

## Cinema and Cultural Complex with the Approach of Seventh Art Interaction with People

Hadi Sajjad, Houtan Iravani

### Abstract

Undoubtedly, cinema is the most basic and most effective media that is very active in the continuation, expansion and survival of true art and culture of a social. There is no doubt to say that the application of cinema plays a leading and constructive role in culture and human behavior. Another point that is very important is that cinema is known as one of the Seven Arts (Literature, music, architecture, painting, sculpture, theatre and cinema), and it is the last art of human life. Cinema is a phenomenon that beyond its genealogy has opened the issue of a two-way impact on the human external lives. Architecture and cinema both deal with creating space and spirit of life and in the process of perception of space, both adhere to common principles. Architecture material is generally real and cinema materials are fictitious and imaginary... Although in recent architecture, there are cases such as meta-level, meta-space and virtual realities, architecture passes hardly the meander road of dream and imagine. The common aspects of architecture and cinema in using new digital tools to realize the impressions and experiences from urban space are obvious to all. When the architecture as the most common form of art communicates with cinema, the most fascinating artistic link will be occurred. If you look at the cinema town architecturally, what is obvious the most is the relationship between architecture and cinema? This study is a descriptive-analytical one. To understand the existing condition more and to help the decision-making process and presenting proposals, the conditions and phenomena will be described.

**Key words:** Cinema – Cultural Complex, film industry, Cinema, art, architecture

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### Introduction

The relationship between architecture and cinema (one is an art as old as human and one a one-hundred years old youth) has always been attractive to both architects and filmmakers. Architecture and cinema, both deal with creating space and spirit of life (current location in the time), but architecture material is real and cinema's fictitious and imaginary. However, from any viewpoint, the relationship between these two is not out of the three aspects: conceptual (content and form) Referential (architecture in cinema and cinema in architecture) and instrumental (the world of multimedia and digital technology).

### Problem statement

If we look with an impartial and realistic view to the issue, it is clear that in comparison with the developed societies, Iran has no a proper cultural situation. Any era with regard to the nature and characteristics of its people need to build and promote the culture that culture-makers are responsible for sharing it. What makes cinema close to architecture and architecture close to cinema is not only the nature of motion, but another factors are also involved in the artistic interaction. These elements of aesthetic aspects in both arts have common base and special place where time and space are the most important and other elements such as rhythm, color, light, texture, motion and continuity, etc. are the most effective. Cinema starts scene-setting by combining elements such as color and light, the viewing angles and scene, edit and sound to establish a strong relationship with it audiences and facilitate his imaginary trip inside the movie, however the essence of architecture is space. The film maker in cinema reaches his scene-setting goal subjectively and in architecture, architect objectifies the space. In cinema, audience deal with movie so that the psychological conditions of watching movie and narration direct him to the nested layers within the movie, and in architecture, human (audience) is inscribed in space, i.e. the space involves him. In cinema, the spatial illusion is achieved through characterization, motion (subject and camera) and development. While, in the architecture, the space element is created through a combination of lines, colors and shapes highlights and replication of volumes. In other words, cinema is like a window and architecture is what has located into the window.

So, to study cinema and architecture, some points should be considered as following:

1. Finding the relationship between two arts: architecture and cinema
2. Creating a healthy culture for leisure time
3. If the architectural principles are considered in making cinema.

### Theoretical Framework

With regard to research done in the field of architecture and cinema, it should be noted that its main challenge is harmonizing the architecture with the interests and feelings of the users. There are many factors that can affect a person's capacity. All this is involved in the field of architecture and cinema comparison.

### Hypotheses

In line with the issues raised here, hypotheses will be provided with respect to the desired content as follows:

- Many cinemas in Iran have been designed regardless of the architectural features and principles.
- Many cinemas are not designed for cinema, only buildings usage has been changed.
- In addition to cinema, other cultural or commercial places stimulate and encourage the users of cinema environment.

