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CINEMATIC SPACE AS A TOOL FOR CRITICAL RESEARCH ON ARCHITECTURE: MODELS OF INTERACTION BETWEEN ARCHITECTURE AND FILM

DOCTORAL DISSERTATION

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Supervisor Profiles

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Mia Roth-Čerina is a Croatian architect and full professor at the Faculty of Architecture, University of Zagreb, where she attained her diploma in 2000 and doctoral degree in 2015. Her primary interests in both professional, teaching and research practices are spaces serving the public, particularly educational buildings. Practicing since 1999 in partnership with Tonči Čerina, winning competitions and receiving national as well as international awards: the Croatian Architects' Association (CAA) Viktor Kovačić annual award for best project in 2019, Fresh&Bold award of the Days of Architecture in Sarajevo for 2019, Grand Prix of the Architecture Salon in Novi Sad 2020, 2nd prize of the Balkan Architectural Biennale in 2021, BIG South-East European Grand Prix for Landscape and Public Space in 2022, the CAA Bernardo Bernardi annual award in 2022, with nominations for Piranesi and a Mies Van der Rohe EU award shortlist for the Lonja Wetlands Observatories and Visitor Centre. In 2023 they represented Croatia at the 18th Venice architecture biennale. She has mentored work at bachelor and master level studios, doctoral studies, and has a particular interest in the extracurricular segment of teacher/student engagement, collaborating on workshops with numerous national and international schools and organizations. As an author and co-author, she has written and published articles, studies, textbooks and architecture reviews, has been a member of the editorial and scientific boards of tseveral journals, edited books and been a reviewer for scientific and professional articles, books and conferences. She has served as jury member of architectural and student competitions, notably RIBA Dissertation Medal, UIA Golden Cubes awards, Plečnik's awards and the Bucharest Anual. From 2010-2017 she served as Croatian delegate in the international UIA working group Architecture & Children. From 2016 to 2024 she was the vice-dean of international relations and art at her Faculty, during which time she has extensively worked on involving the school in the pinnacle of relevant architectural education discussions such as those carried out within the EAAE, and initiated collaborations with European schools resulting in workshops, parallel studios and lectures. In 2018 she was elected as council member of the European Association for Architectural Education, currently its vice-president. She teaches architectural design and heads the Institute for Research, Development and Innovation at her Faculty.

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Born in Zagreb in 1979, Tomislav Šakić graduated in Comparative Literature and Croatian Language and Literature from the Faculty of Humanities and Social Sciences, University of Zagreb, in 2003. He received his PhD from the same institution in 2012 in the field of Humanities (Arts Studies – Film Studies) with the dissertation *Manifest, Discreet, and Radical Modernism in Croatian Cinema*, later published as the monograph *Modernism in Croatian Feature Film: An Outline of Typology* (Zagreb, 2016).

Since 2013 he has held the position of Research Associate, and since 2015 the academic title of Assistant Professor. Since 2004 he has been employed at the Miroslav Krleža Institute of Lexicography, where he has worked as a lexicographer since 2012 and as Senior Lexicographer since 2022.

He was a member of the editorial board of the *Croatian Literary Encyclopaedia* (2004–2012) and the *Film Encyclopaedic Dictionary* (2010–present), co-editor of the *Lexicon of Antun Gustav Matoš* (2015), and lexicographic consultant for the *Lexicon of Radio and Television* (2016). Since 2021 he has served as Assistant Editor-in-Chief of the *Croatian Encyclopaedia*.

Since 2016 he has collaborated externally with the Academy of Dramatic Art, University of Zagreb, where he has been employed as Assistant Professor since 2022.

He served as Executive Editor of *Hrvatski filmski ljetopis* (*Croatian Film Chronicle*) from 2005 to 2012 and as a member of its editorial board from 2012 to 2017. In the periods 2018–2019 and 2022–2023, he was Artistic Advisor for Complementary Activities and member of the Artistic Council of the Croatian Audiovisual Centre (HAVC).

Selected Publications Relevant to the Doctoral Programme (Last Five Years)

- "Vertikala 'poetskoga' u filmu: Deren, Pasolini, Petrić, Bordwell, Turković," in K. Lončar, K. Lučić and T. Šakić (eds.), *Umijeće filmologije: zbornik u čast Hrvoju Turkoviću*, Zagreb, 2026: Academy of Dramatic Art and Croatian University Press, pp. 50–68.

- “Inzularnost i nemogućnost povratka – Novak, Mimica, Babaja,” in: *Dalje treba misliti*: Znanstveni skup u povodu stote obljetnice rođenja Slobodana Novaka*: Conference Proceedings on the Occasion of the Centenary of Slobodan Novak’s Birth*, *Croatica: Journal for Croatian Language, Literature and Culture*, 2024, Vol. XLVIII, No. 68, pp. 79–103.
- “*Ne okreći se sine* Branka Bauera i Arsena Diklića kao intertekst *Sedmog križa* i *Bambija*,” *Detinjstvo*, 2023, Vol. 49, No. 4, pp. 119–133.
- “Trajna veza filma i učenja,” in A. Ćavar and L. Plejić Poje (eds.), *Predmet: Hrvatski* (exhibition catalogue), Zagreb, 2021: Faculty of Humanities and Social Sciences – FF Press and Croatian School Museum, pp. 215–221.
- “Filmske šezdesete – od nove filmske prakse do povratka publici,” in V. Ledić, A. Prlić and M. Vučić (eds.), *Šezdesete u Hrvatskoj: mit i stvarnost* (monograph), Zagreb, 2018: Museum of Arts and Crafts – Školska knjiga, pp. 232–249.
- “Tijelo na filmu, tijelo filma: tjelesnost filma i tijelo u/na hrvatskom filmu,” in I. Brković and T. Pišković (eds.), *Tijelo u hrvatskome jeziku, književnosti i kulturi: zbornik radova 45. seminara Zagrebačke slavističke škole*, Zagreb, 2017: Faculty of Humanities and Social Sciences – FF Press, pp. 199–219.
- *Modernizam u hrvatskom igranom filmu: nacrt tipologije*, Zagreb, 2016: Disput, 328 pp.

CROSIS profile of Tomislav Šakić

Abstract

The dissertation investigates how cinematic space can function as an operative framework for architectural analysis, design, and theory. Although the relationship between architecture and cinema has been widely discussed, it has largely remained metaphorical or analogical. The primary aim of the research is to move beyond visual comparison and establish the conditions under which cinematic space acquires spatial agency and becomes transferable to architectural thinking and practice. The study adopts a hybrid research methodology that integrates theoretical inquiry, architectural and film analysis, taxonomic model-building, comparative studies, and practice-based research-through-film. Central to the approach is the reinterpretation of montage as a spatial, temporal, and perceptual logic. Through systematic analysis, the dissertation identifies recurring cinematic operators - such as framing, sequencing, duration, projection, and exposure - and evaluates their capacity to function as architectural mechanisms. The results are consolidated in a comparative framework of six operative models: *Architectural Representation*, *Experiential–Phenomenological*, *Speculative–Projective*, *Memory–Archival*, *Cross-Media Translation*, and *Spatial–Activist.* Together, these models reveal a continuum of spatial agency, demonstrating that within this framework cinematic space becomes architecturally relevant only when it organises perception, movement, memory, and social relations as spatial systems rather than visual images. The research further establishes three conditions of transferability: the shift from image to system, from perception to consequence, and from description to spatial organisation. The dissertation concludes that cinematic space constitutes a form of spatial knowledge and a methodological laboratory for architecture. By reframing cinema as an operative apparatus rather than a representational medium, the study provides a conceptual, analytical, and practice-oriented framework for engaging temporality, experience, and mediated spatiality within contemporary architectural discourse.

Keywords: cinematic space; architecture and film; spatial montage; spatial operativity; cross-media translation; spatial agency; architectural representation; spatial memory and archive; design research; research-through-film

Sažetak

Disertacija istražuje filmski prostor kao operativni okvir za arhitektonsku analizu, projektiranje i teoriju. Iako je odnos između arhitekture i filma opsežno razmatran, on je u velikoj mjeri ostao na razini analogijskih usporedbi. Cilj istraživanja jest nadići razinu vizualne usporedbe te utvrditi uvjete pod kojima filmski prostor stječe prostornu operativnost i postaje prenosiv u arhitektonsku teoriju i praksu. Istraživanje se temelji na hibridnoj metodologiji koja integrira teorijsku analizu, arhitektonsku i filmsku analizu, razvoj taksonomskih modela, komparativne studije te praksom utemeljeno istraživanje kroz film. Središnje mjesto u metodološkom pristupu zauzima reinterpretacija montaže kao prostorne, vremenske i perceptivne logike. Sustavnom analizom identificiraju se ponavljajući filmski operatori – poput kadriranja, sekvenciranja, trajanja, projekcije i ekspozicije – te se ispituje njihov potencijal da djeluju kao arhitektonski mehanizmi. Rezultati istraživanja objedinjeni su u komparativnom okviru šest operativnih modela: *Model arhitektonske reprezentacije*, *Iskustveno–fenomenološki model*, *Spekulativno–projektivni model*, *Memorijsko–arhivski model*, *Model transmedijskog prevođenja* i *Prostorno–aktivistički model*. Ovi modeli upućuju na kontinuum prostorne operativnosti te pokazuju da filmski prostor unutar ovog okvira postaje arhitektonski relevantan onda kada organizira percepciju, kretanje, pamćenje i društvene odnose kao prostorne sustave, a ne kao vizualne slike. Istraživanje dodatno uspostavlja tri uvjeta prenosivosti između filma i arhitekture: pomak od slike prema sustavu, od perceptivne sugestije prema prostornoj posljedici te od deskriptivne razine prema prostornoj organizaciji. Disertacija zaključuje da filmski prostor predstavlja oblik prostornog znanja i metodološki laboratorij za arhitekturu. Reinterpretirajući film kao operativni aparat, a ne kao reprezentacijski medij, istraživanje uspostavlja konceptualni, analitički i praksom usmjeren okvir za promišljanje temporalnosti, iskustva i medijirane prostornosti u suvremenom arhitektonskom diskursu.

Ključne riječi: filmski prostor; arhitektura i film; prostorna montaža; prostorna operativnost; transmedijsko prevođenje; prostorna agensnost; arhitektonska reprezentacija; prostorno pamćenje i arhiv; istraživanje kroz praksu; istraživanje kroz film

1 INTRODUCTION

1.1 Prelude: Crisis and Reimagining Spaces

> "I shall not go to school any more. Because at school they teach me things I don't know" (Duras, 1972).

The point of departure for this research lies in an enduring personal engagement with cinema - an experience of *being moved* that once offered both refuge and reflection. The cinema became a site of observation and learning: a cognitive and spatial environment that encouraged me to examine more precisely the intricate nature of *cinematic space*[1] (see Chapter III).

Trained as an industrial designer, I am often confronted with the question of how my disciplinary background authorises or complicates interdisciplinary research positioned between architecture and film. Yet professional practice continuously demands a critical re-examination of boundaries and of one's position within or across them. It is often most productive to explore domains that are proximate yet distinct - to traverse neighbouring territories where difference sharpens perception. This dissertation performs such crossings, situating itself between design, architecture, and the moving images.
We live, as the proverb warns, in "interesting times:"[2] an era increasingly shaped by digital technologies and pervasive visual mediation, in which the distinction between the *real* and its *projection* becomes progressively blurred. For a practitioner whose work unfolds between material form and visual representation, this condition necessitates a rethinking of how images construct, mediate, and transform spatial experience and memory.

The motivation for this research therefore arises from both personal affinity and professional practice. My work spans heterogeneous media - graphic and book design, exhibition and set design, interior and product design, and film - each concerned, in distinct ways, with the

[1] Cinematic space, as used in this dissertation, is defined as a dynamic, relational, and temporally constructed spatial field generated through cinematic techniques - including framing, sequencing, montage, sound, and movement - that transforms architectural settings into affective, perceptual, and cultural environments. It is at once material and mediated, embodied and representational, analytical and experiential, functioning both as a mode of spatial production and as a medium of spatial memory.
[2] The expression "may you live in interesting times" is frequently cited as an ancient Chinese curse, although its origin remains apocryphal. It is generally interpreted as referring to periods of uncertainty, instability, and transformation - times in which change represents both peril and possibility.

relationship between image and space. Within these contexts, the principle of *montage* becomes a conceptual and methodological thread, linking the compositional logic of film with the spatial reasoning of design.

Cinema, in this sense, is not approached as a site of leisure or contemplation but as a *pedagogical and perceptual space*: a medium through which one learns to see, listen, and think spatially. From early encounters with film, I became aware of what could be described as a form of professional conditioning - *an attunement to cinematic spaces*, their atmospheres, their material articulations - elements that would later inform my design practice. Cinema thus operates simultaneously as *source, method,* and *mentor*. Consequently, this dissertation explores the relationship between architecture, design, and cinema from a *speculative* and *exploratory* standpoint. It seeks to question established disciplinary hierarchies and to propose an expanded conception of space as an *active*, *non-human agent* - a participant in, rather than a backdrop to, creative and perceptual experience.

Crossing disciplinary boundaries inevitably brings one back to what is already known, but seen differently. As Marguerite Duras reminds us, it becomes a matter of "re-de-de re-see-see re-pee-pee-ting!" (1972), a recursive gesture of looking again in order to see anew. This repetition is not redundancy; it is a method. By relearning what we think we already know, and by recognising how things come to matter, we uncover the histories sedimented in our ways of seeing. Each encounter with the contemporary becomes an act of re-reading the past, and every moment of perception a quiet negotiation between memory and the present.

1.2 Research Topic and Relevance

The relationship between architecture and cinema has generated extensive scholarly interest, yet it remains conceptually underdeveloped in one essential respect: *cinematic space has not been systematically mobilised as a methodological resource for architectural research or design.*

While architecture structures the material conditions of space, cinema orchestrates the immaterial conditions of perception - images, sound, and movement shaped into spatio-

temporal constructs. Both disciplines, or rather mediums,[3] engage the production of space, time, experience, and affect, through distinct, sometimes overlapping media-specific techniques. Architectural space is *physically inhabited*, while cinematic space is *affectively perceived*. Thus, at the core of this relationship lies *the role of space* - more specifically, the modalities through which it is experienced, inhabited, and negotiated.

Despite shared concerns, the intersection between architecture and cinema has traditionally been framed through *metaphor* or *analogy*, rather than through articulated epistemological frameworks or operative methodologies. This has limited cinema's contribution to architectural discourse, often reducing it to evocative reference rather than recognising its capacity to generate knowledge about spatial experience, perception, and cultural meaning.

This dissertation addresses this gap by proposing *cinematic space as a methodological bridge capable of linking architectural and film theory and practice through the logic of montage*. Cinematic space is understood not as filmic architecture or a visual backdrop, but as a *constructed spatio-temporal condition* produced through framing, sequencing, montage, atmosphere, movement, and sound. These techniques generate experiential, affective, and symbolic dimensions of space that exceed the descriptive capacities of conventional architectural representation. In doing so, *cinematic space* reveals aspects of spatial experience - rhythm, duration, narrative progression, sensorial intensity, embodied perception - that remain insufficiently theorised within dominant architectural methodologies.

The novelty of this research lies in *reframing cinematic space* from *representational analogue* to *analytical and generative instrument.* Rather than treating film as an external commentary on architecture, the study positions cinematic space as a *mode of spatial inquiry* capable of revealing how architecture is perceived, inhabited, and culturally inscribed. This repositioning enables the development of conceptual models and methodological tools that activate cinematic logics - montage, atmospheric modulation, spatial dramaturgy - as operative devices for analysing and producing architecture.

[3] As Jon Yoder suggested at the *2025 Architecture & Film Symposium: Of Affect* at Kent State University's College of Architecture and Environmental Design: "architecture may even be regarded as a medium rather than a discipline," one that operates through spatial, material, and sensory means to produce and communicate experience, affect, and meaning.

At a disciplinary level, this approach responds to several contemporary challenges:

1. The increasing complexity of spatial experience in the post-digital condition demands methods able to integrate material and immaterial, physical and mediated spatialities;

2. Architectural representation often privileges static form over temporal and experiential richness; cinematic space offers a complementary mode that foregrounds unfolding, affective, and memory-laden spatial phenomena;

3. The cultural role of moving-image media - its capacity to record, circulate, and transform spatial memory - positions cinema as an emergent *archive of architectural atmospheres and everyday spatial practices.*

By articulating *cinematic space as a methodological framework* rather than a thematic reference, the dissertation contributes to contemporary architectural theory and design research. It argues that cinematic techniques can serve not only to study architecture but to *produce architectural knowledge*, offering *new ways to conceptualise spatial experience*, *develop representational strategies*, and *construct speculative design methodologies*. In this way, cinematic space becomes a *critical*, *epistemic*, and *operative* hinge that links spatial methodologies of architecture and film.

The relevance of this research is sharpened by profound transformations in digital media and spatial perception. As contemporary environments become increasingly mediated, the experience of built space is structured through logics that cinema has long explored - discontinuity, relational montage, layered temporality, atmospheric modulation, and the negotiation of hybrid physical-digital environments. Understanding cinematic space becomes essential for apprehending the conditions of architectural experience today.

1.3 The Theoretical Framework: Montage Practices in Architecture and Film

Montage as Spatial, Perceptual, and Epistemological Framework

This section outlines the theoretical foundations that inform the research. The framework is structured around four interconnected strands that collectively clarify how space is *constructed*, *perceived*, *mediated*, and *reimagined* across architectural and cinematic domains.

(1) Montage as Spatial Logic

Sergei M. Eisenstein's writings (1988; 1989) provide a foundational lens for understanding montage not merely as a temporal device but as an intrinsically spatial practice that transforms both cinematic and architectural thinking. His notion of spatial montage (see1.3.1) - exemplified by the sequential unfolding of the Acropolis - demonstrates how space is produced through movement, framing, light, and sensory sequencing. This concept directly influenced Le Corbusier's *promenade architecturale* and subsequently informed architectural discourse more broadly, shaping the work of Bernard Tschumi, Rem Koolhaas, Jean Nouvel, and Diller Scofidio + Renfro, among others.

Eisenstein's legacy unfolds along two trajectories:

1. *Modernist architects* (e.g., Le Corbusier, Mies van der Rohe, John Lautner) implicitly absorbed cinematic logics - sequencing, framing and movement - into architectural form, even without explicitly naming montage.
2. *Contemporary architects* (Tschumi; Koolhaas; Nouvel; Diller Scofidio + Renfro) explicitly mobilise montage as both a design strategy and a theoretical framework.

Both trajectories reflect the epistemic rupture of modernity, in which montage displaced the continuous spatial model of the Renaissance with heterogeneous, discontinuous, and event-based spatial logics.

Walter Benjamin's notion of "perception in distraction" (2010), closely aligned with the logic of montage, further identifies a new mode of sensorial and cognitive organisation characteristic of modernity. Together, these insights support the methodological premise that *cinematic operations generate spatial logics* that exceed static representational conventions.

(2) Production and Relationality of Space

Henri Lefebvre's *The Production of Space* (1991) positions space as socially produced, symbolically charged, and continually transformed. This relational understanding resonates directly with *cinematic spatiality,* which materialises through *temporal progression, embodied navigation, and affective encounter*.

Lefebvre's triadic model - *spatial practice* (perceived space), *representations of space* (conceived space), and *representational spaces* (lived space) - supports the dissertation's claim that *cinematic space is not a passive setting but an active and productive field* capable of revealing cultural, social, and experiential conditions embedded within spatial practice.

Within this perspective*, cinematic space functions as a mode of spatial production* that reorganises perception, experience, and meaning over time.

(3) Embodied and Affective Spatial Experience

Central to this strand is Giuliana Bruno's conception of cinema as a haptic and affective form of spatial travel - an "emotional cartography" (1997; 2018). Her framework reveals how cinematic movement and montage operate as modes of embodied navigation, aligning cinematic and architectural experience through tactility, affect, and corporeal orientation. Bruno challenges the assumption of the spectator as immobile by demonstrating that vision itself constitutes a form of movement and that motion and emotion are dynamically intertwined.

Understanding of perception as active and mobile, Beatriz Colomina (1996; 2011; 2023) further argues that modern architecture functions as a framing device for the *modern eyes that move*. Extending Le Corbusier's conception of *architecture as a temporal and cinematic practice*, she contends that architecture actively frames, directs, and mediates behaviour. By tracing the influence of early twentieth-century technologies of surveillance, Colomina demonstrates how modern architecture is structured through a "see-through" visual axis that governs perception through transparency, alignment, and orchestrated movement. Architecture thus emerges as a spatial apparatus shaped by practices of looking, revealing deep affinities with cinematic framing, sequencing, and visual choreography.

Building on these insights into vision, framing, and perceptual mobility, Richard Koeck (2013) introduces the notion of "cine-spatial moments" - instances in which architectural settings become embedded in cinematic memory. His work emphasises how *cinematic space provides affective insight into the spatial dynamics of the contemporary city*, particularly its fragmentary, sequential, and proto-cinematic character.

(4) Mediation, Digital Spatialities, and Visual Culture

The research further engages visual culture and media theory in order to address shifting modes of spatial perception under contemporary digital conditions. Hito Steyerl's analysis of circulation, fragmentation, visibility, and the politics of the image (2010; 2012) demonstrate how digital media reorganise spatial legibility, mobility, and orientation. Her work shows that images no longer simply represent space but actively reconfigure its material, perceptual, and political conditions.

Claudia Giannetti's concept of an "ecology of images" (Baltazar & Quadros, 2021) extends this perspective by describing mediated visuality as an environment that simultaneously distorts and produces spatial meaning. Spectatorship is thus situated within a dense field of image-relations that shape how space is perceived, navigated, and culturally encoded.

Anne Friedberg (2009) further reframes *cinematic spectatorship as a spatial practice of virtual mobility* - what she terms the "virtual gaze" - introducing the figure of the post-cinematic spectator whose perceptual field combines embodied movement with immediate access to visual archives.

Paul Virilio (2009) radicalises these debates by arguing that architecture risks being displaced by the speed and ubiquity of digital media, which increasingly substitute mediated perception for physical experience.

Together, these perspectives situate cinematic space within broader debates on post-cinematic perception, algorithmic visuality, and the mediated production of spatial experience.

Synthesis

These four strands establish a theoretical foundation through which *cinematic spac*e can be understood simultaneously as *a mode of spatial production and a mode of spatial knowledge*.

While architectural representation has traditionally relied on plans, sections, models, and visualisations - tools oriented toward static form and abstract geometry - cinema operates through temporality, sequencing, atmosphere, and affect. This difference enables cinematic space to reveal experiential, relational, and perceptual dimensions that remain insufficiently articulated within conventional architectural methodologies.

By foregrounding *montage, movement, embodiment, and mediation*, the theoretical framework establishes the conceptual basis for treating *cinematic space as an analytical and generative instrument for architectural inquiry*. Taken together, these positions map the shifting boundaries between film, architecture, and digital spatiality, situating *montage as a central structural principle* across their historical, theoretical, and technological transformations.

In this expanded understanding, *cinema renders architecture intelligible in new ways* - opening a field in which spatial organisation, perception, and experience can be analysed, tested, and reimagined. This theoretical foundation prepares the ground for the operative models developed in the subsequent chapters, where cinematic space is examined not as representation but as a field of spatial agency.

1.4 Research Framework

Building on the expanded cinema practices examined in this section, it becomes evident that montage has evolved from a film-editing technique into a spatial, material, and affective operation that shapes perception across media. This research therefore repositions montage as a critical mode of inquiry through which architecture can be analysed, articulated, and reimagined. Expanded cinema practices reveal that cinematic experience migrates across surfaces, media, and architectures, generating new forms of embodied perception and spatial attention.

The dissertation proceeds from the premise that montage provides a conceptual and methodological foundation for examining architecture as a temporal, experiential, and relational phenomenon. Rather than treating film as a representational analogue of the built environment, montage is mobilised to investigate how spatial meaning is constructed through perception, movement, memory, and embodied experience across both physical and virtual environments. This expanded understanding not only challenges traditional divisions between film and architecture but also prepares the ground for reconsidering montage within contemporary digital spatialities, where spatial experience is increasingly dematerialised and mediated.

By foregrounding the embodied, relational, and atmospheric dimensions of moving-image environments, these practices demonstrate how cinematic logics actively structure spatial

experience rather than merely depicting it. The expanded conception of montage thus functions as a conceptual hinge between the theoretical foundations established in Chapter 1.3 and the methodological concerns that follow. It provides both an interpretive perspective and an operational framework for investigating how cinematic principles can inform architectural inquiry, as well as for understanding architectural practice and spatial culture.

The next section therefore builds directly upon these insights, translating them into a research framework that guides the dissertation's analytical and practice-based investigations. By foregrounding the spatial, temporal, and affective dimensions of moving-image media, the research expands the conceptual and operative scope of architectural inquiry, demonstrating how cinematic perception can shape the analysis, design, theorisation, and production of space.

The framework is structured around four interrelated research questions that together establish a coherent methodological and epistemological trajectory. These questions progress from theoretical grounding to analytical interpretation, from practice-based experimentation to cultural and spatial synthesis. Each question is articulated through corresponding aims, objectives, hypotheses, and anticipated contributions, collectively forming the scaffolding through which the dissertation advances its central arguments and methodologies.

NOTE: Montage functions in this research as a generative principle of spatial organisation rather than solely as a film-editing technique. The operator framework developed in the analytical chapters can therefore be understood as an expanded operationalisation of montage, through which spatial experience is segmented, sequenced, framed, and temporally structured across cinematic and architectural contexts.

1.4.1 Introduction

The entanglement of architecture and cinema has generated a substantial and continually evolving body of theoretical and practical discourse. Yet despite this rich history, significant challenges remain in establishing this relationship as a structured and methodologically grounded mode of architectural inquiry. While numerous scholars and practitioners have identified affinities between the two disciplines, their dialogue has often remained metaphorical or analogical - descriptive rather than analytical - and has rarely been translated into systematic methodological frameworks. As a result, the potential of cinematic montage as a systematic tool for architectural analysis and design remains underexplored, particularly in relation to

contemporary spatial conditions shaped by digital, post-cinematic, and networked environments.

This research addresses this gap by identifying four core problem areas that currently constrain the integration of cinematic spatial thinking within architectural discourse and practice. These problems form the basis for the formulation of the research questions and the methodological trajectory that follow (see Table 1).

1.4.2 Research Problems (RP)

RP 1. Absence of a Systematic Framework

Despite extensive scholarly work on the intersections between architecture and cinema, no systematic taxonomy currently articulates the multiple roles architecture assumes within cinematic space. Existing accounts tend to remain descriptive, metaphorical, or selectively focused, lacking a coherent framework that maps the diverse spatial, narrative, and atmospheric functions architecture performs on screen. This absence limits both disciplinary dialogue and methodological innovation. A structured taxonomy is therefore required to establish a shared conceptual vocabulary through which cinematic and architectural analysis can meaningfully converge.

RP 2. Limitations of Architectural Representation

Conventional architectural representational tools - plans, sections, models, and renderings - struggle to convey temporality, atmosphere, and the lived, sequential experience of space. These media privilege form, geometry, and static visualisation, leaving embodied, affective, and durational qualities under-theorised and under-represented. As a result, architecture is frequently framed as a fixed object rather than as an experiential, relational, and temporal phenomenon.

Cinema, by contrast, constructs space through sequencing, framing, rhythm, and affect, offering operative logics for articulating movement and experience. A methodological shift is therefore needed to account for perception, movement, and temporal experience as integral components

of architectural understanding. This research investigates how cinematic techniques can be translated into architectural thinking and design, thereby expanding the conceptual and representational repertoire of architectural practice.

RP 3. Fragmented Disciplinary Dialogue

Although architecture and cinema share overlapping concerns, cross-disciplinary engagement remains sporadic, uneven, and methodologically unsustained. Architectural discourse often invokes cinema metaphorically, while film studies frequently treat architecture as a backdrop or scenographic support (Colomina, 1994; Bruno, 2002). The absence of an integrated conceptual and methodological vocabulary prevents sustained interdisciplinary exchange. What is required, therefore, is a framework that connects theoretical insight with analytical method and design practice.

RP 4. Overlooked Archival Role of Cinema

Cinematic space does not only depict architecture; it also preserves it, recording atmospheres, movements, and cultural conditions embedded within built environments. Film documents spaces that may later be altered, erased, or forgotten, yet this archival capacity remains insufficiently theorised in architectural discourse, which continues to privilege material permanence and static notions of heritage. Reframing cinema as a cultural and spatial archive contributes to broader debates on memory, digital heritage, and mediated histories. Cinema thus emerges as a counter-archive capable of preserving spatial experience beyond the endurance of material form.

Constructive Potentials Emerging from the Research Problems

Taken together, these four problems demonstrate that - despite extensive commentary - the potential of cinematic space has not yet been mobilised as a structured methodological resource within architectural research. The absence of a systematic framework, the limitations of conventional architectural representation, the marginalisation of cinema’s archival capacity, and the fragmentation of interdisciplinary dialogue collectively reveal a significant conceptual and methodological gap.

Each problem also contains a latent potential. Where a framework is missing, a taxonomy can be developed. Where representational tools prove insufficient, cinematic techniques offer expanded modes of spatial articulation. Where archives are narrowly conceived, cinema introduces alternative forms of spatial memory. Where dialogue is fragmented, a shared conceptual vocabulary can establish common ground.

Reframed in this constructive manner, these gaps become points of departure. The problems not only expose the limitations of existing discourse but also open new directions for theoretical, methodological, and cultural development. They provide the foundation for the research questions that guide this dissertation.

1.4.3 Extended Research Horizons: Research Potentials

Addressing the identified problems opens a set of research potentials that frame the contribution of this study. The dissertation develops four expanded horizons of inquiry - *theoretical, methodological, cultural, and critical* - through which *cinematic space* is repositioned as a *structured resource for architectural thought and practice*.

Theoretical potential: To reposition cinematic space as a critical analytical framework within architectural research, moving beyond metaphorical or analogical references toward a conceptually grounded and epistemologically rigorous understanding of spatial experience.

Methodological potential: To develop a systematic taxonomy of *architecture's operative roles in cinema* and to translate cinematic spatial operators into analytical and design methods that foreground temporality, atmosphere, perception, and sequencing as integral architectural dimensions.

Critical potential: To mobilise cinema's capacity for projection, exposure, and counter-narrative, enabling architecture to be re-examined as a site of political, ethical, and speculative transformation.

Cultural potential: To expand the understanding of architectural heritage and spatial memory by *recognising cinematic space as a counter-archive* capable of preserving atmospheres, everyday practices, and cultural conditions that extend beyond material permanence.

In combination, these potentials define the constructive scope of the dissertation. Rather than solely identifying limitations within existing discourse, the research develops conceptual frameworks and methodological strategies through which cinematic space can operate as an analytical, projective, and critical instrument for architectural inquiry.

On this basis, the research aims are formulated to address the identified problems and to articulate the intended contributions of the study. These aims are subsequently specified through a set of objectives and propositions that guide the theoretical, analytical, and practice-based investigations. In this way, the dissertation progresses from the diagnosis of disciplinary gaps to the construction of the conceptual, methodological, and cultural frameworks through which cinematic space can meaningfully inform architectural research and practice.

Table 1 From problems to potentials and contributions: mapping disciplinary gaps to research potentials and resulting scientific contributions.

IDENTIFIED PROBLEMS	RESEARCH POTENTIALS	PROJECTED CONTRIBUTIONS
1. Absence of a Systematic Framework	THEORETICAL Reposition cinematic space as a critical analytical framework in architectural research.	Reconceptualises cinematic space as an operative architectural field.
2. Limits of Classical Architectural Representation	METHODOLOGICAL Develop a comparative framework of architecture's operative roles in cinema and to translate cinematic spatial operators into analytical and design methods	Develops a transferable analytical methodology based on cinematic spatial operators.
3. Fragmented Disciplinary Dialogue	CRITICAL Mobilise cinema's capacity for projection, exposure, and counter-narrative, enabling architecture to be re-examined as a site of political, ethical, and speculative transformation.	Develops an integrative vocabulary that bridges theory and practice to support cross-disciplinary exchange. Introduces cinematic techniques as generative tools for architectural design and representation.
4. Overlooked Archival Role of Cinema	CULTURAL Expand the understanding of architectural heritage and spatial memory by recognising cinematic space as a counter-archive and valid digital cultural asset.	Positions cinematic space as a cultural and mnemonic architectural archive.

1.4.4 Research Questions

In response to the identified research problems and potentials, the dissertation is guided by the following questions:

Q1 *How can cinematic space be reconceptualised as an operative analytical field for architectural research, and under what conditions does it acquire spatial agency rather than remaining visual or representational?*

Q2 *What operative roles does architecture perform within cinematic space, and how can these roles be identified, compared, and theorised as a systematic framework of operative models?*

Q3 *Which cinematic mechanisms function as transferable spatial operators, and how can these operations be translated, materialised, or tested within architectural thinking and practice, including cross-media and research-through-film approaches?*

Q4 *How can cinematic space function as an architectural archive and counter-archive, and what implications does this have for spatial memory, cultural heritage, and the preservation of lived environments?*

Progression of Research Questions

The research unfolds through a sequential and interrelated set of questions that progressively construct a comprehensive understanding of the relationship between architecture and cinematic space.

The first question (**Q1)** establishes the theoretical foundation of the inquiry. It examines how cinematic space can be reconceptualised as an operative analytical field within architectural research and investigates the conditions under which cinematic space acquires spatial agency rather than remaining visual or representational. In doing so, it frames cinematic space as a domain in which spatial organisation, perception, duration, memory, and power can be analysed and compared through a set of operative models.

The second question (**Q2**) addresses the absence of a systematic framework by identifying and theorising the multiple operative roles performed by architecture within cinematic space. Rather

than treating these roles as metaphorical or descriptive, the research organises them into a coherent framework of models, establishing a structured conceptual vocabulary capable of supporting sustained interdisciplinary analysis and comparison.

The third question (**Q3**) shifts from analytical interpretation to methodological application. It examines how the identified models can be operationalised through transferable cinematic operators - such as framing, sequencing, duration, interruption, movement, projection, exposure, and visibility. These operators are articulated as a methodological framework that connects theoretical insight with design thinking and practice, enabling cinema to function as an operative spatial methodology rather than a source of imagery or analogy.

The fourth question (**Q4**) explores the archival dimension of cinematic space. It reconceptualises cinema as a spatial counter-archive capable of preserving and reactivating atmospheres, temporal rhythms, and cultural conditions that extend beyond material permanence. In this perspective, cinematic space contributes to emerging forms of digital and mediated heritage, enabling alternative histories,[4] distributed memory structures, and participatory modes of spatial engagement.

Collectively, the research questions establish a trajectory that moves from *theoretical definition* (**Q1**), to *analytical framework construction* (**Q2**), to *methodological operationalisation* (**Q3**), and finally to *cultural and archival implications* (**Q4**). This progression forms the conceptual and operative structure of the dissertation. Within this framework, cinematic space is positioned not only as an object of analysis, but as an *analytical field, a methodological instrument*, and *an archival medium* through which architecture can be examined, reconfigured, and remembered.

Building on this structure, the following section formulates the research aims that define the specific objectives and hypotheses through which the dissertation's theoretical and methodological contributions are developed and critically examined.

[4] As demonstrated by initiatives such as *Disobedience Archive*, curated by Marco Scotini, contemporary archives increasingly operate as mobile, decentralised, and evolving structures. Comprising works by 56 artists, the project exemplifies a participatory model that enables the articulation of alternative histories and counter-narratives, positioning the archive as a site of active engagement rather than fixed classification. See: https://www.labiennale.org/en/art/2024/nucleo-contemporaneo/disobedience-archive

1.4.5 Research Aims

The overarching aim of this dissertation is to reconceptualise cinematic space as an operative analytical and methodological framework through which architectural space can be examined, compared, and rethought in relation to perception, temporality, memory, and spatial agency. Rather than treating cinema as a source of visual analogy or representation, the research positions cinematic space as a mode of spatial thinking capable of informing architectural analysis, design inquiry, and cultural interpretation.

The study is structured around four principal aims, each aligned with the four identified problem areas and their corresponding potentials:

A1. *Theoretical Aim*

To establish cinematic space as an operative field for architectural research, demonstrating its capacity to expand architectural thinking beyond visual representation toward the analysis of spatial experience, duration, perception, and relational conditions.

A2. *Analytical Aim / Framework Development*

To develop a systematic framework of operative models that identify and compare the roles architecture performs within cinematic space, providing a structured conceptual vocabulary for interdisciplinary analysis.

A3. *Methodological Aim / Design-Oriented*

To identify and articulate transferable cinematic *spatial operators* - such as framing, sequencing, interruption, duration, movement, projection, exposure, and visibility - and to examine how these operators can be translated, materialised, and tested within architectural thinking, cross-media practice, and research-through-film.

A4. *Cultural and Critical Aim*

To investigate cinematic space as a *spatial archive* and *counter-archive* capable of preserving, reconstructing, reactivating, and critically reinterpreting architectural memory, atmospheres, and cultural conditions beyond material permanence, and to assess its implications for contemporary heritage and spatial practice.

Together, these aims position cinematic space as an analytical framework, a methodological instrument, and a cultural medium through which architectural space can be critically examined and reconfigured.

1.4.6 Research Objectives and Hypothesis

To achieve these aims, the research is structured around four interrelated objectives, each associated with a central hypothesis examined through theoretical analysis, comparative case studies, and practice-based investigation. A fourth objective, emerging from the research trajectory, is identified as a direction for future investigation.

Objective 1 - Theoretical Foundation

O1.

To develop a conceptual framework that positions cinematic space as a form of spatial knowledge and an operative analytical field for architecture.

H1.

Cinematic space can function as a critical analytical lens through which architecture's temporal, affective, and relational dimensions - often marginalised in conventional discourse - become legible.

This hypothesis aligns with theories of the production of space (Lefebvre, 1991) and positions cinematic space as a mode of spatial thinking rather than a metaphorical analogy.

Objective 2 - Framework Construction

O2.

To identify, define, and organise the operative roles of architecture within cinematic space into a systematic framework of comparative models.

H2.

The analysis of cinematic space enables the development of a structured framework of operative models that clarifies how architecture functions across different spatial conditions - experiential, projective, archival, translational, and political - thereby establishing a shared conceptual vocabulary for interdisciplinary research.

This hypothesis addresses the absence of a structured framework in existing scholarship, proposing that cinema offers a productive analytical ground for theorising architecture's multiple spatial, cultural, and narrative functions.

Objective 3 - Methodological Translation and Operativity

O3. To identify *cinematic spatial operators* and evaluate the conditions under which these mechanisms acquire spatial agency and become transferable to architectural thinking and practice.

H3. *Cinematic operators* such as framing, sequencing, duration, interruption, projection, and exposure can be translated into architectural strategies that expand design thinking by engaging temporality, movement, atmosphere, and embodied experience.

This objective is examined through comparative analysis and research-through-film as a form of cross-media experimentation.

Objective 4 - Cultural and Archival Function

O4. To examine how cinematic space operates as a spatial archive and counter-archive, preserving and reactivating architectural memory and cultural conditions.

H4. Cinematic space functions as a dynamic cultural archive capable of recording atmospheres, everyday spatial practices, and historical conditions that may exceed or outlast material architectural permanence.

While **O4.** emerges directly from the conceptual foundations of this dissertation, its full development requires broader engagement with digital heritage, media archaeology, and participatory archival practices. For this reason, it is positioned as a trajectory for future research - one that extends the dissertation's findings and opens new pathways for interdisciplinary inquiry into cinema, architecture, and digital memory cultures. Although beyond the operational scope of the present study, this objective remains essential for understanding the wider cultural and historical implications of cinematic spatiality.

Structural Function of the Objectives and Hypotheses

The articulation of objectives and hypotheses defines the *operational structure of the dissertation*. Each objective corresponds to a specific research aim, and each hypothesis formulates a proposition to be examined through theoretical analysis, comparative case studies, and practice-based investigation (see Table 2). Together, they guide the progression from identifying gaps in existing discourse to constructing and evaluating new conceptual, analytical, and methodological frameworks.

Table 2 Mapping research questions, aims, objectives, and hypotheses.

Q	QUESTIONS	A	AIMS	O	OBJECTIVES	H	HYPOTHESIS	CHAPTER
Q1	How can cinematic space be reconceptualised as an operative analytical field for architectural research, and under what conditions does it acquire spatial agency?	A1	To establish cinematic space as an operative field for architectural research, demonstrating its capacity to expand architectural thinking beyond visual representation toward the analysis of spatial experience, duration, perception, and relational conditions.	O1	To develop a conceptual framework that positions cinematic space as a form of spatial knowledge and an operative analytical field for architecture.	H1	Cinematic space functions as a critical lens for examining architecture, revealing its temporal, affective, and cultural dimensions beyond material form.	III, IV, VII
Q2	What operative roles does architecture perform within cinematic space, and how can these roles be identified, compared, and theorised as a systematic framework of operative models?	A2	To develop a systematic framework of operative models that identify and compare the roles architecture performs within cinematic space, providing a structured conceptual vocabulary for interdisciplinary analysis.	O2	To identify, define, and organise the operative roles of architecture within cinematic space into a systematic framework of comparative models.	H2	Analysis of cinematic space enables the identification and categorisation of architecture's roles in film, which can be systematically organised into a taxonomy.	VI, VII
Q3	Which cinematic operators function as transferable spatial operators, and how can these operations be translated, materialised, or tested within architectural thinking and practice?	A3	To identify and articulate transferable cinematic spatial operators - such as framing, sequencing, interruption, duration, movement, projection, exposure, and visibility - and to examine how these mechanisms can be translated, materialised, and tested within architectural thinking, cross-media practice, and research-through-film.	O3	To identify cinematic spatial mechanisms and evaluate the conditions under which these mechanisms acquire spatial agency and become transferable to architectural thinking and practice.	H3	Cinematic operators such as framing, sequencing, duration, interruption, projection, and exposure can be translated into architectural strategies that expand design thinking by engaging temporality, movement, atmosphere, and embodied experience.	IV, V, VII
FUTURE RESEARCH TRAJECTORY								
Q4	How can cinematic space function as an architectural archive and counter-archive?	A4	To investigate cinematic space as a spatial archive and counter-archive capable of preserving, reactivating, and critically reinterpreting architectural memory, atmospheres, and cultural conditions beyond material permanence.	O4	To examine how cinematic space operates as a spatial archive and counter-archive, preserving and reactivating architectural memory and cultural conditions.	H4	Cinematic space functions as a dynamic cultural archive capable of recording atmospheres, everyday spatial practices, and historical conditions that may exceed or outlast material architectural permanence.	VIII

Section 1.4 has established the conceptual and structural foundations of the research. It began by repositioning cinematic space as an expanded spatial and epistemological framework capable of mediating between architecture and moving-image practices. Through the identification of four core problem areas - conceptual fragmentation, limitations of architectural representation, the absence of a shared interdisciplinary vocabulary, and the insufficient recognition of cinema's archival capacity - the section demonstrated the need for a systematic methodological engagement with cinematic spatiality.

The articulation of research potentials transformed these gaps into opportunities for theoretical development, methodological innovation, cultural reflection, and critical investigation. The formulation of four primary research questions established a coherent trajectory from theoretical definition to analytical framework construction, methodological translation, and cultural interpretation. These questions informed the development of four research aims, which define the intended contributions of the study across conceptual, analytical, methodological, and archival domains.

The research objectives and associated hypotheses operationalise these aims into testable propositions, forming the analytical and generative core of the dissertation. They establish the conditions under which cinematic space is examined as an operative analytical field, a transferable methodological framework, and a cultural counter-archive through which architecture can be critically interpreted and rethought.

Taken together, these elements constitute an integrated research framework that positions cinematic space as: an analytical field for understanding spatial agency, a methodological environment for testing spatial operations, and a cultural medium for preserving and reactivating spatial memory.

This framework provides the conceptual basis for the methodological strategies developed in the following section (see 1.5 Methodological Framework).

Building on this foundation, the next section articulates the research design through which the study is conducted. The methodological framework synthesises theoretical inquiry, montage-based cinematic analysis, comparative models, and practice-based experimentation in film, thereby translating the conceptual premises of cinematic operativity into a coherent procedural

apparatus for examining how cinematic spatial mechanisms can inform architectural thinking within contemporary spatial and post-digital conditions.

In response to the absence of a systematic framework linking architecture and cinema, the dissertation constructs a set of operative models for the analysis of cinematic space and the role of architecture within it. It identifies key spatial operators that structure perception, duration, memory, and power, and critically evaluates their transferability across media. Through this, the study positions cinematic mechanisms not merely as representational devices, but as analytical and methodological constructs capable of reconfiguring architectural inquiry.

1.5 Conceptual and Methodological Glossary

The glossary brings together the key conceptual and analytical terms that structure the dissertation. Rather than functioning as a conventional alphabetical glossary, it is organised thematically to reflect the methodological logic of the research.

The study develops a framework for understanding cinematic space as a form of spatial knowledge transferable to architectural thinking and design (see Fig. 17). Within this framework, concepts do not operate in isolation but acquire meaning through their position within an operational structure that guides the analysis:

Cinematic Operators → Spatial Mechanisms → Operative Models → Operativity

Cinematic operators refer to the procedural actions through which spatial perception and temporal experience are organised. When these operations produce consistent spatial effects, they function as *spatial mechanisms* that structure movement, orientation, visibility, atmosphere, and memory. Recurring configurations of such mechanisms form *operative models*, which describe distinct regimes through which cinematic space acquires architectural agency. This progression culminates in the concept of *operativity*, understood as the capacity of spatial configurations to act by organising perception, behaviour, duration, and social relations.

The lexicon is therefore organised into thematic sections that correspond to analytical framework and its broader theoretical context. These include *cinematic spatial regimes*, *operational concepts derived from film*, *the methodological framework of the research*, and related *theoretical notions* concerning spectatorship, mediation, memory, and authorship.

Many of the terms are adapted, expanded, or reinterpreted to support the dissertation's central contribution: the articulation of *cinematic space as a methodological and epistemic framework for architectural analysis and design.*

In this sense, the lexicon functions as an *operative vocabulary* - *a conceptual instrument that enables the translation of cinematic spatial logic into architectural analysis and design thinking*.

A) Cinematic Space and Spatial Regimes (Conceptual Field)

Cinematic space
A dynamic, relational, and temporally constructed spatial field produced through cinematic operations such as framing, montage, sequencing, movement, sound, and atmosphere. While established within film theory as a perceptual construct, this research reinterprets cinematic space as an analytical and methodological framework for translating cinematic operations into architectural knowledge. Operating across cinematographic, diegetic, narrative, and spectator regimes, it becomes architecturally relevant when its organisational principles function as spatial mechanisms that structure perception, movement, memory, and social relations.

Space, Place, and Experience (Foundational Distinctions)

Space
An abstract, open, and indeterminate field.

Place
Space that has been lived, interpreted, and culturally inscribed through experience, memory, and affect.

Lived Space
The experiential dimension of spatial practice shaped by perception, use, and emotional engagement.

Cinematic Environment
A compound spatial condition produced through the interaction of abstraction and situational meaning, in which space and place continuously transform through movement, perception, and montage.

Cinematic Spatiality
A compound spatial condition emerging from the interaction of architectural form, filmic technique, embodied perception, and cultural meaning. It denotes the relational and experiential qualities through which space is assembled, interpreted, and lived through cinematic mediation.

Cinematographic Space
The architectural and technical dispositif of cinema that structures the spectator's perceptual position through the operations of the apparatus.

Diegetic Space
The constructed spatial world of the film, assembled from fragments and cognitively synthesised by the spectator as a coherent environment for narrative action.

Narrative Space
The segment of diegetic space activated by action and subjectivity, organising spatial relations through narrative logic. It transforms environments into meaningful places organised through relational logic rather than physical continuity.

Space of the Spectator
A subjective and cognitive spatial field produced through perception, association, and imaginative synthesis during viewing. It constitutes a phenomenological spatial field.

B) Cinematic Operations (Operators and Spatial Logic)

Montage
A spatial and temporal logic that produces meaning through the sequencing and relational juxtaposition of discontinuous fragments.

Spatial Montage

An organisational logic in which spatial meaning arises through the simultaneous juxtaposition and layering of heterogeneous spatial conditions, operating through overlap, transparency, fragmentation, multiple viewpoints, and programmatic or atmospheric superposition.

Promenade Architecturale

An architectural sequencing strategy in which spatial experience unfolds through movement, analogous to cinematic montage and temporal progression.

Cinematic Montage

A principle of sequencing, juxtaposition, and transformation through which spatial and temporal meaning is produced. In this research, montage is understood as a spatial logic that organises perception, movement, and relational experience across media.

Associative Montage

A montage strategy based on conceptual, emotional, or symbolic relations rather than continuity, enabling the construction of affective or thematic spatial connections.

Montage Sequences

Series of frames extracted and organised as analytical constructs. Treated as operative models rather than illustrative stills, montage sequences allow cinematic space to be read architecturally, analogous to plans, sections, or elevations.

Catalogue of Montage Sequences

A systematic collection of extracted cinematic segments used for comparative spatial analysis and methodological investigation.

Framing

The organisation of visibility and attention through the delimitation and selection of spatial fields.

Sequencing

The temporal organisation of spatial experience through progression and transition.

Duration

The temporal dimension of spatial experience produced through sustained perception or occupation.

Slow Cinema

A cinematic approach in which spatial meaning emerges through extended duration, minimal action, and sustained perceptual engagement, allowing attention, atmosphere, and temporal experience to structure spatial understanding.

Movement

The structuring of spatial perception through bodily or visual motion.

Interruption

The deliberate disruption of spatial or temporal continuity to reorient perception.

Exposure / Visibility

The regulation of what can be seen, revealed, or concealed within a spatial field.

Projection

The extension of spatial experience through mediated images, light environments, or virtual spatial layers.

Atmospheric Modulation

The shaping of spatial perception through light, sound, material, or environmental conditions.

C) Analytical Framework (Methodological Structure)

Cinematic Operators

Fundamental procedural actions through which perception, attention, and temporal experience are organised, structuring the relationship between image, space, and viewer. These include framing, sequencing, interruption, duration, movement, projection, exposure, and visibility.

Spatial Mechanisms

Architectural effects produced when cinematic operators structure movement, behaviour, orientation, visibility, or atmosphere.

Operative Models

Analytical frameworks describing regimes through which cinematic space acquires spatial agency, including Representation, Experiential–Phenomenological, Speculative–Projective, Memory–Archival, Cross-Media Translation, and Spatial–Activist.

Operativity

The capacity of spatial configurations to act by organising perception, movement, duration, memory, behaviour, or power relations. Cinematic space becomes architecturally operative when its mechanisms produce organisational consequences.

D) Perception, Mediation, and Spatial Experience

(Expanded and Contemporary Conditions)

Embodied Spectatorship

A mode of perception in which spatial meaning emerges through bodily orientation, movement, and sensory engagement rather than detached visual observation.

Post-Cinematic Spectator

A viewer characterised by virtual mobility and access to dispersed image environments, whose perception merges embodied experience with navigable visual archives.

Spectatorial Eye

A perceptual position produced by the cinematic apparatus, detached from bodily constraints and aligned with the virtual logic of the diegesis.

Virtual Gaze

A form of spatial perception defined by mediated mobility and the ability to traverse visual environments without physical movement.

Ecology of Images

A dense environment of mediated representations that shapes perception, spatial understanding, and cultural meaning.

Cinematic Heterotopia
A dispersed network of screens, interfaces, and viewing environments that reconfigures cinematic experience beyond the traditional theatre, producing spatially distributed and overlapping fields of perception.

Integral Film
The historically bounded mode of spectatorship characterised by fixed duration, collective viewing, and the spatial enclosure of the movie theatre.

E) Memory, Temporality, and Spatial Layering

Counter-Archive
A cinematic mode of spatial memory preserving atmospheres, gestures, and lived conditions overlooked by conventional architectural documentation.

Palimpsest
A spatial condition characterised by the layering of temporal traces, memories, and transformations within the same environment.

Bricolage Architecture
A mode of spatial production based on assembling available elements and existing conditions, generating layered, adaptive environments shaped through reuse, transformation, and incremental accumulation.

Fragment / Figment
Recorded spatial elements (fragment) and imagined or inferred spatial continuities (figment) through which cinematic space is cognitively assembled.

Narrative Topography
A relational spatial structure produced by the spectator through perceptual inference, orientation, and symbolic organisation rather than cartographic accuracy.

F) Authorship and Agency

Auteur Theory (La politique des auteurs)
A critical framework that attributes authorial coherence and expressive agency to the director's vision. Within this research, authorship is reinterpreted spatially, informing the concept of auteur space as a condition in which spatial organisation itself becomes a carrier of authorial intention.

Auteur Space
A transversal condition in which spatial authorship may be concentrated, distributed, or delegated to systems, processes, or spatial organisation. It foregrounds how spatial agency emerges through collaboration, montage, and organisational structures rather than singular intention.

Camera-stylo (Camera-Pen)
The conception of film as a writing instrument instrument through which spatial and temporal thought is articulated

Genius of the System
A systemic understanding of authorship in which spatial production emerges from coordinated interaction among multiple agents.

G) Research Contribution

Cinematic / Filmic Architecture
The condition in which architectural space is conceived, analysed, or produced through cinematic logics of sequencing, framing, movement, and temporal articulation. By translating cinematic operators into spatial mechanisms, filmic architecture reconceptualises design as the organisation of experience in time rather than the composition of static form.

Liquid Cinematic Space
A modality of cinematic spatiality characterised by instability, fragmentation, and mutable boundaries, where spatial coherence emerges through temporal continuity and affect. As an aesthetic and epistemological condition, it reflects contemporary cultural, technological, and environmental instability.

1.6 Methodological Framework

The methodological framework integrates several classical research methods (Zelenika, 2000) within an interdependent and iterative epistemic structure, while simultaneously introducing new, research-specific methodological approaches.

The research employs the *inductive method* (*causal induction*), grounded in observation, experimentation, and categorisation, through which cause-and-effect relations and forms of relational thinking are established and supported by representative examples. In parallel, the *deductive method* is used to formulate and test hypotheses in relation to the proposed operative models. The study further incorporates the *methods of classification*, *description, compilation*, and *sampling*, which are operationalised through the *Film Log* and the *Catalogue of Montage Sequences* as structured analytical tools. The construction of this catalogue is accompanied by an examination of the broader political and socio-cultural contexts within which the selected works emerge.

The comparative method is applied through both the *Film Log* and the *Montage Sequences*, enabling the cross-analysis of spatial configurations and operative patterns. A *statistical method* is introduced in the form of *non-classical classification*. Although the research engages with taxonomy, the proposed models are organised through circular and relational structures, articulated through diagrams, tables, and other graphical representations. Selected examples are processed graphically and uniformly to enable systematic comparison and evaluation. Each catalogue unit consists of both textual and graphical components, with the graphical material including selected still frames of built architecture and film screenshots representing characteristic spatial configurations relevant to the work of architects and filmmakers.

The *method of modelling* results in a system of *operational-functional models* that translate cinematic spatial mechanisms into transferable architectural knowledge. These models identify cause-and-effect relationships among the analysed parameters and are established through clearly defined criteria. Rather than privileging a singular model, the system operates through differentiation, where each model contributes specific insights to the broader systematisation and evaluation of spatial strategies.

The research further adopts *experimental*, *empirical*, *and dialectical methods* developed through investigation in and through film. In this context, *film operates as a design method* that complements established scientific practices by combining observation and intuition. The *case study method* is employed to operationalise and test the proposed models, drawing on selected examples of architectural spaces that utilise montage as a spatial practice, alongside cinematic works, in order to extract relevant parameters for analysing the interaction between architecture and film. Finally, *the methods of analysis and synthesis* are used to enable the decomposition and reconfiguration of spatial phenomena across different scales and media.

The nature of this research necessitates not only the application of established scientific methods, but also the introduction of new methodological constructs that emerge directly from the investigation itself and are elaborated in the following sections. In particular, the *Film Log* and the *Montage Sequences* operate as both *analytical and projective tools*, mediating between filmic and architectural space and *establishing cinematic space as an operative framework* for architectural thinking.

1.6.1 Integrative Methodological Orientation

This section outlines the methodological framework through which the dissertation questions, aims, and hypotheses are operationalised. The framework is analytical, comparative, and practice-based, positioning *cinematic space as an operative field* through which architectural spatiality can be examined, tested, and reinterpreted.

Within this approach, *cinematic space* functions simultaneously as: an *analytical lens* for investigating spatial organisation and agency, a *methodological environment* for identifying and comparing spatial mechanisms, a *design-oriented framework* for testing cross-media translation and research-through-film as a *cultural and archival medium* for examining spatial memory and mediated heritage.

Given the interdisciplinary scope of the study, the dissertation adopts a hybrid and iterative structure that integrates: theoretical inquiry, conceptual modelling, architectural analysis, cinematic analysis, comparative case studies, framework construction, and practice-based experimentation.

Rather than separating theory and practice into successive phases, the research proceeds through continuous feedback between conceptual development, analytical interpretation, and experimental production. Comparative analysis informs model construction; model construction guides case study selection; and practice-based work tests the transferability of identified spatial operations.

Within this framework, *montage functions as a key analytical technique* for isolating and comparing spatial mechanisms through sequencing and relational framing. However, the methodological focus extends beyond montage toward the identification of transferable *cinematic operators* - such as framing, sequencing, interruption, duration, movement, projection, and exposure - that organise spatial experience across media.

This integrative approach supports the central objective of the dissertation: to establish cinematic space not as representation, but as an operative analytical and methodological framework for architectural research and practice.

1.6.2 Methodological Components

Scholarship at the intersection of architecture and cinema has often remained thematic, metaphorical, or project-specific. While such studies have generated valuable insights, they rarely articulate a systematic methodology for understanding the multiple operative roles architecture performs within cinematic space or for translating cinematic operations into architectural analysis and design processes. In response, this dissertation develops a methodological structure that treats *cinematic space not as an analogy or visual reference, but as a productive epistemological model*.

The methodological approach is therefore conceived not as a neutral sequence of techniques, but as an *interdependent and iterative epistemic position* - one that shapes how architectural knowledge is produced, interpreted, and projected. This approach mirrors the nature of cinematic space itself: at once *analytical and experiential*, *representational and material–immaterial*, *temporal and archival*.

Accordingly, the methodological framework is organised into six complementary components:

1. Theoretical and Conceptual Approach
2. Architectural–Analytic Approach (architectural analysis as *comparative translation* rather than direct equivalence with film analysis)
3. Film–Analytic Approach (montage-based spatial analysis)
4. Operative Model Construction and Comparative Methodology
5. Practice-Based and Design-Driven Methodology (research-through-film)
6. Archival and Cultural Approach (identified as a trajectory for future research)

Within this methodological framework, a distinction is maintained between *operative models*, *cinematic operators*, and *spatial mechanisms*. *Operative models* refer to the analytical categories through which different modes of cinematic spatial agency are identified and compared (e.g., representational, experiential, speculative, archival, translational, and activist). *Cinematic operators* denote recurrent formal and perceptual actions through which spatial effects are produced in film, such as framing, sequencing, duration, interruption, projection, or exposure. *Spatial mechanisms* describe the architectural translation of these operators into material or organisational conditions - such as circulation, zoning, thresholds, environmental modulation, or systems of visibility - that structure bodily movement, temporal experience, memory, or power. This distinction allows the research to move systematically from film analysis to architectural interpretation, ensuring that *cinematic space is understood not as imagery to be referenced but as a set of transferable operations* capable of informing architectural thinking and practice.

1.6.2.1 Theoretical and Conceptual Approach

The research begins with a sustained theoretical inquiry into montage, spatial perception, and the relationships between architecture and cinematic space.

This component establishes the conceptual foundation of the study through close *textual analysis* of key theoretical works (Benjamin, Eisenstein, Bergson, Bruno, Pallasmaa, Stierli, Steyerl), *interdisciplinary synthesis* across architecture, film theory, media studies, and spatial theory, and *conceptual modelling of cinematic space as a temporal, perceptual, and relational*

system. The aim is to position *cinematic space as a form of spatial knowledge* that structures the analytical and methodological framework of the dissertation.

Within this framework, *montage is understood as an analytical entry point* for examining how spatial meaning is constructed through sequencing, relational organisation, temporal articulation, and perceptual structuring. This inquiry supports a broader conceptual shift from montage as a film-editing technique toward *cinematic space as an operative spatial field*. The resulting theoretical foundation establishes the premises for treating *cinematic space as a methodological framework* that informs and supports the analytical, comparative, and practice-based components developed in the following sections.

1.6.2.2 Architectural-Analytic Approach

This methodological phase examines architectural space through cinematic spatial concepts, treating architectural analysis as a process of comparative translation rather than as an equivalent form of film analysis. The aim is to identify how spatial organisation, perception, and movement operate materially within built environments. The analysis focuses on *sequential and experiential readings* of architecture, drawing on the concept of the *architectural promenade* (Le Corbusier), Moretti's (1952–53) *sequential analyses of spaces*, and phenomenological approaches to investigate *how space is navigated, perceived, and temporally articulated*. Particular attention is given to spatial sequences, circulation patterns, thresholds, and embodied experience. Within this framework, *cinematic operators* are examined in relation to their architectural counterparts, including spatial boundaries, circulation systems, zoning, and environmental conditions. This correspondence allows cinematic logics of perception and temporality to be understood as spatial mechanisms embedded in material form.

Together, these approaches establish the analytical basis for identifying operative spatial mechanisms shared across architecture and cinema, providing the foundation for cross-media comparison and for the subsequent translation of cinematic principles into architectural analysis and design methodologies.

1.6.2.3 Film-Analytic Approach

Film analysis treats cinema as a *laboratory for spatial investigation*. This component employs cinematic analysis to examine how architecture is constructed, perceived, and narrativised within film.

This approach includes:

- *close reading of selected films* that represent distinct spatial conditions, atmospheres, perceptual regimes, and narrative strategies,
- *identification of key spatial operators* (framing, sequencing, interruption, duration, movement, projection, exposure, and visibility),
- *shot-by-shot and sequence analysis* articulated through what is termed here *the montage sequences*, used to identify spatial motifs, montage structures, compositional rhythms, and the multiple roles architecture performs within cinematic space,
- *construction of montage sequences as analytical units*, allowing spatial mechanisms to be isolated and examined independently of narrative continuity,
- comparative analysis across operative models, including an assessment of the degree of spatial operativity and potential architectural transferability,
- evaluation based on defined criteria (see Chapter VII) for film selection, including spatial complexity, diversity of spatial regimes, and relevance to the proposed operative models.

This methodological approach positions film as a structured environment for spatial inquiry. Through montage-based analysis, it enables the systematic identification of architectural roles, cinematic operators, and the spatial logics through which cinematic space becomes operative.

1.6.2.4 Conceptual Mapping: Model-Building Approach

This component develops the six operative models through an iterative analytical procedure:

Film Log → Operative Model Identification → Catalogue of Montage Sequences → Comparative Analysis → Framework Consolidation

The procedure involves:

1. *Identifying recurring spatial logics and operational patterns* across the selected case studies.
2. *Organising these recurring patterns into six Operative Models*: Architectural Representational, Experiential–Phenomenological, Speculative–Projective, Memory–Archival, Cross-Media Translation, and Spatial–Activist.
3. *Applying Film Log Frames* as a pre-analytical tool consisting of guiding questions that support the initial interpretive reading of films and assist in the selection and positioning of case studies prior to their systematic examination through operative model analysis.
4. *Constructing a Catalogue of Montage Sequences as the primary analytical evidence*. This catalogue constitutes the core methodological instrument of the dissertation, providing the main analytical basis for addressing the research questions and hypotheses. It is structured through the integration of guiding questions and still frames extracted from selected film and installation case studies. Each entry combines visual and textual frames that foreground specific *cinematic operators and spatial mechanisms*, enabling the identification of the characteristics, operational logics, and interrelations of each model.
5. *Employing additional Comparative Frames* to support cross-case analysis across film, installation, and architectural examples, allowing patterns, divergences, and thematic continuities to be identified and evaluated.

The resulting framework enables systematic comparison across heterogeneous case studies and forms the analytical core of Chapter VII. It functions both as an *analytical instrument and as the conceptual foundation for practice-based translation*. By structuring relationships between cinematic operators, spatial mechanisms, and architectural implications, it establishes a shared methodological vocabulary capable of supporting interdisciplinary analysis and informing subsequent design experimentation.

1.6.2.5 Practice-Based and Design-Driven Methodology

Operative Translation into Design Practice

This methodological component translates the developed taxonomy into an operative methodological framework by adapting *cinematic mechanisms* to architectural representation and spatial composition. It examines the transferability of *cinematic operators* and montage-based principles into architectural workflows, generating new tools for design, pedagogy, and spatial experimentation. Practice-based work is therefore treated not as an illustration of theory, but as a *generative epistemic site* in which making, testing, and iteration *actively produce knowledge*.

Practice-based research functions as a methodological testing ground rather than a representational supplement. It includes:

1. *Author-produced experimental films*, which operate as research-through-film platforms for testing hypotheses related to montage, spatial perception, representation, and embodied experience.
2. *Iterative design investigations*, through which cinematic operators are translated into spatial procedures and compositional strategies.
3. *Conference-based peer evaluation*, particularly through CA²RE engagements, which function as a research-through-feedback environment where emerging concepts, models, and experiments are critically reviewed, refined, and contextualised.
4. *Reflexive practice*, assessing how creative outputs contribute to theory-building, methodological refinement, and conceptual expansion.

These activities test the conditions under which *cinematic operators* can function as *spatial mechanisms* and support the research-through-film approach. This component ensures that the study does not remain interpretive, but actively produces spatial knowledge through iterative experimentation. Author-produced films function as methodological experiments through which cinematic operators are tested under controlled conceptual conditions rather than as illustrative outcomes.

Hybrid Research Framework: Bridging Analytical Inquiry and Design-Driven Research

The methodological approach adopts a hybrid structure that combines *analytical investigation* with the epistemological framework of *Design-Driven Doctoral Research* (DDDr). Within this framework, knowledge is generated through iterative cycles of conceptual articulation, critical reflection, and practice-based experimentation.

Such an iterative structure is particularly suited to the investigation of cinematic space, which itself operates through the continuous negotiation of perception, representation, materiality, and temporal unfolding. Rather than positioning theory and practice as separate phases, the methodology emphasises their reciprocal relationship: theoretical propositions are tested through making, while practice generates insights that reshape theoretical understanding. This cyclical interplay underpins the methodological coherence of the dissertation.

CA²RE Conferences as Methodological Laboratory

A significant dimension of the methodological trajectory has been sustained participation in the *Conversations on Architectural and Artistic Research* (CA²RE / CA²RE+) conference series, which served as recurring platforms for reflection, testing, and methodological refinement. Between 2022 and 2025, eight CA²RE conferences were attended - Delft 2022 ("Recommendation"), Glasgow 2022 ("Framing and Reframing"), Zagreb 2023 ("Intersections"), Valencia 2024 ("Experimentation"), Belgrade 2024 ("Dispositions"), Milano 2025 ("Authorships"), and Évora 2025 ("Mapping") - each providing a thematic framework through which specific phases of the research were examined.

The CA²RE events functioned as *methodological laboratories* in which research questions, preliminary models, and analytical insights were continuously shaped through structured peer dialogue. The evolution of conference themes closely paralleled the conceptual development of the dissertation - from the initial formulation of research questions, through analytical framing and design experimentation, to questions of authorship and the mapping of spatial and conceptual outcomes.

Each conference theme corresponded to a particular stage in the research trajectory:

- RECOMMENDATION (Delft 2022) – formulation of initial research questions
- FRAMING / REFRAMING (Glasgow 2022) – development of early hypotheses and comparative analyses
- INTERSECTIONS (Zagreb 2023) – articulation of relational models between architecture and film
- EXPERIMENTATION (Valencia 2024) – initial speculative and practice-based investigations
- DISPOSITIONS (Belgrade 2024) – methodological structuring and taxonomic refinement
- AUTHORSHIPS (Milano 2025) – development of conceptual vocabulary and cinematic–architectural role definition
- MAPPING (Évora 2025) – integration of analytical findings, spatial patterns, and methodological matrices

The CA²RE+ framework, with its emphasis on *methodological transparency, iterative evaluation, and research-through-feedback*, significantly influenced the organisation and refinement of this dissertation. These events provided a collective environment in which theoretical propositions, film analyses, and design experiments were critically tested and progressively clarified.

Engagement with the CA²RE+ *learning-through-evaluation model* also supported the integration of visual-essay formats, filmic experimentation, and speculative spatial models into the research (see Fig. 78). Through presentations, discussions, and peer review, the methodological approach evolved toward increasing conceptual precision, coherence, and analytical rigour.

Accordingly, the CA²RE+ conferences functioned not merely as dissemination venues but as *central methodological engines* of the doctoral project. They played a critical role in refining research questions, identifying thematic intersections between architecture and cinema, and developing methods that link cinematic analysis with architectural experimentation

1.6.2.6 Archival and Cultural Approach

Cinema as Cultural and Spatial Archive (Future Research Field)

This final methodological component positions cinema as a medium of spatial preservation and memory transmission, contributing to contemporary debates on digital heritage and the archiving of spatial experience beyond material permanence. While the archival dimension forms an important conceptual strand of the dissertation and is addressed analytically through the *Memory–Archival Model*, its full methodological development is identified as a field for further research that extends beyond the empirical and practice-based scope of the present study.

Within the framework of this research, *cinematic space is approached as a spatial archive and counter-archive.* The analysis considers how films preserve architectural environments, spatial atmospheres, and cultural conditions that may later be transformed, neglected, or lost. Particular attention is given to processes of temporal layering, reconstruction, disappearance, and mediated remembrance, through which cinematic space records not only physical settings but also the social, political, and experiential contexts embedded within them. At a conceptual level, this component addresses:

- the analysis of film as a record of architectural memory, spatial atmosphere, and cultural context;
- the investigation of temporal discontinuity, absence, and reconstruction as archival conditions within cinematic space;
- the implications of moving-image media for digital architectural heritage and the preservation of spatial experience beyond material continuity;
- the role of distributed authorship and collective image circulation in shaping contemporary forms of cultural memory.

In the present dissertation, these themes are developed primarily at the level of conceptual interpretation and analytical application within selected case studies. A comprehensive methodological framework for cinematic archiving - including systematic archival strategies, digital infrastructures, or participatory memory practices - lies beyond the operational scope of this project.

Accordingly, the archival dimension is positioned as a trajectory for further development, pointing toward future research into cinema's role within the broader ecology of contemporary archives, media archaeology, and digitally mediated cultural memory.

1.6.3 Synthesis of the Methodological Framework

The methodological framework developed in this section establishes a coherent, multi-layered structure through which the dissertation's research questions, aims, and hypotheses are operationalised. By *mobilising cinematic space as an analytical, methodological, and projective instrument*, the framework provides a rigorous foundation for advancing architectural knowledge through the logics of montage, sequencing, spatial narration, and perceptual organisation.

The six methodological components of this hybrid research - *Theoretical and Conceptual Approach; Film-Analytic Approach; Architectural-Analytic Approach; Taxonomic and Model-Building Approach; Practice-Based and Design-Driven Methodology; and Archival and Cultural Approach* - operate as an interdependent and iterative system. Each component addresses a distinct dimension of the research while contributing to the project's overall epistemic coherence. Together, they ensure that conceptual reflection, analytical precision, and design experimentation remain closely integrated.

The framework is simultaneously *analytical, generative, and reflexive*. It moves beyond the descriptive and metaphorical tendencies that have often characterised earlier studies at the intersection of architecture and cinema, proposing instead a structured methodological model capable of producing new forms of architectural and film insight. Particular emphasis is placed on the reciprocal relationship between theory and practice, between analysis and design, and between the material and immaterial dimensions of spatial experience - reflecting the *hybrid ontology of cinematic space* itself.

By grounding architectural inquiry in the perceptual, temporal, and affective conditions of moving-image media, these methodological approaches enable a systematic investigation of how space is constructed, experienced, and remembered across media. Within this framework, montage functions as the central epistemic logic, linking sequence, movement, rhythm, and

relational organisation to architectural thinking and spatial design. The progression of the research - from analytical interpretation to conceptual mapping, from model construction to practice-based experimentation, and from experimentation to critical synthesis - mirrors the intellectual trajectory of the dissertation: *from taxonomy to operative framework, and from methodological development to cultural and disciplinary repositioning*.

This methodological structure provides the foundation for the chapters that follow. Chapters II–IV extend the theoretical and conceptual groundwork, while Chapters V–VII develop the analytical dimension through the construction of operative models and the application of the methodological tools outlined here to selected film, installation, and architectural case studies, as well as practice-based investigations. In doing so, the dissertation demonstrates how cinematic space can function simultaneously as a critical analytical lens and as an operative framework for architectural research and design.

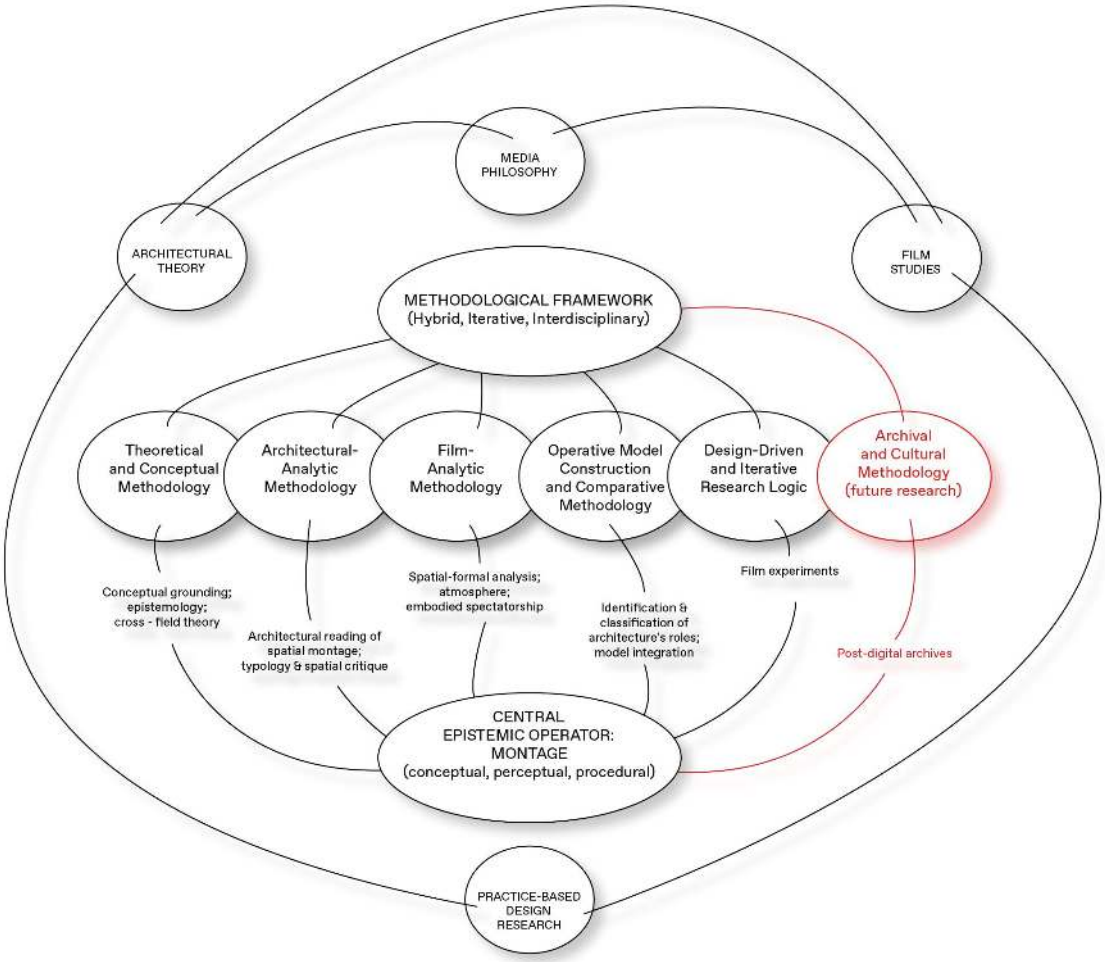

Fig. 1 Methodological framework: integrated analytical–operative structure for architectural research, combining theoretical inquiry, analysis, and design experimentation. Author's diagram.

1.7 Expected Scientific Contribution

The overarching contribution of this dissertation is to *reposition cinematic space as both an analytical framework and a generative medium for architectural inquiry*. The research advances new knowledge across theoretical, analytical, methodological, and cultural domains. The scientific contributions corresponding to each objective are outlined below.

Objective 1 (O1) - Theoretical Foundation

To develop a conceptual understanding of cinematic space as a methodological and epistemological framework for interrogating architecture beyond disciplinary and material boundaries.

This objective establishes the theoretical foundation through engagement with architectural theory, film theory, phenomenology, and media philosophy, combined with analytical readings of films in which architecture actively structures perception, atmosphere, and spatial experience.

Scientific Contribution 1

Reconceptualises cinematic space as a critical analytical framework for architectural inquiry, expanding the epistemological foundations through which spatial perception, experience, and temporality can be theorised. This contribution shifts the role of cinema from analogy to method and establishes a rigorous conceptual vocabulary for architectural thinking.

Objective 2 (O2) - Analytical and Taxonomic Development

To identify, categorise, and systematise the roles performed by architecture within cinematic space, and to construct a coherent taxonomy that bridges analytical and conceptual gaps between the two disciplines.

This objective maps distinct modes of architectural operation in film - representational, experiential, speculative, mnemonic, translational, and activist - into a structured system of operative models.

Scientific Contribution 2

Develops a systematic taxonomy of architecture's operative roles within cinematic space, consolidating dispersed insights from architecture and film studies into a coherent analytical framework. This taxonomy provides a precise conceptual structure capable of supporting interdisciplinary research and comparative analysis.

Objective 3 (O3) - Methodological Translation

To translate the identified models and cinematic logics into operative design methods by adapting cinematic operators to architectural representation and spatial articulation.

This objective employs practice-based investigations, including experimental films and sequential spatial studies, to test the transferability of cinematic mechanisms into architectural workflows.

Scientific Contribution 3

Introduces *cinematic operators* - such as framing, sequencing, duration, and montage - as generative tools for architectural analysis and design. This contribution expands the methodological repertoire of architectural and film practice, representation, and pedagogy by positioning *cinematic perception and temporal organisation as operative spatial strategies*.

Objective 4 (O4) - Integrative Synthesis

To synthesise the theoretical, analytical, methodological, and cultural dimensions of cinematic space into a unified framework, and to evaluate its applicability through comparative case studies and practice-based experimentation.

This objective consolidates the dissertation's conceptual and operational findings into a coherent structure applicable to architectural research, design practice, and interdisciplinary teaching.

Scientific Contribution 4

Establishes an integrated analytical–methodological framework that combines conceptual theory, operative model construction, comparative analysis, and research-through-practice. The framework demonstrates how *cinematic space* can function simultaneously as: a *critical lens for architectural interpretation*, *an operative methodology for spatial design, and a medium for the articulation of spatial memory and cultural meaning*.

Objective 5 (O5) - Cinema as Cultural Archive and Spatial Memory
(Future Research Trajectory: beyond the scope of the present dissertation)

To examine cinematic space as a cultural archive of architectural memory and to explore its implications for digital heritage and spatial preservation.

While this dimension is addressed conceptually and analytically within the *Memory–Archival Model*, its full methodological development lies beyond the operational scope of the present study and is identified as a *direction for future research*.

Potential Scientific Contribution 5

Extends architectural heritage and memory studies into digital and cinematic domains by conceptualising cinematic space as a form of spatial counter-archive capable of preserving atmospheres, socio-cultural conditions that exceed material permanence and often remain absent from conventional material documentation.

Scope Clarification

While Objectives 1–4 define the primary scope of the dissertation, the fifth objective indicates a strategic trajectory for future investigation. The *archival dimension of cinematic space is recognised as a significant extension of the research,* although its full development exceeds the methodological and design-oriented focus of the present work.

Anticipated Outcomes:

- *A theoretical framework* establishing cinematic space as a methodological and analytical instrument for architectural research.
- *A systematic taxonomy of architecture's operative roles within cinematic space*.
- *A set of transferable design strategies* derived from cinematic operators and montage-based spatial thinking.
- *An integrated framework* for applying cinematic logic to architectural analysis, representation, and design.
- *A clearly articulated trajectory for future research* into cinema as a form of digital cultural heritage and spatial archive.

Contribution Highlights

Conceptual Innovation: Repositions cinematic space as a central epistemic category for architectural research, shifting the relationship between architecture and film from metaphor and visual analogy toward spatial operativity.

Systematic Framework: Develops a structured taxonomy of six operative models that define the multiple roles architecture performs within cinematic space and establishes a coherent conceptual field for interdisciplinary analysis.

Operative Methodology: Identifies a consistent set of *cinematic operators* - framing, sequencing, duration, interruption, projection, movement, visibility - and demonstrates the conditions under which these mechanisms become transferable spatial operations within architectural thinking and design.

Practice-Based Validation: Demonstrates the methodological function of *research-through-film* and design experimentation as sites for testing, refining, and materialising cinematic spatial logics.

Pedagogical and Professional Relevance: Proposes a transferable methodological toolkit applicable to architectural studios, design-driven doctoral research, and interdisciplinary film–architecture pedagogy.

Future Research Pathways: Extends architectural discourse toward media-based heritage and memory ecologies by framing *cinematic space as a potential cultural and spatial counter-archive*.

Significance of the Research

By positioning *cinematic space as both a critical lens and an operative system*, the dissertation redefines how spatial meaning is constructed, organised, and experienced across contemporary media environments. It expands architectural theory by introducing cinematic operativity as a framework for analysing and designing spatial experience, while contributing to film and media studies by demonstrating how architecture functions as an active agent in the production of cinematic space.

The synthesis developed through the six operative models establishes a methodological bridge between moving-image analysis and architectural practice. Rather than treating film as a source of imagery or atmosphere, the research identifies *cinema as a testing ground* in which spatial mechanisms can be isolated, analysed, and evaluated prior to their material commitment.

In this way, the dissertation transforms the relationship between architecture and moving images into a structured methodological exchange grounded in operativity, opening new directions for architectural analysis, design experimentation, and the study of spatial memory within post-digital cultural contexts.

1.8 Synthesis and Transition

Chapter 1 has established the theoretical, conceptual, and methodological foundations of the dissertation by tracing the evolving relationship between architecture, cinematic space, and montage. Through a layered discussion of historical, theoretical, and post-digital perspectives, the chapter demonstrated that montage has expanded far beyond its origins as a film-editing technique. It now operates as a spatial, perceptual, and epistemological logic through which architectural experience, cultural memory, and spatial imagination can be analysed and produced. Within this expanded understanding, *cinematic space* emerges not as a representational surface but as a *dynamic medium for organising and negotiating spatial meaning*.

The chapter identified four key problems that currently constrain the integration of cinematic thinking within architectural discourse: *the absence of a systematic framework*; *the limitations of conventional representational tools*; *fragmented interdisciplinary dialogue*; and *the under-theorised archival potential of cinematic space*. These limitations were reframed as productive opportunities - conceptual, methodological, cultural, and critical - which informed the formulation of the research questions, aims, objectives, and hypotheses. Together, these elements establish a coherent research trajectory that moves from theoretical grounding toward analytical mapping, methodological development, and cultural interpretation.

Section 1.5 translated these premises into a hybrid, cumulative, and iterative methodological structure. Within this framework, *cinematic space functions simultaneously as an analytical lens, a conceptual model, a design instrument, and a potential cultural archive*. The six complementary methodological components - conceptual inquiry; qualitative and quantitative film analysis; architectural analysis; operative model construction; practice-based experimentation; and digital-native archival research[5] (encompassing digital film historiography, informal archival investigation, and digital ethnography) - constitute an

[5] A digital archival methodology relies on community-driven online platforms as primary repositories of primary-source material.

integrated methodological framework that operationalises the research questions while fostering a continuous exchange between theory, analysis, modelling, and design.

The anticipated scientific contributions clarify the broader significance of the study: *conceptual innovation through the repositioning of cinematic space as an operative analytical category; the development of a systematic taxonomy of operative models; methodological expansion through research-through-design* and *research-through-film*; and *the identification of future trajectories that extend architectural inquiry* toward media-based memory and digital heritage. In this way, the chapter establishes cinematic space as both a critical and generative field for architectural research.

On this basis, the following chapters develop the analytical and conceptual work outlined here. Chapters II–IV extend the theoretical framework, while Chapters V–VII construct and apply the operative models through comparative analysis and practice-based investigation. Chapter 1 therefore functions as the methodological and conceptual hinge of the dissertation, preparing the transition from foundational premises to the systematic examination of cinematic space as an operative architectural field.

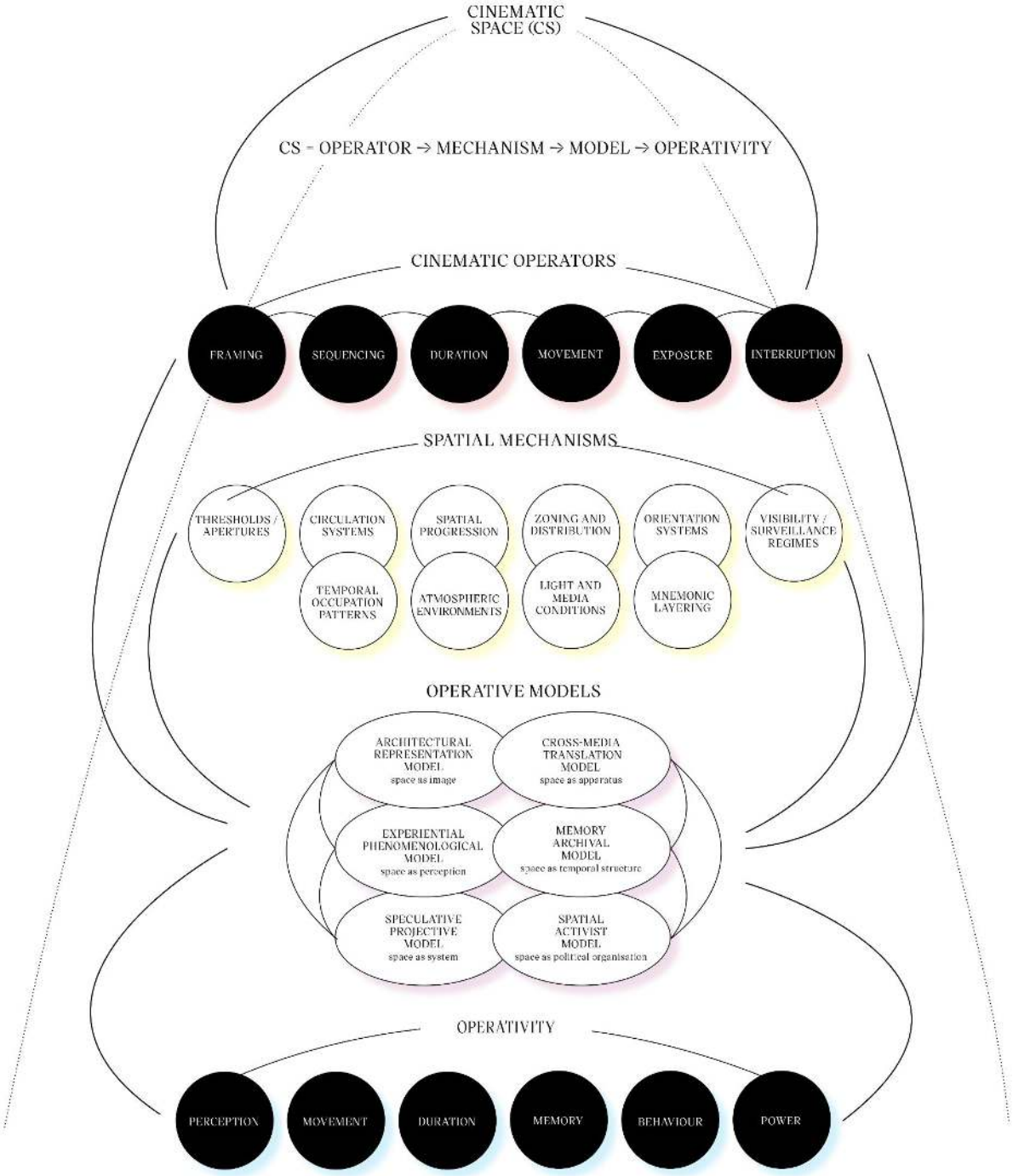

Fig. 2 Cinematic space as an operative framework. Author's diagram presenting the methodological structure of the dissertation, showing the translation of cinematic operators into spatial mechanisms, their aggregation into operative models, and their architectural relevance through operativity. The surrounding theoretical conditions situate these processes within a broader cultural and perceptual field.

CHAPTER 2 Montage Practices in Architecture and Film

2.1 Montage as a Spatial Practice

This section approaches *montage as a spatial practice* - one that structures not only visual and temporal relations but also generates new modes of producing, inhabiting, and representing architectural space. Here, montage is understood as both *a design methodology* and a *critical analytical lens* capable of articulating the relational, performative, and experiential dimensions of spatial environments (Fernandez Contreras, 2021). Rather than a technical operation confined to cinema, montage is treated as a *spatial logic*: a principle of sequencing, juxtaposition, and transformation through which architectural space is perceived, constructed, and conceptually reconfigured.

Within architectural practice, montage manifests through strategies that foreground movement, sequencing, and multiplicity of viewpoints. Just as cinematic montage produces meaning by juxtaposing discontinuous shots, architecture can mobilise fragmentation, superimposition, and temporal sequencing to construct spatial narratives that are simultaneously analytical and experiential. Tschumi's *Parc de la Villette* (see Fig. 3) in Paris exemplifies this condition: its dispersed *follies*, intersecting grids, and programmed events form an architecture of intervals rather than continuity - one that privileges the visitor's movement and interpretation over formal unity. In this sense, montage operates as both a *design method and a critical gesture*, exposing the instability of spatial order and opening architecture to uncertain, performative, and participatory modes of experience. Architectural space becomes an *unfolding event* - a site where meaning is continually assembled, disrupted, and reconfigured.

The broader cultural shift towards montage is rooted in transformations in twentieth-century Western visual culture, which moved away from the Renaissance model of continuous, monocular perspective toward fragmented, heterogeneous, and polyfocal spatial logics. This transition paralleled cinema, art, and architecture. The abandonment of Euclidean spatial continuity in favour of intertextual, juxtaposed spaces marked the rise of a new spatial sensibility that remains influential. Martino Stierli (2018: 216) characterises the avant-garde's deployment of montage as a response to the psychological conditions of modernity,

a form of “collective psychotherapy” that destabilised classical spatial norms and opened new possibilities for thinking and producing space.



Fig. 3 Parc de la Villette (1982–1998), Paris, France, designed by Bernard Tschumi. Courtesy of Bernard Tschumi.

Davide Deriu (2007: 35–59) identifies montage as “one of the most resilient legacies of modernist culture,” arguing that it became a foundational principle in early avant-garde architecture, catalysing a radical shift in spatial conceptualisation. Perception shifted from passive reception to active assembly, establishing a profound relationship between architecture and film. Deriu contends that architecture uniquely synthesizes the technological, pictorial, spatial, and epistemological dimensions of montage.

Richard Martin (2014: 17) extends this point, suggesting that analysing architecture through a cinematic lens enables engagement with the dynamic, multi-layered experiences of contemporary urban environments. Montage, in this sense, functions as more than a technique: it constitutes a worldview - a spatial logic for navigating and designing modernity.

At the core of this discourse stands Sergei M. Eisenstein, whose theories of montage, cinema, and architecture reconfigured how space is perceived and experienced (see Chapter II). His influence is evident in Le Corbusier's "architectural promenade"[6] - a sequential, time-based mode of encounter, and echoes throughout the modernist canon (see Fig. 4).



Fig. 4 Villa Savoye (1928–1931), Poissy, France, designed by Le Corbusier. Author's collage exploring the sequential perception of architectural space.

Cinema's grammar of framing and movement also informed Ludwig Mies van der Rohe's "see-through" *visual axis* (Colomina, in Vahdat & Kerestes, 2023: 76–91) (see Fig. 5) and John Lautner's *immersive panoramas* (Yoder, 2023: 27) (see Fig. 6).

[6] Le Corbusier, drawing on Eisenstein's cinematic analogies, characterised the *promenade architecturale* as an orchestrated spatial itinerary in which views unfold with great variety, enabling the observer to follow a deliberate path through space while engaging with the dynamic play of light.



Fig. 5 Neue Nationalgalerie (1968), Berlin, Germany, designed by Ludwig Mies van der Rohe. Photograph by Reinhard Friedrich. Courtesy of the Staatliche Museen zu Berlin.



Fig. 6 Chemosphere House (1960), Los Angeles, USA, designed by John Lautner. Author's collage. Courtesy of the J. Paul Getty Trust, Getty Research Institute, Los Angeles (2004.R.10).

This legacy persists in contemporary architectural theory and practice. Bernard Tschumi employs storyboards to develop *cinematographic promenades* (Yoder, 2023: 27); Rem Koolhaas develops architectural scripts and historiographic strategies that mirror montage logic; while Diller Scofidio + Renfro integrate screens as walls, producing what Giuliana Bruno describes as "architecture that reads like cinema" (Oppenheimer & Bruno, 2014) (see Fig. 7).



Fig. 7 Institute of Contemporary Art (2003–2006), Boston, USA, designed by Diller Scofidio + Renfro. Author's collage. Courtesy of Diller Scofidio + Renfro.

Another example of *cinematic* - or *sequential* - *architecture* is Diller Scofidio + Renfro's High Line, a 1.5-mile-long public park built on an abandoned elevated railroad stretching from the Meatpacking District to the Hudson Rail Yards in Manhattan. As the architects describe it: "Inspired by the melancholic, unruly beauty of this postindustrial ruin, where nature has reclaimed a once vital piece of urban infrastructure, the new park interprets its inheritance" (see Fig. 8).



Fig. 8 High Line (2009–2019), New York, USA, designed by Diller Scofidio + Renfro in collaboration with James Corner Field Operations and Piet Oudolf. Author's collage. Courtesy of Diller Scofidio + Renfro.

Jean Nouvel extends this sensibility, treating *cinematic scenography* (Yoder, 2023: 27) and employing lens-like surfaces to mediate space (see Fig. 9). In conversation with Jean Baudrillard, Nouvel reflects: "One of the big problems with architecture is that it must both exist and be quickly forgotten; that is, lived spaces are not designed to be experienced continuously" (Baudrillard & Nouvel, 2002: 12), underlining the ephemeral and temporal nature of architectural experience. Richard Martin (2014: 13) sharpens the parallel: "Cinema *is* architecture, a space we inhabit for a designated period," assembled from fragments and figments[7].

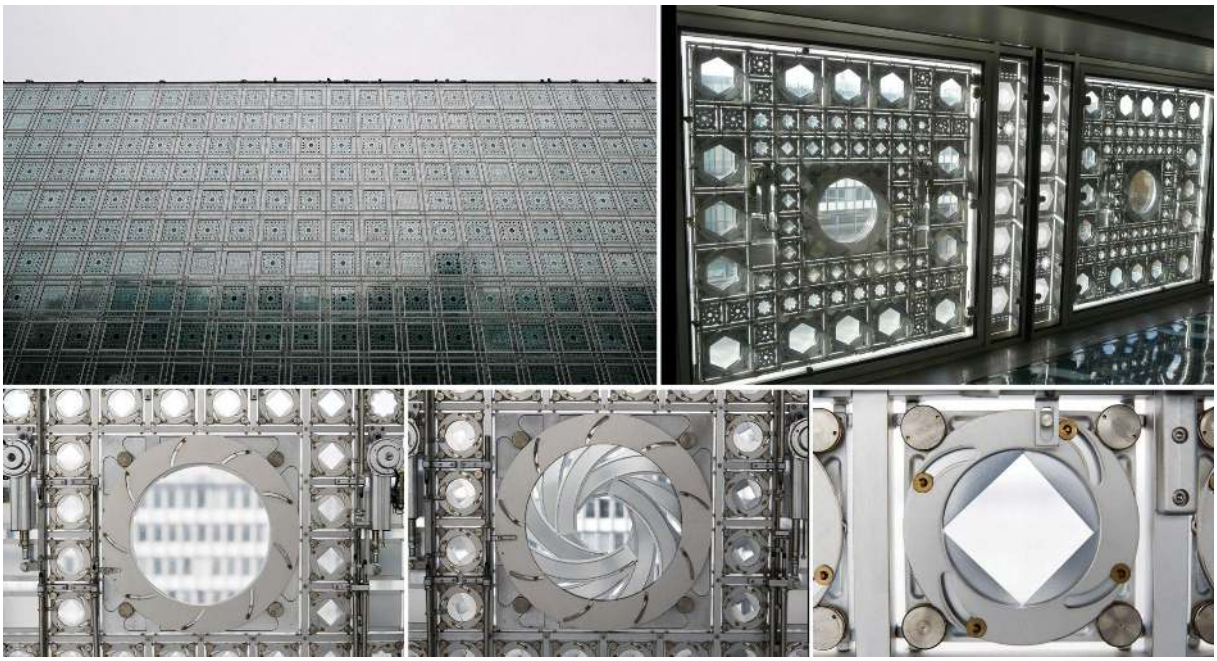

Fig. 9 Institut du Monde Arabe (1981–1987), Paris, France, designed by Ateliers Jean Nouvel. Author's collage foregrounding the façade's camera-like diaphragms as a mediating device between human perception and responsive architectural space.

The theoretical grounding of montage has also been revisited. Michel Foucault's (1967/1986: 22) lecture "Of Other Spaces" names our age "the epoch of space [...] the epoch of juxtaposition, the near and far, the side-by-side, the dispersed." His notion of heterotopias - counter-sites that

[7] A figment is an imagined construct - whether a fleeting daydream or a haunting nightmare. Rooted in everyday hopes and fears, figments typically dissolve under scrutiny; yet in film and architecture, they operate as generative fictions. These immaterial projections - unbuilt visions, speculative spaces, narrative fragments - prefigure material form. As cinematic and architectural practices converge, figments emerge as tools for shaping affective, immersive environments, collapsing the boundary between the real and the imagined. Perception thus becomes an active negotiation of memory, desire, and mediated space. *Definition of "figment"available at:* Merriam-Webster Dictionary (2025) *Figment.* Available at: https://www.merriam-webster.com/dictionary/figment

simultaneously exist within and outside spatial logic - finds a ready stage in cinema, which condenses multiple realities, timelines, and subjectivities into a single screen.

