

## THE SPATIAL CONTEXT OF THE CINEMATIC ASPECT OF ARCHITECTURE

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**Katarina Andjelković**

Faculty of Architecture, University of Belgrade, Serbia

**Abstract.** *This paper presents the findings, conclusions and results of my PhD research entitled, "The spatial context of the cinematic aspect of architecture". The purpose of this paper is to present the possibilities of adopting the cinematic qualities of architecture as an approach to tracing current modifications in contemporary architectural discourse in relation to the paradigmatic change of perception of urban space towards a movement perspective. The design process tradition, which comprises a standard series of procedural exercises aided by new technology, is in contrast to the experimental architectural research of the last decade that has clearly demonstrated the tendency to enrich the limited traditional approach in order to extend human vision beyond what is perceivable. Accordingly, I propose that we can test the cinematic aspect of architecture, first having harmonized the relationship between architecture and film through their common methodological and didactic approaches. To verify the cinematic aspect of architecture in theory, practice and education, and to maintain the level of creativity present in design practice, I initiated a reassessment of current design practice and proposed alternative architectural design strategies.*

**Key words:** *cinematic aspect of architecture, cinematic techniques, filmmaking, architectural design strategies, moving image.*

### 1. INTRODUCTION

This paper demonstrates one possible way of looking at the phenomenon of urban space through the cinematic lens, as a result of testing the cinematic aspect of architecture in connection to the design research. The purpose is to discover how the cinematic aspect of architecture in theory, practice and education, can be applied in practice, in pursuance of detecting new thought-models both in the design process and in the evaluation of architectural practice and urban environments. The contemporary research framework provides for interpretative flexibility and novel inquiries, giving freedom to consider how they potentially have an impact on specific theoretical concepts from a new perspective.

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**Corresponding author:** Katarina Andjelkovic

Faculty of Architecture, Bulevar Kralja Aleksandra 73/II, 11000 Belgrade, Serbia

E-mail: katarina.code@gmail.com

First of all, the research focus was inspired by the conceptual effect of using cinematic strategies and techniques to answer practically the demand for the quality of continuity in the visual experience of urban space, which is a prerequisite for successful architectural and urban practice today. Alongside the field of architectural research, urban cinematic practice, and visual culture studies, all the more attention is being focused on reconstructing recognized problems of contemporary architectural practices in historical reference to a common research trajectory touching both film and architecture. The approach was conducted through continuously monitoring this relationship, which provokes paradigmatic shift between architectural conceptualization and questions of experience. In the search for ways to overcome the negative connotations of applying characteristically traditional practice methods in regulating spatio-visual parameters of the urban environment, in this research I attempted to discover the essential operational function of the cinematic aspect of architecture within the framework of contemporary architectural design methodology. As a prerequisite to this inquiry, I adopted the stance that architects need to look beyond formal and functional doctrines of architecture in the design of processes which would result in a particular form and function. This is supported by Biggs' claim that "for artists and architects, the movement towards a critical reflection of architectural practice represents significant progress, achieved in the context of the conventions and expectations of academic discourse" (Biggs, 2000).

In contrast to research developed so far across Europe and beyond through the interpretation of the spatial representations in film, this research offered a perspective that has not yet been discussed in the national or international scientific publications. The hypotheses did not direct this research towards the representational quality of architecture in film, which would support the simulation of reality analogous to that of a film scene. Considering that this type of research has already been performed at European and International research institutes, it was rather developed through the examination and definition of the impact that film strategies and techniques might exert on architectural design practice. This was done by tracing common similarities between film and architectural functions, for example revelation, context dependence, continuity, vision, the interpretation of real world output, etc. The departure from previous research lies in comprehensive analysis, beginning with an examination of possibilities of applying the basic strategy and techniques of filmmaking to architecture. Although similar studies can be found in academic literature as infrequent experiments, tested in architectural design studios, cinematic practice has rarely been acknowledged as a valid part of architectural research, and related literature is promoted by only a small section of the profession. The results of this research were verified through various academic experiments, carried out as part of studio design work within a taught Master's degree course over several years at the Faculty of Architecture, University of Belgrade, and at the School of Architecture and Design, University of Oslo, as well as through independent architectural practice.

