

## An Evaluation Set Proposal on the Interaction of Cinema & Architecture for Improving the Creative and Aesthetic Dimensions in Architectural Art and Education

Nevnihal Erdoğan<sup>1</sup> , Hikmet Temel Akarsu<sup>2</sup> 

<sup>1</sup> Prof. Dr., Kocaeli University, Faculty of Architecture and Design, Department of Architecture, Kocaeli, Türkiye.

<sup>2</sup> Architect-Writer, İstanbul, Türkiye.

### Abstract

Architect candidates must undergo a qualified aesthetic and cultural education in a professional field such as architecture that outweighs the artistic side. This idea originates from the belief that architectural projects and designs by architects with a profound artistic-cultural education enriched by global culture would enhance aesthetics and liveability. Understanding great works of art is pivotal to reshape societal and architectural aesthetics.

The relationship between architecture and cinema starts primarily with the spaces. Thus, exploring the interplay between architecture and cinema within spatial designs is crucial. This article aims to establish an evaluation set uncovering the original architectural and artistic elements in movies that heavily rely on architecture. Our objective is to equip architects, interior designers, urban planners, industrial designers, and landscape architects with the tools to analyze films referencing architectural art and derive insights.

The research methodology involved a comprehensive analysis of various films, assessing architectural concepts, design principles, and the architectural perception they convey. Each film's architectural and cinematic interplay was scrutinized, and the findings were compiled into tables. The components within these assessment tables were meticulously interpreted in relation to architectural concepts, design principles, artistic aesthetics, and architectural perception. By internalizing the films examined in this study, a cultural maturity can be achieved, offering a valuable resource for enhancing the aesthetic, theoretical, and artistic aspects of architectural education. The primary goal is to inspire architects with a deep understanding of these cinematic works, enabling them to approach their profession, events, and projects with a refined, sophisticated, and aesthetic perspective, ultimately contributing to their professional growth.

In conclusion, the internalization of the analyzed films can lead to cultural maturity, which, in turn, serves as a valuable resource for enhancing aesthetic, theoretical, and artistic qualities in architectural education.

**Keywords:** Interaction between architecture and cinema, Architecture in cinema, Architectural education, Space in cinema, Evaluation set.

**Corresponding Author:** [nevnihal.erdogan@kocaeli.edu.tr](mailto:nevnihal.erdogan@kocaeli.edu.tr)

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# Mimarlık Sanatı ve Eğitiminde Yaratıcı ve Estetik Boyutun Yükseltilebilmesi İçin Sinema-Mimarlık Etkileşimine Dair Değerlendirme Seti Önerisi

Nevnihal Erdoğan<sup>1</sup> , Hikmet Temel Akarsu<sup>2</sup> 

<sup>1</sup> Prof. Dr., Kocaeli Üniversitesi, Mimarlık ve Tasarım Fakültesi, Mimarlık Bölümü, Kocaeli, Türkiye.

<sup>2</sup> Mimar-Yazar, İstanbul, Türkiye.

## Özet

Mimarlık gibi sanatsal yanı ağır basan bir mesleki alanda, mimar adaylarının nitelikli bir estetik ve kültürel eğitimden geçmesi gereklidir. Derin bir sanatsal-kültürel eğitimden geçmiş, dünya kültürünü özümsemiş mimarların yapacağı eserlerin ya da düzenleyeceği çevrelerin daha yaşanabilir ve estetik olacağı düşüncesi bu çalışmanın çıkış noktası olmuştur. Bu anlamda; toplumda ve mimarlarda yeni bir estetik algı yaratmak için büyük sanat yapıtlarının yakından tanınması gerekmektedir.

Mimarlık ve sinema arasındaki ilişki öncelikle mekânlardan başlar. Dolayısıyla mimarlık ve sinema arasındaki etkileşimi mekân tasarımı üzerinden ele almak gerekir. Makalenin amacı, mimari arka planı yoğun önemli sinema yapıtlarındaki mimarlık kavramları, mimari tasarım ilkeleri ve mimari algıyı inceleyerek, filmlerdeki özgün mimari ve sanatsal değerleri ortaya çıkaracak değerlendirme seti oluşturmaktır. Mimarlık sanatına referans veren sinema eserlerinin mimarlar, iç mimarlar, şehir plancıları, endüstriyel tasarımcılar ve peyzaj mimarları tarafından doğru bir şekilde anlaşılabilir analiz edilebilmeleri ve buradan çıkarsamalarda bulunabilmeleri için araçlar geliştirmektir.

