



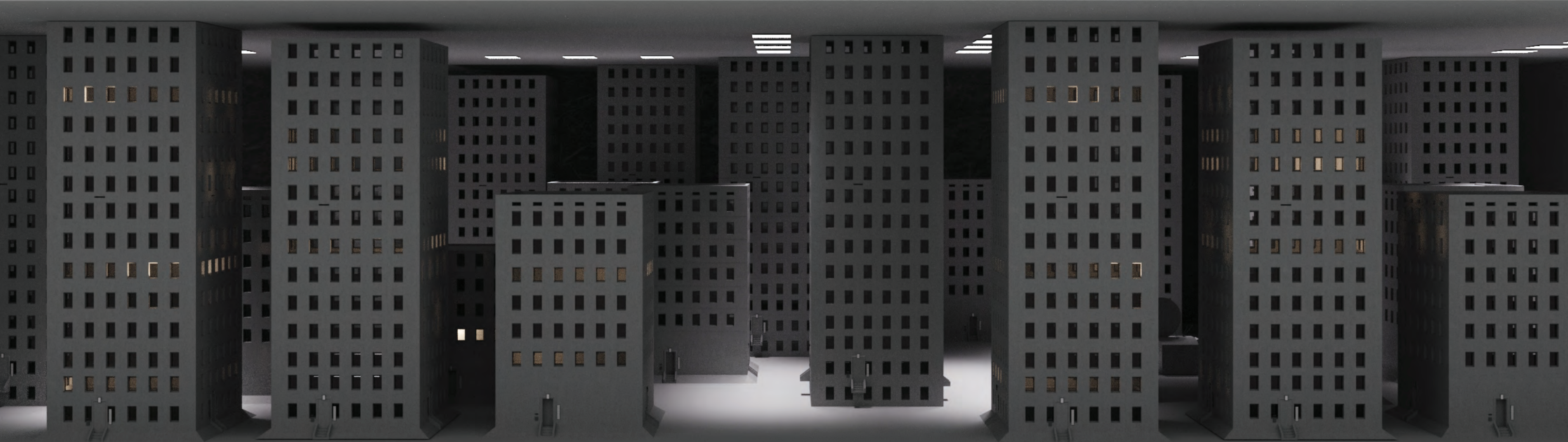
# METROPOLIS

1927, FRITZ LANG

GERMANY

FRITZ LANG:

"The film was born from my first sight of the skyscrapers in New York in October 1924"



# UNDERWORLD REALITY

02:23:20

"Deep below the earth surface lay the worker's city"

00:02:19

"The mediator between head and hands must be the heart!"