### **Cinema and architecture**

The relationship between architecture and cinema from the early days of the birth of cinema that coincides with the birth of modern architecture has always been interesting for both architects and filmmakers. The relationship between architecture and cinema is beyond their own inherent self. Cinema, in which the imagination is boundless, can be an important tool for the development of architecture. The cinema can criticize the built environment and the architecture and highlights its beauty and ugliness. The beauty of many movies is due to the same point. Filmmakers are able to affect the perception of viewer and change having amore architectural surrounding with the charm of the movie to viewers wish and desire. Cinema and architecture have another common feature. Both are interested in very advanced technology these days. A new generation of Space movies - movie sequences like "Star Wars" choose a different kind of dealing with space and architectural features. Science-fiction cinema has more special effects, power, depth and passion. The fantasy field of this kind of cinema and avoiding obscenity-filled distortions of reality allow the scene to have a simpler interpreter than anatomical considerations of soulless elements, and the field without the mediation is converted to main actor. "A Space Odyssey" by Stanley Kubrick or "Depth" by Spielberg could be the one. The highly technological continue of these movies use computer techniques. The world of "virtual reality" destines the future of many movies. In this technique, inevitably less successful cinema with wide screens will be replaced by three-dimensional movies, halls with swivel chairs etc. A new space is opened to enable the viewer to choose the angle and sequence of film scenes and may be the movie story. The architecture will also be able to see the spatial effects in the actual dimensions and precisely before making it. It seems that the kinship between cinema and architecture is deepened further and the world of imagination will be opened on both more. Cinema that was known at first by displaying the unavailable works as a tool to convey the architectural concepts or architectural education, is going to be one of the inseparability of space -time exploration and in other words, part of the inherent concepts of the architecture. Future world, with whatever name it is given, will be fundamentally different from industrial civilization. The fruit of civilization is specialization and observing creation of comprehensive human being, those who will be dominated on features and their field of creativity is not limited to a particular area, may create a different combination of cinema - architecture, music -computer and a new type of exposure to space.

### **Sound, camera, architecture**

Over the centuries, several movies have displayed the architectural feature in the leading role. It is easy to remember scenes from the 007 James Bond in which criminals live in quite comfortable and modern homes. Undoubtedly, architecture is not the first thing that comes to mind by thinking about the film, but after the creation of motion pictures (animation), architecture has often played a key role in this regard. The buildings are included in the formation of characters and help to understand the subtleties lies in the story. For example, we discuss the movie "The Truman Show", Truman, living in an imaginary city in America and has a relatively good life, one day suddenly realizes that his life is not real and is part of a long-term television show that has millions of viewers that have observed the Truman's life from childhood to adulthood. The movie is formed on the "Fela" beach. A beach which is decorated in a way that no one will realize that it is unreal. "Duany and Plater-Zyberk (DPZ)", a company that has expertise in the design of beach has built it from its urban model, which is according to local homes in small towns in the South. This view which is due to the strange feeling which is transferred to the audience, has formed the idea of so-called extraordinary life background of Truman. This is one of those movies that in addition to attractive subjects have tried to show the architecture of the desired city and enchant the audience to its elegance and beauty.

### **Space in modern architecture and cinema is influenced by the choice of audience**

One of the intersections of architecture and cinema is space. In both of these arts, space is created by the "character" and the important feature of the space in today's world is to give the audience the right to choose. Engineer "Shadmehr Rastin", a filmmaker and architect, who has lectured in behalf of the Cultural Research Bureau in the House of Artists on "architecture, space, cinema" said that the selection is the first power of man in the open space. In modern times, the audience will be allowed to choose as a determined character. In this circumstance, the man defines the performance and use of space in architecture and he participates in understanding the movie and cinema. Thus, the architect tries today to design a building that is caller rather subdued. In the cinema, the director also eliminates himself from the movie. He uses long shot and enables the audience to make the drama on the stage, and if he wanted, he can animism with the hero or movie character." He said that the goal in the choice in architecture and cinema is conversation, participation and familiarity and mentioned: "public space is a space other than a private space (home) and public space (office, workplace). All the arts, including architecture and cinema seek to discover and understand this space, since the man in this space displays or forms important and complex dimensions of his character that does not fit in the private and public spaces. The public spaces are places like theaters, sidewalks, hanging and so on. In Iran, public spaces are very limited. This puts the modern age selector man in trouble. The lack of public spaces has affected both architecture and cinema and private and public spaces have also disrupted. As a result, the Iranian people in any of these places, behaves in a way that it does not belong to any of these areas."

### **Research methods and information resources**

In the formation and study of the effect, available resources and literature have been taken advantage. With exploration and studies and after classification of these studies, there is a major result and that is the quality of cinema in Iran is weak and oppressed. No macro investment is done in this sector, nor a major human activity. In

general, no necessary support is done for the survival of this industrial art that this negligence caused the destruction of cinema in various forms.

