

The spatial discourse of Power Architectures in Kurt Wimmer's film "Equilibrium".

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Abstract. This article explores the correlation between the language of cinema and the architectural spatial discourse of power depicted in the film *Equilibrium* (Wimmer, 2002). This connection is examined through a discursive approach to communication studies. To analyze a specific sequence from the chosen film, a two-stage multimodal analysis was conducted. Initially, the visual analysis method proposed by Kress and Van Leeuwen (2006) designed for the representation of social actors, was employed. Subsequently, in the second stage, sociological and conceptual associations were drawn from the diverse semiotic resources identified in the first phase. The analyzed case revealed several intertextual relationships, among them; Hitler's figure recontextualized as an exemplifying archetype; the panopticon concept representing the spatial power dynamics; the presence of the German zeppelin symbolizing dominance and spreading propaganda through loudspeakers; the religious iconographic influence, its forms and symbols, contributing to a cultural identity inseparable from the history of the Western world.

Keywords: Cinema, Power Architectures, Critical discourse analysis, Multimodality, Intertextuality.

1 Introduction

Since its inception, cinema has played a fundamental role in the realm of anticipation. Through audiovisual resources and techniques, this medium has allowed the creation of new worlds and diverse perspectives on the spatial and social reality in which we live. Throughout its history, cinema has found architectural inspiration from various sources, from classical antiquity to the artistic avant-gardes of the 20th century, driven by technological advances, wartime conflicts, and contemporary challenges of pollution and overcrowding. These influences have generated a variety of perspectives that feed back into the reality of architecture through imitation. Likewise, the desire to build buildings that evoke awe and fear is universal and timeless. Architecture has always held a profound fascination for egocentric individuals who seek to use it

to glorify themselves. Regardless of the original rhetorical intentions of the designer, these aspirations inevitably clash with the impulses that lead wealthy and powerful individuals to try to shape the world according to their desires:

Architecture has been shaped by ego, as well as by the fear of death, in addition to political and religious impulses. And, in turn, it shapes them. Trying to make sense of the world without recognizing the psychological impact of architecture on it is to overlook a fundamental aspect of its nature. It would be like not considering the effect of war on the history of technology, and vice versa (Sudjic, D. 2007).

The object of study is defined as follows: The discursive representation of Power Architectures in prospective and totalitarian cinema. This recurring topic or theme throughout the history of architecture, which has been transferred and reinterpreted successively within the cinematic sphere, was identified for interpretation. The category is proposed as an initial guide and conceptual boundary for the scope and focus of the work. The study aims to explore the correlation between cinematic language and the architectural spatial discourse of power—both political-ideological and economic-corporate, as well as religious—in *Equilibrium* (Wimmer, 2002), through its semiotic resources and conceptual associations.

"Equilibrium" is a mixture of dystopias, combining the fears portrayed in the narratives of Aldous Huxley (*Brave New World*, 1932), George Orwell (1984, 1949), and Ray Bradbury (*Fahrenheit 451*, 1953). The film is set in the aftermath of the immense devastation caused by the Third World War. In this scenario, the leaders of Libria devised a theory to explain the cause of global problems: they attributed everything to the manifestation of human emotions such as hatred and anger (Tóth, 2009).

The regime's goal is to achieve peace, to live in a safe and tranquil world without wars or desolation, and to secure the future of the human race. To achieve this, all inhabitants must rid themselves of emotions. Thus, the Librians are turned into humanoid automatons through the use of a medicine called Prozum II (similar to Aldous Huxley's "Brave New World" soma).

The world where all of this takes place is a rigid and lifeless construction, akin to a machine. Libria is a dystopian city-state, a police state where "Father," as he is called, occupies the central position as the supreme ruler, a divine figure. His personality cult and absolute dictatorship make "Father" omnipresent: equipped with the "Eye of Power" that sees everything (Foucault, 1980), he exercises his disciplinary gaze everywhere and at all times.