Victor Burgin (2005) builds on Foucault to conceptualise the "cinematic heterotopia": *an assemblage of interfaces and temporalities* where images are delayed, archived, replayed, promoted, or even substituted for lived experience. For Burgin, such heterotopias exceed the domain of cinema, permeating both the spatial and psychological fabric of urban life. Burgin's formulation resonates with Lefebvre's (1991) triad of *perceived*, *conceived*, and *lived space* (1991), positioning cinema as a heterotopic practice that mediates between spatial production and everyday experience.

Hito Steyerl (2012: 14, 22) extends this trajectory by tracing the decline of linear perspective and the emergence of *new visualities* defined by the dominance of aerial views - satellite imagery, Google Maps, and drone footage. These forms of vision, shaped by technologies of surveillance, tracking, and targeting radically alter our spatial and temporal orientation. Once anchored in a single vanishing point, linear perspective is now supplanted by multiple perspectives, overlapping windows, distorted lines, and divergent horizons. Cinema reflects this epistemic shift through montage, destabilising the observer's point of view and disrupting linear temporality. Just as linear perspective once sustained the illusion of a "stable observer and horizon," contemporary aerial perspectives construct an "imaginary floating observer" and an "imaginary stable ground." Steyerl designates this condition a "new visual normality:" a subjectivity folded into surveillance infrastructures and screen-based distraction. Perspective is displaced, vision outsourced to machines; the gaze becomes disembodied, remote-controlled, and radically mobile. In her essayistic video *How Not to Be Seen: A Fucking Didactic Educational.MOV File* (2013), Steyerl responds by staging strategies for remaining "unseen" within digital environments. For Steyerl, montage signifies a liberation from linear perspective, opening the possibility for multiple and shifting modes of spectatorship. This liberation also reshapes the way space itself is conceived - no longer as a stable framework to be represented, but as a dynamic field continually reassembled through movement and mediation. These new visual regimes reconfigure societies, producing "free-falling urban abysses" in which cinematic space appears collaged, twisted, and heterogeneous.

2.2 Theories of Montage Practices[8]: From Avant-Garde to Architectural Discourse

In architectural discourse, this expanded understanding of montage extends beyond spectatorship to the very processes of spatial conception and construction. As Stierli (2018: 3) observes, montage has become "a fundamental research instrument for understanding modern space" in the twentieth century. He discusses the spatial complexities and discontinuities of the modern metropolis, where montage bridges gaps, particularly in architecture, "as the art of the production of built space."[9] Stierli suggests that montage - defined by fragmentation, plurality, and heterogeneity - can be analysed through methods of *destruction* or *construction*, as noted by theorists and practitioners from Benjamin and Eisenstein to Tschumi.

Deriu (2007: 35–59) argues that film and theatre, understood as "forms of pressure" that disrupt linear narrative through "montage attractions," acquire meaning in ways that extend intertextually beyond cinema, providing art and architecture with a foundation for transdisciplinary inquiry. This intersection of disciplines reinforces the premise of this research - that montage operates not merely as a cinematic technique, but as a critical spatial and conceptual method capable of articulating complex relationships between form, perception, and affect.

Building upon these expanded interpretations, it is essential to recall the origins of montage within early twentieth-century film theory. The Soviet montage theorists and filmmakers of the 1920s and 1930s - among them Eisenstein, Dziga Vertov, Vsevolod Pudovkin, and Lev Kuleshov - revolutionised cinema by positioning montage as the very essence of the medium of filmmaking. Their systematic and quasi-scientific approach sought to define film's unique expressive capacities and its psychological effects on spectators. Emerging from their constructivist philosophy were key concepts such as the *montage of attractions*, *intellectual montage*, and the *kino-eye*, each articulating different strategies for generating meaning through the collision of images.

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[8] The phrase *"Theories of Montage Practices"* is employed instead of the canonical *"Montage Theory"* to emphasise plurality. It foregrounds montage as a constellation of practices - cinematic, architectural, urban, and digital - each generating distinct theoretical interpretations rather than conforming to a single, unified doctrine.

[9] Stierli references Henri Lefebvre and his influential work *La Production de l'espace* (1974) (*The Production of Space*), in which Lefebvre explores how space is produced by people as part of an effort to develop a unitary theory of space. Humans construct their surroundings, which in turn reshape and influence them. Lefebvre distinguishes between physical, mental, and social space triad—all of which contribute to the production of space.

Kuleshov (1974: 42–55) emphasised the organisation of shots and their interrelations as fundamental to cinema's expressive power. As Graham Cairns (2013: 225) observes, the capacity to fragment space and events enabled film to develop both a new visual language and an innovative approach to narrative construction. Vertov's concept of the "kino-eye" (*Kinoglaz*) conceived the camera as an extension of human perception - one that surpasses the limitations of the human eye to reveal "kino-truth" (*Kinopravda*). Pudovkin (1949: iii–xiv) advanced the principle of "constructive editing," privileging significant actions while eliminating redundant details, thereby generating a new cinematic reality, what Manfredo Tafuri (1987: 59) calls the "epic montage." As Cairns (2013: 225) further notes, Pudovkin regarded film as "an opportunity to creatively rupture space and time in order to dramatise events."

For Eisenstein, cinema was primarily concerned with generating dramatic effects and eliciting emotional responses, whereas for Pudovkin and Kuleshov it operated primarily as a narrative medium; Vertov, by contrast, conceived of it as a documentary practice rooted in observational truth. The influence of these early montage theories extends far beyond the historical moment in which they emerged. Their principles of fragmentation, juxtaposition, and temporal construction continue to inform contemporary understandings of spatial composition and perception, providing a critical foundation for reinterpreting spatial experience through cinematic logic. These innovative, research-driven approaches to cinematic form and storytelling not only transformed film theory and practice but also left an enduring legacy across contemporary art, filmmaking, and architecture.

2.3 Sequential Montage and Architectural Perception: Space as Temporal Event

If montage has historically structured cinematic vision, its sequential logic equally underpins how architecture is perceived, experienced, and remembered. The experience of moving through architectural space unfolds as a temporal event - an embodied sequence of framings, perspectives, and transitions that parallels cinematic montage.

Architecture, like film, operates through rhythm, pacing, and juxtaposition: the viewer's movement and shifting gaze enact a form of spatial editing in real time. Perception in this context becomes simultaneously cinematic and architectural, structured by continuity and

rupture, anticipation and recollection. Sequential montage therefore provides a model for understanding architecture not as a static form but as an evolving, lived composition - a temporal and experiential event that introduces the concept of *sequential architecture*.

Eisenstein introduced montage as a tool for rethinking spatial perception. In his essay "Montage and Architecture," he argues that urbanism and architecture are crucial to developing new paradigms of spatial presentation, which he terms "montage perception" (Eisenstein, in Bois & Glenny, 1989: 111–131). For Eisenstein, architectural experience unfolds through the spectator's sequential movement in space, analogous to the way a film unfolds frame by frame. This process entails the imaginative assembly of spatial impressions into a coherent continuum - what he describes as a "mental montage." In this sense, montage becomes a cognitive and experiential model for perceiving space. Elsewhere, Eisenstein (1988: 40–41) reflects on the "dialectical function of montage," through which film shapes consciousness via "montage attractions" - sequences designed to evoke both emotional and intellectual responses. His theory of "intellectual montage" further emphasises the active role of the viewer in the construction of meaning. Whereas the film spectator remains physically immobile, seated before the screen, the architectural spectator is mobile, experiencing space as an embodied and sensory participant. Both depend on the sequencing of spatial impressions to communicate meaning. Eisenstein (1989) further argues that architectural structures embody "pre-filmic" or "proto-filmic" aesthetics, anticipating the conceptual logic of cinematic montage. Drawing on Auguste Choisy's (1899) analysis of the Acropolis, he describes it as "one of the most ancient films"[10] - not for its materiality alone, but for the way it choreographs the visitor's perception through movement. In this sense, Eisenstein positions architecture as a form of *sequential, narrative montage.* He extends this analogy by aligning the cinematic spectator with the user of architecture, proposing that what ultimately unites them is the notion of the path - not merely as a route of physical displacement, but as a structuring principle of spatial experience through which perception is sequenced, meaning constructed, and narrative articulated.

[10] In his 1899 work *Histoire de l'architecture*, Choisy presents the Acropolis of Athens as an example of ancient picturesque urbanism designed for a peripatetic observer. His interpretation departs radically from classicist conceptions of symmetry and axiality, representing one of the earliest examples of architectural theory that considers the relationship between object and spectator.

Eisenstein's notion of the "path" as a structuring device of perception resonates with later theoretical articulations of movement and experience in space. Benjamin's *flâneur* similarly transforms walking into an interpretative act - a cinematic mode of urban spectatorship in which perception unfolds through discontinuous encounters and temporal juxtapositions. For Juhani Pallasmaa (2007: 13–24), this embodied traversal situates the body as the locus of architectural experience: movement, memory, and imagination merge in the tactile continuum of spatial perception.

The translation of these perceptual and cinematic principles into architectural thinking found its most explicit expression in the modernist period, when architects began to explore the temporal dimension of space as an experiential and narrative sequence. The influence of cinematic montage extended beyond theory into the very conception of architectural form, circulation, and spectatorship.

Unlike static media such as painting, Eisenstein privileged dynamic montage - grounded in juxtaposition, succession, and synthesis - as the fundamental principle of cinematic expression. His theories profoundly influenced Le Corbusier, who, after a private screening of *Battleship Potemkin* and *The Straight Line* in Moscow in 1928, wrote in his dedication to Eisenstein: "I seem to think as M. Eisenstein does when he makes films. Spirit of truth, a coat of whitewash, two chapters that express the same conviction,"[11] referring to the notion of the path - or, in Le Corbusier's terms, the promenade (as cited in Cairns, 2013: 228). Here, Le Corbusier acknowledges a shared compositional logic - one that links filmic montage with architectural sequencing, and that would later inform his formulation of the *promenade architecturale*. During the same trip, he asserted in an interview: "Architecture and cinema are the only two arts of our time" (Cairns, 2013: 228).

When, in 1933, Le Corbusier called for both architecture and a cinematic aesthetics capable of embodying a "spirit of truth,"[12] he articulated a position widely held among architects of the

[11] Le Corbusier, dedication in L'art decoratif d'aujourd'hui Moscow 25 October 1928. Copy in Eisenstein archives, Moscow. See: Cohen, Jean-Luis. Le Corbusier and the Mystique of the USSR, Ibid. p. 49.
[12] Le Corbusier published this text in 1933 as "Esprit de vérité," in *Mouvement*, 1 (1933): 10–13. It was translated in English by Richard Abel, and published in French Film Theory and Criticism, vol. 2, 1929–1939, ed. by Richard Abel (Princeton, NJ: Princeton University Press, 1988), 111–113. See: https://www.e-flux.com/notes/644173/spirit-of-truth.

1920s - and later revisited in the architectural debates of the 1980s - who conceived architecture and film as distinct yet reciprocally informative domains (Vidler, 1993: 46). For Le Corbusier, architecture was either "dead or living," depending on the extent to which sequential movement was inscribed within it. This formulation reflects his alignment with cinematic logic, in which space is conceived as a *temporal and experiential unfolding*. For both Le Corbusier and Eisenstein, architecture and film were articulated as controlled, sequential experiences of events and views - mediated either through the immediacy of human perception or through its technological apparatus, the film camera (Cairns, 2013: 228).

Ann Friedberg (2009) extends this idea by interpreting Le Corbusier's architecture not only as a "machine for living," but also as a "machine for viewing." She highlights his strategic use of windows, ramps, and framed vistas, comparing them to *cinematic screens that guide the viewer's gaze*. Friedberg demonstrates how architectural design mediates perception, behaviour, and memory, further blurring the boundaries between cinematic and spatial experience.

Inspired by Pierre Chenal 1929 film *L'Architecture d'aujourd'hui* (see Fig. 50, Chapter IV)*,*[13] Beatriz Colomina (1996: 5) develops a related cinematic argument in her discussion of the Villa Savoye*,* which she describes as a *framing device for the modern eye* - and, crucially, "modern eyes move." As she observes:

> "To enter is to see. But not to see a static object, a building, a fixed place. Rather, architecture taking place in history, the events of architecture, architecture as an event."

Colomina thus reinforces Le Corbusier's notion of architecture as a temporal and cinematic practice, structured through movement, framing, and the sequential unfolding of views.
Montage, once confined to the editing table, becomes a conceptual and experiential model for understanding the dynamic interrelation of *body*, *image*, and *environment*. This *expanded understanding of montage provides a crucial foundation for contemporary architectural and*

[13] This represents one of the earliest instances in which film was used to familiarise wider audiences with architecture, helping to popularise modernist architectural ideas.

cinematic practices, in which the sequencing of space, image, and affect operates as both a design strategy and a critical mode of thought.

2.4 Social and Temporal Montage

Contemporary readings of Eisenstein's work reveal the growing role of the *active* and *embodied* spectator within architectural discourse. This notion, informed by Choisy, reimagines architecture as a framework structured around movement and perception - a medium experienced in time by a subject in motion. Philip Johnson (1965: 1) expressed this shift with his concept of *procession*, suggesting that architecture's essence lies not in fixed form but in *orchestrated movement*. His observation that the elevator disrupted traditional spatial hierarchies led him to conclude that "architecture is a movement," emphasising the temporal and performative dimensions of spatial experience.

Koolhaas and OMA developed this trajectory further by rethinking the elevator not as a disruption to architectural order but as a generator of spatial narration. In Maison Bordeaux (1998), the elevator functions as a mobile, inhabitable room, reconfiguring the house's spatial organisation as it moves (ArchDaily Editors, 2011) (see Fig. 10). This mechanism produces a cinematic rhythm that aligns spatial transformation with temporal flow, foregrounding once more architecture's dual role as both *a machine for living* and *a machine for viewing.* This house later became a cinematic subject in Ila Bêka and Louise Lemoine's documentary *Koolhaas Houselife* (2013),[14] where the moving platform - and the daily routines it choreographs - is reframed through filmic narrative, foregrounding the affective and experiential dimensions of the space. In this context, Maison Bordeaux emerges not only as a site of habitation but also as a *protagonist*, inscribing Eisenstein's proto-cinematic logic into the fabric of contemporary

[14] Unlike traditional documentary films on architecture that sought to glorify buildings and promote modernist ideals, *Koolhaas Housewife* adopts an oppositional strategy. It foregrounds the realities of everyday life, exposing the frictions, negotiations, and struggles inherent in inhabiting modern architecture. Crucially, it exposes aspects of domestic and spatial experience that we may not be willing - or comfortable - to confront, thereby unsettling the idealised narratives that have long accompanied architectural modernity. This approach marks a significant departure from earlier representational conventions, positioning architecture not as an abstracted or idealised object but as a lived, negotiated, and often contested environment.

domestic space. Its spatial narrative unfolds through circulation as well as through the dynamic repositioning of its inhabitable elements.



Fig. 10 Maison à Bordeaux (1994–1998), Bordeaux, France, designed by OMA / Rem Koolhaas. Author's collage. Photographs by Hans Werlemann. Courtesy of OMA.

This emphasis on temporality is echoed by Vito Acconci, who remarked: "Architecture is not about space but about time." In a 2012 interview (Fairs & Acconci, 2012), he criticised photography for reducing architecture's temporal essence, flattening lived space into a static image. Acconci's observation underscores the shared premise linking Eisenstein's conception of sequential montage with Koolhaas's spatial strategies: architecture achieves vitality not in static form but in its capacity to choreograph temporal experience. For Acconci, architecture demands enactment rather than mere observation. His reference to Alain Resnais's *Last Year in Marienbad* (1961) illustrates architecture as a temporal medium activated through movement and perception (see Fig. 11). As he explains:

> "The movie begins with a camera going down the corridor of what the narrator is calling this 'Baroque Hotel' [...] I don't think I realised it when I saw it, but I realised: architecture can't be looked at from the outside; architecture is going through a space. Architecture is not about space but about time" (Fairs & Acconci, 2012).

While space provides the physical context, it is time that introduces dynamism, experience, and transformation.



Fig. 11 Film stills from *Last Year at Marienbad* (1961), directed by Alain Resnais. Author's collage composed of film stills.

Tschumi advances this understanding by proposing an architecture shaped not solely by form or function, but by "event." He emphasises the reciprocal relationship between actions and spaces, urging architects to create "provocations" that intensify communication between program and form (Tschumi, 2001: 76, 87). Drawing on Eisenstein's *montage of attractions* and Benjamin's *theory of distraction*, Tschumi defines the *architect as an editor of spatial sequences.* Projects like *The Manhattan Transcripts* and The Follies in the Parc de la Villette

(see Fig. 3) foreground disjunction, proposing that architecture arises from the collision of space, action, and narrative. Meaning for Tschumi accumulates through temporal layering and experiential sequence. Architecture thus emerges as a dynamic field of interaction - a stage for social and spatial practices. Tschumi's (2001: 43) notion of "metaphorical violence" dramatises the tensions between body and space: the idea that architecture inevitably imposes constraints, provocations, and ruptures upon its users, generating moments of friction that activate spatial experience rather than merely accommodating it. In this view, *architecture becomes a site of negotiation*. The architectural event is therefore understood as a field of potential, shaped by *use*, *appropriation*, and *improvisation* rather than by rigid scripting (see Fig. 64-65, Chapter IV). Colomina (1996) extends this notion by arguing that architecture does not simply reflect or accommodate human behaviour but actively frames and mediates it. Recasting architecture through the lens of media theory, she positions it as an *apparatus that structures vision, experience, and identity*. This perspective resonates with Tschumi's call for architecture to actively choreograph social events, mediating temporal and social realities rather than functioning as a passive backdrop.

These insights converge with broader theories of embodied spatial perception, discussed in the following section, which situate montage within multisensory and affective modes of engagement.

2.5 Aesthetic and Embodied Perception of Space

Expanding montage as a spatial strategy reveals its role not only in structuring architectural and cinematic space conceptually, but also in shaping *embodied experience*. Beyond visual composition, montage operates through multisensory perception - *mobilising presence, sensory drift,* and *affective resonance* - to foreground the bodily dimensions of spatial encounter. It situates perception as an *active*, *temporal process* in which movement, emotion, and cognition intertwine, transforming space from a static visual field into a lived, corporeal experience.

For Benjamin (2010: 11–38), architecture and cinema are analogous media that exemplify modern aesthetic experience, as both operate through a dual register of optical and tactile perception. Architecture is apprehended not only through vision but also through movement, spatial proximity, and bodily use, while film - despite its visual nature - activates corporeal reception and transcends purely passive modes of viewing. In "The Work of Art in the Age of

Its Technological Reproducibility," Benjamin identifies a shared perceptual mode that binds architecture and film: *reception in distraction,*[15] in which attention is distributed rather than focused. Unlike traditional artworks approached through contemplative distance, both architecture and film are experienced collectively and rely on distracted forms of spectatorship.

Benjamin's paradox - that distraction can intensify rather than diminish engagement - anticipates the spatial and rhythmic montage techniques theorised and refined by Eisenstein. Here, distraction is not a deficit of attention but a mode of appropriation: an active form of navigating sensory complexity. This formulation remains profoundly resonant within contemporary digital environments, where perception is shaped by overlapping and simultaneous stimuli. In architectural terms, cinematic techniques foreground atmospheres, textures, and temporal conditions that exceed conventional systems of representation.

Building on Benjamin, Stan Allen (1995: 48) argues that distraction constitutes "a new form of subjectivity that could overturn exhausted models of reception." In architecture, spatial experience is shaped by habitual use that trains perception, enabling users to continuously negotiate, interpret, and sometimes subvert spatial codes. In today's media-saturated environment, digital interfaces and montage-like visual logics - such as dispersed screen fields, scrolling feeds, and image-search arrays - produce non-linear, fragmentary, and ephemeral forms of spatial attention. Distraction, in this context, emerges not as cognitive failure but as adaptive competence: a survival strategy for inhabiting mediated space.

Contemporary theories of immersive space extend Benjamin's insights into perception. Stierli (2018: 186) argues that modern architecture dissolves boundaries between perceived object and subject, producing spaces that are simultaneously *affective* and *embodied*.

Bruno (2018: 7) similarly describes cinema as an "emotional space," in which movement on screen generates affective movement within the viewer, circulating through the architecture of film. Yoder (in Vahdat & Kerestes, 2023: 27) examines Lautner's oeuvre in this context, noting how his architecture operates in synchrony with widescreen cinema - not narratively cinematic, but as an "architecture of affect" that envelops the spectator at rest. Lautner's spaces thus

[15] "Architecture has always represented the prototype of a work of art the reception of which is consummated by a collectivity in a state of distraction [...] Buildings are received in a twofold manner: by use and by perception - or rather, by touch and sight [...] Tactile appropriation is accomplished not so much by attention as by habit [...] habit determines to a large extent even optical reception" (Benjamin,1935/2010: 18).

become post-cinematic, resonating with Friedberg's (2009: 27–28) concept of the "cineramic subject:" a viewer who remains physically still while visually navigating expanses of widescreen imagery. This immersive condition complicates traditional notions of agency, emphasising evolving forms of spatial and visual perception across cinematic and architectural contexts.

If the possibility of *being moved* - affectively engaged or sensorially immersed - within digital or cinematic environments remains contested, Bruno's writings, central to this research, offer a compelling counterargument. She proposes that cinematic space is not merely a representational construct but an *embodied one,* experienced through affect, memory, and movement rather than through detached observation. If cinematic space can be lived as an embodied encounter, it follows that humans are likewise shaped by the spatial and affective conditions of digital environments. From this perspective, digital and cinematic spaces are not external or immaterial abstractions but sensorial fields capable of structuring perception, emotion, and lived experience. In *Atlas of Emotion: Journeys in Art, Architecture, and Film*, Bruno (2018) explores the dynamic intersections of visual arts, architecture, and cinema, challenging disciplinary boundaries and proposing new theoretical and methodological frameworks. She argues for film's capacity to function as a theoretical instrument for architecture, foregrounding the role of spatial perception in film studies. Revisiting Eisenstein's writings, Bruno develops contemporary interpretations that reshape both architectural and cinematic aesthetics, critiquing the fixed, *disembodied gaze* of Renaissance perspective in favour of a polyfocal, *embodied spectatorship*. For Bruno, cinematic space transcends its narrative function to operate as an *affective topography* - one that mobilises emotional and bodily experience. As she observes, "Cinematic space moves not only through time and space or narrative development, but through inner space" (Bruno, 2018: 20). Movement - both bodily and filmic - is thus crucial to Bruno's theory of *cinematic architecture*. She conceptualises cinematic reception as a spatial practice of embodied motion, or *spatio-visuality*. Her work situates cinema within the broader context of modernity, showing how transitional architectural forms anticipated new modes of experience prior to the advent of moving images. She frames cinematic space as a dynamic and relational field of spatial and sensory engagement, where perception, affect, and movement converge in the production of meaning. Bruno's analysis extends to architects such as Tschumi, whose use of montage fragments and reconfigures spatial narratives into sequences; Koolhaas, who reimagines architectural historiography through a cinematic lens (see Fig 12); and Diller

Scofidio + Renfro, who invert the relationship between interior and exterior by turning screens inside out (see Fig 7). “Architecture is a map of both dwelling and travel, and so is cinema,” she contends, underscoring their mutual capacity to mediate both lived and imagined space (Bruno, 2018: 210). Through this approach, Bruno critically rearticulates the intertwined histories of cinema and architecture, emphasising modernism, intertextuality, and disciplinary convergence.

Following Bruno’s framework, Martin (2014: 107) elaborates on the affective dimension of cinematic spectatorship, describing the viewer’s experience as “traveling without moving” through “celluloid cities,” a formulation that captures both the spatial immersion and the affective dislocation enabled by film.

Benjamin remains a critical reference for understanding contemporary architectural experience. His notion of distraction (*Zerstreuung*) - a habitual, collective, and often unconscious mode of engagement - anticipates what Allen (1995) later identifies as a new perceptual literacy. Rather than positioning architecture as fixed, stable, or singularly intentional, this perspective encourages us to reconceptualise it as d*istracted, unstable, unfocused, and open-ended*. Benjamin’s account of habit is particularly significant in this regard. Max Turnheim[16] reformulates Benjamin concisely: “architectural constructions are appropriated in twofold manner - by use and by information” (Turnheim, 2025: 19). In emphasising this dual mode of appropriation, Turnheim reasserts the inseparability of lived, habitual engagement and mediated, representational knowledge in shaping architectural perception.

Within digital culture - marked by the simultaneity of images, montage-like interfaces, and fragmented temporalities - architectural representation and perception become provisional and continually reconfigured. Embodied perception of space emerges as a montage-like process in which spatial experience is continuously edited through movement, attention, and affective negotiation. Recognising spatial perception as a dynamic editing process draws attention to cinema’s capacity to articulate how space is *felt* - through atmosphere, rhythm, and affective resonance - thus opening the discussion toward the experiential dimensions of cinematic architecture.

[16] Turnheim argues that architecture is shifting ‘away from optics and towards use’, as its visual–informational dimension dissolves, requiring a reorientation of architectural practice around use (Turnheim, 2025, p. 15).



Fig. 12 Chrysler Building and related archival material. Author's collage composed of a photograph of the Chrysler Building, New York, designed by William Van Alen (left); a photograph of Van Alen with his wife at the Society of Beaux-Arts Architects Ball, 1931 (middle; source: *Architecture Here and There*); and *Freud Unlimited*, an illustration by Madelon Vriesendorp (right).

In sum, theories of aesthetic and embodied perception reveal that both architecture and cinema operate as *dynamic systems of spatial negotiation*, *where attention, distraction, and affect unite into experiential meaning*. From Benjamin's notion of tactile and distracted reception to Bruno's affective mapping of cinematic movement, perception is shown to be neither passive nor disembodied, but active, relational, and materially grounded. Within the contemporary digital milieu, this condition intensifies: spatial experience becomes an ongoing montage of sensory impressions, continuously edited through movement, interface, and memory. These theoretical perspectives collectively establish the conceptual foundation for this dissertation's methodological framework.

2.6 Cinematic Impressions and the Affective Experience of Architectural Space

Through cinema, architectural possibilities are imagined, tested, and emotionally inhabited, expanding the ways in which architecture can be seen, designed, lived, and remembered. Richard Koeck (2013) emphasises the significance of film - its history, theory, and spatial language - as a critical instrument for interpreting everyday life, architecture, and urbanism. In *Cine-Scapes: Cinematic Spaces in Architecture and Cities*, he argues that analysing cinematic space enriches our understanding of the built environment. The advent of handheld 35 mm cameras during the French New Wave enabled filmmakers to transcend artificial sets and

engage directly with real cityscapes, transforming the cinematic portrayal of urban space. Koeck (2013: 10) affirms that architectural discourse had long anticipated this shift by treating urban environments as "proto-cinematic entities," echoing Eisenstein's notion of *pre-filmic* aesthetics. He introduces the term "cine-spatial moments" (2013: 34) to describe architectural settings that imprint themselves upon cinematic memory - spaces that transcend narrative and achieve emotional and perceptual resonance.

The experiential dimension of cinematic architecture is further articulated by Maria Sieira, who draws on Antonio Damasio's neuroscientific research to argue that "human brains experience the space of stories and actual space in similar ways, so when we watch a film, we are mentally inhabiting its space" (cited in Sieira, 2023: 94). Cinematic space is therefore not merely observed from a distance but *inhabited* and *lived*, perceived through neural and affective pathways that also shape our experience of built environments. This aligns with Bruno's claim that film "moves, and fundamentally 'moves' us, with its ability to render affects and, in turn, to affect" (Bruno, 2018: 7), underscoring the shared sensory, emotional, and spatial registers through which both cinematic and architectural experiences are constituted.

Juhani Pallasmaa (2001: 23) argues that cinematic imagery does not merely represent space but actively reshapes how physical space is perceived and experienced. He contends that cinema enriches spatial sensibility by softening the boundaries between screen-based representations and the built environment. In this view, space is not encountered as an external given but emerges through a synthesis of memory, presence, and imagination, wherein internal projections intermingle with external conditions. By rejecting the notion of spatial objectivity, Pallasmaa emphasises the porous threshold between real and imagined realms, highlighting the inherently interpretative and affective nature of spatial experience. Although materially distinct, architecture and cinema share an experiential equivalence: the former tactile and enduring, the latter ephemeral and projected - yet both activate embodied and affective modes of engagement. Film thus becomes a medium through which architectural space is affectively experienced - felt as an emotional and sensory event. This corresponds with Pallasmaa's notion of *mental space*, wherein "place and event, space and mind, are not outside of each other" (Pallasmaa, 2011: 22). As he later states, "both cinema and architecture take place in our existential consciousness" (Pallasmaa, 2023: 19).

Overall, cinematic perception is not merely a visual operation but an *embodied* and *affective* process through which architectural meaning is continuously generated. Sieira's neuroscientific insights, Bruno's theory of emotional topographies, and Pallasmaa's phenomenology of the senses converge in framing cinematic architecture as a lived and durational event. Through film, architecture becomes a medium of movement, emotion, and memory - experienced as a fluid continuum between the real and the imagined. Understanding cinematic space as a multisensory and affective field thus provides the conceptual grounding for the methodological framework in which perception, montage, and embodiment are mobilised as analytical and design instruments for rethinking architectural practice.

2.7 Narrative Architecture as Critical Spatial Practice

Cruz Garcia and Nathalie Frankowski (2019) critique the "unconscious" and "lazy" ideologies prevalent in architectural production in their book *Narrative Architecture: The Cynical Manifesto*. The authors use diverse examples to challenge and transform dominant architectural discourse, representation, and practice, positioning them within complex socio-economic and political contexts. The book serves as an artefact of architecture's potential as a critical form - an instrument through which to question the ideological base of spatial production.

Garcia and Frankowski reinterpret both historical narratives and speculative futures, emphasising that the architectural projects they discuss are significant not for their material or urban impact on the city but for their capacity to act as "agents of subversion" against dominant paradigms. These projects are not presented as examples of 'perfect' or functional architecture but as provocations - tools for exposing contradictions and unsettling accepted truths. As Garcia and Frankowski (2019: 102) conclude:

> "Live evidently as to reveal the truth and make truths out of all the lies. Challenge the idealism that justifies social and world orders. Invert the content of faux historical narratives [...] Lie to the history-tellers like they have been lying to you. [...] Tear the pages of all the history books that ignored the complexities of life and use them to ignite a critical fire [...] Reveal an honest architecture. And if you can't find it, write your own subversive story about architecture and the city."

This declaration positions narrative as both a critical and creative tool - a means of resisting architectural "laziness" and reasserting the discipline's socio-political agency. However, the critical architecture discussed by Garcia and Frankowski often foregrounds subversion and differentiation, privileging rupture over transition. It highlights the articulation of difference rather than facilitating smooth movement between established paradigms and emergent spatial logics that might better reflect the complexity of contemporary, digitally mediated environments. Nevertheless, their work remains vital for demonstrating how narrative can function as an instrument of critique - transforming architectural practice into a medium of resistance, speculation, and reimagination.

In this sense, Garcia and Frankowski's call for a subversive architectural narrative resonates strongly with the cinematic logic of montage, where meaning emerges through juxtaposition, disruption, and reassembly. Both cinema and narrative architecture operate through acts of editing - of framing, sequencing, and rewriting space - to expose latent structures of power and to imagine alternative worlds. Within this shared framework, narrative becomes not only a representational device but a critical methodology: a way to think, make, and inhabit space through temporal and ideological construction. This convergence between cinematic and architectural narration establishes the conceptual bridge, for examining how these strategies of montage, sequencing, and narrative transformation evolve into methodological instruments for architectural research and design.

2.8 Contemporary Technologies and Everyday Media Montage

The materialist perspective of the Soviet avant-garde filmmakers finds renewed relevance in the context of contemporary media environments. Claudia Giannetti's (2021: 66–93) theory of the "ecology of images and media," examines the pervasive saturation of today's visual field with what she terms "phantasmatic hyper-representations"[17] - mediated, filtered, and frequently

[17] The darker, and less easily anticipated, consequence of phantasmatic hyper-representations, as architect, writer, and historian Harriet Harriss noted in her lecture of 7 February 2023 at the Faculty of Architecture, University of Zagreb, lies in the environmental cost of digital imagery. The digital images we produce, circulate, and store online generate substantial CO_2 emissions annually—now exceeding those produced by air travel. This raises a critical question: how might digital environments ever become genuinely eco-friendly? Harriss presented findings from the research undertaken in preparation for *The Routledge Companion to Architectural Pedagogies of the Global South* (Harriss, Salama & Gonzalez Lara, eds.). Organised into four parts, the volume examines the specificity of

decontextualised images that operate as distorted mirrors of reality. These image-worlds subtly shape perception, yet their influence often remains unexamined in everyday visual experience. Giannetti argues that this condition marks a critical shift: from the passive consumption of images to the active *inhabitation* of an environment in continuous visual flux. The image ends to be an object of contemplation and becomes a medium through which perception itself is structured, negotiated, and endlessly modulated. This concept resonates with the concerns articulated nearly a century earlier by previously mentioned Soviet filmmaker and theorist Vertov (1984: 15–21). Enabled by the technological innovations of the 1920s and 1930s, Vertov's theory of the *Kino-Eye* (*Kinoglaz*) conceptualised the camera lens as a "second eye" capable of revealing a "deeper" truth - *Film Truth* (*Kinopravda*). Through his writings and newsreel series, Vertov proposed that the camera possesses a heightened sensorial and analytical capacity, surpassing the limitations of human vision. As he famously stated: "We cannot improve the making of our eyes, but we can endlessly perfect the camera." His vision of an expanded, machinic perception anticipated the contemporary condition in which technological mediation structures everyday experience.

The proliferation of contemporary technologies - from video recorders and DVDs to personal computers and smartphones - has fundamentally transformed the production, circulation, and reception of audio-visual media (Campany, 2007: 16). These tools have detached spectatorship from fixed cinematic or architectural contexts, enabling active participation in the montage process through editing, recontextualisation, and redistribution. In this decentralised visual culture, the distinction between producer and spectator collapses. This transformation is particularly evident in virtual environments such as social media, where users continuously mix, remix, and republish images (Duarte, Cordin, & Ferrando, 2022: 11). These platforms operate as *everyday montage engines,* reinforcing a perceptual mode defined by discontinuity, juxtaposition, and temporal layering. The scroll becomes a cinematic cut; the feed, a fragmented narrative. Montage, once a deliberate artistic practice, has become a habitual gesture embedded in the interfaces of daily life.

spatial education, its theoretical foundations, its entanglements with Western pedagogical canons, and the political, social, and interpretative contexts shaping architectural learning.

As digital tools grow more intuitive, montage has shifted from an aesthetic strategy to a vernacular mode of cognition. Algorithmic systems now govern the sequencing, visibility, and circulation of images, determining what is seen and when. Users participate in this algorithmic montage not merely as consumers but as co-authors - engaging in cyclical processes of image production, manipulation, and perception. This transformation suggests that montage is no longer confined to the domains of art or cinema; it has become the dominant perceptual and cultural logic of contemporary life, one that continuously redefines the boundaries between visuality, spatiality, and experience.

2.9 Montage Critiques in the Digital Era: Mediated Spatial Perception

In the post-cinematic era, architecture and film increasingly converge through mobile technologies, digital archives, and virtual platforms, reshaping spectatorship into a spatial, embodied, and participatory practice. Friedberg (2009) introduces the notion of the "post-cinematic spectator," whose "virtual gaze" and "embodied movement" fuse real-time experience with archival memory, enabling new, "speculative spatialities." While Friedberg critiques classical montage for imposing a spatial-temporal rationality that limits the autonomy of the viewer, Stierli (2018: 196) reframes *control as activation*: architectural montage - through the promenade or spatial sequencing - stimulates perception[18], choreographing movement and experience. Montage thus evolves from a narrative mechanism into an embodied design strategy that activates spatial engagement.

Revisiting Benjamin's analogy between architecture and film, Friedberg (2009: 170-174) identifies a constitutive paradox: architecture engages the *mobile gaze* of the bodily spectator traversing space, whereas cinema addresses the *immobilised viewer* of moving images. Yet both mediate embodied experience through overlapping systems of vision, mediation, and technological apparatuses. Spatiality, she argues, is not a fixed condition but a contingent construct - shaped by cultural codes, technological frameworks, religious norms, and psychological registers. While Friedberg highlights the ironic permanence attributed to digital

[18] By the narratives inscribed to architecture, the architect is creating space with layers of cultural meaning and signification beyond that of mere functionality.

archives in contrast to the ephemerality of built space, Steyerl (2012) subverts this opposition by arguing that digital legacies are themselves inherently unstable - subject to obsolescence, compression, and erasure. For Steyerl, montage emerges as a critical practice that simultaneously reveals and resists the illusion of perspectival stability, exposing the power structures embedded within algorithmic and visual regimes.

In parallel, Colomina (1996) traces the influence of early twentieth-century surveillance and reproduction technologies, demonstrating that architecture has long operated through images - real, mediated, and virtual - rather than through purely material enclosures such as walls. Architecture, in this view, becomes a *mediator of perception* rather than a solely physical construct. Steyerl (2012: 26–28) extends this critique into the contemporary digital sphere, arguing that emerging imaging technologies - drones, satellites, and augmented interfaces - destabilise traditional perspective and generate a fragmented, non-linear spatial logic akin to an expanded form of montage.

Paul Virilio (2009), in *The Aesthetics of Disappearance*, offers a more radical diagnosis, warning that architecture is at risk of dissolving under the dominance of new media. He describes this as the approach to the "zero degree of architecture," a condition in which the physical realm gives way to projection, simulation, and screen-based experience. "The question today," he observes, "is no longer to know if cinema can do without a place but if places can do without cinema" (Virilio, 2009: 74). For Virilio, this "lost dimension" marks the erosion of tactile, spatial presence in a world increasingly saturated by mediated realities.

These perspectives prompt urgent and unresolved questions about the status of architecture today. *Do contemporary media technologies undermine architecture's material and phenomenological relevance, or do they open new horizons for reimagining spatial experience?*

As montage evolves from a cinematic method into a pervasive cultural condition - embedded within apps, archives, and augmented realities - architecture becomes increasingly mediated and dematerialised. This condition necessitates a renewed interrogation of architecture's agency within a culture shaped by ephemerality, image-based interaction, and non-linear modes of perception. In this context, montage becomes a cognitive and cultural paradigm - one that reconfigures how space is inhabited, designed, and remembered in the digital age.

2.10 The Post-Digital Image: From Representation to Objecthood

The emergence of reproducible technologies such as film and photography significantly altered the relationship between history and material culture. Benjamin's reflections on materiality enable history to be understood as embedded in objects. Writing before the advent of digitalisation, Benjamin argued that the reproducibility of images threatened the authority of the object - more precisely, its *aura*[19] (Benjamin, 1973: 87). His analysis of aura, reproducibility, and distraction provides not only historical insight but also a framework for understanding how architecture is mediated, circulated, and experienced. Benjamin anticipated the proliferation of digital and algorithmic images that now shape architectural imaginaries across screens, platforms, and networked visual environments. His observation that "when one knows that something will soon be removed from one's gaze, that thing becomes an image" (Benjamin, 2006: 115) anticipated not only the increasing detachment of images from physical presence but also the intensification of their affective and mnemonic force. Objects, for Benjamin, are not inert; they are condensations of tensions, forces, and histories.

If images mediate our relationship to the world, understanding what constitutes a digital image becomes essential for attuning to contemporary spatial and cultural conditions. This requires acknowledging the shift from *images as representations* to what Steyerl (2010; 2012) describes as *images-as-objects* - entities that circulate, act, and participate within social and material systems. Steyerl extends Benjamin's argument into the digital age, contending that images are no longer subordinate representations of the world but active participants within it. Moreover as Marit Paasche notes: "the subject is no longer the centre of the universe but on equal terms with other objects" (Bull & Paasche, 2011: 11). In this framework, *images acquire agency - they act, shape behaviour, circulate memory, and influence material and social reality*. This shift resonates with Henri Bergson's assertion that the world consists not only of physical

[19] Even if reproductions do not physically alter the original artwork, they erode what Benjamin calls its "aura" - the sense of originality, singularity, historical presence, and authenticity inherent in direct encounter. In mass culture, he argues, accessibility supersedes authenticity: the collapse of spatial distance enables instant digital access but simultaneously dissolves the aura. In her rereading of Benjamin, Hito Steyerl (2012), in *The Thing Like You and Me*, contends that in an image-saturated digital culture, the capacity for copying, multiplying, and circulating images can enhance - rather than diminish - an artwork's value, creating new forms of cultural currency and visibility. This inversion is particularly relevant for contemporary architectural experience, where mediated images - whether archival reproductions, speculative renderings, or AI-generated visualizations - do not simply document space but actively participate in shaping how it is perceived, valued, and remembered.

objects but also of images - dynamic manifestations of perception and memory, constituting a *re-presented* or *re-mediated* collective consciousness (Bergson, 1911). The relationship between human and world thus involves both: the *world as object and as image*, or more precisely, as a *moving image* capable of transcending time through cinematic operators. For Bergson, film materialises the movement of thought itself.

André Bazin similarly proposes that the photographic image possesses *objecthood*, being liberated from the conditions of time and space that govern it: "every image is to be seen as an object and every object as an image," producing a "hallucination that is also a fact" (Bazin 1967: 15-16). Bazin distinguishes between two opposing tendencies in cinema: one privileging the plasticity of the image, the other centred on montage - ordering of images in time. Both rely on film's capacity to reframe temporality into sequences of perceptible traces.
The post-digital condition intensifies this dynamic.

Katja Grillner (2005) observes, the notion of reproduction has become computational, algorithmic, and networked rather than mechanical. The image no longer merely documents space - it *produces* spatial expectations, desires, and identifications. For Steyerl (2010), this shift collapses traditional distinctions between subject and object. When the subject identifies with the *image-as-object,* the difference between living body and mediated material dissolves. This collapse can manifest as commodification, exemplified in pornography, where bodies become consumable images. In contrast, José Bartolo describes *subject-images* as "images that hurt, images that assault, that crush [...] images that act upon us with brutal immediacy"[20] (Bartolo in Baltazar & Quadros, 2021: 16). Such images demand engagement rather than passive viewing, requiring the spectator to negotiate meaning, memory, and affect - as exemplified in the montage-based work of filmmaker Artavazd Pelechian.[21]

Paasche deepens this argument, asserting that images are not enclosed in fiction but operate as protagonists that motivate political and affective action[22] (Bull & Paasche, 2011: 26). In Steyerl's films *November* (2004) and *Lovely Andrea* (2007), images do not merely depict but

[20] Bartolo gives an example of subject-image describing the image of Georg Floyd dying from a pressure of a policeman's knee on his neck. Bartolo explains how this kind of violent image prevents us from relating to it as an object.
[21] Artavazd, Pelechian, "Les Habitants," 1970: https://www.youtube.com/watch?v=lAfb7SCQCfc.
[22] "The image is not enclosed in fiction: it spurs real affections; it motivates political action; it is a 'protagonist.'"

transform, intervene, and reorganise subjectivity. For Paasche, Steyerl's desire to *become-image* is not a form of alienation but a productive rethinking of materiality - a reconfiguration of how we inhabit and construct worlds, one that Benjamin could not foresee as a future desire. Steyerl's optimistic recognition of the reproducible image as something valuable - "a new way of tackling materiality" - challenges Benjamin's more pessimistic outlook on technology's capacity for alienation (Bull & Paasche 2011: 29). Her notion of the *image-as-object* opens a productive framework for rethinking digital archives and digital heritage. The question becomes not only *what* is remembered, but *how* and *by whom* - particularly when, as Benjamin famously wrote, history itself may appear as "a pile of rubble." This reorientation is crucial for understanding the post-digital archive. The digital age introduces new economies of remembering and forgetting: authorship becomes distributed, archives become participatory, and histories emerge through collective, multiply mediated, and algorithmically driven processes rather than through traditional institutional authority. The impact of low-cost digital media and the capacity for direct dissemination across networks fundamentally reshape how memory is produced, circulated, and preserved.

As images acquire *objecthood and agency*, spatial experience becomes inseparable from its mediated life in cinematic and digital form. The theoretical trajectories traced through Benjamin, Bergson, Bazin, Steyerl, Paasche, and Bartolo collectively trace a *shift from the image as reflection to the image as operative object* - an active entity that intervenes in,

structures, and transforms the world - one that acts *in* and *upon*. This transformation reconfigures both the archive and the conditions of spatial experience, dispersing authorship, redistributing memory, and embedding spatial imaginaries within networked visual cultures. Recognising images as objects is therefore essential for understanding how contemporary environments - particularly cinematic and digital spaces - function and evolve.

2.11 Surface, Light, and the Architectural Materiality of Moving Images

Building on debates about mediation and digital spatialities, Bruno's (2011) work extends the theoretical field by repositioning the *surface as a critical site* where architecture and the moving image converge. She reframes the *screen not as a neutral plane of projection but as an architectural interface* produced through light, materiality, and spatial encounter. Bruno argues

that light - understood as a form of architecture - constitutes the connective fabric between film and architectural space. Drawing on Le Corbusier and expanding Siegfried Kracauer's critical engagement with matters of surface, she theorises the relation between body and image through *light fabrics* and *electric images*. For Bruno, the history of modern architecture is deeply rooted in the surface, just as film, conceived as a play on surface, casts its own modern bond through projection and luminosity. Cinema thus emerges as an "agent of modernity," characterised by plastic luminosity and the projection of multiple, mutable planes.

In the twenty-first century, she observes, the architectures of moving images increasingly migrate into gallery environments and environmental installations, where the effects of cinema exceed the traditional borders of the film medium. Because light creates both architecture and cinema, Bruno opens a discursive space for "architectures of light" and "architectures of moving images," *reframing installation and environmental design as architectural forms generated by light itself*. Crucially, she insists that the relationship between architecture and cinema cannot be understood solely through representations of the city or built form on film; instead, the *cinematic screen i*tself - considered outside its figural dimension - must be recognised as an architectural entity. By tracing cinema's architectural surface-effects, Bruno positions moving images within a broader spatial and material continuum that reshapes our perception of architectural space.

2.12. Montage in Expanded Cinema Practices

> "Although the relation between the museum and the cinema is not an obvious one, we can begin by observing that, as institutions of visual knowledge, they are connected through the phenomenon of cultural motion, which affects how we perceive the surface of the world" (Bruno, 2014).

Bruno establishes the conceptual foundation for understanding expanded cinema practices in the gallery. Moving images increasingly inhabit the spatial environment of the museum, where the intersection of wall and screen becomes a performative play on surface. Gallery installations reinvent the experience of inhabiting a movie house, producing forms of emotional displacement, cultural habitation, and liminality on luminous surfaces - walls that become a screen. In a cinematic loop linking the turn of the last century with the early twenty-first century,

the art of projection is revived within museum contexts, reactivating the superficial luminosity that once defined early modernity (Bruno in Bull & Paasche, 2011: 47–59).

Following Bruno's framework, expanded cinema practices emphasise the spatial, sensorial, and material dimensions of the moving images, particularly when film enters the exhibition space, and becomes an architectural or environmental event.

Montage as Durational, Material, Atmospheric

A recent example of expanded cinema practice is *Sueño Perro: Instalación Celuloide* (Fondazione Prada, Milan, 2025), an immersive multisensory installation by filmmaker Alejandro G. Iñárritu, known for his debut feature film *Amores Perros*[23] (2000). The work revisits a vast archive of previously unseen 35mm footage discarded during the film's editing:

> "over a million feet left on the cutting room floor [...] sixteen million still frames [...] buried in the UNAM film archives for 25 years [...] stripped of all narrative… not a tribute, but a resurrection" (Fondazione Prada, 2025).

Here, the "air" of light becomes tangible. The cinematic experience is grounded not in narrative continuity but in the material presence of celluloid - grain, flicker, warmth, mechanical sound - foregrounding the sensorial and temporal conditions of the image (see Fig. 13). Visible projectors, looping mechanisms, and the physical movement of film across space disrupt the illusion of cinematic immateriality. Montage becomes durational, material, and atmospheric: the viewer co-inhabits the unfolding of images. Perception is shaped as much by sound, spatial scale, and apparatus as by the projected image itself.

[23] As explained by Juan Villoro, "*Amores Perros* can be located at a precise historical juncture. In the canonical year of 2000, Mexico was experiencing a rare moment of long-awaited hope: after 71 years in power, the Institutional Revolutionary Party had finally lost a presidential election, and the country was preparing to discover genuine democracy. At the same time, reality presented a panorama of inequality, corruption, and violence."



Fig. 13 Alejandro G. Iñárritu, *Sueño Perro: Instalación Celuloide*, Fondazione Prada, Milan, 2025. Photograph courtesy of DSL Studio, documenting the installation's spatialisation of cinematic projection.

Montage as Sculptural, Relational, and Performative

A comparable material approach and conceptual sensitivity defines the practice of Rosa Barba, whose installations explore "the limits of the visible and the spatiotemporal frameworks of potential narratives" (Petković, 2025). Her exhibition *Meaning Distances* (Museum of Contemporary Art Zagreb, in collaboration with 25 FPS - 21st International Experimental Film Festival, 2025) foregrounds installations that reveal the material and conceptual infrastructures of cinema. For Barba, film is not a transparent representational medium but an assemblage of discrete elements - light, celluloid, projection, sound, apparatus - which she fragments and recomposes into sculptural constellations.

Barba deliberately exposes the cinematic apparatus. Projectors, loops, reels, and mechanical sound become sculptural components of - what she describes - a *performative setting* (Barba, interview with Petković, 2025) (see Fig. 14). Montage unfolds in real time: repetition and looping generate shifting affective intensities, with each recurrence accumulating new resonance. The viewer becomes an active participant in a performative spatial encounter. As Barba notes, her machines "send you off on a journey," with the camera functioning as a drawing instrument and landscape emerging as a living archive.

Addressing the immaterial dimension of the medium, Barba often employs the performative gesture of the celluloid strip, activating the liminal space between projection and screen (see Fig. 15). Within this threshold, the origin of cinema - whether in front of the lens or within the projection apparatus - becomes secondary; what matters is the relational field that emerges through light, movement, and spatial encounter.

A further dimension of her practice, “printed cinema,” translates moving images into still forms - printed pages and artist books - that extend the cinematic organism beyond projection. These works operate as “portable cinema,” reframing the film strip as a spatial object that can be handled, carried, and re-read. *Printed cinema* becomes another plane of montage, where the temporality of the moving images is suspended yet retains latent potential through material trace. The moving images become stills while retaining temporal potential, suggesting that cinema persists not only as projection but as memory, trace, and conceptual structure.

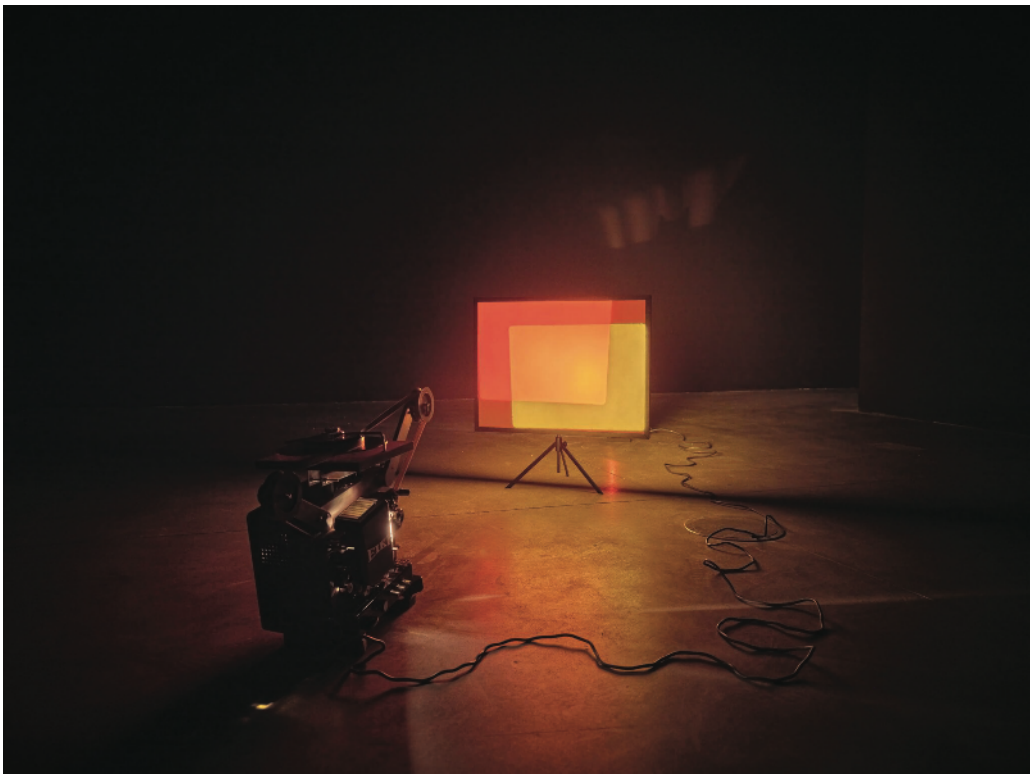

Fig. 14 Rosa Barba, *Meaning Distances*, Museum of Contemporary Art Zagreb, 2025. Photograph by Damir Žižić, documenting the spatial installation of film as an architectural medium.



Fig. 15 Rosa Barba, *Meaning Distances*, Museum of Contemporary Art Zagreb, 2025. Photograph by Damir Žižić.

Expanded Cinema as Spatial Practice

Taken together, these practices - at the intersection of artistic research and material experimentation - demonstrate that montage, when expanded beyond the screen, reconfigures cinematic experience as architectural and phenomenological. Montage becomes a spatial practice: *material*, in its emphasis on celluloid, projection, and mechanical sound; *affective*, in its production of sensorial intensities over narrative coherence; and *relational*, in its capacity to situate the viewer's body within the cinematic apparatus.

Cinema no longer resides solely within the self-contained moving image. It unfolds through the complex relations between bodies, machines, light, memory, and space. It is not merely watched but lived, negotiated, and spatially inhabited. In this sense, the moving image informs architectural experience not through representation, but through the embodied dynamics of perception, temporality, and spatial attention.

Bruno argues that "contemporary art is mining, reshaping, and circulating an archive of cinematic experiences" (Bruno in Bull & Paasche, 2011: 51). The experience of cinema thus

continually migrates across media and environments. As early cinema and post-cinema converge, what emerges is not the disappearance of cinema but a vital transition marked by the ongoing passage and transformation of screen surfaces.

2.13 Montage in the Age of Digital Spatialities

The dialogue between architecture and film initiated by the historical avant-gardes remains conceptually vital, yet its modes of operation have been fundamentally transformed. Early twentieth-century experiments by figures such as Eisenstein, Vertov, and Le Corbusier framed this relationship through principles of montage, movement, and the cinematic articulation of space. In the contemporary digital condition,[24] architectural experience is increasingly shaped by hybrid visual environments - immersive simulations, algorithmic interfaces, participatory platforms, and networked archives. These environments foreground temporality, perception, and narrative in new and often unexpected ways, reconfiguring the spatial logic of montage. The cinematic understanding of space persists, but its manifestations have expanded from experimental film and modernist architectural practice into the pervasive, media-saturated environments of everyday life.

Montage has consequently evolved into a critical spatial and epistemological practice that transcends disciplinary boundaries. Once grounded in the sequencing and rhythmic organisation of moving images, it now operates as a generative logic embedded within digital media systems. It structures the production of spatial narratives, sensorial encounters, and dynamic environments that blur distinctions between physical and virtual domains. In this expanded sense, architecture itself may be understood as a cinematic medium - one that choreographs visual, temporal, and affective experience through processes of technological mediation.

In post-cinematic contexts, montage not only facilitates spatial exploration but also structures perception and mediates experience while revealing the ideological frameworks embedded within contemporary media ecologies. Mobile interfaces, navigable archives, virtual and

[24] Digital technologies situated within contemporary media ecologies, including platform infrastructures, networked circulation, and new forms of digital archival production.

augmented environments, and social media platforms transform spectatorship into an embodied and interactive practice. The operations of scrolling, swiping, looping, and algorithmic recomposition function as forms of *continuous editing*, *positioning users as active participants* - co-authors - in the construction of spatial and visual sequences. Spatial legibility thus becomes contingent upon computational ordering, raising critical questions regarding *authorship, control, and the politics of visual culture*.

Within such hyper-mediated environments, *montage emerges as a vernacular mode of everyday spatial production*. It shapes how fragmented visual material - imagery - is assembled, circulated, and inhabited, and how cultural memory is continuously reconfigured through processes of selection, recombination, and distribution. *Digital montage is therefore no longer merely a technique but a condition*—a pervasive mode of organising attention, knowledge, and experience.

Montage must consequently be understood not only as a formal principle but as both a *cultural logic and a design methodology*. Rather than representing a direct technical transfer from film to architecture, it operates as an epistemological model through which spatial narratives can be structured and choreographed embodied experience. As a design strategy, it informs contemporary architectural practices that rely on simulation, parametric modelling, and temporal visualisation, all of which foreground sequencing, framing, and experiential unfolding. As a critical framework, it enables the interrogation of digital infrastructures and their ideological effects, revealing how spatial experience is conditioned by interfaces, algorithms, and regimes of visual mediation.

Within the convergence of architecture, cinema, and computational media, montage persists as a dynamic conceptual and operative framework capable of sustaining plural and hybrid spatial imaginaries. No longer confined to the domain of film, it constitutes an *essential tool for understanding and producing spatial experience* in the post-digital age, positioning *architecture as a mediated, temporal, and affective practice*.

2.14 Conclusion: Montage and the Expanded Field of Spatial Practice

Across the theoretical trajectories examined - from the materialist investigations of the Soviet avant-garde, through Eisenstein's concept of architectural montage and Le Corbusier's promenade architecturale, to the embodied and affective frameworks developed by Bruno, Colomina, Friedberg, Yoder, and Stierli, and finally to expanded cinema and post-digital media environments - montage consistently emerges as a mode of thinking, perceiving, and producing space. It operates as a logic of spatial sequencing that transcends disciplinary boundaries, linking cinematic narration, architectural experience, and cultural memory (see Fig. 16).

Throughout the twentieth century, montage articulated discontinuity, movement, and temporal complexity. In contemporary discourse, it defines a broader field of spatial operations structured through juxtaposition, rhythm, and temporal modulation, and sequential organisation. These principles extend from the cinematic cut to the architectural promenade and from analogue image construction to interface-based navigation within contemporary visual culture. At its core, montage foregrounds the relational conditions through which spatial meaning is produced.

As a perceptual framework, montage supports an embodied and multisensory understanding of space. Insights from Benjamin, Eisenstein, Pallasmaa, Bruno, and Stierli converge in emphasising that spatial experience is not passively received but actively assembled - emerging through movement, structured through attention, and continually reconstructed through memory, mediation, and technological conditions.

Within the post-digital condition, these relational processes are intensified by networked imagery and algorithmic systems that increasingly organise spatial perception and orientation. As argued by Steyerl, Giannetti, and Virilio, contemporary images do not merely represent space but actively participate in its production, modulating how bodies move and interact within mediated environments. Cinematic and architectural systems thus operate as interdependent forms of spatial mediation structured through processes of framing, sequencing, and projection.

Expanded cinema practices further demonstrate performative dimensions of montage, producing environments in which viewers physically co-inhabit cinematic structures.

In this context, montage also reconfigures the relationship between image, object, and subject. Drawing on Benjamin's reflections on *aura* and materiality alongside Steyerl's concept of the

image-as-object, spatial perception in the digital era can be understood as both *embodied and distributed*. Architectural experience extends beyond physical structures into mediated environments in which images acquire operational agency.

This expanded understanding positions montage as a *critical framework for architectural discourse*. Beyond metaphor, it offers a methodological structure for analysing spatial narratives, choreographing experience, and interrogating contemporary regimes of representation. Architecture thus emerges as embedded within broader visual and media ecologies shaped by cinematic and computational logics. Montage becomes both a *diagnostic lens for contemporary spatial conditions and a generative instrument* for architectural imagination.

Cinematic space here functions as both *an analytical lens and a productive research tool*. It enables a reinterpretation of space not as a static container but as a temporal and experiential construct shaped through movement, perception, and memory, opening a critical territory in which architecture, film, and digital media intersect.

Rather than remaining a descriptive concept borrowed from film theory, montage is positioned in this research as an *operative epistemological framework for architectural inquiry.* It enables spatial phenomena to be analysed as relational, temporal, and mediated assemblages while simultaneously providing a generative structure for design investigation. As elaborated in the Methodological Framework (Section 1.5), montage is mobilised through theoretical analysis, comparative case studies of architecture and film, taxonomic development of models of interaction, and practice-based experimentation. In this sense, montage functions not only as a way of seeing architectural space but as a mode of constructing knowledge about it, supporting an iterative and interdisciplinary research process attuned to the hybrid spatial conditions of the post-digital environment.

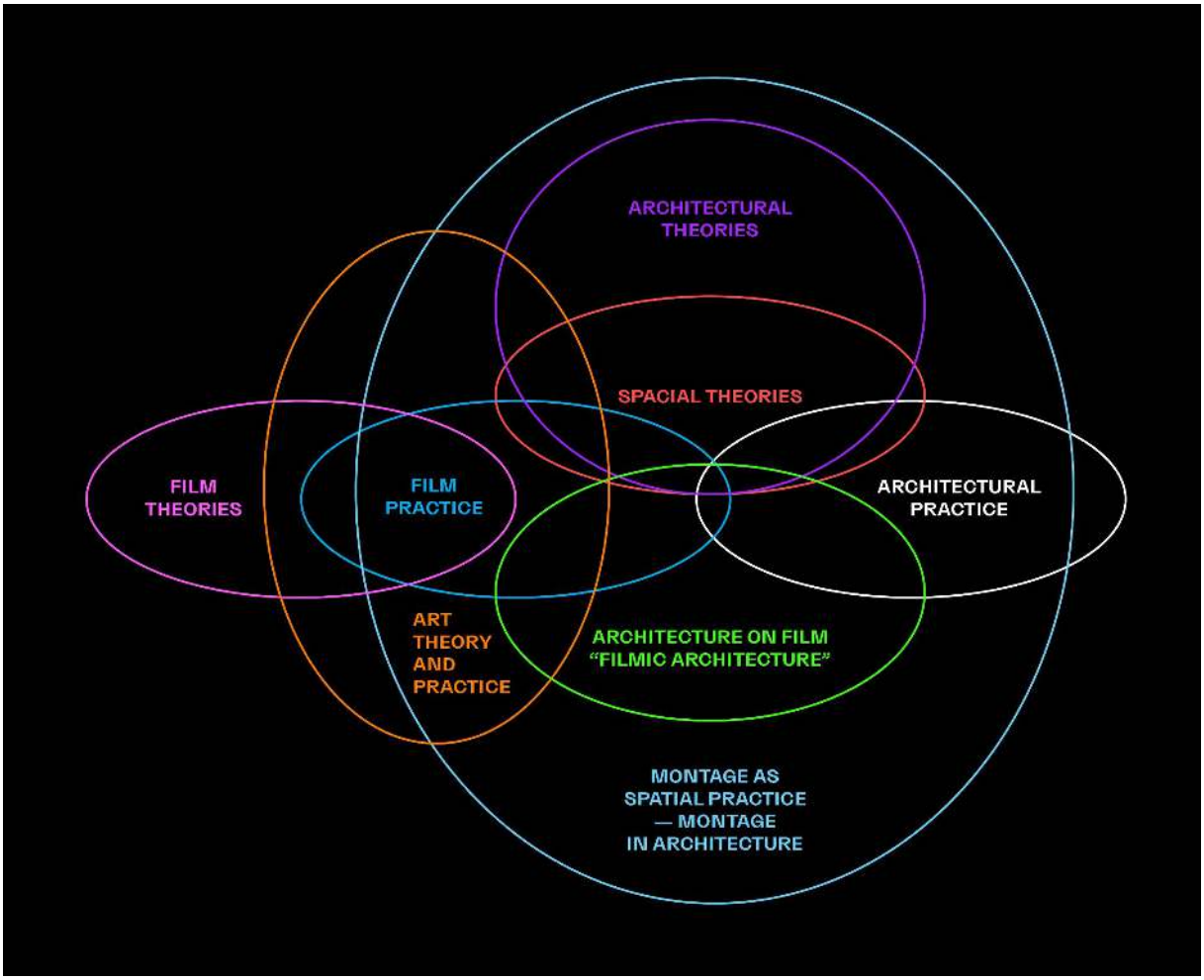

Fig. 16 Diagram of the theoretical framework. Author's diagram.

CHAPTER 3 Cinematic Space

3.1 Introduction: Architectural Spaces within Moving Images

> "Only my gaze remains free to explore the new space I am about to inhabit on this imaginary journey" (Gardies, 1993:19).

Cinema does not merely depict space; it actively produces it. While architecture constructs spatial environments through material and tectonic means, cinema generates spatial experience through images, sounds, duration, and rhythm. Operating simultaneously as a representational and a generative medium, film offers a distinct mode of spatial thinking. This chapter examines how moving images construct, transform, and reconfigure architectural environments, establishing the theoretical basis for the concept of *cinematic space* as it is used throughout the dissertation.

Although the terms *space* and *place* are often used interchangeably in everyday language, architectural theory, geography, and phenomenology draw important distinctions between them. Clarifying this distinction is essential for understanding how cinema engages with the built environment. Section 3.2 revisits foundational debates on *space* and *place*, drawing on Lefebvre (1991) and Bruno (2018) to differentiate between abstract, relational spatial conditions (*space*) and lived, meaningful, and affective environments (*place*). This differentiation provides a conceptual grounding for the subsequent analysis of cinema's spatial operations.

Section 3.3 extends this discussion through Franz Xaver Baier's (2020) typology of *lived spatiality*. His categories - *existential, situational, meaningful, virulent,* and *peripatetic space* - offer a *phenomenological vocabulary* for understanding how spatial experience emerges through movement, perception, memory, and affect. These forms of lived spatiality provide a *framework* for analysing how cinematic environments resonate with, reconstruct, or intensify experiential relations to space.

Building on these philosophical foundations, Section 3.4 develops a structured approach to *cinematic spatiality*. Drawing on André Gardies' theory of *cinematic space* and Jacques Lévy's

notion of *geographicity*, the Chapter III identifies four interrelated *spatial regimes*[25] (Gardies, 1993): *cinematographic space*, shaped by the dispositif of viewing; *diegetic space*, the constructed world of the film; *narrative space*, organised through action and dramaturgy; and *the space of the spectator*, the perceptual and affective field activated during reception. Together, these regimes demonstrate that *cinematic space is multi-layered and relational,* emerging through the interaction of apparatus, representation, movement, and perception. Section 3.4.5 argues that *diegetic space*[26] - understood as *space-as-environment* - is of particular relevance for architectural inquiry, as it is here that buildings and landscapes acquire atmospheric, symbolic, narrative, and affective agency.

Section 3.5 introduces the concept of *liquid cinematic space*, extending Gardies' framework by situating cinematic spatiality within contemporary conditions of fluidity and transformation. Drawing on Zygmunt Bauman's notion of *liquid modernity*, this section argues that contemporary cinema increasingly constructs mutable and fragmented spatial fields that dissolve, reassemble, or exceed the constraints of the built world. The notion of *liquid cinematic space* thus connects the previously identified *spatial regimes* with broader cultural, technological, and environmental conditions shaping cinematic spatiality today.

The chapter approaches *cinematic space* through three interrelated analytical dimensions. First, *spatial regime* refers to the organisational structures through which cinematic space is produced and perceived. Second, *experiential intensity* addresses the lived, affective, and perceptual qualities of cinematic environments. Third, degree of *spatial stability* examines the extent to which cinematic space appears fixed, continuous, or fluid and unstable. These dimensions provide a framework that guides the theoretical discussion and prepares the ground for the analytical taxonomy developed in Chapter VI and applied in Chapter VII.

Through this layered investigation *cinematic space* is positioned *as a critical medium* for examining how architecture is represented, experienced, reimagined, and theorised within moving images.

[25] These spatial regimes determine how cinematic space is organised and perceived.
[26] *Diegetic space* is where architectural form becomes operative, enabling cinema to engage, transform, and reconfigure architectural environments.

3.2 Distinguishing Space and Place in Spatial Theory

> "While places are constantly creating and molding our identities, spaces allow us to examine the identities which have been made" (Feireiss, 2019: 17).

Space constitutes a fundamental dimension of human existence, enabling orientation, movement, and engagement with the world. As Lukas Feireiss (2019) observes, space "serves as the storage media of our historical situatedness and [as a] testimonial of the cultural fabric in which we live." Although in everyday language the terms *space* and *place* are often used interchangeably, they refer to distinct yet interrelated dimensions of spatial experience. *Space* denotes an abstract, general, open, and indeterminate field, whereas *place* designates a specific, meaningful, and culturally inscribed location. Distinguishing between these categories deepens our understanding of how individuals and societies perceive, construct, experience, and inhabit their environments.

Feireiss (2019: 17) characterises *space* as a "physical location without substantial meaning," awaiting the inscription of human experience. *Place*, by contrast, emerges through use, memory, perception, interaction, and embodiment; it is "a location created by human experiences," shaped through lived engagement and emotional registration. In this sense, *place* may be understood as *space* that has been experienced, interpreted, and invested with meaning. Similarly, Gardies describes *place as the actualisation of space* through perceptual and experiential manifestation, emphasising its embodied and mnemonic dimensions.

While *space* is often conceptualised in abstract or relational terms, *place* foregrounds perceptual, affective, and experiential qualities. This distinction is essential for analysing how cinema engages with architectural environments. Although frequently conflated in everyday discourse, architectural theory, geography, and phenomenology treat *space* and *place* as *analytically distinct but mutually constitutive categories*. Their differentiation provides a philosophical basis for the understanding of *cinematic spatiality* developed in this dissertation.

Within Western philosophical traditions, *space* has often been conceived as an *empty and homogeneous container* - a neutral backdrop against which objects are arranged and events unfold. Lefebvre (1991) challenges this view, arguing that *space is not a passive pre-existing entity* but an *active product of social practices*, technological and material arrangements,

cultural forces, and representational systems. As he writes (1991: 12), “Space considered in isolation is an empty abstraction; likewise energy and time.” For cinematic analysis, this insight is crucial: spatial environments in film emerge through processes of framing, montage, sequencing, sound, and affective modulation rather than existing as neutral settings.

Whereas *space* may appear abstract or geometric, a *place* is concrete, situated, and lived. Architecture operates at the intersection of these dimensions, providing the material, symbolic, and atmospheric conditions through which *abstract spatial configurations become meaningful environments*. Bruno (2018) extends this relationship into the cinematic realm, arguing that film constructs “emotional topographies” in which architectural settings acquire affective intensity, narrative significance, and temporal depth. Through light, sound, movement, atmosphere, and montage, cinema transforms spatial configurations into lived environments that are experienced, felt, and remembered. *Cinematic spatiality* can thus be understood as a *form of place-in-motion*: an unfolding, sensorially charged condition shaped through narrative, perception, and embodied spectatorship.

The distinction between *space* and *place* becomes particularly relevant when analysing how architectural environments operate within moving images (see Chapter VII). Cinema neither simply records pre-existing spaces nor merely animates established places; instead, it produces spatial environments through the interaction of abstraction and situated meaning, framing and movement, sound and temporal unfolding. *Cinematic environments* therefore emerge as hybrid constructs in which *space and place continuously interact*, overlap, and transform.

This hybrid condition forms the conceptual basis for what this dissertation defines as *cinematic space: a relational and dynamic spatiality produced through the convergence of architectural form, cinematic techniques, embodied perception, and cultural meaning*.

3.3 Fixed and Stable, Peripatetic and Fragile Space: Baier's Lived Spatialities

> "Everything participates in the reality of spaces. Animals and plants, natural sceneries, colors, fragrances, taste, language, sex, and money have spatial effects, too" (Baier, in Feireiss, 2020: 86).

Franz Xaver Baier proposes an expansive *theory of lived spatiality*, arguing that spatial experience emerges from the interaction of physical environments, bodily perception, emotional states, and cultural conditions (Baier, in Feireiss, 2020: 84–98). His typology of *lived space* - encompassing *existential, situational, perceived, meaningful, self-similar, invisible, virulent*, and *peripatetic modes* - offers a phenomenological framework for understanding how individuals perceive, inhabit, and negotiate their environments across multiple scales and conditions.

Rather than treating space as fixed or homogeneous, Baier emphasises its dynamic and relational character. *Lived spaces* oscillate between stability and fragility, enclosure and openness, visibility and concealment. *Existential and meaningful spaces* describe conditions of attachment and presence, while *situational and perceived spaces* foreground the contingent and processual nature of spatial experience. Other categories, such as *invisible and virulent space*, address concealed, unstable, or disruptive spatial conditions that challenge the perception of order and continuity. Particularly significant is the notion of *peripatetic space (individual small space)* - an intimate, mobile spatiality generated through bodily rhythms and movements that continuously negotiate the boundary between interiority and environment.

Baier's framework thus shifts attention from space as a fixed container to *spatiality as a field of fluctuating intensities, relations, and experiential modes.* This understanding provides an important bridge to cinematic spatiality. Like lived space, cinematic environments are not static settings but dynamic configurations that emerge through movement, rhythm, atmosphere, and perceptual engagement. Through sequencing, framing, montage, camera movement, sound, and temporal modulation, film constructs spatial conditions that may evoke existential attachment, situational tension, instability, or intimate bodily orientation.

In this sense, cinema activates and rearticulates *multiple modes of lived spatiality*, shaping how viewers sense, traverse, and imagine environments. *Cinematic space operates not only through*

visual representation but through affective and perceptual modulation, enabling the experience of spaces that are stable or fragile, continuous or fragmented, familiar or disorienting.

Within this dissertation, the distinction between *space* and *place*, together with Baier's conception of lived spatiality, establishes a conceptual foundation for understanding *cinematic spatial production as relational, processual, and variable in intensity*. Cinema does not simply depict lived environments; it reorganises their experiential conditions through its technical and aesthetic operations. To analyse how film constructs and transforms architectural environments, it is therefore necessary to articulate the specific *spatial regimes* (Gardies, 1993) through which cinematic space is produced. The following subsections map these *regimes* and provide the framework for the definition of *cinematic space* developed in the remainder of the chapter.

3.4 Regimes and Languages of Cinematic Space

> "Space can only exist in film if the viewer's subjective immersion in the plot is not total"[27] (Levy, 2013: VII).

Building on the preceding discussion of *space*, *place*, and *lived spatiality*, this section identifies the specific *spatial regimes* (Gardies, 1993) through which cinema produces and organises spatial experience. *Cinematic space is not a singular entity but a multi-layered construct* generated through the interaction of representation, perceptual orientation, narrative organisation, and embodied spectatorship.

André Gardies (1993) distinguishes two primary regimes through which cinema traditionally engages space. The first is *geographic*, concerned with the representation of environments, landscapes, and architectural settings - *space as referential content*. The second is *plastic*, grounded in the expressive manipulation of the image through framing, composition, camera movement, and montage (as exemplified by the formal innovations of the Soviet montage school). In this regime, spatiality emerges not from external reality but from *cinematic articulation*. The coexistence of these regimes demonstrates that *cinematic space operates*

[27] Lévy addresses the viewer's capacity to remain partially detached from full identification with the narrative, allowing for a critical or reflective mode of spectatorship.

simultaneously as representation and construction. Beyond these modalities, Gardies emphasises that *cinematic spatiality unfolds across multiple perceptual layers.* Before any *diegetic* or *narrative world* is established, the *cinematographic apparatus* imposes spatial conditions that orient the spectator. Entering the cinema thus involves entering an apparatus - *architectural and perceptual dispositif* that structures bodily position, visual attention, and modes of engagement. Cinematic space exists simultaneously as an apparatus, a perceptual field, and an imaginary environment.

A further dimension emerges through the dynamic relationship between the *visible* and the *non-visible*. While the frame defines what appears *on screen* ("here"), it also implies *off-screen* spatial extensions. Gardies (1993: 29) distinguishes two forms of *off-screen space*: a *proximate off-screen* ("there"), understood as the immediate continuation of the visible field, implied as its reversible underside, and a *floating, indeterminate off-screen* ("elsewhere"), representing a broader spatial potential that exceeds the limits of the diegesis *an imaginative projection* that activates the spectator's imagination (see Fig. 16). This triadic structure - here / there / elsewhere (ici / là / ailleurs) - establishes a relational model of cinematic spatiality linking image, perception, and projection. As Gardies (1991: 35-36), inspired by Souriau (1953) writes:

> "For me, as a spectator [...] the screen is the site of my imaginary investment, the place of presence for the spectator's eye; it is thus *here*. Conversely, *off-field*, this potential, unseen space surrounding the image [...] becomes for me *there*. And this floating, indeterminate *off-field* [...] represents *elsewhere*" (see Fig.17).

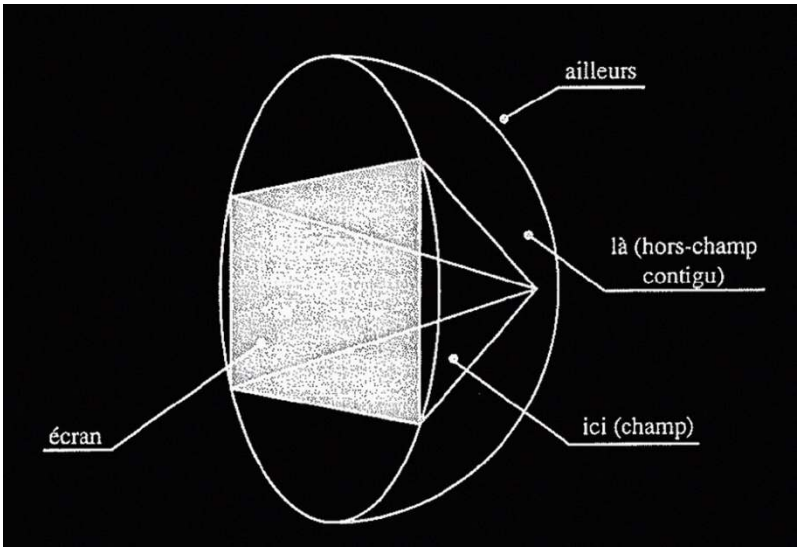

Fig. 17 Gardies' model of the specular semi-sphere, illustrating the spatial configuration of cinematic perception.

Jacques Lévy (2013) extends this framework by conceptualising *cinematic space as an assemblage of spatial languages, composed of images, operating simultaneously*. For him cinema articulates space through a dual condition: *space as environment* and *spatiality as action* - a relation Lévy terms *geographicity*. Drawing on Gardies and, indirectly, Étienne Souriau[28] (1953), Lévy identifies four interrelated spatial modes through which film organises experience (see Fig. 18):

1. *Cinematographic space* refers to the architectural, technological, and institutional conditions of cinematic reception, from the movie theatre to contemporary distributed screen environments (various domestic and urban settings).
2. *Diegetic space* designates the spatial reality constructed by the film - its environments, architectures, landscapes, and spatial atmospheres - within which characters and events unfold. Also described as "anecdotal space," it provides the environmental substrate within which the narrative unfolds. The diegetic world is conventionally understood as comprising three interrelated components: character, space, and time.
3. *Narrative space* concerns the spatial organisation of action and movement, structuring relations among locations through dramaturgical progression. It is often referred to as the "subject" of the film.
4. *Viewer space* denotes the cognitive and affective space activated during reception, produced through a film's communicative strategies such as framing, sound, rhythm, point of view, and montage.

Together, these spatial regimes describe *cinematic space as an operational field* emerging from the interaction of apparatus, environment, narrative organisation, and perceptual engagement.

While all four *spatial regimes* shape cinematic spatiality, for architectural analysis, *diegetic space* - space as environment - is of particular importance. It is within *diegetic worlds* that architectural form acquires atmospheric, symbolic, affective, and narrative agency, and where cinematic spatiality intersects most directly with architectural meaning. *Diegetic space* therefore provides a *key analytical bridge between the representation of architecture and its experiential and interpretative transformation within film*. This regime forms the basis for the

[28] In *L'Univers filmique*, Souriau introduces several foundational terms for film analysis: the *afilmique*, referring to elements that exist independently of the filmic representation; *diégèse*, denoting the narrative world of the film; and *écranique*, describing phenomena specific to the screen and its modes of presentation.

definition of *cinematic space* developed in the concluding section of this chapter and for the taxonomy presented in Chapter VI.

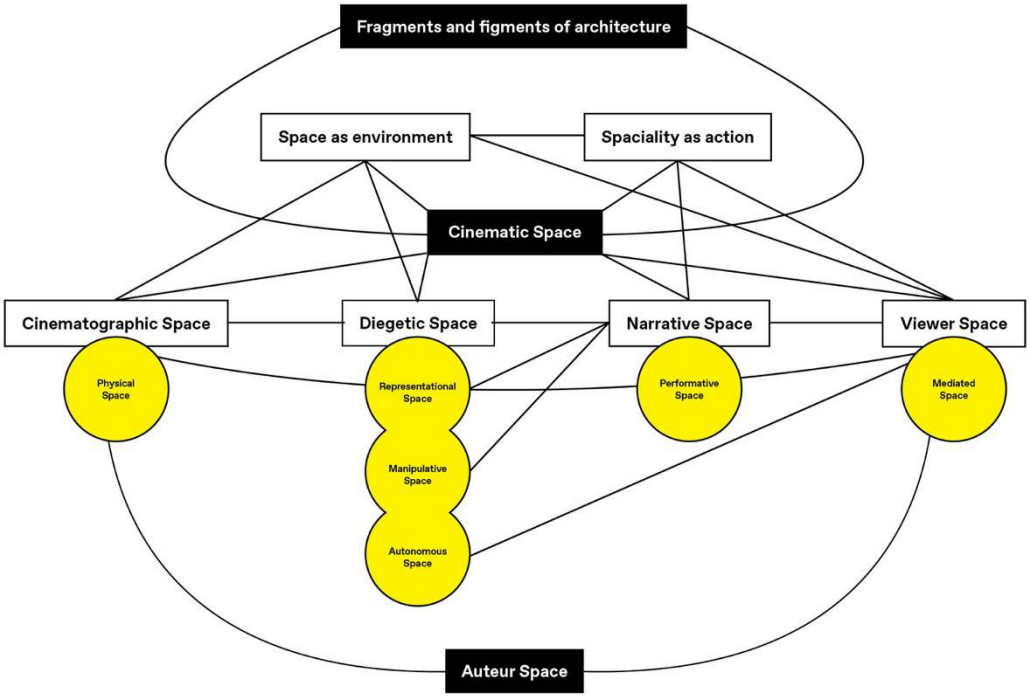

Fig. 18 Diagram of spatial regimes after Gardies, Lévy and Fernández Contreras. Author's diagram synthesising Lévy's (2013) spatial concepts and their further extension through Fernández Contreras' (2021) account of performativity.

3.4.1 Cinematographic Space: The Physical Constraints of the Spectacle

> "As soon as the first images emerge from the darkness [...] it transforms me into a singular subject - the one with whom it dialogues, the one to whom it tells its stories [...] the spectatorial subject. In cinema, I truly become another." (Gardies, 1993: 217)

Cinematographic space refers to the *spatial regime produced by the institutional apparatus* of cinema. As Jean-Louis Baudry (1978) and Gardies (1993) argue, the dispositif of cinema - its architectural, technical, and perceptual organisation - structures the viewer's experience prior to the emergence of any *diegetic world* (see Fig. 19). Entering the cinema is therefore not a

neutral act but a transition into a controlled environment that transforms the viewer into a *spectacular* and ultimately a *spectatorial subject* (Baudry, 1978). Perception is positioned and regulated by the physical, perceptual, and ideological constraints of the cinematographic institution rather than operating as a purely individual or spontaneous activity (Gardies, 1993: 18).



Fig. 19 Hiroshi Sugimoto, *Theaters* (1976–). Long-exposure photographs of cinema interiors. Source: (2016) *The Guardian* (2016): https://www.theguardian.com/artanddesign/gallery/2016/mar/01/silver-screen-movie-theatres-photographs-hiroshi-sugimoto-in-pictures.

According to Gardies (1993: 39–55), filmic narration constructs, alongside its story and modes of enunciation, a specific *communicational space* for the spectator. This space consists of three interrelated domains: *the textual space of the narrative world*, which the spectator traverses through attention, memory; *the space of enunciation*[29], where the encounter between film and spectator takes place through perceptible strategies; and *the space of spectator knowledge*, comprising expectations, cultural frameworks, and interpretive competencies that enable the viewer to infer spatial continuity, off-screen presence, and narrative coherence. Together, these domains form a layered perceptual environment within which meaning, affect and spatial coherence are negotiated between film and spectator.

[29] The concept of enunciation, developed by Émile Benveniste (1946–1970), designates the situated act of producing discourse, in which linguistic elements such as personal pronouns, temporal and spatial deictics, and verbal tenses acquire meaning only within the context of utterance. These function both as markers of subjectivity and as indexical references to the conditions of enunciation. Benveniste's distinction between *discours* (which inscribes the speaking subject) and *histoire* (which effaces enunciative traces, producing the impression that events narrate themselves) proved particularly influential in film theory from the 1970s onward. Christian Metz adapts this distinction to argue that classical narrative cinema presents itself as *story* while functioning as discourse, precisely through the concealment of enunciation and the construction of a spectatorial regime grounded in

The spectator's transformation begins with a threshold crossing. The movement from street to auditorium[30] marks a shift from the contingency of everyday space to a *controlled architectural setting* (disciplinary architecture) designed to align posture, attention, and sensory availability. Circulation through foyers, corridors, and seating progressively isolates and individualises the viewer, while darkness and acoustic control minimise distraction[31]. The *allocation* in the auditorium completes this process. Once projection begins, the architectural space is perceptually reconfigured: *attention is vectorised* toward the illuminated rectangular surface - screen, and the room becomes a hierarchical field organised around a single visual source. As Gardies (1993: 11) notes, the possibility of visual wandering disappears as the apparatus produces what he describes as an *all-perceiving subject*[32] position - a perceptual body orientation subordinated to the logic of the image; "a new space is in place." What was previously a neutral architectural space becomes a channelled, hierarchical field in which the screen assumes the role of *active emitter* and the spectator is positioned as *passive receiver*.

Within this regime, the *screen operates as a paradoxical object*. Before projection it is a *tangible material surface*, perceptible as fabric and texture (Bruno, 2014); once activated, this materiality dissolves beneath the force of illusion, transforming the surface into an imaginary spatial field that reflects "everything except ourselves" (Gardies, 1993: 23). The history of aspect ratio technologies - from widescreen formats to multi-screen environments and immersive installations - reflects a persistent effort to minimise the visibility of the screen itself in favour of seamless spatial illusion. At the same time, the frame performs a dual operation: it delimits the visible *on-screen field* while simultaneously invoking an off-screen *counterpart* enabling the emergence of *diegetic space*.

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voyeurism (*The Imaginary Signifier*, 1982). This position has been contested by David Bordwell and Noël Carroll, who reject the transfer of linguistic categories to film, while further developed by Francesco Casetti, who reconceives enunciation as a relational structure involving the film, its images, and the spectator. In his later work, Metz shifts toward a reflexive model, defining cinematic enunciation as an internal textual operation through which the film refers to itself as an act, rather than to an external speaking subject (*The Impersonal Enunciation*, 1991). This reformulation contributes to a broader shift toward an experiential understanding of cinema, where enunciation is linked to the cognitive and embodied processes through which spectators construct meaning and orientation. See Eugeni (2014: 157–160).

[30] An orchestrated environment designed to suspend ordinary modes of communication and diminish bodily agency. The auditorium further reinforces this disciplinary logic as it creates a protected and protective environment.

[31] As viewers move deeper into the apparatus - through ticketing, corridors, and seating arrangements - they are progressively individualised and positioned as spectators.

[32] A body reduced to an eye and ear oriented toward the image and sound.

Through this interplay of presence and absence, the frame becomes a *key operator in the construction of diegetic spatiality* - mediating relations between presence and absence, visibility and imagined potential.

Through these spatial and perceptual operations, the biological eye is transformed into what Gardies (1993: 17-38) terms the *spectatorial eye* - a perceptual position liberated from bodily constraints and aligned with the virtual organisation of the *diegesis*. This "eye" is not identical to the viewer's anatomical organ; it is a construct produced by the apparatus itself, fundamental to cinema's perceptual regime. Across the threshold of the screen, two realms remain distinct yet interdependent: *the space of the spectator* and the *diegetic world*. The spectator learns to recognise the separation between the physical environment of viewing and the fictional world on screen while temporarily suspending this distinction. Gardies describes this negotiated relation as the "original code" of cinema: the capacity to maintain distance while engaging imaginatively with the diegesis. While Baudry and Gardies developed their analyses in relation to the architecture of the movie theatre, *contemporary viewing practices have dispersed cinematographic space* across domestic and mobile screens. As viewers pause, rewind, accelerate, and fragment the image, the traditional mode of continuous, immersive, architecturally circumscribed spectatorship has largely dissolved. Cinematic experience now unfolds through laptops, tablets, smartphones (see Fig. 20, pp.xx), and urban display systems, often allowing interruption, acceleration, or fragmentation. Yet even as the institutional setting becomes decentralised, the logic of the dispositif persists in dispersed form. Screens continue to organise attention, structure perception, and establish a directional relation between viewer and image, albeit within a more fluid and distributed spatial infrastructure. *Cinematographic space* therefore remains a foundational spatial mode, even as its architectural setting dissolves.

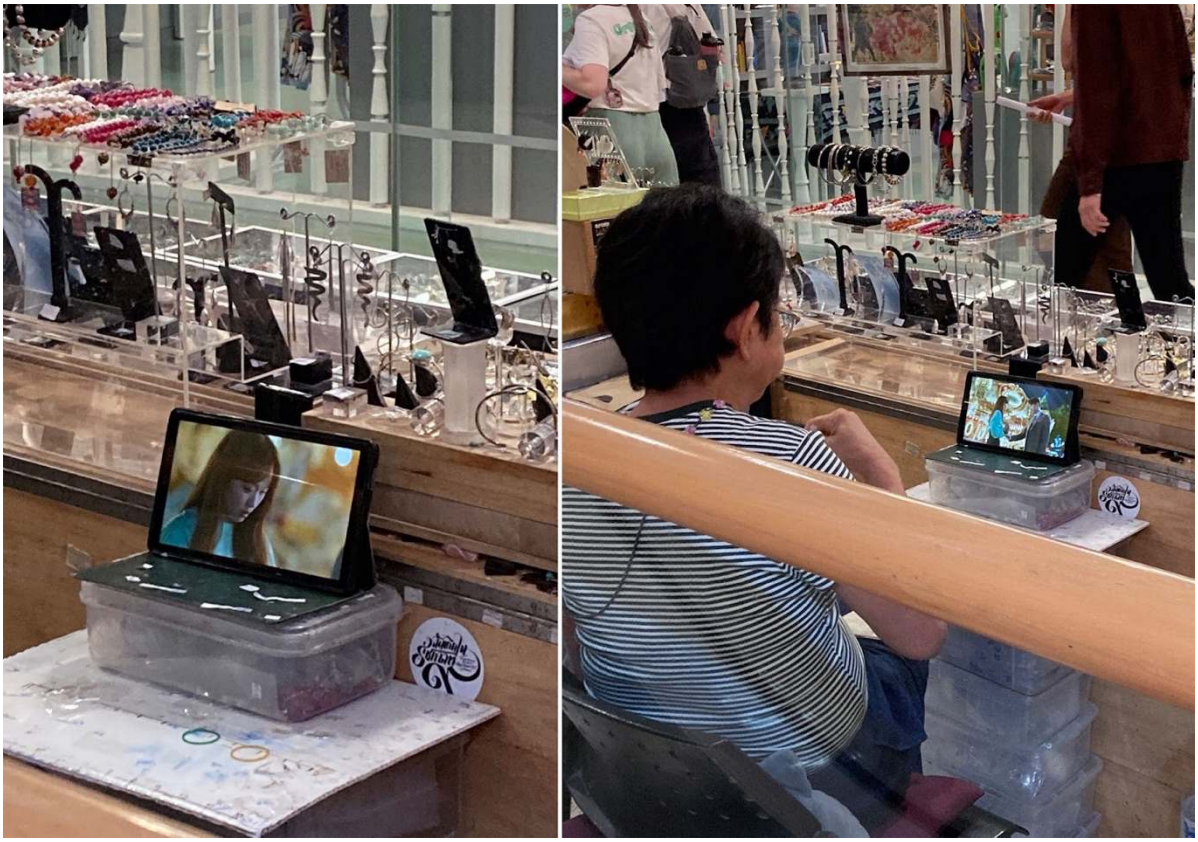

Fig. 20 Mobile phone displaying a film at the Bangkok Art and Culture Centre (BACC), Bangkok, 2025. Author's photograph foregrounding the expansion of cinematic spectatorship into hybrid and mobile spatial conditions beyond the traditional cinema setting.

Cinematographic space thus establishes the architectural and perceptual conditions of viewing. Only with the appearance of the image does a second spatial regime emerge: the *diegetic world*. If the apparatus positions and disciplines the spectator, *diegetic space* provides the fictional environment they enter - an articulated world constructed through the film's enunciative operations. The following subsection therefore shifts from the spatial configuration of the apparatus to the spatial logic of the *cinematic world* itself.

3.4.2 Diegetic Space: The Constructed World of the Film

Diegetic space refers to the constructed spatial world of the film - the environment within which events unfold and characters exist. Whenever a film establishes a *diegesis*[33], it simultaneously

[33] The term *diegesis* is used here in Gardies' sense as "the imaginary world mentally reconstructed by the spectator." See: Gardies, A. (1993) *L'espace Au Cinema*. Paris: Méridiens Klincksieck, p. 10.

produces a spatial logic specific to that world. This spatiality emerges from discontinuous fragments - locations, sets, digital composites, and temporal ellipses - and depends on the spectator's ability to synthesise partial cues into a coherent spatial field.

For Gardies (1993), *diegetic space* is inseparable from cinematic enunciation. Space is not simply represented but articulated and mobilised through cinematic operations such as framing, montage, camera movement, sound, and scenography. The d*iegetic world* may encompass multiple spatial perspectives, shaped by the perceptions and experiential frames of the characters. In this sense, *space functions as an active component of narrative organisation* rather than as a neutral backdrop.

Lévy (2013: IX) observes that *diegetic space* is rarely treated explicitly as a character; more often, it operates as a contextual framework that lends credibility to the action. Yet this framework is both *offered* and *constructed*. The film provides fragments and spatial cues, while the spectator performs the cognitive work of integrating discontinuities, resolving inconsistencies, and inhabiting an environment assembled through inference (Gardies, 1993). The coherence of *diegetic space* therefore depends less on physical accuracy than on the effectiveness of perceptual and narrative guidance - cognitive synthesis. *Diegetic space* thus constitutes a *co-constructed and participatory spatial regime*[34] *- one of the key operational dimensions of cinematic spatiality*.

This process becomes particularly evident in representations of urban environments. As Lévy (2013: III) notes, a city as a complex geographical system cannot be reduced to the movements of the characters who traverse it. Narrative requirements frequently demand the compression, displacement, or distortion of geographic relations, allowing distant locations to appear contiguous or continuous. The *cinematic city therefore operates as a flexible spatial construct*, shaped by narrative economy, expressive intention, and production constraints while maintaining *diegetic coherence* (see Fig. 21).

Crucially, *diegetic space* emerges as a structuring force once geographic relations - distance, proximity, boundaries, and spatial configuration - begin to organise narrative progression.

[34] The *participatory spatial regime* refers to a mode of cinematic space co-produced through filmic enunciation and spectator cognition, emerging from the interaction between audiovisual structuring strategies and the viewer's perceptual, cognitive, and affective engagement.

Under certain stylistic or narrative conditions, spatial environments may even acquire a degree of agency, influencing action and perception rather than merely containing them. It is within this regime that *architecture becomes most operative in cinema: buildings, interiors, and urban structures function not only as settings but as spatial actors* shaping atmosphere, movement, and narrative meaning.

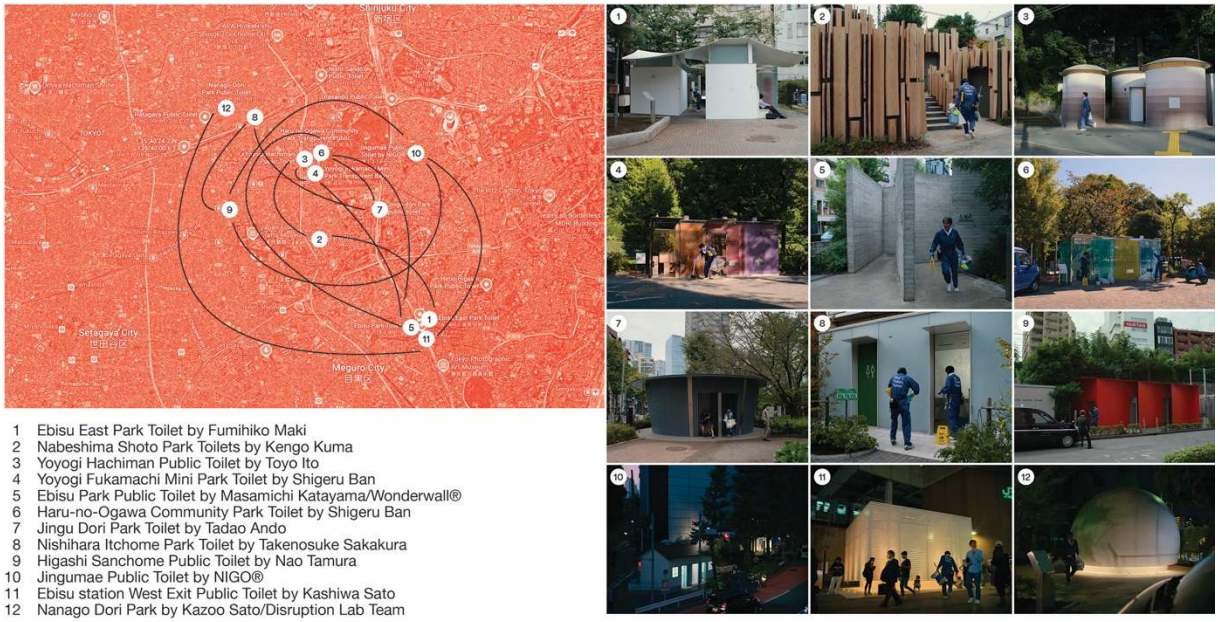

Fig. 21 Film stills from *Perfect Days* (2023), directed by Wim Wenders, combined with *The Tokyo Toilet Project* map. Author's collage exploring the construction of diegetic space.