Metodolojide, tüm filmlerde listelenen filmler kapsamlı bir şekilde incelenmiş ve mimari konseptler, mimari tasarım ilkeleri, mimari algı ve atmosferler üzerinden değerlendirilmiştir. Her bir film mimarlık ve sinema etkileşimi açısından değerlendirilmiş ve bulgular tablolaştırılmıştır. Değerlendirmeler tabloda gruplandırılarak setler elde edilmiştir. Her bir değerlendirme setinin öğeleri, mimari kavramlar, tasarım ilkeleri, sanatsal estetik ve mimari algı açısından ayrıntılı olarak yorumlanmıştır.

Bu çalışmanın hedeflediği film yapıtlarının özümsemesi ile erişilen kültürel erginlik sayesinde mimarlık eğitiminde estetik, kuramsal, sanatsal niteliklerin yükseltilebilmesi için faydalı kaynaklara ulaşılması mümkündür. Söz konusu derinlikli yapıtlarla beslenen mimarların gelişkin, sofistike ve estetik bakış açısı ile mesleğe, olaylara ve projelere yaklaşımı ve nitelikli gelişim göstermesi asıl hedeflenendir.

Sonuçta, incelenen film yapıtlarının içselleştirilmesi yoluyla, mimarlık eğitiminde estetik, kuramsal ve sanatsal niteliklerin geliştirilmesi için değerli kaynaklar sağlayan kültürel olgunluğa ulaşmak mümkündür.

**Anahtar Kelimeler:** Değerlendirme Seti, Mimarlık Eğitimi, Mimarlık ve Sinema Etkileşimi, Sinemada Mekan, Sinemada Mimarlık.

**Sorumlu Yazar:** [nevnihal.erdogan@kocaeli.edu.tr](mailto:nevnihal.erdogan@kocaeli.edu.tr)

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## INTRODUCTION

In Turkey, some cities possess distinctive features and exceptional values in terms of historical heritage. Therefore, as urbanization accelerates, many cities have unfortunately lost their unique identities due to the prevalence of poor designs and inadequate and unremarkable buildings. The responsibility for these falls on the whole society, particularly the architectural community. Later, the cities experienced a notable shift in focus toward economic interests and lost much of their aesthetic accumulation.

Undoubtedly, individuals from diverse backgrounds contributed to the development of this architectural setting. Among them are the architects themselves. The architects are not solely responsible for all these adverse outcomes. The emergence of this situation can be attributed to social attitudes, political preferences, and the challenges faced during this era.

Architect candidates must undergo a qualified aesthetic and cultural education in a professional field such as architecture that outweighs the artistic side. The idea that the projects to be made or the environments to be designed by architects who have undergone a deep artistic-cultural education and have absorbed the world culture will be more livable and aesthetic has been the starting point of this study. In this sense, great works of art must be recognized closely to create a new aesthetic perception in society and architects. Architectural education and the profession must prioritize creating a qualified architectural environment by raising awareness and equipping themselves and the community on this issue.

Architecture has been in relation to various branches of art. Painting, sculpture, literature, and so on. At the interaction between architecture and cinema, it is possible to take advantage of the visual power of cinema, its ability to give a sense of space close to reality, and the spatial alternatives it creates. The methods and different perspectives presented by these two branches of art nourish each other.

Research on the relationship between architecture and cinema and their interaction has focused on space design. Studies on the definitions of space in cinema and the methods of designing the space have also been carried out in our country to a certain extent. As a matter of fact, between 1996 and 2015, a total of 44 dissertations were made on the intersection of "cinema-architecture" (Ünver, 2010). However, among these theses, the number of studies that directly examine the contribution of the art of cinema to the discipline and education of architecture, *space design, fiction, vision, and aesthetic value* is insufficient. While some cultural sources are available to support the architectural design approach in this regard, they are not comprehensive enough. (Donald, 2000; Damrau, 2000; Eisenstein, 1994; Fear, 2000; Lamster, 2000; Neumann, 1999; Pallasmaa, 2006; Pallasmaa, 2007, Shonfield, 2000).

