

Imaginary Landscapes in Film Science Fiction Production of the 21st Century: A Comparative Analysis of Blade Runner and Cloud Atlas as Speculators of Present and Future Realities

Pico Pérez Daniela, *PhD candidate, XJTLU Xi'an Jiaotong-Liverpool University - University of Liverpool, China*

<https://orcid.org/0009-0006-9128-0870>

Loehlein Gisela, *Dubai CEO Magenta Clover / design director AKDesigno, United Arab Emirates*

Dall'Asta Juan Carlos, *Associate Professor, XJTLU Xi'an Jiaotong-Liverpool University, China*

<https://orcid.org/0000-0002-8600-2757>

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To cite this article:

Daniela , P. P., Gisela, L., & Juan Carlos, D. (2024). Imaginary Landscapes in Science Fiction Film Production of the 21st Century: A Comparative Analysis of Blade Runner and Cloud Atlas as Speculators of Present and Future Realities . SPACE International Journal of Conference Proceedings , 4(1), 43–51. <https://doi.org/10.51596/sijocp.v4i1.42>

D.Pico20@student.xjtlu.edu.cn

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Pico Pérez Daniela, *PhD candidate, XJTLU Xi'an Jiaotong-Liverpool University - University of Liverpool, China*

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Dall'Asta Juan Carlos, *Associate Professor, XJTLU Xi'an Jiaotong-Liverpool University, China*

<https://orcid.org/0000-0002-8600-2757>

Article History:

Received April 7, 2023

Accepted January 22, 2024

Published Online July 31, 2024

<https://doi.org/10.51596/sijocp.v4i1.42>

Abstract

Science fiction has been used as a tool for speculation and exploration in popular culture, enabling architects to envision new forms of architecture, habitats, and spatial appropriation that address current and forthcoming societal challenges. This study observes how imaginary landscapes depicted in science fiction cinema influence contemporary architectural design and the conceptualisation of habitats and urban landscapes.

The methodology involves a critical review of scholarly literature concerning the interplay between science fiction and architectural design, juxtaposing these findings with an analytical study of two contemporary films renowned for their influential visions. As a result, the correlation found between science fiction cinematography and contemporary architecture displays speculations for spatial proposals as a critique to challenge the existing social and political structures to explore alternative visions of space that challenge traditional notions of ownership and redefine the human relationship to an increasingly hyper-technological city habitat.

In conclusion, imaginary landscapes offer architects a unique opportunity to speculate and disseminate new possibilities for the future while also reconceptualising current realities. As speculators of present realities, they trespass on the immediate constraints and limitations of the present, imagine new possibilities for the future, and venture into new space dimensions.

Keywords: imaginary landscapes, science fiction, emerging technologies, AI, futuristic landscapes

1. Introduction

The dichotomy of urbanity, as presented in science-fiction (SF) cinema, offers a rich framework for observing the evolution of cityscapes. Urban prototypes, utopias, and speculative realities

Corresponding Author: Pico Pérez Daniela, PhD candidate, XJTLU Xi'an Jiaotong-Liverpool University - University of Liverpool China D.Pico20@student.xjtlu.edu.cn

within SF have been portrayed throughout film history. Generally, it creates a complex interplay between temporality and spatiality; these cinematic portrayals often juxtapose current realities with future projections, serving more as cautionary or speculative narratives than as precise predictions of urban development (Gold, 2001, p. 135).

The pivotal role that urban settings play in cinematic narratives gained significance a few decades ago, intending to understand the association between the physical urban landscape of the city and the urban landscape in the screenscape of film (Aitken & Zonn, 1994; Clarke, 1997; Gold, 2001). Particularly, discussion around SF cinema opens at the confluence of multiple academic disciplines, including urban studies, architecture, film, ecology, geography and the social sciences. This interdisciplinary nexus offers untapped potential for academic exploration that extends well beyond any initial scepticism that may be prompted by the genre's conventional ties to popular entertainment.

