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298-309 **NINA BAČUN**
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SPACE AS EXPERIENCE: A COMPARATIVE READING OF ARCHITECTURE AND FILM

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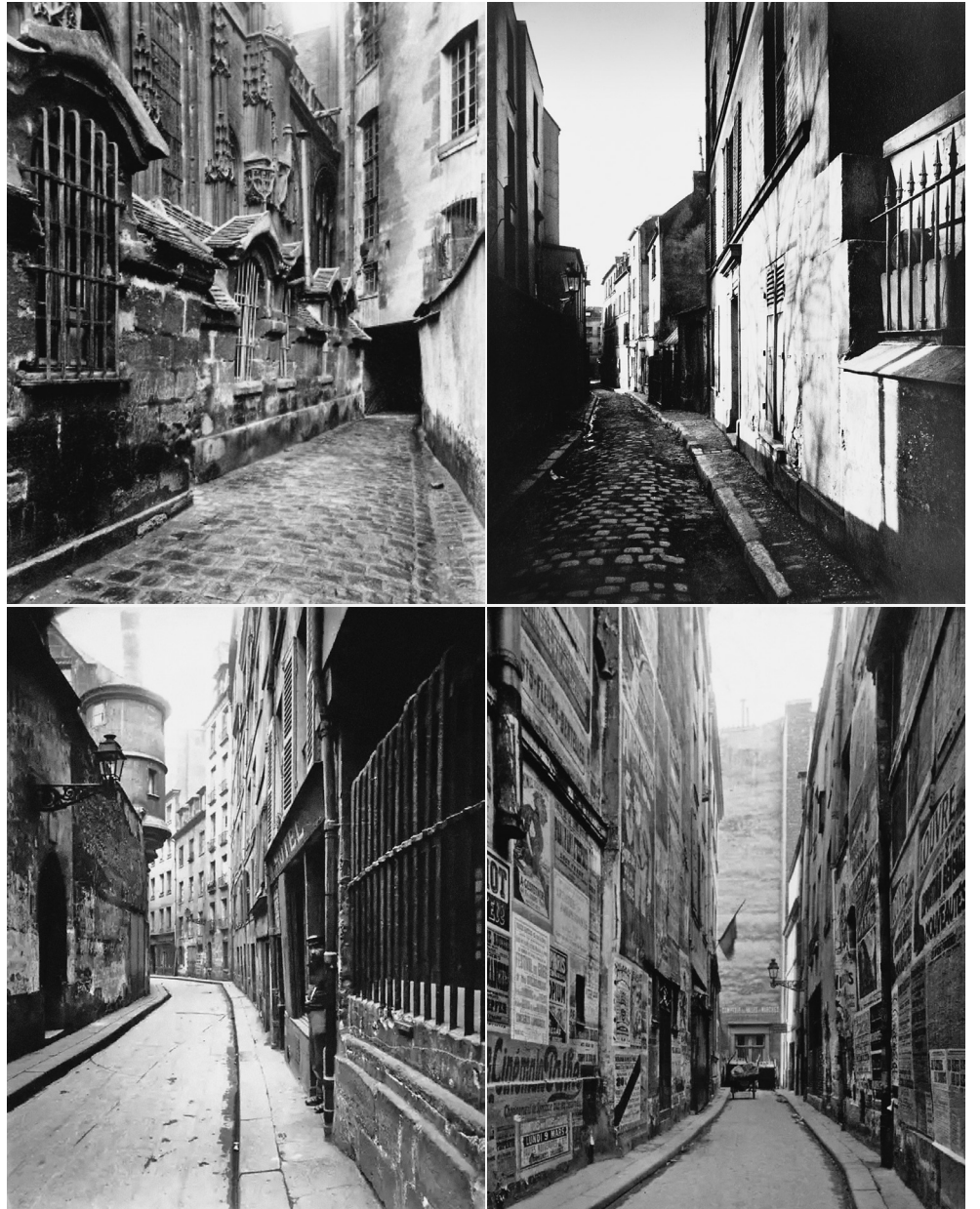


FIG. 1 PHOTO-COLLAGES GENERATED FROM A GOOGLE IMAGE SEARCH FOR "EUGÈNE ATGET EMPTY PARIS STREETS"

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SPACE AS EXPERIENCE: A COMPARATIVE READING OF ARCHITECTURE AND FILM

ARCHITECTURAL SPACE

CINEMATIC SPACE

DIALOGUE DIAGRAM

SPATIAL EXPERIENCE

This paper explores how we perceive, conceptualize, and ultimately construct architecture by examining the evolving definition of architectural space through its dialogue with cinematic space. While architectural space has historically shifted in meaning alongside changes in perceptual and theoretical frameworks, this study argues that these transformations become more intelligible when viewed through the lens of film, whose experiential and temporal nature closely mirrors human perception of the external world. Drawing on insights from film theory, the research seeks to enrich the understanding of contemporary architecture and refine the terminology used to describe spatial experience. Cinema serves not merely as an analytical tool but as a parallel medium in which architecture actively

participates in shaping narrative, atmosphere, and psychological orientation; even in the absence of human figures, the camera's movement through space evokes emotion, memory, and embodied presence. The paper is organized into three parts: the first traces the historical and theoretical development of architectural and cinematic space as intertwined conceptual constructs; the second examines how film mobilizes architectural form to generate atmosphere, symbolic meaning, and affective charge; and the third discusses a design workshop in which architectural drawing functions as a mediating device for translating spatial insights between film and architecture, demonstrating how the interplay between these media can open new ways of thinking about, experiencing, and redefining space.

INTRODUCTION: EXISTENTIAL SPACE IN ARCHITECTURE AND CINEMA

“Regardless of the essential differences in their ontological basis and artistic technique, both film and architecture are fundamentally engaged in one and the same issue: the expression of the human existential experience and this motif unavoidably projects a concept of lived space.”