The relationship between architecture and cinema starts primarily with the spaces. Therefore, it is necessary to consider the interaction between architecture and cinema through the design of spaces. This article aims to develop an evaluation set that examines the architectural concepts, design principles, and perceptions portrayed in notable films with a strong architectural background and to uncover these works' original artistic and architectural values. One of our goals is to create tools that enable architects, interior architects, urban planners, industrial designers, and landscape architects to accurately comprehend and examine cinema works that reference the art of architecture and draw conclusions from them.

## LITERATURE REVIEW

The notion of architecture's potential to shape this area has been present since the inception of cinema. According to Lindsay (2015), architects are crucial in advancing creative filmmaking.

Various approaches have been taken to address the design of spaces, definitions of spaces in cinema, and space design issues in the interaction between cinema and architecture. According to Pallasmaa, "Both architecture and cinema articulate lived space. These two art forms create and mediate comprehensive images of life. Both art forms define dimensions and essences of existential space; they create experiential scenes for life situations." (Pallasmaa, 2007). Based on the traces of the practical relationship between architectural practice and cinema, Masiero states, "Since the mid-twentieth century, many artists have followed the methods of architects in creating and bringing their works to life." (Masiero, 2006).

In her writing, Açılya Allmer explores the connection between space and cinema and notes that the concepts of criticism, imagination, representation, control, transformation, and utilization that apply to architecture are also relevant to film and cinema. In her book, she examined the critical approach in the architectural design process, the thought of the space forming the design first and then the representation of the ideas of the space by methods such as plan-section, the usefulness of the spaces created by these representations by people, the task of the architect to control the space created and the mutual exchange and transformation of the designed space together with the users and wrote that these have similarities with the filmmaking processes of the director in cinema (Allmer, 2010).

Cinema presents not only future spaces that have not been experienced but also carry spatial avantgardism within it by offering new horizons to images and architectural concepts that distort human perception or go beyond the boundaries of human perception of space. Thus, it creates the design inputs that inspire the designer. According to Anthony Vidler, cinema has been a valuable platform for testing and exploring architecture. In his words, "Films have served as a laboratory for architecture, for the exploration of the built environment and architecture from the very beginning." (Vidler, 1999).

Architects have begun to take advantage of cinematography for architecture. Neumann supported this with the view that there are concrete parallels and similarities in the process of architecture and film production (Neumann, 1999). In the interaction between architecture and cinema, cinema has inspired the designs of well-known contemporary architects such as Bernard Tschumi, Rem Koolhaas, Daniel Libeskind, and Jean Nouvel. Rem Koolhaas, an architect and a former screenwriter, highlights that there are only slight distinctions between architecture and filmmaking (Koolhaas, 1996). According to Bernard Tschumi, architecture emphasizes the importance of mental interpretation in cinema beyond the dimensions of time and space. The structures portrayed in movies hold a considerable impact, capable of shaping the architecture of the future. The spaces and the life situations made palpable by the completion of the images on the screen by all the images formed in the memory gain meaning in the direction of what the images evoke in the person's mind (Tschumi, 2000).

Architecture and cinema often utilize common techniques such as framing, camera angles, sequencing, collage and montage, scale, perspective, shot scale, lighting, color, and time. Architect Jean Nouvel explains the influence

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of cinema on his design as follows: "In the continuous shot/sequence that a building is, the architect works with cuts and edits, framings and openings. I like to work with the depth of field and to read the space in the context of depth. That's why all my buildings have intersections that are achieved by superposing different screens." (Fillion, 1997).

The space depicted on the cinema screen is not an exact replica of the architectural space but rather an interpretation of it. Recently, there has been increased research on these issues within our country. Especially from the master's and doctoral theses (Aksoy, 2003; Babaoğlu, 2004; İnce, 2007), we see that the production and use of space in cinema and the methods of space design are examined at the intersection between cinema and space. In the interaction of cinema with other design disciplines, it has been seen that some topics, such as the visual communication of concepts, technological advancements, similarities in methodology, issues with modern architecture, representation of space, and more, are studied.