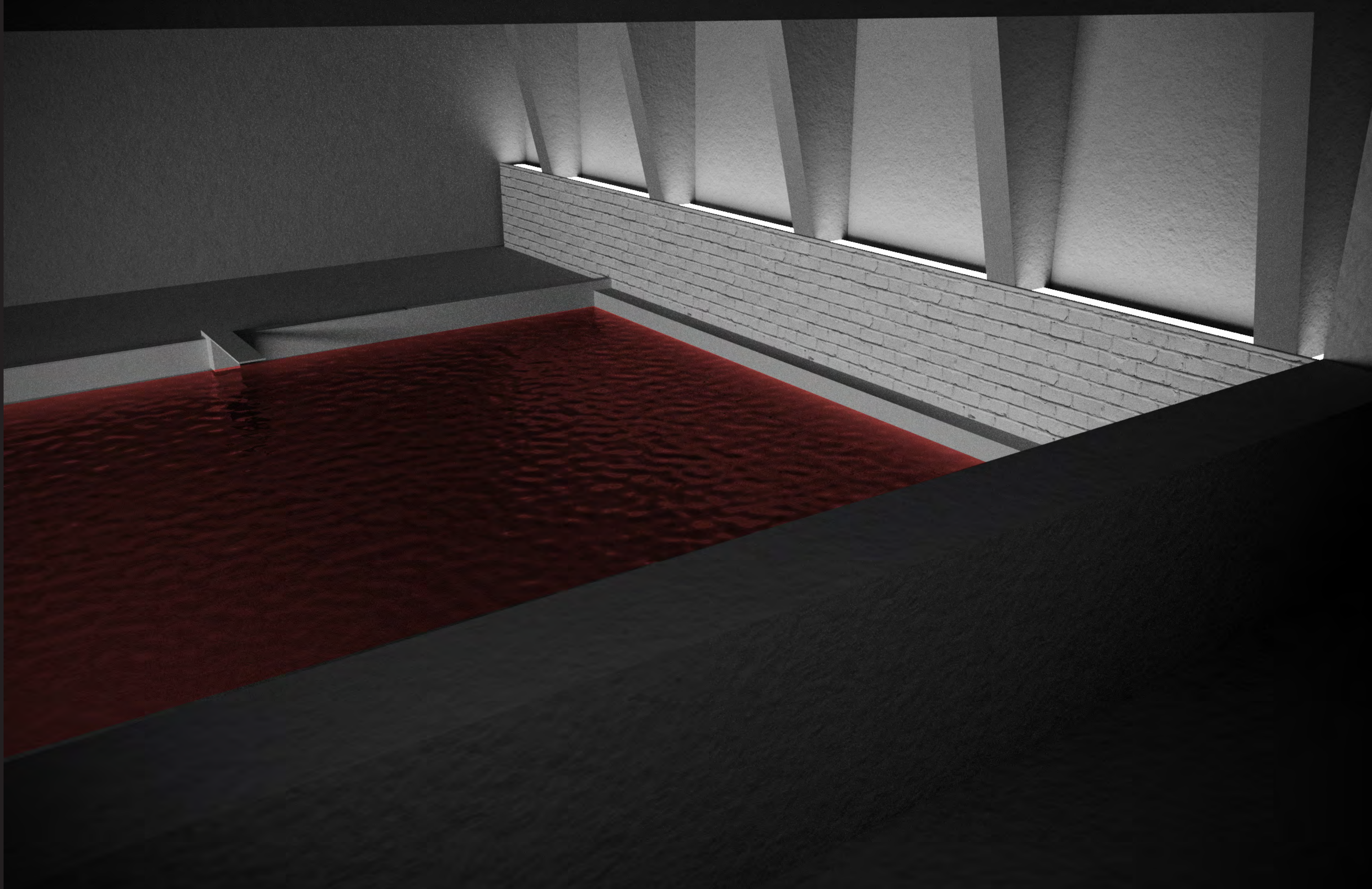




# ALPHAVILLE

1965, JEAN-LUC GODARD

FRANCE



## ALGORITHMIC REALITY

00:56:56

- What have they done? - They've been condemned to death.  
But what have they done? - They behaved illogically.

00:56:31

- I know him. when his wife died, he wept.

- Was he condemned for that? - Naturally.

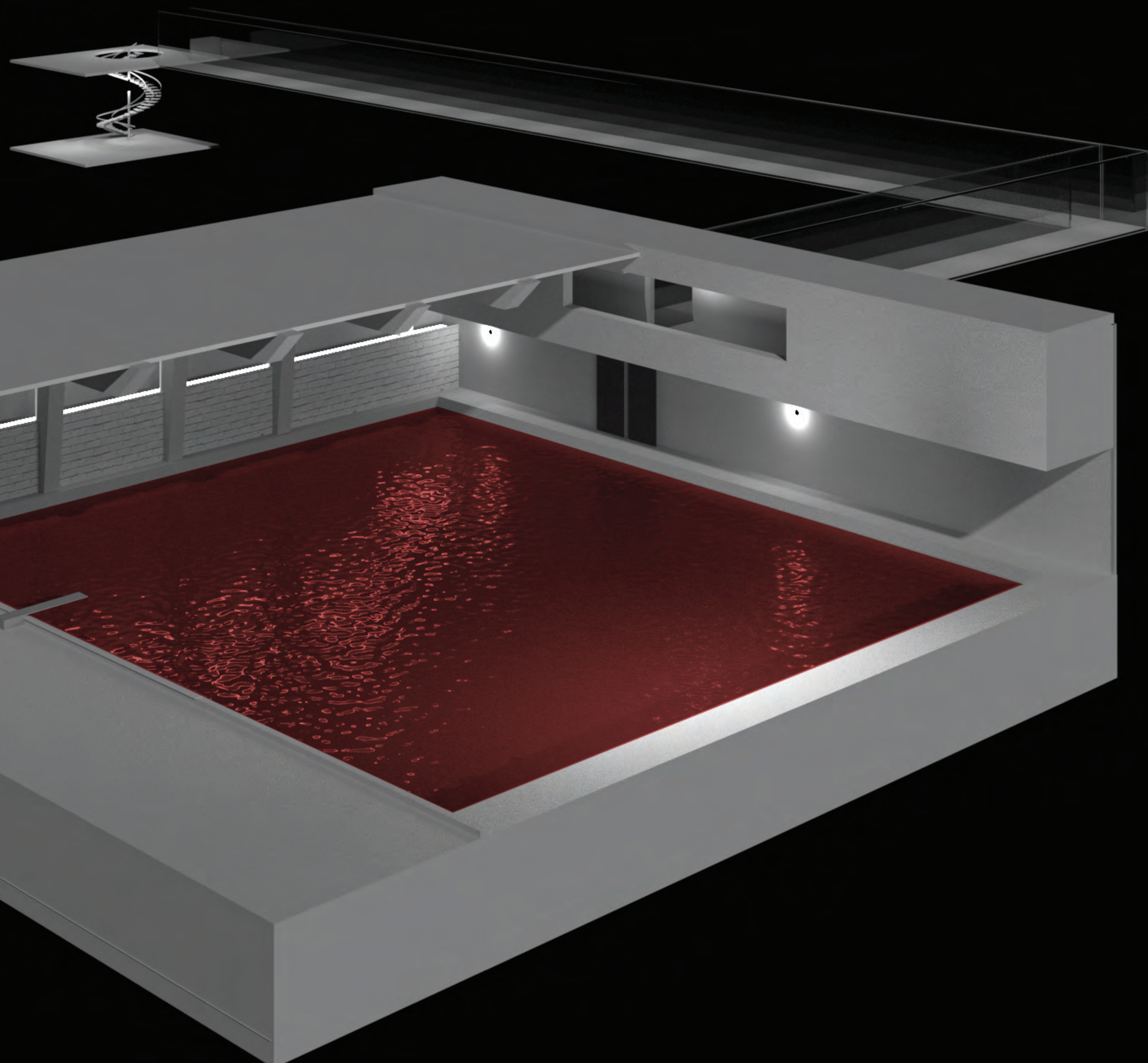
- One need only advance to live!

Go straight towards all that you love.

- A truth that says the essence of man is  
love and faith,

courage and tenderness, generosity and sacrifice.

Everything else is an obstacle put up by your blind progress and ignorance!