Images of "Father" are projected on screens, while his holographic figure delivers a speech guarded by police in a sacred enclosure. The oppressive apparatus under which this society lives, composed of a vast network of elements—ideological, religious, architectural, technological, and even medicinal and aesthetic—all pointing in the same direction, directing and

homogenizing, forms a true factory of functional individuals who reinforce and feed back into the reality they inhabit, and from which, even if they wished to, they could not escape.

The title of the film suggests that the objective of the regime in its futuristic dystopia is to create and maintain balance in the world and in people's lives. One might assume that to achieve this "ideal," the means used would be peaceful with regard to the common good of the people, whose well-being is supposedly the goal to be attained. However, the regime in question does not employ peaceful methods. Therefore, it seems that the entire enterprise is already a paradox in itself. Speaking of peace, security, the life of the race, and the benefit of the people can be seen on the surface, but at its core, the strategies through which these must be realized involve oppression, manipulation, violence, murder, lies, and degradation. Fascism sees its salvation in allowing the masses to express themselves (but by no means assert their rights) (Benjamin, W. 1935).

2 Methods

In an initial stage, a systematic examination of the chosen audiovisual material was carried out using the tools and constructs of the visual analysis method proposed by Kress and van Leeuwen (2006), applied to the representation of social actors in image analysis.

The phase, which focused on a particular segment of the film, was structured into four sections: representation, modality, composition, and dynamics, developed based on the cited bibliography.

To facilitate and organize the results, graphics were created, inspired and adapted from Tan's (2009) systemic model for graphic creation used in the multimodal analysis of "Cabinet Papers That Leaked," conducted by the Digital Media Institute of the National University of Singapore on a segment of a television debate aired by the Australian Broadcasting Commission on Thursday, March 29, 2008.











Stage	'Petrol Prices'									
Phase	Leaked Cabinet Documents									
Sub-Phase	Leaking Documents as Legal Issue					Leaking Documents as Political Issue				
	SHOT 1	SHOT 2	SHOT 3					SHOT 4	SHOT 5	
Salient Visual Frame										
	Frame 1	Frame 2	Frame 2	Frame 4	Frame 5	Frame 6	Frame 7	Frame 8	Frame 9	Frame 10
SEMIOTIC RESOURCE:										
Speech:										
Speaker 1 - Tony Jones (interviewer):	Abright. Tony Abbott	you've been in the trenches. That's fair enough isn't it?			* yes a little - a little bit like the coalition.	Leaking going on all round				
Speaker 2 - Tony Abbott:		Ah, yes it is	but the interesting thing is that the new government is already	leaking. Tony. I mean normally it takes many years	*before a - before - before a government	... well I - Tired old governments	leak. New, smart, clever.	intelligent governments aren't supposed to	leak, and the fact that this government is leaking so badly	so early is a pretty worrying sign.
Kinetic Features:										
Gaze:	off-screen; engaged; directed at interviewer	off-screen; engaged; directed at Tony Abbott	off-screen; disengaged; directed at self	off-screen; engaged; directed at studio audience; interviewer/Tanya Pibersck	off-screen; engaged; directed at studio audience; interviewer/Tanya Pibersck	off-screen; engaged; directed at camera/viewer	off-screen; engaged; directed at studio audience; interviewer/Tanya Pibersck	off-screen; engaged; directed at studio audience; interviewer/Tanya Pibersck	off-screen; engaged; directed at Tony Abbott	off-screen; engaged; directed at studio audience; interviewer/Tanya Pibersck
Body Posture:	angled	angled; leans forward toward Tony Abbott	angled; leans back	angled	angled	straight	angled	angled	angled	angled
Gesture:			raises hand; palms facing outward	raises hand; palm facing outward	hand raised; palm facing outward	both hands raised; palms facing outward/cach other	both hands raised; palms facing outward/cach other; gap narrowing	both hands raised; palms facing outward/cach other; gap narrowing		both hands raised; palms facing outward/cach other at reduced distance; downward movement
Cinematography:										
Camera Angle (horizontal perspective)	oblique/ detached	oblique/ detached	oblique/ detached	oblique/ detached	oblique/ detached	frontal/ involved	oblique/ detached	oblique/ detached	oblique/ detached	oblique/ detached
Size of Frame	medium close-up	medium close-up	medium close-up	medium close-up	medium close-up	medium close-up	medium close-up	medium close-up	medium close-up	medium close-up

