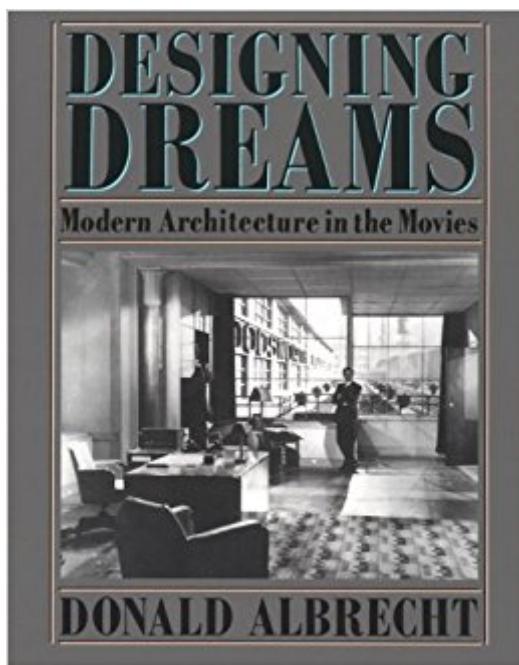


The book was found

Designing Dreams: Modern Architecture In The Movies (Architecture And Film)



Synopsis

A thorough examination of the almost symbiotic relationship between modernist architecture and film design of the 1920s and 1930s. Albrecht traces the connections between film designers' art and its roots in European design movements, such as Art Deco and the Bauhaus. The penthouses, nightclubs, and skyscrapers that showed moviegoers a new way of living demanded a new look, which these architectural movements provided. DESIGNING DREAMS concludes with an essential chapter on *The Fountainhead*, modernist architecture's last fervid gasp in the movies. Illustrated with rare stills from classic films.

Book Information

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Customer Reviews

Albrecht has provided us with an excellent historical overview, upon the development of modernism within architecture, and how movies helped to showcase an art form that symbolized, not only futuristic looks, but optimism through progress. At first, I was confused by Albrecht's introductory chapters, because they were all spent talking about the development of modernism. However, I started to see the matching patterns between all the chapters, towards the end of the book. In creating a look of modernism, the beginning of the book talks about the number of artists and architects who developed a vision of modernist architecture, as their ideas and designs were always tested against each others at various world fairs and conventions entitled 'Progress of the Future.' What was neat though was that, later on in the book, Albrecht spoke of the filmmakers who would

take on futuristic movies, and how they would have to predict what the future of the world would look like by thinking about how society would change, what transportation would be like, what would happen to social classes, etc. Interestingly enough though, Albrecht also speaks of the designers who, while they made present day films, were always trying to predict the future too, by showcasing the latest in women's fashions and newest developments in interior design. Considering that movies, back then, would have to travel the nation rather than be released all at once, producers had the pressure of making a product that could withstand a shelf life of one to two full years. In turn, what I took away from Albrecht was that, in order to design dreams, we as filmmakers must always think ahead into the future.

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