Gökçe Beşşik examined the interdisciplinary approaches in the processes of creating the film space and the architectural space in "*Space Fiction and Understanding in Cinema and Architecture*" (Beşşik, 2013). In the Berlin Jewish Museum and Dogville section, an architectural structure and a film are analyzed in terms of cinematic and spatial elements. The Berlin Jewish Museum and Dogville film, which are being studied, explore themes of nothingness, absence, and deprivation in their spatial and cinematic elements. These themes are presented within an ideological framework that contains multiple parallels. Especially in the production of "*cinematic space*" and "*architectural space*," the commonalities in the interaction of cinema and architecture and the parallels of the methods and techniques borrowed from each other were emphasized.

Zeynep Güngör's thesis on industrial design titled "*How do Objects Communicate: Set Design Analysis of Stanley Kubrick's 'A Clockwork Orange'*" examines the potential of both design and cinema to communicate an idea or a concept using visual tools in interdisciplinary relations (Güngör, 2008). The study has demonstrated that the figurative imagery portrayed in movies can be utilized to uncover the correlation between cinema and design. In the movie "*A Clockwork Orange*," which was selected as an example, semiotic analyzes of the elements that make up the sets were made, and the meanings and indicators of the elements and environments that make up the set design were explained.

The study of space through the films of director Ridley Scott, four of the director's films were studied in Mete Ümit Meterelliyoz's thesis "*The Use of Space in Ridley Scott Cinematography*." While outer space is examined through "*Alien*," urban space through "*Blade Runner*," landscape space through "*Thelma and Louise*," and public space through "*Gladiator*" movies, it is explained that many of the methods used by the director in creating space are directly related to architecture. It has been said that the software he used in his films in 2000 coincides exactly with the software that allows the creation of architectural space in a digital environment, that the methods he uses are repeatable, and that he is a guide for designers working at the scale of space, especially in the digital domain (Meterelliyoz, 2001).

Director Peter Greenaway's cinematography delves into the intersection of architectural history, literature, and art history, showcasing a multidisciplinary passion. In the cinematography of Greenway, the movies "*The Cook, the Thief, His Wife and Lover*," "*Prospero's Books*," and "*The Pillow Book*" delve into the

history of architecture from the history of reading by exploring the relationships between the body, books, and space through visual representations (Horuz, 2010).

John Rajchman's enigmatic concept of the virtual house has been explored in science fiction films, analyzing the intricate connections between humans, machines, and space (Rajchman, 1998). Kaçmaz and Uluoğlu examine the impact of the virtual house on architecture in the context of Paul Renders' film "Thomas in Love" (2005).

## THE METHOD OF RESEARCH

In the first part of the study, the publications on cinema-architecture interaction were scanned, and 119 films emphasizing architecture were examined with preliminary research. The films listed in the table below were scrutinized extensively and assessed based on architectural concepts, architectural design principles, and architectural perception and atmospheres. Each film was evaluated regarding the interaction of architecture and cinema and the findings were documented to the table. The sets were obtained by grouping the evaluations in the table. The elements of each evaluation set were interpreted in detail in terms of architectural concepts, design principles, artistic aesthetics, and architectural perception. Inferences from these interpretations led to a dedicated effort to acquire valuable creative tools related to the field of architecture.

## CREATION OF THE EVALUATION SET

The concepts in the selected 68 films were examined in terms of design principles, aesthetics, functionality, and perception, and evaluations and contributions of architecture that stood out in each film were revealed. These were classified as follows: 1. Spatial setup 2. Design innovations and inventions 3. Inspiration for real life 4. Technological innovations 5. Imaginary richness 6. Fictional richness 7. Vision (on space) 8. Fantasy to elevate design knowledge 9. Different ideas about new and other lives and worlds 10. Architectural artistry, aesthetics and avant-garde Below, we will provide a detailed explanation of these evaluations grouped within the framework of the relationship between architecture and cinema.

Table 1. below shows the films evaluated based on the category they were shown in as the source of evaluation. Some films were included in multiple categories. The number of evaluations on the architectural background of each film varies.

