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A Literature Review of Urban Cinematic: The Dynamic Relation Between Spatial Representation and Visualisation

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ABSTRACT

Background: This study explores the relation between kinetic discourses in urban spaces through a systematic literature review (SLR). The term "cinematic" derives from the Greek word *kinema*, meaning movement, emphasising the importance of "moving" practices in exploring urban environments. Purpose: This study aims to synthesise existing knowledge, identify thematic trends, and propose directions for future research about urban cinematic. It also investigates how cinematic techniques can serve as a means to understand spatial narratives and human experiences in urban contexts. Results: Using the PRISMA protocol for systematic reviews, this study conducted a bibliometric analysis using tools such as Publish or Perish, VOSviewer, and Mendeley auto-citation. 97 Scopus-indexed articles were reviewed to identify thematic clusters, keyword trends, and geographic aspects of discourse development. Further identification narrowed the focus to 27 articles published in the past five years. Findings: The findings indicate that cinematic techniques play a significant role in understanding spatial representation and visualisation, particularly through the role of circulation. This technique connects the tangible aspects of urban space with intangible aspects such as memory, attention, and human perception. This study highlights the relation between urban and cinematic space by using urban space as a means of human movement. Three aspects of urban cinematic are further discussed: representation, visualisation, and circulation. This study contributes to urban design theory by proposing a cinematic framework to enhance visual-spatial storytelling, encouraging an interdisciplinary approach to urban analysis.

Keyword: Literature review, Urban cinematic, Spatial representation, Visualisation

ABSTRAK

Latar Belakang: Penelitian ini mengeksplorasi hubungan antara wacana kinetik dalam ruang perkotaan melalui tinjauan pustaka sistematis (SLR). Istilah "sinematik" berasal dari bahasa Yunani yaitu *kinema* yang berarti gerakan, menekankan pentingnya praktik "bergerak" dalam mengeksplorasi lingkungan perkotaan. Tujuan: Penelitian ini bertujuan untuk mensintesis pengetahuan yang sudah ada dan berkembang, mengidentifikasi tren dengan pola klaster tematik, dan mengusulkan arah untuk penelitian serupa di masa yang akan datang. Penelitian ini juga menyelidiki bagaimana teknik sinematik dapat berfungsi sebagai sarana untuk memahami narasi spasial dan pengalaman manusia dalam konteks perkotaan. Hasil: Dengan menggunakan protokol PRISMA untuk meninjau literatur secara sistematik, studi ini menganalisis bibliometrik menggunakan bantuan perangkat lunak seperti Publish or Perish, VOSviewer, dan sitasi otomatis Mendeley. Sebanyak 97 artikel terindeks Scopus dikaji untuk mengidentifikasi klaster tematik, tren kata kunci, dan aspek geografis dari perkembangan wacana sinematika perkotaan. Identifikasi lebih lanjut mempersempit fokus menjadi 27 artikel

yang diterbitkan dalam lima tahun terakhir. **Hasil:** Temuan menunjukkan bahwa teknik sinematik memainkan peran penting dalam memahami representasi dan visualisasi spasial, terutama melalui peran sirkulasi. Teknik ini menghubungkan aspek tangible ruang urban dengan aspek intangible seperti memori, atensi, dan persepsi manusia. Studi ini mendalami hubungan antara ruang urban dan ruang sinematik dengan menggunakan ruang urban sebagai medium pergerakan tubuh manusia. Tiga aspek sinematika urban dibahas lebih lanjut seperti representasi ruang, visualisasi, dan peran sirkulasi. Studi ini berkontribusi pada teori desain urban dengan mengusulkan kerangka kerja sinematik untuk meningkatkan penceritaan visual-spasial, yang mendorong pendekatan interdisipliner terhadap analisis urban.