## 2. RESEARCH CONTEXT

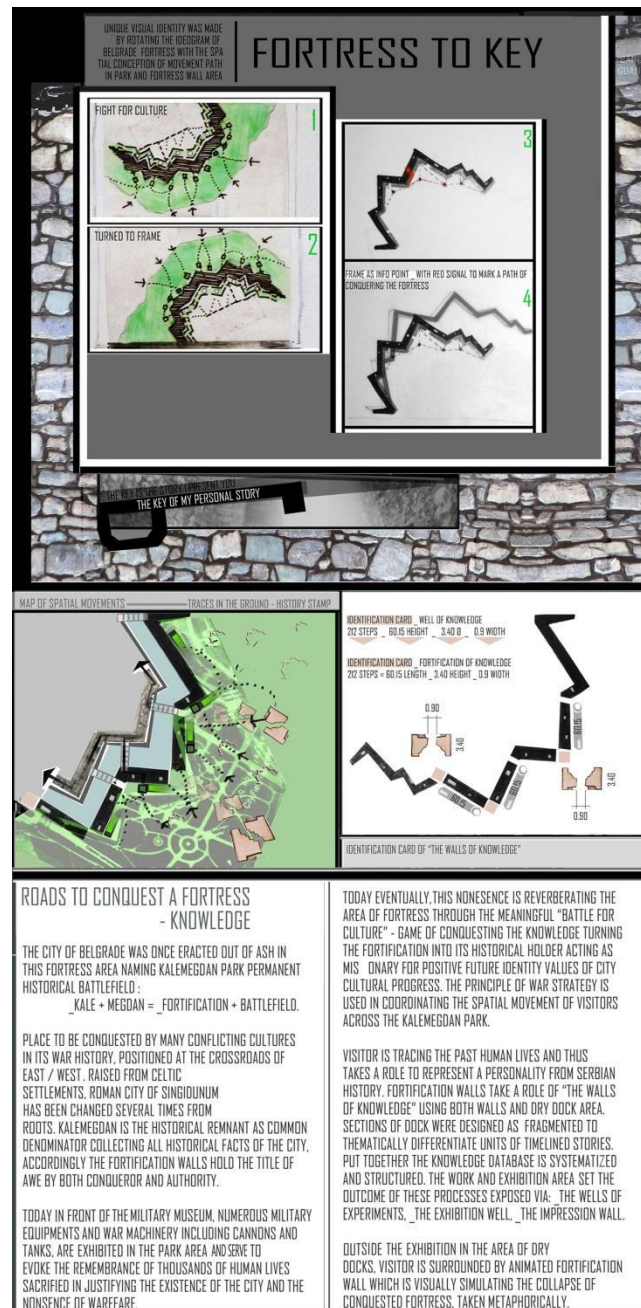
The visually-imaginative discoveries of filmmakers and architects and exploring the perception of urban space has become the focus of research interest in the last decades, representing didactic and educational motivation in reassessment of architectural strategies discussed in this paper. Since working with the visual components of urban environment from the perspective of a film director provides a new understanding of urban space as a

sequential series of images (and their possible visual representation when projected in traces of a spatial scenario), we risk declaring that architecture is primarily engaged in the visual, as indicated by William Mitchell (2005: 6). A more detailed insight into literature can, however, make us recognize the ambivalent attitude of theorists in the field of contemporary theoretical debates. Although many have correctly argued that architecture was never primarily involved in the visual field, a number of key theoretical debates have strengthened the current importance of the visual aspect of architecture. According to observations provided by Richard Koeck (2013), this is indicated by a series of theoretical concepts through which their creators were determined to return the visual dimension of architecture to the forefront of architectural research. Jacques Derrida refers to the dimension of events claiming its origins in the structure of architectural devices through sequence, narrative, cinematics, dramaturgy, and choreography (Derrida, 1986: 324), followed by the Situationists who set the concept 'society of the spectacle', Baudrillard through 'simulacrum and simulation', and finally by Foucault through 'the scopic regime' (Koeck, 2013). Taking this into account, the research pursued by extending visual analysis of urban space through the cinematic lens to discuss its relationship with this imaginative manipulation of space.