Contrary to this scepticism, this paper suggests that SF cinema, beyond its status as a cultural artefact, serves as a mass medium for disseminating speculative thought, contributing significantly to the collective imagination of urban futures. It shapes the collective consciousness of not just cities but also architectural forms and, by extension, modes of living for communities and individuals within an envisioned alternative future.

2. City and Architecture Portrayal in Science Fiction Cinema

Looking at architecture and urban design, science fiction (SF) is frequently contemplated for its prognostications concerning urban futures and for being a source of creative stimulus for designers (Butt, 2018). On the latter, it has been widely agreed that early SF cinema, like the cult film *Metropolis*, concepts developed in film have influenced theories and practices of architecture and urbanism, not simply due to its physical presence in cities but because it embodies the essence of urbanity. Through the adoption of innovative narrative mechanisms, visual technologies, and editing methods, it conveys the rhythm and dynamism characteristic of modern urban existence. (Donald, 1999; Hubbard, 2006, p. 135)

Fritz Lang's iconic film *Metropolis*, released in 1927, depicts a futuristic cityscape characterised by towering skyscrapers (Lang, 1927). The film is set in the then-distant year of 2026, fostering viewers' engagement with a speculative future. It addresses themes of class conflict and industrialisation's perils, encapsulating early 20th-century societal anxieties while offering a vision of hope. *Metropolis* presents a prophetic urban environment, providing audiences with a collective vision of future cities marked by urgency and the transformative pace of technological progress. The narrative was firmly rooted in a technologically advanced future, allowing audiences to explore potential urban landscapes and alternate realities.

Moreover, the shared sense of space-time territoriality between real cities and urban settings of SF film has provoked scholars to look at film as a method of reading and mapping aspects that involve social, economic, political, and especially architectural discourses. Indeed, we can relate the early SF films that portrayed the ultramodern phase of architectural modernism led by Le Corbusier. Giedion believed that the true spirit of this modern architecture could be best captured by film and not by other visual arts. He thought that film offered a unique way to see architecture from different angles and perspectives through the dynamism that only cinematic movement can provide (Giedion, 1995, p. 176).

As we progress through history, the 1960s witnessed an architectural movement transcending conventional representation methods to convey its concepts. Archigram, initiated in 1961 at the Architectural Association in London and active until 1974, forged ahead with depictions of future urban landscapes characterised by high-tech dynamic vision of the city like Peter Cook's *Plug-in City* (1964), *Instant City* (1968), and Ron Herron's *Walking City* (1964). These futuristic utopias were steeped in the idea of a technologically advanced, consumer-oriented society (Koeck, 2013). To communicate such progressive ideas, the Archigram group members employed a dynamic amalgamation of graphic art, narrative text, and imagery, emulating the lively essence of film to illustrate their vision of a utopian cityscape.

In a parallel vein, Archigram's revolutionary spirit also influenced the Italian collective Superstudio,

established in Florence in 1966 by Adolfo Natalini and Cristiano Toraldo di Francia. Their avant-garde concepts showcased an unbounded spanning urban expansion, articulated through three fundamental principles: the architecture of the monument, the architecture of the image, and technomorphic architecture. They communicated their narrative-driven visions using photomontages and storyboard illustrations, which the influential magazine *Casabella* disseminated in print media. Similarly, the Archizoom group delivered their own provocative interpretation of the future with the *Non-Stop City* series (1969). This project envisioned a radical, manufactured, and infinite architectural expanse characterised by its repetitive structures, creating an impression of endless horizontal progression juxtaposed against delicate vertical supports (Budzynski, 2011; Koeck, 2013, pp. 10-12). While the visionary projections of these avant-garde architects stayed within the realm of imaginative montages, physical models, and film, their conceptual legacies continued to inspire current generations of pioneering architects, including figures such as Rem Koolhaas, Bernard Tschumi, and Zaha Hadid, among others.

