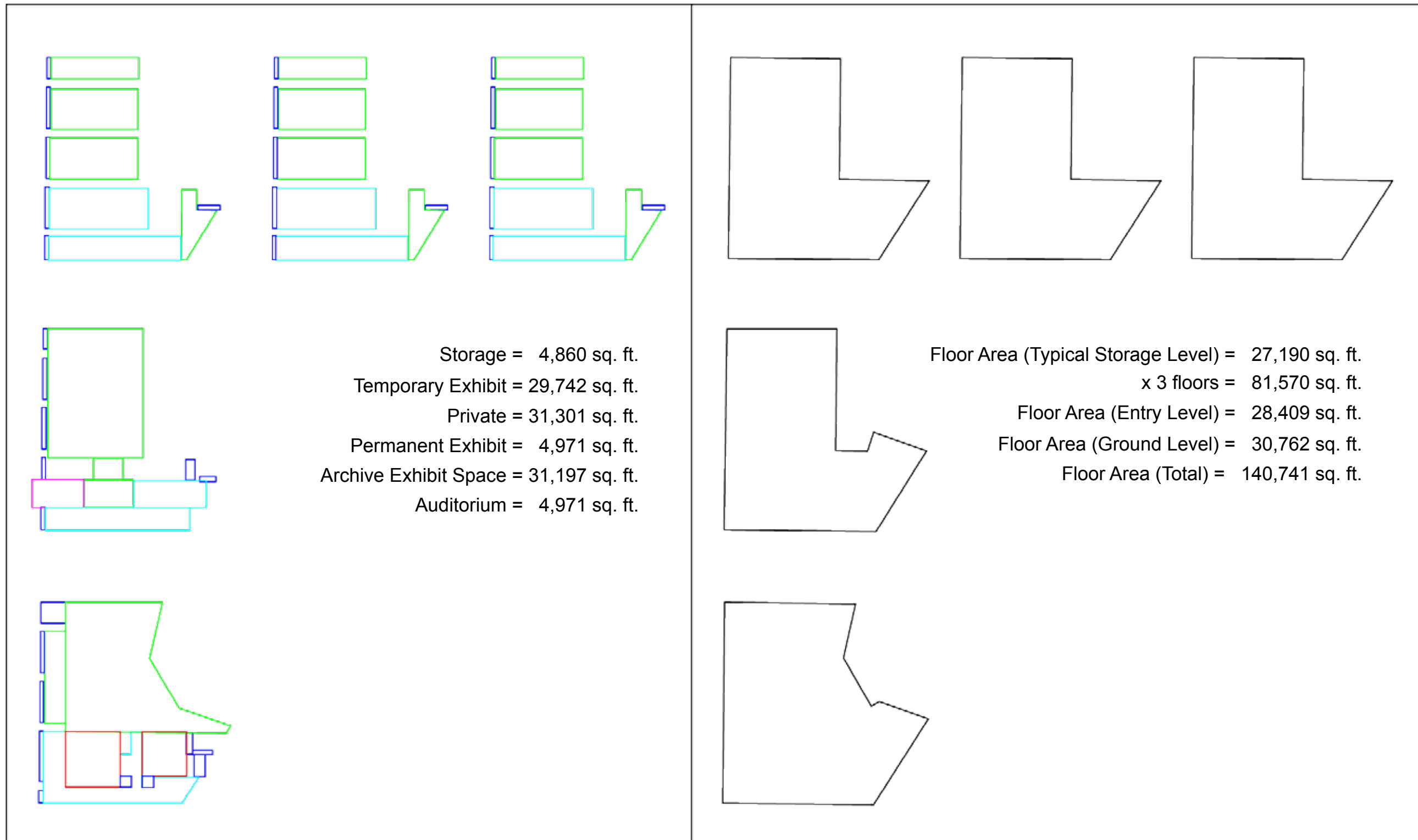
entrance level plan

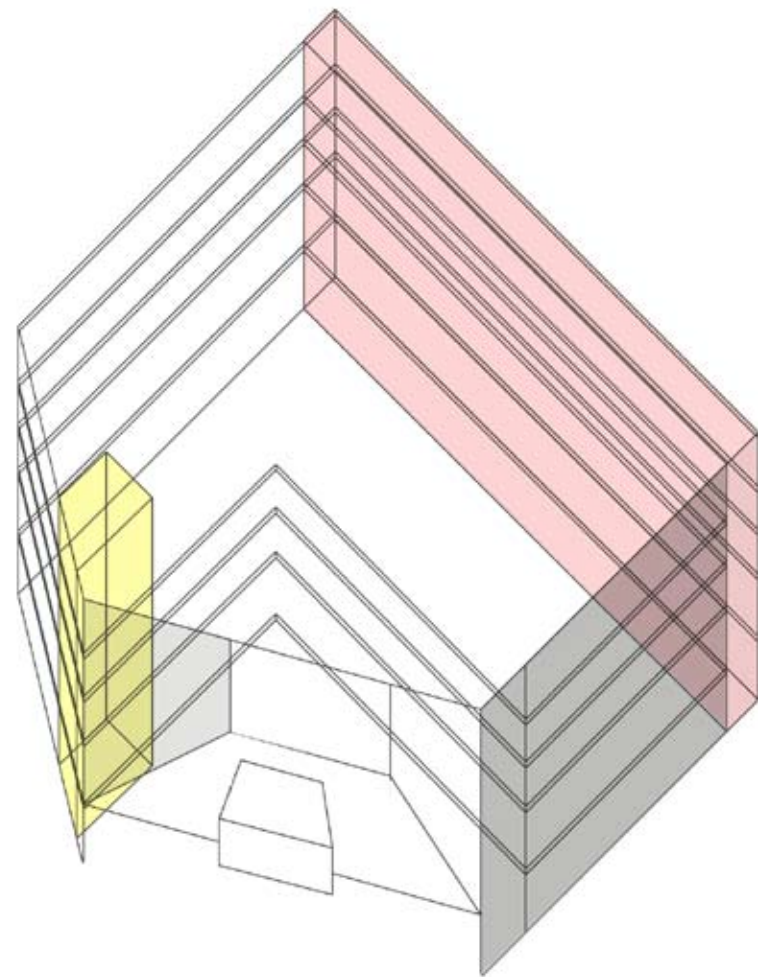


lower ground level plan (scale approx 1:1000)

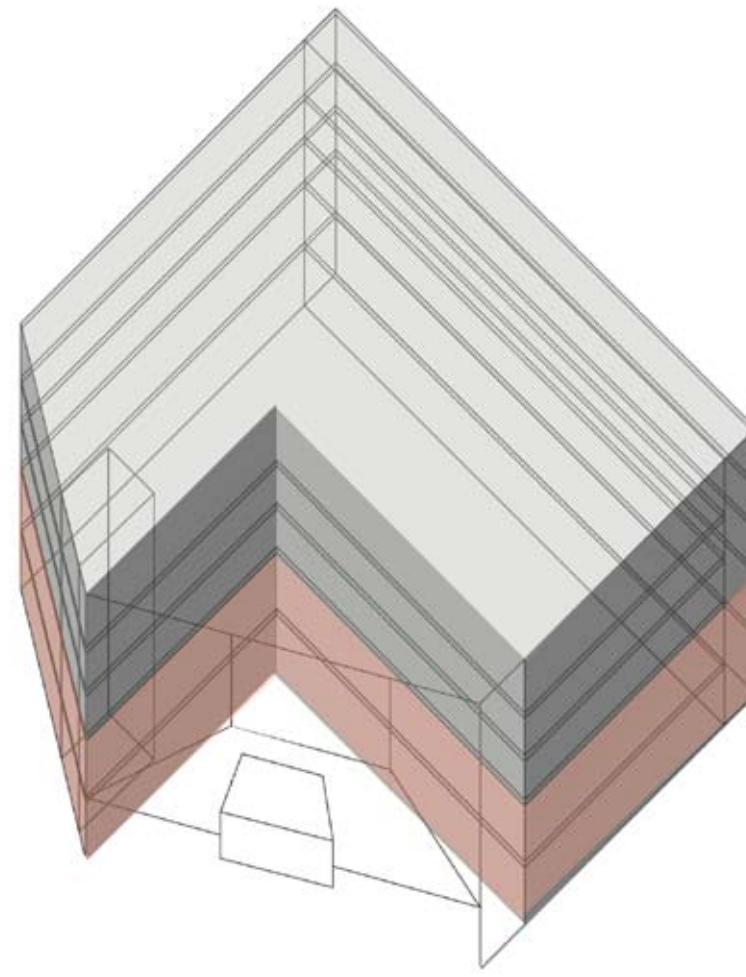
- Forecourt
- Temp Exhibit
- Auditorium
- Cafe/Bookshop
- Perm Exhibit
- Storage Cells



