

Investigating The Narrative Space through Reader-Viewer Experience in Film “Roma”

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ABSTRACT: The aim of this study is to analyze the spatial connections within narrative space and gain insights into the perceptual and experiential processes of individuals in the context of architectural space as portrayed in the written word (movie scripts) and movie representations. The transformation of the subject's experience occurs while transitioning between textual and visual forms of space, due to inherent distinctions between the two mediums. The comprehension of the subject's encounter inside the realms of textual and cinematic domains facilitates the establishment of connections among the diverse narrative spaces.

The film "Roma" was chosen as a pilot study for this aim because of its rich spatial representations in both mediums and since it was written and directed by the same artist, Alfonso Cuarón, avoiding multi-layered interpretation processes. The investigation of the house, which serves as the film's main backdrop, is carried out via protocol analysis. Within the framework of protocol analysis, a two-stage technique is implemented: conducting interviews and assessing participants' mental sketches. The data were categorized based on thematic groupings, which are created according to theoretical background, in the AI-based Atlas.ti software, a tool designed for qualitative data analysis. The present study involves a focus group including 13 students from the department of architecture. Through a preliminary investigation, the current study examines the reproduction process of various representations of the narrative space inside the perceptual layer of the subject's spatial perception. In prospective research endeavors, it is expected that the investigation will be conducted on a broader scale by expanding the participant group. This study can be carried forward with the question of how imagination and remembering are constructed in the process of spatial reading through literary and cinematic narrative. As a result, this study, which focuses on the subject's role and its perceptual-experiential layers, can contribute to future research regarding the understanding and transmission of evolving spatial contexts at the intersection of the physical and abstract realms at the human-scale in the context of architectural education.

KEYWORDS: Narrative space, reader's experience, viewer's experience, textual narrative, cinematic narrative

INTRODUCTION

Individuals engage and develop relationships with their living environment. This consistent interaction constructs the new ways for thinking and building of space. In addition to its varied definitions by different theorists, sociologist and philosopher Henri Lefebvre (1991, 33-39) presents a triad of social space and spatial relationships, consisting of perceived, imagined, and lived space. This clearly demonstrates that space encompasses not just the physical realm, but also the conceptual and imaginative aspects. In this regard, space or phenomena transmits stimuli/signals to the subject, which the subject perceives and processes in the context of the human-space relationship. In addition, everyone molds the environment's narrative through their own experiences. aims to scrutinize the changing in the subject's perceptual/experiential processes in literary and cinematic transformations of narrated space.

People's relationships in physical/cartesian space have previously been attempted to be understood using many theories, including people-environment theories and phenomenology. However, it is widely recognized that physical location is not the only space where humans communicate. People experience and construct space in a variety of ways, including through written or visual channels. Understanding people's interactions and experiences in fictitious space is essential given the constantly developing concept of space.

Interaction and relationality in space, which has different expansions from physical to virtual, from center to periphery, also differentiates. When we look at Deleuze's (1987, 474-503) definition of notion of space, we encounter a structure that evolves from a singular and static physicality to "becoming". Along with the changing notion of the space, the relationship between bodies has also been redefined. The body also has the capacity to perceive through different channels in this formation which implies a change in the notion of the body. With the representation and experience of virtual space, the changing experience structures, the post-human era (Hayles 1999, 16-18) and the affect theories, body and experience are dismantled. Just as space does not have a physically stable meaning, the body and experience also leave their place to different states of the body such as disembodied experience, cyborg body and non-human bodies (Braidotti 2013, 89-102; Haraway 1991, 149-181). Here, instead of talking about a static subject-object relationship, the dynamic interaction of movement and flow with each other is examined. This interaction is explained as "geographies of action" by De Certeau (1984, 91-101), who examines

the experience of narrative. We believe that the current research milieu provides a fertile ground for more research into the evolving perception of bodies across different narrative mediums.

This study focuses on space as written and visualized in different narrative types. Understanding the subject's experience in the literary and cinematic spaces enables the construction of relationships between the various narrative spaces. In this context, the subject's experience in literary and cinematic spaces is chosen to be analyzed through narration and space concepts. Since it examines the subject's experience in narrated space, the study is founded on basic standpoints which are the phenomenological approach (Merleau-Ponty 1945), narrative theory (Genette 1972), literary theory (Caracciolo 2013), reader's response theory (Iser 1978), and cinema theories such as reception theory (Hall 1973).