Kata kunci: Tinjauan literatur, Sinematika perkotaan, Representasi spasial, Visualisasi

1. Introduction

Research on the relations between cinema, architecture, and cities has been a trending topic since 1990, as explained by Rosário & Álvarez, (2018), which discusses new approaches to cinematic spaces in cities. The etymological origin of the word 'cinema' is related to the Greek term *kinema*, meaning 'to move' or 'movement' (Koeck 2012). Moreover, cinema can also capture the intangibles of life, such as moods and feelings, fleeting moments, and urban liminal spaces (Marks & Polan, 2000; Sewell, 2005; Green, 2012). The dynamic relations between cinema, architecture, and urban spaces continue to evolve, offering new ways to experience the city. This triggers a critical perspective on spatial experience from kinetic discourse.

In previous theories, cinema was understood as a visual art in the era of urbanisation, a form of urban action (Lefebvre, 1970; de Certeau, 1984; Bauman, 2000; Corrigan, 2004). In addition, considering cinematic space on a metropolitan scale is important because it is a sensitive indicator of urban processes, change, and movement (Goharipour, 2020). Urban cinema is also inseparable from architectural studies, where architecture plays an important role in presenting film narratives and spatial imagination (Abu-Obeid and Abuhassan, 2024). Moreover, these arguments indicate that the study of cinema should be viewed as an integral aspect of urban activity and a tool for envisioning spatial experiences.

The discussion of urban cinematics is related to urban design methods mentioned in several previously existing urban theories. Even in the 90s, Madanipour (1996) stated that a series of films were selectively narrated depictions of city space. Furthermore, according to Habibi et al. (2016), urban planning and design as space-oriented knowledge can be closely linked to the series of urban spaces in cinema. Recently, a study conducted by Goharipour (2020) found that landmarks, paths, districts, edges, and nodes by Lynch (1960), as well as theoretical foundations by Jacobs (1961) regarding environmental indicators, diversity, and safety, help observers interpret cinematic representations of Chicago and how cinema can provide new perspectives on critical forms of urban theory.

The connection between architecture, the city, and cinema forms a causality that mutually influences each other in the creation of visual narratives. Madanipour (1996) found that urban design is closely related to cinematic thinking- sequential spatial experiences such as moving through a city, reflecting filmmaking techniques such as framing, transitions, and narrative flow. Urban design, like cinema, is a field where the regulation of perception and emotion can be guided by a series of movements framed from a certain point of view in the spatial dimension. Furthermore, research using the terminology of cinematic rhythm analysis, cinematic spaces, and sensory reading of spatial experience found that the study of cinematic space can reveal spatial and architectural aspects as a series of experiences and interactions (Schupp & Penz, 2021; Sakhaei et al., 2022; Shofia & Harani, 2024).

The success of prior research has opened opportunities for intriguing discussions in urban design, leading the authors to explore more profound questions about how these dialogues might evolve and enhance our understanding of the interplay between subject and object movement within urban spaces. This inquiry gives rise to the hypothesis regarding the role of cinematic techniques as tools for 'reading' space in an urban context. This study seeks to address a significant gap in investigating urban cinematic discourse and its relations to spatial representation and visual narratives, particularly from the viewpoint of humans as active spectators. It is important to emphasise that a systematic literature review (SLR) focusing on urban cinema

has not yet been found in databases such as Scopus and others. This lack of research prompted the authors to conduct an SLR to understand better how urban cinema discourse influences the urban environment. This study aims to utilise SLR to identify deficiencies in previous studies and lay the groundwork for future research directions. In addition, this study aspires to enrich urban studies within various interdisciplinary fields, including film studies and sustainable visual arts.

2. Method

This study employed a systematic review to select publications related to urban cinematic studies. Framework-based systematic review articles can significantly advance a field of study because high-impact journals are very well-received due to their completeness and coherence (Paul *et al.,* 2023). This method was considered suitable for finding research objectives because it can filter relevant articles for further study. The PRISMA (Preferred Reporting Items for Systematic Reviews and Meta-Analyses) protocol has been deemed suitable for this study as it offers a structured framework for conducting SLR.

