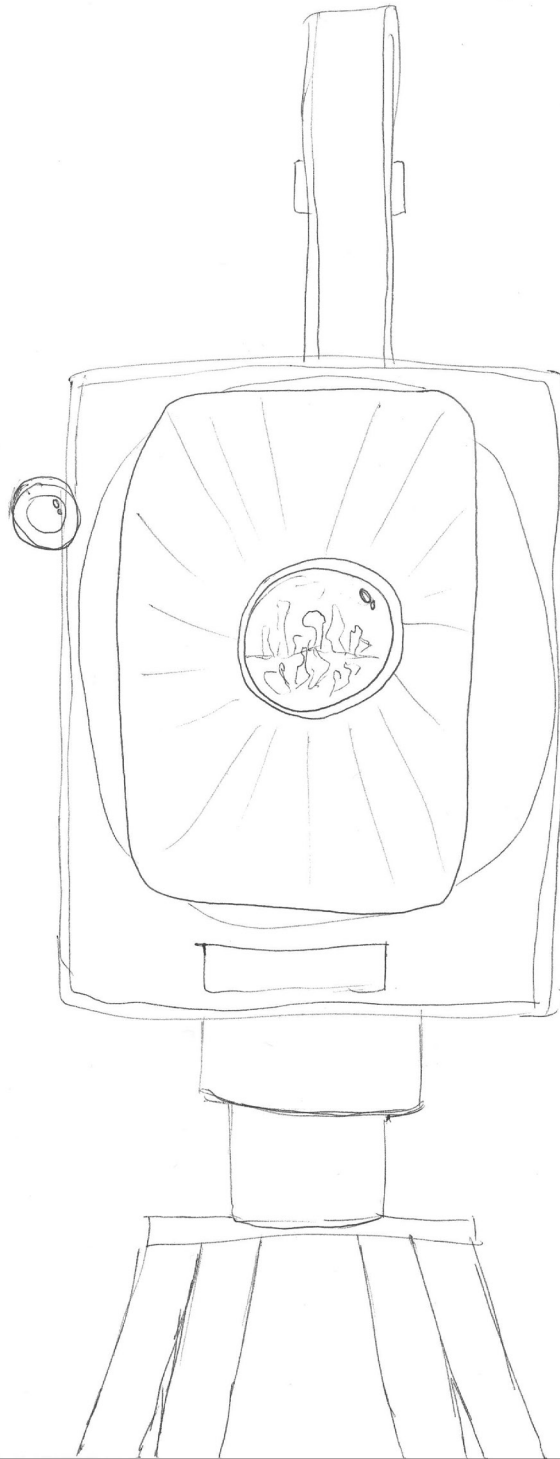


Our Future Through a Film Lens

A Speculative Exploration of the Future's Architecture Based On Today's Development Plans & Films



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CHALMERS

Nadja Lennartsson
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Chalmers School of Architecture
Department of Architecture and Civil Engineering

Master program in Architectural Experimentation
The Profile of Architectural Experimentation

Examiner: Jonas Lundberg
Supervisor: Mimmi Amini

Student Background

PRIOR EXPERIENCE

Bachelor in Architecture, Chalmers University of Technology in Gothenburg
Exchange Studies in Architecture Fall 2023, University of Strathclyde in Glasgow

MASTER STUDIOS

Design studio 4AE, Fall 2023, University of Strathclyde in Glasgow
Prototypes and assemblages, Spring 2024, Chalmers University of Technology in Gothenburg
Mediated material interfaces, Fall 2024, Chalmers University of Technology in Gothenburg

Abstract

The future city consists of tightly built high buildings, so the sky is barely visible. People will no longer eat food, but rather take pills, and the traffic will be moved to the air. Everywhere you go, there will be some sort of technology, and society relies on AI. Natural disasters are more common with greater effects and more problems in the utopia arise. The dream people once had has turned into a nightmare.

The thesis speculated and explored the future of Gothenburg, which was shown in a final film. Today, architects don't use the art of storytelling, but rather technical drawings to communicate their ideas, and the images they create are seldom emotionally affecting. On the other hand, films communicate a range of emotions that affect the viewers.

In this thesis, storytelling and communicating emotions through hand drawings, aquarelle colouring and film in architecture is explored. By inspiration from films, architects can communicate emotions in architecture and enhance the experience of spaces. They can also take inspiration from films and other media to design buildings or reflect on our society's architecture.

How do film and museums communicate and portray dystopia and anxiety?

What will Gothenburg look like every 25th year from today to 2125, based on the architectural developments happening today?

Rosenlundsverket is a deteriorating building in Gothenburg with many layers that contribute to a dystopian appearance. By an analysis of five films, this thesis discovers how time, colour, light and shadow can communicate emotions and how those strategies can be applied to buildings. That results in a reconstructed version of the building that metaphorically is our distorted future.

The analysis consisted of watching films, choosing particularly emotional scenes, sketching them and placing them on a timeline. They were then analysed to determine how they portrayed and evoked emotions such as anxiety.

Based on the analyses and research about utopia, dystopia and filmmaking, perspectives of the Rosenlundsverket's rooms were painted. The perspectives of the utopian and dystopian rooms were then assembled into a film.

The tools learned from the explorations were then used when creating and materialising my personal view of the future Gothenburg city, which was lastly shown in a film.

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Thesis - In Short

Subject

The thesis speculated and explored the future of Gothenburg. This was made through inter alia the lens of different impactful films. They were the utopian and dystopian films *Metropolis* (Lang, 1927), *Blade Runner* (Scott, 1982), and *Megalopolis* (Ford Coppola, 2024), and the architecturally interesting films *The Shining* (Kubrick, 1980) and *The Hateful Eight* (Tarantino, 2015). This topic is relevant because it explores alternative ways of thinking about and communicating emotions in architecture. In this project, it is used to study and portray dystopia and anxiety, which is my personal view of the future of architectural cities.

The contribution this thesis makes to the profession of an architect is the importance of getting inspiration from other media, communicating emotions, and how that can be applied to architecture. Since it also shows one of the possible outcomes of our architectural actions today, it can help us understand and change it if we want a different result.

To break new ground in the industry, we have to be inventive and speculative. By taking inspiration from film architecture, we will not only get more creative and experimental, but it can also inspire how we communicate architecture and spaces. We can start looking at spaces and what emotions we want to feel in that space, and then get inspiration from the film on how to accomplish that.

Film can be a very effective tool to communicate emotions, which otherwise can be hard to communicate in renderings and drawings. This is important to fully understand the meaning of a space and how it feels to be there. To achieve this, architects need to think more about the motive and narrative of their designs and how to communicate that better. That leads to more imaginative architects, and this thesis aims to be a starting point for this way of thinking and working.

The master's thesis results in a video circling Rosenlundsverket where 25 years pass every lap. The new buildings will pop up in the background, and a video will then show how Gothenburg changes throughout the years. The base for the whole thesis has been my dystopian vision of our future, in other words, my speculative vision of our future. It has been based on both my perspective of where today's architecture is heading, and also on different films. The design of this thesis is the

speculative city of Gothenburg and the interior of a future apartment. The design is then shown in a film.

The building explores how architecture can communicate emotions and affect the visitors. It portrays my vision of the future through the experience of spaces in our future society.

Aim

The aim is to create a design and visualise it in a film to communicate my vision of the future city and architecture. Films affect our visions of architecture, and that is something we, as architects, can use to our advantage. That is what this thesis will explore.

The thesis aims to shed light on one possible future we may head towards. With the methods and planning of architecture today, we may think we are heading towards a utopian future, but it could become dystopian instead. It seems that our architectural direction is towards a dystopian future with high buildings close together, which may not be what we want. The purpose also delves deeper by getting people to think about what future they truly want.

The project also shines light on the tools and techniques utopian, dystopian and architecturally interesting films use to communicate emotions, such as angles and lighting. A utopian scene can, for example, make the viewer feel free with a wide-angle shot and lots of dreamlike natural light. A dystopian scene can, for example, make the viewer feel cramped by a high-angle shot, and there could be low, only artificial light.

Delimitations

The thesis will not consider all utopian, dystopian, or architecturally interesting films. It will not mention the economic aspects.

Research Questions

How do film and museums communicate and portray dystopia and anxiety?

What will Gothenburg look like every 25th year from today to 2125, based on the architectural developments happening today?

Keywords

Speculative design, utopia, dystopia, filmmaking, Metropolis, Blade Runner, Megalopolis, The Shining, The Hateful Eight, Jüdisches Museum Berlin, future, urban planning, technology, AI, time, colour, light, shadow

Method & Tools

The research is made from reports and books about architecture inspired by films, utopia and dystopia, and filmmaking. An understanding of utopia and dystopia is determined by references such as Cinematic space in dystopian narratives: Social construction of home in the film High-Rise (2024) by Yılmaz and End of Utopia: Dystopian Architecture (2022) by Al Zahrani, Babonji and Alhalabi. These references help build a foundation of understanding of different concepts relevant to the project.

To understand the films' bases, the relationship between film and architecture was discussed, as well as the art of filmmaking.

Thereafter, film analyses of Metropolis, Blade Runner, Megalopolis, The Shining and The Hateful Eight were made by watching the films and choosing the most emotional scenes based on when I felt emotion, and therefore they could be subjectively chosen.

After that, timelines are created with sketches of those scenes, marking when they happen and how much time there is between them. Then, the scenes are analysed to determine which emotion they portray, how it is achieved and how it is connected to architectural concepts such as time, colour, light and shadow. An analysis is also made of the Jüdisches Museum Berlin. From the analyses,

strategies were found to explore Rosenlundsverket in Gothenburg.

The result was then presented in a film, created out of perspectives of the rooms in the building. The film aims to help visualise the experience and emotions of this thesis's view of our future architecture. That is easier done by a film, rather than only images, since it is easier to follow a narrative, and in the film, light, shadow, and angles can be explored more easily. The film is both a method and the result of creating spaces, trying them out and refining them. This is one example of the process being non-linear.

A new film was then developed to portray and show the future of Gothenburg. The film circles around Rosenlundsverket, and each lap, 25 years pass. In the building's surroundings, the changes in buildings can be seen. At the end of the film, the camera also captures the experience of moving around in the streets outside the big new buildings. It also shows the inside of the future's typical apartment and its functions and properties.

Process

This thesis consists of three phases with different focus points. In addition, sketching and modifying have been a part of the process.

The phases of this thesis are:

PHASE 1 - Research & Background

The research is based on books, reports, and other theses. The books are borrowed from the Libraries at Chalmers University of Technology, and the reports were found on the library's website. The theses were either found on Chalmers University of Technology's Library website or Chalmers School of Architecture's website. The references discuss utopia, dystopia, and filmmaking.

The knowledge of utopia and dystopia is needed both to understand each of the concepts and to understand people's visions of the future. The knowledge of filmmaking is needed for both the film analysis in Phase 2, but also in the making of the film in Phase 3.

This research is to build a foundation for the rest of the thesis and to understand different concepts that are relevant for the project and the analyses in Phase 2.

PHASE 2 - Film Analysis & Case Studies

There are also film studies made of *Metropolis* (Lang, 1927), *Blade Runner* (Scott, 1982), *Megalopolis* (Ford Coppola, 2024), *The Shining* (Kubrick, 1980), and *The Hateful Eight* (Tarantino, 2015). Case studies are also made of the Jüdisches Museum Berlin.

These analyses were made by watching the films, choosing the most emotionally impactful scenes, and determining why they were emotional and how it was achieved. This led to a few strategies.

Lastly, a study of Rosenlundsverket is made to define the qualities of the different rooms, related to the strategies from the analyses.

Based on the outcome and strategies formed in the film analyses and the case studies, experiments in rooms in the existing Rosenlundsverket have been made to create experiences with similar emotions. Depending on the

qualities of the rooms, different strategies are applied and tested by creating sketched perspectives that achieve the aimed qualities of the strategies, for example, a long dark corridor where the viewer feels claustrophobic, uneasy and observed.

The experiments are explored by perspectives to fully get an understanding of the room and the feeling of experiencing it. These are then coloured with aquarelle colour to enhance the emotions. These experiments aim to explore how rooms in Rosenlundsverket can be designed to communicate the emotions and experience of the future's dystopian city. These perspectives are then used as a base for the first film, showing the inside of Rosenlundsverket.

The proposal is visualised and presented as a film of perspectives in the building. The film is based on the painted perspectives and created as a model in Rhinoceros 8. The model is then imported into Twinmotion, where scenes are created for the film.

In the film, the viewer walks through rooms to experience the emotions of the building. The film is one example of a path to walk, but the experience can vary depending on which path the person walks through the building. The order of the emotional scenes is inspired by the film analyses.

The film aims to help visualise the experience and emotions of this thesis's view of our future architecture. That is easier done by a film, rather than only images, since it is easier to follow a narrative, and in the film, light, shadow, and angles can be explored more easily.

PHASE 3 - The Future of Gothenburg

The drawings of future situations and functions in Phase 1 serve as inspiration for the final film, drawing on the knowledge I gained from film studies on how to portray the future and dystopia. The last film shows what Gothenburg will look like in the future. The camera circles around Rosenlundsverket, which has been studied before, and every lap around the building, 25 years pass. That way, the viewer will see how Gothenburg changes. At the end of the film, the camera moves into an apartment to show what that would look like in 2125. It shows what the furniture will look like, including materials and other features.

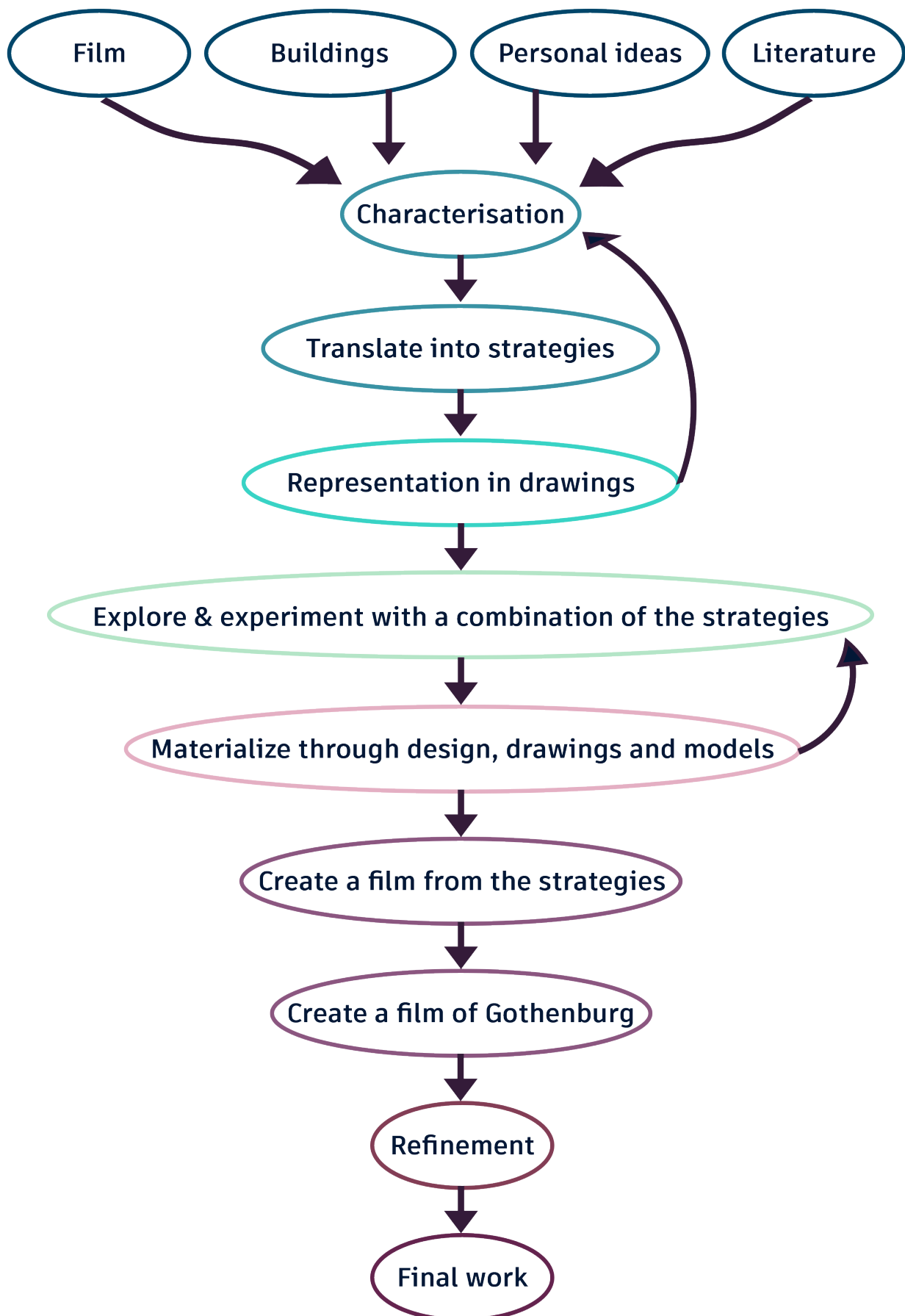


Figure 1.
Process Diagram

PHASE 1

RESEARCH & BACKGROUND

Personal Background

A common theme throughout my education has been to think outside the box and think about the experience of spaces. Throughout my life, I have always appreciated the experiences of space. I grew up in the beautiful landscape of Öland with a closeness to nature, and that has made me truly value my surroundings. When travelling, I love exploring new places and many of my memories are often connected to the feeling and experience of places. The feeling and mood of places can differ many times, depending on how they appear. They can have different lighting, shadows, and colours, and you can experience them from different views. This can then also differ between different weather and seasons. The spring and summer, with all their colours and blossoming, give me hope, happiness and joy. Autumn and winter bring me calm and relaxation.

Growing up in an open landscape with fields, forests and the sea, that feeling of freedom has become my ideal place to live. When I later moved to Gothenburg, I got to experience a different kind of place with high and dense buildings that are now planned to become even higher and denser. It therefore seems like we are heading towards a dystopian future, although a utopian dream. Hence, I wanted to honour the experiences of places in my master's thesis and use Gothenburg as an example. I wanted to dive more into how our future may become, based on my personal view, which could be called dystopian.

The feelings of a dystopian future are, in my opinion, more negative, such as tension, anxiety and stress. The dystopian-looking Rosenlundsverket is the perfect centre of this with its weirdly put-together buildings. Industrial buildings also have a tendency to withstand time and changes in the city. The wish is to make people realise the direction we are heading towards and that it may not be the best option. This then leads to people reflecting on what kind of place they want to live in and start striving for that.

Background

A picture is worth a thousand words, a quote that may be truer than we think. People are more trained to see and understand pictures and moving images (Holmer & Landfeldt, 2004). As architects face new demands, it is increasingly important for us to enhance our communication skills, particularly in conveying ideas visually and effectively.

There are many similarities between the film and architecture in terms of the process of design and production (Fear, 2000). In our everyday lives, the film can transform our lives into something else. The relationship between film and architecture has always been symbolic and has made it possible to create illusions and expressions of something that has not existed before (Holmer & Landfeldt, 2004). The knowledge of a filmmaker differs from that of an architect's and we as architects need to try to understand that knowledge. Rem Koolhaas, now a famous architect, was a movie scriptwriter who said that there are few differences between film and architecture (Fear, 2000). Another person who has worked in both fields is Patrick Keiller. He started as an architect and then became a filmmaker to learn to communicate architectural qualities.

Ever since early films like the Lumière film, *Chicago, Grande Roue* (Promio, 1896), architecture has played an important role in moving images. In the one-minute-long film, the Ferris wheel and its surrounding architecture in Chicago were filmed (IMDB, 2025). In the film, you could also see people walking and riding horse-drawn vehicles. There were two intended audiences for the film: one was the local viewers to see places they recognised on the big screen, and the other was the people in other countries to discover foreign cultures and lifestyles (Toulet, 1995).

The purpose of the first futuristic film was to free it from literary and theatrical dependency and to develop its telling of stories (Edwards, 1988). *Vita Futurista* and *Thais* are two different futuristic films from the middle of the 1910s. What those two films have in common and what characterises experimental futuristic theatre from that time is its absurd and abstract symbolism. For example, in the film *Vita Futurista*, a love affair between a man and a chair is portrayed, and it ends with the chair giving birth to a stool.

In films, the settings and moods of characters are defined and determined by the presence of architecture (Fear, 2000). Film space consists of walls, light and shade,

and the changes in those and the atmosphere affect the effect the film has on its audience. Film architecture has been photographed and embraces the actors and scenes. It can be seen as fictional architecture and always has a meaning.

Film has, according to Anthony Vidler, quoted by Fortin (2011), been seen to forecast the architecture and the city. The film *Metropolis* (Lang, 1927) did just that and succeeded where architecture failed to build the future in the present.

The science fiction genre is hard to define since the films are also often connected to other genres such as horror, western and comedy (Fortin, 2011). The genres are also changing in response to the influences of culture, industry and other parts of society. Science fiction also often discusses the subject of religion. For example, science fiction films can be about genetic manipulation, euthanasia and human origins, and then also touch on the supernatural. The function of science fiction is, therefore, to create infinite things of transcendent experience and thus produce a world outside the frame of our reality. Furthermore, architecture has an important role in establishing plausibility through familiarity and technological images, but also by using alienation to evoke the unknown.

Futuristic architecture and societies existed long before the modern period, as seen in visions of, for example, the Tower of Babel and Renaissance ideal cities (Fortin, 2011). The accelerated progress of engineering and manufacturing technology in the 1800s made much of the previously impossible possible. Later, in the 1900s, the opportunity to communicate these visions to societies through film became an ideal medium, something that wasn't possible for the utopian authors of the 1800s.

The way films portray and communicate emotions has always had the power to make the viewer feel sympathetic and empathetic (Sindelar, n.d.). Emotions are vital to telling a story of a movie, but they're also vital to the human experience. Emotions can be triggered by, for example, perspectives in the cinematography, the orchestral soundtrack or great written and delivered dialogue. Our brains usually mimic the visual things we see. If we see smiles on the screen, it will automatically put a smile on the viewers' faces.

My Vision of 2125

My view of the future may sound very dystopian, but there might be a reason for that. It looks like today's architecture is heading towards a future with buildings built tightly together and with at least ten levels. If we ask other people, I think that most of them don't like much of today's built architecture.

I believe that the future's architecture will consist of high buildings in glass with green roofs, where people will harvest their own food. In the future, I think that we will eat less food and also more locally produced food. Most people will harvest their own food, and we will take many pills to get all the vitamins we need.

In 100 years, the cars will be replaced with self-driving and flying vehicles, with the possibility of driving them on the ground. Most of the big cities will not have any roads for traffic on the ground, but rather a system for flying vehicles. The vehicles won't be as needed as people make them to be today. More people will find other ways of transportation more preferable, such as cycling or, when needed, taking public transport. There will also be platforms to stand on that transport people to their destinations, similarly to escalators today.

Technology will be essential in the future. The societies will be transformed from today and will be built on more technology, such as AI. The households will have robots taking care of the chores and everything in the houses will be technology-based.

Even though this may sound like a utopia, there is a risk that this to turn into a dystopia, and that is what I think will happen. The dream will turn to a nightmare, as many times before.



Figure 2.
My Vision of the Future

The following images and story are inspired by the book *2010: Living in the Future* by Geoffrey Hoyle (Estelle, 2014).

The year is 2125.
It is eight o'clock and the room lights up. Birdsong fills the room. It is time to get up - off the floor.

In the year 2125, you do not sleep on normal beds.
There are no normal beds, tables, or chairs. The floor is used for everything from sleeping to walking on. There is a soft area where you sleep and hard areas in the rest of the room.

Your home is carefully and strategically planned. The size of the apartments is always perfect—not too large or too small. The whole apartment is one big open space that has several uses. The bedroom, bathroom, and kitchen are all the same. In 2125, there is no wasted space, and every square millimetre must be wisely used. The furniture is stored under the floor and rises when pressed.

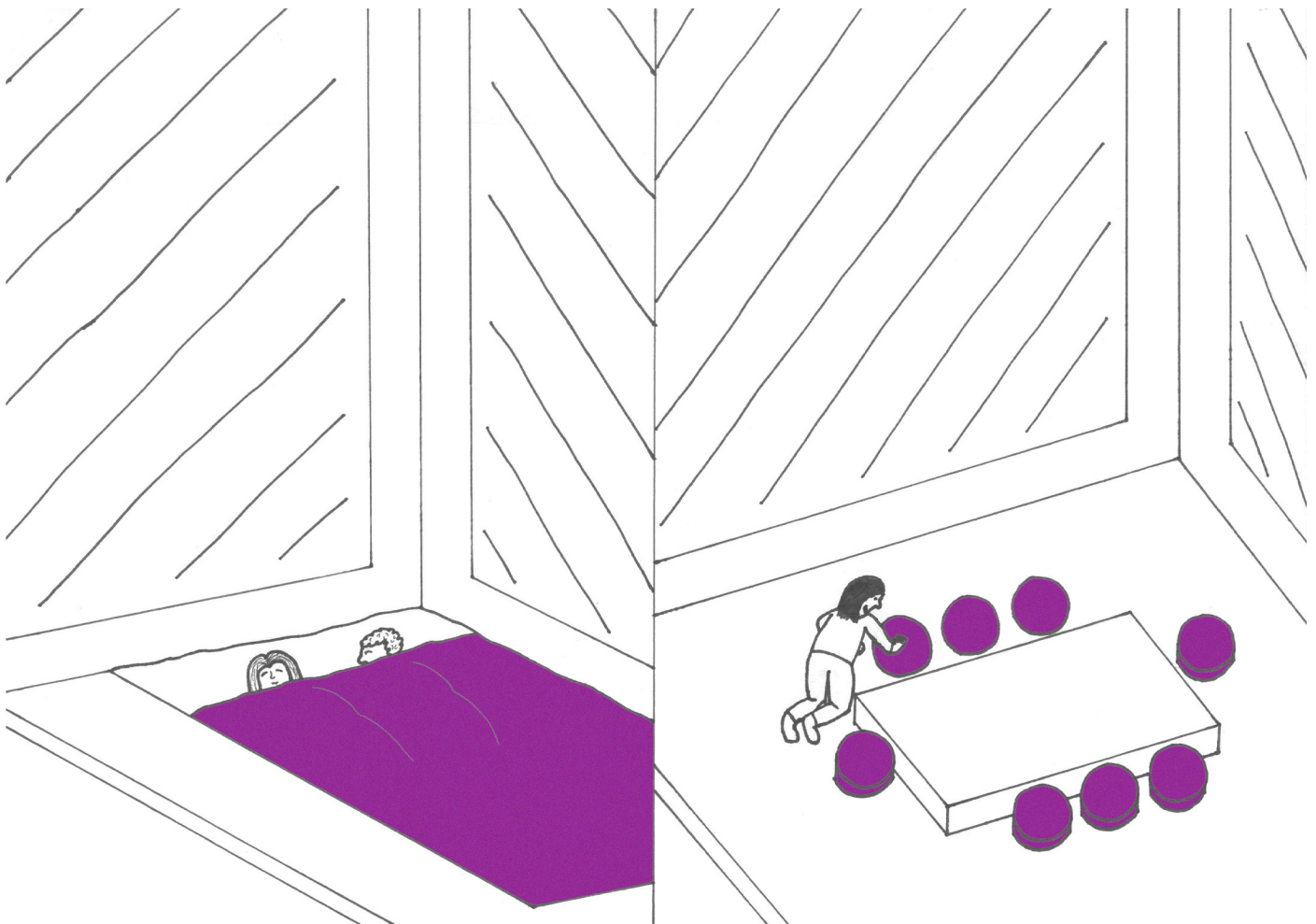


Figure 3.
My Vision of the Future Sleep Arrangements

Figure 4.
My Vision of the Future Furniture

When walking around the house, you feel the fresh air flow into your lungs. The apartment has a regulated temperature and humidity that keeps the air perfect. A filter system sucks the air out of the apartment and cleans it, just to send it back in.

