

**ARCHITECTURAL UTOPIA THROUGH THE PRISM  
OF CINEMATOGRAPHIC ARCHITECTURAL IMAGES  
OF THE XX–XXI CENTURIES**

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**Abstract:** The top informatisation of the world community is a phenomenon of the XX–XXI centuries. New means of communication and information transmission accelerated the dissemination of ideas, facilitate access to sources and their authors. And new forms of art such as cinematography, helped to gain the widest possible audience. Throughout the XX century architecture – the most public of the arts, and cinematography, the most popular and available one, were working in a kind of "tandem" and finally created a powerful tool which influences human consciousness, the ability to adjust and to build person's relation to the real world. Most of architectural utopias were tested in a kind of the cinematographic virtual images. Cinematography reflected a look from outside, revealed both values and disadvantages of architectural utopias long before its implementation.

**Key words:** architectural utopia, architectural image, virtual images of architecture in the cinema.

## **Introduction**

It is considered that the notion of "utopia" appeared in literature in 1516 with the release of the novel with the same name by Thomas More "Utopia". Science and knowledge were presented as the defining component in building a perfect society by Tommaso Campanella, a Dominican monk, and Francis Bacon, a philosopher of the Renaissance Age. Also, "New Atlantis" by the latter became the first work of art of the peculiar genre of literature called science fiction, which is established on the hypotheses of scientific and technical progress. Descriptions of an ideal city, its arrangement and its vital activity were given separate chapters in all philosophical utopias of the XVI–XVII without exception. For example, T. Campanella's "The City of Sun" or D. Varasse's "History of Sevarambes". Thus, it can be claimed that utopias in the form of architectural fantasies were always an integral part of innovational thinking.

First architectural utopias that conform to the precise definition of this concept<sup>1</sup> have appeared in the XVIII century. Their authors are Étienne-Louis Boullée and Claude Nicolas Ledoux. A sign and metaphor system was developed in their works, which was necessary for the formation of images of utopias. Another important point was that self-sufficiency of these projects was confirmed as they were not meant for implementation, and therefore, they were not limiting thought with real technical possibilities of the time. The XVIII century also became the time of implementation of several social utopias. The Great French Revolution has shown not only the possibility of social reform, but also the price that the society has to pay for the implementation of utopian ideals.

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<sup>1</sup> Utopia is derived from the Greek words ο, "not", and τόπος, "place"; or, according to another version, ο, "good", in other words, "good place" – is a genre of fiction, close to science fiction, which describes the model of ideal society from the point of view of the author. Unlike dystopia, it is characterised by the author's belief in the impeccability of the model.

The name of the genre comes from the book of the same title by Thomas More – "A truly golden little book, no less beneficial than entertaining, of a republic's state and of the new island Utopia", in which "Utopia" is just a name of an island. As for the first use with the meaning of "a model of an ideal society", it occurs for the first time in the travel journal of an English priest, "Pilgrimage" (1613) by Samuel Purchas [1].

The industrial revolution of the XIX century, which led to fundamental transformations in the society, has given a powerful push not only in the development of architectural utopias, but also in their realization. The most striking examples are the experiments by Marie Charles Fourier and Robert Owen. Both, having sufficient financial means, tried to organise ideal settlements and, although in many ways these endeavors were not successful, still these experiments have had a huge effect on the development of utopian thought, on the whole, and architectural thought, in particular. For example, the idea of a multifunctional building suggested in Fourier's Phalanstery, excited the professional imagination of many generations of architects. According to A. V. Ikonnikov, by the end of the XIX century, architectural utopia was ultimately separated as a specialized type of utopia.

The XX century became the century of realization of many social utopias and global social shocks caused by them. The collapse of the Russian Empire and the formation of the USSR, Nazi ideology, World War I and II, the failure of Soviet socialist ideology and the break-up of the USSR, the construction of nations of social justice in the Scandinavian countries, the birth of a single European Union – these processes were happening against the background of rapid development of science and technology, growing awareness of exhaustion of natural resources and environmental pollution. All these social and political events influenced the formation of architectural conceptions of the XX century, which took shape in various architectural utopias, theories and manifests. Below is laid out a consideration of defining factors, which influenced architecture and society on the whole in the XX–XXI centuries.