The main objective of this study is to examine the spatial relationships in narrated spaces and the perceptual and experiential processes in literary and cinematic representations of architectural space. The study comprises the subject's role as a reader and viewer, the subject's perception and experience of literary and cinematic narratives, and spatial perception, interpretation, and representation in literary and cinematic narratives. The pilot study was conducted with a focus group of architecture and design students. Hence, the second objective is to see how students who encounter and design both literary and cinematic narratives in architectural education perceive these representations. Therefore, another objective of the study is to investigate the impact of written and visual narratives on the students' perceptions of architectural education. This pilot study represents the initial phase of the research conducted in this context.

1.0 METHODOLOGY

The pilot study is carried out through literary and cinematic narrative lenses. Thus, it is aimed at examining the perception of space and imagination of architecture students and the processes of [re]interpreting space. Therefore, the participant and case selection were very critical. Architecture students were selected as participants because they are familiar with both the processes of reading and interpreting the narrative of space and the representation of space. Additionally, architecture students have a unique perspective on the physical and conceptual aspects of space due to their training and education. By focusing on this specific group, the pilot study aims to gain valuable insights into how these individuals perceive and make sense of spatial narratives in both literature and film. This targeted approach allows for a more in-depth analysis of the participants' experiences and enhances the overall validity of the research findings.

In the pilot study selection, preliminary script readings were made for four previously selected movies with a director-as-writer approach, and these films were watched. It was ensured that the selected movie had spatial richness in both literary narrative and cinematic narrative. The duration and scope of the pilot study were important limitations in case selection. Considering the importance of the cultural factor in the perception of the movie seen in the literature review, it is thought that the selected movie should have a cultural background that is distant from all participants. Therefore, we could observe the impact of the cultural factor on the perception of the narrative space. Another variable in case selection was the spatiality of the cinematic narrative. We preferred a movie that focuses on a single space, which is a house, instead of containing many spaces. It is thought that the familiarity of "house" to the participants and its emotional and semantic reflections will provide significant discussions in the imagination and reinterpretation processes. In this context, *Roma*, directed and scripted by Alfonso Cuarón in 2018, is chosen for the pilot study.

Roma is a film that takes place primarily within the confines of a house, allowing for a deep exploration of the space and its significance. By choosing a familiar setting like the home, it is believed that participants will be able to relate to and engage with the narrative on a personal level. Additionally, *Roma*'s critically acclaimed storytelling and cinematography make it an ideal choice for studying the perception of both narrative types.

Thirteen architecture students participated in the pilot study, which was designed as a one-day study. The pilot study consisted of reading and sketching exercises in the morning and a movie screening and focus group interview in the afternoon. This study encompasses the students' cognitive and hands-on output.

During the study, we gathered both students' sketching data and verbal interpretations by conducting a cognitive mapping study and a focus group interview. The data were categorized based on thematic groupings, which are created according to theoretical background, in the AI-based Atlas.ti software, a tool designed for qualitative data analysis.

1.1 Defining characteristics of movie narrative

The film takes place in the heart of a home, focusing on the homeowner and housekeeper in the Colonia Roma neighborhood, which was inhabited by the upper middle class in 1970s Mexico City. The narrative of the film revolves around the daily experiences of the housekeeper, Cleo, and effectively portrays the socio-cultural dynamics of the period, as well as the major changes that occur in the daily lives of the characters. The film has autobiographical themes derived from Alfonso Cuarón's childhood memories. The simple depiction of everyday life in both the screenplay and the movie itself, as well as the simple narrative of the settings, has contributed to this movie's selection for the pilot study.

Examining the main characters' use of the home environment is an important component of the film's character-space interaction. Cleo, the housekeeper in the movie, effectively utilizes the spaces and reveals the limitations of certain areas of the house. Sofia and Antonio, the owners, have distinct usage areas throughout the house compared to Cleo. Children, however, recreate these spaces beyond their present purpose through play. Borrás, the family's pet, has restricted space usage.

