



CRITICAL-CULTURAL & CINEMATOGRAPHIC "CITY" CONCEPTIONS

A NECESSARY, CITY BASED ARCHITECTURAL DESIGN APPROACH

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Abstract

Today's motto can be declared as **living in the city** or the **city life**. Life is concentrated on the city... Architecture and architectural design, today, has to be focused on the city. Focusing the city is the meeting, facing the city, which does not mirror its appearances but reveals its background -situations, structures, and relations- and making some (new) projections. And this kind of conception and projection needs a "dialogical, situational/time-based, emphatic, contextual, and holistic / interactive and integrated" approach to the city life, which is called here as a **critical-cultural and cinematographic conception of the city**.

Critical-cultural approach by itself is a principal phenomenon that every body can apply. It should be applied to be aware of the surrounding and us in today's fragmented world. Besides, it is a necessary tool and a dialogue to be able to confront with the city (life); to distinguish the layers, faces, differences of the city, to catch the reality and to display it; to display the interactions, relations, webs under these usually shaded or hidden appearances...

Cinematography, which is the most affective discovery of the 20th century, is a very good tool to integrate, to document, to show, and to project this very complicated, chaotic (multi-faces, multi-dimensional), fragmented life and the environment, **the city**. It could be a very good tool to present the critical-cultural conceptions of the city, and to propose new life scenarios (space-time-life interactions) consist of those readings...

However, **architecture and designing**, which is the real real place, presence of the life, of the existence, basically focuses on the space and its geometry -line, plane, volume, and mass. Architectural conventions in tradition and still today consist of mainly two, three-dimensional drawings and perspectives including digital ones. We can imagine and talk about the possible usages, scenarios, but we could not or do not put on the process. This is not easy, even we never know exactly what it would be, but again there are some life scenarios; there will be a life over there. In some cases, especially in the virtual space, movement looks like being included to the process / presentation but it is usually the movement of the camera or the surface; it is not the movement of the life, the reality...

Cinematography has this capacity, and does this. Its magic, its spirit comes from that ability, to present the life, the reality, and to project the new scenarios (new life-space-time interactions). And in that point (reading and interpreting the city life), cinematography comes over the critical-cultural approach. Through critical-cultural approach and cinematography it would be possible seeing, decoding, and displaying the relations and the interactions behind the (city) life. It would be possible to bring past, present (the existing situation) and the future together, and to make new connections.

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Architecture and urban design, if their duty is to deal with the realities and to open up new ways of living... it should be concentrate on the city (life), and thus to the “**critical-cultural and cinematographic 'city' conceptions**” -instead of applying problematic one-sided, singular design approaches... Briefly, paper will present this concept, and bring some of its studio practices.