However, Koeck argues that the imaginative endeavour of sculpting architecture and urban spaces is no longer the exclusive domain of architects and urban planners, the traditional sculptors of 'abstract spaces' as conceptualised by (Lefebvre et al., 1991, pp. 229-291). Instead, this creative process is increasingly in the hands of a film-literate public, endowed with the capacity to interpret and assimilate spaces and places disseminated in screen realities. Indeed, inhabiting the city in the twenty-first century entails an omnipresence of digital moving images and layers of ongoing circulating information that permeate our existence permanently, engaging us with a frequency and intimacy unprecedented in human existence (Koeck, 2013, pp. 2-6).

Science fiction relies on disseminating innovative ideas about future cities to a broad audience, serving as a wellspring of inspiration for designers and urban thinkers. The human mind adeptly bridges the gap between visual and other sensory experiences, creating a unified perception of space. Merleau-Ponty elaborates on this comprehensive perception:

"Therefore, my perception is not merely an aggregation of visual, tactile, and auditory data: I perceive wholesomely with my entire being: I apprehend a singular essence of the object, a singular mode of existence, which appeals to all of my senses simultaneously" (Merleau-Ponty, 1962, p. 18).

This integration of perception extends beyond physiological interaction with space; it also encapsulates the visual depiction of space in cinema, reflecting the role of film as a medium that can shape and influence our understanding of architectural and urban spaces (Koeck, 2013, p. 65). Consequently, by analysing two iconic pieces of SF film, *Blade Runner* and *Cloud Atlas*, we will examine their portrayal of advanced technologies as central to the fabric of future cities. We will explore the tangible manifestations of previously discussed theoretical concepts as these films crystallise speculative ideas into vivid urban narratives.

3. Imaginary Landscapes of *Blade Runner* and *Cloud Atlas*

This paper selects two seminal SF films, *Blade Runner*, first released in 1982, and *Cloud Atlas*, released in 2012 (Scott, 1982; Tykwer et al., 2012). Both films are particularly insightful in their portrayal of technologies such as artificial intelligence (AI), augmented reality (AR), and virtual reality (VR), which are increasingly becoming integral to the architectural design process and shaping new dimensions of urban life. By analysing the depiction of these technologies in the films, this paper aims to understand their potential impact on the evolution of architectural design and the transformation of urban living, as well as to explore their depictions of imaginative architectural and urban utopias that mirror contemporary speculations on the future of cities. Viewing *Blade Runner* and *Cloud Atlas* as cinematic gateways into futuristic cities, we aim to unravel the interweaving of architecture with technology to forge unprecedented urban experiences. The analysis will uncover not only how these films envision futuristic urban landscapes but also how they offer a critique of current architectural trends and urban challenges. While *Blade Runner* and *Cloud Atlas* share thematic similarities, they approach their subjects from different angles and employ different narrative and stylistic techniques to convey their messages. *Blade Runner* has left an indelible mark on the science fiction genre, shaping discussions on artificial intelligence and ethical dilemmas. Conversely, *Cloud Atlas* extends its speculative reach, presenting a layered

narrative on human interconnectedness and the cyclical nature of the cosmos. The subsequent discussion will dissect these narrative strategies, examining how Blade Runner's influence on the science fiction genre and Cloud Atlas's intricate storytelling distinctly enrich the discourse that envisages imaginary landscapes for future urbanism and architecture.

4. Analysis and Discussion

Before delving into the analysis, it is pertinent to briefly describe the films selected for this study. The first Blade Runner, directed by Ridley Scott, was initially released in 1982, with subsequent significant releases, including the Director's Cut in 1992 and the Final Cut in 2007. The film has ascended to cult classic status within the science fiction genre; Sean Redmond describes it as "one of the most lauded films ever made... it acts as a doorway into the wishes, hopes, fears, inner stresses and tensions of an era" (Redmond, 2008, pp. 7-8). Such a portrayal extends to its imaginative depiction of a dystopian future Los Angeles, where the film's impact is manifest not only in its narrative but also through its visionary urban design. Critics and scholars have commended Blade Runner for its complex cinematographic influence and neon-lit skyscrapers. This visual amalgamation exemplifies postmodernist architecture and underscores a stark, overcrowded urban milieu. The film's dark, gritty aesthetic has established a benchmark for depicting future cities, profoundly influencing the visual language of cyberpunk and the broader science fiction genre (Bucatman, 2012; Kuhn, 1999).