The researchers sequentially and contextually examined the movie and script. First, the script was examined, and the literary spatial narratives that characterized the house setting and occurred within it were identified. Accordingly, the writer provides a general description of the settings at the start of the script and the spaces of the house are depicted in the initial pages of the scenario. As the plot progresses, spaces are presented to the reader within the narrative, going beyond the basic description. Then the movie and its cinematography were examined. Similarly, the first 30 minutes of the movie take the audience on a journey through the house and introduce its spatiality. This condition has been an additional crucial factor in selecting this film for the pilot study. The spatial depiction of the narrative can be seen in Figure 1. The sequential depiction of literary narrative is elaborated on in the next part of the paper.



Figure 1: Spatial depiction of cinematic narrative: Small patio and patio (left above), kitchen (right above), outside of the home (left middle), downstairs hall (right middle), upper stair hall (left below), roof (right below). Source: (The movie captured from Roma by Alfonso Cuarón (2018, 00:00:00–00:30:00) and image is created by author 2024)

1.2. Sequential depiction of literary narrative

During this phase, the sequences of the spaces in the scenario (referring to the first 30 minutes of the movie shown to the students) are analyzed by authors. The literary narrative centers around Cleo and portrays her daily experiences through the involvement of supporting characters. Therefore, Cleo's daily activities within the house also provide the reader with a sense of physical movement. The literary narrative locations are presented in a sequence of time, along with their corresponding definitions in the scenario in each diagram. The time layer is visually represented using distinct colors. These colors are used to represent various periods throughout the day, and as the plot's date shifts, an additional layer is generated to accommodate new sequences of spaces. Numerical indicators are used in sequential diagrams to represent the starting and ending nodes of the plot, as well as the order of action.

The initial section encompasses the largest number of spatial details inside the scenario. This section begins with the patio and extends an invitation to the reader to explore all spaces within the house, concluding with the maid's quarter (Figure 2). The authors made seven sequential diagrams reflecting the movement of Cleo in the film. Based on the spatial sequence analysis of the literary narrative, the story starts on the patio and concludes on the roof. Both the content analysis of the script and the sequence analysis clearly indicate that the patio is the central location in the literary narrative.

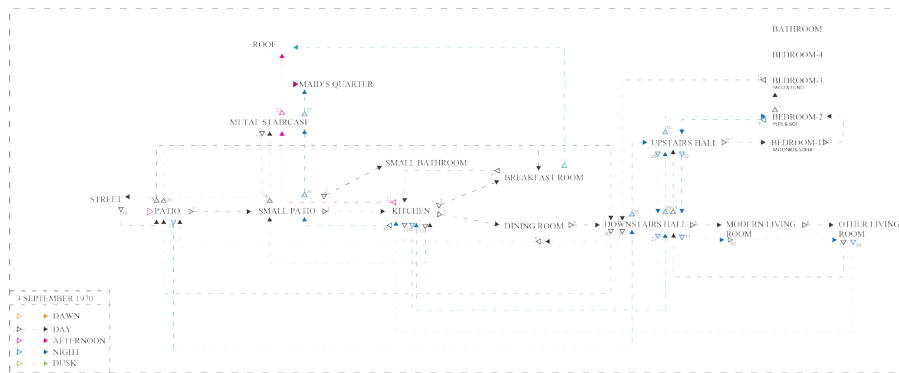


Figure 2: Sequential depiction of the literary narrative (image created based on Roma: The Screenplay by Cuarón, 2018). Source: (Author 2024)

Upon analyzing the textual content, sequence, and visual elements of the literary and cinematic narratives, it became evident that the spaces were described individually in the first four pages of the screenplay, and this description is further supported by the cinematic narrative in the initial 30 minutes. The workshop, which aims to concentrate the students' attention on the home space, is structured in two phases to collect pilot study data. During the initial section, which consisted of two sessions, students analyzed the literary narrative by means of the scenario with sketches. They read the first four pages of the screenplay in the first session, which depict the house, and then a longer edited version prepared by the authors that elaborates on the spatial elements of the house in the screenplay. In the second phase, the movie's first 30 minutes were screened, followed by a focus group interview.