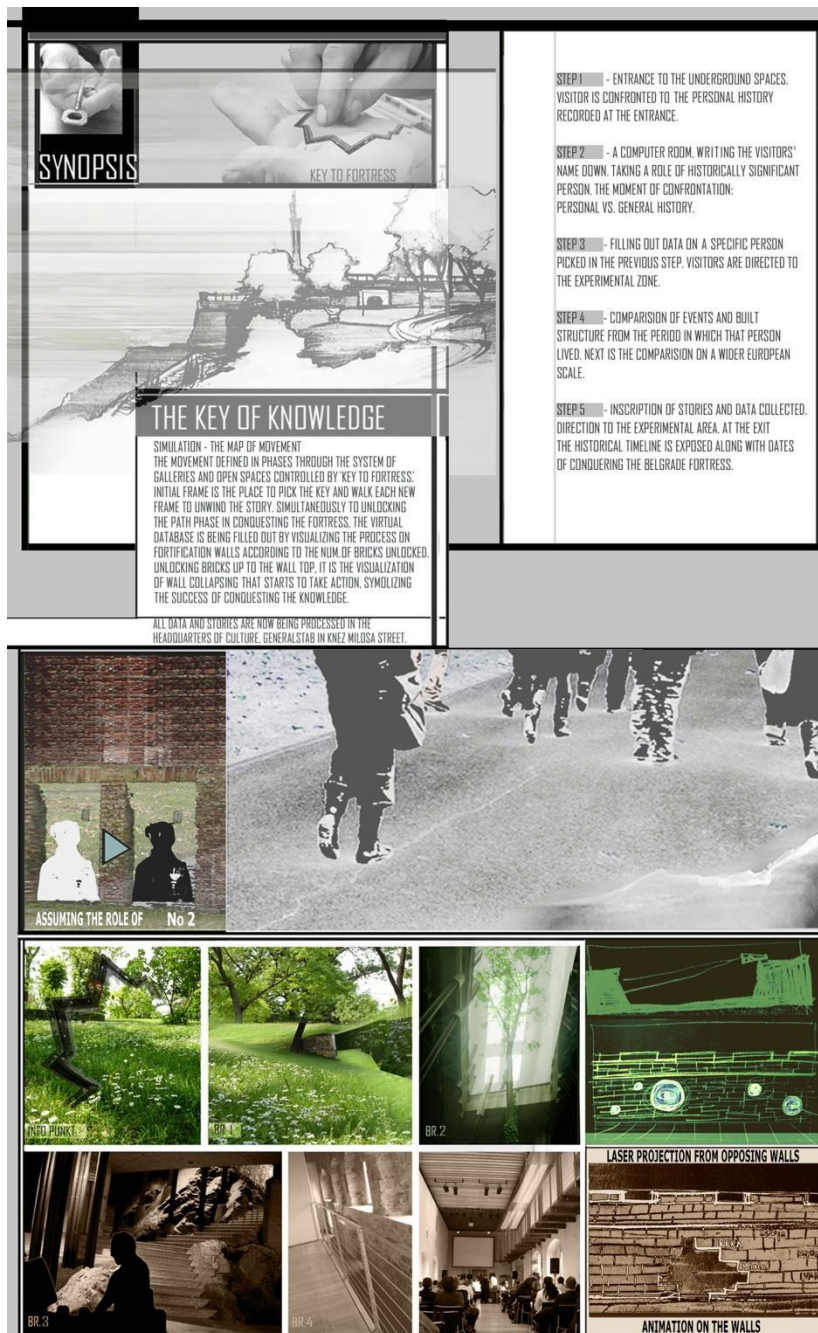
In considering a new area of research, establishing a research context firstly demanded the determination of where precisely this new cinematic aspect could be positioned within architecture, so as to provide visible results in the future. The research outlined here addresses what research conditions and what theoretical standpoint could provide a work environment for the cinematic transformation of architectural conceptions. As first, we decided to critically reflect on the first principles of the inter-disciplinary approach, moving towards internal issues within the discipline. The research advanced by launching a 'test model' "Key of the Game - The Conquest of Belgrade Fortress"<sup>1</sup> (Fig. 1) in order to initiate examination of possibilities and highlight key positions which might point to related concepts, principles and elements of film production and architectural practice, and to connect these with the process of analytical thinking that explores the existing conceptual approaches in architecture. This way, traditional spatio-temporal configurations were provoked from the cinematic perspective. Editing spatial entity as a whole and in its individual parts is treated beyond their physical appearances, in terms of conceptual determination of spatial elements articulated by theoretical dismantling of appropriate cinematic notions: 'fragmenting' and 'framing' (Tschumi, 1994: 173-190) and 'architectural promenade' (Le Corbusier, 1923). As such, they are considered as constantly connecting and reconnecting, cutting and moving, framing and other material manipulations, driving articulated concepts towards the creation of spatial scenarios. The system of collecting and fitting together materials does not follow a firm set rules or only intuition; conversely its theoretical dismantling was discussed with the help of a certain notion that possesses a contextually changeable meaning, and therefore impacts theoretical and methodological changes when interpreted in architecture. After the discursive analysis of selected notions, novel actions were applied to the critical notion.