The first technologic leap, related to the development of machine technologies and means of production, helped the formation of architectural world view of the founders of modernism: Le Corbusier, Richard Neutra, Mies van der Rohe and others. With the help of new architectural conceptions they strived for a new social order and aspired to find a spatial expression for it. Consequently, social and architectural utopias began to supplement each other.

The second technologic leap is related to the development of space technologies, mass media and the formation of a new society, “consumer society” by J. Baudriard's definition. Architectural fantasies by Archigram, Superstudio, Rem Koolhaas' OMA, Japanese metabolists' conceptions and others model a new environment, “alternative” to the existing one. Postmodern architectural avant-garde is actively searching for a new architectural paradigm, which would let architecture get out of the framework of the “Athens Charter” and the “Five Principles”. From the modernist axiom «Less is more» by Ludwig Mies van der Rohe to R. Venturi's retort “Less is bore”.

The third technologic leap is related to the development of computer technologies including CAD-programming. Greg Lynn, Asymptote, Thom Mayne and others were pioneers of this field. Architecture ceases to exist only in the limits of the physical world, it moves into the world of virtual images from the physical world. The computer world of networks and information streams expands the real world, image turns into reality.

In 2007, the President of European Commission J. M. Barroso announced the beginning of a new industrial revolution in one of his interviews, the essential principles of which include the principles of energy saving and eco-technologies. Eco utopias of the American architect James Wines and the SITE group laid the foundation of the “green movement” in architecture in the end of the XX century, which, in turn, became part of a social phenomenon – the society of “sustainable development”<sup>2</sup>.

It is also important to mention various forms of fixation of architectural utopias. Initially utopian conceptions used to be fixed verbally (literary descriptions), later in graphical models and models, and with the appearance of new technologies, such as photography, film, computer modelling, new forms of presentation of architectural utopias appeared – collage, video, 3D dynamic model. It is important to emphasize that cinema among these is one of the most important and diverse-acting instruments of fixation and approbation of architecture. Since the earliest stages of its formation, cinema generates architectural visual images very often, using various architectural utopias. With the film the viewer gets the opportunity to appreciate the spatial-volumetric model of the scene of the film as a real architectural phenomenon or experience. That is exactly the specific difference and importance of film from other types of fixation of architectural utopias: the fact of movement of an external subject of perception (the viewer) in the virtual space. We'll examine cinema as a modelling and approbation instrument of architectural utopias in combination with social phenomena.

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<sup>2</sup> The term “sustainable development” has been introduced into widespread use by the World Commission on Environment and Development in 1987 [2].

### **Objective of the article**

Using the method of pseudogenesis (B. A. Grushin) and periodization, proposed by the American architectural theorist D. Goodman, let's single out such ages of socially-cultural transformations of the worldwide society of the XX–XXI centuries: machine age, space age, media and information age, environmental age. On the basis of above-mentioned periodization, let's examine the evolution of architectural utopias in the light of social and cultural changes that happened in the society. Let's give special attention to cinema as one of the mechanisms of fixation and approbation of utopian thought in society and architecture.

### **Hypothesis**

As A. S. Tokarev points out, "in the modern society the value of the phenomenon called "image" over the "thing" phenomenon. Consequently, the virtualization of the modern society has influenced both the understanding of the essence of architecture organizing the physical world and the cinema's part – modelling the world of images" [3]. It can be assumed that cinema is becoming one of the ways of fixation and approbation of architectural thought (sometimes projecting the reality, sometimes utopic). It can be assumed that the author's utopias have a considerable influence on the creation of architectural cinematographic images, their interaction with the socially-cultural undertones in the plot of the film. Such "turnover" of images from architectural reality into the cinematographic world lets the aesthetics of avant-garde visual architectural images to be imprinted in the mind of a potential consumer of the finished product and to check how a particular utopia works in the social and cultural context and to reveal its strong and weak points.

