

# Special Issue:

## **Cinema & Architecture**

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### **Editorial**

*Havva Alkan Bala (Editor)*

The special issue of the JOURNAL of DESIGN for RESILIENCE in ARCHITECTURE and PLANNING (DRArch) with the theme "Cinema & Architecture" was published on the last days of December 2022 under the co-editorship of Dr. Gül Kaçmaz Erk (Queens University Belfast) and Işıl Baysan Serim (SINETOPYA Architecture, City and Film Atelier). I led the project as the issue editor. This special issue is our New Year gift to the world of science.

Many architects are interested in films and incorporating filmic language, narrative and spatial theory into their designs and philosophies. The special issue of DRArch on "Cinema & Architecture" includes a discussion of the interaction of cinema, city and/or architecture and this special issue has become a real and unique issue with the power of visibility of cinema and mathematical rhythm of architecture. In the exciting journey of the special issue, researchers who conduct prestigious academic studies on cinema have accompanied DRARCH. François Penz (Cambridge University), Keiichi Ogata (Tokyo) and Graham Cairns (Director of the Academic Research Organisation AMPS-Architecture, Media, Politics, Society) are among the authors of the special issue. Researchers from different geographies of the world such as Florida, Jerusalem, Edinburgh, Melbourne, Athens and Ireland also contributed to the special issue. I hope that the articles in this issue of DRArch will deepen research in cinema, architecture, design and planning and inspire new research.

The first study is an essay written by François Penz who is a Professor of Architecture and the Moving Image in the Faculty of Architecture and History of Art at the University of Cambridge where he directs the Digital Studio for Research in Design, Visualization and Communication. He is also the Director of The Martin Centre for Architectural and Urban Studies. Moreover, he co-edited a book on Cinematic Urban Geographies published by Palgrave MacMillan in 2016. François Penz, in his essay titled "What I saw in Venice – Biennale 2021" shared his experiences about a workshop in Venice – VENICINEMA, Understanding Cities Through Film – in September 2022 at the European Cultural Academy. The aim of this workshop was to engage the participants' interest in the various facets of the relationship between cinema and Venice, providing an opportunity to reflect on its characterisation in the movies. The study of Venetian narrative films not only opened the path to an innovative reflection on the complexity of the city as experience but also provided a basic understanding of screen language that enabled participants to make their own short films.

A fascinating piece of work comes from Keiichi Ogata with an article titled "A reflection on cinematic architecture through light, poetic imagery, narrative and social issues". Keiichi Ogata is an educator, an architect and an urbanist based in Tokyo and Director of Cinématique Architecture Tokyo. The article begins with the question of what can be found in the integration of architecture and cinema and continues exploring light in the context of cinematic architecture theory. This is followed by a discussion of the illusions of light that emerge in spaces where cinema and architecture meet.

Graham Cairns's paper titled "Sustaining Cultures through Cinematic Space -The Historical Continuance of Art and Architectural Traditions in 20 C Film" argues that the idea of film as a medium has been used to celebrate, develop and ultimately sustain cultural traditions. Dr. Graham Cairns is an academic and author in the field of architecture who has written extensively on film, advertising and political communication. He has held Visiting Professor positions at universities in Spain, the UK, Mexico, the Gambia, South Africa and the US. He has worked in architectural studios in London and Hong Kong and previously founded and ran a performing arts organisation, Hybrid Artworks, specialised in video installation and performance writing. He is also the author and editor of several books and various articles on architecture as both a form of visual culture and a socio-political construct. He is currently the director of the academic research organisation AMPS (Architecture, Media, Politics, Society).