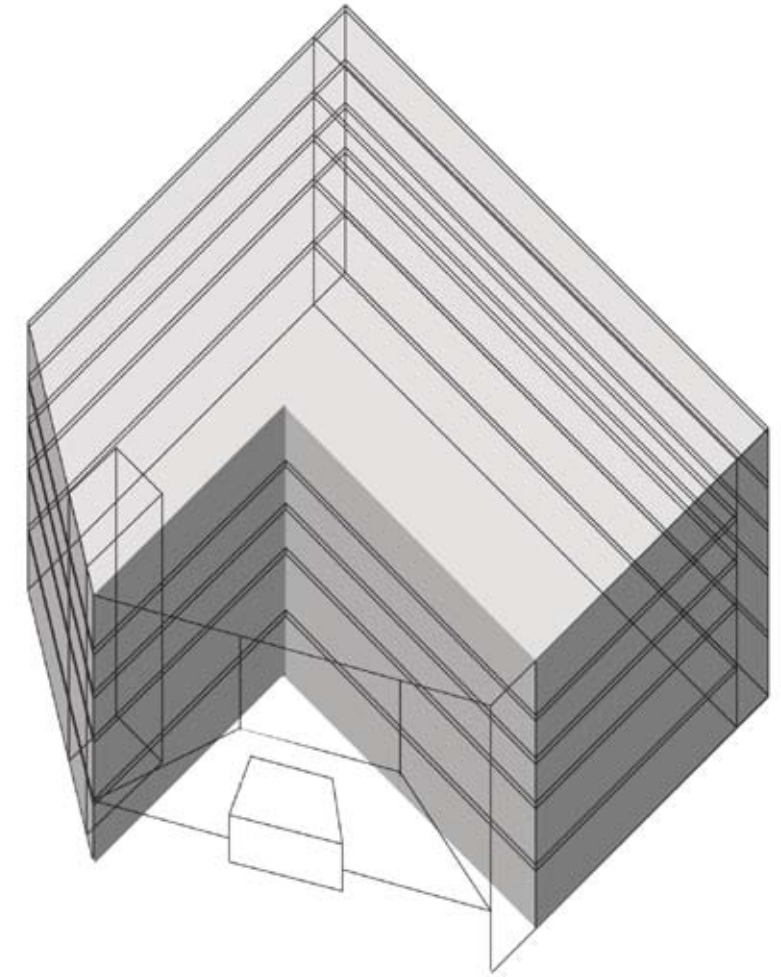




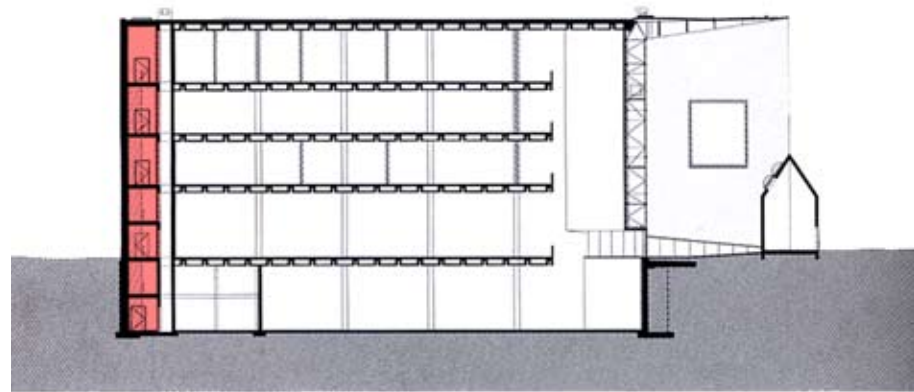
Primary + Secondary Circulation Core



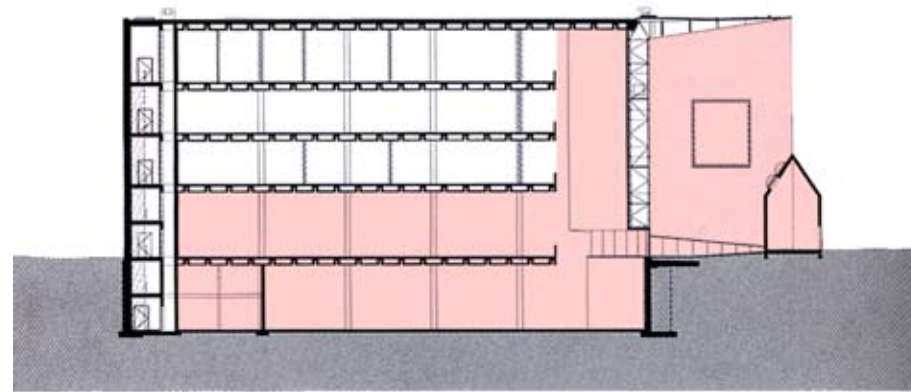
Public + Semi-Public Floors



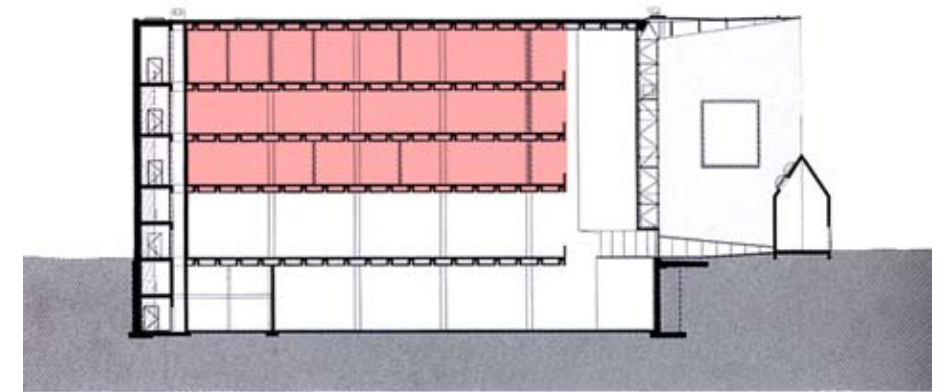
Solid - Void



Circulation



Public Space



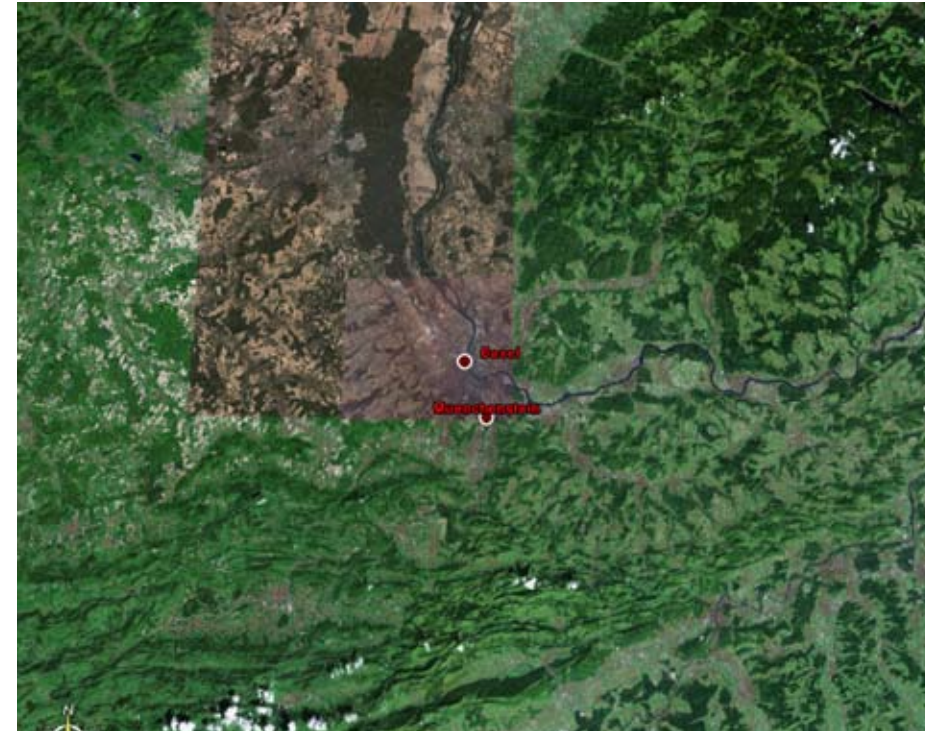
Semi-public Space



Ruchfeldstrasse 19



Münchenstein



Basel City



Figure Ground



Noli Plan



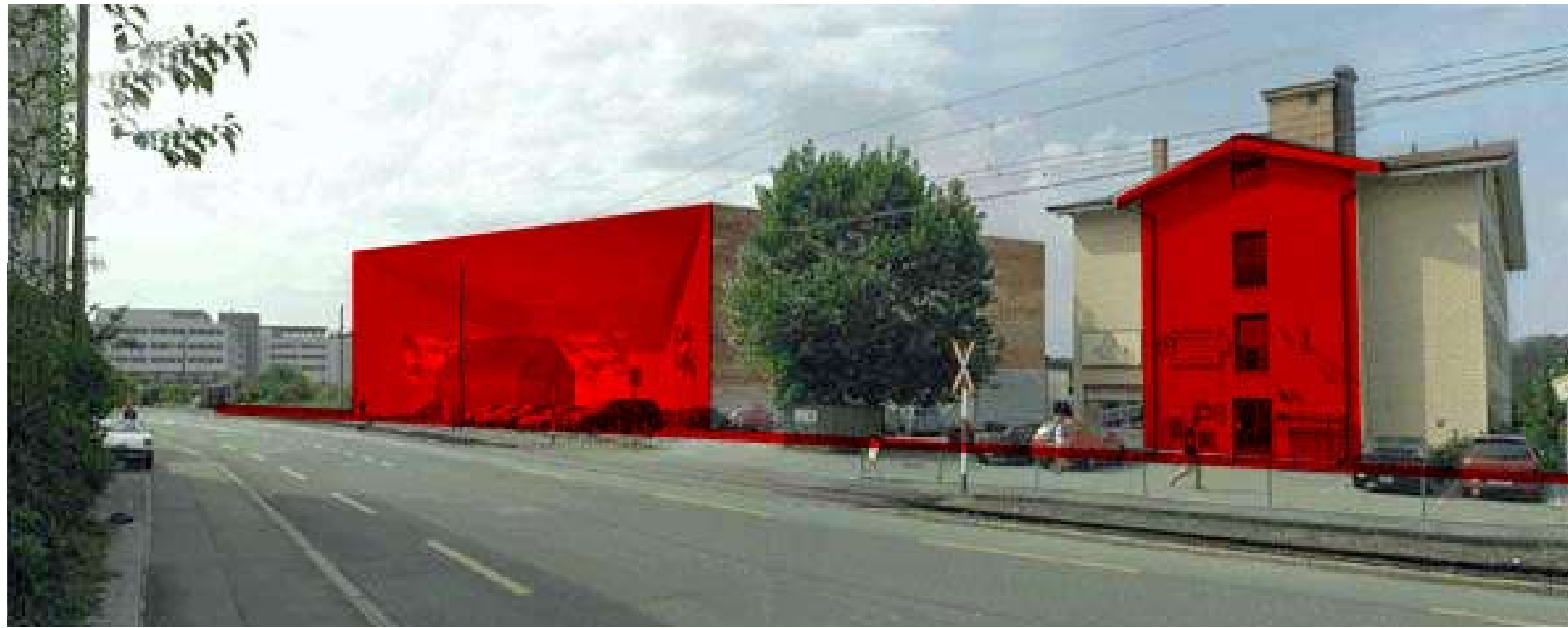
Axial Relationships



Industrial Context



Zoning- Height Restrictions



Street Frontage



Urban Gesture- Public Plaza



**DOGME FILM INSTITUTE**  
MASTERS THESIS PROPOSAL  
T H O M A S N E W M A N  
ARCHITECTURE + PLANNING  
UNIVERSITY OF UTAH

**PRECEDENT**  
CELESTE BARTOS FILM PRESERVATION  
CENTER. HAMLIN, PA.





“The Museum of Modern Art’s Department of Film and Video has one of the strongest international collections of film and video in the world—archive and study collections that together total more than 14,000 films and 1,000 videotapes.”

“The Center, designed by Davis, Brody & Associates, comprises two buildings on a wooded 38-acre estate: a 7,900-square-foot facility for the Museum’s holdings of 5,000 fragile nitrate films, dating from 1894 to 1951; and a much larger 28,000-square-foot main building that houses some 9,000 titles on acetate-based “safety stock.””



Celeste Bartos Film Preservation Center. Hamlin, PA. Davis, Brody & Associates.

“The new Preservation Center offers a flexible system of temperature- and humidity-controlled vaults, which can adapt as the collection increases and preservation techniques advance.”



“Each of the Center’s 58 vaults has its own climate controls, since different types of film have different needs.”



Celeste Bartos Film Preservation Center. Hamlin, PA. Davis, Brody & Associates.

“The 67,500 cans of film in the Museum’s collection are stored in the vaults according to size, type, and format. In the main building, which houses safety films, 18 vaults on two floors are designated for color negative, color print, black-and-white fine-grain master, black-and-white negative, or black-and-white print, ranging from 8mm to 70mm in gauge.



“The nitrate films are protected in 34 vaults in a smaller building on shelves holding approximately one million feet of film per vault.”



Celeste Bartos Film Preservation Center. Hamlin, PA. Davis, Brody & Associates.



# DOGME INTERACTIVE FILM ARCHIVE

## Dogmatic Principles for Design Process.

### ARCHDOGME Manifesto

I swear to submit to the following set of rules:

1. The design of architecture must be derived from the context/site. The designation of program + user must be appropriate to the existing infrastructure and fabric of the context.
2. The design of architecture must incorporate native elements (materials, landscape, etc). The introduction of elements, where this feature does not naturally exist, is forbidden.
3. The design of architecture must not dictate procession of a user in terms of the formal expressions of historical precedents in architecture. The experience of the user is not in the architectural framing of passage, but rather the passage of the user reveals architectural experience.
4. The design of architecture incorporates natural means of sustainability/operability (i.e. solar/wind response).
5. The design of architecture must not incorporate superficial formal/material expressions.
6. The design of architecture forbids temporal + geographical alienation. The building takes place here and now.
7. The design of architecture forbids the adaptation of styles.
8. The design of architecture is derived from the narrative form.
9. The design of architecture strives for the integrity of programmatic and site expressions without commitment to form.
10. The design of architecture develops volumetrics in response to the human scale, program, user volume, and context.

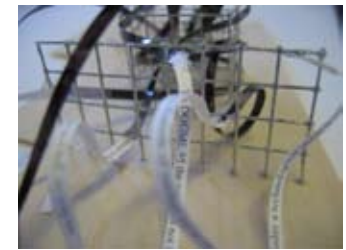
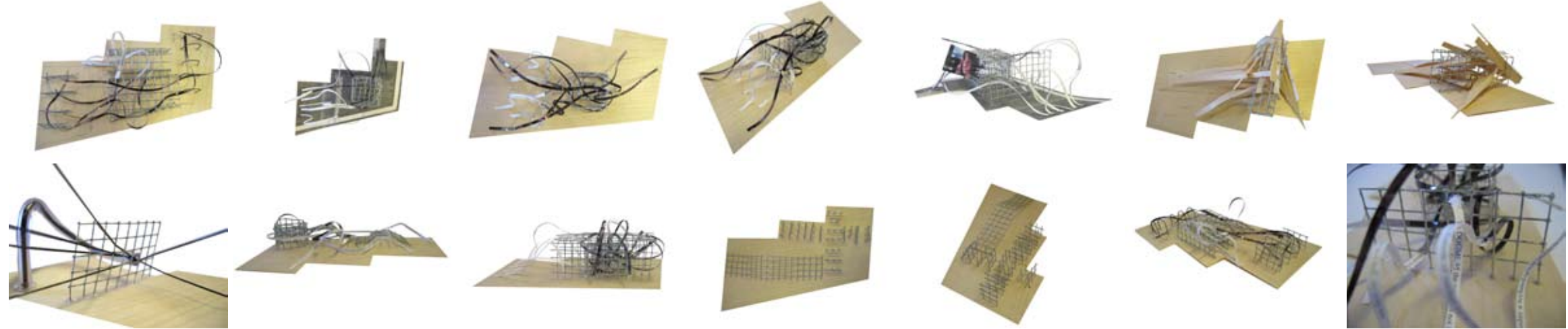
Furthermore I swear as a designer to refrain from personal taste! I am no longer an artist. I swear to refrain from creating a “work,” as I regard the instant as more important than the whole. My supreme goal is to force the truth out of my characters and settings. I swear to do so by all means available and at the cost of any good taste and aesthetic considerations.

Thus I make my Vow of Chastity.

