

## ABSTRACT

### **THE DILUTED BORDER. Ephemeral *architecture* in film. From Europe to Hollywood**

The film appears from the very moment that real image motion is imparted. And it does alone, but accompanied by an already established art as architecture. A recent meeting has allowed two disciplines go hand in hand, feeding one another.

With the appearance of the first three-dimensional scenery, the architecture begins to dominate the film plane and allows the conquest of cinematic space; its construction and its displacement towards the camera, while increasing the sense of depth and reality. A fictional reality that is configured through this cinematic space and a number of elements that make up what these after being filmed: the landscape, the scenery and architecture. The projection on the screen of this space, with each of these items, generate a brief, fleeting, ephemeral film reality, as are each of its elements are printed on the screen.

Are -brief, fleeting, ephemeral adjectives that tend to define the architecture that is built for film, architectural decorations. However, it is not always so. The time may be associated, at times, to stay, to the stable, for processing. Among the first years of the decade of the last ten years of the forties of the twentieth century in Europe ephemeral architectural real sets were built; after finishing filming will never use again. They were too exclusive, a large effect caused either by the visual power emanating, either because they were destroyed by the artistic movements of the time. Instead, the American industry were favored Hollywood reused after the shooting, they were building the sets. They were looking for durability, not the effect.

*The diluted border* first, studies and evaluates each of the elements making up the film reality: space, landscape, scenery and architecture. Thereafter, develops the ephemeral concept in a broader sense, encompassing a panoramic meaning if possible. And what makes the identification and study, historical and geographical framework established, the architectural decorations of the most relevant films that were built under a strong ephemeral time-based, and those which, although built on this idea initial, were stable as being authentic *architectures*.