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Special Issue:

Cinema & Architecture

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Editorial

Havva Alkan Bala (Editor)

The special issue of the JOURNAL of DESIGN for RESILIENCE in ARCHITECTURE and PLANNING (DRArch) with the theme "Cinema & Architecture" was published on the last days of December 2022 under the co-editorship of Dr. Gül Kaçmaz Erk (Queens University Belfast) and Işıl Baysan Serim (SINETOPYA Architecture, City and Film Atelier). I led the project as the issue editor. This special issue is our New Year gift to the world of science.

Many architects are interested in films and incorporating filmic language, narrative and spatial theory into their designs and philosophies. The special issue of DRArch on "Cinema & Architecture" includes a discussion of the interaction of cinema, city and/or architecture and this special issue has become a real and unique issue with the power of visuality of cinema and mathematical rhythm of architecture. In the exciting journey of the special issue, researchers who conduct prestigious academic studies on cinema have accompanied DRARCH. François Penz (Cambridge University), Keiichi Ogata (Tokyo) and Graham Cairns (Director of the Academic Research Organisation AMPS-Architecture, Media, Politics, Society) are among the authors of the special issue. Researchers from different geographies of the world such as Florida, Jerusalem, Edinburgh, Melbourne, Athens and Ireland also contributed to the special issue. I hope that the articles in this issue of DRArch will deepen research in cinema, architecture, design and planning and inspire new research.

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The first study is an essay written by François Penz who is a Professor of Architecture and the Moving Image in the Faculty of Architecture and History of Art at the University of Cambridge where he directs the Digital Studio for Research in Design, Visualization and Communication. He is also the Director of The Martin Centre for Architectural and Urban Studies. Moreover, he co-edited a book on Cinematic Urban Geographies published by Palgrave MacMillan in 2016. François Penz, in his essay titled "What I saw in Venice – Biennale 2021" shared his experiences about a workshop in Venice – VENICINEMA, Understanding Cities Through Film – in September 2022 at the European Cultural Academy. The aim of this workshop was to engage the participants' interest in the various facets of the relationship between cinema and Venice, providing an opportunity to reflect on its characterisation in the movies. The study of Venetian narrative films not only opened the path to an innovative reflection on the complexity of the city as experience but also provided a basic understanding of screen language that enabled participants to make their own short films.

A fascinating piece of work comes from Keiichi Ogata with an article titled "A reflection on cinematic architecture through light, poetic imagery, narrative and social issues". Keiichi Ogata is an educator, an architect and an urbanist based in Tokyo and Director of Cinématic Architecture Tokyo. The article begins with the question of what can be found in the integration of architecture and cinema and continues exploring light in the context of cinematic architecture theory. This is followed by a discussion of the illusions of light that emerge in spaces where cinema and architecture meet.

Graham Cairns's paper titled "Sustaining Cultures through Cinematic Space -The Historical Continuance of Art and Architectural Traditions in 20 C Film" argues that the idea of film as a medium has been used to celebrate, develop and ultimately sustain cultural traditions. Dr. Graham Cairns is an academic and author in the field of architecture who has written extensively on film, advertising and political communication. He has held Visiting Professor positions at universities in Spain, the UK, Mexico, the Gambia, South Africa and the US. He has worked in architectural studios in London and Hong Kong and previously founded and ran a performing arts organisation, Hybrid Artworks, specialised in video installation and performance writing. He is also the author and editor of several books and various articles on architecture as both a form of visual culture and a socio-political construct. He is currently the director of the academic research organisation AMPS (Architecture, Media, Politics, Society).

Another interesting paper deals with developments in computer and communication technologies, which constitute the starting point of concepts such as decentralization, virtuality, simulation, augmented reality and metaverse. Murat Aytas and Aytekin Can are graduates of the Department of Radio, Cinema, and Television, Faculty of Communication, so this new spatial issue has been evaluated from the point of view of the filmmaker. Prof. Dr. Aytekin Can is the Head of Department of Radio, Television and Cinema, Faculty of Communication, Selcuk University and he is the author of chapters in books Children and Cartoons, Short-Films, as well as Writings on Documentary Film and Cinema Illuminating History. He has acted as a production-management consultant for many award-winning documentaries and short films. He has been the director of the Kısa-ca Inte rnational Student Film Festival for nineteen years. He is the founder and consultant of Selçuk University Kısa-ca Film Atölyesi, which has attained many national and international successes. With the support of the General Directorate of Cinema, he undertook the production and management of the documentary films Visitor Gertrude Bell from Oxford and Old Konya Cinemas. The article titled "From Real Spaces to Virtual Spaces: The Metaverse and Decentralized Cinema" focuses on the possible future transformations of cinema in terms of production and representation in the context of the relationship of virtual and augmented reality technologies with the developing areas of metaverse. It has been concluded in the study that the metaverse area has many advantages in terms of the production of cinematic works, democratization of the production and distribution of works, digital privacy and security for metaverse artists, and recognition of ownership for digital works of art.

Christopher S. Wilson contributed to this issue with the following article; "A Survey of the Representation of Modern Architecture in the Cinema". This article surveys these two opposite representations of Modern architecture in the cinema, beginning from its first appearance in the 1920s until today. Films directed by Marcel L'Herbier (The Inhuman Woman, 1924), Alfred Hitchcock (North by Northwest, 1959), Jacques Tati (Mon Oncle, 1958, and Playtime, 1967), Jean-Luc Godard (Contempt, 1963, Alphaville, 1965, and Two or Three

Things I Know About Her, 1967), as well as several from the James Bond series (Dr. No [Terence Young, 1962], Goldfinger [Guy Hamilton, 1964], and Diamonds are Forever [Guy Hamilton, 1971]) are highlighted. Culminating in a survey of like-minded films since the 1980s, the article concludes that Modern architecture in the cinema is here to stay and will continue to play an integral role in the making of films.

Space settlement as a science fiction theme has been examined by Salih Ceylan in a research titled "Architectural Evolution of Space Settlements in Cinema and Television". This paper presents an analysis of the architectural evolution of space stations and settlements in cinema and TV through examples in a chronological order from the 1950s to 2000s. The analysis is based on the relationship of scientific requirements of a space settlement and existing scientific studies on the design of space settlements with their reflections on the cinema and television industries. The outcomes of the analysis suggest that the detail level, functionality, and architectural style of space settlements in movies evolved through time. Therefore, architects' role in movies and the design of space settlements will increase thanks to the developments in representation, production, and construction technologies.

Hamid Khalili and AnnMarie Brennan contributed to the special issue with the article "A Failure in Resilience: The Corrupting Influence of Postwar Milan in Visconti's Rocco and His Brothers", which they co-authored as two colleagues. This article offers an opportunity to revisit significant locations of the film such as Quartiere Fabio Filzi, the Alfa Romeo Factory, Milan Duomo, Ponte Della Ghisolfa, Parco Sempione, Stazione Centrale and Circolo Arci Bellezza. The article demonstrates how urban and architectural spaces not only accommodated the narrative of the film but shaped, twisted and structured the story of the masterpiece. The paper shows how Visconti succeeded in visualizing a 'hidden' Milan that had never appeared on the silver screen before Rocco and His Brothers.

Yannis Mitsou, who holds a Ph.D. in film philosophy, teaches Film Narrative in the Creative Writing MA of the Humanities Department at Teaching Associate in the Hellenic Open University. He contributed to this issue with an article titled "Existential Themes and Motifs in Andrei Tarkovsky's Films: The Notions of Space and Transcendence". In this article Andrei Tarkovsky's films are studied through the lens of existential philosophical traditions. At the heart of Tarkovsky's narratives lies a yearning for authenticity, a need for freedom and an intention to communicate with otherness in its various manifestations.