# L'INHUMAINE

1924, MARCEL L'HERBIER

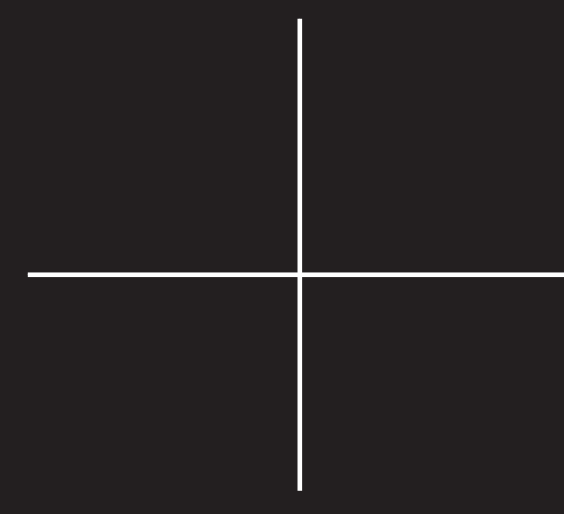
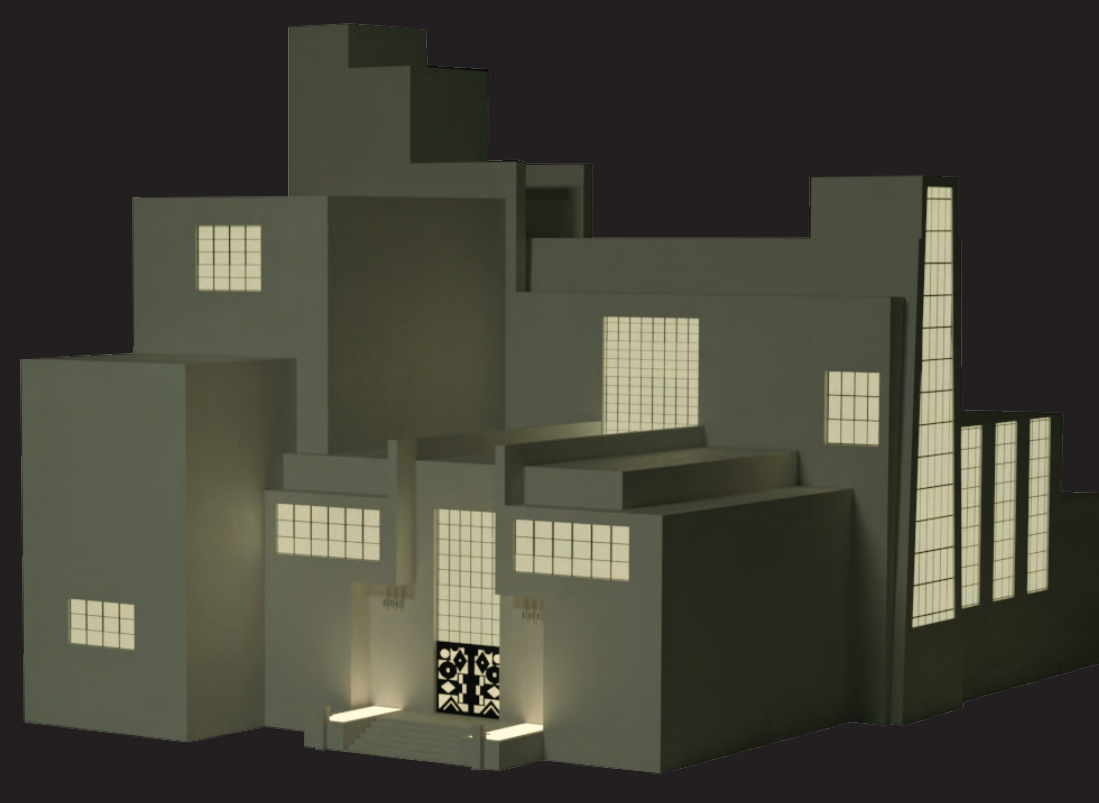
FRANCE



# MASKED REALITY

01:33:51

- If you can destroy your life so easily,  
it wasn't worth much to begin with.

