Chair of History of Architecture and Curatorial Practice
Dr. Arch. Jonathan Letzter

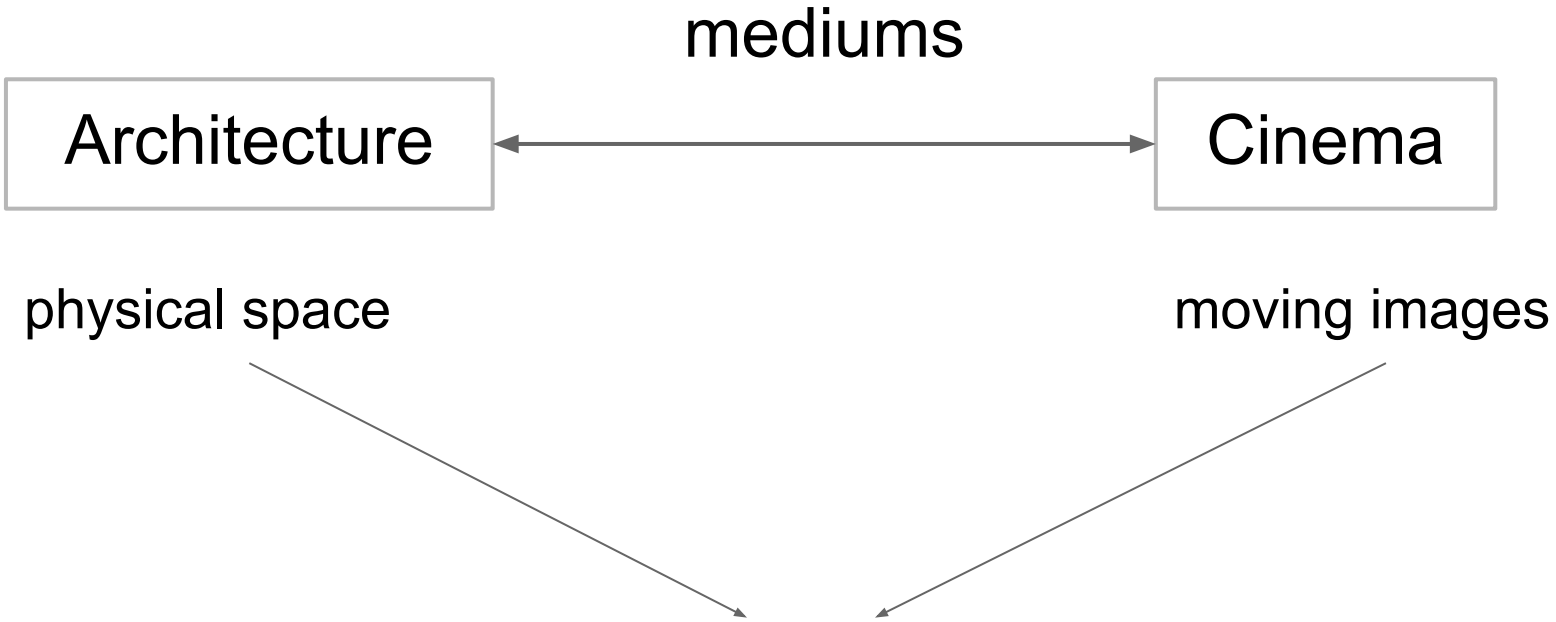
Architectural Representation: Visualization and Description

(Architectural Perspective on Design)

Lecture 8: Cinema and Architecture (12.12.2024)

This lecture delves into the deep connection between architecture and cinema, exploring how both disciplines shape human experiences through the design of environments. It examines the role of architecture in film as more than just a backdrop, but as a crucial element in establishing mood, symbolizing themes, and enhancing narrative. The lecture discusses how cinema inspires architectural practice, from design innovation to the use of cinematic techniques in architectural visualization and concludes with an exploration of future trends, including virtual reality and the ethical implications of architectural representation in film.