The panopticon basically ensures the ubiquity of power by seeing it unseen. Azime Cantaş and Aytekin Can discussed the Panopticon theory in an article titled "Justification of Panopticon in Superhero Movies: The Batman Movie". This article aims to reveal how panoptiism, a particular mode of disciplinary power used by Foucault, is normalized in superhero films. The narrator of The Batman (2022) is Batman, and the narrative begins with the superhero reading his diary. In the film, it is determined that Gotham city has been transformed into a panoptic universe and Batman, who watches over this universe, is in the position of a guard.

Dr. Clíona Brady has been a lecturer in Architecture in Yeats' Academy of Arts, Design and Architecture at the Atlantic Technological University in Sligo since 2004. Clíona Brady and Gul Kacmaz Erk, the dossier co-editor, contributed to the issue with an article named 'Is It Me, or Is It Getting Crazier Out There?': The Psyche of the Interior in Joker: An analysis of Psychological Space in Todd Phillips Joker (2019) through Collage". With work/life experiences in Ireland, Netherlands, Turkey, UK and USA, Gul Kacmaz Erk has been conducting research in 'architecture and cinema' and 'architecture and forced migration'. Before joining Queen's Architecture in 2011, she worked as a licenced architect in Istanbul/Amsterdam, researched at University of Pennsylvania and University College Dublin, and taught at Philadelphia University, TUDelft and Izmir University of Economics. She holds BArch (METU), MArch (METU) and PhD (ITU) degrees in Architecture, directs Cinema and Architecture in the City research group (www.cacity.org), organises Walled Cities film festivals, and conducts urban filmmaking workshops. Gül is a Senior Lecturer at Queen's University Belfast, a programme director of MSc Advanced Architectural Design, a member of RIBA Validation Panel and an associate fellow of Senator George J. Mitchell Institute for Global Peace, Security and Justice. This article addresses the frequent oversight of psychological qualities of the interior in architectural discourse through an analytical and experimental method, rendering the psychological content of space visible.

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The final study is also invited essay written by Işıl Baysan Serim. The essay titled as “Knowledge and Power Relations In a Migration Storytelling, Derviş Zaim's Film Flashdrive” is about the concepts of "worldization" or/and "world-image". Serim claims that the intersection of cinema, architecture and storytelling as an act of thinking about "world-building" and “Flashdrive” does not just give us a refugee camp story; also maps the spatio-temporal distinctions of the survival journey.

When technique and aesthetics come together, inspiration becomes durable. We are entering the New Year with the pleasure of aesthetics and the confidence of technique with this special issue. I would like to extend my deepest gratitude to all the participants and all our readers for the support they provide to the Journal. I would also like to express my special thanks to the referees. In conclusion, I can proudly say that this special issue of DRArch has created a discussion platform that brings cinema and architecture together with an independent and universal stance extending to different geographies.

I wish happiness and peace to the whole world. Best regards…

The following names are people who provided valuable contribution as to this issue referees of articles:

Antigone Vlavianou Detzortzi, *(Assoc. Prof. Dr.), School of Humanities*
Asu Beşgen, *(Prof. Dr.), Karadeniz Technical University*
Aydın Çam, *(Assoc. Prof. Dr.), Çukurova University*
Ayşe İrem Mayo Kiriş, *(Prof. Dr.), Bahçeşehir University*
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DRArch's objectives are:

- to question how future building technologies are revolutionizing architectural design, city planning, urban design, landscape design, industrial design, interior design and education,

- to catalyze the processes that lean on interdisciplinary and collaborative design thinking, creating a resilient thinking culture,

- to improve the quality of built environment by encouraging greater cooperation among academicians, analysts and specialists to share their experiences and answer for issues in various areas, which distributes top-level work,

- to discover the role of the designers and design disciplines -architecture, city planning, urban design, landscape design, industrial design, interior design, education and art in creating building and urban resilience,

- to retrofit the existing urban fabric to produce resilience appears and to support making and using technology within the building arts,

- to discuss academic issues about digital life and its built-up environments, internet of space, digital in architecture, digital data in design, digital fabrication, software development in architecture, photogrammetry software, information technology in architecture, Archi-Walks, virtual design, cyber space, experiences through simulations, 3D technology in design, robotic construction, digital fabrication, parametric design and architecture, Building Information Management (BIM), extraterrestrial architecture, artificial intelligence (AI) systems, Energy efficiency in buildings, digitization of human, digitization of the construction, manufacturing, collaborative design, design integration, the accessibility of mobile devices and sensors, augmented reality applications, GPS, emerging materials and new constructions techniques,

-to express new technology in architecture and planning for parametric urban design, real estate development and design, parametric smart planning (PSP), more human-centered products, sustainable development, sustainable cities, smart cities, vertical cities, urban morphology, urban aesthetics and townscape, urban structure and form, urban transformation, local and regional identity, design control and guidance, property development, practice and implementation.

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Editorial Team

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What I saw in Venice – Biennale 2021

François Penz*

Abstract

François Penz, in his essay titled as "What I saw in Venice – biennale 2021" shared his experiences about workshop in Venice – VENICINEMA, Understanding Cities Through Film – in September 2022 at the European Cultural Academy. To get to know a city though cinema is always an enjoyable and informative task, which varies depending on whether one has a prior knowledge of the city or not. But a prior knowledge of a city through film can only provide a 'theoretical' insight that only gets 'realised' while actually being physically present in time and place. In other words, 'watching a city film can be a three-way process: we see a film and gain a knowledge of a city; we then visit this city and experience a form of déja vu; we then watch the film again and the experience of having seen the place acts as a memory recall that gives a much stronger emotional connection to both the film and the city. Venice offers a layered richness of experience through cinema as a place to be discovered not only for foreigners but even for Italians. The aim of this workshop was to engage the participants' interest in the various facets of the relationship between cinema and Venice, the opportunity to reflect on its characterisation in the movies. The study of Venetian narrative films not only opened the path to an innovative reflection on the complexity of the city as experience but also provide a basic understanding of screen language that equipped participants to make their own short films.

Keywords: Venice Biennale, Venicinema

As I am about to embark in running a second film workshop in Venice – VENICINEMA, Understanding Cities Through Film – in September 2022 at the European Cultural Academy1, it is the opportunity here to reflect on what I saw and did in Venice in September 2021. It constitutes a record of what took place around this event – although it is in no way comprehensive.

Venice is a city that even the Italians visit as if it were a foreign city. As for foreigners...there's every kind of foreigner. Everyone brings their own homage. Their own admiration. Their curiosity. Their anxiety. Their complacency. Their avidity. Wishing to be in Venice. Wishing for having been in Venice. *Voice-over in Giro turistico senza guida* [Unguided Tour aka Letter from Venice] (Susan

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Sontag, USA/Italy, 1983). While in Venice in September 2021 on the occasion of the Venice - Singapore cinematic workshop, part of the Architecture Biennale, I often had the opportunity to reflect on Sontag's remarks for myself but for others around me. Being a city even foreign to Italians, I wondered if Venice could be construed as a form of heterotopia, transcending time and place, and yet a city that belongs to the collective imagination of the world. Clearly what had motivated the students, myself and my colleagues to join the workshop at that particular moment time, was driven by personal motives and a strong desire to be in Venice. This wish transcended any potential risks and other tedious travel restrictions associated with the ongoing pandemic. And yet if we had been re-watching Death in Venice (Visconti, Italy, 1971), as I did, we would have been warned by a poignant scene between Aschenbach - aka *Dirk* Bogarde – and the bank clerk who did not mince his words 'Asiatic cholera has shown a marked tendency to spread beyond its source…but when you consider the vulnerability of Venice, with its lagoons and its scirocco...Do you know that in the hospitals, there's not a single free bed to be had'. In the event the Biennale organisation was impeccably safe, and we were all able to enjoy a time outside time that we will all cherish for a long time.