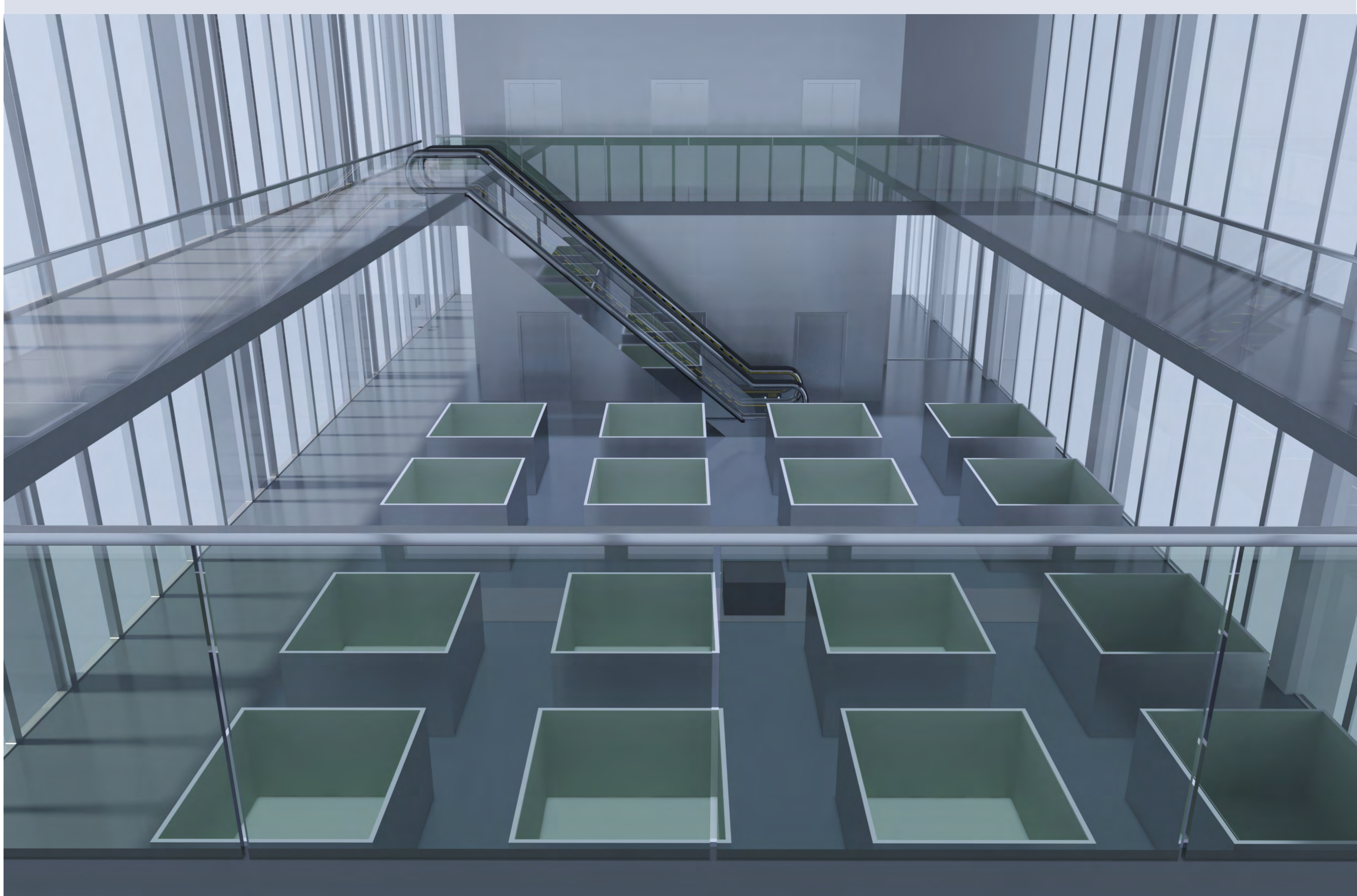




# PLAYTIME

1967, JACQUES TATI

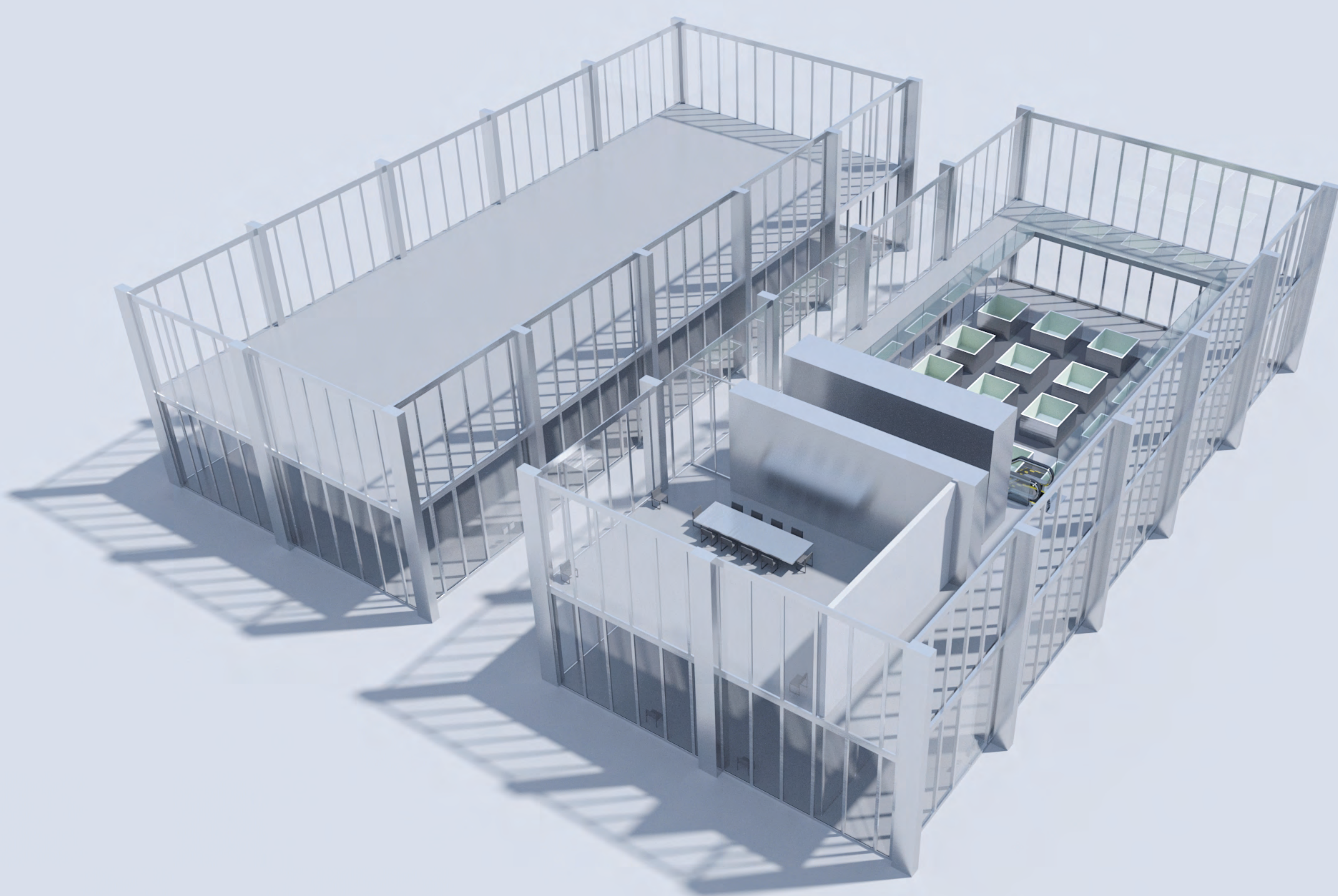
FRANCE



# MODERN REALITY

01:50:09

- All these electrical thingamajings!  
You gotta be careful with all these buttons.