### **Research findings**

Since its moment of appearance, the cinema had begun to use architectural images, creating a three-dimensional space for its characters. German expressionists, who have explored the capabilities of architectural fantasies and unveiled their potential in full after World War I, can be rightly called pioneers of this field. The newly created three-dimensional reality amplified and emphasized the characters' internal world. Since this moment architecture and cinema have been strongly influencing the processes occurring inside each kind of art.

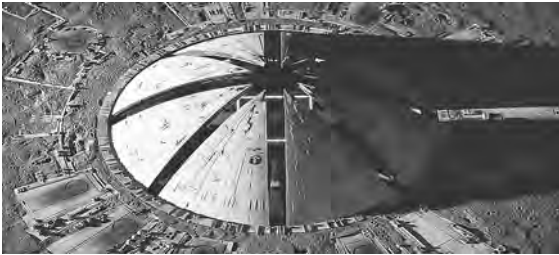
Let's examine the stages of formation of utopic images in cinema and architecture. **Machine age.** The growth of industrial production at the beginning of the previous century has led to rapid growth of population in cities. "The process of urbanization has been changing the structure of landscapes and settlement in spacious regions with destructive rapidity" [4]. Contradictory views on the rapid growth of cities, admirations and fears are the main topics of works of leading sociologists and philosophers of the beginning of the century. For example, a prominent American theorist of urbanism of the beginning of the XXI century. Mumford has considered it useful to develop the typology of cities by their negative qualities, which he has called and described as: "Tyranopolis" with its parasitism and gangsters-dictators, "Megalopolis" with its avidity, detachment and barbarism and "Necropolis" with its looting and primitivity, which follow war, famine and diseases. The research by a German philosopher and sociologist G. Simmel appears to be interesting. He has spent a large part of his life in Berlin and has been a witness of the city's influence on the world view of its "new" rural residents. Among his theories there is a claim that the new city lifestyle is composed of rapidly changing, dynamic "pictures", which is very similar to the feelings of a person, who is sitting in a cinema in front of a screen. The philosopher draws a parallel between the cinema and a city area. Architects have devoted themselves with fervour to formation of a new future and improvement of existing living standards. Town-planning projects by Le Corbusier, R. Neutra, F. Wright, I. Leonidov, N. Ladovski have not only been symbols of new architecture, but of a new lifestyle, based on rationalism, efficiency, new technologies and standards, but most importantly – on the faith in better future. A "composite image" of a future city created by the cinema fits these conceptions, which has been in many ways reflected by the visual representation of a cult film "Metropolis" by F. Lang (1927). It has shown the world the exciting views of Metropolis – a visual model of a future city. In this film the city itself is one of its main characters, making the viewer fall in love with it and pushing him away. The film takes place in the future. "Metropolis" is a cyclopean city, the location of which in space and time is never revealed. An interesting fact is that the biased professional consciousness of architects and town-planners of the beginning of the previous century did not seriously consider the signs of a ripening crisis of the still-forming Modernism. The cinema reflected a view from the outside. For example, a huge

futuristic city is separated into two parts – higher “heaven”, which is inhabited by “masters of life”. And underground industrial “hell”, workers’ quarters, who are reduced to appendages of giant machines. “Workers’ city” with its cheerless typical boxy buildings, heaping up over each other, does not evoke viewers’ optimism. In the image created by Lang there is a sensation of warning, that a building submitting only to the “spirit of utility and expedience”, can easily turn from a “machine for living” into a “box for living”, which essentially happened if we look carefully at cities of the age of “developed socialism” and post-soviet period. Despite the foreseen multilevel junctions and division of transportation, chaotic movement of transport in the frames of a film created almost a hundred years ago, reminds more of the main arteries of Moscow or Kiev of the end of the XX – beginning of the XXI on pre-holiday days.