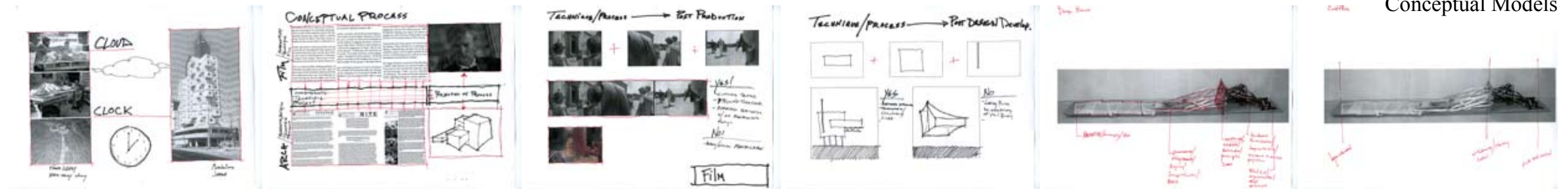




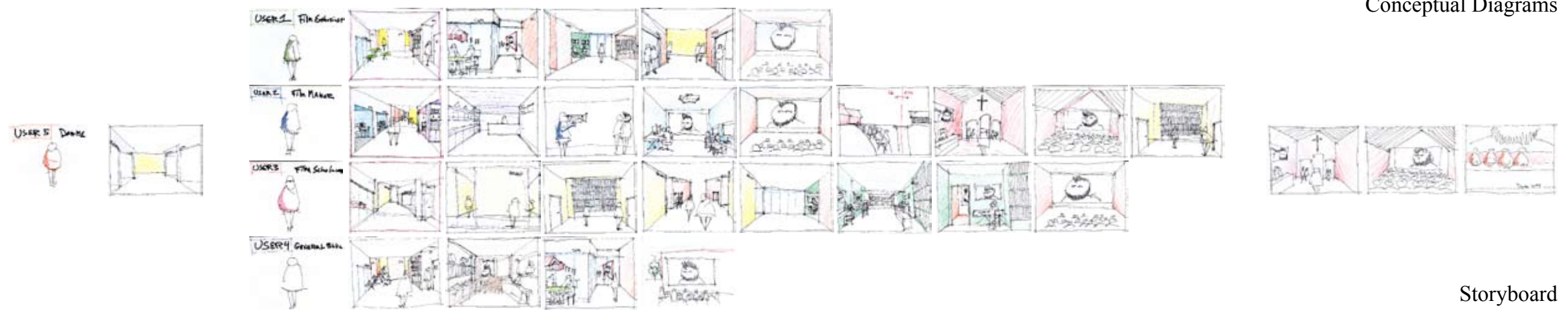
Parti



Conceptual Models



Conceptual Diagrams



Storyboard

# DOGME 95

.. is a collective of film directors founded in Copenhagen in spring 1995.

DOGME 95 has the expressed goal of countering “certain tendencies” in the cinema today.

DOGME 95 is a rescue action!



**Kristian Levring**



**Thomas Vinterberg**



**Lars Von Trier**



**Soren Kragh Jacobsen**

# Vow of Chastity

I swear to submit to the following set of rules drawn up and confirmed by DOGME 95:

01. Shooting must be done on location. Props and sets must not be brought in (if a particular prop is necessary for the story, a location must be chosen where this prop is to be found).
02. The sound must never be produced apart from the images or vice versa. (Music must not be used unless it occurs where the scene is being shot).
03. The camera must be hand-held. Any movement or immobility attainable in the hand is permitted. (The film must not take place where the camera is standing; shooting must take place where the film takes place).
04. The film must be in colour. Special lighting is not acceptable. (If there is too little light for exposure the scene must be cut or a single lamp be attached to the camera).
05. Optical work and filters are forbidden.
06. The film must not contain superficial action. (Murders, weapons, etc. must not occur.)
07. Temporal and geographical alienation are forbidden. (That is to say that the film takes place here and now.)
08. Genre movies are not acceptable.
09. The film format must be Academy 35 mm.
10. The director must not be credited.

Furthermore I swear as a director to refrain from personal taste! I am no longer an artist. **I swear to refrain from creating a “work”, as I regard the instant as more important than the whole.** My supreme goal is to force the truth out of my characters and settings. I swear to do so by all the means available and at the cost of any good taste and any aesthetic considerations.

Thus I make my VOW OF CHASTITY.

