

INTERIOR ARCHITECTURAL ISSUES

**DESIGN
THEORY
PHILOSOPHY**

Editor
Kağan Günçe



LIVRE DE LYON
2023

Architectural
Sciences

INTERIOR
ARCHITECTURAL ISSUES
DESIGN, THEORY & PHILOSOPHY

Editor
Kağan GÜNÇE



LIVRE DE LYON

Lyon 2023

Interior Architectural Issues - Design, Theory & Philosophy

Editor • Prof. Dr. Kağan Günçe • Orcid: 0000-0003-1557-2987

Cover Design • Kamiar Yazdani

Book Layout • Motion Graphics

First Published • May 2023, Lyon

ISBN: 978-2-38236-555-7

copyriht © 2023 by Livre de Lyon

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without prior written permission from the Publisher.



This book is the first in the Journal of Interior Design Academy - INda book project series.

Publisher • Livre de Lyon

Address • 37 rue marietton, 69009, Lyon France

website • <http://www.livredelyon.com>

e-mail • livredelyon@gmail.com



LIVRE DE LYON

CONTENT

PREFACE	I
CHAPTER I. INTERDISCIPLINARY PHILOSOPHIES OF INTERIOR DESIGN AND FURNITURE: A LOOK AT EDGAR ALLAN POE'S WRITINGS <i>Deniz HASIRCI</i>	1
CHAPTER II. ON THE TIME AND REALITY OF FILM SPACES: THE STAR WARS EXAMPLE <i>Nur AYALP</i>	17
CHAPTER III. ART-INSPIRED SPACE STRUCTURING IN MOVIES <i>Ceren KOÇ SAĞLAM & Vildan DÜNDAR TÜRKKAN</i>	33
CHAPTER IV. FUTURISTIC APPROACHES IN DESIGN AT THE INTERSECTION OF TECHNOLOGY AND SPACE <i>Güler KARABEKİR & Emine Nur OZANÖZGÜ</i>	49
CHAPTER V. HEARTY PALACES OF PERCEPTION: THE SENSE OF SPACE IN IMMIGRANT HOUSES IN NICOSIA <i>Banu TEVFİKLER ÇAVUŞOĞLU</i>	71
CHAPTER VI. SYSTEMATIC PATTERNS OF DESIGN OF A CONCEPTUAL APPROACH TO INTERIOR ARCHITECTURE <i>Shirin IZADPANA</i>	93
CHAPTER VII. A CRITICAL REVIEW OF THEORETICAL APPROACHES IN INTERIOR DESIGN <i>Eliz ERDENİZCİ</i>	113
CHAPTER VIII. ENVIRONMENTAL PERCEPTION IN FLOATING INTERIORS <i>İnanç Işıl YILDIRIM</i>	137
CHAPTER IX. PERSONAL SPACE PROTECTION TACTICS AGAINST SPATIAL CONTROL STRATEGIES: TERRITORIALITY <i>Damla ALTUNCU</i>	153

CHAPTER X.	SPATIAL TRANSFORMATIONS OF OFFICE DESIGNS THROUGH THE CONCEPT OF GENERATION: HYBRID WORK AND MOBILITY	171
	<i>Refia Anıl AĞRILI & Müge GÖKER PAKTAŞ</i>	
CHAPTER XI.	PSYCHOACOUSTICS AND MUSICAL DEVELOPMENT IN ENCLOSED SPACES	197
	<i>Derin Hilal BİLMEZ & Ümit ARPACIOĞLU</i>	
CHAPTER XII.	THE TECHNOLOGICAL POTENTIAL OF NATURAL SYSTEMS: INTERIOR DESIGN SOLUTIONS	231
	<i>Aliye Rahşan KARABETÇA</i>	
CHAPTER XIII.	BIOPHILIC DESIGN CRITERIA IN INDOOR OF CHILDREN'S PLAYGROUNDS : A SYSTEMATIC REVIEW	249
	<i>Filiz TAVSAN & Fatma Zisan YOLCU</i>	
CHAPTER XIV.	ECOCENTRIC APPROACH IN INTERIOR FURNITURE DESIGN	277
	<i>Zeynep YANILMAZ & Hande EYÜBOĞLU</i>	
CHAPTER XV.	INTERDISCIPLINARY TRAJECTORIES: REGENERATING BARCELONA PAVILION WITH MIDJOURNEY	299
	<i>Orkunt TURGAY & Merve KAPTAN & Pınar ÖKTEM ERKARTAL & Tahsin DEMİR & Çılga DOĞUKANLI</i>	
CHAPTER XVI.	IMPORTANCE OF STORE ATMOSPHERE IN CREATION OF CORPORATE IDENTITY IN RETAIL CLOTHING STORES: LOUIS VUITTON STORE ANALYSIS	321
	<i>Funda Bahar KAYA</i>	
CHAPTER XVII.	FLEXIBILITY AS A DESIGN CRITERION IN RESIDENTIAL INTERIORS	341
	<i>Özge İSLAMOĞLU</i>	
CHAPTER XVIII.	A NEW SYMBIOTIC LIFE APPROACH FOR INDOORS: PET-FRIENDLY INTERIOR DESIGN	361
	<i>Neşe Başak YURTTAŞ & Damla ALTUNCU</i>	

