

An Expression of Architecture in Alliance with Cinema

Dr. Deepti Pande Rana

*Associate Professor Amity School of Architecture and Planning, Uttar Pradesh Lucknow Campus, mail-
dprana@lko.amity.edu*

Dr. Arun Kumar Rana

Joint General Manager, HUDCO, mail- arunrana_kumar@yahoo.com

ABSTRACT

Many architects have always been interested in how architecture is portrayed in movies and other forms of media. Film has a huge cultural effect, and so does the building it depicts. The popular mass-media film has a wide audience, and its influence on daily life and, with it, how people see architecture, is obvious on many levels. Since the advent of the moving picture, film and architecture have been entwined. The human condition is addressed through spatial storytelling in both of these cultural forms that are concerned with space, time, and people. The architect, like the filmmaker, creates realities out of fiction. Having a background in architecture, this research focuses on how cinema portrays architecture and the spatial characteristics it may provide. Also accentuate about how Architectural Content considers the concept, the set design and production design, the actual built architecture portrayed in the movie, as well as the urban setting and the city itself, as a reflection on or a key component of the movie and its plot In movie production, the role of the architect becomes the responsibility of the set designer and our personal experiences are replaced by collective ideologies of society. One of the instances in which the architect and the director collaborate is set design.

KEYWORDS- Cinema, Spatial, Culture, Philosophy, Set Design, Entwined

I. INTRODUCTION

Cities and building structures may affect our feelings and wellbeing, and the geometry and design of the workspaces we use can affect certain brain cells in the hippocampus area. Quite simply, the character of the outside world may be described as architecture. Whether we live in one of the world's biggest cities or one of its tiniest towns, the architecture of the places where we work, play, and live serves as a background for the varied experiences that make up life. The role of an architect is to take use of these situations by employing creativity and broad knowledge to produce various tectonic and spatial characteristics, which serve as the backdrop for our individual life experiences.

Since the early stages of the new form of art, film and cinema have been a subject of study. Numerous academics and researchers have studied the phenomena cinema and its effects on society, ranging from sociologists to philosophers, from artists to architects. Only a small portion of the literature and publications dealing with cinema are devoted to the function architecture plays in films, despite the fact that many publications describe and analyse how film influences society behaviour, conventions, and expectations. The bulk of these articles consists mostly of descriptions of movie sets and architectural design. It's uncommon to find something that expands on that descriptive feature. This vacuum in knowledge seems to call for a fill-in, as well as research into what occurs to spatial perception, reading of architecture in film .. The focus on Hollywood productions over the course of the previous 30 years has its justification in the fact that, on the one hand, Hollywood films account for a significant share of Western cinema output, and, on the other hand, that globalisation has grown significantly during the past 30 years. Even the influence of films has become more immediate and potent due to globalisation and the ubiquitous Internet, which provide for fast access to data and information. A movie may be seen by anybody the day it is released, and movies are now distributed internationally.

The impact of architecture on how it is viewed and understood is amplified by its wwide reachArchitect ure plays a significant role in our daily lives and is not just crucial for a movie's plot. It surrounds and contains us. So it seemed appropriate to examine how architecture is used in movies and how the perspective of realworld architecture is affected by virtual architecture. The effects of seeing a movie may transcend beyond the percepti on of architecture and lead to the realisation of building that was created exclusively for the purpose of a movie. The urge to compare works from those two domains on a larger size and range in order to talk about how the tw o disciplines are entwined provided the motivation for investigating the reciprocal relationships between archite cture and film.

II. Brief Historical Overview

From the Beginning to 1980 A quick look at how architecture has been portrayed in films from the late 1800s to 1980 will demonstrate how it has changed from serving as a simple background to the plot to a significant cinematic element that may define the story and images of a movie. The development of the link between architecture and film and their reciprocal effect over the first hundred years of cinema will be outlined, organised by decades, using typical examples for each time. 19th century Roundhay Gardens Scene by Louis Aimé Augustin Le Prince and Traffic Crossing Leeds Bridge, both by Le Prince, are listed as the first two films in the year 1888 in the online database IMDb. The number of motion picture productions progressively increased to 83 in 1895, the year when the Lyon-born Lumière Brothers, Auguste and Louis⁴, launched the cinema age with the release of several of their short films in late December in Paris, including the well-known *La Sortie des usines Lumière*⁵. Following years saw a steady increase in this number, which by the turn of the century had reached almost 800 films. Regarding the subject matter of those early trials, it is clear that the filmmakers and producers were first enamoured with the new medium and strove to present "moving" people, animals, and objects to the spectator. Only inasmuch as it served as a backdrop for the events portrayed did architecture play a part. Georges Méliès⁶ brought with him a greater emphasis on architecture and set design in particular. The Dickson Experimental Sound Film⁷[1894] and Corbett and Courtney Before the Kinetograph [1894]⁸, two of the earliest commercially viable films, were released in the last decade of the nineteenth century. The majority of those early films depicted commonplace events like people strolling, cars driving, troops marching, ships being launched, and architecture offered a helpful setting backdrop. *A Hotel Fire in Paris* and *Rescue by Parisian Pompieri* [1898] illustrates an intriguing application of architecture.