The design and creation components of the architectural art in the evaluation set, which emerged as a result of the literature reviews and the examination of the films classified in the table above, are interpreted in detail below:

### 1. Spatial setup

Cinema inherently starts with a spatial setup. In this sense, its starting point is the same as architecture. The vital situations established through the images awakened in our memory as soon as the architectural space is integrated with our minds can also pass to the physical dimension and materialize in the viewer's mind in the same way during the film in the cinematic space. In these aspects, film images expand the boundaries of our relationship with the world. While the images in the memory create fiction with new images, different images, and vital imaginations are revealed in our minds. Moreover, the visual content presented in movies is not confined to just architectural spaces. Cinema exhibits

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Table 1. Evaluation set

Films Examined	The combined values that the examined films offer to the art of architecture and design within the framework of design principles, concepts, aesthetics, artistry, and perception.
1. Grand Budapest Hotel 2. Playtime 3. Mon Oncle 4. Koolhaas Houeslife 5. Dogville 6. The Shining 7. BlowUp 8. Cloud Atlas 9. Blade Runner 10. The Fifth Element 11. Gattaca 12. A Clockwork Orange 13. Truman Show 14. The Lord of the Rings	<i>Spatial setup</i>
1. Grand Budapest Hotel 2. Koolhaas Houeslife 3. Holy Motors 4. Panic Room 5. Cloud Atlas 6. Blade Runner 7. Alien 8. Matrix 9. They Live 10. Brazil 11. Inception 12. Alice in Wonderland 13. Jurassic Park 14. Charlie and the Chocolate Factory 15. 1984	<i>Design innovations and inventions</i>
1. Roman Holiday 2. Winter Sleep (Kış Uykusu) 3. Gurbet Kuşları 4. American Beauty 5. City of God 6. Salaam Bombay 7. Manhattan 8. Fellini's Roma 9. Before Sunrise 10. 24 City 11. Baraka 12. Koyaanisqatsi 13. Ekümenopolis 14. Manufactured Landscapes 15. My Architect: A Son's Journey 16. The Architect 17. Speer und Er 18. Sketches of Frank Gehry 19. The Conformist	<i>Inspiration for real life</i>
1. Inception 2. Cloud Atlas 3. The Fifth Element 4. Gattaca 5. Matrix 6. Blade Runner 7. Alien 8. Truman Show	<i>Technological innovations</i>
1. Grand Budapest Hotel 2. Cloud Atlas 3. Blade Runner 4. 1984 5. Alien 6. The Man Who Fell to Earth 7. They Live 8. Inception 9. Alice in Wonderland 10. The Lord of the Rings 11. Jurassic Park 12. Suspiria 13. Edward Scissorhands 14. Charlie and the Chocolate Factory	<i>Imaginary richness</i>
1. The Belly of the Architect 2. Lost in Translation 3. The Da Vinci Code 4. Barton Fink 5. Johnny Got His Gun 6. Lost Highway 7. Panic Room 8. Rear Window 9. The Cabinet of Dr. Caligari 10. BlowUp 11. American Beauty 12. Muhsin Bey 13. Fellini's Roma 14. Tarkovski Cinema 15. Truman Show 16. Ulysses' Gaze 17. Ben-Hur 18. The Name of the Rose	<i>Fictional richness</i>
1. Dogville 2. Modern Times 3. Cloud Atlas 4. Matrix 5. The Man Who Fell to Earth 6. Inception 7. Truman Show 8. Jurassic Park 9. The Lord of the Rings 10. Charlie and the Chocolate Factory	<i>Vision (on space)</i>
1. Grand Budapest Hotel 2. Mon Oncle 3. The Fall 4. Dogville 5. Johnny Got His Gun 6. Rear Window 7. The Cabinet of Dr. Caligari 8. Cloud Atlas 9. Blade Runner 10. The Fifth Element 11. Alien 12. Brazil 13. Inception 14. The Illusionist 15. Truman Show 16. The Lake House 17. Jurassic Park 18. The Lord of the Rings 19. Edward Scissorhands 20. Charlie and the Chocolate Factory	<i>Fantasy to elevate design knowledge.</i>
1. The Belly of the Architect 2. Roman Holiday 3. Lost in Translation 4. The Da Vinci Code 5. Modern Times 6. American Beauty 7. City of God 8. Salaam Bombay 9. Alien 10. Brazil 11. Manhattan 12. Fellini's Roma 13. Doctor Zhivago 14. Troy 15. Baraka 16. Koyaanisqatsi 17. Ekümenopolis 18. Manufactured Landscapes 19. Alice in Wonderland 20. Jurassic Park 21. Merci Patron	<i>Different ideas about new and other lives and worlds</i>
1. Grand Budapest Hotel 2. Playtime 3. Mon Oncle 4. Dogville 5. The Shining 6. Lost Highway 7. Holy Motors 8. The Cabinet of Dr. Caligari 9. Muhsin Bey 10. Metropolis 11. A Clockwork Orange 12. Fellini's Roma 13. Doctor Zhivago 14. Truman Show 15. Tarkovski Cinema 16. Ben-Hur 17. Charlie and the Chocolate Factory 18. Edward Scissorhands 19. The Lord of the Rings	<i>Architectural artistry, aesthetics and avant-garde</i>