This study aims to synthesise existing research and uncover thematic relation between spatial representations and urban visualisations. By adhering to the PRISMA protocol, the research ensures methodological rigour throughout the identification, screening, eligibility, and review processes, enabling a systematic evaluation of studies related to architecture and urbanism. Following PRISMA also helps minimise bias and enhances the reproducibility of findings, as every decision regarding the inclusion or exclusion of articles is thoroughly documented. Moreover, given that research on urban cinematic discourse spans diverse conceptual boundaries and disciplines, PRISMA aids in clearly mapping bibliometric data and thematic clusters, making it an effective tool for tracking the evolution of concepts over time. This research utilises three applications that facilitate the author's analysis process: Harzing's Publish or Perish (PoP 8), VOSviewer, and Mendeley's automatic citation. Figure 1 shows the step-by-step steps in the PRISMA protocol.
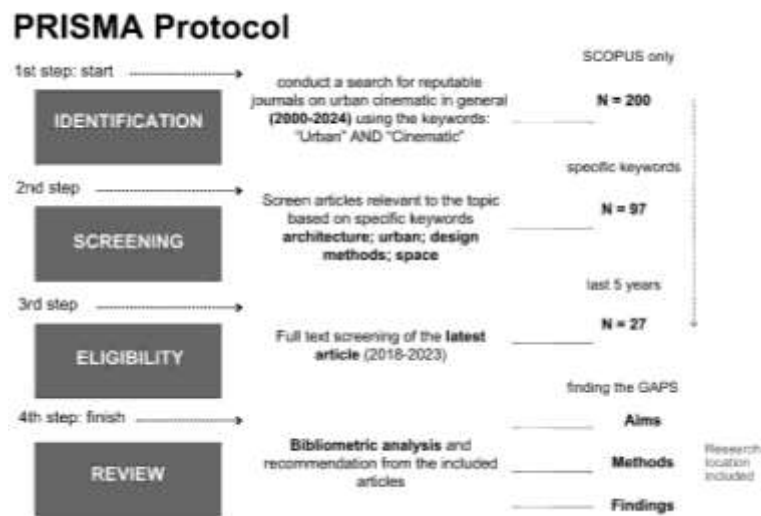

Figure1. Step-by-step diagram of the PRISMA protocol

The analysis begins with the identification stage, which involves searching for references in Scopus-indexed publications by entering the keywords "urban" AND "cinematic." 200 English-language articles published by Scopus were obtained with a search limit between 2000 and 2024. This aims to see discussion trends in the last two decades.

In the second step, screening was carried out by reading abstracts containing aims, methods, and findings that led to discussions in the realm of architecture, urban, design methods, and space. In the screening stage, we also selected journals that only focused on discussing architecture and urban design to limit the discussion about "space". At this stage, the number of articles was reduced from the initial 200 to only 97. These 97 articles were included in the network visualisation and overlay analysis to see keyword relations, clusters, and discussion trends.

The third stage known as the eligibility stage. Here, a full-text screening search for publications in the last five years is conducted to identify gaps in theory, empirical research, and methodology. A total of 27 articles

were selected for in-depth analysis. In the eligibility phase, each of the 27 shortlisted articles underwent a comprehensive full-text assessment to ensure conformity with the inclusion criteria, which required that the publication explicitly address the intersection between cinematic discourse and urban studies. The 27 eligible articles were then subjected to an in-depth qualitative review and bibliometric evaluation to identify conceptual gaps, methodological tendencies, and emerging trends in cinematic urban studies. During this phase, all articles were systematically coded using Mendeley and their metadata refined in RIS format for interoperability with VOSviewer, enabling the extraction of author networks, citation density, and thematic clusters.

The final step is the review phase, which attempts to combine locational perspectives to examine the development of urban cinema discourse across six different regions. This aims to assess cross-continental discussion trends. Are the findings consistent, or are there other aspects that differentiate the findings from one region to another? These four aspects are used to answer research questions about the development of urban cinematic discourse and as a structured analytical step to project similar studies in the future.

3. Discussion

The results of the bibliometric analysis are presented in three sections: a discussion of urban cinema between 2000 and 2024, followed by trends in research locations that are most often used as case studies, and with the possibility of studies in the future. The RIS (Research Information Systems) format is essential in this study for integrating bibliographic data into analysis tools like VOSviewer and Mendeley. 97 Scopus-indexed articles were exported in RIS format, allowing for structured data processing and accurate visualisation of author networks, keyword co-occurrences, and citation relationships. The RIS format standardises key metadata, such as authors, titles, and DOIs. These items ensure interoperability between bibliometric tools, which is crucial for mapping thematic clusters and identifying keyword relations.

