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Original Research Article

A Study on the Role of Cinematic Works as a Source of Inspiration for Primary Generators in Architectural Design

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Abstract

Problem statement: The initial phase of design is a complex, crucial, and ambiguous stage. Researchers suggest that designers rely on very simplistic thoughts at the onset of design to narrow down the chain of possible solutions, referred to as primary generators. Primary generators have various sources, one of which is cross-disciplinary references; cinema, in particular, provides a vast array of unexplored spaces. Therefore, the question of this study is: how can cinematic works be considered a source for the formation of primary generators?

Research objective: This study aims to explore the role of cinema as a formative source of primary generators, thus establishing a credible resource to facilitate the initial design step, which often faces numerous complexities.

Research method: The present study first elucidates the concept of primary generators based on existing theoretical discussions in library sources. It then employs qualitative research methods and content analysis of sequences from selected cinematic works to assess the potential of cinema as a source of primary generators.

Conclusion: After gaining insight into the concept of primary generators, a categorization was provided, along with theoretical evidence from cinematic texts for each category. Four distinct viewpoints were adopted based on this categorization, including existential (human life), metaphorical-philosophical, environmental, and formal aspects, with examples from cinematic works presented for each. These findings demonstrate that cinema is a significant source of primary generators and can inspire a wide range of primary generators.

Keywords: *Primary Generator, Cinematic Work, Design Problem, Cinema, Architectural Design.*

Introduction

The inquiry into how architectural works were formed in the latter half of the twentieth century has led to the emergence of a specific field of

knowledge in architecture, commonly referred to as design research. Generally, design research encompasses all studies related to the design process (Ansari, 2008, 2). The act of design involves a series of activities that guide us toward creating an architectural work. The most complex

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and critical phase of design is its inception, where the initial idea is formed in the architect’s mind.

The complexity of this phase is linked to the nature of design problems. The search for a solution amid a vast labyrinth of possible answers (Simon, 1969). Design problems do not possess a simple and recognizable structure. According to researchers, these problems are not well-structured and are characterized as complex, ill-structured, and often wicked (Cross, 1984; Dorst, 2003). The emergence of the initial idea for an architectural design in the designer’s mind is an ambiguous and unknown point. Design problems cannot be easily and fully defined, and they often exhibit significant ambiguity at the starting point (Ansari, 2008, 78). This phase is very significant since it forms the foundation of the design, distinguishing various designs and leading to descriptions of the final product as creative or innovative. Consequently, given the importance and complexity of the design’s inception, it is essential to plan diverse research studies about it.

Among these, certain stimulants facilitate the onset of the design process, referred to as “primary generators,” which can have various sources, including interdisciplinary connections. In this study, cinematic works specifically are highlighted, having historically maintained a close relationship with architecture. Many contemporary architects have discussed being influenced by this art form; thus, the goal of this paper is to present cinematic works as one of the sources for primary generators. The main question is: How can cinematic works be considered one of the sources for the formation of primary generators?

Fig. 1 illustrates which aspects of design, commonly pursued in most architectural design workshops, are targeted by the present research question.

Research Background

• The affinity between cinema and architecture

Cinema was introduced in 1895, and from its early years, it established a close relationship with architecture. In 1899, Auguste Choisy presented the Acropolis of Athens in his book “Histoire de l’Architecture (History of Architecture)” as if a filmmaker were editing scenes for a film (Choisy, 1899, 411-418). In the early twentieth century, architecture’s role in film set design (along with the enthusiastic collaboration of architects in this field) and cinema’s ability to construct its own architecture through light and shadow, scale, and movement created a common ground between these two spatial arts. Many modern filmmakers did not doubt the architectural qualities of cinema, from Georges Méliès’s unparalleled precision in organizing the spatial layout of his studio in 1907 to Éric Rohmer’s claim that cinema is a spatial art, and architects like Hans Poelzig and Andrei Andrejev, which showed no hesitation in designing film sets (Vidler, 1993, 46). Following these initial connections, in the 1920s and 1930s, some of the most renowned and influential figures in both cinema and architecture expressed thought-provoking insights about the intersection of these two fields. Adolf Loos, after watching the film “L’Inhumaine” by Marcel L’Herbier, noted, “This is a brilliant ode to the grandeur of modern technology [...] The final images of “L’Inhumaine” transcend imagination. When you leave it, you

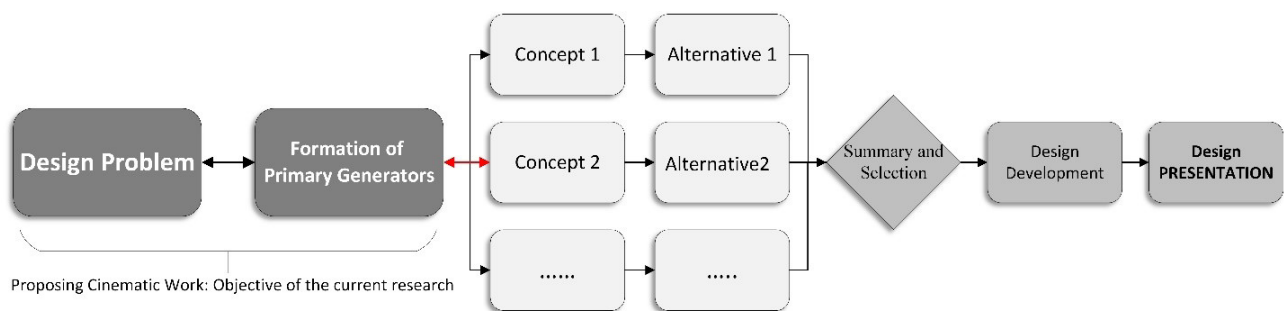


Fig. 1. The area targeted by this study within the series of common events in the design workshop. Source: Authors.

feel as if you have lived through the birth of a new art” (Loos, 1924, as cited in L’Herbier, 1979, 105). In 1925, Robert Mallet-Stevens remarked, “It is undeniable that cinema has had a significant impact on modern architecture, and in turn, modern architecture has lent its artistic aspect to cinema” (Mallet-Stevens, 1925, as cited in Vidler, 1993, 46). Spanish director Luis Buñuel stated after watching ‘Metropolis’ in 1927 that films would, in the future, provide a vivid translation of architects’ most vibrant dreams (Neumann & Albrecht, 1996, 9). Siegfried Giedion compared architects and directors (Giedion, 2009, 607).

Sergei Eisenstein wrote, that only this film camera resolved the problem of the flat surface of the image, but undoubtedly the pioneer of this issue is architecture. The Greeks left us a perfect example of sequence-oriented design. I call the Acropolis of Athens an ancient film (Eisenstein et al., 1989, 119). In 1933, Le Corbusier emphasized that film should henceforth be recognized as a new artistic genre (Corbusier, 2014). Siegfried Kracauer noted, that cinema reveals to us what we did not see, or perhaps could not see before its invention. Cinema effectively assists us in discovering the material world with its psychological correspondences. We (with the camera) liberate the world from its dormant state (Kracauer, 1960, as cited in Dimendberg, 2004, 133). Siegfried Giedion, during the opening ceremony of the Pessac houses designed by Le Corbusier and Pierre Jeanneret in 1928, stated: “photography cannot fully encompass all aspects of modern architecture. This endeavor requires the movement of the eyes, and only cinema can make modern architecture comprehensible” (Giedion, 1928, as cited in Janser, 1997, 34).