2.0 DATASETS AND METHODS

Students initially read the script's first four pages. After that, a brief 25-minute study on cognitive mapping with the instruction "Illustrate your initial perceptions of the home depicted in the literary narrative" was conducted. In the first session of the sketching study, students expressed their initial perceptions. During the second session, the students read the fully edited script, which depicted the home environment. The objective of the second session was to gain a deeper comprehension of the plot and spatial connections, in contrast to the individual narratives of the spaces in the first session. The students were asked, "How do you envision the domestic environment portrayed in the scenario?" and conducted a 30-minute cognitive mapping study in this session. These sessions helped us to observe how students see distinct settings and their interconnections through a comprehensive narrative.

Students in the cognitive mapping study had the freedom to choose their representation tools and were not imposed on a specific sketching approach. We believe that a wider range of representation tools can enhance the comprehension of the processes of imagination and interpretation. According to Huynh and Doherty's study (2007, p. 288), digital cognitive mapping has more capability to record and analyze data. Yet, this study allowed both techniques (digital and hand-drawn) to see and compare the effects of representation tools for the further phases of this ongoing research.

Seven students utilized the Procreate software to create digital cognitive sketches on iPads. They captured screenshots at regular intervals of five minutes and documented the entire sketching process as a video in a recording. A total of six students utilized the technique of alternating layers every 5 minutes to produce their hand-drawn works on the sketch papers provided throughout the study (Figures 3). Utilizing both digital and hand-drawn cognitive mapping techniques in the pilot study can provide insight into the potential impact of digital sketching and hand drawing on imagination, memory, and reinterpretation processes in further studies.



Figure 3. First session of cognitive mapping study example: Participant 7 (hand-drawing) (left above) and 5 (digital drawing) (left below) and second session of cognitive mapping study example: Participant 7 (hand-drawing (right above) and Participant 5 (digital drawing (right below). Source: (Participant 5 and Participant 7 2023. Image is created by author 2024)

The cognitive mappings were analyzed using the Atlas.ti tool. The study's conceptual background outlined encoded visual data based on the concepts and concept groups using this program. In the coding process, the similarities between the visual and verbal data of the participants were considered. The codes and code groups are generated by describing the notions that arose from both the focus group interview and the cognitive mapping study. Unlike the focus group interview, which relied on both literary and cinematic narratives, the cognitive mapping study mainly gathered visual content codes under the category "Subject's Interpretation in Literary Narrative (SILN)".

Following the initial 30 minutes of the film, a focus group interview was conducted with the students who took part in the cognitive mapping study. The primary focus of this 45-minute non-structured interview was their interpretation of the scenario through their drawings and subsequent remarks following the movie screening. In this session, each student's discussion environment has experienced minimal interference. After that, the audio data was transcribed using the Atlas.ti software. Each participant's comments were categorized and coded under the titles "Subject's Interpretation in Literary Narrative (SILN)" and "Subject's Interpretation in Cinematic Narrative (SICN)" for the purpose of conducting relationship analysis. Contrary to the coding scheme used for cognitive mapping on literary narrative data, the focus group interview includes remarks and comparisons related to both the scenario and the movie. As a result, concept groups are classified into two distinct categories.

In summary the collected data is categorized into three scales for the analysis:

- Students' sketches (cognitive mapping) after reading two rounds of screenplays
- Content analysis of focus group interview focusing on verbal interpretation of literary narrative
- Content analysis of focus group interview focusing on verbal interpretation of cinematic narrative

The patio (total frequency: 22) is one of the most frequently shown spaces in cognitive maps. Bedroom (total frequency: 19), kitchen (total frequency: 14), roof (total frequency: 11), and hall (total frequency: 11) are other places that are frequently illustrated (Figure 4). The literary narrative often includes space and physical components, such as doors, patios, and staircases. These elements are also evident in the drawings made by students. While the roof does not play a significant role in the literary narrative, it is a space that students often incorporate into their sketches. This finding has the potential to shed light on the link between memory and reading experiences.

