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## ***The Mediatization of the Speculative Architectural Projects***

*(Mediatyzacja spekulatywnych projektów architektonicznych)*

### **Dissertation abstract in English:**

Architecture is traditionally thought of as a static, material construct. However, unbuildable paper projects, from Piranesi's *Prisons* to Bryan Cantley's *Hybridrawings*, have constantly challenged this premise. Being counter-paradigmatic, they privilege motion, transformation, and intangible aspects of buildings; not only communicating their visions through drawings, collages, photomontages, but regarding them as ends in themselves, designing 'buildings' on (the act of) building. Cinema – due to its strategies of manipulating profilmic space, by means of matte paintings, forced perspectives, and CGI – has furthered architecture's dematerialization, presenting it as time-based, and subjective. With digital post-production in film, visual phenomena and spatial objects become 'conflated' into photographic medium and imagery. In the dissertation, this process of architecture's gradual absorption of cinematic representation strategies (Venturi, Tschumi, Koolhaas; Michael Webb, Lebbeus Woods, Superstudio group) is followed through, to the point when architectural animations, instead of presenting buildings, touch upon issues concerning medium, act of representation, or conducting criticism on history, culture, society, or urban politics, along with the mediated character of contemporary spatial experience – interpreting it primarily through protocols of architectural imaging.

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