Admiration of machines and mechanisms is an integral part of architectural utopic thought of those years. The description of “Realized utopia” by Boris Arvatov, published in the magazine LEF in 1923, can serve as an example: “A city in air, a city of glass and asbestos. A city on springs.” The realization of “culture-forming” potential of machinery has become an obligatory component of genre cinema. In the frames of the most well-known science-fiction films of that age: “Metropolis” by F. Lang (1927), “High Treason” by M. Elvey (1928), “Just Imagine” by D. Butler (1930), the viewer becomes a witness of a certain “embodiment” of science-fiction conceptions: complex mechanisms, automatically creating and assembling prefabricated elements of construction of buildings, atrium spaces with elevators, large stair-well underpasses, travelators, dynamic, streamlined vehicle shapes, monorail trains, huge interactive screens, light plastic furniture. Land and water are pierced with multitudes of underpasses, in which various vehicles are moving on different levels. In them a bright and – most importantly – visual metaphor of the age of machines and future is created. An abundance of glass vitrages and light, open spaces, monolithic framework, which lets overhung gardens to be made on every floor – all these features of fiction films we will see realized, but much later, in the architecture of the second part of the XX. Thus, it is established that *avant-garde* cinema became the experimental ground for later realization of architectural ideas and fantasies.

**Space age.** Unofficially the beginning of the space age of humanity’s life is considered to be 1957, when the USSR has launched its first unmanned satellite. By this time the dominating modernist ideology and the “spirit of utility” were realized in full extent in buildings in residential areas of after-war Europe with single-type high-rise apartment houses. Especially large-panel construction peaked in the USSR, it began with a fight against architectural excess in the mid-50s and has ended with the creation of the notorious soviet micro districts, which have been built on large areas from the Baltic to the Pacific. As Jakub Wujek wrote in his famous book “Myths and utopias of architecture of the XX”, “it seemed then that “Modern Movement” with its emasculated, “machine” ideology possesses the “magic formula”, which will give answers to all social demands of postwar society”. In place of the cult of “machine” appears the cult of “machine shapes” [5]. However, by this time many of the things that futurists admired in the beginning of the XX became a part of everyday life of an average man. A great number of “living units” all around the world were fitted with an air-conditioner, a refrigerator, a TV set and other “indispensable items”, there was a car or a motorcycle in the garage. Cars lost their mystic image and became a part of everyday life of millions of average men. The improved quality of life of post-war world called into question the ability of modernist doctrine to solve the relevant issues of the modern technocratic society, a society ready to consume more and more of new achievements of the civilization. The average man did not want to accept the role, in which “...future consumers were appointed as dummies in spaces, designated on perspective images” [5] any more. High tech, aerodynamic shapes, new materials, the ability of technology to transform depending on the objective inspired architects experiment boldly with shape, function and construction. This way new architectural ideas of a new generation of architects were conceived, which rebelled against the cheerlessly rational architecture of modernism. “We are in pursuit of the new idea and vernacular language that could coexist with the space capsules, the computers, and the throwaway packages of an atomic/electronic era” [6]. This is the wording one of the participants of a British group Archigram, W. Chalk used to formulate the objectives of architects of a new era. “...architecture has to be mobile as a cloud, responding flexibly to the changing requirements of the people” [7], echoes him W. Prix, the creator of the Coop Himmelb(l)au bureau, The brightest science-fiction films of that time imprint a new “space reality” in the mind of an average man. In the films “2001: A Space Odyssey” (1968) by S. Kubrick and “Star Wars” (1977) by G. Lucas the emphasis is on autonomous, isolated from the external world, inhabited structures with complex architectural and engineering solutions. Robots and computers support the life activity of space

settlements, and battle machines defend from external threats. Architectural fantasies by B. Fuller (Dome over Manhattan (1960)), Archigram group (“The Plug-In City” (1964), “Walking City” (1964)), works by C. Price, Y. Friedman, Japanese metabolists K. Kurokawa, A. Isozaki, K. Tange can be clearly seen in the architectural images created on filming sets. Images created in the films have been endlessly quoted not only by cinema-men, but also by architects – echoes of the aesthetics of “A Space Odyssey” and “Star Wars” can be sensed in the realized “high-tech” projects of the architectural avant-garde of 70–80s of the XX. Such large projects as Hong Kong Bank Headquarters by N. Foster (1979–1986), London office of the Lloyd’s society by R. Rogers (1979–1984) or the famous Centre Pompidou in Paris by R. Piano and R. Rogers (1971–1978) can be used as examples. Use of high technology in design, construction, and engineering of buildings became a distinctive feature of this style of architecture.