The walls are made of a smart screen that can change visibility to create windows and show the latest news. You use the walls for everything from work to watching TV, and they can be designed however the people want.

In 2125, comfort is key. The simpler life you have, the richer you are perceived. The ideal life is less work and more free time. Therefore, the more your robot housemaid can do for you, the better.

Hence, people wear comfortable tracksuits in different colours and patterns. The tracksuits are free from dirt and dust and are made out of a very breathable material for every weather and season. They can easily be resized and are a one-size-fits-all.

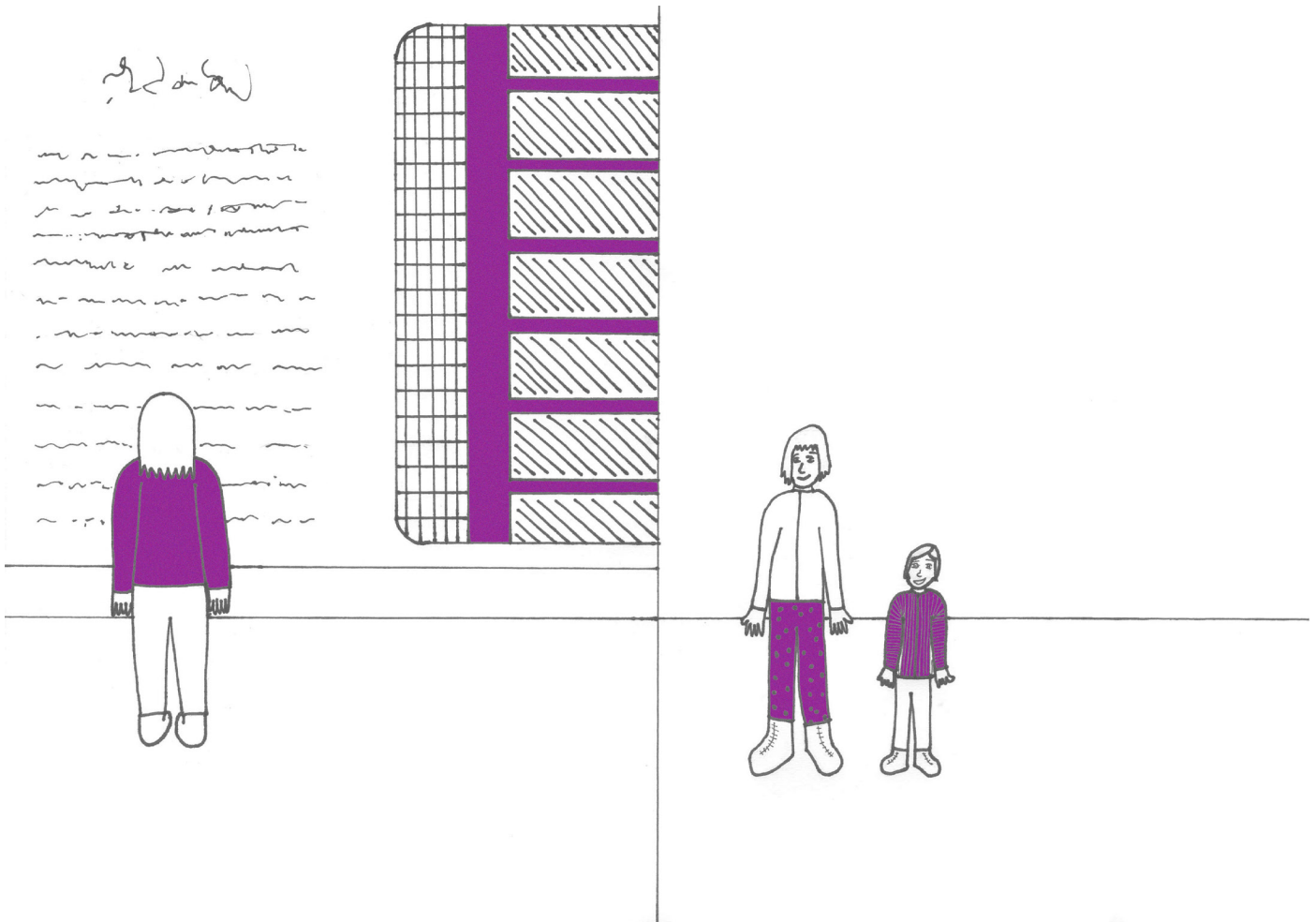


Figure 5.
My Vision of the Future Walls and Windows

Figure 6.
My Vision of the Future of Clothes

Everything you need is delivered to your house. It is placed on a rolling band and transported to your apartment. It is then unpacked and assembled by your robot housemaid. Everything comes sustainably packed in one box that keeps the cold food cold and the warm food warm.

You will never need to go to any stores. The shelves will feel when you're out of something, and place an automatic order for it. The storage is built into the walls and can keep the temperature for each item stable. The cost will automatically be drawn from your bank account, and AI will check its accuracy.



Figure 7.
My Vision of the Future Deliveries and Food Markets



Figure 8.
My Vision of the Future Fridges and Storage

When you are calling your friends and family, you easily reach them on the hologram. You tell the machine who you want to call, and they pop up.

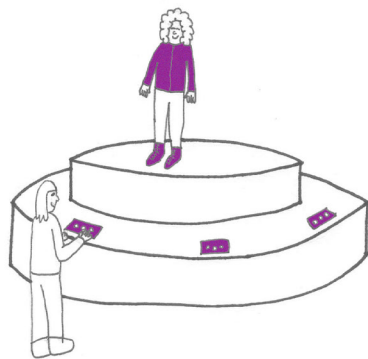


Figure 9.
My Vision of the Future of Communication

At ten o'clock, it's time for school. In 2125, your home is your classroom, and the teachers' workplace is their home. Everyone will study from their apartments and use holograms to connect with and see each other.

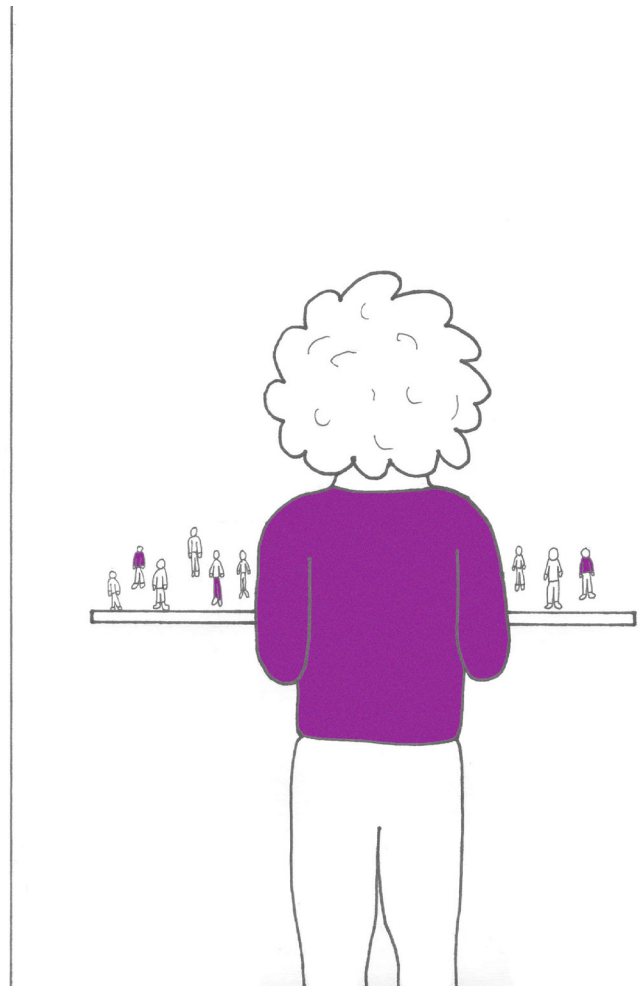


Figure 10.
My Vision of the Future School and Education

When people work, they work from home and only for three days a week. That enables them to pursue the life and hobbies they want for the rest of the week, which is the most important thing in the future. They can then learn new things, spend time together, or do other hobbies they enjoy.

The traffic is radically reduced, and transportation is rarely used, since most people spend most of their awake time at home. The air quality will therefore be better, and there will be fewer queues. The streets will instead be filled with people who want a break from their homes and a change of environment for a while.

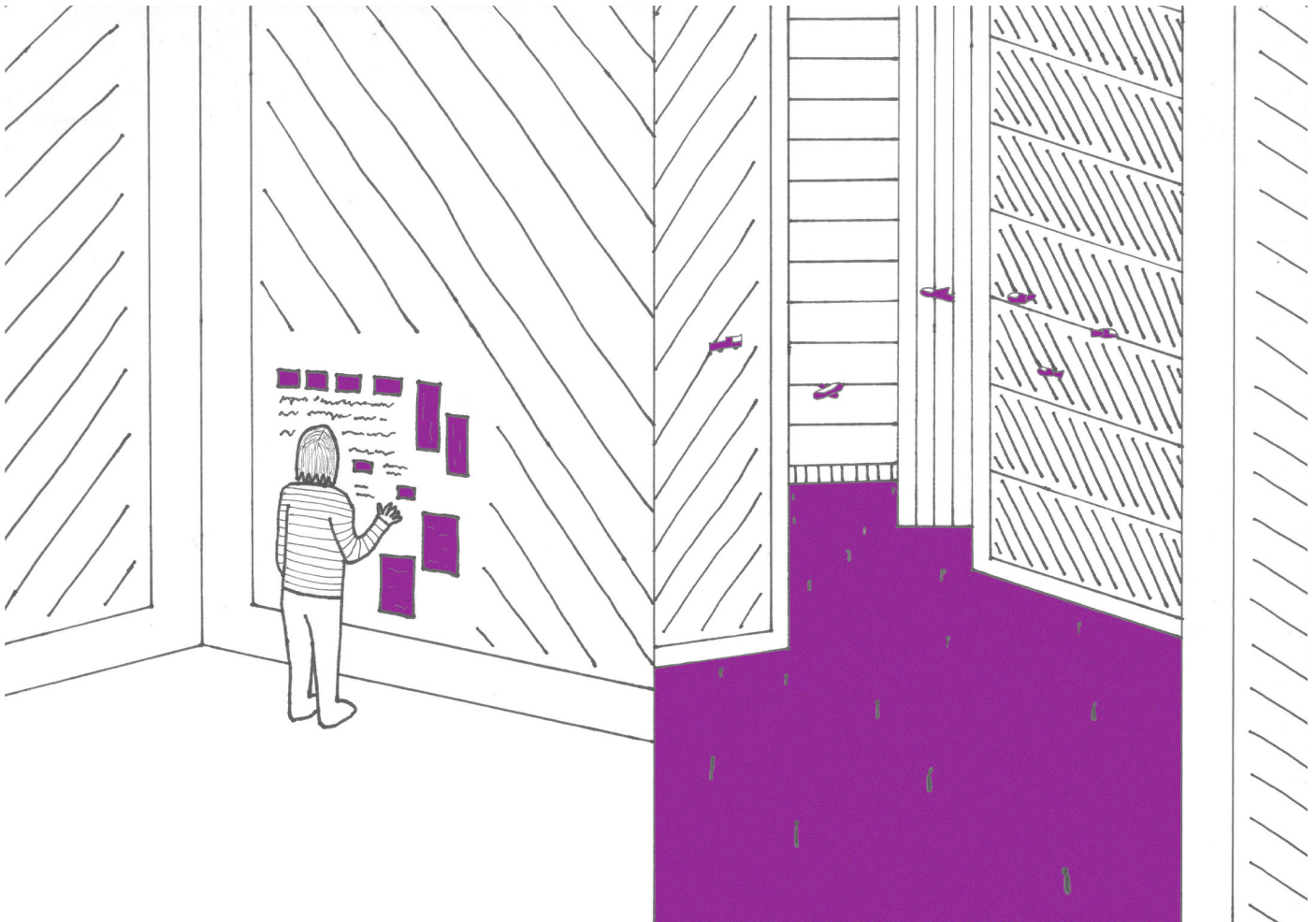


Figure 11.
My Vision of the Future Jobs

Figure 12.
My Vision of the Future Cities

When people travel, they usually go by electric, self-driving, flying transportation. There are speeders that are used when going from one side of the city to another. Everyone shares speeders, and they can be parked at different parking stations and then used by other people.

Everybody lives in apartments and shares, for example, vehicles with each other. The apartment buildings are high, at least 40 levels, and are built tightly together to optimise every space.

In 2125, there are no stores on the streets. The streets are filled with lights and coloured signs encouraging you to visit the different experiences, such as the cinema. The most important thing is to treat yourself and experience things.

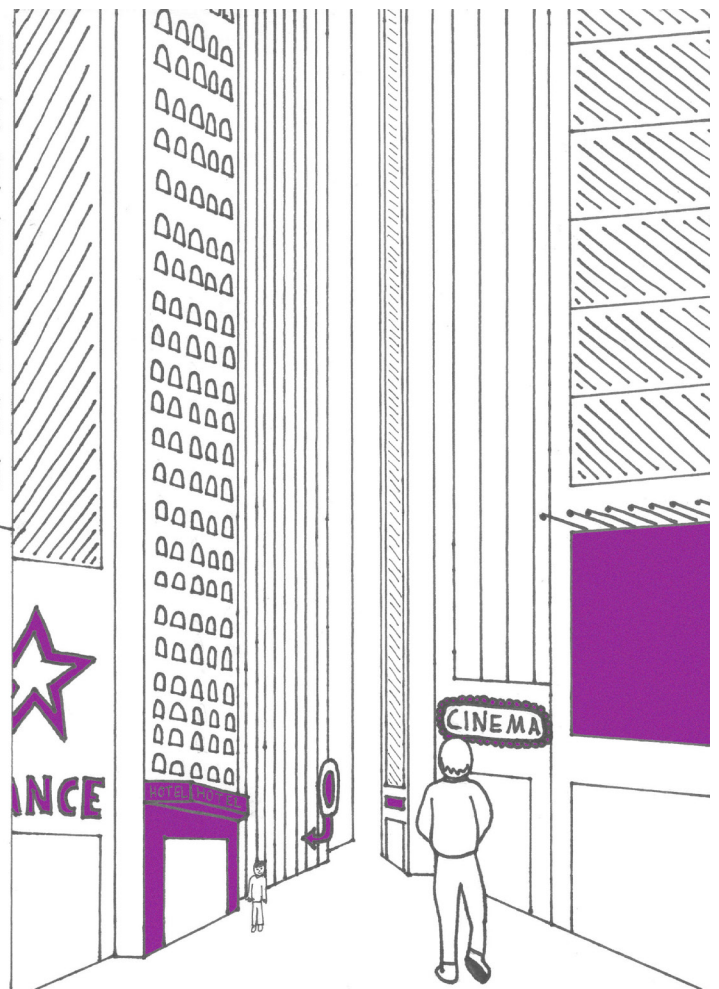
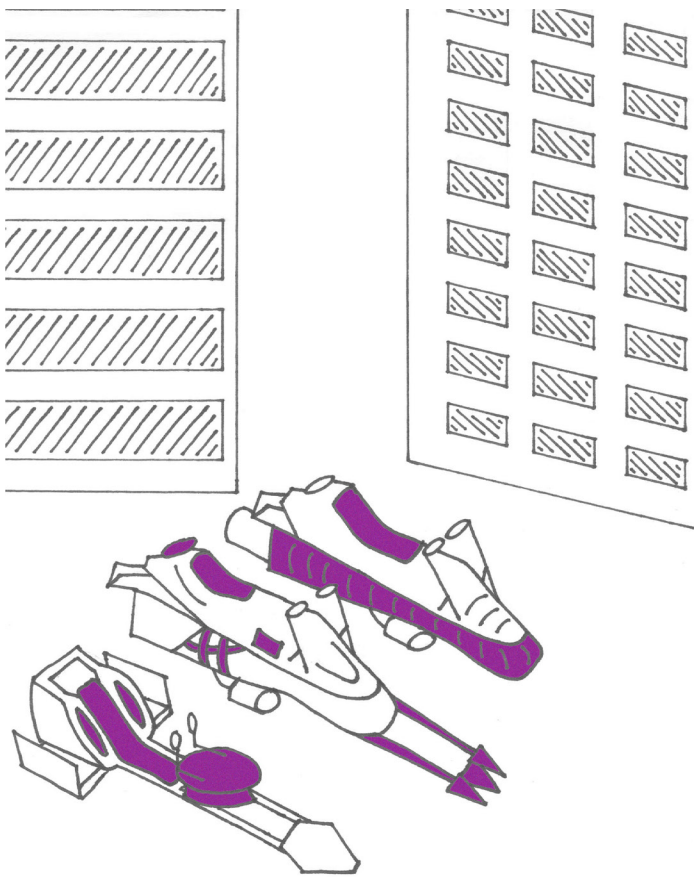


Figure 13.
My Vision of the Future Transportation

Figure 14.
My Vision of the Future Streets

In 2125, public transportation consists of flying schoolbuses, very long trains, and occasionally very long buses. All transportation is free to travel with to encourage people to travel together more. The transports are energy sufficient and are fueled by water.

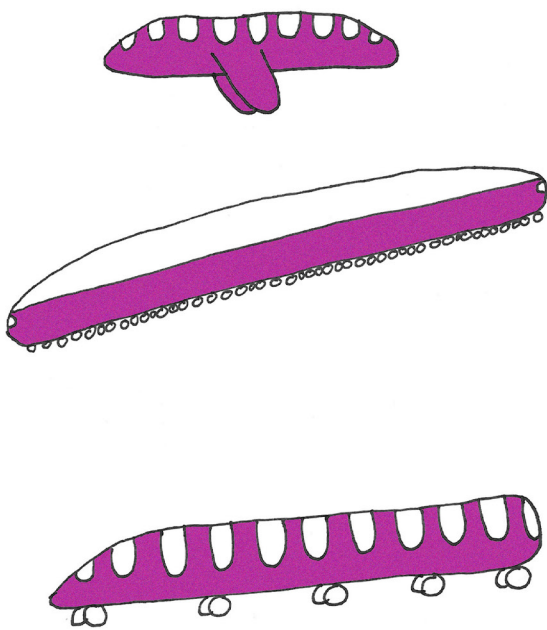


Figure 15.
My Vision of the Future Public Transportation

The airplanes have 2125 been inspired by spotted UFOs and their shapes. The new shape of airplanes is like a pill, which is very efficient when traveling through the air. They are anti-gravity-based and do not rely on aerodynamics or propulsion.

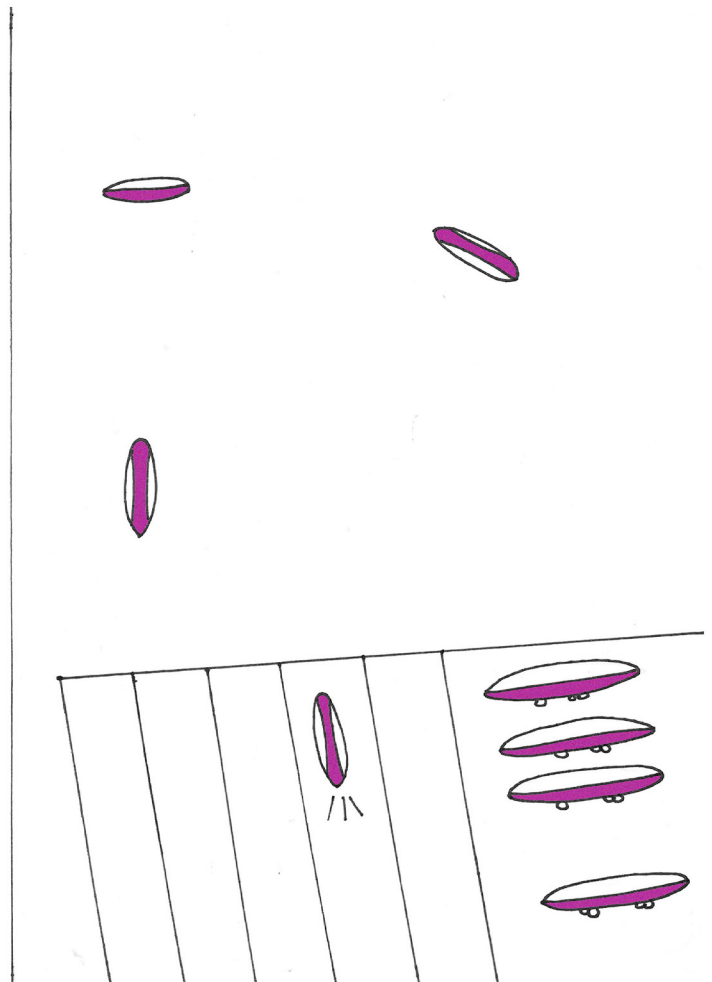


Figure 16.
My Vision of the Future Airplanes

Security in 2125 is very important. With more technology comes more unsafeness. The big cities are mass-surveilled, and you can see some policemen driving through the city. Their equipment is high-tech, and they talk to each other through headsets. They also have help from robots, mostly robot dogs, to track down and catch criminals. In some cases, they also use human-looking robots. The firemen use the human-looking robots more when for example carrying people out of burning buildings.

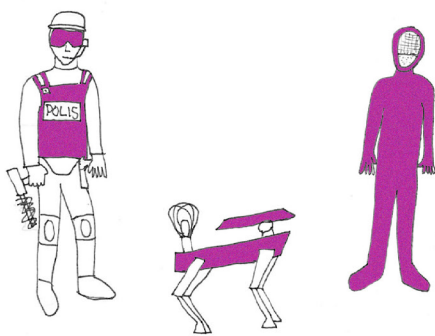


Figure 17.
My Vision of the Future Security

The hospitals are very high-tech, and not many humans work there. The workers in the hospitals are robots that are programmed and supervised by the human workers.

When you get to a hospital, you register at a screen on the wall, and it tells you what room to go to. There, you meet a robot that will examine you and give you a diagnosis, and tell you what to do about it.

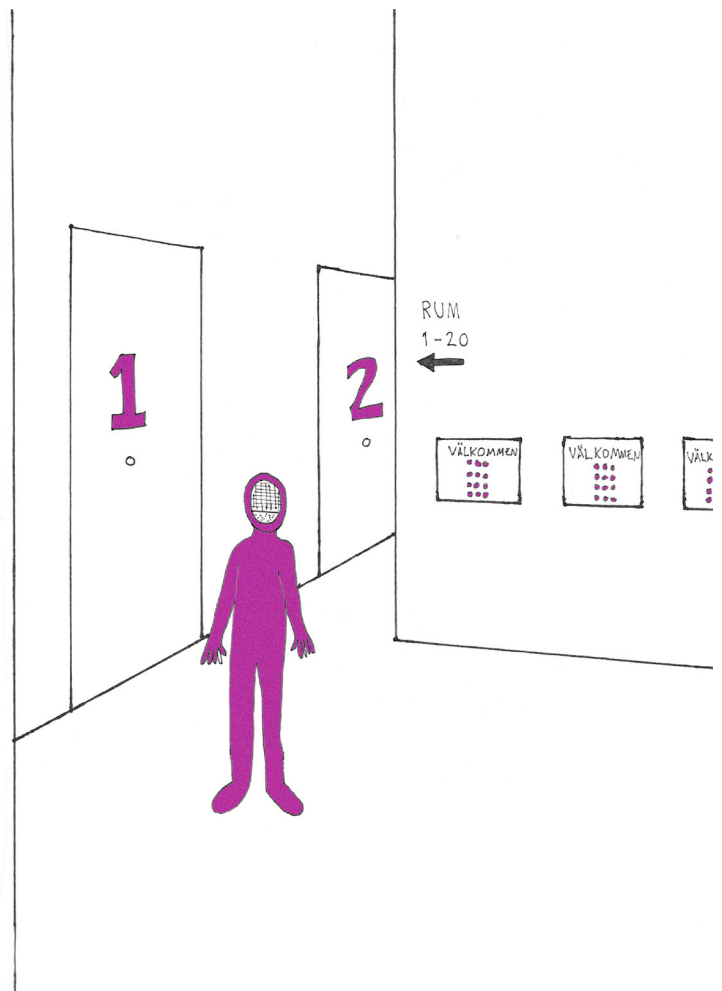


Figure 18.
My Vision of the Future Hospitals

With the focus on having fun and living comfortably, the cinema has become very popular. The cinemas are huge, and thousands of people can watch a film in every room. They are interactive, and when you watch a film, you really feel like you are in the film.

In some smaller cinemas, the viewers can also together build the film's story while watching it to use their creativity and get an even more interactive experience.

With developed hobbies, gaming has also become a very big hobby. Gaming in 2125 is very immersive in that you are basically living inside the video game, and there is seamless motion output from you into the character inside the game. It uses technology and exploits the human senses by, for example, making you feel touch like the character in the game.