3.1 The Discussion of Urban Cinematic Study

Network analysis helps authors identify the clusters formed and the items that form the clusters. Network analysis in VOSviewer also visualises and explores the relationships between entities such as authors, keywords, citations, institutions, and research topics. In this study, the author visualised clusters based on keywords only. Focusing on keyword trends aims to make it easier for authors to find gaps by following patterns that were previously formed in the "urban cinematic" research. The chosen keyword calculation method is an overall calculation where each keyword will be seen as another. The results of the network analysis visualisation can be seen in Figure 2.
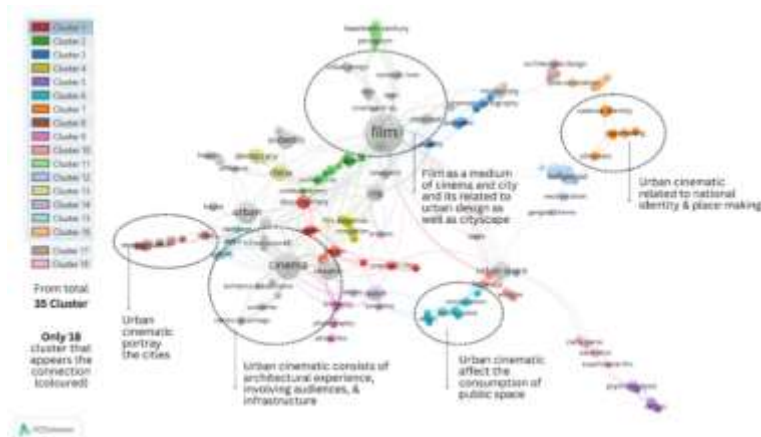

Figure2. Mapping of most used terms in urban cinematic articles
Source: Vosviewer

From the 97 articles obtained from Publish or Perish, the list of article publications in RIS form was entered into VOSviewer to show the network analysis (see Figure 2 above). The node's size indicates its frequency or importance. Moreover, larger nodes represent more frequently occurring or highly influential items. The mapping visualisation above shows that the largest nodes are the keywords cinema, urban, urban space, and film. In addition, proximity indicates that closer items in the visualisation have stronger relationships. The proximity of each keyword gives rise to a strong relationship and creates varied clusters. Distant nodes may have weaker or no direct connections. For example, in Figure 2, "urban" and "cinema" have larger node

sizes, but their proximity is far from the discussion of identity and place-making. Furthermore, the discussion of urban space is close to matters relating to the consumption of public space.

There are other relationship forms, such as the large node keyword "cinema", which is closely related to architectural experience, involves the audience, and is related to infrastructure. Furthermore, cinema terminology is closely related to urban design and cityscape. Moreover, VOSviewer also uses clustering algorithms to group related nodes into clusters, which are usually differentiated by colour. Each cluster represents a thematic area or a set of strongly related elements. From the network analysis map above, 35 clusters of 453 keywords were found, of which 18 clusters gave rise to dominant colours and were interconnected. The 18 clusters of keywords that form a particular theme can be seen in Table 1.

Table 1. Thematic clusters.

Cluster 3: Architecture mapping in the representation of cinematic space	Cluster 10: Relations between building elements and movements	Cluster 14: City imagination when humans walk on a particular map	Cluster 17: Urban landscape and architectural design
archival film practice	automotive visuality	archives	architectural design
cinema and architecture	diary film	barcelona	art-practice
cinemapping	fantasy	catalonia	civil society
cinematic cartography	Gil Z Hochberg	cinematic gaze	covid-19
cinematic urbanism	israel	city image	iconography
cultural memory	jaffa	cultural policy	kolkata
dark heritage	kamal aljafari	database	metropolitan area
digitality	mobility	eric khoo	social change
GIS	Colonial violence	historiography	social history
james bulger	palestine	mapping	surveillance
Jean Alexandre Louis	port of memory	senses	urban history
liverpool	recollection	singapore	urban landscape
locative media	screen	space	urban planing
lumière brothers	spectatorship	women directors	violence
overhead railway	the roof		
promio	window		
spatial humanities	windshield		
spatial practice			
urban memory			
wayfinding			
youtube			

source: VOSviewer (2025)