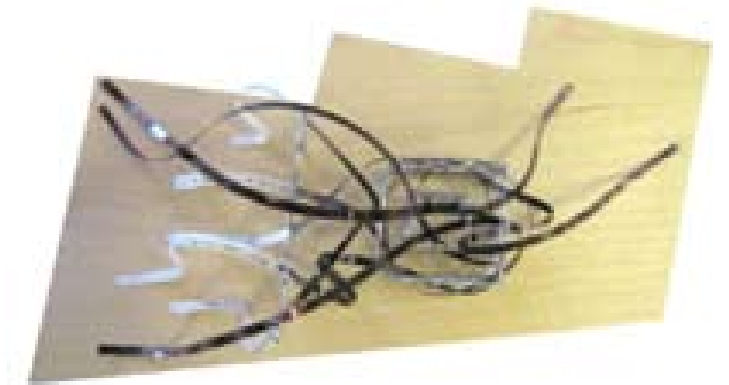


# Design

**1** : to create, fashion, execute, or construct according to plan

**2 a** : to conceive and plan out in the mind

**b** : to have as a purpose



# Constraint

**1 a** : the act of constraining

**b** : the state of being checked, restricted, or compelled to avoid or perform some action



# Architectural Precedent

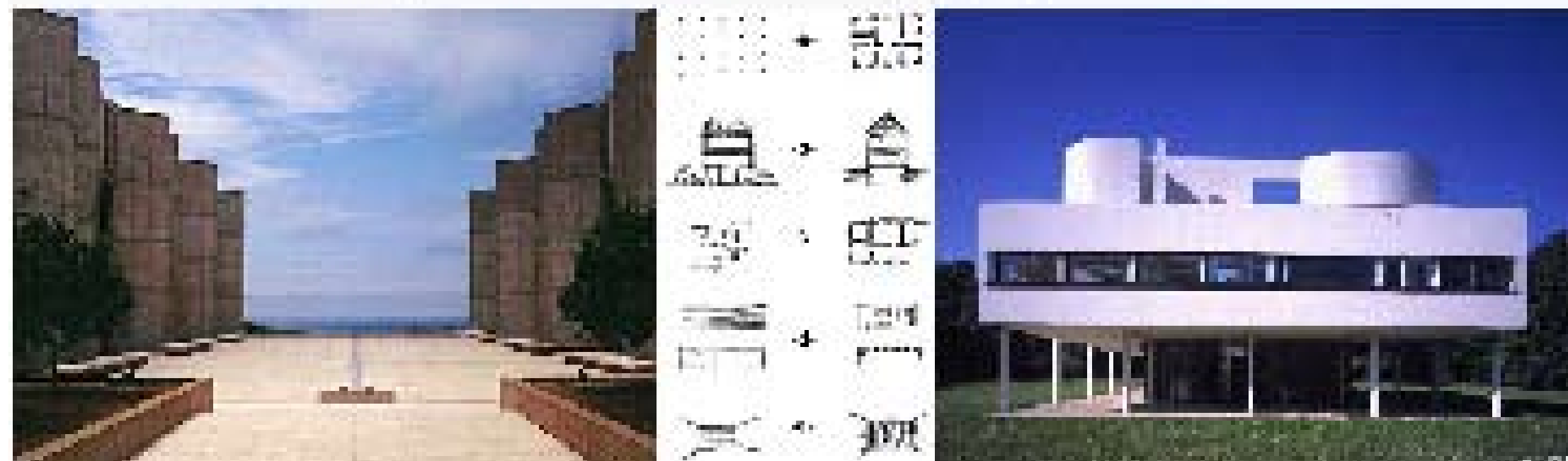


Orders



Constraints

Rules

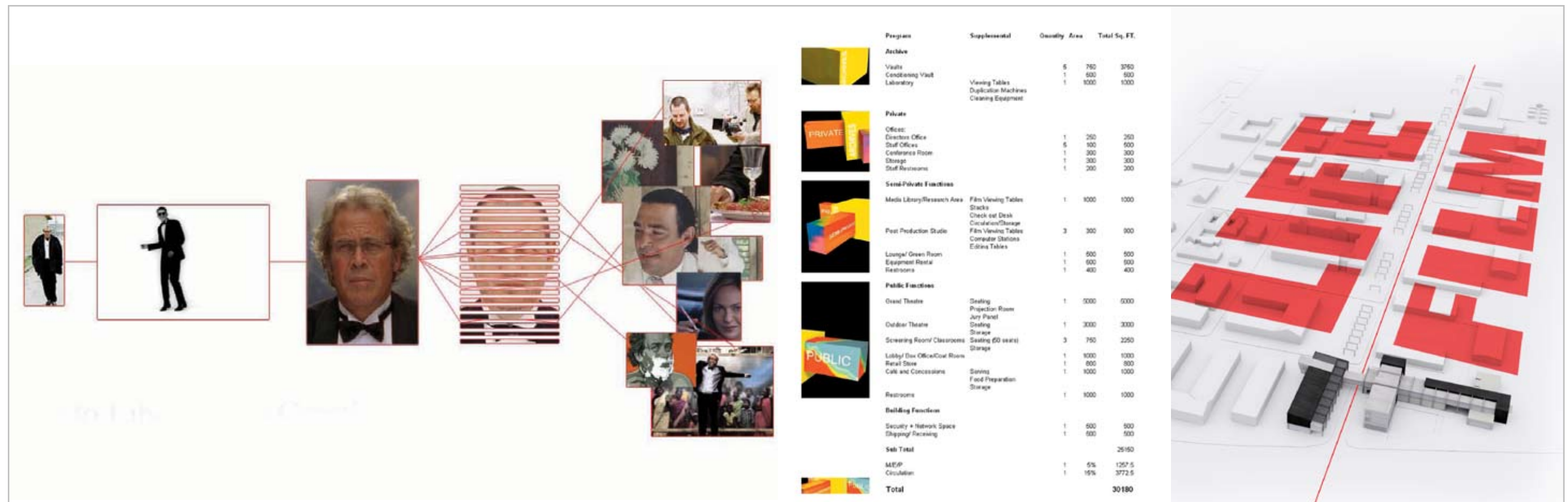


Parts to Whole

Basic Space

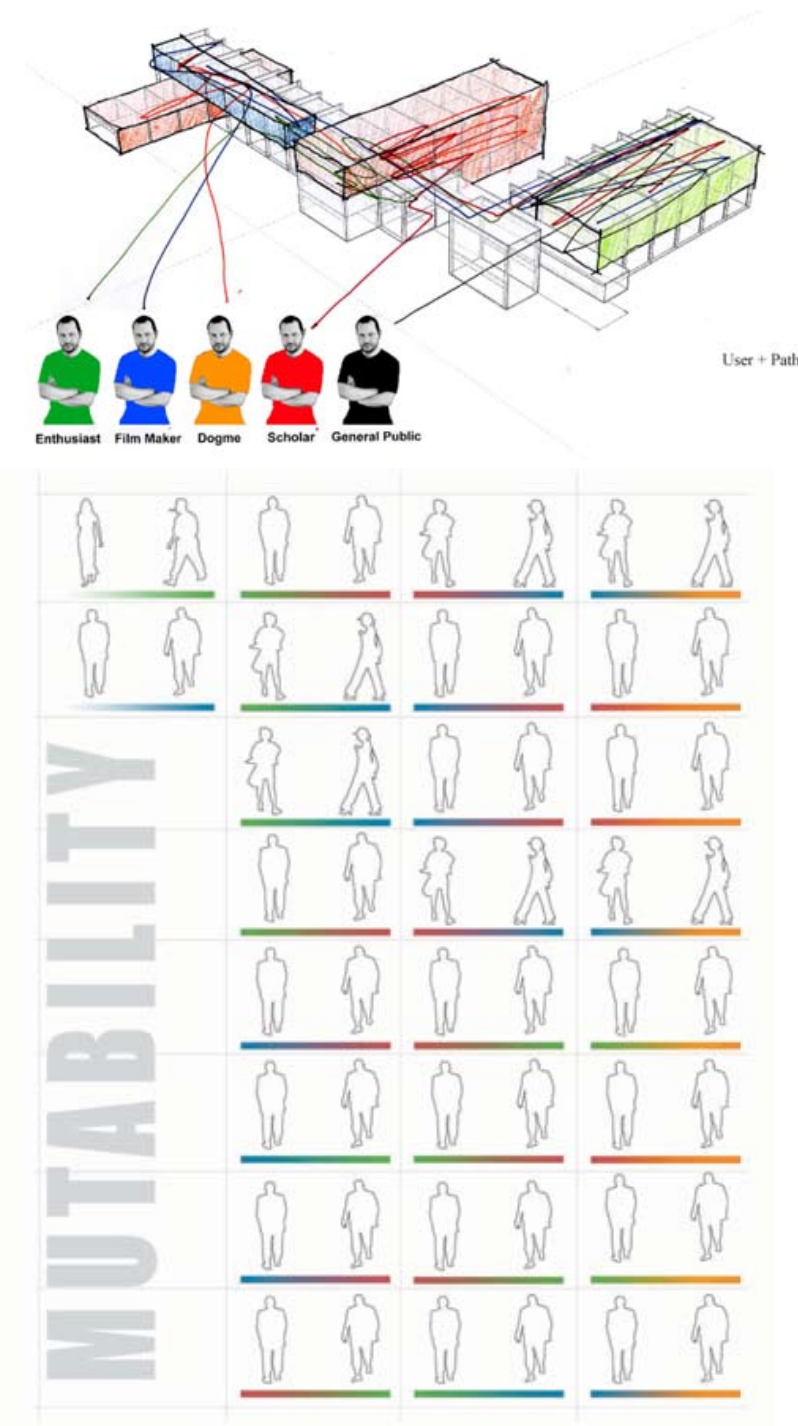
# 5 Attitudes of Dogme

## 1. Constraints Liberate the Creative Process



# 5 Attitudes of Dogme

## 2. Form Reflects Human Experience

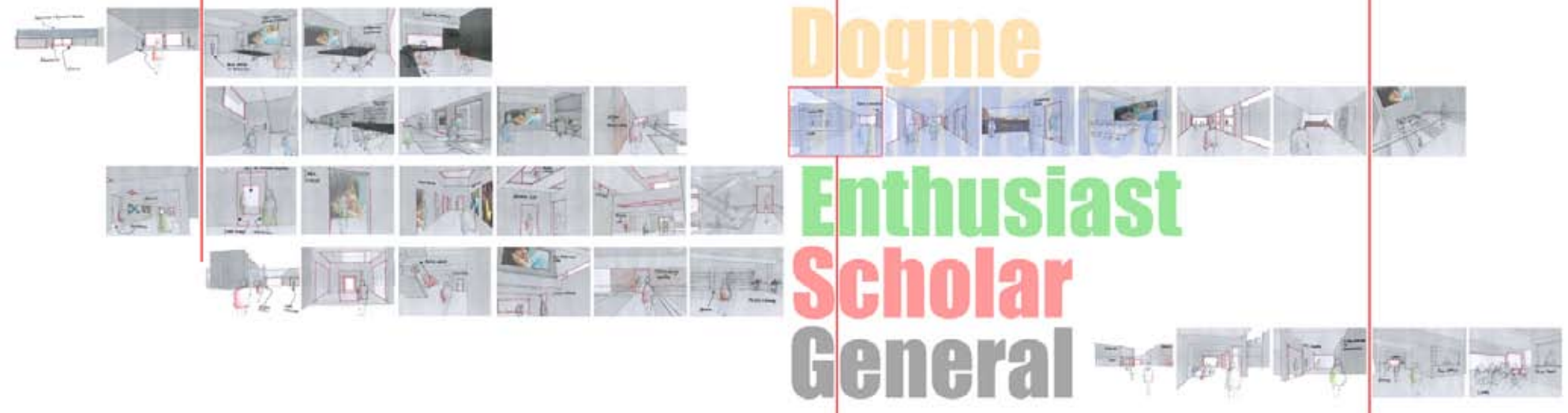


### Site Narrative



### FILM

### LIFE



### Places of Interaction



# 5 Attitudes of Dogme

## 3. Sum of Parts, Rather than Designed Whole



Film Frames

Pull-a-Part Storyboard Model

# 5 Attitudes of Dogme

## 4. A Process Challenging Contemporary Practice



### **Narrative**

- Program
- Site
- User

+

### **Visualization**

- Diagram
- Parti
- Abstraction

+

### **Constraints**

- Formalization

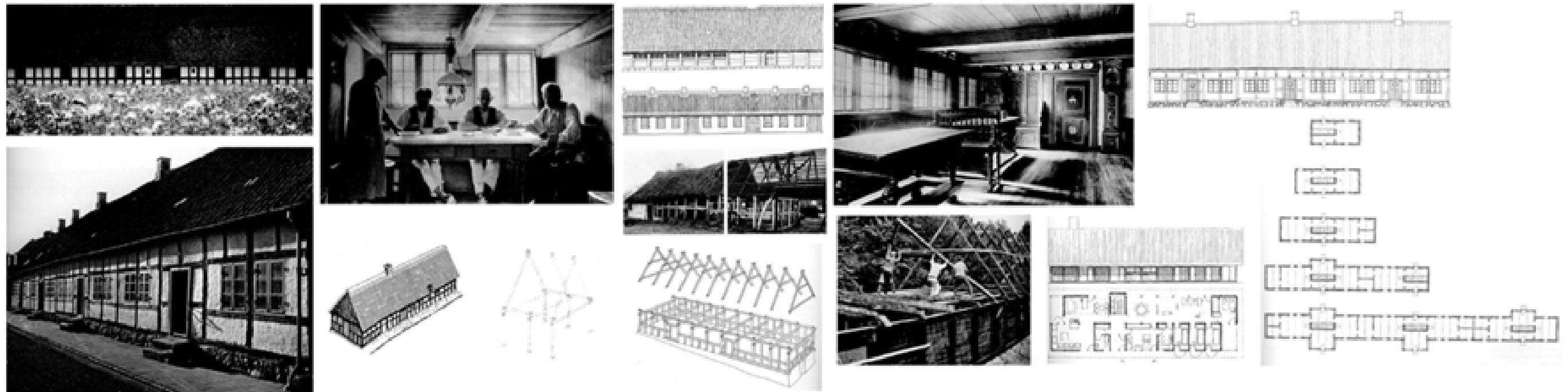
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### **Design Development**

- Characterization
- Materialization
- Specification

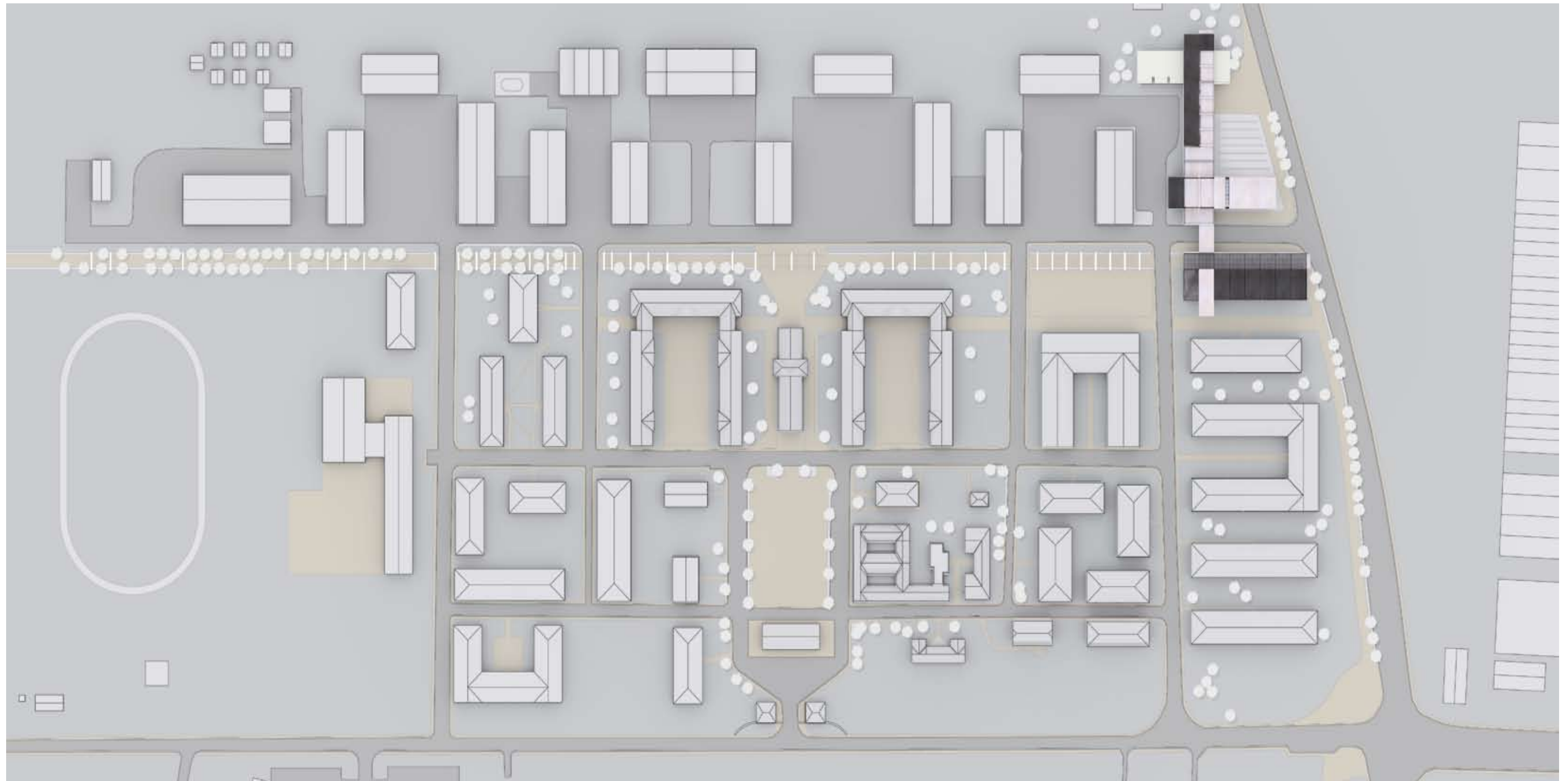
# 5 Attitudes of Dogme

## 5. Back to the Basics

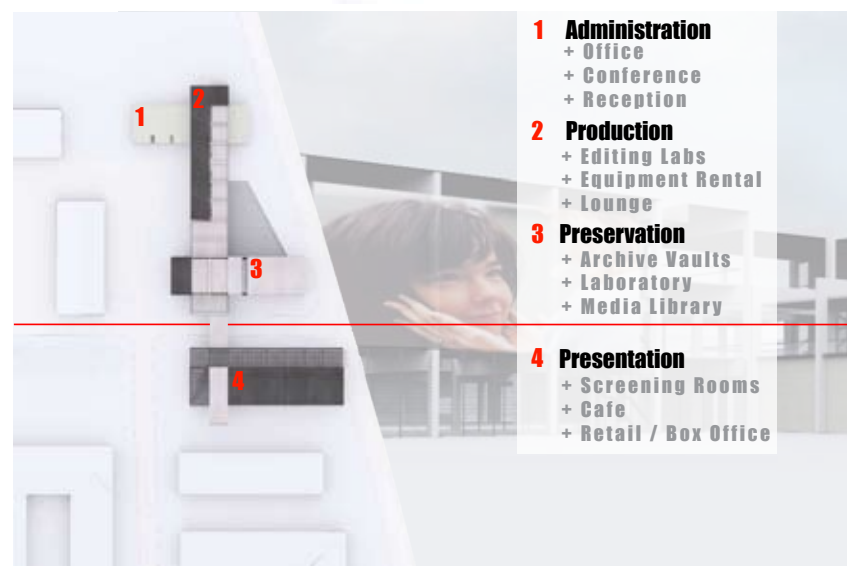
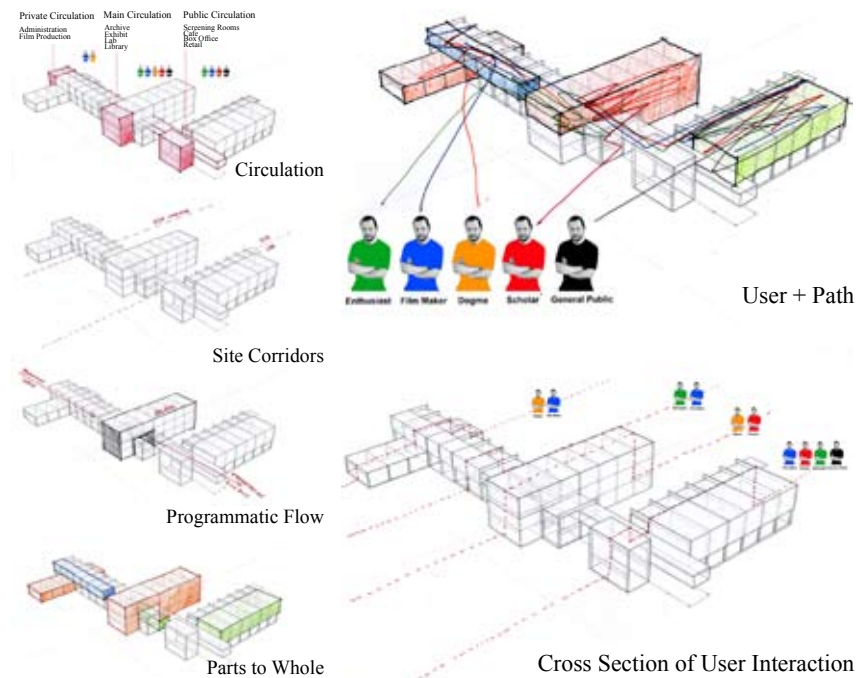