Although *diegetic space* defines the total spatial field of the fictional filmic world (see Fig. 22), *narrative space* activates only those zones mobilised through action, perception, and dramaturgy. If *diegetic space* constructs the world, *narrative space* organises its meaningful unfolding. The following subsection therefore examines how spatial environments become operative within storytelling, acquiring relational, symbolic, and affective significance as events develop and spectators construct a narrative topography.



Fig. 22 Film stills from *Wings of Desire* (1987), directed by Wim Wenders. Author's collage exploring the film's construction of diegetic space.

3.4.3 Narrative Space: Spatiality in Relation to Action and Subjectivity

Narrative space refers to the spatial field of the *diegetic world* activated through the *unfolding of events*. It transforms segments of the diegesis into *meaningful places* that organise action, guide perception, and shape character trajectories. As Gardies (1993: 10) argues, *narrative space* functions as a "force" within the narrative - an *active participant* that structures relational and symbolic configurations. Rather than presenting space as a neutral setting, it foregrounds certain locations while withholding others, articulating relations of proximity, distance, orientation, separation, and symbolic charge. In this sense, *narrative space operates as a secondary actor* that conditions the dynamics of the story.

Through point-of-view organisation, camera movement, ellipsis, and narrative rhythm, *narrative space* directs subjective experience and shapes the spectator's orientation within the diegesis. Spatial meaning arises from the integration of *diegetic elements* such as action, temporal progression, character movement, architectural settings and environmental cues, as well as from the spectator's interpretive activity. Viewers construct what Gardies describes as a *narrative topography*: not a cartographic reconstruction of physical terrain, but a relational spatial structure organised around thresholds, transitions, proximities, distances, and symbolic orientations.

Narrative space thus reveals how architecture becomes operative within cinematic storytelling. As the *diegetic world* is activated through action, built environments - rooms, corridors, streets, and landscapes - function as *dramaturgical agents* that shape behaviour, atmosphere, and affect. *Narrative space* can therefore be understood as the *dynamic manifestation of diegetic space* as it acquires meaning in relation to action and subjectivity.

A paradigmatic example appears in Jacques Tati's *Playtime*, as analysed by collectif_fact (2004). The arrangement of office interiors through which the protagonist moves lacks the spatial coherence suggested by the film's visual logic. These corporate environments are organised less according to architectural plausibility than according to their capacity to frame and choreograph movement. The resulting spatial system appears immediately legible because it mobilises familiar visual cues, yet it remains geometrically inconsistent and physically improbable. This perceptual tension becomes manageable through what Lévy (2013: III)

describes as the *spectator's considerable capacity for ellipsis*: the ability to maintain orientation and spatial coherence despite missing information or logical discontinuities (see Fig. 23).

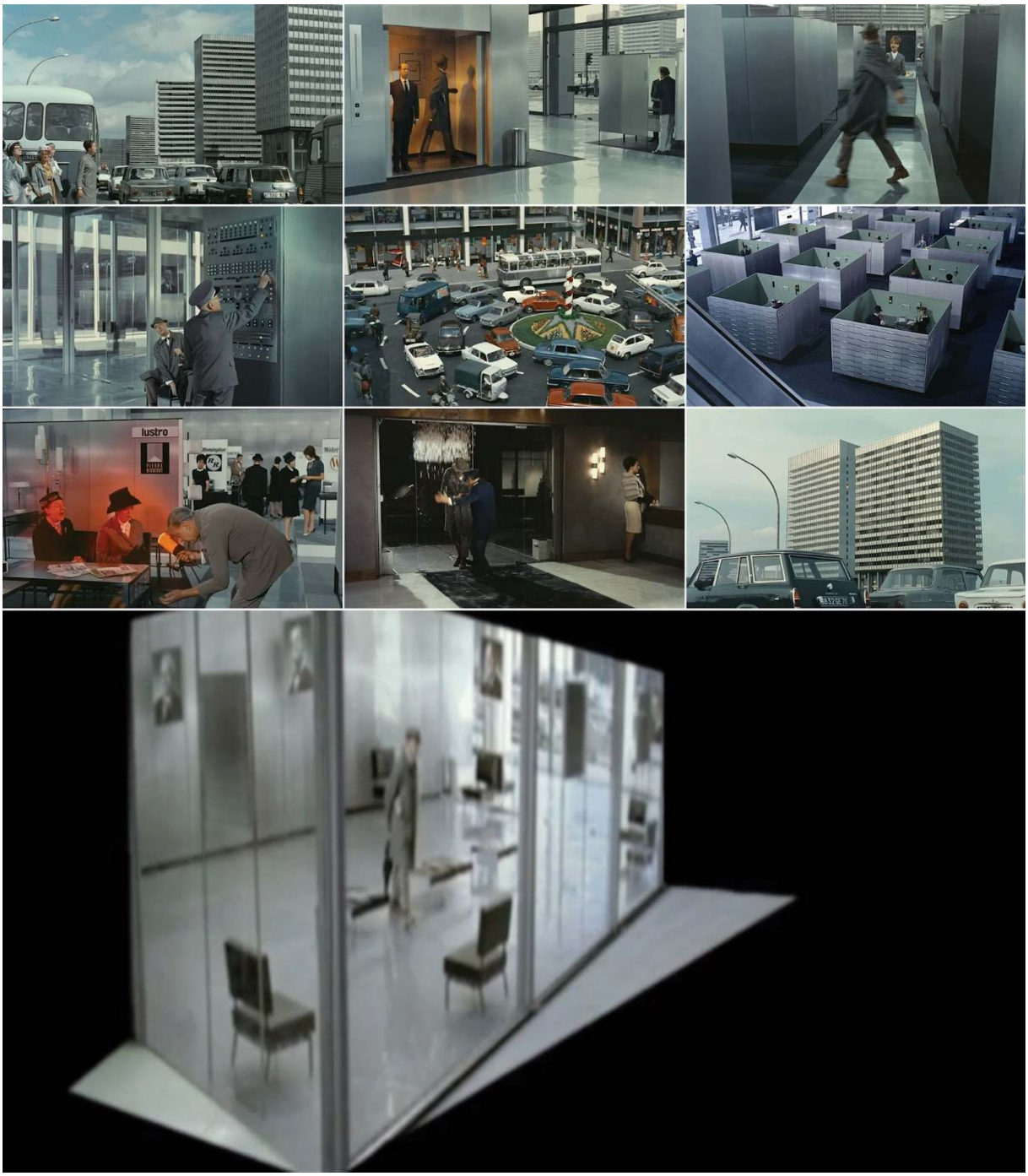

Fig. 23 Film stills from *Playtime* (1967), directed by Jacques Tati, combined with *The Expanded Play Time* video by collectif_fact. Author's collage exploring the construction of narrative space through spatial fragmentation and recomposition.

3.4.4 The Space of the Spectator

The space of the spectator[35] refers to the *subjective spatial domain* generated not on the screen itself but through the spectator's perceptual, affective, and cognitive engagement. Neither fully internal nor entirely located within the filmic image ("on-screen"), it emerges in the *liminal interval* between projection and reception. As Gardies (1993: 10) observes, *the space of the spectator* is oriented simultaneously toward the fictional world ("elsewhere") and situated within the *here-and-now of the viewing situation* ("here"). It thus constitutes a mode of *spatial participation* - a phenomenological environment produced through the act of viewing (see Fig. 24).

Unlike *cinematographi*c or *diegetic space*, *the space of the spectator* cannot be represented scenographically or mapped architecturally. It is formed through the spectator's interpretive work: processes of attention, interpretation, anticipation, memory, and affect. Spatial coherence arises from the spectator's ability to integrate fragmentary cues, infer off-screen extensions, and construct a continuous experiential field from discontinuous visual and auditory information. *The space of the spectator* is therefore *relational and dynamic*, emerging through the interaction between filmic structure and embodied cognitive engagement.

Gardies (1993) describes this domain as a *communicational space* for the spectator composed of three interrelated dimensions:[36] the *textual space* of the reconstructed diegetic world traversed through spectator's perceptual and cognitive engagement; the *space of enunciation,* in which the film addresses and guides the viewer through visual cues, framing, camera movement, editing, and sound; and *the space of spectator knowledge*, comprising expectations, cultural frameworks, and interpretive competencies that enable spatial and narrative inference. Together, these dimensions form a layered perceptual environment within which meaning and spatial orientation are continuously negotiated between film and spectator.

[35] *The space of the spectator* designates the subjective domain in which the viewer engages the spatial unfolding of imagination, knowledge, and emotion in response to the cinematic experience.

[36] Gardies conceptualises spectator space as tripartite, comprising architectural, perceptual, and imaginary dimensions.

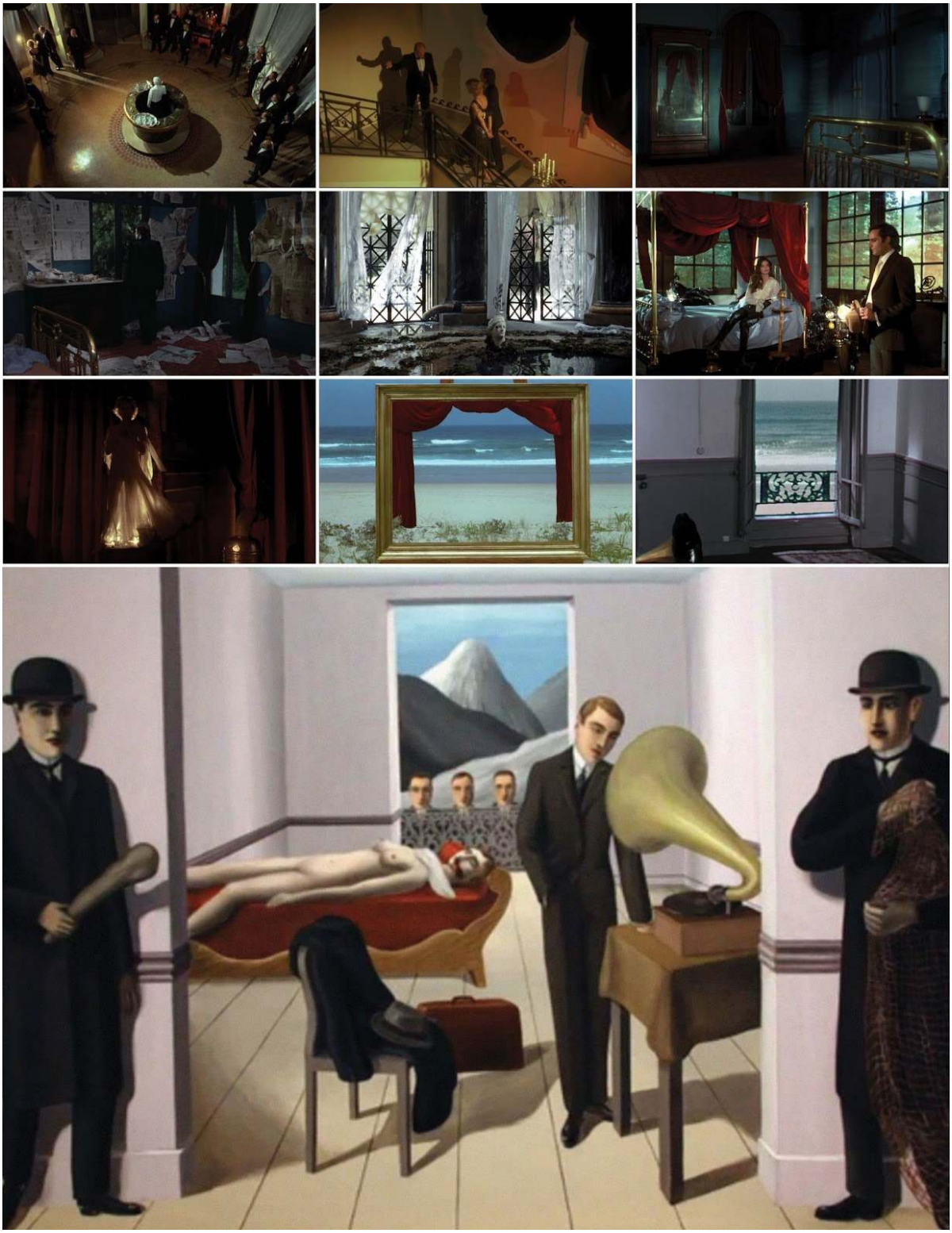

Fig. 24 Film stills from *La belle captive* (1983), directed by Alain Robbe-Grillet, combined with works by René Magritte. Author's collage investigating the construction of narrative space and the subjective space of the spectator.



Fig. 25 Film stills from *Wings of Desire* (1987), directed by Wim Wenders. Author's collage.

The *spectator's perceptual position* - whether in a cinema, a domestic setting, or a mobile viewing context (see Fig. 25) - anchors cinematic experience in a situated bodily condition. The screen becomes the l*ocus of imaginary investment*, functioning as the spatial "here" of perceptual attention - *the place where the gaze dwells* - while *off-screen space* is mentally reconstructed as a surrounding "there" that extends and completes the *diegetic world* beyond what is visually presented (Gardies, 1993).

Within the overall system of cinematic spatiality, *the space of the spectator* performs an *integrative function*. It binds cinematographic, diegetic, and narrative regimes into a coherent experiential whole, transforming technical organisation and representational structure into lived spatial experience. *Cinematic space thus becomes fundamentally interpretive and participatory*, emerging through the spectator's active synthesis of multiple spatial layers.

3.4.5 Why Diegetic Space Matters Most for Architectural Inquiry

While Gardies' four spatial regimes collectively structure *cinematic spatiality*, this dissertation privileges *diegetic space* - *space as environment* - for its particular relevance to architectural inquiry. Unlike *cinematographic space* (the institutional dispositif), *narrative space* (the organisation of action), or *spectator space* (the domain of perceptual engagement), *diegetic space* engages directly with the spatial environments - the material, atmospheric, and architectural conditions that films construct, transform, and reinterpret. Within the *diegetic regime*, architectural settings are articulated through cinematic operators such as framing, montage, camera movement, sound, and atmospheric modulation. Cinema thus operates as a *laboratory for spatial thinking*, exploring variations in scale, orientation, rhythm, and affect

that extend beyond the constraints of built form. Through such operations, film reveals how environments can be intensified, destabilised, or made perceptually and culturally meaningful in new ways.

Focusing on *diegetic space shifts architectural analysis beyond questions of representation*, positioning *film as a producer of spatial environments* that shape modes of inhabitation, perception, and interpretation. Methodologically, this emphasis establishes the primary analytical domain for the framework developed in the following chapters, within which *cinematic space* is defined and a *taxonomy of architecture's operative roles* is elaborated (Chapter VI).

Towards the Definition of Cinematic Space

Across these four regimes, *cinematic spatiality* emerges not as a single representational category but as a relational system distributed across apparatus, world, narrative, and spectator. Cinematographic space conditions perception; diegetic space constructs a spatial world; narrative space organises its activation; and *the space of the spectator* integrates these layers through cognitive, affective, and imaginative engagement. Cinematic space is thus *simultaneously material and virtual, constructed and inferred, represented and experienced*. This layered ontology provides the conceptual foundation for the definition of cinematic space developed in the following section.

3.5 Expanding Gardies' Articulation of Cinematic Space: Liquid Cinematic Space

> "Fluids travel easily. They 'flow', 'spill', 'run out' […] unlike solids, they are not easily stopped" (Bauman, 2000: 2).

Bauman's (2000) notion of *liquidity*[37] provides a productive framework for understanding *contemporary cinematic spatiality.* If the spatial regimes identified by Gardies describe how cinematic space is organised, the concept of *liquid cinematic space* addresses the *degree of*

[37] If early modernity - the *solid phase* - was grounded in order, predictability and the promise of an attainable "final destination", its *liquid phase* is characterised by continuous transformation, dismantling previously stable structures, habits and expectations; the nature of change itself marks the distinction between *solid* and *liquid modernity* (Bauman, 2000).

spatial stability within those regimes. Rather than appearing fixed, continuous, or coherent, cinematic environments increasingly operate through conditions of transformation, fragmentation, and instability.

In this sense, *liquid cinematic space*[38] does not constitute a fifth spatial regime but an *additional analytical dimension* that cuts across cinematographic, diegetic, narrative, and spectator spaces. It describes spatial configurations that resist permanence and stable orientation, foregrounding processes of mutation, discontinuity, and relational reconfiguration.

Liberation of narrative structures and temporal sequences

Liquidity manifests through several *cinematic operations*: shifting scales and unstable geometries; temporal ruptures and non-linear montage; hybrid environments combining physical and virtual elements; and spaces that dissolve, fragment, or reassemble across cuts. These environments emerge from the *synthesis of heterogeneous fragments* - recorded locations, constructed sets, digital elements, and perceptual inference - into provisional and continuously reconfigured spatial worlds.

As Éric Rohmer (in Kretzer, 2021: 43) suggests, cinematic spatiality results from the interaction of *image space* (the shot), *architectural space* (the profilmic environment), and *cinematic space* (the mentally constructed whole). *Liquid cinematic space* intensifies this process: continuity is no longer assumed but actively reconstructed by the spectator from discontinuous and often contradictory elements. Montage, whether formal or spatial, becomes a primary agent of fluidity, dissolving stable relations and enabling new spatial associations.

For architectural inquiry, *liquid cinematic space* is significant because it reveals environments as mutable rather than fixed. Buildings, interiors, and landscapes may appear compressed, expanded, displaced, or transformed according to narrative, perceptual, or technological conditions. *Cinema thus operates as a speculative field* in which spatial stability is tested,

[38] Early avant-garde filmmakers such as Vertov (*Man with the Movie Camera*, 1929) and Eisenstein (*Battleship Potemkin*, 1925) explored liquid spatialities through experimental montage, discontinuous editing, rhythmic sequencing, and kinaesthetic camera work. Their experiments challenged the interdependencies between space, time, and representation, revealing cinema as a laboratory for testing spatial dispositions that exceed the constraints of built form.

destabilised, or reimagined beyond the constraints of material construction. This condition resonates with broader cultural and environmental transformations that challenge the permanence of the built environment, although in cinematic form these instabilities are explored primarily through perceptual and narrative means.

The fluidity of such environments also has *mnemonic implications*. By reconfiguring real locations through fragmented, layered, or speculative spatial constructions, cinema can function as a *form of counter-archive* that preserves atmospheres, spatial practices, and environmental conditions that may be transient or threatened. In this sense, liquid cinematic space records not stable forms but the temporal and experiential traces of spatial transformation.

In the context of this research, *liquid cinematic space therefore defines the third analytical dimension of cinematic spatiality: the degree of spatial stability*, ranging from stable and continuous environments to fragmented, fluid, and dynamically reconfigured spatial fields. Together with spatial regime and experiential intensity, this dimension forms the analytical framework that supports the taxonomy developed in Chapter VI and applied in Chapter VII.

3.5.1 Cinematic Space and Sequences of Images

Chantal Akerman reflects on the temporal condition of cinema:

> "When you read a text, you're in your own time. That is not the case in film. In fact, in film, you're dominated by my time" (Akerman in Rosen, 2004).

Roland Barthes similarly observed that the cinematic image historically *imposed a continuous temporal flow* that limited the spectator's freedom to intervene: "I am not free to shut my eyes" (Barthes, 1981: 55). David Campany (2007: 14–15) argues that the "integral film" - the bounded mode of spectatorship tied to the theatre - is effectively over. While contemporary viewing technologies now allow viewers to pause, rewind, fragment, fast-forward, remix, and redistribute images, this technological shift makes visible a more fundamental characteristic of cinematic perception: *the experience of film as a succession of discrete visual units* rather than as a seamless continuum. Jacques Rancière (2009) describes this shift as the *emancipation of*

the spectator. Freed from the physical and disciplinary architecture of the movie theatre, spectators now act as active participants, controlling rhythm, duration, sequence, and circulation. As Duarte et al. (2022: 11) observe, images today exist in a "constant flow" across platforms and screens - omnipresent, portable, and increasingly embedded within the architectures of everyday life (see Fig. 26).

Victor Burgin (2004) suggests that memory itself operates through the accumulation of image-fragments, organised retrospectively rather than experienced as continuous duration - a *cinematic heterotopia*. From this perspective, cinematic experience is structured less by uninterrupted flow than by the sedimentation of discontinuous visual impressions. Individual shots or sequences become spatial and affective units that persist in memory and contribute to the construction of an imagined spatial whole.

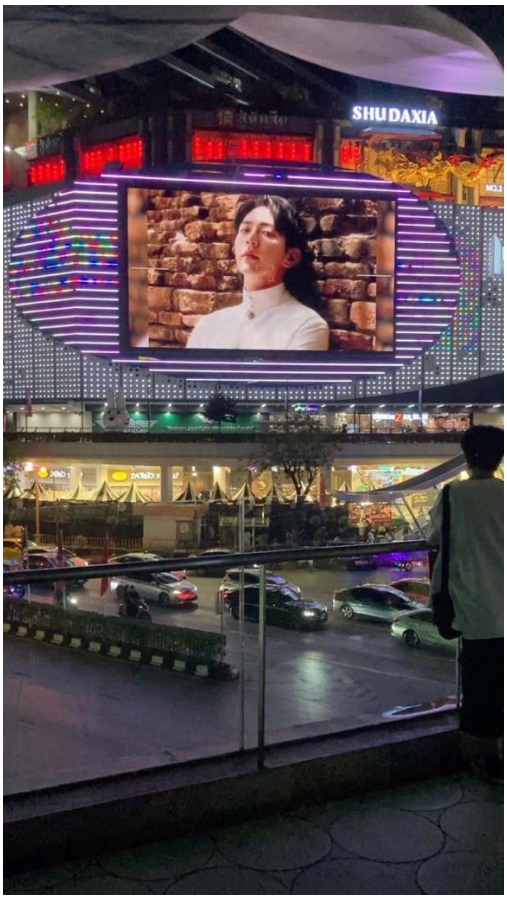

Fig. 26 Street screen in Bangkok, 2025. Author's photograph foregrounding the displacement of cinematic spectatorship into urban public space beyond the confines of the movie theatre.

Approaching cinema as a *sequence of images* therefore reveals how *cinematic space is cognitively assembled* rather than directly perceived. Spatial continuity emerges through processes of inference, association, and montage, as spectators integrate heterogeneous fragments into a coherent experiential field. Architecture within film similarly gains meaning through accumulation and relational juxtaposition rather than through continuous depiction.

This *fragmentary mode of spatial construction* aligns directly with the logic of *liquid cinematic space*. If environments are constituted through discrete image-units and reconstructed through perceptual synthesis, their stability remains provisional and contingent. Understanding *cinematic space as a sequence of images* thus reinforces the third analytical dimension of this research - the degree of spatial stability - by demonstrating how spatial coherence is produced through discontinuity, recomposition, and memory rather than through fixed or continuous representation.

Having examined cinematic spatiality as distributed across regimes and assembled from fragments, the following subsection consolidates these perspectives in order to articulate *cinematic space as a fluid, relational, and multi-layered spatial condition* - one that operates simultaneously as *architectural environment*, *perceptual field*, *narrative structure*, and *cultural archive*.

3.6 Conclusion: Space is Cinematic, The Complexity of Cinematic Space

Having distinguished *space* from *place* and examined the *spatial regimes* through which cinema operates, this section formulates a *working definition of cinematic space* as the central analytical concept of this dissertation. Rather than a representational surface or a passive setting for narrative action, *cinematic space is understood as a relational spatial field produced through the interaction of film form, architectural environment, and spectator perception*.

Cinematic space does not pre-exist the film but emerges through the organisation of images, sounds, duration, and movement. Through framing, montage, camera choreography, and sound design, cinema reshapes architectural environments by expanding, compressing, fragmenting, or reconfiguring spatial relations. In this sense, *cinematic space operates as an active spatial system* rather than a mimetic representation.

This spatial system is *embodied and affective*. As Bruno (1997; 2018) argues, cinematic environments - a form of "emotional cartography" - are experienced through haptic, atmospheric, and emotional registers that shape orientation, attention, and mood. Cinematic space therefore links spectatorship to *forms of spatial dwelling* rather than detached observation. At the same time, *cinematic space is relational and mediated*. It is constituted through *dynamic interactions among bodies, objects, technologies, and environments*, and through the *tension between on-screen and off-screen space*. Its materiality is hybrid: *architectural* (grounded in real or constructed environments), *technological* (produced through cameras, screens, and projection), and *atmospheric* (formed through light, sound, colour, and texture).

Cinematic space is also *temporal*. Unlike architectural space, which is often experienced as relatively stable, cinematic environments unfold through duration and sequencing. *Montage choreographs attention and enables spatial fluidity*, allowing environments to dissolve, reassemble, or transform across shots and scenes. This temporal condition underlies the *liquid spatiality* discussed in the previous section and reinforces the variability of spatial stability within cinematic experience.

Finally, *cinematic space carries an archival and mnemonic dimension.* Moving images preserve not only the appearance of architecture but also the atmospheres, gestures, and social rhythms through which environments are inhabited (Steyerl, 2012; Giannetti, 2021). In this sense, *cinematic space functions as an alternative spatial archive* that records experiential conditions often absent from conventional architectural documentation.

Working Definition of Cinematic Space

Drawing these elements together, this dissertation defines *cinematic space* as: *a dynamic, relational, and temporally constructed spatial field produced through cinematic techniques - framing, sequencing, montage, sound, and movement - that transforms architectural environments into perceptual, affective, and cultural experiences* (see Fig. 27).

Cinematic space is simultaneously *material and mediated, embodied and constructed*, functioning both as a *mode of spatial production* and *as an object of spatial analysis*.

Cinematic space thus constitutes the primary object of analysis in this research, understood not as a filmed location or narrative setting but as a multilayered spatial condition produced through the interaction of moving images, architectural environments, and embodied perception.

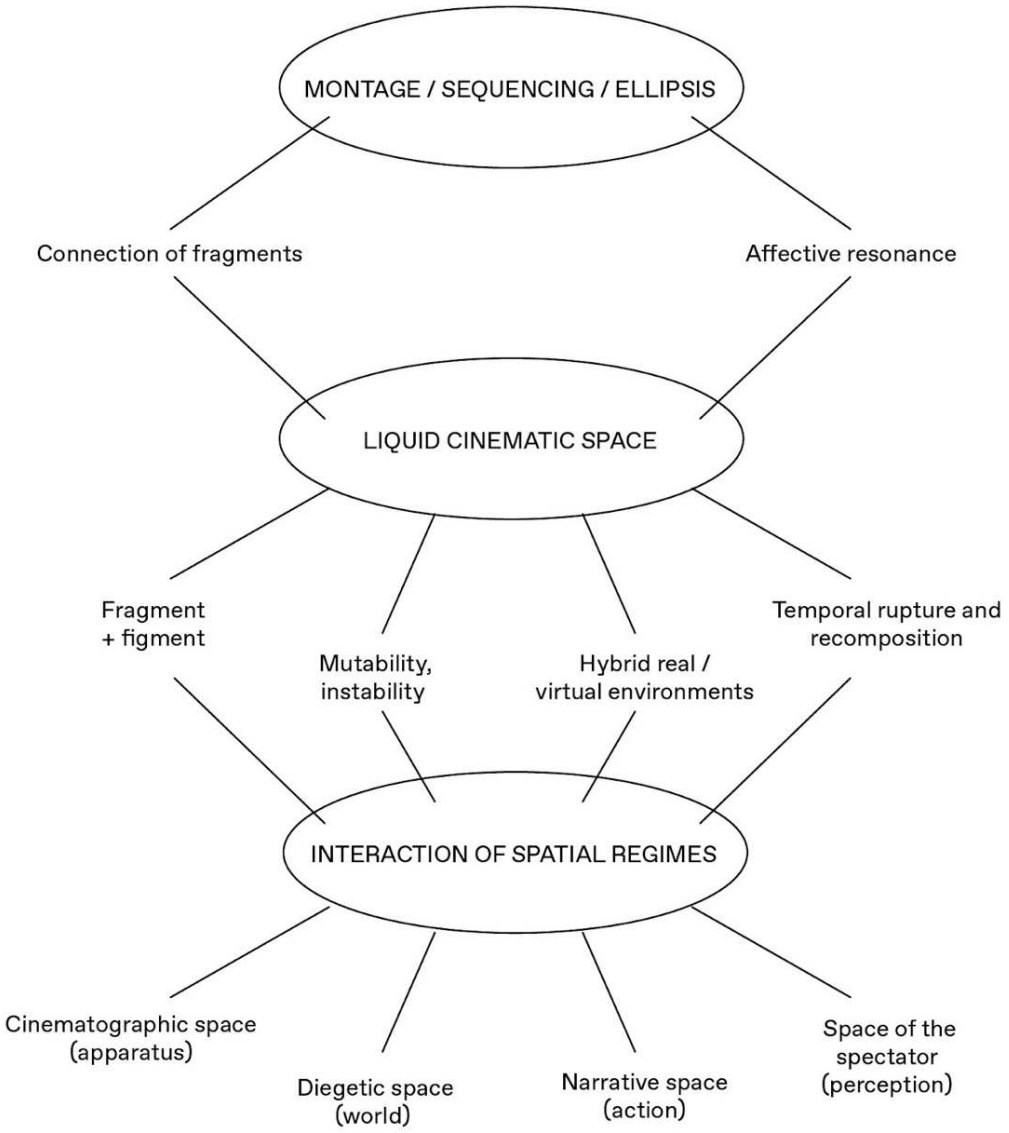

Fig. 27 Conceptual diagram of cinematic space. Author's diagram mapping the transformation from image fragmentation, through montage as a spatial operator, to the emergence of space as cinematic.

This definition provides the conceptual foundation for the analytical framework and taxonomic work that follows (Chapters VI and VII), where architecture is examined as an operative component of cinematic space across *narrative, atmospheric, symbolic, speculative, activist, and archival dimensions*.

3.7 Cinema–Architecture Relations: The Multidimensionality of Cinematic Space

The relationship between *cinematic space* and architecture is multifaceted and dynamic. Cinema operates as a medium in which spatial environments are performed, reconfigured, and reinterpreted. The *fluidity of cinematic space* - its capacity to shift scale, recombine temporalities, and transform spatial relations - allows architectural environments to be examined *beyond the constraints of physical construction*. Through montage, camera movement, atmospheric modulation, and the interaction between *diegetic* and *the space of the spectator*, cinema produces spatial configurations that *challenge conventional architectural assumptions* and open *alternative modes of spatial thinking*.

This perspective clarifies the importance of distinguishing between *space* and *place* when analysing architecture in moving images. Within film, architecture may function simultaneously as an *atmospheric field* (space), an *experiential and narrative anchor* (place), a *symbolic structure* (meaning), and an *affective environment* (experience). Recognising these differentiated yet overlapping roles enables a more precise understanding of how built environments contribute to narrative progression, perceptual orientation, mood, and spatial meaning.

The preceding sections have demonstrated that *cinematic spatiality emerges through the interaction of multiple operations: the cinematographic apparatus* that conditions perception, *the diegetic world* constructed through film form, *the narrative organisation of action, and the cognitive and affective synthesis* performed by the spectator. Rather than a single representational domain, *cinematic space operates as a relational system* produced across these interdependent dimensions.

For architectural research, this multidimensionality is critical. Cinematic environments are *neither purely material nor purely imaginary*; instead, they function as *hybrid spatial constructs* shaped by architectural form, media technologies, perceptual processes, and cultural interpretation. Architecture in film therefore operates not only as a depicted object but as an active component of spatial experience.

Having established *cinematic space* as a *relational, affective, and temporally constructed spatial field*, this chapter positions *architecture as an active component within its multidimensional structure*. Cinematic environments demonstrate how built form operates not only as a physical setting but as a narrative, atmospheric, perceptual, and cultural agent. This conceptual framework provides the basis for the analytical work that follows. Chapter IV examines cinematic in-built architecture and establishes the foundation for the taxonomy developed in Chapters V and VI, which is subsequently applied in Chapter VII to analyse the selected case studies and to identify the principal modes through which architecture operates within cinematic space.

3.8 The Auteur Space: Spatial Agency and Distributed Authorship

In a period marked by disciplinary re-evaluation and shifting professional roles, recognising singular authorship as a theoretical construct enables a critical reassessment of its practical, cultural, and ideological implications across fields. Authorship is not merely a matter of originality or ownership; it entails responsibility, accountability, and ethical engagement with the conditions and consequences of production. The capacity to negotiate authorship - whether to assert it, distribute it, or deliberately relinquish it - has become essential for addressing the complexity of contemporary architectural and cinematic practice. *Authorship thus functions as a site of critical public discourse*, offering a means to question established narratives, power structures, and modes of production. In this sense, *authorship remains operative* even when it is contested or redistributed.

To introduce the notion of *auteur space*, it is therefore necessary to reconsider how authorship is constructed and attributed in both architecture and cinema. Traditionally, both disciplines have relied on strong *authorial figures* - the architect or the director - as guarantors of coherence, meaning, and creative vision (see Fig. 28-29). Modern architectural culture elevated

the *architect as a cultural author*,[39] while in cinema *auteur theory* (auteur policy)[40] framed the director as the primary creative force whose personal vision shaped the formal and thematic unity of the film, in contrast to early cinema practice with collective models of production.[41]

Contemporary architectural and cinematic practice challenges this model. Both fields operate through *complex systems of collaboration involving multiple actors*, technical processes, institutional frameworks, and technological mediations. From design teams, consultants, and contractors in architecture (see Fig. 31) to cinematographers, editors, sound designers, performers, and production constraints in film (see Fig. 32), spatial and visual environments emerge from *distributed forms of agency* rather than from a *single creative will*.[42] In this context, *authorship becomes negotiated, collective, and often unstable*.

Film theory has long acknowledged this condition. While the original French *la politique des auteurs* (later reshaped by Sarris into auteur theory) emphasised individual expression, critics such as André Bazin (1957, cited in Staples, 1966) proposed the notion of the "genius of the system", suggesting that cinematic works emerge from the coordinated interaction of multiple contributors within a broader apparatus, including the interpretive role of the audience. A similar argument applies to architecture, where the attribution of authorship to a single figure often obscures the collaborative and procedural nature of spatial production. *Authorship* can

[39] The modern cult of architectural authorship emerged in the late nineteenth and early twentieth century with the rise of individualism and the separation of architecture from traditional craft. Modernism consolidated the architect as a singular cultural authority, exemplified by figures such as Le Corbusier, Frank Lloyd Wright, and Ludwig Mies van der Rohe, whose formal languages and theoretical positions defined coherent authorial identities. In the postwar period, this model was reframed by practices associated with Robert Venturi, Denise Scott Brown, and Rem Koolhaas, which foregrounded architecture's entanglement with media, narrative, and cultural critique, redefining authorship as a mediated and discursive practice (see Fig 30).

[40] The *politique des auteurs* emerged as a critical strategy to elevate cinema to the status of art at a time when film was still seeking institutional legitimacy. The term "auteur theory" was later systematised by Andrew G. Sarris in the early 1960s. Expanding this framework, John Hess identifies two criteria for auteur practice: close engagement with contemporary filmmaking and an explicit ideological or critical position that extends analysis beyond formal concerns to broader cultural and political contexts (Hess, 1973).

[41] Early film theory initially embraced a more collective conception of creative agency. During cinema's formative years, Russian montage theorists and filmmakers - often organised in "working groups" - such as Eisenstein, Vertov, Pudovkin, Kuleshov, Esfir Ilyinichna Shub foregrounded cinema's social, political, and pedagogical potential rather than individual artistic authority.

[42] Traditionally (e.g. *Filmski leksikon*, 2003), the authors of a film have been understood to include the director, screenwriter, cinematographer, production designer, costume designer, make-up artist, editor, and composer. More recent legal regulation, however (e.g. the Croatian *Copyright and Related Rights Act* of 2021, as an example of contemporary European legislation), defines film as a work of joint authorship in which the director is recognised as the principal co-author, while the other co-authors are the screenwriter, the principal cinematographer, the picture and sound editor, and the composer.

therefore no longer be understood solely as personal intention but should be examined as a *cultural and institutional construct*.

Within this expanded perspective, space itself emerges as an active participant in the production of meaning. Architectural and cinematic environments shape perception, behaviour, atmosphere, and memory in ways that exceed the intentions of any individual author. This shift resonates with Umberto Eco's (1962) concept of the *open work*, which describes cultural artefacts as structurally open to multiple interpretations, as well as with contemporary approaches that understand *architecture as a relational field inviting use, adaptation, and reinterpretation over time*.

The concept of *auteur space* builds on this shift by *reframing authorship spatially rather than biographically*. Instead of locating creative authority in a person, *auteur space* describes situations in which spatial configurations themselves - through their material organisation, atmospheric qualities, constraints, or mnemonic capacity - act as *co-producers of meaning*. Space, in this sense, does not merely reflect intention but shapes, redirects, and sometimes resists it.

This condition becomes particularly evident in cinematic environments. Through framing, montage, and temporal sequencing, spatial elements acquire agency in structuring narrative, guiding perception, and generating affect. Under conditions of *liquid cinematic space*, where environments are fragmented, recomposed, and circulated across multiple contexts, *authorial control is further dispersed*. *Creative authority becomes distributed* across editing processes, technological systems, archival materials, spectatorship, and the spatial logics that organise these elements. *Authorship thus emerges as an effect of spatial and temporal organisation* rather than as a stable point of origin.

Importantly, *auteur space does not constitute an additional spatial regime* alongside *cinematographic, diegetic, narrative, or spectator space*, nor does it introduce a new analytical dimension. Instead, it *operates transversally* across the three dimensions established in this chapter - *spatial regime, experiential intensity,* and *degree of spatial stability* - modulating how agency is produced, attributed, and perceived within each (see Fig. 18), without altering the analytical structure of the framework. In some cases, authorship appears concentrated,

reinforcing strong authorial control; in others, it is distributed across institutional frameworks, technological infrastructures, collaborative processes, or the spatial environment itself.

For architectural inquiry, this shift is particularly significant. It *allows authorship to be critically retained* - linked to responsibility, care, and ethical commitment - without relying on heroic or individualist models. By recognising *space as an active agent*, architecture in cinema can be understood not merely as a designed object but as a dynamic participant in cultural production: shaping narrative progression, structuring perception, sustaining memory, and mediating social meaning beyond the intentions of any single author.

Auteur space therefore r*eframes the relationship between architecture, cinema,* and *authorship* within contemporary conditions of fragmentation, mediation, and collaboration. Rather than opposing *liquid cinematic space*, it emerges as one of its consequences: a *distributed form of authorship produced through fluid spatial, temporal, and institutional relations*. Within this framework, *authorship becomes a spatial operation* - an effect of how environments organise action, constrain possibilities, preserve traces, and participate in the ongoing production of cultural experience.



Fig. 28 Ludwig Mies van der Rohe. © 2024 Mies van der Rohe Society.

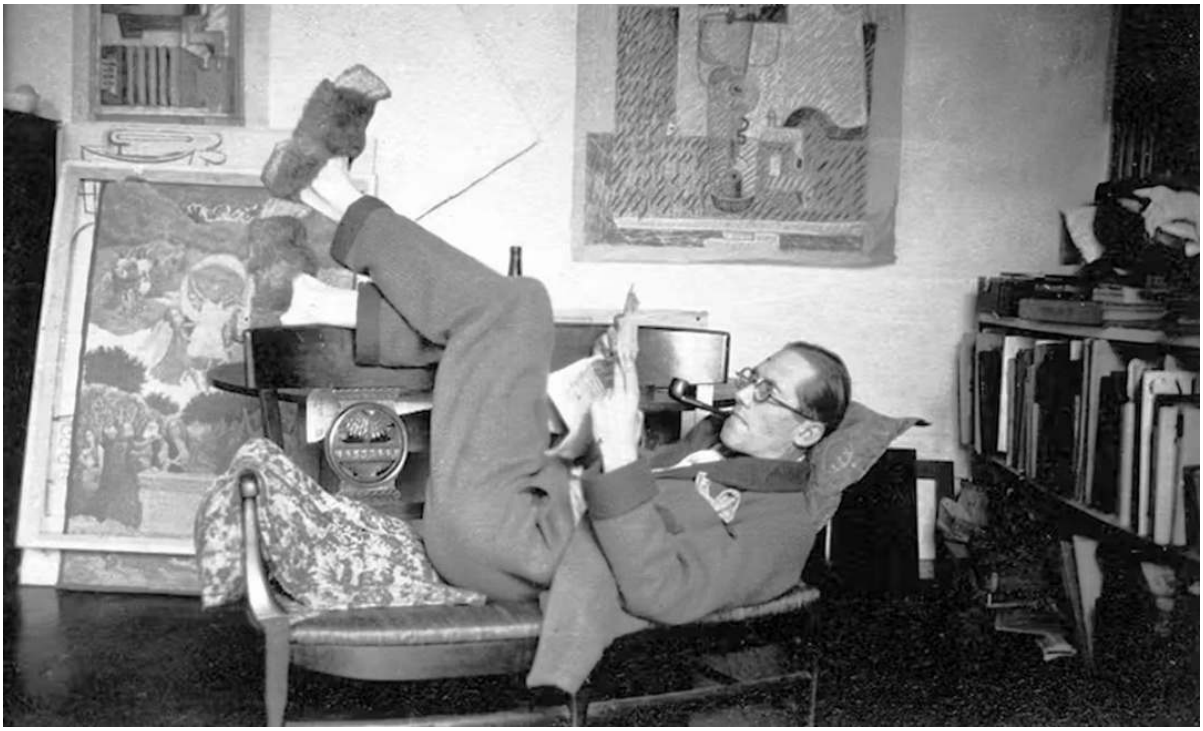

Fig. 29 Le Corbusier in his Paris apartment, 1928. Photograph by unknown author. © FLC/ADAGP. Courtesy of Fondation Le Corbusier.



Fig. 30 Denise Scott Brown and Robert Venturi, 1968. Reciprocal portraits in which each architect photographs the other. Courtesy of Venturi, Scott Brown and Associates, Inc.

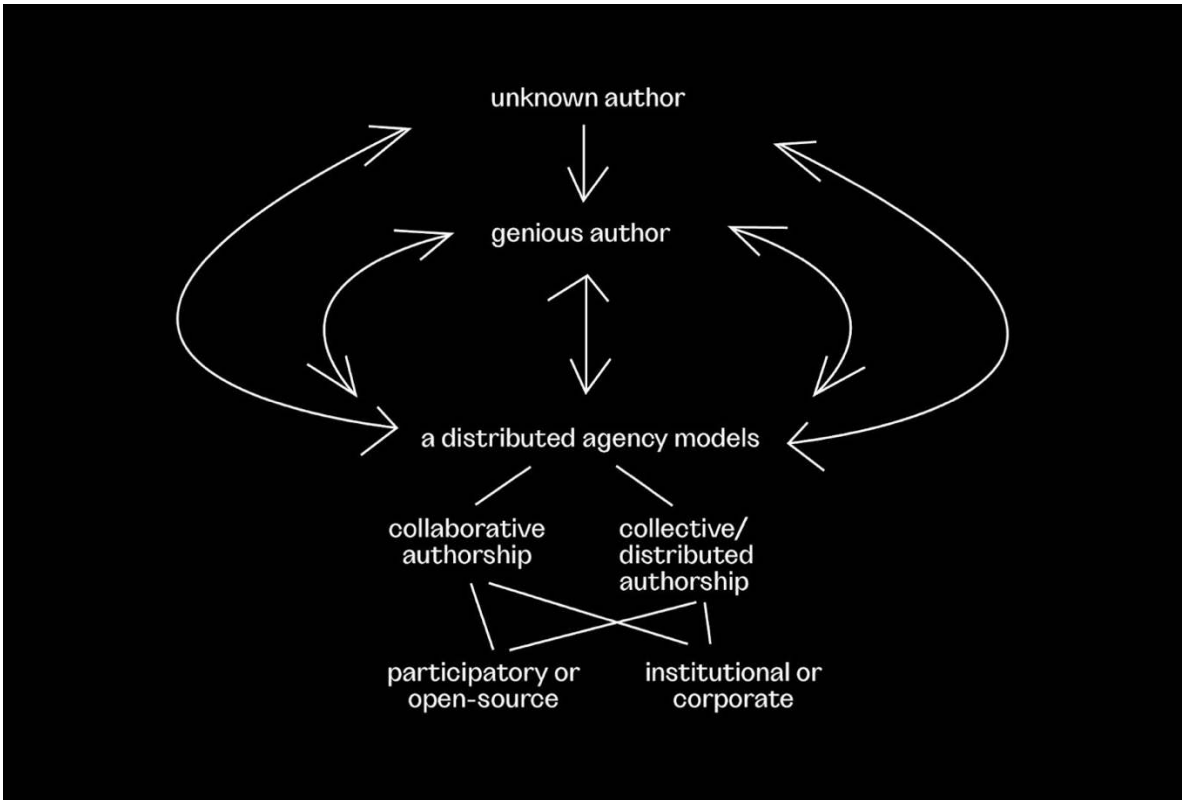

Fig. 31 Diagram of the evolution of architectural authorship. Author's diagram mapping the transformation from singular authorship to distributed, collaborative, and media-mediated forms.

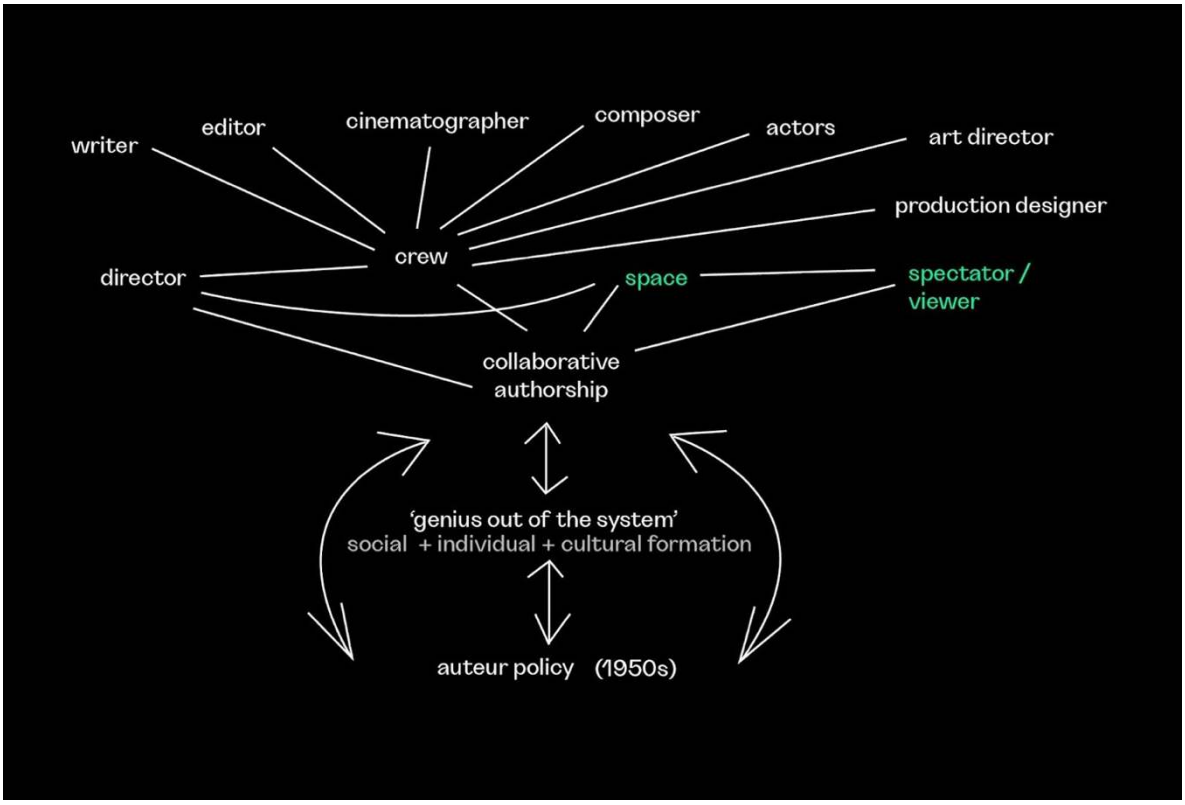

Fig. 32 Diagram of distributed authorship in film. Author's diagram mapping the diffusion of singular authorship across collaborative production, circulation, and reception, foregrounding the transformation of the filmmaker–spectator relationship.

3.9 Conclusion: Toward an Integrated Model of Cinematic Spatiality

This chapter has established *cinematic space as a multilayered and relational construct* produced through the interaction of *film form*, *architectural environment*, and *spectator perception*. Drawing on Gardies' spatial regimes - *cinematographic, diegetic, narrative, and the space of the spectator* - it has demonstrated that cinematic spatiality operates not as a single representational domain but as a *system of interdependent operations* that organise perception, structure action, and activate spatial meaning. Each regime contributes differently to the production and experience of cinematic spatiality: *cinematographic space* defines the architectural and perceptual conditions of viewing; *diegetic space* constructs the spatial world of the film*; narrative space* activates its relational structure through action and dramaturgy; and *the space of the spectator* describes the cognitive and affective processes through which this world is experienced.

Within this framework, *diegetic space* has been identified as the *primary domain for architectural inquiry*, since it is here that built environments become operative as atmospheric, narrative, and perceptual agents. At the same time, the chapter has shown that *cinematic environments are inherently dynamic, assembled from fragments and reconfigured through montage, temporal sequencing, and perceptual synthesis*. This condition has been conceptualised through the notion of *liquid cinematic space*, which foregrounds the variability and instability of spatial organisation within contemporary moving-image environments.

Taken together, these discussions establish *cinematic space as a dynamic spatial field* that is simultaneously *constructed and inferred, material and mediated, experiential and cultural*. The working definition formulated in this chapter positions *cinematic space as the central analytical object* of the dissertation and provides the basis for examining *how architecture operates within moving images* and what roles it assumes.

The analysis has also extended cinematic spatiality to include *questions of agency*. The concept of *auteur space reframes authorship as a distributed spatial condition* rather than an individual attribute, recognising that spatial configurations themselves participate in shaping perception, narrative, and memory. *Operating transversally across spatial regimes*, experiential intensity,

and spatial stability, *auteur space highlights how architectural environments may act as cultural and spatial agents within cinematic systems*.

Together, these insights define cinematic space through three interrelated analytical dimensions: (1) *spatial regime,* (2) e*xperiential intensity*, and (3) *degree of spatial stability*. This *integrated model* provides the *conceptual and methodological framework* through which cinematic environments can be described, compared, and interpreted across different films and spatial conditions. In the analytical chapters that follow, these dimensions are examined through the *cinematic operators that organise spatial experience*, including framing, sequencing, interruption, duration, movement, projection, exposure, and visibility. *Cinematic operators* are understood as the *operative mechanisms through which spatial regimes are constructed*, *experiential intensity is modulated, and degrees of spatial stability are produced*. In this way, the analysis connects the *conceptual framework* developed in this chapter with the formal and perceptual processes through which cinematic space becomes operative.

Having established how *cinematic space* is produced across multiple spatial regimes and how architectural environments participate within it, the dissertation now turns *from definition to operation*. Chapters IV and V identify the principal *cinematic operators in* architecture and through which architecture becomes operative within cinematic space. Chapter VI then develops a taxonomy of the roles architecture assumes - *representational, experiential, speculative, mediated, archival, and political* - while Chapter VII applies this framework to the selected film case studies.

This consolidated understanding provides the *theoretical and methodological foundation* for the analytical work that follows, positioning *cinematic space as an architectural medium* through which spatial experience, cultural meaning, and collective memory are produced and interpreted.

CHAPTER 4 Cinema Beyond Film: Cinematic Spaces

While Chapter III established *cinematic space as a dynamic spatial field* produced through the interaction of film form, perception, and architectural environment, it defined three analytical dimensions - *spatial regime, experiential intensity,* and *degree of spatial stability* - and proposed cinematic operators as the mechanisms through which these conditions are produced. *Cinematic space thus emerged as a conceptual framework for analysing architecture in moving images*.

Building on this framework, this chapter reverses the direction of inquiry, examining architecture itself as a field that actively performs cinematic operations. It investigates how cinematic logics operate within architecture independent of filmic representation. The focus shifts *from cinema as a medium to the cinematic as a spatial condition*: a mode of organising perception, movement, and experience through time.

Rather than treating architecture as an object or image, the chapter approaches it as an operative field structured through sequencing, framing, interruption, atmospheric modulation, and the orchestration of perception - that is, through the activation of the spectator. From this perspective, the *cinematic emerges not through visual resemblance to film but through the temporal organisation of spatial experience*. *Architecture becomes cinematic when it edits perception* - when space unfolds through succession, delay, contrast, and transformation. This approach contributes to architectural research by translating concepts from film theory into an analytical and operative framework for understanding a*rchitecture as a temporal, perceptual, and mediated spatial practice.*

The chapter develops this argument in four steps. First (Section 4.1), a historical genealogy traces proto-cinematic architectural dispositifs, including rotating structures, panoramic environments, and spectacle spaces that organised vision through movement and duration. Second (Section 4.2), the *reciprocal influences between architecture and the cinema of attractions* are examined, situating early film within broader spatial cultures of spectacle. Third (Section 4.3), the *theoretical convergence between cinematic montage and architectural sequence* is developed through the writings of Eisenstein and Moretti, *establishing sequence and the internal void as primary analytical tools*. Fourth (Section 4.4), the chapter analyses a *series of architectural case studies in which cinematic spatiality operates through different*

mechanisms and degrees of authorial control. Section 4.5 then reads these cases comparatively, identifying *recurrent cinematic operators - spatial and perceptual mechanisms through which architecture functions as a time-based medium.*

The chapter concludes by synthesising these operators into an *operative framework*. In doing so, it establishes the cinematic not as a metaphor for architecture, but as a transferable spatial logic that informs both analysis and design. This framework provides the conceptual bridge to the practice-based investigations that follow.

4.1 Architectural Cinematic Constructions: Spectacle Spaces and Rotating Architecture

> "Boredom is a very 19th-century thing. Entertainment is a very 20th-century thing" (Colomina, 2016).

By the late eighteenth century, the Industrial Revolution had radically reshaped the urban landscape, accelerating the emergence of the modern metropolis. As cities expanded in scale, density, and complexity, they increasingly exceeded the limits of direct visual comprehension. Urban space became opaque, layered, and difficult to apprehend as a whole. This condition generated a renewed desire for alternative modes of vision and new viewing aesthetics - spatial devices capable of producing comprehensive, panoramic, and seemingly totalising perspectives from which the city could be rendered intelligible.

Within this context, rotating and kinetic architectural forms emerged as proto-cinematic or hypercinematic spatial constructions, anticipating later moving-image dispositifs by organising vision through movement rather than static observation. As Synne Bull and Dragan Miletic (2011) argue, such architectures did not merely offer views; they produced spatial experiences structured by duration, sequencing, and controlled perception.

Revolving Architecture and the Destabilisation of Fixity

In 'Heaven Can Wait: The Revolving Restaurant as Hypercinema,' Bull and Miletic (2011: 148–149) situate revolving architecture within a longer genealogy of spectacle and immersive

vision. Chad Randl's *Revolving Architecture: A History of Buildings that Rotate, Swivel and Pivot* (2008) traces the origins of rotational architecture back to antiquity, identifying the Domus Aurea (Golden House) of Emperor Nero (AD 64) as the earliest recorded example.

Although this account relies primarily on textual descriptions rather than surviving material evidence, the narrative itself and its symbolic significance are revealing. As reported by Suetonius, the palace's main dining hall was said to revolve "day and night, like the heavens" (Suetonius, cited in Grabar, 1990: 15):

> "He made a palace extending all the way from the Palatine to the Esquiline, which at first he called the House of Passage, but, when it was burned shortly after its completion and rebuilt, the Golden House. [...] There were dining rooms with fretted ceilings of ivory, whose panels could turn and shower down flowers and were fitted with pipes for sprinkling the guests with perfumes. The main banquet hall was circular and constantly revolved day and night, like the heavens."

Whether fully operational or largely symbolic, such accounts demonstrate that rotary motion in architecture has long functioned as a challenge to the conventional assumption of architectural fixity, aligning built space with cosmic, temporal, and perceptual cycles rather than static enclosure.

Since antiquity, the seemingly counterintuitive coupling of movement and stability has continued to evolve, from early mechanical devices such as water wheels and medieval windmills to more complex architectural propositions within twentieth-century avant-garde practice. As Bull and Miletic (2011: 148) observe, rotating buildings historically destabilise "the fundamental idea of buildings' inherent stability," proposing instead architectures that actively reorganise spatial relations and perceptual hierarchies, offering new ways of engaging with the world. Randl (2008: 9) similarly notes that revolving structures "rewrote spatial relationships within buildings and reconfigure views of the world outside," positioning

architecture as a perceptual operator rather than a static container. This logic reappears in early twentieth-century avant-garde architecture, most notably in Vladimir Tatlin's *Monument to the Third International* (1919). Although never realised, Tatlin's project mobilised rotation not as a functional necessity but as a symbolic and perceptual device (see Fig. 33). Its rotating volumes articulated time, ideology, and movement as spatial forces, anticipating later uses of motion[43] as a means of producing visual sensation and experiential spectacle. Interestingly, Edward Dimendberg (1992: 7) also interprets the project as a potential display surface for images and media messages.

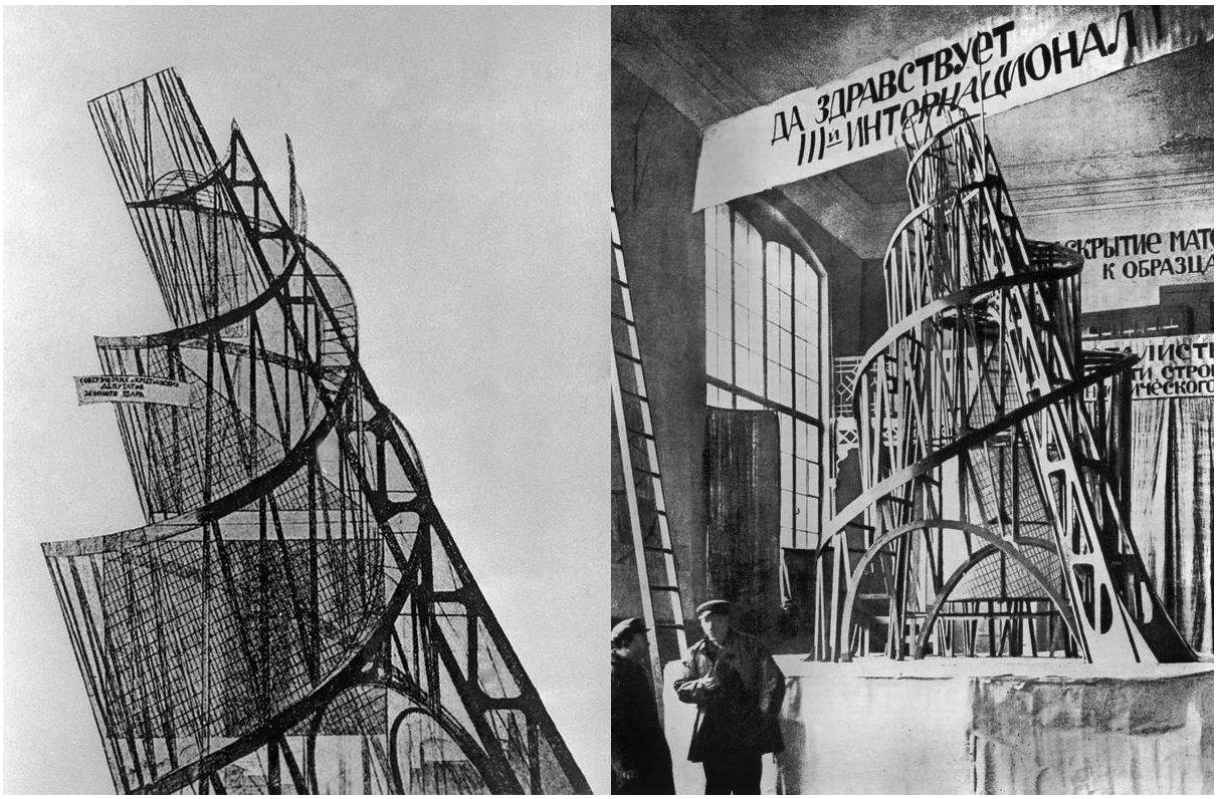

Fig. 33 Vladimir Tatlin, *Monument to the Third International*, 1919–1920. Author's collage composed of a lithograph by Tatlin and a photographic model of the monument.

[43] This broader cultural shift only came fully into focus in the late nineteenth century, with the emergence of industrialized entertainment parks and fairgrounds, where movement became a central instrument for producing spectacle and intensified sensory engagement.

Architecture and Immersive Vision

A parallel ancestor of cinematic spatiality emerges with the panorama, which gained widespread popularity across Europe and the United States from the late eighteenth century onward as a dominant immersive visual medium. The first purpose-built panorama rotunda opened in Leicester Square in 1793, introducing a carefully choreographed spatial sequence: visitors passed through a long, darkened corridor before emerging onto a circular viewing platform surrounded by a continuous 360-degree painted image. Architectural devices concealed the upper and lower edges of the painting, producing a condition of total visual immersion (see Fig. 34).

As Oliver Grau (2003: 70) explains in *Virtual Art: From Illusion to Immersion*, the panorama's central principle was the production of immersive illusion. By illuminating the painted surface so that it appeared to emit light, the panorama established a perceptual model that would later inform cinema, television, and computer-generated imagery.[44] Emerging from the technological development of immersive landscape representation, the panorama evolved into a visual environment that excluded the external world and relied entirely on the *image as the primary spatial condition*. By the 1830s, the incorporation of *faux terrain* extended the image into three-dimensional space, intensifying immersion and dissolving the boundary between representation and environment. The panorama thus evolved from a pictorial device to an architectural environment.

The *moving panorama* - also known as the *pleorama* or *padorama* - *introduced motion as a defining element of spectacle*. Consisting of long painted canvases mounted on rotating cylinders and unrolled before a seated audience - often housed within simulated vehicles such as boats, railway carriages, or wagons - it transformed viewing into a temporal and sequential experience. As Stephen Oettermann (1997) observes, the moving panorama anticipated "the speed of travel which the railroads would soon make a reality," foregrounding mobility, duration, and perceptual flow as central components of spatial experience. At the turn of the twentieth century, this lineage culminated in hybrid dispositifs such as Hugo d'Alesi's

[44] In this context, computer-generated imagery refers to digitally constructed environments rather than recordings of physical reality.

Maréorama[45] - a 360-degree immersive installation (see Fig. 35) – and Raoul Grimoin-Sanson's *Cinéorama*,[46] the first *cinematic panorama*, both presented at the Exposition Universelle in Paris in 1900 (see Fig. 36). By synthesising the immersive traditions of panoramic painting with emerging cinematic technologies, these installations marked a transitional moment between nineteenth-century illusionistic media and twentieth-century moving-image culture.

Section 4.1 examines architectural dispositifs that anticipate cinematic spatiality by organising perception through movement, duration, and controlled sequencing. These constructions prefigure the cinematic operators discussed in Chapter 3, demonstrating that cinematic space can emerge prior to film itself.

[45] For the *Exposition Universelle*, the French graphic designer d'Alesi staged an immersive multi-sensorial spectacle that simulated a steamship voyage across the Mediterranean, traveling from the French port of Villefranche-sur-Mer to Constantinople, then widely understood as the capital of the Orient. As Sofie Deckers observes in her research *Hugo D'Alesi's Maréorama*, the installation combined the logics of commercial mass culture with an explicit political agenda and was deeply embedded in the stereotypical, Western-constructed representations of the Mediterranean region at the time. It stands for an innovative early example of immersive entertainment and sensory simulation, and early form of virtual reality.

[46] Inventor Grimoin-Sanson developed a ten-camera panoramic rig to produce the moving images for the *Cinéorama*, an ancestor of Cinerama, presented at the *Exposition Universelle*. The apparatus employed synchronised cameras with slightly overlapping fields of view, enabling the capture of a continuous 360-degree panorama that simulated a hot-air balloon journey over Paris.

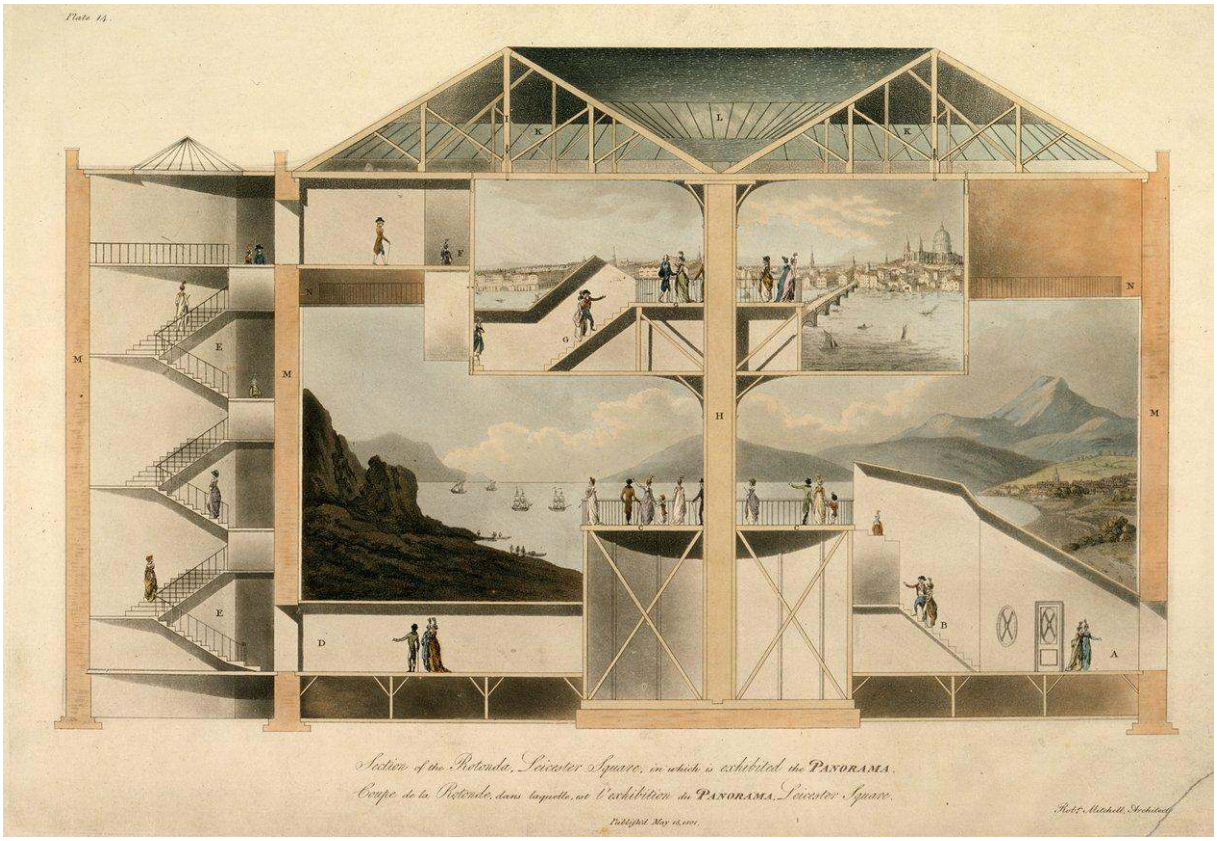

Fig. 34 Panorama building, Leicester Square, London, 1801. Robert Mitchell, cross-section of the building housing the Panorama. Etching and aquatint with hand-colouring. Courtesy of the British Museum.



Fig. 35 Hugo d'Alesi, *Maréorama*, Exposition Universelle, Paris, 1900. Photograph by Sofie Deckers.

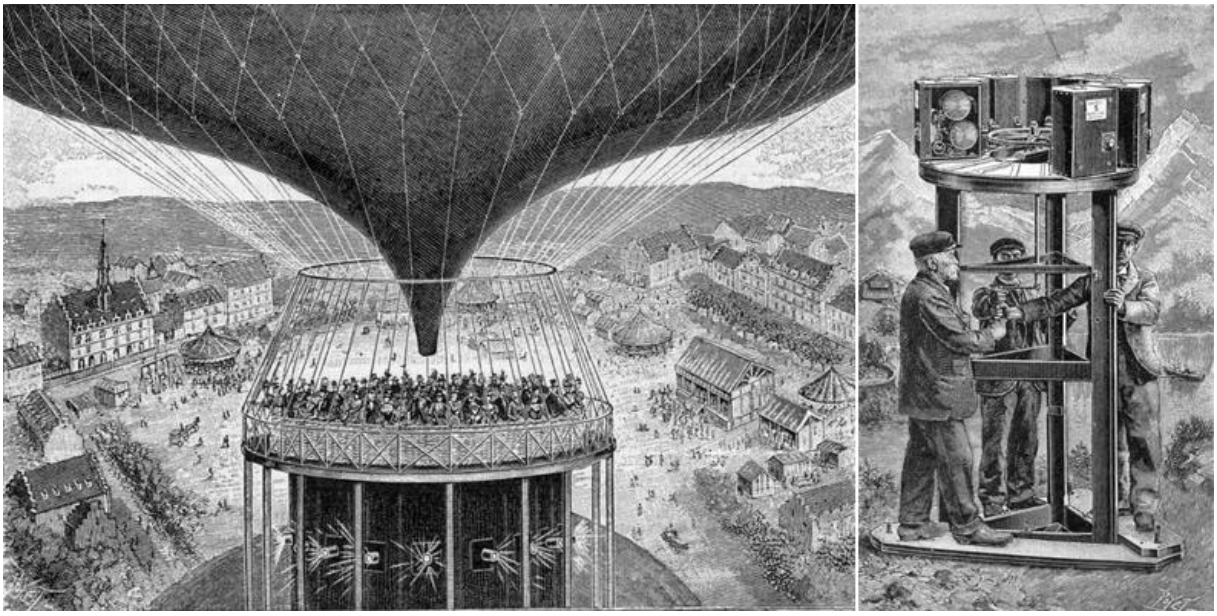

Fig. 36 Cinéorama, Exposition Universelle, Paris, 1900. Illustrations by Raoul Grimoin-Sanson. Author's collage composed of archival illustrations.

4.1.1 The Ferris Wheel as Proto-Cinematic Viewing Apparatus

The Ferris wheel[47] marked a decisive shift in the history of architectural rotation, transforming representational illusion into the mechanised production of movement as a spatial and perceptual phenomenon. Introduced at the 1893 Chicago World's Columbian Exposition, it emerged as the fair's most prominent attraction, both in terms of its monumental scale and its unprecedented commercial success (see Fig. 37). The structure was developed by George Washington Gale Ferris Jr., drawing on William Somers's earlier patent, *The Roundabout* - a large-scale wooden wheel introduced in Atlantic City, New Jersey, in 1891. Inspired in part by the Eiffel Tower, Ferris's iron construction translated rotation into a durable architectural system, consolidating motion as a permanent component of spatial experience rather than as a temporary amusement device.

Although rooted in the pastoral tradition, this mode of viewing underwent significant transformation within modernity. It draws on the history of landscape representation -

[47] The Ferris wheel stands as one of the most emblematic ascensional apparatuses of modernity. Its emergence at the close of the nineteenth century coincided with the expansion of mass tourism, the industrialization of entertainment, and the consolidation of urban spectacle within World's Fairs - most notably the Chicago World's Columbian Exposition of 1983.

particularly prospect painting and its associated aesthetics of overview and distance. Its historical evolution intersects with modernist mythologies of the city and is shaped by technological innovations in ascensional devices such as observation balloons and viewing towers. As Mark Dorrian (2006: 20) notes, the "sense of removal or distance from the city - of being in a separate world" - constitutes a key condition through which, within mass society, the visual field of the city could be transformed into a form of popular entertainment.

The Ferris wheel was thus deeply entangled with the formation of the *cityscape as a consumable visual object*. Its elevated, cyclical motion abstracted the city from everyday experience and presented it as a panoramic spectacle. As Dorrian (2006: 19) observes, the Ferris wheel maintains a distinctive relationship to the city, functioning as one of the modes through which cityscapes are "constituted, presented, disseminated, and potentially challenged." By *rendering the city visible as a totality*, it enabled both visual mastery and critical distance. At the same time, the Ferris wheel functioned as a *hybrid spatial apparatus*. It operated simultaneously as a *vantage point, a kinaesthetic device,* and *a form of optical entertainment* embedded within mass society, shaped by the optical toys and "hypervisual spectacles" of the late nineteenth century (Prodger, 2003, cited in Dorrian, 2006: 19–20). This hybridity rendered the wheel legible across cultural registers: within high-cultural discourse as an elevated observation device - an "observation wheel" - and within popular entertainment as a carnivalesque fairground attraction, or "merry-go-round" (Dorrian, 2006: 28–29).

Rather than merely offering static views, the Ferris wheel structured vision through elevation, mechanical motion, and repetition, situating spectators within a cyclical perceptual regime that anticipates the temporal structure of cinematic spectatorship. *The city, transformed into a sequence of unfolding views*, became legible through duration rather than instant apprehension. This spatial logic would later be consolidated in *revolving towers* and *restaurants*, where architecture itself functions as a moving-image generator, producing what Bull and Miletic (2011: 162) describe as a "moving view"[48] for a seated audience. The logic of cyclical elevation

[48] The term "moving view", as authors suggest, should be understood metaphorically, as it is the restaurant's patrons who are set in motion by the rotating floor rather than the surrounding landscape. The intrinsic, and "quasi-magical," quality of this mode of travel emerges from a cyclical relationship between the viewer and the moving image - a perceptual configuration that closely parallels the cinematic experience.

and sequential viewing established here would be further stabilised in vertical rotating structures.

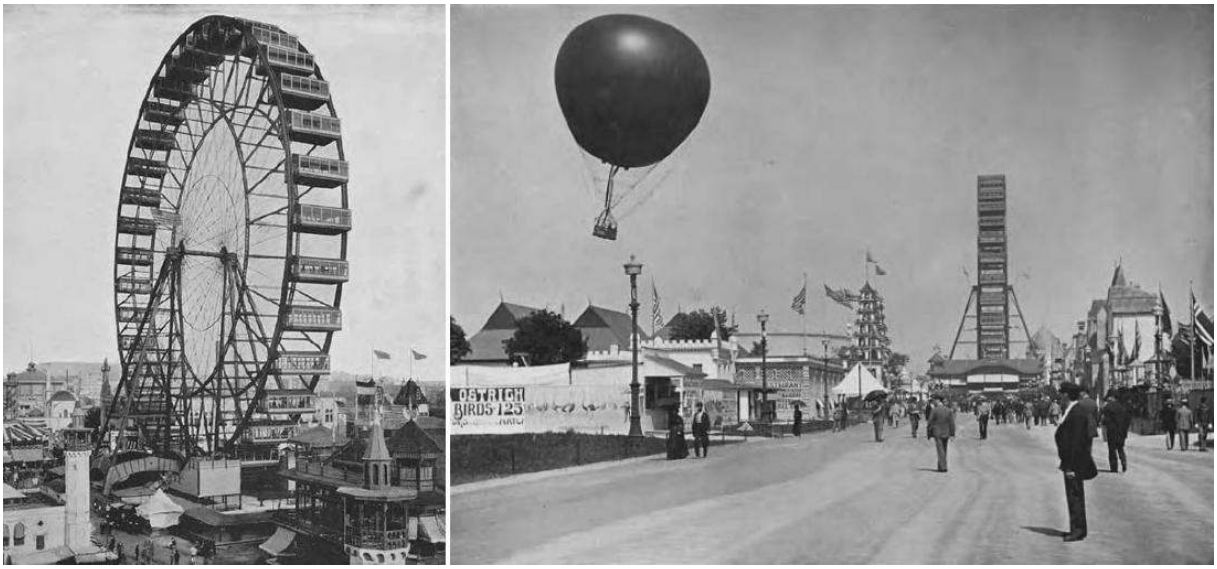

Fig. 37 Ferris wheel, World's Columbian Exposition, Chicago, 1893. Author's collage composed of archival images.

4.1.2 Revolving Towers

Jesse S. Lake was the first to rotate the axis of the wheel by ninety degrees, introducing what is generally regarded as the world's first revolving tower in Atlantic City in 1900. Featuring a rotating platform elevated on a vertical structure, the tower's principal attraction was the production of a "moving view." It thus constitutes a direct architectural ancestor to the contemporary revolving restaurant. As Bull (2013: 10) notes, the tower provided "a mechanised horizontal panoramic view of Atlantic City and the ocean" (see Fig. 38).

Historically, towers have functioned as symbols of technological achievement, civic ambition, and political authority. From the late eighteenth century onward, they increasingly assumed an additional role as *elevated viewing devices*, offering *unobstructed panoramic perspectives* over cities and landscapes. Within the broader context of industrialised amusement parks, fairgrounds and world exhibitions, revolving views and dynamically shifting vantage points became central mechanisms of mass spectatorship and popular visual entertainment.

As Koolhaas (1994: 33) observes, the tower is "an architectural device that provokes self-consciousness, offering that bird's-eye inspection of a common domain that can trigger a

sudden spurt of collective energy and ambition." It also introduces what he describes as an additional direction of escape: mass ascension. In this sense, the revolving tower does not merely extend vision vertically; it organises perception through controlled motion, producing an experience structured by duration, succession, and spatial overview - a heightened awareness of both spatial totality and collective presence.

In the late 1950s, across Europe and the United States, postwar economic expansion and the consolidation of a prosperous middle class fostered a climate of technological optimism and architectural experimentation. Within this context, the integration of revolving restaurants into tower structures emerged as an international phenomenon (Bull and Miletic, 2011: 157). These environments translated rotational movement into a continuous cinematic experience, allowing seated spectators to consume the city as a temporally unfolding panorama.

A decisive technological shift occurred when engineer Fritz Leonhardt challenged prevailing steel-based construction conventions by proposing reinforced concrete for broadcast infrastructure. This intervention led to the construction of the world's first reinforced-concrete telecommunications tower in Stuttgart in 1956, marking a turning point in the structural and formal development of tower architecture and enabling the widespread implementation of revolving restaurant platforms (Bull, 2013: 11).



Fig. 38 Sky Tower, Atlantic City. Photographs by John Margolies. Author's collage composed of images from the John Margolies Roadside America Photograph Archive (1972–2008), Library of Congress, Prints and Photographs Division.

4.1.3 Revolving Restaurants as Hypercinematic Space

> "The view becomes 'a movie' because the context is cinematic and the atmospheric attributes are controlled. In the revolving restaurant, virtuality and reality are one; the window-screen of the revolving view is the agent of reality's metamorphosis into cinema" (Bull and Miletic, 2011: 159).

Within the broader genealogy of rotating and immersive architectures, the revolving restaurant[49] represents one of the *most explicit translations of proto-cinematic logic into architectural form*. Unlike earlier panoramic dispositifs or amusement apparatuses that relied on spectacle and episodic movement, the revolving restaurant integrates motion directly into everyday spatial occupation, embedding cinematic perception within routine acts of dining, dwelling, and leisure.

From a technical perspective, the revolving restaurant may be understood as a form of *kinetic architecture* that emerged within the climate of postwar technological optimism. A critical precursor to this typology can be found in the speculative work of Norman Bel Geddes, whose unrealised *Aërial Restaurant*[50] was conceived for the 1933 Chicago World's Fair, *A Century of Progress*. Envisioned as an elevated revolving dining environment suspended above the city, the project proposed an architecture in which panoramic vision and mechanical motion became central experiential features (see Fig. 39). Although never realised, the project articulated a decisive conceptual shift: architecture was no longer conceived as a static container for social activity but as a spatial apparatus actively producing perception.

Bel Geddes's interest in motion, vision, and futurity was further developed in his design for *Futurama*[51] at the 1939 New York World's Fair. Here, visitors were transported through a vast model landscape by a mechanised seating system, simulating movement through an imagined future city (see Fig. 40). Although not rotational in a literal sense, *Futurama* operationalised a

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[49] Revolving restaurants may be understood as cinematising reality, as virtuality and physical reality converge to produce a hybrid perceptual condition in which mediated vision and embodied experience intersect.

[50] The financial resources allocated to the exposition diminished sharply, and in 1929 the Wall Street Crash abruptly intervened, bringing the project to an abrupt halt.

[51] The concept for *Futurama* was grounded in the idea of "transporting" visitors from the conditions of everyday life, still marked by the Great Depression, into an imagined future shaped by technological progress and the promise of automotive speed. It represented the culmination of his holistic design philosophy, one that deliberately fused architecture with theatrical staging. Within the exhibit, the audience's experience was meticulously choreographed.

cinematic mode of spectatorship, in which architecture choreographed vision, duration, and narrative progression. As Bull and Miletic (2011) note, such fairground environments functioned as spatial scripts, prefiguring later architectural forms that mobilise *motion as a perceptual device*.



Fig. 39 Norman Bel Geddes, *Aërial Restaurant* model, c. 1930. Photograph by Maurice Goldberg. Courtesy of the Edith Lutyens and Norman Bel Geddes Foundation, Harry Ransom Center.



Fig. 40 Norman Bel Geddes, *Futurama* diorama, New York World's Fair, 1939. Author's collage composed of exterior and interior views of the General Motors Building.

The revolving restaurant consolidates these ambitions by transforming the seated spectator into the moving element of the spatial system. As Bull and Miletic (2011: 157) argue, it produces "moving image-views" for a seated audience. Here, the architecture itself rotates, generating a cyclical relationship between viewer and view. The landscape remains fixed, yet *perception is continuously reconfigured through mechanical motion*. This inversion - where the spectator moves while the environment remains still - closely parallels cinematic spectatorship,[52] in which the viewer's body is static while images circulate across the screen.

The first realised example of this typology was the revolving restaurant integrated into the Florianturm, designed by Will Schwarz and completed in 1959 for the Federal Horticultural Exhibition in Dortmund. This project marked a decisive transition from speculative or exhibition contexts to permanent civic infrastructure. Rotation was no longer an exceptional attraction but a *continuous and regulated spatial condition* embedded within everyday use.

This logic was further amplified with the construction of the *Space Needle*,[53] designed by John Graham for the 1962 Seattle World's Fair, *Man in the Space Age* (see Fig. 41). Combining elevation, rotation, and panoramic vision within a single iconic structure, the Space Needle transformed the city into a continuously unfolding visual field, aligning architectural experience with narratives of technological progress and futurity. Although often incorrectly identified as the first revolving restaurant, its significance lies less in chronological priority than in its role in *stabilising hypercinematic perception as a mass cultural experience* (Bull and Miletic, 2011: 150). In these structures, architecture functions not merely as a setting for vision but as a cinematic apparatus: it sequences perception, regulates duration, and produces spatial meaning through controlled movement. The revolving restaurant thus exemplifies what Bull and Miletic describe as *hypercinema* - a spatial condition in which architecture assumes functions traditionally associated with film, including framing, montage, and temporal orchestration. Reality is staged *as if*[54] it were cinematic (Bull, 2013: 18).

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[52] The panoramic view unfolds as a continuous journey, generating the sensation of travel without a fixed destination and thereby "staging" reality as a perceptual experience.

[53] Panoramic view from the Space Needle, Seattle. Available at: https://www.spaceneedle.com/webcam (Accessed: 7 January 2026).

[54] The surrounding urban or natural environment is transformed into an image, edited through rotation, duration, and shifting viewpoint, converting everyday perception into a film-like experience without the use of screens, projections, or cameras. This condition closely aligns with notions of expanded cinema and *cinéma trouvé*, in which cinema arises from spatial and perceptual configurations rather than from the conventional cinematic apparatus itself.



Fig. 41 Space Needle, Seattle. Author's collage composed of a photograph by Lexi Laginess and an image of the view from the Space Needle sourced from SeattleBloggers.com.

At the same time, this hypercinematic condition[55] carries ideological implications. By offering a seemingly totalising and uninterrupted view, revolving restaurants produce an illusion of visual mastery and omniscience, echoing earlier panoramic dispositifs and their promise of comprehensive spatial knowledge. Yet this continuity is mechanically produced, cyclical, and carefully regulated. The experience therefore reveals the *constructed nature of cinematic perception* and exposes architecture's capacity not only to enable vision but also to discipline and structure spectatorship.

4.1.4 The Phenomenon of *Cinéma Trouvé*

> "The cinema out-of-the-cinema experience that makes up *cinéma trouvé* therefore, is interpreted as an inverted cinematic experience, i.e. the physical reality is experienced as cinema on the basis of previous experiences of normative cinema" Bull (2013: 16).

[55] The revolving restaurant relates to cinema both affectively - through embodied, physical experience - and historically, through its architectural and perceptual affinities with pre-cinematic devices. In this sense, it most closely aligns with immersive media forms, functioning as a vision machine and pictorial apparatus comparable to cinema and its pre-cinematic forms.

In *Heaven Can Wait: The Revolving Restaurant as Cinéma Trouvé*, Bull (2013: 16–17) introduces the concept of *cinéma trouvé* as an analytical framework for understanding architectural situations that are experienced as implicitly cinematic. She situates the notion within what Pavle Levi (2012: 42–43) describes as "retrograde remediation,"[56] - the process through which the spectator's prior experience of normative cinema shapes the perception of non-cinematic environments. This process is linked to the broader condition of the "general cinefication" of everyday life that intensified after the 1950s. Within this framework, the panoramic view offered by the revolving restaurant does not merely reference or resemble filmic experience; it is actively interpreted through cinematic memory.

Bull explicitly relates *cinéma trouvé* to Marcel Duchamp's concept of the *objet trouvé*, insofar as both operate through contextual displacement. Yet the mechanism differs significantly. Rather than relocating an object into a new context, *cinéma trouvé* involves a displacement of perception: the spectator's mode of seeing shifts from an everyday spatial register to a cinematic one. As Bull observes, the phenomenon occurs when "cinematic and physical realities couple into an indistinguishable perceptual mode" (Bull, 2013: 16).

To account for this perceptual transformation, Bull draws on Wolfgang Schivelbusch's (1986) notion of panoramic perception, as well as cinematic paradigms of motion such as the phantom ride, the road movie, and simulation-based media. *Cinéma trouvé* emerges at the point where physical movement, visual continuity, and duration reproduce conditions associated with cinematic spectatorship. The resulting "cinema-outside-the-cinema" experience may therefore be understood as an *inverted cinematic condition*, in which physical reality is apprehended *as* if it were film, mediated through the spectator's accumulated encounters with filmic forms.

This perceptual shift is triggered by specific architectural and infrastructural dispositifs - revolving restaurants, elevators, escalators, moving walkways, and other mechanisms that organise vision through controlled motion. In this sense, *cinéma trouvé* does not displace cinema as an object; rather, it activates cinema as a perceptual framework embedded in the spectator. The experience depends on *retrograde remediation* - that is, on cinematic memory sedimented through prior viewing - to render everyday space experientially cinematic.

[56] Retrograde remediation designates instances in which an older medium seeks to adapt or respond to a newer medium, yet remains structurally incapable of fully assimilating the features that make the newer medium unique, due to inherent practical, material, or technological limitations.

Within the context of this dissertation, *cinéma trouvé* demonstrates that the cinematic in architecture may operate without direct reference to film. Architectural environments become cinematic when they organise perception through movement, duration, and visual sequencing in ways that resonate with learned cinematic modes of seeing. The emergence of *cinéma trouvé* suggests a crucial reversal: cinematic perception no longer depends on film but on the spectator's accumulated visual memory.

4.1.5 Spectacle and Critique: Gorky and the Limits of Immersive Vision

> "The city, magic and fantastic from afar, now appears an absurd jumble of straight lines of wood, a cheap, hastily constructed toyhouse for the amusement of children" (Gorky, 1907:2).

The ambivalence of spectacle is powerfully articulated in Maxim Gorky's critical account of Coney Island, often referred to as *Boredom*, published in *The Independent* in 1907. While initially acknowledging the sensory intensity and technological ingenuity of the amusement landscape, Gorky ultimately condemns it as an environment of artificial excess and perceptual exhaustion. What troubles him is not spectacle itself, but its capacity to overwhelm attention and produce a numbing form of boredom - one that replaces engagement with distraction and sensory stimulation with fatigue. As he observes, this condition "deafens their ears and blinds their eyes" (Gorky, 1907: 2).

For Gorky, the amusement park represents a space of total artifice, in which natural experience is displaced by an all-encompassing culture of illusion. His description of Coney Island as a

"cheap, hastily constructed toyhouse" reveals the ideological dimension of spectacle as a mechanism of pacification within capitalist modernity. Rather than enriching perception, the environment produces saturation, exhausting rather than expanding sensory and cognitive

experience. In this sense, Coney Island operates not merely as entertainment infrastructure but as a spatial manifestation of broader socio-economic and cultural conditions.[57]

Rem Koolhaas later reinterprets this condition within what he describes as a "collective unconscious," in which Coney Island becomes "the final resting place of futuristic fragments, mechanical flotsam and technological litter" (Koolhaas, 1994: 33). For Koolhaas, the excess of the amusement landscape is not accidental but structural. To survive as a site of contrast within the emerging metropolis, Coney Island was compelled to intensify artificiality rather than escape it, producing what he terms a "Super-Natural" environment that amplified, rather than alleviated, the pressures of urban modernity.

Within this context, devices such as the Ferris wheel become emblematic of a broader perceptual regime in which immersive visual environments privilege sensation over depth and cyclical stimulation over sustained attention. Continuous rotation and repetitive viewing risk exhausting perception rather than enriching it, reinforcing Gorky's concern that spectacle overwhelms rather than engages. At the same time, this very condition renders such architectures analytically significant. As environments structured by *mechanical motion, controlled vision, and temporal sequencing*, they prefigure the perceptual organisation later consolidated by cinema. They demonstrate how *architecture can function as a spatial apparatus for the production of images, affects, and time-based experience*.

Gorky's critique culminates in a striking imaginary gesture: a desire for a purifying fire that would erase the amusement landscape and restore a more meaningful relation to nature and experience. "The soul is seized with a desire for a living, beautiful fire," he writes, "which should free the people from the slavery of a varied boredom" (Gorky, 1907: 2). This image proved uncannily prophetic (see Fig. 42). As Koolhaas recounts, in May 1911 an electrical failure at Dreamland's *End of the World* attraction triggered a fire that, intensified by strong coastal winds, destroyed the park almost entirely (Koolhaas, 1994: 76).

[57] This critique is directed at American capitalism and its capacity to exhaust, rather than enrich, human experience.



Fig. 42 Luna Park fire, Coney Island, Brooklyn, 1911. Author's collage combining a photograph from the Wilma Wilcox Bequest (1993) with a photograph from the George Grantham Bain Collection, Library of Congress.

4.1.6 Influences between Architecture and Cinema of Attractions

Tom Gunning's concept of the *cinema of attractions* provides a key theoretical framework for understanding the reciprocal relationship between architectural spectacle environments and early film. Introduced to describe the perceptual logic of pre-classical cinema, the term refers to a mode of visual presentation designed to provoke attention, astonishment, and sensory impact rather than sustained narrative immersion (Gunning, 2006). Early cinema shared strong affinities with contemporary amusement landscapes such as Coney Island - spaces organised around novelty, shock, and perceptual stimulation. These environments sought to thrill, disorient, and engage spectators through controlled sensory excess, establishing experiential conditions that would shape the emerging language of film.

This framework is particularly productive for examining the shared exchange between architecture and cinema. On the one hand, spectacular architectural environments informed cinematic strategies of display, illusion, and perceptual control. On the other hand, early film translated theatrical scenography and spatial illusion into a temporal medium, establishing visual regimes that would later influence architectural thinking. A paradigmatic example of this translation can be found in the work of Georges Méliès, whose *A Trip to the Moon* (*Le Voyage dans la lune*, 1902) transforms theatrical stagecraft, architectural set design, and spectacular *tableaux* into cinematic form.

In Gunning's formulation (2006b: 381–383), early cinema was not governed primarily by narrative development that would later dominate the medium, but by what Fernand Léger described as the medium's fundamental capacity *to show*. Narrative, where present, functioned largely as a minimal framework for the presentation of visual attractions. Méliès himself confirmed this logic reflecting on his working method, noting that the scenario served merely as a pretext for stage effects, tricks, and carefully composed visual *tableaux* (Méliès, 1962, cited in Gunning, 2006b: 382). Rather than anticipating classical storytelling, such films operated as sequences of spatial spectacles organised around transformation, appearance, and visual surprise.

Thierry Lefebvre (2011) further complicates reductive readings of Méliès's work by demonstrating that *A Trip to the Moon* cannot be understood as a straightforward adaptation of literary sources.[58] Instead, the film emerges as a genuinely *composite work*, drawing on a wide range of cultural sources circulating at the turn of the twentieth century. Imagined lunar voyages appeared not only in literature but also in scientific lectures, magic lantern shows, theatrical productions, and fairground attractions. Lefebvre highlights the film's affinities with Frederic Thompson's cyclorama *A Trip to the Moon*, later installed at Coney Island as part of Luna Park,[59] as well as with Jacques Offenbach's operetta *Le Voyage dans la lune*.[60] Specific elements of Méliès *mise-en-scène*[61] - including the umbrellas carried by the lunar travellers - can be traced to these theatrical and spectacular contexts (see Fig. 43). The film thus condenses the visual culture of exhibition, performance, and popular entertainment into a cinematic assemblage.

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[58] The film should be understood not as a direct adaptation of Jules Verne's *From the Earth to the Moon* and *Around the Moon*, nor as a simple synthesis with H. G. Wells's *The First Men in the Moon* (1901), as suggested by Georges Sadoul, but as a projective recomposition of early science-fiction motifs, in which literary sources function as triggers for cinematic spatial invention rather than narrative fidelity.

[59] Originally designed as an amusement attraction for the Pan-American Exposition (Buffalo, 1901), reflecting early cinema's close association with exhibition culture and popular spectacle.

[60] The work can be understood as an unauthorised parody drawing loosely on motifs from Jules Verne's novels.

[61] *Mise-en-scène* (from the French *mettre en scène*, "to stage" or "to direct") is a term of theatrical origin referring to the arrangement and movement of performers and the placement of scenic elements in accordance with a director's vision. In film, *mise-en-scène* denotes a comparable organisation of bodies, objects, light, and space as it appears within the camera frame, independent of the technical process of filming itself. As defined by the *Merriam-Webster Dictionary*, *mise-en-scène* refers to "the action of putting onto the stage," "the arrangement of actors and scenery on a stage for a theatrical production," and, more broadly, "the physical setting of an action" (Merriam-Webster, 2025).



Fig. 43 Film still from *A Trip to the Moon* (1902), directed by Georges Méliès. Chorus girls costumed as marines, foregrounding the performative construction and ideological emptiness of imperial spectacle.



Fig. 44 Influences on *A Trip to the Moon* (1902). Author's collage combining images of possible influences with comparative film stills.

This hybrid genealogy is reflected in the film's spatial organisation. As Matthew Solomon (2011) observes, in essay 'A Trip to the Fair; or, Moon-Walking in Space,'[62] the narrative unfolds not as a continuous spatial journey but as a succession of discrete episodes. Although the protagonists appear to travel, their movement does not produce geographical continuity; instead, they pass through a sequence of discrete attractions (see Fig. 44), pausing at successive *tableaux* much like visitors navigating a world exposition. Solomon relates this structure to the spatial logic of contemporary fairs such as the Pan-American Exposition (Buffalo, 1901) and the Exposition Universelle (Paris, 1900), with which Méliès was directly familiar, having filmed numerous nonfiction works on its grounds.

Film historian Jean Mitry characterises this mode as fundamentally theatrical using expression "theatricality," lacking the spatial continuity - editing and montage - associated with later narrative cinema. In 'Shooting into Outer Space: Reframing Modern Vision,' Gunning (2011), however, reframes this condition by situating Méliès within a broader regime of what he terms *modern vision*[63] - an expanded perceptual field shaped by technological mediation. From this perspective, the film's discontinuity does not represent a technical limitation but reflects a cultural environment in which perception itself is organised around spectacle, fragmentation, and visual transformation.

The spatiality of *A Trip to the Moon* therefore occupies an intermediate condition—neither fully theatrical nor fully cinematic in the classical sense, but structured as an assemblage of attractions. This condition remains constitutively unresolved, suspended between stage, attraction, and cinematic space. This *collage-like* spatial organisation in which multiple representational modes coexist and compete, mirrors the experiential logic of amusement parks and exhibition landscapes, where movement unfolds through a sequence of staged environments rather than within a continuous spatial field (Gunning, 2006).

[62] Solomon reads the film as shifting from a specific episode of colonial rivalry toward a broader, historically grounded engagement with Western imperial ambition. Within this framework, fantasy and spectacle function not as escapism but as mechanisms for refracting and reworking contemporary geopolitical anxieties through cinematic imagination.

[63] Cinema, through its capacity to overcome the limits of space, time, and gravity, emerges as a paradigmatic expression of modern vision, with early films explicitly foregrounding the new perceptual possibilities enabled by the medium.

From an architectural perspective, the significance of the cinema of attractions lies precisely in this operational structure. Both fairground environments and early film organise experience through episodic succession, visual framing, controlled movement, and perceptual shocks. Space is not presented as a unified whole but as a series of discrete situations linked through transition and anticipation. Rather than continuous enclosure, what emerges is a spatial logic of accumulation, sequencing, and attention management.

Understanding the cinema of attractions therefore clarifies how architecture and early film co-evolved within a shared *cultural regime of sensory intensification and controlled perception.* Both function as *technologies of attention* - devices that organise movement, vision, and time in order to structure experience. This attraction-based organisation marks a critical threshold: once spectacle is arranged through ordered succession, spatial experience becomes explicitly temporal. The following section examines how this temporal logic of sequence can be translated into architectural design as an operative principle. The cinema of attractions should therefore be understood not only as a filmic mode but as part of a broader spatial culture of spectacle linking architecture, exhibition design, and moving images.

4.2 The Architectural Potential of Cinematic Sequencing

As discussed in Chapter II, Eisenstein's essay 'Montage and Architecture'[64] constitutes a seminal contribution to the understanding of montage as both a compositional and perceptual method with direct relevance for architectural thinking. In this text, Eisenstein proposes that architectural space can be understood and composed through the logic of montage: as an ordered progression of spatial perceptions unfolding in time. Rather than being apprehended instantaneously, space is constructed sequentially through bodily movement. Architectural experience thus emerges as a temporal phenomenon shaped by the choreography of perception rather than by static geometric relations alone. *Montage*, in this formulation, becomes a *conceptual tool for articulating architecture as a dynamic experiential process*.