CHAPTER III

ART-INSPIRED SPACE STRUCTURING IN MOVIES

Ceren KOÇ SAĞLAM¹ & Vildan DÜNDAR TÜRKKAN²

*¹Res. Asst. - Marmara University
e-mail: cerenkoc13@gmail.com
ORCID: 0000-0003-4553-6610*

*²Res. Asst. - Hacettepe University
e-mail: vldndndr@hotmail.com
ORCID: 0000-0001-6049-9403*

1. INTRODUCTION

Descartes (2014) defines as a form with dimensions and is quantifiable; however according to Aristotle (2014), space is a phenomenon independent of matter and form, and according to Kant(2013), it is an intuitive concept that cannot be sensed by the senses. Thinkers such as Heidegger (2004), Ponty (2016), Bachelard (2018) argue that the body and mind are immanent to each other, and this establishes a relationship with the physical and mental elements of the space. According to Lefebvre (2014), the space also has social, cultural, political and economic aspects that connect with the society. In addition to physical factors such as light, sound, color, climate, it can be said that the period, social structure, cultural environment, social, political and economic parameters are planned together. The concept of space, which is related to and nourished by many disciplines, is the main expression area of architecture.

Architecture is concerned not only with the measurable physical dimensions of the space, but also with the side experienced by being perceived by the senses. Perceiving the place in a sensory sense, in other words, experiencing the space, is also related to the conceptual side, i.e., the representative direction, as much as it is associated with the dimensions of the space. Henri Lefebvre (2014, p. 71) argues that spatial representations, also known as conceptual spaces, are environments that are

made by urban actors, such as planners, architects, urbanists, technocrats, and artists, utilizing specific codes and standards. In other words, the conceptualized space is a representation, and it can be fed by the presence of representations from various visual expression areas. For example, the image of “home” can be thought of as a representation area, based on the semantically and physically strong context of the space in daily life. The bond established by people belonging to different cultures, different geographies and different times with the “home” can be considered an experience area beyond being physical. People use the “home” as a means of both shelter and self-representation. This representation is provided by different forms of art. Based on this fact, we can say that space and art can be evaluated as concepts that shape and give meaning, and integrate with each other.

Art, which has existed since the existence of humanity, sometimes starts with inspiration, sometimes with a line or color, and sometimes with a rebellion. It exists with people, touches people, absorbs people, and envelops them. It connects with the place, witnesses history, and opens and closes an era. In this context, the relationship between art and human cannot be considered independent of space.

Today’s world, where change is accelerating in many fields, has made an environment in which various expression and representation methods rapidly evolve in the field of art inevitable. This situation is also reflected in the relationships that art establishes with space. Parallel to this, the mediums of expression established by art through spatial representation have also diversified.

2. Space in The Intersection of Art and Cinema

When we examine at the forms perceived throughout history to comprehend the current position of the link established by the concept of space with art, we can see that it is a layered flow that feeds on each other. Even though the concept of space existed in the pre-Renaissance period to fulfill the most basic need of shelter, human beings have always used various expression methods to realize themselves. Cave figures in Lascaux, giant landscape paintings in Nazca and hieroglyphs in Egypt are among the most well-known examples.

