

# Reinventing the Truth

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## Built environment in cinema and why architects should watch films

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An exploration of the existential experience of space in film and architecture

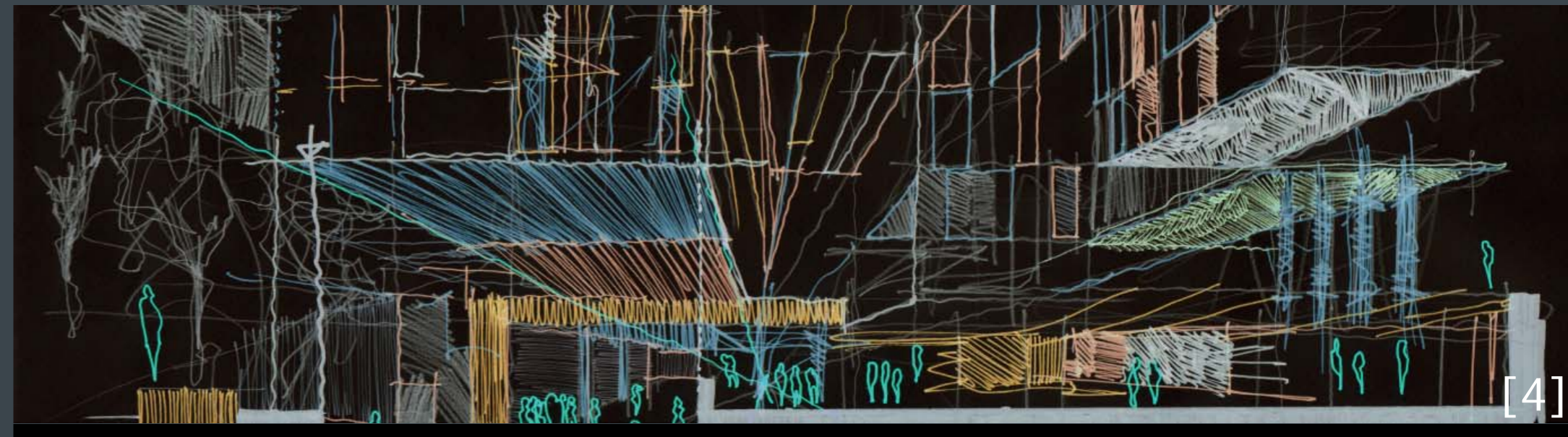
### INTRODUCTION

Architectural design is a combination of art and science; however, unlike an artist, an architect is required to comply with a plethora of design legislations and regulations, which when combined with the pressures of cost and time on a typical project, can impede creativity [1].

According to Anthony Vidler [2], architecture and film are interlinked as modernist architecture functioned like a psychologic mechanism, building its subject in time and space just like cinema.

It seems that perhaps a lack of experimentation and the growth of a culture of narrow-mindedness have led to a stagnant period in modern architecture. A subtly noticed trend seems to be the placement of a kind of agenda before creativity, and not always the good kind. The existing literature makes the point that translating meaning across visual mediums results is detrimental and in both end products losing some if not all of their original nuance.

The study of some of the most influential and innovative director's oeuvres - Michelangelo Antonioni, Stanley Kubrick, Andrei Tarkovsky, and David Lynch - formed the basis of this research.