Figure 1. Graphic used in the multimodal analysis of "Cabinet Papers That Leaked."
Source: www.researchgate.net/publication/337507984_Analisis_del_discurso_multimodal

Kress and van Leeuwen's visual analysis method provided the descriptive framework for the initial stage of extracting information from the medium —the channel through which multimodal phenomena are materialized. In other words, newspapers, television, computers, or various objects and material events (O'Halloran, 2011)— but it did not, by itself, provide what was necessary for the sociological interpretation of the images. To achieve this, it was necessary to make the leap from intertextual scale (discursive influence) to the historical context and cultural framework in which the text is situated, delving into extensive bibliographic reading to, through ekphrasis, interpret and shape the conceptual associations related to the various semiotic resources identified in the first phase. The selected context unit is the sequence that begins with Nethers' return by car with the clerics Preston (Christian Bale) and Patridge (Sean Bean) to the walled city of Libria after a cleansing mission, followed by a speech by "Father" to the citizens about society's triumph over violence and human emotions. This sequence was subdivided into 20 shots, with a total of 9 frames highlighted for visual analysis.

2.1 Tools

Multimodality

This approach expands the examination of language itself, addressing the study of language in relation to other semiotic resources. These resources are

both the result of cultural history and the cognitive resources we use to create meaning in the interpretation of visual and other message production:

(...) the term "semiotic resource" will be used to describe the resources (or modes) (such as language, images, music, gestures, and architecture) that are integrated across sensory modalities (e.g., visual, auditory, tactile, olfactory, gustatory, kinesthetic) in texts, discourses, and multimodal activities, collectively referred to as multimodal phenomena (O'Halloran, K. 2012).

Since the main focus of this work is space itself, the verbal mode is replaced by the spatial-architectural mode for the study of its intersemiosis (interaction of different semiotic modes) with the visual mode and the production of meanings that occurs in the interaction between them and with other resources of interest for the research.

Semiotic Resources

Representation

Symbolic relationships do not reflect real relationships, and it is precisely this characteristic that makes "point of view" a semiotic resource. This resource allows for the representation of people, places, and objects from different perspectives, whether from above, below, at eye level, from the front, the side, or from behind. Point of view also creates potential for meaning. Semiotic modes based on space, such as images and architecture, deal with spatial relationships and where things are located in the semiotic space, as well as whether they are connected or not through visual rhymes of color and form.

In the case of vertical angles, the symbolic relationship is one of power. A high-angle shot makes the subject appear small and insignificant. The zenith angle, in particular, represents maximum power. It views the world from a divine perspective, placing it beneath one's feet rather than within reach of one's hands. On the other hand, in the case of the horizontal dimension, the relationship is one of involvement or detachment with what is being represented. Frontality allows for maximum viewer engagement. If something is represented from the side, the viewer remains at an external level.

The authors draw an analogy between cinematic framing and interpersonal relationships. A close-up shot (showing the head and shoulders or less) suggests an intimate or personal relationship, while a medium or American shot (cutting the human figure somewhere between the waist and knees) alludes to a social relationship. On the other hand, a long shot (showing the complete figure, either framed or even more distant) suggests an impersonal relationship, and a panoramic shot, in which individuals are not recognized, is primarily used

to provide context. The dimensions studied in representation were frame size, perspective, and camera angle.

The society depicted in *Equilibrium* is portrayed as almost "sterile," mechanical, and forcefully artificial. Throughout the sequence, which serves the purpose of introducing us not only visually to Libria but also through spoken discourse, panoramic shots prevail, both of the world devastated by nuclear war and the new order established: a laboratory-like space where citizens sadly play the role of guinea pigs.