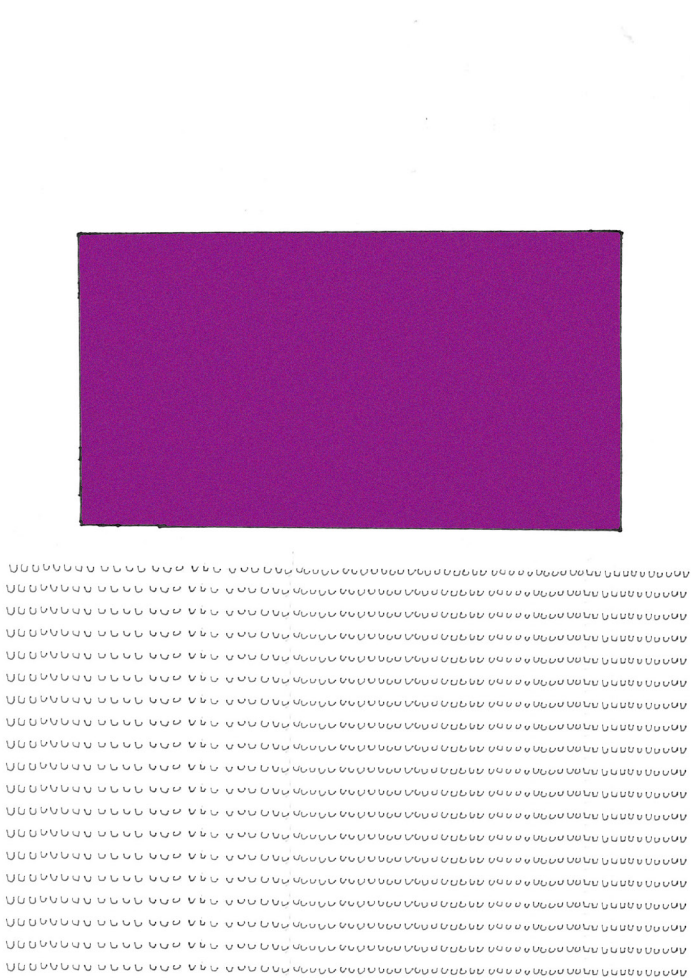


Figure 19.
My Vision of the Future Cinema

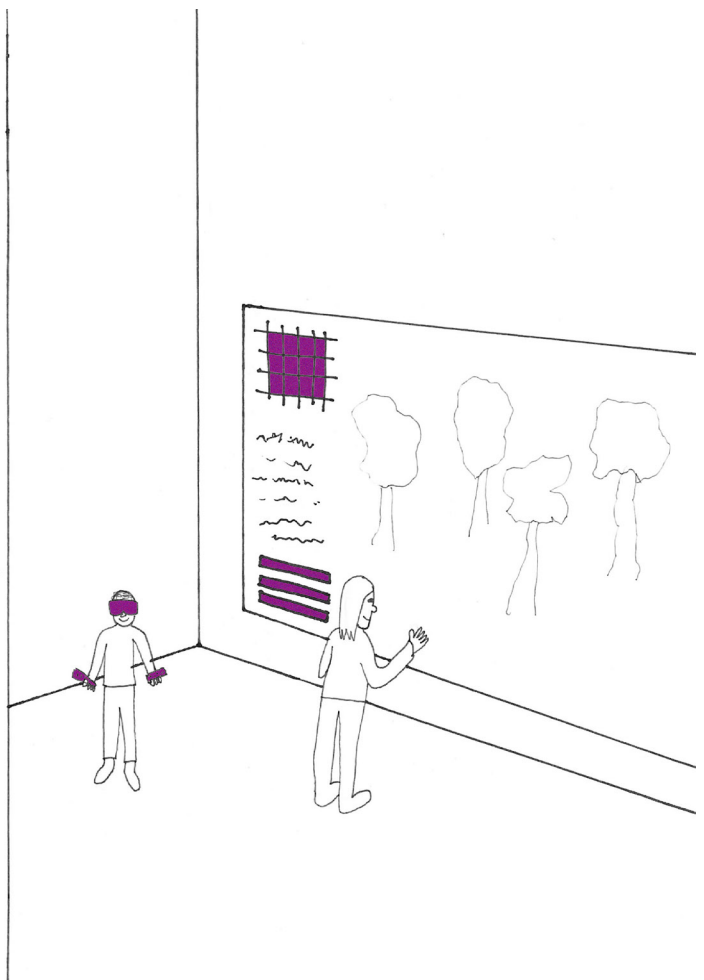


Figure 20.
My Vision of the Future Gaming

The shopping malls look a lot different in 2125. The malls that do exist are high-tech and are all located in a big open space. People are no longer going into the shop and trying things, such as clothes. Today, you just stand in front of the artificial glass mirror and choose what you want to try, and it will be applied to your reflection on the screen.

The sports are in 2125 the same as they have been for the last hundreds of years. People play and watch football, tennis, and other low-technological sports. In the last 25 years, there have also been invented some new high-technological sports such as VR-sports that are played at a special VR-arena.

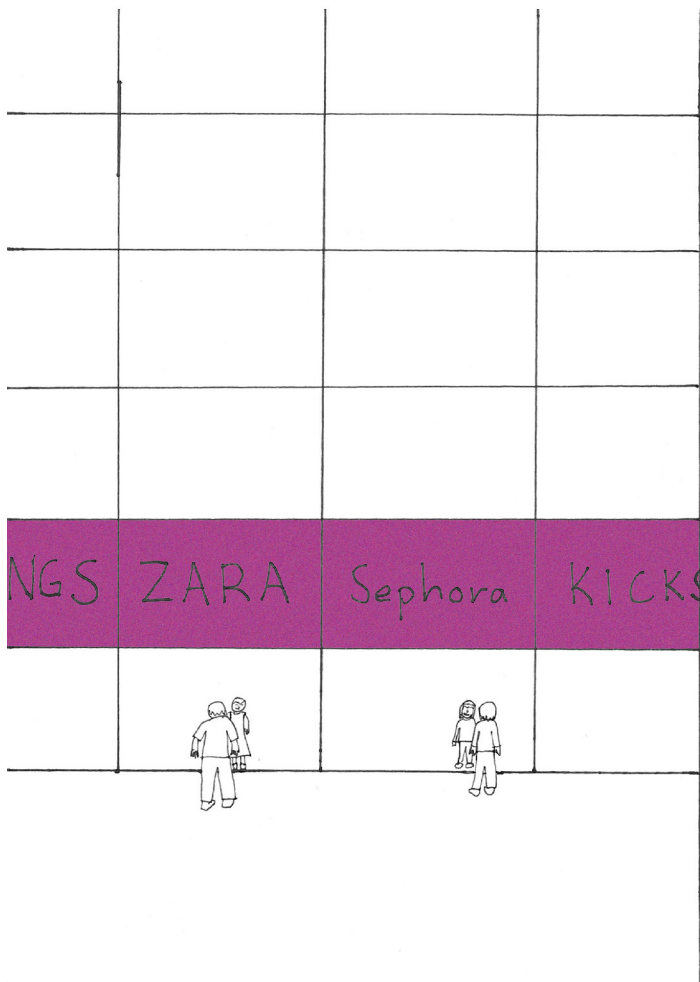


Figure 21.
My Vision of the Future Shopping Malls



Figure 22.
My Vision of the Future Sports

In 2125, nature is thriving, as better fuel is used for transportation, and people are traveling together more. People also prioritize spending time in nature more, since health is one of the most important things in life.

Although nature is thriving, it is only so in controlled areas in the city and outside in the countryside. The buildings have taken up more space in the city, pushing away nature.

The animals are also thriving, but only in nature, and since the big areas of nature are pushed outside the city, there are not many animals in the city. If you go down by the water where less buildings or outside the city centre, you could spot birds. If you want to see animals other than birds, you need to go to the countryside.



Figure 23.
My Vision of the Future Nature



Figure 24.
My Vision of the Future Animals

Theory - Utopia

The city has been represented in films since the beginning of the moving images (Ramírez Barredo, 2022). It coincided with the growth, development and urban expansion. One of the main concerns of utopias is the desire to improve living conditions through the design of metropolises. In a world that gets more and more complex, the dream of utopia is becoming a non-resistant attraction (Lundwall, 1977).

Utopia means “nowhere” and is the dream of a perfect society, an ideal society (Lundwall, 1977). People have always hoped for a better world, and therefore, it is often a subject of literature and other media. It is often based on an aspiration to find a better world than the one we live in. According to Lundwall, utopia is not necessarily the perfect society for all people. However, due to the distance between reality and utopia, it arouses admiration. Utopia is often at a distance from us, either in terms of time or in geographical position. According to Lundwall, a lucky paradise close to us is no longer a lucky paradise. He also states that in a true utopia, democracy can't exist since there can only exist one decision maker, and the society then needs to be ruled by wisdom.

In the Soviet Union, utopian stories were very popular, and they wanted to incorporate the utopian image into their state (Lundwall, 1977). They created many utopian novels and plays, and the architects designed buildings that still impress us today. For a time, that was science fiction and utopia in real life.

Utopias have always been a big part of architecture (De Cuyper, 2019). Utopia can take on many different roles, such as the embodiment of criticism and a new point of view or fantasy. Utopias were often precursors of parallel developments of political or social change in utopias in the past years. The word utopia can in Greek be translated to “a nowhere place”.

The utopias from the Middle Ages to the Renaissance were many times characterised by hope, but after the French Revolution, revolutionary architecture emerged (De Cuyper, 2019). The relations of architecture and urban thought of the utopias changed and became a social and political movement in the 19th century. People started criticising the existing architecture in the urban conditions of industrial cities, and they demanded a change in architecture as a part of that solution. The architects of that time started to find more organic architecture and expressions that could meet the

requirements of the industrial age.

However, in the 20th century, the utopian perspective came with more political ideas and economic agendas (De Cuyper, 2019). Communism started to promise a golden age, while fascist regimes demanded the development of capitalism. During this era, utopian ideals were communicated through large-scale planning by for example architecture of Le Corbusier and Ludwig Hilberseimer.

In this thesis, the utopian perspective occurs when analysing the films and applying strategies to the design. The idea of the utopian parts of the thesis is that it's more related to dreamlike and lively places. Those places will be portrayed with more people, colour and vegetation. Utopia is also associated with positive emotions such as happiness and hope, and those feelings will be achieved by using time, colour, light and shadow. The utopian rooms and architecture will be more traditional and organic. They will have large windows with much natural light. In the final film, this will not be as visible as the earlier explorations, since the focus will be on dystopia.

Theory - Dystopia

Cinematographic fiction often offers us a creation of dystopian imaginaries incorporating architectural ensembles (Ramírez Barredo, 2022). This then responds to the thoughts and ideals of modern architecture.

Dystopia often happens when utopian dreams turn into nightmares (Lundwall, 1977).

Dystopia means “bad place” and happens when someone uses power in ways that people find unacceptable (Lundwall, 1977). Like utopia, the definition of dystopia can vary from people’s perspectives. What is utopian for one can be dystopian for another. In many dystopian science fiction stories, the story revolves around overpopulation, computerisation, littering, and the state government.

One of the early science fiction novels was *Frankenstein*, from 1818 by Mary Shelley (Lundwall, 1977). That time, uncertainty and fear of new techniques, such as the first computer and its superiority to humans in some ways, could be seen represented in the book. The utopian view of improved technology had then changed to a fear of highly intelligent robots revolting against humans and killing us.

The hell of the future in dystopias and the blessing of the future in utopias have both been equally described (Lundwall, 1977). Dystopias have also been written as horror depictions. There are multiple ways of creating those depictions, for example, by being watched, tortured, trusting something unknown and facing death.

As a consequence of the dream of building a better world by utopian approaches, the vision has turned upside down to dystopia (Al Zahrani et al., 2022). In contrast to utopia, dystopia is more hostile, imbalanced and chaotic, and nature is often destroyed. Architects’ mistakes in high-rise buildings create new problems that we need to solve, otherwise, it will lead to a dystopia. Another problem is the use of materials, since the wrong use of materials could lead to negative effects on the environment. We also need to know their properties when building more creative buildings, so they do not collapse. This is also connected to construction mistakes, which are considered the most serious ones.

Dystopia is many times associated with places and feelings of anxiety, fear, surveillance and disharmony (Crosbie & Sawruk, 2016). To create the dystopian environment by architecture, scale, different types of light, materials, styles, colour and shadow are used.

Dystopias are often dehumanised places where things don’t have a personality but are functional and durable (Christogiannopoulou Klappenbach, 2009).

Dystopia is often discussed together with the subjects of war, violence, collapse, failures and natural catastrophes (Senadheera & Vithanage, 2020). To design for extreme scenarios of dystopia, people need to learn more about the utopian concepts. For example, dystopia could become a great resource for the architect to find solutions to the utopian character.

In the thesis, dystopia is used to communicate dystopian feelings that convey the vision of the future experience of the city. To meet those goals, time, colour, light and shadow will be used to enhance the negative emotions of a futuristic dystopian city. The negative emotions are, as mentioned above, anxiety, fear and confusion, and there will be a lot of shadow, darkness and dark colours used. In the final film, this will be the main focus. Everything portrayed will have a scale of dystopia behind it, communicated with the help of the earlier explorations.

Theory - Filmmaking

Movies manipulate the way we experience time and mechanical consistency (University of Missouri-St. Louis, n.d.). Colour is a powerful tool for storytelling in film and can convey emotions (C&I Studios, 2024). Light shapes the film's visual narrative and enhances emotions (Glide Gear, 2023). Shadow can influence how light is perceived and can, like light, enhance emotions (Wolfcrow, 2023).

Time

When we talk about time, a good example is to look at Andrei Tarkovsky (Totaro, 2018). He was a filmmaker who was born in 1932 in the Soviet Union. When he talks about time, he says that it's connected to memory and consciousness. Others have also noted that film is a time-space art since they have qualities of each other. Through time, rhythm can be expressed. Connecting to this is also time-pressure, and those film shots can both be stormy and swift. The elements of time-pressure are the movement of the camera and figure, the mist and the film speed that can end in a freeze frame.

Time can also be used by having intercutting childhood memories or political and cultural history, and other memories (Totaro, 2018). To achieve and change time in films, not only is camera movement or the pace or length of the shot important, but also the whole setting. In some of Tarkovsky's films, to communicate time, he used two different movements. The first movement is a lateral movement that obscures all but one plane of the image, and the second movement is the perpendicular tracking moment over objects.

For example, the film *Stalker* by Tarkovsky, he wanted a unity of time, space and action (Totaro, 2018). He wanted the film to seem like it was only one shot, and therefore, each shot presented a different piece of time. According to Tarkovsky, time and memory cannot exist without each other; they are like two sides of a coin.

Another perspective is Bergson's concept (Totaro, 2018). He says that there are two different types of time, spatialized time and real time. Spatialized time is more conceptualised and abstract, whereas real time is lived time and is indivisible.

Colour

Later, filmmakers started to experiment with colouring film with different techniques, both manual and mechanical (Toulet, 1995). In the beginning, there were mostly fairy films and trick films that got colour and that sometimes only involved a few scenes. The first method of colouring was hand-tinting each print frame by frame. To get the best effect, everything in the shot had to be monochrome grey. Then, after 1903 and 1904, stencils were used. That technique made the colouring better by reducing the fluctuations in tints and contours. Not until 1906 could machines be used to cut and apply dyes to stencils. In their colouration, red signified a fire or sunset, yellow the sun, green the exteriors and blue the night.

In 1906, the director called George Albert Smith, also got a patent for Kinemacolor (Toulet, 1995). That is a two-colour process where the camera and projector function twice the usual speed, at thirty-two frames per second. For this, the filming used a rotating wheel with red and green filters. This system was then widely used worldwide from 1908 to the 1920s.

Light

Light is a great tool to form a space (Brown, 2002). Light can represent knowledge, but it can also tell a story itself. Light guides our eyes and shows us what's important.

Lighting in motion pictures has gone through many periods (Brown, 2002). For example, it was first only for function and therefore often shot outside during the day. In the period where studios started to be built, they often had glass ceilings. Later on, arc lamps were used to get some more controlled light. David Belasco and lighting designer Louis Hartman turned this trend around. They believed that there was a need for realistic effects for the drama, since the lighting in theatres was often flat. When Technicolour was introduced, it was no longer necessary to have as much light as in black and white films.

The genre of noir was one of the highlights of lighting in storytelling (Brown, 2002). The genre is known for side light and intentional highlights to give attention to an object. Backlight could also be used to enhance something.

Light can also be used as a metaphor for a future or

a dream (Brown, 2002). Moonlight can also be used together with darkness to communicate a moment of danger. Like this, often seen as good and together with light things, can appear angelic or dreamy. Light can also be portrayed as mystical due to its glow and reflections.

Shadow

Shadow is as important as light (Brown, 2002). Shadow is often seen as evil, and the things that aren't as important often fall into the shadow. Shadows form a negative space, which is important. Although some things may be in the shadow, what is unseen can be as important as what is seen in the light. Adolphe Appia believed that the shadows were as important as light, and the manipulation of those was a good tool to express ideas.

In film noir shadow was many times used to for example highlight something (Brown, 2002). Many times, characters are half-lit and half in shadow to portray a mysterious feeling or character. Shadow or darkness can also be a metaphor for a dark past. Through backlight silhouettes, all right, created that can enhance the feeling or the experience. Many times, in many films, things and characters emerge from the dark and shadow, which creates a feeling of tension.

PHASE 2

FILM ANALYSES & CASE STUDIES

Metropolis

Metropolis is a film from 1927, directed by Fritz Lang, that shows a dystopian warning of technology, industry and capitalism (Fortin, 2011). It is part of the first golden age of the science fiction genre. It defined a momentous change where material reality was no longer thought of as essential for the filmic imagination, but as an architectural metaphor. This inspired the architects of the day to redevelop their architectural definition through the lens of the public's eye of space and time. One of those architects was Le Corbusier. The film is counted as one of the most expressive demonstrations of its time's political conflicts, enthusiasm for technology and hopes and fears (Neumann et al., 1996).

The story concerns a man and his love for a working girl (Neumann et al., 1996). He has a conflict with his father, who is the ruler of Metropolis and has labouring slaves underground, together with large machines.

In Lang's film, the only house with a traditional gable roof belongs to the evil scientist (Fortin, 2011). The scientist's obsession is to create the world's first Man-machine to recreate the mother of the lead character and the wife of a technocrat. That house is also where the labour activist Maria is trapped while her doppelganger, the evil and seductive machine-man, creates mayhem in the city. The scientist's architecturally intriguing home is the connection between the metropolis above and the workers' city below through hidden stairways and labyrinths. His house is also seen as a place of evil and secret activity.

The architecture in Metropolis was notably inspired by the high skyscrapers of New York (Fortin, 2011). To design a future city of oppression and exploitation, Kettelhut was inspired by streets in New York where people didn't see daylight.

Lang has had architectural training himself, but had help from three set designers (Neumann et al., 1996). The set designers Kettelhut and Hunte had never created an architectural vision. Kettelhut ended up drawing a city with quarters like mountain ranges. His design of a domed glass at the top of a building was the pleasure garden in the film. Kettelhut and Hunte drew traffic that flowed on several levels and plenty of parking spaces. A large Gothic cathedral was placed in the middle of the background as a centrepiece, surrounded by narrow and old middle-class houses. Lang later on crossed out that cathedral to put a building inspired by the Tower of Babel there instead. At this time, many architects argued

that there would not be any church towers but temples of work.

Time

The film is set 100 years after it was created, and that shows their perspective on how the world could be in their future. They use old and new buildings to show the difference between the poor and rich, where the poor live underground in simple and old buildings and the rich in modern and futuristic buildings. The poor also work at the same tempo in the factory and are very strict with their work times. By having scenes where the person has multiple similar choices and is under time pressure to find the correct one, stress occurs. When different shots are layered on each other, it also creates a sort of stress and discomfort for the viewer. In one of the last scenes, when the characters balance high up on the rooftop, it also creates a sort of stress and tension. Time is therefore used to create stress and enhance the tension. They also use different paces and rhythms in movements to enhance it, since the film has no sound. Wealthy people moved slowly and swiftly, while the poor people moved faster, for example the factory. This makes the viewer more stressed and uncomfortable when watching the workers than when watching the rich people.

Colour

Metropolis does not use colour since it is filmed in black and white, but somehow the viewer can "see" the colours by the contrasts and our knowledge of reality. The rich people's gardens look colourful and lively, while the poor people's houses look grey or brown.

Light

Where the rich people live, the light is brighter and clearer, and where the poor people live, the light is darker, and it is smoky and hard to see. They also use light to highlight something, for example, something scary, or to create shadows. Many times, they use those concepts together to enhance the emotions.

Shadow

Shadow is used to feel tension and nervousness when, for example, the person walks into something dark he cannot see, into something unknown. It is also many times connected to the bad living conditions of the labourers. Shadows are also used to create confusion by creating moving shadows, and also tension by having multiple choices of dark doors to walk through.

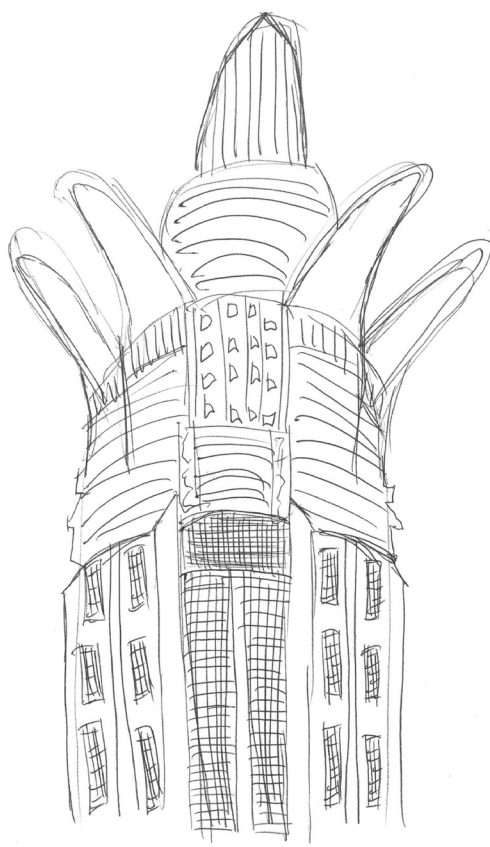
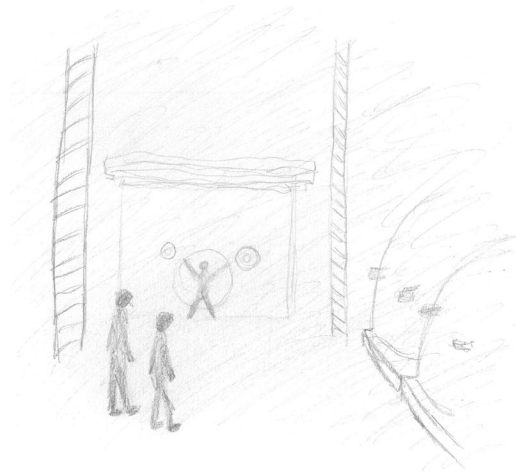


Figure 25.
Metropolis
37

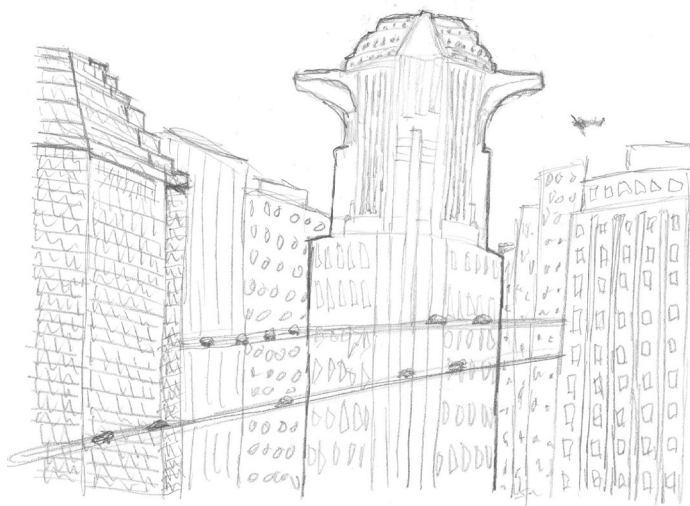
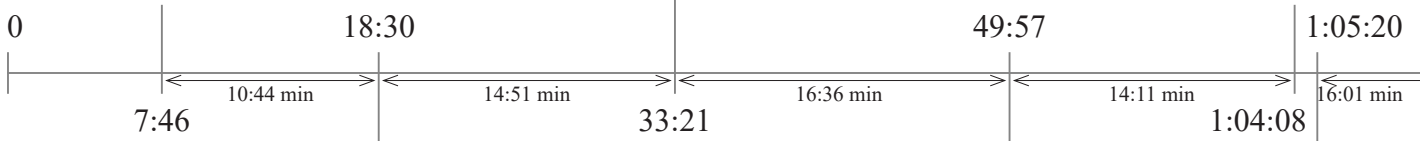
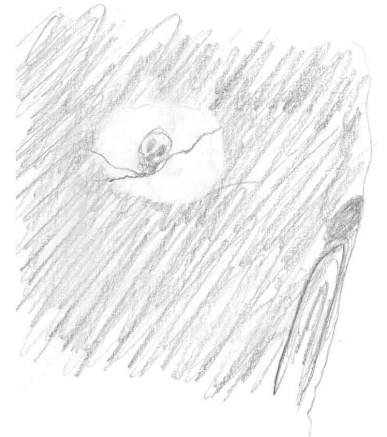
- Lively atmosphere
- Happiness
- Nature
- Nice clothes
- Feeling of powerfulness
- Much planted vegetation, well-managed
- Much colour and life
- Organic elements



- Dark
- Low light
- Smokey
- Depressed/dreary
- Heavy/hard/grinding work
- Long, thin ladders, hard to climb up
- Grey, no colours
- Industry, a lot of machines
- Work and walk in the same rhythm, systematically



- Scary
- Emphasise something with light in the dark
- Focus point
- Heighten the feeling
- Contrast

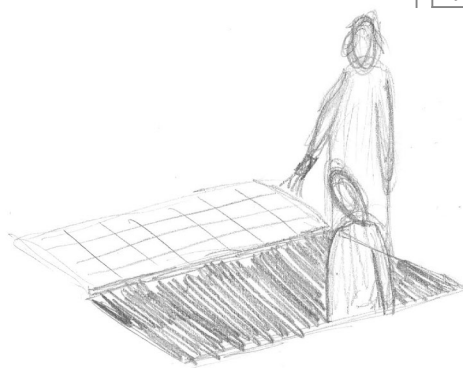


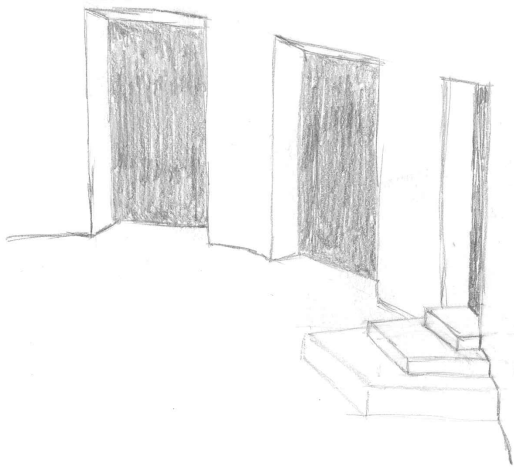
- Crowded
- High buildings, close together
- "Slum" at ground level
- Uncomfortable
- Small windows
- Bridges between places
- A lot of traffic at ground level, crowded



- Shadow play on a surface
- Enhances the feeling
- Confusion, fear
- Creating moving shadows against walls that are enhanced by bright light

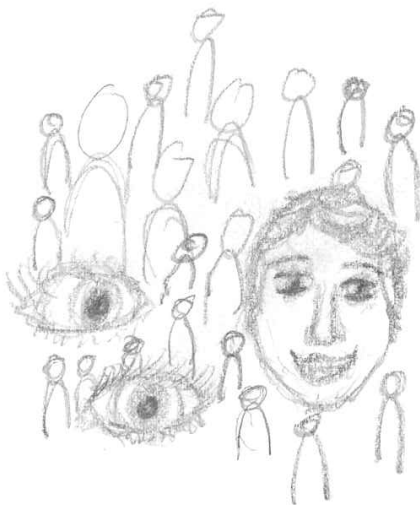
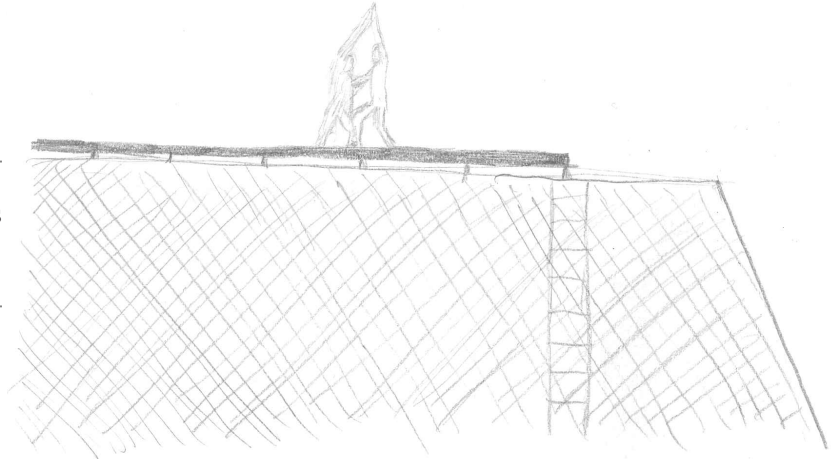
- Tension
- Meeting something unexpected/unknown
- Trust
- Into the dark/swallowed by the darkness
- Scary
- Like getting buried





- Tension
- Stress/anxiety
- A choice to make under the pressure of time
- Go into the unknown
- Like an escape room
- Many choices, short time

- Layer on layer
- Multiple moving close-ups of faces combined with zoomed-out shots
- Discomfort/anxiety



- A lot at stake
- Tension, scary
- Great height in combination with balance on something unstable or small
- Steep
- Meeting something, problem-solving

Blade Runner

Blade Runner is a classic tech-noir film from 1982 and was directed by Ridley Scott (Fortin, 2011). By denying the existence of the home in a traditional sense, the film has heightened its tensions in contemporary culture. The film is about a man called Rick Deckard who gets a mission to find four genetically engineered humanoids (Neumann et al., 1996). The film is set in 2019, in a polluted and crime-ridden Los Angeles.