This article is the result of the following activities:

1. Survey and study articles on the topic
2. Survey and study books about cinema and Seventh Art
3. Study of the history of cinema
4. Study cinema magazines
5. Visiting the present and the highest level of quality cinemas in Tehran
6. Use of treatise dealt with the issue

### **Theoretical principles**

#### ***The theatre culture and its role in Iran***

Reporters and historians in their works ignored the dramatic events in Iran and therefore our past works have not been recorded and have been generally transferred mouth by mouth and as folk display. With the belief that no society is independent from theater, it can be imagined that this need is met through a variety of religious rituals, quite, narration, puppet shows, Ru-hozi (a form of Iranian traditional theatrical performance), reading Shahnameh and café games and a variety of demonstration sports and also are restricted to quiet court displays and aristocratic houses by small and anonymous groups. With the introduction of special trips to the West and entrance of West culture to Iran, Iranian intellectuals got familiar with the display format in the West and started writing to make the mind of Iranian society familiar with new issues. Mirza Taghi Khan Amir Kabir reforms, the establishment of the Dar-al-Fonun, Jamal al-Din Asad Abadi massive propaganda against colonialism and despotism, and the need for reform has awakened the Iranian people. Publishing several newspapers, newsprint and cultural activities in the West, translation of articles and plays of MirzaFataliAkhundzadeh, essays and poems of Mirza Aqa Khan Kermani and books by Haj MirzaAbdulrahimTalebi, who have expressed the scientific and social principles in plain words, has exerted strong shaking on Iranian thoughts and has followed Constitutional Revolution along with other historical events. But Iranian intellectuals coincided with the introduction of the new Western ideas has gradually become fascinated by the West. This fascination, not relative knowing has crippled their strength of evaluation and created a garboil that in all areas has emerged as a blind imitation of the West. Quite soon in the field of play, Tazie has lost its application as a cultural and educational play, and after the fall of the Qajar, it has been almost banned due to the new government opposition to religion. Other play groups such as story tellers, puppet dancers, street showmen and Ru-hozi players and so has lost their popularity because they were not able to adapt to awakened society of Iran and let not reflect the realities. If today, you can see parts of these traditional plays in the corners isin fact an impotent existence which has lost its incentives and the vital resources. Since then, the theater in Iran has not been introduced sporadically, and in accordance with the times, but in classes in universities, and among the hand books of students as organized and disciplined activity. In early Iranian plays of translation or adaptation, the western style of acting, costumes, decor and even the audience place have been adopted. It should be considered that first the theater is a literary text that is part of the history of literature. Second, writers usually rise from the heart of performing groups, or are employed by them, so the tradition of drama writing is not apart from solving the performance, actors, designers and professional relations between the group and logical relations between the actor, writer and audience. Dramatic tradition and communicative patterns are created in the group of screen and audiences not from a literary text.

### **Recognition of cinema**

#### ***What is cinema?***

French theorists are interested in distinguishing between "film" and "cinema". In their view, the "filmic" aspect of the art is related to the world and its cinematic aspects directly related to the aesthetics and the internal structure of the art. In the UK, in addition to these two terms, there is a third term called "Movie". It implies the third aspect of the film phenomenon i.e. its role as an economic commodity. These three aspects are of course closely related and what is movie in view of one of them is "film" in another view. But in general we use these three terms often similar. Whereas, the «Movie» should be consumed as snacks. Cinema is a sublime art with a fragrance of aesthetics and film is the most universal term with minimum subjective concepts. History of "Movie", "Cinema" and "Film", although involves a period of less than a century, and only the recent decades, but shows the compact and complex evolutionary structure. This is partly a result of the explosive nature of the film. Film, as a medium of communication, was quickly understandable to a large group of men. This is partly related to geometric progression of technology evolution in the nineteenth century that was associated with the economic cycles, where the film shall be developed or gone. Each of the three considerations - Movie, Film and Cinema - covers a functional scope of the documentation to a mass of fictions, abstract and leading films. A major part of the historical section includes the middle part of this division. Because here, the political, economic and social aspects of films have passed their most notably period of impact. An interesting comparison can be done between the history of novel artistic for in the last three hundred years, and the development of films over the past eighty years. Due to the economic role and large number of consumers, these two arts were comprehensive more than anything else. Each of these two with roots in journalism, namely as a medium for recording events in the early stages of emergence, is evolved characterized by the innovation and has rapidly have led other arts. A complex system of different species have been published that serve different audiences. Then, in the media competition (competition between film and novel, television and film) has entered to another phase of record that are largely characterized by tendency to aesthetic values and elitism against popular entertainment areas. Just as the novel feed the film. All the texts related to history of cinema have divided it into two parts: silent and talker. The period

before the history of film covers both cinematograph evolutionary processes and the development of certain aspects of the other arts that have had a significant impact on the film (e.g. Victorian melodrama, or the visual values of the portrait). 1896 was the year of the excellence of cinema from a fun trick to an economic art ready for takeoff. The end of this era is identified with the emergence of films with long story. Period 1913-27 includes the silence era and, the period 1928-32 the world cinema is in a transitional stage. This phase has no extraordinary aesthetic aspect for us. But introduces itself as economic and technological important step.