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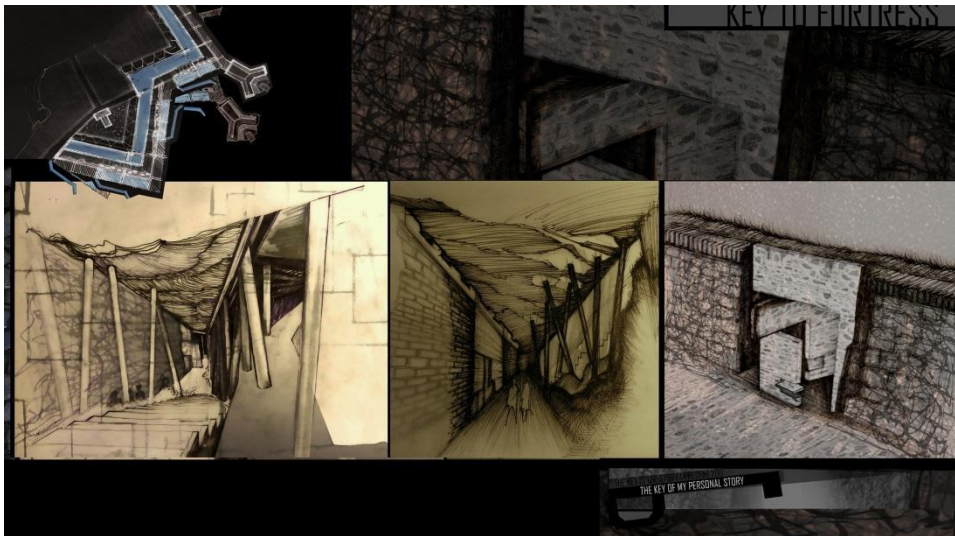
<sup>1</sup> In a new cinematic perspective, I proposed the concept of space which is a proponent of breaking down the borderline and recharging a connection between 'the concept of game', 'architecture as cinematic image' and 'the organizational elements of the spatial concept'. This idea was explained and further elucidated in the 'test model' "Key of the Game – the Conquest of Belgrade Fortress". The presented 'test model' interprets parameters of the cinematic quality of urban space while moving towards the review of the existing conceptual approaches in architecture.



**Fig. 1** Test-model “Key of the Game – the Conquest of Belgrade Fortress”, performed as part of studio design work. Review of the existing conceptual approaches in architecture: Synopsis, phase1, by Katarina Andjelkovic, Belgrade, 2010.



**Fig. 2** Test-model “Key of the Game – the Conquest of Belgrade Fortress”, performed as part of studio design work. Review of the existing conceptual approaches in architecture: Synopsis, phase 2, by Katarina Andjelkovic, Belgrade, 2010.



**Fig. 3** Test-model “Key of the Game – the Conquest of Belgrade Fortress”, performed as part of studio design work. Review of the existing conceptual approaches in architecture: Synopsis, phase 3, by Katarina Andjelkovic, Belgrade, 2010.