Cinema and Architecture Representation



- Human experience
- Careful design of environments
- Evoke emotions
- Tell stories
- Reflect cultural values

Cinema and Architecture

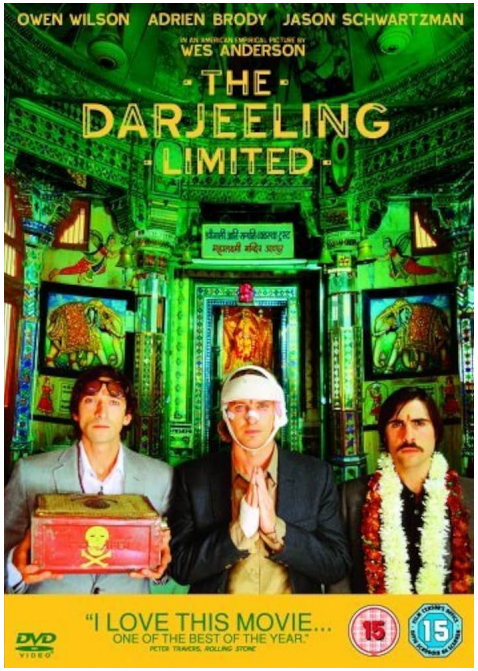
	Cinema	Video Arts
Origins	Rooted in traditional filmmaking with a focus on narrative storytelling, developed as a commercial and artistic medium.	Emerged from experimental art practices in the 1960s with the advent of portable video technology.
Purpose	Typically aims to entertain, convey stories, or evoke emotional responses within a structured format.	Often focuses on **exploration**, **abstraction**, and **conceptual ideas** rather than storytelling. Common in galleries or non-traditional venues.
Medium	Historically associated with film reels, but now predominantly digital. Screenings usually occur in theaters or similar formal settings.	Primarily digital and designed for flexible formats, such as installations, screens, or projections.
Style	Employs established cinematic techniques like plot arcs, character development, and cinematic grammar (e.g., montage, mise-en-scène).	Freely experimental, embracing non-linear narratives, abstract visuals, and interdisciplinary integration (e.g., soundscapes, performance art).
Audience	Generally created for a mass audience with broad appeal.	Usually targets niche or art-centric audiences, encouraging interpretation and critical engagement.

The symbiotic relationship between cinema and architecture

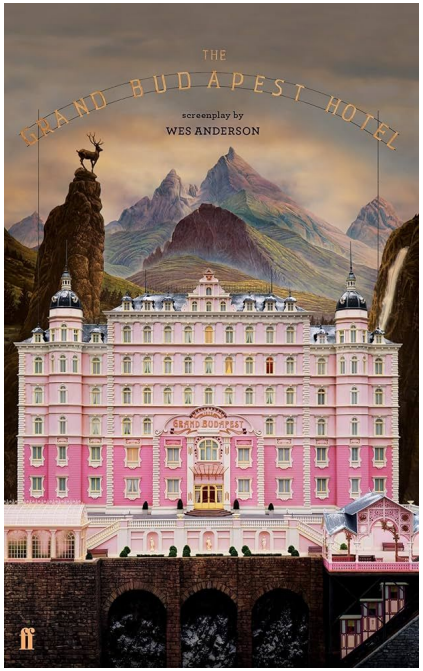
Rear Window, Alfred Hitchcock (1954)

The symbiotic relationship between cinema and architecture

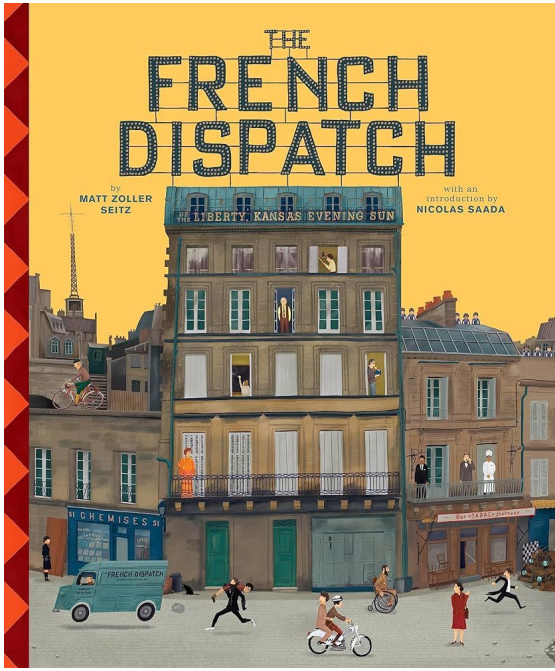
The Royal Tenenbaums (2001)



The Darjeeling Limited (2007)



The Grand Budapest Hotel (2014)



The French Dispatch (2021)