[64] Written between 1937 and 1940 and published posthumously. Structured into several sections, the essay foregrounds the architectural potential of cinematic sequencing.

Despite its theoretical significance, Eisenstein's extended analysis of Gian Lorenzo Bernini's Basilica of Saint Peter in Rome (1623–1634) has remained marginal within architectural discourse. As Stierli (2018) observes, this neglect is partly due to the ambiguous disciplinary position of Eisenstein's argument. Yve-Alain Bois (1989: 115)[65] criticises the analysis for approaching the basilica less as a spatial system than as a sequence of framed visual impressions around its sculptural form, thereby privileging cinematic perception over architectural structure: "disappointing from an architectural point of view." Similarly, Bruno (2018: 68) argues that Eisenstein's concept of *cinematism* ultimately constrains architecture within the logic of visual representation. Although he seeks to address architecture as a spatial experience, his method remains grounded in the two-dimensional regime of the frame,[66] subordinating architectural movement to a sequence governed by images rather than allowing it to emerge from the material and volumetric properties of space itself - spatial agency.

At the same time, this limitation reveals the productive tension at the core of Eisenstein's project. In Manfredo Tafuri's reading (1987),[67] montage is no longer understood merely as an editing technique but as the structural principle of perception—the "law of the structure of the object." Central to this formulation is the *activation of the spectator*: Eisenstein's concept of *intellectual montage* engages viewers in the *cognitive construction of meaning* through discontinuity, contrast, and association. A clear parallel emerges here with *sequential architecture*, which likewise requires its users to assemble spatial understanding through movement, memory, and perceptual inference. What attracts Eisenstein to architecture, in this sense, is its capacity to function as an "extreme event" capable of producing cognitive and perceptual engagement through conflict, discontinuity, and experiential intensity.[68]

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[65] In the introduction to Eisenstein's essay in *Assemblage* No. 10. 1989.

[66] The *frame* is understood as the camera's visual field, delimiting and organising what is rendered visible within the image.

[67] Eisenstein's method of analysis constitutes a specific critical technique grounded in what he describes as an "explosion" or "ecstatic transfiguration." This approach is examined by Tafuri in his reading of Eisenstein's essay 'Piranesi or the Fluidity of Forms,' written in 1946–1947, shortly before the director's death, and devoted to Giovanni Battista Piranesi's *Carceri*. Tafuri argues that it is precisely the collision between the laws governing the structure of the organism and the disintegration of its individual formal elements that Eisenstein precipitates through this imaginary "explosion."

[68] Nevertheless, Stierli (2018: 193) characterises this as a patronising view of the audience, in which spectators' emotional responses are calculated in advance according to the author's intentions. From this perspective, claims regarding the activation of the spectator - particularly notions of her or his (free) participation - require careful critical consideration.

Eisenstein's formulation marks a significant shift in architectural thought. Space is no longer conceived as a fixed geometric entity but as a dynamic temporal sequence structured through bodily movement and perceptual change. As Carla Molinari (2021) notes, this understanding anticipates later spatial theories and invites comparison with Luigi Walter Moretti's essay 'Structures and Sequences of Spaces' (*Strutture e Sequenze di Spazi*) (1952), published in *Spazio* no. 7, Rome[69] (see Fig. 45,). While Eisenstein develops sequence through montage and the organisation of images in space and time, Moretti translates the concept into a method for analysing and designing three-dimensional spatial systems.

Molinari (2021) identifies important convergences between the two approaches. In both cases, spatial meaning is understood as a mental and perceptual construct produced through movement and cognitive engagement, rather than through formal composition alone. Sequence operates not simply as a geometric ordering but as an experiential structure emerging from the interaction between body, perception, and environment. This parallel situates both authors within a broader shift from visual representation toward embodied spatial cognition.[70]

As outlined in Chapter II, Eisenstein's ideas have exerted a sustained influence on architectural discourse, informing the work of figures such as Le Corbusier, Tschumi, Tafuri, and Anthony Vidler. Stierli's analysis of *Embodied Spectatorship* (2018: 181–227), further consolidates montage as a critical framework for examining the intersections of architecture, cinema, and urban form, while acknowledging the limitations of Eisenstein's image-based conception of space.

Taken together, Eisenstein's 'Montage and Architecture*'* and Moretti's 'Structures and Sequences of Spaces*'* can be understood as foundational texts for a sequential approach to architecture. Despite operating within different representational regimes, both articulate space

[69] *Spazio, Rassegna delle Arti e dell'Architettura* was a journal conceived, founded, edited, designed, and printed by Moretti between 1950 and 1953. Across its seven issues - culminating in *Spazio*, no. 7 (December 1952–April 1953), Rome - the publication functioned as a short-lived yet sharp and radical cultural platform, operating primarily as a site of experimentation that brought together architectural theory, artistic discourse, and graphic practice within a highly compressed and rigorous format.

[70] This refers to the visual and spatial properties of architecture, including its formal, compositional, and perceptual dimensions.

as an experiential construct constituted through movement, perception, and temporal succession. This shared emphasis establishes a conceptual framework for understanding architectural space as a time-based medium organised through sequence - an understanding that underpins the analytical trajectory of this chapter and prepares the discussion of *spatial sequencing as an operative design principle* in the sections that follow, translating temporal montage into spatial experience.



Fig. 45 Covers of *Spazio* (1950–1953), designed and edited by Luigi Moretti. Images sourced from Spazio Milano.

4.2.1 Moretti's Internal and Empty Spaces of Architecture

> "If in a work of architecture every expressive side […] is linked in a coordinated way to the others […] it seems legitimate […] to take one aspect in isolation […] I am referring to the internal and empty space of a building" (Moretti, 1952: 1–2).

In his essay 'Structures and Sequences of Spaces*'* (1952), Moretti identifies the *internal* and *empty space* of architecture - the void - as a primary expressive and analytical category. Rather than treating *internal space* as a residual condition produced by enclosing surfaces, Moretti understands it as a *positive architectural substance*: a spatial field to be shaped, articulated, and composed through volumes and surfaces. The *void* operates as a negative counterpart to built form, yet possesses an autonomous presence capable of expressing the overall structure and character of a building. For Moretti, this conception of space is not an abstract formal problem but a perceptual and experiential one. Architectural understanding emerges through the way internal volumes are encountered, related, and transformed through movement. Historically, he argues, the development of architecture has been inseparable from the organisation and resolution of internal spatial sequences (Moretti, 1952: 3). The significance of architecture therefore lies not only in the form of individual spaces but in the *experiential relations* - the emotional tendencies - established between them, through their sequencing.

Although a building expresses itself through multiple interdependent aspects - materiality, structure, light, geometry, and surface - Moretti proposes *isolating internal space* as an analytical lens. This isolation does not deny the interrelation of elements; rather, it allows spatial experience to be examined as a structured system. As Andreea Mihaela Chircă (2024) notes, the key principle underlying Moretti's approach is the understanding of space as a relational *structure* and *system* organised through variation and interaction. Within this framework, Moretti identifies four fundamental qualities[71] through which *internal volumes* and *empty spaces* may be analysed and sequenced:[72] *geometric shape* (simple or complex form - configuration); *dimension* (absolute spatial scale - size of the volume); *intensity* (the quantity

[71] Moretti sought to identify spatial sequences through their differences, focusing in particular on the junctions and intermediary spaces between volumes in order to understand how these elements enter into compositional relationships with one another.

[72] Moretti established both a conceptual vocabulary and a set of operative criteria for the analysis of architectural space.

and distribution of light) and *'pressure' or 'energy charge'* (the perceived spatial tension produced by the proximity and configuration of enclosing masses)[73]

This final quality introduces a dynamic understanding of space. Moretti (1952: 4) compares spatial pressure to variations within a moving fluid or to the effects of invisible force fields, suggesting that *internal space operates as an energetic environment* rather than a neutral container. Spatial experience is therefore shaped not only by geometry but by perceived gradients of compression, expansion, illumination, and release. Architectural space is thus conceived as a dynamic and affective process. Sequence emerges from the controlled variation of these qualities. Architectural experience unfolds through contrasts in scale, form, light, and spatial tension, producing perceptual and emotional modulation as the body moves through the building. Sequence thus emerges from variation and contrast. What matters is not repetition but differentiation: the *transformation of the void over time*. As Molinari (2018: 898) observes, Moretti's primary concern is the experiential effect generated by the changing character of space as it intervenes in perception during movement. Moretti (1952) proposes sequence as both a method for designing and representing three-dimensional architectural space. From this perspective, the *void functions as an active agent* in spatial cognition - a dynamic field that structures attention, anticipation, and memory. To invoke Emil Kaufmann's (1952: 492) formulation, the void functions as the negative of everything - a specular value capable of summarising spatial effects through contrast and opposition. Spatial meaning is produced through succession rather than simultaneity, aligning architectural experience with a temporal logic comparable to montage.

Moretti's (1952: 6) historical analyses[74] emphasise this sequential organisation. He identifies particularly complex spatial systems in Roman architecture, especially in the great thermae of Titus, Agrippa, Diocletian, and Caracalla, where multiple volumes and alternative routes generate rich perceptual variability. In later examples, Moretti (1952: 10-11) distinguishes different types of sequence, such as Andrea Palladio's Villa Rotonda (1566-1567) in Verona (see Fig. 46), demonstrating sequences based on progressive changes in scale, while projects

[73] Moretti also foregrounds the liminal spaces between volumes, considering them as operative zones that mediate spatial sequence and perception.

[74] Moretti argues that Greek architecture did not develop interior spaces of the scale or spatial significance later achieved in Roman architecture (Moretti, 1952).

such as Palazzo Thiene in Vicenza (see Fig. 47) rely on simultaneous variation in both form and dimension. In each case, spatial intensity and experiential modulation arises from calibrated differences between successive volumes.

Read in relation to the present study, Moretti's work provides a crucial *bridge between cinematic montage and architectural design*. By defining space as an experiential structure produced through variation, contrast, and movement, he establishes a methodological foundation for understanding *architecture as a time-based medium*. *Sequence*, in this sense, operates as a *cinematic principle translated into spatial form*: the organisation of perception through the temporal unfolding of differentiated environments.



Fig. 46 Luigi Moretti, spatial studies. Author's collage composed of a photograph of the interior of Villa Capra (La Rotonda) by Gunnar Ridderström and Luigi Moretti's model of interior voids. © Courtesy of Centro Archivi MAXXI Architettura.

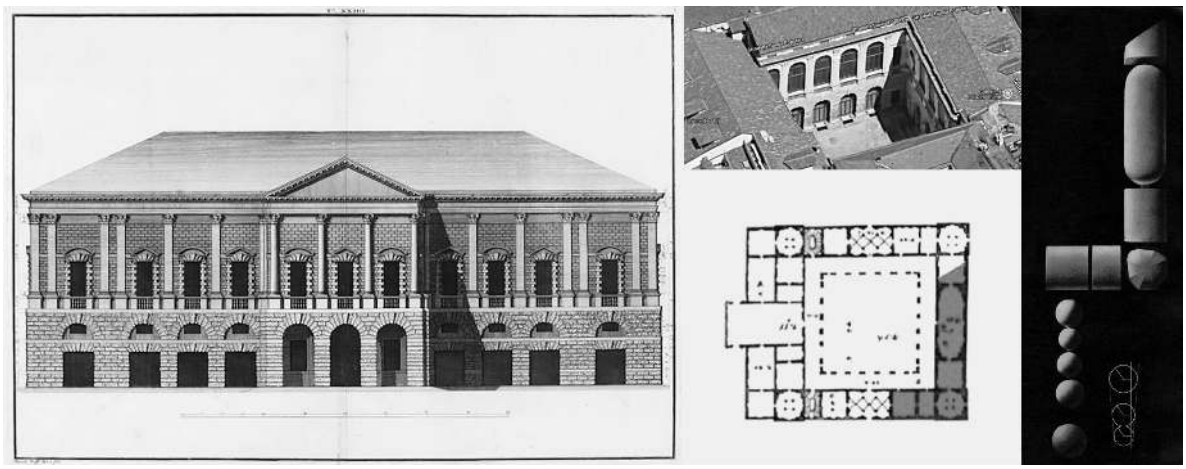

Fig. 47 Luigi Moretti, spatial studies. Author's collage composed of a façade drawing of Palazzo Thiene, Vicenza (© Palladio Museum), a Google Maps site view, and Luigi Moretti's model of interior voids. © Courtesy of Centro Archivi MAXXI Architettura.

4.2.2 The Sequential Space of Saint Peter's Basilica

Among the examples discussed by Moretti, Saint Peter's Basilica in Rome represents one of the most complex and accomplished articulations of *internal spatial sequence*. Developed through successive interventions by Donato Bramante, Raphael, Giuliano da Sangallo, Michelangelo, and Carlo Maderno, the basilica exemplifies what Moretti describes as a *cumulative spatial construction*, in which architectural history can be read as a *progressive transformation of internal volumes*. As he observes, "the history of the walls of St Peter's is the story of the conquest of its internal spaces" (Moretti, 1952: 12).

Significantly, the principal spatial sequence unfolds in a direction that runs counter to the building's chronological development. The visitor moves through a spatial immersion that effectively travels backward through historical layers, from the later Baroque interventions toward Bramante's centralised conception. This progression produces what Moretti characterises as a "continuous crescendo of vistas" (Moretti, 1952: 14), culminating in the expansive spatial field beneath the dome.

The experiential structure of the basilica is organised through alternating conditions of *spatial compression and release*. Moretti describes this sequence as a structural ladder of emotional tendencies: *pressure* at the points of entry, *partial liberation* in the atrium, *opposition* at the atrium walls, *very short pressure* at the basilica doors, *total liberation* at the transition to the nave, followed by progressive expansion and culminating in the *contemplative openness* of the central space (see Fig. 48). These effects are generated through calibrated variations in volume, proportion, light, and spatial proximity - what Moretti defines as differences in *dimension*, *geometric shape*, and spatial "energy charge." The experiential power of Saint Peter's thus derives not from the complexity of individual forms but from the clarity of their relational organisation. As Moretti (1952: 15) argues, the basilica's spatial sequence is structured through a rhythmic oscillation between opposition and liberation, producing a coherent pattern of perceptual and affective modulation.

Despite the monumentality of the overall composition, the internal spaces themselves are based on relatively elementary volumetric units. Each volume remains legible as a distinct spatial entity, articulated through thresholds, transitional zones, and subsidiary spaces. Sequence

therefore does not dissolve architectural form; rather, it organises discrete spatial elements into a continuous experiential field structured through bodily movement and temporal progression. As Chircă (2024) notes, the notion of a succession of volumes implies understanding architectural space as a *processional* experience.

Read in relation to the present study, Saint Peter's Basilica demonstrates how spatial meaning emerges through temporal unfolding rather than instantaneous perception. The visitor constructs the spatial whole through successive encounters, assembling a coherent experiential image from differentiated moments. In this sense, the basilica operates according to a logic analogous to montage: architectural experience is produced through the ordered sequencing of spatial contrasts, intensities, and transitions.

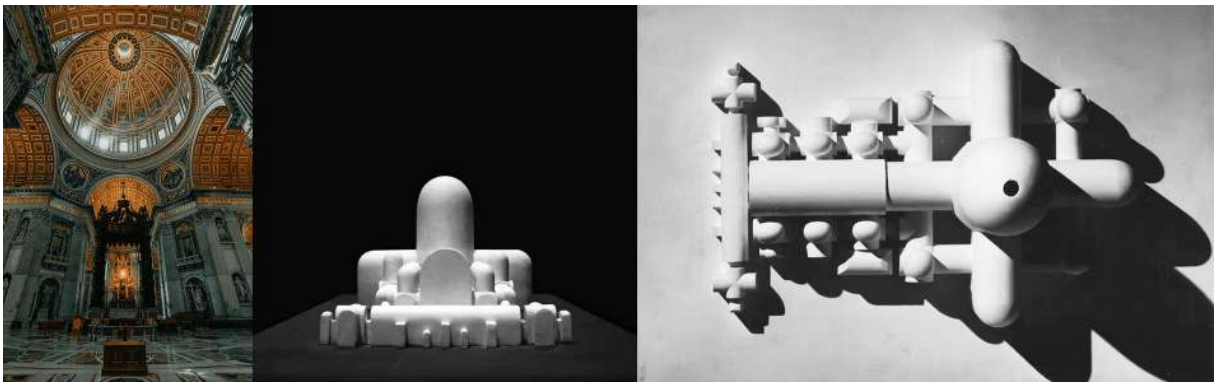

Fig. 48 Luigi Moretti, spatial studies. Author's collage composed of a photograph of the interior of St Peter's Basilica, Vatican City, by Clay Banks and Luigi Moretti's model of interior voids. © Courtesy of Centro Archivi MAXXI Architettura.

4.2.3 Moretti's Reading of Saint Peter's as a Methodological Template

Reading through the correspondence between montage and spatial sequence, Saint Peter's Basilica emerges as more than a historical example; it can function as a *methodological template for analysing and composing architectural experience* as a structured progression. Moretti's structural ladder - *pressure, limited liberation, opposition, short pressure, total liberation, contemplation* - may be understood as a *sequencing device* through which spatial experience can be mapped, compared, and constructed.

This case study informs the analytical and design framework of this chapter in three concrete and transferable ways:

1) *Sequence as Compositional Score* (Threshold–Interval–Climax)

Saint Peter's demonstrates that spatial meaning is produced through a calibrated alternation of *thresholds* (doors, compressions), *intervals* (atrium, nave), and *climax* (the central system beneath the cupola). Sequence is therefore not a neutral succession of spaces but a *compositional grammar* organised around oscillations of *compression and release*, *opposition and liberation*, *delay and culmination*. Such a grammar enables architectural space to be analysed as a designed progression of intensities, allowing sequences to be diagrammed, compared, and translated into operative design decisions - where to compress, where to open, where to suspend, and where to intensify experience.

2) *The Void as Active Medium* (From Container to Agent)

Moretti's insistence that *internal space is not a by-product of solids but a material to be shaped* aligns closely with montage's emphasis on constructed experience. The *void* thus becomes the *primary unit of analysis*. Buildings may be understood as assemblages of *volumetric states* (voids) and *transitional operators* (thresholds, passages, alignments) that actively modulate perception, affect, and movement. This perspective shifts attention away from façades, objects, or stylistic attributes toward the ways in which space performs, sequences, and produces experience.

3) *Differential Qualities as Montage Parameters* (Cutting in Three Dimensions)

Moretti's four spatial qualities - *geometric shape, dimension, intensity (light)*, and *pressure or energy* - can be reframed as architectural equivalents of montage parameters. If cinematic montage operates through variations in scale, rhythm, framing, and luminosity, architectural sequencing operates through changes in volume geometry, size, light gradients, and the proximity or weight of enclosing mass. These qualities function as *analytic variables*, making it possible to identify where and how a spatial sequence "cuts," shifts, or intensifies, and to evaluate the perceptual and affective consequences of these transitions.

In this sense, Saint Peter's functions as a *methodological model* rather than a stylistic precedent. It demonstrates how architectural space can be composed, analysed, and reimagined as a sequence of differentiated voids - an approach that underpins the analytical and practice-based investigations developed in the chapters that follow.

From Pendular Sequence to Montage Logic

Moretti's reading of Saint Peter's can be productively re-situated through Eisenstein's montage theory - not by subordinating architecture to cinema, but by recognising that both models conceptualise experience as an organised succession of differences. In Eisenstein's work, montage operates through the juxtaposition of discrete shots whose meaning emerges in the interval and through the spectator's psychophysiological processing of transitions. Moretti's spatial sequence functions analogously: architectural experience is not reducible to any isolated volume but emerges through a *chain of spatial differentials* - variations in form, dimension, intensity, and pressure - that become legible only through movement.

The oscillation between *opposition* and *liberation* described by Moretti articulates, in spatial terms, what Eisenstein frames as montage through *contrast* and *conflict*. *Compression* and *release*, *enclosure* and *expansion*, function as *compositional devices* that structure attention and generate affect. If montage organises temporal perception through the sequencing of images, spatial sequence organises bodily perception through the arrangement of volumetric conditions. In both cases, the central problem is the programming of intensity through the distribution of thresholds, intervals, and climaxes.

This comparison also clarifies a productive divergence. Bruno's critique that Eisenstein remains constrained to the two-dimensional logic of the frame can be understood as a *methodological limitation*: montage privileges the image as the primary carrier of spatial meaning. Moretti, by contrast, locates *generative force in the void* as a volumetric and energetic condition. The dialogue between the two therefore establishes a *productive tension between image-sequence (montage) and void-sequence (spatial succession)* - a tension that operates as a *conceptual engine* for this chapter.

4.2.4 Moretti's Autonomous Didactic Three-Dimensional Representations

> "Anatomising the models, they can be regarded as entities in themselves, displayed for contemplation and analysis, with a power of their own […] beyond their aesthetic qualities, there were many strong [fundaments] justifying the choice of representation and conceptualisation, as well as a consistent series of references synthesised in the three-dimensional image" (Chircă, 2024).

In Moretti's well-known methodological[75] *transfer from word to image* - described by Chircă (2024) as the practice of "anatomising models" - three-dimensional plaster casts[76] function not merely as representational tools but as *epistemic devices*. Model-making becomes a means of producing historical understanding and activating spatial awareness. The model does not illustrate architecture; it *generates knowledge about spatial organisation*. In this sense, the model operates as an *autonomous instrument of analysis*.

Moretti's method is based on a *radical inversion of conventional architectural representation*. Rather than modelling built form, plaster is poured into the *void of interior space*; once the cast solidifies, the enclosing architectural "shell" is removed. Through this operation, the invisible negative - the *internal* and *empty space* - is transformed into a tangible and legible solid. As Jaime J. Ferrer Forés (2020) notes, the resulting "solidified space" enables architectural space to be understood as a primary and constitutive element rather than a residual condition. This inversion functions as a *critical interpretative act*: by *reversing positive and negative*, it renders spatial structure directly accessible to visual and tactile examination. As Chircă (2024) notes, this process materialises "the idea of model and the mode of an idea," serving not only to interpret architectural history but also to project spatial thinking toward the future.

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[75] In his practice-based methodology of modelling space as an operative and epistemic device, Moretti was explicitly inspired by Bruno Zevi's assertion that the history of architecture is fundamentally a history of spatial conceptions. See: Zevi, B. (1993) *Architecture as Space: How to Look at Architecture*. New York: Da Capo Press, pp. 22–24.

[76] Plaster was poured into the mould and, once it had assumed its form, the cast was removed. The enclosing integument was then detached, revealing the body of space itself. Through this process of shaping and materialisation, the void was transformed into matter, brought into existence as a means of exposing the introverted and complex nature of architectural space. In this frame, "the model may be understood as an incarnation of experience, both physical and intellectual" (Chircă, 2024).

Through this procedure, Moretti establishes a discourse centred explicitly on spatial relations rather than on form. By eliminating stylistic, typological, and formal references, the models abstract architectural information to its essential volumetric and relational condition. *Abstraction thus operates both as method and objective*: architecture is stripped of figuration in order to reveal space as the operative core - true protagonist - of the architectural act (Chircă, 2024).

These models possess a distinctive communicative power. Their immediacy and volumetric clarity allow spatial relationships to be grasped more directly than through drawings, photographs, or textual description. They enable space to be understood not as an abstract concept but as a bodily, volumetric and perceptual presence.

This approach reached a critical culmination in *Spazio* no. 7, where Moretti presented thirteen plaster casts of interior spaces from historically significant buildings. These objects function as *didactic sculptures* with their own internal logic (see Figures 46–49). More than historical illustrations, they constitute instruments of operative history, positioning spatial analysis as a projective and design-oriented practice. By declaring space - rather than form, style, or structure - as the primary object of inquiry, Moretti reframed *architectural representation as a means of thinking through spatial experience*. Architecture is thus approached not as an object to be viewed, but as a condition to be inhabited, traversed, felt and analysed.

In the context of this chapter, Moretti's plaster casts can be understood as *spatial editing devices*, translating architectural sequence into a manipulable three-dimensional montage. Thus, Moretti's work contributes to the domain of *operative history* and *visual operative criticism*, positioning historical analysis as an *active design instrument*: a productive and projective tool rather than a descriptive one.

4.2.5 From Representation to Experience: The Role of Sequence in Spatial Perception

Moretti concludes his argument with a pointed critique of modern architectural culture:

> "The moderns seem to have forgotten the laws of the sequences of internal volumes. They need to regain possession of space as a perceptible, living element […] not as two-dimensional symbols, drawing and photography" (Moretti, 1952: 16–17).

This passage encapsulates Moretti's central concern: modern architectural thought has progressively lost sensitivity to the sequential articulation of interior volumes as they are encountered through movement in time. Architecture, in this view, is not constituted by isolated rooms, façades, or formal compositions, but by a succession of spatial conditions experienced through walking, turning, entering, or ascending. The "laws" invoked by Moretti are therefore not prescriptive rules but principles governing spatial rhythm, proportion, transition, and experiential continuity.

What Moretti identifies as problematic is the modern tendency to treat space as an abstract and primarily visual, and representable object. Plans, sections, elevations, and photographs translate spatial experience into static, two-dimensional symbols, thereby risking the erasure of its temporal and bodily character. Against this reduction, Moretti (1952) insists that space must be understood as a living, sensorial and dynamic medium - one that cannot be fully grasped through representation alone. He thus calls for a *shift from representation to experience*, *from static form to spatial sequence*, and *from visual abstraction to embodied perception*.

This position resonates directly with the *logic of cinematic space*, where meaning does not reside in isolated frames but emerges through their *sequential articulation in time*. Just as cinema constructs spatial coherence through duration, movement, and montage, architecture is encountered as a temporal succession of volumes perceived by a moving body. When architectural knowledge relies primarily on drawings and photographs, spatial experience is reduced to static images - comparable to film stills detached from their temporal continuum. Such representations flatten rhythm, transition, and affective modulation, which are fundamental to lived space. Reclaiming space as a concrete and perceptual phenomenon therefore requires an *architectural understanding analogous to cinema*: *one that privileges sequence over composition, duration over form, and movement over visual totality*. From this

perspective, *architectural space can be read as a form of spatial montage*, in which meaning emerges through the organisation of transitions, thresholds, delays, and releases. This sequential logic underpins the present chapter's emphasis on empty space as an active medium and on sequence as a primary operator of architectural experience.

Moretti also recognises that certain modern architects - consciously or not - reintroduced *principles of spatial sequencing* that recall Baroque and classical traditions. He identifies Frank Lloyd Wright's unbuilt McCord House (1948) as a key example. Here, two flattened cylindrical volumes are joined with what Moretti (1952: 17) describes as both "profound freedom" and "precise and rigorous fit" (see Fig. 49). Through screens and diaphragms, Wright dissociates spatial continuity, allowing the interior to unfold progressively, and sequentially, generating zones that resist immediate visual comprehension.

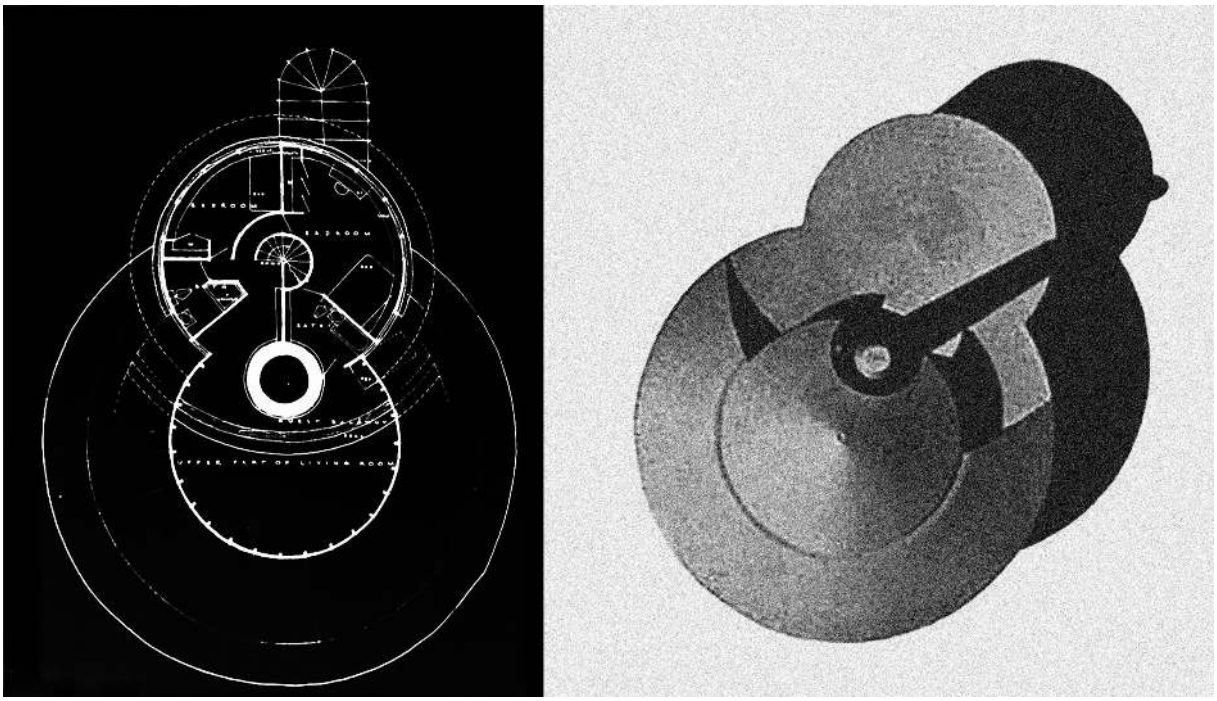

Fig. 49 Luigi Moretti, spatial studies. Author's collage composed of a floor plan sketch of the McCord House and Luigi Moretti's model of interior voids. © Courtesy of Centro Archivi MAXXI Architettura.

A related, though more radical, spatial strategy can be observed in the work of Mies van der Rohe. Starting from an apparently unified structural volume, Mies fragments spatial perception through the insertion of free-standing walls and partitions. These elements interrupt direct visibility and produce unpredictable, uncertain and shifting spatial sectors. As Moretti notes, Mies works "in such a way that the not directly visible space remained intuitively elusive."

Together, these examples demonstrate that even within modern architecture, spatial sequence re-emerges as a generative principle when space is treated as an experiential continuum rather than a visual object. Through thresholds, interruptions, and deferred visibility, architectural experience acquires a temporal structure comparable to cinematic montage. In this sense, both architectural and cinematic space derive meaning from movement, succession, and perceptual delay.

4.3 The Architectural Potential of Cinematic Sequencing

Building on the theoretical framework developed in Chapters II and III, where *cinematic space* was defined as a *dynamic, relational, and temporally constructed field*, this section examines a series of architectural case studies in which space operates through cinematic logic. Rather than approaching architecture as a static object or representational surface, the *selected works are analysed as operative environments* that organise perception over time through sequencing, movement, and affect. Read through the concepts of *liquid cinematic space* and *auteur space* introduced in Chapter III, the case studies demonstrate how architectural environments can assume a form of cinematic agency. In these projects, architecture does not merely reference cinema symbolically or appropriate cinematic imagery. Instead, spatial experience is structured *cinematically* through operations analogous to montage: *fragmentation and continuity*, *compression and release*, *suspension and flow*. Space emerges as a mutable and relational field assembled through sequences, thresholds, and perceptual transitions that exceed the apparent fixity of built form.

Within this framework, *authorship* is no longer located solely in the figure of the architect but is *distributed across spatial systems, users, technological dispositifs, and environmental conditions*. Architecture functions as a *liquid spatial dispositif* that participates actively in the production of perception, memory, and affect. *Cinematic space*, when translated into architectural practice, therefore *operates both as a method and as a condition* - a way of designing, reading, and inhabiting space that foregrounds temporal experience and embodied perception. In doing so, this section establishes a concrete bridge between the conceptual taxonomy developed earlier in the chapter and the practice-based investigations that follow.

Importantly, the case studies engage with cinema in different ways. In some instances, cinematic influence is *explicit* and *intentionally articulated* by the architect. In others, it operates *implicitly,* emerging through spatial logic, sequencing, or perceptual effects rather than through declared conceptual references. *Cinematic space may thus arise through structural affinity, cultural saturation, or shared perceptual regimes, even when cinema is not explicitly invoked.* This spectrum - *from overt to latent cinematic influence* - provides a comparative (critical) framework for understanding how cinematic logic operates across different architectural scales, programmes, and authorial positions and contexts.

Methodological Framework for Case Selection

The projects selected for this chapter are not intended to demonstrate that architecture can resemble cinema, nor are they chosen for spectacular motion or visual novelty. Instead, the selection focuses on canonical and well-documented works whose disciplinary relevance allows for comparative analysis. The aim is to examine how architectural space can be constructed *cinematically* - not as image or spectacle, but as an operative condition organising time, movement, and perception.

The primary selection criterion is the presence of *cinematic operators* in the construction of spatial experience. These include: sequencing through ramps, paths, and circulation systems; spatial interruption or cutting; optical layering, reflection, and framing views; mechanised movement (elevators, moving platforms, rotating elements); and atmospheric or perceptual modulation. These mechanisms are analysed not as stylistic features but as *organisational tools* through which architecture produces temporal and perceptual experience.

A second criterion concerns the *distribution of authorship*. The selected projects range from highly scripted spatial narratives to environments in which agency is redistributed to users, climate, technological systems, maintenance processes, or documentation. This allows architecture to be examined as a *spatial apparatus* whose effects extend beyond the intentions of a singular author. In doing so, these projects expand what architecture *does*, rather than what it merely *shows*.

A third criterion addresses *spectatorship and activation.* Priority is given to projects in which *cinematic effects* emerge through use, mediated perception, and temporal engagement rather

than through spectacle alone. In these cases, spatial meaning is constructed through the user's cognitive and bodily participation over time.

Case Framework

Within this framework, Villa Savoye is included as a foundational reference, whose *promenade architecturale* establishes a *canonical model of spatial sequencing*. Lautner's Chemosphere is examined for both its intrinsic *cinematic spatial and optical logics* and its repeated appropriation within film culture. Gordon Matta-Clark's interventions introduce a critical and activist dimension, in which cinematic logic is enacted through *subtraction and spatial incision*. Bernard Tschumi's Parc de la Villette contributes with a systemic approach, conceptualising space as a *discontinuous sequence of events* at the urban scale. OMA's Maison à Bordeaux foregrounds *mechanised movement as a central spatial operator*, reframing domestic space through the lived condition, while Nouvel's Cartier Foundation *explores mediated vision through transparency, reflection, and optical instability*. Diller Scofidio + Renfro's Blur Building radicalises atmospheric indeterminacy and environmental agency. Finally, Raven Row by 6a Architects provides a deliberately restrained counterpoint, producing sequence through temporal layering, inhabitation, and material memory rather than visual spectacle.

Although several projects employ similar operators, they do so under different spatial, programmatic, and institutional conditions. This overlap is treated as analytical value rather than redundancy, allowing similar mechanisms to be examined across different contexts, scales and modes of authorship(s).

The temporal range of the selected works does not aim to establish a linear historical narrative. Instead, the juxtaposition of modern, late-modern, and contemporary projects allows the persistence and transformation of cinematic operators to be examined across different architectural paradigms.

Alongside theoretical saturation, intuition - developed through sustained engagement with the subject - also informs the selection process.[77] The selection is therefore not exhaustive but operates as a *critical constellation.* The aim is not comprehensive classification, but the

[77] Here, intuition functions not as subjective preference, but as a form of "situated knowledges" (Haraway, 1998) that guides the identification of cases where cinematic operations are most clearly articulated.

development of a *transferable analytical framework* capable of isolating, comparing, and theorising specific spatial mechanisms. This framework supports both historical interpretation and the practice-based investigations developed later in the dissertation.

The following case studies examine *how cinematic operators structure spatial experience* across different architectural contexts. Together, they allow for the identification of patterns, gradients, and limits within *cinematic architecture*.

4.3.1 Case Study 1: Villa Savoye

Architects: Charles-Edouard Jeanneret a.k.a. Le Corbusier, Pierre Jeanneret
Year: 1929–1931
Location: Poissy, France

Overt Cinematic Authorship and Architectural Montage

> "In the domain of modern architecture, the promenade architecturale has proven to be perhaps one of the most convincing and successful methods of charging space with layers of cultural meaning and signification beyond that of mere functionality" (Stierli, 2018: 196).

Among the case studies examined in this chapter, Villa Savoye[78] represents a paradigmatic instance of *overt cinematic influence,* in which architectural form and spatial organisation explicitly draw upon cinematic theory and language. As discussed in Chapter II, Le Corbusier acknowledged the impact of Eisenstein's montage theory on his architectural thinking, positioning the project as a conscious translation of cinematic principles into spatial design and conceptualisation. In this sense, Villa Savoye exemplifies a *self-aware projection of cinema into architecture*,[79] where movement, sequencing, and framing[80] (see Fig. 50) function as primary design operators rather than incidental experiential effects.

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[78] Commissioned by Pierre and Eugénie Savoye, Villa Savoye is widely regarded as Le Corbusier's most emblematic work and a canonical icon of modern architecture (Colomina, 2009: 55). Read by Slutzky (1980: 43) as a "machine for viewing," the house's apparent totemic simplicity gives way to a spatial logic grounded in anthropomorphism, hydrodynamics, and the kinetics of perception rather than literal maritime metaphor. Yet its conceptual ambition conflicted with lived reality: correspondence analyzed by Sbriglio (1999) and Scully (2009) reveals persistent inhabitation failures - memorably captured in Madame Savoye's complaint about pervasive leaks - which destabilize its status as a modernist ideal. The villa became a Historical Monument in 1965.

[79] As Colomina (2009) argues, Le Corbusier conceived architecture through a cinematic logic in which the inhabitant becomes a moving actor producing a montage of views. Enabled by cinema and new media, arrival and circulation generate sequential perceptions that dissolve binaries of inside/outside and public/private, embracing disorientation - what Benjamin (1936) terms distraction- as a productive alternative to boredom. In this schema, the house operates as an experiential machine, transforming the inhabitant into a visitor who engages space through a detached, touristic gaze (Colomina, 1992: 123). This modernist ideal of movement and pleasure was later critically refigured by Jacques Tati in Mon Oncle (1958) and Playtime(1967), which exposed the alienation and lifelessness embedded in such symbols of modernity.

[80] Continuous, uninterrupted windows transformed the wall from a boundary into a visual membrane, effectively collapsing the distinction between interior and exterior space. As Bruno (2002: 169) notes, even prior to glass architecture and Le Corbusier's horizontal window, interior décor had already begun to destabilise the conditions of privacy. Once interiors were opened to view, private and public realms became entangled through a mirroring effect that multiplied and unsettled their relation, transforming both - an entanglement Colomina (1994) analyses extensively in her account of architecture as mass media.



Fig. 50 Villa Savoye: sequences and representations. Author's collage composed of film stills from *Le Corbusier: Villa Savoye* (BBC/Open University, 1975), examining the sequencing and framing of architectural space as a cinematic experience.

This explicit authorial stance situates the villa at one end of the spectrum outlined earlier, allowing it to be contrasted with architectural projects in which cinematic qualities emerge implicitly through structural or perceptual conditions. Whereas such works operate through latent affinities, Villa Savoye foregrounds *cinema as an operative concept*. Its spatial organisation[81] unfolds as a deliberate montage structured around the *promenade architecturale*. The ramp[82] functions analogously to a continuous tracking shot, orchestrating a gradual progression from entrance to roof garden and producing a rhythm of delay, anticipation, and release (see Figs. 50–52). Space is revealed sequentially through framed views and temporal intervals; comprehension emerges progressively, requiring movement in order to see.[83]

[81] In cinematic architecture, space is not conceived as a static container but as a temporal, sequential, and perceptual construct. Spatial experience is organised through a choreographed progression: rather than discrete rooms or functional adjacencies, the house unfolds as a spatial sequence shaped by movement, duration, and bodily orientation, with the ramp operating as a narrative and affective device.

[82] The ramp operates as a cinematic apparatus, producing continuity across formally discontinuous volumes through movement, perception, and temporal sequencing. As Le Corbusier notes, "a stair separates […] a ramp connects" (Allen, 1994: 42); Robert Slutzky (1980: 43) extends this by framing the ramp as a connector between roof and *piano nobile*, establishing relation between the "cranial" roof with the "head–body" below. Drawing on non-Western traditions that apprehend architecture through walking (Colomina, 2009: 55; Bruno, 2002: 58), Stierli (2018: 192–197) reads the *promenade architecturale* as a cinematic device - organizing space via bodily motion, temporal progression, and controlled visual disclosure in a montage-like structuring of perception.

[83] As Bruno (2002: 59) formulates it, the architectural–filmic ensemble positions the itinerant spectator as a traveler: "acting like a voyager [...] reads moving views as practices of imaging" (Bruno, 2002: 59).

Architectural meaning arises not from isolated spatial units but from the succession of spatial states assembled cognitively by the moving body. Continuity is produced through sequence rather than simultaneity. In this sense, Villa Savoye operates as a *spatial montage apparatus*, placing it at the cinematic spectrum, where architecture openly assumes the logic of edited perception.



Fig. 51 Villa Savoye: sequences and representations. Author's collage composed of photographs of the architectural promenade at Villa Savoye (1928–1931), Poissy, France, by Le Corbusier. © Fondation Le Corbusier.

Liquid Spatial Conditions

At the level of atmosphere, the house may also be interpreted through the concept of *liquid cinematic space.* Light, air, and horizon are continuously modulated, producing an environment that shifts according to time of day, weather conditions, and bodily position. The architectural envelope operates less as a fixed boundary than as a permeable interface through which interior and exterior conditions interpenetrate.[84] This perceptual variability challenges the assumption of architectural stability and supports the argument that cinematic spatiality can exceed the apparent fixity of built form.

[84] Space here is experienced as mutable: "You look from inside through outside to inside again" (Allen, 1994: 42).

Authorship and the Emergence of Auteur Space

Villa Savoye also activates the condition of *auteur space.* The spatial sequence asserts a strong authorial script, positioning the inhabitant as a guided, embodied spectator.[85] Yet this authorial control[86] proves unstable over time. Functional difficulties, patterns of domestic resistance, usability failure, subsequent restoration, and eventual museification have redistributed agency across users, institutions, and the building's afterlife. In this extended temporal framework, spatial meaning emerges through processes that exceed the architect's original intention, allowing the *building itself to operate as a co-author* of its ongoing interpretation.



Fig. 52 Villa Savoye: sequences and representations. Author's collage composed of film stills depicting a female figure ascending the ramp, from *L'architecture d'aujourd'hui* (1930), directed by Pierre Chenal.

Counter-Archival Dimension

Finally, Villa Savoye functions as a *counter-archive of modernism.* Its persistent circulation through drawings, photographs, exhibitions, models, and pedagogical narratives preserves not only its physical form but also a cinematic ideology of movement, vision, and abstraction. The project therefore operates simultaneously as *architectural object, spatial sequence, and*

[85] Drawing on Bruno's (2002: 64) critique of gender in the work of Le Corbusier and Eisenstein, Stierli (2018: 197) concludes that although both sought to overcome monocular visuality of linear perspective by replacing the fixed gaze with an embodied, mobile spectator, they ultimately construct an equally idealised and "genderless" figure - one that operates as a virtual presence rather than as a subject situated within concrete historical, social, and political conditions.

[86] While acknowledging that Le Corbusier's and Eisenstein's conceptions of perception-in-motion tend to activate the viewer within fundamentally authoritarian spatial structures rather than fully liberate them, Stierli (2018: 196) offers a nuanced defence of Le Corbusier, arguing that the narrativisation of architecture mobilises the viewer more than it constrains them, while recognising that such activation is inseparable from mechanisms of spatial control.

archival medium, continually replayed and reinterpreted across disciplinary and cultural contexts (see Fig. 53–55).

Parallel: The Carpenter Center

A related spatial strategy can be observed in Le Corbusier's later Carpenter Center for the Visual Arts (1960–1963), Harvard University, Cambridge, Massachusetts, where the ramp reappears as a primary organisational device. Here, however, the cinematic script[87] is rendered in a more monumental and institutional register.[88] As a late work[89] - described as "the last of a magnificent and dying breed" (Koetter, cited in Allen, 1994: 47) - the project reframes cinematic continuity less as an experimental promise than as a historical culmination. The comparison highlights the persistence of sequential thinking in Corbusier's work while also signalling a shift from modernist projection toward retrospective consolidation.



Fig. 53 Villa Savoye: sequences and representations. Author's collage composed of photographs of the LEGO® Architecture model of Villa Savoye (2012), foregrounding the translation of architectural space into modular and representational form. Source: LEGO Group.

[87] According to Stan Allen (1994: 44), even prior to designing the Carpenter Center for the Visual Arts, Le Corbusier had already conceived the project as a choreographed, multisensory scenario structured around movement, sound, and duration. Envisioning spiral routes, vertical circulation, and stereophonic sound emissions moving between ground and sky, Le Corbusier framed the building as a temporal and experiential sequence rather than a static object.

[88] Allen further argues that the project operates through cinematic logic: movement emerges through incremental differences between frames, with transitions functioning as fades rather than cuts, and curved forms sustaining visual motion even in moments of stillness- thereby spatialising time itself (Allen, 1994: 43).

[89] In the Carpenter Center, concrete is exploited not as a conventional structural treatment as an assembly but as a plastic, sculptural medium, producing what Allen (1994: 45) describes as a form of late-modern primitivism in which material expression supersedes tectonic legibility.

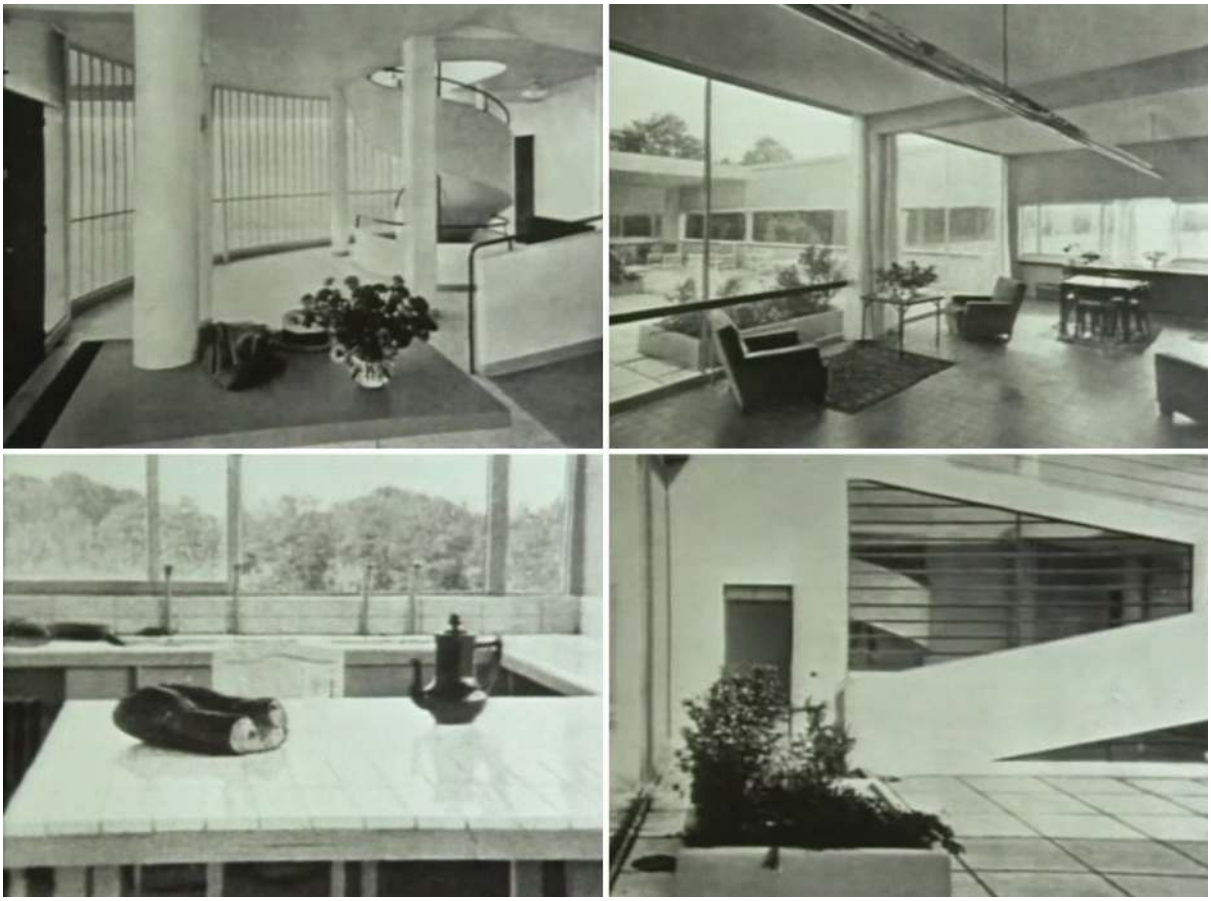

Fig. 54 Villa Savoye: sequences and representations. Author's collage composed of archival film stills from the Savoye family collection, reproduced in *Le Corbusier: Villa Savoye* (1975), directed by Nick Levinson, foregrounding the archival mediation of the building's lived space.

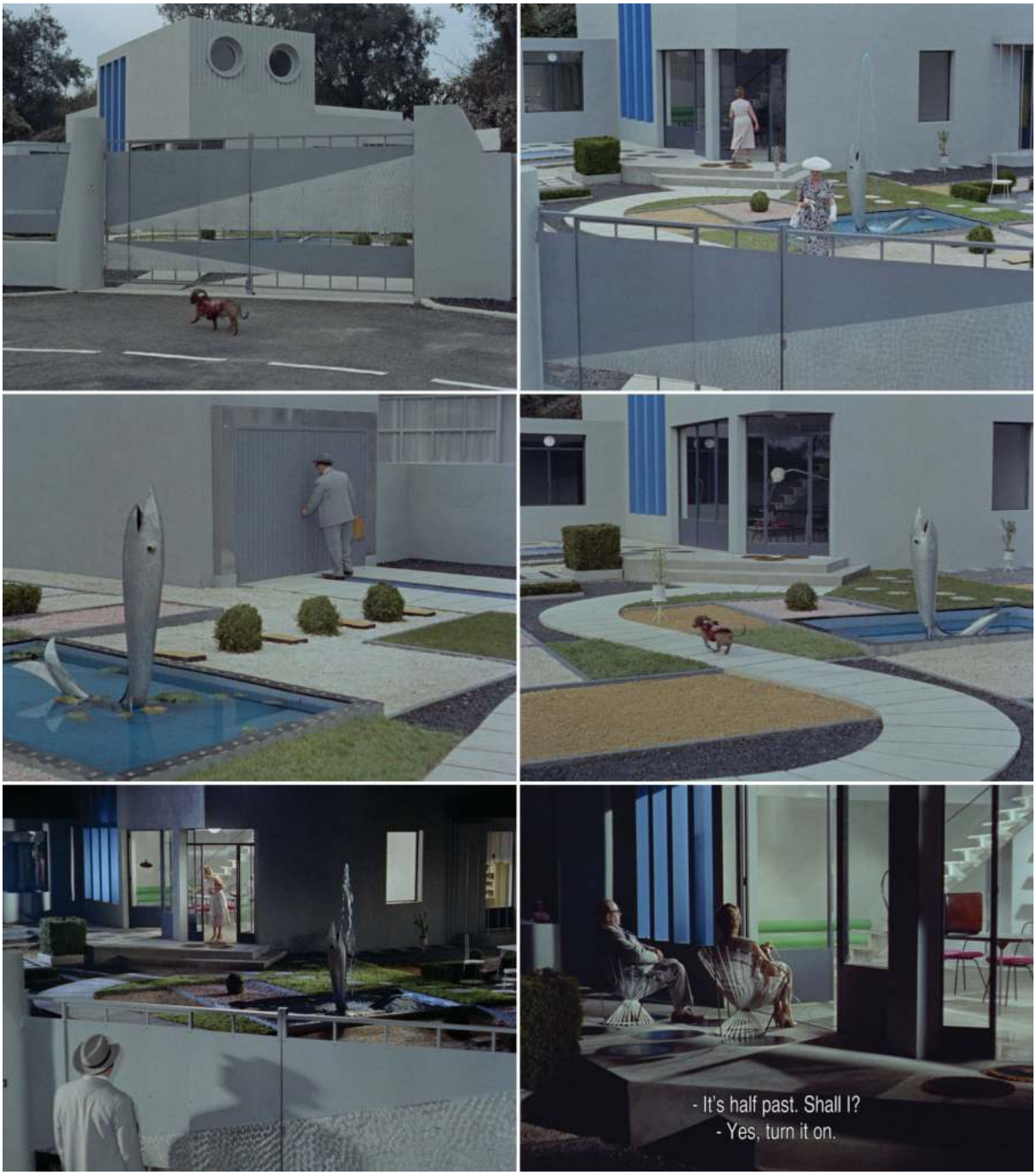

Fig. 55 Villa Savoye: sequences and representations. Author's collage composed of film stills from *Mon Oncle* (1958), directed by Jacques Tati, foregrounding domestic life performed as a mode of self-spectatorship within the modern home.

4.3.2 Case Study 2: Malin Residence ("Chemosphere")

Architect: John Lautner

Year: 1960

Location: Los Angeles, USA

Cinematic Suspension, Immersive Panoramic Vision, and Distributed Authorship

> "It seems less common for buildings themselves to operate overtly as vision apparatuses. This is precisely the impulse of Lautner's architecture; his buildings are more about framing than posing, more like cameras than photographs"[90] (Yoder, 2009: 283, 286).



Fig. 56 Chemosphere House (1960), Los Angeles, USA, designed by John Lautner. Author's collage composed of photographs by Julius Shulman. © J. Paul Getty Trust, Getty Research Institute, Los Angeles (2004.R.10).

[90] Lautner's "machines for viewing" parallel Le Corbusier's "machines for living" in their use of panoramic framing, with the horizontal window emblematic of modernism's challenge to perspectival vision and its displacement of the humanist subject by mediated modes of perception (Yoder, 2009: 286). This future-oriented conception of architecture as a viewing apparatus distinguishes Lautner's work from other organic and structural Expressionists, privileging perceptual orchestration over sculptural or tectonic expression. As Yoder (2009) notes, Lautner's architecture is fundamentally in-the-round and ocular-centric - an approach exemplified by the sloped glazing of the Chemosphere Residence, which compels occupants to look outward toward the panoramic view rather than downward (Yoder, 2009: 284). This assumes a spheroidal field of vision, drawing on Erwin Panofsky's critique of one-point perspective as artificial, given that vision emerges from two continuously moving eyes (Panofsky, 1991: 31). At the same time, Andrea Kahn (cited in Ostwald and Chapman, 2004: 367–368) reframes overlooking as a spatial instrument of power: invoking Jeremy Bentham's Panopticon, she characterises it as a mode of supervision - "looking down upon" - that homogenises the site through a singular, dominant - and structurally masculine - perspective.

The Chemosphere House[91] (1960) by John Lautner[92] represents a paradigmatic example of *implicit cinematic architecture*, in which spatial experience is organised through perception, framing, and temporal sequencing rather than through explicit reference to film theory. Positioned on a steep hillside above Los Angeles and supported by a single concrete pier, the house detaches domestic space from the ground, producing a condition of suspension that aligns inhabitation with a distinct visual regime (see Fig. 56).[93]

Sequencing and Spatial Transition

Access to the house is itself structured as a temporal event. Entry occurs via a funicular (see Fig. 57), introducing delay, bodily displacement, and gradual elevation. This ascent functions as a threshold sequence that separates everyday ground-level experience from an elevated perceptual domain. *Architecture operates here as a montage device*: the journey edits spatial experience, preparing the inhabitant for a shift in sensory and spatial orientation.

Panoramic Apparatus and Liquid Spatiality

Once inside, the octagonal plan and continuous glazing[94] transform the surrounding landscape into an immersive panoramic visual field.[95] The *interior operates as a viewing apparatus* in

[91] The Chemosphere Residence is a 2,200-square-foot, single-story octagonal "site-responsive" house elevated on a narrow concrete pedestal, transforming an extreme slope into an architecture of suspension, apparent levitation and panoramic vision. Developed with boat builder John de la Vaux - who likened the structure to eight ship's keels - and commissioned by aircraft engineer Leonard Malin, the project's inward-tilting glazed envelope produces an aerodynamic, UFO-like image akin to an automobile windshield (Yoder, 2009: 284). Drawing on Buckminster Fuller's *Dymaxion House* (1927–1946), Lautner adopted a centralized structural logic but inverted its function: rather than concentrating utilities, the Chemosphere centers the viewer, translating aeronautical principles of suspension and mobility into a perceptual, horizon-oriented domestic space (Yoder, 2009: 286).

[92] Lautner joined the Taliesin Fellowship in Wisconsin in 1933, absorbing Frank Lloyd Wright's ideas on architecture and society. After working with Wright, undertaking wartime defense construction, and collaborating with Los Angeles architects Whitney Smith and Douglas Honnold, he established his independent practice in 1947 (Breisch, 2009: 407). As Kenneth Breisch notes, Lautner's early work reveals a sustained fascination with innovative steel and timber roof structures sheltering free, flexible plans open to the Southern California landscape, including laminated wood mushroom columns that enabled stacked and overlapping octagonal units balancing privacy and views - a strategy later rearticulated in the Chemosphere Residence (Breisch, 2009: 408). Drawing on the concept of intertextuality as implicit reference, Jean-Louis Cohen further traces an indirect genealogy for Lautner's investigations into tectonics, materiality, space, and habitation (Morton, 2009: 87).

[93] As Jon Yoder observes, "Although Lautner's houses do not actually levitate, they still transport vision by stretching views into the periphery and toward the distant horizon. For this reason, his spaces are often described as inducing a hovering or floating sensation." (Yoder, 2009: 287)

[94] As Lautner remarked, "usually in the hills you have a panoramic view that people are interested in right away, and so most of my things are curved" (cited in Yoder, 2009: 286).

[95] Lautner explicitly describes glass as a *screen* rather than a structural element in an interview, emphasising its role in framing vision rather than supporting load. See: *John Lautner interview* (YouTube), available at: https://www.youtube.com/watch?v=-9tLFJfIN3k (accessed 22 January 2026).

which the horizon replaces the wall as the primary spatial reference. Spatial perception unfolds through bodily orientation and micro-movements[96] rather than through linear circulation. The distinction between interior and exterior is perceptually dissolved, producing a condition of *liquid spatiality* in which atmosphere, light, weather, and distance continuously reconfigure the environment.



Fig. 57 Chemosphere House and media representations. Author's collage composed of photographs by Julius Shulman documenting the entry sequence and open-plan interior. © J. Paul Getty Trust, Getty Research Institute, Los Angeles (2004.R.10).

In contrast to conventional domestic organisation, the Chemosphere resists functional hierarchy and sequential room-based progression. Spatial meaning is generated through orientation, environmental change, and the temporal modulation of views.[97] Daily life unfolds within a suspended observational platform where perception, rather than programme, structures experience.

[96] Yoder notes, Lautner framed his late practice around the *sweep* of vision - "the sweep of my eye and what it embraces" (Yoder, 2009: 285) - aligning his architecture with cinematic framing and camera movement within the frame. Unlike Frank Lloyd Wright's suspense-driven sequences or Le Corbusier's *promenade*, Lautner's spaces reveal themselves instantly, enveloping a viewer at rest within a continuous panoramic field that activates peripheral vision and produces a perceptual climax.

[97] Michael J. Ostwald and Michael Chapman (2024) note, Lautner's houses were prominently presented in *Playboy*, where architecture was framed through a distinctly masculine–heterosexual lens. In the 1960s - when kitchens and bedrooms increasingly became sites of feminist critique - the "masculine" house was reimagined as a continuous interior in which cooking, sleeping, and entertainment collapsed into a single heteronormative space. These representations systematically erased domestic labor, producing an idealised vision of male life detached from the quotidian realities of care and maintenance.

Auteur Space and Environmental Agency

The project also activates the condition of *auteur space*. Lautner's authorship is inscribed through a strong spatial vision: architecture as an instrument of perception and technological optimism.[98] At the same time, authorship is partially redistributed. Environmental forces - fog, changing light, atmospheric conditions, and the visual dynamics of the city - operate as *non-human agents that continually transform the spatial experience*. The building functions less as a fixed formal statement than as a framework within which spatial conditions are continuously re-authored.

Cultural Circulation and Image Economy

The cinematic qualities of the Chemosphere have contributed to its extensive circulation within visual culture (see Figs. 58–59).[99] The house has appeared repeatedly in film, photography, and advertising, where its panoramic and suspended spatial logic is mobilised as a visual narrative device. Lautner's architecture has also been appropriated within luxury fashion media. Projects such as the Arthur Elrod House and the Harvey House have served as primary settings for Gucci advertising campaigns in 2011 and 2020, translating Lautner's ocular-centric and atmospheric spatiality into branded image environments (see Fig. 60–61). In this expanded media context, Lautner's work operates as a spatial apparatus within contemporary image economies, reinforcing its status as both architectural environment and cultural icon.

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[98] "These projects transport viewers into the immersive images they construct. Lautner's ocular logic, which emphasizes operation over representation, produced buildings that frame as cameras rather than pose for cameras" (Yoder, 2009: 288). Lautner's houses embody an independent, less systematic modernism, engaging its principles intrinsically by responding to the contours of the land rather than the linear abstractions of the International Style, while inviting the inhabitant to reconsider scale through a heightened relationship between body, landscape, and architectural form (Baer, Daniels and Hively, 2013: 107, 124).

[99] Lautner's houses are highly photogenic and appropriated by popular cinema as charged visual backdrops. As noted by Yoder (2009) and Baer, Daniels, and Hively (2013), film culture has developed an enduring fascination with Lautner's work, such as the Chemosphere Residence, repeatedly re-scripting it as a setting for excess, deviance, or isolation. Far from misunderstanding the architecture, filmmakers exploit its perceptual intensity, often staging solitary characters against vast horizons to foreground alienation and existential scale. Ostwald and Chapman (2024) identify a darker cinematic undercurrent in these representations, whereby Lautner's architecture - typically associated with modernist optimism- becomes aligned with libertine bachelorhood, eroticism, violence, and criminality. The spatial logic that privileges flow, spectacle, and entertainment over domesticity renders these houses particularly susceptible to gendered, masculine readings, a trope reinforced across films such as *Diamonds Are Forever* (1971), *Body Double* (1984), and *The Big Lebowski* (1998). This cultural script culminates in parody with the Chemosphere's appearance as Troy McClure's bachelor pad in *The Simpsons* (Season 7, episode 19, first emitted in the United States on March 24, 1996.), confirming Lautner's houses as cinematic apparatuses that stage masculinity, spectacle, and alienation as much as they frame vision.

Implicit Cinematic Architecture

The Chemosphere thus demonstrates how architecture can operate cinematically without explicitly invoking cinema as a conceptual reference. Through suspension, threshold sequencing, and panoramic perception, Lautner constructs a domestic condition organised around framing, duration, and environmental modulation. *Architecture becomes a perceptual device - a viewing machine*[100] that structures experience temporally, transforming inhabitation into a continuous visual field - *lived cinematic frame*.



Fig. 58 Chemosphere House and media representations. Author's collage composed of film stills from *Body Double* (1984), directed by Brian De Palma, exterior and interior set representations of the Chemosphere (interior set not original), foregrounding the building's cinematic reconstruction and media transformation.

[100] Friedberg (2009: 123) argues that as the wall becomes a window and the window becomes a wall, the wall itself assumes the function of a screen, while the screen, in turn, becomes a window. This formulation can be productively extended to John Lautner's architectural practice, as well as to Friedberg's concept of the cinematic spectator (see Chapter 1).



Fig. 59 Chemosphere House and media representations. Author's collage composed of stills from *The Simpsons*, Season 7, Episode 19 ("A Fish Called Selma"), foregrounding the building's transformation into a popular media icon.

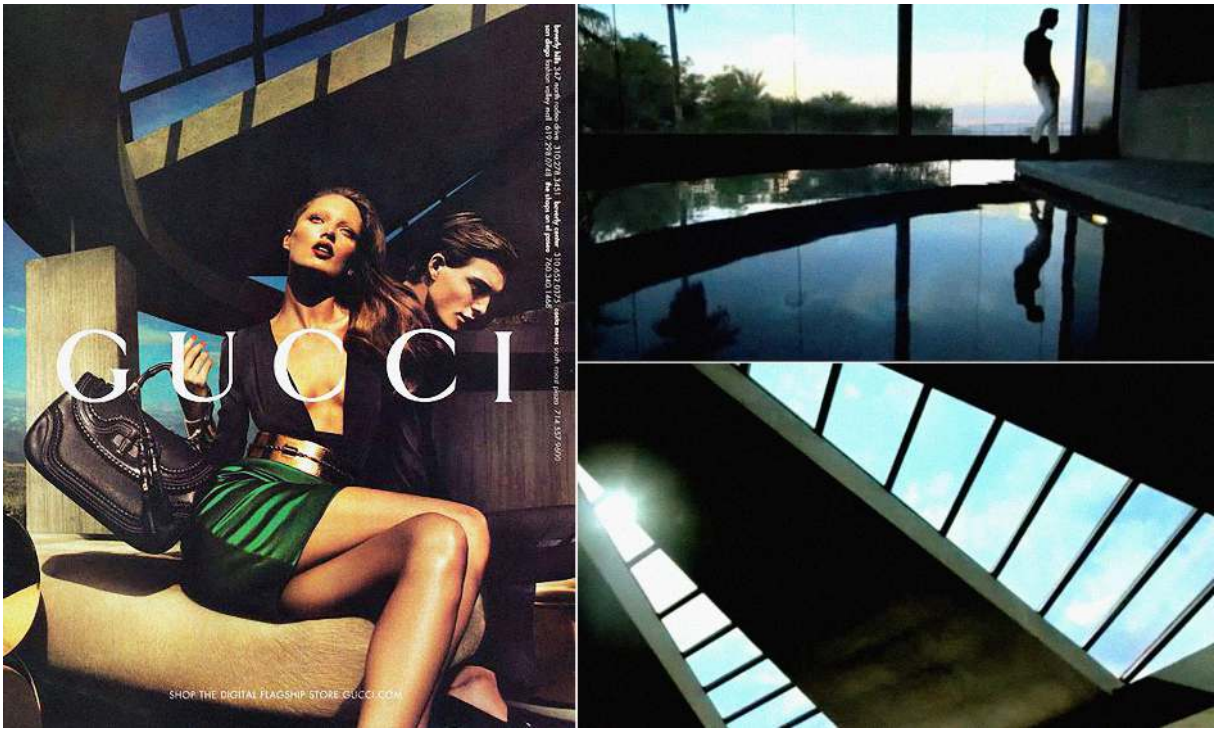

Fig. 60 Arthur Elrod House (1968), Palm Springs, USA, designed by John Lautner. Author's collage composed of a campaign poster and stills from a Gucci advertising campaign (2011).

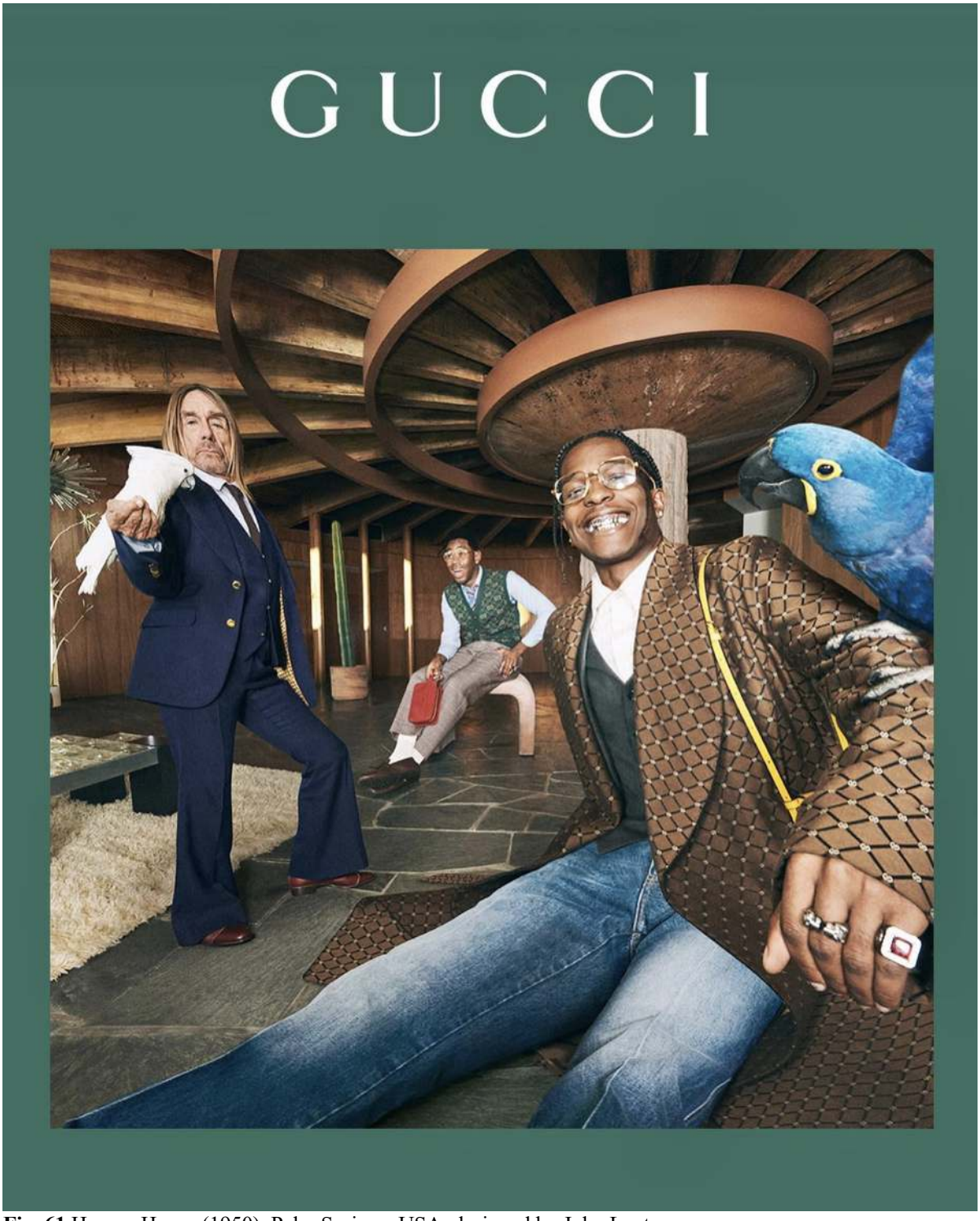

Fig. 61 Harvey House (1950), Palm Springs, USA, designed by John Lautner.
Image from a Gucci advertising campaign (2020).

4.3.3 Case Study 3: Splitting

Architect/Artist: Gordon Matta-Clark

Year: 1974

Location: 322 Humphrey Street, Englewood, New Jersey, USA

Cinematic Cut, Spatial Exposure, and the Undoing of Architectural Authority

> "Work with abandoned spaces began with my concern for the life of the city, of which a major side effect is the metabolisation of old buildings" (Matta-Clark, cited in de Monchaux, 2017: 184).

Splitting (1974),[101] the first of Matta-Clark's[102] "building cuts," occupies a critical position at the intersection of architecture, cinema, and conceptual art. Executed on an abandoned two-storey suburban house - a "scruffy survivor"[103] in Englewood, New Jersey, the project consisted of a precise vertical incision[104] extending from roof to foundation, dividing the structure into two unstable halves (see Fig. 62). Through this single operation, the familiar domestic typology was transformed into a *performative spatial apparatus*: interior volumes became exposed, structural continuity was disrupted, and the building was reconfigured as a field of perceptual tension.

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[101] According to Nicholas de Monchaux (2017: 188), the *Splitting* project in Englewood was decisive in establishing Matta-Clark's artistic reputation. His access to the house was conditional on its pending demolition - a circumstance that both enabled the intervention and foregrounded the built environment's structural and legal precarity.

[102] The architect-turned-artist Matta-Clark developed a radically process-driven practice that interrogated architecture, urban space, and the arbitrariness of property relations (de Monchaux, 2017: 74). This approach coalesced through the *Anarchitecture Group*, centered around 112 Greene Street Gallery, which he co-founded in 1970 with Jeffrey Lew and Alan Saret. Including figures such as Carol Goodden, Laurie Anderson, Tina Girouard, Suzanne Harris, and Richard Nonas, the group challenged architectural stability, authorship, and ownership, reframing architecture as contingent, performative, and politically charged. As de Monchaux (2017: 188) observes, *Anarchitecture*—a Matta-Clark neologism—oscillates between *an-architecture* ("without architecture") and *ana-architecture* ("architecture anew"), encapsulating a critical rethinking of the discipline. As Matta-Clark himself stated, their focus lay on "metaphoric voids, gaps, left-over spaces [...] their interest or value wasn't in their possible use" (cited in Walker, 2004: 115).

[103] This was an expression Matta-Clark used to characterise the buildings that became the subjects of his interventions.

[104] The act of cutting - architecture reduced to action - operates as both a literal and conceptual cinematic cut. Like a film splice, the incision disrupts continuity, revealing what architectural coherence typically conceals: wall thickness, floor fragility, and latent spatial relations within the domestic interior. The house is transformed into a three-dimensional section - a spatial frame through which architecture can be read as a sequence of voids, layers, and temporal residues.

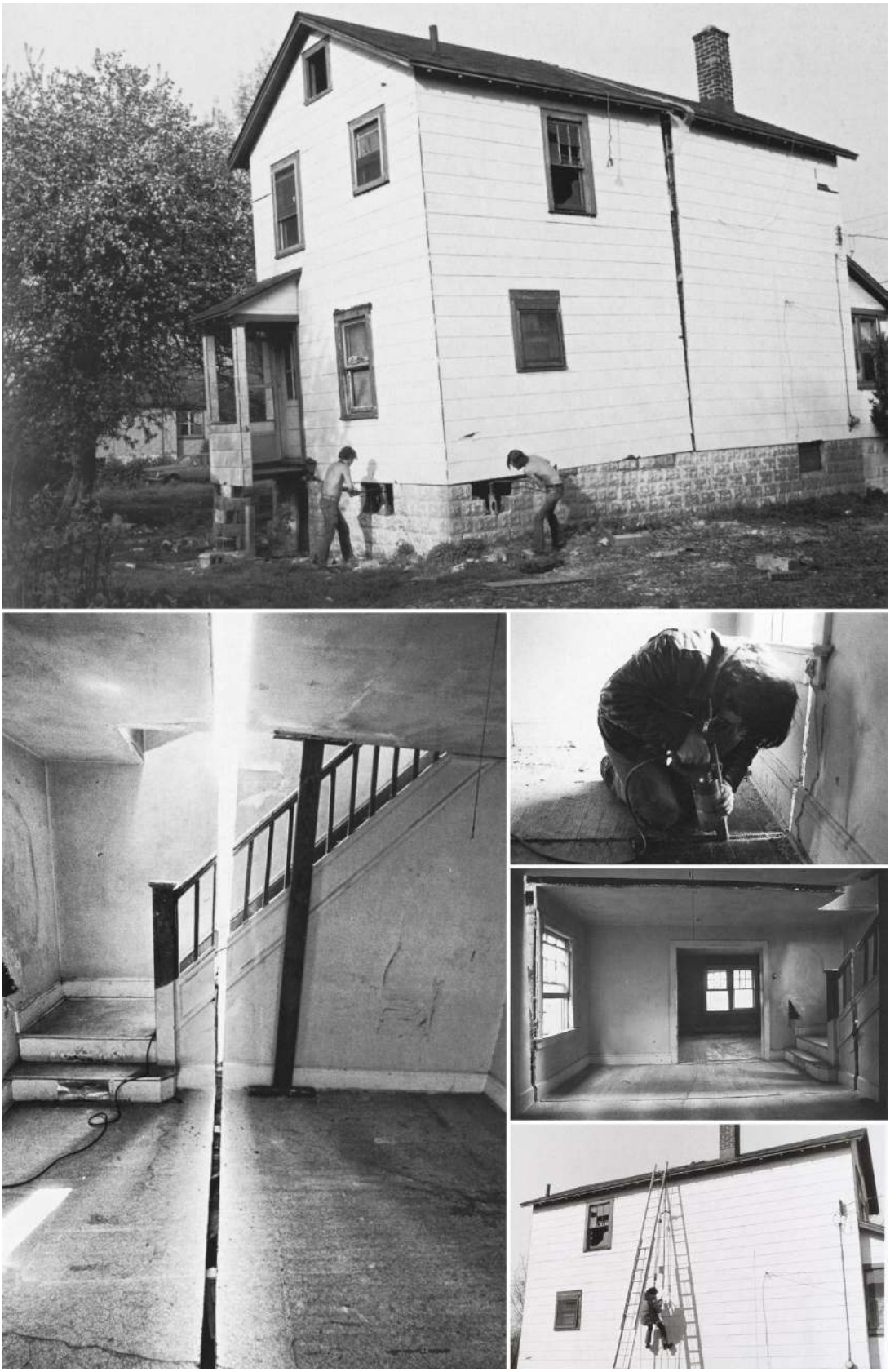

Fig. 62 Gordon Matta-Clark, *Splitting* (1974), Englewood, New Jersey. Author's collage composed of photographs, foregrounding the building's physical and perceptual division. © Estate of Gordon Matta-Clark / Artists Rights Society (ARS), New York.

Rather than constructing space, Matta-Clark *edits* it. The cut operates analogously to a cinematic montage incision: meaning emerges through interruption, discontinuity, and the perceptual labour required to reconstruct spatial coherence. Subtraction produces surplus visibility. Architecture is no longer treated as a stable object but as material subject to re-articulation through division (see Fig. 63).[105]

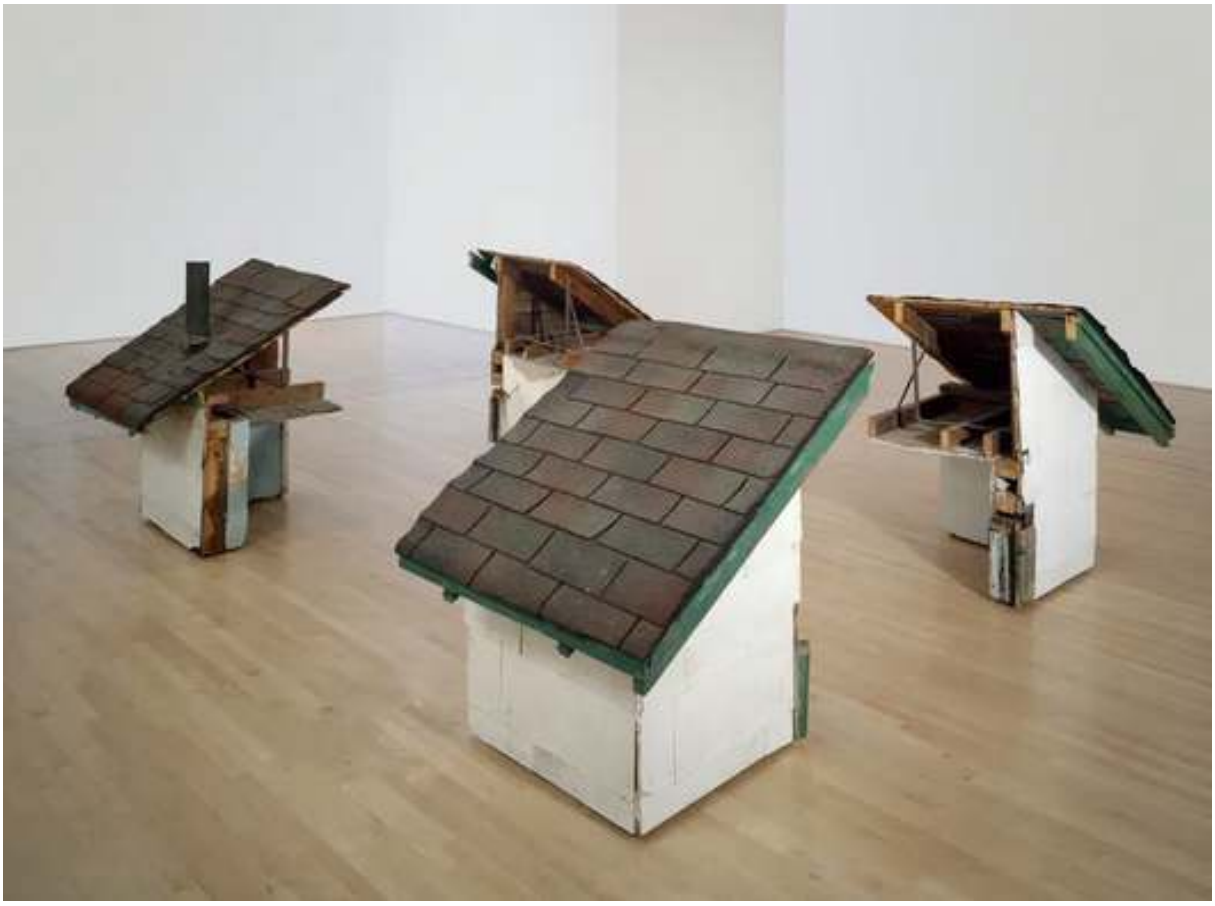

Fig. 63 Gordon Matta-Clark, *Splitting: Four Corners* (1974). Photograph © San Francisco Museum of Modern Art.

Architecture as Event: Non-Narrative Spatiality

Rather than supporting a predetermined narrative, *Splitting* generates narrative through rupture. Habitual domestic sequences are suspended[106] as rooms appear sliced sections, thresholds misalign, and familiar circulation paths are interrupted. Walls, floors, and staircases become

[105] Matta-Clark's building dissections disrupt definitive form and, in doing so, redefine the role of form in the production of architectural meaning, in the sense articulated by Henri Lefebvre (1991).

[106] The house no longer supports living, movement, or functional progression; instead, it stages a narrative of rupture and loss. Circulation becomes impossible, thresholds are voided, and gravity itself becomes perceptible.

suspended frames, arrested mid-operation, producing what might be described as an accidental storyboard of everyday life. Architecture here does not contain a story; it *becomes an event* - a process of division, exposure and irreversible transformation. As Walker (2004: 120) notes, the work produces multiple, competing spatial readings rather than a single coherent organisation. The work demands an *operative mode of viewing*. As Walker (2004: 120) notes, the intervention[107] expands formal clarity to accommodate a multiplicity of simultaneous spatial accounts. Spectators must reconcile partial views and discontinuous fragments, performing the cognitive synthesis that characterises cinematic spatial perception.

Atmospheric Instability and Liquid Space

The cut[108] also reconfigures the building's atmospheric conditions. Daylight penetrates deep into the interior, transforming solid partitions into luminous edges and activating the void as a primary spatial agent.[109] Structural imbalance produces a persistent sense of tension, as the house appears on the verge of collapse. The body must negotiate instability, gravity, and risk. In this sense, *Splitting* aligns closely with *liquid cinematic space.* What was formerly a stable[110] domestic environment becomes contingent and perceptually unstable.[111] Spatial boundaries dissolve into conditions of exposure, threshold, and temporal suspension. Space is no longer given but continuously renegotiated through movement and perception.

[107] The full-scale incision - an "ideal" section materialised within the building fabric - undermines any claim to architecture as a unified, fully knowable or complete "whole object" (Walker, 2004: 120).

[108] Matta-Clark was influenced by Anthony McCall's "solid-light" installations, notably *Line Describing a Cone* (1973). This influence is explicit in Matta-Clark's building cut *Conical Intersect* (1975), executed next to the under-construction Centre Pompidou. Recalling the work, Matta-Clark's assistant Gerry Hovagimyan described the cone-like void as a direct analogue of McCall's projected light - a dot expanding into a cone (cited in, Lee, 1998: 71). Pamela M. Lee further characterizes *Conical Intersect* as periscopic, inducing vertigo for the interior observer and telescoping past through the present (1998: 71, 75), collapsing cinematic projection, spatial incision, and historical time into a single experiential cut.

[109] As void is rendered legible, Matta-Clark's practice can be productively related to Luigi Moretti's spatial investigations: in both cases, space itself becomes the primary object of inquiry. While Moretti materialises void through abstract models and casts, Matta-Clark operates at full scale, translating this analytic exposure of space into a direct, real-world intervention.

[110] The cut dissolves architectural solidity, converting fixed domestic space into a fluid perceptual field shaped by light gradients, shifting viewpoints, and embodied risk.

[111] The work replaces architectural continuity with a temporal condition of collapse, in which the building is experienced as an *event* rather than an object - closer to a cinematic moment than a stable spatial form.

Auteur Space: From Design to Intervention

Splitting also constitutes a radical critique of architectural authorship.[112] Matta-Clark does not design a new building but performs a surgical intervention on an existing one. The vertical cut functions as both literal and conceptual montage: separating before and after,[113] inside and outside, private and public. Authorship operates through an act of removal rather than addition—closer to film editing than architectural composition (see Fig. 64).[114] At the same time, the project activates *auteur space* in a paradoxical manner. By refusing architectural realisation, agency is redistributed to non-human forces: light, air, structural tension, and eventual demolition. Authorship shifts from *architect as form-giver* to *artist as instigator*, and ultimately to the *building itself as a temporal performer* - creaking, shifting, admitting light, and anticipating disappearance.

Counter-Archive: Architecture as Ephemeral Memory

> "What I do, you could never achieve, since that presupposes accepting ephemerality" (Matta-Clark, cited in de Monchaux, 2017: 198).

Following demolition, *Splitting* survives primarily through photographic and filmic documentation (see Fig. 65).[115] These materials do not simply record the work; they constitute its primary mode of existence and circulation. The project persists as a *counter-archive*, preserving not a stable object but a spatial condition and a temporal event. Documentation maintains the work's fragmentary character rather than stabilising it, reinforcing a montage logic in which architectural memory is constructed through sequences rather than permanence.

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[112] The paradoxical production of value through destruction is exemplified by *Splitting: Four Corners*: the four attic fragments removed from the house are now held by San Francisco Museum of Modern Art, their institutional and market value exceeding that of the original dwelling many times over (de Monchaux, 2017: 188).

[113] *Splitting* exists simultaneously as an architectural intervention and as a cinematic work.

[114] It can be understood as a form of architectural destruction, in which demolition operates not as an end condition but as a critical and generative architectural act.

[115] One of the most striking aspects of the documentation of *Splitting* is the presence of people engaging the work directly through the aperture, using the cut as a perceptual and spatial threshold through which the transformed architecture is apprehended. Period film footage shows Matta-Clark, Holly Solomon, and a busload of visitors traveling from 98 Greene Street in SoHo to the Englewood site, underscoring the project's social, collective, and experiential dimensions (Field trip to Gordon Matta-Clark's "Splitting" house, n.d.).

Spatial Montage and Dematerialisation

Through a single incision, Matta-Clark transforms a domestic structure into a dynamic spatial sequence structured by discontinuity and exposure, operating as a *literal spatial montage*. The project collapses distinctions between construction and destruction, building and image, construction and destruction, and author and environment. Although materially executed, it ultimately dematerialises architecture, which persists through its cinematic circulation and perceptual reconstruction.



Fig. 64 Gordon Matta-Clark, artist's book documenting *Splitting* (1974), offset printed and published by 98 Greene Street Loft Press, New York. Held in the Gilbert B. and Lila Silverman Instruction Drawing Collection, Detroit. © Estate of Gordon Matta-Clark / Artists Rights Society (ARS), New York. Image reproduced from the Museum of Modern Art (MoMA).

Matta-Clark's own reflections emphasise this condition: his use of multiple images attempts to approximate an "all-around" experience while acknowledging that embodied perception exceeds the camera's capacity (Matta-Clark, cited in Walker, 2004: 123–124). The work thus foregrounds a central proposition of this dissertation: *cinematic spatiality is not merely*

represented but produced through operations that reorganise perception, sequence, and agency.

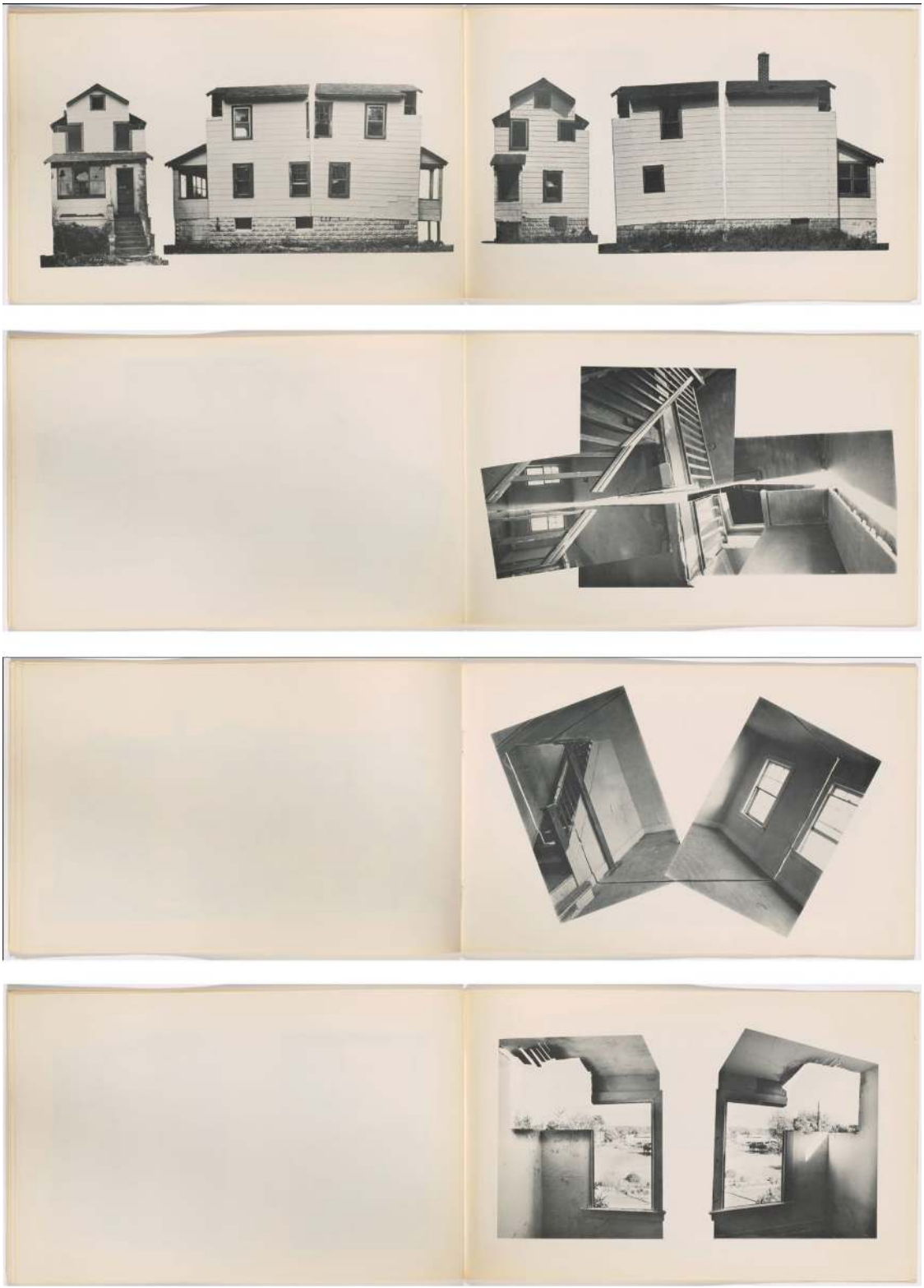

Fig. 65 Detail views of the artist's book *Splitting* (1974) by Gordon Matta-Clark. © Estate of Gordon Matta-Clark / Artists Rights Society (ARS), New York. Images reproduced from the Museum of Modern Art (MoMA).

4.3.4 Case Study 4: Parc de la Villette

Architect: Bernard Tschumi Architects
Year: 1982–1998
Location: Paris, France

Cinema as Method: Montage, Event, and Indeterminacy

> "Here, the itinerary that links the *folies* of the Parisian park is conceived as a film" (Bruno, 2002: 57).

Parc de la Villette[116] constitutes a key reference for *explicit cinematic* architecture because it internalises *cinema as a method*[117] rather than treating it as metaphor or stylistic reference. Unlike Villa Savoye or the Chemosphere, where cinematic principles operate within domestic frameworks, La Villette translates cinematic concepts such as montage, discontinuity, and temporal sequencing into an open programmatically indeterminate urban spatial system. Architecture becomes a field of edited relations whose meaning emerges through movement, encounter, and temporal coincidence. The project is organised through the superimposition of three autonomous systems: *points* (*folies*)[118] (see Fig. 66), *lines* (paths), and *surfaces* (programmatic fields). This structure rejects compositional unity, functional hierarchy, and spatial continuity. Rather than forming a coherent whole, space operates as a montage of

[116] Parc de la Villette occupies one of the last major undeveloped sites in Paris, formerly the location of the central slaughterhouses, selected from more than 470 international competition entries, the project extends far beyond a conventional master plan to include over twenty-five buildings, promenades, covered walkways, bridges, and landscaped gardens, forming a heterogeneous yet unified urban ensemble. Conceived as an "urban park for the 21st century," La Villette rejects the nineteenth-century pastoral model associated with Frederick Law Olmsted, in which the city was meant to disappear within the park. Instead, it can be understood as a single, discontinuous megastructure that overlays existing site conditions while accommodating an intense mix of cultural, social, and recreational programmes - including exhibitions, concerts, scientific experimentation, sports, play, and major institutions such as the Museum of Science and Technology and the City of Music (Tschumi Architects, n.d.).

[117] In *The Manhattan Transcripts*, Tschumi (1981: 11) suggests that the reading of dynamic architectural space does not rely on a single frame - such as a *façade* - but on a succession of frames or spaces, thereby establishing an explicit analogy with cinematic sequencing.

[118] The *folies* - modular, structural pavilions designed by Tschumi - structure space through a superimposed system of dispersed points and connective lines. The red steel *folies* punctuate the site as programmatic markers, while linear paths emphasise movement across it. While referencing eighteenth-century *garden follies* - symbolic and often exotic devices associated with aristocratic leisure and imaginary travel through space and time - Tschumi redefines and neutralises this vision. Recast as abstract, autonomous objects, the *folies* replace eclectic display with the regulated juxtaposition of unprecedented programmes, shifting the concept from a historical artefact to to an abstract, autonomous, and neutral architectural device.

heterogeneous elements in which significance arises through juxtaposition, collision and use over time. In this sense, spatial experience is constructed relationally rather than synthetically, aligning architectural organisation with the logic of cinematic montage.

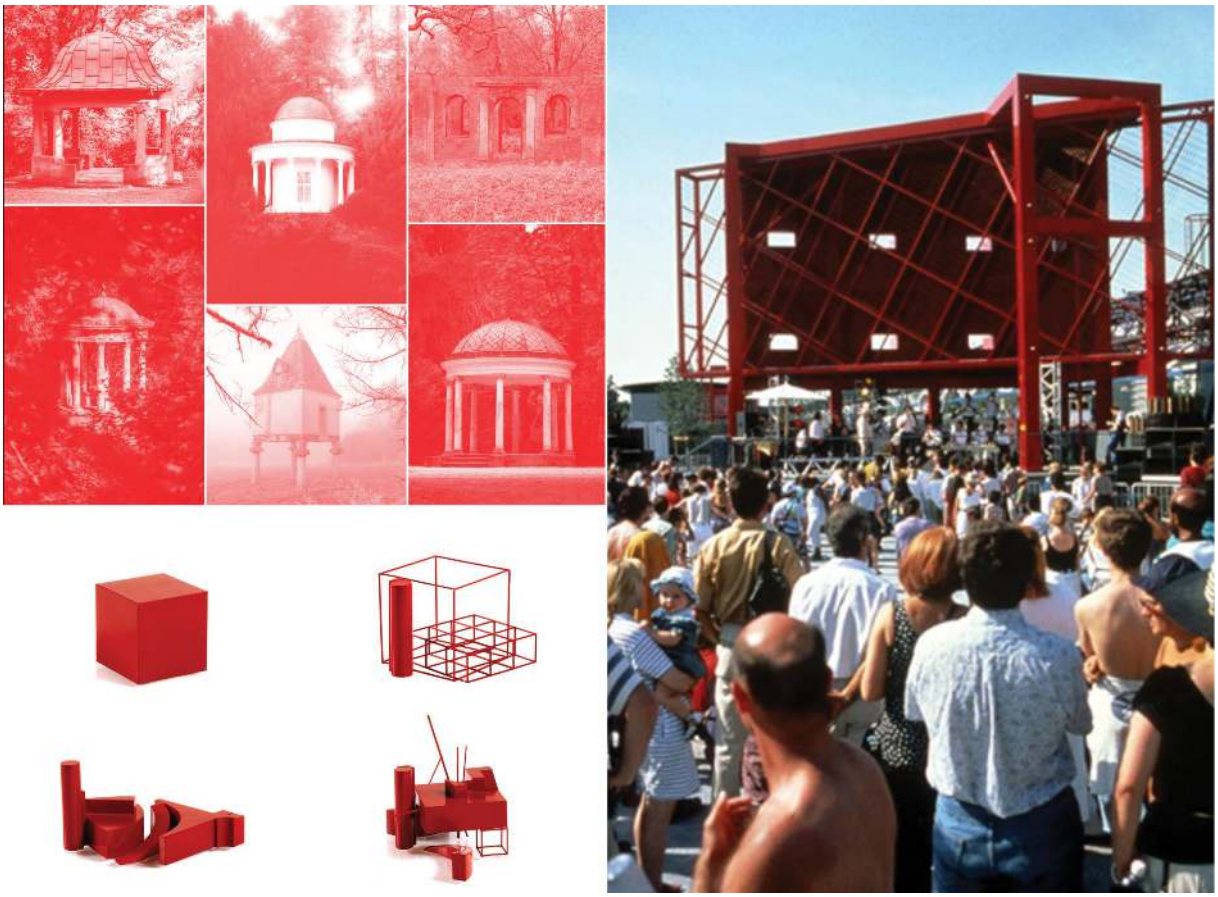

Fig. 66 Parc de la Villette (1982–1998), Paris, designed by Bernard Tschumi. Author's collage composed of historical images of the *follies*, combinatorial models of the follies, and in-situ photographs. Historical images by Florian Schindler, Aarlind Photography, Fons Heijnsbroek, Jon Ehresman and J. Kalina (Unsplash). In-situ photographs © Bernard Tschumi Architects.