From the eighteen clusters above, information is obtained that 4 (four) clusters contain items relating to discussions about cinema in terms of architecture and urban design, which are cluster 3 (C3), cluster 10 (C10), cluster 14 (C14), and cluster 17 (C17). Those clusters can be explained in different theme patterns. For example, in C3, keywords such as cinema and architecture, cinemapping, cinematic cartography, and cinematic urbanism were related to the involvement of cartography and architecture mapping in the representation of cinematic space. Other themes can also be found in C10, where mobility, windows, and windshields can form a study of the relations between building elements captured when someone is walking. Moreover, in C14, items that discussed cinematic gaze, city image, map, and sense can form a theme that connects the sense when someone gazes at the city and imagines the city on a particular map. Furthermore, in C17, items related to architectural design, urban history, urban landscape, and urban planning were related to the connection between the current urban landscape and the implementation of architectural design and urban planning, including historical aspects. These four clusters show that the study of urban cinematics in previous research has been connected to meanings related to vocabulary in architecture and urban design.
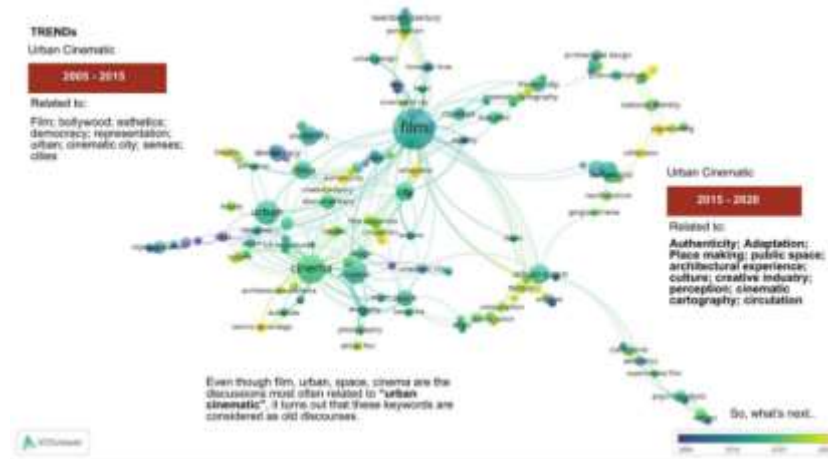
Figure 3. Overlay visualisation
Source: Vosviewer

Furthermore, after finding eighteen clusters in urban cinematic research, the author wants to present how trends and changes in meaning occurred between 2005-2015 and 2015-2020, as seen in Figure 3 above. The trend in discussing urban cinematics in 2005-2015 tends to discuss the medium of film as the method most often used to represent the aesthetics of the city, the democracy of urban society, and the sense of the town. This can be seen in the blue circle, which fades to turquoise green. The keyword "film" has the most prominent circles, followed by "cinema", "urban", "urban space", and "Bollywood", which indicates a particular location, namely Mumbai, India. In this study, spatial representation is considered the main attribute when discussing urban cinema through films and existing conditions. These representations include the setting of everyday life, conflicts between actors, and even spatial awareness.

However, the publication trend from 2015 to 2020 discusses authenticity, adaptation, place-making, public space, architectural experience, culture, creative industry, perception, cinematic cartography, and circulation. This formed a different pattern, where the discussion of urban cinema shifted towards attributes that focused more on vocabulary in urban design. At this stage, the authors want to criticise research that mentions "circulation" as a keyword, which has become a trend in the last 5 years. Does the shift in meaning from "movement" to "circulation" correlate with the terms of visualisation?