**Fig. 1.** Frame of the film “2001  
A Space Odyssey”  
by S. Kubrick, (1968)



**Fig. 2.** Poster for the film  
“Silent Running” by D. Trumbull,  
(1972)



**Fig. 3.** Model for the film  
“Logan's run” by M. Anderson,  
(1976)

**Media age.** The second part of the XX century became a time of re-evaluation of the results of various “scientific leaps” and industrial revolutions. Optimism, with which the society perceived “machines” and modernism in the beginning of the XX century, bold assumptions that “The new era will offer a new model of city to man..., new city will ensure the cooperation of machines, man and environment” [8] gave place to apathy and disillusionment. Modernists did not manage to create a new model of a better future, a model of cooperation of the City, the Man and the Machine. Instead, mass panel construction, which gained momentum all around the world, called into question the person’s individuality itself, depersonalizing his human environment, and the nuclear arms race, pollution of the environment and rapid population upsurge called into question the existence of human civilization itself. Correspondingly, in science-fiction films of the end of the XX century such as “Soylent Green” by R. Fleischer (1973), “Brazil” by T. Gilliam (1985), “Blade Runner” by R. Scott (1982), cities appeared as an embodiment of human fears, symbols of overpopulation and chaos, an ideal place for dystopias of destruction and degradation.

Changes in social and architectural consciousness, which began in 60s, took definitive shape in 80s of the XX century. The development of mass media and communications, which sped up the exchange of information and knowledge, greatly influenced the transformation of social consciousness. In his book “Ways of Seeing” John Berger claims that sight is primary to speech. “Understanding of our place in surrounding world is formed by none other than sight” [9]. Visual sources of information helped the average man to experience “involvement” in events and made him a “participant” of processes all around the world, became his own “window into world”. Reality is what the TV shows. “Anything that is not in the field of vision of the mass media is as if it did not exist at all. At the same time what the TV shows does not reflect what “actually is happening”... From the point of the most radical post-modernists, the reality itself disappears” [10]. Colorful pictures, that replace one another on the TV and monitor screens, have plunged the post modern society into a simulative world of hyperreality of images and fantasies. In their philosophy research Jameson, Fukuyama, Baudrillard made a suggestion, that in the end of the XX the history has ended and the traditional notion of space and time ceased to exist. What seemed as an end of the world to some sociologists and philosophers has been perceived among architects as a break in the deadlock, in which the architectural society of the second part of the XX found itself. Many architects spoke of the phenomenon of Postmodernism with the same enthusiasm as of Modernism in the beginning of the century. “In short the content of our buildings is not the Space Age of the Energy problem, not the Machine age or High Technology, but the variety of cultural experience, the

plurality of psychic, social and metaphysical states possible to people” [11]. A distinguishing feature of postmodernist doctrine was the desire to level the boundaries between the traditional cultural layer and the so-called “mass culture”. Organize the cross-cultural dialogue between “high culture” and “mass culture”, erase the boundaries between the elite and the masses: from Italian Renaissance and the Dutch painters to the plastic bag with an image of Gioconda and a can of soup by A. Warhol, from antique porticoes of Greece and Rome to the huge AT&T portico skyscraper (1984) by P. Johnson. But most importantly, Postmodernism brought back variation into architecture, brought back the architectural thought’s ability to invent and contrive. Robert Venturi stated: “I like elements which are hybrid rather than ‘pure.’ Compromising rather than ‘clean,’ distorted rather than ‘straightforward,’ ambiguous rather than ‘articulated,’ perverse as well as impersonal, boring as well as ‘interesting,’ conventional rather than ‘designed,’ accommodating rather than excluding, redundant rather than simple, vestigial as well as innovating, inconsistent and equivocal rather than direct and clear. I am for messy vitality over obvious unity” [12]. Such declaration caused a great effect, which was reflected in both architectural and cinematographic works. The topic of dialogue of man and architecture found an interesting interpretation in “Dark City” by A. Proyas. There is no longer anything constant and unambiguous. In this film the city, its spaces and shapes are presented as a living organism. On them hopes, wishes and fears of its inhabitants are projected, physically changing the architecture and the human environment. Architecture becomes not only more varied, but more plastic, informative and ambiguous.