a free creation process with the support of imagination by using all kinds of visual arts and applications. In this sense, it has possibilities that architecture does not have. While architects must work within the constraints set by their employer or client, the world of cinema can use any image within an infinite realm of imagination. This aspect of cinema presents a practice of spatial setup that initiates and inspires unique, marginal, extraordinary, competent, and striking inventions. This practice is similar to what architecture seeks in reality.

## **2. Design innovations and Inventions**

In addition to allowing the designer of the spaces to produce unreal representations of space, being a testing ground for architecture, creating memories of spatial experience, and offering spatial awareness, cinema has also shared its techniques and methods with the space designer. Space designers have adopted these cinematographic techniques as design input since cinema's discovery and widespread popularity. Another contribution of cinema thinking to the design process of architectural space is the potential to predict future spaces that are impossible to construct in the present. So much so that designers can partially or entirely transform the spaces that cannot be created today or use them as a design input by being inspired. For example, utopian and dystopian films often showcase futuristic space designs. Not only do these movies offer an incredible viewing experience, but they also present unique and creative design concepts for architects to consider. Furthermore, looking at it from an architectural perspective, cinema spaces can have innovative applications that may serve as inspiration for future practical uses. Because of all these features, it is possible to look at cinema as a laboratory that produces experimental products for architecture and as a fictional plateau and to carry the design innovations and inventions that occur there to the architectural field over time.

## **3. Inspiration for Real Life**

Cinema provides an opportunity to experience places that have yet to be visited and create a rich spatial experience. Memories about places that have never been visited are embedded in memory and contribute to the architectural experiences of the individual. In this respect, it contributes to architectural culture and education and creates a richness of spatial experience. The art of cinema allows us to witness, experience, and share the diverse, conflicting, exceptional, and unexpected lives of people in regions, countries, and cities that we may not have the opportunity to visit. This provides architects with the essential elements of knowledge, manners, and experience in unexpected forms that will significantly benefit them. With the inferences obtained from this, it is possible to reach concrete ideas about how different forms of life can be maintained in different contexts and how they will be realized in architectural thought.

## **4. Technological Innovations**

Cinema and architecture share common techniques and have become a reference for each other. Cinema presents exciting opportunities for exploring space through the use of camera techniques, technological advancements, and visual illusions. These techniques can be both inspirational and practical in architectural applications. For example, architectural animations, which have become easier to produce with the developing and widespread computer technologies, can be highly functional for architectural spaces that are still in conceptual and design stages, thanks to the time and motion parameters that animation inherently offers. It is believed that utilizing technology and its applications can be helpful in teaching and representing architecture by creating

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a perception of space. Architecture can also benefit from cinematography techniques such as framing, montage, sequence, and light as design inputs.