Figure 1 Venice participants at the start of the workshop (from L to R: Reuben, Angel, François, Shireen, Karolina, Sumaiyah) (https://europeanculturalacademy.com/courses/architecture/venicinema)

And so, I embarked in this workshop, initially teasing out of cinema a reflection on what Venice perhaps was and is. To get to know a city though cinema is always an enjoyable and informative task, which varies depending on whether one has a prior knowledge of the city or not. For example, when I first visited Japan in 2018, I had studied quite a few Japanese films, particularly by Ozu. It gave me an instant sense of familiarity with some urban sights of Tokyo as well as domestic interiors. I experienced the same feeling while visiting New York for the first time. This is what could be described as a sense of déja-vu. But a prior knowledge of a city through film can only provide a 'theoretical' insight that only gets 'realised' while actually being physically present in time and place. In other words 'watching a city film can be a three-way process: we see a film and gain a knowledge of a city; we then visit this city and experience a form of déja vu; we then watch the film again and the experience of having seen the place acts as a memory recall that gives a much stronger emotional connection to both the film and the city' (Penz 2018, 54).

Venice is a city I have visited several times, also my wife being Venetian gives me an added personal bond to the place. So, no sense of déja-vu in this case but as I watched quite a few films while in Venice, and since I have returned to Cambridge, I feel a much closer relationships with the city through the cinematic locations that I could recognize. For example, in *Pane e Tulipani* [Bread and Tulips] (Soldini, Italy, 2000), the characters of *Rosalba* and Constantino were meeting in Campo do Pozzi, a square I became familiar with, being so close to my flat, and a key site in Corto Maltese's Guide to Venice (see below) – ditto for the scenes around the Campiello dei Miracoli. Having gained such a direct bodily experience with a place allows for a set of personal memories to get re-

activated when watching a film. It is no longer a theoretical experience but a heightened involvement with a familiar place.

Figure 2 The walk around the Arsenale in Corto Maltese's Guide to Venice – Below a still from Rosalba and Constantino meeting in Campo do Pozzi in Pane e Tulipani [Bread and Tulips] (Soldini, Italy, 2000)

I still have a long list of Venice films to get through, indeed according to IMDB, it is the second most filmed city in Italy (after Rome), so no shortage of material. Unsurprisingly perhaps the overall picture is quite different from other cities. While for example London emerges as the archetype of the modern civic dystopia (Cunningham and Barber 2007, 177), most Venice films can't resist its picture postcard prettiness. This is why so many foreign films are made in Venice or have scenes set in Venice. It has often been suggested that places are glorified by the presence of film stars but in my view, it doesn't apply to Venice, on the contrary – if you can bear it, watch how Bruce Willis and Michelle Pfeiffer in The Story of Us (Reiner, USA, 1999) are dwarfed by Venice's magnificence. And if you can't compete with Venice, you can call on James Bond (Daniel Craig) to engineer its destruction, with the spectacular collapse of Palazzo Lion Morosini in the Canal Grande in Casino Royale (Campbell, UK, 2006). Of course, there are notable exceptions, for example Don't Look Now (Roeg, UK/Italy, 1973) that eerily exposes the darker side of Venice.

Figure 3 Bruce Willis and Michelle Pfeiffer on the Canal Grande in *The Story of Us* (Reiner, USA, 1999)

Another curious phenomenon that distinguishes Venice, is that its urban fabric has barely changed since the 17th century. As a result, the 'cinematic urban archaeology' methodology, which I employed for London (Penz, Reid, and Thomas 2017), tracking the accumulated layers of moving-image material for key city locations over decades in order to chart the urban transformations, would yield little, if no benefit for Venice. However, the other important component of a cinematic urban archaeology approach, recognising the social and cultural mutations of a city, would prove much more fruitful. For example, in *Anonimo Veneziano* [Anonymous Venetian] (Salerno, Italy, 1970), essentially a long dérive of a couple in the streets of Venice, there are no traces of tourists – vaporetti, piazzas and calli are almost empty. But if we fast forward to the year 2000, the characters in Pane e Tulipani struggle to find a room for the night. In the intervening thirty years tourism had increased exponentially, hotels had become saturated, and Airbnb had yet to be founded in 2008.

Cinema has clearly documented this process over time, amongst other social and cultural trends, and so have we during our workshop. Cinema has profoundly shaped our collective imagination. Over the last 125 years, filmmakers have archived, expressed, characterised, interpreted, and portrayed hundreds of thousands of buildings, streets, and cities. As mentioned before Venice is no exception and the first aim of the course was to engage the participants' interest in the various facets of the relationship between cinema and Venice, the opportunity to reflect on its characterisation in the movies. The study of Venetian narrative films not only opened the path to an innovative reflection on the complexity of the city as experience but also provide a basic understanding of screen language that equipped participants to make their own short films.

Over a week, participants working across Venice and Singapore made short films, indexing a chunk of the world duration in the process (see the workshop's briefs in Appendix). This builds on a methodology that has been developed in a range of cities over the last twenty years, a process which has been documented elsewhere (Penz and Thomas 2020). The first observational exercise helped us to understand the world around us and how the moving image constitutes a unique form of spatial ethnography. The second exercise 'City Sinfonietta' asked for the manipulation of screen time and space, using the montage editing tradition. In the process we experimented with creative geographies, recording new topographies, and creating new maps of both cities. The last exercise asked participants to work in teams across Venice and Singapore. This was the opportunity to reflect on the art of future living in the age of globalization, pushing to the limit the notion of 'creative geographies', to imagine new spaces in which 'we might live together' (the theme of the Biennale), however remotely.

This was a fascinating exercise that forced us to confront our cultural similarities and differences – with on one hand, Venice, the ultimate representative of material culture, and on the other, Singapore, as a generic city characterized by its unique hawker culture, recognized as a key intangible cultural heritage of humanity. In the final review of the work, the films we made (available at: https://to-gather.sg/event/cavsworkshop/) acted as a thinking tool for an innovative reflection and insights into complex situations at the global level. It was a novel experiment that brough the two cities temporarily closer. I feel that I have experienced living in Venice though Singapore, a city I do not know – and if one day I have the opportunity to visit it, no doubt it will be associated with my memories of Venice...and a sense of déja-vu.

Figure 4 Final review at the Singapore Pavilion between Venice and Singapore participants on Zoom.

1. Appendix 1 Venice - Singapore Cinematic Workshop Briefs 17th – 24th September 2021

Locations around Venice and Singapore will form the focus of four short exercises in this workshop. Participants will work in teams of three to four. Lectures on Day 1 and 2 will provide the theoretical rationale for the workshop. The final crit will take place on 24th September – there will also be intermediate crits.

1.1. Exercise 1 Observing a Species of Space

This is a three-part exercise. Firstly, based on Georges Perec's practical exercise notes in Species of Spaces, identify and observe a segment of the world around you. First identify a location, then applying yourself and taking your time, start to note, sketch or photograph what you see around you. Setting up the camera on a tripod [if available], shoot a single unedited 2-minute sequence. In part 2, 'observing the observed' note what you can observe from the 2-minute sequence – compare with your original notes/sketches/photos.

Finally in the last phase, draw or animate the narrative layers that compose the urban environment that you have filmed.

1.2. Exercise 2 City Sinfonietta

This is a two-part exercise. You will first experiment with the manipulation of screen time and space, using the montage tradition. Using the concept of an architectonic of cinema, you will first be asked to make a 1- min film to create a taxonomy of key urban spaces that characterizes both cities – alleys, squares, edges, markets etc.