Narrative Space: Anti-Narrative Itineraries

In contrast to the scripted *promenade architecturale* of Villa Savoye or the perceptual framing of the Chemosphere, La Villette suspends narrative legibility. There is no prescribed route, spatial climax, or stable point of orientation. Users construct their own sequences through contingent movement, chance encounters, and programmed events (see Fig. 67). The park therefore produces an *anti-narrative spatial condition* in which coherence is assembled rather than given. This logic aligns more closely with the *cinema of attractions* than with *classical narrative cinema*: presence, encounter, immediacy, and event take precedence over narrative

progression. Architecture does not "tell" a story but establishes conditions for multiple temporal trajectories to emerge. *Narrative space is thus displaced from form to use*, reinforcing a condition of *spatial indeterminacy* consistent with *liquid cinematic space*.



Fig. 67 Author's collage composed of film stills from *Rendez-vous in Paris* (1995), directed by Éric Rohmer, depicting Parc de la Villette, Paris.

Atmospheric Space: Evental Intensity

The atmosphere at La Villette is generated less through enclosure or material continuity than through fluctuating environmental and programmatic conditions. The *folies* function as perceptual markers - analogous to spatial cuts - punctuating the field without defining enclosure. Sound, crowd density, weather, lighting, and programmatic activity continuously modulate the experiential character of the park. *Spatial experience is therefore temporal* and relational rather than fixed. Atmosphere emerges from the interaction between spatial structure and contingent events, reinforcing the park's alignment with *liquid cinematic space* as a condition of ongoing transformation.

Auteur Space: Distributed Agency

La Villette also represents a *critical reconfiguration of architectural authorship*. Tschumi's design replaces compositional authorship with a system of rules and relationships. The *folies* do not encode predetermined meanings but operate as neutral elements within a procedural framework. Spatial significance emerges through occupation, event, and institutional programming rather than through authorial intention.

The project thus exemplifies *auteur space as a distributed agency,* in which authorship is shared among architect(s), users, institutions, and spatial systems. *Space itself becomes an operative participant in the production of meaning.* Compared to the strong authorial scripting of Le Corbusier or the formal worldview embedded in Lautner's work, La Villette foregrounds *authorship as systemic and open-ended*.

Counter-Archival Spatiality: A Live Archive

Rather than functioning as a monument that preserves fixed meaning, La Villette operates as a *live archive of events* (see Fig. 66). Memory accumulates through repetition, variation, and performance rather than through representation. Festivals, demonstrations, leisure practices, and everyday routines generate temporal traces that shape the park's cultural identity. In this sense, the project functions as an *urban-scale counter-archive*, storing collective rhythms, behaviours, and atmospheres that exceed conventional architectural documentation. Spatial meaning is continuously rewritten rather than stabilised.

Cinematic Urban Field

Parc de la Villette radicalises cinematic architecture by replacing continuity, compositional unity and singular authorship with *montage, event, and indeterminacy*. Where Villa Savoye choreographs movement and the Chemosphere frames perception, La Villette establishes conditions for unforeseeable spatial sequences to emerge. It operates as a *cinematic field without images: a liquid, event-driven environment* in which spatial experience is organised through temporal relations rather than formal resolution.

4.3.5 Case Study 5: Fondation Cartier pour l'art contemporain

(Cartier Foundation for Contemporary Art)

Architect: Jean Nouvel, Emmanuel Cattani & Associés (JNEC)

Year: 1991–1994

Location: Paris, France

Transparency, Reflection, and the Cinematic Destabilisation of Architectural Boundaries

> "The phantom in the park [...] a solid volume amid poetics of fuzziness and effervescence." (Nouvel, n.d.)

The Cartier Foundation for Contemporary Art represents a decisive moment in which *architecture adopts cinematic logic*[119] as an operative spatial principle. Rather than presenting a stable object or iconic form, the building functions as a layered *optical apparatus* in which transparency, reflection, superimposition, and temporal change operate as primary architectural materials.[120] Instead of a singular envelope, Nouvel constructs a system of overlapping planes - glass façades, internal partitions, structural frames, and the surrounding garden - that continuously reconfigure spatial perception[121] (see Fig. 68).

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[119] Here, Jean Nouvel's sensorial approach materialises an architecture that operates across phenomenological and cinematic registers (Cairns, 2013: 275). The reductive arrangement of a five-storey glass volume behind an autonomous glass screen acts as a reflective membrane, superimposing street life onto the building and destabilising depth and perception. Architecture becomes a perceptual dispositif in which reflection and transparency produce a continuously edited, film-like experience -anticipating Nouvel's own aim to fabricate and amplify sensation for shared perception (Bruno, 2002: 69), and aligning architect and filmmaker as parallel producers of visual and sensorial space.

[120] Nouvel's architecture seeks a "meaningful configuration" of its surrounding environment by producing buildings that change with the time of day, weather, and season, operating as a continuous, almost uninterrupted take of proliferating reflections (Cairns, 2013: 277). In this sense, his work actively engages the passer-by: viewers are compelled not only to move their eyes but to twist their heads, assuming the role of the urban *flâneur*.

[121] For Nouvel, architecture is not a formal exercise in producing resolved objects but a perceptual game of ephemeral optical effects. Influenced by Paul Virilio, Nouvel foregrounds the eye and the conditions of contemporary vision, seeking to transform the fixed architectural object into an ever-shifting phenomenological field—what Cairns (2013: 277) describes as "the impossibility of experiencing the same building twice." Privileging perception over presence, Nouvel explicitly credits cinema with reshaping modern ways of seeing and rejects architecture as a purely physical construct. Architectural experience is thus conceived as multisensory and intangible; accordingly, his practice operates simultaneously as an optical game and a phenomenological experience (Cairns, 2013: 269), inviting analysis through both cinematic and phenomenological frameworks.



Fig. 68 Fondation Cartier pour l'art contemporain (1991–1994), Paris, France, designed by Ateliers Jean Nouvel. Author's collage composed of exterior photographs. Courtesy of Ateliers Jean Nouvel.

Cinematic Space as Optical Montage

The project can be understood as an *architectural montage mechanism*. Multiple layers of glass[122] generate shifting alignments, reflections, and visual overlaps that operate analogously to cinematic superimposition and cross-fading. Interior and exterior, foreground and background, architecture and landscape are not clearly separated but remain in constant visual negotiation. As a result, space is experienced not as a stable volume but as a sequence of perceptual events unfolding through movement, parallax, and changing light conditions. Spatial definition emerges through duration and optical transformation rather than through enclosure, positioning *perception itself as the primary medium of architectural organisation*.

Narrative and the Space of the Spectator

Spatial experience within the Fondation Cartier is non-linear and non-hierarchical. There is no prescribed route or dominant axis; instead, meaning emerges through the visitor's movement and perceptual labour. Partial views, reflections, and layered glimpses of artworks, vegetation, and the surrounding city must be cognitively assembled. This condition strongly activates the

[122] Unlike Lautner's buildings, which tend to reorient the horizon through panoramic fixation, Nouvel's architecture mobilises perception through surface instability. The glass screen functions simultaneously as a *façade* and projection surface - a screen for its own visual representation - where architecture becomes an interactive optical field rather than a stable object.

space of the spectator, as defined in Chapter III. Coherence is not given architecturally but constructed through perception, aligning the experience of the building with *cinematic spectatorship*, where spatial continuity is inferred rather than explicitly given.[123]

Liquid Cinematic Space

The Cartier Foundation for Contemporary Art exemplifies *liquid cinematic space* in architectural form. Spatial boundaries are continuously destabilised: glass surfaces alternately reveal and conceal; reflections generate phantom volumes; the garden visually penetrates the building while the building dissolves into its surroundings. This *liquidity is both spatial and temporal*. The building's appearance changes throughout the day and across seasons as light conditions, weather, and vegetation alter the perceptual field. Architecture thus operates as a mutable and relational environment - never fully fixed, and never entirely stable as a single spatial image, producing a space that is always *becoming* rather than being.

Auteur Space and Distributed Agency

Although the project is closely associated with Nouvel's authorial position, its spatial logic deliberately redistributes agency. Environmental factors - light, climate, vegetation - as well as exhibitions and the movement of visitors continuously reconfigure spatial experience. Authorship is exercised less through the production of form than through the design of conditions. This aligns with the concept of *auteur space* as a *transversal and distributed field* in which spatial configurations themselves generate effects beyond singular intention.

Counter-Archival Spatiality

The building also operates as a *counter-archive*. Rather than stabilising art or monumentalising form, it records transient spatial states: reflections, shadows, atmospheric changes, and bodily movement. These phenomena are temporal and situational, resisting conventional archival logic

[123] Even where the spectator is ostensibly activated, architecture tends to produce not a fully hermeneutic subject but a distracted one; the façade operates as a screen or projection surface, reflecting information rather than soliciting sustained interpretation. As Allen (1995: 52) argues, under conditions of mediated reality architecture is read less as an object of contemplation than as a sign, apprehended through distraction - whose operative force lies precisely in its irreducibility. What this implies is that object-based analysis alone is insufficient; a critical account must instead address use, habit, temporality, and modes of reception.

based on permanence and objecthood. In this respect, the project aligns with cinema's capacity to register atmospheres, durations, and perceptual conditions rather than fixed artefacts.

The Cartier Foundation for Contemporary Art demonstrates how architecture can function as a cinematic medium by producing space through optical montage, activating the spectator's perceptual work, embracing spatial liquidity, and redistributing authorship across environmental and experiential systems. It provides a key example of architecture understood not as a fixed object but as a dynamic, time-based spatial apparatus organised through perception and temporal variation (see Fig. 69).

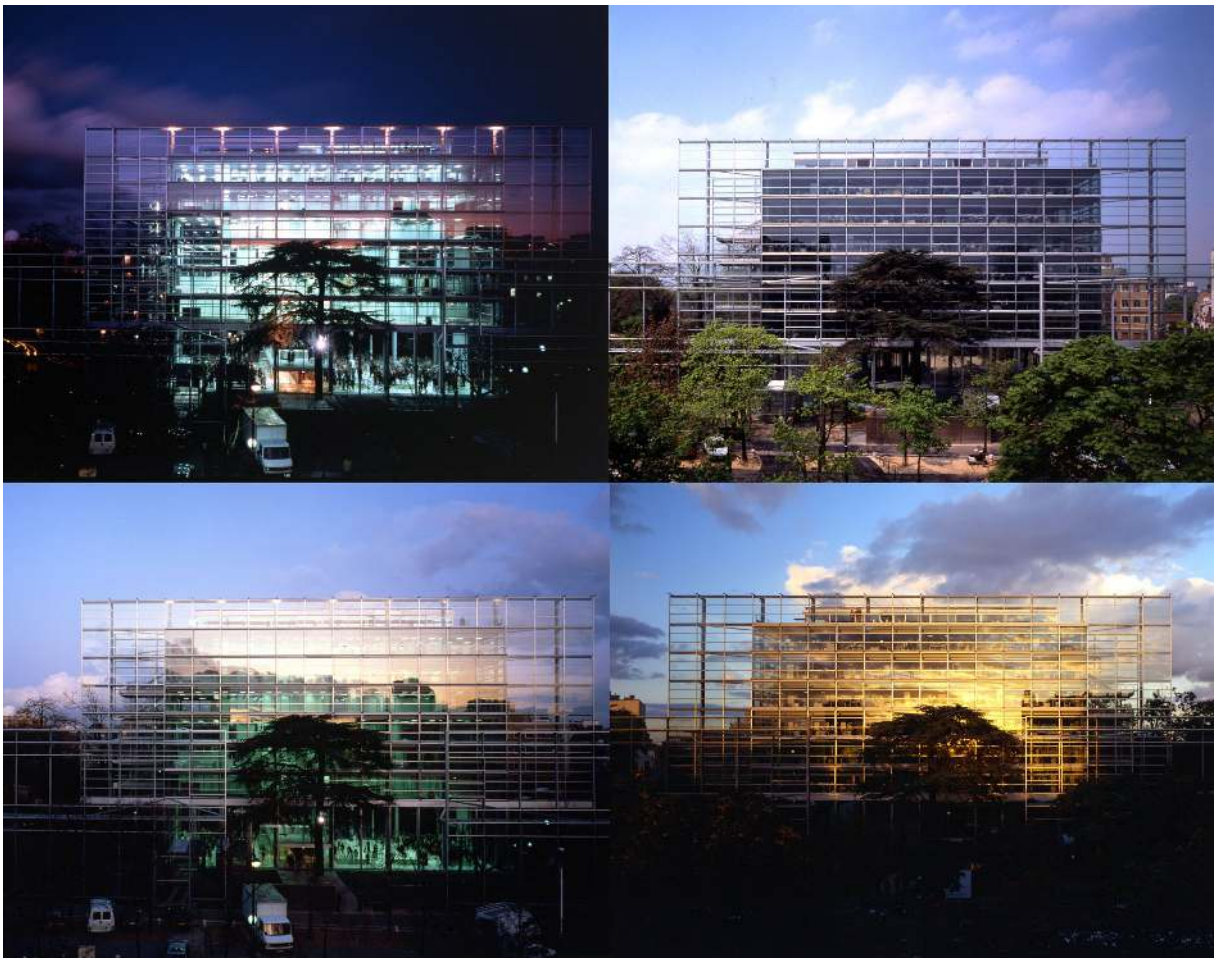

Fig. 69 Fondation Cartier pour l'art contemporain (1991–1994), Paris, France, designed by Jean Nouvel. Author's collage composed of day and night exterior views. Courtesy of Ateliers Jean Nouvel.

4.3.6 Case Study 6: Maison à Bordeaux

Architect: OMA[124] / Rem Koolhaas
Year: 1994–1998
Location: Bordeaux, France

> 'I do not want a simple house. I want a complex house, because the house will define my world…" (Client, cited in OMA, n.d.)[125]

Implicit Cinematic Space and Liquid Authorship

Maison à Bordeaux[126] exemplifies a form of cinematic spatiality that is structural and experiential rather than explicitly referential. Although Koolhaas's work engages extensively with cinema and visual culture, the house does not present itself as a direct translation of film theory. Instead, *cinematic space emerges through the organisation of movement, temporality, framing, and perceptual reconfiguration within everyday inhabitation*. Cinema operates here not as reference but as a spatial logic of use.[127]

The project is organised as a sectional montage composed of three distinct strata: a heavy concrete base embedded in the hillside, a transparent glazed living level, and a lightweight steel

[124] Office for Metropolitan Architecture (OMA), an architectural practice founded by Rem Koolhaas.

[125] The Maison à Bordeaux was conceived through a *script* - a strategy that Beatriz Colomina identifies as central to OMA's narrative economy in *"A Machine Was Its Heart": House in Floirac*, co-authored with Benoît Lleó. Colomina argues that OMA's work has been consistently mediated through storytelling, from *Delirious New York* - described by Charles Jencks as a montage of filmic fragments - to its built projects. Narrative thus operates not as a neutral representational device but as a mechanism of authorship that preconditions interpretation. Koolhaas's background in scriptwriting is structurally formative, framing architecture as a sequence of orchestrated effects addressed to a spectator. Colomina's comparison of Koolhaas to a conjurer underscores the politics of this operation: meaning is produced through deliberate misdirection, in which attention is managed while decisive spatial and ideological operations remain obscured, invoking a cinematic logic of montage, spectacle, and controlled visibility (Colomina and Lleó, 1998, p. 40).

[126] Colomina and Lleó describe the project as "a patio house which is really many houses and many patios," structured around the segregation of domestic roles and parallel lives, thereby framing the house as an assemblage of discrete narratives rather than a unified domestic form (1998: 40). In their 2024 revisitation for *Domus*, they reinforce this narrative reading, reframing the project as an architectural construct seemingly "born to be told in stories," situated between filmic imaginaries and contemporary architectural mythologies. This understanding of narrative resonates with reflections in *To Tell a Story* by John Berger and Susan Sontag (1983), where storytelling is framed as a fundamentally ambivalent practice: oriented simultaneously toward truth and toward invention, imagination, and even deception. Storytelling thus functions both as a vehicle for meaning and as a site of creative construction, continually negotiating between fact and fabrication.

[127] As Lleó observes, the house operates as a 'spongy microworld' in which the contingent, hierarchical, and interdependent articulations of human lives are spatialised and narrativised, reinforcing architecture's role as a scripted construct rather than a neutral domestic container (Colomina and Lleó, 1998: 40).

volume above (see Fig. 70).[128] Rather than forming a stable hierarchy, these layers function as differentiated spatial states, each characterised by distinct degrees of enclosure, exposure, and atmospheric intensity. Their juxtaposition produces a condition of contrast and interval,[129] in which spatial meaning arises through sectional difference rather than compositional unity. Sectional stratification functions as a *dynamic montage of spatial state.*



Fig. 70 Maison à Bordeaux (1994–1998), Bordeaux, France, designed by OMA / Rem Koolhaas. Author's collage. Courtesy of OMA.

[128] The images of the *Maison à Bordeaux* published on OMA's official website exemplify what Colomina described as "the way architects choose to represent their house," foregrounding representation as a curated narrative act that frames perception and meaning rather than a neutral record of the built work (Colomina and Lleó, 1998: 39).

[129] "The house allows everyone to disappear into their worlds. It is as if the cell of Le Corbusier had been made available to all" (Colomina and Lleó, 1998: 40).

At the centre of this system lies the *mobile platform*[130] - a mechanised room that moves vertically through the house (see Fig. 71). As Colomina and Lleó (1998: 40) observe, "all the patios separate. Only one patio, the void of the elevator, connects." The platform operates as a *moving cut and reconfiguring frame*, continuously editing spatial relations as it ascends and descends. Architecture thus becomes a *time-based apparatus* in which spatial continuity is produced through movement rather than fixed organisation.

Unlike the *promenade architecturale* of Villa Savoye, where continuity is scripted as a smooth progression (a smooth anticipatory tracking shot), Maison à Bordeaux introduces an *episodic sequencing* structured by interruption and re-framings[131] (see Fig. 72). Space is revealed through discontinuous encounters and shifting alignments; coherence must be reassembled through use rather than guaranteed by form. Montage here functions not as metaphor but as an operative spatial condition.

[130] It is an open elevator (3 × 3.5 m) that Colomina and Lleó (1998: 42) describe as a "mechanized promenade," operating as the house's primary spatial–cinematic apparatus. Through its vertical movement, the platform continuously reconfigures the architecture - "a machine was its heart" (OMA, n.d.). By enforcing a sectional trajectory and generating sequential framings, it transforms domestic circulation into a time-based, four-dimensional experience, positioning the inhabitant as a cinematic spectator within the house.

[131] The logic of montage is reinforced through the interplay between static and dynamic elements, most notably in the differentiated character of the portal frames. OMA distinguishes three types of openings: horizon-framing, eye-level apertures; larger openings that frame the surrounding landscape as pictorial scenes; and so-called *anticlaustrophobic* views oriented toward the ground plane. Together, these generate multiple embodied modes of spectatorship, positioning the inhabitant as a cinematic subject Colomina and Lleó, 1998: 44). As Colomina argues in relation to the houses of Le Corbusier and Ludwig Mies van der Rohe, architecture frames and thereby constructs the landscape; in OMA's work, this logic is radicalised through the dissolution of the architectural object as a discrete entity, positioning landscape as the primary architectural medium and architecture as an apparatus that points to, produces, and edits it.



Fig. 71 Author's collage combining film stills showing the mobile platform of the Maison à Bordeaux, drawn from *Koolhaas Houselife* (2013), directed by Ila Bêka and Louise Lemoine.

Liquid Cinematic Space

The moving platform continuously renegotiates spatial relations. Rooms change function and meaning depending on its position; visual and functional connections between levels are reconfigured over time. The domestic programme - service space, living space, and observational space - becomes fluid rather than fixed.[132] In this sense, the house operates as an architectural analogue to *liquid cinematic space: a system in flux* - not simply a composition of rooms, but a dynamic field of relations assembled through temporal modulation and mechanical mediation.

Auteur Space

Authorship in Maison à Bordeaux is similarly distributed and unstable, exemplifying the condition of *auteur space*. While Koolhaas's conceptual framework is clearly present, agency is shared among architectural structure, mechanical systems, and the inhabitant's embodied practices - particularly those of a wheelchair user[133] for whom the platform enables access and autonomy. *The occupant becomes a co-producer of spatial meaning*, activating and redefining

[132] In *Koolhaas Houselife* (dir. Ila Bêka and Louise Lemoine, 2013), the house is reconstituted as a cinematic counter-archive in which everyday use, maintenance, and domestic labour displace formal authorship. The architectural icon - associated with Rem Koolhaas - is thus revealed as a contingent, inhabited, and temporally negotiated construct rather than a fixed masterpiece.

[133] Colomina ultimately frames the ideal subject of modern architecture as a mechanised, wheelchair-bound body fully networked to cyberspace, through which the *free section* extends beyond physical space into the digital realm (1998: 45).

spatial relationships through everyday movement. Space itself acquires a degree of authorial agency, performing and reorganising conditions beyond the architect's initial configuration.

Maison à Bordeaux demonstrates how cinematic spatiality can emerge without explicit citation - as a latent yet powerful condition embedded in organisation, mechanism, and temporal use. Cinema is not projected symbolically but internalised as spatial logic: fragmentation, sequencing, and mechanical mediation enacted as lived experience. The project thus extends the field of cinematic architecture beyond overt references toward a condition in which cinematic thinking operates structurally within architectural practice.



Fig. 72 Maison à Bordeaux (1994–1998), Bordeaux, France, designed by OMA / Rem Koolhaas. Author's collage composed of film stills showing window frames and framed views, from *Koolhaas Houselife* (2013), directed by Ila Bêka and Louise Lemoine.

4.3.7 Case Study 7: Blur Building

Architect: Diller Scofidio + Renfro[134] (DS+R)

Year: 2002

Location: Yverdon-les-Bains, Switzerland

Architecture Without Form: Blur as Liquid, Cinematic, and Anti-Object Space

> "Blurred vision is considered a visual impairment [...] entering Blur was like stepping into a habitable medium [...] formless, featureless, depthless, scaleless, massless, surfaceless, and dimensionless" (Diller Scofidio + Renfro, 2002).

Designed for the Swiss National Exposition in 2002, the Blur Building[135] constitutes one of the most radical attempts to redefine architecture as an atmospheric and time-based spatial condition rather than a stable object (see. Fig. 73).[136] Instead of form, enclosure, or visual composition, the project operates through perception, duration, and environmental modulation, situating it within the expanded field of cinematic spatiality (see. Fig. 74).[137]

Atmospheric Apparatus: Space as Unstable Image

Blur is generated by a technical infrastructure of high-pressure mist nozzles that draw water from Lake Neuchâtel. The resulting fog field destabilises vision: edges dissolve, depth collapses, and spatial orientation becomes uncertain. Rather than framing views, the building produces a continuously shifting perceptual field in which space behaves like a volumetric

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[134] For an extended reading of the multiform practice of Diller Scofidio + Renfro, see the monograph by Edward Dimendberg, *Diller Scofidio + Renfro: Architecture after Images* (Chicago: University of Chicago Press, 2013).

[135] The Blur Building can be read as a manifesto of an architecture of atmosphere, in which the architectural surface itself dissolves into a "blur." The Blur Building - or, as Beatriz Colomina describes it, a "cloud building" - stages "a performance of atmospheric phenomena" (2014: 134). According to Dimenberg (2013) it resembled a Buckminster Fuller geodesic dome" shrouded in fog".

[136] As Dimendberg observes, he was 'as entranced as the fairgoers surrounding me by an experience that provided almost nothing to see', an affective response that contributed to Blur's emergence as both the principal icon of the Expo and a popular attraction; through its continuously shifting form, the project produced the rare contemporary phenomenon of an unclassifiable experiential moment (Dimendberg, 2013: 1). DS+R's way of exploring seeing by creating different realities.

[137] In the authors' own words, the project "was conceived to be out of focus, a response to the oversaturation of visual media in expositions that had become showcases filled with spectacular state-of-the-art immersion technologies and digital simulations […] The three-hundred-foot-wide, two-hundred-foot-deep, seventy-five-foot-high lightweight tensegrity structure was supported on the lake bed by four columns. The open-air platform offered nothing to see or do but contemplate our dependence on vision itself" (Diller Scofidio + Renfro, 2002). The building thus operates as a critique of consumer culture, in which satisfaction is measured in pixels per inch.

image without frame or fixed boundary. Architectural experience unfolds through atmospheric variation and temporal change rather than through geometric definition.

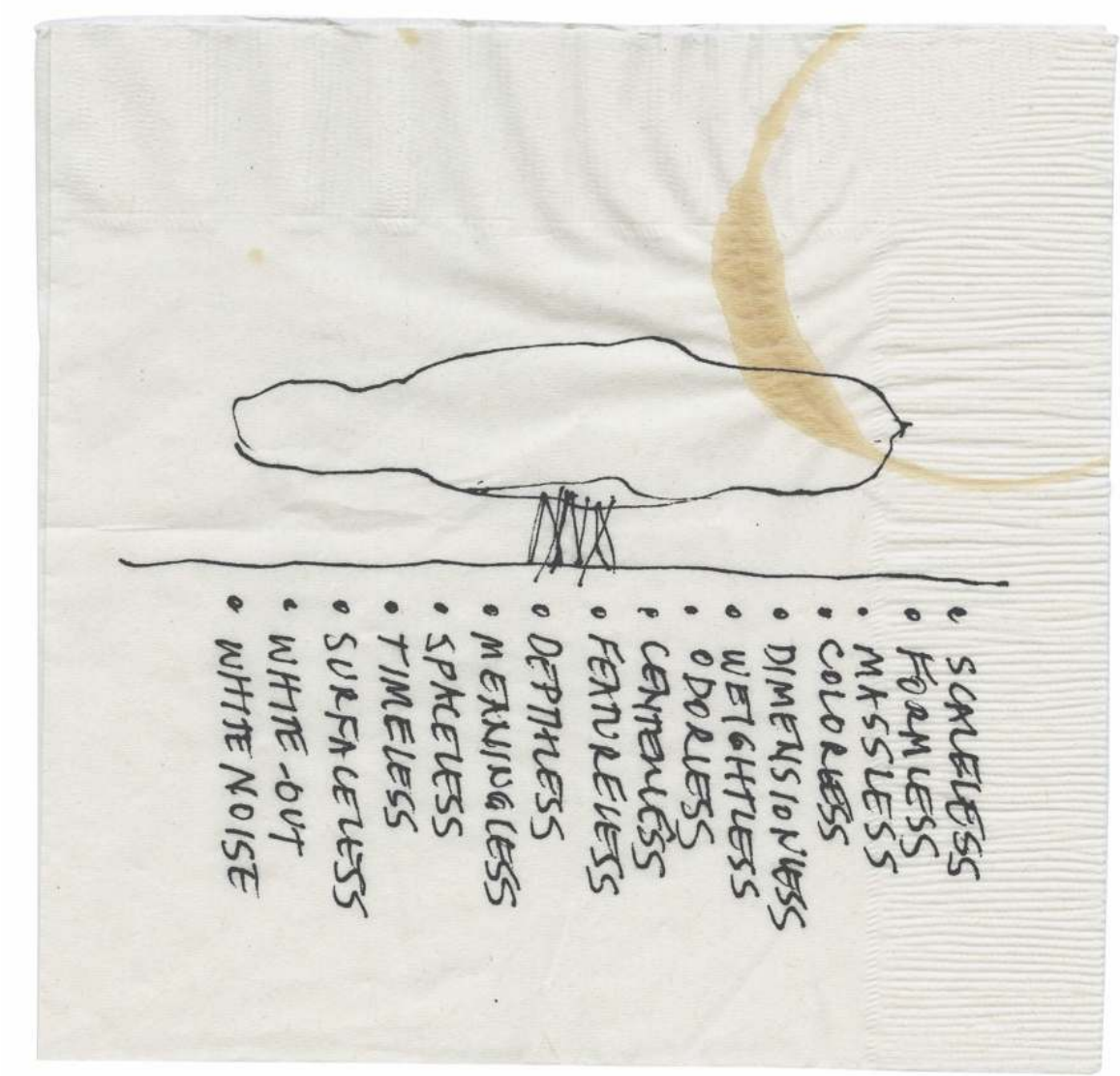

Fig. 73 Blur Building (2002), Yverdon-les-Bains, Switzerland, designed by Diller Scofidio + Renfro. Concept illustration. Courtesy of Diller Scofidio + Renfro.

Perceptual Drift and the Suspension of Sequence

Unlike projects organised through scripted circulation or montage-like progression, Blur deliberately suspends narrative legibility. Access is structured by a single-entry ramp, after which spatial orientation gives way to perceptual drift. Movement is characterised by hesitation, recalibration, and sensory adjustment rather than directional progression. In this sense, spatial

meaning emerges through duration and exposure rather than through ordered sequence, aligning the project with *experimental cinematic temporalities* of *slow cinema* rather than classical montage.



Fig. 74 Blur Building (2002), Yverdon-les-Bains, Switzerland, designed by Diller Scofidio + Renfro. Author's collage composed of site photographs. Courtesy of Diller Scofidio + Renfro.

The Spectator as Sensorial Agent

The instability of vision radically activates the space of the spectator.[138] As visual reference points disappear, navigation relies on humidity, sound,[139] temperature, and the intermittent appearance and disappearance of other bodies within the fog.[140] *Spectatorship becomes embodied and participatory*, shifting from observation to sensory negotiation. Architecture thus functions less as a visual object than as a perceptual environment that demands continuous cognitive and bodily adjustment, producing an intensified phenomenological condition that aligns with cinema's affective and perceptual regimes, similar to the *cinema of attractions*.

Environmental Agency and Distributed Authorship

> "Natural versus man-made forces" (Diller Scofidio + Renfro, 2002).[141]

Although strongly authored, Blur displaces control from architectural form to operational systems and environmental forces. Wind, temperature, water pressure, and atmospheric conditions continuously reshape the spatial experience, while visitors' movements further modulate the perceptual field. Authorship therefore resides in the orchestration of conditions rather than in the production of form, exemplifying a *distributed spatial agency* in which architecture performs through the interaction of technical, environmental, and human factors.

Ephemerality and Counter-Object Spatiality

Blur constitutes *liquid cinematic space* in its most literal form. It existed for only six months, after which it was dismantled (see Fig. 75). Its spatial identity was constituted through

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[138] Images of spectators enveloped in fog within 'an artificial cloud'of the Blur Building are comparable to stills from *Red Desert* (dir. Michelangelo Antonioni, 1964) (see Fig. 66), in which the industrial landscape - and fog in particular - not only erases the human figure, obscuring visible traces of human agency, but also suspends the image's informational clarity. In both cases, fog operates as a spatial and perceptual agent that dissolves form and meaning. In film characters exist in relation to space rather than as its masters, adapting to spatial transformations produced by capitalist development and giving rise to what might be described as the poetic dimension of the industrial landscape.

[139] "The white noise of hissing nozzles" (Diller Scofidio + Renfro, 2002).

[140] Visitors become hyper-aware of their own bodies and of others appearing and disappearing within the fog.

[141] Environmental conditions such as wind, humidity, and temperature dynamically shaped the building's perceptual and spatial effects, causing the fog to stretch, expand, descend, or drift across the lake in constantly changing formations (Diller Scofidio + Renfro, 2002). However, a smart weather system continuously monitored these shifting climatic conditions and regulated water pressure across multiple zones to sustain the fog mass. Over time, the system adapted its responses, functioning as a primitive form of artificial intelligence that mediated between environmental contingency and architectural intent.

duration and disappearance rather than permanence.[142] What persists is not an architectural object but a record of atmospheric states, perceptual experiences, and mediated documentation. In this sense, the project foregrounds architecture as a time-based event that challenges conventional assumptions about stability, materiality, and architectural memory.

The Blur Building represents an *extreme condition of cinematic architecture* in which form is replaced by atmosphere, sequence by perceptual drift, and objecthood by temporal experience. Space operates as a mutable field shaped by environmental forces and embodied spectatorship, while authorship is redistributed across systems, climate, and users. The project demonstrates how architecture can function as a cinematic medium without images, enclosure or representation, positioning spatial experience itself as the primary site of meaning.



Fig. 75 Blur Building (2002), Yverdon-les-Bains, Switzerland, designed by Diller Scofidio + Renfro. Author's collage composed of film stills from *Red Desert* (1964), directed by Michelangelo Antonioni, and a photograph of the building, foregrounding atmosphere and perceptual indeterminacy. Courtesy of Diller Scofidio + Renfro.

[142] This trajectory aligns with Steyerl's "new visual normality" (2012: 14, 22), which produces an "imaginary floating observer"- a subjectivity embedded in surveillance and screen-based distraction (see Chapter 2). Steyerl argues that linear perspective has given way to multiple, overlapping viewpoints; cinema registers this shift through montage, which destabilises both viewpoint and linear temporality. Where perspective once sustained a stable observer and horizon, contemporary aerial and networked views fabricate floating spectatorship and an "imaginary stable ground," a condition critically staged by Diller Scofidio + Renfro in the Blur Building

4.3.8 Case Study 8: Raven Row

Architect: 6a architects[143] (Tom Emerson, Stephanie Macdonald, Takeshi Hayatsu)
Year: 2009
Location: London, UK

Cinematic Accretion, Archival Space, and Quiet Authorship

> "Architects may not choose the subject to which they, like artists, give expression, but they are no less immersed in their task, surrounded by and within reach of the things that matter to them - site, materials, tools and participants."
> (Scalbert and 6a architects, 2013: 30).

Raven Row Gallery[144] exemplifies a mode of *cinematic architecture that operates without spectacle*,[145] movement effects, or technological mediation.[146] Instead, its spatial logic emerges through accumulation, temporal layering, and calibrated transitions (see Fig. 78). The project combines two eighteenth-century Georgian houses with a contemporary concrete extension, producing a condition in which historical strata are neither unified nor erased but carefully edited through tuned transitions. Spatial experience unfolds as a montage of fragments that remain distinct while forming a coherent experiential sequence (see Fig. 76).

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[143] The original four members were Tom Emerson, Stephanie Macdonald, Alex Ely, and Lee Marsden (Scalbert and 6a architects, 2013: 162). In a series of conversations conducted over several years following the publication of *Never Modern*, Irénée Scalbert and 6a architects (2013: 4–6) explain that the name *6a* was chosen for being "anonymous" and for making "no presumption about personality, project or method." They further note that "the body of work completed by 6a to date does not advertise an explicit theoretical position, nor has it coalesced into a recognisable style," describing the practice as "reasonably promiscuous" in its choice of sources and influences, and "catholic" in its tastes.

[144] Raven Row is a contemporary art exhibition centre in Spitalfields, East London, which opened to the public on 28 February 2009. Embedded within two eighteenth-century silk mercers' houses and a 1972 concrete-framed office building, the project incorporates contemporary art galleries in a new semi-basement at the rear and a sequence of eighteenth-century Rococo rooms across three floors at the front, with offices, residency flats, and studio spaces occupying the upper levels (EUMies Awards, n.d.).

[145] Despite the fact that in *Never Modern* (2013) 6a architects explicitly discuss cinematic influences on their work - most notably Jacques Tati (reprise) and Buster Keaton - this project demonstrates that cinematic architecture does not require direct cinematic reference. Instead, the gallery demands a mode of viewing analogous to *slow cinema*, in which meaning emerges through sustained engagement rather than immediate visual impact, privileging experience over representation.

[146] In the author's words "avoiding the Modernist paradigm of contrasting new against old, the pre-existing construction is not consigned to history. Instead, each piece of this evolving puzzle oscillates between past and present. Rather than fixing history in the past, contemporary narratives are drawn across time and space" (EUMies Awards, n.d.).



Fig. 76 Raven Row (2009), Spitalfields, London, UK, designed by 6a architects. Author's collage composed of photographs of the renovated building by David Grandorge. Courtesy of 6a architects.

Episodic Spatial Sequence

Rather than organising movement as a continuous procession, Raven Row produces an *episodic spatial rhythm*. The building is encountered as a succession of differentiated rooms defined by variations in proportion, light conditions, and material character. Threshold elements - stairs, landings, corridors, doorways, and subtle level changes - function as discrete spatial cuts that modulate attention and tempo. Meaning emerges through juxtaposition and transition rather than through compositional unity. The project privileges partial views,[147] deferred visibility, and moments of spatial suspension. Spatial coherence is not given in advance but constructed through movement and memory, aligning experience with a *montage logic* in which continuity is assembled by the moving spectator.[148] Duration here is reflective rather than kinetic: the building encourages *attentiveness and interpretive engagement* rather than directional movement. It aligns with the inferential logic of *liquid cinematic space.*[149]

Through its layered narrative, controlled atmosphere, and tactile storytelling, space is conceived as a form of *bricolage architecture*[150] (see Fig. 77). *Sequential experience*[151] allows visitors to move through evolving scenes and to discover latent narratives embedded in material and spatial transformations, thereby framing the architectural experience in cinematic terms.

Atmospheric Modulation

Atmospheric variation plays a central role in structuring experience. Light is indirect and filtered through deep reveals, courtyards, and layered spatial thresholds. Material transitions - timber, plaster, brick, and concrete - are handled with restraint, producing subtle shifts in texture and tone. These calibrated changes function analogously to cinematic fades and dissolves,

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[147] Views are framed obliquely, circulation is occasionally ambiguous, and visual continuity is repeatedly negotiated.

[148] The user for 6a is understood not as an abstract or statistical body - one that can be measured, standardised, and moulded independently of its milieu, as was often the case in the digital architecture, but as a situated and relational subject: "Humans speak and buildings don't; buildings last (or some do) but humans don't" (Scalbert and 6a architects, 2013: 50).

[149] *Liquid spatiality* here denotes a spatial condition assembled from fragments, sustained through inferential continuity, and completed through the spectator's perceptual labour.

[150] *Bricolage* refers to a mode of construction - whether of a sculpture, object, or system of ideas - achieved by using whatever materials or resources are at hand; it also denotes the resulting assemblage produced through such a process (Merriam-Webster, n.d.). In this context, the term is embedded in the practice of 6a architects as a method of injecting new life into existing forms (Scalbert and 6a architects, 2013: 12).

[151] Its sequential experience enables visitors to move through evolving scenes and uncover latent narratives embedded in textures, material transformations, and spatial transitions.

generating continuity through tonal gradation rather than visual uniformity. Spatial depth is reinforced through thickness, shadow, and delay, creating a perceptual field organised by temporal adjustment rather than immediate legibility.

Architecture as Counter-Archive

Raven Row treats history as an active spatial medium rather than as a backdrop. Instead of restoring the building to a single historical state or imposing contemporary uniformity, the project preserves traces, irregularities, and material scars, allowing multiple temporalities to coexist. Spatial memory is embedded through continuity of use, material persistence, and perceptual delay rather than through didactic display.[152] The building does not *tell* history; it *hosts it.* In this sense, the building functions as a counter-archive:[153] it records transformations, occupations, and absences, preserving atmospheric and temporal conditions that conventional architectural representation tends to overlook.

Authorship by Withdrawal

Authorship is deliberately restrained. Rather than asserting a dominant formal language, 6a architects designed conditions for interaction between existing fabric, new interventions, artworks, and visitors. Decisions about what to retain, where to intervene minimally, and how to maintain spatial ambiguity reflect an ethic of restraint. Authorship operates through curation and calibration rather than through formal expression. Space itself assumes an active role in shaping perception and experience, supporting a *distributed understanding of agency* consistent with the concept of *auteur space* developed in Chapter III.

Cinematic Without Reference

Unlike projects that explicitly invoke cinematic concepts, Raven Row's cinematic quality resides in its temporal unfolding, perceptual sequencing, and the activation of the spectator's cognitive and mnemonic labour. The building edits time rather than form and constructs

[152] The 6a architects deliberately retained traces of the original building's history, including charred timbers left from a fire that once ravaged the site. Every element is carefully considered. In keeping with this sense of historical continuity and the layering of human experience.

[153] Conceived as a counter-archive, the building allows history to persist as a spatial condition rather than as a representational narrative.

experience through proximity, duration, and attention. Its effects emerge from structural affinity rather than intentional reference.

Raven Row therefore demonstrates that cinematic spatiality in architecture may operate most powerfully when it remains implicit - *architecture of quiet cinematic intensity*. Without overt devices,[154] the project produces a condition of quiet cinematic intensity in which meaning arises through movement, recollection, and perceptual synthesis.



Fig. 77 Raven Row (2009), Spitalfields, London, UK, designed by 6a architects. Author's collage composed of photographs by David Grandorge. Courtesy of 6a architects.

[154] It demonstrates how cinematic space can emerge through quiet montage, slow sequencing, and archival thickness, reinforcing the notion that cinematic space is not a stylistic effect but a mode of spatial production.



Fig. 78 Raven Row (2009), Spitalfields, London, UK, designed by 6a architects. Author's collage juxtaposing an archival image of the fire-damaged interior (London Metropolitan Archives) with a post-renovation photograph by David Grandorge, foregrounding transformation through architectural intervention. Courtesy of 6a architects.

4.4 Synthesis Patterns: Cinematic Operators across Architectural Case Studies

Taken together, the case studies in Section 4.4 demonstrate that cinematic architecture is not defined by formal resemblance to film, but by the spatial operations through which experience is organised in time. Rather than forming a stylistic lineage, the projects function as operative tests, each mobilising distinct mechanisms - movement, apparatus, incision, system, optics, atmosphere, or accretion. Read comparatively, they reveal recurrent patterns across scales, programmes, and historical contexts. The following section identifies these shared operators and synthesises their contribution to an expanded understanding of cinematic spatiality in architecture.

These operators do not constitute a unified model of "cinematic architecture," but a distributed set of *spatial, perceptual, and authorial mechanisms* through which *architecture performs cinematically.* Functioning as *structural patterns* rather than formal motifs, they activate *spectatorship as a form of perceptual labour*, *redistribute agency* from author to system, and position architecture as a time-based medium.

This synthesis therefore shifts the analysis *from individual projects to relational patterns*, identifying how cinematic space emerges through *operations rather than through explicit references* to film. Across the case studies - ranging from *overtly cinematic* works (Villa Savoye, Parc de la Villette) to *implicit* or post-cinematic environments (Chemosphere, Maison à Bordeaux, Raven Row, Blur Building) - six interrelated patterns recur.

Pattern 1: Sequencing as Spatial Montage

Across the case studies, space is produced through *succession rather than simultaneity*. Whether *continuous* (Villa Savoye's ramp), *episodic* (Raven Row; Parc de la Villette), *mechanised* (Maison à Bordeaux), or *radically fragmented* (Splitting), architectural meaning emerges through ordered difference. A shared montage logic is evident: space is not apprehended as a totality but *cognitively assembled* through movement, delay, and transition. *Architecture functions as a montage apparatus*, editing perception rather than presenting form.

At Villa Savoye, the ramp scripts continuity as a promenade - an *architectural tracking shot*. Raven Row edits time through accretion, suturing discontinuous historical layers into an *episodic sequence*. At Maison à Bordeaux, the moving platform produces *discontinuous spatial "cuts"* that reframe domestic relations. In *Splitting*, the *cut literalises montage* as subtraction, generating meaning through interruption. What varies is not whether montage occurs, but the operator that produces it - *movement* (promenade), *mechanism* (platform), *incision* (cut), *optics* (glass), *atmosphere* (fog), *event* (program), or *conservation* (layering).

From Sequence to Drift

This pattern also reveals a *gradient from scripted progression to spatial indeterminacy*. Early cases rely on *choreographed movement* (Savoye; Chemosphere's ascent and panoramic field), while later projects *suspend narrative legibility* (La Villette's user-authored itineraries; Blur's perceptual disorientation). This shift marks a *transition from architecture as designed procession toward architecture as contingent field*, aligned with *liquid cinematic space*, where coherence is assembled by the user rather than prescribed by form.

Pattern 2: Thresholds, Cuts, and Interruptions

A second pattern concerns the *use of cuts* - material, spatial, or atmospheric - to generate intensity. In Matta-Clark's *Splitting*, the *cut is literal;*[155] in Tschumi's La Villette, it is *programmatic and urban*; in Nouvel's Fondation Cartier, it is *optical*; in Blur,[156] *perceptual*. These interruptions function analogously to cinematic edits, producing meaning through discontinuity and requiring the *active spectator* to reconstruct spatial coherence.

Pattern 3: Liquidity as Spatial Condition

Across the case studies, *architectural fixity is destabilised*. *Space behaves as liquid*: mutable, contingent, and responsive to time, movement, and environmental forces. *Liquidity is not limited to literal fluid media* (Blur) but appears as *optical instability* (Cartier Foundation), *mechanical reconfiguration* (Maison à Bordeaux), *structural contingency* (*Splitting*), *evental indeterminacy* (La Villette), *temporal layering* (Raven Row), and *panoramic drift* (Chemosphere).

Liquid cinematic space thus emerges not as a stylistic choice but as a shared condition produced by temporal modulation and perceptual uncertainty. *Architecture becomes an environment of shifting relations* - between inside and outside, body and apparatus, visibility and concealment - demonstrating that *liquidity* can be generated through atmospheric, mechanical, optical, programmatic, or archival means.

Pattern 4: The Spectator as Active Agent

Cinematic spatiality in these projects depends on the *activation of the spectator*. Whether *moving* (Villa Savoye), *drifting* (La Villette, Cartier Foundation), *rotating perceptually* (Chemosphere), *navigating opacity* (Blur), or *reconstructing fragments* (Raven Row, Splitting, Maison à Bordeaux), the user is required to assemble spatial meaning through bodily and cognitive engagement.

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[155] *Splitting* is a term (and a function) in digital editing software that refers to the operation of dividing a shot (or an audio track) into separate segments.

[156] In filmmaking, *blur* denotes a visual effect - most commonly motion blur - produced when movement is recorded within the duration of a single frame's exposure, resulting in a perceptible streaking of forms that approximates human visual perception. It is employed to convey velocity, reinforce perceptual realism, and ensure visual continuity within moving images.

Like cinema, *architecture withholds total comprehension* and relies on perceptual participation to complete the spatial sequence. *Experience becomes interpretive* rather than immediately legible.

Pattern 5: Distributed and Spatialised Authorship (Auteur Space)

Across the case studies, *architectural authorship is destabilised and reconfigured* as a situational and relational condition. Agency shifts from *concentrated authorial scripting* (Villa Savoye) to *systemic and user-driven distribution* (Parc de la Villette), to *apparatus- and technology-mediated agency* (Chemosphere, Maison à Bordeaux). In other cases, *authorship is relocated to environmental forces* (Blur Building, Cartier Foundation), *enacted through restraint and curatorial withdrawal* (Raven Row), or *inverted into an act of incision and documentation* (*Splitting*).

These trajectories confirm the concept of *auteur space* developed in Chapter III: *authorship is enacted spatially rather than biographically*. Agency is negotiated within spatial regimes themselves, with *space emerging as a co-author* capable of acting, responding, and exceeding original intention.

Pattern 6: Counter-Archival Spatiality

Finally, the projects reveal *architecture's capacity to function as a counter-archive* - preserving not only form but atmospheres, gestures, and temporal conditions. *Splitting* survives primarily through image-sequences and thus exists as an *archive of disappearance*. La Villette records *collective rhythms* through event and repetition. The Cartier Foundation and Blur register *ephemeral perceptual states* rather than stable objects. Raven Row makes *historical traces and material scars* legible as active memory. In these cases, the *archive is not an accumulation of documents but an operative memory medium*, aligned with the broader claim of this dissertation that *cinematic space preserves experiential conditions* overlooked by conventional architectural representation.

Conclusion

Across these patterns, the chapter demonstrates that the *cinematic in architecture is most productively understood through operators* - ramp, platform, cut, system, glass, fog, and accretion - and the *experiential regimes they activate*: sequencing, interruption, spectatorship, liquidity, distributed authorship, and counter-archival memory. What differentiates the case studies is not whether they are *cinematic*, but how these operators are combined, intensified, or deliberately restrained.

Architecture becomes cinematic not by resembling film, but by organising experience as edited time. *Cinematic space thus emerges as a transferable architectural logic* rather than a representational category: it appears wherever architecture assumes an operative role in sequencing perception rather than merely enclosing form.

This synthesis provides the *conceptual foundation* for the practice-based investigations that follow, in which these operators are translated into models and films. Chapter 4 therefore concludes not with a taxonomy but with an *operative framework* - a toolkit for analysing, designing, and staging *architectural space as a cinematic apparatus*.

Table 3 Cinematic operators across architectural case studies: matrix demonstrating cinematic spatial logic as a transversal operative framework. The table synthesises the case studies presented in Chapter IV by mapping cinematic operators across diverse architectural projects. Rather than classifying buildings by typology or stylistic affiliation, it identifies recurring operative principles. It demonstrates that cinematic space in architecture is not a singular or stylistic condition but a transversal field of operations manifested at different scales and degrees of explicitness. By framing cinema as an operative framework, the matrix establishes a comparative methodology for analysing architecture as a temporal, perceptual and authorially distributed spatial medium.

Case Study	Primary Cinematic Operator	Mode of Sequencing	Authorship Mode	Archival Condition
VILLA SAVOYE	Promenade / ramp	Continuous tracking	Concentrated auteur	Canonical modernist archive
CHEMOSPHERE	Viewing apparatus	Panoramic rotation	Apparatus-driven	Image-circulated icon
SPLITTING	Cut / incision	Discontinuous montage	Inverted authorship	Work-as-documentation
PARC DE LA VILLETTE	Event-system	Non-linear itineraries	Distributed to users	Live event archive
CARTIER FONDATION	Optical layering	Perceptual montage	Conditions-based auteur	Atmospheric ar-chive
MAISON À BORDEAUX	Mechanised frame	Episodic reconfiguration	Shared human–machine	Archive of use
BLUR BUILDING	Atmospheric medium	Drift / anti-sequence	Environmental agency	Ephemeral memory
GALLERY RAVEN ROW	Accretive editing	Episodic accumulation	Authorial withdrawal	Counter-archive of traces

CHAPTER 5 Towards the Models of Interaction Between Architecture and Cinema

> "Only film can make the new architecture intelligible"[157]
> (Giedion, cited in Dimendberg, 2013: 1).

Films are assembled through editing and mediation, while buildings are subject to ongoing adaptation, reuse, and transformation. As Gemma Barton observes, reality itself is not a fixed condition but a temporal process, positioning the built environment increasingly within the operative spectrum of cinema and the moving image (Barton, 2016: 179). This shared temporality forms the basis of the long and complex interaction between architecture and film.

As Anthony Vidler argues in 'The Explosion of Space: Architecture and the Filmic Imaginary,' "film has functioned since the late nineteenth century as a laboratory for the formulation of modernism," offering architecture both a model for spatial experimentation and a source of conceptual destabilisation (Vidler, 1993: 45). Architecture, in this exchange, becomes both the material substrate of the filmic imaginary and the discipline most challenged by cinema's fusion of space and time. The relationship is therefore neither illustrative nor analogical, but structural: film and architecture operate within a shared problem space in which representation, perception, and inhabitation intersect.

Barton further characterises the intersection between architecture and film as a "grey area" between reality and representation, in which architects and filmmakers alike imagine future modes of inhabitation, construct spatial sequences, and communicate layered narratives through representational means that are simultaneously metaphysical and material (Barton, 2016). Architectural and cinematic practices unfold across this threshold, producing artefacts that oscillate between physical presence and mediated projection. In this sense, both disciplines remain suspended between what exists materially and what exists perceptually.

This condition has long been recognised within film theory. Benjamin identified cinema's capacity to transform human perception of space through techniques such as the close-up and slow motion, revealing an "optical unconscious" inaccessible to ordinary perception (Benjamin,

[157] For Giedion, modern architecture and cinema emerge as sibling practices of industrial modernity, united by a shift away from the object toward an experience that unfolds in time (Giedion, 1928).

1989). Similarly, Pallasmaa described cinematic space as an "architecture without architect," positioning the filmmaker as an "architect without client" (Pallasmaa, cited in Barton, 2016: 170). These formulations underscore cinema's ability to construct spatial experience beyond the constraints of gravity, material permanence, and everyday use.

Cinema constructs spaces that are *fluid* as discussed in Chapter III - elastic, fragmented, or excessive - revealing conditions that architecture often suppresses: boredom, waiting, entropy, and atmospheric intensity. Cinema thus emerges as an *alternative spatial theory* - one that privileges perception, memory, and subjectivity. As Bruno argues, cinema creates an "atlas of emotions," in which space is inseparable from affect and movement (Bruno, 2002).

Already in 1925, Robert Mallet-Stevens insisted that architecture in film should not merely frame action but become an active participant within it - an element that *plays* within the *mise-en-scène* and reshapes narrative itself (Mallet-Stevens, cited in Vidler, 1993: 46). This conception was later radicalised by figures such as Eisenstein (as discussed in Chapter II), for whom montage constituted not simply an editing technique but a cognitive structure capable of producing what Tafuri (1987) described as an "ecstatic" engagement shared by both architecture and film (as discussed in Chapter IV).

Colomina has reframed architecture itself as a viewing mechanism - not a neutral container for viewing subjects, but a device that produces and positions them (Colomina, 1992: 83). In this reading, the human subject oscillates perpetually between observer and participant, inhabiting spaces that are already mediated, framed, and scripted.

As Vidler (1993) concludes, debates surrounding "filmic architecture" have not diminished with the decline of analogue cinema but have intensified with the rise of video, digital imaging, and hyperspatial media, often positioned as cinema's successors. It is within this expanded field that the present chapter is situated. Rather than asking whether architecture *can* be cinematic, Chapter V examines *how* architecture and film interact: through what mechanisms, under what conditions, and with what consequences for perception, authorship, and spatial practice.

This chapter therefore shifts from the analysis of the cinematic *in* architecture (Chapter IV) and the theoretical framing of *cinematic space* (Chapter III) toward an examination of the roles

architecture assumes *within cinematic space*, culminating in the formulation of *models of interaction* between architecture and film. These models address processes of mediation, translation, feedback, and reciprocity across disciplinary boundaries.

5.1 Reframing the Question: From Representation to Spatial Thinking

> "Explanations, analyses, interpretations, are no more than frames or lenses to help the spectator focus his attention more sharply on the work. The only justification for criticism is that it allows us to see more clearly." (Berger, cited in Abel 1988: 18)

Why Question the Relationship Between Architecture and Cinema?

The relationship between architecture and cinema has most often been addressed through questions of representation: how buildings appear in films, how cities are framed by the camera, or how architectural styles signify ideological or historical conditions. While such analyses have produced valuable insights, they risk confining architecture to scenography and cinema to a recording device. This chapter departs from representational logic and instead proposes a shift toward *cinema and architecture as co-constitutive spatial practices.*

Rather than asking only how architecture appears in film, the chapter reframes the inquiry toward how cinematic operations *think space* and how architectural logic structures cinematic experience. These reframing positions both disciplines as time-based media structured by movement, sequencing, rhythm, and perception. Architecture is no longer understood as a static object awaiting representation, but as a spatial apparatus activated through use, memory, and imagination. Cinema, in turn, becomes not merely a narrative medium but a mode of *spatial inquiry* capable of producing architectural knowledge.

The central hypothesis of this chapter is that both disciplines operate through *models of spatial production*, structured by time, movement, framing, and negotiations between material and immaterial conditions. These models are not fixed typologies but analytical tools that articulate how space is constructed, perceived, and politicised across media.

As discussed in Chapter II and IV, architectural practice incorporated temporal and sequential principles - sequencing, framing, montage - well before the formal emergence of cinema. Concepts such as the *promenade architecturale* imply a temporal unfolding of space in which

movement becomes the primary mode of apprehension. Space unfolds not as a single image but as a succession of partial views, framed perspectives, and bodily encounters. This experiential logic closely parallels *cinematic montage*, where meaning emerges through the relation between images rather than from isolated shots.

This raises questions already addressed in Chapter IV: Can architectural experience be understood as a form of embodied montage? How does movement through space resemble cinematic editing? Where does authorship reside: in the maker, the user, or the moving body?

Architectural experience, in this sense, is already cinematic: it relies on duration, anticipation, and memory. As Tschumi argues, space is produced through the interaction of events, movements, and constructed form rather than through geometry alone (Tschumi, 1996). The user of architecture functions analogously to the camera in film - moving, framing, and editing space through embodied perception.

This understanding destabilises traditional notions of architectural authorship. If space is co-produced through movement and use, architecture cannot be fully predetermined by design intent. Instead, it operates as an *open script*, activated differently by each body and each temporal condition. The cinematic dimension of architecture thus lies not in visual resemblance to film, but in its *procedural and experiential logic.*

Key questions therefore arise:

How do architecture and cinema co-produce spatial meaning? Can cinematic space function as an architectural model? In what ways do films act as speculative laboratories for architectural thought?

These questions establish cinema not merely as a reflective medium, but as an *operative apparatus* capable of generating architectural knowledge.

5.2 Defining Models: Key Concerns and Questions

This section consolidates the theoretical framework developed in Chapters II, III, and IV into a set of primary concerns and research questions that structure the interaction models introduced in this chapter, and operationalised in Chapters VI and VII. Rather than treating architecture as a passive backdrop to cinematic representation, these concerns foreground architecture as an active agent within *cinematic space* - as image, apparatus, environment, archive, and site of intervention.

The questions articulated below function as an analytical framework through which interactions between architecture and film can be systematically examined. Each cluster gives rise to a specific model of interaction, enabling a comparative and transferable scheme across media, scales, and practices.

Primary Concern 1: Architecture as Image and Representation

Key Question: What image of architecture does cinema construct?

Expanded Question: How does film translate architecture into a representational system that exceeds material form, functioning as image, icon, sign, or protagonist?

Primary Concern 2: Architecture as Lived and Embodied Space

Key Question: How do cinematic operators render architecture as embodied, sensory, and temporal experience?

Expanded Question: How does film reconfigure architecture as an affective event shaped by movement, duration, and perception?

Primary Concern 3: Film as a Projective and Design Tool

Key Question: What spatial concepts does film propose, test, or reimagine?

Expanded Question: In what ways does cinema operate as a projective laboratory for architectural speculation?

Primary Concern 4: Architecture, Film, and Cultural Memory

Key Question: What forms of spatial memory are constructed or contested through cinematic space?

Expanded Question: How does film act as a counter-archive preserving affective and immaterial dimensions of architecture?

Primary Concern 5: Mediation, Translation, and Cross-Media Space

Key Question: What new spatial articulations emerge when cinematic and architectural logics intersect?

Expanded Question: How do cinematic techniques migrate across representational and material environments?

Primary Concern 6: Architecture, Film, and Power

Key Question: How can film mobilise architecture as a site of critique and resistance?

Expanded Question: How do cinematic-architectural practices operate as political-aesthetic interventions?

5.3 Models of Interaction Between Architecture and Cinema

Each primary concern corresponds to a distinct but interrelated model of interaction. Together, these models constitute an operative framework for analysing *cinematic space* as a spatial practice.

The six primary concerns identified in this chapter are operationalised through six corresponding models of interaction between architecture and cinema, each defined by a guiding research question and an operative mode (see Table 4). Rather than fixed typologies, these models function as analytical frameworks that examine how spatial meaning is produced, mediated, and contested across disciplinary boundaries. Each model foregrounds a dominant mode of interaction - representational, experiential, projective, archival, mediational, or critical

- while remaining flexible enough to overlap and coexist within individual case studies. Together, they constitute a transferable matrix for analysing *cinematic space as a relational, temporal, and politically charged practice*, which is further tested, combined, and translated in Chapter VII into a catalogue of montage sequences and films.

Introduction to the Models of Architecture's Roles in Cinema

The Architectural Representational Model

The *Architectural Representational Model* examines how cinema constructs architecture as image, icon, and sign within visual culture. Here, architecture operates primarily through depiction: as framed object, scenographic backdrop, symbolic structure, or monumental presence. The model foregrounds cinema's capacity to aestheticise, abstract, and circulate architectural form through composition, montage, and *mise-en-scène*. Rather than addressing lived experience, this approach isolates the visual and semiotic dimensions of architecture in film, treating cinematic images as both cultural artifacts and time-specific architectural documents.

The Experiential–Phenomenological Model

In the *Experiential–Phenomenological Model* architecture is constructed in cinema as lived, temporal, and affective space. Moving beyond representation, this model focuses on embodied perception, atmosphere, and duration, positioning *cinematic space as something that is sensed* rather than merely seen. Through camera movement, sound, rhythm, and temporal continuity, film generates spatial experiences that simulate inhabitation, movement, and emotional engagement.

The Speculative–Projective Model

The *Speculative–Projective Model* considers cinema as a laboratory for architectural thought and spatial experimentation. Here, film operates not as a medium of documentation but as a design tool capable of imagining, testing, and communicating architectural propositions beyond built reality. Cinematic techniques - montage, scripting, sequencing, and diagrammatic abstraction - are treated as projective instruments through which spatial futures are rehearsed.

The Memory–Archival Model

In the *Memory–Archival Model* architecture and film co-produce cultural memory across time. Cinematic space functions here as an archive or counter-archive, preserving, reactivating, or contesting architectural histories, whether monumental or everyday. Rather than advancing narrative progression, this model foregrounds temporal layering, documentation, and mnemonic reconstruction.

The Cross Media –Translation Model

The *Cross Media–Translation Model* examines how architectural space migrates across media through processes of translation and re-embodiment. Architecture and film intersect here within hybrid practices that include models, installations, publications, scenography, and moving-image works. Translation is understood not as adaptation but as a critical operation that exposes the apparatus of representation and destabilises the fixity of architectural form.

The Spatial–Activist Model

The *Spatial–Activist Model* frames the interaction between architecture and film as a mode of political critique and spatial intervention. Architecture operates here as an active site of contestation rather than a neutral backdrop, while cinematic space becomes a tool for exposing power relations, spatial injustice, and regimes of visibility. The model foregrounds agency, ethics, and future orientation, examining how film mobilises architecture to challenge dominant narratives and propose alternative imaginaries.

The six primary research concerns are synthesised in Table 4 as a transferable analytical matrix that operationalises the interaction between architecture and cinema through guiding questions and corresponding operative modes.

Chapter V advances questions rather than definitive answers as a methodological strategy. By framing the relationship between architecture and cinema through models of interaction, it opens an interdisciplinary, process-oriented field of inquiry in which the two emerge not as separate domains but as interconnected practices that co-produce the imagination, experience, and memory of space. These questions establish a conceptual bridge to the subsequent chapter,

where *cinematic space* is further examined as a critical framework for rethinking and informing architectural practice.

Table 4 Transferable matrix of six models of interaction between architecture and cinema, identifying operative relationships through which cinematic principles inform architectural spatial production.

Primarily Concern	Analytical Focus	Research Question	Model of Interaction	Operative Verb	Role of Architecture in Cinematic Space (Operative mode)	What the Model Explains
Representation	Architecture as image, icon, sign	What image of architecture does cinema construct?	Architectural Representationa Model	*Seeing*	Architecture operates as image, scenography, and symbolic setting; film translates built form into a representational system that exceeds materiality.	How cinema translates architecture into image, icon, symbol, or protagonist; how spatial meaning is condensed, exaggerated, or abstracted through framing, scale, and composition.
Embodiment	Lived, sensory, temporal experience of space	How do cinematic techniques render architecture as embodied, sensory, and temporal experience?	Experiential–Phenomenological Model	*Feeling*	Architecture is constructed as a sensory, temporal, and affective environment; cinematic space evokes movement, duration, atmosphere, and bodily perception.	How film renders space as embodied, affective, and temporal - foregrounding movement, duration, repetition, sensory engagement, and the spectator's bodily orientation.
Projection	Film as design and speculative tool	What spatial concepts does film propose, test, or reimagine?	Speculative–Projective Model	*Speculating*	Architecture is imagined, tested, or prototyped as speculative construct through cinematic methods; film functions as a design apparatus.	How film operates as a speculative laboratory, proposing alternative spatial organisations, atmospheres, or futures that exceed existing architectural constraints.
Memory	Architecture and film as cultral memory	What forms of spatial memory are constructed or contested through cinematic space?	Memory–Archival Model	*Remembering*	Cinematic space functions as a counter-archive, reactivating architectural memory in immaterial, affective, and temporal forms.	How cinematic space preserves atmospheres, gestures, and social rhythms; how film acts as a counter-archive for architectural memory beyond permanence or monumentality.
Mediation	Translation across media	What new spatial articulations emerge when cinematic and architectural logics intersect?	Cross-Media Translation Model	*Translating*	Architecture and film exchange techniques, producing hybrid spatial articulations between physical presence and mediated representation.	How is architectural space reconfigured through cinematic and digital remediation; architecture asa mediated construct shaped by montage, framing, sequencing, and cross-platform circulation.
Power	Critical agency: Architecture, film and power	How can film mobilise architecture as a site of critique and resistance?	Spatial–Activist Model	*Mobilising*	Architecture becomes a site of critique, resistance, and social transformation through cinematic strategies of framing, disruption, and re-contextualisation.	How architecture and cinema operate as tools of critique, resistance, or political imagination - addressing power structures, social inequities, and contested spatial narratives.

5.4 Film Viewing Log Tables (2020–2025)

Before proceeding to the detailed case study analyses, a preliminary analytical instrument was developed in the form of *Film Viewing Log Tables* (see Table 5). These tables function as an intermediate methodological layer between the conceptual models of interaction between architecture and film and their application to selected works.

The *Film Log* is conceived as a reflective and iterative observation tool rather than a fixed classificatory system. Each film was viewed through a structured set of questions derived from the previously defined interaction models. These questions addressed spatial articulation, modes of perception, the relationship between built environment and narrative structure, the role of movement and temporality, and the affective or atmospheric qualities of space. The aim was not to produce exhaustive descriptions, but to identify recurring spatial operations and cinematic strategies through which architecture becomes operative within the filmic medium. The tabular format allowed for the parallel reading of multiple films, enabling comparison across different spatial conditions, cinematic techniques, and conceptual tendencies. In this sense, the tables function as analytical frames - devices that both delimit and reveal. By condensing observations into a structured matrix, they make visible patterns that might otherwise remain implicit: shifts between architecture as setting, architecture as actor, architecture as narrative structure, or architecture as atmospheric field.

At the same time, the *Film Log* retains the character of a research log. Notes include not only formal observations but also perceptual impressions, temporal rhythms, and moments of spatial intensity. This subjective dimension acknowledges that *cinematic space* operates through embodied spectatorship and experiential memory, aligning the method with the broader research interest in *cinematic space* as a form of spatial knowledge and counter-archive.

The *Film Log Tables* therefore serve a dual function. Methodologically, they translate theoretical models into an operational analytical framework. Conceptually, they position the act of viewing as a form of spatial reading - an architectural mode of engaging with film. The insights generated through this process inform the selection and interpretation of the case studies presented in the following sections.

Table 5. Film Viewing Log Tables

ASSOCIATED AUTHOR FILM	PRIMARY CONCERN						SYNTHESIS
	Architecture as Image and Representation	Architecture as Lived and Embodied Space	Film as a Projective and Design Tool	Architecture, Film, and Cultural Memory	Mediation, Translation, and Cross-Media Space	Architecture, Film, and Power	
	KEY QUESTION						
	What image of architecture does cinema construct?	How do cinematic operators render architecture as embodied, sensory, and temporal	What spatial concepts does film propose, test, or reimagine?	What forms of spatial memory are constructed or contested through cinematic space?	What new spatial articulations emerge when cinematic and architectural logics intersect?	How can film mobilise architecture as a site of critique and resistance?	
1. *A Trip to the Moon* dir. Georges Méliès, 1902	Architecture appears as theatrical scenography — painted backdrops, mechanical sets, and fantastical environments that function as visual spectacle rather than functional space.	*Tableau* composition, frontal staging, and sequential scene changes produce a processional experience of space organized through visual attraction and episodic temporal progression.	Cinema proposes architecture as an imaginative and speculative medium capable of constructing entirely new worlds unconstrained by physical or material limits.	Rather than historical memory, the film draws on collective cultural memory of scientific fantasy, popular illustration, and theatrical illusion.	Film transforms stage design into a temporal spatial system, where editing links discrete sets into a continuous imaginary geography.	Indirectly, the exaggerated scientific and imperial imagery playfully satirises technological optimism and colonial exploration narratives.	Space functions as a cinematic spectacle assembled from theatrical *tableaux*, establishing cinema as a projective medium capable of constructing speculative architectures beyond physical reality.
2. *All the Memory of the World* dir. Alain Resnais, 1956	Urban fragments of Hiroshima and Nevers are represented through careful framing, balancing realism and abstraction, though subordinated to memory discourse.	Tracking shots through corridors, stacks, and reading rooms produce a labyrinthine, processional experience structured by movement, repetition, and spatial scale.	Architecture is conceived as an information infrastructure — a spatial network designed to collect, store, and regulate collective memory.	The film constructs the library as a material archive of cultural memory while implicitly questioning the limits and hierarchies of institutional preservation.	Montage transforms the building into a dynamic system of flows — books, people, and information — producing architecture as an operational network rather than static structure.	By revealing surveillance, classification, and restricted access, the film exposes the library as a space where knowledge is controlled as well as preserved.	Architecture is presented as a knowledge machine in which cinema reveals the spatial and political operations of institutional memory, transforming the library into a dynamic counter-archive of information, control, and cultural accumulation.
3. *Hiroshima Mon Amour* dir. Alain Resnais, 1959	Hiroshima appears as a reconstructed modern city layered over absence, where contemporary urban space conceals the traces of destruction.	Fragmented montage, voice-over, and the interweaving of bodies, museums, streets, and ruins produce a tactile and affective perception of space shaped by memory and loss.	The city is conceived as a palimpsest in which historical catastrophe, reconstruction, and everyday life coexist within the same spatial field.	The film constructs a counter-memory that challenges official memorial narratives, emphasizing the limits of representation and the persistence of personal and traumatic memory.	Montage connects distant sites (Hiroshima and Nevers), producing a translocal memory-space where different geographies are linked through affective and temporal association.	By juxtaposing institutional memorial spaces with intimate testimony, the film critiques the adequacy of official commemoration and exposes the gap between historical discourse and lived experience.	The city becomes a translocal palimpsest in which cinematic montage transforms architecture into a counter-archive of trauma, revealing the tension between reconstruction, official memory, and the persistence of embodied loss.
4. *Last Year at Marienbad* dir. Alain Resnais, 1961	Architecture appears as a monumental, symmetrical, and timeless environment — an autonomous spatial image detached from historical specificity and everyday use.	Repetition, slow tracking shots, static compositions, and temporal discontinuities transform movement through corridors, salons, and gardens into a perceptual experience of suspension and spatial uncertainty.	The building is conceived as a mnemonic labyrinth in which time is non-linear and space operates as a structure of memory, anticipation, and repetition.	The film constructs unstable and indeterminate memory, where recollection cannot be verified and the distinction between past, present, and imagination collapses.	Editing and repetition transform architectural continuity into a temporal pattern, producing space as a rhythmic and recursive structure rather than a coherent physical environment.	By undermining spatial and temporal certainty, the film challenges narrative authority and the reliability of historical and perceptual knowledge.	Architecture becomes a temporal labyrinth in which cinematic repetition and discontinuity transform space into a structure of uncertain memory, dissolving the stability of both place and time.
5. *The 400 Blows* dir. François Truffaut, 1959	Paris appears as a network of ordinary streets, cramped interiors, and institutional spaces, forming an environment structured by constraint rather than monumentality.	Location shooting, handheld movement, and tracking sequences (especially the running scenes) render the city as a lived terrain shaped by wandering, confinement, and escape.	Urban space is conceived as a continuum between control and freedom, where movement becomes the primary means of negotiating institutional and social boundaries.	The film constructs a counter-archive of postwar everyday Paris, preserving the textures of working-class environments and childhood experience.	The integration of documentary-like urban observation with narrative produces a spatial realism where the city functions as an active experiential field.	By exposing schools, detention centers, and domestic interiors as disciplinary environments, the film critiques the spatial mechanisms through which social institutions regulate and marginalize individuals.	The city emerges as a lived field of movement and control, where cinematic realism reveals everyday architecture as a system of institutional discipline while preserving the experiential memory of postwar urban life.
6. *Le Mépris* dir. Jean-Luc Godard, 1963	Architecture appears as a sequence of iconic modernist images — the Roman apartment, Cinecittà studios, and Villa Malaparte — functioning as autonomous visual and cultural symbols.	Extended tracking shots, especially within the apartment, organize space through duration, thresholds, and spatial distance, rendering architecture as an affective field shaped by relational tension.	The film conceives space as a mediating structure between private life, artistic production, and the industrial conditions of cinema.	Villa Malaparte and the Mediterranean landscape evoke classical and cinematic cultural memory, positioning architecture within a continuum of artistic and mythological reference.	The film exposes architecture as scenographic and intermedial — a site where cinema, literature, painting, and landscape converge into a spatial composition.	By juxtaposing the artificiality of studio space with the autonomy of the modernist villa, the film critiques the industrial commodification of culture and the tensions between artistic authorship and commercial production.	Architecture functions as an intermedial and symbolic framework through which cinema reveals the tensions between private experience, cultural memory, and the industrial production of images.
7. *La Notte* dir. Michelangelo Antonioni, 1961	Modern Milan appears as a landscape of glass towers, modernist housing, and anonymous interiors, presenting architecture as a symbol of economic prosperity and cultural modernisation.	Long takes, slow pacing, and the characters' aimless movement through streets, offices, and social spaces produce a sense of emotional distance and temporal drift within the urban environment.	The city is conceived as a network of social and cultural environments in which modern architecture reflects the transformation of relationships under conditions of urban modernity.	The film documents the emerging landscape of postwar modernisation, preserving the atmosphere of a city in transition toward a new economic and social order.	Through compositional framing and spatial continuity across diverse locations, architecture becomes a visual and emotional framework structuring narrative and relational dynamics.	By juxtaposing modern architectural environments with emotional disconnection and social emptiness, the film critiques the alienating effects of economic growth and cultural modernisation.	Modern architecture functions as both image and environment, where cinematic duration reveals the emotional emptiness and social disconnection underlying the spatial landscape of postwar prosperity.
8. *L'Eclisse* dir. Michelangelo Antonioni, 1962	Architecture appears as an abstract modernist landscape of geometric forms, empty spaces, and unfinished developments, representing the visual order of postwar urban expansion.	Long takes, spatial pauses, and minimal narrative action create a perceptual experience of emptiness, distance, and temporal suspension.	The city is conceived as a field structured by financial speculation and infrastructural growth, where economic processes shape spatial form.	The film records a transitional urban condition, preserving the early stages of modernist development before full occupation and social stabilisation.	Through framing and montage, architecture becomes a compositional image-system in which urban space functions as a visual and structural protagonist.	By linking the abstract spaces of the EUR district to the frenetic activity of the stock exchange, the film critiques the alienating effects of capitalist abstraction on urban life.	Modernist urban space is rendered as an autonomous image-system shaped by economic forces, where cinematic duration exposes the emotional distance and social abstraction embedded in postwar development.

ASSOCIATED AUTHOR FILM	PRIMARY CONCERN						SYNTHESIS
	Architecture as Image and Representation	Architecture as Lived and Embodied Space	Film as a Projective and Design Tool	Architecture, Film, and Cultural Memory	Mediation, Translation, and Cross-Media Space	Architecture, Film, and Power	
	KEY QUESTION						
	What image of architecture does cinema construct?	How do cinematic operators render architecture as embodied, sensory, and temporal	What spatial concepts does film propose, test, or reimagine?	What forms of spatial memory are constructed or contested through cinematic space?	What new spatial articulations emerge when cinematic and architectural logics intersect?	How can film mobilise architecture as a site of critique and resistance?	
9. *The Red Desert* dir. Michelangelo Antonioni, 1964	Industrial architecture appears as a dominant technological landscape of factories, pipelines, and infrastructures that redefine the visual identity of modern space.	Manipulated color, ambient sound, fog, and slow pacing transform the environment into an affective field perceived through psychological instability and sensory unease.	The film conceives industrial space as an environmental condition in which human perception and subjectivity are shaped by technological and ecological transformation.	Rather than historical memory, the film registers the emergence of a new industrial environment, anticipating ecological anxiety and the long-term consequences of technological modernity.	Through chromatic intervention and atmospheric composition, cinema reconfigures the industrial landscape as a constructed perceptual environment rather than a purely functional setting.	By rendering industrial space as alienating and environmentally oppressive, the film critically exposes the psychological and ecological costs of technological progress.	Industrial architecture becomes an affective environment in which cinematic color, duration, and atmosphere reveal the psychological and ecological tensions of technological modernity.
10. *Cléo from 5 to 7* dir. Agnès Varda, 1962	Paris appears as an ordinary urban landscape of streets, cafés, parks, apartments, and public transport, foregrounding everyday environments rather than monumental or iconic architecture.	Real-time structure, location shooting, and continuous movement through the city transform space into a lived temporal experience shaped by walking, waiting, observing, and encountering.	The city is conceived as a temporal continuum in which subjective perception changes through movement, turning urban space into a process of transformation rather than a fixed setting.	The film functions as a counter-archive of everyday Paris in the early 1960s, preserving its social rhythms, street life, and transient urban atmosphere.	By combining documentary observation with narrative time, cinema produces an experiential urban mapping where perception and duration organise spatial meaning.	Through Cléo's shifting perspective, the film reveals the gendered experience of public space and challenges the objectifying gaze imposed by social and media environments.	The city emerges as a real-time experiential landscape in which cinematic duration transforms everyday urban space into a process of perception, self-awareness, and social encounter.
11. *La Jetée* dir. Chris Marker, 1962	Architecture appears as a fragmented postwar landscape of ruins, underground infrastructures, and iconic modernist sites, presented through isolated photographic images.	The use of still photographs, voice-over, and rhythmic montage transforms space into a temporal sequence experienced through memory, anticipation, and repetition rather than continuous movement.	The film conceives space as a temporal structure in which different moments coexist, and architecture functions as a framework for time travel, recurrence, and predestination.	The narrative is structured around a single childhood memory-image, presenting space as a mnemonic anchor that organises personal and collective postwar trauma.	By adopting a photo-roman format, the film transforms cinematic space into a book-like sequence of images, creating an intermedial spatial system between photography, cinema, and narrative.	The depiction of underground laboratories and controlled environments critiques technocratic power and the instrumentalization of space in postwar scientific and military regimes.	Architecture becomes a photographic memory-structure in which cinematic montage transforms space into a temporal and intermedial framework for trauma, repetition, and speculative time.
12. *8½* dir. Federico Fellini, 1963	Architecture appears as a provisional and constructed environment — studios, sets, and the unfinished launch structure — presenting space as an artificial framework for cinematic production and imagination.	Fluid transitions between reality, memory, fantasy, and dream dissolve spatial continuity, producing an experiential environment shaped by psychological states and temporal layering.	Cinema is conceived as a projective design process in which architecture functions as a medium for imagining, testing, and reorganizing possible worlds.	Personal memories and childhood spaces reappear as fragmented environments, structuring the narrative as a spatialised mental archive.	The film exposes architecture as scenographic and processual, where sets, models, and construction sites reveal space as a dynamic intermedial production between design, performance, and image.	By foregrounding the unfinished and unstable nature of the production environment, the film critiques the industrial pressures and creative constraints shaping cultural production.	Architecture functions as a provisional and projective medium through which cinema reveals space as a process of imagination, memory, and intermedial construction rather than a fixed environment.
13. *Man Is Not a Bird* (original title: *Čovek nije tica*) dir. Dušan Makavejev, 1965	Industrial architecture appears as a landscape of mines, factories, workers' housing, and social infrastructure, presenting space as an environment organized around production and labor.	Location shooting, documentary observation, and attention to everyday routines render industrial space as a lived environment structured by physical work, movement, and repetitive temporal rhythms.	The film conceives architecture as a socio-technical system in which spatial organization regulates labor, social life, and collective identity.	It functions as a counter-archive of socialist industrialization, preserving the material conditions and lived realities behind official narratives of progress.	By combining fiction with documentary elements, cinema constructs a layered spatial representation where industrial environments operate simultaneously as narrative setting and socio-political evidence.	Through irony, juxtaposition, and attention to everyday contradictions, the film exposes the gap between ideological representations of socialist modernisation and the lived experience of workers.	Industrial architecture is revealed as a socio-political apparatus in which cinematic observation transforms the landscape of production into a critical counter-archive of labor, ideology, and everyday life.
14. *Stereo* dir. David Cronenberg, 1969	Modernist institutional architecture appears as a closed, minimalist environment of corridors, plazas, and concrete volumes, presented as a neutral yet controlling spatial system.	Long static shots, sparse movement, and the absence of dialogue produce a detached and observational perception of space structured by surveillance-like distance and temporal monotony.	The film conceives architecture as an experimental behavioral laboratory in which spatial organisation regulates perception, communication, and social interaction.	Rather than historical memory, the film constructs a speculative future environment, using architecture to imagine emerging technocratic and institutional forms of control.	The documentary-scientific voice-over transforms architectural space into an analytical diagram, framing the building as a system of observation, classification, and experimentation.	By presenting modernist space as a setting for psychological and social control, the film critiques the biopolitical implications of institutional design and technocratic rationality.	Modernist architecture becomes a speculative experimental apparatus in which cinematic observation exposes the latent biopolitical and behavioral control embedded in institutional space.
15. *India Song* dir. Marguerite Duras, 1975	Colonial architecture appears as an abandoned and deteriorating mansion, presented as a monumental but emptied structure marked by historical decline.	Extended static shots, slow camera movement, ambient sound, and disembodied voices create a spatial experience of stillness, distance, and temporal stagnation.	Space is conceived as a residual environment where the past persists without present action, functioning as a temporal container of historical traces.	The film constructs a spectral memory of colonial history, revealing architecture as a site where imperial power survives as absence, decay, and haunting.	The separation of voice from image transforms architecture into an acoustic and atmospheric field, where narrative unfolds through sound rather than physical occupation.	By depicting colonial space as empty and exhausted, the film critically exposes the violence and obsolescence of imperial authority embedded in the built environment.	Architecture functions as a spectral container of colonial memory in which cinematic duration and disembodied narration transform space into an atmospheric counter-archive of historical absence.
16. *News from Home* dir. Chantal Akerman, 1977	New York appears as a landscape of ordinary streets, subway platforms, intersections, presented as an impersonal and infrastructural urban environment.	Long static takes, distant framing, and ambient urban sound create a durational perception of space experienced through waiting, movement, and spatial distance.	The city is conceived as a space of displacement and separation, where urban scale and anonymity shape the experience of migration and estrangement.	The reading of letters from the filmmaker's mother overlays personal memory onto urban images, constructing a diasporic counter-archive of emotional distance and absence.	The combination of static urban observation with narration produces a layered spatial field in which private memory and public space coexist without direct visual connection.	By focusing on everyday, non-iconic locations and emphasising alienation within the metropolis, the film challenges dominant images of the city as spectacle or opportunity.	Urban space becomes a durational landscape of distance in which cinematic observation and personal correspondence transform the everyday city into a counter-archive of migration, separation, and emotional displacement.

ASSOCIATED AUTHOR FILM	PRIMARY CONCERN						SYNTHESIS
	Architecture as Image and Representation	Architecture as Lived and Embodied Space	Film as a Projective and Design Tool	Architecture, Film, and Cultural Memory	Mediation, Translation, and Cross-Media Space	Architecture, Film, and Power	
	KEY QUESTION						
	What image of architecture does cinema construct?	How do cinematic operators render architecture as embodied, sensory, and temporal	What spatial concepts does film propose, test, or reimagine?	What forms of spatial memory are constructed or contested through cinematic space?	What new spatial articulations emerge when cinematic and architectural logics intersect?	How can film mobilise architecture as a site of critique and resistance?	
17. *La Belle Captive* dir. Alain Robbe-Grillet, 1983	Architecture appears as a stylised and artificial environment — interiors, landscapes, and urban spaces framed as autonomous visual compositions resembling painted scenes.	Slow pacing, repetition, and dream-like transitions produce a disoriented spatial experience in which perception is shaped by uncertainty and narrative instability.	Space is conceived as a symbolic and oneiric structure governed by associative logic rather than physical continuity.	Instead of historical memory, the film constructs a visual memory of cultural images, drawing on collective references to surrealist and figurative painting.	By recreating and animating René Magritte's paintings, cinema transforms pictorial space into inhabitable environments, producing a hybrid spatial system between painting and film.	By exposing spatial reality as constructed and mediated through images, the film challenges the stability of perception and the authority of visual representation.	Architecture becomes a cinematic tableau in which pictorial logic and dream structure transform space into an intermedial environment, revealing reality itself as an image-based construction.
18. *Terrorizers* dir. Edward Yang, 1986	Taipei appears as a fragmented modern metropolis composed of high-rise apartments, offices, hospitals, and streets, forming a visual system of separation and discontinuity.	Static framing, spatial distance, and minimal interaction between characters produce an affective experience of isolation and disconnection within the urban environment.	The city is conceived as a network of disconnected spatial units, where parallel lives unfold without meaningful intersection.	The film functions as a counter-archive of Taipei during rapid modernisation, preserving the psychological and social atmosphere of late-modern urban transformation.	Fragmented narrative structure mirrors architectural fragmentation, producing a spatial montage in which the city operates as a dispersed image-field.	By revealing the emotional isolation and social alienation produced by modern urban environments, the film critiques the human consequences of rapid modernisation.	The modern metropolis is rendered as a fragmented image-system in which cinematic distance and narrative discontinuity expose the psychological isolation embedded in late-modern urban space.
19. *Wings of Desire* (original title: *Der Himmel über Berlin*) dir. Wim Wenders, 1987	Berlin appears as a divided and incomplete city composed of vacant lots, ruins, infrastructures, and the Berlin Wall, forming a landscape marked by historical rupture.	Slow aerial and tracking movements, long takes, ambient sound, and the shift from black-and-white to color transform the city into a perceptual field structured by observation, duration, and the transition from detachment to embodied presence.	The city is conceived as a layered perceptual environment in which different temporalities and subjective experiences coexist within the same urban space.	Urban voids, ruins, and everyday locations function as a counter-archive of war, division, and collective historical memory embedded in the material fabric of the city.	Cinematic movement connects disparate urban fragments into a continuous experiential landscape, transforming architecture into a temporal and affective urban palimpsest.	By foregrounding the Berlin Wall, border zones, and empty spaces, the film exposes the spatial consequences of political division and critiques the ideological structures shaping the city.	Berlin emerges as a perceptual and mnemonic landscape in which cinematic duration transforms urban fragments and voids into a counter-archive of historical division and collective memory.
20. *Damnation* (original title: Kárhozat) dir. Béla Tarr, 1988	Architecture appears as a degraded post-industrial landscape of deteriorating housing, muddy streets, bars, and mining infrastructure, forming an environment marked by decline and stagnation.	Long tracking shots, extended duration, rain, wind, and ambient sound transform space into a dense atmospheric field experienced through slowness, repetition, and physical resistance.	Space is conceived as materialised time, where environmental decay and social inertia merge into a condition of temporal suspension.	The film functions as a counter-archive of late-socialist and post-industrial conditions, preserving the spatial atmosphere of systemic exhaustion and economic decline.	Through continuous camera movement and durational perception, architecture becomes an immersive temporal environment rather than a functional or narrative setting.	By revealing the persistence of abandoned infrastructure and social stagnation, the film critiques the spatial consequences of political and economic failure.	Post-industrial architecture becomes a temporal atmosphere in which cinematic duration transforms environmental decay into a counter-archive of social and historical inertia.
21. *The Cook, the Thief, His Wife & Her Lover* dir. Peter Greenaway, 1989	Architecture appears as a monumental, enclosed restaurant complex organised into distinct color-coded zones, functioning as a highly stylised spatial image of excess, control, and hierarchy.	Long lateral tracking shots, theatrical lighting, and synchronised changes of costume and color transform movement through space into a choreographed, immersive sensory experience.	The building is conceived as a system of territorial domains in which spatial boundaries structure power relations, visibility, and social roles.	Rather than historical memory, the film constructs a cultural memory of baroque excess and consumption, linking space to traditions of theatrical spectacle and painterly composition.	By combining cinematic movement with scenographic design and painterly color organisation, the film produces an intermedial spatial system between architecture, theater, and painting.	Through the transformation of the restaurant into a space of domination, violence, the film exposes architecture as an apparatus of power while staging acts of resistance within its spatial structure.	Architecture becomes a theatrical apparatus of power in which cinematic choreography and chromatic scenography transform space into a critical stage exposing the violence and excess embedded in regimes of control and consumption.
22. *Rebels of the Neon God* dir. Tsai Ming-liang, 1992	Taipei appears as a dense late-modern environment of anonymous apartment blocks, commercial interiors, arcades, and elevated infrastructures, defined by artificial light and urban congestion.	Long static takes, minimal dialogue, nighttime settings, and the persistent presence of rain and neon lighting create a slow, atmospheric perception of the city shaped by drift and duration.	The metropolis is conceived as a landscape of circulation and suspension, where movement occurs without clear direction and urban space becomes a field of aimless wandering.	The film functions as a counter-archive of early-1990s Taipei, preserving the spatial conditions of rapid urban transformation and emerging electronic consumer culture.	Through attention to surfaces, reflections, and artificial illumination, cinema transforms the city into a luminous environmental field structured by mediated perception.	By depicting urban life as isolated and disconnected within commercial and infrastructural environments, the film critiques the social consequences of rapid modernisation and consumer urbanism.	The neon metropolis emerges as an atmospheric environment in which cinematic stillness and duration transform late-modern urban space into a counter-archive of alienation and mediated everyday life.
23. *Drifting Clouds* dir. Aki Kaurismäki, 1996	Helsinki appears as a modest urban landscape of workplaces, small apartments, restaurants, and public interiors, presenting architecture as an environment shaped by economic precarity and everyday survival.	Static framing, minimal camera movement, and restrained performance create a quiet, durational perception of space structured by waiting, routine, and interruption.	The city is conceived as an economic landscape in which access to space — employment sites, housing, and workplaces — determines social stability and personal agency.	The film functions as a counter-archive of 1990s economic recession, preserving the spatial consequences of unemployment, closure, and restructuring.	Through simplified composition and reduced spatial depth, architecture becomes a social stage where economic conditions directly shape everyday life.	By depicting workplace closures, unemployment, and the struggle to reclaim a space of work, the film critiques neoliberal restructuring while emphasising collective resilience and the reappropriation of urban space.	Architecture functions as an economic and social terrain in which cinematic restraint transforms everyday urban interiors into a counter-archive of precarity, resilience, and the struggle to reclaim spatial stability.
24. *Lost Highway* dir. David Lynch, 1997	Architecture appears as a series of isolated modernist houses, corridors, motels, and highways, forming a fragmented spatial landscape defined by enclosure, darkness, and separation.	Low-key lighting, extended silence, ambient sound, and disorienting narrative shifts transform space into a psychological environment structured by anxiety, repetition, and temporal rupture.	Space is conceived as a subjective topology in which architectural environments reorganize according to identity transformation, memory distortion, and perceptual instability.	The film constructs a fractured mnemonic structure in which spaces recur without continuity, reflecting repression, trauma, and the instability of personal memory.	Through narrative looping and spatial repetition, architecture becomes a temporal and psychological structure rather than a stable physical environment.	By exposing domestic and infrastructural spaces as sites of surveillance, exposure, and control, the film critiques the insecurity and paranoia embedded in late-modern environments.	Architecture becomes a psychological topology in which cinematic disorientation transforms modern space into a fragmented environment structured by memory rupture, surveillance, and subjective

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	KEY QUESTION						
	What image of architecture does cinema construct?	How do cinematic operators render architecture as embodied, sensory, and temporal	What spatial concepts does film propose, test, or reimagine?	What forms of spatial memory are constructed or contested through cinematic space?	What new spatial articulations emerge when cinematic and architectural logics intersect?	How can film mobilise architecture as a site of critique and resistance?	
25. *Millennium Mambo* dir. Hou Hsiao-Hsien, 2001	Taipei appears as a nocturnal, globalised urban environment composed of nightclubs, small apartments, pedestrian infrastructures, and illuminated streets shaped by media light and consumption culture.	Long takes, drifting camera movement, electronic soundscapes, and saturated blue neon lighting produce a spatial experience of suspension, repetition, and sensory immersion.	Urban space is conceived as a continuous present defined by circulation, nightlife, and temporal drift rather than stable social or spatial orientation.	The retrospective voice-over frames the present as already past, transforming contemporary urban life into a counter-archive of a transitional moment at the beginning of the digital era.	Through light, sound, and slow movement, cinema transforms the city into an atmospheric media environment in which perception is structured by illumination and temporal flow.	By depicting urban life as emotionally detached within environments shaped by consumption and mediated experience, the film critically reflects the affective consequences of globalised urban culture.	The contemporary metropolis becomes a luminous temporal environment in which cinematic atmosphere transforms the present into a retrospective counter-archive of globalised urban life and mediated everyday experience.
26. *Dogville* dir. Lars von Trier, 2003	Architecture is reduced to a schematic layout of chalk outlines and minimal props, presenting the town as a diagram rather than a material environment.	Continuous movement across the open set and the absence of walls expose bodies and actions within a fully visible spatial field, emphasising social relations over physical enclosure.	The film conceives space as a behavioral model, testing how social dynamics, morality, and power operate when architectural boundaries and privacy are removed.	Rather than historical memory, the town functions as an allegorical and archetypal spatial structure representing collective social patterns.	By combining cinematic narration with theatrical staging and urban plan logic, the film produces a hybrid spatial form between stage, diagram, and cinematic model.	By making all social interactions visible within a transparent spatial system, the film exposes mechanisms of surveillance, exploitation, and collective violence embedded in community structures.	Architecture becomes a diagrammatic social apparatus in which cinematic transparency transforms space into a critical model revealing the power relations and moral structures underlying communal life.
27. *Enter the Void* dir. Gaspar Noé, 2009	Tokyo appears as a dense neon megacity composed of interiors, corridors, nightclubs, and high-rise structures, forming a luminous urban landscape defined by artificial light, vertical density and discontinuity.	First-person perspective, extended floating camera movements, saturated color, and immersive sound transform space into a continuous perceptual field experienced through altered consciousness and sensory intensity.	The city is conceived as a navigable volumetric environment in which spatial continuity replaces montage and perception operates beyond the limits of the physical body.	Recurrent aerial returns to specific locations organise the city through personal memory, linking urban space to trauma, loss, and subjective recollection.	Digital compositing and seamless movement produce a hybrid spatial system between cinema, animation, and simulation, transforming the city into a virtual experiential environment.	By presenting urban life as immersed in spectacle, consumption, and altered perception, the film critically reflects the sensory overload and disorientation characteristic of contemporary metropolitan experience.	The city becomes an immersive perceptual volume in which continuous digital movement and subjective vision transform architecture into a simulated environment structured by memory, sensation, and mediated experience.
28. *The Great Beauty* dir. Paolo Sorrentino, 2013	Rome appears as a monumental landscape of palaces, terraces, ruins, and gardens, presented as an aesthetic and symbolic image of accumulated cultural heritage.	Long tracking shots, choreographed movement, and the contrast between crowded nightlife and silent dawn spaces transform the city into a sensory field structured by rhythm, light, and duration.	The historic city is conceived as a museum-like environment where everyday life unfolds within a dense accumulation of historical layers.	Architecture functions as a saturated cultural archive, preserving artistic, religious, and historical memory while revealing the weight of the past on contemporary life.	Through choreographed camera movement and compositional framing, the film transforms urban heritage into a sequence of staged visual *tableaux*.	By juxtaposing monumental beauty with social emptiness and cultural fatigue, the film critiques the transformation of heritage into spectacle and the stagnation of contemporary cultural life.	Architecture becomes an aestheticised archive in which cinematic choreography transforms the historic city into a visual spectacle that simultaneously celebrates and critiques the cultural weight of accumulated memory.
29. *The Grand Budapest Hotel* dir. Wes Anderson, 2014	Architecture appears as a highly stylised and iconic object — the hotel presented as a symmetrical, color-coded landmark functioning as a visual emblem of a vanished cultural world.	Precise camera movements, frontal compositions, sectional views, and shifts in aspect ratio organise space as a controlled, rhythmic experience structured by framing and temporal segmentation.	The building is conceived as a narrative container that organises multiple historical periods, functioning as a spatial device for storytelling across time.	The hotel operates as a mnemonic structure preserving the memory of a disappearing Central European cultural and social order.	Through the use of miniatures, models, and dollhouse-like interiors, cinema transforms architecture into a hybrid medium between model, illustration, scenography, and film.	By contrasting nostalgic aesthetic order with the political violence and historical rupture surrounding it, the film reveals the fragility and constructed nature of cultural memory.	Architecture becomes a scaled narrative model in which cinematic stylisation and miniature construction transform the building into an intermedial device for staging memory, history, and cultural loss.
30. *Memoria* dir. Apichatpong Weerasethakul, 2021	Architecture appears as quiet, minimal urban interiors, institutional spaces, and archaeological sites embedded within a broader landscape, presented as neutral containers of latent temporal depth.	Long static takes, minimal action, and a highly refined sound design transform space into an acoustic and temporal field experienced through listening, duration, and heightened perceptual attention.	Space is conceived as a medium of resonance in which past events, material histories, and geological time persist as vibrations within the environment.	The film constructs a deep-time archive that connects personal memory, historical violence, and geological temporality, extending memory beyond human experience.	Through sound reconstruction and spatial listening, cinema translates memory into acoustic form, producing architecture as a resonant volume rather than a purely visual environment.	By revealing suppressed historical and ecological layers embedded in everyday spaces, the film challenges surface-level perception and dominant narratives of place.	Space becomes a resonant temporal field in which cinematic duration and sound transform architecture into a deep-time counter-archive linking personal, historical, and geological memory.
31. *Perfect Days* dir. Wim Wenders, 2023	Tokyo appears through small-scale public infrastructures — public toilets, parks, streets, and modest interiors — presenting architecture as everyday urban fabric rather than iconic form.	Repetition of daily routines, long observational takes, ambient sound, and attention to light and seasonal change render space as a lived temporal rhythm structured by habit and bodily practice.	The city is conceived as a network of micro-environments shaped through maintenance, care, and repeated use rather than design intention alone.	Personal memory is embedded in recurring places, objects, and routines, while the film also functions as a counter-archive of ordinary contemporary urban life.	By focusing on use, cleaning, and upkeep, cinema reveals architecture as a temporal process sustained through everyday practices rather than a fixed object.	By foregrounding invisible maintenance labor and modest public infrastructures, the film challenges dominant architectural narratives focused on spectacle, scale, and authorship.	Architecture emerges as an everyday temporal practice in which cinematic repetition and attention transform ordinary urban spaces into a counter-archive of care, routine, and lived continuity.
32. *The Zone of Interest* dir. Jonathan Glazer, 2023	Architecture appears as a domestic, normative modern dwelling and garden positioned directly adjacent to an unseen concentration camp, devided by the wall, constructing a spatial image defined by proximity, separation, and denial.	Static framing, fixed camera positions, and especially off-screen sound (industrial noise, distant violence, ambient rhythms) transform space into an acoustic and temporal field in which the unseen becomes perceptually present.	The film conceives architecture as a system of thresholds and boundaries, where spatial adjacency enables the coexistence of everyday life and extreme violence without visual confrontation.	Rather than reconstructing historical events visually, the film constructs a counter-memory through absence, evoking the Holocaust as an ambient and suppressed presence embedded within ordinary domestic space.	Through the disjunction between visible domestic space and invisible camp space, cinema produces a dual spatial system structured by sound, absence, and off-screen extension, transforming architecture into a field of ethical tension.	By foregrounding the normalisation of violence within everyday spatial arrangements, the film critically exposes how architecture can conceal, enable, and sustain systems of power and moral detachment.	Architecture is constructed as a system of proximity and denial in which cinematic sound and off-screen space transform the domestic environment into an ethical and perceptual field, revealing how violence can be spatially normalised and rendered invisible.