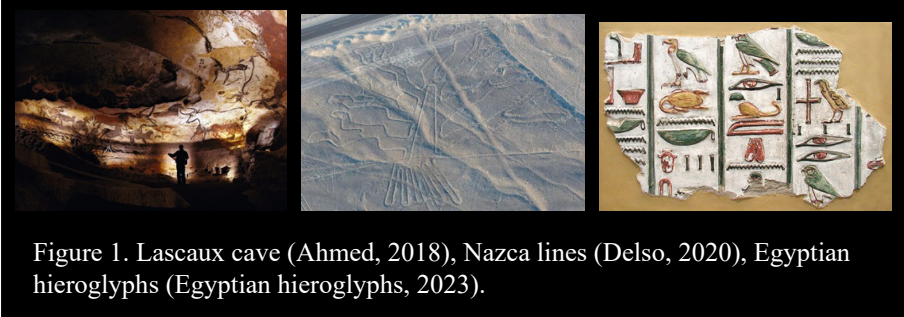


Figure 1. Lascaux cave (Ahmed, 2018), Nazca lines (Delso, 2020), Egyptian hieroglyphs (Egyptian hieroglyphs, 2023).

The liberation atmosphere that began with the Renaissance in the 14th century also influenced the relationship between art and space (Shiner, 2013). From the locations where art is exhibited, it has evolved into approaches in which the interaction of art with society is at the forefront, and the union of art and life is aimed at.

Ahu Antmen (2009, p. 18) states that the world began to take on a completely new face after the Industrial Revolution in the 18th century with the discovery of new modes of transportation and communication which introduced that were previously unimaginable in human life. She argues that this is the main reason for the artistic changes we witnessed in the 19th century. In this direction, when considering the transformation of traditional means of expression in art, the parallel to this situation, the change in the relationship between art and space draws attention.

While artistic practices underwent an intense change in the cultural transformation of the 1960s, the structure, rules and boundaries of the spaces where art is exhibited were gradually forced, bringing a new understanding in which the work is intertwined with the space and the space becomes a part of the work (O'doherty & Antmen, 2010, p. 10). It is possible to count the viewer's transformation into a participant who completes the work with her experience as a sign of a change in interior space. In this process, artists have been the pioneers of approaches that include space in art with their discourses. Spaces that are reproduced with digital infrastructures started to be in question as a result of new expansions in the time between art and space brought about by computer technology, which was first deployed in the 1980s. In this context, concepts like virtual reality, artificial intelligence, internet art, and the metaverse, which are currently topics of discussion can be considered interactive area of experience that allows the audience to open an alternative window to the consciousness of their presence within the space of art.

Looking at the relationship between art and space in all this historical flow, it is clear that the understanding of art liberated by social transformations is increasingly expanding its boundaries. There is a situation where physical and mental boundaries are blurred by intertwining with the contribution of technology and media tools, which started with the industrial revolution and evolved to unmanned technologies today. At this point, cinema is in a more advantageous position than many representative methods because it has the opportunity to benefit from both art and technology in its own context. Ricciotto Canudo, who for the first time described cinema as the “seventh art,” (1919, as cited in Yıldırım, 2022), said: “Cinema comes as the renewer of all styles of artistic creation.” (1922, as cited in Yıldırım, 2022). Thanks to this opportunity, we can observe the relationship between space and art through movies, which is one of the most effective areas of visualization and representation.

Cinema has the privilege of blending the possibilities of all the arts within its own disciplines into movies that are their own products. In short, the “seventh art” is a synthesis of the other six. For this reason, films can be considered as sources where all this synthesis can be observed. In this study, in the context of the interaction of art, cinema, and space, readings on films have been conducted, the development and differentiation of cinema in itself have been observed, and the mutual relationship it establishes with art and space has been questioned.

3. Art-Inspired Spaces in Movies

In addition to the art branches such as painting, music, sculpture, which have existed for centuries and both influenced each other, cinema has been added as the “seventh art” in the relatively recent past. Nevertheless, it is not wrong to say that “cinema” is the most beneficial area of the achievements of the environment in which art allows for mutual influence and nourishment.