3.2. Focus group interview: subject’s verbal interpretation in literary narrative

During the second phase of the study, verbal remarks regarding literary narrative were categorized based on the concepts of character, context, atmosphere / event, spatial organization, and the subject's reflection. The literary narrative context highlights the spatial arrangement with the highest intensity, which has a total frequency of 11. The verbal interpretation process lacks detailed spaces, resulting in non-varied subgroups. The comments expressly mention the terrace, with a total frequency of 4 (Figure 5). Unlike other scales, the verbal interpretation of the literary narrative specifically mentions the housing type / housing style. When analysing housing type / housing style comments presented below, one might observe variations in individuals' understanding of literary space. This implies the impact of imagination on the act of reading.

- I thought the house would be a bit modern. Participant 2
- We said to each other that it was like a regular American house, but it had become more traditional, like the open spaces. Participant 3
- At first, I thought it was an orphanage because there were just so many spaces and so many people's names. Participant 5
- It kind of gave me a countryside American vibe. It has the luxury parts of it... My main sketch was about suburban life. Participant 6
- So, whatever I drew, it was like out of nowhere; as somebody says there, they imagined a modern American house, something like that. And when I was drawing the plan, it was the first thing that actually came to mind, probably because I read it in English. Participant 9
- So, I thought it's like those very old Soviet buildings where around 1000 people live in a 5-story building. Participant 11

The students’ remarks regarding the housing type / housing style also offer insights into their initial perception of the spatial narrative. The comments indicate that the imagining process of the space involves cultural definitions and associations. For instance, participants 2, 3, 6, and 11 contextualize houses within a cultural framework in their narratives. As participant 9 pointed out, the names of the characters in the screenplay, as well as the language, have an effect on the imagining process. Noticing the cultural divide (between the reader and the author) can also be seen as a constraint in imagination. The comments of participant 9 illustrate this restriction as the inability to conceive the architectural designs of a building associated with a remote culture. This elucidates the reason why participant 9 depicts a certain space from a distinct viewpoint in its initial impression sketches.

But the problem for me was to depict what I felt after reading the script, because the distance from my culture to the culture of Mexico is far away, and I'm not experienced enough to understand what the architecture of Mexico is. So, from what I noticed, we haven't seen the building from far away; we haven't seen it from the top. So, I couldn't imagine the structure of the building plan. Participant 9

SUBJECTS' INTERPRETATION IN LITERARY NARRATIVE	P1	P2	P3	P4	P5	P6	P7	P8	P9	P10	P11	P12	P13	Totals
SILN / character location						1								1
SILN / character presence					2	1				1		2	1	7
SILN / cultural context			1					1			1			3
SILN / general idea					1		1		1	2				5
SILN / social context												1		1
SILN / urban context						3			1	1				5
SILN / atmosphere						1								1
SILN / event						2								2
SILN / time						1								1
SILN / spatial organization		1		1	2		2			1	2	1	1	11
SILN / spatial organization - elements					2						2			4
SILN / spatial organization - elements - staircase					1									1
SILN / spatial organization - housing type		1	1		1	3			1		1			8
SILN / spatial organization - inside										1	2		1	4
SILN / spatial organization - outside							1							1
SILN / spatial organization - outside - patio		1			1						2			4
SILN / subject remembering						1								1
SILN / subjects feeling							1							1
SILN / subjects reflection		1	1					1	3		1			7

Figure 5. Verbal interpretation: concept frequency table in literary narrative. Source: (Author 2024)

3.3. Focus group interview: subject’s verbal interpretation in cinematic narrative

The students primarily incorporated spatial organization, narrative meaning, ambiance, and cultural context in their comments following the watching experience. While the level of frequency may not be as strong as in the scales of sketching and verbal interpretation of literary narrative, viewers discuss spatial arrangement within this scale in a highly concentrated manner as quoted below (Figure 6).