III. Space in Film: A Typology

This part on filmic space makes an effort to distinguish between space as it is made by film and as it is shown in films. Using a typology of filmic space that is reminiscent of Deleuze's categorization model, the many varieties of filmic space are described, along with their effects on how the spectator perceives these virtual spatial arrangements. . What role does space play in our perception, and how does it feel? Today, speed has supplanted space, claim several philosophers and theorists including Paul Virilio¹. The phenomenon of speed has also had a profound effect on how we perceive the world, in addition to our experience of different spatial configurations: We have the option to be in several places at once thanks to computers and cyberspace networks. Virtual space is foreshadowed by a mental filmstrip-like sequence of pictures; our experience is dominated by time's growth and contraction. The narrative causality is Hollywood's most significant and hence dominating structure, and it rules over space in Hollywood films, particularly the so-called Classical Hollywood Cinema, which dominated the worldwide production output until the early 1960s. The graphic space of the film serves as the narrative's vehicle in traditional Hollywood. The techniques used to create a realistic and potent depiction of space include image arrangement and editing. This representation of space succeeds in capturing the depth of three-dimensionality. The use of lighting, camera angles, lenses, and movement helps to compensate for the flatness of the screen. In order to imitate depth in a movie, movement is one of the most crucial and successful techniques. The screen loses its surface-only quality when an actor or camera moves, as each of them produces a field of overlapping planes and forms.

IV. Film's Cultural Politics: Architecture and Cultural Impact

The subject of this section of the inquiry into architecture and cinema is the mass-medium film as a force for cultural transformation. Our culture and cultural conventions have evolved as a result of several influences, such as politics and economics, having a significant impact on movies. We'll talk about how globalisation affects and is influenced by film, and we'll distil the [indirect] contribution of architecture to this continuing process. Future changes can be predicted by using film and its architecture as a gauge of cultural change. In a time when its visual depiction is instantly and widely accessible, we must ask ourselves what the implications are for architecture and the growth of the "designed" environment. Using Dudley Andrew's terms, we might reframe this inquiry as "How does a film exist in culture and culture in film?" He explains that "cinema literally contributes to a culture's self-image, inflecting not just capturing, daily experience." In one of his works from the 18th century, Cao Xuequin², a Chinese author, states: "Truth becomes fiction when the fiction is true; real becomes not-real where the unreal is real .That may also be a prophecy about how movies will affect us in the future. [6] The ability of film to reach a worldwide audience ensures that ideas and trends will be shared. Due to the widespread practise of releasing films simultaneously over the world, this typically happens simultaneously in regions that are far away. Will the illusionist appeal and influence of film make fiction into reality? Will politics and ideologies be transmitted through films as they were in the past? Print media and, increasingly frequently, the Internet make architecture, or at least improved representations of it, readily available. The quick "making public" of the work results from the architect's desire to promote the work and the unavoidable need to keep up with the competition. Unquestionably, the readily available images in periodicals and the speed at which images are released online

have a long-lasting impact on how architects conceive. A significantly greater interested group browses websites with architectural and design-related material than does the readership of architectural periodicals, which is very tiny. Similar to how the Internet reaches the general public, cinema and the recorded architectural pictures that accompany it do so on a worldwide scale.

V. Future of Virtual Space: Architecture and Film

The Role of Architecture and Film in a Virtual World The link and interaction between architects and filmmakers in the age of digitalization and virtual reality are examined in the following paragraphs. This connection involves both intellectual thinking and practical working methods. Both architects and filmmakers are using more and more digital technologies, which is extending one industry and influencing the other. An advantage of this fusion may be the birth of fascinating spatial creations that offer a richer sensuous experience, such as cinematic architecture and architectural films.