### **Vernacular: Danish Laenge**

- Transverse Structural Bays
- Spatial Building Blocks
- Flexible + Adaptable Spaces
- Structural Legibility



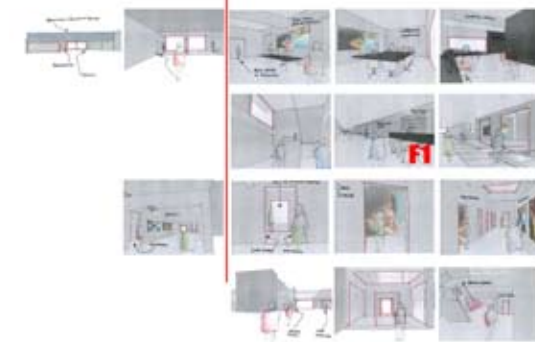




## Site Narrative



## FILM



Dogme

Enthusiast

Scholar

General

## LIFE

## Places of Interaction





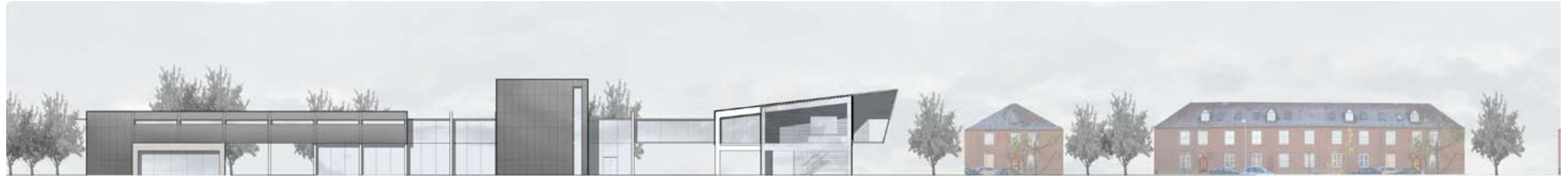
**SITE 1**



**SITE 2**



**SITE 3**



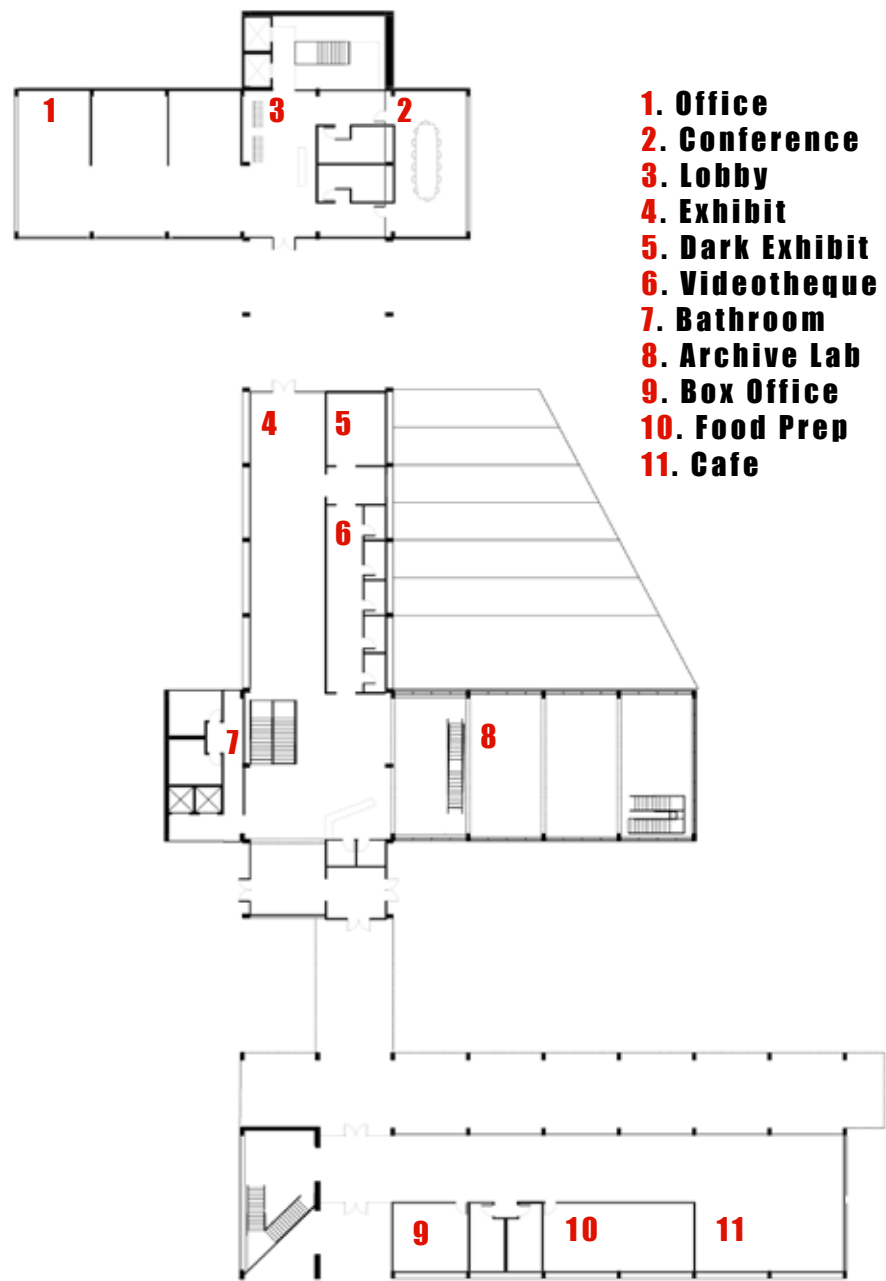
**West Elevation**



**East Elevation**

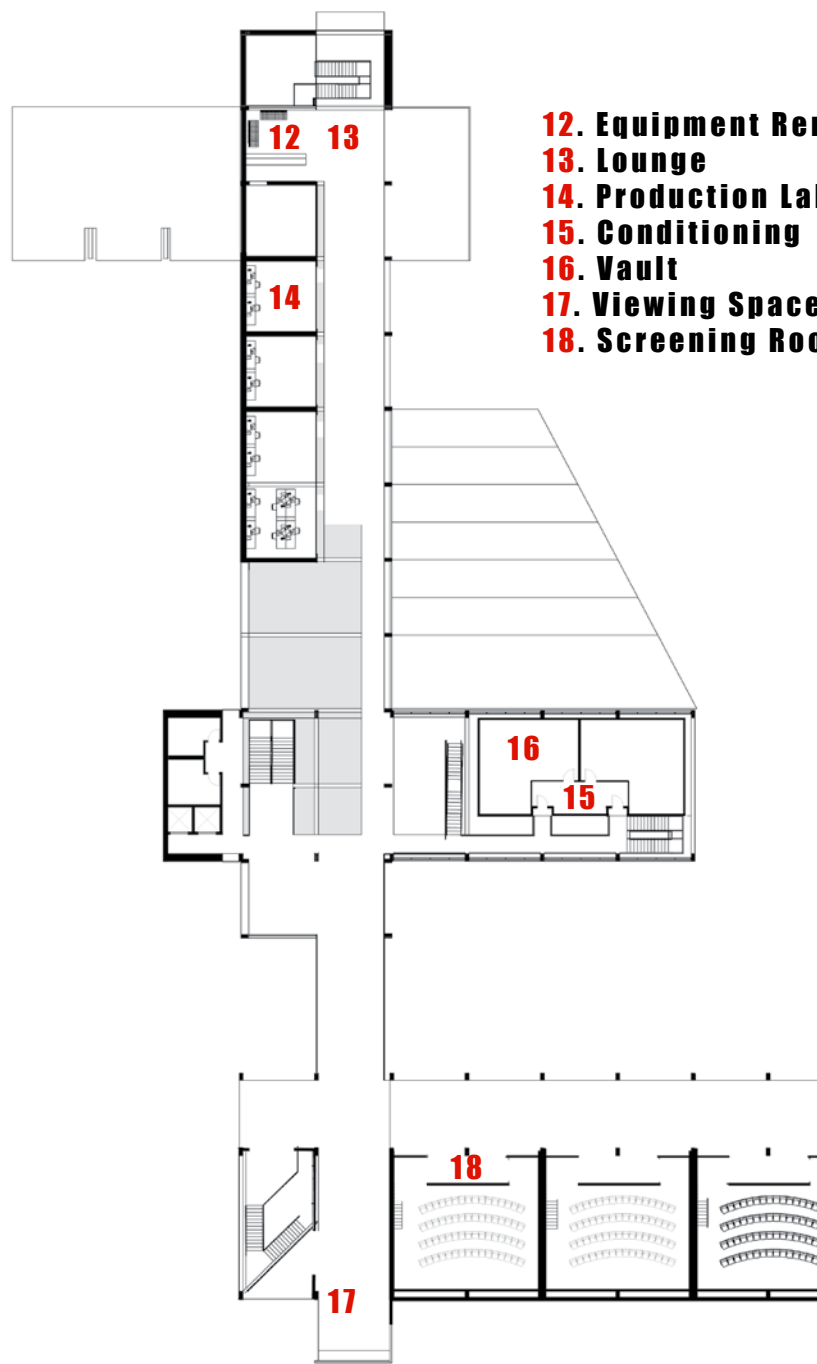


**South Elevation**



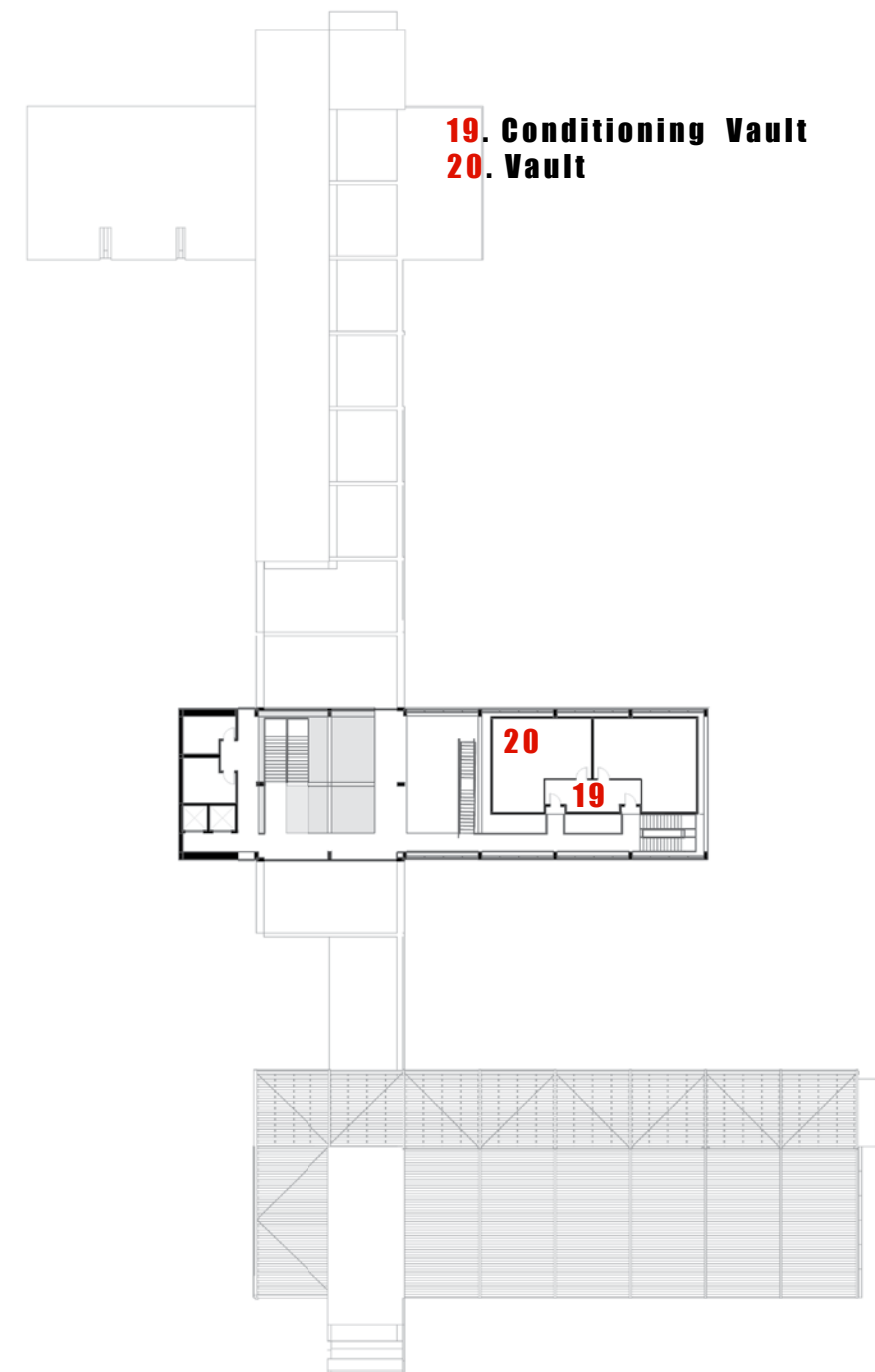
- 1. Office
- 2. Conference
- 3. Lobby
- 4. Exhibit
- 5. Dark Exhibit
- 6. Videotheque
- 7. Bathroom
- 8. Archive Lab
- 9. Box Office
- 10. Food Prep
- 11. Cafe