(Pallasmaa, 2007)

This part of the research deals with the comparison between *architectural space* and *cinematic space*, and it is approached through two key *concepts* – architectural *space* and the cinematic *image*. The research is based on the premises of the French post-structuralist philosopher Gilles Deleuze, who proposes a radical philosophical interpretation of cinematic expression (Deleuze, 1986). Instead of understanding film as an illustration of narrative structures or aesthetic categories, he conceives it as a specific mode of thinking, that is, as the creation of *images* that enable the emergence of new philosophical *concepts*. Deleuze introduces the terms of the *movement-image* and the *time-image*, thereby defining two main types of cinematic images. The thesis presented in this paper posits that an analogy can be made between Deleuze’s concepts of the movement-image and the time-image and the evolving understanding of architectural space within architectural theory. Both domains illustrate a shift away from representational models based on functional causality towards paradigms that prioritize experience, duration, and the openness of the perceptual field.

SHIFTING THEORETICAL PERSPECTIVES ON ARCHITECTURAL SPACE

Before 1900s, architects did not speak of space as a technical category or as a concep-

tual whole. Architecture was primarily concerned with form, structure, and function, while space was regarded merely as the “empty volume” enclosed by walls. It was only at the end of the 19th century that the German theorists Gottfried Semper and August Schmarsow articulated the concept of *space* (Germ. *Raum*) as an active and defined phenomenon in architecture. In Semper’s complex architectural system, which consisted of four fundamental elements – the *hearth*, *roof*, *enclosure*, and *mound* – space was a specific and unique entity, defined by the central element of the *hearth* from within, and by the element of *enclosure* from without (Semper, 1851, 1989). Building on Semper’s ideas, Schmarsow formally established a theory of architectural space: rather than just an abstract volume, space was conceived as the movement of the observer through architectural forms, giving rise to the notion of *Raumgestaltung* – spatial articulation¹ (Schmarsow, 1893, 1994). From around 1915 to 1923, the concept of *Raum* developed further: psychologically experienced volume (*Raumempfindung*) became the programmatic understanding of space as a three-dimensional, harmoniously composed continuum.

During the Modernist era, the theoretical framework of architecture was shaped above all by two principal works: Sigfried Giedion’s *Space, Time and Architecture* (from 1941; Giedion, 1969) and Bruno Zevi’s *Architecture as Space: How to Look at Architecture* (from 1948; Zevi, 1957). For Zevi, *space* constituted the very essence of architecture; the fundamental quality of architecture is its spatiality. Giedion, on his part, placed *space* at the core of Modernism, regarding the history of architecture as a history of successive spatial conceptions. He identified three such conceptions, each tied to a distinct historical epoch: the first was the *emanative force of volume*, in which architecture develops outward from mass into field (e.g., the Egyptian pyramids); the second was *space as a hollowed interior volume* (e.g., the Renaissance and Baroque interior spaces); and the third was the *relationship and mutual interaction between interior and exterior space* (the Modern epoch). The key moment in his theory of space is the idea of the inseparability of *space* and *time*, forming a concept of *space-time*, as a *continuum*, which he grounded in the work of the mathematician Hermann Minkowski. This introduced the temporal dimension into architectural discourse. The static vision of space, inaugurated and conditioned by the Renaissance perspective, was replaced by a dynamic, mobile, and simultaneous mode of perception. Thus, perception has transformed: space is no longer viewed as an absolute and

static category, but rather as something that is experienced through movement and shifting perspectives of the observer – commonly referred to as the *architectural promenade*.

THE *MOVEMENT-IMAGE* AND THE ARCHITECTURE OF REPRESENTATION

In film, space is present through movement; we experience space in the continuity of the movement of the actors, of the camera, or both. Unlike in the case of architecture, space as emptiness does not exist in film. Movement within space constitutes the *physical reality* of the world, while the *image* constitutes the psychic reality of consciousness (Deleuze, 1986). The *image* is our internal, psychological representation and experience of *space* – of that which is external in relation to us. We do not perceive film as a series of still frames; instead, we view it as an optical illusion that creates the impression of continuous movement. We experience it directly as the *movement-image*, much like we would in “real” space – meaning it closely mirrors our mental representation and experience of space. Deleuze’s *movement-image* is therefore grounded in causal structures, in which perception leads to affect, and affect to action, within the closed system of narrative economy. In architecture, an analogous model can be found in architectural tradition, all the way from Vitruvius to Modernism, where space is conceived as a rational representation, organised according to the principles of functionality, order, and proportion. Modernists, further on, sought to create architecture that controlled the movement and perception of the user through clearly defined spatial sequences. In this sense, space functions as the architectural equivalent of the Deleuzian *movement-image*: it is directed, determined, and structured by the causality of function and representation. Considering Giedion’s “third spatial conception” – where space is no longer absolute and immobile, but experienced through movement and the changing points of view – and his idea of the inseparability of *space-time*, we can observe a direct parallel with film in the same historical period, through Deleuze’s concept of the *movement-image*. In both cases, space is treated as a logical and harmonious sequence of events, with a linear, cause-and-effect narration. The experience of time is indirect, arising as a result of traversing a given space.

¹ Within Schmarsow’s framework, *Raumgestaltung* referred to the process of shaping the interior space of architecture, where space is not merely an ‘empty’ volume bounded by walls, but an active experiential phenomenon arising from the relationship between human beings and architectural forms.

ARCHITECTURE AS AN *EVENT*

Architectural thought and theoretical discourse during the late 1980s and 1990s, as a reaction and critique of the Modernist emphasis on function, and after initial Postmodernist ideas and first structuralist concepts, turned toward post-structuralist reflections on the body, perception, time, and affect, where architecture was no longer understood merely as form, but as experience, as *event*.

Bernard Tschumi is the architect who introduces the notion of *event architecture*, both in his theoretical writings and in his practice, conceived as the interaction between space, event, and movement (Tschumi, 1994, 1996). Tschumi employs the concept of *event-space*, in which architecture is not simply a form, but rather a network of relationships between space, event, and user. He draws inspiration for his theoretical discourse from the avant-garde arts (*Constructivism, the Situationists*) and from the medium film, especially the discipline of film montage. Tschumi rejects the reduction of architecture to either form or function, since both approaches neglect the dynamic nature of spatial use. Instead, he proposes the operation of *disjunction*: architecture as a space that continually opens up possibilities for events that may ever again reshape it. Such “disjunctive” architecture brings together *space* (the physical framework) and *event* (human activity, the body, movement, programme). His approach to architecture as *framing*, as organization of spatial *frameworks*, and his notion of *montage of attractions* are drawn directly from film techniques, the latter from the filmmaker Sergei Eisenstein. Tschumi develops his method around three key concepts: *space* – the physical framework; *event* – activity, action; and *movement* – the dynamics of the body through space. In this way, *space* becomes secondary, serving as a physical framework, a platform for the *event*, which now takes centre stage. Architecture is therefore defined not in its stability – the built form – but in its use, its ever-changing, dynamic state. A new quality of space is thus recognised: *performability* – the capacity of space to enable diverse, unforeseen, or unexpected events – which now becomes a fundamental determinant of *architectural space*.