In most shots, a low-angle perspective (symbolic inferiority) is used, which is related to images showing the greatest displays of authority: the overwhelming cityscape, the flag waving with loudspeakers, the viewers watching images of a "worse" past, and the crystalline and protected speech of "Father."

The sequence alternates between the detached tension of the angular perspective—seen in shots like those of the ruins of the outside world or shot #7, where we see the back of a Librian in the foreground, witnessing violent scenes from the past projected on a stone mural—and the involvement and balance (the leitmotif of the entire film in contrast to the natural chaos and entropy) of the central perspective, as seen in panoramic shot #8, with the colossal city in its symmetrical, splendid order—where constant indoctrination and surveillance take place—and shots #10 and 20 of "Father" and the clerics training in the center of an intercolumniation.

Modality

When an image exhibits greater sharpness, color saturation, or a deeper perspective than usual, its modality decreases, and it begins to be perceived as "unreal," depending on how this particular potential for meaning, what Kress and van Leeuwen (2006) call sensory modality, manifests in a specific context. Regarding the modal treatment of color, saturation plays a key role in expressing emotional "temperatures." There is a scale that ranges from the highest intensity of feelings to the attenuation and neutralization of sensations. High saturation can convey positive and exuberant emotions but can also appear grotesque. On the other hand, low saturation can be elegant and subtle but can also convey coldness, repression, or even generate unease. In this analysis, elements such as color, contextualization, depth, and brightness were considered, which can be easily graphed using histograms generated by image analysis software.

Throughout the entire movie—except for moments where we see certain dissident characters or hideouts filled with prohibited colorful objects—the palette is desaturated and muted. Warm tones typically emerge from sunlight on stone surfaces, but black (in official uniforms) and various shades of muted

dark blue or gray in the serialized and rustic phage attire worn by citizens, or the color tone applied in post-production, completely dominate everything.

There is a predominance of low key or high contrast during most of the sequence (except for certain shots where lighting permeates), adding a touch of concentrated heaviness and drama. This is reinforced by the continuous use of wide-angle lenses—which often go hand in hand with panoramic shots like the one in the analyzed segment—exaggerating the dimensions of what is photographed, distorting it, magnifying it, reducing its modality towards hyperrealism. Shots using a normal lens, such as #7 (a close-up), present the back of an anonymous subject, making any kind of connection with the viewer impossible.

Composition

The role of any element within a particular set depends on its position in the image. The reading direction of a text imparts different cultural values: in societies using the Roman script, elements placed on the left are seen as "given," while elements on the right are considered "new." Therefore, the new is perceived as problematic, debatable, the information in question, while the given is presented as common sense and self-evident.

In this analysis, compositional elements of distribution, prominence, and framing were considered. These aspects influence how visual elements in the image are perceived and attributed importance.

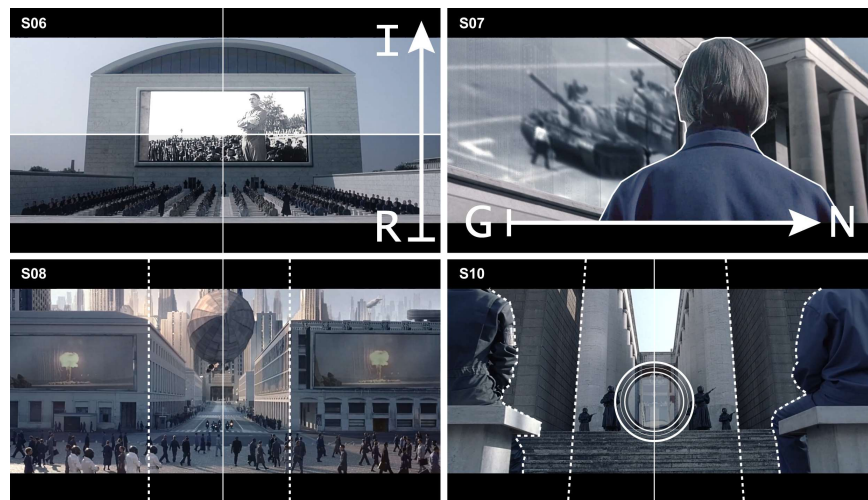


Figure 2. Composition analysis of Equilibrium. Source: Ángel Armagno, 2021.

