School of Architecture
University of Illinois at Urbana-Champaign

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

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Architecture and cinema students meet with UIUC alumnus and award-winning Hollywood set designer Anshuman Prasad. Here we are holding a copy of Anshuman's groundbreaking master's thesis.

Anshuman Prasad made his first visit back to campus in 2019, just in time to join us for seminar as our special guest speaker.

This course and examples of past student works are featured in an article, Kathryn H. Anthony, "Learning From Hollywood: A Seminar on Architecture, Cinema, Environment and Behavior," in ***Ricker Report*** *(Fall 2020).* *https://issuu.com/rickerreport/docs/ricker_report_fall_2020_final_condensed*

Some excellent student projects originating from this seminar formed the basis for co-authored publications in ***Arch Daily****, the world's most visited architecture website:*

- Kathryn H. Anthony, Fernando Nebot Gomez, and Yashasvini Rao. "From Gangster City to Gotham City: The Changing Image of Chicago in Hollywood Films," **ArchDaily** (February 8, 2020). https://www.archdaily.com/930654/from-gangster-city-to-gotham-city-the-changing-image-of-chicago-in-hollywood-films
- Anastasia Sekalias and Kathryn Anthony, "4 Lessons Pixar Films Can Teach Us About Architecture," **Arch Daily** (August 17, 2015). http://www.archdaily.com/771987/4-lessons-pixar-films-can-teach-us-about-architecture' Received 10,000 "likes"…to date!
- Kathryn Anthony, Robert Deering and Curt Pratt, "Why Hollywood Needs to Change its Conception of 'The Architect," **Arch Daily** (October 25,

2013). http://www.archdaily.com/441844/why-hollywood-needs-to-change-its-conception-of-the-architect

- Erik Butka, Meagan Calnon and Kathryn Anthony, "'Star' Architects: The Story of 4 Architects who Made It in Hollywood," **Arch Daily** (June 19, 2013). http://www.archdaily.com/388732/star-architects-the-story-of-4-architects-who-made-it-in-hollywood/

Maybe yours will too?

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.

We'll explore how architecture and cinema have served as powerful voices for design as protest, in light of international movements for justice, equity, diversity and inclusion and Black Lives Matter. And we'll provide a critique of Hollywood and its slow embrace of diversity: for example, the gender bias of bestowing awards to "male tales" while minimizing the recognition of women as directors, writers, film editors, and cinematographers.

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 and TV series to his credit, including *Malificent: Mistress of Evil* (2019), where he designed the castle, *Passengers* (2016), *Batman v Superman: Dawn of Justice* (2016), *Wild Card* (2015), *Captain America: The Winter Soldier* (2014), *300: Rise of an Empire* (2014), *Ender's Game* (2013), *Fantastic Voyage* (2011), *Total Recall* (2011) and *Girl With the Dragon Tattoo* (2011). For more information about him see:
http://www.anshumanprasad.com/
http://www.imdb.com/name/nm1618791/
https://faa.illinois.edu/anshuman-prasad

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 national awards:

- Association of Collegiate Schools of Architecture Creative Achievement Award (1992)
- American Institute of Architects (AIA) Institute Honor for Collaborative Achievement (2003)
- Environmental Design Research Association (EDRA) Achievement Award (2005)
- Association of Collegiate Schools of Architecture Distinguished Professor Award (2009-10) and lifetime title
- Chicago Women in Architecture (CWA) Lifetime Achievement Award (2020)
- AIA/ACSA Topaz Medallion for Excellence in Architectural Education (2021)

Here is how course alumni describe 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