“Architecture” is perhaps the most prominent branch of art, which is influenced and affected by movies because it is a reproduction area of life practices. So for this interaction, Neumann (1999) says, “The fiction and multiple spaces that cinema has provided together with technology will be the re-existence of architecture.” Penz and Thomas (1997) explain the relationship between cinema and architecture, suggesting that architecture carries two-dimensional ideas into a third dimension while movies carry three-dimensional reality into two dimensions. The perception of the two dimensions mentioned

here as three dimensions implies that the two-dimensional image on the movie curtain is transformed into a three-dimensional space experienced by the viewer.

René Magritte's "Architecture au Clair de Lune" is an artistic expression in which reality is questioned through architectural space and images. In this context, *The Truman Show* is inspired by the work in terms of both content and representation. Furthermore, looking at the image of Summer Residence designed by Kapsimalis Architects gives a similar impression (Figure 2). Located in Santorini, this building is a part of the urban setup consisting of similar structures.



Figure 2. Summer Residence (Summer Residence, 2023), Architecture au Clair de Lune (Architecture au Clair de Lune, 2023), *The Truman Show* (Weir, 1998.).

The movie may have been inspired by the artwork, and the artwork by the urban setting of Santorini. The reason for this impression is due to the mutual relationship between architecture, art, and cinema, whether created consciously or unconsciously by the space designer. In this regard, in parallel with the description of Penz and Thomas, the movie provides the viewer with a 2-dimensional experience and the architectural structure a 3-dimensional experience with the inspiration from the work. Briefly, the use of similar images through different representations can offer different experiences to the viewer.

The fact that cinema deals with human life in all its dimensions, is based on visuality, conveys sections from life, and has a narrative structure shaped by people makes this art dependent on space (Şahin, 2013, p. 31). Adiloğlu (2005) argues that in order to explain the plot in a movie, we need the "space" that we have required ever since the dawn of humankind and that we come across at the intersection of cinema and architecture. Higson (2016), like Adiloğlu, also states that expression is made sense by space. In short, narrative needs space.

Space can be used to make people perceive different realities by connecting various disciplines. This situation can be illustrated by space fiction in the movie *Arrival* (2016), in which the artist James Turrell's works on human perception with intense light in an empty space by erasing the sense of limit are the source of inspiration. The space fiction created in the film plays with the perception of the viewer with light and perspective games in parallel with the works of the artist (Figure 3). In both works, the presentation and questioning of the perception of reality enable a semantic inspiration to be mentioned through space, far beyond a physical inspiration.



Figure 3. James Turrell, *Dhatu*, 2009 (Holzherr, 2012), *Arrival* (Villeneuve, 2016).

Different realities created through movies can be reproduced through space. The spatial variations created through representation provide an experience space for the audience, and the viewer finds himself in the narrative space, mentally if not physically. The viewer has a spatial experience. There is no need for the physical boundaries of the space to have this experience. Even if there are no boundaries, the space is rebuilt in the mind. In *Dogville* (Figure 4), for example, the space that the viewer sees cleansed from its boundaries is not empty. It is rendered as a space that still has boundaries for actors. Architectural representations are full of meanings hidden behind them, waiting to be noticed. It can be said that these representations cause the viewer to experience the space like the actors.



Figure 4. *Dogville* (von Trier, 2003).

The space perception created in the movies is very similar to the perception of the space experienced in the real world. By creating spaces that do not exist or will never exist, cinema can provide new space experiences that the audience can never truly experience, through its technical possibilities. For example, the Tower of Babel¹, which is rumored to be located in the Hanging Gardens of Babylon, one of the seven wonders of the world, and depicted in various texts such as holy books, myths and historical writings, was painted by Pieter Bruegel the Elder in 1563 (Figure 5). The inexhaustible richness and imaginativeness in the depiction of the tower is Bruegel's painting, which is said to be unique among his works in terms of the abundance of signifiers and signified (Çimen, 2007). Then, in 1927, Fritz Lang interpreted another Tower of Babel in the cinema and transformed it into a space that the audience could experience mentally.



Figure 5. Tower of Babel (Tower of Babel, 2023), Metropolis (Lang, 1927).