The use of various compositional resources is particularly extensive in this case study. Horizontal distribution (given vs new) can be observed in the first

shot diagonally (and in the second shot strictly horizontally), separating Nethers' debris and ruins from the city of Libria with the perimeter wall.

However, the key scene where horizontal symbolism is most effectively utilized is shot #7. On the left, images of a violent past that has already been overcome are projected; in the center, the architect of that change (the "Free" man); and on the right, the new balance represented by monumental and symmetrical neoclassical architecture. In the vertical sense (real vs ideal), the city and the zeppelin (with the image of "Father" delivering his speech from the heights) break in from one corner of the frame. In shot #6, although the purpose of the projection is to remind the citizens of the horrors of the past, the viewer instantly recognizes (unlike paradoxically and sadly, the Librians) the inheritance of forms and resources from Nazi Germany in Libria's political and social model.

Finally, the central symmetry resource (accompanied by central perspective) is used to maximize the prominence of both the screen with Hitler's figure, the Zeppelin with the image of "Father," and the clerics immersed in training (in shots #6, 8, and 20, respectively). Framing is used both to divide the cityscape into two (from the central avenue, allowing a glimpse of the colossal stone monster of the equilibrium building in the background) and to filter in successive layers: first "Father" in his protective glass box, then by his perimeter escort of guards and the columns receding into the distance, and finally by the backs of the Librians sitting in the front row. Also in shot #20, once again, the colonnade encapsulates the group of clerics dressed in black.

Dynamics

Camera movement has the ability to represent dynamic, flexible, and changing social relationships. Both distance and angle can be dynamic in two ways: initiated by the subject, with the participants represented initiating the change, or initiated by the camera, with the image creator taking the initiative for the change.

Horizontal camera pans can emphasize the relationship between the "given" and the "new." In a moving image, characters can move in each other's space and alter the framing between them. All these ways of dynamic composition can be initiated by both the subject and the camera. The analysis recorded different types of camera movement, such as tracking, zooming, horizontal panning, vertical tilting, and stationary camera shots. These techniques contribute to creating a visual narrative and conveying a sense of dynamism in the image composition.

The camera starts the sequence dynamically and gradually becomes stationary in the subsequent shots. Initially, the downward tilt and then the lateral pan accompany the white vehicle of the clerics entering Libria, only to emerge on the other side in an upward movement that presents the city for the

first time: an infinite repetition of ziggurat-shaped skyscrapers, a science fiction vision of a city of towers as theatrical and scenographic as the art deco style itself (Frampton, 1980). From that point on, the shots not only centralize but also become stationary or make subtle movements, such as tracking towards the protected figure of "Father."

Ecphrasis

For the second stage, the rhetorical procedure of ecphrasis was adopted as the primary intermedial tool for transposing the audiovisual medium into text. James Heffernan, a critic of literature, art, and historiography, defines it as: the verbal representation of a visual representation. This concept arises from the direct relationship between literature and painting, and is subsequently extended to the visual arts, photography, and film.

The definition of ecphrasis establishes a relationship of interdependence between verbal text and the visual object, allowing the text to expand its scope into an intersemiotic and intertextual relationship. In this sense, the verbal text assumes the representation of the visual object and interprets it as if it were a text. Furthermore, ecphrasis itself, as an act of reading/writing the visual text, modifies our perception of the visual object, reorganizing our gaze and prioritizing it according to the values established by the verbal text. Ecphrasis thus becomes a moment of rhetorical performance in which the commentator, driven by a narrative or persuasive initiative, breathes life into works of art, like a ventriloquist's voice that animates images and imbues them with meaning.

3 Results

The methodology used in this study allowed for a systematic approach to fieldwork, providing clarity and autonomy in its focus. In the first phase of direct textual observation, a more defined structure was followed, which facilitated obtaining results that could be easily compared. Furthermore, this phase allowed for the visualization of data in a graphical manner. In contrast, the intertextual stage of the study presented greater interpretative freedom, demanding a broader capacity for conceptual association between preexistences and the text, and therefore, a greater dedication to bibliographical research covering thematic backgrounds and canonical material from various sources and eras.