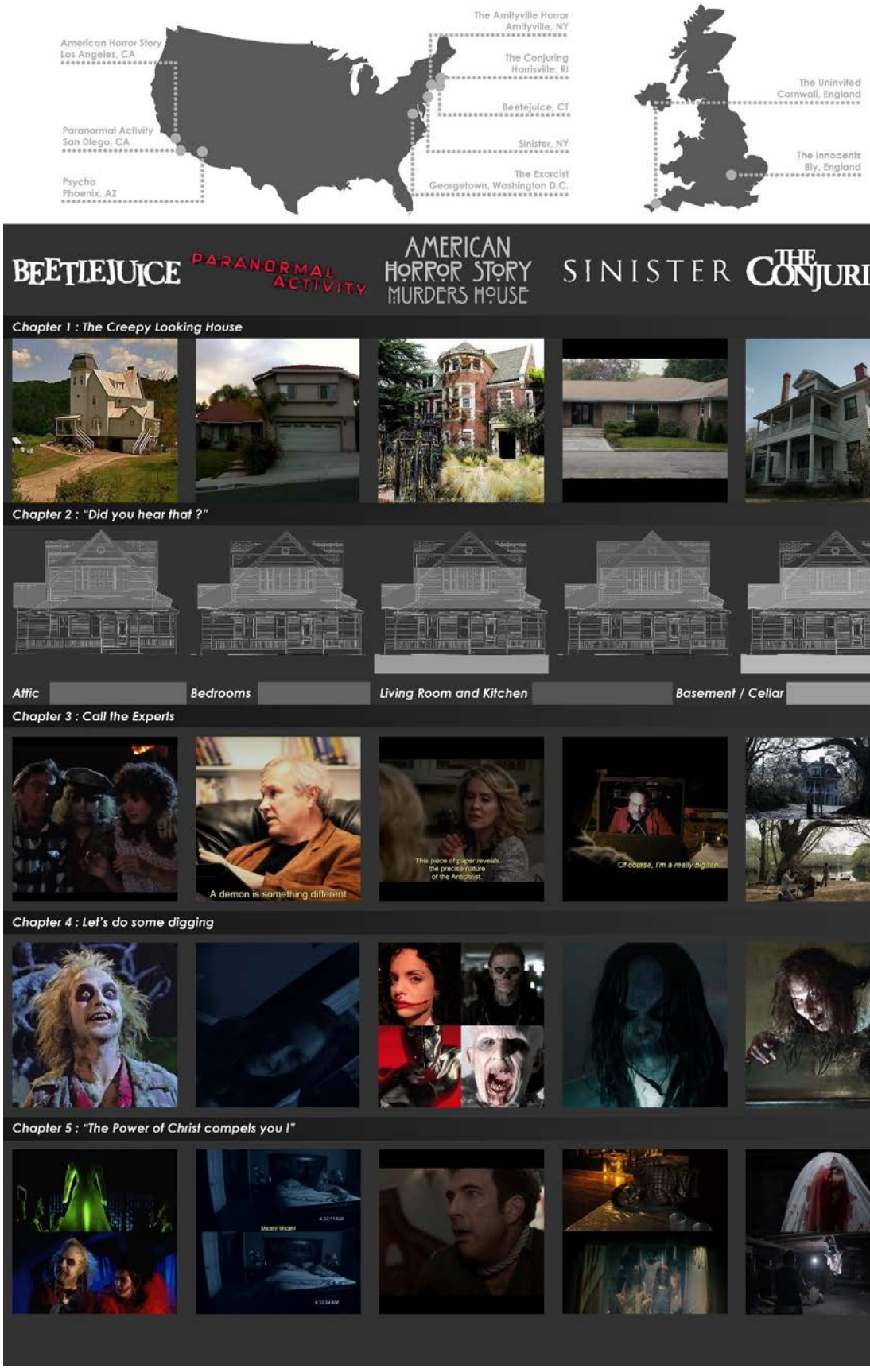
The primary thrust of the course examines varied aspects of architecture and environment-behavior as portrayed or deployed in filmic media. Topics range from representation of the architectural profession and its practitioners in films (accuracy of portrayal, popular preconceptions, social/cultural mystique, 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