You will then make another 1-min film, composed of several sequences, made of several shots each, a 'City Sinfonietta' – in the great tradition of the city symphonies of the 1920s [Vertov, Ruttmann etc.] – albeit on a much more modest scale. Each team should first identify a theme

before filming – montage is a powerful tool to express concepts, about nature, cities, transportation – it can convey utopia or dystopia – and allow you to create artificial landscapes – storyboarding will prove very helpful.

In the process you will experiment with 'creative geographies'. You will need to consider visual continuities and disruptions; about how you can cut between visual analogies or like motifs, to make the shot-flow smooth; or from pattern to pattern, or from unlike visual element to unlike, if you want to create a sense of discontinuity and new meaning (Kuleshov effect).

1.3. Exercise 3 Mapping exercise

Based on your City Sinfonietta exercise, record on a map the new topographies of inclusion and exclusion. Using scissors and glue, or digital techniques, create a new map according to your film locations.

1.4. Exercise 4 Local versus global

Using the material shot for the previous exercises, you will be able to work across Venice and Singapore to create a new City Sinfonietta made up of shots from both cities. For this last exercise you will work in teams with participants from both cities.

This last exercise will ask you to reflect on the art of future living in the age of globalization, pushing to the limit the notion of 'creative geographies', to imagine new spaces in which we might live together, however remotely.

François Penz

Venice, September 2021

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Resume

François Penz, an architect by training is a Professor of Architecture and the Moving Image in the Faculty of Architecture and History of Art at the University of Cambridge where he directs the Digital Studio for Research in Design, Visualization and Communication. He is also the Director of The Martin Centre for Architectural and Urban Studies -the research arm of the Department of Architecture - and a Fellow of Darwin College. He has written widely on issues of cinema, architecture and the city: 'Cinema & Architecture' (1997), 'Architectures of Illusion' (2003), 'Screen Cities' (2003) and recently co-edited 'Urban Cinematics: Understanding Urban Phenomena Through the Moving Image' (2011). In 2013 he completed a major Arts and Humanities Research Council project – The Cinematic Geographies of Battersea. His monograph on Cinematic Aided Design: the Architecture of Everydayness will be published by Routledge in 2016. He is also co-editing a book on Cinematic Urban Geographies to be published by Palgrave MacMillan in 2016.

Appendix 2 Workshop Flyers

ABOUT THE SINGAPORE PAVILION

to gather: ***The Architecture of Relationships*** examines the different ways in which we, residents of Singapore, share space — in our city, with one another, and with the rest of nature.

The 2021 Singapore Pavilion features sixteen projects that represent the cross-section of local cultures and society. Against this cosmopolitan backdrop, spatial typologies such as hawker centres, community centres and housing development void decks are constant fixtures in facilitating and nurturing practices of sociability in the city.

Co-commissioned by the Urban Redevelopment Authority of Singapore and DesignSingapore Council, the exhibition is curated by the Department of Architecture at the National University of Singapore.

to-gather.sg @to.gather.2021

ORGANISING TEAM

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University of Cambridge
Professor of Architecture and the Moving Image

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Shireen Marican
Associate, Desire Lines
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KEY DATES AND ACTIVITIES

17 SEP **Keynote Lecture**
by François Penz,
University of Cambridge

Workshop Briefing

18 SEP **Lecture Session**
by Deborah Howard,
University of Cambridge
and Imran bin Tajudeen,
National University of Singapore

Crit I
Observing a Species of Space - Cinematic Spatial Ethnography

21 SEP **Crit II**
City Sinfonietta - Montage City

24 SEP **Final Crits!**
Local versus Global

For any further inquiries, please email vbiae.sg.cavs@gmail.com

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Research Article
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A reflection on cinematic architecture through light, poetic imagery, narrative and social issues

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Abstract

The Light and its Disappearance in the Darkness; The chapter begins with the question of what can be found in the integration of architecture and cinema and continues exploring light in the context of cinematic architecture theory. This is followed by a discussion of the illusions of light that emerge in spaces where cinema and architecture meet. The thought then reaches Paul Virilio's conception of the aesthetics of architecture as a metaphor for cinema from the experience of space, the image of disappearance. It suggested I make a film work, 'Hiroshima Through Light', in the AA. *The Experimentation in the AA Diploma Unit 3*; This chapter describes the exploration of cinematic architecture under the tutelage of Pascal Schöning, a unit master of the AA, which includes philosophy, aesthetics, and challenges to urban and social issues, along with his unique methodology. He explains to his former students the importance of a more philosophical approach to the notion at the end of Diploma Unit 3. That is when I see Juhani Pallasmaa's description of the need for architects to look at people's daily lives and society through a phenomenological approach, like filmmakers. My awareness moves on to a study of the architects depicted by filmmakers. *Image of Architects Depicted in Film*; The images of architects in the films of Michelangelo Antonioni, Terrence Malick and Hirokazu Kore-eda are discussed. It indicates that they are entrusted with a role of building human relationships. *Cinématic Architecture Tokyo*; This chapter outlines activities in Japan that are being rolled out in the form of workshops, lectures and exhibitions to develop the theory of cinematic architecture. The theme of the workshops held in the Hokuriku region was the revitalisation of declining local urban communities, which is also related to the previous chapter on “building human relationships”. This year, the projection attempted to embody poetic images to illuminate memories that are being lost. *Conclusion*: In addition to reflecting on essential elements such as the aesthetics of disappearing light, memory, history, poetic imagery, narrative and social issues, adding a focus on the significance of communication design, fields of sense and spatial quality, could bring new perspectives to the integration of architecture.

Keywords: aesthetics of light, architect in film, cinema and architecture, narrative, social issue

1. The Light and its Disappearance in the Darkness

What can we discover by looking at architecture and cinema not separately but by transcending their boundaries and integrating them? It begins with a contemplation on light in film and architectural space. Towards the end of Hirokazu Kore-eda's first feature film, Maboroshi (1995), there is a scene where a young woman who marries for the second time in a small fishing village stands still, fascinated by the faint light drifting beyond the dark seaside of twilight as if it were the soul of her dead ex-husband (Figure 1). Takeshi Kitano's film, *HANA-BI* (1998), tells the story of a retired detective who sets off on a journey with his nearly dying wife in a van. The ephemeral nature

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of human life is felt through the bereavement of the people he met, and the memory of happy days with his wife are metaphorically represented as fireworks (the title means flowers and light) that shine for a brief moment (Figure 2). Why are we attracted to lights that do not settle, keep shifting and eventually fade away in the darkness?

Figure 1 A small fire by the sea in *Maboroshi*

Figure 2 Detective's wife and the fireworks in HANA-BI.

Junichiro Tanizaki asks us in his In Praise of Shadows (1933/1984) whether the faint light that reaches the secluded room of a temple building is perceived as something profound and different from ordinary rays of light; whether we do not feel a kind of Thanatos-like fear of "eternity" as if we have lost track of time and the years flow by without our knowing (Figure 3).

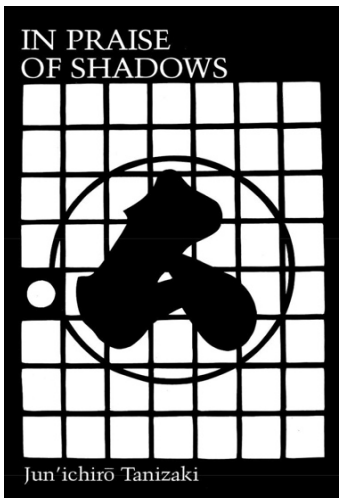

Figure 3 In Praise of Shadows, Junichio Tanizaki (1933).