In this context, the affinity between cinema and architecture led to the establishment of the first joint meeting between the International Congress of Modern Architecture (CIAM) and the International Congress of Independent Cinema (CICI) (ibid.). Thus, initial connections were solidified by the 1930s, paving the way for further research into the

intersection of cinema and architecture, a trend that continues to expand until today. Dietrich Neumann identifies cinema as a testing ground for innovative insights and a realm where various artistic and architectural practices converge (Neumann & Albrecht, 1996, 7). The intersection of cinema and architecture has manifested in various forms, including theoretical, visual, spatial, temporal, and physical aspects (Troiani & Campbell, 2020, 4; Touzjian, 2011, 3). Mark Lamster argues that the process of making a film is fundamentally similar to constructing a building, stating that film has profoundly influenced architects’ mindsets. Today, we often hear about a type of architecture that is “cinematic,” (Lamster, 2000).

Cinema is an artistic form that is closely related to architecture in two significant ways: first, due to its spatial and temporal structure, and second, because both cinema and architecture configure lived space (Shirazi, 2007, 109-111). Each film consists of a series of spatial and temporal segments, and cinematic narratives are formed within these temporal-spatial constructs (Rahimian, 2020). The distinguishing feature of cinema, compared to other arts, lies in the fluidity of its temporal and spatial boundaries. This intertwining of time and space enables the space in a film to lose its static nature, allowing for dynamism and movement to permeate it (Hauser, 1999). Anthony Vidler considers the proximity between cinema and architecture to be fundamentally profound due to their shared experience of space-time (Bruno, 2007). Cinematic works can be seen as imaginative representations of reality, while architecture serves as a tangible manifestation of imagination. These two realms encapsulate a wealth of teachings for one another, leading to the assertion that cinema can enrich a designer’s vision (Georgiadou, 2017, 17).

Furthermore, newer cinematic theories examine the convergence of these two domains, closely linking the experience of watching films to the lived experience of being in an architectural space.

In the 1990s, with the emergence of cinematic phenomenology in the works of Allan Casebier and Vivian Sobchack, based on the ideas of Edmund Husserl and Maurice Merleau-Ponty, descriptive and realistic theories were proposed. Casebier argues that viewers are not merely passive observers of light and shadow cast on a physical screen; rather, they engage their unconscious mental processes to derive meaning from the film's narrative based on sensory stimuli (Casebier, 1991). His realistic epistemology posits that the events of a film exist independently of the viewer's mental operations, meaning that spectators only observe events through the medium of the image, rather than constructing them in their minds (Sweeney, 1994).

On the other hand, Sobchack, borrowing from Merleau-Ponty, suggests that the connection between the nature of the film and the phenomenological characteristics of experience—namely, living in the lifeworld—engages viewers in a vibrant experience. The sensory perception is such that film functions as a phenomenon with a lived body. This creates a basis for dialogue between the viewer and the film, establishing a reciprocal communicative process between two lived bodies with embodied awareness (Moradi Nejad et al., 2019, 113-114).

Sobchack proposes a relationship between the body of the viewer and the body of the film. In this view, the relationship between the viewer and the film is not one of subject (the observer) to object (the observed), but rather an interactive relationship between the two (Sayyad, 2016). Sobchack describes this relationship as a communicative system based on embodied perception, asserting that the experience of film is shaped through our bodies, with films evoking carnal thoughts within us (Sobchack, 2004, 60). From this perspective, the collaboration of all senses in the formation of the experience of cinematic space results in the viewer's presence as a lived body within the film's space. The gaze is not a separate and distinct sense from the others. We see, perceive, and feel films with the entirety of our bodily existence, with our self-

awareness and knowledge of our sensory experience. She recalls her personal experience while watching the film "The Piano", stating that "my fingers knew what I was looking at" (ibid, 63).

The concept of gaze in film cannot be adequately explained based on optical models, perspective theory, and the separation of the eye from the object. Cinematic space is not a classic uniform and homogeneous central space that can be observed with a single eye in a static state; rather, it serves as a backdrop for a variety of moving viewpoints. Such a viewer is not a static observer with, a steady stare, an eye void of body, but an active participant, a being with spirit, a moving spectator who navigates through space (Bruno, 2002, 78). According to Walter Benjamin, architecture and cinema are not experienced solely through an optical lens and disembodied eyes; they are also perceived in a tactile manner (Benjamin, 2018). There is little distinction between the experience of visual movement in cinema and observing movement in the real world of an architectural structure. Based on these theories, the application of film theory and cinematic spatial practices can be considered as sources of inspiration for architects during the design process (Shirazi, 2007, 148; Ghahramani et al., 2015, 27).

This discussion illustrates that cinema and architecture have been in a continuous exchange since the advent of cinema approximately 120 years ago, and even newer theories of film remain relevant and constructive within the realm of architecture. The subsequent sections will explore the role and presence of cinema in architectural design.

Cinema and Architecture Design

Since the late 1970s, architecture has engaged in a vigorous exploration of its relationship with other artistic disciplines. Sources of inspiration for breaking free from the dominant architectural paradigm—one that had become rigid under the influence of quasi-modernist practitioners—were sought in the interdisciplinary world of art and architecture. This fervent desire to expand the

territory of architectural thought reflects a crisis of confidence in the intrinsic essence of architecture and the steps it must take moving forward (Pallasmaa, 2001, 13). Alongside this, Brian Hatton notes that serious studies of cinematic works by architects date back to the 1970s. He attributes this to technical innovations in cinema, particularly the emergence of video tapes. The introduction of this technology meant that we were no longer mere spectators; instead, we could easily study a cinematic work as an architect might read a novel, rewinding and fast-forwarding through the film for a deeper examination. An extensive archive of cinematic works was also made readily available, akin to a library (Hatton, 2018).

In the 1990s, the results of research in the fields of cinema and architecture were published through workshops and conferences often organized under the auspices of universities and architecture schools. Notable among these were the “Cinema and Architecture Symposium” held by Cambridge University in 1995 (Penz & Thomas, 1997) and a series of seminars by Giuliana Bruno at Princeton University (1994), the Pratt Institute School of Architecture (1994), and Harvard University’s Graduate School of Design (1996) (Bruno, 2002). Thus, the ground was increasingly prepared for the active presence of cinema in the realm of design, and today, cinema stands as one of the most favored new trends in design worldwide, and cinematic works are being utilized in discovering more astute and responsive architecture (Pallasmaa, 2001).

In design and its education, cinema can be presented as a process of “discovery” (Georgiadou, 2017, 5). The term “cinematic-aided design,” reminiscent of “computer-aided design (CAD),” suggests that we architects need to leverage cinematic potential to elevate the design process (Penz, 2017). The language of cinema should be employed not only for visualizing an architectural project or documenting and discovering an architectural space but also for playing an active role in various stages of the design process, from the initial concepts to final revisions

(Troiani & Campbell, 2020, 13). Cinematic films can generate analyses in architectural design, guiding us toward new knowledge (Georgiadou, 2017, 17). Through realistic and operational visual references, cinema enhances students’ awareness of architectural design. Film can serve as a stimulus for the creative process in architecture (Bergera, 2018, 169). Three strategies for applying cinematic ideas in architectural design have been proposed: “strategy of direct incorporation,” “strategy of analogy,” and “conceptual strategy of transference,” each progressively involving greater abstraction and creativity in design (Cairns, 2012; 2013).

In Iran, findings have also been presented regarding cinema and architectural design. For instance, one study indicated that students who utilized film as a primary idea generator in short sketch designs scored higher and produced more acceptable designs in an anonymous jury compared to students who relied solely on their instructor’s explanations (Sarabi & Molanaee, 2017). Another research highlighted the influence of movement in cinema. Cinematic architecture is a modern approach to architectural design, utilizing cinematic spatial arrangements to evoke a sense of movement in space (Motamedi & Khoshnevis, 2019, 172). Additionally, the depiction of futuristic architecture in science fiction cinema has been examined, providing guidelines for planning futuristic spaces by extracting key architectural elements involved in sequences that can be applied in architectural design (Fattahi et al., 2022, 249).