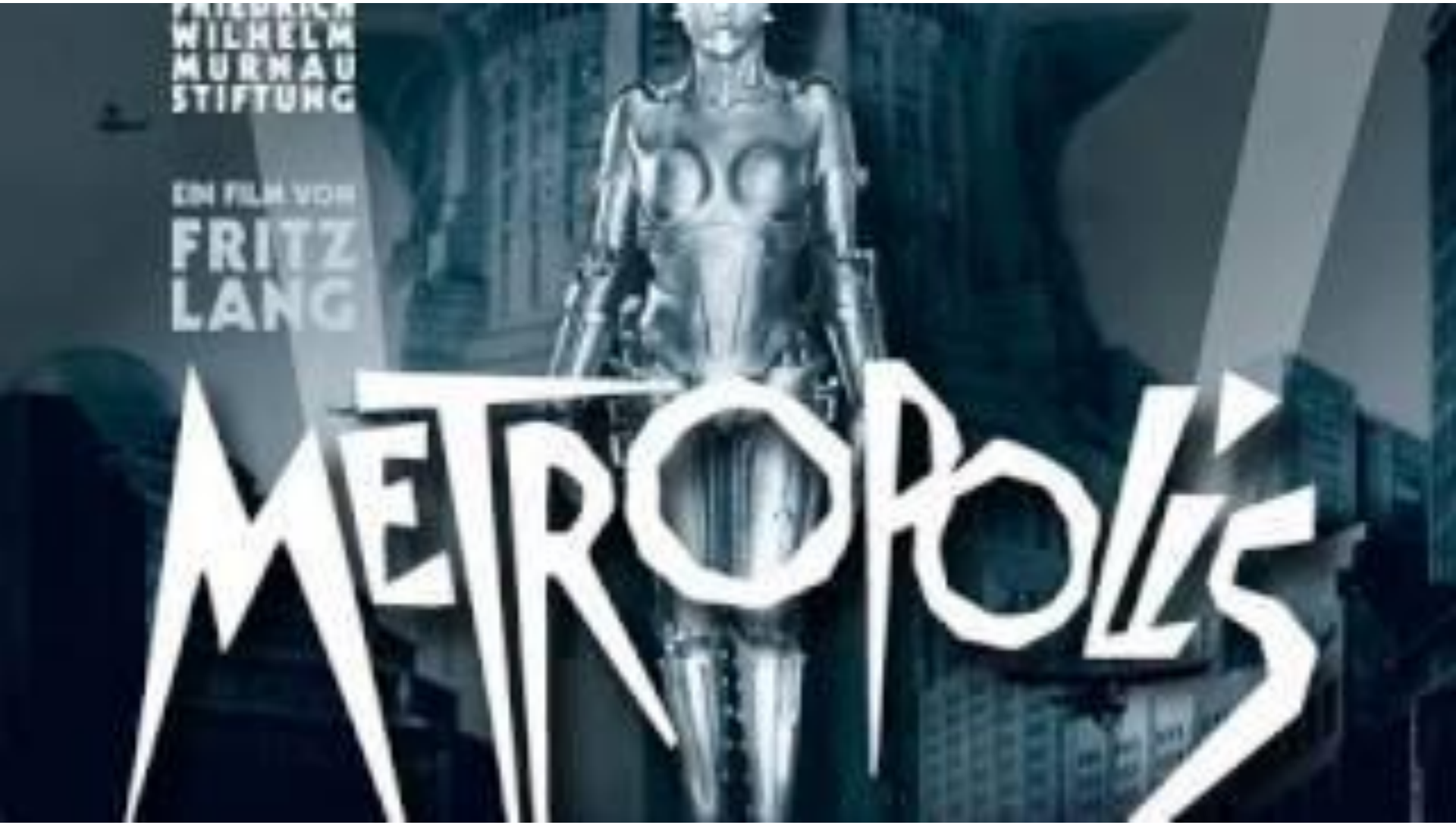
https://parametric-architecture.com/wes-andersons-movies-and-architecture-a-delightful-blend-of-cinema-and-design/

The symbiotic relationship between cinema and architecture

The Grand Budapest Hotel (2014)

Architecture as Character

The mechanization of society | Humanity vs. Machines | Futuristic Urban Design | Expressionist Influence | Art Deco Style | Special Effects | Symbolism



Metropolis, Fritz Lang (1927)

Architecture as Character

A Clockwork Orange, Stanley Kubrick (1972)

Novel by Anthony Burgess (1962)

Lecture Theatre, Brunel University, Richard Sheppard, Robson & Partners (1966)

Thamesmead's Binsey Walk

https://www.modernism-in-metroland.co.uk/blog/bolshy-flatblock-the-buildings-of-a-clockwork-orange

Pickpocket, Robert Bresson (1959)

Context and Subtext

Context in Architecture:
Refers to the environmental, historical, cultural, and social factors that surround a building or space.

Subtext in Architecture:
The underlying messages, ideas, or meanings conveyed by a building, beyond its explicit purpose.