FROM THE *MOVEMENT-IMAGE* TO THE *TIME-IMAGE*

According to Deleuze, the transition from the *movement-image* to a different mode of creating and treating the image as the fundamental element of film begins after the Second World War, when classical linear nar-

ration is abandoned. Instead of a logical sequence of events, we now encounter “gaps” in time, a fragmented reality, and “indeterminacy”. Deleuze calls this form of cinematic image the *time-image*. What characterises it is that in the film’s narrative, time becomes explicitly present – it is no longer merely a framework for the linear unfolding of the plot. Long takes, fixed cameras, silence, dream-like states, memories, hallucinations are now dominant. There is no clear action, and often no goal. For Deleuze, the *time-image* interrupts the logic of action: time appears directly through durations, voids, contingencies, and ruptures in the narrative, and through the breakdown of causal structures. As examples of this approach, Deleuze cites filmmakers such as Yasujiro Ozu, Michelangelo Antonioni, Andrei Tarkovsky, Alain Resnais – directors who explore inner duration, subjective memory, and suspensions in time. Deleuze derives this conception from Bergson’s notion of “duration” (*durée*) – time as a continuous flow in which past and present permeate one another.

A related transformation can be identified in architectural theory at the beginning of the 21st century, where space is no longer understood as a fixed and stable representation, but as a field of events, perceptions, and affective intensities. Architectural space thus becomes the equivalent of Deleuze’s *time-image*: open, unfinished, and capable of articulating the immediate experience of time and movement through the body of the observer. Architectural counterparts can be found in late-20th-century architectural theory. In *Architecture and Disjunction* (1994), Tschumi describes architecture as an “event” arising from the encounter between body and space. Likewise, Peter Eisenman, through his deconstructivist projects, questions the stability and representational certainty of architectural space. A comparable line of inquiry can also be found in the theoretical writings and architectural work of Rem Koolhaas.

THE CRYSTAL-IMAGE AND ATMOSPHERES – THE EXISTENTIAL SPACE OF ARCHITECTURE

A comparison between Deleuze’s typology of cinematic images and contemporary architectural theory reveals that both film and architecture share a common aspiration: the shift from a paradigm of representation toward a paradigm of event, experience, and duration. Whereas the *movement-image* corresponds to Modernist architecture and its logic of functional organisation and spatial representation, the *time-image* opens up space for an architecture that is less determined by form and function, and more ori-

ented toward creating conditions for direct, immediate bodily experience.

The theoretical foundation for such a rethinking of space is offered by Gernot Böhme through the concept of *atmosphere*, understood as an aesthetic and sensory field that links the physical, bodily, and emotional. Thinking in terms of atmosphere thus regards architecture not solely as structure, but as an event that incorporates both the user’s body and their perceptual experience (Böhme, 2017).

Deleuze’s notion of the *crystal-image* provides an additional layer of understanding; in the *crystal-image*, which is conceived as a distinct and intensified subtype of the *time-image* – designates the moment in which the actual and the virtual enter into a state of mutual indiscernibility. When transposed to architectural theory, this conceptual framework suggests that architectural space cannot be reduced solely to its material or measurable dimension; rather, it always already incorporates layers of meaning, memory, and affective resonance that exceed its physical configuration (Deleuze, 1986).

The works of Peter Zumthor, Smiljan Radic, Aires Mateus, and Junya Ishigami exemplify this approach, demonstrating how spatial experience engages not only the senses but also personal and collective narratives. These architects reveal that architecture’s significance emerges from the interplay between materiality and immaterial experience, challenging reductive readings that focus exclusively on structure or function.

² Even if reproductions do not physically alter the original artwork, they erode what Benjamin calls its “aura” – the aspect of originality, singularity, historical presence, and authenticity inherent in direct encounter with the original work of art. In mass culture, he argues, accessibility supersedes authenticity; the collapse of spatial distance enables instant digital access but simultaneously dissolves the aura. In her re-reading of Benjamin, Hito Steyerl (2012), in *The Thing Like You and Me*, contends that in an image-saturated digital culture, the capacity for copying, multiplying, and circulating images can enhance – rather than diminish – an artwork’s value, creating new forms of cultural currency and visibility. This inversion is particularly relevant for contemporary architectural experience, where mediated images – whether archival reproductions, speculative renderings, or AI-generated visualizations – do not simply document space but actively participate in shaping how it is perceived, valued, and remembered.

³ *The Architecture of Healing: Sulphurous Scapes* (43° 30.547’ N, 16° 26.22’ E), directed by Nina Baćun, Kino Klub Split, 2024. Developed within the Kino Klub Split’s project *Hidden City (Skriveni grad)*.

⁴ Turnheim, in *The Use of Space*, argues that architecture is shifting “away from optics and towards use,” as its visual-informational dimension dissolves, necessitating a reorientation of practice around use (2025: 15).

THE DISTRACTED AND MEDIATED EXPERIENCE OF ARCHITECTURE: PERCEPTION IN THE AGE OF TECHNOLOGICAL SATURATION

“Reception today is mediated by the pulse of the crowd, the windshield of the car, by broadcast transmissions, and by a whole series of collective codes and expectations. Tourists visit cities only to confirm impressions already formed from postcards or movies”

(Allen, 1995: 50).

This section of the text revisits Walter Benjamin’s seminal essay *The Work of Art in the Age of Mechanical Reproduction* (1936, revised version), reframing its aesthetic theory within contemporary spatial and media culture. Central in this essay is Benjamin’s notion of distraction as a mode of appropriation – an enduring form of engagement that resonates with today’s digitally saturated environments – and which informs and sustains an experimental cinematic methodology.