In a similar way, Milan Maksimovic (2013: 50-55) discusses the projection of the analogy between architectural and philosophical notions (deconstruction) through architectural forms, criticizing the metaphorical relationship towards the use of the selected notion in direct allusion to the word "deconstruction" itself. Maksimovic argues that the final formal form of architecture is the consequence of the interaction among thinking, creating, and actually experiencing its appearance, thus opening an internal examination of the process of its creation, and work with notions brings into issue the appropriate methodological concept. The contextualization of the research in question was carried out through seeking the post-structuralist principle of harmonizing the effects of these three components of architectural appearance, and is open to the postmodern analytical discursive plane of notions via different thought models provided by Deleuze and Guattari (1991) and Foucault (1969). This philosophical framework guarantees a change in understanding the architectural creative process from direct implementation of visual and spatial experience of architecture towards the new design methodology models theoretically developed through the relationship between ‘mode of thinking’ and ‘mode of creation’ (through the epistemological extension of the design process in researching the intersecting areas of architectural and philosophical theories), which provides a new thought model of architectural creativity. Accordingly, in this research, the notion becomes embedded in a network of relations - a chain of related concepts, which (moving through a large collection of cinematic images derived from recordings) become intertwined during research. Ideas and rules developed in the studio work are now able to reach across the differences between the physical dimensions of architecture and spatio-temporal projections of movement. Practical results demonstrated the possibility of generalizing the unique findings with a set of design strategies. The evaluation of the ‘test model’ as an effort to adapt the cinematic aspect of architecture led us to the conclusive, positive impact achieved through the visual strategies of urban environment. By improving

design knowledge, it was also concluded that the proposed 'test model' could be a useful device for a further detailed examination of how the cinematic function might become an effective operating device applicable to future architectural research.

### 3. RESEARCH METHOD

An inter-disciplinary approach to research culture was inspired by the reconnection of particular theoretical and practical aspects, which Jane Rendell (2006) proclaims as an urgent need in the tangent of contemporary 'art in architecture' discourse - the core subject of her discussions. In an effort to demonstrate key positions in research development, this critical standpoint stands at the very foundation of the discussion and determines the three linked purposes of this research. The first purpose was to show a potential impact of film production on the procedures specific to architectural practice. The second purpose was to demonstrate how I detected the cinematic effects in the fundamentals of the quality of architectural and urban space. The third purpose was to review the recent relevant body of knowledge and to highlight areas of debate on the relationship between architecture and film, both of which caused key decisions in the development of the research. This analysis has resulted in constructing a knowledge base for the application of cinematic strategies in architecture.

In order to make such a general shift towards valorization of the cinematic aspect of architecture and to approach analysis with a potential result in innovative architectural design strategies, a number of conditions had to be met. The first condition was that the analysis of architectural space consisted of a study of its physical, visual and conceptual components. The second condition was that the principle of spatial, temporal and causal relations of each spatial concept represented its internal organizational, visual and conceptual integrity. Apropos, the impression of a unified 'sequence of buildings' and the matter of conceptual order in architecture are issues subject to discussion as their constituent elements and systems achieve visible internal connections but also in relation to 'the sequence of buildings' as a whole. The third condition was that what we recognize in the final form of a physical and visual articulation of 'a sequence of buildings' must be an outcome of deeper conceptual manipulation. In the next section, I discussed the development of the research directions as emerged from the three stated purposes.

#### **3.1. Film production vs. architectural practice**

In order to determine the points of recognition of the procedures, elements and concepts, characteristic to both architecture and film, I have tried to draw a reference to it from the treatment of architectural and film poetics in scientific terms, whose development should have primarily raised the director's or architect's awareness of the essence of their creative processes. In the next step of the research, accordingly, a detailed insight into the potential impact of film production on the procedures specific to architectural practice was carried out. Interviews were conducted with several educators in the field of film production, as it encourages observation from the perspective of a film director, to be compared in the next step with concepts seen from the perspective of an architect who treats film as a critical source of spatial concepts through a historical and theoretical review of modernism and postmodernism. As shown by the results of the interviews, analogy between the creative aspects of architecture and film can be constructed above the similarities in approach to

design / production processes of each of them; then, through the elements of procedure and in exploring the ways in which they could establish the order of elements in that process in the initial stage of production; and finally in working with external concepts, research approach and in rethinking architecture in terms of a shot. Giving due consideration to the above elaborated, I adopted an opinion that significance given to the structure of a whole as an organizational aspect of film contextualizes the filmmaking practice, to explain the essence of film formation and to construct a knowledge base for the application of cinematic strategies in architecture. To denote this point of view, the research moves away from traditional architectural design practice. It is here that the role of cinematic strategies, techniques and elements of film production becomes valuable, as these devices control the process: each adopted procedure and their guiding principle through the process has a profound effect on the quality of future results (architectural concept).