Moreover, some architects, such as Bernard Tschumi, Rem Koolhaas, and Jean Nouvel, have emphasized the significance of cinema in shaping their architectural approaches (Pallasmaa, 2001). Jean Nouvel believes that an architect, like a filmmaker, must understand how to consider the right distances, create a coherent whole, and simultaneously analyze details. He regards cinema as a tremendous source of inspiration in architectural work (Rattenbury, 1994, 35). Kate Nesbitt writes about Bernard Tschumi: “He focuses on spatial sequencing

and the articulation of elements in his architecture, emphasizing the fluid and dynamic nature of the body in the experience of architectural space, an experience that can be described as cinematic. He aims to highlight movement and the dimension of time in architecture [...] Tschumi employs film editing techniques such as ‘dissolve’ and ‘montage’ to manifest a narrative akin to that of a film in his architecture: revealing the extraordinary connection between events and space” (Nesbitt, 1996, 156).

Theoretical Foundations

No specific method can be considered the only correct way to address a particular design problem. However, it is important to recognize which method may be more suitable when faced with the challenge of a problem, and familiarity with several methods provides the greatest flexibility for the designer (Jormakka et al., 2014, 8). In the literature of design research, figures such as Geoffrey Broadbent, Tim McGinty, Charles Jencks, and Kari Jormakka have proposed various theories regarding design methods (Heidari & Rezaei, 2016, 40234). Design aided by cinema falls under Broadbent’s analogical design method (Broadbent, 1973), McGinty’s methods of analogies, metaphors, and similes (McGinty, 1979), and Jencks’s enigmatic signifier method (Jencks, 2002), which has an indirect metaphorical or analogical nature (Rezaei, 2014). Among the methods proposed by Jormakka, design aided by cinema can be classified as one belonging to the category of accident and unconscious methods, as he illustrates through an example from Bernard Tschumi and his clear use of cinematic montage in his “Manhattan Notes” (Tschumi, 1994). Moreover, he refers to musical analogies in design methods (Jormakka et al., 2014), and in the same way, the application of cinema is based on an analogical connection between architecture and another domain.

Therefore, design aided by cinema aligns most closely with the analogical model. The analogical model succinctly emphasizes that design is not an

inventive process but a selection. Ideas related to solutions cannot be created from anything. The concept of this model is based on Collins’s model of ideas (1971). The analogical model serves as a rich source for creative ideas, as architects continually draw inspiration from external orders and arrangements from other domains (Salama, 1995). Thus, the stimulation of primary generators in architectural design through cinematic works is possible via an analogical connection. The following section will explain the concept of the primary generator, which was proposed by Jane Darke.

The concept of the primary generator has frequently been utilized by researchers in the field of design research in a general sense, not just concerning architecture, and has caused an epistemological shift in design research since the 1980s (Biskjaer & Christensen, 2021, 20). Various studies in design research have mentioned numerous terminologies that can be considered equivalent to the concept of the primary generator, such as “kernel idea,” “central concept,” “early solution conjectures,” and “primary position” (Visser, 2006). Many researchers have indicated that designers tend to select a “kernel idea” at the beginning of their design process and adhere to it, leading to a general solution for the design problem (Guindon et al., 1990; Kant, 1985; Rowe, 1987; Ullman et al., 1988). This notion is similar to the concept of the primary generator that Jane Darke referred to after observing designers’ behaviors (Visser, 2006).

Jane Darke conducted a study on how design work begins and found that designers start their work based on a solution. When faced with a complex issue, they often rely on a relatively simple thought at the very beginning of the design process, which she termed the primary generator (Darke, 1979). This primary generator is a preliminary idea or a simple principle that the designer chooses at the outset, guiding subsequent design activities. Although this initial idea may seem very raw and unrefined, the designer selects it as a foundation for their design work and advances it through examination, analysis,

and evaluation, ultimately transforming it into a design (Ansari, 2008, 98).

The primary generator is a very simple thought that is employed to limit the chain of possible solutions. These primary generators sometimes have an influence that extends throughout the entire design process and can also be traced in the final solution (Lawson, 2013, 58-59). Primary ideas are thoughts and concepts that assist the designer in their thinking (Goldschmidt & Tassa, 2005, 594); they play a key role in the development of creative solutions and shape the overall approach of designers (Kotsopoulos, 2007, 2). The primary generator is something that architects find essential to grasping the essence of their design, allowing them to say they now understand how the design should be (Ansari, 2008, 94). The activities of analysis, synthesis, and evaluation configure the framework of the design process (Jones, 1992). Primary generators can engage all three activities; although a primary generator may be perceived as a primitive response to a design problem, as Lawson points out, it often plays a more significant role than merely initiating the design process. These generators or ideas may sometimes condense into a principal idea that designers frequently refer to by various names but most often call the concept or party (Lawson, 2013, 237).

The role of primary generators in design is crucial and central. Sometimes we see architects like Daniel Libeskind spend considerable time searching for a primary generator or generating multiple primary generators, and occasionally they may withdraw from designing a project or participating in a competition due to the inability to find such a generator (Ansari, 2009, 8). This central idea of the generator can become very significant. Ian Ritchie states: “Unless there is enough power and energy in this generative concept, you will actually not produce a very good result ... the strength of that idea is fundamental. It has to carry an enormous amount of energy”. (Ritchie, 1994, as cited in Lawson, 2013, 240). The central idea does not always reveal

itself simply, and the search for it can be extensive. Richard MacCormac writes: “there has to be this big thing that you’re confident you’re going to find; you don’t know what it is you’re looking for and you hang on”. (MacCormac, 1994, as cited in Lawson, 2013, 241).

The examination of architects’ work and their thoughts on the initiation of the design process reveals that the foundation and beginning of a design are based on a structuring and cohesive idea that manifests in various ways. Architects’ approaches to employing generators, stemming from their mindset regarding the design problem, vary. Depending on the design position, different types of generators, which can include sources like a poem or a memory, are utilized by the designer (Kalami & Nadimi, 2014, 24). In a study, three bridges connecting theory to practice in architectural design are identified: “problem-solving approaches,” “the architect’s viewpoint,” and “primary generators” (Fig. 2). As mentioned, one of the bridges between the designer’s theory and practice is recognized as the primary generator (Ansari, 2008). This bridge is neither so firmly consistent in practical application that it can be executed nor so limited in theoretical consideration that its realization is deemed impossible.

This stage of design, namely the formation of primary generators in the designer’s mind, has an unbreakable connection to the creative act. There is a general consensus that five stages

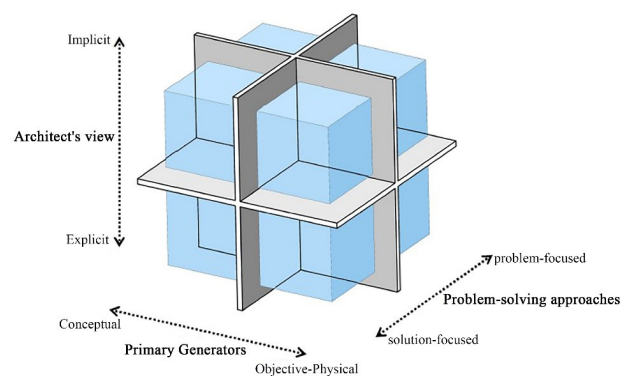


Fig. 2. Model of the relationship between theory and practice: The primary generator as a common ground between theory and practice in architectural design. Source: Ansari, 2008, 132.

can be recognized in the creative process: first insight, preparation, incubation, illumination, and verification (Kneller, 1965). These stages are not distinct and separate as articulated in the analysis. Finding the primary generator within the design problem can be seen as corresponding to the first four stages (first insight, preparation, incubation, and illumination), and after testing it within the problem space, verification, which corresponds to the fifth stage, is determined. Thus, the attainment of the primary generator can engage all five stages.