Types of Context: (The obvious)

Physical

Cultural

Social

Temporal

Sources of Subtext: (The Iceberg Model)

Symbolism

Design Choices

Programmatic Elements

→ **Context grounds architecture in its place and time**

→ **Subtext provides a deeper narrative layer, enriching the user's experience and interpretation.**

Architecture as Character

Steps and Staircases

Corridors

Windows

Doors and Thresholds

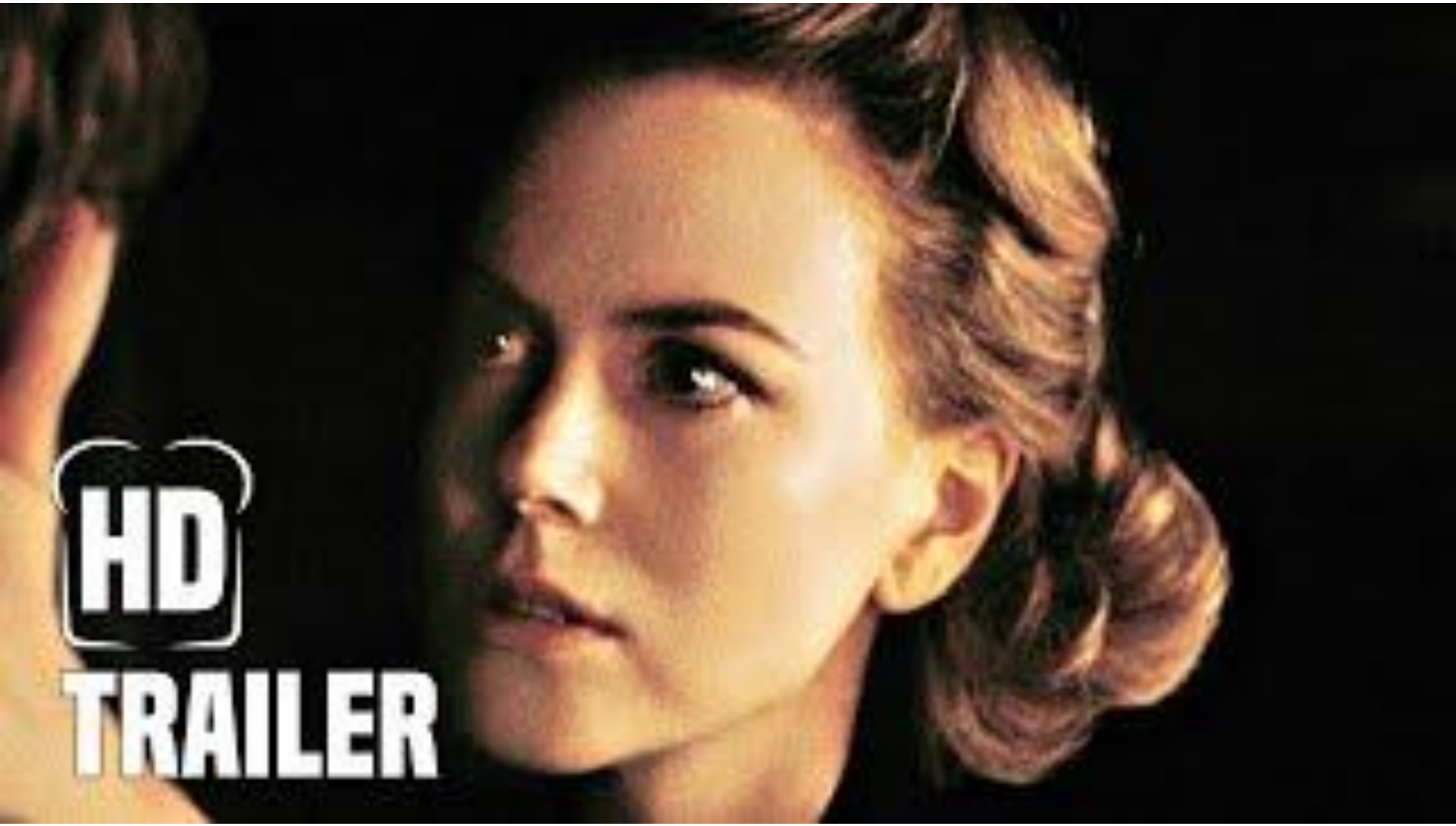
Passage and Choices

Arches and Vaults

Rooftops and Balconies

The Matrix Reloaded (2003)

Architectural element in Cinema



The Others, Alejandro Amenábar (2001)

Rocky Steps (1976)

Battleship Potemkin (1925)

Brazil, Terry Gilliam (1985)