Another interesting paper deals with developments in computer and communication technologies, which constitute the starting point of concepts such as decentralization, virtuality, simulation, augmented reality and metaverse. Murat Aytas and Aytekin Can are graduates of the Department of Radio, Cinema, and Television, Faculty of Communication, so this new spatial issue has been evaluated from the point of view of the filmmaker. Prof. Dr. Aytekin Can is the Head of Department of Radio, Television and Cinema, Faculty of Communication, Selçuk University and he is the author of chapters in books Children and Cartoons, Short-Films, as well as Writings on Documentary Film and Cinema Illuminating History. He has acted as a production-management consultant for many award-winning documentaries and short films. He has been the director of the Kisa-ca International Student Film Festival for nineteen years. He is the founder and consultant of Selçuk University Kisa-ca Film Atölyesi, which has attained many national and international successes. With the support of the General Directorate of Cinema, he undertook the production and management of the documentary films Visitor Gertrude Bell from Oxford and Old Konya Cinemas. The article titled "From Real Spaces to Virtual Spaces: The Metaverse and Decentralized Cinema" focuses on the possible future transformations of cinema in terms of production and representation in the context of the relationship of virtual and augmented reality technologies with the developing areas of metaverse. It has been concluded in the study that the metaverse area has many advantages in terms of the production of cinematic works, democratization of the production and distribution of works, digital privacy and security for metaverse artists, and recognition of ownership for digital works of art.

Christopher S. Wilson contributed to this issue with the following article; "A Survey of the Representation of Modern Architecture in the Cinema". This article surveys these two opposite representations of Modern architecture in the cinema, beginning from its first appearance in the 1920s until today. Films directed by Marcel L'Herbier (The Inhuman Woman, 1924), Alfred Hitchcock (North by Northwest, 1959), Jacques Tati (Mon Oncle, 1958, and Playtime, 1967), Jean-Luc Godard (Contempt, 1963, Alphaville, 1965, and Two or Three

Things I Know About Her, 1967), as well as several from the James Bond series (Dr. No [Terence Young, 1962], Goldfinger [Guy Hamilton, 1964], and Diamonds are Forever [Guy Hamilton, 1971]) are highlighted. Culminating in a survey of like-minded films since the 1980s, the article concludes that Modern architecture in the cinema is here to stay and will continue to play an integral role in the making of films.

Space settlement as a science fiction theme has been examined by Salih Ceylan in a research titled “Architectural Evolution of Space Settlements in Cinema and Television”. This paper presents an analysis of the architectural evolution of space stations and settlements in cinema and TV through examples in a chronological order from the 1950s to 2000s. The analysis is based on the relationship of scientific requirements of a space settlement and existing scientific studies on the design of space settlements with their reflections on the cinema and television industries. The outcomes of the analysis suggest that the detail level, functionality, and architectural style of space settlements in movies evolved through time. Therefore, architects’ role in movies and the design of space settlements will increase thanks to the developments in representation, production, and construction technologies.

Hamid Khalili and AnnMarie Brennan contributed to the special issue with the article “A Failure in Resilience: The Corrupting Influence of Postwar Milan in Visconti’s Rocco and His Brothers”, which they co-authored as two colleagues. This article offers an opportunity to revisit significant locations of the film such as Quartiere Fabio Filzi, the Alfa Romeo Factory, Milan Duomo, Ponte Della Ghisolfia, Parco Sempione, Stazione Centrale and Circolo Arci Bellezza. The article demonstrates how urban and architectural spaces not only accommodated the narrative of the film but shaped, twisted and structured the story of the masterpiece. The paper shows how Visconti succeeded in visualizing a ‘hidden’ Milan that had never appeared on the silver screen before Rocco and His Brothers.

Yannis Mitsou, who holds a Ph.D. in film philosophy, teaches Film Narrative in the Creative Writing MA of the Humanities Department at Teaching Associate in the Hellenic Open University. He contributed to this issue with an article titled “Existential Themes and Motifs in Andrei Tarkovsky’s Films: The Notions of Space and Transcendence”. In this article Andrei Tarkovsky’s films are studied through the lens of existential philosophical traditions. At the heart of Tarkovsky’s narratives lies a yearning for authenticity, a need for freedom and an intention to communicate with otherness in its various manifestations.

The panopticon basically ensures the ubiquity of power by seeing it unseen. Azime Cantaş and Aytekin Can discussed the Panopticon theory in an article titled “Justification of Panopticon in Superhero Movies: The Batman Movie”. This article aims to reveal how panopticism, a particular mode of disciplinary power used by Foucault, is normalized in superhero films. The narrator of The Batman (2022) is Batman, and the narrative begins with the superhero reading his diary. In the film, it is determined that Gotham city has been transformed into a panoptic universe and Batman, who watches over this universe, is in the position of a guard.