On the other hand, Cloud Atlas, directed by Tom Tykwer and the Wachowskis and released in 2012, while not as universally acclaimed as Blade Runner, is an ambitious cinematic feat that interlaces six different narratives spanning from the 19th century to a post-apocalyptic futuristic utopia. Critics have noted the film's imaginative storytelling and exploration of how individual actions can significantly impact different eras and landscapes. The film's approach to architecture and urban design is as varied as its storylines, featuring everything from the historical buildings of the past to the futuristic skyscrapers of Neo Seoul. The movie has been discussed in academic circles for its thematic complexity and the way it visualises imaginary landscapes, using a rich tapestry of settings to delve into the human experience and the cyclical nature of the universe. Despite its mixed reviews at the box office, Cloud Atlas has acquired attention for its unique structure. It is often examined for its contributions to the science fiction genre and reflections on connectivity and morality (Bayer, 2015; Mezey, 2011).

From an architectural standpoint, both films offer distinct future visions through the lens of urban design and architecture. On the one hand, Blade Runner presents a profound vision with tangible implications for urban planning and design. The depiction of a dystopian Los Angeles is characterised by what is often termed 'retrofitted architecture,' a process of adding new features or technology to older buildings instead of demolishing and rebuilding. In an SF cinematic context, its depiction of retrofitted architecture suggests a future where historical and new architectural elements are intermixed, creating a layered, hybrid urban landscape that reflects a civilisation's evolution or stagnation over time. This layering of new structures atop older ones results in a dense, chaotic, and vertically stratified metropolis that has defined the cyberpunk aesthetic, influencing contemporary architectural design by synthesising high-tech elements and visible decay, as seen in neon-lit signage and massive digital billboards (Koeck, 2013, p. 172). These cinematic cities have inspired architects to consider the scale and impact of megastructures within urban settings.

On the other hand, Cloud Atlas, with its multiple storylines spanning different time periods, presents various architectural styles and philosophies. The film portrays architectural styles ranging from traditional 19th-century buildings to 1970s brutalism, reflecting each era's cultural and social conditions. However, for comparison with Blade Runner, the attention will be centred on the story set in Neo Seoul of 2144, which presents a vision of a sleek, high-tech city with influences from contemporary green architecture and sustainable design. This vision includes vertical urban growth, advanced transportation systems, and buildings that incorporate organic forms settled in a post-apocalyptic future where architecture supports the cyclical nature of human development and the potential for progress (Bayer, 2015).

Blade Runner offers a cautionary tale of urban decay and the potential alienation within future cities, while Cloud Atlas suggests a more varied narrative, showing architecture's role in reflecting the continuum of human civilisation and the possibility of rebirth from the ashes of the past. The architectural impact of both films lies in their ability to present vivid, thought-provoking environments that challenge viewers. Both films provoke a reconsideration of current architectural trajectories, especially with the emerging influence of AI, AR, and VR technologies, particular subjects of interest that will be further explored in this analysis.

Blade Runner imagines a city with towering skyscrapers that pierce the smog-filled skies, dominated by a colossal pyramid-like structure, the Tyrell Corporation building, which symbolises corporate power and architectural ambition. At the street level, the scenes are claustrophobic, filled with a mix of people and cultures that have converged into a chaotic melting pot of activity. This density provides a manifest contrast to the spacious and sterile upper levels inhabited by the elite. We could argue that Marc Augé's notion of 'non-places', transient spaces that do not hold enough significance to be regarded as 'places', can be seen in the portrayal of Los Angeles. The city is filled with spaces facilitating temporary interaction but lacking the meaningful social connections defining a 'place' (Augé, 1995).