What emerges from these discussions is the vital role of primary generators in shaping, cohering, and creatively manifesting an architectural design. The primary generator is not merely a starting point for embarking on the complex journey of design; rather, it is the foundation upon which the strength and brilliance of the design rests, akin to a root that stabilizes and nurtures a tree. The search for primary generators is a broad endeavor. Primary generators are specifically relevant to a particular design problem; hence, there exists an undeniable relationship between the primary generator and the design problem. Lawson explains: "Obviously it is highly desirable that the primary generator involves issues likely to be central or critical to the problem." (Lawson, 2013, 236); therefore, primary generators can also be related to the initial framing of the design problem. The initial framing of the problem serves as the designer's first representation of the issue, identifying the most critical aspects in their initial encounter with the problem (Shariatrad & Nadimi, 2016, 5).

Primary generators give rise to various design options, and it is evident that the more options available regarding a specific design problem, the greater the freedom of action and the more precise selection becomes possible. However, a novice designer may have only one primary generator in mind for establishing the concept, which distinguishes them from an expert designer. One of the capabilities of an experienced architect is the ability to understand the nature of the problem

favorably and, through this understanding and based on years of design experience and what they have gained from their education, to create a wide range of primary generators in their mind. But how can the scope of these primary generators, which manifest in an architect's mind, be expanded?

Herman Hertzberger explains: "everything that is absorbed and registered in your mind adds to the collection of ideas stored in the memory: a sort of library that you can consult whenever a problem arises. So, essentially the more you have seen, experienced, and absorbed, the more points of reference you will have to help you decide which direction to take: your frame of reference expands." (Hertzberger, 2005, 6). The keyword "frame of reference" from Hertzberger's discourse can be used to advance the discussion, arguing that as the reference range expands, the set of primary generators that can be formed in the designer's mind will also increase accordingly. As he points out, the reference range is directly related to what one has seen, experienced, and absorbed as an architect. Similarly, Laxton, in his well-known ingenious hydro-electric model of design learning, which bears a strong resemblance to Hertzberger's statements, identifies a vast reservoir of experience and knowledge as a necessary condition for the productivity of generators (Laxton, 1969).

Architectural design thinking, which encompasses both creative and critical thinking, shapes the primary generator of design based on the architect's memory and background knowledge. The architect's memory, which is dynamic and active and contains a complex network of mental schemas, plays a constructive role in forming the primary generator by providing content for thought on one hand and creating a context for accepting new data and ideas on the other. This process nourishes both creative and critical thinking until the final design product is reached (Mahmoodabadi & Mirjani, 2022, 11). Various approaches have been proposed to develop this reservoir or reference range from which the generative and operational aspects spring. One tool

that can expand this is attention to interdisciplinary connections, particularly cinema in this context. Experts in design research, such as Bryan Lawson, suggest that designers should be interested in activities like watching films and draw inspiration from them (Lawson, 2013, 109).

Considering that primary generators can have various sources, as Giedion notes, different fields can be utilized to enhance the language of architecture (Giedion, 2009). Therefore, the source of primary generators may be derived from outside architecture and other domains (texts), as this study intends to present cinema—an area outside of architecture—as a source for primary generators that relate to the concept of “intertextuality.” According to the fundamental principle of intertextuality, no text exists without a pretext, and texts are always built upon previous texts. No text is created from a random flow or thought without a past; rather, something or things have always existed beforehand. Humans cannot create something from anything; an image (imaginary or real) of a text must exist to serve as the raw material for their minds, allowing them to create (through imitation) or transform it (Namvar Motlagh, 2021, 24); thus, a text is a collection of intertextualities (Allen, 2022).

The concept of intertextuality was proposed by Julia Kristeva in the 1960s, asserting that texts are never created all at once and that other texts always intervene and participate in the creation of a new text (Azar, 2016, 17). Research has revealed the relationship of intertextuality with the realm of critique in architecture (Rahimi Atani et al., 2020; Mohammadzadeh et al., 2021). However, as mentioned, intertextuality is also connected to the realm of creation, which is related to primary generators. This theory transformed the focus of artistic creation from modern to postmodern creation. In other words, the modern idea that everything must be original and arise from a blank slate has been challenged, and the artist, viewed as a genius creator, is scrutinized similarly to an author. As Harold Bloom states, there is no such thing as a poem;

rather, it is only the relationship between poems that shapes a poem (Ghaseminia et al., 2022, 26).

Gérard Genette categorizes intertextuality into three types: explicit and overt, covert and hidden, and implicit intertextuality. Explicit Intertextuality: The overt presence of one text within another. In this type, the author of the second text does not hide the reference to the first text. Covert Intertextuality: Indicates the hidden presence of one text within another, where the author attempts to hide their intertextual reference, resembling plagiarism. Implicit Intertextuality: Sometimes the author of the second text does not wish to obscure their intertextuality, using signs that allow for its recognition and even identification of its reference. This is never done explicitly, often relying on literary reasons and other causes for implicit allusions (Azar, 2016; Mirenayat & Soofastaei, 2015).

In this context, Ansari provides a categorization of primary generators based on their mode of manifestation, which will serve as the foundation for this study. Two main approaches are proposed under the titles “Conceptual Approach” and “Objective - Physical Approach,” referencing existing documentation from the statements, writings, and sketches of architects from the initial design stage and the discovery of the primary generator (Ansari, 2008; Ansari, 2009; Kalami & Nadimi, 2014). These two approaches correlate with the categories Genette provides for types of intertextualities. Excluding covert intertextuality, which is more akin to plagiarism and not the subject of this discussion, the “Objective - Physical Approach” refers to clear and overt inspiration and aligns with “explicit and overt intertextuality,” while the “Conceptual Approach” deals with idea acquisition at hidden layers and corresponds to “implicit intertextuality.” Given that Ansari’s categorization can effectively relate to other theories like intertextuality and is directly connected to the discussion of primary generators, which is the main keyword of this paper, it is utilized to advance the discussion.

Each of the two approaches has subsets. The

subsets presented in the conceptual approach include existential (human life), expressional, symbolic-allegorical, formal-emotional, linguistic-philosophical, functional, and environmental concepts. The subsets of the objective-physical approach include examples based on architectural and non-architectural cases (Ansari, 2008). However, this categorization has been provided for primary generators in architecture. Since a facet of this study pertains to cinema, it is also necessary to reference texts that discuss these concepts within cinema theory to illustrate the overlap between the proposed primary generators in architecture and cinematic texts. Table 1 provides explanations and examples of each of the subsets related to primary generators in architecture, along with considerations of these discussions in cinema theory.

Research Method

This study falls under the category of qualitative research (Groat & Wang, 2013; Creswell, 2014). Initially, the concept of the primary generator and its importance in architectural design was explained based on available library resources, followed by a categorization of these generators. Subsequently, two areas were examined: the foundations and the examples of primary generators in cinema. In the foundations' area, evidence of attention to the subsets within each category is provided through exploration, analysis, and interpretation of theoretical discussions found in cinematic sources and, occasionally, sources that bridge both cinema and architecture (Table 1). In the examples area, various cinematic works are searched for examples related to each subset. To enhance clarity, qualitative content analysis and interpretation are employed for each instance. This method is independent of numerical data and is applicable at various levels in cinematic works (Flick, 2014; Danesh Nari & Hosseini, 2020; Habibi et al., 2016). Consequently, sequences from certain films are analyzed and interpreted in tabular format, alongside images. Care is taken to include a diverse range of films to

ensure that the results are not limited to a specific style or genre. The outcomes of the discussions lead to conclusive insights. Fig. 3 illustrates the research methodology model of the current study.

