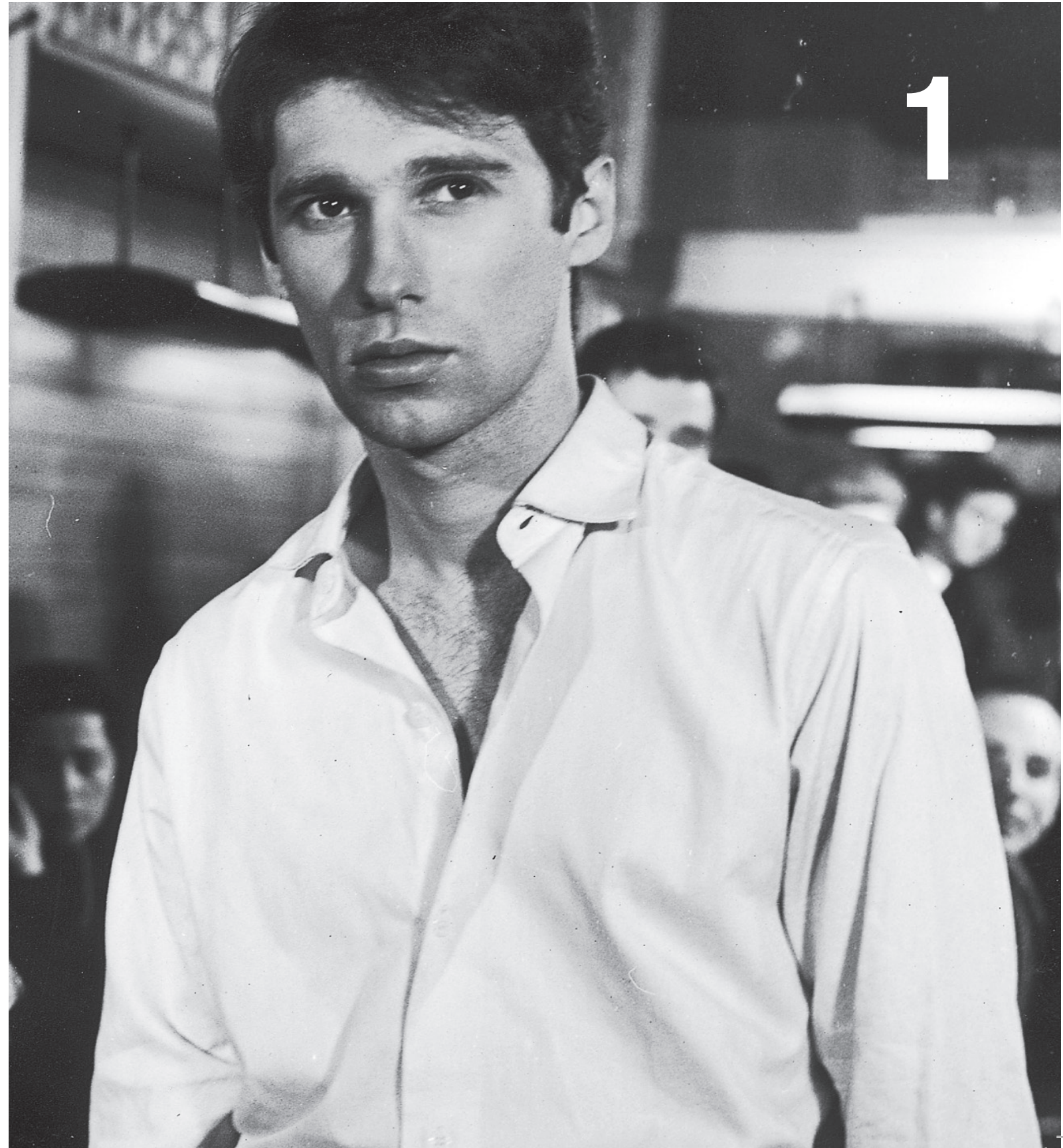


I even imagined a delirious script, in which, by day, a naïve boy dated a modest girl who worked in an old ammunition factory, but by night everything changed. He was the factory's night watchman; she was a feline thief, dressed in black, gliding across the rooftops, disappearing into wells and caves. He lived in the dark, obsessively chasing her; she made fun of him with her mean laugh. He would never catch that wretched night temptress, who fled through his fingers like a Fantômas or a Batman in skirts.



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hi jack,

JACK was born from the academic research project *Silent Rupture, Intersections between Architecture and Cinema*, Portugal 1960-1974, that set out to explore the overlaps between the production and criticism on architecture and cinema in the Portuguese cultural and political context of those years. But JACK wants to broaden that experience, to go back and forth in time, far and close in place and beyond the academic sphere. Drawing from a range of diverse disciplinary approaches, JACK will look at how architectural and urban space, real or staged, are fundamental to cinema and the way in which film, in its multiple dimensions, may become a key instrument within the creative process and the perception of architecture. JACK will explore this juxtaposition of filmic discourse and architectural design, to propose a spatial reading of film and a filmic take on architecture, crossing and diluting the boundaries between the two. This is, therefore, a journal in which architecture and cinema are never to be taken separately. In fact, as the aforementioned research project evolved, the belief emerged that a clear boundary between architecture and cinema may not even exist. There's no line, but a borderless yet identifiable territory instead.

Whatever is learned from that common ground where architecture and cinema meet will only potentiate them both in their mutual purpose of generating spaces and places.

In delving into the vast and intriguing topography of such a symbiotic landscape, there will be, however, no attempt to define any limits, for that would create an imposed and artificial conscience of unnecessary outlines. In the end, JACK would like to have a part in the construction of that landscape.

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JACK

Journal on Architecture and Cinema

JACK is published twice a year

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JACKBACKPACK / RUPTURA SILENCIOSA / FAUP

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Printing Greca – Artes Gráficas

Print run 1000

ISSN 2183-0231

Depósito Legal

© Texts and images: the authors

© Images of Portuguese films:

Cinamateca Portuguesa – Museu do Cinema

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This issue of JACK was funded with FEDER funds by the Operational Competitiveness Programme – COMPETE and national funds by FCT – Fundação para a Ciência e Tecnologia within the research project *Silent Rupture. Intersections between architecture and film. Portugal, 1960-1974.*

(FCT: PTDC/EAT-EAT/105484/2008; COMPETE: FCOMP-01-0124-FEDER-009612).

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