A theory about the atmosphere may explain how the relationship between movement, visualisation, and circulation is formed. The atmosphere is interpreted as an aesthetic category where architectural quality is obtained when the building succeeds in moving us (Zumthor, 2006). For example, "moving us" relates precisely to how humans perceive an architectural object as having good qualities or aesthetics and encourages them to move. Human movement will be related to the circulation conditions that enable them to walk and enjoy the scene. Narrow, wide, quiet, or busy, this circulation will impact the quality of the attraction captured by the human senses and form sequences with different settings.

3.2   The Discussion of Urban Cinematic Based on Location
The location has been considered in urban cinematic discussions, especially regarding the representation of space. In the last 20 years, location has become important in discussing urban cinematic representations. In these two decades of publications, the author tries to see where the study on urban cinema was carried out. After the screening process, the locations of case studies were divided into six regions consisting of the continents of Africa, Asia, Europe, North America, Oceania, and South America. From the 97 English language articles published in Scopus, the locations included in the discussion of "urban cinematic" can be seen in the bar chart below (see Figure 4):

Figure 4. The locations most frequently used as case studies in previous studies
Source: Publish or Perish

As shown in Figure 4 above, the locations that appear most frequently in searches for the keyword "urban cinematic" are case studies conducted in Europe, with 44 articles, and in Asia, with 29 articles. In the European region, most research was conducted in the United Kingdom (UK), especially in London, and also in Germany, Paris, and Spain, as found in research belonging to Parker (2003); Robertson (2007); Koeck (2012); Pike (2013); Roberts (2012), (2014), (2015); Street (2012); Bathla (2022); Lashua (2018).

The author, who has used the UK as a research location several times, namely Roberts, conducted research on urban cinematics from 2012 to 2015 and discovered that film, mobility, and urban space map the city's critical interplay between material and immaterial spaces. Moreover, Roberts (2014) indicated that moving image cartographies can provide insights into lived and embedded memory spaces. Most recently, Roberts (2015) discovered the role of digital spatial humanities in urban-based cultural memory studies when discussing urban cinematics.

The study of urban cinema in Asia, in particular, tends more focus on case studies located in South Asia, such as India, Pakistan, and Bangladesh, concerning discussions about authenticity and people's performances, the role of walls as a public cinematic, exploration of the 'kino eye', politics and democracy, urban charisma, and the incorporation of cinema into everyday settings (Srinivas, 2009; Rao, 2011; Parashkevova, 2012; Kumar, 2013; Hoek, 2016; Basu, 2019; Mukherjee, 2019;). Other regions, such as North America, have at least 11 articles, followed by research in South America, which has only found two. Lastly, the Oceania region, consisting of Australia and New Zealand, was found in only four articles. Three articles did not mention the research location and are marked with coding N/A.

The findings from location analysis in the urban cinematic study show differences in topic and content compared to discussions conducted in Europe and Asia. In Europe, urban cinema is seen as a relationship between cities (material) that can provide memories or perception (immaterial) for visitors experiencing urban space. This differs from findings in Asia, which tend to see urban cinema as a medium for urban activism that portrays society's culture and everyday settings in the urban realm.

3.3   *The Future Potentials of Urban Cinematic Discourses*
The final stage of SLR research is a bibliometric review of 27 articles published on Scopus in the last 5 years. Urban cinematic studies can provide academic contributions regarding urban spaces and cinematic representation, as mentioned by Bathla (2022), Staessen (2023), and Tzanelli (2018). Furthermore, studies on urban cinema can also be seen as cinematic techniques in urban and architectural analysis, as has been done by Llorca (2019), Troshkina et al. (2022), and Türeli (2021). Apart from that, urban cinematic also discusses literacy related to emotions and urban activism, as has been studied by (Abusaada 2020; Bader 2018; Öz 2021). Moreover, studying crime and cinematic urban landscapes has also enriched research on urban cinematic studies (Aertsen 2018; Goharipour 2021). The study of urban cinema can also identify discussions related to experimental and technological approaches (Lashua 2018; Xu 2019). The five themes emerged from developing publications in the last five years.