Similarly, to Rem Koolhaas's Delirious New York concept of the 'culture of congestion' and the metropolitan lifestyle. Blade Runner's Los Angeles, characterised by its high density and vertical stratification, echoes these themes, illustrating a city where space is a commodity and architecture is as much about the spectacle as it is about function. Architecture in Blade Runner is not just about the structures themselves but also about how technology is integrated into them. The omnipresence of neon signs, holograms, and large video screens on building facades creates a sensory overload, suggesting a future where digital media is embedded into the fabric of the city. The film's architecture also signals an ecological dystopia of a disastrous ecological future, where natural elements are scarce, and the environment is an afterthought. This is utterly represented by the absence of green spaces and the prevalence of artificial lighting, which is necessary due to the permanent dark haze that envelops the city.

On the contrary, Neo Seoul storyline, set in 2144, presents a different kind of futuristic space. High-tech urbanism is depicted as a city that has embraced technology to create a clean, efficient, and highly automated urban environment. The sustainable features and green design elements in the futuristic city of Neo Seoul reflect the principles of Ecological Urbanism (Mostafavi et al., 2010), a novel concept rooted in interdisciplinary approaches which advocate for integrating ecological systems with urban planning. The film presents a scenario where architecture and technology coexist with environmental consciousness. The architecture is sleek and smooth, with curvilinear forms and surfaces that reflect a more optimistic belief in technology's ability to foster a harmonious future. Unlike Blade Runner, where the ground level is congested and polluted, Neo Seoul's habitable spaces are elevated, suggesting a world that has overcome environmental degradation by building above it. The city's design emphasises fluidity and movement, with flying vehicles and dynamic infrastructures. An indicative of an imaginary landscape that is responsive and adaptive rather than imposed and monolithic.

The representation of artificial intelligence (AI) in Blade Runner and Cloud Atlas is deeply interwoven with spatial use and interaction, and each film explores this relationship in distinct ways. In Blade Runner, AI is primarily embodied in the form of replicants, bioengineered beings virtually indistinguishable from humans. The film's spatial use and interaction with AI reflect societal tensions and questions about identity and consciousness. Moreover, the urban environment is one where surveillance is constant, and space is segregated by class and by the distinction between humans and replicants. It resembles Michel Foucault's concept of the panopticon, where surveillance is intrinsic to societal control, paralleled in Blade Runner's urban environment. The constant surveillance and police blimps and patrols reflect a society where space is controlled and monitored, aligning with Foucault's observations on the relationship between power and spatial organisation (Foucault, 1977).

Moreover, AI beings are used in space environments deemed too hazardous for humans and are forbidden on Earth, suggesting a utilitarian view of AI relegated to the peripheries of human

spaces. Replicants in hiding create makeshift homes in abandoned or derelict spaces, such as the scenes showcased in a dilapidated Bradbury Building where Roy Batty, a replicant and antagonist of the story, and his group seek refuge. The film's central spaces, like the streets of Los Angeles and the apartment of the central character, Rick Deckard, also known as the Blade Runner, are sites of confrontation and negotiation between humans and replicants. A representation of social stratification in the fashion of Mike Davis's exploration of urban dystopia in *City of Quartz* examines Los Angeles as a city of stark contrasts and social inequalities. *Blade Runner* mirrors this analysis, depicting a city where the social hierarchy is spatially manifested: affluent citizens reside in high-rise towers above the chaos. At the same time, the less privileged occupy the crowded, chaotic streets below (Davis, 1990).

Cloud Atlas approaches AI differently, particularly in depicting the futuristic city of Neo Seoul and the fabricant Sonmi-451, a genetically engineered server at a fast-food establishment. Fabricants like Sonmi are confined to specific zones within the city, such as the restaurant where she works, which indicates a strict spatial hierarchy. Fabricants are not allowed to leave their designated areas, highlighting how space is used to control and limit the agency of AI. Sonmi-451's journey is one of spatial transgression as she moves from the confines of her servile environment into the wider world. The film also depicts specialised spaces such as the university, where a character educates Sonmi and a rebel safe house that offers her a view of the city skyline, symbolising her expanding consciousness. The contrast between the narrow, functional spaces allotted to fabricants and the expansive spaces associated with knowledge and rebellion highlights the transformative potential of AI.

