

**ARCHITECTURAL CINEMA:
A
Spatial Narratology for
Digital Animation**

BY

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Abstract

Digital Animation in architectural design is a cinematic rendition of space that utilizes the spatial-temporal illusion of cinema. The question of what to present and to what effect must be asked in order to determine camera placements.

The ‘what’ and ‘how’ of camera decisions in cinematic spatial representation involves the creation of narrative and the filmmaker's point of view in a cinematic treatment of that narrative.

This research focuses on a survey of the historical body of cinema using a specifically designed framework based on a re-reading of Andre Bazin's Myth of Total Cinema and Gilles Deleuze's Logic of Image and his notion of cinema as thinking machine. This is in order to formulate a theoretical model for cinematic spatial image creation, enabling creative camera decisions to be made with a deeper understanding of the synergy between cinematic language and spatial representation.

The significance of camera decision-making is argued as having the evocative power of cinema as a spatial perception tool and as an agent for human thinking, thus enabling further evocation of ideas in the exploration of spatial possibilities, such as the creation of spatial narrative.

Architectural Cinema is an encompassing term for various spatial narrative strategies that describe new forms of spatial cinema where narratives are embedded within space. It is a way of looking at the making of cinematic spatial narrative through a language of space. The research aims to achieve the following:

A. A method of an architectural cinema trajectory created to investigate the synergy between cinema and architecture; a theoretical model that informs future interdisciplinary contribution to design process, cinematic exploration, software development and pedagogy.

B. An initial repository of the “Space-Image” as a heuristic for spatial narratives construction and a guide for deciphering the power of image-making, to support the thesis of spatial narrative as a form of mapping in the wider context of real and virtual locales.

C. The implemented result of a digital animation created for the FEIDAD competition shows that “Space-Image” as an effective and potent way to deliver spatial information and create affective cinematic spatial narrative.

D. A discussion pertaining to the possible implication and contribution to the design of

a framework, from a “reverse projection” of Architectural Cinema. The result: a concept of an affected space, spatial imaginary and encapsulation is introduced.

387 words

Declaration

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Signed _____

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