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Multiplex

21st of March—26th of May

Multiplex cinemas are architectural complexes that house multiple cinema screens. Their architecture is designed for simultaneous viewership. They are fitted with comfortable seats and offer many refreshments. The screens play movies between 80-120 minutes in length, in succession, with no correlation to one another. A viewer must purchase an individual ticket for each screening. It is not acceptable to move between different rooms while the movies play, neither culturally nor legally.

There are a variety of formats in the Multiplex: Classical 2D, IMAX, 3D, even 4DX experience rooms. IMAX rooms have wider and often curved screens with a 1.9:1 aspect ratio. 3D rooms use two channels and special glasses to simulate a volumetric experience, while 4DX films use fans, scents, strobe lights, moving seats, and sometimes even sprays of water to sensorially immerse the audience into the movie. It is rare to hear the sounds from one room in another.

The design of theatres, opera houses, and cinemas has long preoccupied the great architects of Modernism. Shortly before Walter Gropius died, he was quoted in a 1967 interview with LIFE magazine as saying:

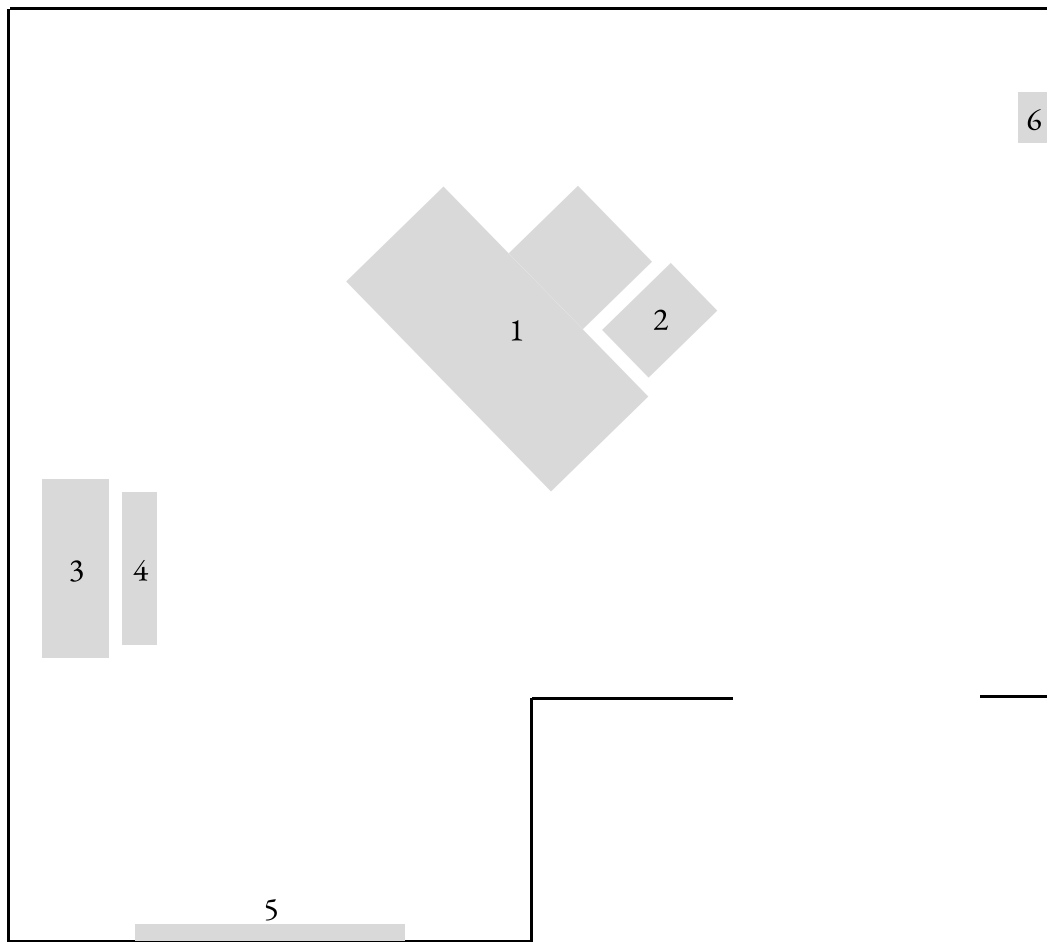
Once I was in the largest cinema of a multiplex watching a 4K UHD screening of Ang Lee's Billy Lynn's Long Halftime Walk. The film was being projected at 120 frames per second, which is 5 times the usual frame rate. This film was the first feature to be shot at such a high frame rate and only two theaters in the entire United States had the projection capabilities to screen the film at its intended format. The image quality of a 4K UHD 120 FPS projection is ecstatic, it has no tactile difference from real life optical vision. During the visual and emotional climax of the film, the projector broke down completely. It had been too much, the liveness of this projected technical image caused a malfunction and we all got free tickets which I spent on King Kong.

Similarly, during a 1963 lecture at the University of Chicago, in the context of his 1947 Theatre Project, Mies van der Rohe spoke of the centrality of architecture to the act viewing:

I've been told on multiple occasions that it is a pathology, alas I try to change seats in the theater as often as I can. Always thinking that from a new seat the image will be radically different, sometimes even believing in my heart of hearts that I will be able to see what the actors on the screen are seeing. A vision, to my great dismay, I have never seen.

In the cinema
as on the airplane, all eyes
face the same way

2025 A.D.



1 *Multiplex 1*, 2025

Foamcore, corrugated cardboard, various types of foam, steel, acrylic paint, plastic, found boxes, MDF

2 *Fountain Plaza*, 2025

Glass, open-cell foam, MDF

3 *Home Theater*, 2025

Painted plywood, paper, threaded rod, foam, gesso, MDF

4 *Brandy's Couch*, 2025

Box, Clear tape, Paint, MDF

5 *Looking Left*, 2025

Charcoal, Oil stick and gesso on MDF

6 *Stage*, 2025

Found plastic, photograph, cardboard

Kitchen:

T.V airs 'Hair Salon in Suburban Pompeii', 2025

Charcoal, box, screws