**1st Floor Plan**



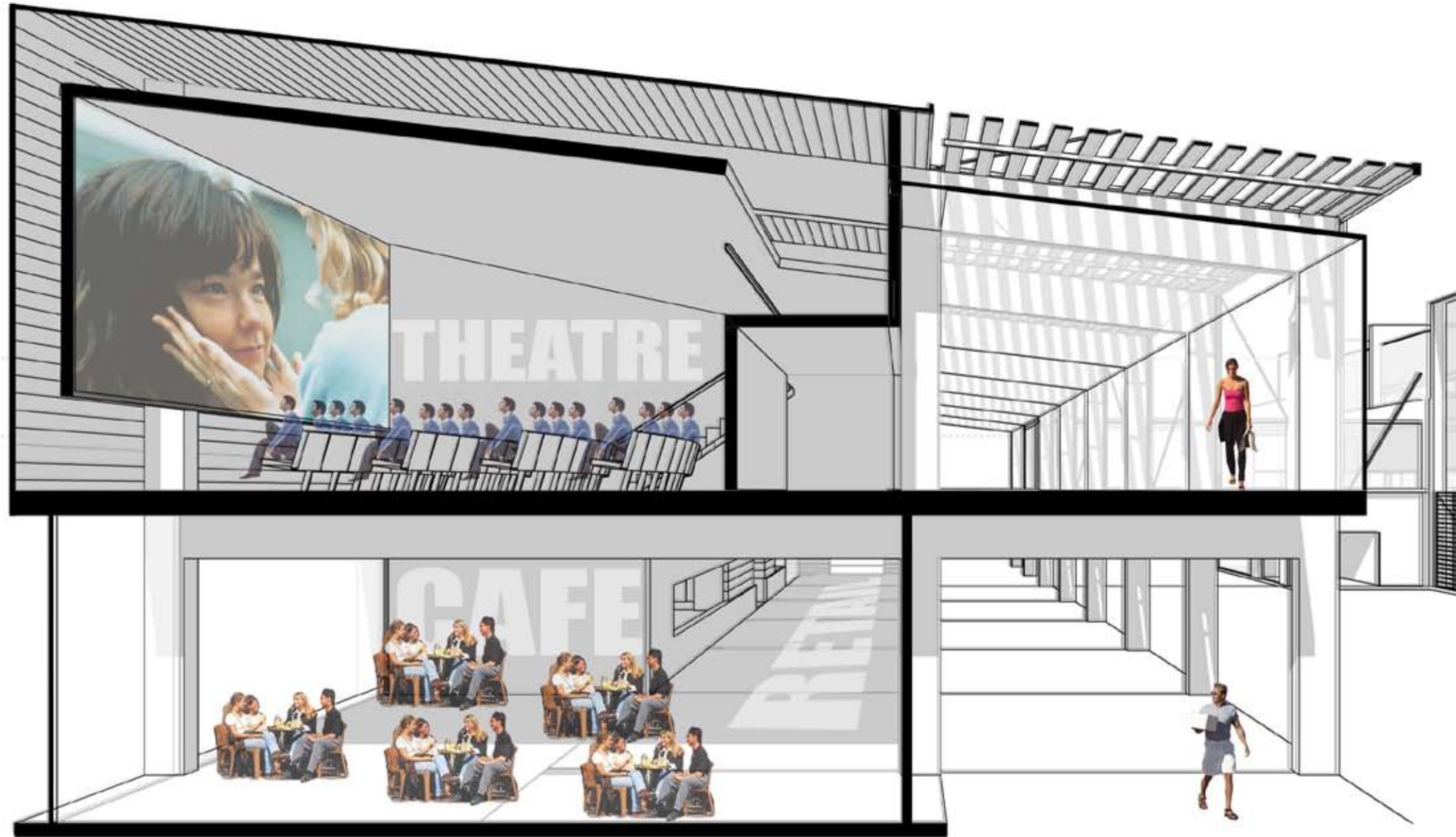
- 12. Equipment Ren
- 13. Lounge
- 14. Production Lab
- 15. Conditioning Vault
- 16. Vault
- 17. Viewing Space
- 18. Screening Room