VI. The Function of Computer-Generated Images in Film

We now need to examine how computer-generated sequences and images began to be employed in cinema, as well as how they are used to produce spatial constructions that have the power to alter not just the development of architecture but also film. Examples of how CGI and VR progressively entered the film industry, replacing sets or even taking on the role of the story, will be provided in a few recent films. The computer revolution did not end with cinema; rather, the new technology immediately developed a symbiotic connection with film, dramatically influencing filmmaking. The set design industry was quickly conquered by computer-generated images, or CGIs, which eventually replaced real sets, buildings, towns, and even performers with avatars and virtual creations. These computer-generated representations, or avatars, are gradually getting harder to tell apart from real objects and people. A virtual universe, which cinema has always strived for, would finally be reached thanks to this fresh and fertile interplay between film, computer, and high-tech. Every day, computer-generated imagery becomes more and more complex, and it is now "mainstream" to use it in movies.

VII. The Many Faces of Architecture are unveiled via cinema

The many faces of architecture are unveiled through cinema. We have instruments at our disposal that allow us to experiment with different spatial arrangements thanks to cinema and the use of the "Chameleon Effect" inside it. Using techniques and advice from the film industry, architects may design more intriguing, multi-layered structures. The architecture of the mind, which is made up of memory, imagination, a broad variety of intellectual and physical feelings, an unlimited sensorium, and a richness of experiences, is illuminated, revealed, and made visible by cinema and films. [7] This architecture gives us a glimpse into how we perceive actual architecture. Alternative cities, planets, and buildings can be created through film. Film creates these worlds using a variety of tools from its toolbox, including changes in light, perspective, distance, framing, and camera movement. As varied and unique as the brains that created them are the numerous faces of architecture that are shown and built via cinema. The imagery of architecture has been taken by the visual vocabulary and language of film to teach viewers about visual awareness and consciousness. In turn, architecture has taken the visual language of film to enrich its own library of images with feeling and dynamic movement. Film and architecture are modifying and changing our visual sense in this way. "One has to be concerned with the true presence of architecture - the complex wired experience of visual, tactile, olfactory, and aural stimuli," says Federica Goffi-Hamilton of Carleton University, in order to improve a fully embodied experience of architecture. [7] A sizable portion of how we experience a room is through sound, texture, and scent. If we are solely provided with visual cues regarding space, such as still images or moving images, then this sensory effect is gone. Moving pictures can portray the sense of space and time that comes with viewing architecture, but they frequently are unable to provide us tactile or olfactory cues. And it is precisely the lack of these features that prevents one from experiencing a full appreciation of architecture and space.

VIII. Conclusion

Architectural Elements Support Storytelling in Film and Look More Into the Set Designer and Cinematic Designer Career in the Architecture Field. The scenographic project is one of the aspects of architecture and film that share the closest similarities. Like an architect, a set designer begins with an idea to construct settings that have a function. The architect creates living environments, and the set designer creates narrative settings. Due to the similarities between the occupations, scenography is a popular medium for architects to employ. Through the selection of colours and forms, furniture placement, the specification of materials and textures, and other design elements, the set designer gives the space new meaning while attempting to build relationships with the observer based on the set. Every component that is selected and placed in the scenography has a purpose, which is why the scenario transforms into a means of communication, affecting and making an impression on the audience while also producing various stimuli and interpretations. Through its elements, the scenography conveys

crucial information for comprehension, such as the characters' political or religious beliefs, emotional states, where they reside, how they interact with their surroundings, and socioeconomic class. Intriguingly, despite the fact that film and architecture are two separate art forms that are created via the combined efforts of a team of professionals and helpers, these two art forms meet to create a magnificent voyage into the realm of movie. Cinematic architecture is similar to teleportation. Nobody will be able to comprehend the cinema to convey without any images or a scenario to mimic or elaborate the plot. It's not always essential to design situations that just replicate shadows and warp views. The creative play contributes to generating some stunning and completely new world settings, like the planet of Pandora developed in James Cameron's Avatar, in films where dystopic graphics for futuristic cities or some hypothetical world for hypothetical species needs to be made. Without a doubt, modern architecture influences and plays a part in bringing out the creative side of film, and vice versa. The boundaries of what these two art forms may accomplish and what they can reveal from one another are endless.

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