The places we encounter in the movies and in real life don't just give us a physical experience. Just as the spaces we live in shape our daily lives and inform us about our economic and cultural situation, the spaces created in the cinema give us information about the movie and its characters. Through space representations (Figure 6) created about the past, the present or the future, we have a lot of information about the time the movie passes, economic and cultural conditions,

1 "According to Jean Bottero, in the archaeological study of the city of Babylon; Except for a small foundation remnant of a multi-storied ziggurat with a square foundation of 90 meters on one side and an estimated height of 90 meters, no other evidence was found. The myth in the Torah about the tower speaks of "building a city and a tower rising up to the sky so that the people would not scatter, in which adobe was used instead of stone, and tar instead of mortar". In the history of Herodotus; Talking about the period of Persian domination, he explains that the tower was eight stories high, thinning upwards, that it was a temple at the top where no one could enter but the chosen nuns, and that the city of Babylon was formed of three-four-storey houses surrounded by strong walls. It is known that the tower of Babel was destroyed and rebuilt many times by the invasions of the tribes, starting from the Sumerians five thousand years ago until two thousand five hundred years ago." (Çimen, 2007).

social structure, and so on. For example, *Troy* and *Great Gatsby* references to the past, *Lake House* to the present, and the *5th Element* to the future.



Figure 6. *Troy* (Petersen, 2004), *Great Gatsby* (Luhrmann, 2013), *Lake House* (Agresti, 2006), *5th Element* (Besson, 1997).

Defining space as “living space” (Pallasmaa, 2006) in the context of the intersection of cinema and architecture, Pallasmaa describes the relationship between cinema and architecture as follows:

“In its inherent abstractness, music has traditionally been regarded as the art form which is closest to architecture... Cinema is, however, even closer to architecture than music, not solely because of its temporal and spatial structure, but fundamentally because both architecture and cinema articulate experientially lived space and mediate comprehensive images of life. In the same way that material buildings and cities project and preserve images of culture and a particular way of life, cinema illuminates the cultural archeology of both the time of its making and the era that it depicts. Both forms of art define qualities and essences of existential space; they create experiential settings and frames for situations of life.” (p. 157)

The fact that space is much more than a physical element is due to its potential to have very different meanings depending on the purpose of use. For example, Pallasmaa explains the importance of the use of space in the movies and the effect of the space used on the audience as follows:

“Lived space is not uniform, neutral and valueless space. One and the same event - a kiss or a murder, for instance, - is an entirely different story depending on whether it takes place in a bedroom, bathroom, library, elevator, or gazebo.

An event obtains its particular meaning through the time of the day, illumination, weather and soundscape. In addition, every place has its history and symbolic connotations which merge into the incident. Presentation of a cinematic event is, thus, totally inseparable from the architecture of space, place and time, and a film director is bound to create architectural imagery and experiences, although often unknowingly. It is exactly this innocence and independence from the professional discipline of architecture that makes the architecture of cinema so innocent, subtle and revealing.” (Pallasmaa, 2012, p. 161-162).

This means that cinema spaces are not monotonous spaces with physical boundaries; they are much more complex structures.

Perhaps the reason why, famous for his paradoxes of mathematical patterns and symmetrical compositions, M. C. Escher’s work *Relativity* (Figure 7) inspired many movies, because of the illusions created in the minds of the audience by the works she painted using optical illusions. Escher explains this situation as follows: “That staircase is a rather sad, pessimistic subject, as well as being very profound and absurd. (...) Yes, yes, we climb up and up, we imagine we are ascending; every step is about 10 inches high, terribly tiring – and where does it all get us? Nowhere.” (Poole, 2015).

Stairs, which allow passage between spaces and are also an architectural element, are frequently used both symbolically and iconically to provide semantic integrity in the movie space. Through the stairs, a fall, an ascension, an encounter, a compromise, and much more can be used by processing to the stage with the side that allows us to experience the complexity of our perception of reality. Parallel to its symbolism, Escher’s *Penrose Stairs*, which has no beginning and no end, has inspired many movies. An example of this is *Harry Potter’s ladder* (Figure 7), which rotates exactly 90 degrees from one position to another and connects different spaces each time. These impossible stairs, each angle of which depends on the position of the person in space, were also represented in 3 dimensional in movie spaces such as *Inception*, *Dr. Strange*, and *Squid Game* (Figure 7).