Benjamin’s reflections on a work of art’s *aura*², reproducibility, and distraction offer more than historical insight; they provide a framework for understanding how architecture is mediated, circulated, and experienced. Benjamin’s analysis of the politics of reproduction anticipates the proliferation of digital and algorithmic images shaping architectural imaginaries across networks and screens. Extending Benjamin’s theory into spatial representation, the experimental essay film *The Architecture of Healing: Sulphurous Scapes* operates not as documentation but as methodological experiment.³ Through cinematic and computational techniques – including AI-generated imagery and open-source platforms – the film demonstrates how reproducibility generates new modes of engaging with architecture.

As Katja Grillner (2005) observes, the notion of reproduction itself “looks very different today” and is no longer primarily mechanical. This reflects a persistent discourse that still upholds what Benjamin criticised as “outmoded concepts, such as creativity and genius, eternal value and mystery – concepts whose uncontrolled (and at present almost uncontrollable) application would lead to a processing of data in the Fascist sense” (Benjamin, 1936: 2).

Benjamin identified a new function of art, with photography, architecture, and film as transformative examples. Eugène Atget’s photographs of empty Parisian streets around 1900, resembling crime scenes, illustrate this perfectly: devoid of people, they

function as visual evidence, documenting rather than idealising (Fig. 1). Such a documentary mode soon resonated in architectural practice, where photography became a crucial – though often aestheticized – representational tool. Bernard Tschumi inverted this legacy in *Advertisements for Architecture* (1976-1977), provocatively declaring: “To really appreciate architecture, you may even need to commit a murder... Architecture is defined by the actions it witnesses as much as by the enclosure of its walls” (Tschumi Architects (1976-1977)). By reframing architecture as stage for action rather than object of contemplation, Tschumi underscored its performative dimension.

In contemporary culture, both architecture and cinema operate within regimes where *reality* is continuously filtered, edited, and staged. As Benjamin already recognised, “the equipment-free aspect of reality here has become the height of artifice; the sight of immediate reality has become an orchid in the land of technology” (Benjamin, 1936: 13). We long for authenticity yet distrust it – a paradox that highlights Benjamin’s claim that what appears “natural” is always mediated through reproduction.

This condition resonates with Claudia Giannetti’s “ecology of images and media” (2021), which identifies our environment as saturated with filtered hyper-representations – distorted mirrors of reality that remain largely unquestioned. In architectural discourse this is evident in 3D renderings, which present idealised visions often diverging from the built reality.

Benjamin considered architecture and cinema analogous media. Unlike traditional artworks approached through contemplation, architecture is perceived in distraction: “Architecture has always represented the prototype of a work of art the reception of which is consummated by a collectivity in a state of distraction. [...] Buildings are received in a twofold manner: by use and by perception – or rather, by touch and sight. [...] Tactile appropriation is accomplished not so much by attention as by habit... habit determines to a large extent even optical reception.” (Benjamin, 1936: 18).

The notion of habit remains a valuable reference. Max Turnheim (2025: 19) reformulates: “architectural constructions are appropriated in twofold manner – by use and by information”.⁴ Giuliana Bruno (2018) similarly highlights the emotional dimension of space, emphasising how habitual interactions shape affective experience and memory. Architecture and visual culture mediate not only physical but also psychological dimensions of space,