The Untouchables, Brian De Palma (1987)

Naked Gun 33 1/3: The Final Insult, Peter Segal (1994)

Architecture as Storytelling

Cultural and Historical Narratives

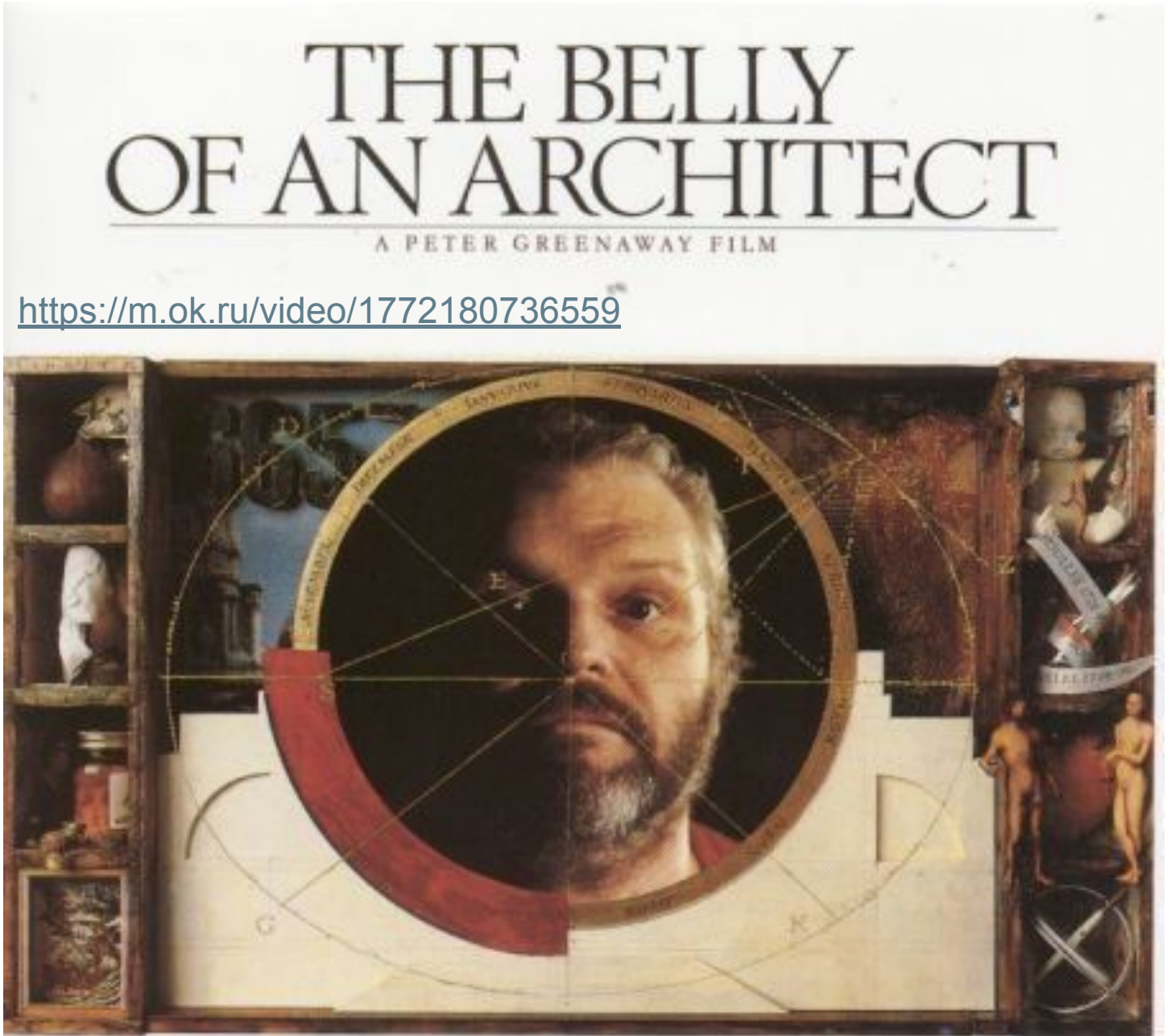
User Experience

Symbolism and Metaphor

Layered Meaning

Urban and Social Stories

The Belly of an Architect, Peter Greenaway (1987)



https://m.ok.ru/video/1772180736559

The Truman Show, Peter Weir (1998)

Gomorrah, Matteo Garrone (2008)

https://m.ok.ru/video/3334520703640

Mon Oncle, Jacques Tati (1958)

3:25, 10:30, 24:55, 31:30, 36:40, 43:30, 1:36:50, 1:45:20