CHAPTER 6 Operative Models of Cinematic Space: Architecture as a Relational and Mediating System

6.1 Conceptual Models: From Representation to Co-Production

If Chapter IV establishes *cinematic space as an architectural logic* - one that operates through sequencing, montage, spectatorship, and distributed authorship - this chapter advances that argument by articulating the ways in which architecture and film interact through a set of operative models. Rather than treating cinema as an external reference or representational metaphor, Chapter VI understands film and architecture as *reciprocal spatial practices*, entangled through processes of mediation, translation, projection, memory, and critique (see Fig. 80).

The models developed here are neither typological classifications nor historical categories. Instead, they function as *analytical and operative frameworks*[158] that isolate dominant modes of interaction between architecture and cinema. Each model foregrounds a particular role that architecture can assume within cinematic space: as image, as lived experience, as speculative project, as archive, as translated medium, or as political instrument. While individual films or architectural works may activate multiple models simultaneously, each subsection identifies a *primary spatial logic* that structures meaning. The models therefore coexist and frequently intersect, reflecting the *fluidity and hybridity of contemporary spatial practice*.

Methodologically, this chapter operates as a hinge between theory and practice. The models synthesise the conceptual basis developed in Chapters II, III, and IV and prepare the terrain for the case studies and practice-based investigations presented in Chapter VII. Chapter VI does not aim to stabilise definitions but rather to produce a toolkit: a set of spatial operations through which *cinematic space* can be analysed, designed, and re-staged.

[158] Conceived as generative rather than taxonomic, the models are defined operationally—by what space does in and through film—allowing them to operate as analytical and projective tools across varied architectural and cinematic contexts.

This research-through-models methodology follows a recursive structure (see Fig. 79).

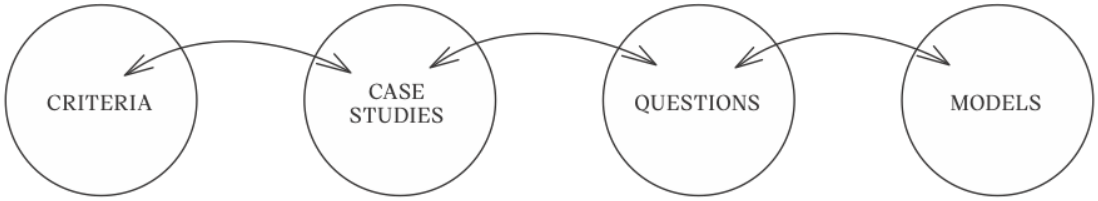

Fig. 79 Diagram of the recursive structure of the research process. Author's diagram.

The questions are not secondary additions but the operative core of each model. They transform the models from descriptive taxonomies into critical devices that can be tested against films, architectural projects, and hybrid spatial practices.

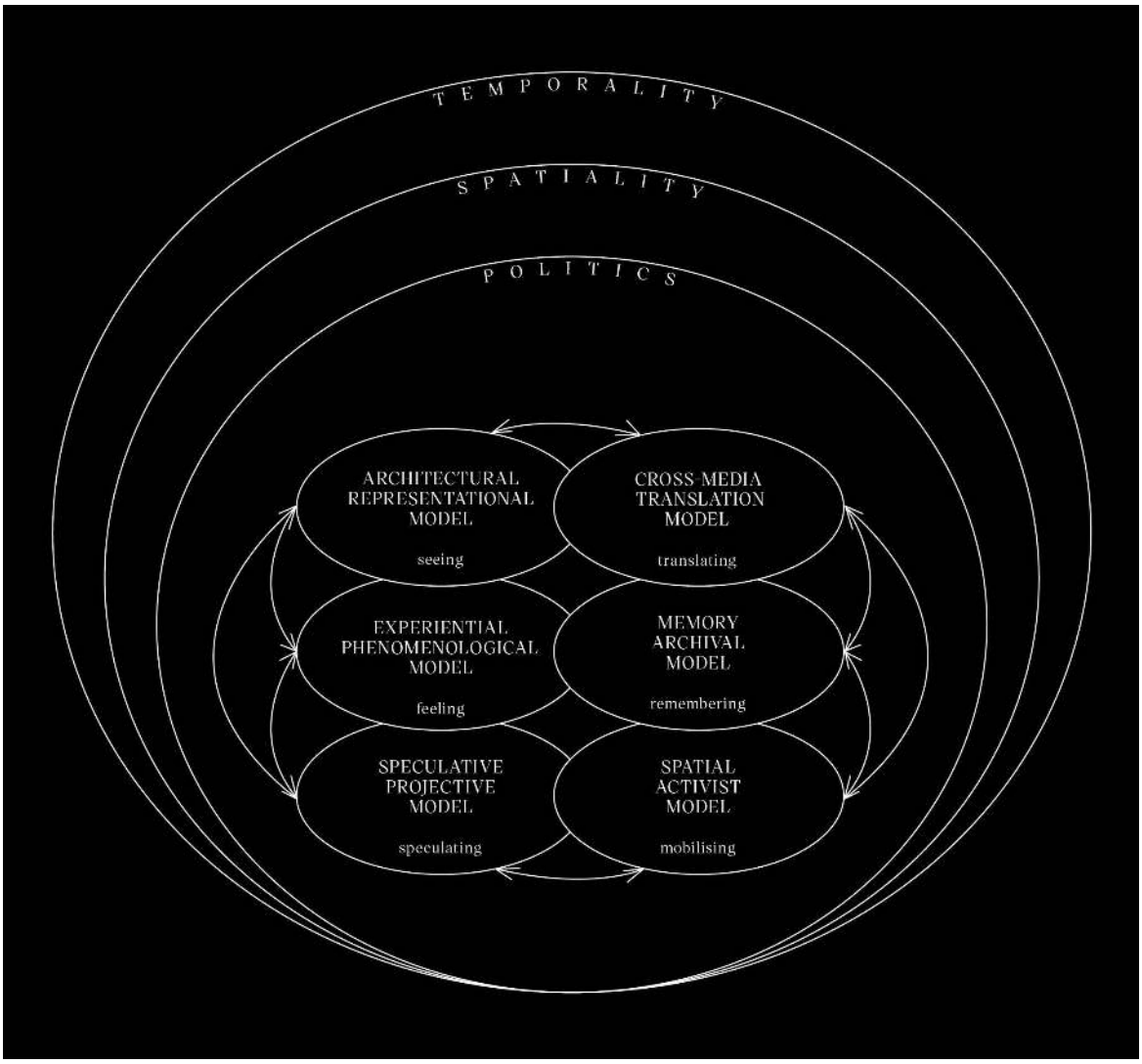

Fig. 80 Diagram of six architecture–cinema interaction models. Author's diagram synthesising the study's framework through two triads—seeing, sensing and speculating, and remembering, translating and mobilising space—situated within a circular field of spatiality, temporality and politics.

6.1.1 The Architectural Representational Model

Architecture as Image, Sign, and Cinematic Construct

The *Architectural Representational Model* examines how cinema constructs architecture as an image system[159] - framed, edited, stylised, and circulated within visual culture. In this model, architecture operates primarily as *a representational object,* appearing in film as icon, scenography, symbolic backdrop, or ideological signifier.[160] Cinema does not merely document architecture; it actively produces architectural meaning through compositional devices such as framing, montage, *mise-en-scène*, and visual abstraction.

Cinematic space is constituted primarily through visual composition and therefore deliberately bypasses phenomenological immersion.

Analytically, this model foregrounds the *politics of architectural visibility*. Buildings are monumentalised, aestheticised, or mythologised, acquiring meanings that may diverge significantly from their material, social, or experiential realities. Cinematic techniques - symmetry, axial framing, deep focus, and controlled perspective - translate architecture into visual order, aligning built form with narrative structure and ideological codes.

This model also positions film as a *time-based architectural document*. Shots function as *spatial testimonies,* capturing architectural states that may later be altered, repurposed, or erased. Yet this archival capacity is ambivalent: while cinema preserves and disseminates architectural images, it simultaneously abstracts and flattens lived complexity into an aesthetically consumable form. Representation thus operates as both *preservation* and *reduction*.

The model emphasises the *image of architecture*[161] - its aesthetic, symbolic, and cultural inscriptions - while acknowledging the limits of representation in capturing lived spatial dynamics.

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[159] The *image of architecture* operates here through architectural typologies functioning as narrative codes.

[160] This includes both actual architectural locations and purpose-built cinematic sets, acknowledging that spatial meaning in film emerges equally from existing built environments and from architectures constructed specifically for cinematic production.

[161] The *image of architecture* operates here through architectural typologies functioning as narrative codes.

Its theoretical lineage draws on Eisenstein's (1998) understanding of montage as a constructive operation and Roland Barthes's (1972) analysis of cultural mythologies, both of which indicate that representation is never neutral. Architecture, when mediated by film, becomes a carrier of values, hierarchies, and symbolic regimes.

While basic, this model is deliberately limited: it confines cinematic–architectural interaction to the visual field. Its analytical function within this chapter is therefore preparatory, establishing the point from which subsequent models move beyond appearance toward *experience*, *projection*, *translation*, and *action*.

6.1.2 The Experiential–Phenomenological Model

Architecture as Lived, Affective, and Temporal Space

The *Experiential–Phenomenological Model* shifts the focus from architectural appearance to *architectural experience*.[162] Here, cinema constructs architecture not primarily as image but as lived, temporal, and affective space. Architecture is *enacted* through duration, movement, atmosphere, sound, and bodily orientation. Space is not simply seen; it is *felt*.

This model foregrounds *embodied spectatorship*. Camera movement functions as a prosthetic extension of the body; sound design produces spatial depth and enclosure; editing rhythms establish patterns of anticipation, repetition, or suspension; lighting and temporal pacing simulate the experience of moving through, dwelling within, or drifting across architectural environments.[163] Architecture emerges as an *atmospheric field* rather than a fixed object - defined by mood, sensory modulation, and perceptual intensity.

Drawing on phenomenology (Pallasmaa 2001, 2023; Yoder, 2023), feminist spatial theory (Colomina 1992), and Giuliana Bruno's (2002) work on *embodied spectatorship*, this model understands *cinematic space as relational and situated* (see Chapter II). The spectator is

[162] Unlike the Representational Model, this approach resists monumentalisation. It attends instead to the quotidian, the intimate, and the transient.

[163] By privileging long takes, temporal continuity, and durational sequencing, it frames space as something that unfolds over time, where meaning emerges through rhythm, repetition, and bodily encounter rather than instantaneous visual apprehension.

positioned not as a detached observer but as a sensing body immersed in spatial flows. This logic aligns closely with the concept of *liquid cinematic space*, in which boundaries dissolve and spatial meaning emerges through temporal continuity and affect.

Attention is directed toward long takes, rhythmic sequencing, ambient soundscapes, and subjective perception. Architecture becomes porous, mutable, and continuously reconfigured through movement:[164] interiors, streets, and infrastructures are experienced as gradients rather than containers. Meaning emerges through repetition, delay, and duration rather than through iconic form.

Authorship within this model is similarly destabilised. While spatial experience may be scripted, it is never fully controlled. The moving body, environmental conditions, and perceptual contingencies co-author spatial meaning. Architecture therefore operates less as an object designed by an author than as a *field of relations* activated through use.

While this model *extends cinematic space beyond representation*, it remains primarily *experiential*. Its contribution lies in establishing architecture as a *felt condition*, preparing the conceptual ground for later models in which experience is not only perceived but also *mobilised*.

6.1.3 The Speculative–Projective Model

Cinema as Architectural Laboratory

The *Speculative–Projective Model* positions cinema as a *design medium* - a laboratory in which architectural ideas are imagined, tested, and critically rehearsed.[165] Rather than representing existing spaces, film within this framework generates architecture through narrative, montage, scripting, and perceptual experimentation.

[164] Architecture is reconfigured as a temporal event - an unfolding process structured by duration, movement, and transformation - rather than a stable or static background.

[165] Within the *Speculative–Projective Model*, architecture is understood as a proposition, hypothesis, or scenario - liberated from the constraints of physical construction and approached as a conceptual, experimental, and anticipatory spatial practice.

In this model, cinematic techniques[166] function as *projective tools*. Storyboards operate as plans; montage becomes spatial sequencing; narrative structures propose alternative modes of inhabitation; *mise-en-scène* produces architectural prototypes that may be immaterial, exaggerated, or deliberately unbuildable. Architecture appears not as a finished object but as a speculative construct.

The model draws on both architectural theory, avant-garde and experimental cinema, from early scenographic and spatial experiments by Méliès (discussed in Chapter IV) to Tschumi's *Manhattan Transcripts* (1994), Koolhaas's narrative scripting practices (Chapter II), and postwar and contemporary radical practices analysed by García and Frankowski (2019). Within this framework, cinema functions as an operative medium that enables architects to think spatially beyond the constraints of construction, regulation, and gravity. Spatial ideas can thus be tested, staged, and critically explored without the requirement of immediate material realisation, positioning cinema not as a representational tool but as a site of architectural research and conceptual production.

In relation to *liquid cinematic space*, this model often intensifies spatial instability. Fragmented geographies, discontinuous interiors, and hybrid real–virtual environments become design variables. Authorship is distributed across narrative systems, production apparatuses, and speculative logics rather than centred on a singular authorial figure.

Speculation here is not inherently utopian. It frequently takes dystopian, allegorical, or critical forms, exposing the ideological limits of modernity, domesticity, and urban order. Cinema becomes a space for staging spatial present or futures that question dominant architectural paradigms.

This model marks a decisive shift: *cinema no longer reflects architecture but produces architectural knowledge.* Yet its orientation remains primarily conceptual. The following model introduces temporal responsibility, asking how *cinematic space* retains, transforms, and transmits architectural memory.

[166] Cinematic techniques here operate as experimental tools for imagining, testing, and communicating architectural propositions that may remain unbuilt or purely conceptual, thereby expanding architectural thinking beyond the limits of conventional practice and material realisation.

6.1.4 The Memory–Archival Model

Architecture, Cinema, and Counter-Archival Space

The *Memory–Archival Model* conceptualises *cinematic space as a mnemonic medium*[167] in which architecture functions as archive, counter-archive, and palimpsest. Cinema preserves spatial conditions that often resist institutional documentation: informal use, marginal environments, transitional states, and affective atmospheres.

Unlike conventional architectural archives - drawings, photographs, plans, or built artefacts - cinema captures the *temporal life of space*: its occupation, decay, transformation, and disappearance. It records how spaces are inhabited, neglected, remembered, modified, or erased across both material and immaterial registers. In doing so, film operates as a *counter-archive, challenging dominant narratives* of architectural history and heritage (see Chapter II).

This model foregrounds temporal layering rather than linear history. Architecture appears as a carrier of memory through ruins, interiors, infrastructures, and everyday environments that accumulate traces over time. Film does not simply document these spaces; it *reactivates* them.

Architecture is thus understood not as a timeless monument but as an ongoing process - marked by entropy, conflict, and loss - and contributes to critical heritage and preservation discourse. *Cinematic space becomes a site that preserves* atmospheres, gestures, and everyday rhythms that resist institutional forms of documentation.

Liquid cinematic space is central to this model, as memory itself is unstable. Spatial recollection unfolds through fragments, returns, and repetitions. Authorship becomes an ethical question: who has the authority to remember, preserve, or erase spatial histories?

Drawing on theories of cultural memory (Nora, Assmann, and Boym), this model emphasises cinema's capacity to mediate between documentation and fiction (see Chapter II). Architectural space becomes a site where personal, collective, and institutional memories intersect. Memory is spatialised, affective, and contingent.

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[167] The *Memory–Archival Model* positions cinema as both a *repository* and a *generator o*f spatial memory, capable of preserving, reactivating, and transforming architectural histories.

While this model often intersects with political critique, its primary focus lies in *temporal continuity, loss*, and *preservation*. It prepares the conceptual transition toward a subsequent model, in which memory and mediation are not only recorded but actively *translated and mobilised*.

6.1.5 The Cross–Media Translation Model

From Cinematic Space to Spatial Artefact: Translation as Operative Practice

The *Cross–Media Translation Model* addresses a mode of interaction between architecture and cinema in which spatial ideas migrate across media, formats, and material conditions.[168] Rather than treating film and architecture as discrete disciplines that occasionally reference one another, this model conceptualises their relationship as *intermedial and operative*, unfolding through acts of translation, re-embodiment, and material transformation.

Translation here is not understood as adaptation, illustration, or representation. Instead, it functions as a critical spatial practice through which cinematic space is re-authored in architectural, object-based, performative, or editorial forms.[169] Film becomes model; model becomes space; space becomes publication; publication becomes exhibition. Each act of translation introduces difference rather than equivalence, generating new spatial knowledge through displacement, inversion, and material reconfiguration.

Within this framework, representation itself is exposed as an architectural condition. Diagrams, models, drawings, books, exhibitions, and installations are no longer secondary mediators of architecture but *primary sites of spatial production*. Cinematic logics - montage, sequencing, framing, and rhythm - are not merely depicted in these artefacts but materially enacted through their structure, scale, and modes of encounter.

This model foregrounds practices in which architecture persists beyond buildings and cinema extends beyond projection. Models are not illustrations but spatial bodies; publications are not

[168] This model defines a hybrid zone in which cinema and architecture negotiate between material presence and cinematic mediation, foregrounding processes of translation, re-authorship, and intermedial exchange.
[169] It addresses tactile, performative, and embodied forms of spatial representation, in which space is activated through material interaction.

documentation but time-based spatial devices; exhibitions operate as choreographed sequences rather than neutral displays.

The model resonates strongly with Moretti's three-dimensional void models (discussed in Chapter IV). Moretti's inversion of architectural solids into corporeal voids constitutes an early and radical form of spatial translation: internal space is abstracted from its architectural envelope and re-materialised as an autonomous object of analysis. In this sense, these models do not represent buildings; they *translate spatial experience into matter*, allowing space itself to become readable, comparable, and operable. The *Cross–Media Translation Model* extends this logic into a contemporary context, in which *cinematic space* may be translated into physical models, exhibition scenographies, book structures, or diagrammatic systems.

Crucially, translation in this model is inseparable from a redistribution of authorship. *Auteur space* is no longer located in a single disciplinary figure - architect, film director, or artist - but emerges across chains of mediation involving editors, designers, curators, printers, fabricators, and viewers. Space is authored through handling, assembly, circulation, and use. The spatial artefact becomes a *collective and temporal construct* shaped by its conditions of production and reception.

Liquid cinematic space plays a central role in this model. As *cinematic space dissolves* fixed boundaries between image and environment, translation enables this liquidity to persist across media. Scale shifts, material inversions, fragmentation, and sequencing become tools for maintaining spatial instability rather than resolving it. A book may be structured as a sequence of spatial cuts; a model may function as a compressed cinematic environment; an exhibition may operate as a choreographed promenade or montage.

This model is particularly significant for practice-based research. It legitimises making as thinking and positions translation as a form of spatial theory. Rather than asking how architecture can be represented by cinema, the *Cross–Media Translation Model* asks *how cinematic space can be operationalised* - handled, re-staged, and re-experienced - through architectural means. It thus bridges analytical research and design practice, framing models, exhibitions, and publications not as outputs but as *methodological instruments*.

6.1.6 The Spatial–Activist Model

Cinematic Space as Political Apparatus and Critical Intervention

The *Spatial–Activist Model* frames cinema as a mode of political engagement in which *cinematic space* is mobilised to expose, contest, and transform spatial power relations.[170]In this model, architecture is neither a neutral container nor a passive backdrop for representation; it becomes an *active site of critique*, where social, economic, and ideological structures are rendered visible through spatial intervention.

This model foregrounds agency: *cinema operates as a tactical medium*. Rather than producing stable narratives or aestheticised images of space, it functions as an investigative and performative apparatus capable of revealing what architecture often conceals - systems of control, processes of exclusion, regimes of visibility, and mechanisms of spatial violence.[171] Through framing, sequencing, repetition, and duration, *cinematic space uncovers the political operations* embedded within the built environment.

The model draws on critical spatial theory and activist media practices (Steyerl 2012, 2018; Giannetti 2021) and resonates with Lefebvre's (1991) conception of space as socially produced. Within this framework, *liquid cinematic space becomes a critical resource*. Its instability, mutability, and openness enable cinematic–architectural practices to trace flows of capital, labour, surveillance, displacement, gender relations, and environmental transformation that resist static representation.

Within the *Spatial–Activist Model*, montage is not merely a formal device but a political operation. Cuts, juxtapositions, and spatial disruptions function as acts of critique. By editing space - revealing contradictions, compressing temporalities, or forcing incompatible realities into proximity - cinematic practices challenge dominant spatial narratives. Architecture is no longer presented as coherent or inevitable but as contingent, contested, and reversible.

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[170] In this model, cinematic and architectural space converge as instruments of critique and transformation. It foregrounds political–aesthetic interventions that challenge dominant spatial narratives and reframe architectural practice, ranging from subtle feminist re-readings (e.g., *The So-Called Caryatids*, *Cléo from 5 to 7*) to explicit spatial allegories of violence, control, and exclusion (e.g., *Dogville*, *Repulsion*). Architecture operates simultaneously as both the subject and the instrument of critique.

[171] Cinematic space becomes a catalyst for intervention, making visible marginalised narratives and interrogating questions of power, ownership, and access.

Authorship in this model is fundamentally ethical. *Auteur space* is redefined not as expressive control but as *responsibility and positionality*. The architect or filmmaker does not speak for space but intervenes in its conditions of legibility. Agency is distributed among human and non-human actors: buildings, infrastructures, legal frameworks, environmental forces, and communities all participate in the production of spatial meaning.

The *Spatial–Activist Model* is often future-oriented. Cinematic–architectural practices operating within this framework seek to open space for alternative imaginaries, new forms of inhabitation, and reconfigured power relations. Spatial injustice is exposed not as an abstract condition but as an experiential reality that can be felt, navigated, and resisted.

Within the broader framework of this dissertation, this model represents the most explicit *politicisation of cinematic space*. It extends the concept beyond perception and authorship into the domain of *spatial ethics*. Architecture, cinema, and their hybrid practices are thus understood as tools not only for interpreting space but for *acting within it*.

Integration Statement

Together, these six models establish an *operative framework* for understanding the interaction between architecture and film. The case studies that follow apply and test this framework, demonstrating how *cinematic space* emerges through specific practices, contexts, and modes of engagement.

The models are conceived not as isolated entities but as relational constructs operating in continuous dialogue. They form a hybrid analytical framework that foregrounds interdependence rather than disciplinary separation. Much like cinematic montage, the framework operates through juxtaposition and relationality: individual cases rarely correspond to a single model but instead traverse multiple models simultaneously, with varying degrees of intensity. Engagement with each model therefore emerges differentially - becoming foregrounded in some instances while receding in others - thus reflecting the fluid and transdisciplinary nature of film–architecture relations. In this sense, the framework also invites a critical reflection on the adequacy of existing interpretive categories.

Although the *Memory–Archival Model* and the *Spatial–Activist Model* share certain affinities and could theoretically be consolidated, they diverge in their operative orientation. The *Spatial–Activist Model* is defined by the *mobilisation of critique and intervention*, positioning space as

a medium of political engagement. By contrast, the *Memory–Archival Model* does not necessarily enact such interventions; its primary function lies in *preserving, recording,* and *reconfiguring spatial memory* rather than in activating direct critique or spatial action.

Operative models and their integrated reading position *cinematic space* not merely as an object of analysis but as a methodological framework for architectural inquiry. Rather than treating the relationship between architecture and cinema as metaphorical or as a disciplinary analogy, this chapter has articulated *cinematic space as a set of spatial operations* - temporal, perceptual, projective, mnemonic, translational, and political - through which architectural thinking can be reorganised. In this sense, cinematic space emerges as both an *analytical lens and a design logic,* capable of revealing architecture as process, distributed agency, and a mutable spatial condition.

Table 6 Alignment of the six models: primary agency × dominant medium × spatial output. The table traces a shift from representation to agency: from seeing and experiencing architecture (Sections 6.2–6.3), through cinema as a generator of speculative and mnemonic knowledge (Sections 6.4–6.5), to the translation and mobilisation of space as a cultural and political force (Sections 6.6–6.7), forming a continuum from image to action.

Model of Interaction	Primary Agency	Dominant Medium / Operation	Type of Spatial Output	Key Question Addressed
Architectural Representational	Camera / Director / Visual Regime	Image, framing, montage, *mise-en-scène*	Architecture as image, icon, sign	How is architecture constructed as *image* in cinema?
Experiential–Phenomenological	Body / Spectator / Sensory apparatus	Duration, movement, sound, atmosphere, camera coreography	Architecture as lived, affective space	How is architecture felt and *inhabited* through cinema?
Speculative–Projective	Filmmaker / Architect as Author	Narrative, scripting, montage, diagrams	Architecture as proposal, hypothesis, future	How does cinema produce *architectural ideas*?
Memory–Archival	Time / Memory / Cultural inscription	Film as record, re-narration, trace	Architecture as archive / counter-archive	How are architectural memories *preserved or contested*?
Cross–Media Translation	Medium itself: film, model, book, installation...	Translation, remediation, re-materialisation	Architecture as hybrid, mobile spatial object	How does architectural space *migrate across media*?
Spatial–Activist	Space as political agent	Intervention, exposure, cinematic operation	Architecture as critical and ethical apparatus	How can cinematic space *mobilise spatial critique*?

6.2 Toward an Integrated Reading of Cinematic Space

The six models developed in this chapter do not merely categorise different modes of interaction between architecture and cinema; taken together, they reveal a set of deeper *analytical patterns* that cut across media, scale, and disciplinary boundaries. These patterns articulate how *cinematic space* operates as a transformative condition for architectural thinking and practice. Rather than replacing architectural theory, they reorganise its priorities - shifting attention *from form to operation*, *from object to process*, and *from authorship to agency*.

The synthesis that follows identifies *four interrelated analytical patterns* that emerge consistently across the six models. These patterns should not be understood as fixed conclusions but as *structuring tendencies* that characterise cinematic–architectural interaction under contemporary conditions.

Object → Process

Author → System

Representation → Agency

Permanence → Liquidity

Pattern 1: From Object to Process

Architecture as Temporal Operation

Across the six models, architecture is progressively displaced from the status of a fixed object toward that of a *temporal process*. While the *Architectural Representational Model* still privileges architecture as image or artefact, the *Experiential–Phenomenological* and *Speculative–Projective Models* foreground duration, sequencing, rhythm, and movement as primary spatial generators. In the *Memory–Archival* and *Spatial–Activist Models*, architecture is further understood as something that accumulates, erodes, or transforms over time.

Cinema plays a decisive role in this shift by offering techniques - montage, the long take, repetition, and interruption - that render space legible as an unfolding condition rather than a stable form. Architectural meaning emerges not from static configuration but from use, traversal, memory, and anticipation. This reinforces the dissertation's central claim that

cinematic space fundamentally temporalises architecture, aligning it with processes rather than products.

Pattern 2: From Author to System

Redistribution of Authorship and Agency

A second pattern concerns the *destabilisation of singular architectural authorship*. While the earlier models *Architectural Representational* and *Speculative–Projective* still allow for strong authorial positions - the architect as image-maker or the film director as spatial thinker - subsequent models systematically redistribute agency.

In the *Experiential–Phenomenological Model*, authorship is partially transferred to the spectator's embodied perception. In the *Memory–Archival Model*, it is shared with time, decay, and historical contingency. In the *Cross–Media Translation* and *Spatial–Activist Models*, *authorship becomes explicitly distributed across systems*: media, institutions, users, environments, technologies, and political contexts.

This pattern substantiates the concept of *auteur space* introduced in Chapter III. Authorship is not abolished but *spatialised*. It becomes a condition negotiated through spatial arrangements, operations, and performances rather than a biographical attribute of the architect or filmmaker.

Pattern 3: From Representation to Agency

Space as Active Medium

A third analytical pattern concerns the transformation of space from a representational backdrop into an active medium. Cinema enables architecture to act—to affect bodies, mobilise memory, provoke critique, or generate speculation. This shift is particularly evident in the Experiential–Phenomenological, Spatial–Activist, and Transdisciplinary–Translation Models, where space performs rather than merely signifies.

A third analytical pattern concerns the transformation of space from a representational backdrop into an active medium. Cinema enables architecture to act - to affect bodies, mobilise memory, provoke critique, or generate speculation. This shift is particularly evident in the *Experiential–Phenomenological*, *Spatial–Activist*, and *Cross–Media Translation Models*, where space performs rather than merely signifies.

In these contexts, architecture does not simply "mean" something; it *does something.* It edits perception, stages encounters, exposes power relations, and produces counter-narratives. *Cinematic space* thus emerges as an *operative medium*, aligning architecture with practices of performance, intervention, and experimentation rather than representation alone.

Pattern 4: From Permanence to Liquidity

Architecture as Mutable and Relational Field

Across all six models, a consistent movement away from architectural permanence toward *liquidity* becomes evident. Space is understood as mutable, contingent, and relational - shaped by movement, mediation, atmosphere, and use. This liquidity is not only material but also perceptual, temporal, and political.

Cinema intensifies this condition by foregrounding instability: cuts, dissolves, repetitions, and discontinuities undermine the idea of spatial totality. Architecture is revealed as something that becomes rather than simply exists. This pattern directly reinforces the dissertation's formulation of *liquid cinematic space* as a key theoretical contribution: a spatial condition in which meaning is continuously reassembled rather than fixed.

Synthesis: Models as an Operative Framework

Taken together, these four analytical patterns demonstrate that the six models function not as descriptive typologies but as an *operative framework*. They enable *cinematic space* to be analysed, designed, translated, and mobilised across contexts. The models are intentionally *porous*: individual works activate multiple models simultaneously, and their analytical value lies in tracing these overlaps rather than isolating singular readings.

This synthesis establishes the conceptual foundation for the practice-based investigations that follow, in which *cinematic space* is not only analysed and reconstructed through montage sequences and films.

Together, the models and their integrated reading position *cinematic space* as both an *analytical lens and a design methodology*.

Table 7 Analytical patterns emerging from the six models. The table outlines four patterns that position cinematic space as a structuring condition rather than a stylistic layer, reframing architecture as a relational and critical practice across perception, memory, projection and power.

Analytical Pattern	Key Shift	What Changes	Models Most Strongly Involved
From Object to Process	Architecture → temporal operation	Space understood as sequence, duration, transformation	Experiential–Phenomenological, Speculative–Projective, Memory–Archival
From Author to System	Singular authorship → distributed agency	Authorship negotiated across bodies, media, time, institutions	Experiential–Phenomenological, Cross–Media Translation Spatial–Activist
From Representation to Agency	Image → action	Space acts, affects, intervenes, and performs	Experiential–Phenomenological, Spatial–Activist
From Permanence to Liquidity	Stability → mutability	Space becomes relational, contingent, and continuously reassemble	All models, especially Memory–Archival and Cross–Media Translation

6.3 Testing the Operative Models Against Architectural Precedents

The operative models developed in this chapter were not constructed in isolation but emerged through iterative engagement with architectural material previously examined in Chapter IV. To assess their analytical robustness, the models were tested against this earlier body of work. Rather than re-presenting full case analyses, this section interprets the projects comparatively in order to identify the degree to which cinematic operativity is materially transferred into architectural practice (see Table 8).

Table 8 Alignment of architectural case studies with operative models. The table positions each case within the six models, identifying primary and secondary registers and assessing how cinematic operators are translated into material spatial conditions, thereby distinguishing formal reference from operative architectural transformation.

Architecture Case Study	Primary Operative Model	Secondary Registers	Cinematic Operators Transferred	Transferability Verdict
Villa Savoye (Le Corbusier)	Architectural Representation (boundary)	Experiential–Phenomenological	Sequencing, framing, promenade	Low — cinematic form without operative consequence
Malin Residence (John Lautner)	Experiential–Phenomenological	Cross-Media Translation	Framing, vertigo, duration	High — perception becomes bodily obligation
Splitting (Gordon Matta-Clark)	Spatial–Activist	Memory–Archival, Phenomenological	Interruption, exposure, cutting	High — architecture as activist operation
Maison à Bordeaux (OMA / Rem Koolhaas)	Experiential–Phenomenological	Speculative–Projective, Spatial–Activist	Framing, vertical promenade	Moderate — operativity materially enforced
Cartier Foundation for Contemporary Art (Jean Nouvel / JNEC)	Cross-Media Translation	Architectural Representation (controlled)	Framing, reflection, transparency	Moderate — apparatus without endurance
Blur Building (Diller Scofidio + Renfro)	Cross-Media Translation	Experiential–Phenomenological, Speculative–Projective	Projection, atmosphere, immersion	High — cinema translated as apparatus
Raven Row Gallery (6a Architects)	Memory–Archival	Experiential–Phenomenological	Fragmentation, circulation, layering	High — memory as spatial process

The comparison reveals that cinematic references in architecture operate with uneven intensity. In canonical modern works such as Le Corbusier's *Villa Savoye*, cinematic principles—promenade, framing, sequencing—remain largely formalised and idealised. Here, architecture aligns primarily with the *Architectural Representational Model:* space is organised for visual legibility and compositional clarity, but cinematic logic does not fundamentally reorganise spatial behaviour. Cinematic resemblance operates at the level of image rather than operative condition.

A second group of projects demonstrates a deeper transfer of cinematic logic into embodied experience. Works such as Lautner's *Malin Residence* and Koolhaas's *Maison à Bordeaux* materialise duration, movement, and perceptual dependency as unavoidable spatial conditions. In these cases, architecture activates the *Experiential–Phenomenological Model*, where cinematic perception is translated into bodily orientation, endurance, and temporal negotiation. Cinematic operativity shifts from visual reference to lived spatial constraint.

More radical transformations emerge where cinematic principles reorganise architecture structurally or critically. Matta-Clark's *Splitting* exposes spatial ideology through surgical intervention, aligning with the *Spatial–Activist Model* and demonstrating how cinematic exposure can be translated into architectural action. Similarly, Tschumi's *Parc de la Villette* operates as a built speculative system structured through sequencing, event logic, and programmatic disjunction, confirming the *Speculative–Projective Model* as a mode of spatial experimentation rather than formal expression.

A further group of projects foregrounds mediation and environmental translation. The Fondation Cartier and the Blur Building transform cinematic framing, layering, and perceptual instability into architectural apparatuses. Here, the *Cross–Media Translation Model* becomes operative, as architecture functions less as an object than as a device for staging temporal, atmospheric, or optical conditions.

Finally, projects such as Raven Row demonstrate how cinematic temporality informs architectural approaches to historical layering and reuse. Through fragmentation, circulation, and procedural organisation, memory is structured spatially rather than symbolically, confirming the relevance of the *Memory–Archival Model.*

Taken together, these precedents confirm that cinematic–architectural interaction does not operate uniformly across the built environment. In many cases, cinematic logic remains at the level of formal analogy; in others, it produces measurable transformations in perception, duration, spatial organisation, or political address. This uneven distribution reinforces the central argument of the chapter: *cinematic space* becomes architecturally significant only when it operates as a spatial mechanism rather than a visual reference.

At the same time, the comparison reveals a methodological limitation. Architecture often adopts cinematic principles indirectly, translating them through disciplinary constraints, material permanence, and functional demands. To analyse the operative mechanisms of *cinematic space* in their primary form, the investigation must therefore return to the medium in which these spatial operations originate. The following Chapter VII shifts the focus to selected film case studies, examining how *cinematic space* constructs and activates architectural thinking before its translation into the built environment.

6.4 Film Viewing Log Tables Across Models (see Table 9)

ASSOCIATED AUTHOR FILM	MODELS OF INTERACTION BEETWEN ARCHITECTURE AND FILM Architectural Represetation	Experiential-Phenomenological	Speculative-Projective	Memory-Archival	Cross-Media Translation	Spatial-Activist Model	SYNTHESIS
	PRIMARY CONCERN Architecture as Image and Representation	Architecture as Lived and Embodied Space	Film as a Projective and Design Tool	Architecture, Film, and Cultural Memory	Mediation, Translation, and Cross-Media Space	Architecture, Film, and Power	
	KEY QUESTION What image of architecture does cinema construct?	How do cinematic operators render architecture as embodied, sensory, and temporal	What spatial concepts does film propose, test, or reimagine?	What forms of spatial memory are constructed or contested through cinematic space?	What new spatial articulations emerge when cinematic and architectural logics intersect?	How can film mobilise architecture as a site of critique and resistance?	
	POSITION WITHIN A FRAMEWORK PRIMARY — P			SECONDARY — S			
1. *A Trip to the Moon* dir. Georges Méliès, 1902	Architecture appears as theatrical scenography — painted backdrops, mechanical sets, and fantastical environments that function as visual spectacle rather than functional space.	*Tableau* composition, frontal staging, and sequential scene changes produce a processional experience of space organized through visual attraction and episodic temporal progression.	(P) Cinema proposes architecture as an imaginative and speculative medium capable of constructing entirely new worlds unconstrained by physical or material limits.	Rather than historical memory, the film draws on collective cultural memory of scientific fantasy, popular illustration, and theatrical illusion.	Film transforms stage design into a temporal spatial system, where editing links discrete sets into a continuous imaginary geography.	Indirectly, the exaggerated scientific and imperial imagery playfully satirises technological optimism and colonial exploration narratives.	Space functions as a cinematic spectacle assembled from theatrical *tableaux*, establishing cinema as a projective medium capable of constructing speculative architectures beyond physical reality.
2. *All the Memory of the World* dir. Alain Resnais, 1956	Urban fragments of Hiroshima and Nevers are represented through careful framing, balancing realism and abstraction, though subordinated to memory discourse.	Tracking shots through corridors, stacks, and reading rooms produce a labyrinthine, processional experience structured by movement, repetition, and spatial scale.	Architecture is conceived as an information infrastructure — a spatial network designed to collect, store, and regulate collective memory.	(P) The film constructs the library as a material archive of cultural memory while implicitly questioning the limits and hierarchies of institutional preservation.	Montage transforms the building into a dynamic system of flows — books, people, and information — producing architecture as an operational network rather than static structure.	By revealing surveillance, classification, and restricted access, the film exposes the library as a space where knowledge is controlled as well as preserved.	Architecture is presented as a knowledge machine in which cinema reveals the spatial and political operations of institutional memory, transforming the library into a dynamic counter-archive of information, control, and cultural accumulation.
3. *Hiroshima Mon Amour* dir. Alain Resnais, 1959	Hiroshima appears as a reconstructed modern city layered over absence, where contemporary urban space conceals the traces of destruction.	Fragmented montage, voice-over, and the interweaving of bodies, museums, streets, and ruins produce a tactile and affective perception of space shaped by memory and loss.	The city is conceived as a palimpsest in which historical catastrophe, reconstruction, and everyday life coexist within the same spatial field.	(P) The film constructs a counter-memory that challenges official memorial narratives, emphasizing the limits of representation and the persistence of personal and traumatic memory.	Montage connects distant sites (Hiroshima and Nevers), producing a translocal memory-space where different geographies are linked through affective and temporal association.	By juxtaposing institutional memorial spaces with intimate testimony, the film critiques the adequacy of official commemoration and exposes the gap between historical discourse and lived experience.	The city becomes a translocal palimpsest in which cinematic montage transforms architecture into a counter-archive of trauma, revealing the tension between reconstruction, official memory, and the persistence of embodied loss.
4. *Last Year at Marienbad* dir. Alain Resnais, 1961	Architecture appears as a monumental, symmetrical, and timeless environment — an autonomous spatial image detached from historical specificity and everyday use.	Repetition, slow tracking shots, static compositions, and temporal discontinuities transform movement through corridors, salons, and gardens into a perceptual experience of suspension and spatial uncertainty.	The building is conceived as a mnemonic labyrinth in which time is non-linear and space operates as a structure of memory, anticipation, and repetition.	(P) The film constructs unstable and indeterminate memory, where recollection cannot be verified and the distinction between past, present, and imagination collapses.	Editing and repetition transform architectural continuity into a temporal pattern, producing space as a rhythmic and recursive structure rather than a coherent physical environment.	By undermining spatial and temporal certainty, the film challenges narrative authority and the reliability of historical and perceptual knowledge.	Architecture becomes a temporal labyrinth in which cinematic repetition and discontinuity transform space into a structure of uncertain memory, dissolving the stability of both place and time.
5. *The 400 Blows* dir. François Truffaut, 1959	Paris appears as a network of ordinary streets, cramped interiors, and institutional spaces, forming an environment structured by constraint rather than monumentality.	(P) Location shooting, handheld movement, and tracking sequences (especially the running scenes) render the city as a lived terrain shaped by wandering, confinement, and escape.	Urban space is conceived as a continuum between control and freedom, where movement becomes the primary means of negotiating institutional and social boundaries.	The film constructs a counter-archive of postwar everyday Paris, preserving the textures of working-class environments and childhood experience.	The integration of documentary-like urban observation with narrative produces a spatial realism where the city functions as an active experiential field.	(P) By exposing schools, detention centers, and domestic interiors as disciplinary environments, the film critiques the spatial mechanisms through which social institutions regulate and marginalize individuals.	The city emerges as a lived field of movement and control, where cinematic realism reveals everyday architecture as a system of institutional discipline while preserving the experiential memory of postwar urban life.
6. *Le Mépris* dir. Jean-Luc Godard, 1963	(P) Architecture appears as a sequence of iconic modernist images — the Roman apartment, Cinecittà studios, and Villa Malaparte — functioning as autonomous visual and cultural symbols.	Extended tracking shots, especially within the apartment, organize space through duration, thresholds, and spatial distance, rendering architecture as an affective field shaped by relational tension.	The film conceives space as a mediating structure between private life, artistic production, and the industrial conditions of cinema.	Villa Malaparte and the Mediterranean landscape evoke classical and cinematic cultural memory, positioning architecture within a continuum of artistic and mythological reference.	(P) The film exposes architecture as scenographic and intermedial — a site where cinema, literature, painting, and landscape converge into a spatial composition.	By juxtaposing the artificiality of studio space with the autonomy of the modernist villa, the film critiques the industrial commodification of culture and the tensions between artistic authorship and commercial production.	Architecture functions as an intermedial and symbolic framework through which cinema reveals the tensions between private experience, cultural memory, and the industrial production of images.
7. *La Notte* dir. Michelangelo Antonioni, 1961	(P) Modern Milan appears as a landscape of glass towers, modernist housing, and anonymous interiors, presenting architecture as a symbol of economic prosperity and cultural modernisation.	Long takes, slow pacing, and the characters' aimless movement through streets, offices, and social spaces produce a sense of emotional distance and temporal drift within the urban environment.	The city is conceived as a network of social and cultural environments in which modern architecture reflects the transformation of relationships under conditions of urban modernity.	The film documents the emerging landscape of postwar modernisation, preserving the atmosphere of a city in transition toward a new economic and social order.	Through compositional framing and spatial continuity across diverse locations, architecture becomes a visual and emotional framework structuring narrative and relational dynamics.	By juxtaposing modern architectural environments with emotional disconnection and social emptiness, the film critiques the alienating effects of economic growth and cultural modernisation.	Modern architecture functions as both image and environment, where cinematic duration reveals the emotional emptiness and social disconnection underlying the spatial landscape of postwar prosperity.
8. *L'Eclisse* dir. Michelangelo Antonioni, 1962	(P) Architecture appears as an abstract modernist landscape of geometric forms, empty spaces, and unfinished developments, representing the visual order of postwar urban expansion.	Long takes, spatial pauses, and minimal narrative action create a perceptual experience of emptiness, distance, and temporal suspension.	The city is conceived as a field structured by financial speculation and infrastructural growth, where economic processes shape spatial form.	The film records a transitional urban condition, preserving the early stages of modernist development before full occupation and social stabilisation.	Through framing and montage, architecture becomes a compositional image-system in which urban space functions as a visual and structural protagonist.	By linking the abstract spaces of the EUR district to the frenetic activity of the stock exchange, the film critiques the alienating effects of capitalist abstraction on urban life.	Modernist urban space is rendered as an autonomous image-system shaped by economic forces, where cinematic duration exposes the emotional distance and social abstraction embedded in postwar development.

ASSOCIATED AUTHOR FILM	MODELS OF INTERACTION BEETWEN ARCHITECTURE AND FILM						SYNTHESIS
	Architectural Represetation	Experiential-Phenomenological	Speculative–Projective	Memory–Archival	Cross-Media Translation	Spatial–Activist Model	
	PRIMARY CONCERN						
	Architecture as Image and Representation	Architecture as Lived and Embodied Space	Film as a Projective and Design Tool	Architecture, Film, and Cultural Memory	Mediation, Translation, and Cross-Media Space	Architecture, Film, and Power	
	KEY QUESTION						
	What image of architecture does cinema construct?	How do cinematic operators render architecture as embodied, sensory, and temporal	What spatial concepts does film propose, test, or reimagine?	What forms of spatial memory are constructed or contested through cinematic space?	What new spatial articulations emerge when cinematic and architectural logics intersect?	How can film mobilise architecture as a site of critique and resistance?	
	POSITION WITHIN A FRAMEWORK						
	PRIMARY — P			SECONDARY — S			
9. *The Red Desert* dir. Michelangelo Antonioni, 1964	Industrial architecture appears as a dominant technological landscape of factories, pipelines, and infrastructures that redefine the visual identity of modern space.	(P) Manipulated color, ambient sound, fog, and slow pacing transform the environment into an affective field perceived through psychological instability and sensory unease.	The film conceives industrial space as an environmental condition in which human perception and subjectivity are shaped by technological and ecological transformation.	Rather than historical memory, the film registers the emergence of a new industrial environment, anticipating ecological anxiety and the long-term consequences of technological modernity.	Through chromatic intervention and atmospheric composition, cinema reconfigures the industrial landscape as a constructed perceptual environment rather than a purely functional setting.	By rendering industrial space as alienating and environmentally oppressive, the film critically exposes the psychological and ecological costs of technological progress.	Industrial architecture becomes an affective environment in which cinematic color, duration, and atmosphere reveal the psychological and ecological tensions of technological modernity.
10. *Cléo from 5 to 7* dir. Agnès Varda, 1962	Paris appears as an ordinary urban landscape of streets, cafés, parks, apartments, and public transport, foregrounding everyday environments rather than monumental or iconic architecture.	Real-time structure, location shooting, and continuous movement through the city transform space into a lived temporal experience shaped by walking, waiting, observing, and encountering.	The city is conceived as a temporal continuum in which subjective perception changes through movement, turning urban space into a process of transformation rather than a fixed setting.	The film functions as a counter-archive of everyday Paris in the early 1960s, preserving its social rhythms, street life, and transient urban atmosphere.	By combining documentary observation with narrative time, cinema produces an experiential urban mapping where perception and duration organise spatial meaning.	(P) Through Cléo's shifting perspective, the film reveals the gendered experience of public space and challenges the objectifying gaze imposed by social and media environments.	The city emerges as a real-time experiential landscape in which cinematic duration transforms everyday urban space into a process of perception, self-awareness, and social encounter.
11. *La Jetée* dir. Chris Marker, 1962	Architecture appears as a fragmented postwar landscape of ruins, underground infrastructures, and iconic modernist sites, presented through isolated photographic images.	The use of still photographs, voice-over, and rhythmic montage transforms space into a temporal sequence experienced through memory, anticipation, and repetition rather than continuous movement.	The film conceives space as a temporal structure in which different moments coexist, and architecture functions as a framework for time travel, recurrence, and predestination.	(P) The narrative is structured around a single childhood memory-image, presenting space as a mnemonic anchor that organises personal and collective postwar trauma.	By adopting a photo-roman format, the film transforms cinematic space into a book-like sequence of images, creating an intermedial spatial system between photography, cinema, and narrative.	The depiction of underground laboratories and controlled environments critiques technocratic power and the instrumentalization of space in postwar scientific and military regimes.	Architecture becomes a photographic memory-structure in which cinematic montage transforms space into a temporal and intermedial framework for trauma, repetition, and speculative time.
12. *8½* dir. Federico Fellini, 1963	(P) Architecture appears as a provisional and constructed environment — studios, sets, and the unfinished launch structure — presenting space as an artificial framework for cinematic production and imagination.	Fluid transitions between reality, memory, fantasy, and dream dissolve spatial continuity, producing an experiential environment shaped by psychological states and temporal layering.	Cinema is conceived as a projective design process in which architecture functions as a medium for imagining, testing, and reorganizing possible worlds.	Personal memories and childhood spaces reappear as fragmented environments, structuring the narrative as a spatialised mental archive.	The film exposes architecture as scenographic and processual, where sets, models, and construction sites reveal space as a dynamic intermedial production between design, performance, and image.	By foregrounding the unfinished and unstable nature of the production environment, the film critiques the industrial pressures and creative constraints shaping cultural production.	Architecture functions as a provisional and projective medium through which cinema reveals space as a process of imagination, memory, and intermedial construction rather than a fixed environment.
13. *Man Is Not a Bird* (original title: *Čovek nije tica*) dir. Dušan Makavejev, 1965	Industrial architecture appears as a landscape of mines, factories, workers' housing, and social infrastructure, presenting space as an environment organized around production and labor.	Location shooting, documentary observation, and attention to everyday routines render industrial space as a lived environment structured by physical work, movement, and repetitive temporal rhythms.	The film conceives architecture as a socio-technical system in which spatial organization regulates labor, social life, and collective identity.	It functions as a counter-archive of socialist industrialization, preserving the material conditions and lived realities behind official narratives of progress.	By combining fiction with documentary elements, cinema constructs a layered spatial representation where industrial environments operate simultaneously as narrative setting and socio-political evidence.	(P) Through irony, juxtaposition, and attention to everyday contradictions, the film exposes the gap between ideological representations of socialist modernisation and the lived experience of workers.	Industrial architecture is revealed as a socio-political apparatus in which cinematic observation transforms the landscape of production into a critical counter-archive of labor, ideology, and everyday life.
14. *Stereo* dir. David Cronenberg, 1969	Modernist institutional architecture appears as a closed, minimalist environment of corridors, plazas, and concrete volumes, presented as a neutral yet controlling spatial system.	Long static shots, sparse movement, and the absence of dialogue produce a detached and observational perception of space structured by surveillance-like distance and temporal monotony.	(P) The film conceives architecture as an experimental behavioral laboratory in which spatial organisation regulates perception, communication, and social interaction.	Rather than historical memory, the film constructs a speculative future environment, using architecture to imagine emerging technocratic and institutional forms of control.	The documentary-scientific voice-over transforms architectural space into an analytical diagram, framing the building as a system of observation, classification, and experimentation.	By presenting modernist space as a setting for psychological and social control, the film critiques the biopolitical implications of institutional design and technocratic rationality.	Modernist architecture becomes a speculative experimental apparatus in which cinematic observation exposes the latent biopolitical and behavioral control embedded in institutional space.
15. *India Song* dir. Marguerite Duras, 1975	Colonial architecture appears as an abandoned and deteriorating mansion, presented as a monumental but emptied structure marked by historical decline.	Extended static shots, slow camera movement, ambient sound, and disembodied voices create a spatial experience of stillness, distance, and temporal stagnation.	Space is conceived as a residual environment where the past persists without present action, functioning as a temporal container of historical traces.	(P) The film constructs a spectral memory of colonial history, revealing architecture as a site where imperial power survives as absence, decay, and haunting.	The separation of voice from image transforms architecture into an acoustic and atmospheric field, where narrative unfolds through sound rather than physical occupation.	By depicting colonial space as empty and exhausted, the film critically exposes the violence and obsolescence of imperial authority embedded in the built environment.	Architecture functions as a spectral container of colonial memory in which cinematic duration and disembodied narration transform space into an atmospheric counter-archive of historical absence.
16. *News from Home* dir. Chantal Akerman, 1977	New York appears as a landscape of ordinary streets, subway platforms, intersections, presented as an impersonal and infrastructural urban environment.	Long static takes, distant framing, and ambient urban sound create a durational perception of space experienced through waiting, movement, and spatial distance.	The city is conceived as a space of displacement and separation, where urban scale and anonymity shape the experience of migration and estrangement.	(P) The reading of letters from the filmmaker's mother overlays personal memory onto urban images, constructing a diasporic counter-archive of emotional distance and absence.	The combination of static urban observation with narration produces a layered spatial field in which private memory and public space coexist without direct visual connection.	By focusing on everyday, non-iconic locations and emphasising alienation within the metropolis, the film challenges dominant images of the city as spectacle or opportunity.	Urban space becomes a durational landscape of distance in which cinematic observation and personal correspondence transform the everyday city into a counter-archive of migration, separation, and emotional displacement.

ASSOCIATED AUTHOR FILM	MODELS OF INTERACTION BEETWEN ARCHITECTURE AND FILM						SYNTHESIS
	Architectural Represetation	Experiential-Phenomenological	Speculative–Projective	Memory–Archival	Cross-Media Translation	Spatial–Activist Model	
	PRIMARY CONCERN						
	Architecture as Image and Representation	Architecture as Lived and Embodied Space	Film as a Projective and Design Tool	Architecture, Film, and Cultural Memory	Mediation, Translation, and Cross-Media Space	Architecture, Film, and Power	
	KEY QUESTION						
	What image of architecture does cinema construct?	How do cinematic operators render architecture as embodied, sensory, and temporal	What spatial concepts does film propose, test, or reimagine?	What forms of spatial memory are constructed or contested through cinematic space?	What new spatial articulations emerge when cinematic and architectural logics intersect?	How can film mobilise architecture as a site of critique and resistance?	
	POSITION WITHIN A FRAMEWORK						
	PRIMARY — P			SECONDARY — S			
17. *La Belle Captive* dir. Alain Robbe-Grillet, 1983	Architecture appears as a stylised and artificial environment — interiors, landscapes, and urban spaces framed as autonomous visual compositions resembling painted scenes.	Slow pacing, repetition, and dream-like transitions produce a disoriented spatial experience in which perception is shaped by uncertainty and narrative instability.	Space is conceived as a symbolic and oneiric structure governed by associative logic rather than physical continuity.	Instead of historical memory, the film constructs a visual memory of cultural images, drawing on collective references to surrealist and figurative painting.	P By recreating and animating René Magritte's paintings, cinema transforms pictorial space into inhabitable environments, producing a hybrid spatial system between painting and film.	By exposing spatial reality as constructed and mediated through images, the film challenges the stability of perception and the authority of visual representation.	Architecture becomes a cinematic tableau in which pictorial logic and dream structure transform space into an intermedial environment, revealing reality itself as an image-based construction.
18. *Terrorizers* dir. Edward Yang, 1986	P Taipei appears as a fragmented modern metropolis composed of high-rise apartments, offices, hospitals, and streets, forming a visual system of separation and discontinuity.	Static framing, spatial distance, and minimal interaction between characters produce an affective experience of isolation and disconnection within the urban environment.	The city is conceived as a network of disconnected spatial units, where parallel lives unfold without meaningful intersection.	The film functions as a counter-archive of Taipei during rapid modernia-tion, preserving the psychological and social atmosphere of late-modern urban transformation.	Fragmented narrative structure mirrors architectural fragmentation, producing a spatial montage in which the city operates as a dispersed image-field.	By revealing the emotional isolation and social alienation produced by modern urban environments, the film critiques the human consequences of rapid moderni-sation.	The modern metropolis is rendered as a fragmented image-system in which cinematic distance and narrative discontinuity expose the psychological isolation embedded in late-modern urban space.
19. *Wings of Desire* (original title: *Der Himmel über Berlin*) dir. Wim Wenders, 1987	Berlin appears as a divided and incomplete city composed of vacant lots, ruins, infra-structures, and the Berlin Wall, forming a landscape marked by historical rupture.	P Slow aerial and tracking movements, long takes, ambient sound, and the shift from black-and-white to color transform the city into a perceptual field structured by observation, duration, and the transition from detachment to embodied presence.	The city is conceived as a layered percep-tual environment in which different temporalities and subjective experiences coexist within the same urban space.	Urban voids, ruins, and everyday locations function as a counter-archive of war, division, and collective historical memory embedded in the material fabric of the city.	Cinematic movement connects disparate urban fragments into a continuous experiential landscape, transform-ing architecture into a temporal and affective urban palimpsest.	By foregrounding the Berlin Wall, border zones, and empty spaces, the film exposes the spatial consequences of polit-ical division and critiques the ideological structures shaping the city.	Berlin emerges as a perceptual and mnemonic landscape in which cinematic duration transforms urban fragments and voids into a counter-archive of historical division and collective memory.
20. *Damnation* (original title: Kárhozat) dir. Béla Tarr, 1988	Architecture appears as a degraded post-industrial landscape of deteriorating housing, muddy streets, bars, and mining infrastructure, forming an environment marked by decline and stagnation.	P Long tracking shots, extended duration, rain, wind, and ambient sound transform space into a dense atmospheric field experienced through slowness, repetition, and physical resistance.	Space is conceived as materialised time, where environmental decay and social inertia merge into a condition of temporal suspension.	The film functions as a counter-archive of late-socialist and post-industrial conditions, preserving the spatial atmo-sphere of systemic exhaustion and economic decline.	Through continuous camera movement and durational perception, architecture becomes an immersive tempo-ral environment rather than a functional or narrative setting.	By revealing the persistence of abandoned infrastructure and social stagnation, the film critiques the spatial consequences of political and economic failure.	Post-industrial architecture becomes a temporal atmosphere in which cinematic duration transforms environmental decay into a counter-archive of social and historical inertia.
21. *The Cook, the Thief, His Wife & Her Lover* dir. Peter Greenaway, 1989	Architecture appears as a monumental, enclosed restaurant complex organised into distinct color-coded zones, functioning as a highly stylised spatial image of excess, control, and hierarchy.	Long lateral tracking shots, theatrical lighting, and synchronised changes of costume and color transform movement through space into a choreographed, immersive sensory experience.	The building is conceived as a system of territorial domains in which spatial boundaries structure power relations, visibility, and social roles.	Rather than historical memory, the film constructs a cultural memory of baroque excess and consumption, linking space to traditions of theatrical spectacle and painterly composition.	By combining cinematic movement with scenographic design and painterly color organisation, the film produces an intermedial spatial system between architecture, theater, and painting.	P Through the transformation of the restaurant into a space of domination, violence, the film exposes architecture as an apparatus of power while staging acts of resistance within its spatial structure.	Architecture becomes a theatrical apparatus of power in which cinematic choreography and chromatic scenogra-phy transform space into a critical stage exposing the violence and excess embedded in regimes of control and consumption.
22. *Rebels of the Neon God* dir. Tsai Ming-liang, 1992	Taipei appears as a dense late-modern environment of anonymous apartment blocks, commercial interiors, arcades, and elevated infrastructures, defined by artificial light and urban congestion.	P Long static takes, minimal dialogue, nighttime settings, and the persistent presence of rain and neon lighting create a slow, atmospheric perception of the city shaped by drift and duration.	The metropolis is conceived as a landscape of circulation and suspension, where movement occurs without clear direction and urban space becomes a field of aimless wandering.	The film functions as a counter-archive of early-1990s Taipei, preserving the spatial conditions of rapid urban transforma-tion and emerging electronic consumer culture.	Through attention to surfaces, reflections, and artificial illumination, cinema transforms the city into a luminous environmental field structured by mediated perception.	By depicting urban life as isolated and disconnected within commercial and infrastructural environments, the film critiques the social consequences of rapid modernisation and consumer urbanism.	The neon metropolis emerges as an atmospheric environment in which cinematic stillness and duration transform late-modern urban space into a counter-archive of alienation and mediat-ed everyday life.
23. *Drifting Clouds* dir. Aki Kaurismäki, 1996	Helsinki appears as a modest urban landscape of workplaces, small apartments, restaurants, and public interiors, presenting architecture as an environment shaped by economic precarity and everyday survival.	Static framing, minimal camera movement, and restrained performance create a quiet, durational perception of space structured by waiting, routine, and interruption.	The city is conceived as an economic landscape in which access to space — employment sites, housing, and work-places — determines social stability and personal agency.	The film functions as a counter-archive of 1990s economic recession, preserving the spatial consequences of unemployment, closure, and restructuring.	Through simplified composition and reduced spatial depth, architecture becomes a social stage where economic conditions directly shape everyday life.	P By depicting workplace closures, unemployment, and the struggle to reclaim a space of work, the film critiques neoliberal restructur-ing while emphasising collective resilience and the reappropria-tion of urban space.	Architecture functions as an economic and social terrain in which cinematic restraint transforms everyday urban interiors into a counter-archive of precarity, resilience, and the struggle to reclaim spatial stability.
24. *Lost Highway* dir. David Lynch, 1997	Architecture appears as a series of isolated modernist houses, corridors, motels, and highways, forming a fragmented spatial landscape defined by enclosure, darkness, and separation.	P Low-key lighting, extended silence, ambient sound, and disorienting narrative shifts transform space into a psycho-logical environment structured by anxiety, repetition, and temporal rupture.	Space is conceived as a subjective topology in which architectural environments reorganize according to identity transformation, memory distortion, and perceptual instability.	The film constructs a fractured mnemonic structure in which spaces recur without continuity, reflecting repression, trauma, and the instability of personal memory.	Through narrative looping and spatial repetition, architec-ture becomes a temporal and psycho-logical structure rather than a stable physical environment.	By exposing domestic and infrastructural spaces as sites of surveillance, exposure, and control, the film critiques the insecu-rity and paranoia em-bedded in late-modern environments.	Architecture becomes a psychological topology in which cinematic disorien-tation transforms modern space into a fragmented environment structured by memory rupture, surveillance, and subjective

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	PRIMARY CONCERN						
	Architecture as Image and Representation	Architecture as Lived and Embodied Space	Film as a Projective and Design Tool	Architecture, Film, and Cultural Memory	Mediation, Translation, and Cross-Media Space	Architecture, Film, and Power	
	KEY QUESTION						
	What image of architecture does cinema construct?	How do cinematic operators render architecture as embodied, sensory, and temporal	What spatial concepts does film propose, test, or reimagine?	What forms of spatial memory are constructed or contested through cinematic space?	What new spatial articulations emerge when cinematic and architectural logics intersect?	How can film mobilise architecture as a site of critique and resistance?	
	POSITION WITHIN A FRAMEWORK						
	PRIMARY — P			SECONDARY — S			
25. *Millennium Mambo* dir. Hou Hsiao-Hsien, 2001	Taipei appears as a nocturnal, globalised urban environment composed of nightclubs, small apartments, pedestrian infrastructures, and illuminated streets shaped by media light and consumption culture.	(P) Long takes, drifting camera movement, electronic soundscapes, and saturated blue neon lighting produce a spatial experience of suspension, repetition, and sensory immersion.	Urban space is conceived as a continuous present defined by circulation, nightlife, and temporal drift rather than stable social or spatial orientation.	The retrospective voice-over frames the present as already past, transforming contemporary urban life into a counter-archive of a transitional moment at the beginning of the digital era.	Through light, sound, and slow movement, cinema transforms the city into an atmospheric media environment in which perception is structured by illumination and temporal flow.	By depicting urban life as emotionally detached within environments shaped by consumption and mediated experience, the film critically reflects the affective consequences of globalised urban culture.	The contemporary metropolis becomes a luminous temporal environment in which cinematic atmosphere transforms the present into a retrospective counter-archive of globalised urban life and mediated everyday experience.
26. *Dogville* dir. Lars von Trier, 2003	Architecture is reduced to a schematic layout of chalk outlines and minimal props, presenting the town as a diagram rather than a material environment.	Continuous movement across the open set and the absence of walls expose bodies and actions within a fully visible spatial field, emphasising social relations over physical enclosure.	The film conceives space as a behavioral model, testing how social dynamics, morality, and power operate when architectural boundaries and privacy are removed.	Rather than historical memory, the town functions as an allegorical and archetypal spatial structure representing collective social patterns.	By combining cinematic narration with theatrical staging and urban plan logic, the film produces a hybrid spatial form between stage, diagram, and cinematic model.	(P) By making all social interactions visible within a transparent spatial system, the film exposes mechanisms of surveillance, exploitation, and collective violence embedded in community structures.	Architecture becomes a diagrammatic social apparatus in which cinematic transparency transforms space into a critical model revealing the power relations and moral structures underlying communal life.
27. *Enter the Void* dir. Gaspar Noé, 2009	Tokyo appears as a dense neon megacity composed of interiors, corridors, nightclubs, and high-rise structures, forming a luminous urban landscape defined by artificial light, vertical density and discontinuity.	(P) First-person perspective, extended floating camera movements, saturated color, and immersive sound transform space into a continuous perceptual field experienced through altered consciousness and sensory intensity.	The city is conceived as a navigable volumetric environment in which spatial continuity replaces montage and perception operates beyond the limits of the physical body.	Recurrent aerial returns to specific locations organise the city through personal memory, linking urban space to trauma, loss, and subjective recollection.	Digital compositing and seamless movement produce a hybrid spatial system between cinema, animation, and simulation, transforming the city into a virtual experiential environment.	By presenting urban life as immersed in spectacle, consumption, and altered perception, the film critically reflects the sensory overload and disorientation characteristic of contemporary metropolitan experience.	The city becomes an immersive perceptual volume in which continuous digital movement and subjective vision transform architecture into a simulated environment structured by memory, sensation, and mediated experience.
28. *The Great Beauty* dir. Paolo Sorrentino, 2013	(P) Rome appears as a monumental landscape of palaces, terraces, ruins, and gardens, presented as an aesthetic and symbolic image of accumulated cultural heritage.	Long tracking shots, choreographed movement, and the contrast between crowded nightlife and silent dawn spaces transform the city into a sensory field structured by rhythm, light, and duration.	The historic city is conceived as a museum-like environment where everyday life unfolds within a dense accumulation of historical layers.	Architecture functions as a saturated cultural archive, preserving artistic, religious, and historical memory while revealing the weight of the past on contemporary life.	Through choreographed camera movement and compositional framing, the film transforms urban heritage into a sequence of staged visual *tableaux*.	By juxtaposing monumental beauty with social emptiness and cultural fatigue, the film critiques the transformation of heritage into spectacle and the stagnation of contemporary cultural life.	Architecture becomes an aestheticised archive in which cinematic choreography transforms the historic city into a visual spectacle that simultaneously celebrates and critiques the cultural weight of accumulated memory.
29. *The Grand Budapest Hotel* dir. Wes Anderson, 2014	Architecture appears as a highly stylised and iconic object — the hotel presented as a symmetrical, color-coded landmark functioning as a visual emblem of a vanished cultural world.	Precise camera movements, frontal compositions, sectional views, and shifts in aspect ratio organise space as a controlled, rhythmic experience structured by framing and temporal segmentation.	The building is conceived as a narrative container that organises multiple historical periods, functioning as a spatial device for storytelling across time.	The hotel operates as a mnemonic structure preserving the memory of a disappearing Central European cultural and social order.	(P) Through the use of miniatures, models, and dollhouse-like interiors, cinema transforms architecture into a hybrid medium between model, illustration, scenography, and film.	By contrasting nostalgic aesthetic order with the political violence and historical rupture surrounding it, the film reveals the fragility and constructed nature of cultural memory.	Architecture becomes a scaled narrative model in which cinematic stylisation and miniature construction transform the building into an intermedial device for staging memory, history, and cultural loss.
30. *Memoria* dir. Apichatpong Weerasethakul, 2021	Architecture appears as quiet, minimal urban interiors, institutional spaces, and archaeological sites embedded within a broader landscape, presented as neutral containers of latent temporal depth.	(P) Long static takes, minimal action, and a highly refined sound design transform space into an acoustic and temporal field experienced through listening, duration, and heightened perceptual attention.	Space is conceived as a medium of resonance in which past events, material histories, and geological time persist as vibrations within the environment.	The film constructs a deep-time archive that connects personal memory, historical violence, and geological temporality, extending memory beyond human experience.	Through sound reconstruction and spatial listening, cinema translates memory into acoustic form, producing architecture as a resonant volume rather than a purely visual environment.	By revealing suppressed historical and ecological layers embedded in everyday spaces, the film challenges surface-level perception and dominant narratives of place.	Space becomes a resonant temporal field in which cinematic duration and sound transform architecture into a deep-time counter-archive linking personal, historical, and geological memory.
31. *Perfect Days* dir. Wim Wenders, 2023	Tokyo appears through small-scale public infrastructures — public toilets, parks, streets, and modest interiors — presenting architecture as everyday urban fabric rather than iconic form.	(P) Repetition of daily routines, long observational takes, ambient sound, and attention to light and seasonal change render space as a lived temporal rhythm structured by habit and bodily practice.	The city is conceived as a network of micro-environments shaped through maintenance, care, and repeated use rather than design intention alone.	Personal memory is embedded in recurring places, objects, and routines, while the film also functions as a counter-archive of ordinary contemporary urban life.	By focusing on use, cleaning, and upkeep, cinema reveals architecture as a temporal process sustained through everyday practices rather than a fixed object.	By foregrounding invisible maintenance labor and modest public infrastructures, the film challenges dominant architectural narratives focused on spectacle, scale, and authorship.	Architecture emerges as an everyday temporal practice in which cinematic repetition and attention transform ordinary urban spaces into a counter-archive of care, routine, and lived continuity.
32. *The Zone of Interest* dir. Jonathan Glazer, 2023	Architecture appears as a domestic, normative modern dwelling and garden positioned directly adjacent to an unseen concentration camp, devided by the wall, constructing a spatial image defined by proximity, separation, and denial.	Static framing, fixed camera positions, and especially off-screen sound (industrial noise, distant violence, ambient rhythms) transform space into an acoustic and temporal field in which the unseen becomes perceptually present.	(P) The film conceives architecture as a system of thresholds and boundaries, where spatial adjacency enables the coexistence of everyday life and extreme violence without visual confrontation.	Rather than reconstructing historical events visually, the film constructs a counter-memory through absence, evoking the Holocaust as an ambient and suppressed presence embedded within ordinary domestic space.	Through the disjunction between visible domestic space and invisible camp space, cinema produces a dual spatial system structured by sound, absence, and off-screen extension, transforming architecture into a field of ethical tension.	By foregrounding the normalisation of violence within everyday spatial arrangements, the film critically exposes how architecture can conceal, enable, and sustain systems of power and moral detachment.	Architecture is constructed as a system of proximity and denial in which cinematic sound and off-screen space transform the domestic environment into an ethical and perceptual field, revealing how violence can be spatially normalised and rendered invisible.

6.5 Cinematic Spatiality Across Six Models

The analysis of the selected corpus demonstrates a fundamental transformation in the relationship between cinema and architecture. Considered through the six analytical models, the films reveal not a series of parallel spatial approaches, but a historical and conceptual expansion in which cinematic space evolves from representation toward temporal, intermedial, and operative spatial conditions.

Within the *Architectural Representational Model*, cinema constructs architecture as an image: a visual regime that reflects cultural values, ideological formations, and historical identities. Modernist urban landscapes, monumental heritage environments, and stylised architectural compositions appear as autonomous visual systems, where space functions primarily as symbolic form and cultural sign. In this register, cinema frames architecture as a surface through which modernity, prosperity, abstraction, or historical accumulation become legible.

The *Experiential–Phenomenological Model* marks a decisive shift from image to lived environment. Through duration, camera movement, sound, and atmospheric attention, architecture emerges as an embodied field structured by perception, routine, and affect. Urban drift, environmental immersion, and temporal repetition reveal space not as static form but as a condition of experience. Here, cinematic time becomes the primary architectural material, transforming the built environment into a sensory and temporal landscape.

This temporalisation finds its most explicit articulation in the *Memory–Archival Model*, where *cinematic space operates as a counter-archive*. Across the corpus, architecture preserves traces of trauma, absence, historical rupture, colonial residue, migration, and everyday life. These films construct spatial memory not only through monuments or official sites, but through voids, ordinary environments, and atmospheric residues. In this sense, cinema extends the archive beyond institutional preservation, capturing affective, immaterial, and often suppressed dimensions of spatial history.

The *Speculative–Projective Model* reveals another expansion: *cinema as a laboratory for spatial imagination*. From early cinematic illusion to institutional and behavioral experimentation, film proposes architectures that test alternative environments, perceptual conditions, and social configurations. Space becomes a conceptual model in which future

scenarios, technological systems, and experimental forms of spatial organisation can be explored beyond the constraints of material construction.

This experimental tendency develops further within the *Cross-Media Translation Model*, where cinematic operations migrate across media and material environments. The corpus demonstrates how cinematic logic intersects with painting, photography, theater, model-making, light installation, and environmental design. Architecture appears not only as setting but as scenographic construction, miniature, diagram, luminous volume, or perceptual field. In this expanded condition, *cinematic spatiality operates beyond the screen, functioning as an intermedial spatial practice*.

Finally, the *Spatial–Activist Model* foregrounds the political dimension of this expanded spatiality. Across different contexts, architecture is revealed as an apparatus of power that organises labor, surveillance, economic precarity, social hierarchy, or ideological control. At the same time, cinematic exposure, abstraction, or reconfiguration enables critical distance and alternative readings. Whether through documentary observation, diagrammatic reduction, aesthetic intensification, or urban projection, film mobilises space as a site where social relations become visible and contestable.

Taken together, the six models describe a broader historical trajectory. Early cinema primarily represents architecture as image; later works temporalise space as lived and mnemonic environment; contemporary practices extend cinematic operations into models, installations, projections, and perceptual environments. Architecture correspondingly shifts from object to condition, from form to atmosphere, infrastructure, memory, and process.

Across the corpus, a recurring insight emerges: cinematic spatiality functions as a temporal and perceptual infrastructure through which architecture is experienced, remembered, and reinterpreted. Rather than merely depicting buildings, cinema reveals the built environment as a dynamic field shaped by duration, mediation, and cultural inscription. In its expanded contemporary form, cinematic logic contributes to the production of spatial experience itself, organising how environments are perceived, archived, and inhabited across media and scales.

The analysis therefore suggests that the contemporary condition of architecture is increasingly cinematic—not because buildings resemble films, but because cinematic operations such as framing, sequencing, projection, and temporal layering now structure spatial experience.

Through this lens, *cinema can be understood as an intermedial spatial apparatus* that transforms architecture into a field of image, memory, perception, and critical reflection.

As a film log, this corpus functions as a methodological instrument, through which recurring spatial patterns, conceptual trajectories, and the progressive expansion of cinematic spatiality were identified and critically elaborated.

Concluding Patterns: Primary and Secondary Positions Across the Corpus

When considered through the distinction between primary and secondary positions within the six analytical models, the film log reveals a structured distribution rather than a heterogeneous collection of case studies. The corpus does not simply represent six equivalent spatial approaches; instead, it demonstrates a clear hierarchy and a set of recurring overlaps that articulate the internal logic of the framework.

A first pattern concerns the relative weight of the models. The *Experiential–Phenomenological* and *Memory–Archival Models* emerge as the dominant primary positions across the corpus. A significant number of films construct architecture primarily as temporal environment, atmospheric field, or mnemonic structure, where duration, repetition, absence, and affect become the principal spatial operators. This concentration suggests that *contemporary cinematic spatiality* is defined less by formal representation than by *temporalisation and the transformation of space into a perceptual and archival condition*.

By contrast, the *Architectural Representational Model* appears predominantly as a primary position in earlier or historically oriented works, where architecture functions as visual regime, symbolic image, or cultural landscape. In later films, representational logic often shifts to a secondary role, supporting experiential, mnemonic, or critical spatial operations. This distribution indicates that representation increasingly serves as a baseline condition rather than the central spatial problem.

A second pattern emerges through the frequent coupling of models. The *Memory–Archival Model* most often appears as a secondary layer within experiential works, suggesting that lived spatial experience is frequently structured by implicit temporal depth. Contrarily, experiential perception often supports archival functions, indicating a strong structural interdependence between embodiment and memory. Together, these two models form the temporal core of the corpus.

The *Cross-Media Translation* and *Speculative–Projective Models* appear less frequently as primary positions but play a strategic role at key points in the selection. These cases mark moments where cinematic spatiality shifts from observation to construction, revealing *cinema as a design tool, diagrammatic system, or intermedial spatial practice.* Their deficit within the corpus reinforces their function as transitional or transformative nodes rather than dominant conditions. A similar pattern characterises the *Spatial–Activist Model*. While fewer works adopt political critique as their primary spatial strategy, activist dimensions frequently appear as secondary layers within other models. Economic precarity, institutional control, infrastructural power, and the politics of visibility often emerge within experiential or archival contexts. This distribution suggests that *contemporary spatial critique operates less through explicit political narration* than through the exposure of temporal, environmental, or perceptual conditions.

Taken together, the primary–secondary distribution reveals a broader trajectory. Across the corpus, architectural representation gives way to temporal experience; temporal experience thickens into memory; and in selected cases, cinematic operations extend toward intermedial construction or political intervention. Rather than forming discrete categories, *the six models operate as overlapping layers that map the expansion of cinematic spatiality from image to environment, from environment to archive, and from archive to spatial practice*.

Key Findings from the Film Log

A) *The corpus demonstrates a shift from representation to temporalisation*, as architecture is constructed less as visual form and increasingly through duration, atmosphere, and perceptual experience.
B) *Experiential spatiality consistently operates as an archival condition*, where embodiment and memory overlap to transform cinematic environments into counter-archives of historical, affective, and everyday temporalities.
C) *In its contemporary expansion, cinematic logic emerges as a spatial apparatus,* extending beyond representation *toward intermedial construction, speculative modeling, and critical practices* that position *architecture as a dynamic condition* shaped by mediation, infrastructure, and power.

The selection of films thus gains coherence through a *cumulative logic*: despite their geographical and historical diversity, the works converge around a shared shift in the status of architecture. Buildings appear less as objects of representation and more as dynamic conditions

shaped by duration, perception, mediation, and power. In this sense, the distribution of primary and secondary positions confirms the central hypothesis of the framework: *contemporary cinematic space functions as a temporal, intermedial, and critical apparatus* through which *architecture is experienced, remembered, and reconfigured.*

CHAPTER 7 Testing Models: Case Study Analyses

The methodological framework developed for the selection of architectural case studies in Chapter IV provides the operative basis for the selection of film case studies. In both instances, the emphasis is placed not on stylistic resemblance or representational analogy between architecture and cinema, but on the identification of shared operative mechanisms through which space is constructed, sequenced, and experienced over time. Just as the architectural projects are selected for their *explicit activation of cinematic operators* - such as sequencing, framing, interruption, mechanised movement, and spatial editing - the film case studies are chosen for their capacity to articulate distinct *architectural logics within cinematic form*.

Within this parallel framework, architecture and cinema are approached as *reciprocal apparatuses* connected through shared cinematic operators. Whereas architecture materialises these operators through bodily movement and lived duration, cinema activates them temporally through montage and the gaze. Accordingly, architecture is analysed as a spatial system that organises movement, perception, and temporality, while cinema is examined as a medium capable of constructing, programming, and theorising space (see Fig. 81; Table 10). This alignment enables the two sets of case studies to be read comparatively, not as separate domains, but as interdependent fields through which *cinematic space emerges as an operative architectural condition* rather than as a metaphor or a visual effect. Chapter VII therefore establishes cinematic space as an operative analytical field, tests its transferability to architecture, and delineates the limits of this transfer.

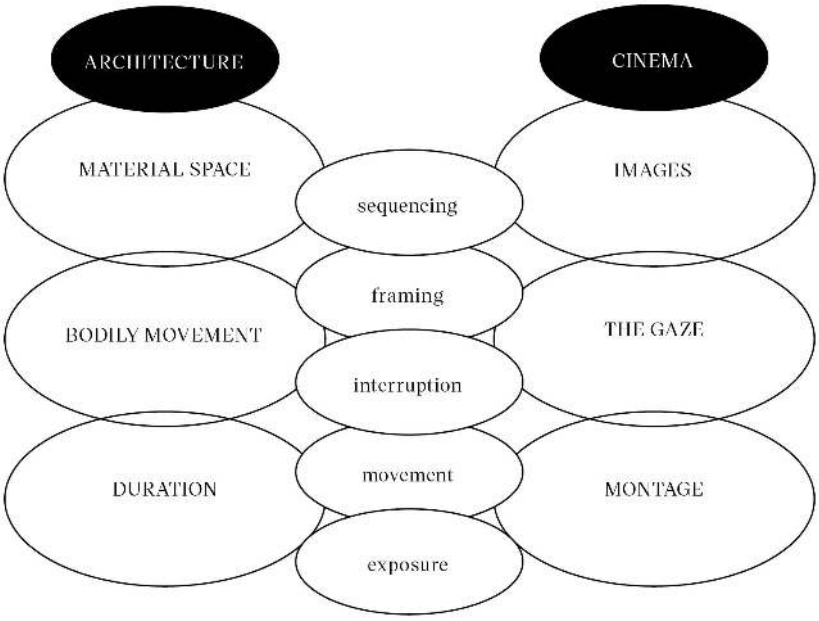

Fig. 81 Diagram mapping cinematic operators across architecture and film. Author's diagram establishing a comparative framework for analysing spatial, temporal and perceptual operations across both fields.

Table 10 Operator-based comparison of cinematic techniques and their spatial manifestations across film and architecture.

Cinematic Operator	Film (Cinematic Technique)	Architecture (Spatial Technique)
Sequencing	Montage, shot succession, temporal ordering	Ramps, paths, circulation systems, spatial progression
Framing	Camera framing, lens choice, aspect ratio	Windows, apertures, thresholds, framed views
Cut / Interruption	Editing cuts, jump cuts, ellipses	Spatial discontinuities, level changes, incisions, thresholds
Movement	Camera movement (tracking, panning, crane shots)	Bodily movement, mechanised motion (elevators, moving platforms)
Editing / Montage	Temporal compression, juxtaposition, rhythm	Programmatic zoning, sectional articulation, spatial montage
Optical Layering	Depth of field, superimposition, reflection	Transparency, reflection, layered façades, overlapping spaces
Atmosphere	Lighting, sound design, colour grading	Materiality, light modulation, acoustics, climate
Spectatorship	Positioned viewer, guided gaze	Active user, navigational agency
Temporality	Fixed duration, replayable time	Open-ended duration, inhabitation, accretion

7.1 Methodological Framework for the Selection of Film Case Studies

Cinema as an Architectural Apparatus

The selection of film case studies is guided by criteria that prioritise authorial innovation, spatial experimentation, and methodological relevance, rather than adherence to a specific historical period or cinematic movement. The focus is placed on authored works that articulate a *progressive approach to cinematic space*, in which architecture is not treated as a passive backdrop but operates as an active agent[172] structuring perception, memory, and narration. In these films, *space functions as a protagonist*, shaping both the organisation of the film and the experience of the spectator.

The selected films demonstrate *experimental strategies in storytelling and cinematography* - such as montage, camera movement, temporal indeterminacy, and other formal devices - that reconfigure spatial experience and challenge conventional representational modes. Each case embodies a *distinctive and recognisable conception of space and activates a specific spatial mechanism*, ensuring that the corpus reflects a spectrum of architectural approaches and varying intensities of engagement with spatial logic. This diversity allows *cinematic space* to be examined not as a singular model, but as a set of differentiated spatial propositions.

Methodologically, the selection of films aligns with the evaluative framework developed in earlier chapters (see table 11). The films are positioned along a continuum of engagement with architecture: *constitutive, supportive and boundary*. At one end are *constitutive cases*, in which architectural organisation and spatial logic are central to the film's formal and narrative structure; at the other are *supportive cases*, where architecture contributes meaningfully to atmosphere, experience, and narrative without determining the entire cinematic system. *Boundary cases* are included selectively to test the limits of the framework.

This continuum enables comparative analysis across different cinematic modes, allowing for the examination of how architectural space operates under varying conditions of narrative control, authorship, and formal emphasis. In this way, the selected films function not merely as

[172] With the exception of the Architectural Representation (Depictive) Model, which foregrounds architecture as a visual object or image, all other models treat architecture primarily as a temporal, experiential, or operative condition rather than as a stable, representational form. Thus, Architectural Representation can be read as a threshold condition.

explanatory examples but as critical instruments[173] for testing how cinema constructs, inscribes, and theorises architecture as a programmable image and as a lived process.

Criteria for Film Case Study Selection

The criteria for selection can be summarised as follows:

1. *Authored cinema beyond period constraints*: Films are selected on the basis of a distinctive authorial vision, irrespective of historical period, prioritising works that articulate a singular and coherent approach to *cinematic space*.
2. *Progressive spatial strategies:* Case studies must demonstrate innovative treatments of space, moving beyond conventional representational logics toward speculative, reconfigured, or procedural spatial constructions.
3. *Cinematic space as protagonist*: Selected films foreground space as an active agent within the narrative, in which architecture shapes experience, perception, and meaning rather than merely supporting action.
4. *Innovative storytelling and cinematography:* Priority is given to films that deploy experimental narrative and visual strategies - such as montage, camera movement, or temporal indeterminacy - to actively produce spatial experience.
5. *Specificity of spatial conception*: Each film must reveal a unique and recognisable spatial logic, whether through formal composition, dramaturgy, or intermedial translation, ensuring a range of architectural inscriptions and intensities of engagement.

Within this framework, the film case studies operate not merely as objects of analysis but as critical instruments for testing how cinema constructs, inscribes, and theorises architecture as an *operative system* - as a *programmable image* and a *lived algorithm* through which space is perceived, inhabited, and remembered. The selection is deliberately restrained: *Architectural Representation* cases are included only as boundary conditions, and potential overlaps are excluded in order to maintain analytical clarity and ensure the transferability of the framework.

[173] Film case studies treat cinematic space as an architectural apparatus that produces spatial knowledge through time, movement, and mediation, using films as analytical instruments to isolate operative mechanisms and architectural projects to test their material deployment in built.

Table 11 Methodological alignment between architectural and film case studies.

Architectural Case Studies	Film Case Studies
Selection based on operative mechanisms rather than stylistic resemblance	Selection based on spatial and cinematic operations rather than narrative genre or period
Focus on cinematic operators (sequencing, framing, interruption, movement, spatial editing)	Focus on architectural logics articulated through montage, camera choreography, and temporal construction
Architecture analysed as a cinematic apparatus organising time, movement, and perception	Cinema analysed as an architectural apparatus constructing and programming space
Emphasis on space as an active system, not a visual object	Emphasis on space as protagonist, not a narrative backdrop
Projects positioned along a continuum of engagement (constitutive - supportive)	Films positioned along a continuum of engagement (constitutive - supportive)
Canonical works used strategically, not normatively	Authored films selected for methodological clarity, not historical representation
Overlapping operators used as comparative devices	Overlapping spatial strategies used as analytical tests
Aim: to construct a transferable analytical framework	Aim: to test and refine the same framework across media

7.2 Analyses through Six Operative Models: A Catalogue of Montage Sequences

This section analyses the selected case studies through six operative models of cinematic space- the *Architectural Representation*, *Experiential–Phenomenological*, *Speculative–Projective*, *Memory–Archival*, and *Spatial Activist Models* - articulated through a *catalogue of montage sequence figures* employed as *operative analytical devices*. Defined and theorised in Chapters V and VI, these models are mobilised here as a comparative framework for examining cinematic space across different modes of spatial construction, experience, inscription, and agency.

The catalogue consists of *montage sequences* extracted from specific cinematic segments. Treated as analytical devices, these sequences interrupt narrative continuity in order to examine spatial operators - such as framing, sequencing, interruption, duration, movement, atmosphere, and visibility - with architectural precision. Detached from their original temporal flow, individual frames are reorganised into new sequences that foreground the compositional and relational structure of cinematic space: alignment, depth, enclosure, permeability, and positional logic. This analytical reframing exposes the mechanisms through which space is segmented and organised, allowing spatial conditions to be examined across diverse films and spatial contexts.

Rather than presenting films as discrete examples, the analysis reads them across operative models in order to clarify how different configurations of cinematic space structure perception, memory, behaviour, and temporal experience.

Methodologically, the catalogue establishes a shared analytical register for *heterogeneous cinematic spaces* while retaining their narrative, historical, and cultural specificity. Each sequence functions both as an autonomous analytical unit and as part of a broader constellation, through which patterns, variations, and limits of cinematic space emerge through juxtaposition rather than chronological order. The catalogue format thus reinforces the thesis's non-linear and operative approach, prioritising spatial organisation over narrative development.

The operative models mediate between cinema and architecture. Thresholds, surfaces, and spatial hierarchies become legible as architectural constructs, foregrounding spatial structure rather than experiential traversal. In this way, the catalogue supports the thesis's central claim that *cinematic space functions as an operative architectural condition* - constructed, experienced, projected, remembered, and mobilised.

Throughout this chapter, *models* designate analytical frameworks, *operators* denote the spatial mechanisms through which space is organised, and *montage sequences* function as the instruments through which these mechanisms are identified.

7.2.1 The Architectural Representation Model Case Studies

Within the analytical framework, the *Architectural Representation Model* functions as a *critical boundary condition* rather than as an operative model. Representation emerges when architecture remains visually dominant but loses its capacity to function architecturally - that is, to organise movement, duration, or inhabitation. Space is framed, displayed, and aestheticised, yet no longer acts upon bodies or temporal experience. Representation therefore functions not as a model to be emulated but as a *condition that clarifies the limits of cinematic space* when operativity collapses into visibility.

Representation as Boundary: When Space Stops Acting

Read comparatively, the three case studies articulate a historical and conceptual progression of representational space. In *L'Eclisse*, distanced framing, compositional abstraction, and the progressive evacuation of human presence reduce modern architecture to an image of alienation. The montage sequences reveal framing, emptiness, and distance as operators that isolate space from use, producing architecture as a visual symbol rather than a spatial condition.

8½ shifts representation inward. Architecture appears as projection, set, or unfinished construction, functioning as the visualisation of authorship, memory, and creative paralysis. Through associative editing, theatrical framing, and narrative interruption, space becomes reflexive - representation turned back upon itself and exposed as construction. The montage sequences demonstrate how spatial continuity dissolves into mental projection, marking a meta-representational limit.

In *The Great Beauty*, representation reaches a condition of spectacular excess. Architecture is curated as an image field, while camera movement substitutes for bodily navigation and episodic montage replaces spatial duration. Space is intensely seen yet minimally inhabited. The montage sequences reveal ornamental framing, camera-driven movement, and concealed

emptiness as operators through which architecture persists as a consumable image after its operative capacity has been exhausted.

What unites these films is not their visual richness but their reduced spatial agency. Framing isolates architecture as image, movement is governed by the camera rather than by bodies, and duration is subordinated to visual effect or narrative association. Space remains legible, even seductive, yet ceases to organise experience. Together, these films delineate the limits of representational space and sharpen the analytical return to operativity.

The Architectural Representation Case Study 1: *L'Eclisse*
(dir. Michelangelo Antonioni, 1962)

Boundary Case—Abstracted and Emptied Representation

Antonioni's *L'Eclisse* occupies a *critical boundary position* within the framework, articulating *cinematic space as representation* rather than operation and thereby revealing what is lost when space ceases to function architecturally. Architecture appears as image, surface, and abstract form, operating less as a lived environment than as a visual index of social disconnection and affective withdrawal. Through distanced framing, compositional rigor, and the gradual evacuation of human presence, the film foregrounds architecture as a mediated construct whose visual legibility exceeds its capacity for inhabitation.

Space functions as a visual register of alienation rather than as an operative spatial condition (see Fig. 82). Modernist environments reflect psychological dislocation and social fragmentation, yet they do not organise movement, labour, or duration.

Model engagement (see Table 9, Chapter 6)

Primary: Architectural Representation;
Secondary: Experiential–Phenomenological and Spatial–Activist.

Table 12 Alignment of cinematic operators and their operative effects in cinematic space in *L'Eclisse*.

L'Eclisse (dir. Michelangelo Antonioni, 1962)		
OPERATOR	OPERATOR ALIGNMENT	OPERATIVE EFFECT
Framing / abstraction	Distanced and symmetrical framing isolates architectural form, prioritising geometry and surface over spatial use.	Spatial organisation collapses into abstraction; space becomes a detached visual register rather than a lived condition.
Emptiness / absence	Spatial separation between camera, body, and architecture suspends engagement and produces space as object of observation.Urban space is emptied of bodies and activity, rendering architecture as image rather than inhabitable environment.	
Sequencing / fragmentation	Spatial continuity is weakened through dispersed urban episodes that present the city as a series of disconnected visual fields.	
Duration / temporal dilation	Extended takes and prolonged pauses suspend action, intensifying visual contemplation while disengaging space from functional time.	
Movement / inertia	Limited, hesitant bodily movement and restrained camera motion reduce space to a static field rather than a medium of navigation.	
Exposure / openness	Open, unprotected urban surfaces foreground visibility while diminishing enclosure, depth, and spatial agency.	

Architectural Representation Model	
PRIMARY CONCERN	
Architecture as Image and Representation	
KEY QUESTION	
What image of architecture does cinema construct?	
ASSOCIATED AUTHOR FILM	*L'Eclisse* (dir. Michelangelo Antonioni, 1962)
SYNTHESIS	
The analysed montage sequences isolate framing, emptiness, and distance as representational operators. Treated as analytical models, the frames demonstrate how *cinematic space* is constructed as image and abstraction, marking the threshold at which space remains legible yet no longer acts architecturally.	
INTERPRETATION	



Fig. 82 Montage sequence of emptied architectural representational space composed of film stills from *L'Eclisse* (1962), directed by Michelangelo Antonioni. Author's montage.

The Architectural Representation Case Study 2: *8½*
(dir. Federico Fellini, 1963)

Supportive Case — Reflexive Representation and the Exhaustion of Spatial Authorship

Fellini's *8½* articulates *cinematic space as a reflexive representational construct*. Architecture operates primarily as mental image, cinematic set, and staged projection of authorship rather than as an operative spatial system. Spa interiors, dream environments, Cinecittà constructions, and the unfinished architectural structure function as materialisations of imagination, memory, and creative paralysis rather than as environments to be inhabited or endured (see Fig. 83).

Unlike *L'Eclisse*'s abstraction or *The Great Beauty*'s spectacle, *8½* turns representation inward, exposing the conditions of its own production. Through associative montage, theatrical staging, and repeated narrative interruptions, *space becomes a meta-cinematic device* that externalises the crisis of authorship. Architecture no longer organises action or duration; instead, it visualises uncertainty, hesitation, and creative blockage, revealing a condition in which spatial continuity dissolves into projection.

Model engagement (see Table 9)

Primary: Architectural Representation;
Secondary: Speculative–Projective and Cross–Media Translation.

Table 13 Alignment of cinematic operators and their operative effects in cinematic space in *8½*.

8½ (dir. Federico Fellini, 1963)		
OPERATOR	OPERATOR ALIGNMENT	OPERATIVE EFFECT
Framing / theatricalisation / staging	Frontal spatial compositions emphasise spatial artifice, set construction, and artificial enclosure, foregrounding space s a constructed scene rather than a lived environment.	Spatial organisation shifts from embodied experience to visual legibility, transforming space into a reflexive medium of projection in which architectural continuity dissolves into mental and meta-cinematic construction.
Sequencing / discontinuity / associative montage	Transitions between memory, fantasy, and present disrupt spatial continuity, producing a mental rather than environmental spatial logic. Non-linear temporal structures collapse distinctions between past, present, and imagined space, preventing spatial endurance or accumulation.	
Interruption / narrative suspension	Dreams, memories, and fantasies interrupt narrative continuity, fragmenting spatial coherence and transforming space into a mental construct.	
Projection / interiorisation	Architecture functions as an externalisation of psychological states, authorship, and creative blockage.	
Duration / temporal indeterminacy	Temporal boundaries between past, present, and imagined space remain unstable, producing a fluid experiential time.	
Movement / choreographed circulation	Bodies move performatively within staged environments, reinforcing spatial self-consciousness rather than everyday use.	
Reflexive distance / detachment	Spatial experience is replaced by observation and introspection, positioning space as an object of reflection rather than engagement.	



Fig. 83 Montage sequence of reflexive representation composed of film stills from *8½* (1963), directed by Federico Fellini. Author's montage.

The Architectural Representation Case Study 3: *The Great Beauty*
(dir. Paolo Sorrentino, 2013)

Constitutive Case—Spectacular and Consumable Representation

The Great Beauty articulates *cinematic space as representation intensified into spectacle*. Architecture appears as a curated image field: palaces, ruins, terraces, and interiors function as scenographic surfaces staged for visual consumption rather than inhabitation (see Fig. 84). Spatial organisation no longer structures experience. Movement is orchestrated by the camera rather than by bodily navigation, and temporal continuity is replaced by episodic spectacle. Bodies drift, pose, and perform, circulating ceremonially rather than engaging with spatial systems.

Space is intensely visible yet minimally lived. Architecture persists as image after its operative capacity has been exhausted, functioning as a cultural image-bank detached from use, memory, or labour. If *L'Eclisse* exposes the emptiness of representation and *8½* turns representation reflexively inward, *The Great Beauty* demonstrates its aesthetic saturation and seductive excess.

Model engagement (see Table 9, Chapter 6)

Primary: Architectural Representation;
Secondary: Experiential–Phenomenological and Memory–Archival.