In *Blade Runner* and *Cloud Atlas*, AI characters navigate spaces largely determined and controlled by human needs and fears. In *Blade Runner*, replicants are confined to the margins and must hide within the human-dominated cityscape; however, in *Cloud Atlas*, fabricants are initially restricted to utilitarian spaces but eventually transcend these boundaries. The spatial experiences of AI in both films reflect their quests for identity, freedom, and recognition, and they challenge the viewers to consider the ethical and societal implications of creating intelligent, sentient beings. The films suggest that the physical spaces AIs inhabit and interact with reflect their status and the evolving relationship between humans and the artificial entities they create.

The approach of the films to VR and AR is not as direct or explicit as the depiction of the AI narrative of the story. Still, both are portrayed as elements that suggest a future where virtual and augmented experiences are integrated into daily life and spatial interactions.

Blade Runner presents a vision of the future where the line between real and synthetic experiences is blurred, which can be seen as a precursor to the concept of VR as we understand it today. Jean Baudrillard's concept of hyperreality is evident by the presence of hyper-technological elements that suffuse the cityscape and contribute to a sense of detachment from the real environment as individuals in a context where simulated experiences become more real than reality itself. This aligns with postmodern architectural styles that mix historical references with a futuristic aesthetic, challenging traditional narrative of space and function (Baudrillard & Glaser, 1994).

The cityscape is augmented by massive digital billboards and holographic advertisements that dominate the skyline, indicating a fusion of physical and digital space where the physical world is 'augmented' by additional layers of digital content. This suggests a form of AR where the urban environment is overlaid with virtual elements that are part of the everyday experience of the city's inhabitants. The character of Rachael, a replicant, suggests an advanced form of VR or AR, where artificial beings are virtually indistinguishable from humans and can interact with them in physical space. While not VR in the conventional sense, the replicants represent a reality augmented by artificial consciousness. Using implanted memories in replicants also touches on the theme of VR, creating artificial experiences perceived as real, influencing how replicants perceive and interact with their space.

Cloud Atlas spans various timelines and does not focus explicitly on VR in the storyline set in Neo Seoul. Fabricants like Sonmi-451 undergo a form of virtual indoctrination, where their entire education about the world and their place in it is delivered through pre-programmed knowledge.

Guy Debord's critique of the spectacle can be applied to the AR-enhanced environments of Neo Seoul, where the spectacle of technology could be seen as a tool for control and distraction. However, the film suggests that such spectacles can be subverted for enlightenment and resistance, as seen in Sonmi-451's journey (Debord et al., 1970). The film features advanced holographic technology that characters interact with, which serves a similar function to VR. It presents a virtual space in which viewers can experience different realities and how characters within those realities interact with their worlds. This technology integrates digital elements seamlessly into the physical world, enhancing and altering the characters' experiences. Edward Soja's concept of Third space, where space is simultaneously real and imagined, can be found in *Cloud Atlas*. The film's spaces, particularly in the futuristic segments, are multifaceted, acting as a canvas for social commentary, political critique, and speculative imagination, embodying Soja's multidimensional view of space (Soja, 1996).

In Neo Seoul, advanced holographic interfaces are commonplace. These holograms augment the characters' interactions with space, providing access to information and services within the physical environment. This technology integrates digital elements seamlessly into the physical world, enhancing and altering the characters' experiences. Edward Soja's concept of Third space, where space is simultaneously real and imagined, can be found in *Cloud Atlas*. The film's spaces, particularly in the futuristic segments, are multifaceted, acting as a canvas for social commentary, political critique, and speculative imagination, embodying Soja's multidimensional view of space (Soja, 1996). Furthermore, the narrative structure of *Cloud Atlas*, with its interlinked stories and reincarnations, can be interpreted as a form of AR for the viewer. The film augments the viewer's reality with the experiences of characters across different eras, changing the viewer's perception of the human experience and the flow of time.

