

OPONENTSKÝ POSUDEK DIPLOMOVÉ PRÁCE  
KUMI KAWATANI

**Výtvarná koncepce filmu "The Eyes Of The Dragon" podle novely  
Stephena Kinga "The Eyes Of The Dragon"**

Použití prvků reálného světa ve filmové fantasy, příklady ze světové  
kinematografie

Oponent: akad.arch. Jindřich Kočí  
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A master's student in Film and Television Scenography, she is working on an art solution to the film based on Stephen King's novel "The Eyes Of The Dragon" as the theme of her master's thesis.

The practical part of the master's thesis is directly linked to the theoretical work, in which the author deals with the processing of the topic of film fantasy in world cinema.

In her theoretical work, the student presents fantasy films very nicely and in detail, which are a great example of how to clearly portray imaginary concepts and what resources can be used. In the analysis of films, he thoroughly deals with four dark fantasy films and excellently discusses their essence mainly in the focus on their medieval background. The text and idea are perfectly illustrated by very rich image material. It is a well-crafted and carefully crafted work.

The visual concept of the film "The Eyes Of The Dragon" contains a detailed description of the design of the decorations as well as the scenographic elements used. This part of the theoretically processed work of student Kumi Kawatani is very difficult to express in several lines, because the description of each set is very extensive, it discusses the environment, its artistic design, its path to it, its color, the use of lighting and possible technical solutions. I will summarize in one word - excellent.

The following is a detailed "breakdown", again in quality processing.

The art designs of student Kumi Kawatani are processed in the form of axonometry and perspectives and as if they were based on the tradition of Japanese watercolors of old masters with an incredible number of miniature details mastered by the perfect

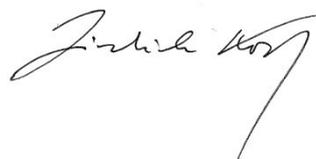
technique of colorized drawings. I have never encountered anything so filigran in the scenographic designs of DAMU students. However, these designs are not only illustrations, but also contain a large amount of information and scenographic ideas on how to practically design decorations. There are also several detailed perspectives with diagrams of how they would work practically and structurally. There is also a cartoon "Storyboard", according to which it is possible to go through individual scenes, enriched with a number of references.

Everything is also complemented by designs for decoration equipment along with designs of the main playing props, again made with impeccable technique of colorized pen drawings and pencil sketches. As a bonus, there is also a design of costumes for the main characters, which is not a common part of these works.

Kumi Kawawatami's art designs could also serve perfectly as book illustrations in a bound book thanks to their precise design. As I recognized when conducting the semester's work, Student Kumi prefers to replace technical building drawings with a number of detailed axonometries, details and sketches in which she does very well and best suits her nature.

**Question: How Japanese fine art influenced Japanese cinema?**

I recommend the thesis for the defense and evaluate **"A"**.



V Praze 15.9.2021

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