- The upstairs are more different than what we thought, with a more traditional feel and open spaces. Participant 3
- But in the movie, all the rooms appear to be connected. There's no wall or door. Yeah. It's like, you know, open space. They separated them by columns and beams, not walls and doors. Participant 4
- When you watch the movie, it's very detailed and specific. Participant 5
- In the movie, there was a lot going on and the spaces were so related and like they were kind of a unit; it wasn't like the water then separated, but also it was mainly focused on the house, the interior itself. Participant 7
- The house is more separated than my imagination. Participant 8

Literary narrative contrasts the viewers' perceptions of spatial arrangement with their initial imaginings. The comments suggest that imagination has a significant role in shaping the intellectual creation of the scenario and space. The audience perceives home as a fragmented space in literary narrative, whereas they recognize that the

portrayal of space is more comprehensive in cinematic narrative. In the context of cinematic narrative, the elements of atmosphere, mood, and event are more distinctly delineated in contrast to their counterparts in literary narrative. Moreover, the data reveals the capacity of creating new immaterial /atmospheric connections through cinematic narrative.

When I watched the movie, you can see it's like the clay, like the stone tiles, the Mexican, like a kind of Spanish, like traditional, and you can't really perceive those things when you're just like reading, but when you watch the movie, it's kind of just gives you the exact context of everything. Participant 5
 Industrial revolution on the London side, where it's a bit gloomy, it's rainy, it's mushy, and it's kind of a survival life. Maybe it's black and white because of that, or maybe actually the director thought of it like it has to look gloomy, sad, and kind of different from what he wrote. Participant 6

SUBJECTS INTERPRETATION IN CINEMATIC NARRATIVE	P1	P2	P3	P4	P5	P6	P7	P8	P9	P10	P11	P12	P13	Totals
● SICN / character attitude						1								1
● SICN / character presence	2					0								2
● SICN / community						1								1
● SICN / cultural context					2	1	1							4
● SICN / general idea					2			1			1			4
● SICN / lifestyle						1	1							2
● SICN / urban context						1	1				1			3
● SICN / atmosphere	1				1	2								4
● SICN / event						1	1							2
● SICN / narrative meaning	2					1	1							4
● SICN / spatial organization - inside							1							1
● SICN / spatial organization - outside											1			1
● SICN / spatial organization - outside - roof								1						1
● SICN / spatial organization				1	2	1		1	1					6
● SICN / spatial organization - elements				1	1						1			3
● SICN / subject reflection							1		1					2

Figure 6. Verbal interpretation: concept frequency table in cinematic narrative. Source: (Author 2024)

CONCLUSION

This study scrutinizes the subject's perception of literary and cinematic narrative through the movie Roma, which focuses on the concept of space within the context of a house. The study examined how architecture students perceive and interpret literary and cinematic narratives on a spatial scale and how the alteration of narrative types affects the way we perceive and understand it.

Finding 1. In the visual representation (sketches) of space from the literary narrative, the physical elements that make up the space are more prominent than the atmosphere, mood, and event.

The cognitive mapping data visually interpreting literary narratives reveals that students receive the stimuli presented in the literary narrative and interpret them by referring to their own mental storage. In this study, it is thought that the structure of the literary narrative may be effective in the perception of the literary space. The spatial multiplicity observed in the drawings is an expression of the richness in physical materiality of the script, as revealed by this study. Formulating the research topic with regards to the space/home is also a productive approach in making this deduction.

Finding 2. The difference in interpretations of events and actions in the verbal representation of space between the literary narrative and cinematic narrative shows that reading the script might allow a literal perception of events, obscuring the nuances and metaphors.

The change in the students' perception as the reader and viewer is most evident in the quote from participant 6.

In the text when they were defining after the school, they are on the roof and plane. When I initially read it, it felt like the story they were telling about the kid being shot. I thought these kids were being shot. Really. Yes. I thought they were actually dead. That was the case in the whole thing. I also like, you know. Because they say she's cleaning her hand, that they are shots. Yes, she's running towards the kid. It feels like, OK, something is wrong. But then you see him like, OK, there's these kids playing on them. Participant 6

This might be related to the sensuous channels each narrative is communicating through. The literary narrative is perceived by the act of seeing a symbolic set of signs, namely the language, while the cinematic narrative is perceived by the act of both seeing and hearing the atmospheric elements. So, the literary narrative is more prone to abstract and literal perceptions.

Finding 3. The spaces mentioned more in the scenario are also shown in the students' sketches with similar intensity.