### **3.2. Cinematic effects in fundamentals of the quality of architectural space**

After analysis and selection based on these theoretical concepts, I suggested four key qualities of architectural space associated with cinematic effects, which are also common features of architecture and film. These include the following: narrative, visual, temporal and qualities based on mobile observation. Their influence on the rethinking of the concept of architectural space is reflected in a change of the relations between space, time and movement, and consequently in our experience of architectural space. First in the series, the temporal component of the rethinking of architectural space derives from the correlation with the development line of films, which includes montage (the montage of temporal progression) as well as Benjamin's concept of *dialektische Bilder* (dialectical image), but also in working with fragments and origins of the temporal construction of view. Insight into the visual component derives from the observation of architectural imagination on film in a way that establishes parallels with cinematic images from films directed by Andrei Tarkovski and architecture of Alvar Alto. The last analyzed cinematic component, the mobile view, is theoretically contextualized by monitoring the evolution of mobile views in urban spaces: from Benjamin's discovery of 'flaneurism' as an aspect of unorganized movement, through his concept 'shock effect' of directed guiding views through the proto-cinematic optical apparatus, to the guided views across the film screen. The choice of using these theoretical concepts originated from the belief that there could be found a fundamental criterion of visual, narrative and temporal value of the production of architectural concepts, leaving the theoretical and practical orientation to experimentation with a new experience of architectural space from the analogy with a spatial sequence of the cinematic path guided by the filmmaker.

## **4. RESEARCH FINDINGS**

The results of this thesis have verified a scientific foundation for the reconnection of theoretical and practical postulates within the new research context. They have also verified the cinematic aspect of architecture through the operational potential of cinematic techniques for application beyond the practice of filmmaking. A set of architectural strategies and actions / procedures were also confirmed and upgraded using cinematic principles. The idea was that these procedures are not tied to material space but can organize a given material through a conceptual investigation of the cinematic qualities of space, whereby new design strategies emerge that are not based on form but on the process of creating different narratives.



This procedure has also led us to the formation of a process framework as the conceptual design model applicable for future practice, as shown in **Table 1. The conceptual design model**. This provided fundamental conditions for adapting the spatio-temporal configurations of architecture and the re-evaluation of the perceptual conditions of urban environment from the cinematic perspective.

**Table 1** The conceptual design model

**1. Adoption of theoretical models and protocols in architecture.**

**Two-way process:**

- transmission from real three-dimensional to two-dimensional space by recording on a film strip;
  - in the opposite direction: transfiguration from a two-dimensional illusory space on film screen to a three-dimensional space developed through architectural concept.
- Result:** conceptual strategies of the implementation of cinematic techniques in architectural design process: a set of theoretical forms and protocols.

**2. Process framework as a conceptual design model.**

**Three phases:**

**I phase – Synopsis:**

- **Operating through various media:** the articulation of notions and the making of theoretical models: derivation, articulation, analysis and denotation.
- **Managing the story and the transcription of narrative elements** into the vocabulary of architectural notions.
- **Writing synopsis:** a - image management, b - structure of the story management.

**II phase – The condition of mobility. Interpretation:**

- 1 – **Instrument:** interpretation – the artistic procedures of manifestation, transformation and communication / applied to image. The basic distinction in the construction of a theory: system vs. context.
- 2 – **Processor:** the interpretation of the physical dimensions of architecture: image making, visibility, temporality vs. spatiality. From temporal to spatial relationships.

**III phase – Settings / models / urban practice:**

- A phase model of inter-related tasks.
  - Actions implemented on critical object / image: abstraction, extension, research and stabilization.
- Process:** transformation.

**Plan of action for implementation on cinematic image:**

1. **Abstraction:** includes all categories. Abstract vs. concrete. Entity integrity and the organization in concept.
2. **Extension:** is the design process which implements new information. Statement of the design problem is reductive, designer attacks the problem by broadening its conceptual scope.

**A\_ advancement: variables, practice.**

**B\_ models for clarification of the complex task: managing the problem, decomposition and observation of the components . Intended to proceed on the basis of three basic 'models of operationalization':**  
 B1 \_'mobile view',  
 B2 \_'cinematic image',  
 B3 \_'transformational, spatial and program sequence';  
 through the dissection of what each of them represents and how it works.

**C\_ models for the integrated observation: insight into the blocking of components and variables, connection to the given context and their grouping.**

3. **Empirical research**
4. **Stabilization:** dialectical foundation. Dialectical problem resolution through the process of development and the targeted result provides a successful implementation of the plan of action. Adaptation and presentation of the cinematic model for use in architecture. Outcome of the implemented staged process: diagram.