Blade Runner is much inspired by Metropolis, both in individual settings and also in the imagery of the city (Neumann et al., 1996). The film shows a city with buildings that have been there for a long time. There is acid rain and constant darkness, and the city is inhabited mostly by criminals, since the wealthy middle class has moved to other planets. The city of Blade Runner has become a typical example of a science fiction postmodern city (Fortin, 2011). The old buildings are not demolished but rather show the memory and history of the city. The newer buildings are added on top of those, and the architecture is collaged throughout this futuristic city.

Eldon Tyrell is the founder of the Tyrell Corporation and lives atop his seven-hundred-levelled headquarters (Fortin, 2011). The building looks like a group of large pyramids, inspired by the Mayan temples. In Blade Runner, the only glimpse of the future is enormity. The inside is characterised by high ceilings, oversized doors, polished floors, and large empty volumes. This home, with its urban presence, resonates with the aristocratic and ruling class of its future.

J. F. Sebastian is the genetic designer of the replicants and lives alone in an apartment building, with the inside much inspired by the 1600s French interior (Fortin, 2011). The apartment is cluttered with things from the character's past and his hobbies. It is hard to tell if his apartment is homely or uncanny. For filming his home, the Bradbury Building was used.

Rick Deckard is the protagonist and lives in an apartment influenced by Frank Lloyd Wright's Mayan-inspired Ennis Brown House (Fortin, 2011). The interior is a scaled-down version of Wright's building, filled with empty whiskey bottles, books, photographs, dirty dishes, and boxes. There are no physical boundaries there, and the rooms flow into each other. Every surface has either mechanical equipment or Mayan tile. Through the windows, security spotlights break the darkness in the apartment.

In conclusion, the three different homes can be linked to different historical periods: Tyrell's house with the medieval period, Sebastian's apartment with the decayed bourgeois, and Deckard's apartment with modernism (Fortin, 2011). Furthermore, the replicants could also be associated with the postmodern period.

Science fiction followed a shift between the 1950s and the 1970s (Fortin, 2011). Instead of the high modernist ideals in futurism, science fiction followed the cultural dominance of postmodernism. Blade Runner was released when the high-modern and post-modern met. This period, called the second golden age of science fiction, was inspired by developments in the past decades. It alienated the present and familiar instead of centring on technological projection or utopian visions. The characteristics of post-modernistic science fiction would therefore become blurred definitions of past and future, here and there, and us and they.

Time

Time is used by having flashing coloured lights reflecting on shiny surfaces such as glass and stone floors. It is also shown in scenes where there is backlight shining through from the outside, but the person is stuck and can't get out; only the silhouette is visible.

Colour

The film uses a lot of coloured backlights and flashing coloured lights. Most of the colours are blue, but in scenes where stress is felt, multiple colours are flashing. Another scene where many multicoloured objects are displayed communicates tension, confusion and nervousness.

Light

Light is used to portray scale, where the big, important buildings are visible and detailed, and the other buildings are only portrayed as a source of light. In many scenes throughout the film, there is also much backlight to create tension, silhouettes, and shadow. There is not much natural light, most of the light feels artificial, and that adds to the feeling of a futuristic and dystopian reality.

Shadow

Shadow is, for example, used together with backlight to create feelings of superiority, tension, stress, and mystery. The scenography is also enhanced by a combination of light and shadow. Sometimes you could only see the person's silhouette and shadow, which creates much tension and mystery.

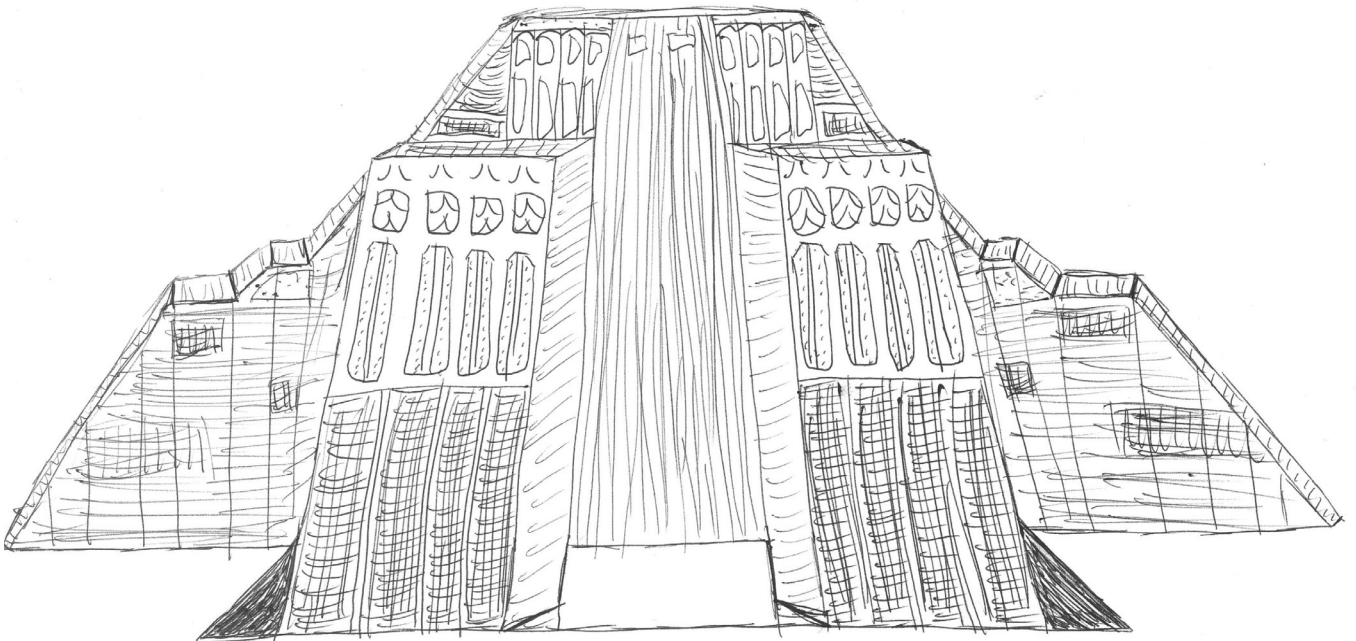
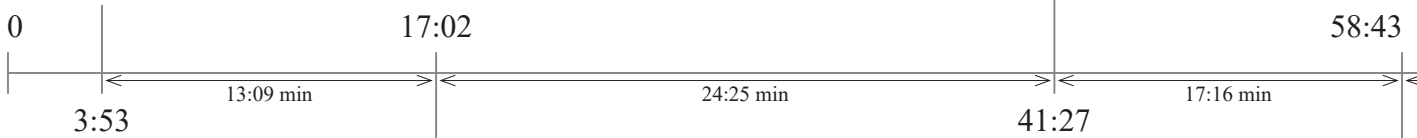
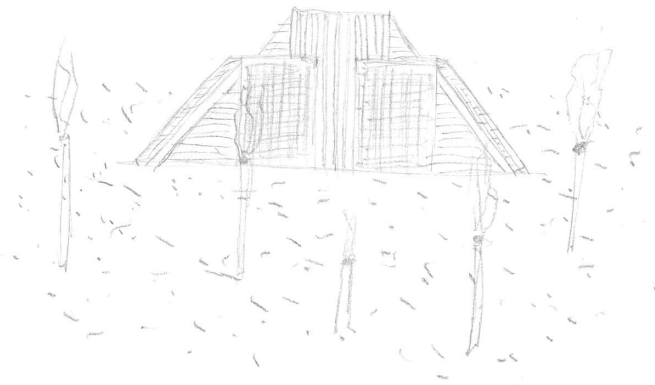


Figure 26.
Blade Runner
41

- Power
- Large, enhanced buildings for the important people and many small, less important buildings for the rest
- The less important is displayed as very small or only light
- Dystopia with pipes exhausting smoke



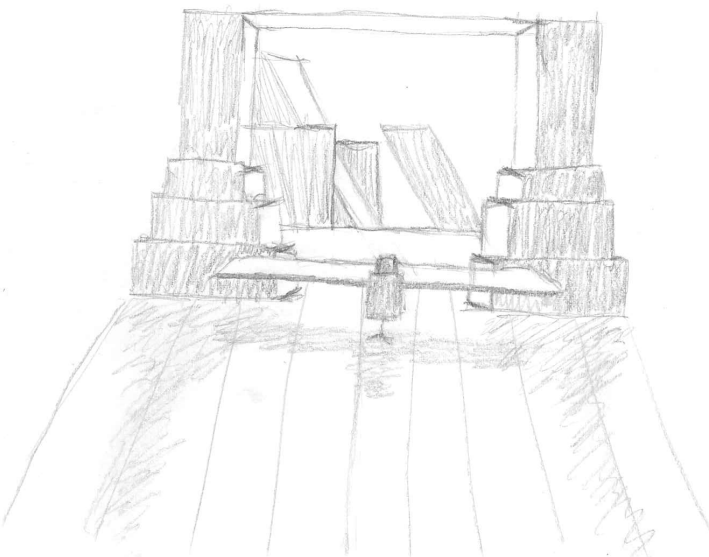
- Shadow play
- Mysticism
- Tension
- Unexpected
- Strong light that creates long shadows and dark corners
- View into other rooms

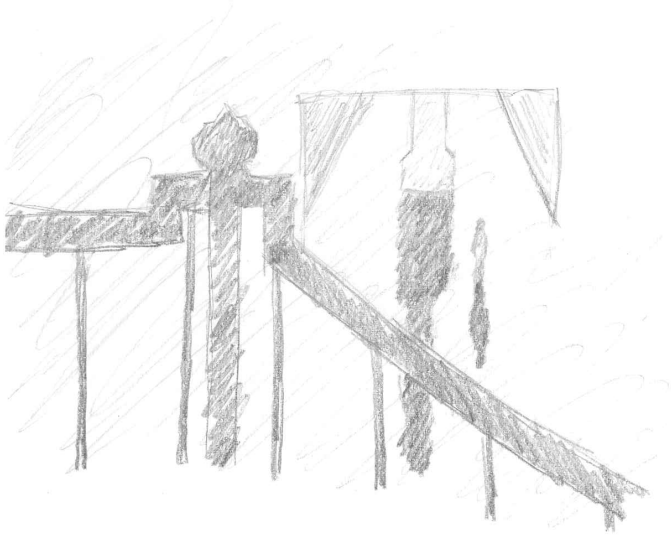


- Backlight and reflections on the floor
- Mysticism
- Tension
- Shot at an angle like a viewer
- Shadows hide details



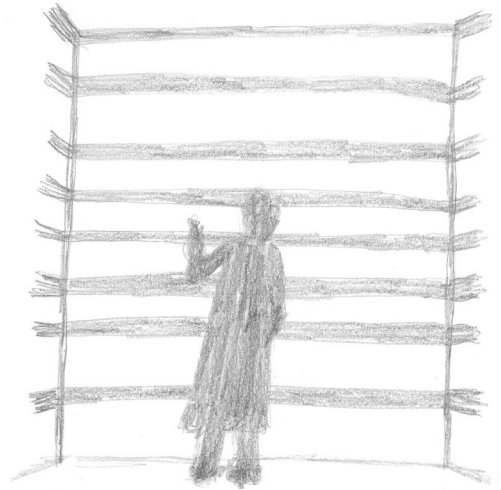
- Stress
- Tension
- Flashing neon lights and signs
- Reflections on shiny surfaces such as glass and mirrors





- Stress and tension
- Backlight that creates silhouettes
- Claustrophobic
- Like a prison, you can't get out
- No escape
- Stuck, but can somewhat see the other side

- Supervisory
- Mysticism, tension
- Smokey, dark, low light
- Backlight and shadow play
- View from a great height, down at something
- Long shadows



1:32:06

1:57:36

30:58 min

2:25 min
1:29:41

6:32 min

1:38:38

18:58 min

- Chaos
- Tension
- Messy, dusty, things everywhere
- Nervousness
- Confusing
- Low light
- Like a storage room
- Mixed things and colours



Megalopolis

Megalopolis is a film from 2024, directed by Francis Ford Coppola, set in today's New York (Jonas Roche, 2024). However, the city is named New Rome, and the film follows an architect named Cesar Catilina. The protagonist wants to build a new utopian city, called Megalopolis, a mix of megalomania and metropolis, on top of New Rome. The architecture in the city of Megalopolis is the opposite of the city of New Rome. Its parametric curves and asymmetry contrast with New Rome's straight lines. The building of Megalopolis somewhat looks like the ones in *The Jetsons*, which is a TV show much inspired by Googie-style architecture. The Megalopolis city is nature-inspired, and the buildings look and move like plants (Hill, 2024). It is made of the new material Megalon, which is a shape-shifting and bio-adaptive material. The material can't deteriorate or decay when creating extraordinary structures, and it shines bright as if being luminous (Niola, 2024).

Mayor Franklyn Cicero is a character who works against Catilina and is perpetuating greed, special interests and partisan warfare (Hill, 2024). At a press event, Cicero proposed to build a casino on the site of an uninspiring design that Hill writes may not be far from what a politician would back today. Mayor Cicero has a wood-panelled office with a wood desk, traditional to downtown New York, and stands out for its heaviness (Niola, 2024). This symbolises the backwardness that the bureaucrat wants to preserve.

Catilina lives on the Chrysler Building's top floor (Jonas Roche, 2024). That space is also his studio and consists of activities that do not resemble an architecture studio but a backstage of a theatre, circus or improv troupe (Hill, 2024). His apartment is located in one of the Art Deco vaults and is also decorated in Art Deco (Niola, 2024). Art Deco's clean lines and the character's artistic drive tied to technological progress symbolise modernist aspirations.

In the film *Megalopolis*, architecture is used as a metaphor for artists' struggles to integrate with the systems of the economy supporting their art (Niola, 2024). For example, to start a project, architects need municipal funds. In a few moments, the film captures the potential architecture has to reimagine spaces and reorganise life.

Time

Megalopolis uses time by having shots showing old and new architecture and the contrast between them. The old architecture is then portrayed as grey, traditional, dreary and lifeless, while the new is colourful, utopian, positive and lively. The film also shows modernised Roman architecture, which creates an interesting image of time. Megalopolis has, just like *Blade Runner*, scenes where stress is felt by using a spinning camera and flashing coloured lights in a dark room.

Colour

Colour is used to communicate emotions through colour theory. Hope is felt when there are yellow colours, and dark blue when there's tension or nervousness. Multiple colours are combined when the filmmaker wants to communicate confusion, and when wealth is communicated, red and pink are used.

Light

The lighting is either quite well-lit in scenes or very dark. In one scene, the only light is coming from the moon, and that makes only the light elements of the buildings visible. In another scene, the dark room is combined with flashing lights, and the darkness then enhances the feeling with the contrast to the lights. Backlight is also used in some scenes to create powerful images and tension. For example, seeing a silhouette walking towards a door shining light from the inside creates tension, nervousness, and going into something unknown. In another scene, the backlight is combined with a worm's eye view, and that creates a feeling of seeing something you're not supposed to.

Shadow

Shadow is used in combination with backlight to create mysterious silhouettes. That enhances the scenes by creating tension and mystery since the viewers can no longer make out what they see or where they are.

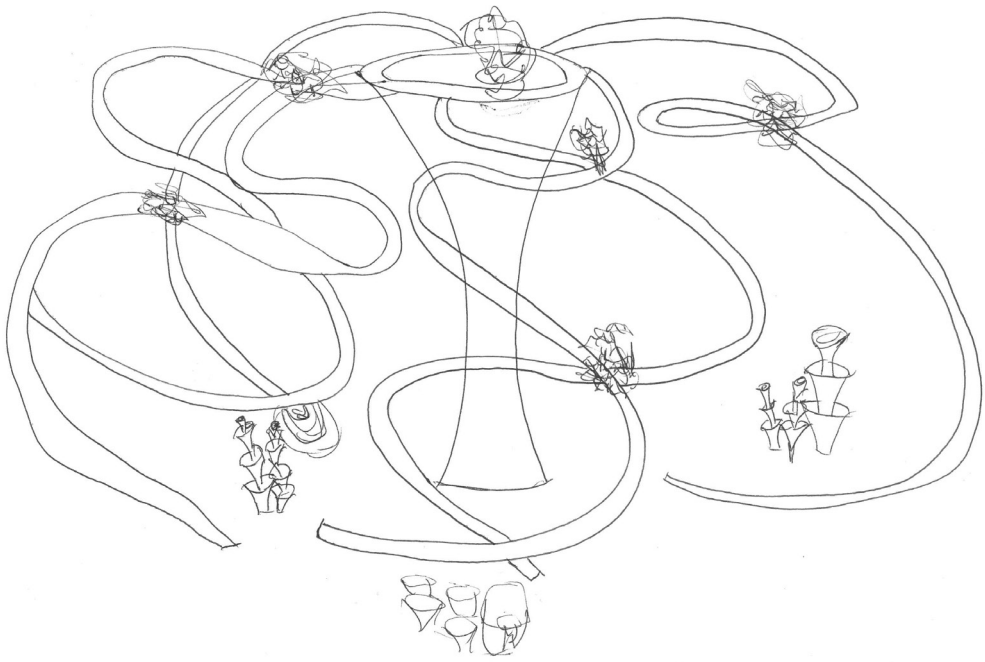
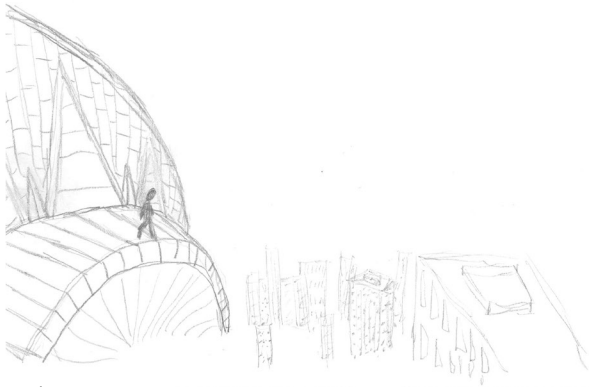


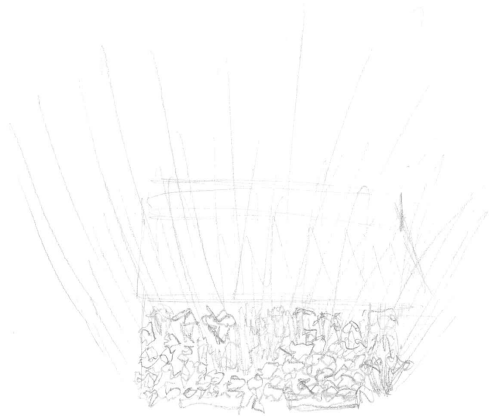
Figure 27.
Megalopolis



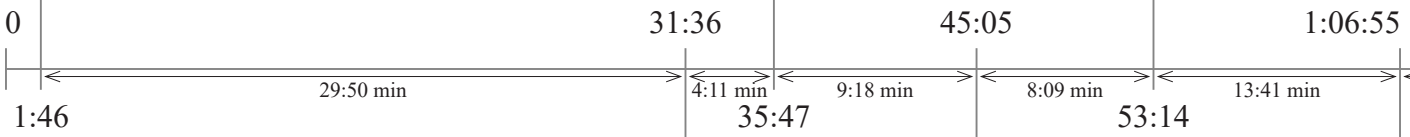
- Nervousness and tension due to the height
- Belief and hope due to the yellow light from the sun make the shot a little blurry
- Balance on a great height and looking down
- Other buildings for contrast in height



- Illusion/alternate reality projected as a light that creates the environment
- Dream-like
- Something light in the dark reality
- Blurry, can't see properly
- Light projection with light colours
- Dark surroundings



- Psychological
- Dark
- Anxiety
- Flashing lights in different colours
- Camera spinning around the person/object in different angles, many times from below, but never horizontally

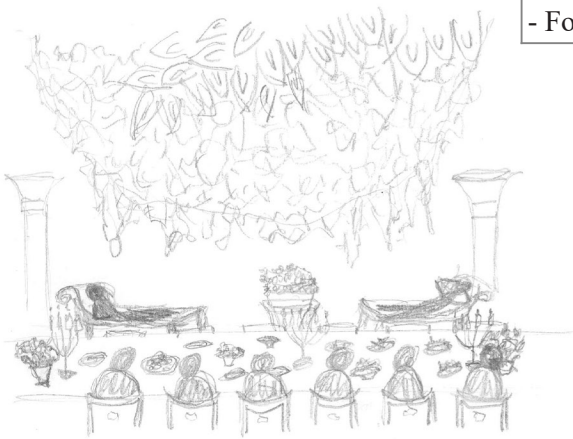


- Tension, mysticism
- Dark, just a little light from the moon
- Almost only light/white areas are visible in the building
- Worm's-eye view to feel frightened by the building's/object's size



- Wide-angle but centred
- Like looking through a hole
- Supervised
- Power
- Focus-point

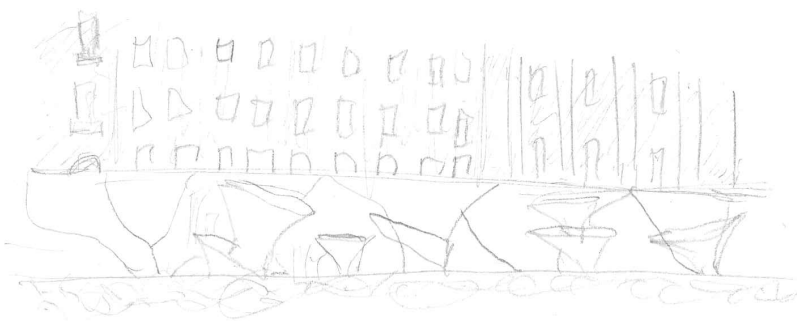
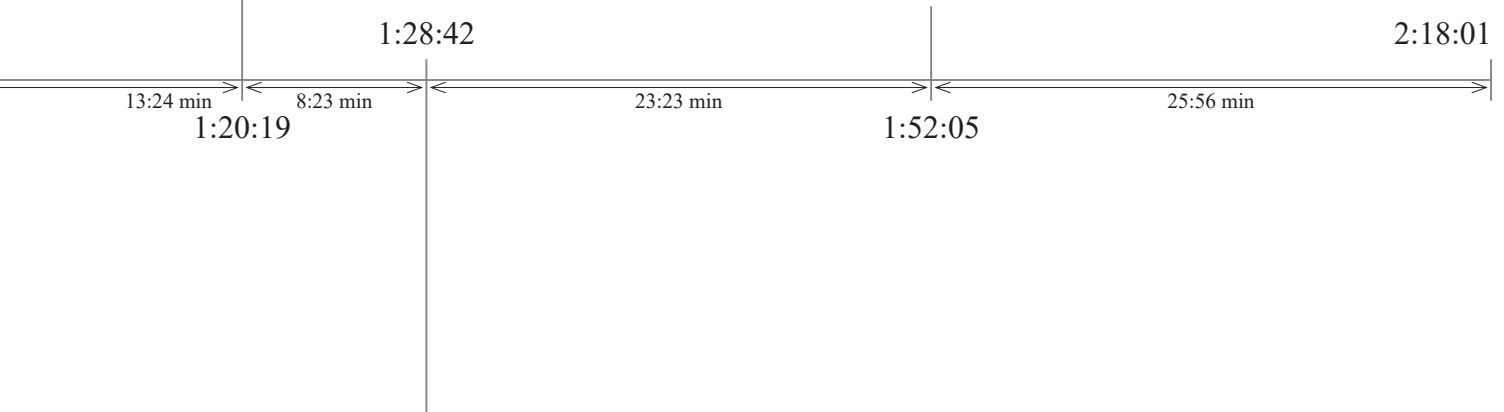
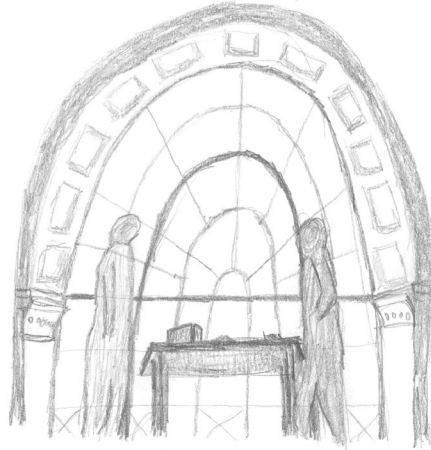
- Wealth
- Lots of flowers and food
- Lots of colours, more red and pink
- Inspired by ancient Rome, both clothing and other items, but modernised
- Old, traditionally





- Like looking at something you're not supposed to
- Peeking
- Nervousness
- View from below
- Somewhat in the shadow
- Worm's-eye view
- Traditional and religious background

- Backlight
- Silhouette
- Mysticism
- Tension
- Walking into the unknown



- The image of the present in the background
- The present is grey, traditional, dreary and lifeless
- The image of the future shown on moving displays
- The future is colourful (a lot of yellow and gold), utopian, organic, full of vegetation and lively
- Contrast of the old and new

The Shining

The Shining is a film from 1980, directed by Stanley Kubrick (Pallasmaa, 2006). It is based on Stephen King's Gothic horror novel The Shining, from 1978, and is set in a luxury resort in Colorado.