As Pallasmaa (2012) points out, movies spaces, besides being related to architecture, provide an opportunity for the audience to explore the limits of their mind, regardless of the architectural discipline. Even if this situation is against all the laws of physics, it is always open to the experience of the audience, which refers to the dilemmas of the human mind through the space fiction in the movies. While this experience in the movies will push the limits of the human mind, stairs in the real world will always be tied to the limits of the human body!



Figure 7. Relativity (Escher, 2023), Harry Potter and the Chamber of Secrets (Cuarón, 2004), Dr.Strange (Derrickson, 2016), Inception (Nolan, 2010), Squid Game (Dong-hyuk, 2021).

The social events and scientific developments of the nineteenth century caused radical changes in the phenomenon of art, and the artists of the time were interrelated with these arts and scientific disciplines. Many fields, from the art of music to the art of literature, from all disciplines of the plastic arts to the performing arts, seek interdisciplinary answers by expanding the production areas of art and removing borders, together with other disciplines (Akengin, 2012). While the understanding of art of the age interacted with all disciplines outside the field of art, all art disciplines were intertwined with each other, benefited from scientific knowledge and developing technology, and the strict boundaries between art disciplines began to disappear (Akengin, 2012).

Architecture creates different areas of representation by collaborating with disciplines such as art and cinema beyond its own borders to produce future fictions by using technological and scientific developments. A discipline's being influenced by other art disciplines begins with Picasso's use of the collage technique (Lynton 2004, pp. 64-65). This situation provides opportunities for other art disciplines to diversify their creation possibilities. For example (Figure 8), it is seen that the art of photography, inspired by Cubism, has opened an experimental field of expression for itself.

This situation has also affected the art of cinema in order to create future predictions, and it has emerged as an expression field with unlimited possibilities in the context of space (Figures 8).



Figure 8. Girl with Mandolin (Picasso, 2023), The Eagle (Coburn, 2023), Kawahara's work (Kawahara, 2015), Inception (Nolan, 2010), Dr. Strange (Derrickson, 2016).

As in real life, the use of space in cinema also varies. For example, the “space” used in the cinema sometimes only forms the backdrop for the narrative, and sometimes it becomes a part of the narrative. In the space created by Alan Kaprow with the “Words” installation in Figure 9, people are constantly changing places and are invited to write words on the papers on the walls. Collage has the desire to turn itself inside out (O’dohererty & Antmen, 2010). The magic written on the glass walls of the house in the movie 13 Ghost, and the codes flowing within the simulation space in Matrix are represented in a context similar to Alan Kaprow’s installation, but through different realities (Figure 9). No matter how the space is used, it connects the viewer to the flow of the film in the context of “experience”.



Figure 9. Words (Kaprow, 2023), Thirteen Ghosts (Beck, 2001), Matrix (Wachowski & Wachowski, 1999), Archive Dreaming (Vimeo, 2023).

The meanings attributed to the images and forms in a visual work of art created in any style, the subject of the work, and the cultural codes it contains can directly or indirectly inspire the expressions of another discipline (Figure 9). So art can also be inspired by cinema. With Refik Anadol's installation called "Archive Dream", which he created by bringing together all the data in a library, the audience experiences the space interactively. While the work can be examined from various angles in a space where the viewer is surrounded, it reveals unexpected relationships between documents by "dreaming" when not interfered with (Gökçe, 2017).

Although the artist sees his installation as a proposition from the future and thinks that the project is not a science fiction story, "Archive Dream" feels like in the space created with the codes in the movie Matrix.

5. Conclusion

"Space" appears as a concept that has been pondered over for centuries, attributed various meanings and tried to make inferences. Therefore, space has both a physical and a semantic representational dimension. This representation,

supported by different forms of art, is used in movies as well as in real places. Therefore, the space designed in movies turns into a field of experience for the audience, that is, a mental production.

The results of the study are summarized below.

- In the context of space, it can be said that a relationship between cinema and architecture where two-dimensional ideas are moved to the third dimension and three-dimensional reality is transferred to the two dimensions.