Urban cinema has recently emerged as an innovative approach that combines various visual and kinetic techniques for interpreting the city. It connects two key aspects: representation and spatial visualisation. Both aspects transform into spatial experiences through practices of movement. This discussion links the city's physical structure (including its spatial order and the elements that constitute urban space) with its intangible dimensions (such as memory, perception, and atmosphere) from the spectator's perspective. We aim to illustrate this concept through a diagram, which will help clarify the relation between representation, visualisation, and future discussions concerning the role of circulation (see Figure 5 below):
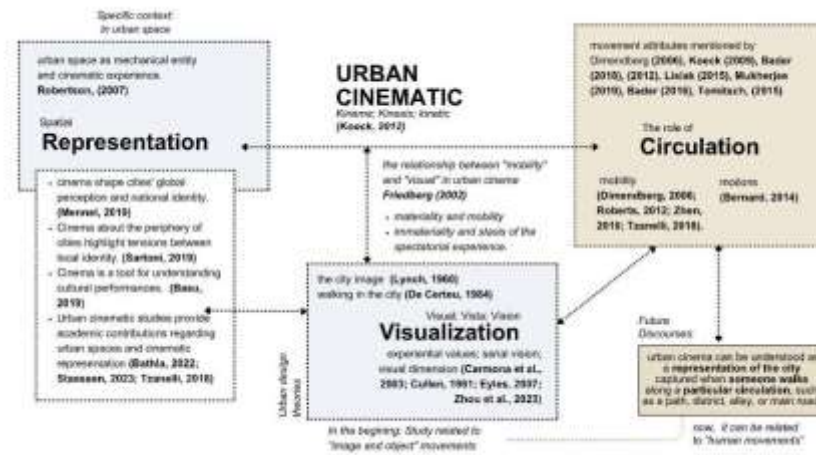

Figure 5. Synthesis of theory in diagram form

The words "mobility" and "visual" in urban cinema have already been discussed in previous research by Friedberg (2002), which discusses how the post-war movie screens of Los Angeles negotiated the materiality and mobility of the driver also the immateriality and stasis of the spectatorial experience. Moreover, mobility and visuals are also found in Robertson (2007), which recognises that the Westway space in London has a unique role as a modernist, symbolic marker of prevailing national urban aspirations and, secondly, as a material form, considering Westway as a mechanical entity and cinematic experience.

The two studies above show that a person's walking experience and visual capture in an urban space can form a spatial awareness perception. However, research on "movement" and "visuals" in urban cinema is not yet interconnected with studying circulation as a medium to move on. Let us suppose these three attributes co-occur at one time in a person's experience; it is possible that urban cinema can be understood as a representation of the city captured when someone walks along a particular circulation, such as a path, district, alley, or main road.

At the stage of analysing themes between clusters, we found a 'conflict' that seemed interesting to discuss further. From the dominant and interconnected clusters, the words "movement" or "motions", which are the meanings of the word *kinema (κίνημα)*, do not appear quite often. The word urban cinematic is formed from the "movement" attributes, as mentioned by Dimendberg (2006), Koeck (2009), Bader (2018), Lisiak (2015), Mukherjee (2019), Bader (2016), Tomitsch (2015), continues with the terminology "motions" (Bernard 2014), "mobility" (Dimendberg, 2006; Roberts, 2012; Zhen, 2010). All references mentioned above are considered old, and the words "movement" and "motions" have disappeared from publications in the last five years. On the other hand, the word mobility only appears in one, namely cluster 10 (C10).

The word "mobility", which explicitly discusses "walking tourism" in urban spaces, is found in research by Tzanelli (2018), which explores the intersection of cinematic portrayals of tourist destinations and draws on mobility theories. In this research, mobilities are mediated by emotions and sensations that influence how tourists engage with the environments they visit. It is interesting to tie back the urban cinematic study by referring to its 'basic' words: movement, motion, and mobility.

The study of spatial representation has a close relation with global perception, national and local identity, and cultural performances (Basu 2019; Mennel 2019; Sartoni 2019). This representation of urban space can be seen as a space for human body movement and a character embedded in a person's perception and

imagination. Discussing how perception and imagination are formed is interesting, especially when someone feels the city is a material and immaterial form. The discussions about urban cinema may have the potential for studying and even criticising more deeply the theory of the city image by Lynch (1960), which tends to portray experiential values when someone visits a city segment and may be related to the visual dimension, as mentioned by Carmona et al (2003); Cullen (1961); Eyles (2007); Zhou et al (2023).