The film is about a teacher who seeks a job as a caretaker for a hotel during the off-season and brings his wife and son there (Pallasmaa, 2006). The film sometimes reads as a horror story, but many times also as a scary fairytale. Kubrick successfully inserts the great fear into architectural structures and metaphors, and it is built into the architectural setting. Architecture acts as a metaphor by reflecting mental structures, and mental structures also consist of characteristics of architecture. The structure of the hotel and the man losing his mind are merged.

The frightening room 327 is located in a corridor covered by a carpet in a diagonal maze pattern and colours of red, yellow and brown (Pallasmaa, 2006). The use of a maze is both literal, by a life-sized and a model-sized labyrinth, but also metaphorical in the confusing floor plan design of the building. The stairs and corridors in the building create a confusing and endless labyrinth with a feeling of dizziness and disorientation. This dizziness is also heightened by not having any views through windows. Due to the use of only artificial light in the film's story, the film almost feels timeless, which adds to the feeling of isolation.

The hotel rooms do not feel homely with their stereotyped design (Pallasmaa, 2006). Nor does the family's room; it instead feels cramped and shabby, compared to other grand rooms in the hotel. In the rooms, yellow is used to create a feeling of untidiness and bad air. Room number 237 has a stylish interior which conceals the madness of the room. The rooms of the film play between being homely and not homely.

The film uses three different architectures: the exterior, the maze and the interior (Pallasmaa, 2006). The exterior can be compared to haunted houses from Gothic novels and settings of German expressionist films. The maze can be compared to both myths and old landscaped gardens. The interior is banal and represents modern hotel kitsch. In the film, spaces are used with scale effects, patterns and other visual elements that add to feelings of suffocation and fear. Terror is often concealed in colours, patterns and camera angles.

Time

Time is used in many scenes where the audience follows the characters walking around the building to feel the time passing slowly. In the end, there are also multiple scenes where being locked in and chased creates a feeling of stress and time pressure.

Colour

Colour is often used in combination with patterns. It uses colour theory to communicate different feelings by for example having whole rooms coloured in one colour. This makes the characters feel uncomfortable and uneasy. Colour is also used in the film to create a feeling of temperature. When the characters are outside, more cold colours are used and when inside, warmer colours.

Light

Light is used to, inter alia, highlight important things. The scenes are, most of the time, well-lit, and the lightning feels real, like the light only comes from the sources in the building. That creates a feeling of actually being there with the characters. When the characters are outside in the labyrinth, backlight is used to enhance the tension and stress.

Shadow

Shadow is used to create discomfort and a feeling of unease with striped shadows from blinds. This is also combined with a backlight.

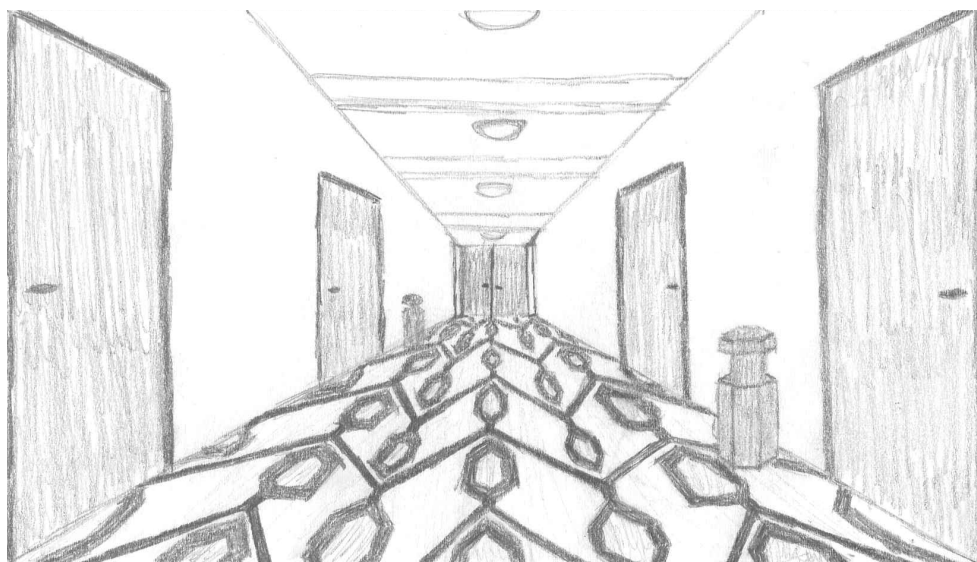
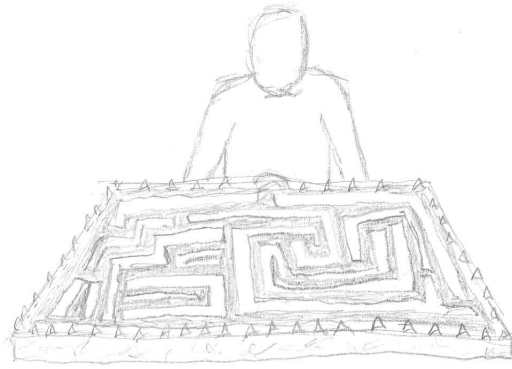
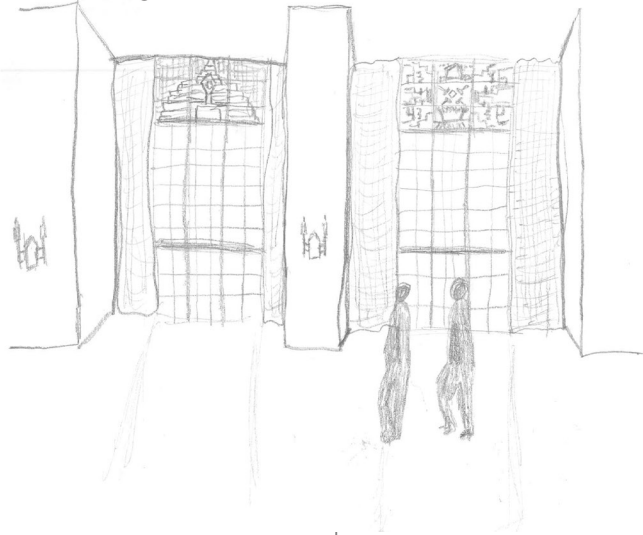


Figure 28.
The Shining
49

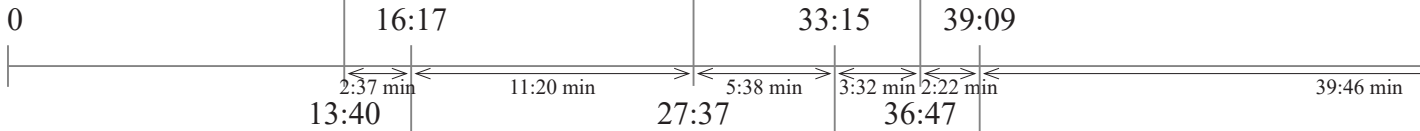


- Vulnerability
- Contrast in reality versus model
- Nervousness
- Intimidating
- Tension

- Spacious
- Large traditional windows
- A view like being watched
- Backlight



- Uneasy feeling
- Intimidating
- Meeting something scary at the end of a long and narrow path
- Being forced towards something
- Patterns that make one stressed

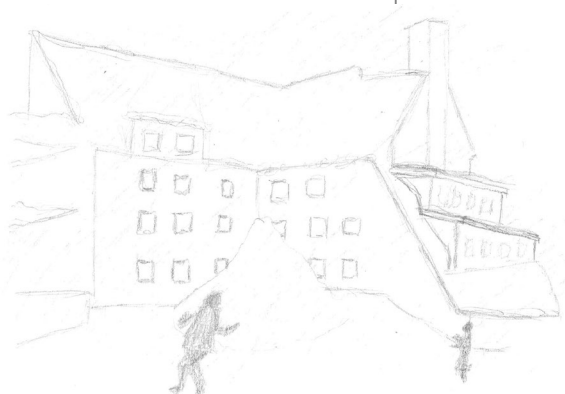


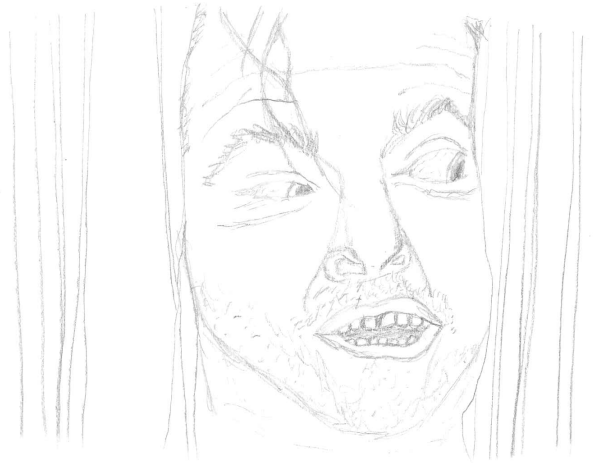
- Meat freezer filled with bags reminding of body bags
- Claustrophobic
- Scary and uneasy feeling
- Cramped, narrow and small
- Feels like being surrounded



- Vulnerability
- The mirror reflection represents a split personality
- Tension and nervousness
- Look into other rooms

- Coldness
- Foggy
- Loneliness, one house in the middle of the forest
- Abandonment
- Light
- A lot of the same colour

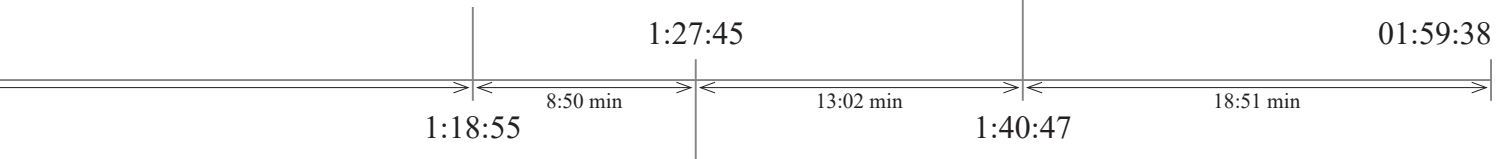




- Tension
- Worm's eye view and someone looking down on you



- Intimidating
- Stress
- Pickaboo
- Close-up
- Time pressure



- The angle creates feelings of tension, stress and intimidation
- Being locked in makes you feel claustrophobic

The Hateful Eight

The Hateful Eight is a 2015 film directed by Quentin Tarantino (B., Benjamin, 2023). It revolves around eight characters who are held up in a cabin in Colorado during a snowstorm. In their minds, they have hatred, revenge, and betrayal.

The set of Minnie's Haberdashery has been moved to Red Studios Hollywood from Colorado (B., Benjamin, 2023). The studio in Hollywood has been artificially cooled to -1 degree Celsius and 80% humidity. This is because the filmmakers wanted the actors' breaths to be visible. The exterior shots were shot in Colorado, where the production designer Yohei Taneda placed the haberdashery cabin, barn and outhouse. Most of the interior shots were also shot there, but the rest were shot in the studio in Hollywood.

The majority of the film was shot inside the haberdashery, which creates a feeling of intimacy (B., Benjamin, 2023). While watching the characters in the foreground, it is also possible to spot the other characters in the background. The haberdashery was also divided into six areas: the bar, fireplace, dining area, kitchen, corner table and front room. This was to make it easier to adapt cameras and lighting. Besides the Haberdashery cabin, the interior of the stagecoach is also used. That is where many of the first meetings between characters occur.

The idea of the haberdashery is for it to be like another character with its properties and characteristics (Film Courage, 2015). The set design was inspired by classic Westerns and has an open floor plan (Stamp, 2016). The materials were mostly sourced from the area around the building in Colorado, both for the shots from Colorado and Hollywood. The goal was to create a space that surrounded the characters. Internally with the haberdashery and externally with the mountains and the blizzard.

Time

The film uses time to build up towards a bigger event, where you get to know more and more the longer the story continues. It also builds up towards a horrific outcome. The film is a western movie, which is known to use time to heighten feelings and the plot. The build-up starts with the stagecoach riding through a snowy landscape, and one character after another is introduced. The ride seems long thanks to many interactions along the way. When they finally arrive and spend time in the cabin, the time seems almost timeless. This is due to the lack of sunlight and windows, but the viewer gets a hunch of the time due to a few occasional shots from the outside.

Colour

For the exterior shots, cold colours such as blue are always used. This makes the viewer feel the coldness of the snowy storm, just like the characters do. Inside the haberdashery, the colours are more muted, natural and warm. The brown wood, together with the colours from candles and the fireplace, makes the viewers feel the warmth. The colours used in the clothes are also very accurate to the time, with dark blues, reds and greys.

Light

The light in the film is many times very natural through daylight and candles, which makes it feel like you are there in the room with the characters. Light is also used to enhance focus points and create silhouettes by backlighting.

Shadow

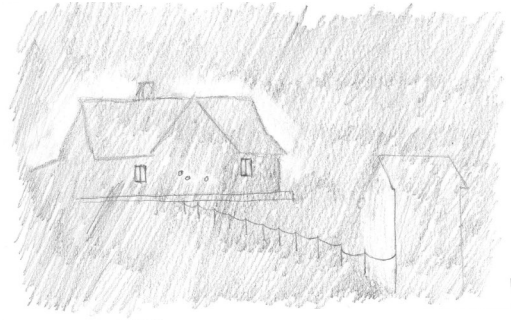
Shadow is used by hiding things that the viewers have not yet seen. The darkness of the evening outside is enhanced to portray the blizzard as a greater monster that surrounds the characters. They also use darkness by for example having a person emerge from the dark.



Figure 29. & Figure 30.
The Hateful Eight Haberdashery Exterior & The Hateful Eight Haberdashery Interior

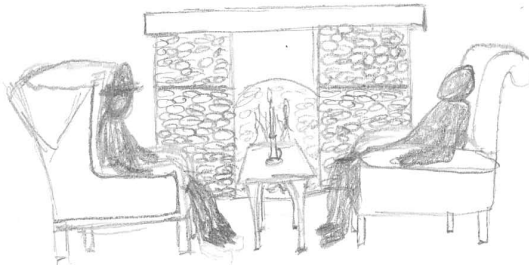


- Mystery
- Dark
- Light that enhances
- Transition between dark and light
- Coldness
- Tension

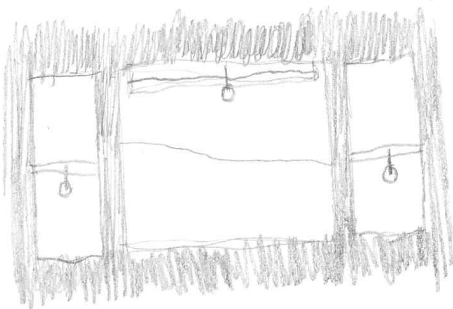
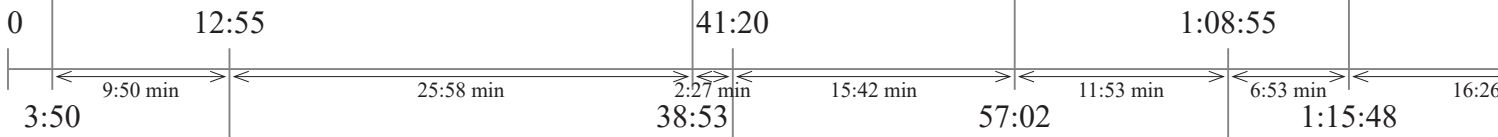


- Loneliness
- Coldness
- Far away
- Cold colours

- Shot at an angle like a viewer
- Warmth
- Cozy
- Warm colours and natural materials, and lights



- Tension
- Coldness
- Backlight
- Cold colours

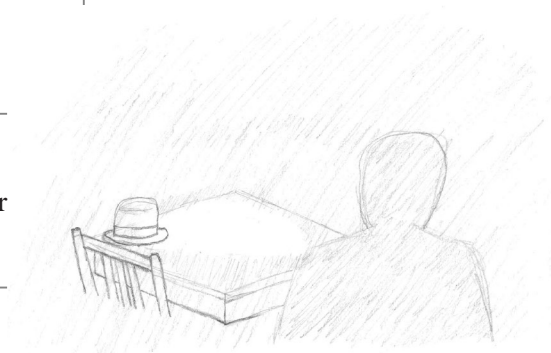


- Strong backlight
- Tension
- Dark inside, light outside
- Shot at an angle like a viewer

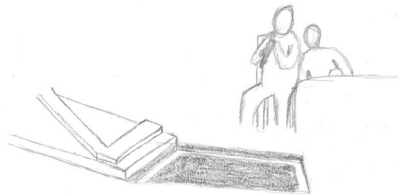


- Tension
- A camera that rotates around the people
- Like watching something you're not supposed to
- Look over people's shoulders
- Warm light that lights up their faces
- Nervousness

- Light to enhance the emotions of the scene
- Focuspoint
- Angle behind somebody's back to view their perspective
- Tension



- Tension
- Nervousness
- Something emerging from the darkness
- Feeling observed



1:32:14

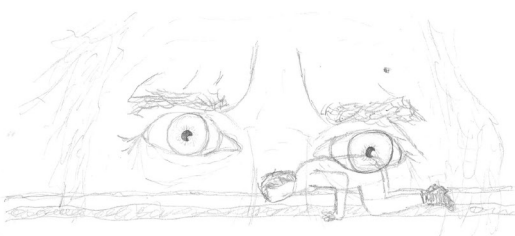
2:47:44

min

49:56 min

2:22:10

25:34 min



- Tension
- Nervousness
- Layer on layer
- Close-up
- Vulnerability

Jüdisches Museum Berlin

The Jüdisches Museum Berlin opened in 2001 to portray the history of Jews in Germany (Jüdisches Museum Berlin, n.d. b). The museum consists of different buildings that were built in different periods and have their own story to tell (Jüdisches Museum Berlin, n.d. a). Daniel Libeskind is an American architect who designed, among others, the main museum building.

One of the buildings is called The Libeskind Building, which is a building in the shape of zigzags (Jüdisches Museum Berlin, n.d. c). It has a titanium and zinc facade and uses angled walls, bare concrete voids, and underground access to communicate emotions.

Other buildings in the complex are also The Baroque Old Building, The Architecture of The W. Michael Blumenthal Academy, The Glass Courtyard, The Diaspora Garden, and the museum's other gardens (Jüdisches Museum Berlin, n.d. a).

Time

Jüdisches Museum Berlin uses time through the building with long corridors and paths to go from one place to another. The purpose of the building is also to portray and communicate the past with feelings of the holocaust.

Colour

Jüdisches Museum Berlin uses mostly black, grey, and white. Many of the materials also feel raw, but when freedom and hope are communicated, green vegetation is used.

Light

Jüdisches Museum Berlin uses light to play with the contrast of light and darkness. The building uses natural light by having carved out pieces of the building, for example, in the shape of David's star. They also use strips of light on the ceiling to guide you in corridors. They also have different places in the building with much or little light.

Shadow

Jüdisches Museum Berlin uses shadow in combination with long, narrow corridors to create tension. The corridors could also end with walking into a very dark room, something unknown, which feels scary. The building then has control over you. In some large rooms, beams cross above the visitors and create shadows in the otherwise well-lit room. That creates a feeling of some disturbance since it cuts off the large, open, and clean space.

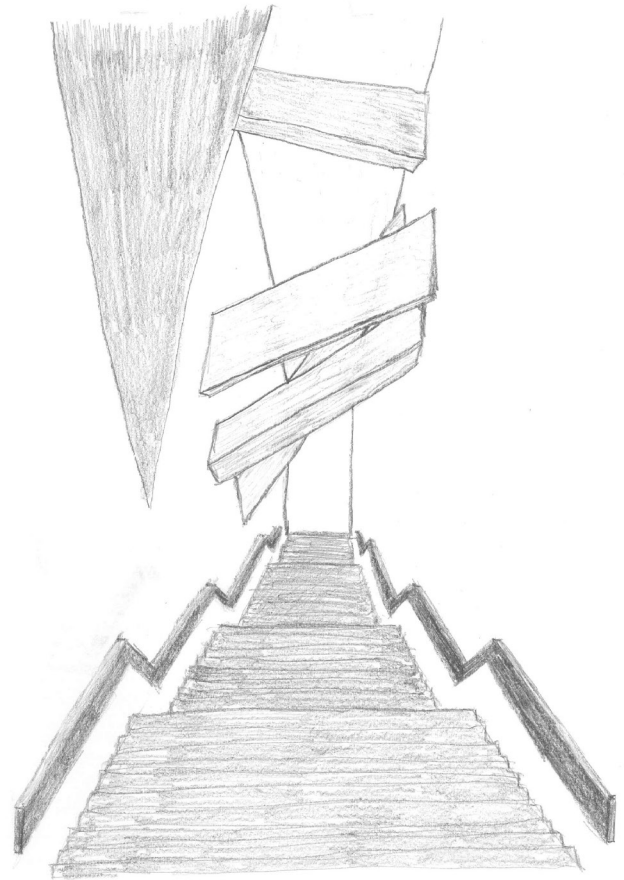


Figure 31.

- Dark head staircase in a light room
- Concrete beams that cross and cut off the room

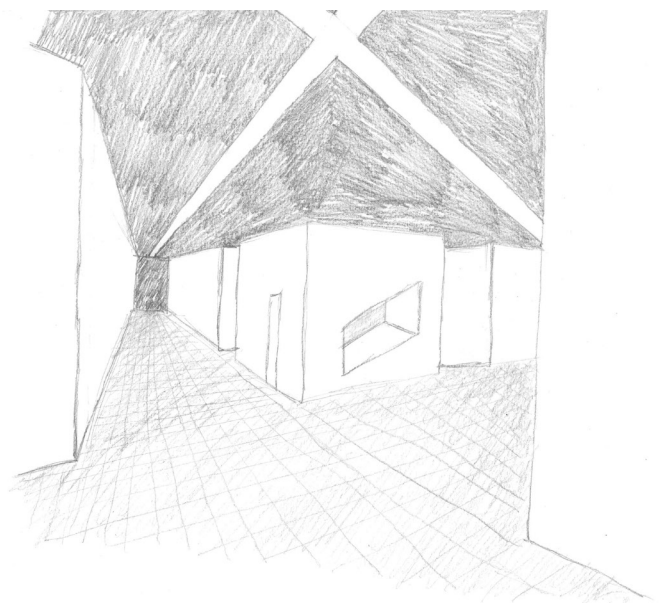


Figure 32.

