Teaching-Research Framework in Architecture as a Means Towards Cinematic Design

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i. present via Zoom (with a written paper)

Abstract (300 words):

Ever since the moving image technologies were formed, cinematic inspiration has been common in many fields of cultural practice triggering a profound change to be established in our visual literacy as part of what we need to learn in the 21st century. Given that the 20th century was the century of the moving image, our contemporary life has been completely formed by the impact of film on our ways of thinking, moving around and seeing things. It has ignited a surge of the knowledge acquired through film and requires to re-formulate sets of inquiries to configure new educational methods for understanding, thinking and designing space. In this presentation, I will provide a theoretical insight into pedagogical and epistemological dialogues in teaching architecture as a means towards cinematic design, by analysing the research-based teaching from the 1980s onwards. Establishing these dialogues is a bipolar way of providing a new knowledge: towards the epistemological pole, it deals with “what” in the examination of various contents of knowledge production and transfer in
architecture; towards the pedagogical pole, it deals with the “how” of extending means and methods of teaching. As the main focus of my research, I will take a series of architectural programmes and workshops from the European universities and across the United States that perform cinematic design experiments, in the range from modernist discovery of spaces through movement towards the framework of our primarily media-saturated urban conditions of the 21st century. By interpreting the key aspects of their epistemologies for teaching foundations, the aim of this presentation is two-fold: to discuss the possibility of introducing cinematic design in teaching architecture; and to contribute to grasping cinematic design in relation to a designer’s response to complex architectural and urban phenomena governed by rules of unpredictability, indeterminacy and temporality.

• Author(s) Biography (200 words each):

Katarina Andjelkovic, with a Ph.D., M.Arch.Eng., is a theorist, practicing architect, researcher and a painter. She served as a Visiting Professor, Chair of Creative Architecture at University of Oklahoma U.S.A., Institute of Form Theory and History in Oslo, Institute of Urbanism and Landscape in Oslo, University of Belgrade - Faculty of Architecture. She lectures internationally at conferences in modern aesthetics of architecture, film-philosophy, art history, media, drawing, performance, visual culture: in Europe, UK, North America and Canada. Katarina has published her research widely in international journals (Web of Science) and won numerous awards for her architecture design and urban design competitions. She is a full author of the Preliminary Architectural Design of the National project supported by the Government Republic of Serbia. She won the Belgrade Chamber of Commerce Award for Best Master Thesis defended at Universities in Serbia in all disciplines. Andjelkovic exhibited her artwork at many international architectural, fine arts and photography exhibitions, including group exhibitions at Pall Mall Gallery in London, at TU Delft in Netherlands, Royal Hibernian Academy in Dublin, MAAT Museum in Lisbon, The Biennial of Illustration 2019, the Museum of Applied Arts, the National Museum, Gallery Singidunum, Suluj, the Gallery of the Central Military Club in Belgrade.

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