ARCHITECTURE 576 AC
ARCHITECTURE, CINEMA, ENVIRONMENT AND BEHAVIOR
CRN: 57426
3 hours
Graduate students may add 1 extra credit hour for extra work
Ask instructor for info

Professor: Kathryn H. Anthony, Ph.D., ACSA Distinguished Professor
Office: 412 Architecture
Phone: 217.244.5520 (voice mail)
E-mail: kanthony@illinois.edu
Instructor Web site: http://www.arch.illinois.edu/people/faculty/kanthony/


How are architecture, architects, and designers portrayed in cinema? How have film directors depicted relationships between environment and behavior? In what ways do built environments portrayed in cinema influence characters’ behaviors and reflect their personalities? What can we learn from the relationships among spaces, places, and people shown in cinema? Which Hollywood stars and film directors were once aspiring architects? Which architects and designers have made their careers in the film industry and how did they navigate their careers? This seminar addresses these issues and more.

Students will have a special opportunity to learn from Anshuman Prasad (UIUC Master of Architecture 2003), who has made his career as a Hollywood set designer and art director in the film industry following the completion of his masters thesis: Beyond Mise-En-Scene: Narrative Through Architecture in Mainstream Cinema (1980-2002). Professor Anthony was his thesis advisor. Mr. Prasad has a long list of films to his credit, including Fantastic Voyage (2011), Total Recall (2011) and Girl With the Dragon Tattoo (2011). For more information about him see: http://www.imdb.com/name/nm1618791/

Some classic issues from environment-behavior studies--privacy, personal space, territoriality, crowding; environmental perception, cognition, and
symbolism--have played dramatic roles in cinema. They can be seen in a wide variety of building types featured in film, including housing (residential symbolism, single-family and multi-family housing, housing for the elderly, housing for persons with physical disabilities, etc.); institutional architecture (work environments, schools and classrooms, prisons, hospitals and health care environments, mental health care facilities); and urban spaces. Key issues to be explored in the seminar drawn from Anshuman Prasad’s work include:

- Architecture as backdrop or setting
- Use of architecture to enhance mood and context
- Metaphorical representations through architecture
- Direct representation of narrative elements through architecture
- Architecture as an active character

Professor Anthony has earned four national awards:

- Association of Collegiate Schools of Architecture Creative Achievement Award (1992)
- Environmental Design Research Association (EDRA) Achievement Award (2005)
- Association of Collegiate Schools of Architecture Distinguished Professor Award (2009-10) and lifetime title

Image courtesy of Internet Movie Poster Awards Gallery
Here is how some recent course alumni described this seminar:

This class has altered the way in which I watch movies. I can no longer just watch movies. I am analyzing the environment and the characters. I notice that I am more conscious of all the different aspects occurring simultaneously in the movie instead of just paying attention to the plot. – Rob Deering

The presentation and discussion environment of the classroom allowed for constant engagement of the class audience, which I believed surpassed my expectations of the course in a positive way. The course allowed for various opinions to be expressed, as well as a unique sharing of knowledge which I could not necessarily experience in any other classes. – Gavin Sharp

The course definitely met my expectations in that I will never view a film in the same way again. It was exciting to find out how similar set design and process are to architectural processes. This course was a breath of fresh air. We delved into a very out-of-the-box topic for an architectural course. My favorite part of the class was that I enjoyed coming to class everyday and engaging in various discussions on how the environment affects characters and their personalities. The weekly assignments that we presented were an excellent jumpstart to this diverse conversation. We discussed movies ranging from The Fountainhead, Goodbye Lenin!, Psycho, Alfred Hitchcock’s Vertigo and more. There was never a dull moment…This course was definitely a must-see hit! – Emily Koester

This course could readily be described as an exploration or survey of a variety of motion pictures that are analyzed through the lenses of architecture and design. More importantly, the course attempts to pinpoint crucial elements of film-making (1. production design 2. cinematography 3. art direction) that impact the perception and understanding of architectural space in films. Student-led discourse is supplemented with readings from architects and filmmakers as well as a series of class presentations ranging from the work of Alfred Hitchcock to Foreign and Independent films. Emphasis is continually placed on the impact that architectural mise-en-scene (both real and imagined) has on environment and behavior relationships. I was most surprised at the thoroughness and audacity of
those in the film industry who meticulously curate each film through many of the
filmic devices we analyzed and ultimately understood in class. – Debo Adeniyi

The primary thrust of the course examines varied aspects of architecture and
environment-behavior as portrayed or deployed in filmic media. Topics range
from representation of the architectural profession and its practitioners in films
(accuracy of portrayal, popular preconceptions, social/cultural mystique, and how
these depictions serve to help or hinder the profession), to the use of architecture
and the built environment as vehicles for various cinematic devices (plot
advancement, exposition, character development, mood/context, etc.), to the
examination and critical analysis of more ethereal or intangible qualities of
architecture and environment in films (environmental psychology,
phenomenology, and the metaphysical). What surprised me the most was the
applicability of these analyses to such a wide and diverse range of films, and the
realization that environment-behavior runs as a common thread throughout the
cinematic arts, from the seemingly mundane or trite to the most seminal of films.
– Aaron Merchant