### **A theoretical approach to constructive elements of film and architecture**

#### **Architecture and cinema**

Since the photography was invented, new angles of the architectural environment and the built environment were discovered. The role of photo in recording perspectives and play of light and shadow and its playback to architects was so important that this option was used at all architecture schools to acquaint the students with the space. Photography was among the courses of schools of architecture. But when the Lumière brothers had managed to show 24 frames (at first 16 consecutive frames) per second on the white screen before the eyes of thousands of audiences, an art has emerged that its closeness with the other arts, especially architecture was undeniable. Belief in the importance of stylized images have always fluctuated the cinema between architecture and painting. That is, the arrival of the appropriateness of visual elements to fit the elements of volumes, image or frame, more than any other thing has a geometric and spatial character. The role of cinema in architecture is introduced by showing the distance works, as a tool for conveying architectural concepts. It will be an integral part of understanding the space and time and in other words, part of the architecture inherent concepts. Future world with any name will have an essential difference with industrial civilization. The fruit of civilization is the commercial expertise and we once again witness the comprehensive human. Those who will dominate the acquired facilities and their field of creativity is not limited to a particular field may create a different combination of cinema, architecture, music, computer and a new kind of exposure with space. The temptation to discuss in the field of the relationship between cinema and architecture has attracted the attention of many theorists and many papers have been published in this regard in various journals. These proceedings have sometimes examined the architecture from the viewpoint of cinema and have sometimes examined the impact of architecture on cinema. In addition, some of the cinematic publications have provided the architecture of contents in the field of characteristics of the buildings of cinema that some of which are presented below.

- Nasrin, M. "Architecture and Cinema", *Architecture and urban development*. No. 38-39.

- Hojjat, M. "Architecture and Cinema", *Journal of Farabi*, No. 5

- Arabzadeh, Yekta. "Architecture and Cinema", *Journal of Farabi*, No. 6 - 7

- The action plan and construction of economical cinema halls, *Journal of Farabi*, No. 9 - 10

- Karimi. "Home or shelter," briefness of home and movies by Dariush Mehrjui, No. 236 and the proceedings that in No. 202 of cinema journal discuss the immunization of cinema halls because of the fire in Tehran Azadi Cinema.

Here, a glimpse of what entitled as architecture and cinema published in the A.D. journal is presented. In fact, the architecture is a film in the successive scenes, architectural in movie is in addition to presence as design for the film's scenes, is the integral part of cinema spirit in the combination with the structural elements.

The idea of the spatial relationship between architecture and film has emerged by architects. For movies show the architecture to the audience so that the architects always wish to experience it. The combination of architectural film combined with the time, backgrounds and the circumstances and concept allows the expression of the architectural ideas that have been neglected by the audiences. But, filmmakers apply the architecture for an idea.

The practical experience of architectural space by the person inside it is very similar to the perception of audience from a particular sequence in the movie. Both architects and filmmakers are dealing with the world as well as its presentation. The space - time experience in architecture is so that the space and image is changed by replacing and moving the audience and during the day from early in the morning to the late night (that causes different impacts of light in space and materials). In cinema, it is done without the need to move audience. The selected moves and the view points are defined and limits the frame of the motion. Then, the cinema offers viewpoint particularly. The process of dealing with the film is essentially linear. It has certain beginning, end and direction. An extraordinary process in which the director change the real existence and nature of the audience and give him an opportunity to experience another kind of life and vision for a short time. This will be done in strict control. The darkened room, full attention to default, story, focus, idea, object, debate, state, conversation, music, background and image quality produce and restrict invisibly the personal experience. While, the architects claim that the process of architectural experience is unlike. Flexible, endless toward concept, meaning, structure form and perception, and image in the movie are threatened by the possibility of repetition. While, in the myth of survival (rest), architecture is worn out by the character of the changing world. The difference between the experience of architecture and cinema is that we experience and understand the architectural space. We escape from the leaders and informants to experience the space and understand the construction details. School of architecture use photo for showing buildings. The image is only two-dimensional and doesn't speak about the space. Only film can introduce us to the required spatial dimensions, space and volume. Experiencing the architecture is so that we walk in it, we look, we pass through the spaces, perspectives change and the depth and dimension enter. But the cinema is not the same. In cinema, audience and viewer is still and this is the director who use actors and cinematic tricks to make audiences familiar with the past, future, emotional, horrendous and happy spaces. In fact, the audience will be familiar with the corners of space by the director.