While acknowledging Tanizaki's nostalgia for ancient Japanese architectural space, architect Arata Isozaki (1997) adds that this fascination with light and shadow Tanizaki admired comes from all that is left behind when light passes through darkness and that light therefore cannot be absolute but always temporary and exists only to disappear. The dark space is a living entity, deep, directly touching and enveloping the person inside (Vidler, 1992). To feel the fascination of flickering lights in the dark space is a cinematic experience, which Roland Barthes calls the "cinematographic cocoon", and those lights are hypnotic (1989). The transformation from illusion to reality, the awakening felt as one leaves the dark space, is the essence of the spatial experience of cinema.

Furthermore, Anne Friedberg (1993) says that there is a relationship between "virtual gaze" and "virtual mobility" in the moving images within the frame of the film screen, where the images created by the illusory light are projected in a dark space, and in the gaze of the audience who follow them with their eyes. She goes on to elaborate:

> *This newly wrought combination of mobile and virtual visualities provided a virtual mobility for immobile spectators who witnessed movement confined to a frame. As cinema "spectators" we sit immobile in front of moving images; our bodies do not move, but our "point of view" may change.... As a viewer of virtual images, the moving-image spectator has a bodily presence in material architectural space yet engages with virtually rendered immaterial space framed on the screen.... the cinema freed its spectators not only from the bindings of material space but also from the bindings of time.*
>
> *(Friedberg, 2006, pp. 5-6)*

If we focus on" movement", the combination of the spectator's move and the shifting landscape frames of architecture and objects is a projection of cinematic narratives of architecture. Not only the Parc de la Villette, a" cinematic promenade" (Tschumi, 1996), but also the harmony between garden and architecture in landscape gardens, such as the Shugakuin Rikyu Imperial Villa (Figure 4) and the Katsura Rikyu Imperial Villa in Japan, and Stourhead (Figure 5) and Stowe in England, are projections of cinematic narratives of architecture. The same applies to the fantasy journey of Michael O'Hara, the protagonist of the film, The lady from Shanghai (Welles, 1947) (Figure 6), who keeps roaming around the crazy house. Examples of "movement" being linked to "memory" and "narrative structure" are the films La jetée (Marker, 1962) and the limits of control (Jarmusch, 2009). The former is an experimenter travelling through time and space in the present, past and future, and the latter is a sniper travelling around Spain, but these narratives have a narrative structure that can be visualised in the viewer's mind, making them feel as if they are experiencing a virtual space journey. And a kind of combination of these elements is *Last year in Marienbad* (Resnais, 1961).

Figure 4 Shugakuin Rikyu Imperial Villa, Kyoto, Japan. (Construction: 1653-1655) (Photo by the Author)

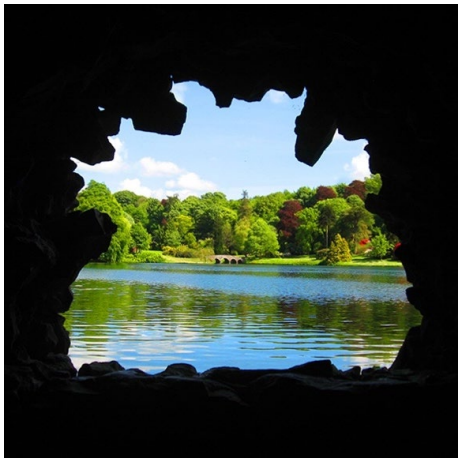

Figure 5 Stourhead, Wiltshire, UK (construction: 1741-1780) (Photo by the Author)

Figure 6 Michael O'Hara wanders in the crazy house in *The Lady from Shanghai.*

In the *film Blade Runner* (Scott, 1982) (Figure 7), which has a vital element of "illusion", detective Rick Deckard uses a three-dimensional photoscope in his investigation, with the ability to project an out-of-frame image of a single photograph across time and space. It has both "virtual gaze" and "virtual mobility", projecting into Deckard's consciousness an illusion of a female Replicant on the run and directing him towards their narrative quest to explore the reasons for the Replicant's obsession with life. Fantasy is what reality can be confused with (Gabriel, 2017). It is also reminiscent of what a famous dramatist is believed to have said in 18th century Japan, before the birth of cinema: "Art is something which lies in the slender margin between the real and the unreal" (Keene, 2008, p. 389)[1]. Cinematic fantasy is inextricably linked together with reality, but films are finite and always have an end.

Figure 7 The three-dimension viewer (above) finds a female Replicant behind a male from a still photograph in *Blade Runner*.

As for buildings, their lifespans are also finite and transitory. While there is a gradual destruction process of weathering, we know that there is also sudden death. When we look back on a vanished

[1] Chikamatsu, Monzaemon (1653-1725) was a Japanese dramatist, who wrote mainly for the Joruri, or the form of traditional puppet stage.

or destroyed building in retrospect, it is as if we have seen a kind of illusion. From the images of destroyed buildings delivered from Ukraine to the rest of the world after 24 February 2022, some people may recall pictures of their personal memories. It may be the planned destruction for development purposes close to one's home, decaying houses in a depopulated area, the elementary school that collapsed after the Great East Japan Earthquake in 2011 (Figure 8), the World Trade Centre in New York City destructed in the September 11 attacks (Jencks, 1977)[2] ,2 the planned demolition of the high-rise flats in Glasgow in the early 2010s (Leslie, 2016) (Figure 9)[3]. Facing and being captured by the illusion of images in this way is similar to the experience of solitude that Juhani Pallasmaa describes when we face architecture:

> *An architectural experience silences all external noise; it focuses attention on one's very existence. Architecture, as all art, makes us aware of our fundamental solitude. At the same time, architecture detaches us from the present and allows us to experience the slow, firm flow of time and tradition.*
>
> *(Holl, S., Pallasmaa, J., & Pérez-Gomez, A., 1994, p.31)*

Figure 8 The earthquake-ravaged elementary school building in Miyagi Prefecture, Japan. (Photo by the Author)

Figure 9 View from the Sight Hill Residential Flat in Glasgow. (Photo by Chris Leslie)

Architecture, too, dies, and at the ever-accelerating pace of the modern city, it is all the more short-lived. Nevertheless, architecture continues to tell us the memory of our spatial experience and the cinematic story of its life as an afterimage. Paul Virilio predicted 30 years ago the world that would come afterwards:

> *The aesthetic of construction is dissimulated in the special effects of the communication machines, engines of transfer and transmission; the arts continue to disappear in the intense illumination of projection and diffusion…. we are now in the time of cinematographic factitiousness; literally as well as figuratively, from now on architecture is only a movie.*
>
> *(1991, pp. 64-65)*

Pascal Schöning, who was a master of Diploma Unit 3 of the Architectural Association School of Architecture, quoted this text by Virilio at every opportunity when I was in his unit and stated in his writing: "The very essence of cinematic architecture is nothing less than the complete transformation of solid-state materialistic architecture into an energised ever-changing process of illuminated and enlightening event appearances" (2009, p. 16) (Figure 10). He also said, "It is when we touch the depths of personal and collective memory that architecture and cinema reveal their constructive force" (2009, p. 116). Digging into these words in my own way enhanced the motivation and imagination of my film project in the AA, and the result is my work, Hiroshima through light: From light to silence, silence to light, which is about the momentary collapse of a city

[2] Charles Jencks (1977) said," Modern Architecture died in St Louis, Missouri on July 15, 1972, at 3.32 p.m.…when the infamous Pruitt-Igoe scheme…were given the final coup de grâce by dynamite" (p. 9). The building was designed by architect Minoru Yamasaki who also designed the World Trade Centre, so the narrative is that the death of modernism in architecture continued until 2009.

[3] Disappearing Glasgow website: https://www.disappearing-glasgow.com/portfolio/introduction/ (accessed 29.08.2022)

(Figure 11)[4].4 The work speaks of sympathy and empathy with collective memory, exploring the meanings of light, shadow, city, architecture, and cinema.