In the context of spatial representation, urban cinematic positions the city as a narrative space that unfolds sequentially. Techniques derived from cinematic theory, including framing, montage, rhythm, and perspective, serve as "methods of reading," elucidating how the arrangement of objects, spaces, and human subjects collectively shapes a place's significance. As a result, spatial representation goes beyond simply depicting "the city" and ventures into the narrative construction of experienced space. Urban cinema emphasises that visual experience is inherently linked to bodily movement and perspective within a visual framework. Visuals are not neutral; their impact is mediated by movement, such as the practice of walking and "looking" at spaces (such as windows or corridors), and atmospheric factors (such as lighting and raindrop reflections).

Examples from urban design practice illustrate this concept through city corridors, which function as pedestrian spaces that provide pathways that direct the rhythm of visual exposure. These routes can trigger emotional and perceptual transitions, ultimately influencing collective memory. The shift in discourse from "movement" to "circulation" suggests that the quality of visual-spatial experience depends on the design and function of networks that facilitate movement. In short, urban cinematics explains the relationship between spatial representation and visualisation as a cinematic process that sequences the movement experience within the city.

The future potential of urban cinematic discourse may also relate to the relations between human movement and their eyes, which can capture the object and encourage specific attention. The spatial representation of morning and evening scenes can also differentiate the role of shadows and lighting, incentivising observers to pause or continue their movement. The results of this SLR analysis can contribute to the continuity of urban cinematic studies both in Western and Eastern countries, focusing on the critique of urban design methods and spatial representation that involves the role of visual objects captured when someone moves in a specific sequence.

4. Conclusion

The findings of this study identify the development of discourse on urban cinematic studies over the past twenty decades, identifying trending keywords, shifting themes and meanings, and exploring findings from diverse case studies across regions. This study also illustrates how a cinematic perspective can explore spatial experiences and narratives, strengthening the relation between cinema, architecture, and urban design by using urban space as a means of human movement. Three aspects of urban cinema are identified: representation, visualisation, and circulation. This systematic literature review definitively answers the central question posed in the introduction: "How can urban cinematic studies expand our understanding of the relation between spatial representation and visualisation?".

The analysis of existing literature reveals that the urban cinematic method can read the city not as a static object, but as a series of sequential experiences. Therefore, the answer to the research question is that urban cinema provides a method for understanding that spatial representation is not simply a depiction of a place, but rather the result of a visual experience generated through human movement. This perspective advances classical urban theories, such as Lynch's, by infusing them with a more dynamic temporal dimension. Thus, the 'city image' is reconceptualised from a static map of elements into a continuous episode experienced by a moving spectator. The study also identifies diverse geographies as case studies: European studies focus on the immaterial aspects of these representations (memory, perception), while Asian studies emphasise their role in capturing material and social realities (urban activism, everyday life).

This research has several limitations. First, the scope of the analysis is limited to publications indexed by Scopus, which excludes relevant literature from other reliable sources. Second, the development of the discussion, limited to just two decades, cannot trace previously established urban design theories that implicitly discuss the role of urban cinema. Lastly, the geographical focus of research locations in the literature is still centred on cities in the West, especially Europe. This shows a significant gap in studying

urban cinematic perspectives in Eastern contexts, especially in cultural cities with a philosophy of life inside. This will strengthen the discussion of urban cinema as a "folk performance" with authenticity and local identity.

By addressing this gap, future research can contribute to a more comprehensive understanding of urban cinematic discourse, where cities' representation, visualisation, and circulation can encourage innovative approaches to urban design with spatial storytelling. Apart from that, it explores the intersection between cinematic urbanism and density technology in geographic information systems (GIS), eye-trackers, and electroencephalograms (EEG), and the involvement of virtual reality (VR) in it, which can offer a new methodological approach to studying urban and cinematic space when the human body and eyes move. Furthermore, combining perspectives from urban sociology, psychology, and cognitive mapping can deepen understanding of how cinematic techniques shape collective memory and spatial engagement.

5. Acknowledgements

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