### **5. Imaginary Richness**

The art of cinema benefits from architecture by creating virtual spaces, reconstructing existing spaces, and incorporating architects and architectural products into its storytelling. While cinema utilizes architecture as a tool, architecture finds inspiration in cinema to delve into the complexities of the human mind. The cinematic productions that depict real-life locations can either reinterpret these spaces through the director's perspective or use them as a reference to create new environments or speculate on what the future of these spaces might look like. But most importantly, the pioneering directors pursuing the art of cinema must have the vision and imagination to succeed. It is typically expected that directors in the film industry possess exceptional vision and creativity capabilities. The imaginative creations can offer valuable insight and inspiration during the various stages of architectural design.

### **6. Fictional Richness**

Cinematic products that reconstruct spaces can sometimes create unrealistic, degenerated, or exaggerated environments that do not accurately represent reality. The objective is to narrate the story most effectively. In a cowboy drama, for example, a cinematic space can be obtained by constructing only the façade of the typical cowboy town. Choosing this option is far more economical and feasible than building an entire town. It is also enough to narrate the story. Unfortunately, the architect has no way of making this in real life. Yet, the architect can gain new and unique fictional ideas by observing and getting impressions from that virtual world designed with specific assumptions. It is like the solution of an equation with two unknowns. It is possible to determine the potential solution of one side of a problem by examining the already solved side. Therefore, the free spaces that filmmakers easily construct are reflected in the world of architects as new experiments and allow speculating on the results.

### **7. Vision (On Space)**

The architectural space of the cinema, which will be redesigned and subsequently built and used, may bear qualified and experimental propositions about the vital positions that may occur in the future and the predictions of society and people about the future. Based on these propositions, it is possible to make functional and rational inferences about the future vision and mission of the structure or space. This is one of the most fundamental concerns in architecture. Spaces that are not technologically possible to produce today can be created through cinema. These conceptualized spatial products can be brought to life or serve as inspiration when conditions allow. These environments can offer valuable insights into how present-day structures may appear in the future. During the early years of cinema, it was recognized that films had the potential to serve as the foundation for the architecture of the future. After watching *Metropolis* in 1927, Luis Buñuel said: "Film will be the faithful translator of the architect's boldest dreams." (Bunuel, 2004).

### **8. Fantasy to Elevate Design Knowledge**

The cinema provides the space designer with the opportunity to create imaginary spaces. Cinema is a testing ground for architecture. Cinema can create memories of places that haven't actually been to and give a sense of spatial awareness by presenting spatial images from different perspectives and scales. Utilizing its techniques and methods as design input can provide the potential for architectural design knowledge. Cinema spaces contain reality and beyond together and make the subject feel that she is experiencing the

space with her whole body, even while experiencing it only with the sense of sight. Cinema can create fantastic architectural spaces that serve their function and evoke emotional responses from viewers. Carefully placing these architectural patterns within the architectural space presents new and exciting opportunities for designers. The movie space provides the architecture with imagination, design knowledge, and different ideas for application by making the experience of space, which can sometimes be fantastic and surreal, feel very close to reality.

### **9. Different Ideas About New and Other Lives and Worlds**

Movies usually focus on the unique, the diverse, the thrilling, the motivational, and the exceptional. Even in dramatic fiction that handles the ordinary, cinema shows us other people's living spaces, other places, countries, cities, and lives. The majority of these lives exist beyond our small, physical world. Through cinema, we become partners in this vitality, spatial fiction, the universe of emotions and dreams, and in particular, the contemporary architect, who designs the space not for himself but for others, needs to know and experience these lives beyond his own perception. Cinema reveals the vast universe of experience, fantasy, dream, observation, and that secondary, tertiary, and quaternary lives. These showcased experiences contain valuable information, data, and components that are essential for every architect.

### **10. Architectural Artistry, Aesthetics and Avant-garde**

Through the art of cinema, a previously perceived ugly and negative place can be transformed into a visually pleasing and appealing space through aestheticization. This process can be referred to as converting stillness in space to a state of movement. The film spaces are not only in agreement with the story but can also symbolically represent the significance of the space portrayed to viewers. While creating the background of the narrative, the director sheds light on the individual's feelings and the space's characteristics and draws his character and story in such a way as to reflect all its features. As he works on the project, he aims to infuse life into the room using various elements such as time, rhythm, color, sound, shadow, texture, and light, much like in architecture. It aims to attain high admiration through the aesthetic aspect, which draws inspiration from various other art forms such as painting, music, sculpture, architecture, literature, and more. The cinema can blend various art forms into a single entity, resulting in distinctive styles. These artistic, aesthetic, and avant-garde practices can also be used in architecture by being experienced in cinema or inspired by cinema. While all these artistic activities for the setting of the space add character to the film, they also offer aesthetic and artistic ideas to the architects.