The tabulation and the possibility to contrast results allowed for the evaluation of the relevance of the analytical categories proposed by Kress and van Leeuwen (2006), which remained constant in their value (such as color modulation, primarily applicable to abstract graphic schemes and not so much to figurative cinema), and therefore did not require specific verification. This also involved the incorporation of dimensions such as material texture and its

symbolic implications, or, in a later stage, the agonistic and phenomenological experience of bodies in space.

Exhaustively applying the different dimensions to the selected text led to a set of discoveries that allowed for the analysis of the implications and importance of tracing intertextualities, both within and outside various semiotic resources, in their historical and social dimensions. This multidimensional approach provided a comprehensive examination of the text from multiple interconnected angles.

Shot	01	02	03	04	06	07	08	10	20
Highlighted frames									
Representation									
Frame size	Panoramic shot (Public distance)	Panoramic shot (Public distance)	Panoramic shot (Public distance)	Long shot (Far social distance)	Panoramic shot (Public distance)	Close-up shot (Intimate relationship)	Panoramic shot (Public distance)	Long shot (Far social distance)	Long shot (Far social distance)
Perspective	Angular (Detached/neutral)	Angular (Detached/neutral)	Angular (Detached/neutral)	Angular (Detached/neutral)	Central (Involved/biased)	Angular (Detached/neutral)	Central (Involved/biased)	Central (Involved/biased)	Central (Involved/biased)
Camera angle	High (Elevated power)	Low (Submissive)	Low (Submissive)	Low (Submissive)	Low (Submissive)	Low (Submissive)	Elevated horizon (Still power)	Low (Submissive)	Elevated horizon (Still power)
Modality									
Color	Cold tones, low saturation, high modulation (Cold, Muted, Neutralized)	Cold tones, low saturation, high modulation (Cold, Muted, Neutralized)	Cold tones, low saturation, high modulation (Cold, Muted, Neutralized)	Cold tones, low saturation, high modulation (Cold, Muted, Neutralized)	Cold tones, low saturation, high modulation (Cold, Muted, Neutralized)	Cold tones, low saturation, high modulation (Cold, Muted, Neutralized)	Cold tones, low saturation, high modulation (Cold, Muted, Neutralized)	Cold tones, low saturation, high modulation (Cold, Muted, Neutralized)	Cold tones, low saturation, high modulation (Cold, Muted, Neutralized)
Contextualization	Integrated (Specific)	Integrated (Specific)	Integrated (Specific)	Integrated (Specific)	Integrated (Specific)	Integrated (Specific)	Integrated (Specific)	Integrated (Specific)	Integrated (Specific)
Depth	Wide angle (18° - 35mm) (Hyperrealism)	Wide angle (18° - 35mm) (Hyperrealism)	Wide angle (18° - 35mm) (Hyperrealism)	Wide angle (18° - 35mm) (Hyperrealism)	Wide angle (18° - 35mm) (Hyperrealism)	Normal (50mm) (Natural)	Wide angle (18° - 35mm) (Hyperrealism)	Wide angle (18° - 35mm) (Hyperrealism)	Wide angle (18° - 35mm) (Hyperrealism)
Brightness	Low Key (Dramatic, intensity)	Low Key (Dramatic, intensity)	Medium Key (Neutral)	Low Key (Dramatic, intensity)	Medium Key (Neutral)	Low Key (Dramatic, intensity)	Medium Key (Neutral)	Low Key (Dramatic, intensity)	Medium Key (Neutral)
Composition									
Distribution	Horizontal / diagonal (Given vs New)	Horizontal (Given vs New)	Vertical (Ideal vs Real)	Central (Prominence)	Vert. Horiz. Symmetry (Prominence, Ideal vs Real, maximum balance)	Horizontal (Given vs New)	Central Symmetry	Central Symmetry (Prominence, high balance)	Central Symmetry (Prominence, high balance)
Prominence	Wall (Social front)	White car (Movement, color)	Zeppelin (Movement)	Loudspeaker, Flag (Proximity, central position)	Projection (Luminosity, central position, vanishing line)	Anonymous individual (Prominence)	Zeppelin (Central position, duration)	Father (Central position)	Clerics (Movement, central position)
Framing	Horizontal division (Car - wall)	-	Horizontal division (Car - zeppelin)	-	-	-	Vertical division (Acous incorporating city looks)	Father framed by public, colonnade, guards and boots)	Clerics framed by colonnade
Dynamics	Descending tilt	Horizontal tracking	Ascending tilt	Stationary	Stationary	Stationary	Stationary	Stationary	Stationary