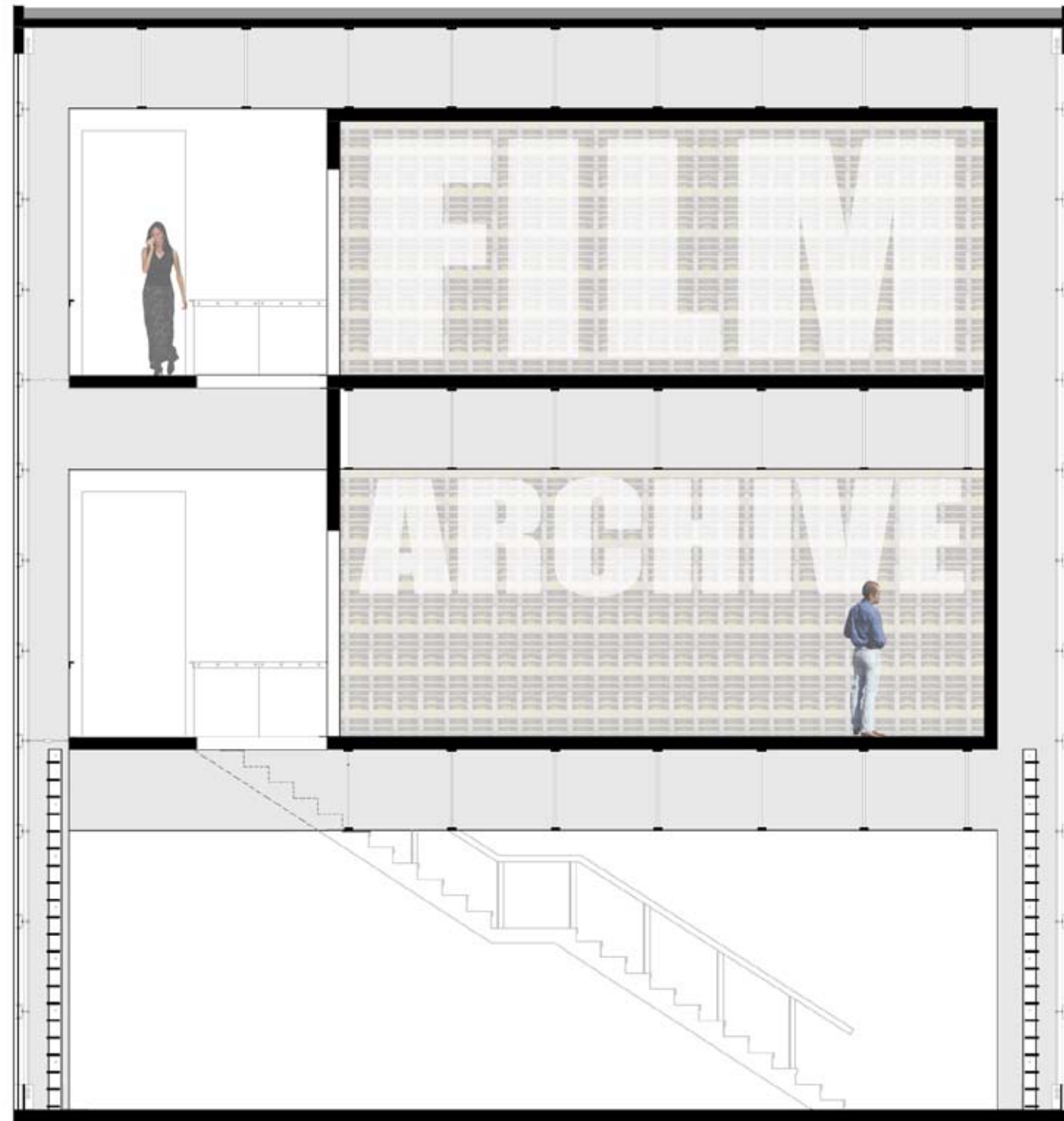
**2nd Floor Plan**



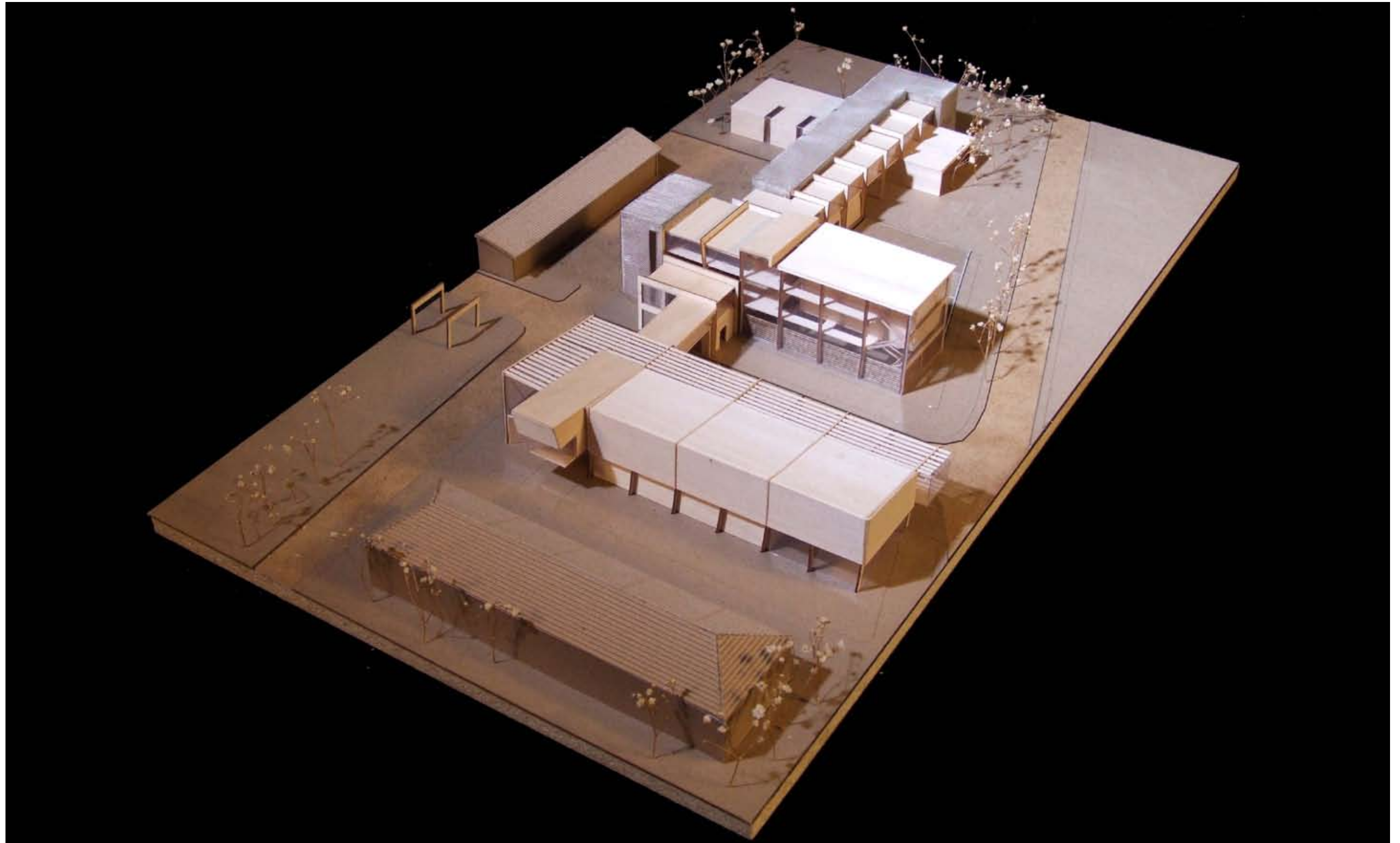
- 19. Conditioning Vault
- 20. Vault

**3rd Floor Plan**

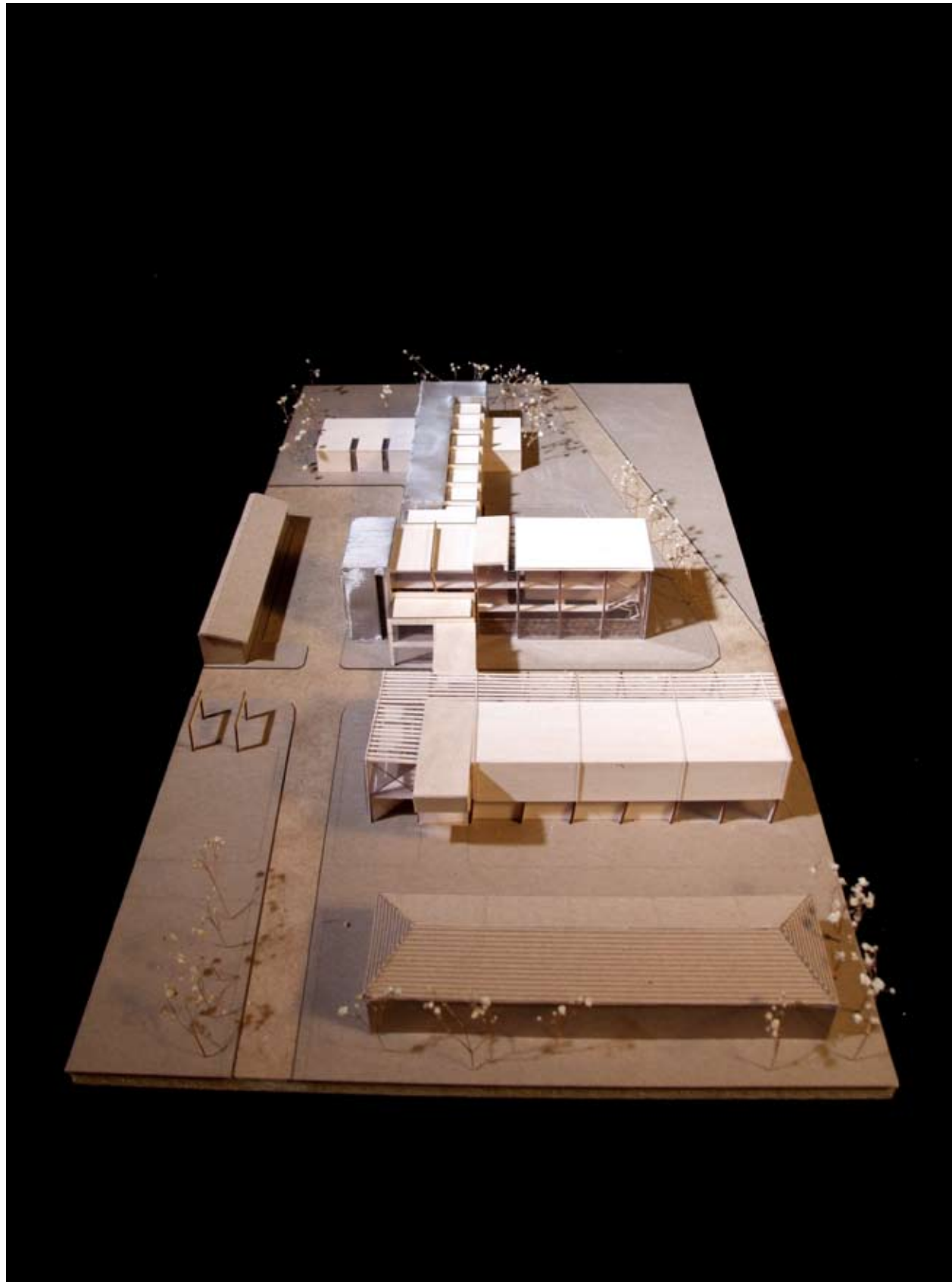








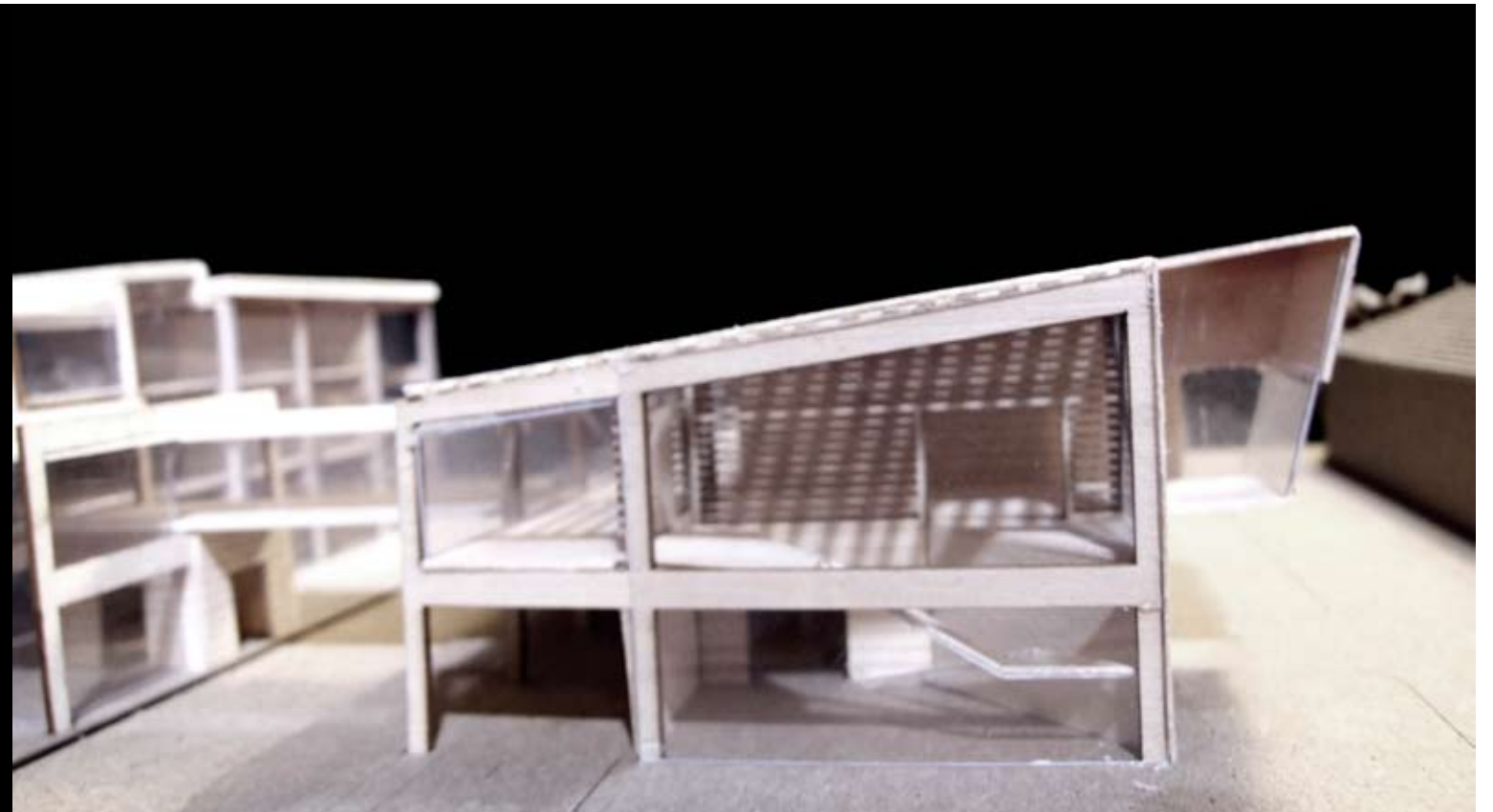




*DIFA*

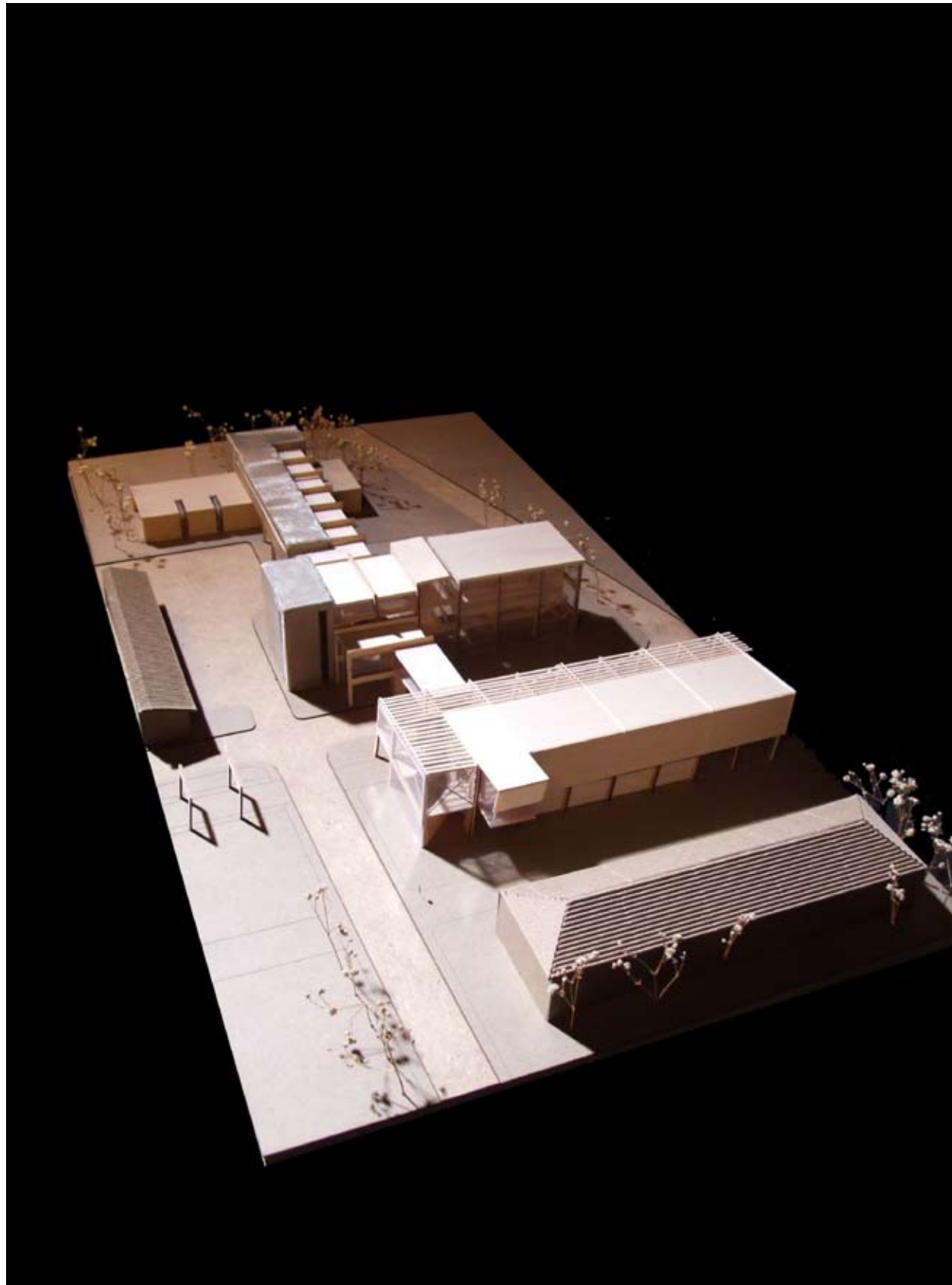
*Thomas Newman*

*Master's Project*



*University of Utah College of Architecture + Planning*

*Page 82*





### Films

*Dogme #1: The Celebration*. DVD. Dir. Thomas Vinterberg, Nimbus, 1998. 105 min.

*The Celebration* is the first Dogme film, telling a story of siblings revolting against their parents at a family reunion by revealing hidden truths of their past. This story evokes the fundamental construct of Dogme in that this new set of rules seeks to reveal truth, where the old rules sought to hide with illusion. Including nominations for Golden Globe and winning the Jury Prize at Cannes, this film earned 24 wins and 15 nominations for international film awards.

*Dogme #2: The Idiots*. VHS. Dir. Lars Von Trier, Zentropa, 1998. 117 min.