#### 4.1. Extension of architectural design strategies

The results are applicable in the extension of the architectural design strategies and serve to follow their impact in the visual, conceptual and organizational improvement of the architectural conceptions of space. This extension comprises the choice of methods for the application of procedures and forms in that process. Several strategies for research and adaptation of the cinematic principles in architecture were identified.

##### 4.1.1. *The relational strategy*

Exploring methods of re-development of the Situationist urban practice ‘drifting’ (Debord, 1958: 21-68) through the cinematic principles has resulted in the extension of the Situationists’ postulates originating from the 1960s. A useful parallel was established to the Situationist practice of mapping that, by envisaging ‘the practice of walking’ as an art of Bourriaud’s relational combining (2003: 7-47), reveals several common organizational principles (fragmentation, organization of a trajectory, etc.) which are used to unfold the existing spatial relationships and to tactically reconnect them. This strategy aligns the issues of urban practices with the mechanism of mobile views, issues of temporality and variable relations of space and time, the operationalization of the cinematic image of a cityscape; and displaces the research focus from the perception of objects as physical structures to the impression of the system of relations arguing the linear and sequential ways of perceiving the city. The principle goal of the correspondent film technique ‘continuity editing’, applied to most narrative films, would be to sustain ‘a sense of uninterrupted and continuous narrative action within each scene’ that maintains ‘the illusion of reality for the spectator’ (Blandford *et al.*, 2001). This is normally achieved by assembling shots – the individual fragments of film, each changed under independent film technique in a chronologically and spatially consistent order. Transposed into the scale of urban, ‘continuity editing’ relates to a rarely reached urban scenario with a high spatial and temporal consistency, which is important in order to avoid the absurdities evident in the aspiration to return to a utopian scenario of artificially homogenized spaces, as a trivial byproduct of post-industrial society (Debord, 1967: 94), or the visual effects of unity in diversity that are achieved through interweaving different elements and sub-systems within a compact entity (Niković *et al.*, 2014: 1-6). Therefore, we provided a firm basis for rethinking urban continuity consisting of many different fragments which are exposed to the cinematic techniques within the underlying spatio-temporal context.

##### 4.1.2. *The strategy of fragmentation*

From a theoretical perspective, we can say that the application of a montage technique in the conception of urban continuity can embody its rhythmic patterns, because the working principle of cinematic techniques construct and reconstruct the fragments of urban discontinuity, and through the moving image cognitively transform urban reality into a new coherent whole of reconnected material. By careful selection of methods to compose images in the montage process, this strategy becomes an epistemological tool that denies any relation of identity, be it identity to the present or the past. It is in these denials that architecture gains its power, followed by the power of reflection through the mechanisms of the observer’s perception. It thereby demonstrates that this kind of vision of architectural space could reflect itself through the upgraded aspect of Cullen’s ‘serial

vision'. The extension of the original theoretical postulates is possible in respect of where they derive their power from, be it a proposed montage process which would deepen the reflection of the complex relationship of the present, past and future, through the intertwined fields of visual.

#### 4.1.3. *The strategy of interpretation and abstraction*

In this strategy, we considered the instrumentalization of image, in order to explain its application in the design process. Image is taken through the possibility of realizing an analogy between theoretical and practical intentions of an artist working between art and architecture, according to the conclusions of research done at the University of Hertfordshire (Buchler and Lima, 2008). Researchers' quest for the distinctive role of image is intended to invent different operational means which are manifested and recognized through the artifact. It is in utilising these creative components of the artistic production which accomplishes several procedures that we find applicable in architecture: the 'game' strategy, 'abstract mediation of visual elements', 'frames and sequences', 'temporal dislocation', 'the integration of contextual knowledge' and finally 'synthesis composing of the architectural space'. By testing previous results through architectural education, after creating a continuous feedback and interaction during the design research experiments with the strategy of interpretation and abstraction, a way to instrumentalize image in the creative process was extricated. I was searching for ways of making its appointment as an essential element of the creative process in future experiments that operate through the temporal order of recording, its decomposition and recomposition by following the successive flow of a film time. It was concluded that the montage as the method of spatial juxtaposition, which despite its originating in the context of image and thus a narrow concept of representation, also has the power to transform three-dimensional space with the help of new devices proposed to complete the spatial value of urban continuity. By overlapping shots with an imaginary structure of space which emerges from the process, development of the processes reflected in the experimental film strip provides us with a clear vision of the spatial concept as a whole and operations through its individual elements.