### **Architecture in cinema**

We have recently witnessed the interests of film critics and practitioners of theory of cinema to the major role of visual spacing in movies. The main question is to create balance and harmony between movie and architecture in the development of an idea and issue from early stages to the end as well as its effective role on audience. The basic elements of the movie, including the scene, assembly, motion, and imagination, are exactly the basic elements of architecture world. Assembly includes plan and vice versa, for example: replacing images, analyzing images and combining them in another structure that leads to a new combination. This method is not only familiar to architects but also to directors and writers. Current architect and former Scenarist "Rem Koolhaas" refer to the very close similarity between the idea transformation method in architecture and scenario writing. The major engagement of these two is the "spatial assembly". Environment shown in a movie, attracts the attention of the audience and strengthens his expectation in the creation of more appropriate architectural space. Potential power of movie narration is linked to the writing scene setting. Movie and novel show the story atmosphere from the point of view of the narrator. Just as in the theater, architecture is an essential part of the story. That's why the architecture in cinema is distinct from the architecture in reality in terms of performance and motion factors. In architectural, the designer is involved with façade and instant architecture; an architecture that is exchangeable optionally. Architecture that is not even theoretically committed to the material, in fact, disposable architecture, only America and American money-making studios can create disposable architecture for great scenes. "Functional thinking" dominant in the architecture omits other types of architecture that don't improve it. "Architecture in movie" is another type of the possibility of portraying spatial fantasies, which have not yet appeared in present architectures. This architecture makes it possible to show the imaginations of architect independent of space and real building technology.

### **Conclusion**

Integration of architecture cinematic description and the cinematic nature of the architecture experience has resulted in the mutual influence of the two arts from many diverse aspects. Although both art known as an art that have emerged with the help of many experts and technicians and assistants, but without showing their true nature (cinema and architecture) and as a result of a group effort, it should be acknowledged that both are innovative arts created by artistic creative ideas. Cinema and architecture are a collection of art and techniques that have been mixed with the help of the able hands of the architect and film-maker. Architecture and cinema, both deals with creating the space and the spirit of life and both adhere to common principles in the process of perception of space. Architecture and cinema both deals with creating the space and the spirit of life (place current in time), but the architecture material is real, and cinema materials are imaginary and fantasy. But with a comprehensive look, the relationship between these two is not out of the three aspects:

1. Conceptual: content (in creating atmosphere, ideological thoughts, etc.), form (rhythm, light and stillness).
2. Referential: the presence of architecture in the cinema (stage design, etc.), presence of cinema in architecture (modern buildings, walls that are actually monitors, etc.)
3. Instrumental: computer software of architecture, cinema, graphics, etc. (the world of multimedia and digital technology).

In fact, every time has a special place (architecture). As we know mindset of society, economic and scientific abilities, needs, etc. are the factors that the architecture forms the particular time. That's why the history, time and architecture are never separated. The story is not separated from history and time and cinema is meaningless without story. So, the cinema is not possible without scene design and architecture. The architecture world and the world of cinema have common basic elements such as scene, space, light, motion and vision. Architecture in cinema is known as the main cause of balance and harmony in form of images and composition of the scene. Special and temporal feature of space, color, light, highlights has a different effect on the audience. Also, the visual spaces are the most important factors of expression in the film. Visual elements in the texture of an architectural building, such as "color, surface, line, point, etc." can also be visual factors for the background of images in a movie and reinforce the director intended meaning and using architecture through meaning and visual spacing, the film makers start characterization, creating identity and location. Meanwhile, the urban spaces and architectural monuments are very important as movie locations and represent the temporal, cultural, historical, social, etc. position in the movie. So that, regarding the issue of city in the cinema is seriously and consciously a new idea that can be of interest to directors and filmmakers. Urban spaces in Iranian cinema should have personality and in other words, it should reflect the Iranian identity. This paper has tried to discuss and examine the mutual relationship between architecture and cinema as two complement elements and their roles in giving identity to places and urban spaces and discuss the consistency of these two arts and techniques.

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Hadi Sajjad <sup>Ph.D.</sup>, Department of Architecture, Ardestan branch, Islamic Azad University, Ardestan, Iran

Houtan Iravani, Department of Architecture, Ardestan branch, Islamic Azad University, Ardestan, Iran