- Different choices of paths that are enhanced by the natural light in the ceiling
- Contrast of black and white

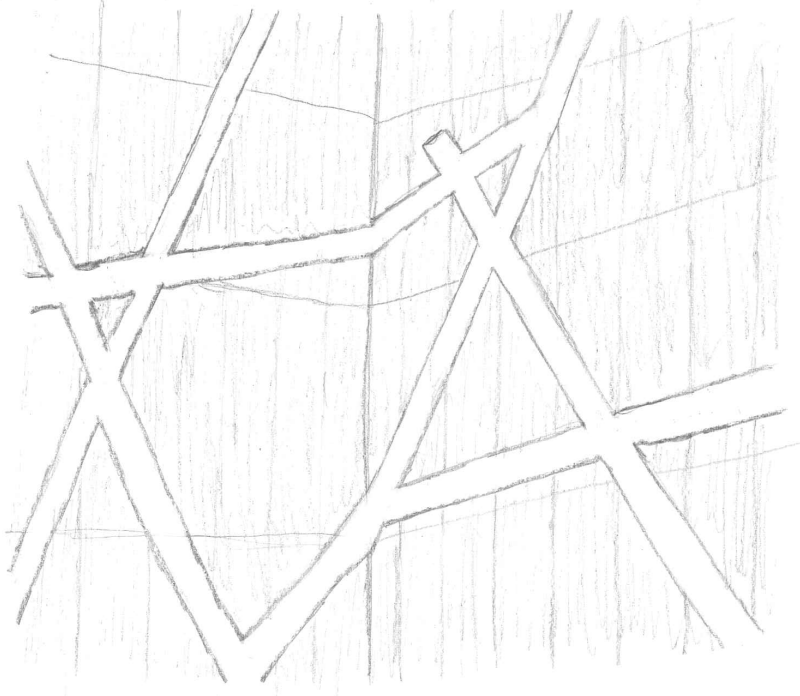


Figure 33.
 - Windows in David's star pattern that let in some light to the exhibitions
 - Small openings that are somewhat seen from the outside
 - Embraced and locked-in feeling

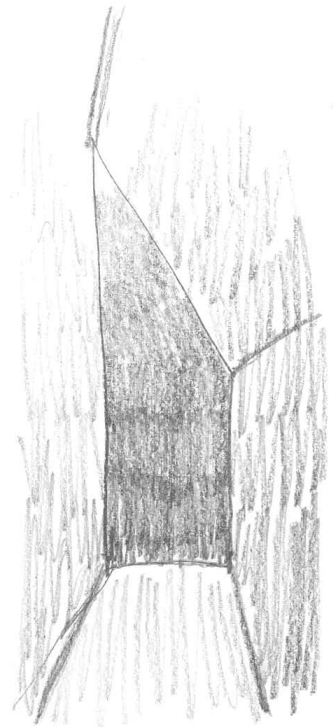


Figure 36.
 - Narrow corridor leading to a dark "hole"
 - Walk/being forced into something unknown
 - Only a little light from a small opening, high up in the ceiling

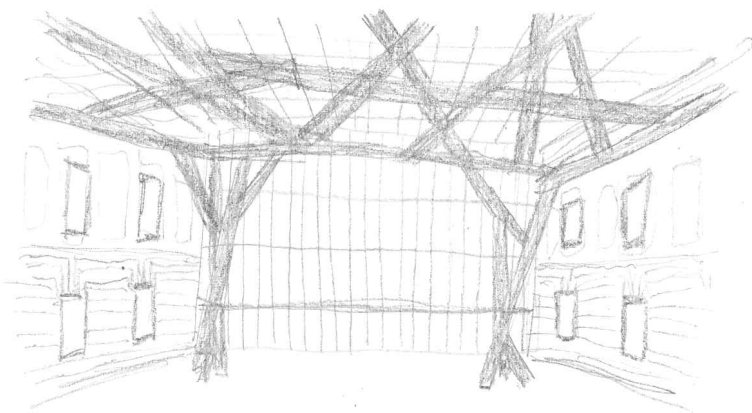


Figure 34.
 - "Lightyard"
 - Glass roof and walls that are held up by groups of steel columns, inspired by trees

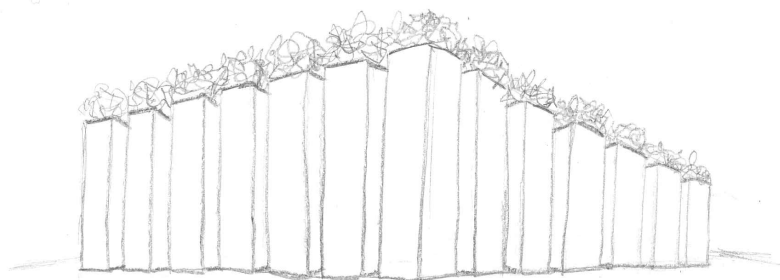


Figure 35.
 - Vegetation growing on/in concrete columns
 - Inside, you feel embraced and small
 - Like a labyrinth
 - Confusing, choices to make

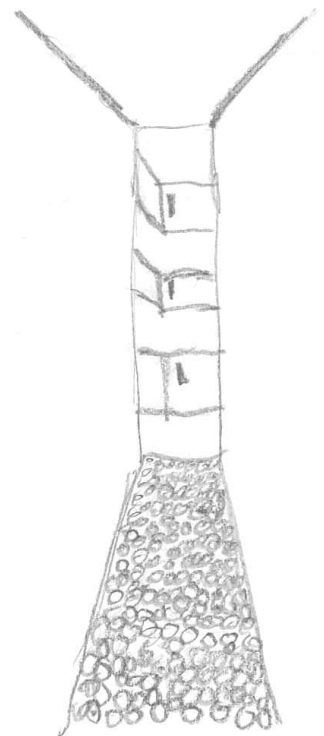


Figure 37.
 - Narrow room with high ceiling
 - Loose plates on the ground that sound when walking on them and can be heard from other rooms

Conclusions of the Analyses

The conclusions of the analyses can be seen as strategies for the experiments. The conclusions of the analysis are a basis for forming and shaping rooms in the first film, and later in the project. They make it easier as a guide to design the rooms and what elements are suited, as well as a strategy to apply emotion. By having a list and concept images, it will be easier to get a quick and clear view of the strategies.

The conclusions are based on the findings in the analyses on how to create an emotional space and experience. They have been restricted to Time, Colour, Light and Shadow. It has also in the categories Time and Colour been divided into two emotions in each category. In Time, those emotions are anxiety and safety and in Colour, those emotions are confusion and confidence.

To communicate anxiety in a room, strategies of high ceilings, views through multiple rooms and high buildings can be applied. To create a feeling of time pressure, rooms where the visitors need to make choices quickly can be used. This can be created by, for example, having a room with multiple doors, which lead to different rooms with different emotions.

Safety can be communicated by using traditional elements such as window mullions. Symmetry and high

ceilings can also be used to portray safety in the rooms.

Feelings of confusion can be achieved by full rooms with objects that usually don't go together. It can also be asymmetrical, colourful and have a lot of patterns. Long, narrow corridors where visitors feel claustrophobic are also a good example of creating confusion. Flashing lights and reflections on floors and shiny materials can confuse people, as well as mirrors.

Confidence can be communicated by well-managed gardens and the use of much colour. Mirrors and reflections on shiny surfaces are also elements to use to communicate confidence.

Light can communicate and enhance multiple emotions by, for example, lighting an object to highlight it and lighting to represent something of a different scale. To change the setting of a room, low light, bright light, artificial light, and natural light can be used.

To enhance the lighting and its effects, shadow can be used. Shadow can be used by making people walk into something dark or moving shadows to make people feel small and scared.

Time

Rooms of anxiety

- High ceiling
- Shadows
- Worm's eye view
- Time pressure
- Moving walls
- Being observed
- Look into other rooms
- Wide angles
- Balancing
- Great height
- High buildings, close together
- Long, thin ladders, almost impossible to climb up

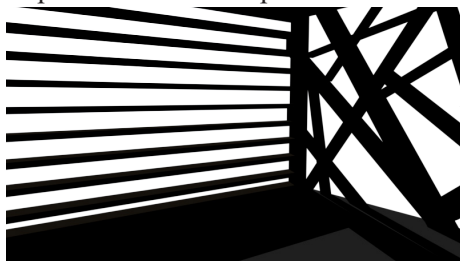


Figure 38.
Backlight creating silhouettes

Rooms of safety

- High ceiling
- Large traditional-looking windows
- Symmetry
- Coloured glass
- Columns



Figure 39.
Traditional arched windows with mullions

Colour

Rooms of confusion

- Full room
- Little to no light
- Mixed things and colours that don't match or go together
- No symmetry
- Colourful
- Lots of patterns
- Illusions
- Reflections on shiny floors and walls
- Long, narrow corridors
- Flashing lights and signs
- Mirrors
- Worm's eye view



Figure 40.
A room filled with random things

Rooms of confidence

- Well-managed garden
- Flowers and vegetation
- Pavillion
- Colourful
- Reflections on shiny floors and walls
- Mirrors
- Worm's eye view



Figure 41.
A well-managed garden

Light

- Little natural light through holes in the corners of the room
- Light and dark, unsteady floor
- Small lights on the floor to represent something of a different scale
- Light to enhance something
- Bright light
- Artificial light through a window, seeming like natural light

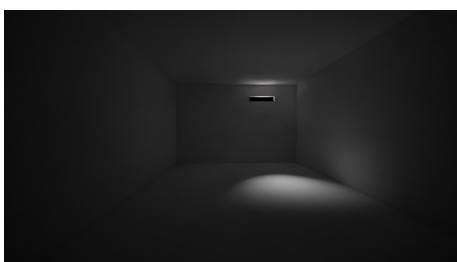


Figure 42.
A room with angled light

Shadow

- Go into something dark and unknown
- Shadow play, moving shadows
- Dark corners



Figure 43.
A staircase leading down into the unknown darkness

The Site - Rosenlundsverket

Rosenlundsverket is a power plant, today owned by Göteborg Energi AB (Göteborg Energi, n.d.). It was first built in 1846 and was Scandinavia's first city gasworks driven by coal. The name of the power plant is said to come from the wild roses that grew on Lilla Otterhällan, or the word Rosselund, where ross means horse in German, since horses from Göta artillery regiment came to the grass there.

Many of the power plant buildings were demolished between 1901-1908 to make space for a new municipal power plant to supply electricity for trams (Lu, 2024). The new power plant was built in 1901-1902 and designed by Hans Hedlund, and many more extensions were made to the building until 1908.

At the beginning of the 1950s, they decided to demolish Rosenlundsverket, and in 1953-1954, the new Rosenlundsverket was built (Göteborg Energi, n.d.). Between 1952 and 1954, the power plant had also been expanded with two additional buildings (Lu, 2024). Those buildings were a yellow brick building in the south with mixed function, and a production building in the southwest with a red metal chimney of 34 meters.

Four water heater boilers were installed in the northwest between 1960 and 1980, and in 1970, the power plants' most visible chimney was finished (Lu, 2024). To make the chimneys blend into the sky, Nils Andréasson, the designer, chose to turn them from dark blue at the bottom to light blue at the top. At this time, metal panels were also assembled on the facade with a light blue mosaic wave pattern. This was a wish to resemble the water in the area. Many renovations happened to the building, and in 1979, the office building of the complex was demolished, and between 1987 and 1989, it was rebuilt. This was then, in 2013, reconstructed again and replaced by parking.

According to a written observation of Göteborg Energi AB's feedback on the plan for the winding up of Rosenlundsverket, it is possible to happen in the years 2040-2045 (Göteborgs Stad, 2024). The document states that, from a social standpoint, the building is today part of one of the city's most important development areas and by closing down the power plant, it will be possible for another usage of the building and site.

Since the building is planned to be removed and its future is uncertain, the building is well-suited for a change, as has been explored in a part of this project.

The building already has many layers that are layered on each other, and this new dystopian image will give it a new layer and a new purpose. The final design and film has no changes made to Rosenlundsverket since many industrial buildings stand untouched for many years. Rosenlundsverket's quirky look also suits the dystopian aesthetic I want to portray.

Rosenlundsverket is a building that can be transformed according to strategies from analyses and observations in this thesis. The building has been built in different stages for different functions and consists of quite adjustable rooms. The rooms of Rosenlundsverket are already somewhat hidden and mystical. Those rooms can also be moved around, adjusted and manipulated following the analyses.

The building is connected to time by having many buildings from different periods. It also has a confusing layout, and if people visit the building, it feels like they would walk around forever before they find the right way.

Rosenlundsverket is very colourful with many different materials. The facade colours range from blue to yellow, and people get a different experience of the building, depending on which way they see it from. The combinations of colours make the building look even more unique, layered and randomly put together.

By studying the drawings of the building, it shows that there are only a few windows in the building, and therefore, not much light gets in. That may be suited for the industrial building it is today, but it also suits the dystopian design vision in this thesis. Since there is not much light, there are a lot of shadows and darkness. The amount of light and shadow varies between the rooms, and therefore, the strategies applied to the rooms in the first film exploration depend on their properties. For example, the lightest room could be a more utopian room since light is connected to good and positivity, and the darkest room can, in some way, portray dystopia since darkness and shadow are connected to evil and negativity.

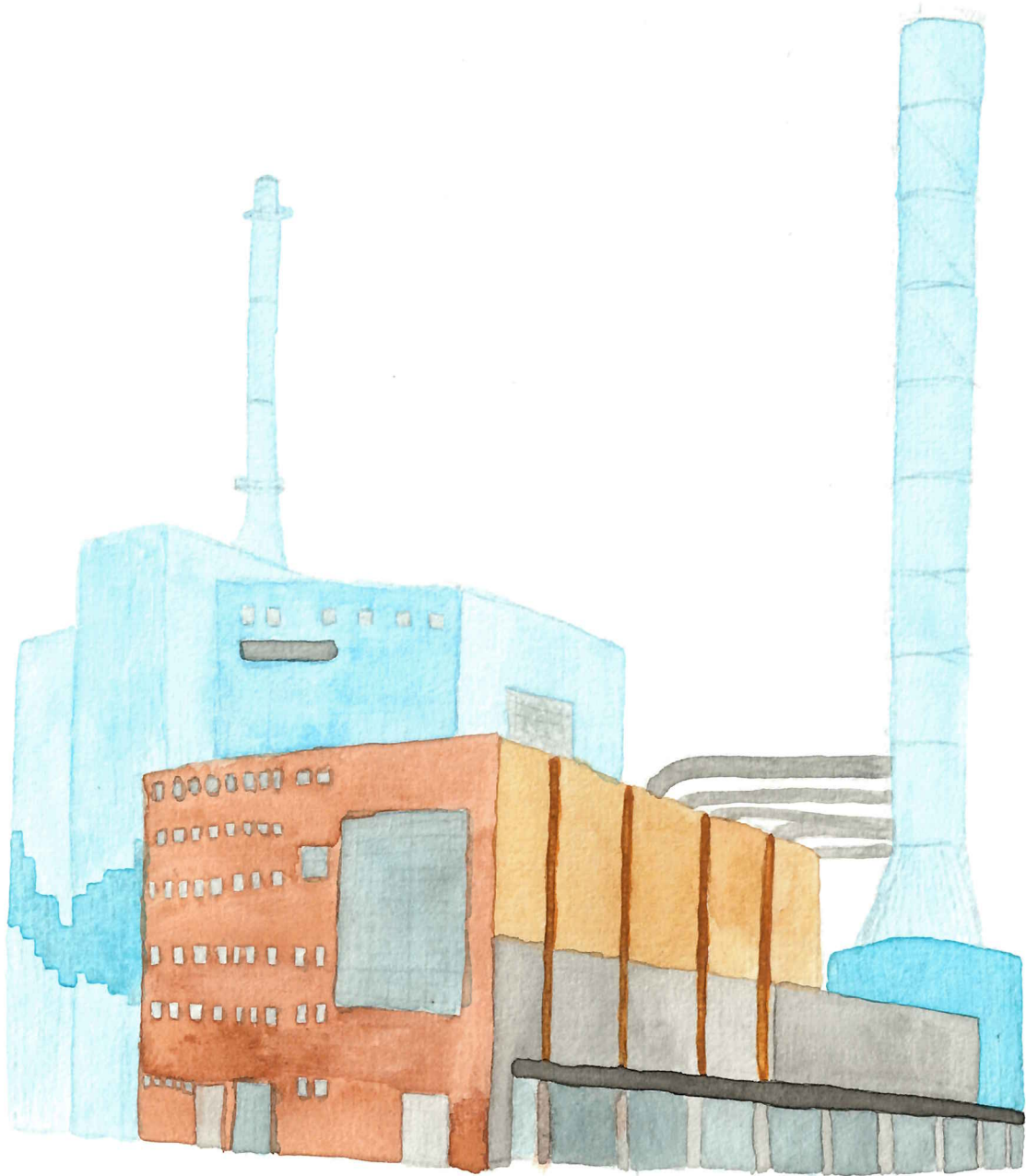


Figure 44.
Rosenlundsverket
61

The Site - Analysis of the Existing Building

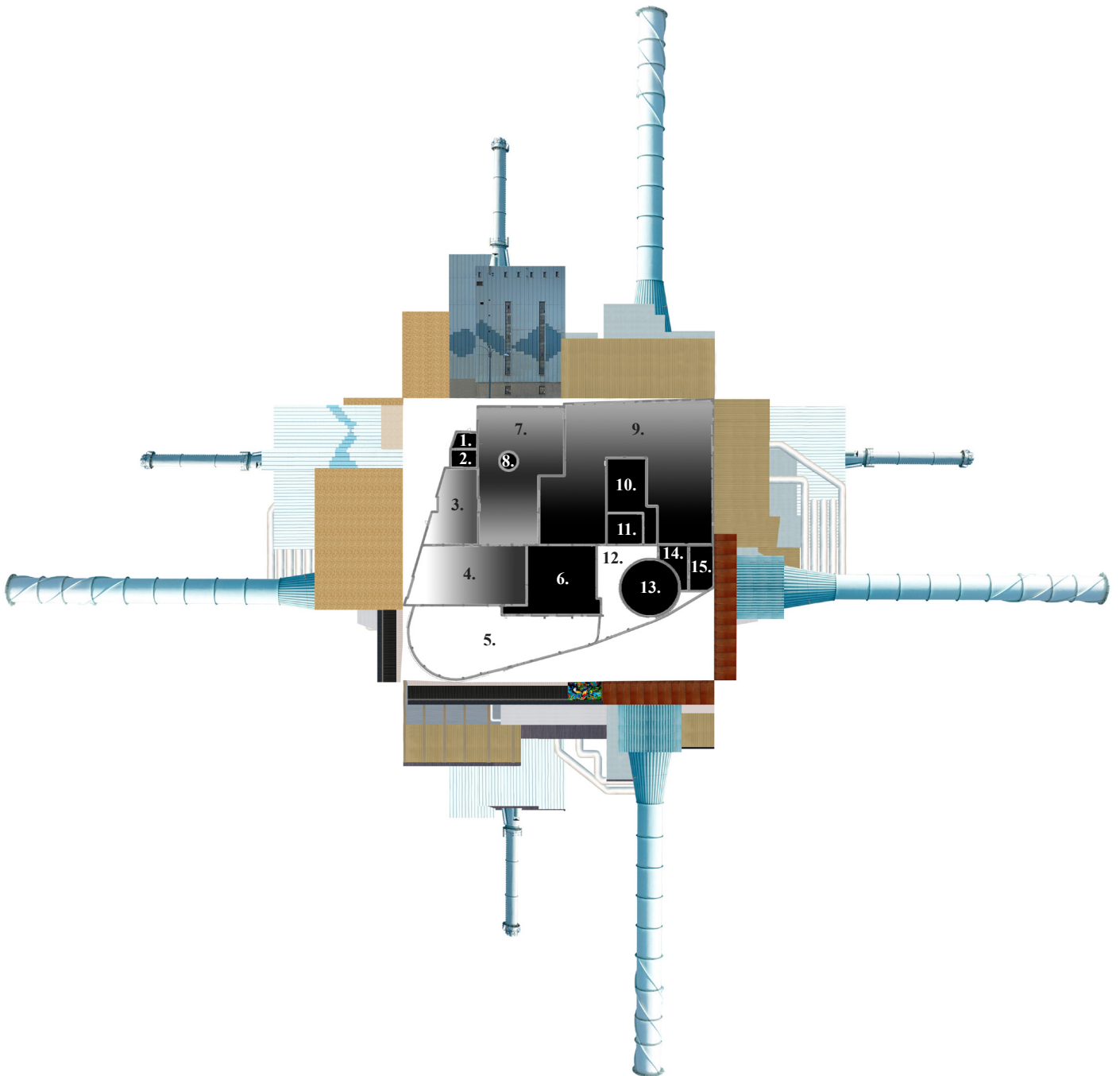


Figure 45.
Rosenlundverket with the facades unfolded. (Bergmark. J., 2018). Omarbetad.
62

1. - 1 level
 - Old
2. - Almost no windows
 - Old
 - 11-12 levels
 - Blue metal panel facade
3. - Confined
 - Cramped
 - Around 7 levels
 - Yellow brick facade
 - Some light through the windows
 - Small rooms
 - Normal ceiling height
 - Dark
 - Old
 - Complicated paths
4. - Columns
 - Very large window
 - Great ceiling height
 - Yellow brick facade
 - Yellow metal panel facade
 - Look into other rooms
 - Old
 - Multiple choices to make
5. - Columns
 - 1 level
 - Light through windows
 - Organic shapes
 - Higher ceiling than normal height
 - Partly glass facade
 - Green roof
 - New
6. - 2-3 levels
 - Ceiling windows
 - Black/grey metal panel facade
 - Blue metal panel facade to northeast
 - Dark
 - Look into other rooms
 - Old
 - Multiple choices to make
7. - Some small narrow windows to northwest
 - Some small windows to southwest
 - Big window to the southeast
 - No windows to the northeast
 - Blue metal panel facade
 - 11-12 levels
 - Dark in the northern part
 - Look into other rooms
 - Old
 - Narrow corridor
8. - No windows
 - Narrow
 - High ceiling
 - Organic shape
 - Confined
 - Blue metal panel facade
 - Dark
 - Cramped
 - Old
 - Great height
 - Long, narrow ladders
 - Symmetric
9. - Normal ceiling height
 - Normal-sized windows to northwest and northeast
 - Pipes leading here
 - Yellow/brown metal panel facade
 - Blue metal panel facade to southeast
 - 10-11 levels
 - Dark
 - Look into other rooms
 - Old
 - Columns
10. - Columns
 - No windows
 - 10-12 levels
 - Dark
 - Old
11. - Columns
 - No windows
 - 10-12 levels
 - Dark
 - Old
12. - Outside
 - Open
 - Narrow
 - A path
 - New
13. - Old
 - High ceiling
 - Blue metal panel facade
 - No windows
 - Narrow
 - Confined
 - Organic shapes
 - Pipes leading from here
 - Dark
 - Great height
 - Long, narrow ladders
 - Symmetric
14. - Dark
 - No windows
 - Concrete facade
 - 1 level
 - Cramped
 - Confined
 - New
15. - Dark
 - No windows
 - Concrete facade
 - 2 levels
 - Cramped
 - Confined
 - New

PHASE 3

THE FUTURE OF GOTHENBURG

Gothenburg - 2025

The architecture built today is often characterized by sustainability. It challenges the properties of materials and sometimes even the principles of mathematics. Technology is also important and is used in creating the plans and drawings, but also when, for example, booking the laundry room and getting into a building. The focus is on simplicity and minimalism, and still, many times, we follow “form follows function”. The buildings have an open floor plan to enable flexibility and large glass windows. There is not much ornamentation on the buildings. The most common materials for new constructions are steel, concrete, and glass. The dream of innovation is also a very central part of today’s architecture. When it comes to sustainability, green roofs and walls are very popular to incorporate.

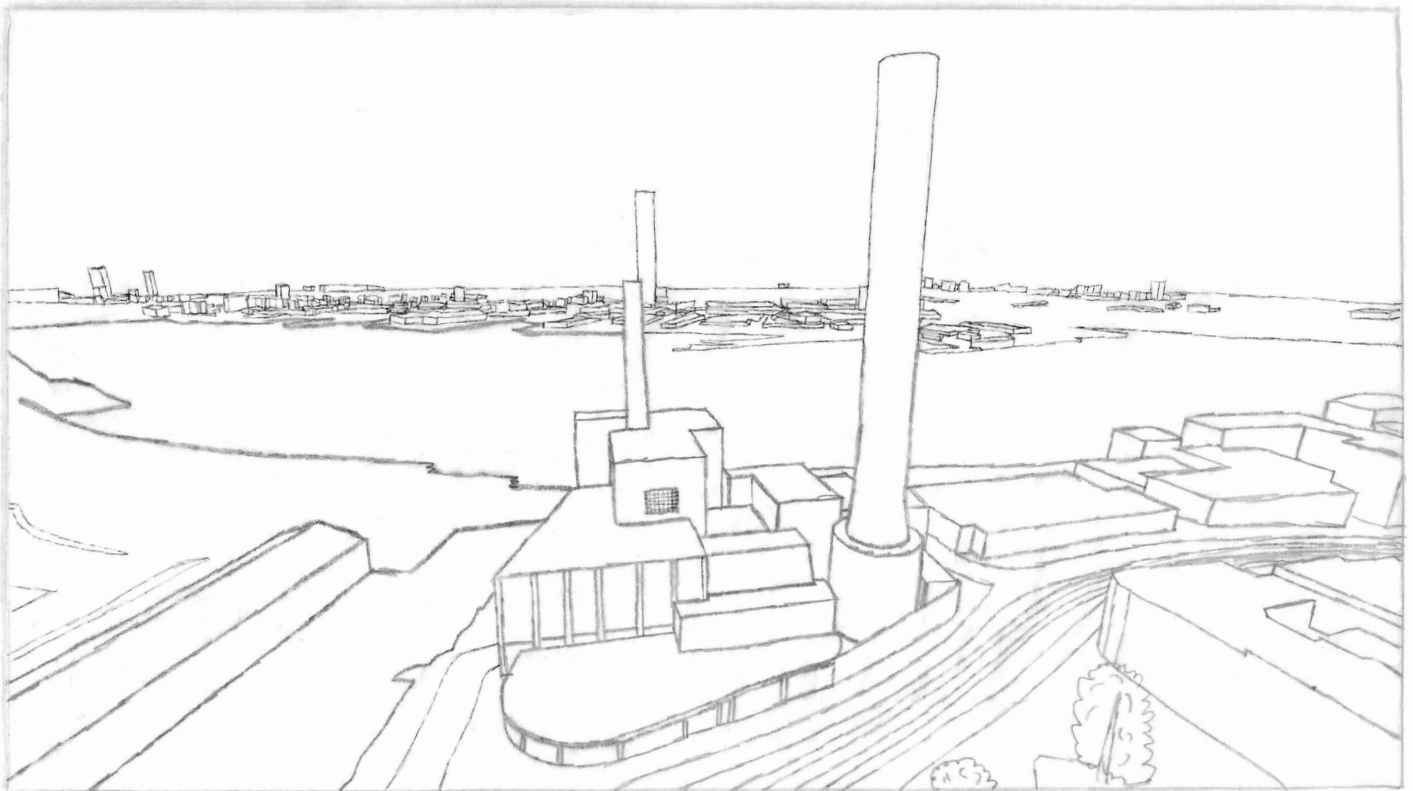


Figure 46.
Rosenlundsverket and Gothenburg 2025.

Gothenburg - 2050

The architecture built in 2050 will be characterized by sustainability. It will challenge the properties of materials even more. Technology will be very important and will be used in the whole building. The focus will be more on the “simple life“ and on living comfortably. New innovations will be found to do so. The buildings will have an open floor plan to enable flexibility and large glass windows, often from floor to ceiling. There is not much ornamentation on the buildings. The most common materials for new constructions will be steel, concrete, and glass. When it comes to sustainability, green roofs and walls will be more widely used and a very popular property.