Figure 3. Visual analysis of Equilibrium. Source: Ángel Armagno, 2021.

Several intertextual relationships were explored and identified in the form of cross-cutting resources, including; recontextualization (the transfer of discourse in time and/or space) of the figure of Hitler as an exemplary archetype of an autocrat, in tandem with Saddam Hussein and Joseph Stalin, serving as a counterexample; the panopticon, epitomizing spatial power relations, used to describe both the key positioning of the authoritative figure in a monumental framework and resemiotized (representation in different semiotic modes) as a diagram forming part of the symbol of power; the German Zeppelin flying over Libria, spreading speeches through its loudspeakers from an inescapable and dominant position; religious iconographic influence, with architecture inherently linked to political-religious power, adopting its discourse, forms, and symbols, consolidating a cultural identity inseparable from the history of Western power.

Since Kurt Wimmer replaced the insightful recognition of contemporary pathologies with a purely theatrical image of a totalitarian society devoid of references to the real world, the film's set design was based on references to

the fascist architecture of Italy and Germany. In particular, the following were used for this purpose: the Via Cristoforo Colombo, replacing the Palazzo della Civiltà Italiana with the Equilibrium building through visual effects, along with a backdrop of Art Deco skyscrapers; the roof of the Palazzo dei Congressi and the Museo della Civiltà Romana. All of these constructions embodied the desired Romanità of that time, a philosophy that encompassed the past, present, and future, all in one (Zambenedetti, 1983).

The EUR (Esposizione Universale Roma) provides a large-scale image of what urban Italy could have been if the fascist regime had not fallen during the war: wide and symmetrical streets and austere buildings made of limestone, tuff, and Littorio-style marble, characterized by the abstraction of historical forms, favored by the fascist regime, especially for public works. However, at street level, this superhuman architecture revives a series of environments borrowed from Speer's Berlin. The buildings, like the people who inhabit them, lack faces and feelings. The propaganda machinery of fascist states is incorporated into the city's infrastructure: giant billboards cover the facades of entire buildings, and loudspeakers transmitting a constant flow of propaganda can be found on every corner. All these elements reinforce the verification of the correlation between the architectural discourse of power and its modes of cinematic representation.

4 Discussion

In the academic field, education in architecture and urbanism requires, demands, and encourages a multi and interdisciplinary perspective to address both architectural design and the study of complex issues. Multimodal approaches allow for cross-disciplinary relationships with other fields that share the same object of study. The integration of knowledge, theories, and methodologies from other disciplines poses various challenges, among which the need to develop suitable tools for conducting research that goes beyond the traditional boundaries of each discipline stands out. The combination of theory and methodology is essential when dealing with highly conceptual and multi-level topics, such as those proposed in this context.

Given the absence of local interdisciplinary works focused on the study of architectural and urban phenomena in their cinematic adaptation as an empirical object from a multisemiotic perspective, and recognizing the relevance of contributing from multiple views to a complex subject like this, its development is considered important in light of the existing knowledge gaps. The goal is to construct a complementary view that can employ the necessary resources to achieve a deeper understanding and interpretation of phenomena that, while not novel in their individual definition or in their relationship with each other, are fundamental elements in how human culture has constructed and will continue to construct a vision of itself in relation to its symbolic space.

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