Remembering may also be related to the interaction potential of spaces in the scenario. The utilization of both digital and hand-drawn tools in the study's methodology could not produce any significant outcomes in the students' literary interpretation process. Nevertheless, this preliminary analysis mostly uncovers findings relating to the substance of the data. Within this framework, the cognitive mapping data for visually interpreting literary narratives reveals that students receive the stimuli presented in the literary narrative and interpret them by referring to their own mental storage. The intense representation of the roof in the sketches suggests that the power of imaginative action and events can effectively aid in remembering the literary space, even though it is not mentioned prominently in the scenario.

Finding 4. Although the literary narrative contains various spatial components, this diversity cannot be seen when students interpret and comment on the scenario verbally.

Literary narratives provide the reader with a wider range of spatial and material components. However, the perception and verbal interpretation of these stimuli are still restricted. Furthermore, students attempted to create connections by revisiting cognitive maps at the level of verbal literary interpretation. Nevertheless, the analysis of verbal interpretations about literary narrative and cinematic narrative in the later stage of the study reveals that

verbal information encompasses broader ideas compared to visual representations. The perception of literary and cinematic narratives varies due to differences in the size of the stimulus (Figure 7).

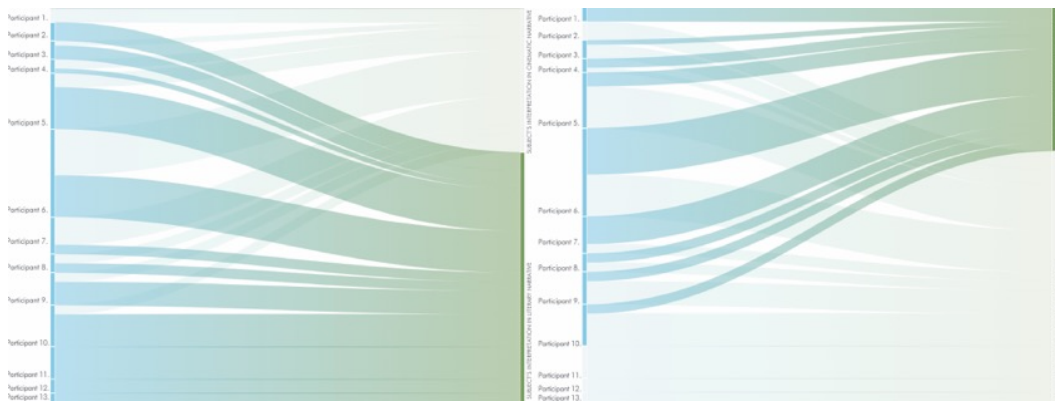


Figure 7. Subject's verbal interpretation in literary and cinematic diagrams created with atlas.ti software. Source: (Author 2024).

Finding 5. While physical elements are shown in the interpretations of the literary narrative in both verbal interpretations and sketches, immaterial and affective concepts are seen in the interpretation of the cinematic narrative.

Within the cinematic narrative, the student observes the external world rather than introspecting and analyzes both their own imaginings and the given message by engaging their personal processes of assigning meaning. As the dimensions of the stimuli in the cinematic narrative increase, the spectator starts to form new connections while interpreting the narrative. Within this framework, the cinematic narrative exposes the immaterial nature and affective impact on the viewer's understanding.

As a conclusion, this study provides a base for the upcoming research on how literary and cinematic perceptions of spatial understanding vary from each other in architectural education. Specifically, considering the significance of using narratives as appetizers in architecture education, it can be investigated how architecture students perceive space in relation to literary and cinematic narratives. In this perspective, different literary and cinematic narratives can be discussed with further studies. When constructing and assessing the narrative context in architectural education, it is possible to examine the potential of the reader's and viewer's roles and the narrative prior to the design process. This study can be carried forward with the question of how imagination and remembering are constructed in the process of spatial reading through literary and cinematic narrative. As a result, this study, which focuses on the subject's role and its perceptual-experiential layers, can contribute to future research regarding the understanding and transmission of evolving spatial contexts at the intersection of the physical and abstract realms at the human scale in the context of architectural education.

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