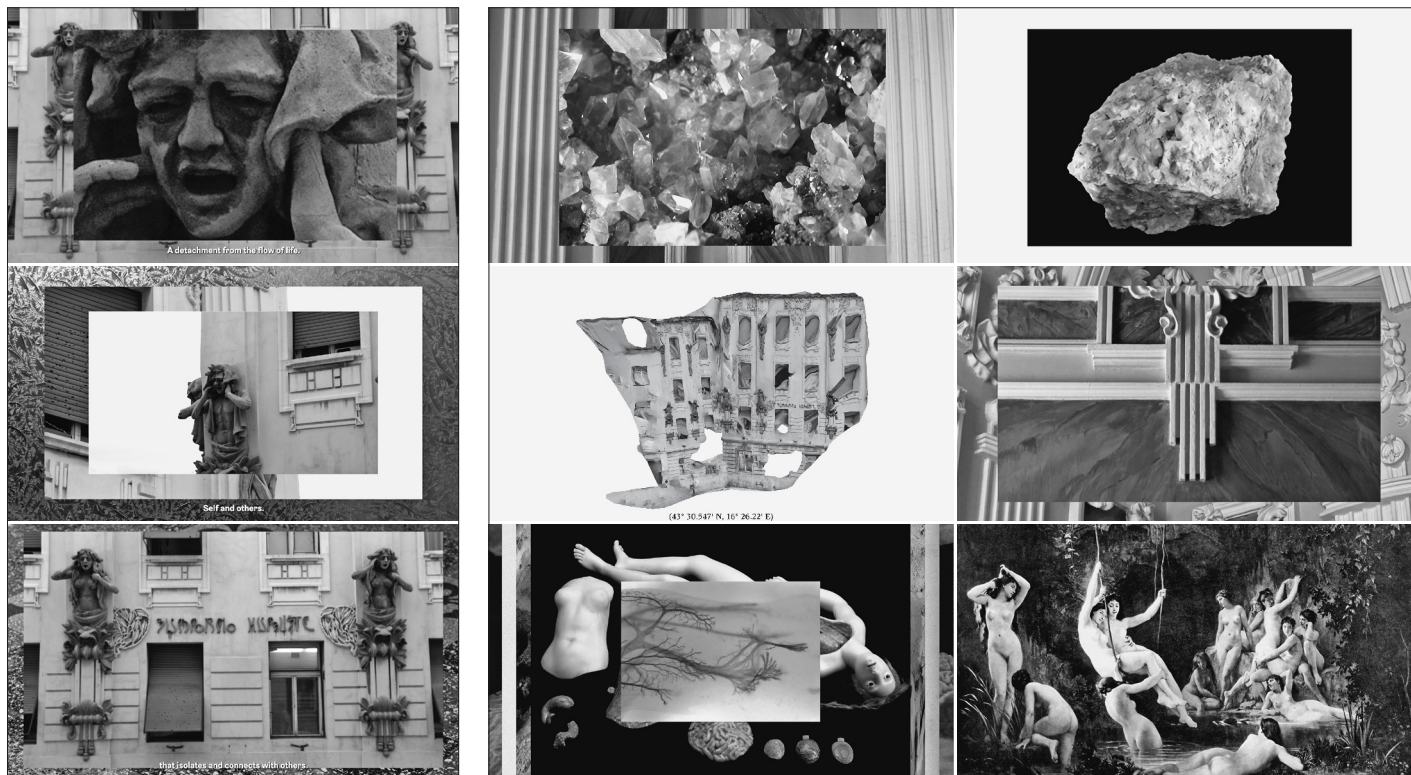


FIG. 2 STILLs OF SULPHUR BATHS (*SUMPORNO KUPALIŠTE*), SPLIT, FROM THE FILM *THE ARCHITECTURE OF HEALING: SULPHUROUS SCAPES* (43° 30.547' N, 16° 26.22' E), DIRECTED BY NINA BAČUN, 2024

FIGS. 3 AND 4 STILLs FROM THE FILM *THE ARCHITECTURE OF HEALING: SULPHUROUS SCAPES*, DIRECTED BY NINA BAČUN, 2024. CORRESPONDING TO THE THEMATIC STRANDS THAT STRUCTURE THE WORK.

offering layered, sensorial modes of inhabitation. As Bruno argues, “Architecture is a map of both dwelling and travel, and so is the cinema” (2018: 71), foregrounding their shared negotiation of lived and imagined space.

Benjamin further argued that cinema deepens apperception.⁵ The close-up amplifies space, slow motion prolongs movement, and both reveal hidden rhythms – what he termed the “optical unconscious”: “By close-ups [...] by exploring commonplace milieus under the ingenious guidance of the camera, the film extends our comprehension of the necessities which rule our lives” (Benjamin, 1936: 15-16).

In architectural terms, cinematic techniques expose textures, atmospheres, and temporalities that escape conventional representation. Distraction here is not a lack of attention but an adaptive mode of navigating sensory complexity. Stan Allen (1995: 48) emphasises distraction as “a new form of subjectivity that could overturn exhausted models of reception”. In architecture, habitual use trains perception, enabling users to interpret and sometimes subvert spatial codes. Within today’s media-saturated environment, digital interfaces and montage techniques – such as dispersed visual fields in social media or image-search archives – foster non-linear, fragmentary, and ephemeral engagements. Distraction thus becomes cognitive adaptability, a survival strategy for navigating mediated space.

FROM DISTRACTION TO METHOD: CINEMATIC RESEARCH THROUGH THE ARCHITECTURE OF HEALING – SULPHUROUS SCAPES

These theoretical concepts are operationalised through a practice-based inquiry that employs cinematic methods to examine mediated architectural experience. The essay film *The Sulphurous Scapes* demonstrates how moving images can serve as both analytical and generative tools in architectural research. Focusing on the Sulphur Baths (*Sumporno kupalište*) in Split⁶ – historically associated with the healing of body and spirit – the film reinterprets the site’s latent spatial and cultural narratives through cinematic means. The Baths (Fig. 2) emerge as a liminal environment positioned between order and disorder, isolation and exchange. Healing is framed as a socio-somatic interlude, suspending routine in pursuit of restoration. The film treats the site as both material artefact and conceptual threshold, where architecture embodies processes of separation and reconnection.

The ecology of care at the centre of this environment – linking body, space, and time – evokes a balance between individual and collective, internal and external. It becomes an abstract network of connections, symbolising

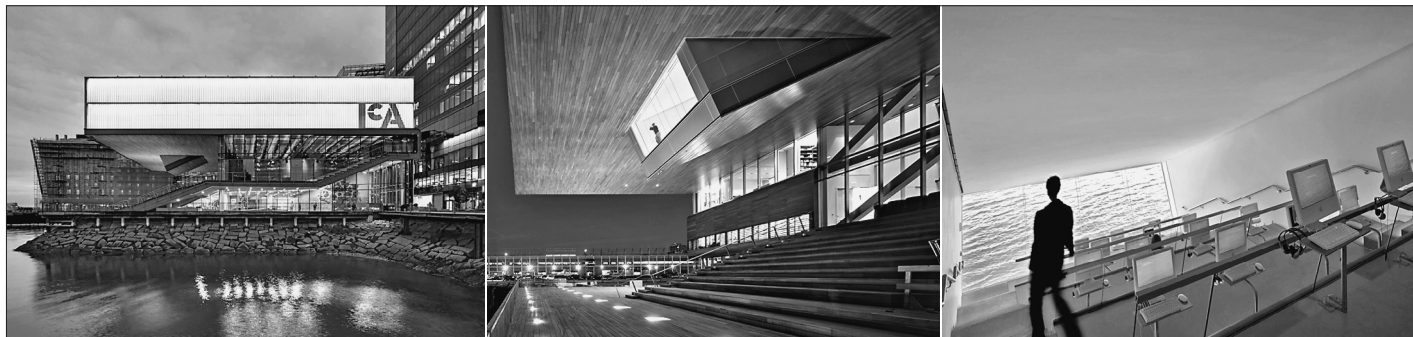


FIG. 5 COMPOSITION OF PHOTOGRAPHS OF THE INSTITUTE OF CONTEMPORARY ART (ICA), BOSTON, USA (2003-2006), DESIGNED BY DILLER SCOFIDIO + RENFRO. COURTESY OF DS+R. THROUGH THEIR TREATMENT OF WINDOWS AS SCREEN-LIKE MEDIATING SURFACES, THE ARCHITECTS REALISE WHAT BRUNO TERMS “ARCHITECTURE THAT READS LIKE CINEMA”.

how healing spaces function as conduits for cultural and psychological renewal.

Methodologically, this essay film enabled iterative and multi-sensory inquiry, integrating text, images, sound, and montage. Three thematic strands structure the work (Figs. 3, 4): (1) *historical and spatial narratives*, blending documented and speculative accounts; (2) *the human body*, examined through cultural representations of health and illness; and (3) *the materiality of sulphur*, explored through scientific and popular imaginaries. The lack of archival documentation necessitated speculative reconstruction, prompting oscillation between factual and imagined pasts.