Figure 10 Cinematic Architecture, Pascal Schöning (2009).

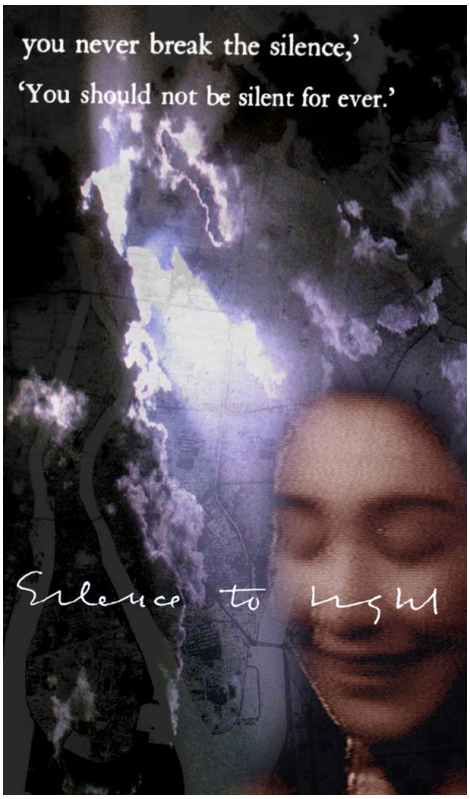

Figure 11 *Hiroshima Through Light: From Light to Silence, Silence to Light,* Dir. by the Author. (1995/2018)

2. The Experimentation in the AA Diploma Unit 3

Pascal Schöning, a Berliner who taught Diploma Unit 3 at the AA from 1993 to 2008, was an educator, a philosopher, an artist, and a creative agitator (Figure 12)[5]. He proclaimed cinematic architecture at the AA after several years of creative struggles through trial and error since he started teaching in London.

Figure 12 Pascal Schönig in Metz, France, in 2015, near Unité d'Habitation in Briey-en-Forêt where he lived after his retirement. (Photo by the Author) https://www.aaschool.ac.uk/obituaries/pascal-schoning-1939-2016

Initially, there was a period of creative exploration in his unit, using a more artistic methodology leading up to cinematic architecture. For example, students analysed the works and words of

[4] Hiroshima Through Light: From Light to Silence, Silence to Light (1995-96/2018 revised) Dir.by the Author. https://vimeo.com/137228178/89c027b00c The concluding words of the work overlap with the illusionary image of a film actress who disappeared with the light of the atomic bomb: "Hiroshima was born from shadows, and the future of the city is revealed by light". https://vimeo.com/137228178/89c027b00c

[5] https://www.aaschool.ac.uk/obituaries/pascal-schoning-1939-2016 (Accessed in 9.09.2022)

writers and philosophers as well as architects, filmmakers and artists and applied such a critical approach to designing solutions for urban issues. The approach at that time could be succinctly described as “conceptual”. In the later phase, the unit also focused on a process that pursued a kind of logic and spatiality with artistic manipulation tinged with philosophy and narrative, the results of which logically led to a definition of architecture. The discussions by Pascal and his students lasted late into the night over coffee and cigarette smoke, especially during the jury sessions, sometimes joined by his friends or professors and assistants from other units. The topics ranged from the words of contemporary thinkers to art criticism, current affairs and gossip. Some joined the conversation; others did not and continued to create silently. Some talked and created architectural spaces using only words (Figure 13).

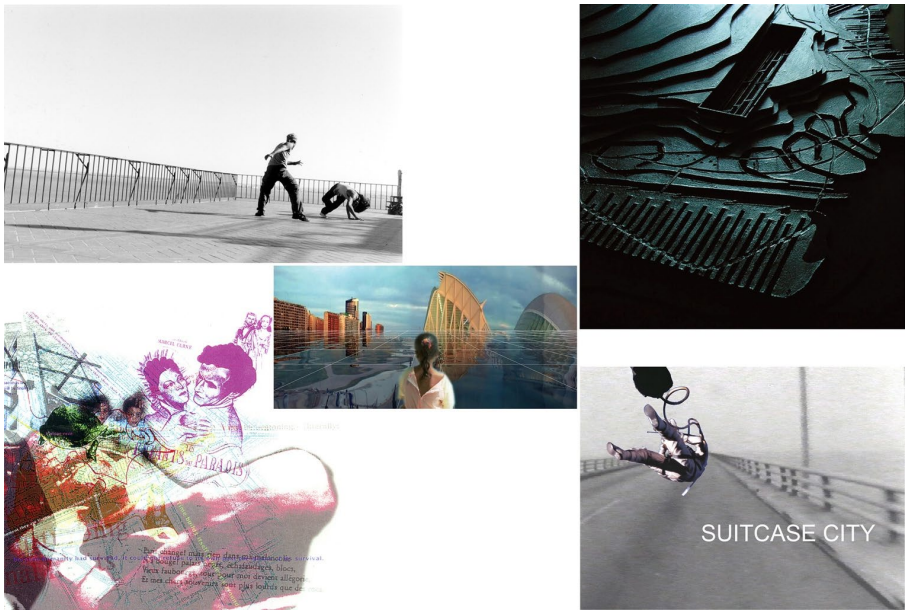

Figure 13 Student’s works from the AA Diploma Unit 3 by Julian Löffler, Jean Tark Park, Clara Kraft, Stephan Doesinger and Takanao Todo. (Clockwise from right to left)

Inspired by even these seemingly futile conversations, the students worked on their projects of experiment combining various ideas with narratives of urban reality using the unit's own jargon, techniques and methodologies (e.g., books for narrative composition, filmmaking, collage, overlaying, impressions, contradiction, mise-en-scène, camera-stylo, urban projection, reflections on memory and poetic expression). What was finally proposed included a transient event, an act that triggers a phenomenon, a place that means something, or an installation that unfolds within a space; they could be described as something close to media art. Regardless of the scale of the project, it was required to raise social issues and suggest solutions to them without becoming too personal. As Brian Hutton, who teaches at the AA, later pointed out, careful consideration of the filmmaker's mise-en-scène was also emphasised in the unit[6].6 Essay films and narrative films by Chris Marker, Andrei Tarkovsky, Michelangelo Antonioni, Wim Wenders and Patrick Keiller, just to name a few, were discussed. By examining these filmmakers' perspectives on cities, people and the environment, their methods of analysis and how to address social issues, it became clear that their perspectives on cities have much in common with those of architects, highlighting the need for architects to play a role as social activists.

In addition, the cities featured in the unit represented challenges to urban and social issues, such as resistance to the loss of memory of Hiroshima 50 years after the atomic bombing and the

[6] In 2018, at the symposium “Film, Space, Architecture”, coordinated by Brian Hatton, Schöning's Unit 3 was introduced as one of two units in the AA that actively incorporated film into education, Schöning's Unit 3 was introduced, along with Diploma Unit 10, formerly taught by Bernard Tschumi and Nigel Coates. The relationship between cinema and architecture, in addition to its technical aspects, was presented, from the narrative paintings before the Lumière brothers' first film to smartphone images in the digital age, plus a discussion on the possibility and necessity of integrated education in cinema and architecture in the future. https://www.youtube.com/watch?v=x4fkhpSj4gI&t=7126s

involvement of architects in places like war-torn Sarajevo at the time, which led to intense and creative discussions between students with different backgrounds (I remember being part of these discussions). This must have made the students even more aware of the role of architects in society and the community. I left the unit in the first half of this experimentation in the late 1990s. The AA subsequently began to ask the unit to design physical buildings, and the focus shifted to the ordinary and idyllic cities[7]. At the symposium in London in May 2009 held on the occasion of Schöning's retirement, he was recognised for his achievements, including his teaching methods that incorporate filmmaking[8].

