



## FORM AS A VISUAL EVENT IN DESIGN AND CINEMA

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### Abstract

Design and cinema both share similar elements of design to construct the 'reality'. We move through space in scale, proportion and light through color, texture, position, orientation and visual inertia. Cinema incorporates motion and change into the elements of design. Form maps the space while formulating the narration of space. Form is an actual means of exploration accommodating film's cultural geography. This paper is concerned with the materiality possessed by form in design and cinema. The study will focus on the general concept of form at the intersection of design and cinema offering a framework with a critical approach into the subject of form 'in-between' design and cinema. The study will discuss the complexities admitted in the ordering of form, 'physical', 'perceptual' and 'conceptual'. The conceptualization of visual experience as images, patterns, signs and symbols will be analyzed with the emphasis on how film 'locates', 'develops', 'exhausts' and 'exchanges' form and therefore space. The analysis will consider form both as a technique and as material. The major aspect of the study will be on the nature of visibility integrating form as a conceptual tool.

The work of Suha Arın is a useful tool for the discussion of form as it stands between design and cinema. Arın's mastering of form is an interpretation of the corporation between design and cinema. This paper will draw on the nature of visibility as experienced in Arın's documentary films where art and science meet. Research is accentuated by Arın. The area of research is the habitat where film becomes the habitation. Any evaluation of specific construct is based on the concept of the construct as regards its aim and function as its basic ingredients and inhabitants. Arın's cinema exhibits a delicate balance where deliberate rules of research and science interact with the aesthetic values of art and specifically, the art of cinema. Arın formulates by 'capturing', 'enclosing', 'molding' and 'organizing' form and space to enhance and articulate meaning.

The filmic promenade of Arın inscribes form, formulating and framing space. Cinema-architecture and city relationship is underlined, establishing the relative communicative effectiveness of form. The study will attempt to present the tactile value enacted in the respective relationships provided by form. The spatio-visibility of Arın will be studied through *Kulada Üç Gün* (1983), *Safranbolu'da Zaman* (1976), *Eski Evler Eski Ustalar / Doğu Karadeniz: Sisler Kovulunca* (1986), *Dünya Durdukça/ Dorukta Bir Usta* (1988) and *Altın Kent İstanbul* (1996). The study will also engage itself with the research undertaken and the conceptual framework exercised in the films, in an effort to emphasize the materiality possessed by form. The ordering of form structuring the visual field will be exemplified in the films. The study will elaborate on the concepts accommodated in the visibility realized. The paper will address Arın's visibility employing forms such as architectural connectors, visually instrumental. The principle trajectory of analysis of this



study will be on the mediated production of visual experience at the intersection of form, design and cinema.

**Key Words:** *Form, Frame, Space, Design, Cinema, City, Architecture.*