The creative process unfolded as a dialogue between theoretical inquiry and practical experimentation. The project aligns with David Bergé’s *Architectures of Healing: Cure through Sleep, Touch, and Travel* (2021) in considering architecture through bodily experience. The *Sulphurous Scapes* also reflects on its own composition, foregrounding the architecture of the film. Through montage, rhythm, and spatial sequencing, the medium itself becomes a site of design speculation, extending the physical building into imagined futures.

This case study demonstrates that cinematic methods can expand architectural design research by revealing latent spatial narratives inaccessible through conventional documentation, and by proposing modes of representation that integrate affect, materiality, and temporality. This essay film activates Benjaminian distraction, inviting viewers to navigate frag-

mented impressions – historical traces, textures, and speculative reconstructions – rather than demanding singular focus.

ARCHITECTURE AS DISTRACTED AND IN FLUX

Benjamin’s essay remains a critical reference for understanding contemporary architectural experience. His notion of distraction (*Zerstreuung*) – habitual, collective, often unconscious engagement – anticipates what Allen (1995) describes as a new perceptual literacy. Rather than perpetuating the framing of architecture as fixed and intentional, we might reconceptualise it as *distracted*, *unstable*, and *unfocused*.

Within digital culture – marked by simultaneity of images, montage of interfaces, and fragmented temporality – architecture’s representation and perception increasingly resist closure. They, therefore, necessarily become provisional, adaptive, and perpetually in flux (Fig. 5).

FROM ARCHITECTURE TOWARD OTHER ARTS AND VICE VERSA

- Case study: workshops *DISPOSITION _ Dialogue Diagram / Architecture_Film_Dance* / SC Gallery, Modulator Gallery – There is an important distinction between the two membranes in which our world unfolds: the first membrane (the real world) and the second membrane (the metaworld of ideas and abstract meanings). The first membrane is the skin of the Earth, while the second is a diagrammatic inscription on the first. The behavior of each membrane influences the other and triggers certain reactions. In the metaspaces, diagrammatic models create stability in time and continuity between different positions.⁷ It is an open space for dialogue between science and various forms of art – architecture and film (Habjan, Lukač and Tutek, 2025: 85).

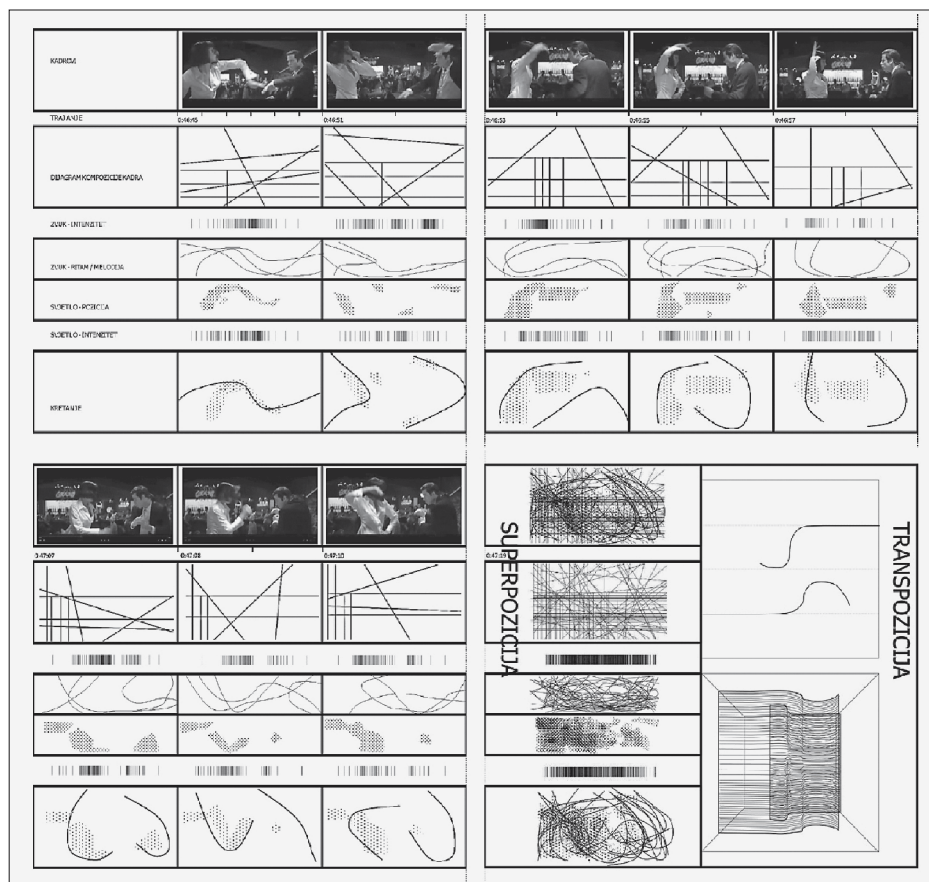
The scientific-artistic research project *DISPOSITION _ Dialogue Diagram / Architecture_*

5 Apperception denotes the assimilation of perception through accumulated experience (cf. Merriam-Webster, s.v. “apperception,” accessed July 27, 2025).

6 Public building the Sulphur Baths in Split (1903), designed by Kamillo Tončić in the Vienna Secession style, was constructed over natural sulfur springs historically used for therapeutic purposes.

7 “Space and time are collapsing. The metropolis is inescapable, its section is a materialized horizon. Ground, the skin of the earth, is a primal horizon. The attempt to reconfigure this horizon is an essential condition of architecture.” (Bunschoten, 1991: 55-59)

FIG. 6 WORKSHOP *DISPOSITION _ DIALOGUE DIAGRAM / ARCHITECTURE _ FILM _ DANCE*, SC GALLERY; FILM: Q. TARANTINO, *PULP FICTION*, 1994



Film_Dance began in 2020 as part of an experimental interdisciplinary collaboration between the architects Ivana Tutek and Bernarda Lukač with the poet and multimedia artist Stanislav Habjan, involving various projects: architectural designs and realizations, student workshops, as well as exhibitions, performances, and publications.⁸

The project explores and presents the movement from architecture towards other arts and vice versa through abstract compositional diagrams. These experimental studies are based on the abstract conceptual assumption that the processual compositional models – the suprasensible diagrams present in the structure and formation of any artistic work – allow communication between artistic media, but also between artistic, scientific, and technical disciplines as a whole, transforming and upgrading the basic structure in the domain of a new medium.