### SUMMARY

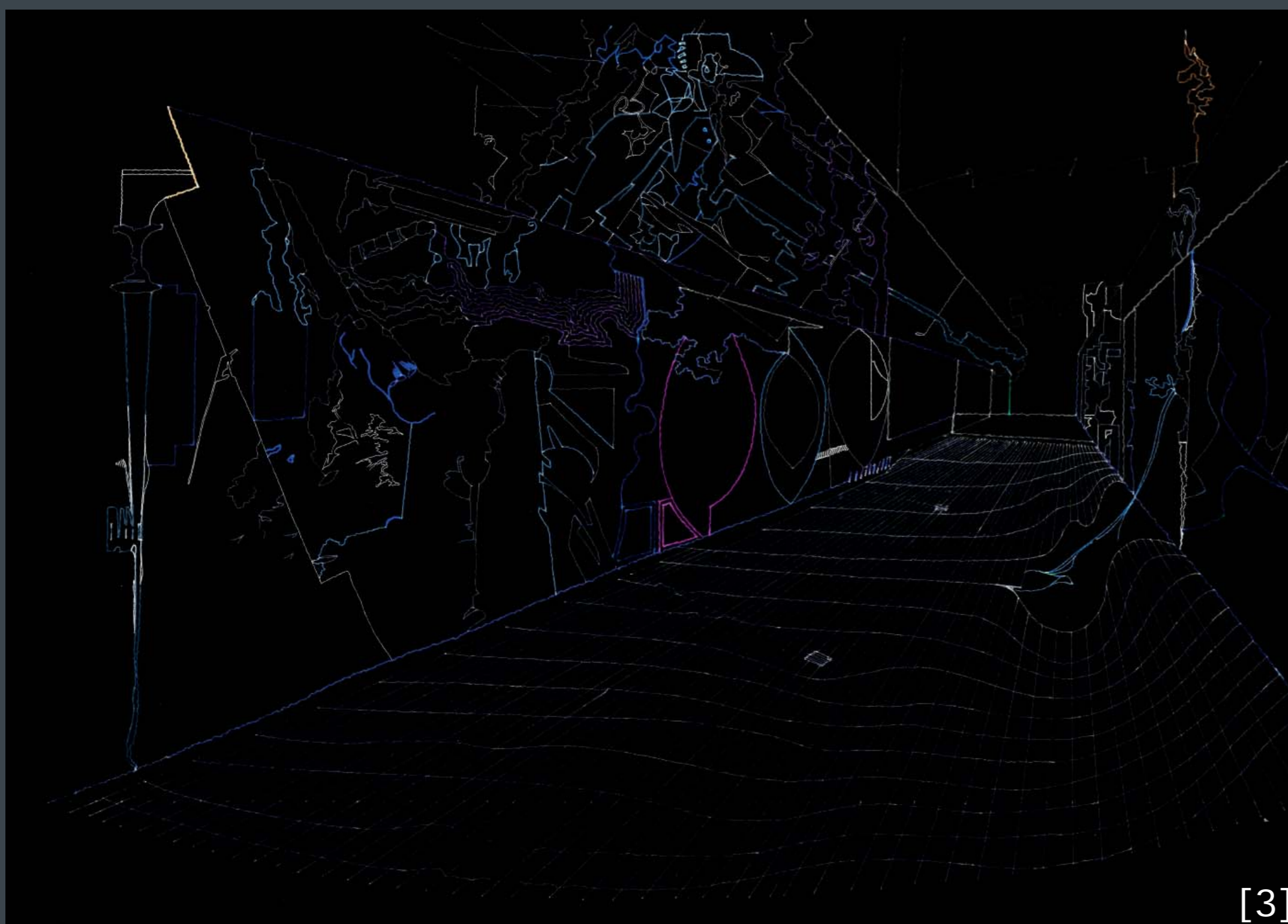
The aim of this work was to discuss potential aspects that could be implemented from one medium (film) to the other (architecture).

According to Pallasmaa [6], design can be improved by exploiting and exploring the concept of existential space, using film as a medium to poeticise the existential experience of space because film projects a broad range of human emotions.

The fact is that a building is a powerful asset in creating an atmosphere, as indicated in the importance of the built environment backdrop to any film. As such there is growing interest in architecture as a film genre, whereby designers can exploit the dynamic nature of film and cinematic techniques to facilitate a move away from a more basic approach to architecture, to create new and exciting built environments [7].

One means of spatial rendition is through motion, by montage, focal range, and camera mobility. A second way occurs through the acting-out of psychological potentials that may be suppressed in actual buildings and places. Films are an archive of evidence of how rooms, buildings, and places might be lived: as *truth 24 times per second* (Godard) or as *a ribbon of dreams* (Welles).

Digital techniques - computer-assisted design (CAD) and computer-generated imagery (CGI) - are now used to converge architectural design with filmmaking, bringing new reasons for architects to watch movies.



### REFERENCES

[1] Imrie, R. and Street, E., 2011. *Architectural Design and Regulation* Chichester: John Wiley & Sons.

[2] Vidler A. (2007). *Foreword* by Giuliana Bruno, *Public Intimacy: Architecture and the Visual Arts*. Cambridge Mass. MIT Press.

[5] Still from Antonioni's 1964 film *Red Desert*.

[6] Pallasmaa, J., 2001, *The Architecture of Image: Existential Space in Cinema*, Building Information Limited

[7] Block, I., 2017. Dezeen, 2nd December. *Architecture film is "a genre in the making" as festivals multiply* [online] Available at <https://www.dezeen.com/2017/12/22/architecture-film-festivals-new-genre>.

The other illustrations [3], [4], and [8] are the author's own work.