## 5. CONCLUSION

The obtained results are equally applicable in practice, theory and education. They can be implemented through the conceptual framework of practice-based research, design research and to the extension of theoretical traditions. The scientific contribution of the applied research approach to *architectural practice* is reflected in the formation of the conceptual framework applicable to researchers continuously in future, in order to follow indicated paradigm changes. The scientific contribution in *theory* is reflected in an extension of the existing theoretical standpoints and an upgrade of the established values of urban practice through the new cinematic aspect. Contribution to *architectural education* was achieved from the reconnection of theoretical and practical positions within the contemporary architectural discourse, then by extending the scope of architectural design strategies and introducing new thought models into the design process, based on the equalization of design and research.

The research has verified that the spatial quality of urban continuity corresponds to the cinematographic continuity reconstructed by spatial means, along with the tested architectural

design strategies I proposed to demonstrate its practical application in future design practice. The conceptual design model has enabled key directions in this process. In the first account, I proposed the devices that manage spatial value of the urban continuity in terms of a new conceptual tool, under condition that it represents urban space to be identically treated in its spatial and visual entirety through the architectural and urban design principles. In the second account, in terms of strengthening relations between the synthesis of urban space, architecture and the moving image, we can begin to understand the urban space as a visual device - a system based on movement and the consequent synthesis effects of their projection in urban space. Observation of the city not as compact and coherent urban matrix, but only as a "mere coexistence" - as "a series of relationships between objects that are almost never articulated in the visual and formal sense, are no longer defined by architectural connections", proved to be challenging and interesting. At the same time, it also refers to the urban relationships that are not based on visual continuity, but on interruption, incoherence, fragmentation and complementarity. Through disconnection, interruption, and inherited methodological arrogance in the culture of urban relations as recognized by the Situationist urban practice of the 1960s or Cullen's theoretical postulates, it was demonstrated that the cinematic aspect of architecture, with the extension of the existing methodological base, provides a practice for overcoming the negative connotations identified in urban space. However, the research is seen as the beginnings of experimentations with the cinematic aspect of architecture within the design research. Looking into the near future, experimentations of this kind - based on the application of adopted architectural design strategies - would provide new contexts for the continuous monitoring of paradigmatic change between conceptualization and issues concerning the experience of architectural space, which are considered to be the future of architecture. In return, the cinematic aspect of architecture could be further contextualized and cinematic qualities implemented in architectural and urban space.

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## PROSTORNI KONTEKST SINEMATIČKE PREMISE ARHITEKTURE

*U ovom radu su predstavljene zaključci i rezultati istraživanja autora na doktorskim studijama, doktorske disertacije pod nazivom „Prostorni kontekst sinematičke premise arhitekture“. Cilj ovog istraživanja je da predstavi mogućnosti usvajanja sinematičkih kvaliteta arhitekture kroz proces usklađivanja sa aktuelnim modifikacijama savremenog arhitektonskog diskursa, u relaciji sa paradigmatikom promenom percepcije urbanog prostora ka perspektivi kretanja. Tradicija procesa projektovanja koja obuhvata seriju standardnih proceduralnih vežbi podržanih novom tehnologijom, je u suprotnosti sa eksperimentalnim arhitektonskim istraživanjima poslednje dekade koja jasno ukazuju na tendenciju proširenja tradicionalnog ograničenog pristupa u cilju da podrži ljudsku viziju iza vidljivog. Prema tome, predlažem da je moguće testirati sinematički aspekt arhitekture, počev od usklađivanja odnosa između arhitekture i filma preko njihovih zajedničkih metodoloških i didaktičkih pristupa. Da bismo verifikovali sinematički aspekt arhitekture u teoriji, praksi i edukaciji, i da bi primenom u arhitektonskoj praksi održali njen nivo kreativnosti, inicirana je procena tekuće prakse projektovanja i predložene su alternativne arhitektonske strategije.*

Ključne reči: *sinematička premise arhitekture, sinematičke tehnike, fimska režija, arhitektonske strategije, pokretna slika.*