Discussion

Considering the categorization of primary generators in Table 1, this section provides examples for each subset. Given the interdisciplinary nature of this study, some of the titles of the subsets align more closely with architecture than cinema; therefore, the terminology has been adapted for better coherence with cinematic language in analyses. For instance, the term "physical" in the objective-physical approach is more suitable for architecture; and as this subset is mostly connected with formal issues hence, "formal aspects" are used in analyses. The primary generators of expressional, symbolic-allegorical, formal-emotional, and linguistic-philosophical categories are examined together under the title "metaphorical-philosophical," though separate examples are provided for each. The two categories of existential (human life) and functional are grouped under the title of "existential (human life)", since they primarily refer to human existence, behavior, and activities in space, with separate examples given. Environmental primary generators are discussed under "environmental." Fig. 4 displays these titles, which correspond to the theoretical subsets selected for better integration with cinematic terminology.

• Viewpoint: Existential (human life) - Human life

In this section, a category of films is highlighted that explicitly portrays images of human life through a critical lens or focuses on the essence of humans' lives. The critical perspective or truths presented in such works can lead to the formation of existential and functional primary generators in the designer's consideration.

One notable film is "Jeanne Dielman, quai du commerce, 1080 Bruxelles" directed by Chantal Akerman. This nearly three-hour film depicts

Table 1. Classification of primary generators in architecture based on their manifestation and their consideration in the theoretical foundations of cinema. Source: Authors.

Approach	Subcategory	Explanation - Architecture (Ansari, 2008)	Explanation - Cinema's Attention to the Relevant Subcategory
Conceptual Primary Generators	Existential (human life)	It encompasses concepts related to the way of living and human life in the environment, similar to what Alexander has articulated in his two works titled "The Pattern Language" and "The Timeless Way of Building." Architecture that emerges from a primary generator shaped by human life concepts strives to present and convey its intended concepts and perceptions by creating opportunities for experiencing them throughout life.	Cinematic narratives dramatize tendencies and beliefs, exploring their meanings in life. They are not merely entertainment; instead, they address significant aspects of life (Berger, 1996). Cinema, as a medium, shapes our understanding of visual culture and the everyday life we encounter (Acland & Wasson, 2020). Cinema creates and represents comprehensive images of life. It strives to showcase the cultural characteristics of its era and scenes from the experiences of life's moments (Pallasmaa, 2001).
	Expressional	Architecture that emerges based on such concepts operates through metaphors and translates words into elements, materials, and architectural forms to convey meanings. In this type of architecture, the user has no place; rather, it speaks of the architecture's audience, who must heed the designer's words, such as in the Jewish Museum (Daniel Libeskind) and the Berlin Reichstag (Norman Foster).	The use of metaphor, although more common in the realm of literature, can also be noted for its role in the formation of cinematic works. Cinematic metaphors can aid artistic creativity in other fields as well (Whitlock, 1990). Creative artists in various fields, including cinema, use metaphors for poetic purposes. Metaphors establish a dialogue between the audience and the work, revealing the meaning of the work through this interaction (Cameron, 2018).
	Symbolic-allegorical	The structure of symbolism is ancient and continuously adds new meanings. Sometimes, an architect attempts to emphasize this aspect by selecting the primary generator of their design from the symbols of a society or a religion. For example, Kaleva Church (Reima Pietilä), Hompukuji Water Temple, and Ibaraki Kasugaoka Church (Church of the Light) (Tadao Ando).	Numerous pieces of evidence can be presented showing that filmmakers have used symbolic content to create their works. Pioneering American and European filmmakers have employed symbolic matters in this visual medium (Fredericksen, 2021). In films, as in other visual arts, one can point to the existence of symbolic aspects. These symbolic aspects have permeated the aesthetics and technical issues of the film, endowing it with a visual-symbolic power (Raleigh, 1973).
	Formal-emotional	In some architectural works, a feeling conveyed through the form is considered the primary generator of the design, such as the T.W.A. Airport (Eero Saarinen) and the Guggenheim Museum Bilbao (Frank Gehry).	Cinema is named after the Greek word "kínama" (κίνημα), which refers to both Motion and Emotion. Cinema conveys many of its meanings to the audience through emotions (Bruno, 2002). Films evoke bodily and sensory thoughts within us, engaging our senses and emotions. Films touch our bodies. (Sobchack, 2004). Film imparts an emotional dimension to events, creating a safe engagement for the audience with the work and thereby immersing them in the narrative world (Tan, 2013). Films convey a variety of states and emotions that can be shared with others, allowing for a personal experience of them. Experiencing emotions is a central theme in watching films (Smith, 2003).
	Linguistic-philosophical	The use of philosophical and linguistic concepts is one of the main sources for identifying primary generators. This is achieved through the use of language and the interpretation of the philosophical words and concepts embedded within them. For example, the uses of the terms "Chora" and "Palimpsest" by Eisenman and Derrida in the Parc de la Villette, the Museum of Contemporary Art, or the Nelson-Atkins Museum of Art (Steven Holl).	Films articulate philosophical viewpoints and discussions in a precise manner through some supplementary written material (Litch & Karofsky, 2020). Similar to literature, cinema is a medium that employs various techniques to depict philosophical discussions that have been proposed or can be proposed (Cox & Levine, 2012). Over the past three decades, there has been a growing interest in the intersection of philosophy and cinema. This ranges from Stanley Cavell's Wittgensteinian discussions on ethics to Fredric Jameson's inquiries and the Deleuzian movement regarding cinema as a medium with specific philosophical characteristics (Vaughan, 2013).
	Functional	The primary generators of some architectural works are functional concepts. This type of architecture emerges from the placement of various functions alongside each other, emphasizing the relationships between spaces (such as diagrams that illustrate the relationships between spaces).	Films showcase a range of images of architectural spaces being utilized by their users (serving as a reference for Post-Occupancy Evaluation - POE) and the life that unfolds within them. The film serves as a window for studying the spaces that architects have created (Penz, 2017). Films present human behaviors in space and the functionality of the built environment before our eyes. Cinematic works can reveal the theoretical problems present in design practice (Georgiadou, 2017).
	Environmental	Environmental concepts are considered one of the primary generators of design, sometimes manifesting as mere imitation and other times serving as a source of inspiration in the form of metaphors or hidden meanings. For example, the two concepts of extroverted or introverted illustrate how architecture engages with nature: one architecture recognizes the lushness and greenery of nature and turns toward it, while the other retreats inward, cultivating a green space within itself, away from the hardships of the natural environment.	Films provide the opportunity to view the world differently, and their readings offer a comprehensive perspective on environmental and ecological issues (Brereton, 2023). Cinematic works addressing environmental policies have gained significant attention since the 1990s, and through the lens of cinema, one can interpret both the explicit and implicit content of environmental discussions and ecological critiques (Murray & Heumann, 2009). The natural environment in cinematic imagery is intertwined and blended with various objects, which can serve as a realm for studying different environmental issues (Pick & Narraway, 2013). Landscapes in film creation can help convey meanings. They contribute to advancing the narrative and enhance the visual nature of the film. They help the audience's spatial awareness and sometimes have symbolic and central functions. They also contribute to the visualization of the inner personality of the film's characters (Dissanayake, 2010).

Rest of table 1.