*The Idiots* tells the story of a group of anti-bourgeois idealists that bring out their true “inner-idiot” by spazzing in public. Fundamentally, the film portrays a cult driven by a subversive dogmatic ideology. This controversial film earned 5 wins and 4 nominations for international film awards.

*Dogme #3: Mifune*. DVD. Dir. Soren Kragh Jacobsen, Nimbus, 1999. 98 min.

*Mifune* is a story of a man returning to his roots after he is informed of a death in the family. Veteran Danish filmmaker Jacobsen describes this premise as a parallel to Dogme’s role in his career, emphasizing a “return to joyful filmmaking.” This film earned 10 wins and 14 nominations for international film awards.

*Dogme #4: The King is Alive*. DVD. Dir. Kristian Levring, IFC, 1998. 105 min.

*The King is Alive* tells the story of a tour bus stranded in the desert, leaving a group of strangers to cope with their situation by staging a Shakespearean play with no set, props, or real actors. The idea being a Dogme film about normal people staging a Dogme play. This film earned 3 international film awards.

*The Five Obstructions*. DVD. Dir. Lars Von Trier, Zentropa, 2003. 90 min.

In this documentary, Von Trier challenges veteran filmmaker and fellow Dane Jorgen Leth to remake “The Perfect Human,” a short film created 30 years ago. Leth’s film is a Corbusian depiction of the human obsession with perfection. The challenge Von Trier imposes is based on the idea that through rules, or obstructions, the creative process is enhanced. While watching this film, I was inspired by the architectural implications of this methodology. The documentary reveals the creative process of this type of film making, much like architects expose the design process in creating place. Furthermore, the architectural process is never without constraints. Historically, architects have dealt not only with existing constraints such as site, but those imposed by client and program or even self-chosen through school of thought and aesthetic. This film is a demonstration showing that constraints liberate rather than stifle the creative process.

*FreeDogme*. DVD. Zentropa, 2004. 52 min.

This documentary was a discussion between directors Lars von Trier, Wim Wenders, Lone Scherfig and Jean-Marc Barr. Filmed in real time, each director was linked by digital video cameras to discuss the Dogme movement. Each director presented a unique perspective including the founding Dogme brother Von Trier, Danish female director Scherfig (*Dogme #12: Italian for Beginners*), French director Bar (*Dogme #5: Lovers*), and internationally acclaimed German director Wenders.

*The Purified*. VHS. Dir. Jesper Jargil, DFI, 2002. 74 min.

A documentary that brings the founding Dogme Brethren together to discuss the dogme movement and each of their films. Segments of behind the scenes footage are shown to demonstrate the challenges and liberations presented by the Dogme process. The 4 directors argue over their films and finally decide that none of them truly meet the criteria for a true Dogme film.

## Interviews

Anne Bertram. Personal interview. August 2005.

Anne is the head of curriculum and programming at Film-X, a film making workshop for children at the Danish Film Institute. This facility provides opportunities for children to learn various aspects of film making including, shooting, acting, editing, and special effects. This type of facility is an example of how film making can engage a public audience.

Bo Christiansen. Personal interview. August 2005.

Bo Christiansen is an instructor for architecture at DIS (Denmark International Study Program). He is also a practicing architect as well as the founder of Scale Denmark, a custom tour provider for architectural tours of Copenhagen. I met with Bo after finding 3 potential sites for my project. We discussed the history and future development plans for the different areas. Bo informed me of different issues related to Dogme 95, architecture, and its potential relations to the different sites.

Stanley Hallet. Phone interview. Sept. 2005.

Stanley is the former Dean of Catholic University Architecture School as well as former film production professor at the University of Utah College of Architecture and Planning. Stanley is currently finishing a book on film and architecture. We have spoke a few times and have discussed the Dogme movement relative to film history. Furthermore, we have discussed the implications of film in regards to architectural design through other directors/movements including Sergie Eisenstein, Peter Greenaway, Hollywood mainstream etc. Finally, we have discussed the programmatic/theoretical implications of Dogme in regards to a public access archive/cinematheque/production center.

Lars Husum. Personal interview. August 2005.

Lars runs tours of Filmbyen through a company called Zentropa Interaction. This is an arm of Zentropa Entertainment that focuses on corporate interaction through storytelling and game design. Lars showed me the various facilities at Filmbyen and was able to share the history of the site. Lars provided a site plan and we discussed the functions of the military campus buildings and the growth of housing on the site. Filmbyen incorporates 26 different film related companies including production offices, a soundstage, editing studios, and the wizards workshop (Lars Von Trier and Thomas Vinterberg's Office).

Peter Aalbeck Jensen. Phone interview. September 2005.

Peter is the head of Zentropa, the production company financing the films of Lars Von Trier and 10 Dogme films. He has developed a film campus that is housed in an old military base called Filmbyen. This film city is now the campus of many Danish film production companies including Nimbus film, another financier of Dogme films. Filmbyen is located in Avedore, a lower middle class suburb of Copenhagen. The presence within this town has sparked positive development, bringing in a different demographic with more housing. My interview with Peter will include discussions based on public outreach in the film community, Dogme's presence in the company's profile, the development of Avedore, and plans for expansion.

Mike Mashon. Personal interview. June 2005.

Mike Mashon is the Archive Directory developer at the Library of Congress Film Preservation department. He is currently involved in the development of the new state of the art archival facility to be located in Culpepper, VA. This will be the largest film and television broadcast archive in the world, taking over an old bomb shelter created for the shelter of political figures in case of war. This facility will take advantage of the newest technologies including robotics for film to digital transfer. Mike took me through the plans of the new facility, explaining the architectural and technological implications of an archive. Most fascinating is the public access aspect of the project. Film and video will be accessed by the public from the Library of Congress in Washington DC via on-demand digitization and transfer from the Culpepper facility.

Dan Nissen. Personal interview. August 2005.

Dan is the head of the Archive and Cinematheque department of the Danish Film Institute. Located in the heart of historic Copenhagen, the DFI is a multi-functional film center that showcases films as well as houses production offices for the funding of Danish films. This government run facility funds projects including not only feature films, but shorts, documentaries, marketing, and distribution. Our discussion was about the Danish Film Institute and a need for further growth. WE discussed the needs of such a facility as well as the type of user that this sort of place attracted. Furthermore, we discussed the idea of a public access film archive and the method of presentation of film. Is film considered a high art? How is film presentation and preservation related to other types of art (paintings, photography etc). We talked about architectural implications to film accessibility and the differences between a public access archive and a conventional cinematheque.

Peter Schepelern. Personal interview. August 2005.

Peter is an Associate professor at the Department of Film and Media Studies at the University of Copenhagen. Peter was a mentor for the young Von Trier during his years in film school. During the development of Von Trier's career as an internationally acclaimed director, Schepelern has followed his development and has subsequently published many works regarding the director as well as the Dogme movement. Schepelern is currently collecting Dogme films for academic research. Our discussions focused on Dogme in the context of Danish Cinema. As an outside spectator from the United States, it was important for me to be able to find out the importance and relevance of Dogme in its national origin. Dogme is the single most important event in Danish history. Beginning with the international fame of early Danish silent films and then the following spotlight on Carl Theodore Dreyer (1889-1968), Dogme is the most important event in cinematic history of Danish Film. The movement however was received in mixed opinions by the Danish public as part high intellectualism, part marketing scheme, part inside joke, by an imposing provocateur Von Trier.

Arthur Wehrhahn. Personal interview. June 2005.

Arthur is the vault manager at the Celeste Bartos Film Preservation Center. This archive, located in Hamlin, Pa, is the preservation institute for MOMA in New York. This state of the art facility preserves an international selection of various types of film, video, stills, and film related artifacts. During my visit to this facility, we discussed the architectural implications of film preservation and the needs of the institution. Furthermore, we discussed the global community of film preservation centers. Each archive is meant to house a certain flavor of film. It is not the objective of the single institution to house every title. Therefore, within this global community, the archives share development strategies as well as films. Finally, I was able to see the vaults and the technical strategies for preserving the various media. This place was particularly inspiring because it is relatively new (1996) and reflects a contemporary language of architectural design. However, developing archival technologies as well as architectural shortcomings has educated the archival community for future institutions.

## **Books**

Eisenstein, Sergei M. *The Film Sense*. London: Faber and Faber Limited, 1948.

Figgis, Mike. *In the Dark*. London: Booth-Clibborn Editions, 2003.

This book illustrates one of contemporary films leading experimental directors. His work, including Timecode and Hotel, are both dogmatic process oriented productions. Timecode illustrates the exploitation of digital technology by showing a story through 4 split screens. This highly improvised feature film was shot in real time with no post production editing other than a complex sound mix. This book shows a body of work that can serve as a foil in the context of the film-video transition, as well as the use of dogmatic process.

Greenaway, Peter. *The Stairs: Geneva: The Location*. London: Merrell Holberton, 1994.

Greenaway, Peter. *The Stairs: Munich Projection*. London: Merrell Holberton, 1994.

Hjort, Mette, et al. *Purity and Provocation: Dogme 95*. London: BFI, 2003.

This collection of essays covers a variety of theories predicated on the Dogme 95 movement. This critical analysis provides insight on the multifaceted characteristics of Dogme ranging from globalization, the history of film manifestos, the new Danish cinema, and the films themselves. The book is categorized into three sections: The origins, the films, and the cinematic boundaries and marketability. This book acknowledges the multiplicity of driving factors within Dogme, and uses them to critically analyze its influence and success.

Kelly, Richard. *The Name of this Book is Dogme 95*. London: Faber and Faber, 2000.

Roman, Shari. *Digital Babylon: Hollywood, Indiewood & Dogme 95*. Hollywood: ifilm, 2001.

This book features a collection of interviews, quotations, and introspections on the global influence of Dogme 95. Featuring discussions with cinema figures ranging from actors, directors, writers, and camera operators, the focus is placed on Dogme 95 in the context of a technological revolution in movie media. The controversial shift from film to video was fueled by the Dogme movement. Dogme proved that low budget movies made with video technology were a viable option. Although, the movement did not specifically address budget, it did emphasize the demystification and accessibility to film making. The Dogme Brethren clearly state that you can still make a very expensive Dogme film. Discussions in this book revolve around the controversy of Dogme and show both sides of criticism and acclaim for the movement.

Stevenson, Jack. *Lars Von Trier*. London: BFI, 2002.

This biography looks at the development of Von Trier from his student years until his more recent feature *Dogville*. This history explores the development of Von Trier as a director. It begins with his first feature film and consequent Europa trilogy demonstrating a maniacal approach to highly calculated and stylistic film making. This is contrasted by his later work, marked by the Dogme movement which he developed to counteract many of the tendencies that he saw not only in Contemporary films, but in his own work. His idea was to force the loss of control by a set of rules that left the strength of the story in the merits of acting and story telling rather than illusionist effects (music, lighting, composition etc). The biography continues to show the post-Dogme work of Von Trier in his continued approach to process oriented film making including the Golden Heart trilogy and the most recent America Land of Opportunities trilogy.

## **Publications**

“10 Years of Dogme” Film. DFI, Spring 2005.

Published by the Danish Film Institute, this issue of Film looks back at the past 10 years of Dogme’s influence on Danish Cinema and film makers. Essays include the origin of Dogme, an introspection of the Dogme Brethren, a critical analysis of the movement gauged by the Dogme rules and principles, and a look at the Dogme actors brought into the spotlight by this character-emphasized movement. This issue was the inspiration for my project as a commemoration of the Dogme movement.

## **Website**

*Celeste Bartos Film Preservation Center*. The Museum of Modern Art. 2005. <[www.moma.org/collection/depts/film\\_media/bartos](http://www.moma.org/collection/depts/film_media/bartos)>

The Bartos Film Preservation Center is located in Hamlin, PA. This center is a satellite for the Museum of Modern Art in New York. This private facility archives various types of film, video, stills, artifacts, and documents related to filmmaking. This facility includes: film vaults, nitrate vaults, stills/documents/artifacts storage space, offices, film processing lab, conference room, shipping/receiving space, and kitchen/dining space.

*The Official Dogme 95 Website*. Nimbus Film and Zentropa Entertainment. 2005. <[www.dogme95.dk](http://www.dogme95.dk)>.

The Dogme 95 website showcases the first 50 titles of Dogme films, a frequently asked questions page for people interested in making a Dogme film, resources for information regarding the movement, a bulletin for discussion, and information regarding certification.

*Schaulager*. Emanuel Hoffmann Foundation. 2005. <[www.schaulager.org](http://www.schaulager.org)>.

Schaulager translates to “Show Warehouse.” This interactive archive showcases works of art that are not currently in exhibition. Works of art are made accessible year round to the scholarly and professional audience. The public is allowed access for special temporary exhibits. The program includes: temporary exhibit, permanent exhibit, storage cells, auditorium, shipment/loading, and office space.