

This dissertation examines the as yet untethered practice of the convergence of film and architecture in public municipal spaces against the backdrop of the idea of the relocation of the moving picture. Since this is an interdisciplinary practice whose forms and operations are influenced by a host of dynamics, the initial film perspective is supplemented by related themes from the spheres of architecture, public municipal space, and the organisation of culture and the applied arts, including advertising. The wide range of subjects covered in this dissertation is given focus by narrowly localised research examining the situation in Prague from the 1990s until 2010. Along with the case study, the chapters devoted to the discursive field form a progress report on the situation as regards this particular media practice, the outputs of which are subject to a short half-life that considerably limits the possibility of archiving them. The structure of the case study is derived from a specific classificatory framework and is close to the “catalogue” format, determined by a series of questions – who participated on the convergence of film and architecture and where, when and how. Though a specific segment of time was monitored, it did not remain free of links to previous working methods, historical situations and specific personalities, whose legacy resonates in contemporary manifestations of film/architectonic convergence. The archival and documentative level of the dissertation is supplemented by the thematic linkage of the cases included. As well as following the relocation of certain automatisms of individual media practices, this dissertation anchors itself locally by examining possible intergenerational relationships, of which the legacy of Zdeněk Pešánek is especially important.