Table 14 Alignment of cinematic operators and their operative effects in cinematic space in *The Great Beauty.*

The Great Beauty (dir. Paolo Sorrentino, 2013)		
OPERATOR	OPERATOR ALIGNMENT	OPERATIVE EFFECT
Framing / ornamental composition	Scenographic and carefully composed images aestheticise architecture as a visual surface and cultural *tableau*.	Space operates as a consumable cultural image rather than a lived condition, as architecture persists primarily as spectacle and visual commodity, displacing embodied spatial experience with visual consumption.
Movement / camera substitution	Fluid tracking shots and gliding camera movements replace bodily navigation, positioning the viewer as a detached observer.	
Sequencing / episodic montage	Spatial experience unfolds through loosely connected episodes rather than through continuous spatial development.	
Duration / temporal flattening	Extended moments prioritise visual immersion while preventing experiential accumulation or duration.	
Occupation / performative inhabitation	Bodies inhabit space ceremonially or theatrically, reinforcing its status as a stage rather than a lived environment.	
Exposure / hyper-visibility	Monuments and interiors are fully revealed and illuminated, producing total visual access while diminishing intimacy and spatial depth.	
Representational distance	Architecture is positioned as an object of visual consumption rather than as a medium of engagement.	

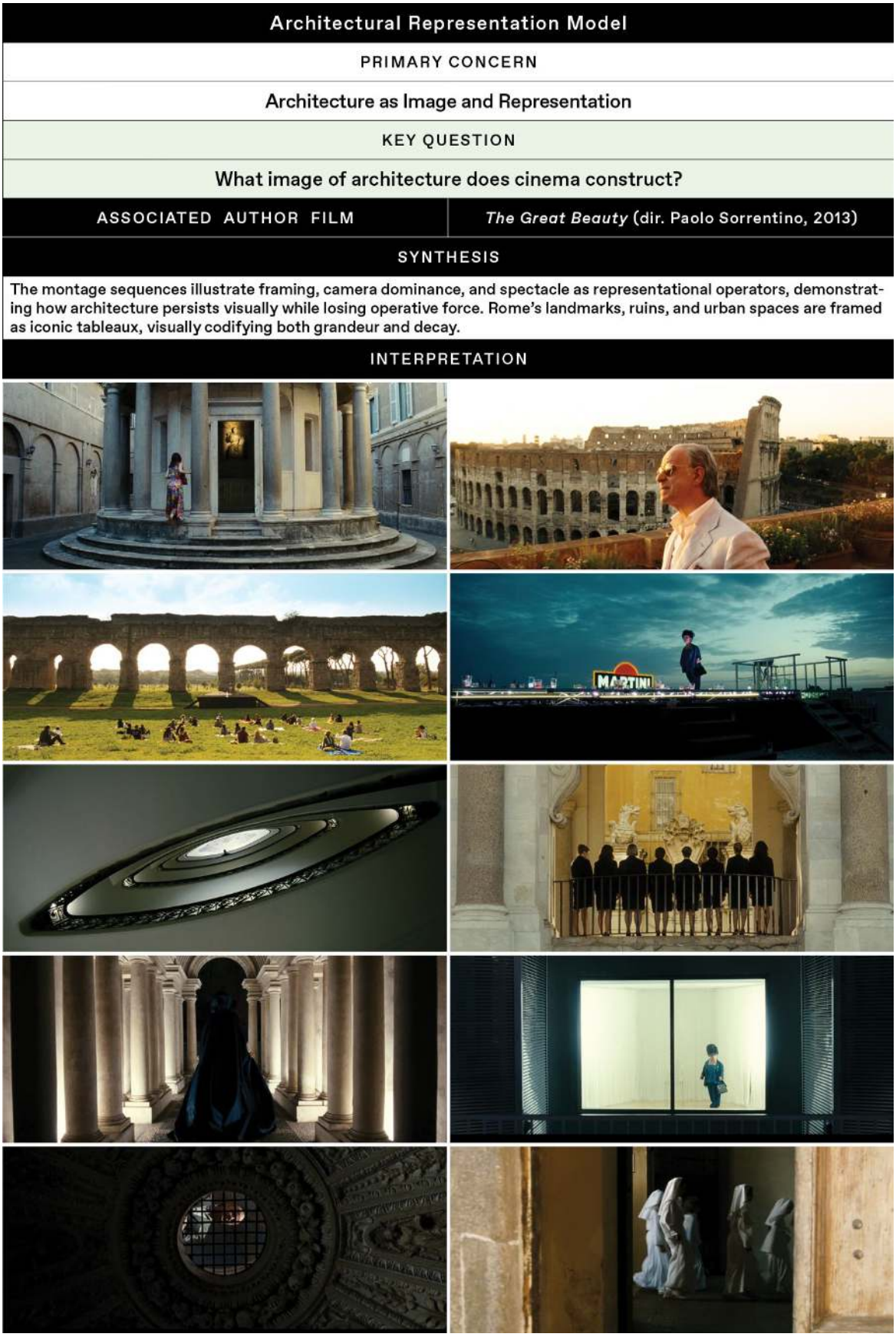

Fig. 84 Montage sequence of spectacular representation composed of film stills from *The Great Beauty* (2013), directed by Paolo Sorrentino. Author's montage.

From Representational Limits to Operative Space

Taken together, the three case studies delineate a progressive transformation of cinematic space under conditions of representational dominance. In *L'Eclisse*, spatial operativity is weakened through abstraction and the evacuation of use, producing architecture as a detached visual register. In *8½*, representation turns reflexively inward, as spatial continuity dissolves into projection, staging, and the visualisation of authorship. In *The Great Beauty*, representation reaches a condition of spectacular saturation, where architecture persists as a curated and consumable image. Across these cases, cinematic operators progressively displace bodily movement, temporal duration, and spatial agency, replacing them with visual control, episodic sequencing, and camera-driven experience. The *Architectural Representation Model* thus defines a critical limit condition: a threshold at which cinematic space remains visually legible while losing its capacity to organise experience, functioning instead as image, projection, or spectacle. As a boundary within the analytical framework, this model clarifies the point at which operativity collapses into visibility and establishes the analytical necessity of returning to cinematic space as an operative architectural condition.

In contrast, the architectural case studies examined in Chapter IV mobilise cinematic operators - sequencing, framing, interruption, and movement - as operative mechanisms embedded in material structure, circulation, and inhabitation. Representation therefore functions not as a model to be transferred, but as a boundary condition that clarifies what cinematic space must exceed in order to become architecturally operative.

From this threshold, the analysis shifts toward conditions in which space does not merely appear but actively structures bodies, memory, labour, and endurance. Against the limit of visual dominance, the *Experiential–Phenomenological Model* repositions cinematic space as an operative field structured through bodily perception, movement, and lived duration.

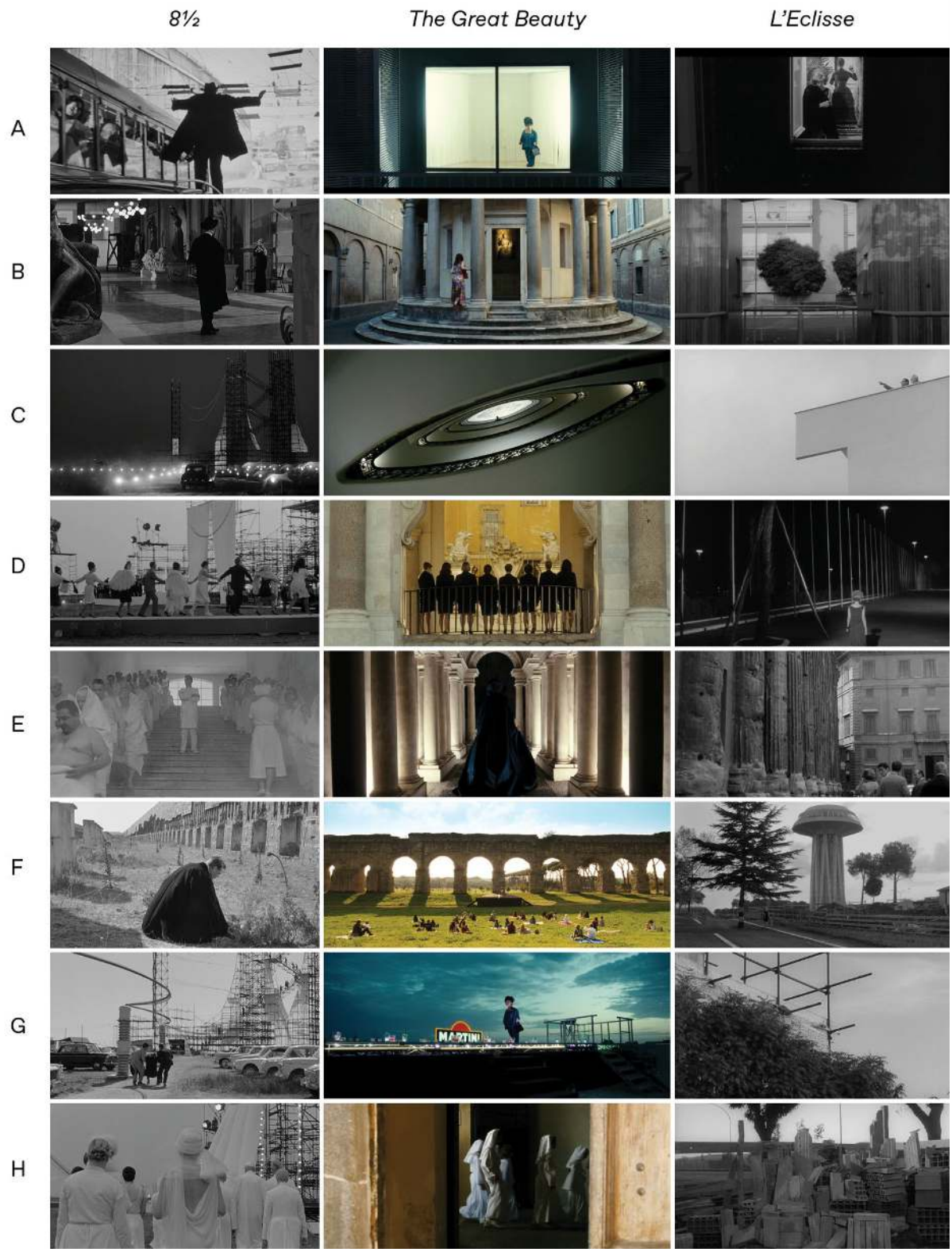

Fig. 85 Comparative montage sequences within the *Architectural Representational Model*, examining reflexive representation (left), the spectacular image (middle) and the emptied spatial condition (right). Author's collage.

7.2.2 The Experiential-Phenomenological Model Case Studies

Cinema as Perceptual Environment

The *Experiential–Phenomenological Model* examines cinema as a medium for constructing spatial experience, in which architecture is encountered through perception, atmosphere, duration, and bodily attunement. Cinema renders phenomenological conditions perceptible, while architecture materialises them. Film operates not as a representational record of space but as a perceptual environment: through movement, framing, sound, and temporal extension, *cinematic space reorganises how architecture is sensed, inhabited, and cognitively assembled*. Experience here is not illustrative but operative - cinema structures the conditions through which attention, atmosphere, and spatial presence emerge.

Rather than privileging narrative progression or formal description, the selected cases foreground duration, environmental accumulation, and perceptual care, shifting architecture from an object of vision to a field of lived intensity. Experience thus becomes a mode of architectural operativity oriented toward embodiment, attentiveness, and temporal immersion, extending architectural meaning beyond form toward atmosphere and presence.

The section is organised as a gradient of phenomenological intensities: *resonance* (*Memoria*)[174], *affect* (*Red Desert*)[175], *observation* (*Wings of Desire*)[176], and *endurance* (*Damnation*)[177], each case articulating a distinct experiential mode. Taken together, these works reposition *cinematic space as a temporal and bodily field* in which architecture is experienced not as image but as atmosphere, orientation, and lived duration. In contrast to the representational limit condition, spatial meaning here emerges through sustained perception, environmental attunement, and the accumulation of time, restoring *cinematic space as an operative architectural condition*.

[174] Space operates as an atmospheric field in which perception is triggered by subtle acoustic and environmental disturbances.
[175] Spatial conditions act directly on the body through colour, texture, and industrial atmosphere, producing sustained emotional and sensory intensities.
[176] Cinematic space becomes a field of attentive perception, structured through distance, witnessing, and layered temporal presence.
[177] Space imposes prolonged environmental and temporal pressure, transforming experience into a condition of bodily persistence within heavy, slow time.

The Experiential-Phenomenological Model Case Study 1: *Damnation*
(dir. Béla Tarr, 1988)

Constitutive Case — Phenomenological Endurance

A constitutive case, Béla Tarr's *Damnation* constructs *cinematic space as a condition of phenomenological endurance*. The film anchors the model through extreme temporal duration, environmental saturation, and sustained attention to material texture, transforming architecture from narrative setting into a lived condition of stagnation. Extended long takes enforce spatial inhabitation, bind bodies to place, converting ruined environments into conditions of prolonged inhabitation rather than sites of action. Architecture is experienced as lived endurance rather than representation or affect.

Space is experienced as weight. Rain, mud, fog, repetitive movement, and exhausted interiors impose continuous environmental pressure, structuring experience through temporal persistence and bodily constraint (see Fig. 86). While not formally speculative, the film operates allegorically by projecting a future of ongoing decay; at the same time, its environment's function archivally, preserving late-socialist *ruin* as a material trace. Operativity emerges through duration, atmosphere, and the suspension of release: *cinema here becomes an apparatus for inhabiting architectural time*.

Model engagement (see Table 9, Chapter 6)

Primary: Experiential–Phenomenological;
Secondary: Memory–Archival and Spatial–Activist.

Table 15 Alignment of cinematic operators and their operative effects in cinematic space in *Damnation.*

Damnation (dir. Béla Tarr, 1988)		
OPERATOR	OPERATOR ALIGNMENT	OPERATIVE EFFECT
Duration / temporal accumulation	Extended long takes bind spatial experience to slow, continuous time, enforcing prolonged inhabitation.	Space functions as a condition of endurance, sustained through time, atmosphere, and bodily persistence.
Exposure / environmental pressure	Rain, fog, wind, and ambient sound saturate the environment, producing space as resistance and atmospheric weight.	
Movement / constrained circulation	Slow, repetitive trajectories and restricted mobility prevent spatial progression, transforming movement into endurance.	
Sequencing / cyclical repetition	Spatial situations recur rather than develop, replacing narrative advancement with experiential persistence.	
Material presence / tactile inhabitation	Decay, mud, and worn surfaces register architecture as a heavy, bodily, and materially demanding environment.	

Experiential–Phenomenological Model	
PRIMARY CONCERN	
Architecture as Lived and Embodied Space	
KEY QUESTION	
How do cinematic techniques render architecture as embodied, sensory, and temporal experience?	
ASSOCIATED AUTHOR FILM	*Damnation* (dir. Béla Tarr, 1988)
SYNTHESIS	
Montage sequences isolating duration, atmosphere, and material texture as operative mechanisms through which cinematic space is constructed as lived endurance and archival trace. Decaying post-industrial landscapes, bars, housing blocks, and rain-soaked streets are framed as symbolic backdrops of urban decline.	
INTERPRETATION	



Fig. 86 Montage sequence of the phenomenological ruin composed of film stills from *Damnation* (1988), directed by Béla Tarr. Author's collage.

The Experiential-Phenomenological Model Case Study 2: *Memoria*
(dir. Apitchatpong Weerasethakul, 2021)

Boundary Case—Mnemonic–Resonant

In *Memoria*, *cinematic space operates through resonance* rather than visual action. Architecture and landscape function as environmental fields that absorb, transmit, and redistribute memory across bodies, materials, and time (see Fig. 87). Space is structured through sound, delay, and vibration, displacing memory from visual and archival trace toward atmospheric disturbance. Although spatial organisation is not driven by image, but by sonic events, the *montage sequences* are used here as operative analytical devices to examine how resonance reorganises spatial perception through framing, interruption, and temporal accumulation. This approach does not visualise sound; rather, it renders perceptible the spatial effects of acoustic disturbance, and how resonance reorganises space.

Positioned at the threshold between phenomenology and memory, *Memoria* establishes attunement as an experiential mechanism through which *cinematic space becomes operative without reliance on spectacle, action, or narrative progression*.

Model engagement (see Table 9, Chapter 6)

Primary: Experiential–Phenomenological;
Secondary: Memory–Archival and Cross–Media Translation.

Table 16 Alignment of cinematic operators and their operative effects in cinematic space in *Memoria.*

Memoria (dir. Apitchatpong Weerasethakul, 2021)		
OPERATOR	OPERATOR ALIGNMENT	OPERATIVE EFFECT
Framing / attention / perceptual duration	Static, sustained framing allows space to register subtle temporal and sensory variation.	Memory emerges as a spatial and atmospheric condition, with architecture functioning as a resonant infrastructure that absorbs, stores, and distributes memory across space.
Interruption / off-screen disturbance	Unseen sonic events disrupt spatial continuity, redirecting attention and reorganising perceptual orientation.	
Exposure / resonant environment	Architecture and landscape function as acoustic fields that absorb, transmit, and redistribute vibration across space.	
Duration / temporal accumulation	Time layers through delay and persistence, producing experiential depth rather than narrative progression.	
Sequencing / suspended development	Space is organised through delay and repetition rather than causal sequence.	

Experiential–Phenomenological Model	
PRIMARY CONCERN	
Architecture as Lived and Embodied Space	
KEY QUESTION	
How do cinematic techniques render architecture as embodied, sensory, and temporal experience?	
ASSOCIATED AUTHOR FILM	*Memoria* (dir. Apichatpong Weerasethakul, 2021)
SYNTHESIS	
Montage sequence demonstrating how framing, interruption, and temporal accretion construct cinematic space as a resonant field in which memory is registered through sound, vibration, and attunement rather than representation.	
INTERPRETATION	



Fig. 87 Montage sequence of mnemonic resonance composed of film stills from *Memoria* (2021), directed by Apichatpong Weerasethakul, foregrounding memory as a spatial and perceptual condition. Author's collage.

The Experiential-Phenomenological Model Case Study 3: *Red Desert*
(dir. Michelangelo Antonioni, 1964)

Supportive Case — Chromatic–Affective Environmental Disturbance

Antonioni's *Red Desert* introduces an experiential register grounded in affective perception. Industrial infrastructures, chromatic manipulation, and atmospheric density transform the environment into a sensory field that produces anxiety, disorientation, estrangement, and perceptual uncertainty. Architecture does not function as background or monument but as an *affective apparatus*: space is encountered through sensation before it can be cognitively organised (see Fig. 88).

Included as a *supportive case*, the film extends the phenomenological model toward conditions of environmental disturbance. Through colour modulation, atmospheric immersion, and unstable perceptual cues, cinematic space becomes operative at the level of bodily sensitivity, demonstrating how architecture can act through affective intensity rather than through spatial clarity or functional orientation.

Model engagement (see Table 9, Chapter 6)

Primary: Experiential–Phenomenological;
Secondary: Architectural Representation and Spatial–Activist.

Table 17 Alignment of cinematic operators and their operative effects in cinematic space in *Red Desert.*

Red Desert (dir. Michelangelo Antonioni, 1964)		
OPERATOR	OPERATOR ALIGNMENT	OPERATIVE EFFECT
Exposure / chromatic environment	Artificial colour modulation detaches the environment from natural reference, transforming space into an affective field that destabilises spatial perception.	Space operates as an affective environment that shapes experience through sensory disturbance and environmental pressure, where architecture operates as a hostile perceptual environment rather than a habitable system.
Atmospheric density	Fog, smoke, and industrial haze saturate the environment, reducing spatial clarity and intensifying sensory immersion.	
Movement / hesitant navigation	Slow, uncertain bodily movement reflects fragile spatial orientation and reinforces environmental unease.	
Attention / perceptual instability	Subtle shifts in framing, colour, and depth prevent spatial orientation from stabilising, sustaining a condition of sensory tension.	
Duration / affective persistence	Extended temporal intervals allow environmental conditions to accumulate, intensifying mood and bodily response rather than narrative progression.	

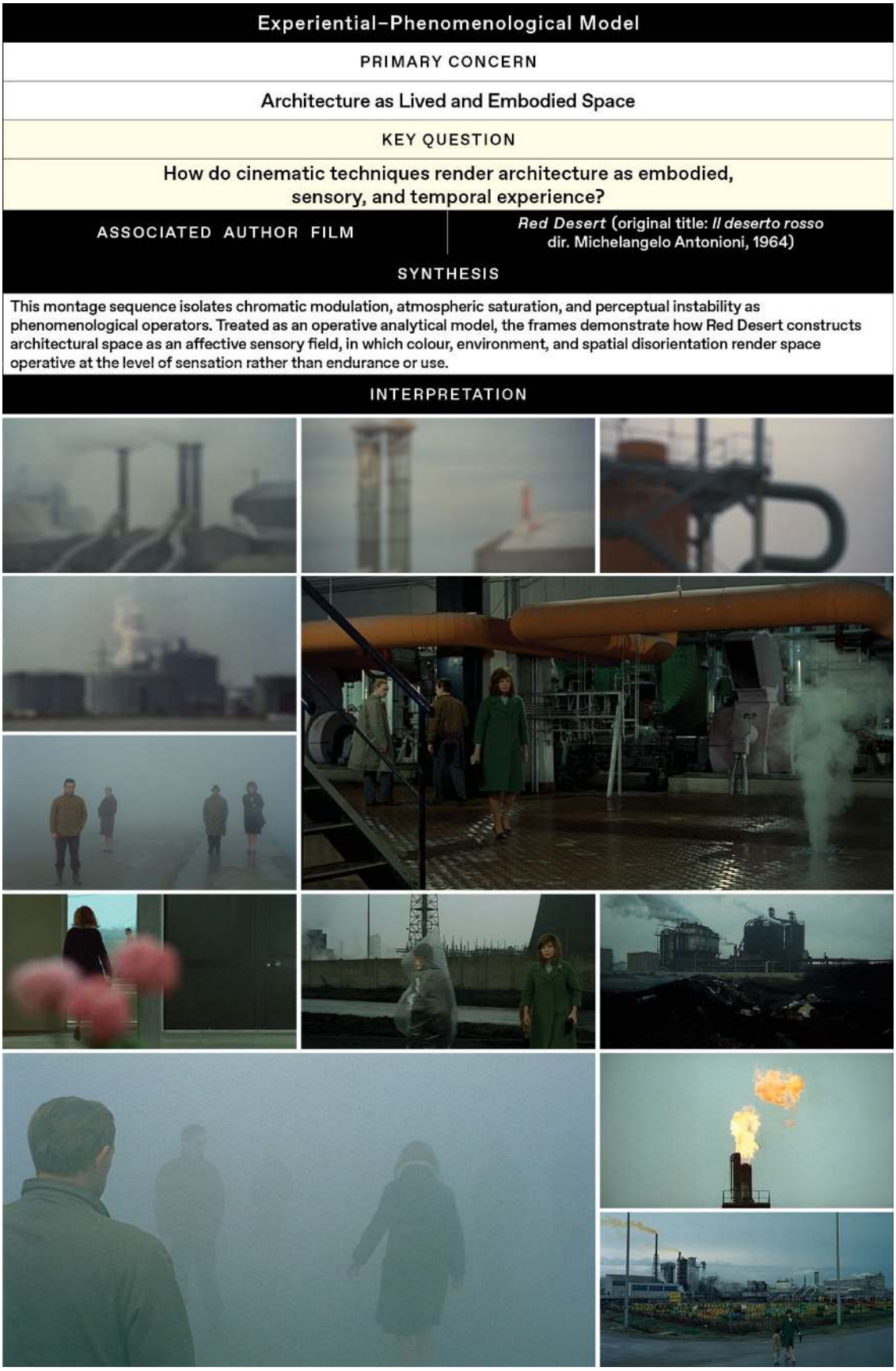

Fig. 88 Montage sequence of the affective environment composed of film stills from *Red Desert* (1964), directed by Michelangelo Antonioni. Author's montage.

The Experiential-Phenomenological Model Case Study 4: Wings of Desire
(dir. Wim Wenders, 1987)

Supportive Case — Perceptual–Observational Presence

In *Wings of Desire*, architecture is experienced as a field of accumulated presence structured through attention, listening, and observation. Phenomenology emerges not through immersion, labour, or environmental pressure, but through sustained perceptual care. Urban space is revealed through hovering viewpoints, extended duration, and the layering of voices and memories, producing a condition in which *architecture is witnessed* rather than actively inhabited (see Fig. 89). Thus, architecture becomes a field of *accumulated presence.*

Included as a *supportive case*, the film extends the phenomenological model toward an *ethics of perception*, demonstrating how cinematic space can become operative through *observation, receptivity and attentiveness* rather than through action, control, or spectacle.

Model engagement (see Table 9, Chapter 6)

Primary: Experiential–Phenomenological;
Secondary: Memory–Archival and Spatial–Activist.

Table 18 Alignment of cinematic operators and their operative effects in cinematic space *Wings of Desire.*

Wings of Desire (dir. Wim Wenders, 1987)		
OPERATOR	OPERATOR ALIGNMENT	OPERATIVE EFFECT
Attention / observational framing	Sustained, non-intrusive framing prioritises looking and listening, allowing space to emerge through prolonged perceptual engagement, prioritising attentiveness over action.	Space is constituted through sustained attention and perceptual care, with architecture emerging as a field of accumulated presence.
Movement / suspended embodiment / hovering viewpoint	The camera maintains a hovering, drifting distance from bodily engagement, producing space as something witnessed rather than navigated or physically occupied.	
Sequencing / temporal layering	Slow, uncertain bodily movement reflects fragile spatial orientation and reinforces environmental unease. Past and present coexist within space through voice, memory, and duration.	
Exposure / urban openness	Subtle shifts in framing, colour, and depth prevent spatial orientation from stabilising, sustaining a condition of sensory tension.	
Duration / perceptual accumulation	Extended duration intensifies atmospheric and bodily attunement, shifting architecture from use and movement toward modes of attention, listening, and care.	

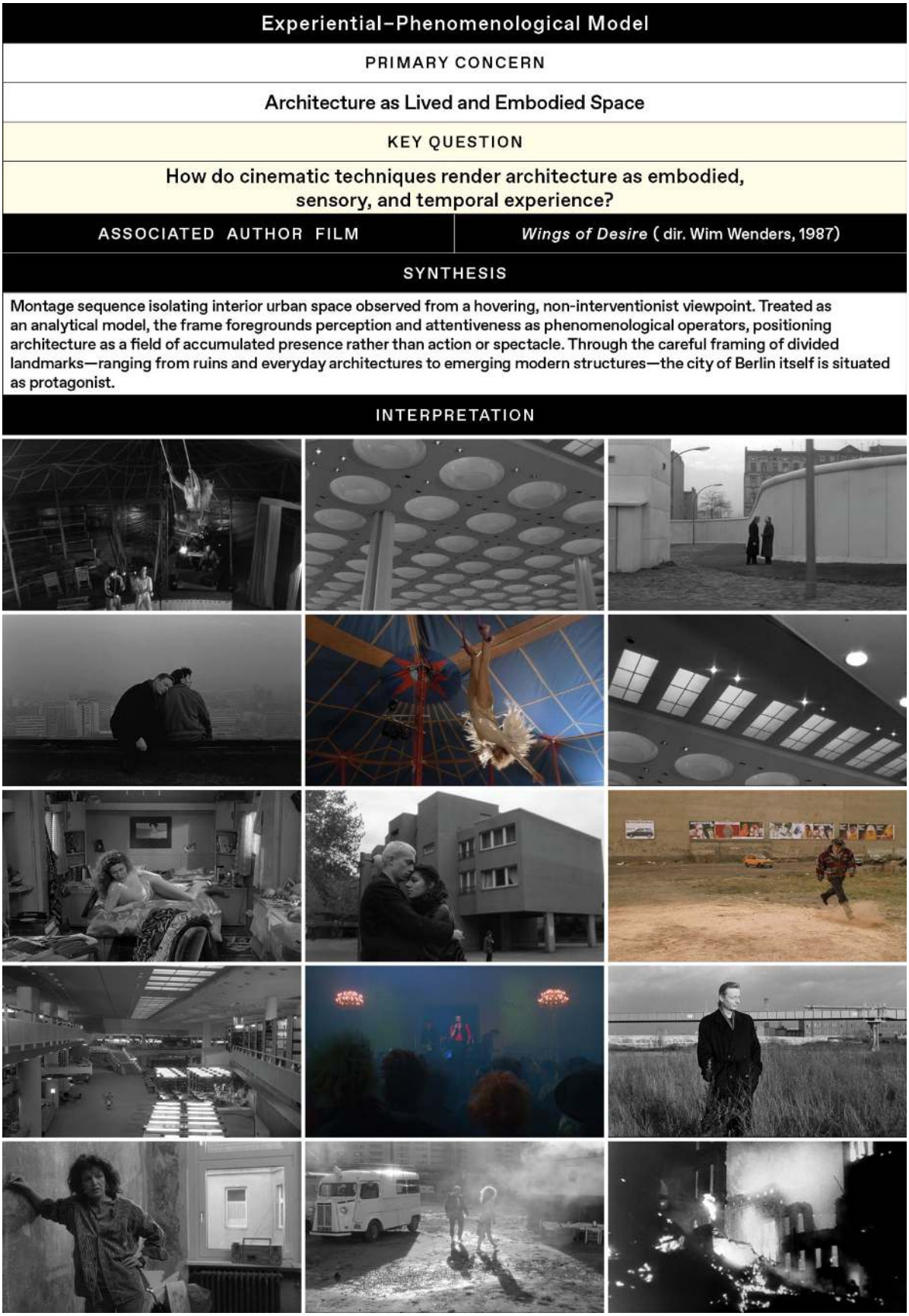

Fig. 89 Montage sequence of perceptual witnessing composed of film stills from *Wings of Desire* (1987), directed by Wim Wenders. Author's collage.

From Attunement to Endurance

Taken together, the four case studies trace a progressive intensification of *cinematic space as a field of embodied and temporal experience*. In *Memoria*, space operates through resonance and perceptual attunement, where acoustic disturbance and temporal delay reorganise spatial awareness. In the *Red Desert*, environmental conditions intensify into affective disturbance, as chromatic modulation, atmospheric density, and uncertain movement expose the body to a destabilised sensory field. *Wings of Desire* extends this condition toward distant observation, constructing space through attention, memory, and accumulated presence. In *Damnation*, phenomenological experience reaches its most intensive mode, where prolonged duration, environmental pressure, and constrained movement transform architecture into a condition of endurance.

Across these works, cinematic operators restore spatial operativity by binding perception to time, atmosphere, and bodily relation. Rather than appearing as image or spectacle, space emerges through attentive stillness, embodied movement, distant observation, and temporal persistence. The *Experiential–Phenomenological Model* thus establishes a counter-condition to representational dominance, in which *cinematic space becomes operative through lived duration and environmental attunement*, reconstituting architecture as a temporal and experiential field.

Having defined *cinematic space as a condition of embodied perception*, the following model shifts the focus from experience to projection, examining how cinema constructs spatial hypotheses that extend beyond existing environments toward imagined, anticipated, or alternative architectural realities.

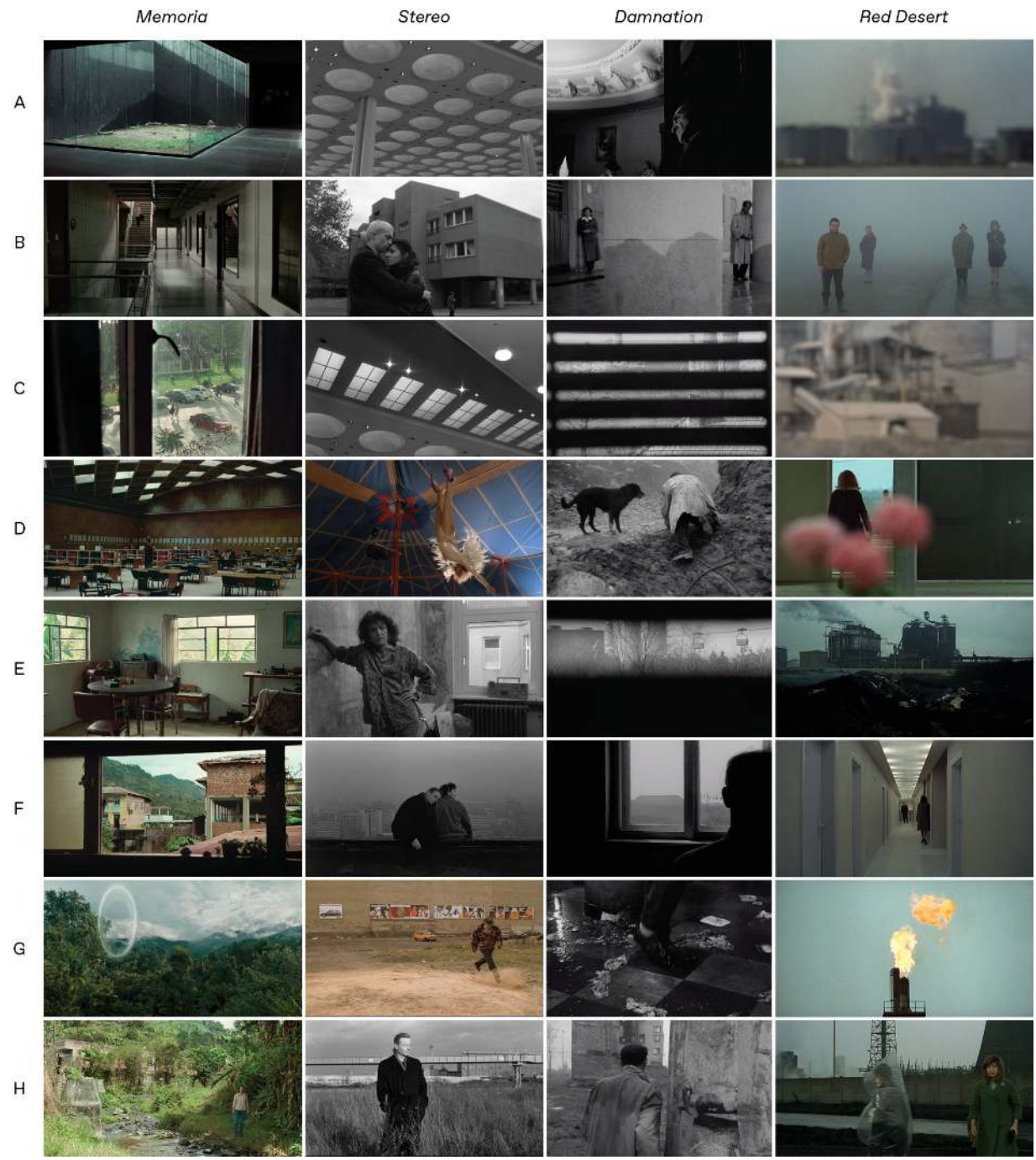

Fig. 90 Comparative montage sequences within the *Experiential–Phenomenological Model*, examining mnemonic resonance (left), perceptual witnessing, phenomenological ruin and affective environment (right). Author's collage.

7.2.3 The Speculative–Projective Model Case Studies

Cinema as Architectural Laboratory

The *Speculative–Projective Model* examines *cinema as a laboratory for architectural thought*, in which spatial systems are constructed and evaluated as operative hypotheses. Film functions not as documentation of existing environments but as *a form of design fiction*: through montage, staging, and scripting, *cinematic space becomes a projective instrument* for exploring organisational logics, behavioural protocols, future-oriented spatial conditions, or rehearsing spatial possibilities beyond built reality. Speculation is understood here as an operative practice, in which projected worlds reorganise spatial relations in order to test alternative modes of habitation and control.

The model is anchored by *A Trip to the Moon* as an originary case of speculative invention, where *cinema produces space through the creation of its own spatial grammar*, and extended by *Stereo*, which frames architecture as a cybernetic and institutional apparatus - *architecture as protocol. The Zone of Interest* further reconfigures this trajectory by introducing a mode of *speculation grounded not in invention or projection*, but in the reconstruction of a historically situated spatial system. Through *strategies of absence, off-screen space, and sensory disjunction,* the film constructs a hyper-controlled realism in which architecture operates as a system of exclusion, and where spatial comprehension emerges inferentially rather than through direct representation.

Together, these cases position *speculation as a mode of architectural operativity* expanding the speculative–projective field from imaginary projection and institutional testing toward a third mode: the critical reconstruction of historical space. Speculation thus operates not only through the invention of alternative worlds or the modelling of future systems, but through the reconfiguration of the real as a spatial problem - one that must be assembled, interpreted, and ethically confronted through cinematic means.

The Speculative–Projective Model Case Study 1: *A Trip to the Moon*
(dir. Georges Méliès, 1902)

Constitutive Case — Speculative Invention

Positioned at the constitutive end of the analytical continuum, *A Trip to the Moon* presents *cinema as a medium for spatial invention*. Through the intermedial fusion of theatrical scenography, illusion, and early montage tricks, space becomes the film's primary organisational logic rather than a setting for narrative action. Sequences function as projective propositions, demonstrating how framing, transformation, and discontinuity can construct coherent spatial worlds independent of physical continuity.

The film's speculative force lies in its staging of alternative environments as spatial experiments. Lunar landscapes, interiors, and trajectories are fabricated through illusion, sequencing, and visual engineering, establishing *architecture as a constructed condition rather than a documented reality*. At the same time, the work preserves early experiments in spatial fabrication and cinematic construction, thus operates archivally, situating speculation at the level of the apparatus itself: cinema generates new spatial possibilities by establishing its own operative grammar (see Fig. 91).

Model engagement (see Table 9, Chapter 6)

Primary: Speculative–Projective;
Secondary: Cross–Media Translation and Spatial–Activist.

Table 19 Alignment of cinematic operators and their operative effects in cinematic space in *A Trip to the Moon.*

A Trip to the Moon (dir. Georges Méliès, 1902)		
OPERATOR	OPERATOR ALIGNMENT	OPERATIVE EFFECT
Framing / staged environment / theatrical scenography	Theatrical compositions and painted depth construct space as an artificial field rather than a referential location.	Space is produced as a projected construct, demonstrating cinema's capacity to invent architectural spatial systems.
Sequencing / episodic projection	Spatial continuity is produced through a chain of discrete scenes, each functioning as a speculative spatial proposition, rather than as a continuous environment.	
Interruption / transformative montage	Through substitution cuts and visual effects, montage produces spatial mutation, assembling heterogeneous sites into newly constructed environments.	
Movement / discontinuous traversal	Spatial transitions occur through montage rather than bodily navigation, producing jumps across incompatible locations.	
Exposure / fabricated environment	Lunar surfaces, interiors, and landscapes are fully constructed and revealed as designed spatial worlds.	
Illusion as spatial construction	Substitution effects and visual tricks function as design operations that reshape spatial conditions.	

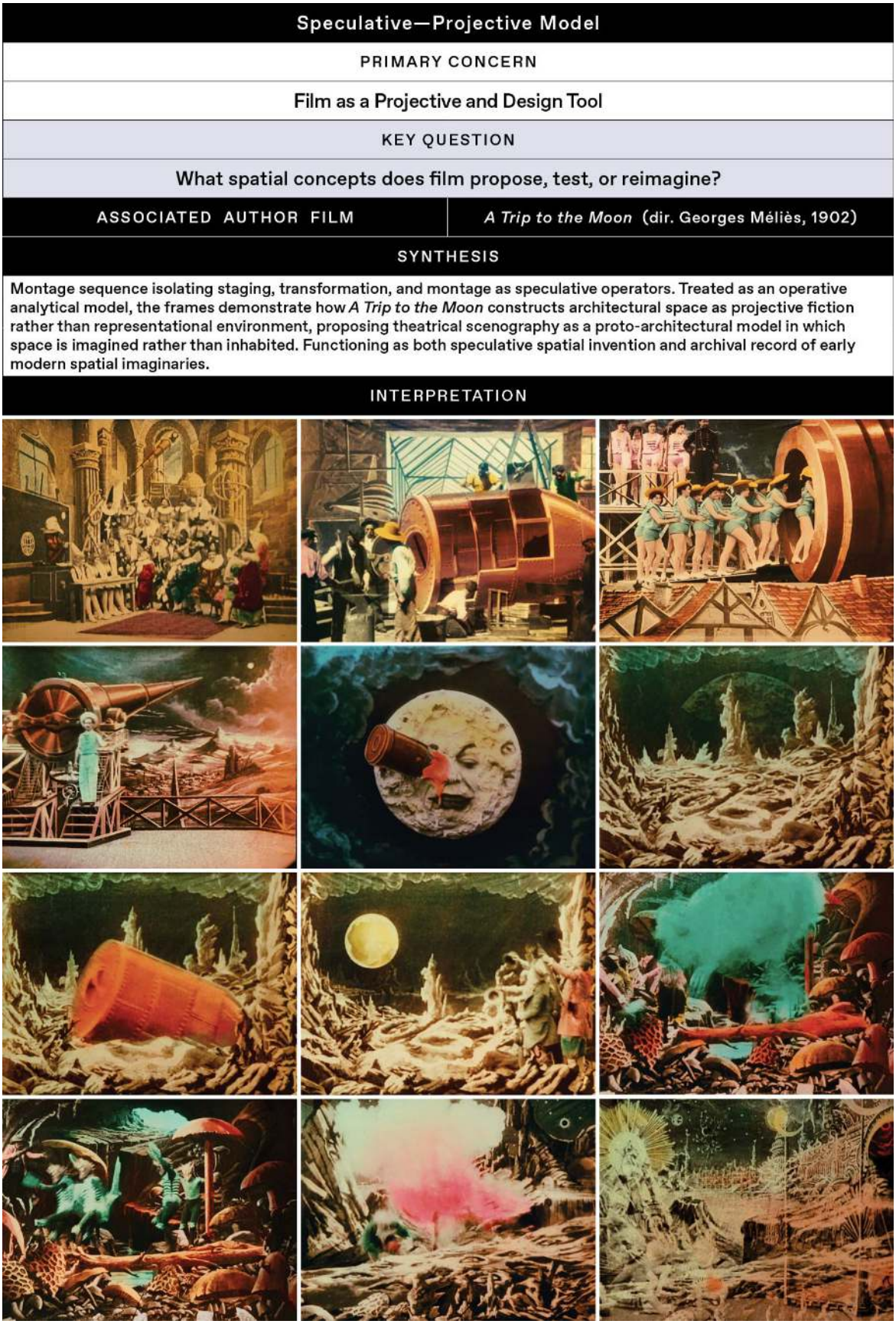

Fig. 91 Montage sequence of the speculative invention composed of film stills from *A Trip to the Moon* (1902), directed by Georges Méliès. Author's collage.

The Speculative–Projective Model Case Study 2: *Stereo*
(dir. David Cronenberg, 1969)

Constitutive Case — Cybernetic and Institutional Projection

Stereo constructs *cinematic space as a cybernetic and institutional apparatus*. Brutalist architecture operates not as atmosphere or background but as protocol: a spatial system that conditions bodies, perception, and communication through rigid visual control - framing, procedural temporality, and disembodied narration (see Fig. 92). Phenomenological openness is replaced by behavioural regulation.

As a *Speculative–Projective Model*, the film extends cinematic operativity toward institutional governance. Architecture is projected as a future-oriented regime of control rather than a site of inhabitation. Space functions as an interface through which cognition, movement, and social relations are organised and monitored.

Model engagement (see Table 9, Chapter 6)

Primary: Speculative–Projective;
Secondary: Architectural Representation and Spatial–Activist.

Table 20 Alignment of cinematic operators with their operative effects in cinematic space in *Stereo.*

Stereo (dir. David Cronenberg, 1967)		
OPERATOR	OPERATOR ALIGNMENT	OPERATIVE EFFECT
Framing / institutional observation	Static, neutral compositions produce spatial detachment and position architecture as an observational field, suppressing affect and subjectivity.	Architecture functions as a projected system of behavioural control - *behavioural interface*, organising bodies and perception through spatial protocol.
Interruption / discursive override	Authoritative voice-over interrupts visual experience, subordinating perception to institutional narration.	
Duration / procedural temporality	Temporal organisation follows experimental protocol rather than experiential or narrative development.	
Movement / programmed / regulated circulation	Bodies are directed, tested, and modulated, replacing autonomous navigation with controlled spatial behaviour.	
Exposure / controlled environment	Brutalist interiors operate as closed experimental systems that structure perception, interaction, and cognition.	



Fig. 92 Montage sequence of controlled speculation composed of film stills from *Stereo* (1969), directed by David Cronenberg. Author's collage.

The Speculative–Projective Model Case Study 3: *The Zone of Interest*
(dir. Jonathan Glazer, 2023)

Constitutive Case — Inferential and Environmental Projection

The Zone of Interest reconfigures speculative projection through strategies of absence, displacement, and sensory disjunction. Rather than constructing alternative worlds through visible fabrication, the film withholds direct representation, compelling the viewer to actively reconstruct an unseen spatial system. *Cinematic space is thus not presented but continuously inferred*, emerging through the misalignment of image and sound, visibility and knowledge.

The film's speculative force lies in its *environmental and atmospheric construction of space* (see Fig. 93). The domestic compound operates as a stabilised perceptual field - an apparently coherent architectural environment - while the concentration camp persists as an *off-screen* yet structuring presence, accessed only through acoustic leakage, smoke, and infrastructural traces. *Sequences function as inferential propositions*, demonstrating how framing, duration, and containment can produce a spatial reality that exceeds the limits of the visible.

As *a Speculative–Projective Model*, the film *shifts cinematic operativity from fabrication to reconstruction*. Architecture no longer generates alternative spaces through illusion or projection, but regulates the conditions under which space can be perceived, imagined, and ethically apprehended. The work thus positions *cinematic space as a field of distributed evidence*, where the unseen becomes constitutive, and where projection operates not through invention, but through the continuous negotiation between presence and absence.

Model engagement (see Table 9, Chapter 6)

Primary: Speculative–Projective;
Secondary: Experiential–Phenomenological and Spatial–Activist.

Table 21 Alignment of cinematic operators with their operative effects in cinematic space in *The Zone of Interest.*

The Zone of Interest (dir. Jonathan Glazer, 2023)		
OPERATOR	OPERATOR ALIGNMENT	OPERATIVE EFFECT
Framing / peripheral observation	Fixed, distanced compositions position atrocity outside the frame, displacing violence into off-screen space while foregrounding domestic normalcy.	Architecture operates as a thresholded perceptual field where absence becomes structuring presence; violence is spatially distributed rather than visually represented. Space operates as an atmospheric system rather than a visible construct, producing a distributed field of violence embedded in environmental conditions.
Sound / acoustic intrusion	Continuous off-screen sonic layer (machinery, screams, gunshots) perforates the visual field, refusing alignment between image and sound.	
Duration / ambient temporality	Extended takes and uneventful repetition privilege routine over narrative progression, aligning time with domestic cycles rather than historical rupture	
Movement / contained circulation	Characters circulate within bounded domestic and garden spaces, rarely crossing into the camp, reinforcing spatial segregation.	
Exposure / invisible environment	The camp remains largely unseen, yet materially present through smoke, ash, and sound; the environment is sensed but not fully disclosed.	
Sensing / machinic perception	Use of concealed cameras, infrared/night-vision sequences, and non-indexical imaging detaches vision from human subjectivity.	



Fig. 93 Montage sequence of critical reconstruction of historical space composed of film stills from *The Zone of Interest* (2023), directed by Jonathan Glazer. Author's collage.



Fig. 94 Comparative montage sequences within the *Speculative–Projective Model*, examining fantastical speculation and controlled speculation. Author's collage.

From Spatial Invention to Systemic Projection

Taken together, the case studies demonstrate how *cinematic space operates as a forward-oriented architectural hypothesis*, in which projection functions as an operative mode for constructing, testing, and critically reconfiguring spatial systems across distinct regimes of invention, institutional regulation, and historical reconstruction. In *A Trip to the Moon*, cinema establishes its speculative capacity through spatial invention, generating environments by means of staged fabrication, transformative montage, and the development of an autonomous spatial grammar. Projection here operates through the construction of alternative spatial worlds in which architectural logics can be tested and configured prior to materialisation. In *Stereo*, this projective capacity shifts from invention to regulation, as architecture is configured as a cybernetic and institutional system that organises perception, behaviour, and social interaction through procedural time and controlled spatial conditions. In *The Zone of Interest*, projection is further reconfigured through strategies of absence and displacement, where space is not fabricated or systematised in visible terms, but reconstructed inferentially through off-screen space, acoustic leakage, and environmental traces. Architecture here operates as a system of exclusion that structures what can be seen, heard, and known, shifting projection from future-oriented modelling to the critical reconstruction of a historically situated spatial regime.

Across these cases, cinematic operators function not to represent existing environments or intensify lived experience, but to construct *alternative spatial regimes* that test organisational logics, technological mediation, and forms of habitation across temporal registers. The *Speculative–Projective Model* thus positions cinematic space as a *laboratory for architectural experimentation*, where projection operates not only as a tool for imagining futures or modelling systems anticipating their social and environmental consequences, but also for reconstructing and critically interrogating the spatial conditions of the real.

If the *Speculative–Projective Model* extends architecture toward *imagined futures and reconstructed realities*, the following *Memory–Archival Model* turns in the opposite temporal direction, examining how cinematic space preserves, records, and reactivates spatial traces as operative forms of memory.

7.2.4 The Memory–Archival Model Case Studies

Cinematic Space as Architectural Archive and Counter-Archive

The *Memory–Archival Model* examines how cinematic space functions as a medium of spatial inscription, preservation, and reactivation. Rather than recording environments as historical documentation, cinema organises fragments, traces, and temporal layers into structured forms of architectural spatial memory. Operativity emerges when acts of recording become selective and constructive, allowing cinematic operators - *framing, sequencing, duration, and repetition* - to stabilise spatial knowledge across time.

Within this framework, cinema and architecture co-produce spatial memory through processes of preservation, reconstruction, and contestation. *Cinematic space operates as archive or counter-archive*, reassembling architectural histories through fragmentation, temporal layering, and mnemonic re-inscription. Memory[178] is treated not as subjective recall but as a spatial–temporal mechanism embedded in material environments, circulation patterns, and representational systems.

The model is anchored by *Hiroshima mon amour* as a *constitutive case* in which architecture functions as a traumatic archive and extended by *Last Year at Marienbad*, which constructs *space as a formal mnemonic system* independent of lived experience or historical documentation. *Bonding Humanity (Perhaps Manifesto)* further expands the framework toward the *active reconstruction of collective spatial memory* through the reassembly and recontextualisation of cinematic heritage. *India Song* is acknowledged as a *conceptual limit* case and deliberately excluded from the core corpus in order to maintain analytical clarity regarding operativity.

[178] In this model, memory is not understood as retrospective representation but as an active spatial process. Through montage, temporal layering, and the accumulation of visual and material traces, cinematic space preserves conditions that can be revisited, reinterpreted, and mobilised within architectural thought.

The Memory–Archival Model Case Study 1: *Hiroshima mon amour*
(dir. Alain Resnais, 1959)

Constitutive Case — Architecture as Traumatic Archive

Positioned at the constitutive end of the analytical continuum, *Hiroshima mon amour* establishes *cinematic space as an architectural archive structured through trauma*. The film mobilises cinematic operators - framing, interruption, sequencing, and duration - as spatial mechanisms through which architecture does not merely contain memory but actively produces it (see Fig. 95).

Framing isolates bodies, surfaces, and urban fragments, constructing a spatial field marked by absence, partial visibility, and erasure. Spatial interruptions - abrupt shifts between Hiroshima and Nevers - fracture continuity and prevent the stabilisation of a singular architectural narrative. Through *associative montage*, personal and historical temporalities are interwoven, transforming architecture into a layered mnemonic field in which memory and forgetting coexist.

By juxtaposing Hiroshima's reconstructed urban fabric with embodied recollections of both cities, the film positions *architecture as both witness and erasure*: a material environment that preserves traces while mediating their loss. *Cinematic space thus operates as an archival apparatus that stabilises trauma* through spatial fragmentation, temporal layering, and the persistence of material traces.

Model engagement (see Table 9, Chapter 6)

Primary: Memory–Archival;
Secondary: Experiential–Phenomenological and Spatial–Activist.

Table 22 Alignment of cinematic operators with their operative effects in cinematic space in *Hiroshima mon amour*.

Hiroshima mon amour (dir. Alain Resnais, 1959)		
OPERATOR	OPERATOR ALIGNMENT	OPERATIVE EFFECT
Framing / fragment selection	Architectural space is revealed through partial views that resist spatial totalisation.	Architecture operates as a traumatic archive that preserves memory through fragmentation, layering, and physical traces. Space becomes an interface between historical trauma and present perception.
Interruption / spatial disjunction	Abrupt shifts between locations fracture continuity and destabilise architectural coherence.	
Sequencing / associative montage / temporal layering	Associative montage interweaves past and present, constructing a multi-layered mnemonic field.	
Duration / mnemonic persistence	Extended temporal attention allows traumatic memory to stabilise within spatial experience.	
Exposure / material trace	Reconstructed surfaces and urban environments function as physical witnesses to historical catastrophe.	



Fig. 95 Montage sequence of memory preserved through space composed of film stills from *Hiroshima mon amour* (1959), directed by Alain Resnais. Author's collage.

The Memory–Archival Model Case Study 2: *Last Year at Marienbad*
(dir. Alain Resnais, 1961)

Constitutive-Adjacent Case — Formal Mnemonic System

Last Year at Marienbad constructs *cinematic space as a formal memory apparatus* rather than as an archive of historical trauma or lived experience. Memory operates here as a spatial structure rather than a psychological process; architecture functions as a rule-based system that organises recall through geometry, repetition, and spatial order. Space retains and reproduces memory independently of subjective certainty.

Through axial repetition, rigid symmetry, and recursive circulation, *architectural space operates as a self-contained mnemonic system.* Memory is generated through spatial operations - return, delay, and variation - rather than through narrative development or phenomenological immersion (see Fig. 96). Architecture functions less as environment than as diagrammatic structure.

Model engagement (see Table 9, Chapter 6)

Primary: Memory–Archival;
Secondary: Architectural Representation and Experiential–Phenomenological.

Table 23 Alignment of cinematic operators with their operative effects in cinematic space in *Last Year at Marienbad.*

Last Year at Marienbad (dir. Alain Resnais, 1961)		
OPERATOR	OPERATOR ALIGNMENT	OPERATIVE EFFECT
Framing / formal fixation	Symmetrical and axial compositions stabilise spatial memory through visual recurrence.	Space functions as an autonomous mnemonic system organised through formal repetition and spatial order.
Sequencing / recursive structure	Spatial situations repeat with variation, replacing narrative progression with mnemonic uncertainty.	
Repetition / spatial return	Architectural elements reappear across sequences, producing memory through formal recurrence.	
Movement / repetitive circulation	Bodies traverse corridors, gardens, and interiors through looping trajectories rather than directional movement.	
Exposure / spatial abstraction	Extended temporal attention allows traumatic memory to stabilise within spatial experience.	

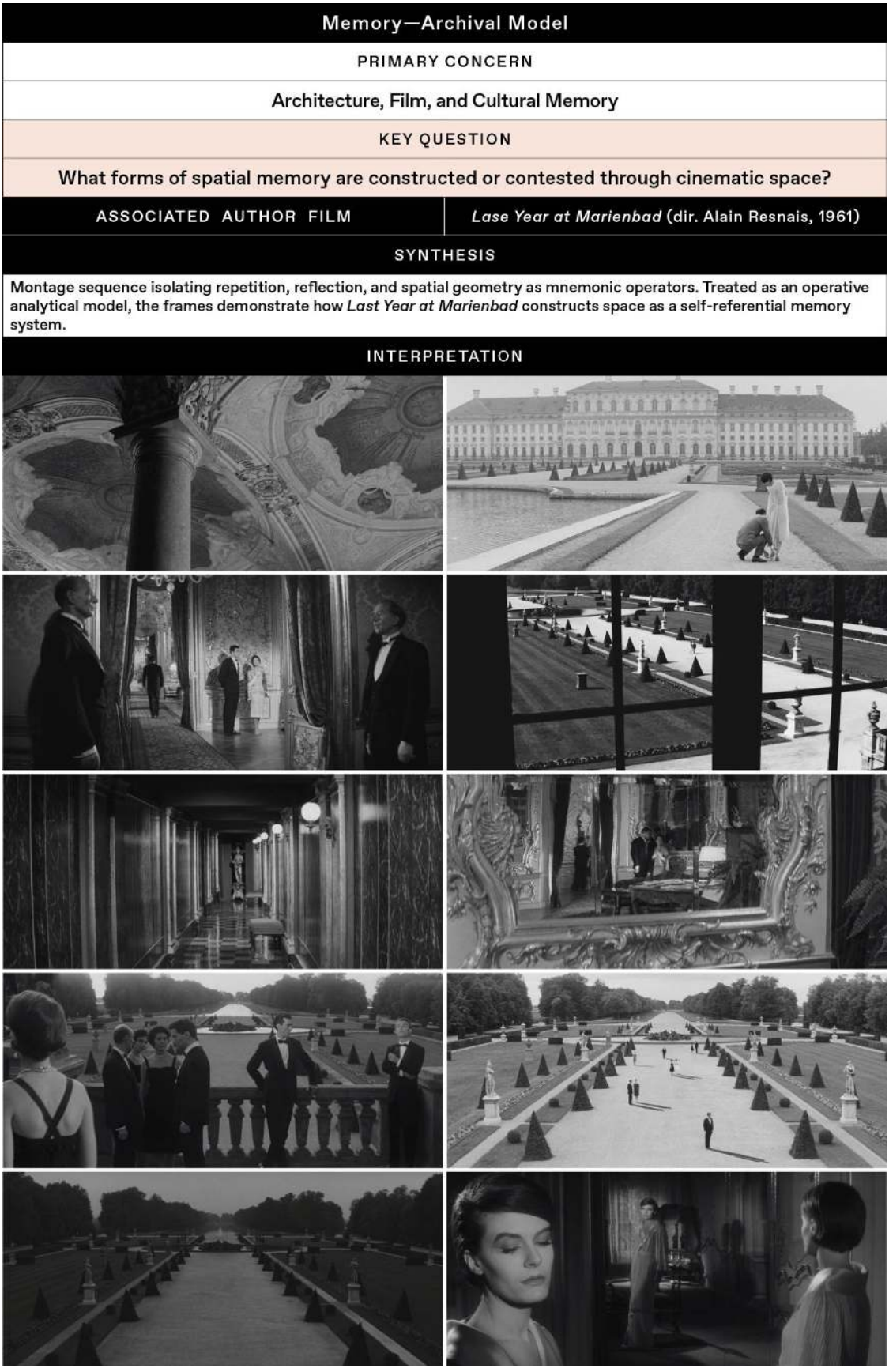

Fig. 96 Montage sequence of spatially structured memory composed of film stills from *Last Year at Marienbad* (1961), directed by Alain Resnais. Author's collage.

The Memory–Archival Model Case Study 3: *Bonding Humanity (Perhaps Manifesto)* (dir. Nina Bačun, 2022)

Constitutive-Expansive Case — Reactivated Collective Archive

Bonding Humanity (Perhaps Manifesto) operates as a research film that *constructs cinematic space through the reassembly of collective memory.* Rather than documenting existing environments, the film reorganises fragments from the New Yugoslav Film tradition to produce a reconstructed spatial archive of collective life. Memory emerges through montage as a process of selection, juxtaposition, and reinterpretation, transforming dispersed cinematic heritage into a new spatial and temporal constellation.

The film positions collective spaces - streets, housing, public interiors, and landscapes - not as historical evidence but as operative memory structures through which social relations, political conditions, and shared experiences are reactivated (see Fig. 97). A manifesto-style voiceover introduces a dialogic layer that connects personal reflection with collective history, while the alternation between black-and-white and colour material differentiates human experience from broader environmental and non-human forces.

Through fragmentation, temporal displacement, and visual contrast, *cinematic space becomes a platform for negotiating the uncertain relationship between past, present, and future*. Memory is treated not as preservation alone but as an active cultural process in which archival material is reorganised to produce new meanings and renewed spatial awareness. The film thus expands the archival model *from preservation toward reconstruction*, demonstrating how cinematic montage can function as a method for reactivating collective architectural memory.

Model engagement (see Table 9, Chapter 6)

Primary: Memory–Archival;
Secondary: Experiential–Phenomenological and Spatial–Activist.

Table 24 Alignment of cinematic operators with their operative effects in cinematic space in *Bonding Humanity (Perhaps Manifesto).*

Bonding Humanity (Perhaps Manifesto) (dir. Nina Bačun, 2022)		
OPERATOR	OPERATOR ALIGNMENT	OPERATIVE EFFECT
Framing / fragment selection	Archival images are isolated and recontextualised, transforming historical footage into spatial memory units.	Cinematic space functions as a reactivated collective archive in which montage reorganises cultural memory into new spatial and social meanings.
Sequencing / montage reconfiguration	Juxtaposition of heterogeneous fragments constructs new spatial and historical relationships.	
Duration / temporal layering	Past and present coexist through voiceover and visual accumulation, producing a multi-temporal field.	
Repetition / mnemonic return	Recurring spatial motifs reinforce collective patterns of habitation and social life.	
Exposure / archival trace	The material qualities of historical footage foreground cinema itself as a cultural memory medium.	

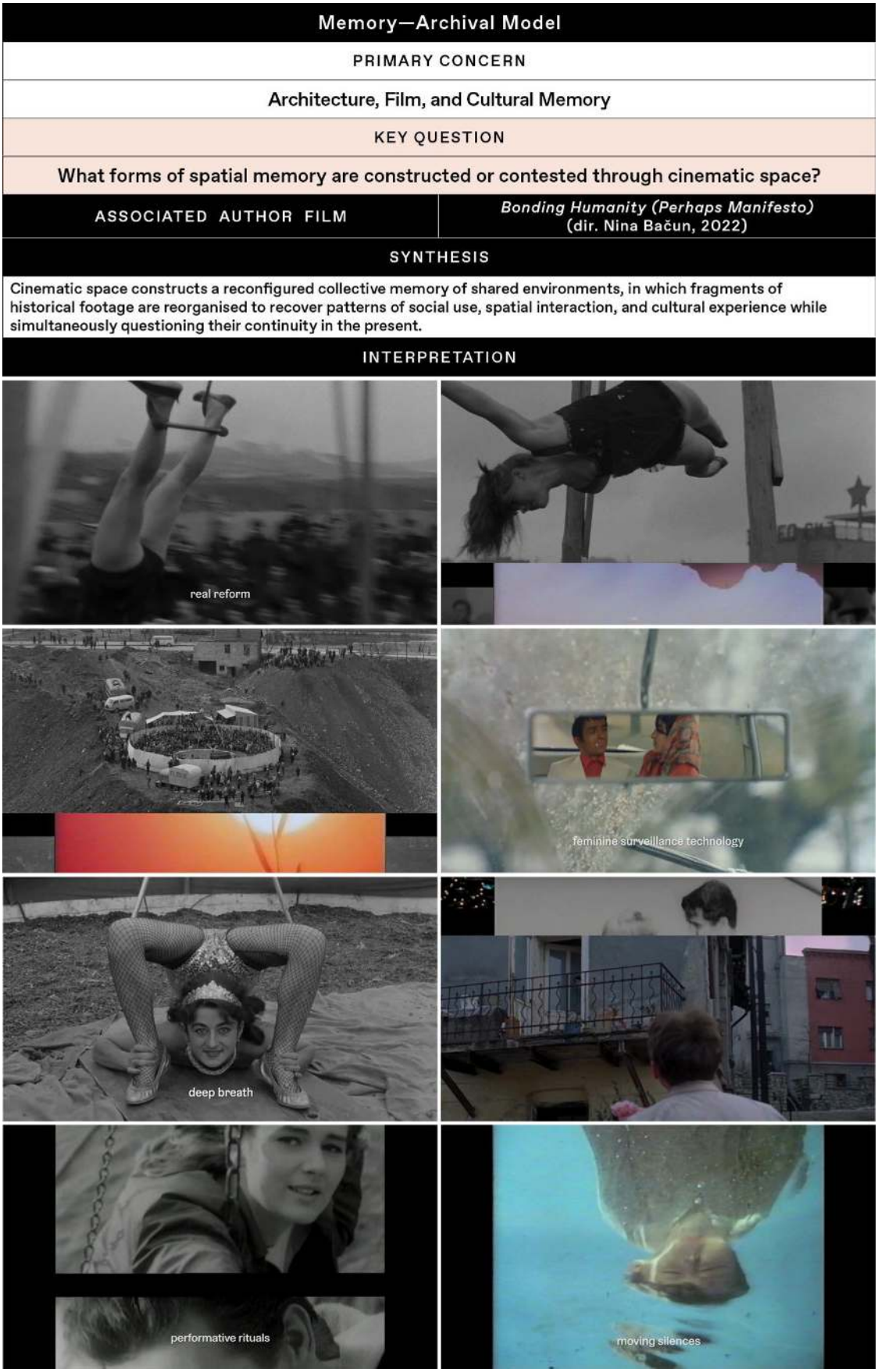

Fig. 97 Still-frame sequence of memory reconstructed through montage composed of film stills from *Bonding Humanity (Perhaps Manifesto)* (2022), directed by the author. Author's collage.

The Memory–Archival Model Case Study 4: *India Song*
(dir. Marguerite Duras, 1975)

Conceptual Limit Case — Disembodied / Negative Archive

India Song was considered as a potential archival case but is deliberately excluded from the core analytical corpus. The film articulates architecture as a disembodied or negative archive in which colonial memory persists as spectral residue rather than as an operative spatial mechanism. Space does not generate or reorganise memory; it holds time in suspension, functioning like an abandoned archive that can no longer be updated (see Fig. 98).

History is neither reconstructed nor explained but persists as spectral remainder carried by voice, repetition, and spatial stasis. Colonial interiors retain traces of past social order, power, and violence even as bodies are absent or immobilised. Architecture appears as the residue of historical structures rather than as an active mnemonic system.

Through the radical suspension of movement, spatial transformation, and architectural action, *memory is displaced from spatial organisation toward disembodied narration* and temporal drift. Cinematic space thus approaches the limit of operativity: architecture retains historical presence but lacks the capacity to structure, stabilise, or reactivate it.

Model engagement (see Table 9, Chapter 6)

Primary: Memory–Archival;
Secondary: Experiential–Phenomenological and Spatial–Activist.

Table 25 Alignment of cinematic operators and their operative effects in cinematic space in *India Song.*

India Song (dir. Marguerite Duras, 1975)		
OPERATOR	OPERATOR ALIGNMENT	OPERATIVE EFFECT
Framing / static containment	Extended, fixed compositions hold architectural space in a condition of visual stasis.	Architecture functions as a negative archive that retains historical presence without spatial reactivation.
Duration / temporal suspension	Prolonged temporal intervals prevent narrative or spatial development.	
Movement / immobilisation	Bodies are absent, static, or minimally active, eliminating spatial engagement.	
Exposure / spatial abstraction	Sound, voice, and ambient conditions carry historical presence in the absence of spatial action.	
Repetition / temporal drift	Recurring voice and spatial situations produce memory as lingering residue rather than structured recall.	

Memory—Archival Model	
PRIMARY CONCERN	
Architecture, Film, and Cultural Memory	
KEY QUESTION	
What forms of spatial memory are constructed or contested through cinematic space?	
ASSOCIATED AUTHOR FILM	*India Song* (dir. Marguerite Duras, 1975)
SYNTHESIS	
Montage sequence isolating a static colonial interior suspended between presence and abandonment. Treated as an operative analytical model, the frames foreground stasis, repetition, and the separation of voice from image as archival operators. The sequence positions architecture as a disembodied repository of colonial memory rather than as an operative spatial system.	
INTERPRETATION	



Fig. 98 Montage sequence of non-operative memory composed of film stills from *India Song* (1975), directed by Marguerite Duras. Author's collage.

From Traumatic Inscription to Collective Reactivation

Taken together, the *Memory–Archival Model* case studies demonstrate how cinematic space operates as a spatial system for recording, structuring, and reactivating architectural memory. In *Hiroshima mon amour*, architecture functions as a traumatic archive, where fragmentation, temporal disjunction, and material traces stabilise historical rupture within spatial form. *Last Year at Marienbad* shifts memory from historical experience to formal organisation, constructing architecture as a rule-based mnemonic system structured through repetition, symmetry, and recursive circulation. At the conceptual limit, *India Song* reveals the threshold of operativity, where architecture retains historical presence only as atmospheric residue, holding time without the capacity to reorganise or reactivate it. In contrast, *Bonding Humanity (Perhaps Manifesto)* extends the archival model toward active reconstruction, using montage to reorganise cinematic heritage into a reactivated collective memory of shared spaces and social life.

Across these cases, cinematic operators function not merely to preserve the past but to transform recording into a spatial process of selection, layering, repetition, and reinterpretation. The *Memory–Archival Model* thus defines *cinematic space as an operative archive* in which architectural knowledge persists through material traces, formal structures, and collective reassembly. If this model stabilises and reactivates spatial memory across time, the following *Cross-Media Translation Model* examines how such archived spatial logics are transposed into different media such as drawings, models, diagrams, and built systems, where memory becomes an operational method.

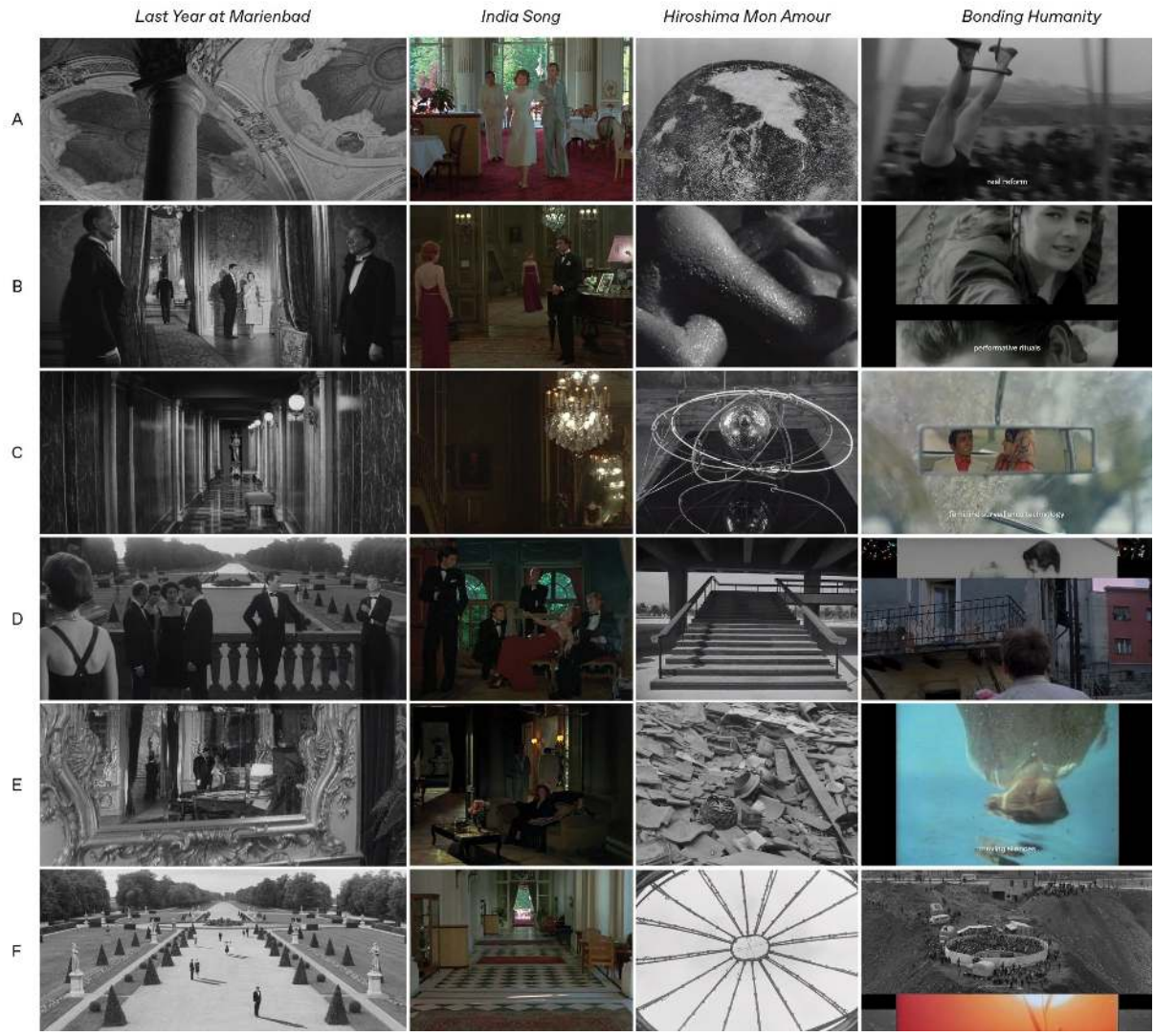

Fig. 99 Comparative montage sequences within the *Memory–Archival Model*, examining spatially preserved memory, spatially structured memory, non-operative memory and memory reconstruction through montage. Author's collage.

7.2.5 The Cross-Media Translation Model Case Studies

From Archived Image to Operative Method: Cinema as Apparatus Beyond Film

The *Cross-Media Translation Model* examines how cinematic space persists beyond film and becomes architecturally operative through processes of transcription, transformation, and material reconfiguration across media. Rather than reproducing cinematic imagery, translation is understood as the transfer of cinematic operations - such as framing, sequencing, duration, montage, and spatial discontinuity - into architectural formats including drawings, diagrams, models, installations, and built environments.

Within this framework, cinema functions as a source of spatial logic rather than visual reference. Operativity emerges when temporal and perceptual structures are reorganised as spatial and material procedures that shape organisation, circulation, and bodily experience. Translation thus converts cinematic thinking into an architectural method, allowing *cinematic space to generate spatial experience* beyond the screen.

Translation operates as a critical displacement: projection, light, and duration are spatialised, while architectural space becomes cinematic when perception is organised through framing, immersion, and temporal unfolding. Architecture and cinema intersect here as apparatuses of perception in which viewing becomes spatial, durational, and collective.

Positioned after the *Memory–Archival Model*, this section marks a shift from the stabilisation of spatial knowledge to its activation. If the archive preserves and reactivates spatial memory, cross-media translation enables its transformation and application within new representational and spatial systems. *Cinematic space thus operates as a transferable design strategy,* not only as image, experience, projection, or memory.

The *Cross-Media Translation Model* is articulated through three complementary case studies: James Turrell's *First Moment*, which translates projection into immersive perceptual architecture; Anthony McCall's *Line Describing a Cone*, which materialises projection as volumetric, navigable space; and *The Architecture of Healing: Sulphurous Scapes*, which mobilises cinematic construction as a research apparatus for generating architectural knowledge. In all these cases, cinema is not represented but operationalised.

The Cross-Media Translation Model Case Study 1: *First Moment*
(James Turrell, 2003)

Constitutive Case — Immersive Projection as Architectural Condition

> "The film exists only in the present: the moment of projection. It refers to nothing beyond this real time ... the space is real, not referential; the time is real, not referential." (Tate, n.d., para. 3)

James Turrell's light installations translate cinema's projective logic into architectural experience. Although no film image is presented, *First Moment* reactivates what Bruno (2011) identifies as the early promise of cinema: projection as spatial *envisioning* rather than representation. Cinematic elements - the screen, the frame, and the *viewing chamber*[179] - are reconfigured as immersive spatial conditions in which light does not illuminate architecture but constitutes it (see Fig. 100).

The installation operates *between materiality and immateriality*, constructing volume, enclosure, depth, and surface entirely through projected light. Viewer(s) do not look *at* an image but look *into* a framed perceptual environment, a condition that shifts spectatorship toward spatial inhabitation (Georges Didi-Huberman cited in Bruno, 2011: 56). The frame functions architecturally as a threshold rather than a representational boundary, organising entry into a field where perception itself becomes the primary medium.

Within the *Ganzfeld* condition, edges dissolve, orientation becomes unstable, and visual awareness unfolds gradually over time (Bruno, 2011). Projection is no longer a carrier of representation but a spatial operation that structures attention, bodily stillness, and temporal adaptation. Cinema's apparatus is thus displaced into architecture, where viewing becomes immersive, durational, and collective.

In *First Moment*, cinematic projection is translated into an immersive architectural environment structured through light, framing, and perceptual duration. Rather than presenting an image, the work constructs a spatial field in which light itself becomes the primary architectural material.

[179] As Bruno (2011) notes Turrell's "viewing chambers" establish a form of public intimacy: perception becomes a shared spatial practice, and viewing becomes inhabitation. Cinema is translated into architecture not by reproducing filmic images, but by spatialising projection, framing, and duration as environmental conditions.

Projection is no longer a representational surface but a condition that reorganises visual perception and spatial orientation.

The installation eliminates the distinction between screen and space, transforming viewing into a bodily and temporal experience. Perception unfolds gradually through adaptation, stillness, and prolonged exposure, producing a condition in which cinematic duration is spatialised and architecture operates as an apparatus of perception.

Model engagement

Primary: Cross-Media Translation Model;
Secondary: Experiential–Phenomenological and Speculative–Projective.

Table 26 Alignment of cinematic operators and their operative effects in cinematic space in *First Moment.*

First Moment (James Turrell, 2003)		
OPERATOR	OPERATOR ALIGNMENT	OPERATIVE EFFECT
Framing / perceptual *aperture*	The *aperture* structures the visual field and mediates entry into the luminous environment, enabling immersion.	Architecture functions as a cinematic apparatus where projection structures perception as an architectural medium, producing immersion through light, framing, and duration rather than representation.
Duration / perceptual adaptation	Through extended exposure, projection becomes immersive, with light and framing translating cinematic time into architectural experience.	
Movement / embodied positioning	Subtle shifts in bodily orientation alter visual experience, integrating perception with spatial awareness.	
Exposure / luminous environment	Light operates as a spatial field, generating enclosure, depth, and atmospheric boundaries, functioning as volumetric space rather than merely an image carrier.	
Interruption / perceptual threshold	Transitions between light conditions disrupt visual stability and recalibrate perception.	

Cross—Media Translation Model	
PRIMARY CONCERN	
Architecture, Film, and Power	
KEY QUESTION	
What new spatial articulations emerge when cinematic and architectural logics intersect?	
IMMERSIVE PROJECTION	*First Moment* (James Turrell, 2003)
SYNTHESIS	
Images isolating the framed luminous field of *First Moment*. Treated as an operative analytical model, the frame demonstrates how projection and framing operate architecturally to construct space as an immersive perceptual chamber rather than a representational image.	
INTERPRETATION	

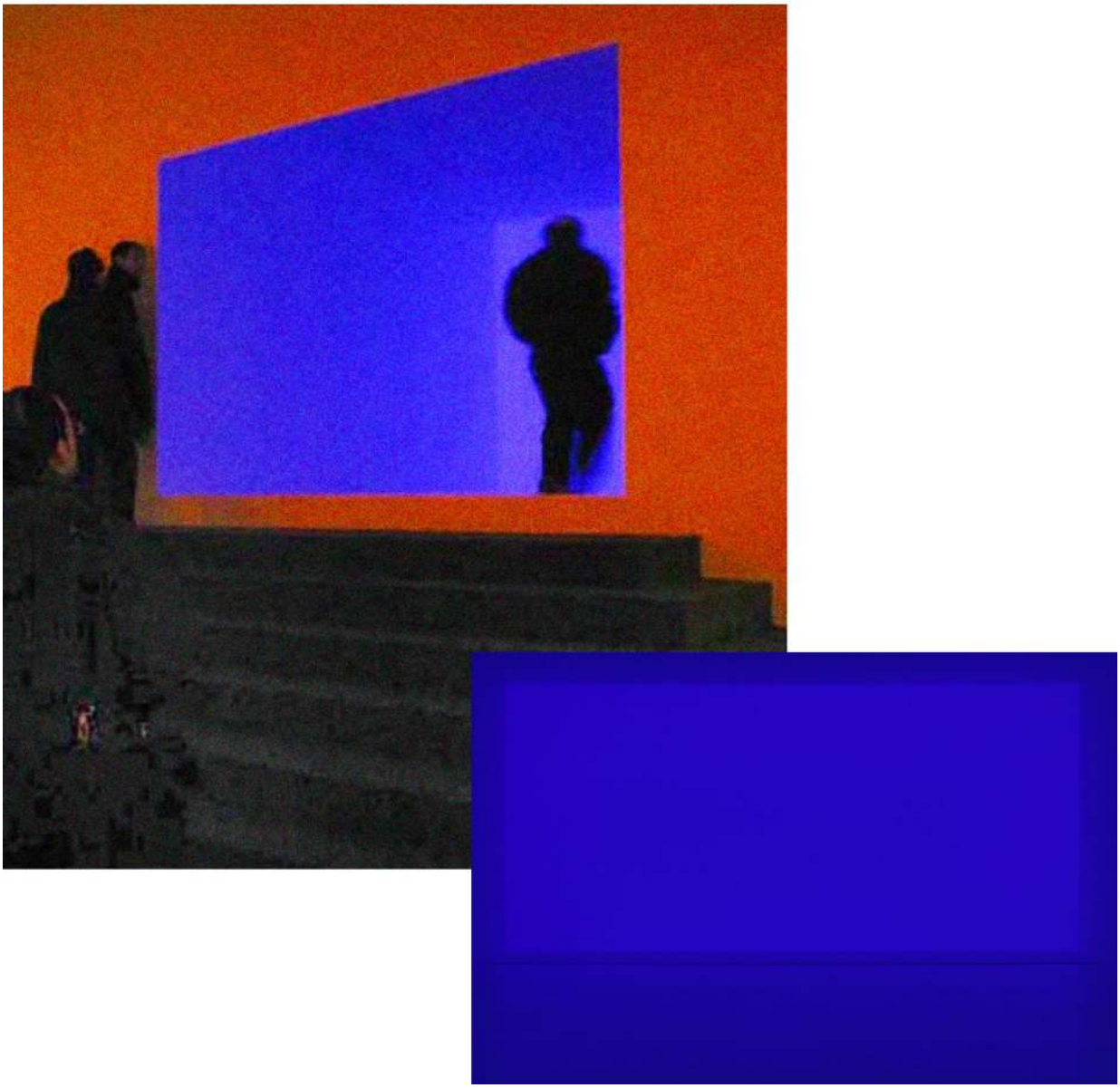

Fig. 100 James Turrell, *First Moment* (2003). Images of the immersive projection. Author's collage.

The Cross-Media Translation Model Case Study 2: *Line Describing a Cone*
(Anthony McCall, 1973, Solid light film installation)

Constitutive Case—Volumetric Projection and Spatial Occupation

Anthony McCall's *Line Describing a Cone* translates cinema into architecture by materialising projection as a spatial event, creating. Rather than presenting film as an image on a screen, the work renders the cinematic beam - the "dancing cone" of light described by Barthes (1986: 347) - visible, inhabitable, and social.

Here, film unfolds as a durational process in which projected light gradually acquires spatial volume and plasticity, generating a volumetric spatial structure. The emerging cone forms a temporary architectural configuration that spectators enter, traverse, and physically engage.[180] The screen[181] no longer functions as a surface of visual representation; rather, it expands into a material event in space, in which *light becomes the environment*, defining enclosure, depth, and boundary. Unlike Turrell's immersive condition of "looking into," McCall produces a situation of "looking through," where perception becomes haptic, relational, and socially negotiated (see Fig. 101). Viewers move within the projection, transforming spectatorship into spatial participation and reorganising the relationship between image, body, and environment.

Cinema is thus displaced from representation to spatial organisation. Projection structures bodily movement and temporal experience, transforming the cinematic apparatus into a navigable architectural infrastructure.

Model engagement

Primary: Cross-Media Translation Model;
Secondary: Experiential–Phenomenological and Speculative–Projective.

[180] As Bruno (2011) asserts, perception becomes relational and embodied, aligning cinematic experience with architectural promenade rather than optical consumption.
[181] As Anthony McCall notes, the work constitutes a "solid light film," foregrounding projection itself as one of cinema's irreducible material conditions.

Table 27 Alignment of cinematic operators and their operative effects in cinematic space in *Line Describing a Cone.*

Line Describing a Cone (Anthony McCall, 1973)		
OPERATOR	OPERATOR ALIGNMENT	OPERATIVE EFFECT
Sequencing / temporal construction	The cone is gradually drawn over time, translating cinematic duration into spatial formation.	Cinematic projection is spatialised through volume, time, and embodied movement, allowing cinema to operate as architecture.
Movement / participatory navigation	Visitors enter and circulate within the projection, transforming spectatorship into spatial action.	
Duration / spatial accumulation	Sustained temporal experience stabilises the projected volume as an architectural presence.	
Exposure / atmospheric materialisation	Light becomes visible through haze, producing a tangible volumetric environment.	
Framing / geometric boundary	The projected form establishes a temporary spatial enclosure that organises perception and movement.	

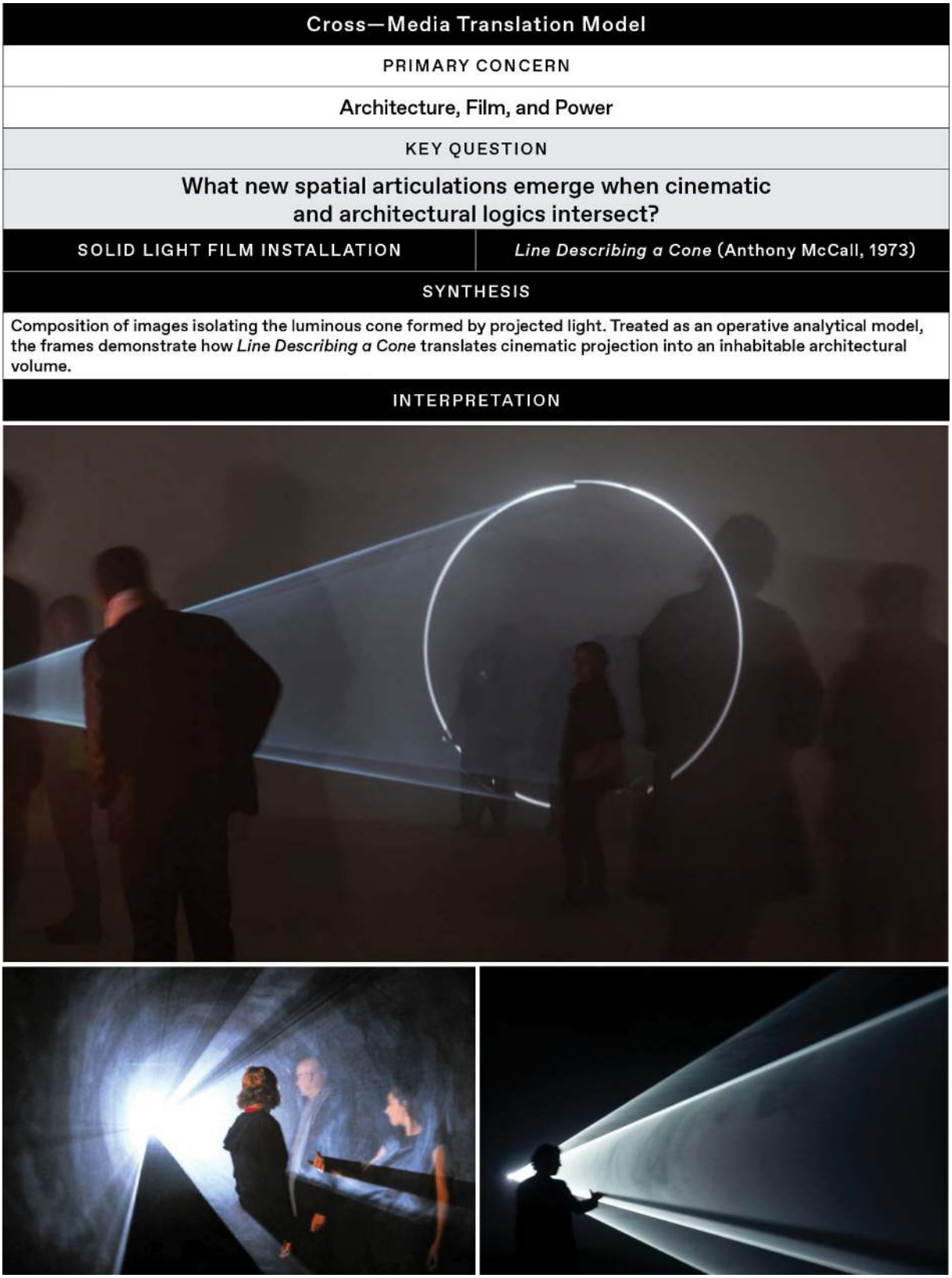

Fig. 101 Anthony McCall, *Line Describing a Cone* (1973). Images of the solid-light film installation. Author's montage.

The Cross-Media Translation Model Case Study 3: *The Architecture of Healing: Sulphurous Scapes* (Nina Bačun, 2024)

Constitutive-Expansive Case — Research-Through-Film as Architectural Inquiry

The Architecture of Healing: Sulphurous Scapes investigates architecture through and within the medium of film, positioning *cinematic space as a methodological instrument for spatial research*. Rather than documenting an existing building, the film uses static and moving images, sound, and narrative layering to test spatial hypotheses related to healing, embodiment, and environmental atmosphere.

Focusing on the Sulphur Baths in Split, the film constructs architecture as a liminal condition situated between withdrawal and reintegration, order and disorder, isolation and collective life. Healing is understood not as a medical function alone but as a socio-spatial process structured through interruption, pause, and temporal detachment from everyday rhythms. Cinematic duration thus becomes a spatial operator through which architecture is examined as a condition of suspension and transition.

The work is organised through three interwoven registers - historical reconstruction, mythological embodiment, and material–scientific interpretation - blending fact and fiction to produce a layered spatial narrative (see Fig. 102). Through this montage structure, architecture is not represented but analytically reconfigured, as bodily transformation, material processes, and atmospheric conditions generate alternative spatial readings of the site.

Operativity emerges through the translation of architectural investigation into cinematic construction. By combining still and moving images with verbal and non-verbal sound, the film produces a discursive spatial environment in which perception, memory, and material imagination interact. *Cinematic space thus functions as an experimental architectural model*, enabling the testing of spatial relationships between body, matter, and environment.

Model engagement

Primary: Cross-Media Translation Model;
Secondary: Architectural Representation and Experiential–Phenomenological.

Table 28 Alignment of cinematic operators and their operative effects in cinematic space in *The Architecture of Healing: Sulphurous Scapes.*

The Architecture of Healing: Sulphurous Scapes (dir. Nina Bačun, 2024)		
OPERATOR	OPERATOR ALIGNMENT	OPERATIVE EFFECT
Framing / analytical selection	Static and composed views isolate architectural and material conditions as objects of spatial inquiry.	Cinematic space functions as an architectural research model that tests spatial relations between body, environment, and temporal experience.
Sequencing / thematic montage	Historical, mythological, and material registers are interwoven to construct a layered spatial argument.	
Duration / temporal suspension	Extended temporal intervals frame healing as interruption and spatial withdrawal.	
Exposure / atmospheric materiality	Sound, texture, and environmental conditions render sulfur and humidity as spatial agents.	
Interruption / liminal transition	Narrative and temporal breaks structure architecture as a threshold condition between states.	
Interruption / enforced transition	Threshold crossings impose abrupt shifts in spatial regime, preventing continuity or autonomy.	

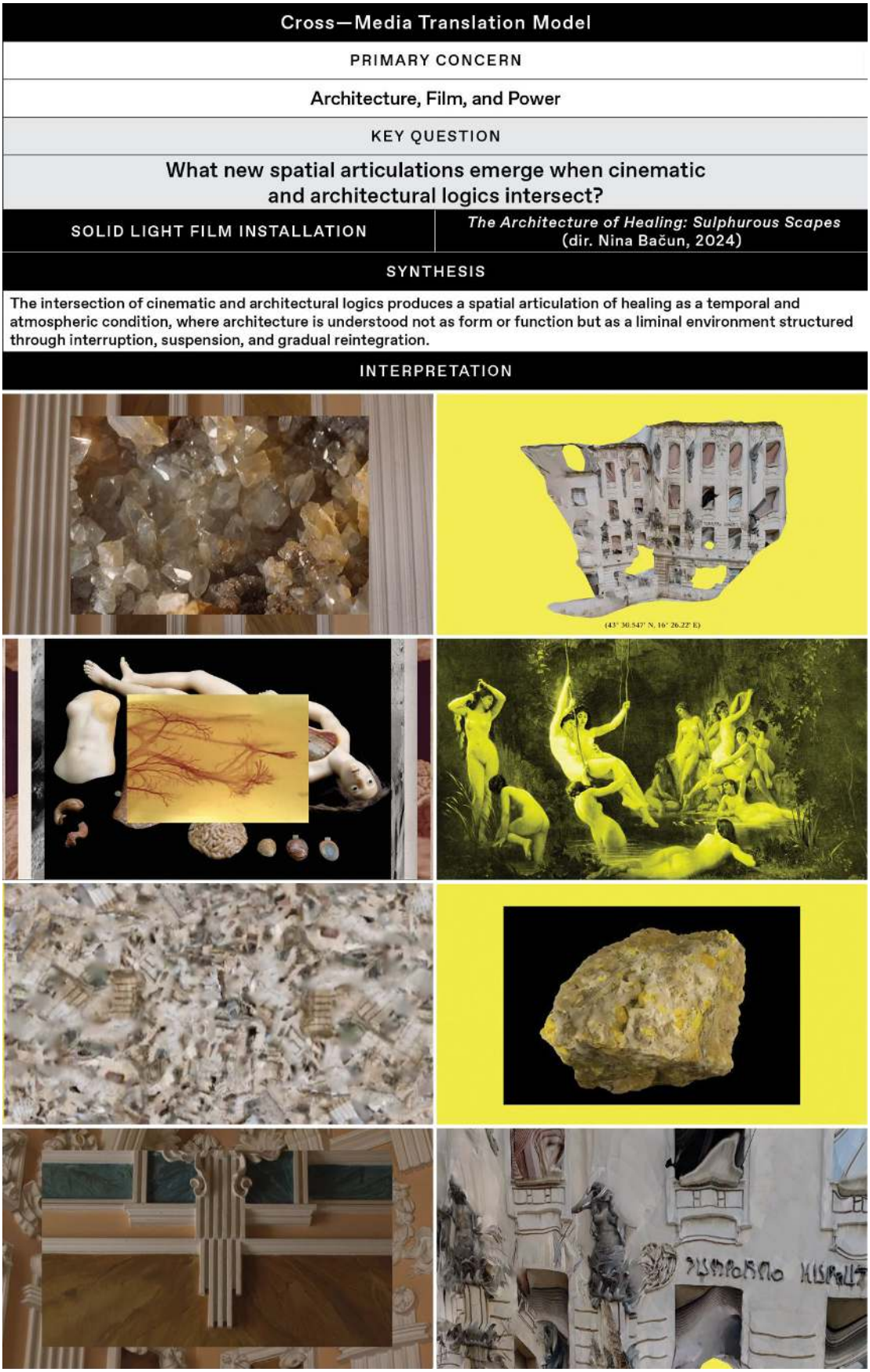

Fig. 102 Montage sequence mobilising cinematic space as a research apparatus composed of film stills from *The Architecture of Healing: Sulphurous Scapes* (2024), directed by Nina Bačun. Author's collage.

Cinema Beyond Cinema: Translational Operativity

Taken together, the *Cross-Media Translation Model* case studies demonstrate how cinematic space persists beyond film through cross-media translation and becomes architecturally operative through processes of materialisation, bodily engagement and epistemic forms of spatialisation. In *First Moment*, cinematic projection is translated into an immersive perceptual environment in which light, framing, and duration reorganise visual awareness and transform viewing into spatial inhabitation. In *Line Describing a Cone*, projection shifts from perceptual immersion to volumetric construction, as cinematic time gradually produces a navigable spatial structure that spectators enter, traverse, and collectively occupy. Extending this trajectory, *The Architecture of Healing: Sulphurous Scapes* mobilises cinematic construction as a research apparatus, using framing, sequencing, and temporal suspension to generate spatial knowledge about embodiment, material atmosphere, and architectural thresholds.

Across these works, cinematic operators no longer function within representation, narrative, or archival memory but are reconfigured as spatial procedures that organise perception, movement, and inquiry. Projection becomes the environment, duration becomes spatial formation, spectatorship becomes embodied participation, and cinematic construction becomes a method for testing architectural hypotheses. The *Cross-Media Translation Model* thus defines a threshold at which cinema operates not only as image, experience, projection, or archive, but as an architectural apparatus. Here, *cinematic space is translated into spatial infrastructure and research method*, demonstrating how temporal and perceptual logics can be materialised as operative architectural conditions. Moreover, cinematic operations function directly as architectural infrastructure, enabling their integration within built form and spatial practice.



Fig. 103 Comparative montage sequences within the cross–media translation model, examining immersive projection, solid-light installation and cinematic space as a generator of spatial knowledge. Author's collage.

7.2.6 The Spatial–Activist Model Case Studies

Cinematic Space as Instrument of Intervention

Positioned after the *Cross-Media Model*, the *Spatial–Activist Model* shifts the focus from material infrastructure to immediate action. If previous models stabilise, project, archive, or materialise cinematic space, this section examines its capacity to intervene directly in the present, activating architecture as a field of social negotiation and spatial change.

Within this dissertation, the *Spatial–Activist Model* designates works in which *cinematic space operates as an instrument of social and spatial intervention.* Rather than representing environments or translating cinematic logic into form alone, these practices mobilise cinematic operators - framing, sequencing, duration, projection, and collective viewing - to reorganise patterns of visibility, occupation, and public encounter. Cinema functions here as an infrastructural practice embedded within urban and institutional contexts, producing temporary reconfigurations in how space is accessed, perceived, and collectively used.

Spatial activism operates through the activation of existing architectural logics - visibility, circulation, enclosure, zoning, and infrastructural organisation - rendering their social and political consequences perceptible and unavoidable. Architecture is not treated symbolically, and cinema does not persuade rhetorically; instead, *spatial organisation itself becomes the medium of critique*. Power is not narrated or dramatised but enacted through conditions of exposure, repetition, control, and use. *Cinematic space thus functions as a diagnostic apparatus* that makes spatial power legible by intensifying, reducing, or exhaustively staging its mechanisms, while simultaneously operating as a *catalyst for temporary reconfiguration* that produces new forms of encounter, participation, and public visibility.

