

# 2025 ARCHITECTURE & FILM SYMPOSIUM

## *Of Affect*

Kent State University, Kent, OH  
Cleveland Cinematheque, Cleveland, OH  
October 23–25, 2025  
[www.architectureandfilm.org](http://www.architectureandfilm.org)

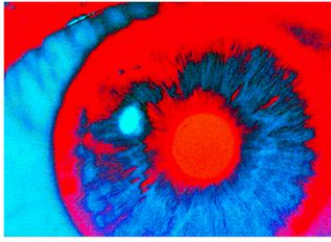
### SYMPOSIUM CHAIRS

Jon Yoder, PhD, Kent State University  
Vahid Vahdat, PhD, Washington State University

Theories of atmosphere, when understood as affect, may sometimes focus on “transpersonal intensity,” while others stress “environment, or the transmission of the other’s feeling.” Still others account for atmosphere as “qualified aura,” “tone,” and “waves of sentiment” or, finally consider it “more broadly a sense of place.” A common thread among these definitions is a relational modality, for as atmospheres continually form and dissolve, manifest and disappear, they affect bodies and the bodies of things that enter into relation with one another. Always in the emergent process of transformation, they exceed the assemblage of the living bodies from which they emanate and traverse divisions between people, things, and spaces.

—Guiliana Bruno, *Atmospheres of Projection* (2022)

Architecture and film are famous for their affinities. For starters, both fields are incredibly complex. Buildings and films can both take years to complete, and their production teams sometimes consist of hundreds of people. Both fields also often focus on worldmaking. Indeed, the best buildings and films both routinely construct challenging new visual and spatial experiences and environments. Despite countless cross-disciplinary exchanges, however, scholarship on architecture and film has tended to operate in only two main areas: depictions of buildings and cities in films, and influences of filmic logics and techniques on the design of buildings.

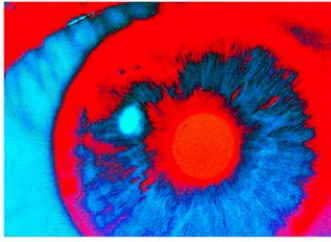


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Instead, this symposium solicits emerging research that explores notions of *affect* in architecture and film. Like other cultural spheres including fashion, food, and music, architecture and film are increasingly expected to elicit emotional and sensorial, affective responses. Ambient and atmospheric approaches abound. And the boundaries among aesthetics, politics, cultures, and technologies have never been blurrier in both fields. For this biennial event, symposium organizers define “affect” broadly. We seek a diverse range of cross-disciplinary paper submissions and session proposals that challenge traditional relationships between architecture and film. All voices are welcome, and researchers from all disciplines are encouraged to apply.

[Of Affect](#) invites paper proposals and experimental (short) film/video submissions on a wide range of topics in architecture and film, such as:

- Bodies, genders, and affect
- Ambient images and other post-linguistic paradigms
- Motions and emotions
- Atmospheres of color, light, and/or sound
- Artificial (affective) intelligences
- Sense and cinesthesia: post-phenomenological perceptions
- Urban and post-urban ambiances
- Affective utopias, dystopias, and/or heterotopias
- Empathy and other inter-subjective engagements
- Decolonizing the senses
- Screen-based reflections on surface finishes
- Magic hour: the beauty (and horror) of shadows
- Animating affect
- Science fictions and other speculative fabulations
- Realisms: dirty and/or speculative
- Synthetic landscapes



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## [CALL FOR PAPERS AND PROPOSALS](#)

### PRESENTATION OPPORTUNITIES

#### Papers

Requirements:

- Abstract: 250-300-word abstract describing the paper,
- Authors: Provide a list of author(s) as they are to appear in the publication,
- Contact Details: Provide full name and professional affiliation of the corresponding author,
- 3-page CV for each author (upload on submission portal as a single PDF attachment)
- Submission Deadline: February 17, 2025.

Accepted abstract authors will be asked to provide a full-length paper for peer review. See requirements below:

- Manuscript: 3,000-4,000-word including abstract and endnotes,
- Blind Peer Review: Omit all author names or institution identifiers from submission for anonymity,
- Images: Up to 5 images embedded into the manuscript,
- Format: Papers must be sent in MS Word format up to 10 MB in size,
- Language: Papers must be written with U.S. spelling,
- Submission Deadline: June 9, 2025.

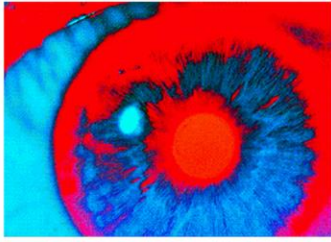
NOTE: Papers cannot be previously published and must be presented in person. Presented papers will be published in the symposium proceedings.

#### Short Film/Video

Abstract and accompanying image for the screened moving image projects will be published in the symposium proceedings.

Requirements:

- Abstract: 250-300-word abstract describing the project,
- Images: 3-5 still images in a single PDF format up to 10 MB in size,
- Format: Moving Image Submissions to be digitally transferred in as an unlisted YouTube URL.
- Duration: Up to 10 minutes,



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- Authors: Provide a list of author(s) as they are to appear in the publication,
- Contact Details: Provide full name and professional affiliation of the corresponding author,
- 3-page CV for each author (upload on submission portal as a single PDF attachment)
- Submission Deadline: February 17, 2025.

## Important Notes:

1. Accepted Creative Practice presentations will be part of moderated presentation sessions.
2. Accepted authors will be required to complete a copyright transfer form and agree to present at the symposium.

## [Pecha Kucha](#)

Pecha Kucha sessions will include presentations of 20 images shown for 20 seconds each for a total of six minutes and forty seconds. Abstracts for the Pecha Kucha presentations will be part of the published symposium proceedings.

## Requirements:

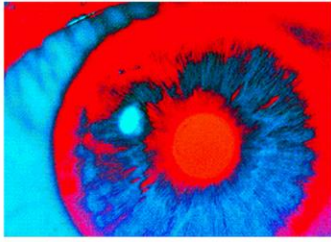
- Abstract: 250-300-word abstract describing the project,
- Images: 20-image presentation in PDF format up to 18 MB in size,
- Authors: Provide a list of author(s) as they are to appear in the publication,
- Contact Details: Provide full name and professional affiliation of the corresponding author,
- 3-page CV for each author (upload on submission portal as a single PDF attachment)
- Submission Deadline: February 17, 2025.

## PEER REVIEW

All submission will go under editorial review; full paper submissions will be double-blind peer reviewed by at least two external reviewers.

## REGISTRATION

All presenters should be registered. Registration fee is \$350 (USD) for academic & professional presenters and \$75 (USD) for student presenters. Attendance is free and open to the public.



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## IMPORTANT DATES

- October 21, 2024: Call for Papers
- February 17, 2025: Abstract Submission (300 Words)
- March 17, 2025: Abstract Notification for Paper Submissions
- June 9, 2025: Full Paper Submission Deadline
- August 11, 2025: Notifications to Authors (of Papers, Film/Videos, & Pecha Kucha)
- September 15, 2025: Symposium Registration Deadline
- September 15, 2025: Final Revised Submissions Due
- October 23–25, 2025: Symposium Dates

## Locations:

- College of Architecture and Environmental Design, Kent State University, Kent, OH
- The Cleveland Institute of Art Cinematheque, Cleveland, OH

**General Inquiries:** [info@architectureandfilm.org](mailto:info@architectureandfilm.org)

**Submission Method:** [www.architectureandfilm.org](http://www.architectureandfilm.org)