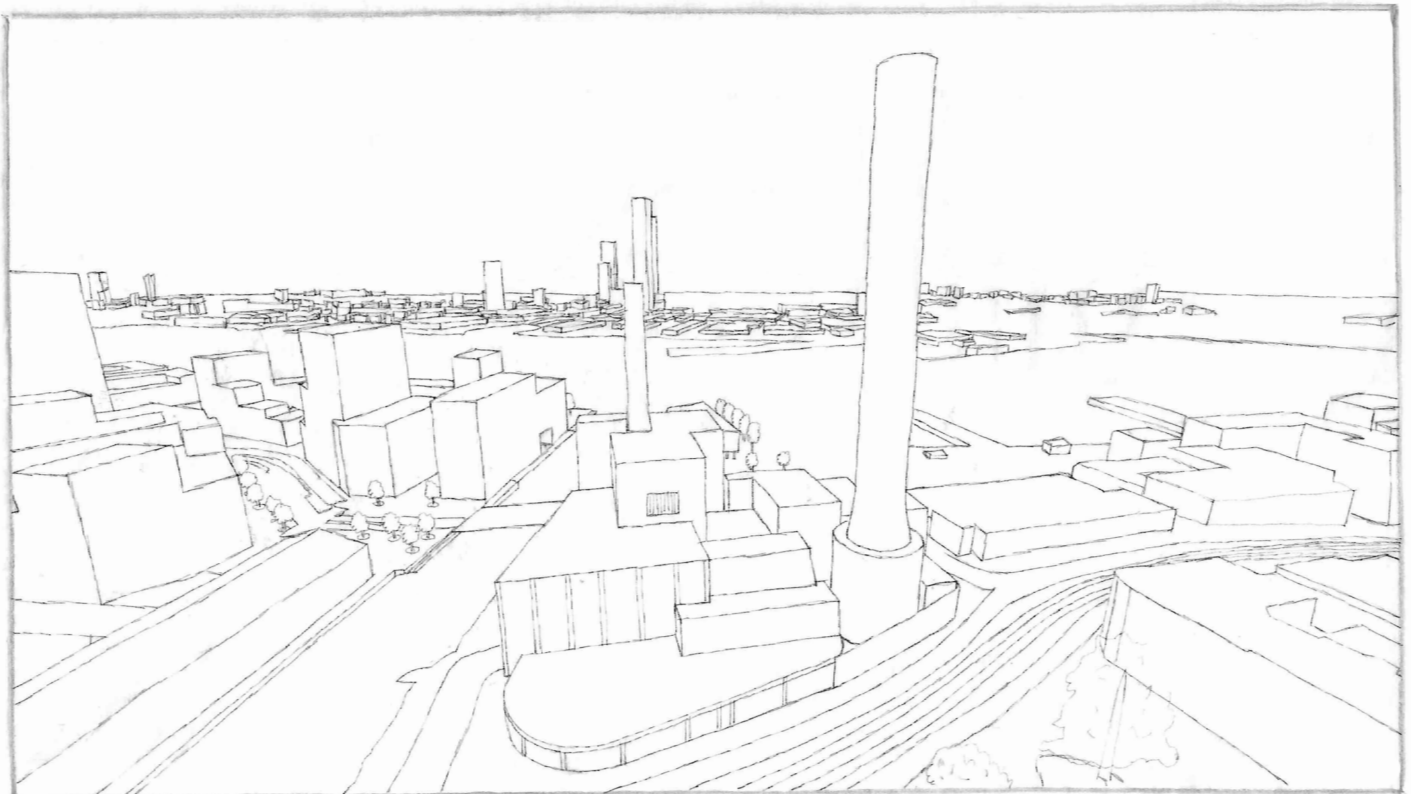


Figure 47.
Rosenlundsverket and Gothenburg 2050.

Gothenburg - 2075

The architecture built in 2075 will be characterized by technology. It will challenge the properties of materials even more. Technology will be the most important thing in buildings and society, and will be used for almost everything. In 2075, everyone will have an electric vacuum and temperature regulations in the room, adjusting and fixing everything to perfection. The focus will be even more on the “simple life“ and on living comfortably and doing more of what people think is fun. New innovations will be found to do so. The buildings will have an open floor plan and be compact, with more people in less space. There is no ornamentation on the buildings. The most common materials for new constructions will be concrete and glass. Every building will have green roofs or walls. The city is getting denser, and more nature is being moved to outside the city.

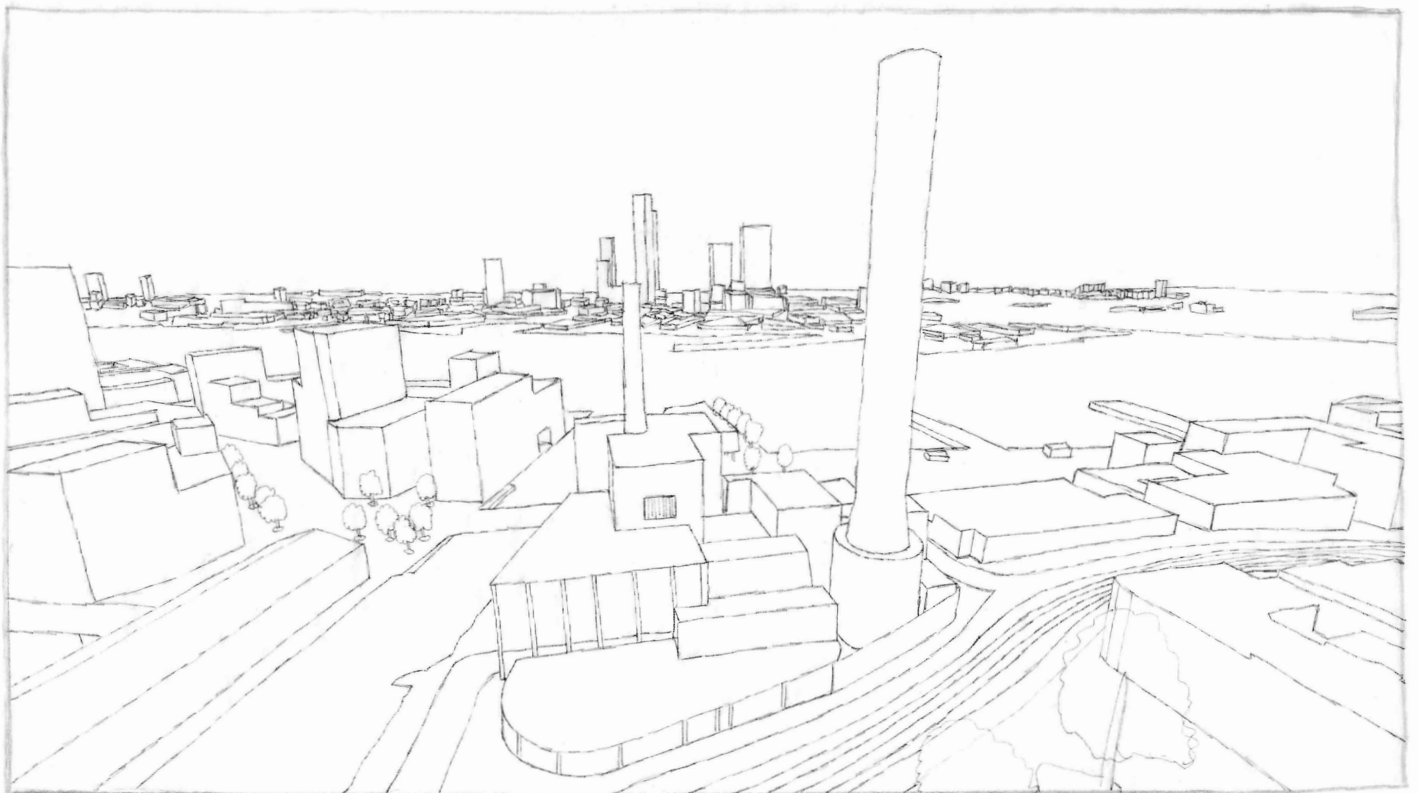


Figure 48.
Rosenlundsverket and Gothenburg 2075.

Gothenburg - 2100

The architecture built in 2100 will be characterized by technology and innovation. Mathematics will be a central part of designing buildings and cities. Almost everything in society relies on technology, and new innovations need to be found to avoid catastrophes. In 2100, everyone will have auto-adjusting temperature regulators, and some people will also have a robot to take care of the household chores. The “simple life“ is an ideal, and comfortable living is essential. People focus much on hobbies and activities that make them feel good. New innovations will be found to do so. The buildings will have a totally open floor plan and be compact, with smart furniture that can be folded up against the wall to get more living space. There is no ornamentation on the buildings. The most common materials for new constructions will be concrete and glass. Every building will have green roofs or walls. The city is getting even denser, and more nature is being moved to outside the city or can be found in very small areas around the city.

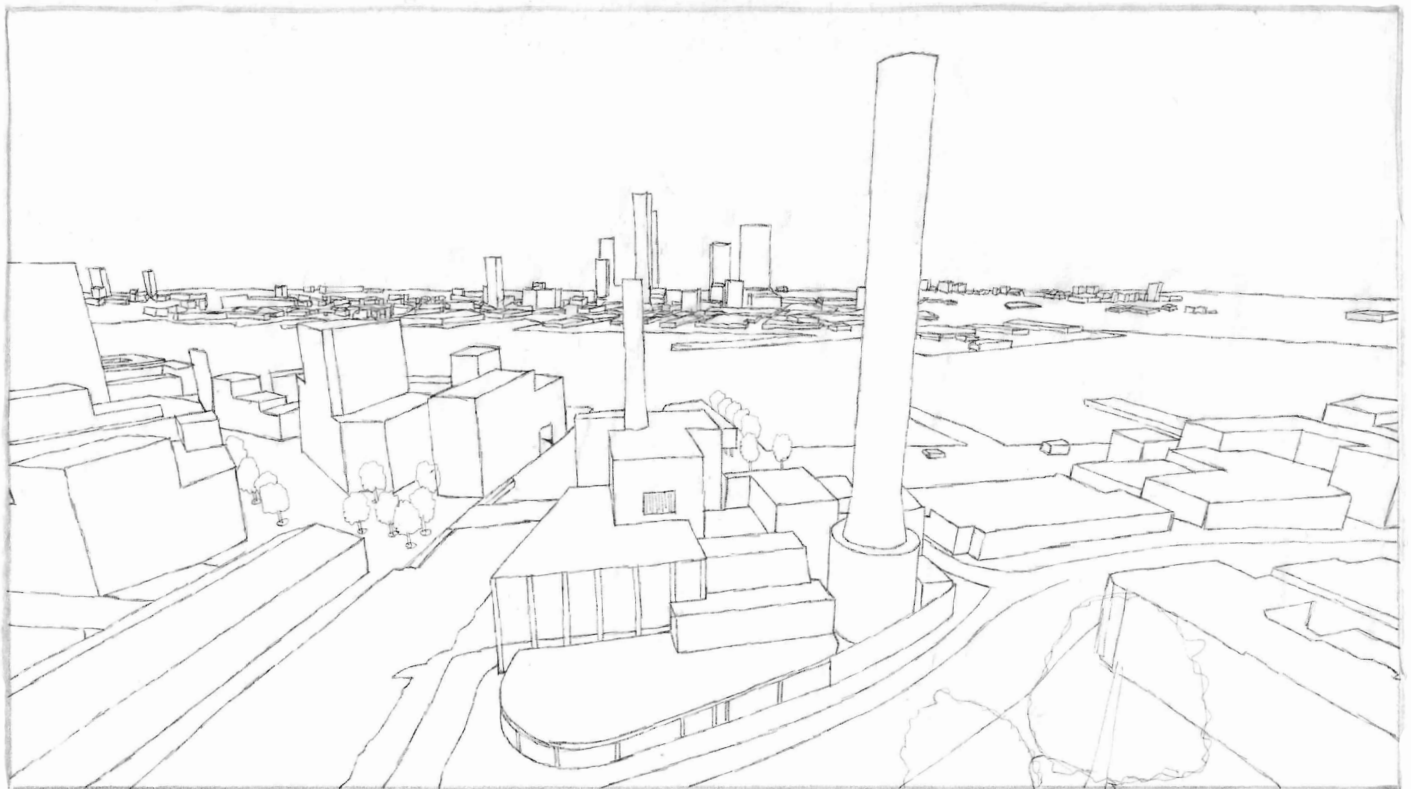


Figure 49.
Rosenlundsverket and Gothenburg 2100.

Gothenburg - 2125

The architecture built in 2125 will be characterised by technology and innovation. Mathematics will be a central part of designing buildings and cities. Everything in society relies on technology, and there is a lot of new technology to enable that. In 2125, everyone will have auto-adjusting temperature regulators built into the building, and everyone will also have at least one robot to take care of the chores and other things they think are boring to put time into. The “simple life“ is an ideal, and comfortable living is essential. People focus on hobbies and activities that make them feel good. The buildings will have a totally open floor plan and be compact, with smart furniture that can be pushed down or pulled up from the floors and walls. To enable that, walls and slabs will be very thick to contain furniture. Every house and apartment will therefore also be very alike. There is no ornamentation on the buildings. The most common materials for new constructions will be concrete and glass. Every building will have green roofs or walls. The city is getting even denser, and more nature is being moved to outside the city or can be found in very small, controlled areas around the city.

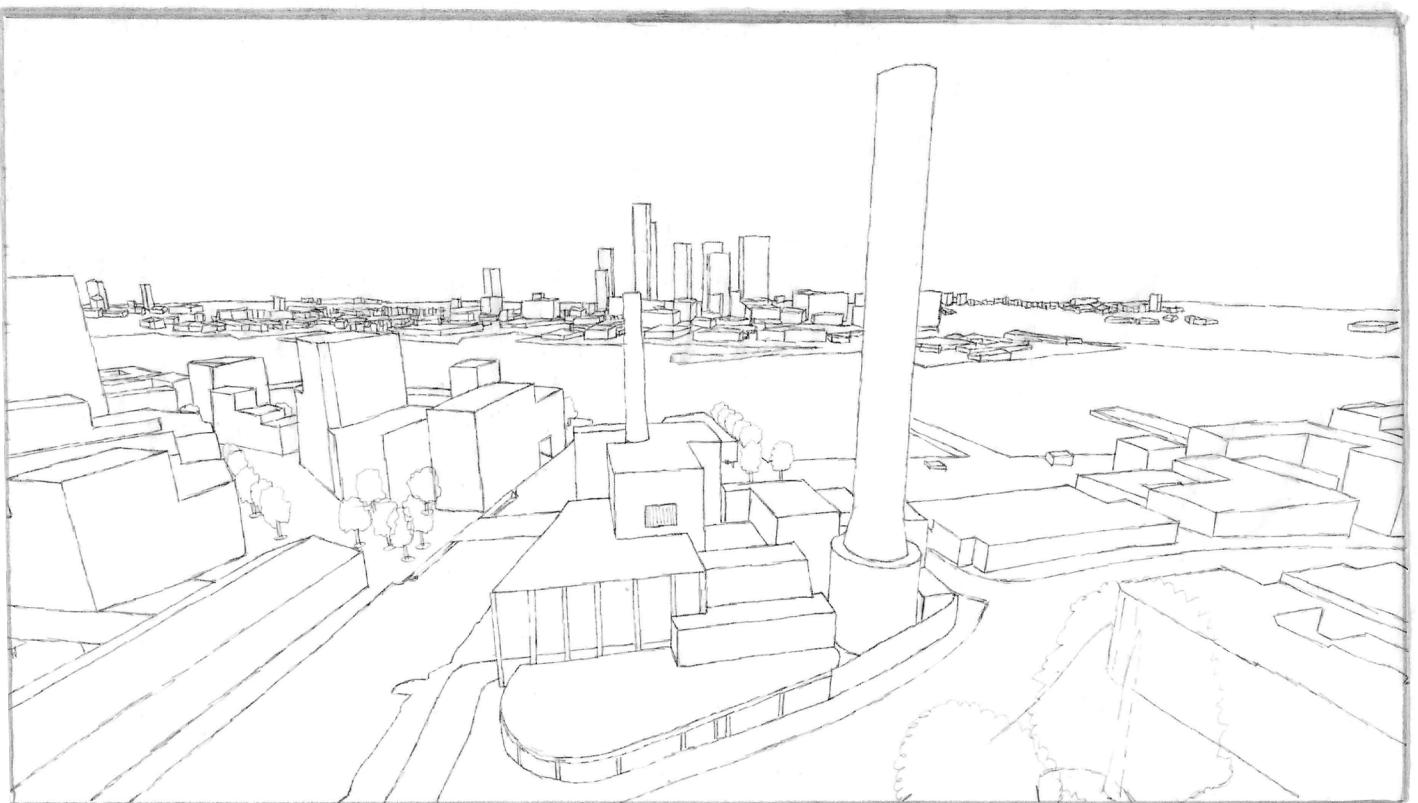


Figure 50.
Rosenlundsverket and Gothenburg 2125.

Discussion & Reflections

It is interesting how long and important the relationship between architecture and film has been. Already among the first films, architecture had an important role; the architecture could even be seen as the main character.

What has been added to this discussion in the field of both architecture and film is, inter alia, my dystopian view of the future. My manifesto of what the future will end up like adds to the discussion of the styles, how and where we design and build buildings today. It seems like people are getting lazier and lazier, and the solutions to live a more comfortable life many times cost more than they're worth.

The aim has been to show my dystopian vision of the future and to make people realise how the city will be experienced if we don't change our ways of designing and building.

When talking about "we", I mean all people. Some people may have more power to change things, such as politicians and architects, but to change routines, all people need to work together.

In the future, we will probably need to work differently from how we do today. We need to consider more and worse natural disasters. A new method of building needs to be found for buildings to endure everything that will affect them. New solutions for preventing leaks, power outages and other crises need to be found. People may not in that future feel as safe and comfortable, and it is then again, a utopia turned to a dystopia. As mentioned in my personal background, I believe the architecture is heading towards a dystopian future.

When starting the thesis in the autumn of 2024, I had an idea and a goal, but I was very lost in my thoughts. I didn't understand my plan for what I wanted to do. Not until a few weeks before my submission did the penny drop, and I knew what my thesis was all about.

Overall, I am very happy with the result of the thesis. It has challenged me, and I've got to explore and speculate on things I wouldn't have had otherwise. My skills have been challenged, and I have also learned many new things, such as communicating and portraying a vision through film. The process has been very explorative and speculative, which has been difficult but fun. I have also tried to work a little metaphorically to create a building with the feelings of the experienced future city. To manage that focus has been on communicating

emotions through time, colour, light and shadow. After realising that it was very subjective and what one may see as dystopia, another sees as utopia, I started to think about the life, streets and interior of an apartment in the future Gothenburg. I am proud of what I have achieved during this last course in my architectural education. I am also happy that, in my thesis, I have come back to the imaginative and out of out-of-the-box thinking that I started my education with.

Getting inspiration from the book *2100: Living in the Future*, by Geoffrey Hoyle, has helped a lot to create my vision of the future, and the films have taught me more about the structure of filmmaking and set design. This has inspired me so much that I am considering studying set design.

I don't think that I would have come up with the thesis's result if I hadn't analysed the films. If I hadn't had the film analyses and based the thesis on another medium, much of the emotions would be lost or different. If I had had a utopian perspective on the future, instead of a dystopian one, the film and design would have been different. That image would then be the dream of the future instead of the nightmare. If I had continued to work on this thesis for another year, I would have explored that.

The knowledge I have gained from the thesis and especially the analyses has taught and helped me to better communicate spaces with the help of emotions. The methods of sketching and aquarelle colouring have been improved in this thesis, and it's hopefully something I can continue improving in my profession. Lastly, I am also happy with the way I have managed to communicate my dystopian view of the future and create a manifesto to express that. I am proud that I have found a way to express my view on today's architecture and how it can affect us and bring more light to that discussion.

The main wish has been to create a, in my view, dystopian vision of the possible future Gothenburg city, and my view is that my work does just that. I have created spaces where people mostly feel anxious and uncomfortable, at least according to me. I would want to visit this city to get the experience, but I would not want to stay there for long, and I definitely don't want the future cities to feel like the building does.

Multiple things could be developed and further explored, such as the utopian view or more examples of how the

design would look in other cities in the world. Another thing that could be interesting is to incorporate the inhabitants' views of the future to not only to use my subjective view.

This master's thesis has been a great experience where I have learned much about myself. I'm grateful for the tutors, teachers and examiners who have helped me get to my result and sort out my thoughts. I am also thankful for everything I have learned and the insights it has given me. I hope this thesis can inspire people to fight for the future they want and inspire architects to use other media to communicate designs and give them more life.

The master's thesis has resulted in a video of Gothenburg from 2025 to 2125, where the viewer gets to see and experience the future city. The base for the whole thesis has been my dystopian vision of our future, in other words, my speculative vision of our future. It has been based on both my perspective of where today's architecture is heading, and also on different films.

My vision of 2125 may seem utopian, but every utopian dream conceals a dystopian reality. I may have a partly utopian vision of the future and many of its aspects, but when striving to achieve it, dystopia often occurs. Therefore, I would criticise my vision for being utopian, even as I focus on dystopia in this thesis. However, it is a very complex subject, and utopia and dystopia often come hand in hand. Moreover, what some people may see as a utopia, others see as a dystopia, for example, when it comes to robots and AI.

I could have written more about 2010: living in the future, how my drawings were inspired by them and what the relation between the book and my drawings is. I could also have talked about how alike and how different they were. Then I could also have explained what had been developed, what remained the same, and why.

How a society is also depends very much on who has power. With great power comes great responsibility, as they say in Spider-Man. The people and companies with more money and power have more possibilities to affect society. If, for example, a tech company has much power, it can influence society and make things more computer-based or technologically advanced. If it's one person having the most power, his plans or visions are often what is trying to be achieved.

Those who create the future have all the power in their hands, and although they may strive for a utopia, things may happen on the way, turning at least parts of it into a dystopia. For example, political parties can have a great idea, but when it comes to realising it, things happen, and it turns into something bad. They could have good thoughts and goals, but when acted on, they are no longer realistic and turn into something else.

In this thesis, the base for the futuristic vision could have been explained more. The vision could, for example, have been explained as more dreamlike or realistic, and where each component came from. This could also have been more explored and experimented with in the project.

People are also different, and personality types differ. Some people want power and control, while others want a framework to adjust to. Some are willing to sacrifice and have less security for more freedom in a society, and vice versa.

In this thesis, the focus has been more on the living spaces and the development of Gothenburg and not as much on the city or the society in detail. It has been very hard to keep those parts separate since they are very connected, but they would have been very interesting to further explore.

A few questions and thoughts that have occurred to me during this work are: how much freedom are we willing to sacrifice to live more comfortably? And how will we know if a utopian idea or vision will turn out well or into a dystopia?



Figure 51.
My Vision of the Future

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APPENDIX

Method for Experiments

The explorations aim to build a ground with perspectives that can be replicated in a film. With the perspectives, a base of images is made to explore the design and emotions it can communicate most effectively.

To create the perspectives, the strategies from the analyses will be applied to the rooms in Rosenlundsverket. The strategies will be assigned to the room where it is best suited, for example, the strategies connected to light will be assigned to the rooms with the most lighting. The experiments are divided into four categories: Time, Colour, Light and Shadow, to more easily show how they have been incorporated into the building design.

The tools used for the explorations are Rhinoceros 8, A4 sketch paper, A3 aquarelle colour papers, aquarelle colours, pencils and paintbrushes. Rhinoceros 8 was used to get the right perspectives for the drawings, and only the floors, walls and ceilings were created. Then the pencils and sketch paper were used to sketch up those perspectives with all the details and give more life to the picture. To take it one step further, the sketches were copied onto the aquarelle colour papers and coloured with aquarelle colour.

Experiments of Time

Perspective 1:

A utopian room with a bent shape. It consists of traditional elements such as arched windows, columns and marble floor and walls. The roof is covered in many flowers, mostly in colours of red and pink colours. The aim is to feel positive and hopeful.

Strategies used:

Rooms of safety

- High ceiling
- Large traditional-looking windows
- Symmetry
- Columns

Rooms of confidence

- Flowers and vegetation
- Colourful
- Reflections on shiny floors and walls

Light

- Bright light

- Time pressure
- Being observed

Rooms of confusion

- Little to no light
- Worm's eye view

Shadow

- Go into something dark and unknown
- Dark corners

Perspective 2:

A dystopian image of a room with many windows and doors. It almost seems like a courtyard, and the visitors feel observed and uncomfortable due to the windows. The doors make people feel anxious and stressed about choosing where to go and going to the right place.