Approach	Subcategory	Explanation - Architecture (Ansari, 2008)	Explanation - Cinema's Attention to the Relevant Subcategory
Objective-Physical Primary Generators	Based on architectural cases	Utilizing the morphology and stylistics of existing architectural structures, whether ancient or modern, to inspire primary generators in the design of new buildings. For example, Rafael Moneo considers his design for the Los Angeles Church to be indebted to Le Corbusier's Church of Saint-Pierre, while the Amsterdam Orphanage (Aldo van Eyck) is derived from the geometric system of indigenous buildings.	Architecture and cinema have always been in a state of exchange in visual characteristics. Filmmakers, utilizing knowledge of set design and art direction, have brought architecture into the world of film, with some, like Ken Adam, becoming known as "the architect of cinema" in relation to Frank Lloyd Wright (Lamster, 2000). Cinema, with the help of set designers, has showcased the visual characteristics of certain specific styles, such as Modernism and Art Deco, which can be studied in cinematic works (Albrecht, 1986).
	Based on non-architectural cases	It encompasses generators based on form, with examples outside the field of architecture, such as drawing inspiration from certain natural elements. For instance, the form of a crab shell inspired the roof of Le Corbusier's Ronchamp chapel, and the bubble-like shapes inspired the form of the Eden Project (Nicholas Grimshaw).	Directors regard the visual elements displayed on stage as actors. The composition of natural visual elements within cinematic frames, as well as the natural elements themselves, can serve as a source of inspiration for architects (Duck, 2001).

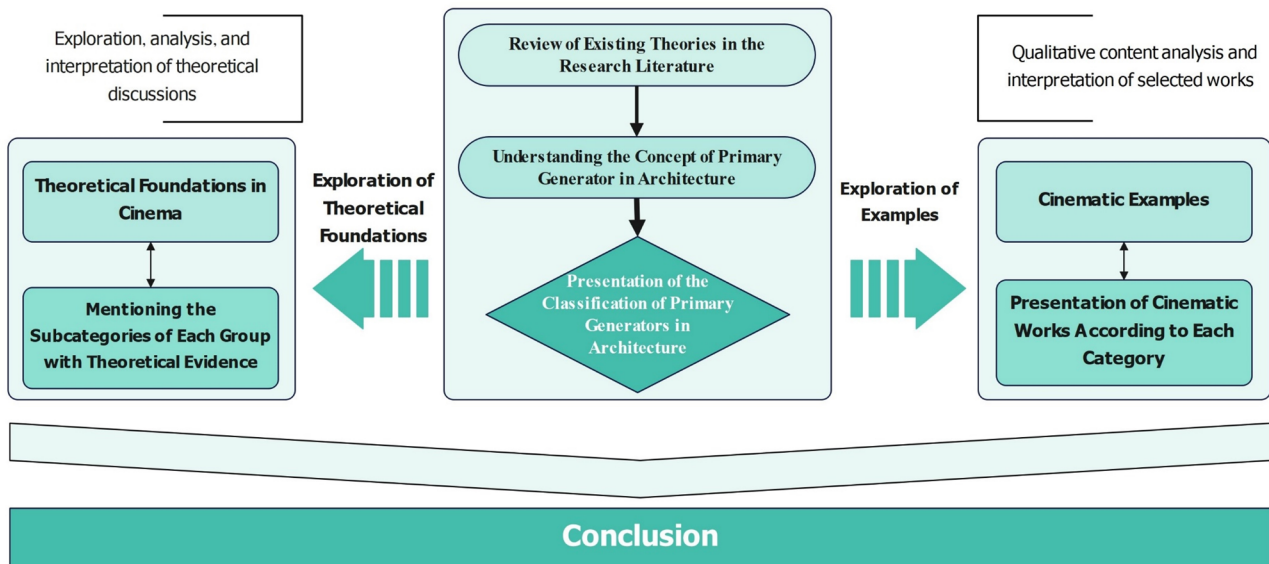


Fig. 3. Research methodology model. Source: Authors.

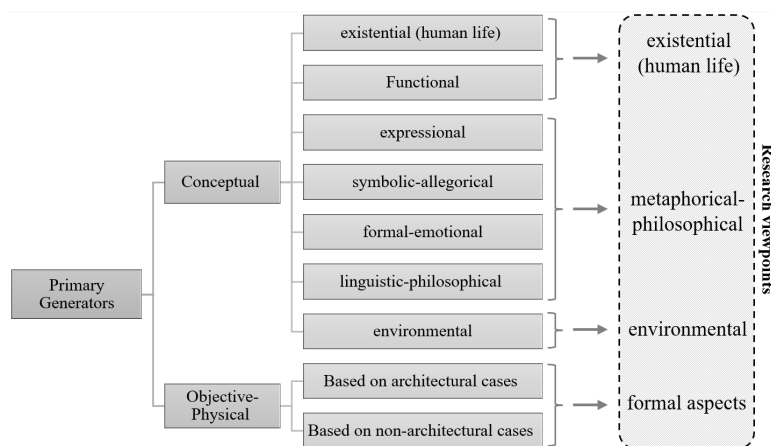


Fig. 4. Viewpoints for examining primary generators present in cinema. Source: Authors.

several days in the life of a solitary woman and her son. The repetitive activities, such as eating, occupy significant screen time. The director presents these mundane tasks so slowly that the audience begins to reconsider what they often overlook—ordinary life activities like eating, reading the newspaper, or shopping—rendering them fresh and contemplative. This portrayal critiques the monotonous living that modernity fosters, depicting a space that is not truly a place to live but merely a place to survive. In Yasujirō Ozu's "Tokyo Story," the contrast between traditional life (the world in which the parents live) and contemporary life (the world the children have adapted to) is evident. These opposing perspectives sometimes lead to challenges regarding the use of spaces and the interactions and behaviors of inhabitants.

The theme of life is also prominent in Iranian cinema. For example, "Nar and Ney," directed by Saeed Abrahimi-Far, portrays moments from a teacher's life from childhood to death. The imagery and atmospheres convey a poetic aspect of human life within the home, with scenes depicting the roof of a house as a space for activity and living. Similarly, in "Mother," directed by Ali Hatami, the film is set in a house that serves as a gathering place for children, each with distinct personalities, united by their mother. The concept of home, where humans spend most of their lives, is metaphorically aligned with the notion of motherhood. Thus, various cinematic works address the concept of life, each serving as a potential source for specific primary generators. Some adopt a critical perspective towards the repetitive aspects of life, fostering deeper contemplation of these obvious matters, as noted by various thinkers. Authentic creativity emerges from everyday matters, suggesting that the capacity to engage with ordinary life is essential in crafting "creative works" (Lefebvre, 2014). The ordinary is often obscured, likened to a blurred page that clouds our vision and induces a form of unconsciousness (Perec, 1974). Other works highlight the tensions between traditional life and the transformations

brought about by modernity, while some emphasize emotional and metaphorical aspects of life, and others critique the functional behaviors of humans in space.







• **Functional**

Some films explicitly critique the mechanical performance of modern architectural structures, highlighting their deficiencies. For instance, the films directed by Jacques Tati such as "Mon Oncle (My Uncle)" and "Playtime" serve as notable examples. In "Mon Oncle," the house, depicted with a ridiculous look, features a yard with precisely defined pathways for its inhabitants. Despite considering all functional services, it fails to provide a space suitable for human living. The issues of circulation, deterministic and inflexible design, and the dominating mechanical spirit are functional critiques that the director portrays. In "Playtime," the large transparent glass surfaces encase human life as if it were in a display case, raising concerns about privacy and surveillance. The workspace, designed as closed boxes, creates a maze-like environment that reflects functional issues related to readability and spatial organization patterns. These examples are elaborated upon in Table 2, which includes descriptions.

- **Viewpoint: Metaphorical– Philosophical**

This section is divided into four subcategories: expressional, symbolic-allegorical, linguistic-philosophical, and formal-emotional. The expressional aspect primarily refers to visual metaphors presented in a building. Symbolic-allegorical aspect focuses on the formation of primary generators based on specific symbols or allegories rooted in the beliefs, culture, and convictions of a community. Linguistic-philosophical aspect involves the formation of primary generators through contemplation of fundamental concepts or reflections on the roots and meanings of certain words. Formal-emotional aspect pertains to the formation of primary generators based on a feeling manifested through a specific form.