DISPOSITION _ Dialogue Diagram / Architecture _ Film _ Dance workshops took place at the SC Gallery in February and at the Modular Gallery in October 2024. Undergraduate students in architecture designed the final frame of the diagram – the transposition of ele-

ments from the medium of film (a selected or specified film segment) into a compositional diagram of architecture (a free spatial form or element that determines spatial relationships in a unique way), presented in the form of a digital drawing or collage (Figs. 6, 7).

The main layout for this transposition is based on notations prepared by Sergei Einstein for his film *Aleksander Nevski*. They serve as a revelation – a simultaneity and a multiplicity of information that combine frames, musical scores, montage or composition diagrams, movement diagrams. Its principal elements are transposed into architectural terms.

This model was used as well in a similar way also in the experimental project *Joyce's Garden*, designed by Bernard Tschumi. He gave excerpts of literary texts as programs to stu-

⁸ The project *DISPOSITION _ Dialogue Diagram / Architecture _ Film _ Dance* has been conducted as part of the institutional research at the Faculty of Architecture in Zagreb since 2022. Art project *DISPOSITION _ Dialogue Diagram* is presented through authors' lecture, exposition and publication at the CA2RE Conference / Dispositions, November 7-9, 2024, Belgrade, EAAE.

⁹ The display of fireworks in 1992 became a three-dimensional, ephemeral version of the organization of

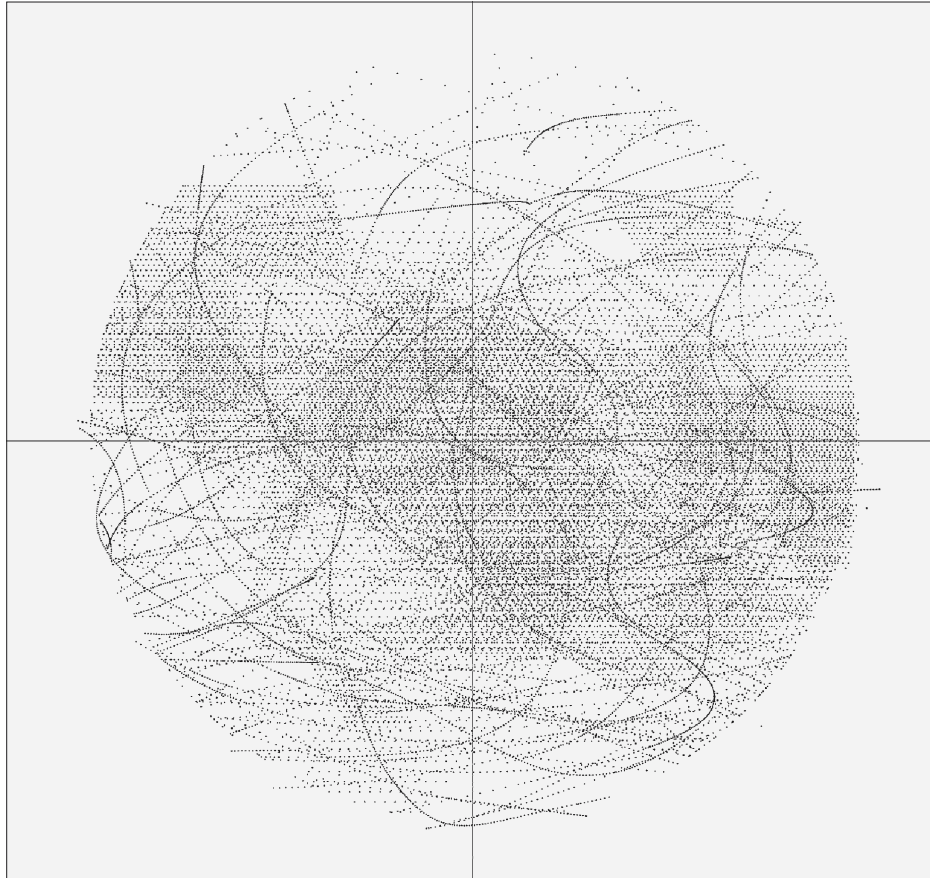


FIG. 7 WORKSHOP *DISPOSITION _ Dialogue Diagram / Architecture_Film_Dance*, SC GALLERY

dents in order to suggest cross-references between architecture and other disciplines. In his *Fireworks* project, further on, Tschumi wanted to express fireworks in perspective, plans, and elevations, while also indicating things like colour, intensity, and duration. He developed his own mode of notation. It indicates the folies, the movement vectors, and how they interact with one another. Each of the frames corresponds to a seven-second interval in the firework – that is the basic time frame.⁹ Bernard Tschumi, in his book *The Manhattan Transcripts*, articulates a complex range of architectural conditions (through the categories of events, movement, and space). By rearranging diagrammatic forms and concepts from film – integrating complex scenes and scenarios – he creates an architectural diagrammatic system that describes the interaction between space and move-

ment of bodies. The Parc de la Villette was the first project in which Tschumi successfully applied the new diagrammatic tools, techniques, and theories developed in *Manhattan Transcripts*. There, the superimposition of points, lines, and fields is simultaneously a superimposition of action, movement, and space. For Tschumi, a diagram is a graphic representation of a concept, while architecture is the materialization of that concept. Thus, the diagram is one of the initial phases in the architectural creation process, which may later become visible or only implied (diagrammatic visibility).¹⁰

All of these examples served as a starting point and primary inspiration in student workshops *DISPOSITION _ Dialogue Diagram / Architecture_Film_Dance* for creating a parametric compositional diagram in which the choreography within the set film frame was geometric, graphic and intuitive simultaneously (Fig. 8). The introductory part of the event included lectures and screenings of selected films by invited authors¹¹ accompanied by an exhibition of works displayed in two parts: as an introduction (workshop mentors' exhibition) and a conclusion (students' works). The exhibitions complement each other and form a thematic whole.