# STALKER

1979 ANDREI TARKOVSKY

SOVIET UNION

HYDRO POWER PLANTS ON THE JÄGALA RIVER NEAR TALLINN, ESTONIA



## COGNIZANT REALITY

00:52:13

-One more experiment.

Experiments, facts, truth of the highest instance.  
I would relieve my soul of filth, they gobble it up too.

They're all so literate.

They all got sensory deficiency.

And they're all swarming around, journalists,  
editors, critics, some endless broads.

And they all demand: more, more!

What hell of a writer am I if I hate writing?

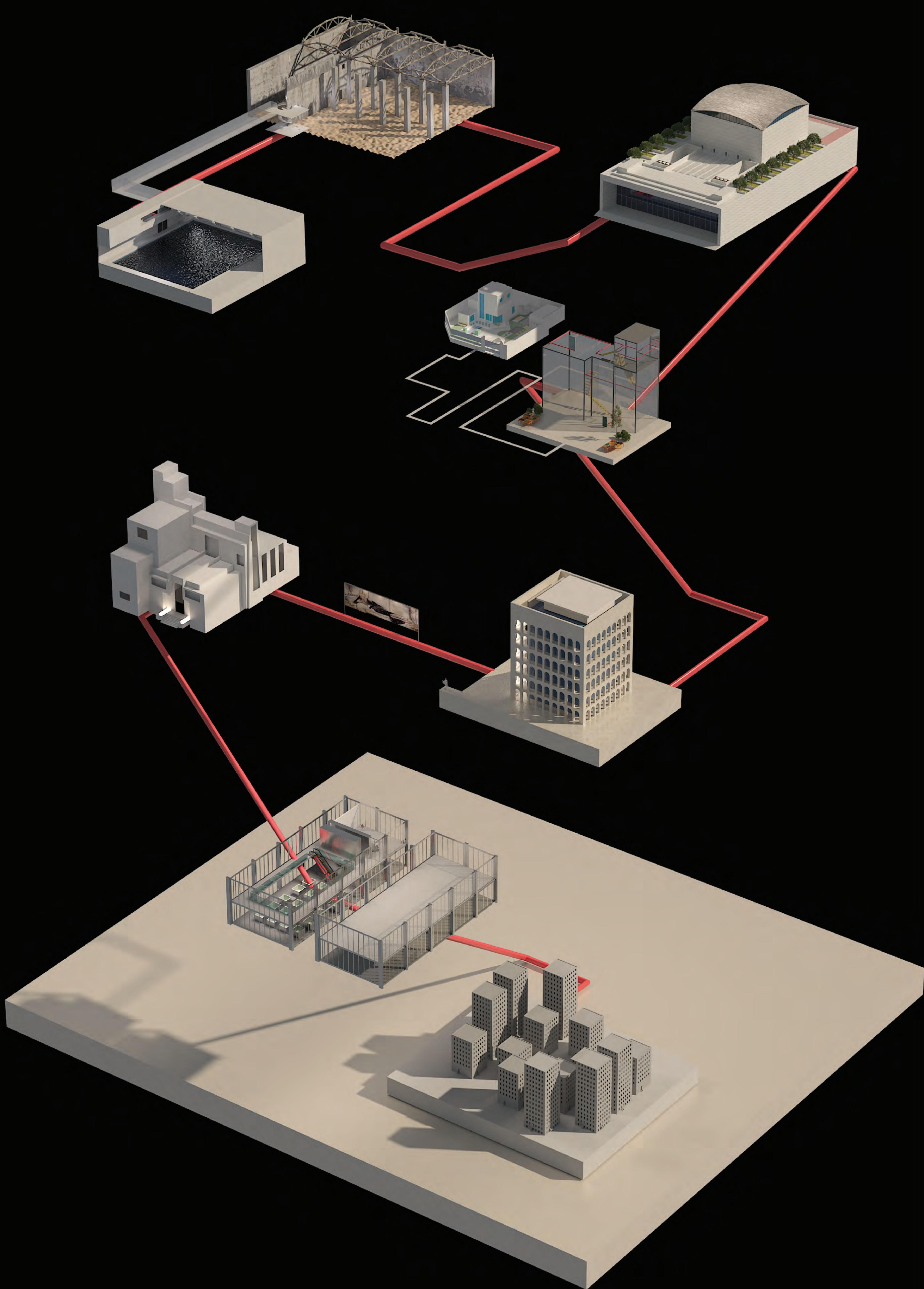
The future used to be just a continuation of the present,  
with all the changes looming far behind the horizon.

Now the future and the present are one.

They don't want to know anything! All they know is how to gobble!



# ARCHITECTURAL PROMENADE ON CINEMATIC REALITIES



*“Creating a narrative space in the first place, cinema shows an architecture in use and, to a certain extent, an environment that answers to such notions as lived space (Henri Lefebvre) or everyday space (Mary McLeod), which have become important in recent architectural and urban debates”<sup>1</sup>.*

Architecture and Cinema share several key properties of the creative process, as both disciplines have the ability to make us move through space and interact with other art forms and senses. In both media, sound, light, surface and scale inform the final user’s experience. At the same time, architecture and cinematography are often interconnected; there are movies where architecture and urban space play a main role, hence raising the question of what is influencing what? What kind of architecture is used: existing buildings or created in studio? Is there a dialog between film narrative and its architecture? And most importantly what can architects learn from cinematic architecture? By means of newly created 3D models along with physical ones, this thesis investigates ten architectural promenades in ten selected movies and analyzes how the architecture itself and the way it was filmed produced a series of cinematic realities, ranging from geological to social to self-experiential: **The Cabinet of Dr. Caligari, Metropolis, l’Inhumaine, Boccaccio’70 (The Temptation of Dr. Antonio), Stalker, Alphaville, Playtime, Mon Oncle, The Conformist, and Roma.**

<sup>1</sup> - STEVEN JACOBS, THE WRONG HOUSE: THE ARCHITECTURE OF ALFRED HITCHCOCK, NAI010, P. 10.