Strategies used:

Rooms of anxiety

- High ceiling
- Worm's eye view

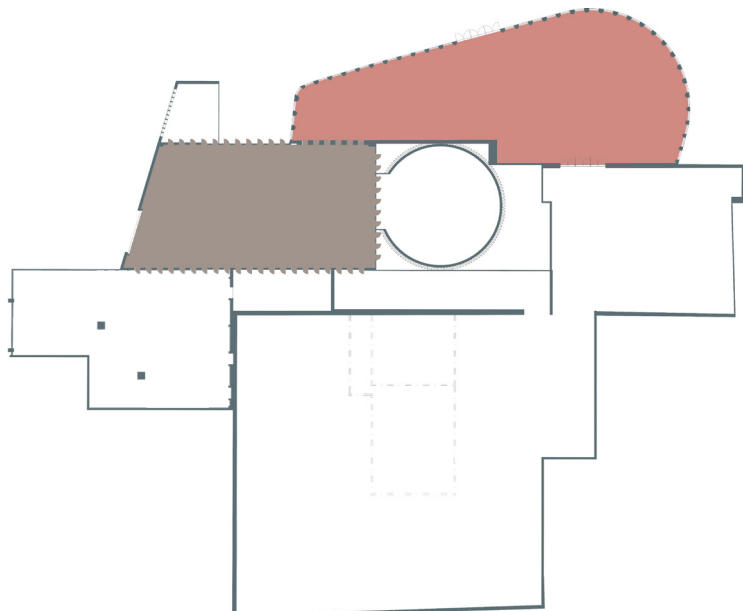
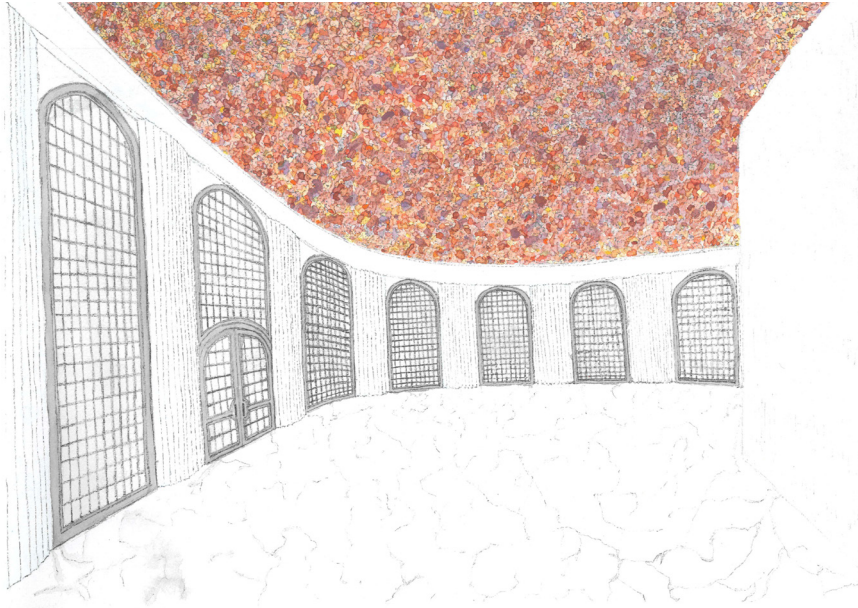
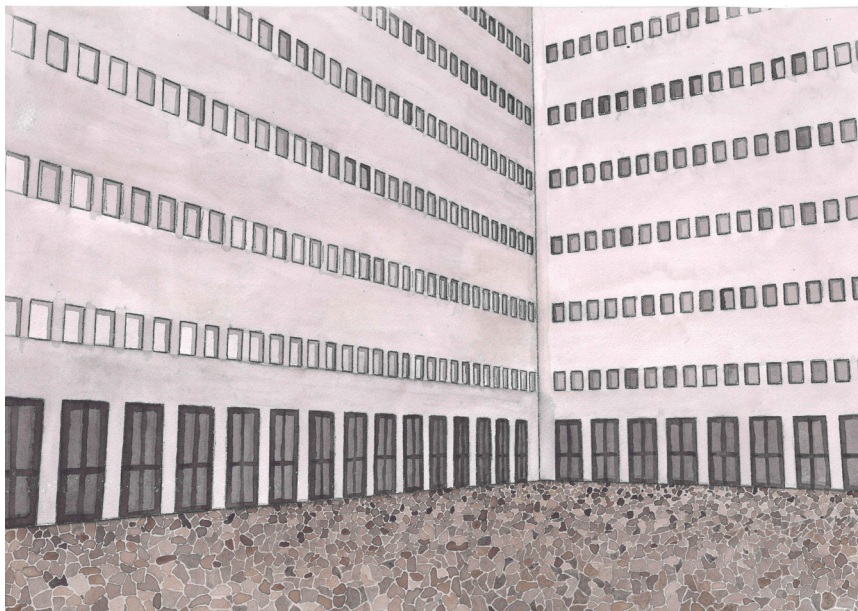


Figure 52.
Rosenlundsverket's new
floor plan



● Figure 53.
Perspective 1.
Traditional utopian room with a flower-filled ceiling



● Figure 54.
Perspective 2.
Symmetrical room filled with dark doors and windows

Experiments of Colour

Perspective 3:

A room that is filled with random things that do not necessarily go together. It almost seems like a storage room, and when people walk into the room, they feel confused and like they have walked into the wrong room or somewhere they shouldn't be.

- Great height

Rooms of confusion

- Colourful
 - Flashing lights and signs
- Light*
- Bright light

Strategies used:

Rooms of confusion

- Full room
- Little to no light
- Mixed things and colours that don't match or go together
- No symmetry
- Colourful
- Lots of patterns

Perspective 4:

A room consisting of a big chimney where visitors can go up the staircase along the walls. It is a spiral staircase that doesn't have a railing. Therefore, people walking there feel like they are walking forever, feel dizzy from the height and vulnerable without the railing. In this room, light is also flashing in colours of red and blue to create more anxiety, dizziness and confusion.

Strategies used:

Rooms of anxiety

- High ceiling
- Time pressure
- Balancing

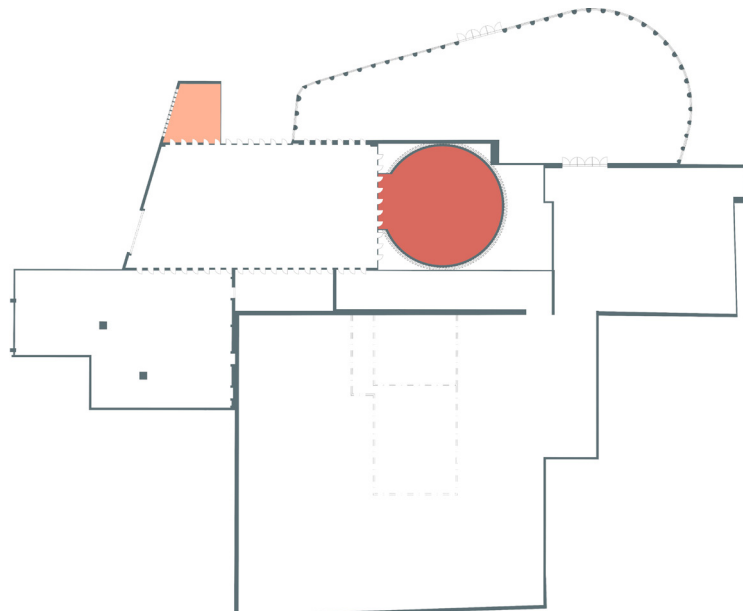
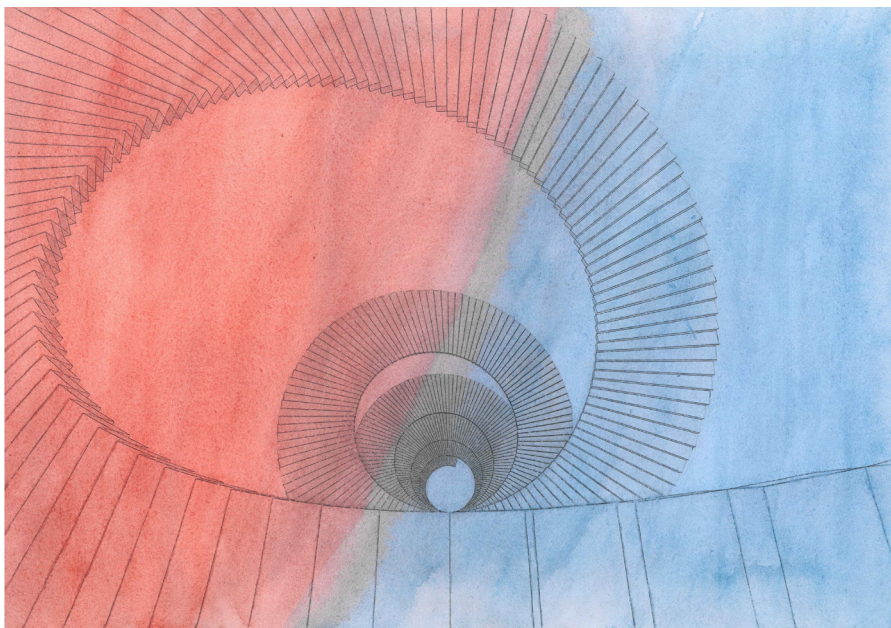


Figure 55.
Rosenlundsverket's new
floor plan



● Figure 56.
Perspective 3.
A room filled with random things in different colours



● Figure 57.
Perspective 4.
View down from the top of the spiral staircase in the big chimney

Experiments of Light

Perspective 5:

A room in light colours with a strong string of unnatural light coming in from an open corner on the roof. It feels like the room is cut in two pieces, and the string is like a curtain. The light can also be changed and altered to create different experiences in the room.

Strategies used:

Light

- One string of light
- Light colours on floors, walls and ceiling

Perspective 6:

A room with light coloured walls and a dark roof as a contrast. It has many small, long windows in the roof that almost feel like a prison. When the sun shines, that pattern is reflected in the room, and it changes as the sun's position changes throughout the day. The feeling of imprisonment, the windows create is extended into the rest of the room. There are also spots in the ceiling to create a starry ceiling when the sun isn't as bright.

Strategies used:

Light

- High ceiling with small windows
- Multiple shapes of light reflected on the walls and floor
- Light coloured walls and dark ceiling
- Small spotlights in the ceiling, creating a star sky

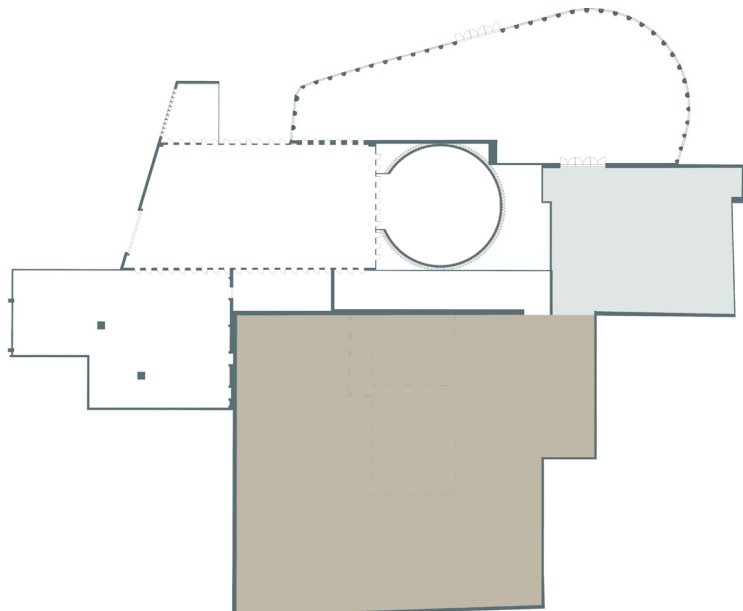
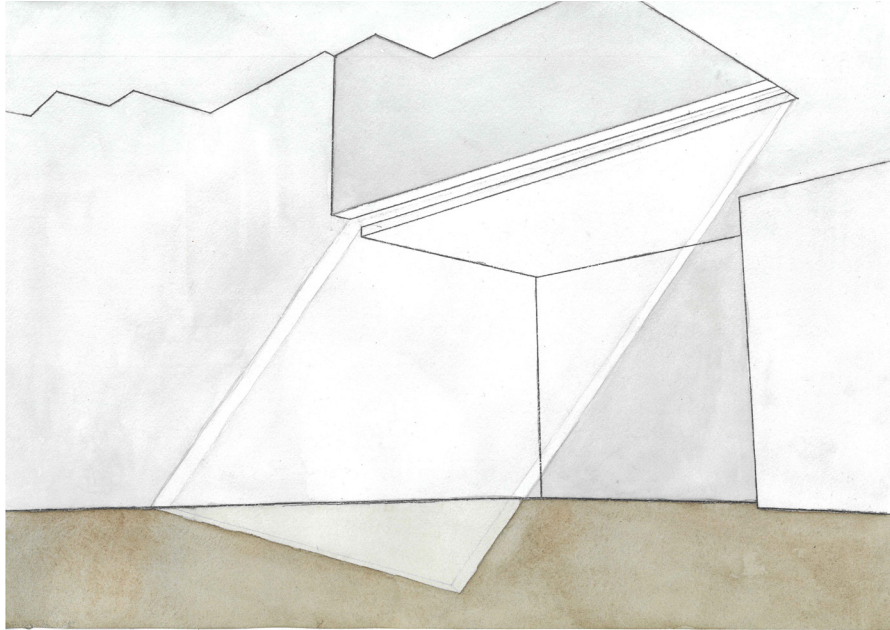
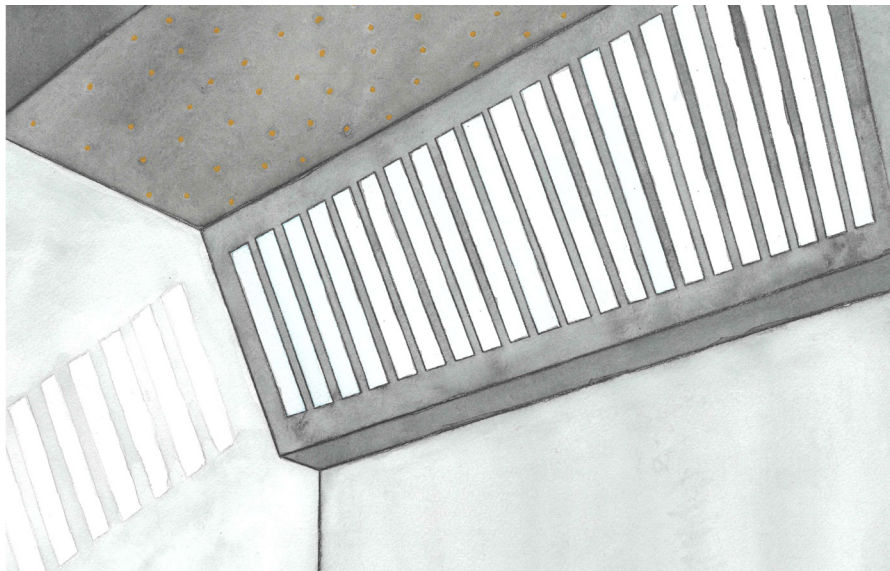


Figure 58.
Rosenlundsverket's new
floor plan



● Figure 59.
Perspective 5.
A light room with a string of light.



● Figure 60.
Perspective 6.
A room with dark ceiling and many thin windows.

Experiments of Shadow

Perspective 7:

A dystopian room filled with smoke. The walls and floor are in concrete, and there are a few steel columns. On the ceiling, there is also a long chimney to which the four ladders lead up. It is hard to see anything in the room, and when climbing up the ladder, people won't know how high up they are. This room creates emotions of discomfort, anxiety, and confusion.

- Shadows
- Worm's eye view
- Rooms of confusion*
- Little to no light
- Long, narrow corridors
- Worm's eye view
- Shadow*
- Go into something dark and unknown

Strategies used:

Rooms of anxiety

- High ceiling
- Balancing
- Great height
- Long, thin ladders, almost impossible to climb up

Rooms of confusion

- Little to no light
- No symmetry

Shadow

- Go into something dark and unknown

Perspective 8:

This room is a corridor that feels narrow and high in height. The corridor gets darker and darker the further you walk, and at the end, visitors will walk into complete darkness. It creates tension and anxiety since the people do not know what they will discover at the other end.

Strategies used:

Rooms of anxiety

- High ceiling

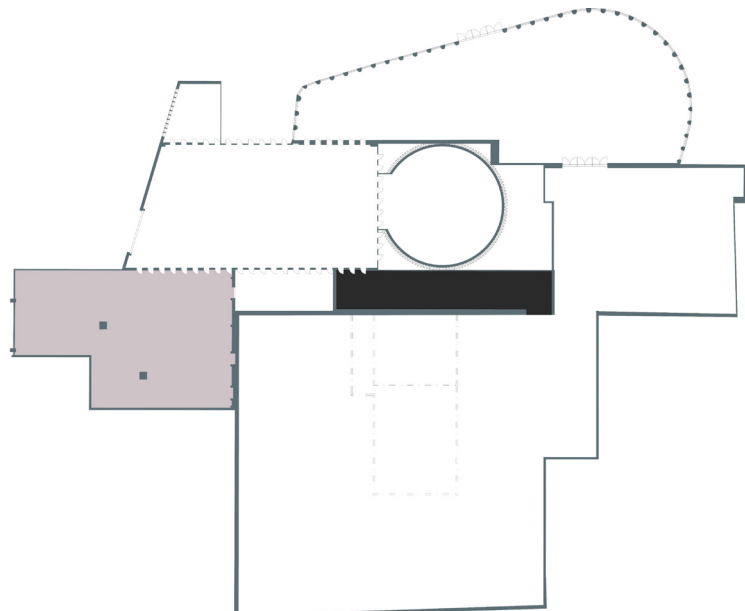
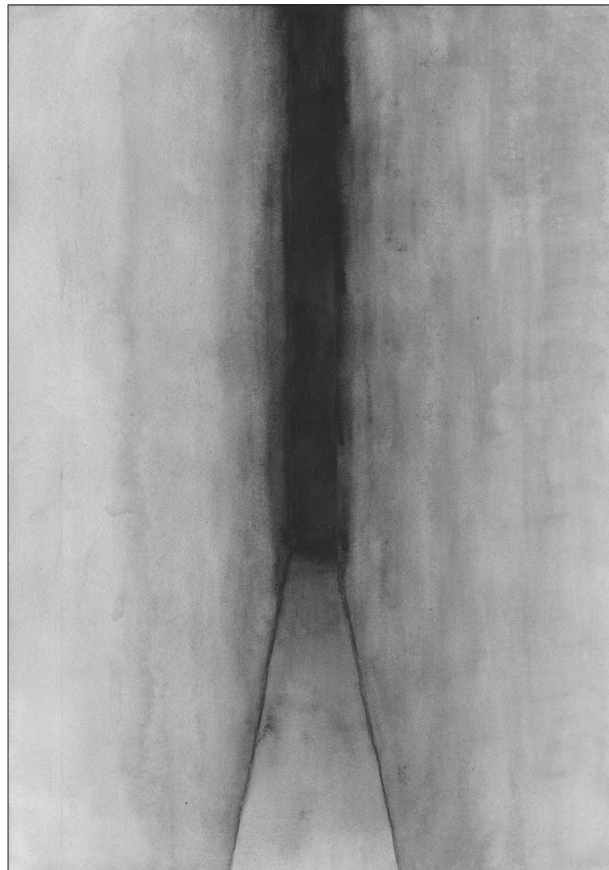


Figure 61.
Rosenlundsverket's new
floor plan



● Figure 62.
Perspective 7.
A room filled with smoke and with ladders leading up
through the chimney



● Figure 63.
Perspective 8.
A dark narrow corridor

The Exploration Centre of the Future

The first designed part of this project is an exploration centre of the future, where people get to experience my vision of our future through emotions experienced in architecture. It is a reconstruction of Rosenlundsverket where the rooms have been moved and reassembled in a different way than they are today.

The analysis of the films and the museum has led to strategies that were applied to the rooms determined by the site analysis.

The design is then the result of the perspectives in the experimentation. The rooms have been assembled by the emotions they communicate, and in what order those should be experienced.

The building explores how architecture can communicate emotions and affect the visitors. It portrays my vision of the future through the experience of spaces in our future society.

There are some similarities to the films in the film analysis, since the way of communicating emotions is based on those.

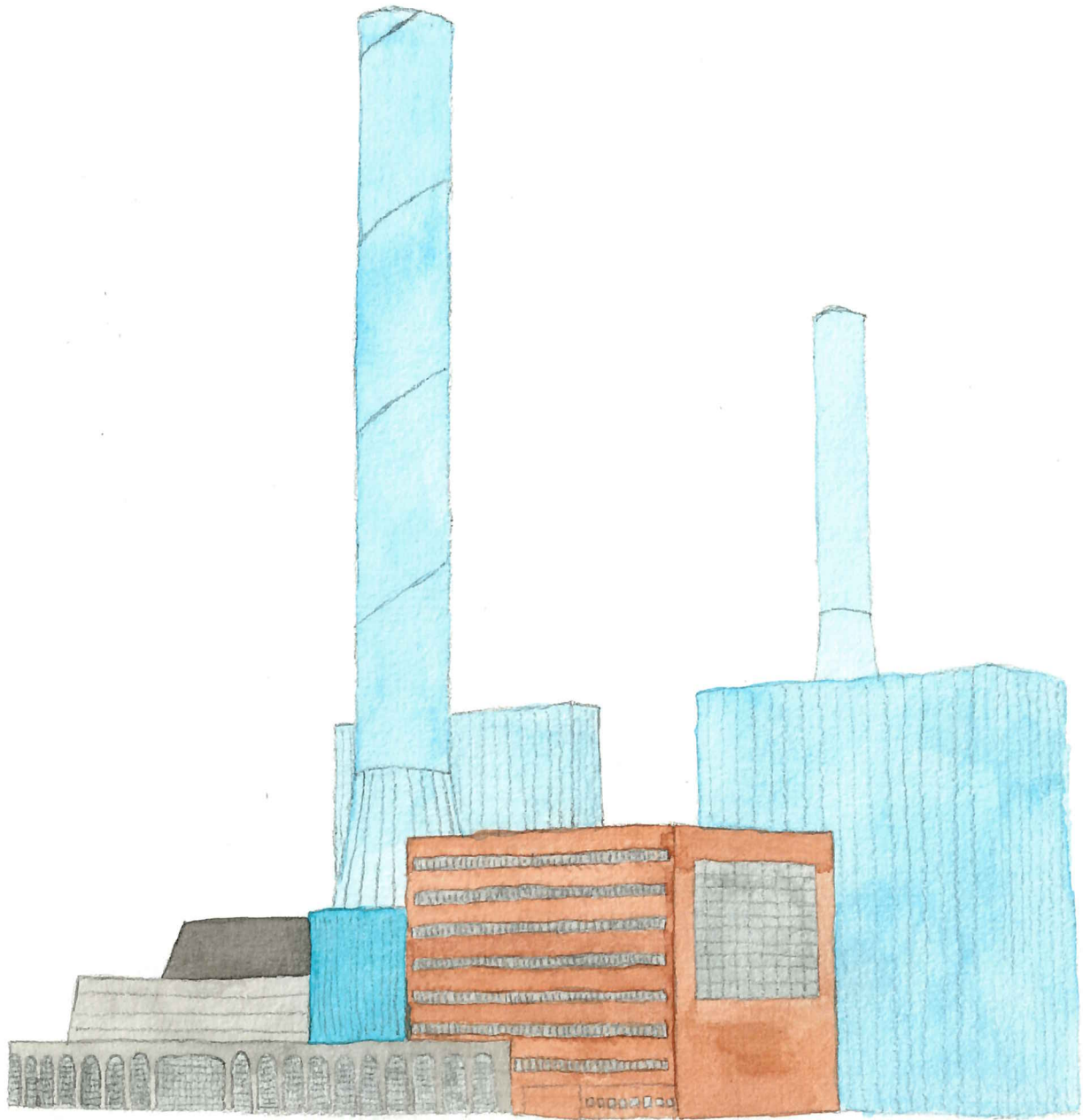


Figure 64.
Exterior perspective of the reconstructed Rosenlundsverket

The Site - New Building

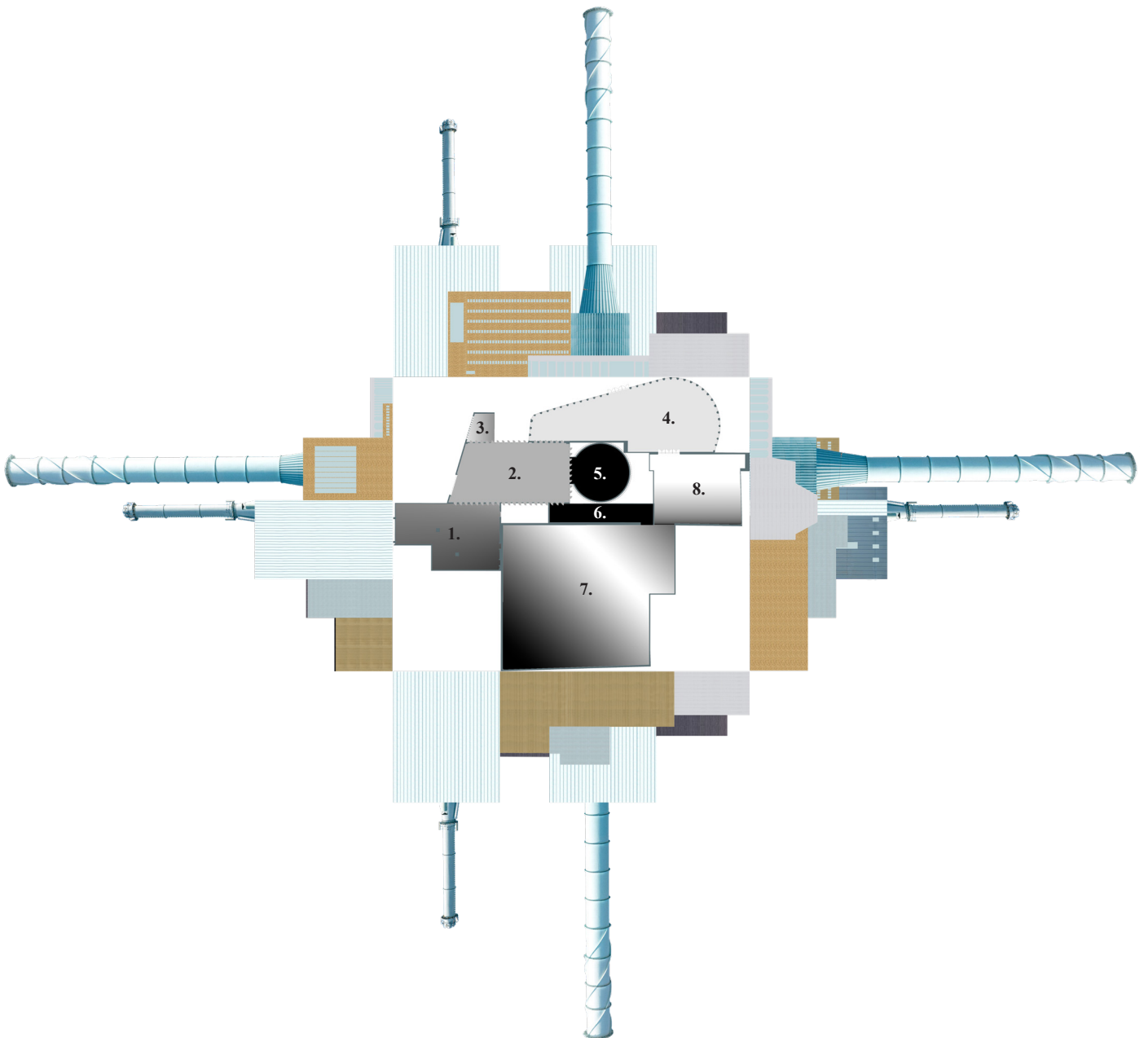


Figure 65.
Rosenlundsverket after changes with the facades unfolded

1. - High ceiling
 - Columns in steel
 - Concrete walls and floor
 - A few tall windows that let in some light
 - Low light
 - A small chimney
 - Ladders leading up through the chimney
 - Smoky room
2. - High ceiling
 - Large windows with mullions
 - Three walls filled with doors and windows symmetrically placed
3. - Small room with normal ceiling height
 - Cramped with many random things
 - Colourful room
 - A few windows letting in some light
 - A dusty room that makes it look foggy
4. - Organic shape
 - Many arched large windows with mullions
 - Traditional-inspired columns
 - Marbled walls and floor
 - The ceiling is filled with flowers in different colours
 - Bright natural light
5. - Organic shape
 - No windows
 - Long spiral staircase along the walls, no railings
 - High ceiling
 - Flashing bright artificial light in red and blue
 - Concrete floor
 - Grey metal walls
6. - Long corridor
 - High ceiling
 - No windows
 - Dark
 - Concrete walls and floor
7. -
8. -

The Experimentative Film



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