## **CONCLUSION**

In this study, it is believed that the above evaluation set will contribute to the architectural analysis and interpretation of the films, within the framework of architectural concepts, architectural design principles, architectural aesthetics, and architectural perception, in the film readings made in the context of architecture-cinema interaction.

Through internalizing of film works analyzed in this study, it is possible to achieve cultural maturity that provides valuable resources for enhancing aesthetic, theoretical, and artistic qualities in architectural education. The primary objective of this study is to inspire architects with a profound understanding of the said cinema works, enabling them to approach their profession, events, and projects with a refined, sophisticated, and aesthetic viewpoint, ultimately leading to qualified development.

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This study aims to initiate the transformations of understanding in the field of architecture. To make future cities more livable, it is necessary to watch, comprehend, appreciate, and internalize cinema works that emphasize architecture. This is necessary not only for students but also for architects, urban planners, academics, artists, and even anyone with an urban consciousness.

One of the primary objectives of this research was to enrich the approaches that address interdisciplinary cooperation in architectural education and training. This study provides fresh perspectives on the architectural education program and research areas. (New course suggestions, graduate and doctorate topics, research areas, etc.)

Due to advancements in technology, the current educational approach in architecture, urbanism, and interior design has become outdated (Ayıran, 1995; Türkyılmaz, 2010; Önel, 2000; Aközer, 2013). Computers can significantly aid in tasks such as technical drawing, static calculation, planning, material requirements, workflow, and more. Architectural creation has been centered around various aspects such as aesthetic theories, artistic background, creative ideas, comprehensive knowledge of the world and life, the ability to make the right decision, and global general culture. The importance of these issues in architectural education has not yet been fully understood (Kahvecioğlu, 2001; Foquè, 2009). Unfortunately, architecture faculties often graduate students who lack proficiency in aesthetic, intellectual, artistic, and cultural aspects, and the professional practices of these graduates contribute to the creation of poor architectural environments that exist today.

In light of the above explanations, a conscious and in-depth architecture must follow, examine and internalize works of art and thought related to basic architectural issues in architecture, urbanism, and design education. However, more than the sources and studies to help increase the quality of architecture and design education, emphasizing the importance of theoretical studies and raising the cultural level of students and society is needed in Turkey. The findings of this research are believed to possess qualities that can inspire architects and aspiring architects in their creative endeavors.

#### **Conflict of Interest**

No conflict of interest was declared by the authors.

#### **Authors' Contributions**

The authors contributed equally to the study.

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#### **Ethics Committee Approval**

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#### **Legal Public/Private Permissions**

In this research, the necessary permissions were obtained from the relevant participants (individuals, institutions and organizations) during the survey, in-depth interview, focus group interview, observation or experiment.

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## BIOGRAPHY OF AUTHORS

**Nevnihal Erdoğan** received a diploma in architecture from Istanbul Technical University in 1982, and M.S and Ph.D from Istanbul Technical University 1984 and 1992. She worked as lecture at Trakya University, Department of Architecture during the years of 1992-2006 and is currently a professor in the department of Architecture, University of Kocaeli. Between 2013-2016, She served as the Dean of the Faculty of Architecture and Design at Kocaeli and the Head of the Department of Architecture. She is an author of sixteen books, fifteen section of books, editor of three proceedings and more than sixty papers issued in national and international proceeding books. She has completed various architectural projects and has participated national-international competitions, research/project.

**Hikmet Temel Akarsu** is a Turkish novelist, short-story writer, satirist and playwright. He was born in Gümüşhane, Turkey in 1960. After graduating from Istanbul

Technical University with a degree in architecture , he devoted himself to writing. Including essays, articles, critiques, plays and scenarios, he produced literal work in all fields. Besides his novel series, his satirical prose and critical essays found much acclaim in the society. He is author of about60 literary Works published in national and international publishing houses.

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