BOCCACCIO'70  
THE TEMPTATION OF DR. ANTONIO  
1962, FEDERICO FELLINI

ITALY  
EUR (ESPOSIZIONE UNIVERSALE ROMA)



HIDDEN REALITY

01:55:22

- Stay with me, forever.  
How much do you want?  
I'll give you whatever you want.  
- How boring.

-You belong in jail!  
Police! Vice squad! Police! Police!

01:47:54

- Don't take her away from me! She's mine!



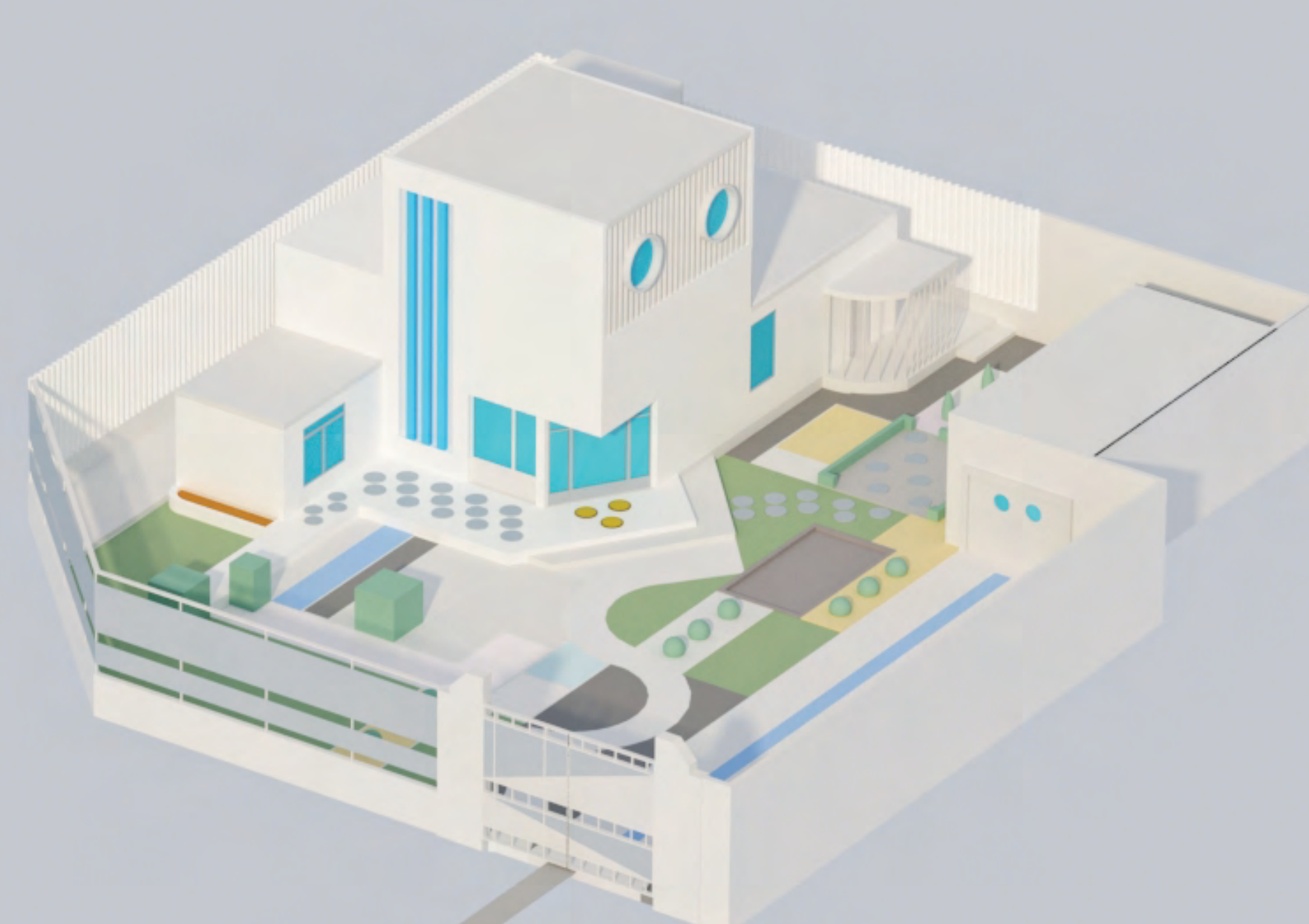


# MON ONCLE

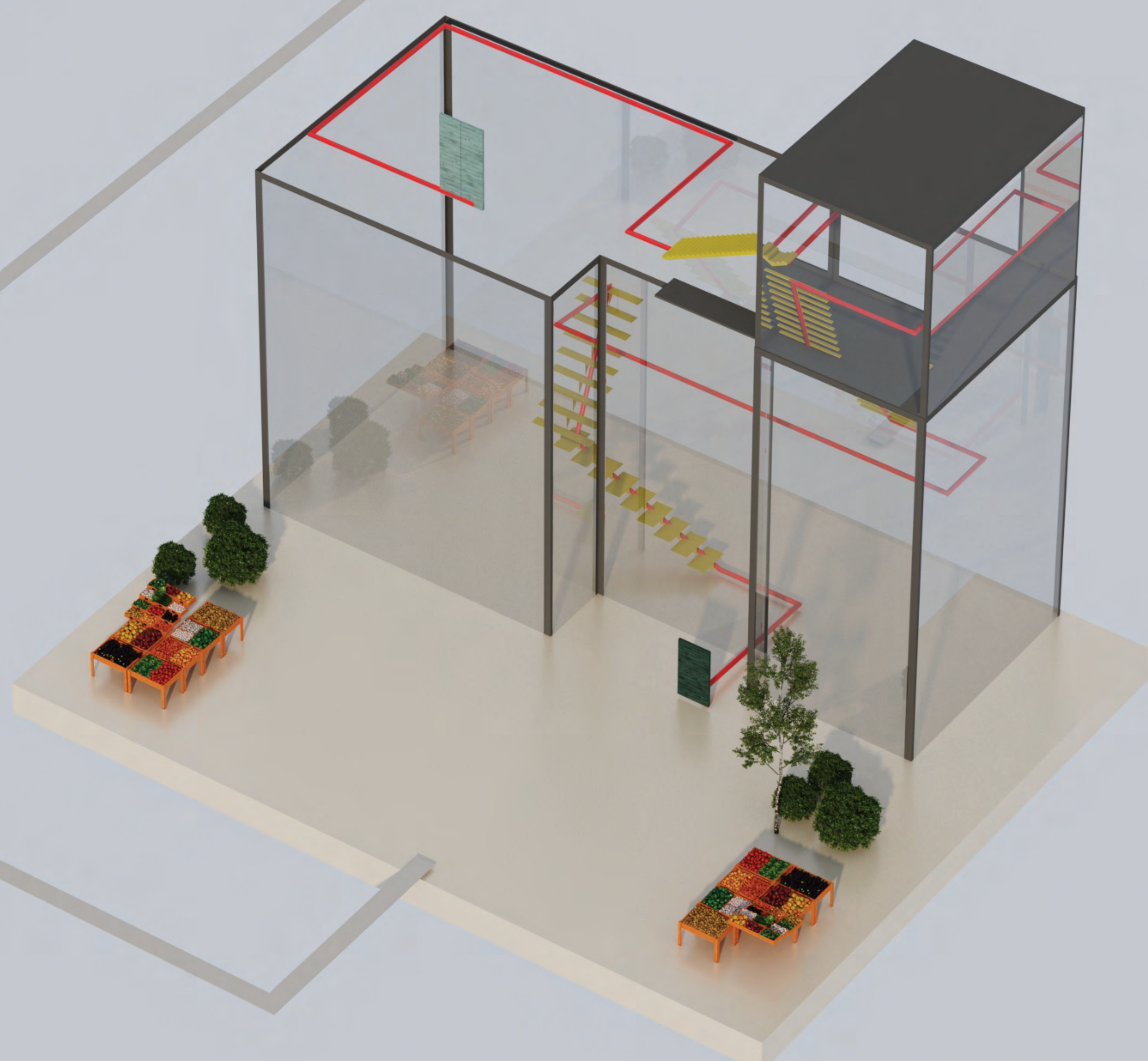
1958, JACQUES TATI

FRANCE

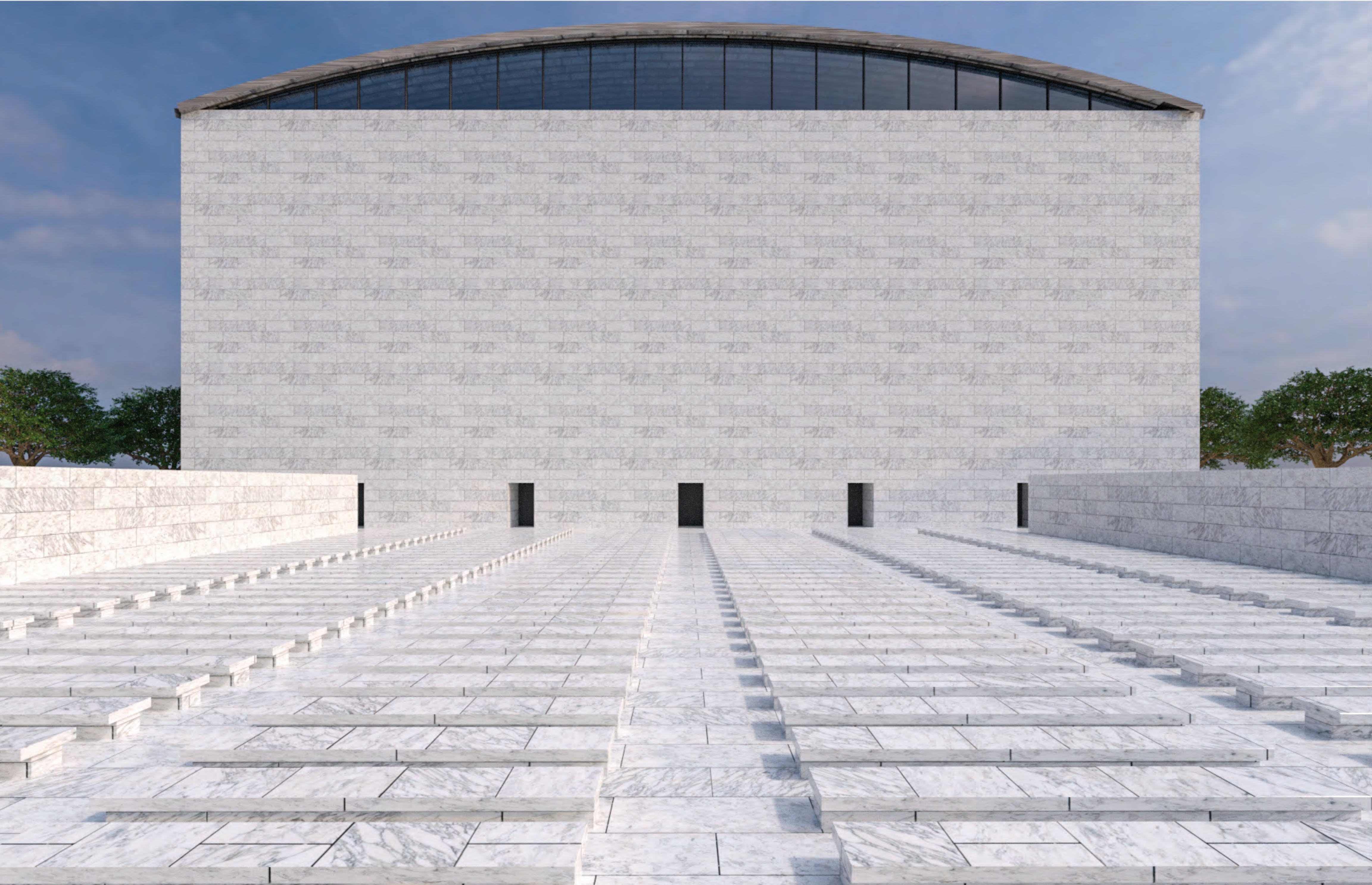
## FORCED REALITY



01:46:05  
Mr. Hulot's house



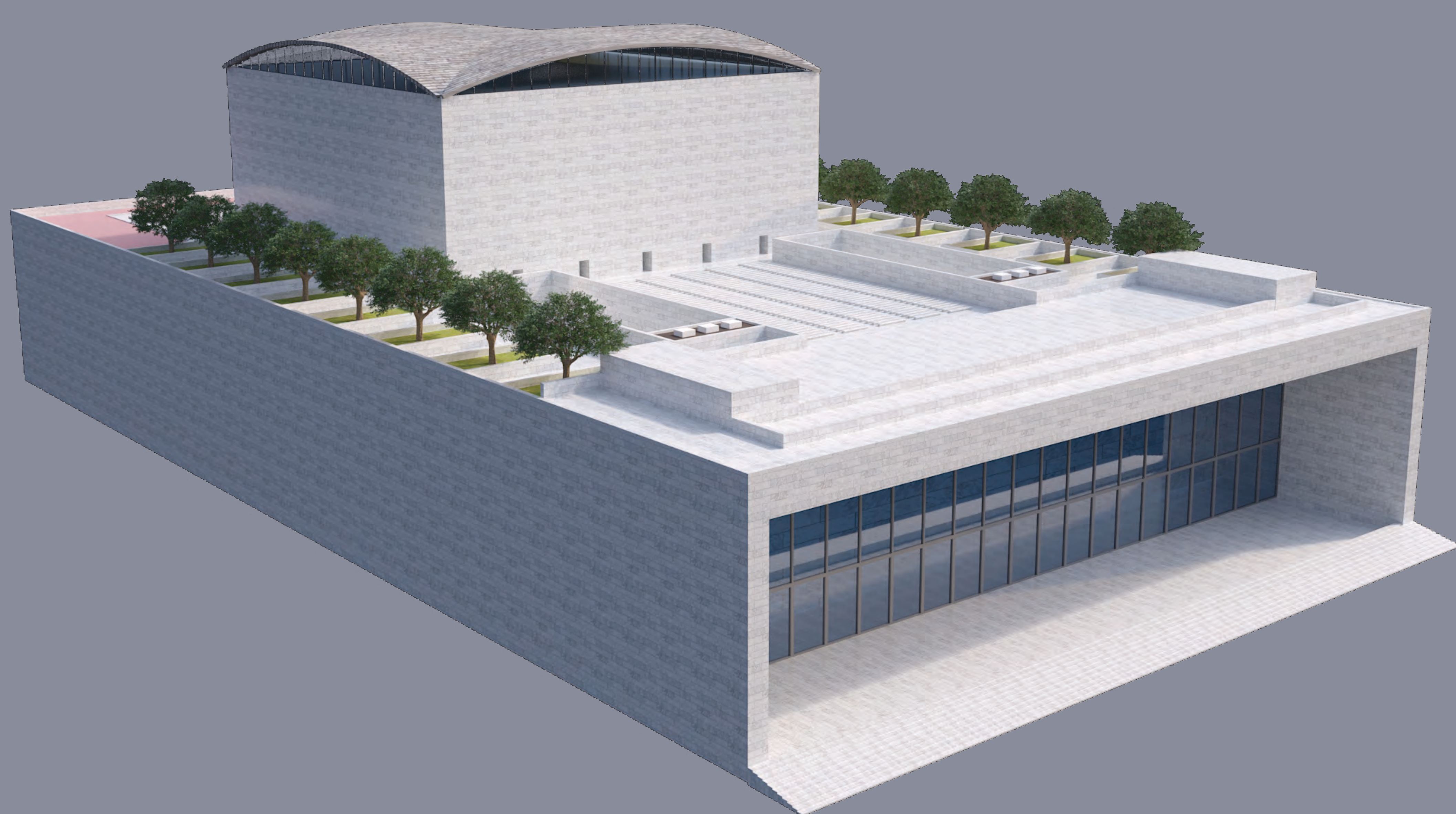




# THE CONFORMIST

1970, BERNARDO BERTOLUCCI

ITALY, FRANCE, WEST GERMANY  
EUR (ESPOSIZIONE UNIVERSALE ROMA)



# EDGY REALITY

01:28:37

- When I was just a boy,  
you used to tell me about your punitive forays.
- I don't know, I can't recall anything.
- But why are you ashamed? It's important to me.  
When you were healthy, you used a big cudler.
- Yes.
- And did you give them castor oil to them?
- Yes.
- And did you torture them?
- Yes.
- Didn't you kill? You killed, too?
- Go away! Franz! Franz!