Fig. 4. Frame of the film “Blade Runner” by R.Scott, (1982)



Fig. 5. Frame of the film “Blade Runner” by R.Scott, (1982)

**Information age.** Unfortunately, appeals by the theorists of Postmodernism to use complex metaphors and cultural codes to communicate with the consumer have been interpreted by the practicing architects literally and led to excessive keenness on historic subjects, chaotic “devouring” of all styles of the past, “potpourri” on historic topics. The past has been disassembled into “spare parts” and “quotations” for a constructor, from which a limitless number of variants can be mechanically assembled. Cinema, as if foreseeing the imminent architectural riot of the 00s, produced images of a megapolis in the film “The Fifth Element” by Luc Besson, that seem like a tracing copy of illustrations of the famous book series of the past century “King’s Views of New York”. No hidden undertones or meanings, only a skillfully made applique on the topic “Futuristic city of the beginning of the XX in Art Deco style”. Owing to the development of innovative technologies, in the last two decades of the XX architects received a new instrument of modelling (design) of virtual reality – systems of automated design. While researching the past, postmodernist ideology has been neglecting the capabilities of technologic progress, that’s why, evidently, it could not become a firm basis in the development of architectural trade. In the book “Theories and Manifestoes of Contemporary Architecture” C. Jencks considers that the transformation of Postmodernism in the beginning of the XXI has ended with the creation of a so-called “New Paradigm”: “Instead, the pluralism and complexity that Jane Jacobs and Robert Venturi supported have developed to a new level. To signify this new stage it might be called Complexity II, one influenced by what are generally called ‘the new sciences of complexity’ – fractals, nonlinear dynamic, chaos, and self-organizing systems. These are particularly illuminated by the computer, both visually and conceptually, the post-modern instrument, the equivalent to the modern telescope and microscope” [11]. In his book “Form postmodernism to non-linear architecture: Architecture in the context of contemporary microscope and science” A. Dobrytsyna also emphasizes the importance of interaction of architectural activity and new technologies: “the XXI is a beginning of an era of technogenic architecture. Non-linear experiments of the mid 90s were a trial in a new direction. The dialogue of the trade with techno-science awakens the spontaneous internal forces of architecture, intensifying the intension of selection of development choices, which contribute to the preservation of its stability” [12].

A distinguishing feature of modern architectural practice is a large number of various outlines and graphs. They contain all necessary information to understand why exactly the object designed looks like it does. Graphs and algorithms give birth to shape, and computers simulate the “new reality”? Both architects and film directors proposed to reflect upon this as early as at the dawn of 00s. In architectural practice an American duet Asymptote with their project “New York Stock Exchange” (1997–2000) and a Dutch quartet MVRDV with their installation project “Metacity/Datatown” (1999) were pioneers in mastering of virtual space. In cinematograph they correspond to brothers Andy and Larry Wachowski with their “The Matrix”. Despite the clear affiliation with pop culture, plots of such blockbusters of the beginning of the XXI as “Clones” (2009) by J. Mostow, “Inception” (2010) by C. Nolan, “Repo Men” (2010) by M. Sapochnik contain serious philosophical questions. What is primary – reality, created by our mind (or imposed on it) or the environment, in which the body is located? And what place in this virtual world does the architect’s trade have, if anyone can model space and create architecture by himself?



Fig. 6. Frame of the film “Inception” by Ch. Nolan, (2010)

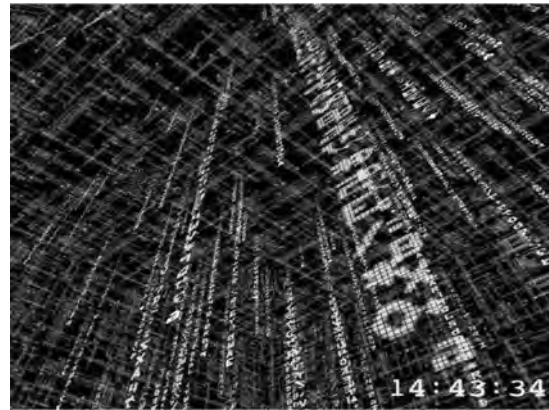


Fig. 7. Frame of the film “The Matrix” by The Wachowski Brothers, (1999)