Because of its connections with various disciplines, spaces can perceive various realities,

- Thanks to space, semantic inspiration can be mentioned far beyond physical inspiration in the presentation and questioning of the perception of reality.

- The spatial variations created through representation in the movies can enable the audience to find themselves in the narrative space mentally, if not physically, and to have a spatial experience.

- Movies can create spaces that do not exist or will never exist, through their technical possibilities and can provide space experiences that the audience can never truly experience.

- Beyond just having a physical experience through representations of space in the cinema, the time the movie takes place, the economic and cultural conditions, the social structure, etc., a lot of information can be obtained.

- Concepts such as virtual reality, artificial intelligence, internet art, and the metaverse can offer creative insights to create future predictions using the presence of art within space.

- Cinema was influenced by other branches of art, and at the same time inspired other fields of art with its own expression possibilities.

As you can see, “space” is produced by being influenced by many different branches of art. The art of cinema is the most influential of all these arts. Thanks to its unique techniques and possibilities, it provides an unlimited space experience. Thanks to this opportunity, it is inevitable that we are faced with new and different

REFERENCES

Adiloğlu, F. (2005). *Sinemada mimari açılımlar: Halit Refiğ filmleri*. İstanbul: Es Yayınları.

Agresti, A. (Director). (2006). *Lake house* [Movie]. Village Roadshow Pictures: USA.

Ahmed, B. (2018). *Lascaux cave* [Photograp]. Retrieved from <https://www.worldhistory.org/image/8664/lascaux-ii-cave-today/>

Akengin, G. (2012). Sanat dalları arasında etkileşim ve dil. *Karadeniz Araştırmaları*, 33, 139-146.

Antmen, A. (2009). *20. yüzyıl batı sanatında akımlar*. İstanbul: Sel Yayıncılık.
Architecture au Clair de Lune, (2023, March 11). In *Wikiart*. Retrieved from <https://www.wikiart.org/en/rene-magritte/architecture-au-clair-de-lune-1956>

Bachelard, G. (2018). *Mekânın poetikası*. (A. Tümertekin, Trans.). İstanbul: İthaki Yayınları.

Beck, S. (Director). (2001). *Thirteen ghosts* [Movie]. Warner Bros.: USA.

Besson, L. (Director). (1997). *5th element* [Movie]. Gaumont: France.

Coburn, A. L. (2023, March 12). In *Artsy*. Retrieved from <https://www.artsy.net/artwork/alvin-langdon-coburn-the-eagle>

Cuarón, A. (Director). (2004). *Harry Potter and the prisoner of Azkaban* [Movie]. Warner Bros.: USA.

Çimen, E. (2007). Bir resim okuması: Babil Kulesi. *Sanat Dergisi*, 11, 17-19.

Delso, D (2020). *Nazca lines*. Heritage Daily. <https://www.heritagedaily.com/2020/04/the-nazca-lines-interactive-map/127496>

Derrickson, S. (Director). (2016). *Dr. Strange* [Film]. Marvel Studios; USA.

Dong-hyuk, H. (Director). (2021). *Squid Game* [Motion picture]. Siren Pictures Inc.; Canada.

Egyptian hieroglyphs. (2023, March 9). In *Wikipedia*. Retrieved from https://en.wikipedia.org/wiki/Egyptian_hieroglyphs

Escher, M.C. (2023, March 12). In *Museum of Art*. Retrieved from <https://c-moa.byu.edu/m-eschers-relativity/>

Heidegger, M. (2004). *Varlık ve zaman*. (A. Yardımlı, Trans.). İstanbul: İdea Yayınları.

Higson, A. (2016). Space, place, spectacle: Landscape and townscape in the 'kitchen sink' film. In A. Higson (Ed.), *Dissolving views: Key writings on british cinema* (pp. 133-156). London: Bloomsbury Publishing.

Holzherr, F. (2012) *James Turrell aftershock* [Photograph]. Retrieved from <https://copenhagencontemporary.org/en/james-turrell/>

Kant, I. (1993). *Arı usun eleştirisi*. (A. Yardımlı, Trans.). İstanbul: İdea Yayınları.