Table 2. Examples of attention to existential (human life) issues in cinematic works. Source: Authors.

Cat.	Film	Images
human life	Jeanne Dielman	
	Description	The film is a portrayal of attention to life through the reading of everyday matters. Throughout the film, these everyday matters are repeatedly emphasized and occupy a significant portion of the narrative, prompting the audience to look more closely at what they are immersed in everyday life and to reflect on it.
	Tokyo Story	
	Description	The film showcases the contrasts and conflicts of traditional life, represented by parental figures, and children who are immersed in a new world. This theme is illustrated through images that signify the growth of industry and modern construction (which overshadow life) and old neighborhoods that represent traditional living.
Functional	Nar and Ney	
	Description	The film seeks to present a poetic aspect of the concept of living and life within the home, depicting images of light and shadows, the reflection of the house's structure in a pond, and rooftops that have served as spaces for living and daily activities.
	Mother	
	Description	In a metaphorical sense, the film suggests that the life flowing within the home arises from the presence of the mother, conjuring a lifestyle that has been forgotten and reimagining it before the audience's eyes.
Functional	Mon Uncle	
	Description	The film aims for a critical reading of modern spaces that have transformed our living environments into soulless machines rather than places for habitation. Functional discussions such as deterministic design, spatial flexibility, and circulation are highlighted.
	Playtime	
Description	The functional issues related to architecture, born from modern thinking—such as the lack of legibility in office spaces or the absence of privacy in transparent residential areas—shape the subject of this film.	

- Expressional

A number of cinematic works possess strong expressive-allegorical elements. In the film "Mirror," directed by Andrei Tarkovsky spaces from the main character's childhood are depicted. In one scene, a cottage burns from a distance, while raindrops fall nearby. The contrast between water and fire serves as a metaphor for the joys and sorrows of the past and the internal struggles of the protagonist. In a slow-motion sequence, pieces of the ceiling fall along with dripping water, symbolizing the character's internal collapse. Additionally, a scene shows a child among white pieces of cloth moving with the wind, representing a quest for self-exploration and contemplation of inner mysteries. The film "The Weeping Meadow" directed by Thodōros Angelopoulos also exhibits allegorical aspects. For instance, a field where houses are situated becomes inundated after rainfall to align with the film's title. In another scene, a thread of yarn connecting two lovers who are drifting apart gradually comes to an end, symbolizing their separation.

• Symbolic- Allegorical

Certain films have prominent symbolic elements. In "The Conformist," directed by Bernardo Bertolucci a thoroughly symbolic dialogue unfolds, with a student discussing his teacher's lesson on Plato's Allegory of the Cave, and the Italian people of the time who, akin to cave dwellers, observe shadows instead of the true reality. Bertolucci visually represents this dialogue through the interplay of light and shadow. In another scene, large spaces symbolize the authoritarian spirit of the fascist regime, or while maintaining the same proportions, are metaphorically likened to an asylum. The film "The Color of Pomegranates" directed by Sergei Parajanov features symbolic imagery. At the beginning of the film, images of a pomegranate spilling its juice on a white cloth, followed by a dagger, serve as a symbol of spilled blood. Whenever the characters traverse the material world, they wear white clothing, and at one point, a window is presented as a symbol of this world.

- Linguistic- Philosophical

It often occurs that a film contains more thoughts and ideas than the author consciously embeds within it. Pallasmaa connects Andrei Tarkovsky's perspective with Milan Kundera's belief that a great novel is wiser than its author (Pallasmaa, 2001). Some films exhibit strong philosophical and linguistic dimensions, such as Andrei Tarkovsky's "Stalker". In this film, characters embark on a journey from this world to another realm called "The Zone", seeking a room that fulfills their inner desires rather than what is spoken. As a result, despite enduring the hardships of their journey, the protagonists cannot enter this room because their inner essence has not aligned with their outward expressions. In Michelangelo Antonioni's "Blow-Up", the philosophical view that truth is layered is portrayed in various ways. In one scene, transparent sheets are layered behind one another, while in another scene, the main character discovers new layers of truth by constantly magnifying a photograph.

- Formal- Emotional

Some cinematic works showcase prominent formal-emotional elements. In "Russian Ark," directed by Alexander Sokurov the floating camera embodies a fluid audience navigating through museum spaces. The entire film is shot without any cuts, emphasizing the film's free and fluid form. A similar effect is observed in the final sequence of Antonioni's work "The Passenger," where the smooth, uninterrupted movement of the camera between interior and exterior spaces narrates the events of the film's ending. In "The Legend of the Suram Fortress," directed by Sergei Parajanov when a main character passes away, fluidity and freedom are conveyed through the display of pieces of cloth billowing in the wind, moving water, and tightrope walkers suspended in the air, all of which evoke feelings of movement and liberation in the audience. Table 3 presents examples of the metaphorical-philosophical discussions that can serve as a foundation for primary generators in design.





• Viewpoint: Environmental

Antonioni believes that "location is everything




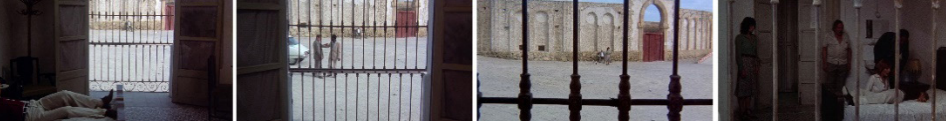

that a shot is made of. “The subjects of my films always arise from a perspective, a site, or a place I wish to explore.” He often prefers to be alone at the location before filming, allowing him to visualize the flow of events in the narrative setting. He states, “I want to fully understand where the story precisely takes place. Observing people in the context of their environments is part of my working

method” (Antonioni, 2007). Certain cinematic works can generate primary generators related to environmental aspects. Three films by Abbas Kiarostami—“Where Is the Friend’s House,” “Through the Olive Trees,” and “The Wind Will Carry Us”—utilize settings that reflect the unique characteristics of their locations. Kiarostami employs local non-professional actors to ensure

Table 3. Examples of attention to metaphorical-philosophical issues in cinematic works. Source: Authors.

Cat.	Film	Images
Expressional	Mirror	
	Description	The film possesses strong expressive and metaphorical elements, depicting the contrast between water and fire as a metaphor for the joys and sorrows of life or the conflict between the inner and outer self. The collapse of the room symbolizes a character who has endured significant hardships, while the search through the white fabrics resembles a quest for introspection.
Symbolic-allegorical	The Weeping Meadow	
	Description	The scene where water envelops the entire plain and its houses serves as a metaphor for the film’s title, “The Weeping Meadow.” The separation of lovers is depicted through a rope connecting them, which ultimately disappears as they drift apart.
Symbolic-allegorical	The Conformist	
	Description	The use of large-scale spaces and statues symbolizes the authoritarian nature of fascist thought, illustrating the asylum as a representation of fascist rule, while the interplay of light and shadow serves as an allegory for Plato’s cave.
Symbolic-allegorical	The Color of Pomegranates	
	Description	In this scene, the pomegranate symbolizes blood, which holds significant value in Christianity. The white clothing and the positioning on the monastery’s roof symbolize separation from the mortal world, while a broken window represents the world in which we live.

Rest of table 3.

