FILM

A Referant for Architecture in the context of the City

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Dissertation submitted on 22/9/99 to the School of Architecture in partial fulfillment of the requirements for the Degree of Master of Architecture

ABSTRACT

Architecture is a close system and for a long time has used painting as its referant. In view of the complexities of rapid urbanisation, painting, a traditional referant of architecture does not suffice. Film has an intricate relationship with the city. It is the visual arts form that has developed alongside the city, and hence a possibly more powerful form of referant for architecture in the city. The hypothesis is thus: Film is a more powerful than painting as a referant for architecture in the context of the city.

Painting as a referant for architecture is examined and Rob Krier’s theory on Urban Space is used as a case study of how architectural theories has its roots in painting as a referant. Paintings as a referant to architecture in the city is proven to be limited, given the condition of the city. The relationship of film and architecture is examined and relevant theories regarding film as a referant for architecture is reviewed.

Although film proves to be a more powerful referant, given its strength in the representation of the city, painting still has its role as a referant for architecture, especially in the aesthetic system. The role of film and painting serve as different referant for architecture, though one is more powerful than the other.