**Environmental age.** Possibly, “green architecture” and energy-saving technologies will become the new “-ism” that will unite the architectural society. Marginal experiments of the “pioneers of green building” in the second part of the XX by P. Soleri, the Arcosanti settlement (building began on 1970) and J. Wines from the SITE group, “Green Manhattan” project (1979), have shaped into a steady architectural trend of the first decade of the XXI. The topic of “sustainability” is one of the favorite topics of architectural avant-garde of the beginning of the XXI.



Fig. 8. Frame of the film “Wall-E” by A. Stanton, (2008)

Both beginning architects, for example, collections of works, presented in the framework of the third international competition “Self Sufficient City”, organized by the Institute for Advance Architecture of Catalonia (IAAC) in 2008 or the internet-project eVolo, and practicing megastars of modern architecture are occupied by the search of the most effective sustainable systems. For example, N. Foster and partners have created the Masdar project in UAE (2006–2016), which proposes the erection of the first city in the world supplied with solar energy and other renewable energy sources, which has a stable ecologic environment with minimal emissions of carbon dioxide into

the atmosphere, and a system of complete recycling of waste of city activity. No wonder the topic of careful treatment of nature and its eco resources runs through such cinema hits as “Wall-E” (2008) by A. Stanton, “Avatar” (2009) by J. Cameron. Their plots imprint in the viewer’s mind the thesis that saving of eco resources is an indispensable condition of continuation of the existence of human civilization.

## Conclusions

Thus, a short excursus has shown a steady interconnectivity of seemingly independent creative fields. In historic aspect five main stages of this evolution were revealed, namely: machine, space, media, computer and eco ages. However, the described phenomena had local manifestation and not the same in a global context. In conclusion it’s important to emphasize, that scientific and technologic progress, stimulated by social and political processes, has greatly influenced both the development of architectural utopic thought and the architectural activity on the whole, which was reflected in various science-fiction films of the XX–XXI centuries, which advanced the architectural realization by several decades and as if preparing the society for their realization. We can assume that in our research we can rely on the Jung’s theoretical model on collective unconscious. The main difference of ‘collective unconscious’ from ‘individual unconscious’ is that it is common for different people, does not depend on individual experience and history of development of the individual, constitutes some “common denominator” for different people. The cinema can be viewed as one of the instruments in formation of images of new architectural paradigms by the viewers (potential clients of the architect). In the process of viewing the film in the viewer’s subconscious a peculiar individualization of the architectural image through film playback and fixation will take place. What if the architect, while presenting his project to the client, will not operate complicated wordings and terms, but will appeal to architecture as some archetypal model, which is fixed in the cinematographic image of the film? It’s not inconceivable that the path the architectural avant-garde image has taken through the cinematograph and the cinema hall, from the ideal to the realization, will turn out to be more effective, than architectural presentations in the offices of the world of money and capital.

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### АРХИТЕКТУРНІ УТОПІЇ КРИЗЬ ПРИЗМУ АРХИТЕКТУРНИХ ОБРАЗІВ КІНЕМАТОГРАФА ХХ–ХХІ ст.

***Анотація:** Феномен ХХ–ХХІ століть полягає у граничній медіатизації. Нові засоби зв’язку і передачі інформації прискорили поширення ідей і полегшили доступ до джерел та їх авторів, а нові види мистецтва, такі як кінематограф, допомогли охопити максимально широку аудиторію. Протягом усього ХХ століття архітектура – найбільш публічне з мистецтв, а кінематограф – найпопулярніше і доступне, працювали у своєрідному «тандемі». Більшість архітектурних утопій пройшли своєрідну апробацію у віртуальних образах кінематографа. Кінематограф відображає погляд з боку, розкриває як переваги, так і недоліки архітектурної утопії задовго до її реалізації.*

***Ключові слова:** архітектурна утопія, архітектурний образ, віртуальні образи архітектури в кінематографі.*