At the closure of the unit in 2009, former unit students reflected with Schöning on the evolution of the unit's experiments and research up to that point. The main objective of the unit was not whether there would be a physical architecture in the end. For cinematic architecture, "the best projects were composites where the intervention and the film completed each other without one being the representation of the other" (Schöning, Löffler, & Azevedo, 2009, p. 189). There were also conversations about the significance of the education in Unit 3, which was not to look at political projects such as Hiroshima and Sarajevo from a conceptual point of view, but rather to discover their own involvement and perspective (without being too much of a detached observer), and to face the real world by bringing their theoretical approach to architecture into the political realm. Although at first glance it would appear to be the culmination of Unit 3, Schöning did not call it final at that point, saying that it should be viewed as more philosophically. I take it that he left a room for further exploration.

Later, I came across Juhani Pallasmaa's view that architects, like filmmakers, should take a phenomenological approach to the world they encounter and be interested in people and their everyday lives, an insight that I found relevant to the learning at Unit 3. Turning from this, I became interested in the architects and the roles entrusted to them as portrayed by the filmmakers.

3. Image of Architects Depicted in Film

Many architects are interested in film and incorporate filmic language, narrative and spatial theory into their designs and philosophies. What about filmmakers? Except for Sergei Eisenstein, Wim Wenders and Peter Greenaway, not many filmmakers have revealed an interest in or affinity for architecture. It may be because, for filmmakers, architecture is inescapable and always present in their frames[9]. In this chapter, I will focus on the filmmakers' portrayal of architects and the role entrusted to them. The images of architects addressed here are the protagonists in the films of Michelangelo Antonioni, Terrence Malick, and Hirokazu Kore-eda.

3.1. L'avventura (1960)

Michelangelo Antonioni has portrayed architects (twice, if you count a female architecture student in the passenger), photographers, journalists, writers, film directors, and other creators and expressionists as protagonists.

One of his key films, L'avventura, follows the protagonist, architect Sandro, on a contemplative journey to repair the relationship between the three of them, as he searches for his missing girlfriend, Anna, with her best friend Claudia. Sandro and Claudia continue to search for Anna in Sicily, not knowing whether she is alive or dead. Sandro is impressed and overwhelmed by the beauty of the architecture and urban design he sees in Sicily (Figure 14) and the imagination of the architects who designed it, and he says that he will seriously try his hand at architectural design again. Claudia also encourages him, but then he makes a weak comment as if he is giving up because of the shortened life span of buildings these days.

[7] Architects such as Elizabeth Diller and Ricardo Scofidio, who were at the Cooper Union around that time, stated that they were not architecture-oriented in the academy and were aiming for a freer expression such as films and multimedia installations ("Interview", 2019).

[8] The colloquium "Cinematic Architecture Conference" was organised on the occasion of Schöning's retirement from the AA on 15 May 2009. The transcript was included in his third book on cinematic architecture, *Everything in Life is as Much Fiction as It is Fact.*

[9] *Nigel Coates said, "There could be no film without architecture, no architecture without film" in the symposium "Film, Space, Architecture (part 2/3)".https://youtu.be/pjL51GibT5A*

On how the Sicilian urban design represents Sandro's feelings in this scene, Marie-Claire Ropars-Wuilleumier (1989) notes that "art in Sicily is baroque: in other words, movement, instability, the constant search for an impossible balance, like the spiral of the fountain in front of which Sandro lingers and becomes gloomy" (p.194). In front of the overwhelming perspective of the architecture, Sandro moves in a spiral trajectory while conversing with Claudia. What this implies is that it is extremely difficult to challenge or resist the great beauty of the past, and to repair the relationship between the three of them. His vague search continues in Anna's footsteps, as if he were sketching abstract lines on a blank canvas or drawing board. Film critic Sam Rohdie (1990) pointed out that:

> *Most narratives move forward consequentially, causatively, and within predetermined structures. Antonioni's films are different from this; they seem to move, or rather to oscillate, not between event and event, but between narrative and its absence. (p. 176)*

For Sandro, love is uncertain, sterile, and he realises that it is in a realm that cannot be defined or repaired as simply a conventional relationship. Nevertheless, he will continue to explore, spiralling and pondering, in the hope of a solution (Figure 15).

Figure 14 Architect, Sandro in *L'avventura*

Figure 15 Sandro and Claudia in *L'avventura.*

3.2. The Tree of Life (2011)

Terrence Malick's film is an epic tale of time and life contrasted with depictions of God, nature, the universe and prehistoric creatures. The protagonist, Jack O'Brien, is an architect who works for a large design firm in Houston and is highly respected by his colleagues. But he has complex problems in his family. Maybe it is because the weight of love comes from strong domestic intimacy. Joshua Nunziato (2016) mentioned:

> *Time is the problem of The Tree of Life: Time borne in the intimacy of the family. The problem of the family is the problem of history, the problem of life, the problem of the cosmos itself. (p. 224)*

Here, as in Antonioni's L'avventura, the architect is with time. Jack's perspective, which continues to search for the Tree of Life in his mind, begins with memories of his past with family, goes back in time and space to prehistoric times, and then flashes to the present. On the other hand, Renée Tobe pointed out that "the film is all about trees, tree houses, and glades of trees, with patches and patterns of shadow. The tree represents the uncorrupted state of childhood" (2017, p. 139). And the natural trees of his childhood are juxtaposed as symbols of Jack's presence in his ultra-modern design office made of steel and glass in the urban landscape of Houston (Figure 16).

Figure 16 The steel and glass-made building where Jack works looks like trees and branches or a forest in *The Tree of Life.*

The story revolves around Jack and his complex relationship with his father Mr O'Brien and mother Mrs O'Brien with his brothers. Jack seems to have lived quietly his life without resistance, with his strict father as his antagonist. His father's strict teachings were: "Don't give up, don't say you can't do it." On the other hand, his kind-hearted mother continually tells him to "help each other, love others and be tolerant", quoting words from the Bible, but these are also too heavy for him. Jack has lived his life conscious of his inability to inherit harshness from his father and kindness from his mother while feeling remorse for his coldness toward his younger brother, who died at the age of 19. In his mind, he roams the deserts and seashores, continually asking God what humanity is for and if it is enough just to exist. The perspective of his search traces the prehistoric Earth from outer space. It then leads to memories of his personal development from infancy. Eventually, Jack opens a door connecting to the water of the shore as if he is guided by God, where people in his lifetime so far are walking through (Figure 17). He kneels in amazement. There are two questions coming out here: Why did director Terrence Malick give Jack the role of the architect as a seeker of the ascetic and sublime world? Why did Jack choose the profession of architect after growing up with such parents? The only thing I can say is that he is an architect who has thoughtfully constructed a story of one life and its connections as the Tree of Life. Perhaps the only way to draw and connect these lines to link our eternal question, "where have we come from and where are we

going?" is to continue to philosophically question the meaning of the existence of others, which is the role that Malick entrusted to him as an architect.

Figure 17 Architect, Jack O'Brien in *The Tree of Life.*

3.3. Like Father, Like Son (2013)

The protagonist of Hirokazu Kore-eda's Like Father, Like Son is Ryota Nonomiya, a talented architect. He is a decisive and arrogant man who believes that the only way for his six-year-old son to succeed is to leave childcare to his wife, a housewife, live in a skyscraper and provide a high-quality education (Figure 18). There should be no fault. Ryota is satisfied with his son's accurate and impeccable answers in the private primary school entrance exams. Even though he knows it goes too far and probably wrong, he feels he has no choice but to be on the winning side of life (that is, to live on the upper floors of a high-rise building, which is clearly visualized) because in today's competitive society, being too nice will cost you. Ryota's over-the-top design toward the son is very similar to that of Mr O'Brien in the tree of life. The three of them appear to be acting out false happiness. Their happiness is nothing more, nothing less.