⁹ Tschumi's Parc de la Villette, namely, the superimposition of the three systems of points, lines, and surfaces. A system of notation organized and defined the events in space and time. (Migayrou, 2014: 114)

¹⁰ According to: M. Garcia (ed.) (2010), *The Diagrams of Architecture*, London: John Wiley & Sons Ltd.

¹¹ Nina Bačun, Alan Kostrenčić and Vladislav Knežević

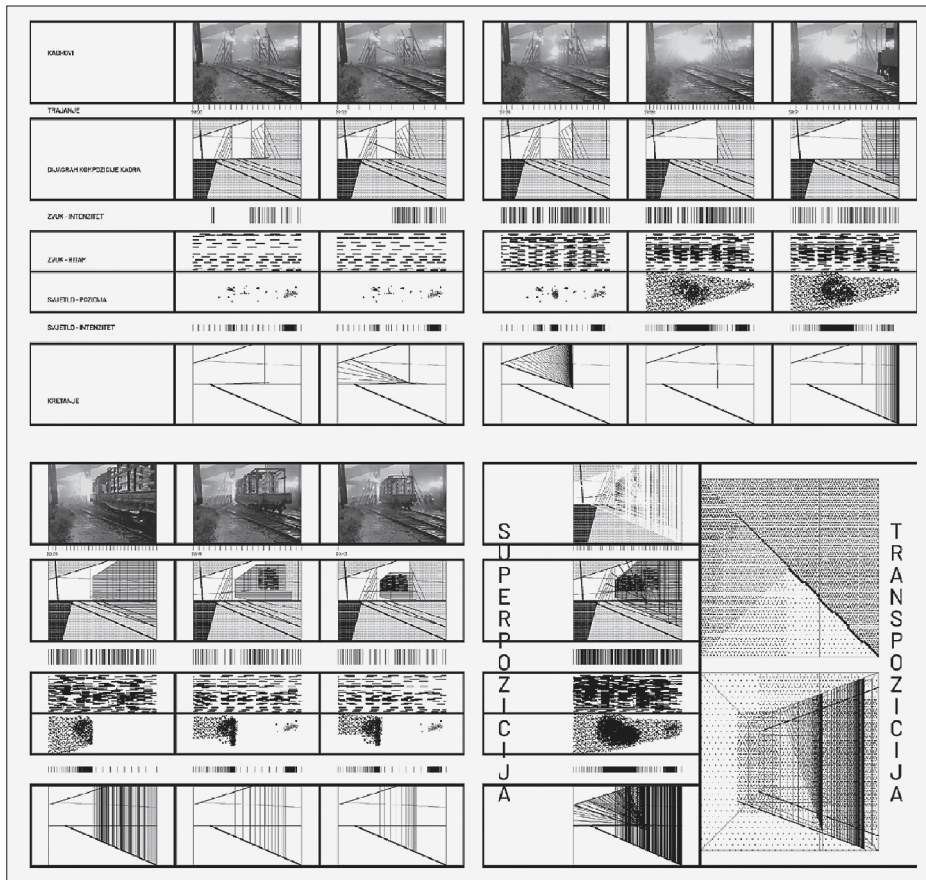


FIG. 8 WORKSHOP *DISPOSITION_Dialogue Diagram /Architecture_Film_Dance*, SC GALLERY; FILM CLIP ANALYSIS: A. TARKOVSKY, *STALKER*, 1979

Workshops with architecture students *DISPOSITION_Dialogue Diagram /Architecture_Film_Dance* explore movements from space to imagination and vice versa, when imagination constructs the space of dialogue through the concept of merging and superimposing real and imagined time, as well as abstract and real space within processual-compositional models. A phantasm is placed at the center of such a diagram; it fills the central void and establishes an impossible relationship – a suprasensible diagram that connects the seemingly unconnectable – architecture and film.

Contemporary architecture of “action” is defined by a desire for interaction, initiating events, animating space, and concepts.¹² Consequently, the compositional diagram is an abstract machine, where the routine of executing the action is not clearly defined, but rather the diagram creatively participates in its creation.¹³ In this way, by creating programs/workshops in order to suggest cross-references between architecture and film, students are revealing the true processual nature of new architecture and the importance of imagination through concept-diagram drawings.¹⁴

Such specific dispositions in artistic and architectural research not only have representational and organizational significance, but also add, change, and create concepts of new realities.¹⁵

CONCLUSION

For architectural practice, this discussion suggests that designing space extends beyond the configuration of physical form to the orchestration of conditions for multilayered experience – where material presence and the virtual dimension of *atmosphere* continuously intersect. Such an approach repositions architecture as an experiential field in which perception, affect, and temporality productively converge. The application of these concepts in practice can lead to architectures that cultivate moments of suspension, affective resonance, and layered reflection; spaces that do not seek to fully control movement, but instead encourage exploration, introspection, and subjective meaning. In this context, the convergence of Böhme’s notion of *atmosphere*, Deleuze’s concept of the *crystal-image*, and Benjamin’s idea of *perception in distraction* establishes a productive theoretical framework through which architecture can transcend its commonplace functionalist and formalist paradigms, evolving toward the creation of space as an active medium of thought, perception, and becoming.

[Translated by Tanja Vohalski]

¹² According to: Gausa et al., 2003

¹³ According to: Deleuze, Guattari, 1987.

¹⁴ Imagination or nothing: I. Tutek, M. Kopic and S. Habjan, 2024: 180-197

¹⁵ According to: Bogalheiro, 2022: 33-38.

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ILLUSTRATION SOURCES

- FIG. 1 Authors, December 17, 2025
 FIG. 2 Courtesy of the author
 FIGS. 3, 4 Authors
 FIG. 5 OPPENHEIMER, BRUNO, 2014
 FIGS. 6, 7 Student work: Petra Omazić; mentors: I. Tutek, B. Lukac, S. Habjan
 FIG. 8 Bernarda Lukac and Ivana Tutek

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All authors contributed equally to the work presented in this research paper. Their roles included conceptualization, methodology, formal analysis, investigation, resources, data curation, writing of the original draft, writing – review and editing, visualization, supervision, and project administration. Each author played an integral part in the research process, ensuring the success of the project. All authors have read and agreed to the published version of the manuscript.