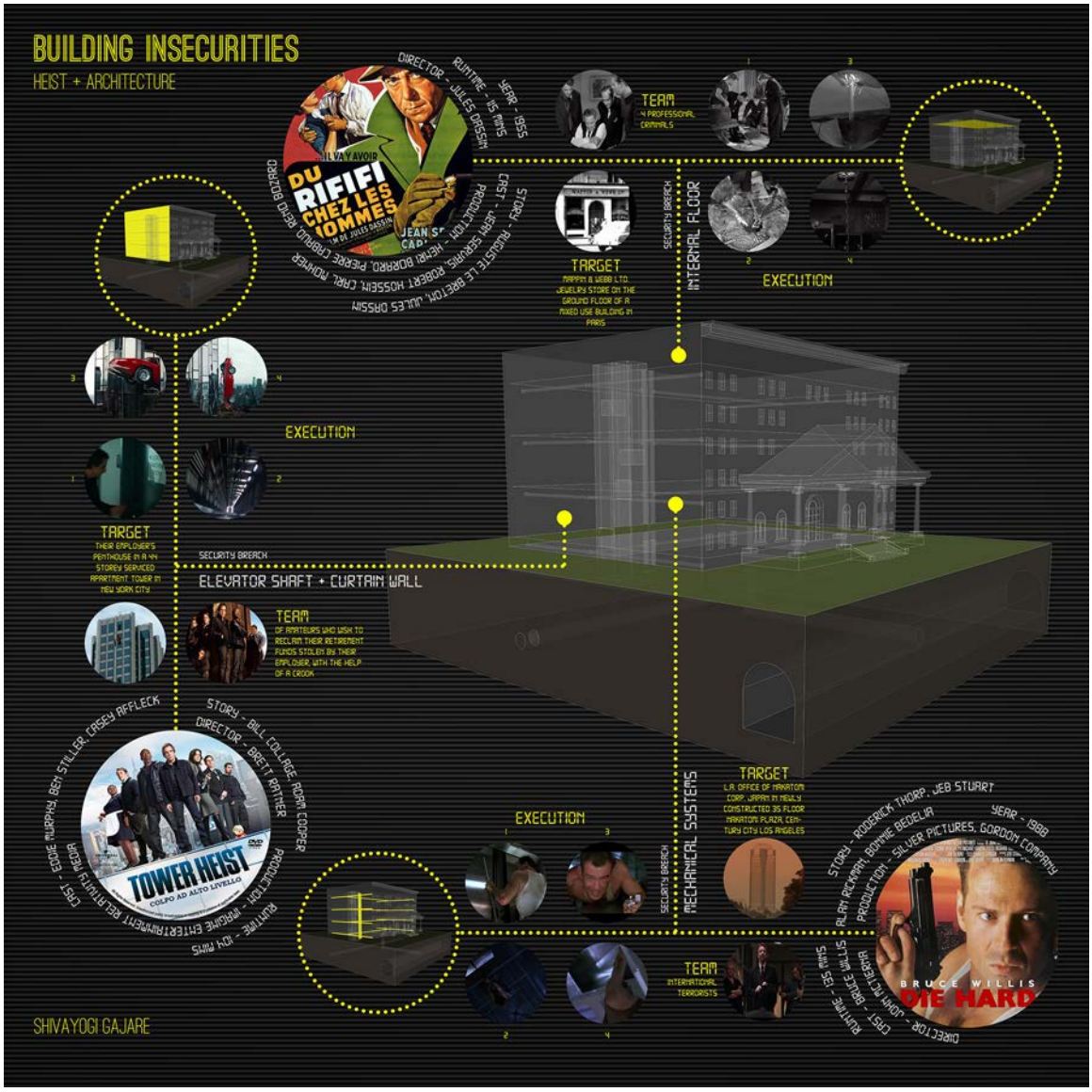
Check out a few of our favorite final student projects here:

