

author: .Arch. Paweł Czarzasty
Thesis Supervisor: Prof. Beata Szymańska

FILMMAKERS AS THE LARGEST AMBASSADORS FOR ARCHITECTURE

ABSTRACT

The aim of this thesis is to show a close interdependent relation between architecture and film and also multiple similarities in the architect's and film director's professions. Thanks to extensive professional experience in both fields I try to look at the subject not only from theoretical point of view but also in a practical way and try to decode inner mechanisms of both worlds.

In analysing film and architecture relations I decided to focus on mainstream movies and tv which make for the vast majority of what an average viewer has contact with leaving aside high acclaimed films which remain subject of most of academic and critique scrutiny.

In the chapter called "Shaping taste or answering demand" I try to portray the influence of film and tv on the sensibility of the viewer emphasising the responsibility coming with showing anything on the screen.

Chapters 4 and 5 describe the dissonance between the general idea that one may have of being an architect or director and the reality. The following chapter offers more insight into many similarities but also differences between the two professions and also describe some common traits most architects and filmmakers share. The realities of both industries share many similar traits such as widespread criticisms which probably comes from the fact that the two fields stay very close to the public eye.

To further the analysis scope, chapter no 7 sheds some light on the closest collaborators of an Architect and a Director. Partners in the art but especially in the technology - many technical specialised experts responsible for construction, production, finance or film technology which together make the necessary project team.

Set design seems to be the common denominator for both Film and Architecture. Thesis' chapter 8 talks about set design history and it's role in modern filmmaking where it developed a catalogue of ready answers for certain themes and problems which come with specific message for the viewer. I decided to call it the "Iconography of movie architecture" and it's most striking examples are displayed in chapter 9.

Set design philosophy made it's way back to "real" architecture which is now full of layers and surfaces covering the authentic structure and material. This is the theme of Chapter 10.

Using and portraying architecture in a conscious way was on my mind while filming movies. I describe this experience in chapter 12 together with the movie context and subsequent projects chronology.

Thesis conclusions underline the enormous influence of cinema and tv on viewer's sensibility and his or her expectations down the line. Few ideas and proposals on using movies as an educational medium by making sure to bring good architecture forward and avoid mistakes or just plain indifference. Introducing more awareness in architects and filmmakers regarding the bilateral influence should bring only positive results.