The four case studies articulate complementary modes of spatial activism: *infrastructural / everyday activism: Man Is Not a Bird,* where architecture disciplines bodies through labour, housing, and routine; *diagrammatic / ethical activism: Dogville*, where spatial power is exposed through radical reduction and total visibility; p*rogrammatic / choreographic operativity (limit case)*: *The Cook, the Thief, His Wife & Her Lover,* where zoning scripts domination and spatial organisation becomes total control; and *direct urban intervention*: *The Tijuana Projection* by Krzysztof Wodiczko, in which large-scale projection transforms architectural surfaces into

platforms for public testimony, shifting spatial activism from cinematic diagnosis to real-time architectural action.

Together, these works establish a spectrum of spatial activism - from embedded infrastructures to abstracted diagrams, scripted environments, and direct intervention - while clarifying the threshold at which spatial operativity becomes authoritarian and constrains agency.

The Spatial–Activist Model Case Study 1: *Man Is Not a Bird*
(dir. Dušan Makavejev, 1965)

Constitutive Case — Infrastructural Spatial Activism

Positioned at the *constitutive* end of the analytical continuum, Makavejev's *Man Is Not a Bird* articulates *cinematic space as a spatial–activist apparatus* embedded in everyday life through labour and infrastructure. Occupying a liminal position between socialist-realist representation and Makavejev's later overtly subversive practice, the film mobilises architecture not as setting but as an operative socio-spatial system (see Fig. 104).

Factories, workers' housing, and public interiors appear simultaneously as sites of socialist promise and environments of constraint. Industrial and domestic architectures discipline bodies, regulate desire, and organise temporal repetition. *Cinema functions as both socio-spatial document and critical instrument*, registering ordinary architectural conditions while exposing their ideological contradictions. The activist force of the film lies in revealing the disjunction between the rhetoric of collective progress and the spatial realities of regulation, exhaustion, and containment. Activism emerges not through overt protest but through spatial demystification: the film makes visible how architecture produces social relations before they are articulated politically.

Model engagement (see Table 9, Chapter 6)

Primary: Spatial–Activist;
Secondary: Experiential–Phenomenological and Memory–Archival.

Table 29 Alignment of cinematic operators and their operative effects in cinematic space in *Man Is Not a Bird.*

Man Is Not a Bird (dir. Dušan Makavejev, 1965)		
OPERATOR	OPERATOR ALIGNMENT	OPERATIVE EFFECT
Framing / containment	Industrial and domestic environments are framed as enclosing systems in which bodies are consistently bounded by machinery, corridors, and interiors.	Cinema exposes architecture as an ideological infrastructure that organises bodies, intimacy, and time. Activism operates through spatial demystification, revealing everyday spatial systems as material conditions that can be recognised and contested.
Interruption / register clash	Documentary inserts and routine disruptions fracture narrative continuity, allowing infrastructural space to override individual agency and foreground systemic organisation.	
Duration / cyclical temporality	Labour rhythms structure time as repetition, producing temporal stagnation rather than progression.	
Movement / programmed circulation	Bodily movement is programmed rather than free, it follows industrial and domestic circulation patterns, reinforcing architecture as an apparatus that channels behaviour and desire.	
Exposure / everyday infrastructure	Ordinary spaces of work and housing - factories, public interiors - are rendered visible as mechanisms of social regulation rather than neutral environments.	

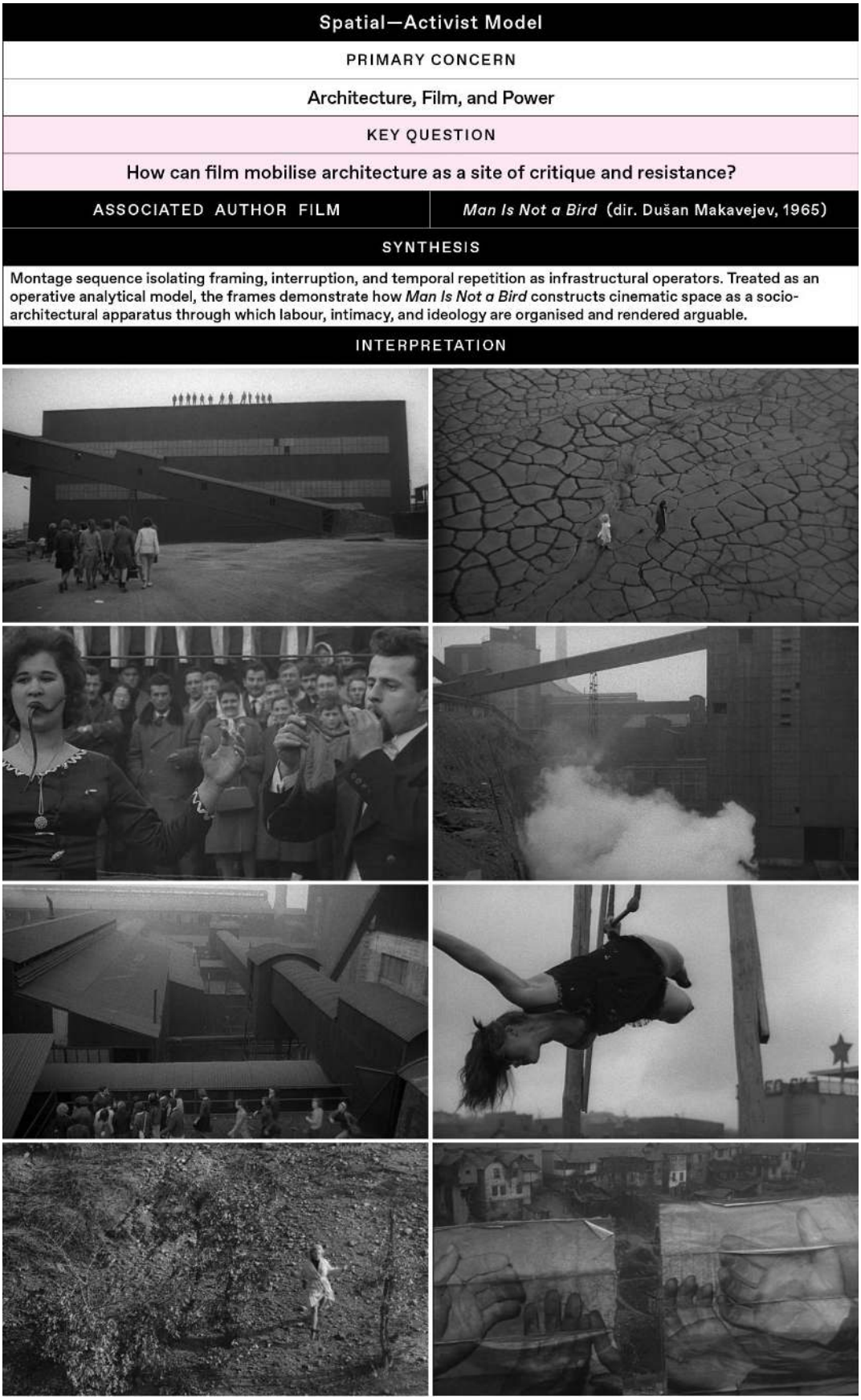

Fig. 104 Montage sequence mobilising cinematic space as a spatial–activist apparatus, composed of film stills from *Man Is Not a Bird* (1965), directed by Dušan Makavejev. Author's collage.

The Spatial–Activist Model Case Study 2: *Dogville*
(Lars von Trier, 2003)

Constitutive Case — Diagrammatic and Ethical Activism

Lars von Trier's *Dogville* operates within the *Spatial–Activist Model* through radical diagrammatic reduction. By eliminating walls and representing architecture as chalk outlines, the film exposes how power, control, and violence are structured through spatial relations alone (see Fig. 105). *Architecture functions not as environment or atmosphere but as an ethical apparatus* that organises behaviour through zoning, proximity, and continuous visibility. By removing enclosure, the film withdraws architecture's protective function, exposing subjects to collective observation and making vulnerability a spatial condition.

Spatial activism here emerges through exposure rather than direct intervention. By reducing space to plan-like abstraction, the film intensifies existing spatial logics to the point of ethical legibility. Power is produced not through material enclosure but through relational positioning and collective observation, demonstrating how hierarchy, exclusion, and punishment can be generated by spatial organisation itself.

The film's abstraction is methodological rather than speculative: it does not propose alternative futures but renders existing mechanisms of surveillance and social control unmistakably visible. Activism operates diagnostically, revealing how spatial visibility alone can structure moral and political relations.

Model engagement (see Table 9, Chapter 6)

Primary: Spatial–Activist;
Secondary: Speculative–Projective and Cross–Media Translation.

Table 30 Alignment of cinematic operators and their operative effects in cinematic space in *Dogville.*

Dogville (dir. Lars von Trier, 2003)		
OPERATOR	OPERATOR ALIGNMENT	OPERATIVE EFFECT
Framing / diagrammatic abstraction	Architecture is reduced to thresholds and lines, converting space into plan-like logic. The absence of enclosure creates continuous mutual surveillance, making all actions publicly observable.	Spatial organisation functions as a moral and political apparatus in which visibility alone produces regulation, hierarchy, and collective control.
Movement / programmed circulation	Movement across the open plan becomes socially and ethically charged through constant visibility and judgement.	
Zoning / relational organisation (Sequencing / spatial ordering)	Labour rhythms structure time as repetition, producing temporal stagnation rather than progression.	
Interruption / absence of enclosure / total visability	Spatial demarcations structure labour, intimacy, and punishment without material barriers, producing continuous exposure.	
Exposure / everyday infrastructure	The removal of architectural boundaries disrupts conventional expectations of privacy and protection.	

Spatial—Activist Model	
PRIMARY CONCERN	
Architecture, Film, and Power	
KEY QUESTION	
How can film mobilise architecture as a site of critique and resistance?	
ASSOCIATED AUTHOR FILM	*Dogville* (Lars von Trier, 2003)
SYNTHESIS	
Montage sequence isolating subtraction, visibility, and circulation as diagrammatic operators. Treated as an operative analytical model, the frames demonstrate how Dogville constructs cinematic space as an ethical apparatus through architectural reduction.	
INTERPRETATION	

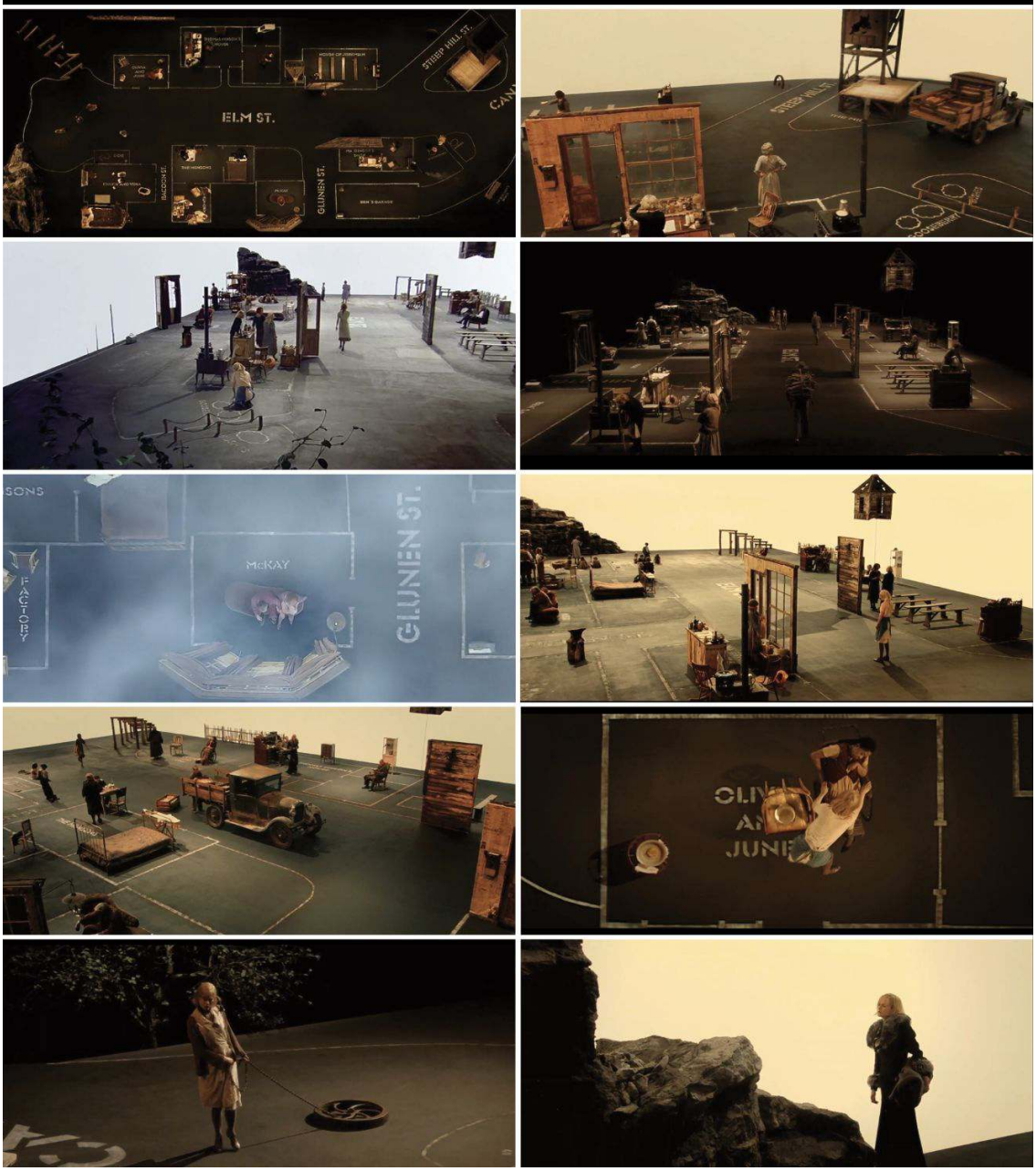

Fig. 105 Montage sequence of diagrammatic reduction of space composed of film stills from *Dogville* (2003), directed by Lars von Trier. Author's collage.

The Spatial–Activist Model Case Study 3: *The Cook, the Thief, His Wife & Her Lover* (Peter Greenaway, 1989)

Supportive Boundary Case — Totalised Spatial Script

Greenaway's *The Cook, the Thief, His Wife & Her Lover*[182] functions as a *supportive limit case*, demonstrating a condition of totalised spatial operativity in which *architectural zoning scripts behaviour, movement, and power relations*[183] so completely that phenomenological openness, mnemonic accumulation, and ethical negotiation are foreclosed. Confined largely to the interior of a restaurant and its additional spaces, the film constructs a highly choreographed environment in which *cinematic space operates as an over-determined ideological system*.

Each zone - the dining room, kitchen, corridors, toilets, and service areas - functions as a behavioural regime structured through chromatic coding, ritual hierarchy, and controlled circulation (see Fig. 106). Unlike *Dogville*, which exposes power through subtraction and vulnerability, Greenaway enacts domination through excess: boundaries are intensified, movement is regulated, and bodies become extensions of spatial code.[184] Architectural organisation does not reveal power but enforces it, producing a condition in which subjects circulate within a closed system rather than negotiating or contesting it. Spatial contingency is eliminated: behaviour cannot deviate from the script, and architecture no longer exposes power but fully determines it.

This case clarifies a *critical threshold* within the *Spatial–Activist Model*: the point at which *spatial operativity becomes authoritarian and eliminates agency*, marking the limit beyond which exposure no longer enables critique but results in total spatial control.

[182] The film embodies the interconnection of the six models by intensifying representation to the point of allegory; reframing phenomenological experience as enforced ritual; staging spatial diagrams through continuous circulation; archiving violence and memory within interior space; translating operatic and theatrical excess into cinematic form; and performing a scathing activist critique of consumption, patriarchy, and authoritarian control.
[183] Architectural saturation functions as a critical device, foregrounding excess as a mode of spatial critique.
[184] Even costumes shift colour in accordance with spatial thresholds, rendering bodies as mobile extensions of architecture and reinforcing space as a disciplinary medium.

Model engagement (see Table 9, Chapter 6)

Primary: Spatial–Activist;

Secondary: Architectural Representation and Cross–Media Translation.

Table 31 Alignment of cinematic operators and their operative effects in cinematic space in *The Cook, the Thief, His Wife & Her Lover.*

The Cook, the Thief, His Wife & Her Lover (dir. Peter Greenaway, 1989)		
OPERATOR	OPERATOR ALIGNMENT	OPERATIVE EFFECT
Framing / programmatic zoning	Architectural space is divided into rigid colour-coded domains that structure hierarchy and access.	Architecture functions as a total spatial script that exhaustively enacts domination, defining the authoritarian limit of activist operativity.
Sequencing / ritual progression	Movement between zones follows fixed spatial and behavioural protocols.	
Movement / choreographed circulation	Long tracking shots reinforce the inevitability of movement within a closed spatial system. Space becomes processual, not static.	
Exposure / chromatic coding	Colour functions as a spatial law, reassigning identity and behaviour as thresholds are crossed, as semiotic boundaries. Space edits the subject.	
Exposure / bodies as architectural elements	Costumes change color as characters move between rooms, aligning bodies with spatial codes. Humans become mobile extensions of architecture, allowing cinematic space to become a form of embodied media.	
Interruption / enforced transition	Threshold crossings impose abrupt shifts in spatial regime, preventing continuity or autonomy.	

Spatial—Activist Model	
PRIMARY CONCERN	
Architecture, Film, and Power	
KEY QUESTION	
How can film mobilise architecture as a site of critique and resistance?	
ASSOCIATED AUTHOR FILM	*The Cook, the Thief, His Wife & Her Lover* (Peter Greenaway, 1989)
SYNTHESIS	
Montage sequence isolating a rigidly zoned interior in which architectural space functions as a behavioural script, with zoning, chromatic coding, and controlled circulation operating as mechanisms of power. Treated as an operative analytical model, the frames demonstrate how the film constructs space as an authoritarian script—an ethical boundary condition in which spatial organisation forecloses agency rather than enabling critique.	
INTERPRETATION	



Fig. 106 Montage sequence of cinematic space as an over-determined ideological system composed of film stills from *The Cook, the Thief, His Wife & Her Lover* (1989), directed by Peter Greenaway. Author's collage.

The Spatial–Activist Model Case Study 4: *Tijuana Projection*
(Krzysztof Wodiczko, 2001)

Constitutive Case — Testimonial Projection and Urban Intervention

In *Tijuana Projection*,[185] Krzysztof Wodiczko translates cinematic projection into a direct urban intervention in which architecture becomes a platform for political testimony. Large-scale images of immigrant workers' faces and gestures are projected onto the *façade* of a public building, accompanied by recorded narratives of border crossing, labour exploitation, and displacement (see Fig. 107). Projection here does not represent space but reprograms it, temporarily *transforming architecture into a communicative and ethical interface*.

Unlike cinematic depictions of spatial power, the work operates within existing urban conditions, altering patterns of visibility, attention, and collective encounter. The building *façade functions as a public screen*, while the scale and location of the projection confront viewers with embodied experiences that are typically excluded from official urban narratives. *Cinematic space is thus externalised into the city*, where image, voice, and architecture converge to produce a shared political situation.

The intervention reorganises the relationship between monumentality and marginality: institutional architecture becomes a temporary host for precarious lives, and spectatorship becomes a public act of witnessing. Moreover, it reverses the authorship of architecture: institutional façades that normally project authority become platforms for public address, allowing marginalised voices to occupy central urban visibility.

Spatial activism emerges through the *redistribution of visibility and the occupation of symbolic urban surfaces*, demonstrating how cinematic operators can intervene directly in the social and political life of the city.

[185] For further information on the project, see the official website of the artist Krzysztof Wodiczko: https://www.krzysztofwodiczko.com/public-projections#/new-gallery-79/

Model engagement (see Table 9, Chapter 6)

Primary: Spatial–Activist;

Secondary: Memory–Archival and Cross–Media Translation.

Table 32 Alignment of cinematic operators and their operative effects in cinematic space in *Tijuana Projection.*

Tijuana Projection (Krzysztof Wodiczko, 2001)		
OPERATOR	OPERATOR ALIGNMENT	OPERATIVE EFFECT
Framing / monumental scaling	Projected images isolate and enlarge bodily fragments, restructuring perception through architectural scale.	Cinematic projection activates architecture into a public apparatus that reconfigures visibility, testimony, and collective confrontation. .
Exposure / redistribution of visibility	Marginalised experiences are made publicly visible within central urban space.	
Duration / temporal presence	Extended projection sustains attention and transforms the *façade* into a temporal site of gathering.	
Movement / collective encounter	Passers-by become an audience, producing spontaneous patterns of assembly and public engagement.	
Interruption / symbolic reprogramming	The intervention disrupts the building's institutional function, temporarily redefining its social meaning.	

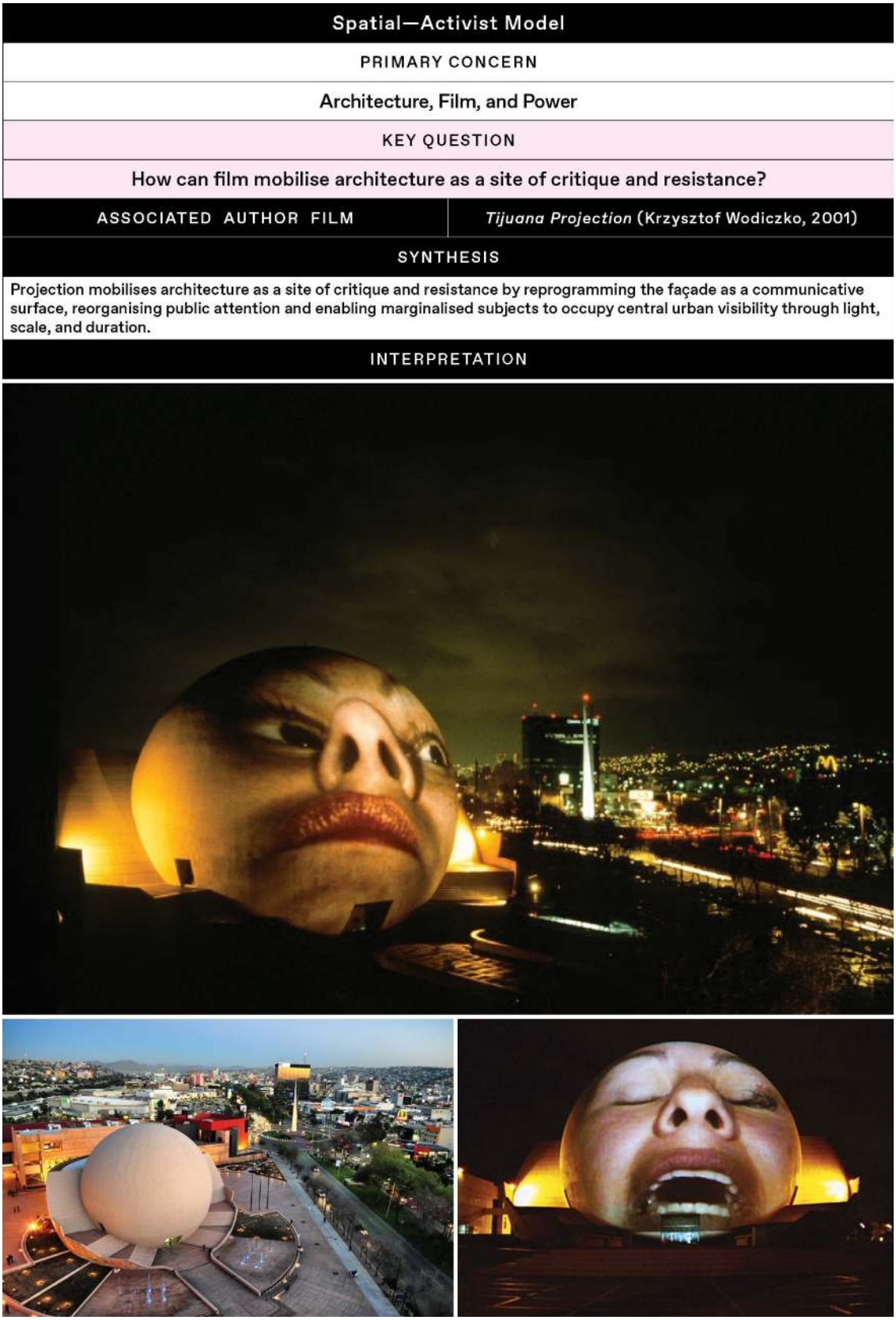

Fig. 107 Krzysztof Wodiczko, *Tijuana Projection* (2001), Omnimax Theater, Centro Cultural Tijuana, Mexico. Author's collage composed of archival documentation and site photographs, foregrounding projection as a spatial–political intervention.

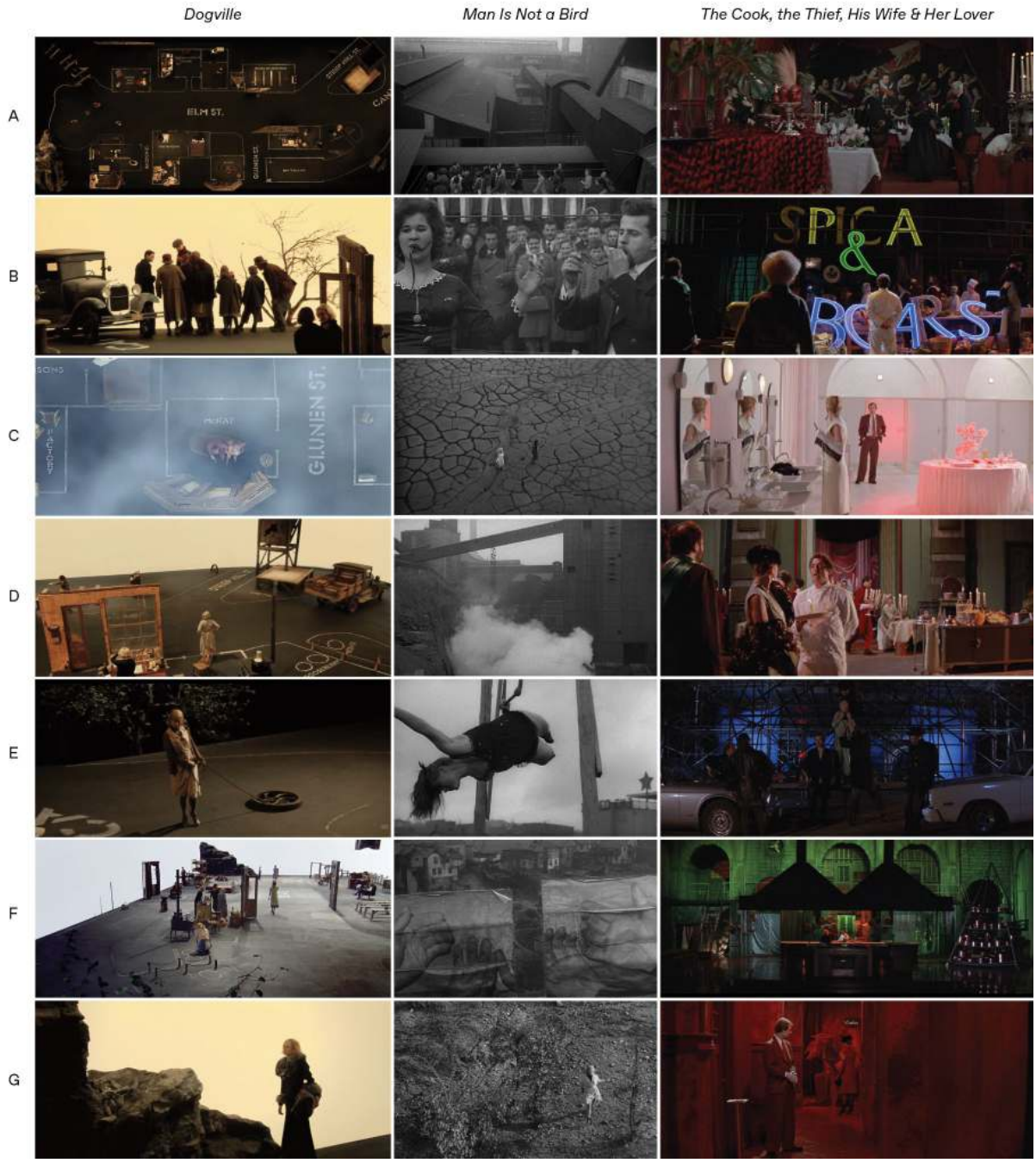

Fig. 108 Comparative montage sequences within the *Spatial–Activist Model*, examining diagrammatic reduction of space, cinematic space as a spatial–activist apparatus and ideological over-determination of space. Author's collage.

From Spatial Exposure to Architectural Reclamation and Beyond

Taken together, the *Spatial–Activist Model* case studies demonstrate how cinematic space mobilises *architecture as an instrument of social critique and resistance* through progressively intensified forms of spatial operativity. In *Man Is Not a Bird*, activism emerges through the exposure of everyday infrastructural conditions, revealing the disjunction between ideological narratives and the spatial organisation of labour and domestic life. *Dogville* radicalises this exposure through diagrammatic reduction, transforming spatial visibility into an ethical condition in which vulnerability and judgement are produced through relational positioning alone. At the model's boundary, *The Cook, the Thief, His Wife & Her Lover* demonstrates the threshold at which spatial operativity becomes authoritarian, as architectural zoning scripts behaviour so completely that contingency and agency are eliminated. In contrast, *Tijuana Projection* by Krzysztof Wodiczko shifts from diagnosis to intervention, using large-scale projection to appropriate architectural surfaces and redistribute public visibility, enabling marginalised subjects to occupy central urban space.

Across these cases, cinematic operators no longer organise perception alone but actively reorganise spatial power relations. Architecture is revealed, intensified, exhausted, and ultimately reprogrammed as a political medium. The *Spatial–Activist Model* thus defines the point at which *cinematic space operates not only as representation, experience, projection, archive, or method, but as spatial action*. Here, cinematic operativity extends beyond analysis and design to intervene directly in the social production of space, demonstrating architecture's capacity to function as a site of negotiation, contestation, and collective agency.

7.2.7 Operative Models and the Limits of Transfer

Chapter VII has tested *cinematic space as an operative analytical field* through six models: *Architectural Representation*, *Experiential–Phenomenological, Speculative–Projective*, *Memory–Archival*, *Cross-Media Translation*, and *Spatial–Activist*. Rather than treating cinema as a source of images or metaphors for architecture, the chapter has approached film as a spatial apparatus capable of constructing, organising, and interrogating space through operative mechanisms.

Across the case studies, cinematic space has been examined not in terms of stylistic resemblance or narrative function, but through operators - *framing, sequencing, duration, movement, exposure, and interruption* - that organise perception, orientation, memory, and power. *Montage sequences* have functioned as *analytical models*, suspending cinematic flow in order to render these mechanisms legible and comparable across heterogeneous films and spatial conditions. Additional operators such as *circulation, zoning, and projection* emerge within specific models as contextual manifestations of this shared operative structure.

The analysis demonstrates that *not all cinematic space is architecturally operative*. The *Architectural Representation Model* establishes a *critical boundary condition: when space is reduced to image, surface, or spectacle*, it remains visible but loses its capacity to act upon bodies, time, and use; representational clarity alone does not produce operativity. This boundary is sharpened rather than weakened by its inclusion, providing a baseline against which the other models operate.

By contrast, the *Experiential–Phenomenological Model* shows that *cinematic space becomes operative when perception is bound to duration, atmosphere, and bodily orientation*. Operativity emerges through attunement, affect, observation, and endurance, yet remains suspended until such experiential logics are materially committed - a distinction that becomes central in the return to architecture.

The Speculative–Projective Model demonstrates cinema's capacity to function as *a laboratory for architectural thought*. Here, operativity is oriented toward projection rather than inhabitation: spatial systems, protocols, and future conditions are rehearsed through cinematic apparatus. Speculation operates through organisational logic and systematisation rather than through futurist imagery alone, extending from the invention of alternative worlds and the

modelling of institutional systems to the inferential reconstruction of historically situated spatial regimes through absence, displacement, and sensory mediation.

The *Memory–Archival Model* establishes *cinematic space as an apparatus of cultural memory and counter-memory*. Architecture operates as an archive, mnemonic system, or disembodied residue, depending on how fragmentation, repetition, and temporal layering are mobilised. The inclusion of *conceptual limit cases* clarifies that memory becomes operative only when spatial mechanisms actively organise remembrance rather than merely atmospherically evoke it.

The *Cross-Media Translation Model* extends the argument beyond film, demonstrating that cinematic space persists wherever cinematic apparatuses - *projection, framing, duration, and immersion* - are spatialised and embodied. In these cases, operativity emerges not only through environmental transformation but also, in certain instances, through research-based translation, where cinematic construction functions as an instrument for generating architectural knowledge. *Cinematic space is therefore not medium-specific but apparatus-specific*, capable of operating across architectural, sculptural, and methodological contexts without reliance on representation.

Finally, the *Spatial–Activist Model* establishes *architecture as a political apparatus activated through cinematic exposure*. Here, operativity emerges when spatial organisation itself - through infrastructure, visibility, circulation, and enclosure - produces conditions of power, discipline, and judgement. *Boundary cases* clarify the ethical threshold at which spatial operativity becomes authoritarian, foreclosing agency rather than enabling critique.

Taken together, the six models *do not form a typology but* a *field of operativity*. They demonstrate that *cinematic space becomes architecturally operative only when it binds space to time, movement, memory, and power through spatial organisation* rather than visual representation. Transferability to architecture is therefore neither automatic nor universal; it depends on whether cinematic operators can be materially embedded in built form, circulation, and inhabitation. Across all models, the analysis is structured by a consistent set of cinematic operators - *framing, sequencing, duration, movement, exposure, and interruption* - understood as transferable spatial mechanisms that enable comparison across different media and contexts.

The return to the architectural case studies from the Chapter IV (see Table 33) is therefore not illustrative but critical, testing where cinematic operativity survives translation into material

space, where it transforms, and where it fails. Chapter VII thus establishes *cinematic space not as metaphor, but as a rigorous analytical and projective instrument for architectural thinking.*

Cinematic space therefore emerges as a transferable mode of spatial thinking through which architecture can be analysed, tested, and reimagined as a temporal, perceptual, and socially operative system.

Table 33 Comparative analysis of architectural and film case studies, identifying constitutive and supportive operative models and their transfer.

Architecture Case Study (Chapter IV)	Constitutive Operative Model	Supportive Operative Model	Cinematic Operators Transferred	Cinema Case Study (Chapter VII)
Villa Savoye (Le Corbusier)	Architectural Representation	Experiential–Phenomenological, Memory–Archival	Sequencing, framing, promenade	*L'Eclisse (Antonioni) / 8½ (Fellini) / Last Year at Marienbad (Resnais) / Memoria (Apichatpong Weerasethakul)*
Malin Residence (John Lautner)	Experiential–Phenomenological	Cross-Media Translation	Framing, vertigo, duration	*Wings of Desire (Wenders) / James Turrell / Anthony McCall /*
Splitting (Gordon Matta-Clark)	Spatial–Activist	Memory–Archival, Experiential–Phenomenological	Interruption, exposure, cutting	*Dogville (Lars Von Trier) / Memoria*
Maison à Bordeaux (OMA / Rem Koolhaas)	Experiential–Phenomenological	Speculative–Projective, Spatial–Activist	Framing, vertical promenade	*Damnation (Tarr) / Stereo (Cronenberg)*
Cartier Foundation for Contemporary Art (Jean Nouvel / JNEC)	Cross-Media Translation	Experiential–Phenomenological, Architectural Representation (controlled)	Framing, reflection, transparency	*James Turrell / Anthony McCall / Wings of Desire (Wenders) / The Great Beauty (Sorrentino)*
Blur Building (Diller Scofidio + Renfro)	Cross-Media Translation	Experiential–Phenomenological, Speculative–Projective	Projection, atmosphere, immersion	*James Turrell / Anthony McCall / Red Desert (Antonioni)*
Raven Row Gallery (6a Architects)	Memory–Archival	Experiential–Phenomenological	Fragmentation, circulation, layering	*Hiroshima mon amour (Resnais) / Memoria (Apichatpong Weerasethakul)*

7.3 Comparative Analyses of Operative Models

Following the model-specific case studies, this section compares the six operative models in order to clarify their structural relationships, internal thresholds, and points of overlap. Rather than functioning as discrete categories, the models form a field of operativity defined by the varying ways *cinematic space binds - or fails to bind - spatial organisation* to perception, duration, memory, and power. The comparative analysis therefore shifts the focus from individual works to the conditions under which cinematic space acquires spatial agency.

From Visibility to Spatial Agency

The comparison reveals a fundamental distinction between *visual articulation* and *spatial agency*. The *Architectural Representation Model* establishes a critical boundary condition: cinematic space may be formally coherent or visually intense while remaining spatially inert. In *L'Eclisse*, *8½*, and *The Great Beauty*, architecture persists as image, projection, or spectacle but does not organise bodies, duration, or use. These cases demonstrate that visibility alone does not produce operativity. Representation therefore functions as a baseline against which the remaining models can be evaluated.

The Threshold of Embodiment

Spatial agency emerges when *cinematic space begins to structure experience over time*. The *Experiential–Phenomenological Model* introduces this threshold by binding perception to duration, atmosphere, and bodily orientation. Across cases ranging from affective disturbance (*Red Desert*) to endurance (*Damnation*) and perceptual attunement (*Memoria*), space becomes operative through sustained sensory engagement. At the same time, the comparison reveals a structural limit: cinema can intensify and suspend experience, yet this activation remains reversible, marking a transition between perceptual activation and more durable forms of spatial organisation.

From Experience to System

The *Speculative–Projective* and *Memory–Archival Models* extend spatial agency from experiential activation to *structural organisation*. In the speculative register, *cinematic space functions as a site for architectural for spatial hypotheses*, testing protocols, institutional logics, and behavioural systems. In the archival register, operativity emerges through temporal

layering, repetition, and mnemonic structuring, transforming architecture into a medium of cultural memory or counter-memory. *The Zone of Interest* occupies a critical position between these registers, where speculation operates through the reconstruction of a historically situated spatial system, and where archival absence becomes a projective condition. Here, space is neither fully represented nor fully remembered, but assembled through indirect evidence, sensory disjunction, and environmental traces. What links these models is a *shift from atmosphere to system*, where space governs time rather than merely intensifying perception.

Apparatus and Environmental Spatialisation/ Medium Independence

The *Cross-Media Translation Model* further demonstrates that *cinematic operativity is not limited to narrative film but can emerge wherever cinematic mechanisms - projection, framing, and duration* - are spatialised as environmental conditions. When detached from representation and image, these mechanisms operate directly at the level of perception and spatial organisation.

Spatial Power and Ethical Thresholds

The *Spatial–Activist Model* introduces a political dimension by foregrounding how c*inematic space exposes the spatial organisation of labour, visibility, judgement, and control*. Across infrastructural, diagrammatic, and programmatic cases, architecture appears as a medium of power. The comparative reading also identifies an internal limit: while exposure enables critique, totalised spatial scripting risks foreclosing agency. Spatial operativity therefore carries ethical thresholds as well as analytical potential.

Continuum and Overlap

Across the six models, operativity is best understood as a *continuum rather than a typology*. The models overlap through shared operators - particularly *framing, sequencing, duration, movement, exposure, and interruption* - while additional operators such as *circulation, zoning, and projection* emerge within specific contexts. What differentiates the models is not the presence of particular operators, but the degree to which these operators function as spatial systems capable of organising bodies, time, memory, and relations.

Taken together, the comparison establishes a graded field of spatial agency ranging from visual articulation to systemic organisation and political activation. This continuum provides the basis

for examining the conditions under which cinematic operativity can be translated into architectural practice.

7.3.1 Additional Frames for Comparative Analysis: Mapping Affinities and Divergences

Following the comparative reading of the operative models, this section introduces additional analytical frames that clarify the structural relationship between cinematic and architectural space. While the previous analysis examined variations of operativity within cinema, the present comparison addresses how analogous spatial mechanisms operate across the two media.

Architecture and cinema intersect in their capacity to construct *spatiotemporal experience*. Both organise sequences, choreograph movement, and shape perception over time. However, they operate through distinct material and perceptual conditions. Cinema orchestrates space through optical and temporal means - framing, montage, duration, and the regulation of attention/gaze - whereas architecture structures experience through material configuration, bodily movement, environmental conditions, and inhabitation. This dual condition requires a framework that recognises shared spatial logics while maintaining the asymmetry between perceptual modulation and material consequence (see Table 34).

Table 34 Comparative framework outlining key affinities and divergences between architecture and cinema.

Affinities	Divergences
Composition of space	Materiality vs image
Sequencing and movement	Irreversibility vs reversibility
Light and atmosphere	Bodily vs optical engagement
Spatiotemporal design	Permanence vs ephemerality
Experience design	Functional and ethical consequence

The additional frames introduced here support cross-media comparison at the level of operativity. Rather than aligning professional tools or production techniques, the framework relates cinematic operators to architectural spatial mechanisms. It demonstrates how comparable concerns - composition, sequencing, atmosphere, temporality, visibility, and spatial organisation - are realised through different corporeal, environmental, and material regimes (see table 35).

Table 35 Alignment of cinematic operators with equivalent architectural mechanisms.

Cinematic Operator	Architectural Mechanism	Shared Spatial Function
Framing	Thresholds, openings, boundaries	Directing attention
Montage / sequencing	Circulation, spatial progression	Organising temporal experience
Duration	Occupation, programmatic time	Structuring use over time
Light / projection	Environmental lighting, transparency	Producing atmosphere and depth
Zoning / visibility	Program, spatial hierarchy	Organising social relations

Affinities: Designing Spatial Experience

At the level of affinity, both media function as systems for composing spatial experience. *Cinematic framing* corresponds to architectural thresholds and boundaries that direct attention and define perceptual fields. *Montage* organises temporal sequences in ways comparable to architectural circulation, where *movement* unfolds through progression and transition. *Light and shadow* operate in both media as environmental regulators that produce depth, orientation, and atmosphere. Similarly, *cinematic scenography* parallels architectural control of material, texture, scale, and environmental conditions. In both cases, *space is deliberately constructed to shape perception, emotion, and behaviour*.

Divergences: Degrees of Consequence

Despite these parallels, the two media differ fundamentally in their mode of consequence. *Cinematic space is perceptual and reversible, and temporally controlled*; spatial effects can be intensified, suspended, or withdrawn without material commitment. Engagement occurs primarily through *vision and attention. Architectural space, by contrast, is materially binding and enduring*. Users negotiate space through bodily occupation, and spatial decisions produce functional, environmental, social, and ethical consequences over time. The distinction is therefore not one of spatial intention but of agency: *cinema modulates perception, whereas architecture organises lived conditions*.

Methodological Implication

This asymmetry clarifies the methodological position of the dissertation. *Cinema operates as an experimental environment* in which spatial mechanisms can be isolated and tested without material risk. *Architecture translates these mechanisms into built systems* that structure movement, duration, environmental performance, and social relations. By articulating both affinities and divergences, the comparative framework avoids reductive analogy and reinforces the operative logic of the research: cinematic space becomes architecturally relevant only when its mechanisms are translated into material and organisational conditions.

7.3.2 Cinematic Space as an Operative Architectural Field

The comparative analyses developed in Sections 7.3 and 7.3.1 allow cinematic space to be understood not as a collection of aesthetic strategies or representational techniques, but as an *operative field for architectural thinking.* Cinematic space becomes architecturally relevant where its operators function as organisational systems. Within this methodological framework, cinema serves as a site for testing spatial operations independently of material constraints, while architecture materialises them through construction and use. Across the six models, the relationship between architecture and cinema shifts from visual resemblance to organisational equivalence. Cinematic space becomes relevant to architecture only where it functions as a spatial system capable of structuring perception, duration, memory, and social relations.

The analysis confirms that the architectural significance of cinema lies in its capacity to isolate and intensify spatial operations. Through framing, sequencing, interruption, projection, repetition, and temporal modulation, cinema makes visible the mechanisms through which space is constructed and experienced over time. When examined through *montage sequences as analytical models,* these mechanisms can be compared across heterogeneous works and evaluated according to their degree of spatial operativity.

Transferability to Architecture

The six operative models together describe a continuum structured by progressive shifts: *from image to system*; *from perception to consequence*; and *from description to organisation* (see Fig. 108).

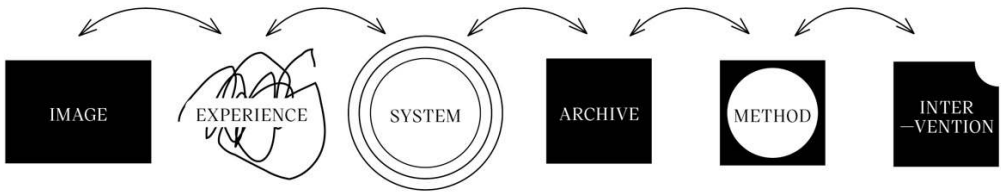

Fig. 109 The evolution of cinematic space articulated through operative models: from image to experience, system, archive, method, and intervention.

At one end of this spectrum, representational space remains visually articulated yet spatially inert. At the other, cinematic mechanisms operate as environmental, institutional, or political structures that organise behaviour, memory, and collective experience. Transferability to architecture increases as cinematic space moves from perceptual effect toward organisational consequence.

Within this framework, cinema functions as a testing ground in which spatial mechanisms can be examined independently of material constraints, while architecture commits these mechanisms through construction, use, and occupation. The relevance of cinema to architectural practice therefore depends not on formal similarity, but on the capacity of its operators to be embedded in spatial systems that structure movement, environmental conditions, temporal rhythms, or relations of power. The analytical use of *montage sequences* enables these operations to be isolated and compared, allowing cinematic space to function as a form of pre-architectural experimentation.

This synthesis clarifies the methodological contribution of the chapter. *Cinematic space is repositioned as an analytical instrument that enables architectural thinking to move beyond representation toward the design and evaluation of operative spatial systems*. Rather than treating film as a source of inspiration, the dissertation establishes cinema as a testing ground for the mechanisms through which architecture organises time, experience, memory, and power.

7.3.3 From Cinematic Space to Architectural Operativity

This chapter has examined cinematic space not as representation, narrative device, or metaphor, but as an *operative spatial condition* that can be analysed, compared, and evaluated in architectural terms. Through a structured set of models and a consistent analytical focus on cinematic operators, the study has demonstrated that spatial agency in cinema emerges where framing, sequencing, duration, projection, repetition, and interruption organise perception, movement, memory, and social relations over time.

The comparative analysis clarifies that cinematic space becomes architecturally relevant only when these operators function as organisational systems rather than perceptual or representational effects. Visibility alone does not produce spatial agency; operativity emerges when space binds experience to temporal structure, behavioural consequence, or material organisation.

Within this framework, cinema functions as a methodological environment in which spatial mechanisms can be isolated, intensified, and tested independently of construction. Architecture, by contrast, commits these mechanisms through material form, environmental performance, circulation, and use. The relationship between the two fields is therefore not one of visual influence but of operational translation, in which cinematic processes inform the design and evaluation of spatial systems. However, the framework does not suggest that all cinematic space is architecturally relevant, but identifies the specific conditions under which cinematic operators acquire spatial agency and can be translated into architectural organisation.

By establishing cinematic space as a field of operativity rather than imagery, Chapter 7 provides a critical hinge between moving-image analysis and architectural practice. It reframes the dialogue between cinema and architecture as a methodological exchange grounded in shared spatial mechanisms enacted under different material conditions.

CHAPTER 8 Concluding the Research

8.1. General Discussion and Implications: Cinematic Space as an Operative Architectural Field

Chapter VII established a comparative framework for analysing cinematic space through *six operative models* and demonstrated that architectural relevance depends not on visual resemblance, but on the degree to which *cinematic mechanisms* organise perception, duration, memory, and power as spatial systems. By identifying recurring spatial operators and evaluating their conditions of transferability, the analysis repositioned *cinematic space from a representational domain to a field of spatial agency*.

Building on these findings, this chapter interprets the results within the broader contexts of architectural theory, film studies, and contemporary spatial culture. Rather than restating the analytical material presented in previous chapters, the discussion situates the outcomes of the research in relation to existing scholarship, evaluates their theoretical and methodological implications, and reflects on their significance for architectural research and practice.

Following the extensive analytical inquiry undertaken throughout the dissertation, this chapter provides a reflection on the implications of the identified relationships between architecture and cinema. The discussion moves beyond model construction toward interpretation, addressing how the *concept of operativity* redefines the disciplinary dialogue between the two disciplines and what *new forms of spatial knowledge* emerge when cinematic and architectural logics intersect.

The discussion is structured around three complementary thematic perspectives. Subchapter 8.2 restates the central research problem by examining the transition from metaphorical associations between architecture and cinema toward the *operationalisation of cinematic space as a methodological instrument for architectural inquiry*. Subchapter 8.3 interprets the key findings, arguing that *cinema becomes architecturally relevant when its mechanisms function as spatial organisation* rather than visual representation, thereby repositioning *cinematic space as a form of spatial knowledge*. Subchapter 8.4 articulates the *conceptual contributions* of the research, including the *redefinition of cinematic space*, the *introduction of cinematic (filmic) architecture as an operative category*, and the *formulation of liquid cinematic space* as a new

conceptual framework describing the dynamic, transferable, and medium-independent character of cinematic spatiality.

Accordingly, the discussion does not aim to re-systematise the analytical material developed in earlier chapters. Instead, it situates the results within a broader theoretical and disciplinary context, clarifying their implications for architectural thinking, methodological development, and future research trajectories.

8.2 From Analogy to Operativity: Restating the Research Problem

This dissertation addressed a *persistent gap in the relationship between architecture and cinema*. Despite a substantial body of theoretical work exploring their affinities, the dialogue between the two disciplines has largely remained metaphorical, analogical, and descriptive. Cinema has frequently been approached as a source of imagery, atmosphere, or narrative reference, while its potential to function as a *structured methodological framework for architectural inquiry* has remained insufficiently developed.

The central research problem therefore concerned the conditions under which *cinematic space can move beyond representation and operate as a field of spatial agency* relevant to architectural analysis, interpretation, and design. More specifically, the study examined: *under what conditions cinematic space acquires spatial agency* rather; *what roles architecture performs within cinematic environments* (Chapter V; VI; VII); *which cinematic mechanisms can be translated into architectural thinking and processes*; *to what extent such transfer is possible* (Chapter VII); and *how cinematic space may function as a cultural and spatial counter-archive* (Chapter VIII; 8.6).

Across the dissertation - and most explicitly in Chapter VII - these questions were addressed through the construction and comparative analysis of six operative models: *Architectural Representation*, *Experiential–Phenomenological, Speculative–Projective*, *Memory–Archival*, *Cross-Media Translation*, and *Spatial–Activist*. Rather than constituting a typology of stylistic categories, these models define a *graded field of operativity*, structured according to the degree to which cinematic mechanisms organise perception, duration, movement, memory, and power as spatial systems.

Together, the models demonstrate that the architectural relevance of cinema does not depend on visual resemblance or thematic affinity, but on the extent to which cinematic operators function as organisational mechanisms capable of structuring spatial experience. In this sense, the research *reframes the architecture–cinema relationship from one of influence or analogy to one of methodological and operational transfer*.

This *shift from analogy to operativity* forms the basis for the interpretive discussion that follows, in which the theoretical, methodological, and disciplinary implications of cinematic space as an operative architectural field are examined.

8.3 Key Findings: The Conditions of Spatial Agency

The results presented across the analytical chapters (IV and VII), and synthesised in Chapter VII, indicate that the relationship between cinema and architecture becomes most productive when approached through the *concept of operativity*. Rather than treating cinematic space as an image of architecture or as a source of formal inspiration, the dissertation demonstrates that *cinema becomes architecturally relevant when it operates through spatial organisation* - structuring perception, duration, movement, memory, and social relations, rather than merely producing visual appearance.

This *shift from representation to organisation* constitutes the central conceptual contribution of the dissertation. *Cinematic space is thereby repositioned as a form of spatial knowledge* capable of revealing the mechanisms through which experience is structured over time and, under specific conditions, translated into architectural practice.

The comparative analysis developed in Chapters VI and VII provides the primary evidence for this claim. The findings demonstrate that architectural space may appear visually powerful or formally coherent on screen while remaining spatially inert if it does not organise duration, movement, memory, or social interaction. Across a heterogeneous corpus of films, installations, and practice-based investigations, six operative models were identified: *Architectural Representation*, *Experiential–Phenomenological*, *Speculative–Projective*, *Memory–Archival*, *Cross-Media Translation*, and *Spatial–Activist*. These models function not as stylistic categories but as *analytical registers describing different degrees of spatial agency*.

Their comparison reveals, within the scope of this research, that cinematic relevance emerges only when spatial operators - such as framing, sequencing, duration, projection, exposure, or circulation - function as *systemic mechanisms* rather than perceptual effects.

One of the most significant findings concerns the *distinction between visibility and operativity*. The *Architectural Representation Model*, examined through films such as *L'Eclisse*, *8½*, and *The Great Beauty* (7.2.1), demonstrates that architecture may be visually dominant and culturally charged while remaining spatially inert. In such cases, *cinematic space produces strong imagery but does not organise behaviour, time, or use*. This boundary condition challenges a persistent assumption within both architectural discourse and film studies: that visual intensity or aesthetic prominence equates to spatial significance. The analysis confirms that *representation presence alone does not produce architectural consequences.*

The *Experiential–Phenomenological Model* marks the first threshold of spatial activation. In this register, *cinematic space binds perception to duration, atmosphere, and bodily orientation.* Films such as *Red Desert*, *Damnation*, and *Memoria* (7.2.2) demonstrate how *spatial experience can be intensified through sustained temporal exposure and sensory modulation.* At the same time, the comparative analysis reveals the limits of this register. Although cinema can deepen or suspend experience, such effects remain reversible; spectators may withdraw attention without spatial consequence. This reversibility distinguishes cinematic experience from architectural inhabitation and indicates that *experiential intensity alone does not ensure architectural transferability unless it becomes materially unavoidable.*

A further shift occurs in *the Speculative–Projective* and *Memory–Archival Models*, where *cinematic space operates through structural organisation* rather than perceptual atmosphere. In speculative cases such as *A Trip to the Moon*, *Stereo,* and *The Zone of Interest* (7.2.3), cinema functions as an operative field for testing architectural hypotheses, behavioural protocols, and institutional logics, extending from the invention of alternative worlds and the modelling of systemic control to the inferential reconstruction of historically situated spatial regimes through absence and sensory mediation. In archival cases such as *Hiroshima Mon Amour*, *Last Year at Marienbad*, *India Song* and *Bonding Humanity (Perhaps Manifesto)* (7.2.4), spatial agency emerges through temporal layering, repetition, and mnemonic structuring, *transforming architecture into a medium of cultural memory*. What connects these registers is the *transition*

from experiential modulation to systemic regulation: cinematic space shifts from the domain of the *lived* (as embodied and affective experience) toward the *conceived* (as abstract, organisational, and representational systems), while the *perceived* persists as a mediated interface through which these relations are negotiated. Space thus no longer intensifies perception alone but governs time, behaviour, and historical meaning. This shift aligns with Lefebvre's (1991) conception of space as socially produced.

The *Cross-Media Translation Model* further clarifies the nature of cinematic operativity by demonstrating that it is *not medium-specific*. Works by James Turrell and Anthony McCall[186] (7.2.5) show that *cinematic mechanisms* such as projection, framing, and duration can be spatialised directly as environmental conditions. In these cases, the *distinction between cinema and architecture begins to dissolve - not through analogy but through operational equivalence.* Projection becomes volume, duration becomes spatial formation, and spectatorship becomes inhabitation.

The inclusion of practice-based research, particularly the author's experimental films *Bonding Humanity (Perhaps Manifesto)* (7.2.4) and *The Architecture of Healing: Sulphurous Scapes* (7.2.5), further demonstrates how *cinematic thinking can function as a design methodology*.

The *Spatial–Activist Model* (7.2.6) extends the discussion into the political domain by showing that *spatial operativity also involves ethical thresholds.* Films such as *Man Is Not a Bird* and *Dogville* reveal how architecture organises labour, visibility, judgement, and control. Here, *cinematic space functions as a diagnostic apparatus that exposes spatial power relations*. At the same time, the analysis identifies a *critical limit: when spatial scripting becomes totalised, operativity risks collapsing into authoritarian determinism*, as in the supportive boundary case *The Cook, the Thief, His Wife & Her Lover*. This finding underscores that *spatial organisation is not inherently emancipatory*; its value depends on the extent to which it enables awareness, negotiation, and choice.

[186] The research addresses these practices not as art-historical cases but as spatial experiments that reveal mechanisms transferable to architectural organisation.

Taken together, the *six models establish a circular spatial agency* that moves from image to system, from perception to consequence, and from atmosphere to organisation. Chapter VII demonstrated that transferability increases progressively along the following sequence:

image → experience → system → archive → apparatus → political activation

This progression provides a basis for evaluating architectural relevance. Transfer here becomes possible only when cinematic mechanisms produce effects that exceed perceptual suggestion and generate spatial consequences within lived environments. Three conditions were identified: *operation beyond visual resemblance*, *the production of behavioural or temporal effects*, and *the capacity of mechanisms to structure movement, memory, or social relations*.

This *graded understanding of transferability* represents a *central methodological contribution* of the dissertation. Previous discussions of architecture and cinema have often implied a direct or intuitive relationship between the two media. By contrast, the present study establishes that *transfer is conditional, selective, and limited*. *Cinema allows spatial mechanisms to be isolated and intensified without material risk, whereas architecture commits these mechanisms irreversibly through construction and use.* The relationship between the two disciplines is therefore asymmetrical:

Cinema provides a laboratory for spatial experimentation; architecture provides the field of consequence.

When situated within existing scholarship, the findings both extend and refine earlier theoretical positions. Eisenstein's (1988; 1989) concept of *montage as spatial sequencing* is confirmed but expanded beyond compositional logic to include systemic organisation and temporal governance. Bruno's (2018) notion of *cinematic space as affective and haptic* is supported within the phenomenological register but shown to represent only one level within a broader operational spectrum. Lefebvre's (1991) *theory of socially produced space is reinforced through the activist and archival models*, which demonstrate how *cinematic space can reveal spatial power and cultural memory*. At the same time, the research departs from much of the existing literature by *shifting the focus from visual culture toward spatial mechanisms as transferable operations*.

The dissertation also contributes to discussions of *contemporary mediated environments*. The *Cross-Media Translation* and *Spatial–Activist Models* resonate with Steyerl's (2010; 2012) analysis of image circulation and Giannetti's (Baltazar & Quadros, 2021) ecology of images by demonstrating that *cinematic space now operates across multiple spatial infrastructures* rather than within the cinematic frame alone. The findings suggest that *architecture increasingly functions within a broader field of mediated spatiality* characterised by projection, visibility, and temporal modulation.

The implications of the research extend beyond theoretical discourse. Methodologically, the study provides a structured framework that can support design-driven research, architectural pedagogy, and interdisciplinary analysis. By identifying cinematic operators as spatial mechanisms, the dissertation offers a *toolkit for analysing spatial sequences*, *temporal rhythms, and perceptual conditions within architectural projects.* The findings indicate that cinematic thinking can inform architectural design as a method for organising experience.

At the same time, several limitations must be acknowledged. The framework is based on qualitative interpretation and a curated selection of case studies, which inevitably reflects the research focus and disciplinary orientation. Although the comparative methodology reduces subjectivity through operator consistency and cross-case analysis, alternative selections might yield additional or variant models. The architectural implications were explored primarily at a conceptual level; further empirical testing through realised projects - spatial prototypes or pedagogical applications - would strengthen the practical dimension of the framework.

The *Memory–Archival Model* also points toward future research. While the study demonstrates the potential of *cinema to function as a counter-archive of spatial experience,* its implications for digital heritage, participatory archives, and media-based preservation remain hypothetical unless translated into spatial organisation. Similarly, the political dimension of spatial operativity identified in the *Spatial–Activist Model* suggests the need for further investigation into the relationship between cinematic infrastructure, urban media environments, and public space, particularly in relation to the risks of totalised spatial scripting.

Despite these limitations, the research establishes a *coherent methodological position*. *Cinematic space is approached not as a metaphor for architecture but as a structured field of*

spatial experimentation. Its significance lies in providing a means of analysing and testing spatial mechanisms prior to their material commitment.

More broadly, the findings contribute to a *reconceptualisation of architectural knowledge within contemporary media culture*. As spatial experience increasingly unfolds across hybrid physical and mediated environments, the ability to design temporal, perceptual, and relational spatial systems become critical. The framework developed in this research positions *cinema as a methodological resource* for engaging these conditions, enabling architecture to address duration, memory, visibility, and social consequence alongside form and function. Its value for architecture lies not in imagery but in its capacity to reveal spatial action.

The operative field defined through the *six models provides a conceptual bridge between moving-image analysis and architectural practice*. It establishes a framework within which cinematic mechanisms can be isolated, compared, and evaluated before material implementation. In this sense, cinema does not provide architectural forms to emulate but a means of testing how space performs. Its value for architecture lies in its capacity to reveal spatial action.

8.4 Conceptual Contributions: Redefining Cinematic Space and Cinematic Architecture

The findings of this research make it possible to propose a *refined definition of cinematic space* that reflects its analytical and disciplinary contribution. Within the context of this dissertation, cinematic space is understood not as the visual depiction of architecture, nor as a metaphorical correspondence between film and the built environment, but as an *operative spatiotemporal system.* It is organised through spatial operators that structure perception, movement, duration, memory, and the relational experience between bodies and environments. In this sense, *cinematic space functions as a mode of spatial production,* defined by its *capacity to bind space to time, perception, and social relations*, and to make these relationships analytically legible.

This reconceptualisation shifts cinematic space from an aesthetic or interpretive category toward an epistemic and methodological one. Cinema becomes relevant to architectural inquiry

not because it depicts buildings or environments, but because it isolates and intensifies spatial mechanisms that architecture must ultimately materialise. The *six operative models* developed in Chapter VI demonstrate that cinematic space acquires architectural relevance when its perceptual or narrative effects operate as organisational systems - when spatial configurations regulate movement, duration, behaviour, or collective experience rather than functioning as image alone. Cinematic space thus operates as *a field of spatial experimentation,* in which conditions of architectural organisation can be analysed and tested prior to material commitment.

Within this framework, the dissertation also advances a complementary definition of *cinematic (or filmic) architecture*. Cinematic architecture does not refer to architecture that resembles film, incorporates media technologies, or adopts cinematic aesthetics. Rather, it describes environments in which spatial organisation follows principles analogous to cinematic logic. Such environments structure experience through sequential organisation, calibrated visibility, temporal articulation, directed movement, experiential framing, and the modulation of spatial rhythm. Cinematic architecture emerges when built space functions as a temporal apparatus that guides bodily trajectories, regulates duration, frames perception, and produces relational spatial experience over time.

This distinction is critical for avoiding the superficial transfer of cinematic imagery into architectural form. The research demonstrates that cinematic architecture is defined not by visual similarity but by the operational translation of cinematic mechanisms into material systems. In this sense, it represents *a condition of transfer*, in which cinematic logics become embedded within circulation patterns, environmental conditions, institutional protocols, or spatial infrastructures. The *Cross-Media Translation* and *Spatial–Activist Models* (Chapter VII) make this condition particularly explicit, showing how cinematic apparatuses - projection, framing, sequencing, and exposure - can function directly as spatial organisation rather than as representational reference.

Together, these definitions clarify the central theoretical contribution of the dissertation: *cinematic space is repositioned as an operative field of spatial knowledge, and cinematic architecture as the material realisation of its transferable mechanisms*. This conceptual clarification supports the broader methodological claim that the *relationship between*

architecture and cinema should be understood not through analogy or influence, but through the analysis and translation of shared spatial mechanisms.

Framing Contemporary Spatial Culture by defining Liquid Cinematic Space

An additional conceptual contribution is the articulation of *liquid cinematic space.*[187] Drawing on Bauman's (2002) concept of *liquid modernity* and contemporary media theory, the term describes *spatial experience characterised by instability, reversibility, and continuous transformation across physical and mediated environments.*

Cinematic environments exemplify this condition through their capacity to construct spatial configurations that can be intensified, interrupted, or dissolved without material consequence. Architecture, by contrast, operates as a counter-condition to this liquidity, stabilising spatial relations through material permanence, occupation, and use.

The concept situates the research within broader transformations of contemporary spatial culture and clarifies the growing tension between fluid perceptual environments and the material responsibility of architectural practice.

Note: In this dissertation, liquid cinematic space functions as a contextual concept that frames the broader cultural conditions within which cinematic and architectural spatial practices operate, rather than as a separate analytical model.

8.5 Implications for Architectural Theory and Practice

The research carries several implications for architectural discourse and practice.

Theoretical implications

Cinematic space can be positioned as an epistemic category within architectural theory. Rather than functioning as metaphor or visual reference, cinema provides a framework for

[187] In this dissertation, liquid cinematic space functions as a contextual concept that frames the broader cultural conditions within which cinematic and architectural spatial practices operate, rather than as a separate analytical model.

understanding how spatial experience is organised through perception, temporality, and social relations.

Methodological implications

The identification of transferable spatial operators establishes a design-oriented methodological toolkit. Cinematic logic can inform architectural design by supporting the organisation of spatial experience through sequence, rhythm, exposure, and temporal modulation, rather than through formal imitation.

Disciplinary implications

The development of a shared vocabulary of spatial operators enables a more structured dialogue between architecture, film, and media studies, supporting interdisciplinary research and design-driven practice.

Cultural implications

The findings contribute to discussions of post-digital spatiality by situating architecture within a broader field of mediated experience. In this context, architecture assumes a critical role as a stabilising and organising practice within increasingly fluid perceptual environments.

8.6 Further Research Directions: Cinematic Space as Counter-Archive

> "History - if we can remove this word from its metaphysical, and therefore historical, determination - does not belong primarily to time, nor to succession, nor to causality, but to community, or to being-in-common" (Nancy, 1993: 143).

Audiovisual archives hold significant potential not only to preserve the past but also to reveal what has been forgotten, neglected, or never fully understood, uncovering patterns of spatial transformation through moving images (Iuorio et al., 2025: 7).

The *Memory–Archival Model* identified in this research points toward the broader cultural role of *cinematic space as a potential counter-archive of spatial experience*. As everyday life increasingly unfolds within digital environments, the present itself becomes unstable and

continuously overwritten. As artist Sandra Sterle observes, "the present is not as self-sufficient as it seems."[188] Within this context, cinematic environments acquire particular relevance as repositories of spatial conditions that may no longer exist materially but persist through recorded duration, atmosphere, and collective experience. This extends the *Memory–Archival Model* beyond analytical interpretation toward broader questions of digital heritage and spatial memory.

Beyond its analytical role within the present framework, cinema demonstrates the capacity to record, reconstruct, and reactivate spatial conditions that are absent, transformed, or no longer accessible. Through montage, temporal layering, repetition, and recontextualisation, *cinematic space enables alternative forms of spatial memory* that operate outside conventional architectural documentation. This perspective opens a line of inquiry into moving images as parallel infrastructures of spatial preservation.

Unlike conventional architectural archives based on drawings, plans, or static documentation, cinematic space preserves the lived and temporal dimensions of the built environment, including behaviour, affect, and social relations. As Iuorio et al. note, archives are not neutral repositories but sites where memory is *reactivated and pondered* (2025: 8). In this sense, cinema operates within what Sofia Gonçalves (2021: 38-39) describes as a "reality–fiction interface," where the boundaries between documentation and construction remain fluid. This hybrid condition allows moving images to function not merely as representations of architecture but as mediated forms of collective memory through which spatial experience is continuously reconstructed.

From this perspective, cinematic space can be understood as a distributed and fragmentary archive characterised by incompleteness, instability, and selective visibility. Such a view resonates with critiques of institutional archives that question their scale, accessibility, authority, and politics of preservation (Abramson et al., 2021: 10). As digital image platforms and networked media increasingly operate as informal repositories of everyday spatial

[188] See the exhibition *Figments of Time*, Museum of Contemporary Art Zagreb, 2023. Available at: http://www.msu.hr/dogadanja/sandra-sterle-figments-of-time-prividi-vremena/1113/en.html (Accessed: 18 February 2026).

experience, the boundaries between official documentation and collective memory become progressively blurred.

Within this expanded field, cinematic space does not simply record architectural reality but participates in its ongoing reinterpretation. It enables alternative spatial histories to emerge from fragments, incidental recordings, and subjective viewpoints, foregrounding the social and political dimensions of remembering and forgetting. In this way, cinematic environments can operate as *counter-archival structures that challenge fixed historical narratives* and raise questions of visibility, authorship, and control over spatial knowledge.

Future research could investigate how such counter-archival practices might inform architectural documentation, heritage, and design. Film-based recording may support spatial analysis that captures temporal processes and everyday use, while participatory and community-based moving-image practices could expand the scope of collective memory. Such approaches are particularly relevant for environments subject to transformation, displacement, or disappearance.

In this sense, *cinematic space as counter-archive* represents a future research trajectory that situates architecture within contemporary transformations of digital heritage, mediated spatial culture, and the politics of spatial documentation. Rather than functioning only as a representational tool, cinema may contribute to the analysis, preservation, and critical reinterpretation of spatial experience within rapidly changing environments. By foregrounding how space records, organises, and redistributes experience over time, this perspective opens a direction for architectural research that moves beyond object-based analysis toward the study of spatial processes, temporal layers, and lived consequences.

8.7 Closing the Discussion

Taken together, the research demonstrates that the significance of cinematic space for architecture lies in its capacity to reveal and test the mechanisms through which spatial experience, memory, and social relations are organised. By developing a framework of operative models and transferable operators, the dissertation establishes *cinematic space as a field through which spatial agency can be analysed and evaluated*. The findings indicate that architectural relevance emerges when cinematic effects operate as organisational systems capable of being materially embedded within built environments.

More broadly, the study repositions the relationship between architecture and moving images. *Cinema functions as a methodological environment for isolating and intensifying spatial operations, while architecture constitutes the domain in which these operations acquire irreversible material consequence.* This asymmetry clarifies the complementary roles of the two disciplines and supports a more rigorous basis for cross-disciplinary exchange.

By shifting the discussion from representation to operativity and from analogy to conditional transfer, the dissertation proposes a conceptual and methodological framework through which cinematic thinking can inform architectural inquiry. Within the scope of this study, *cinematic space becomes architecturally meaningful when its temporal and perceptual logics are translated into spatial systems that structure lived experience.* In this way, cinema is positioned not as an external reference for architecture but as a methodological field through which architectural space can be analysed, designed, and critically rethought.

CHAPTER 9 CONCLUSION

This dissertation set out to address a persistent gap in the relationship between architecture and cinema. While the two disciplines have long been recognised as sharing spatial, perceptual, and cultural affinities, their dialogue has largely remained metaphorical, analogical, and descriptive. Cinema has frequently been treated as a source of imagery, atmosphere, or narrative reference, while architecture has been considered a backdrop for cinematic action. What has been missing is a structured framework capable of explaining under what conditions cinematic space acquires spatial agency and how its mechanisms might be translated into architectural thinking and practice.

The primary aim of this research was therefore to *reposition cinematic space as an operative field for architectural inquiry* and to *develop a conceptual, analytical, and methodological framework through which cinematic mechanisms could inform the analysis, representation, and production of architectural space.* Through theoretical investigation, comparative film analysis, model construction, and practice-based experimentation, the study examined how cinematic space organises perception, duration, memory, and power, and how these operations might be transferred into architectural contexts.

The central finding of the dissertation is that *cinematic space becomes architecturally relevant not when it resembles architecture visually, but when it operates through spatial organisation.* Across the analytical chapters, and particularly in Chapter VI and VII, six operative models were identified - *Architectural Representation*, *Experiential–Phenomenological*, *Speculative–Projective*, *Memory–Archival*, *Cross-Media Translation*, and *Spatial–Activist*. Together, these models form a *continuum of spatial agency*[189] that moves *from image to system*, *from perception to consequence*, and *from atmosphere to organisation*. This continuum, understood here not as a linear progression but as a cyclical spatial condition, establishes establishes the conditions under which cinematic mechanisms become transferable: they must operate beyond visual resemblance, produce spatial consequence rather than perceptual suggestion, and organise movement, duration, memory, or social relations as systemic conditions.

[189] Here, the continuum is understood not as a linear progression but as a circular spatial condition.

Contribution(s) to Knowledge

The dissertation makes several interconnected contributions to architectural theory and practice, and interdisciplinary research.

Theoretical Contribution

The research *reconceptualises cinematic space as a distinct epistemic category within architectural discourse.* Rather than functioning as metaphor or visual reference, *cinematic space is understood as a form of spatial knowledge* that reveals how space is produced through temporal sequencing, perceptual framing, and relational organisation. This reframing (Chapter II) extends Eisenstein's (1988; 1989) concept of montage beyond compositional logic toward systemic spatial organisation, supports Bruno's (2002/2018) affective and haptic understanding of spatial experience while situating it within broader operative thresholds, and reinforces Lefebvre's (1992) conception of space as socially produced. At the same time, the study contributes a new conceptual articulation of *liquid cinematic space* - a condition in which spatial experience emerges through continuous temporal flow, relational instability, and mediated circulation. This concept addresses contemporary spatial environments shaped by digital media and hybrid physical–virtual conditions.

Analytical Contribution

The dissertation develops the *first systematic taxonomy of architecture's roles within cinematic space through the six operative models* (Chapter VI). These models provide a structured vocabulary for distinguishing degrees of spatial agency and enable comparative analysis across heterogeneous media and contexts. By establishing the distinction between visibility and operativity, the research challenges assumptions within both architecture and film studies that aesthetic intensity equates to spatial significance.

Methodological Contribution

A key innovation lies in *translating cinematic operators - framing, sequencing, duration, projection, interruption, exposure - into architectural spatial mechanisms* (Chapter VI and VII). This shift transforms cinema from a source of inspiration into a *methodological testing ground.* The framework enables researchers and designers to analyse spatial sequences, temporal rhythms, and experiential structures prior to material commitment. The study therefore

contributes an *integrative vocabulary that bridges theory and practice and supports cross-disciplinary exchange* (Chapter I).

Practice-based Contribution

Through author's experimental essay films *Bonding Humanity* and *The Architecture of Healing*, Chapter VII) and design investigations (CA2RE Conferences, Chapter I), the research demonstrates that *cinematic thinking can function as a generative design method*. These experiments validate the framework by testing how cinematic operations can produce spatial hypotheses, perceptual environments, and organisational strategies.

Cultural and Archival Contribution

The *Memory–Archival Model positions cinematic space as a counter-archive* capable of preserving atmospheres, uses, and cultural traces beyond material permanence (Chapter VII). This extends architectural heritage discourse into the domain of mediated and experiential memory, where space is not only recorded but reactivated through temporal layering, repetition, and sensory reconstruction.

Taken together, these contributions reposition the relationship between architecture and cinema as a *methodological exchange grounded in operativity rather than analogy*, where cinematic space functions as a medium for both projecting and reconstructing spatial conditions across temporal, cultural, and epistemic registers.

Practical Implications and Applications

The findings have practical implications across multiple domains.

For *architectural design and research,* the six operative models function as *methodological instruments*. The *Speculative–Projective* and *Cross-Media Translation Models* support studio experimentation through montage-based design thinking, and model prototyping (CA2RE Belgrade). Cinematic sequencing and temporal organisation can inform circulation strategies, spatial narratives, and experiential design.

For *architectural pedagogy,* the framework provides a *curriculum structure that integrates film analysis with spatial design*, enabling students to understand architecture as a temporal and experiential system rather than a static object.

For *curatorial and archival practice*, the *Memory–Archival Model* offers strategies for using film to document, interpret, and exhibit architectural heritage, particularly in relation to transformation, disappearance, and collective memory.

For *critical and activist practice*, the *Spatial–Activist Model* demonstrates how *moving images can reveal spatial inequalities and power structures embedded in urban and domestic environments*, supporting feminist, decolonial, and socially engaged spatial practices.

More broadly, the research suggests that contemporary architecture must engage with mediated spatial environments in which projection, visibility, and temporal modulation increasingly shape public experience.

Limitations

Several limitations must be acknowledged. The *analytical framework is based on qualitative interpretation and a curated selection of case studies*. While operator consistency and comparative analysis support methodological rigour, alternative selections might yield additional or variant models. The transferability of cinematic mechanisms to architecture has been explored primarily through *conceptual analysis and experimental work rather than through realised built projects.* Further empirical testing would strengthen the practical dimension of the framework. The archival dimension of cinematic space has been introduced conceptually but requires deeper engagement with digital heritage, participatory archives, and media archaeology. Finally, the six models do not constitute an exhaustive typology but a structured field of operativity that may be expanded through further research.

Future Research

The dissertation opens several avenues for future investigation. First, empirical studies could examine how cinematic operators function within realised architectural projects and how users experience temporally structured environments. Second, the concept of *liquid cinematic space* could be further developed in relation to immersive media, virtual environments, and

algorithmically mediated spatial experience. Third, the *Memory–Archival Model* invites interdisciplinary research into *film as digital heritage* a*nd distributed cultural memory*. Fourth, the political implications identified in the *Spatial–Activist Model* suggest further exploration of urban media infrastructures, public projection, and spatial justice. The framework could be extended through collaborative research linking architecture, film, media art, and computational design.

Final Words

This dissertation began from the observation that *architecture and cinema share a common concern with the organisation of space over time.* The research has demonstrated that their relationship is most productive when understood not as a visual analogy but as a methodological exchange. *Cinema functions as a laboratory* in which spatial mechanisms can be isolated, intensified, and tested without material consequence. *Architecture, by contrast, commits these mechanisms irreversibly through construction, use, and inhabitation.*

By identifying the conditions under which *cinematic space acquires spatial agency*, the study establishes a framework for evaluating when cinematic thinking can meaningfully inform architectural practice and when it remains purely representational. *Cinematic space emerges not as an image of architecture but as an operative field* through which spatial experience can be analysed, designed, and critically reimagined.

In an era in which spatial experience unfolds across hybrid physical and mediated environments, the capacity to think architecturally through time, perception, memory, and power becomes increasingly essential. The significance of this research lies in demonstrating that cinematic space provides precisely such a capacity.

The value of cinema for architecture does not lie in what it shows, but in what it reveals about how space acts.

As Béla Tarr reminds us, "our lives unfold in space and time, but most films ignore time."[190] This dissertation has argued that when cinematic space engages duration, memory, and movement, it reveals a temporal intelligence from which architecture can learn. The future dialogue between film and architecture therefore lies in their shared capacity to organise how life unfolds in space and time. The task ahead is not to make architecture appear cinematic, but to design conditions in which time itself becomes inhabitable.

[190] As noted in *Béla Tarr's Lessons in Filmmaking*, Tarr highlighted his rejection of conventional cutting rhythms in favour of reflections on lived duration and cinematic presence (*Films in Frame*, 2025).

Prošireni sažetak

Disertacija istražuje interakciju arhitekture i filmaskog prostora s ciljem uspostavljanja filma kao operativnog okvira za arhitektonu analizu, teoriju i projektiranje, a ne samo kao izvora vizualnih referenci ili metafora. Iako su afiniteti arhitekture i filma široko prepoznati, u arhitektonskom diskursu, njihova međusobna interakcija je najčešće ostajala na razini deskriptivnih, analogijskih ili stilskih paralela. Film se pritom često tretira kao spremnik atmosfera, narativa ili vizualnih referenci, a rjeđe kao strukturirani metodološki resurs koji informira arhitektonsko mišljenje. Polazeći od tog, istraživanje ispituje uvjete pod kojima filmski prostor stječe prostornu operativnost i postaje prenosiv u arhitektonsko istraživanje i praksu.

Temeljna pretpostavka disertacije jest da filmski prostor postaje arhitektonski relevantan kada djeluje kroz prostornu organizaciju – strukturirajući percepciju, kretanje, trajanje, sjećanje i društvene odnose, a ne onda kada vizualno samo nalikuje arhitekturi. Ovaj pomak s reprezentacije na operativnost čini konceptualno središte istraživanja. U tom smislu film se reinterpretira kao oblik prostornog znanja te kao laboratorij u kojem se prostorni mehanizmi mogu izdvojiti, intenzivirati i testirati prije njihove materijalne realizacije u arhitekturi.

Teorijski okvir istraživanja temelji se na proširenom pojmu montaže kao prostorne, perceptivne i epistemološke logike. Oslanjajući se na Eisensteinov koncept prostorne montaže, Lefebvreovu teoriju društvene proizvodnje prostora, Bruninu koncepciju haptičkog i afektivnog prostornog iskustva te ostale suvremene teorije medija koje se bave digitalnom vizualnošću i medijiranim okruženjima, disertacija pozicionira filmski prostor kao dinamičko polje u kojem se prostor konstruira kroz vrijeme, sekvenciranje i relacijsku percepciju. Unutar takvog okvira montaža se kao šire organizacijsko načelo koje oblikuje prostorno značenje kroz različite medije, a ne samo kao tehnika filmske montaže.

Metodološki, istraživanje usvaja hibridan i iterativan pristup koji integrira više komponenata: teorijsko-konceptualno istraživanje; arhitektonsko-analitičku metodologiju; filmsko-analitičku metodologiju; izgradnju taksonomskih modela; komparativnu analizu; te praksom utemeljeno istraživanje kroz film. Analiza filma provodi se metodom detaljnog čitanja i studija sekvenci utemeljenih na montaži kako bi se identificirali ponavljajući filmski operatori poput kadriranja, sekvenciranja, trajanja, prekida, kretanja, projekcije i ekspozicije. Arhitektonska analiza ispituje kako se usporedivi mehanizmi materijalno ostvaruju kroz cirkulaciju, prolaze,

zoniranje, ambijentalne uvjete i prostornu organizaciju. Istraživanje uključuje i eksperimentalni, praksom vođen segment, u kojem autorski filmovi služe kao metodološki alati za testiranje filmskih prostornih logika kao projektantskih procesa, a ne kao reprezentacijskih rezultata.

Analitički rezultati objedinjeni su u komparativnom okviru šest operativnih modela koji opisuju različite stupnjeve i načine prostorne operativnosti: *Model arhitektonske reprezentacije*, koji uspostavlja kritičnu graničnu situaciju u kojoj se arhitektura pojavljuje kao slika, spektakl ili vizualna kompozicija, bez organiziranja iskustva; *Iskustveno–fenomenološki model,* u kojem filmski prostor strukturira percepciju kroz trajanje, atmosferu i utjelovljenu pažnju, ali ostaje reverzibilan i bez materijalnih posljedica; *Spekulativno–projektivni model*, u kojem film funkcionira kao laboratorij za testiranje prostornih sustava, obrazaca ponašanja i orijentiranih organizacijskih logika usmjerenih budućnosti; *Memorijsko–arhivski model,* u kojem filmski prostor djeluje kao vremenski aparat koji čuva, rekonstruira ili problematizira kulturno i prostorno pamćenje; *Model transmedijskog prevođenja*, koji pokazuje da se filmski mehanizmi mogu izravno uprostoriti kaookolišni uvjeti putem svjetla, projekcije, trajanja i imerzivne percepcije te *Prostorno–aktivistički model,* koji otkriva kako prostorna organizacija djeluje politički kroz vidljivost, kontrolu, izloženost i strukturiranje društvenih odnosa.

Ovi modeli ne funkcioniraju kao stilske kategorije, nego kao analitički registri koji mapiraju kontinuum prostorne operativnosti. Njihova usporedba pokazuje da filmski prostor unutar ovog okvira postaje arhitektonski operativan tek onda kada filmski operatori djeluju kao sustavni prostorni mehanizmi, a ne kao perceptivni rezultati.

Jedan od ključnih rezultata istraživanja jest razlikovanje između vidljivosti i operativnosti. Arhitektonski prostor može biti vizualno dominantan ili formalno sugestivan na ekranu, a pritom ostati prostorno inertan ako ne organizira ponašanje, trajanje ili način korištenja. Ovaj uvid dovodi u pitanje uvriježenu pretpostavku u arhitektonskom diskursu i filmskim studijima da vizualni intenzitet nužno znači i prostornu relevantnost. Operativnost se, naprotiv, postupno pojavljuje ondje gdje filmski prostor počinje strukturirati doživljajno iskustvo, obrasce ponašanja i relacijske uvjete.

Komparativna analiza dodatno uspostavlja tri uvjeta prenosivosti između filma i arhitekture: pomak od slike prema prostornom sustavu; pomak od perceptivne sugestije prema neizbježnoj

prostornoj posljedici; te prevođenje filmskih operatora u mehanizme koji organiziraju kretanje, trajanje, pamćenje ili društvene odnose.

Ovi uvjeti razjašnjavaju asimetričan odnos između dviju disciplina. Film djeluje kao reverzibilno i niskorizično eksperimentalno okruženje, dok arhitektura prostorne odluke nepovratno potvrđuje kroz materijalnu izgradnju i korištenje. Prijenos između ta dva područja stoga je selektivan i uvjetovan, a ne izravan ili intuitivan.

Disertacija donosi više međusobno povezanih doprinosa. Na konceptualnoj razini, ona rekonceptualizira filmski prostor kao epistemološku kategoriju i oblik prostornog znanja. Na analitičkoj razini razvija sustavnu taksonomiju uloga arhitekture unutar filmskog prostora te uvodi pojam operativnih modela kao komparativnog okvira. Na metodološkoj razini prevodi filmske operatore u prenosive prostorne mehanizme te pokazuje kako istraživanje kroz film može funkcionirati kao projektantski usmjeren način arhitektonog istraživanja. Na praktičnoj i pedagoškoj razini, predloženi okvir pruža alate za analizu prostornih sekvenci, vremenske organizacije i perceptivnih uvjeta unutar arhitektonskih projekata i nastavnog procesa.

Istraživanje također doprinosi suvremenim raspravama o medijatiziranoj prostornosti. Modeli transmedijskog prevođenja i prostornog aktivizma pokazuju da filmski prostor sve češće djeluje unutar hibridnih okruženja u kojima projekcija, vidljivost i vremenska modulacija oblikuju prostorno iskustvo izvan okvira filmskog kadra. Memorijsko–arhivski model dodatno sugerira da film može funkcionirati kao alternativni arhiv koji čuva prostorne atmosfere, načine korištenja i uvjete koji mogu nestati iz izgrađenog okoliša.

Istodobno, istraživanje prepoznaje i određena ograničenja. Analitički okvir temelji se na kvalitativnoj interpretaciji i selektiranom korpusu studija slučaja, što neizbježno odražava istraživački fokus i disciplinarnu poziciju. Prenosivost filmskih mehanizama istražena je prvenstveno kroz konceptualnu analizu i ograničene eksperimente, a ne kroz realizirane arhitektonske projekte. Dodatno, arhivska dimenzija identificirana u istraživanju otvara šire područje budućih istraživanja digitalne baštine, distribuiranog pamćenja i participativnih medijskih arhiva.

Buduća istraživanja stoga uključuju empirijsko testiranje filmskih mehanizama u izgrađenim arhitektonskim okruženjima, prošireno istraživanje filma kao medija prostorne pohrane te

daljnje razmatranje političkih implikacija medijiranih prostornih infrastruktura u urbanom kontekstu.

U cjelini, rezultati pokazuju da filmski prostor ne treba razumjeti kao reprezentacijsko područje, nego kao operativno polje strukturirano kroz vrijeme, percepciju i relacijsku organizaciju. Sagledavanjem odnosa arhitekture i filma kao metodološke razmjene utemeljene na prostornim mehanizmima, a ne na vizualnoj analogiji, disertacija uspostavlja film kao ključan resurs za razumijevanje i oblikovanje suvremenih prostornih uvjeta.

Zaključno, istraživanje tvrdi da je značaj filmskog prostora za arhitekturu u njegovoj sposobnosti da razotkrije kako prostor postaje aktivan. Naglašavanjem temporalnosti, sekvencijalnosti, pamćenja i medijatizirane percepcije, rad proširuje arhitektonsko istraživanje izvan statične forme prema procesualnom i relacijskom razumijevanju prostornog iskustva. U vremenu obilježenom hibridnim fizičkim i medijiranim okruženjima, filmsko mišljenje arhitekturi nudi instrument za analizu, projektiranje i kritičko promišljanje vremenskih i iskustvenih dimenzija prostora.

Extended Abstract

This dissertation investigates the relationship between architecture and cinematic space, with the aim of establishing cinema not merely as a source of imagery or metaphor, but as an operative framework for architectural analysis, theory and design. While the affinities between architecture and film have been widely acknowledged in architectural discourse, their interaction has often remained descriptive, analogical, or stylistic. Cinema has frequently been treated as a reservoir of atmospheres, narratives, or visual references, rather than as a structured methodological resource capable of informing architectural thinking. Addressing this gap, the research examines the conditions under which cinematic space acquires spatial agency and becomes transferable to architectural inquiry and practice.

The central premise of the dissertation is that cinematic space becomes architecturally relevant not when it resembles architecture visually, but when it operates through spatial organisation - structuring perception, movement, duration, memory, and social relations. This shift from representation to operativity forms the conceptual core of the study. The research therefore reframes cinema as a form of spatial knowledge and as a laboratory in which spatial mechanisms can be isolated, intensified, and tested prior to their material realisation in architecture.

The theoretical framework is grounded in the expanded concept of montage as a spatial, perceptual, and epistemological logic. Drawing on Eisenstein's notion of spatial montage, Lefebvre's theory of the social production of space, Bruno's concept of haptic and affective spatial experience, and contemporary media theory addressing digital visuality and mediated environments, the dissertation positions cinematic space as a dynamic field in which space is constructed through time, sequencing, and relational perception. Within this framework, montage is understood not only as a film-editing technique but as a broader organisational principle that shapes spatial meaning across media.

Methodologically, the research adopts a hybrid and iterative approach that integrates multiple components: theoretical and conceptual inquiry; architectural-analytic methodology; film-analytic methodology; taxonomic model-building; comparative analysis; and practice-based research-through-film. Film analysis is conducted through close reading and montage-based sequence studies in order to identify recurring cinematic operators such as framing, sequencing,

duration, interruption, movement, projection, and exposure. Architectural analysis examines how comparable mechanisms function materially through circulation, thresholds, zoning, environmental conditions, and spatial organisation. The research also includes practice-based experiments, in which author-produced films serve as methodological tools for testing cinematic spatial logics as design processes rather than representational outputs.

The analytical results are consolidated in a comparative framework of six operative models that describe different degrees and modes of spatial agency: *Architectural Representation Model*, which establishes a critical boundary condition where architecture appears as image, spectacle, or visual composition without organising experience; *Experiential–Phenomenological Model*, where cinematic space structures perception through duration, atmosphere, and embodied attention, yet remains reversible and without material consequence; *Speculative–Projective Model*, in which cinema functions as a laboratory for testing spatial systems, behavioural protocols, and future-oriented organisational logics; *Memory–Archival Model*, where cinematic space operates as a temporal apparatus that preserves, reconstructs, or contests cultural and spatial memory; *Cross-Media Translation Model*, demonstrating that cinematic mechanisms can be spatialised directly as environmental conditions through light, projection, duration, and immersive perception; and *Spatial–Activist Model*, which reveals how spatial organisation operates politically through visibility, control, exposure, and the structuring of social relations.

These models do not function as stylistic categories but as analytical registers that map a continuum of spatial agency. Their comparison demonstrates that cinematic space, within this framework, becomes architecturally operative only when cinematic operators function as systemic spatial mechanisms rather than perceptual effects.

One of the key findings of the research is the distinction between visibility and operativity. Architectural space may be visually dominant or formally compelling on screen while remaining spatially inert if it does not organise behaviour, duration, or use. This insight challenges a persistent assumption within both architectural discourse and film studies that visual intensity equates to spatial significance. Instead, operativity emerges progressively as cinematic space begins to structure temporal experience, behavioural patterns, and relational conditions.

The comparative analysis further establishes three conditions of transferability between cinema and architecture: the shift from image to spatial system; the shift from perceptual suggestion to

unavoidable spatial consequence; and the translation of cinematic operators into mechanisms that organise movement, duration, memory, or social relations.

These conditions clarify the asymmetrical relationship between the two disciplines. Cinema operates as a reversible and low-risk experimental environment, while architecture commits spatial decisions irreversibly through material construction and occupation. Transfer between the two domains is therefore selective and conditional rather than direct or intuitive.

The dissertation makes several interconnected contributions. Conceptually, it reconceptualises cinematic space as an epistemic category and a form of spatial knowledge. Analytically, it develops a systematic taxonomy of architecture's roles within cinematic space and introduces the notion of operative models as a comparative framework. Methodologically, it translates cinematic operators into transferable spatial mechanisms and demonstrates how research-through-film can function as a design-driven mode of architectural inquiry. Practically and pedagogically, the framework provides tools for analysing spatial sequences, temporal organisation, and perceptual conditions within architectural projects and studio teaching.

The research also contributes to contemporary debates on mediated spatiality. The *Cross-Media* and *Spatial–Activist* models demonstrate that cinematic space increasingly operates across hybrid environments in which projection, visibility, and temporal modulation shape spatial experience beyond the cinematic frame. The *Memory–Archival Model* further suggests that cinema functions as a cultural counter-archive capable of preserving spatial atmospheres, uses, and conditions that may disappear from the built environment.

At the same time, the study acknowledges several limitations. The analytical framework is based on qualitative interpretation and a curated selection of case studies, which inevitably reflects the research focus and disciplinary positioning. The transferability of cinematic mechanisms has been explored primarily through conceptual analysis and limited practice-based experiments rather than through realised architectural projects. Additionally, the archival dimension identified in the research opens a broader field for future investigation into digital heritage, distributed memory, and participatory media archives.

Future research directions therefore include empirical testing of cinematic mechanisms within built architectural environments, expanded investigation of cinema as a medium of spatial

preservation, and further exploration of the political implications of mediated spatial infrastructures in urban contexts.

Taken together, the findings demonstrate that cinematic space should be understood not as a representational domain but as an operative field structured through time, perception, and relational organisation. By reframing the relationship between architecture and film as a methodological exchange grounded in spatial mechanisms rather than visual analogy, the dissertation establishes cinema as a critical resource for engaging contemporary spatial conditions.

In conclusion, the study argues that the significance of cinematic space for architecture lies in its capacity to reveal how space acts. By foregrounding temporality, sequence, memory, and mediated perception, the research expands architectural inquiry beyond static form toward a process-based and relational understanding of spatial experience. In an era increasingly defined by hybrid physical and mediated environments, cinematic thinking offers architecture a means of analysing, designing, and critically engaging the temporal and experiential dimensions of space.

CHAPTER 10 Bibliography

The reference list provides an overview of the 159 consulted and cited sources, including scientific and professional books, journal articles, interviews, publications, films, and selected online sources.

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Table 18 Cinematic operators and operative effects in *Wings of Desire*.

Table 19 Cinematic operators and operative effects in *A Trip to the Moon*.

Table 20 Cinematic operators and operative effects in *Stereo*.

Table 21 Cinematic operators and operative effects in *The Zone of Interest*.

Table 22 Cinematic operators and operative effects in *Hiroshima mon amour*.

Table 23 Cinematic operators and operative effects in *Last Year at Marienbad*.

Table 24 Cinematic operators and operative effects in *Bonding Humanity (Perhaps Manifesto)*.

Table 25 Cinematic operators and operative effects in *India Song*.

Table 26 Cinematic operators and operative effects in *First Moment*.

Table 27 Cinematic operators and operative effects in *Line Describing a Cone*.

Table 28 Cinematic operators and operative effects in *The Architecture of Healing: Sulphurous Scapes*.

Table 29 Cinematic operators and operative effects in *Man Is Not a Bird*.

Table 30 Cinematic operators and operative effects in *Dogville*.

Table 31 Cinematic operators and operative effects in *The Cook, the Thief, His Wife & Her Lover*.

Table 32 Cinematic operators and operative effects in *Tijuana Projection*.

Comparative synthesis tables

Table 33 Comparative analysis of architectural and film case studies: constitutive and supportive operative models.

Table 34 Comparative framework of affinities and divergences between architecture and cinema.

Table 35 Alignment of cinematic operators with equivalent architectural mechanisms.

Biography of the Author

Nina Bačun (Osijek, 1981) is a designer, researcher, filmmaker, and educator whose work explores the relationships between architecture, design, visual culture, and moving images. Her practice investigates how spatial narratives circulate across different media—from design objects, exhibitions, and publications to film—examining contemporary perceptions of space.

She graduated in Industrial Design from the Faculty of Architecture, University of Zagreb, in 2007, and completed a Master of Arts degree in Experience Design at Konstfack – University of Arts, Crafts and Design in Stockholm in 2011. Since 2020, she has been working as a teaching assistant at the Faculty of Architecture, University of Zagreb, Department of Design, where she is also pursuing a PhD in Architecture and Urbanism. Her doctoral research, *Cinematic Space as a Critical Research on Architecture: Interaction between Architecture and Film*, examines cinematic space as a critical framework for investigating the relationships between architecture, media, and spatial perception.

In 2013, she co-founded the Zagreb-based collective OAZA, whose projects connect design, artistic research, publishing, and cultural production. The collective has received numerous awards, including the Grand Prize and Audience Award at the 49th Zagreb Salon of Applied Arts and Design for the project *Made in Ilica* (2014), the BIO 50 Best Collaboration Award at the Ljubljana Biennial of Design (2014), and several awards for projects within the MADE IN series, including the AICA Croatia Award at the 55th Zagreb Salon of Applied Arts and Design and the Grand Prize of the Croatian Designers Association (2020) for *MADE IN: Crafts and Design Narratives*, as well as the European Heritage Awards – Europa Nostra Award (2023) for *MADE IN PLATFORM*. The collective's publishing platform *Oaza Books* received the Croatian Designers Association Award in 2022, while the *Oaza&Sons* edition received recognition in the Book and Publication Design category at the Croatian Design Exhibition in 2024.

Her films have been screened at festivals including the International Short Film Festival Oberhausen, 25 FPS – International Experimental Film and Video Festival, Tabor Film Festival, St Andrews Film Festival, Go Short – International Short Film Festival Nijmegen, and FILMADRID International Film Festival. Her research has been presented at international

conferences including CA2RE – Conferences for Artistic and Architectural Research, Nordes – Nordic Design Research, and the Architecture and Film Symposium. Her work has been published in journals such as *Prostor* and *Serbian Architectural Journal (SAJ)*, as well as in the books *Reporting the Delta* (TU Delft Open Publishing / nai010, 2025) and *Mission Neighbourhood – (Re)forming Communities* (Danish Architectural Press, 2023).

CRORIS profile of Nina Bačun