Kaprow, A. (2023, March 10). In *No-art*. Retrieved from https://no-art.info/kaprow/works/1961_words.html

- Kawahara, K. (2015). *Kawahara's work*. Officialnyasha. Retrieved from <https://officialnyasha.wordpress.com/2015/02/16/kawahara-kazuhiko/#jp-carousel-499>
- Lang, F. (Director). (1927). *Metropolis* [Movie]. Paramount Picture: United States.
- Lefebvre, H. (2014). *Mekânın üretimi*. (I. Ergüden, Trans.). Işık Ergüden, Istanbul: Sel Yayıncılık.
- Luhrmann, B. (Director). (2013). *Great Gatsby* [Movie]. Warner Bros.: USA.
- Lynton, N. (2004). *Modern sanatın öyküsü*. İstanbul: Remzi Kitapevi.
- Neumann, D. (1999). *Film architecture: Set designs from metropolis to blade runner*. New York: Prestel-Munich.
- Nolan, C. (Director). (2010). *Inception* [Film]. Warner Bros.; USA.
- O'doherty, B. & Antmen, A. (2010). *Beyaz küpün içinde: Galeri mekanının idelolojisi*. İstanbul: Sel Yayıncılık.
- Pallasmaa, J. (2006). *Lived space in architecture and cinema in form follows film*. Cambridge: Cambridge Scholars Press.
- Pallasmaa, J. (2012). The existential image: Lived space and architecture. *Phainomenon*, 25, 157-173. Retrieved from <http://phainomenon-journal.pt/index.php/phainomenon/article/view/327>
- Penz, F. & Thomas, M. (1997). *Cinema & architecture. Melies, Mallet-Stevens, Multimedia*. London: British Film Institute.
- Petersen, W. (Director). (2004). *Troy* [Movie]. Warner Bros.: USA.
- Picasso, P. (2023, March 12). In *Pablo Picasso Paintings, Quotes, & Biography*. Retrieved from <https://www.pablocicasso.org/girl-with-mandolin.jsp>
- Poole, S. (2015). *The impossible world of MC Escher*. Retrieved from <https://www.theguardian.com/artanddesign/2015/jun/20/the-impossible-world-of-mc-escher>
- Ponty, M. M. (2016). *Algının fenomenolojisi*. (E. Sarıkartal & E. Hacımuratoğlu, Trans.). İstanbul: İthaki Yayınları.
- Shiner, L. (2013). *Sanatın icadı*. (I. Türkmen, Trans.). İstanbul: Ayrıntı Yayınları.
- Summer Residence. (2023, March 2). In *Kapsimalis Architects*. Retrieved from <https://kapsimalisarchitects.com/portfolio-item/summer-residence-in-imerovigli-ii/>
- Şahin, Z. (2010). Sonsuzluğun düş mekânları ve bir evren mimarisi: Aşkın gücü. In A. Allmer (Ed.), *Sinemekan, sinemada mimarlık* (pp. 31- 46). İstanbul: Varlık Yayınları.

Tower of Babel. (2023, March 9). In *Wikipedia*. Retrieved from [https://en.wikipedia.org/wiki/Tower_of_Babel#/media File:Pieter_Bruegel_the_Elder_-_The_Tower_of_Babel_\(Vienna\)_-_Google_Art_Project.jpg](https://en.wikipedia.org/wiki/Tower_of_Babel#/media/File:Pieter_Bruegel_the_Elder_-_The_Tower_of_Babel_(Vienna)_-_Google_Art_Project.jpg)

Wachowski, L & Wachowski, L. (Directors). (1999). *Matrix* [Movie]. Warner Bros.: USA.

Weir, P. (1998). *The Truman show* [Movie]. Scott Rudin Productions; United States.

Villeneuve, D. (2016). *Arrival* [Movie]. Paramount Picture; United States.

Vimeo. (2023, March 2). “Archive dreaming” by Refik Anadol [Video file]. Retrieved from <https://vimeo.com/245201139>

Von Trier, L. (2003). *Dogville* [Movie]. Zentropa Entertainments: Danmark.

Yıldırım, T. (2022). The quality of cinema as the “seventh art”: A study on Ricciotto Canudo’s new total view of art inspired by the philosophies of Schopenhauer and Hegel, *SineFilozofi*, 4, 55-72. doi: 10.31122/sinefilozofi.1062427