Cat.	Film	Images
Linguistic-philosophical	Stalker	
	Description	<p>The film presents a philosophical perspective on humanity's endless desires and aspirations. Individuals who have renounced worldly life seek the fulfillment of their wishes, guided by someone who shows them the way to another world. After enduring numerous hardships, they realize the conflict between their inner selves and the external world just as they are on the brink of fulfilling their desires. The imagery along the path, especially in the final sequence (where individuals sit in darkness as rain begins to pour in a burst of light), illustrates these fundamental conflicts.</p>
Formal-emotional	Blow-Up	
	Description	<p>The film demonstrates that truth is layered, revealing something new behind each layer. A sequence in which successive transparent surfaces are placed beside each other, or a photographer continually enlarges their photos to grasp a deeper truth, embodies this perspective.</p>
Russian Ark	Description	 <p>The film possesses a fluid and free form, moving freely as if the camera were a spectator navigating through various spaces of the museum.</p>
The Passenger	Description	 <p>The final sequence of the film, depicting a murder, takes on a free form, with the camera seemingly representing the spirit of a person who has separated from their body, showcasing the narrative in complete liberation.</p>
The Legend of the Suram Fortress	Description	 <p>A portion of the film's scenes illustrates the death of one of the main characters. Suspense, freedom, movement, and liberation are portrayed through the forms of flowing fabrics and rivers, as well as the tightrope walker suspended in mid-air.</p>

that everything in these works harmonizes with the surrounding environment (Table 4).

• Viewpoint: Formal Aspects

Overall, scenes in films can be categorized into two groups. The first group consists of those that depict human-made environments, such as architecture and urban settings, which will be referred to as “architectural sets” in this study. The second group includes sets including natural elements, referred to as “non-architectural sets” in this text.

- Architectural Sets

The first group comprises sets that did not previously exist in the realm of architecture and were created specifically for the film by expert set designers. In this approach, the set designer must possess extensive knowledge and awareness of architecture. They need to identify the factors that characterize a specific type of dwelling (Hitchcock, 2014, 10). These sets can also be found in the early films of cinema history, which even attracted the attention of some architects of that era. For example, the film “L’Inhumaine” by Marcel L’Herbier caught the eye of Adolf Loos. This approach is also observable in other films throughout cinema history, such as “The Cabinet of Dr. Caligari,” directed by Robert Wiene “Metropolis,” directed by Fritz Lang, and various examples from the German Expressionism film movement. Three pioneers in this field whose work can serve as case studies in architecture as primary generators include Cedric Gibbons, William Cameron Menzies, and Ken Adam. Among them, Ken Adam became known as the Frank Lloyd Wright of cinema (Lamster, 2000, 87).

The second group consists of sets depicting architectural structures that have previously been constructed by architects, which filmmakers portray due to their high dramatic potential. Examples include the rooftop of Casa Milà in Antonioni’s “The Passenger” and scenes showcasing the Pantheon in Peter Greenaway’s “The Belly of an Architect” (Table 5).

- Non-Architectural Sets

At this level, sets that lack any architectural elements

are also potent primary generators. For instance, the imagery and framing in Antonioni’s “L’Avventura,” filmed in a natural environment, or the sets from “Last Year at Marienbad,” directed by Alain Resnais which feature garden imagery alongside specific poses of the actors, showcase a unique composition. In Lech Majewski’s “The Mill and the Cross,” multiple frames of natural environments are presented with compositions resembling paintings (Table 5).

Based on the discussions presented, cinematic examples have been provided for each category of primary generators. This indicates that cinematic works can encompass various types of primary generators. However, as Bryan Lawson points out, it is preferable for a primary generator to target a central aspect of the design problem (Lawson, 2013). Therefore, the choice of which primary generator a designer selects, or where their focus lies, stems from their insight. Nonetheless, regardless of inclination towards any of the primary generators, cinematic works can provide examples to inspire and provoke thought in each respective area.

Conclusion

The main question of this study is: “How can cinematic works be considered one of the sources for the formation of primary generators?” To address this, the concept of the primary generator was initially clarified. A primary generator is a thought used to limit the chain of possible solutions. It is a relatively simple principle that a designer adopts at the beginning of the process, guiding all subsequent design activities. Although this initial idea may seem raw and underdeveloped, the designer selects it as a foundation for his work, progressing through examination, analysis, and evaluation to transform it into a design.

As noted, primary generators can engage the entire design process; their essence is integral to the design, playing a role beyond merely initiating the design action. Primary generators can be categorized based on their manifestation into two

general types: conceptual primary generators and objective-physical primary generators. Since these generators are efforts aimed at problem-solving, it can be argued that they emerge within the context of a design problem and are naturally in a reciprocal relationship with it. Primary generators can have various sources, one of which, according to this study, is cinematic works.

The theoretical foundations demonstrated that for each subset of the categories of primary generators in architecture, theoretical evidence from the realm of cinema, or the intersection of both fields, can be provided. In the area of cinematic examples, four distinct viewpoints were analyzed based on the classification of primary generators, tailored for better coherence with cinematic language and integration of content. These viewpoints included existential (human life), metaphorical-philosophical, environmental, and formal aspects. The discussions indicated that examples from cinematic works could be provided

for each category, and certainly, numerous additional examples exist that other readers and researchers can explore.


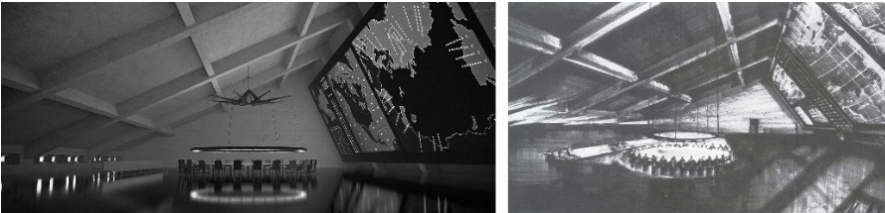




This highlights that cinema effectively covers the classification of primary generators and can inspire a wide range of them. This suggests a special affinity between cinema and architecture and the comprehensiveness of this field for architectural interpretation.

It is essential to note that while cinema can encompass diverse primary generators, the designer’s insight plays a crucial role in their professional design practice or in architectural pedagogy. Designers or architecture educators should recognize which primary generators can play a central role relative to the problem at hand and subsequently seek out cinematic works that inspire those specific primary generators. Although this paper focused on the role of cinema in inspiring primary generators, researchers can explore other sources of generators as well.

Table 4. Examples of attention to the environmental category in cinematic works. Source: Authors.

Cat.	Film	Images		
Environmental	Through the Olive Trees			
	Description	<p>The film is in complete harmony with its surrounding environment, showcasing scenes of the natural landscape, the use of local non-professional actors, and the indigenous architecture of the region, all of which indicate that the director has understood the environmental aspects and that nothing is artificial.</p>		
	Where Is the Friend's House			
Description	<p>In this film, the entire narrative and imagery are derived from the environment itself and its existing capabilities, with even the innocent faces of the children becoming intertwined with the unspoiled setting of the village.</p>			
The Wind Will Carry Us				
Description	<p>Similar to the other two works, the use of local non-professional actors, the depiction of buildings that are immersed in nature, and the avoidance of leaving the rural location keep the film in sync with its environment.</p>			

Table 5. Examples of attention to formal aspects in cinematic works. Source: Authors.

Cat.	Film	Images
Based on Architectural Sets	L'Inhumaine	
	Description	Designing sets that did not previously exist and can be examined as a new architectural space.
Based on Architectural Sets	The Cabinet of Dr. Caligari	
	Description	The new spaces that result from the thinking of set designers feature proportions, ceiling heights, a wide screen, and a table placed in the center, indicating a location for a meeting intended for individuals of special status.
Based on Non-Architectural Sets	The Passenger and The Belly of an Architect	
	Description	Attention to existing architectural structures in films, which directors have discovered their dramatic potential and now use them as characters to advance the narrative.
	L'Avventura	
Description	Focus on the framing that has been shaped by filmmakers in natural environments.	
Based on Non-Architectural Sets	Last Year at Marienbad	
	Description	Framing, the arrangement of natural elements in the scene, and the positioning of actors showcase new compositions.
	The Mill and the Cross	
Description	Attention to the frame and the placement of natural elements in the display area presents the scene as if it were a painting.	

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