In both films, the use of AR-like elements represents more than just technological advancement; it signifies a shift in how characters understand and engage with their world. In *Blade Runner*, AR elements highlight the overcrowding and overstimulation of the city, affecting human interactions and the experience of urban space. Whereas in *Cloud Atlas*, the augmented aspects of reality question the nature of freedom and truth, as characters navigate through layers of control and manipulation. Both films use these elements to explore themes of identity, reality, and humanity, using the augmentation of space as a narrative device that deepens the films' exploration of these complex issues.

5. Conclusion

However, in the realm of architectural discourse, the differences are stark in the tonality of each film's vision. *Blade Runner* offers an urban environment that could serve as a warning, representing the potential perils of unchecked technological integration within cityscapes. *Cloud Atlas*, while not without its dystopian elements, allows for a more nuanced conversation on the potential of technology to transcend existing societal constraints, proposing a vision where technology may catalyse societal evolution. Therefore, one can interpret these films as more than mere speculative fiction; they are critical projections that challenge the viewer to consider the trajectory of our urban environments. They invite a reflection on how current architectural and urban design practices might adapt to the growing omnipresence of AI, VR, and AR technologies. The films underscore the necessity for architects and urban planners to engage with these technologies as tools for creation and as new sources of creativity that serve as fundamental elements that will define our urban landscapes' future morphology and ethos.

Acknowledgements

Funding was received for this work. This research was supported by the Xi'an Jiaotong-Liverpool University Fully Funded Postgraduate Research Scholarship, China, and the University of Liverpool School of Architecture Research Visit Scholarship, UK. The funders had no role in the study design, data analysis, interpretation of the results, or preparation of the publication.

Conflict of Interests

No potential conflict of interest was reported by the author(s).

Biographical notes on authors

Daniela Pico Pérez is an Ecuadorian Architect and Researcher. Her career has been marked by fruitful collaborations with teams spanning China, South America, Europe, and the UK. She has been a registered Architect since 2016 and holds a MArch Degree from the University of Liverpool since 2019. Daniela is pursuing her PhD candidacy jointly at Xian Jiaotong Liverpool University and the University of Liverpool, signifying her commitment to academic excellence across borders. Her research focuses on the disciplinary and methodological momentum of discontinuity between architectural design, urban design, and landscape. Her work aims to understand the design principles that can be identified in landscape in a theoretical and practical endeavour by bridging the gap between these two domains, fostering innovation to uncover the design practices across diverse media.

Professor Gisela Loehlein was raised in a brick manufacturing dynasty family in Germany that had employed robotics in the 1970s via a European-funded project. She is a renowned academic and visionary leader with extensive global experience in academia, practice and governance. Prof. Gisela has an extensive portfolio across the USA, Europe, Australasia and the Middle East. She has steered policy alignment, international quality assurance initiatives, recruitment, retention, and business development. She serves as an advisor to senior leaders, organisations, governments and universities around the world on capacity-building and internationalisation, bringing innovative and meaningful change to the future of higher education, architecture and design.

Dr Dall'Asta explores design and research with a global footprint. Renowned for investigating experimental design methodologies and integrating digital knowledge into teaching, he holds Bachelor's, Master's, and Doctorate degrees in architectural and urban design at Politecnico di Milano (POLIMI). His expertise covers urban regeneration, multiscale design processes, and human-centred design methodologies. Over two decades, Dr Dall'Asta has left his mark on three continents, collaborating with figures like Kengo Kuma, Mecanoo, and Balkrishna Doshi. Since 2002, he has been a licensed architect, practising independently. His portfolio encompasses 50+ research projects, including five published books, Journal articles, papers, and presentations globally. Currently, as the Master in Architectural Design Programme Director and the Urban and Landscape Research Lab Director at XJTLU Xi'an Jiaotong-Liverpool University in Suzhou, China, Dr Dall'Asta embodies a commitment to pushing boundaries in design, academia, and theory. His trilingual proficiency and global experiences add a distinctive layer to his persona.

Endnotes

This paper has been presented at the SPACE International Conference 2023 on Cities, Architecture and Cinema.

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