Sushant Sapre on *American Horror Story: The Architecture of Horror Homes*

Shivayogi Gajare on *Building Insecurities: Heists in Cinema*

Richard Ignacz on *Cultural Insights about Bathrooms in Movies*


American Horror Story
Los Angeles, CA
Paranormal Activity
San Diego, CA
Psycho
Phoenix, AZ
The Amityville Horror
Amityville, NY
The Conjuring
Harrisville, RI
Beetejuice, CT
Sinister, NY
The Exorcist
Georgetown, Washington D.C.
The Uninvited
Cornwall, England
The Innocents
Bly, England
BEETLEJUICE
PARANORMAL ACTIVITY
AMERICAN HORROR STORY MURDERS HOUSE
SINISTER
THE CONJURING
Chapter 1 : The Creepy Looking House
Chapter 2 : "Did you hear that ?"
Attic
Bedrooms
Living Room and Kitchen
Basement / Cellar
Chapter 3 : Call the Experts
A demon is something different.
This piece of paper reveals the precise nature of the Antichrist.
Of course, I'm a really big fan.
Chapter 4 : Let's do some digging
Chapter 5 : "The Power of Christ compels you !"


BUILDING INSECURITIES
HEIST + ARCHITECTURE
DIRECTOR - JULES DASSIN
RUNTIME - 115 MINS
YEAR - 1955
DU RIFIFI CHEZ LES HOMMES
STORY - AUGUSTE LE BRETON, JULES DASSIN
CAST - JEAN SERVAIS, ROBERT HOSSEIN, CARL MOHNER
PRODUCTION - HENRI BORARD, PIERRE CABAUD, RENO BOZARD
TEAM
4 PROFESSIONAL CRIMINALS
TARGET
MAPPIN & WEBB LTD. JEWELRY STORE ON THE GROUND FLOOR OF A MIXED USE BUILDING IN PARIS
SECURITY BREACH
INTERNAL FLOOR
EXECUTION
EXECUTION
TARGET
THEIR EMPLOYER'S PENTHOUSE IN A 44 STOREY SERVICED APARTMENT TOWER IN NEW YORK CITY
SECURITY BREACH
ELEVATOR SHAFT + CURTAIN WALL
TEAM
OF AMATEURS WHO WISH TO RECLAIM THEIR RETIREMENT FUNDS STOLEN BY THEIR EMPLOYER, WITH THE HELP OF A CROOK
STORY - BILL COLLAGE, ADAM COOPER
DIRECTOR - BRETT RATNER
CAST - EDDIE MURPHY, BEN STILLER, CASEY AFFLECK
TOWER HEIST
COLPO AD ALTO LIVELLO
PRODUCTION - IMAGINE ENTERTAINMENT RELATIVITY MEDIA
RUNTIME - 104 MINS
EXECUTION
SECURITY BREACH
MECHANICAL SYSTEMS
TARGET
L.A. OFFICE OF NAKATOM CORP. JAPAN IN NEWLY CONSTRUCTED 35 FLOOR NAKATOM PLAZA, CENTURY CITY LOS ANGELES
STORY - RODERICK THORP, JEB STUART
ALAN RICKMAN, BONNIE BEDELIA
PRODUCTION - SILVER PICTURES, GORDON COMPANY
YEAR - 1988
TEAM
INTERNATIONAL TERRORISTS
RUNTIME - 135 MINS
CAST - BRUCE WILLIS
DIRECTOR - JOHN MCTIERNA
BRUCE WILLIS
DIE HARD
SHIVAYOGI GAJARE

Richard Ignacz
ARCH 576 Prof. Anthony
CULTURAL INSIGHT OF BATHROOMS IN MOVIES
ANALYSIS & DATA
COLORED ONLY
No Whites Allowed
I'M ASEXUAL
ELIMINATE "TRANS BLADDER"
NO SEX NO DRUGS NO ROCK & ROLL
I LOVE YOUR CROCS -NOBODY
CAUTION
WET FLOOR
DUMB DUMBER
SCARY MOVIE 2
PSYCHO