Dr. Clóna Brady has been a lecturer in Architecture in Yeats’ Academy of Arts, Design and Architecture at the Atlantic Technological University in Sligo since 2004. Clóna Brady and Gul Kacmaz Erk, the dossier co-editor, contributed to the issue with an article named ‘Is It Me, or Is It Getting Crazier Out There?: The Psyche of the Interior in Joker: An analysis of Psychological Space in Todd Phillips Joker (2019) through Collage’. With work/life experiences in Ireland, Netherlands, Turkey, UK and USA, Gul Kacmaz Erk has been conducting research in ‘architecture and cinema’ and ‘architecture and forced migration’. Before joining Queen’s Architecture in 2011, she worked as a licenced architect in Istanbul/Amsterdam, researched at University of Pennsylvania and University College Dublin, and taught at Philadelphia University, TUDelft and Izmir University of Economics. She holds BArch (METU), MArch (METU) and PhD (ITU) degrees in Architecture, directs Cinema and Architecture in the City research group ([www.cacity.org](http://www.cacity.org)), organises Walled Cities film festivals, and conducts urban filmmaking workshops. Gül is a Senior Lecturer at Queen’s University Belfast, a programme director of MSc Advanced Architectural Design, a member of RIBA Validation Panel and an associate fellow of Senator George J. Mitchell Institute for Global Peace, Security and Justice. This article addresses the frequent oversight of psychological qualities of the interior in architectural discourse through an analytical and experimental method, rendering the psychological content of space visible.

The final study is also invited essay written by Işıl Baysan Serim. The essay titled as "Knowledge and Power Relations In a Migration Storytelling, Derviş Zaim's Film Flashdrive" is about the concepts of "worldization" or/and "world-image". Serim claims that the intersection of cinema, architecture and storytelling as an act of thinking about "world-building" and "Flashdrive" does not just give us a refugee camp story; also maps the spatio-temporal distinctions of the survival journey.

When technique and aesthetics come together, inspiration becomes durable. We are entering the New Year with the pleasure of aesthetics and the confidence of technique with this special issue. I would like to extend my deepest gratitude to all the participants and all our readers for the support they provide to the Journal. I would also like to express my special thanks to the referees. In conclusion, I can proudly say that this special issue of DRArch has created a discussion platform that brings cinema and architecture together with an independent and universal stance extending to different geographies.

I wish happiness and peace to the whole world. Best regards...

The following names are people who provided valuable contribution as to this issue referees of articles:

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## **DRArch's objectives are:**

- to question how future building technologies are revolutionizing architectural design, city planning, urban design, landscape design, industrial design, interior design and education,

- to catalyze the processes that lean on interdisciplinary and collaborative design thinking, creating a resilient thinking culture,

- to improve the quality of built environment by encouraging greater cooperation among academicians, analysts and specialists to share their experiences and answer for issues in various areas, which distributes top-level work,

- to discover the role of the designers and design disciplines -architecture, city planning, urban design, landscape design, industrial design, interior design, education and art in creating building and urban resilience,

- to retrofit the existing urban fabric to produce resilience appears and to support making and using technology within the building arts,

- to discuss academic issues about digital life and its built-up environments, internet of space, digital in architecture, digital data in design, digital fabrication, software development in architecture, photogrammetry software, information technology in architecture, Archi-Walks, virtual design, cyber space, experiences through simulations, 3D technology in design, robotic construction, digital fabrication, parametric design and architecture, Building Information Management (BIM), extraterrestrial architecture, artificial intelligence (AI) systems, Energy efficiency in buildings, digitization of human, digitization of the construction, manufacturing, collaborative design, design integration, the accessibility of mobile devices and sensors, augmented reality applications, GPS, emerging materials and new constructions techniques,

-to express new technology in architecture and planning for parametric urban design, real estate development and design, parametric smart planning (PSP), more human-centered products, sustainable development, sustainable cities, smart cities, vertical cities, urban morphology, urban aesthetics and townscape, urban structure and form, urban transformation, local and regional identity, design control and guidance, property development, practice and implementation.

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