Figure 18 The architect's family lives in a high-rise condominium in the middle of Tokyo as if they look things down from the sky.

One day, they are informed that their son was mistaken for another baby at the hospital he was born, and Ryota is surprised that his real son is being raised by a seemingly dowdy and unreliable couple. Here, Kore-eda sets a small, shabby appliance repair shop for the other parents in contrast

to the architect's high-rise condominium apartment (Figure 19), but their way of life is very human and Ryota's real son seems to live a carefree and joyful life. As the two couples interact with each other, Ryota and his wife are confronted with the question imposed by Kore-eda: can they love their real son because of their blood ties or accept the switched son because of the time together (Kore-eda, 2016). Then, he realises that both of his sons are no longer connected to him in any way. He begins to think about his real son's life, then about his switched son's, and both. And finally, he thinks about the true happiness of the switched son he has spent the past six years with and dares to walk separately on parallel paths (the sequence is visually striking) (Figure 19). He started drawing one strong line six years ago, and he realises that he may not see the path of his switched son walking that line again. What he has drawn is not a straight but a circular line that circled like a spiral eventually returning to the origin of his inherent conscience.

Figure 19 Another family lives in a shabby old house on the ground in a rural area

Figure 20 Architect Ryota finally draws the line of his thought on their sons.

3.4. Architects who build human relationships

All these protagonists are placed in a solitary situation by the filmmakers. In the beginning, they are not aware that they are dealing with a collective or social problem but take their personal feelings as the starting point for their thoughts and explorations. They then understand the

difficulty of solving the problems and eventually realise the philosophical propositions from their own standpoint, face them, struggle and try to present messages. The stage where the message is presented is society, the community. In a book co-written with Ken Loach, Kore-eda (2020) says: "I don't explicitly state the point of my anger in my films because it is frightening for a filmmaker to offer any solutions or suggest something" (p. 29). However, in Kore-eda's film, and in the other two films as well, there seems potentially more active "problem posing" about human relations and society by the directors to the viewers. It is the protagonists, the architects, who confront the problems. If the issues raised have depth, the audience will accept them and begin to think on their own. That is a kind of resonance and empathy of the film. The architects portrayed by these filmmakers are entrusted with the social role of building human relations, bringing imagination to the viewers and engaging them in the narratives[10]. The discussion in this chapter has contributed to and helped to enhance the activities described in the next chapter[11].

4. Cinématic Architecture Tokyo

The main objectives of launching Cinématic Architecture Tokyo (abbreviated CAT) (Figure 21)[12] in 2014 were: 1) to delve deeply into and embody the cinematic architecture theory developed in the Diploma Unit 3, 2) to explore the idea of architecture not merely as physical building design but in a broader sense, and 3) to discuss the role of architects who build human relations. Seminars and workshops have been organized in major cities such as Tokyo and Yokohama, and in regional cities. In addition, I had the opportunity to hold workshops and lectures at McGill University in Montreal (Figure 22) and Chulalongkorn University in Bangkok (Figure 23).

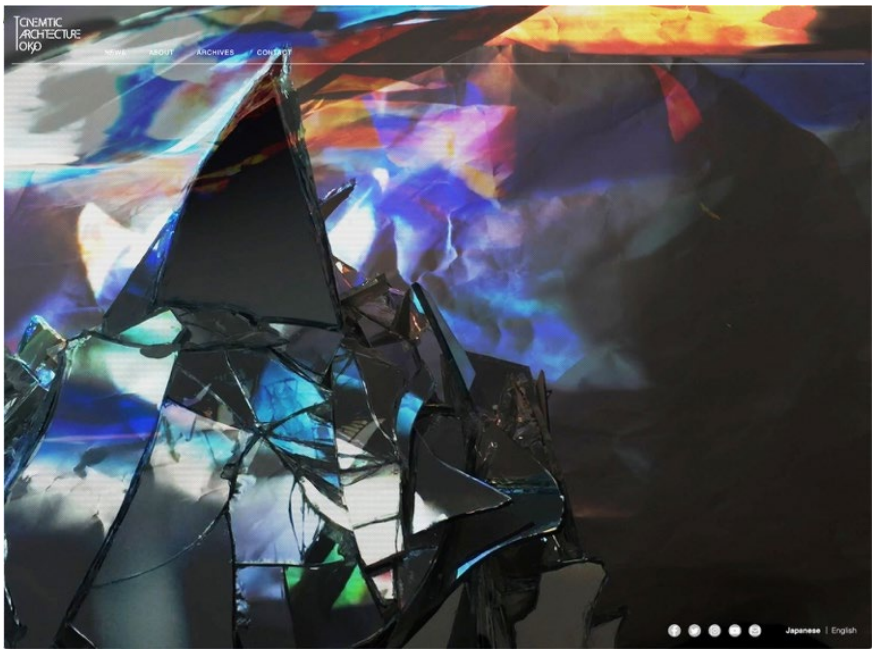

Figure 21 Cinématic Architecture Tokyo website

[10] Juhani Pallasmaa pointed out that [the narratives of Antonioni] "create associative fields or clusters of poetic images, which tend to play down the dramatic tension and open up the narrative to interpretation. The viewer turns from a passive onlooker into an active participant who appears to have an\ moral allegiance with the story" (2007, p.8).

[11] I would like to further develop the theme of 'depicted architects' in this chapter. For example, in the symposium "Film, Space, Architecture", Renee Tobe discussed The Belly of an Architect (1987) directed by Peter Greenaway, a wide-ranging examination of Roman history, geography and iconography from the perspective of a Roman architect. https://youtu.be/pjL51GibT5A

[12] Cinématic Architecture Tokyo website: http://cinematicarchitecturetokyo.com/

Figure 22 Workshop and lecture in the studio of Professor Ipek Tureli of McGill University in Montreal, Canada, in January 2019.

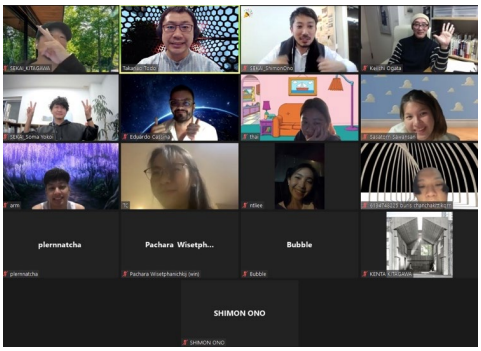

Figure 23 Lecture and a student's work from the workshop, "Funeral of Architecture" organised by adjunct Professor Tadanao Todo, Chulalongkorn University in Bangkok, Thailand, in October 2021.

4.1. Workshop Series "Alchemy of Architecture" in Tokyo

"Alchemy of Architecture" (2015-present) is a project re-evaluating the architects' potential as "alchemists in the contemporary city". A historical street near the University of Tokyo is designated as the site, where each participant researches the works of famous writers, artists, architects, films, literature, philosophy, geography, urban archaeology and other references related to the site, extracts elements of interest and creates a video work, focusing on intuitive sense. The video is then freely transformed into different media, such as text, performance or installation, in an experimental attempt to expose the narratives and aesthetics hidden in the streets to the outside world (Figure 24).

Figure 24 Workshop series "Alchemy of Architecture" and participants' work.

The programme focuses on the production process. It uses an assemblage methodology that mixes as many different things as possible, taking advantage of the freedom of ideas, spontaneity and inspiration to broaden the scope of expression. While considering what is needed in the city, the creator does not decide on the final form at an early stage but focuses on the experience of fresh surprise when the final form is emerged. This production process itself then becomes a narrative. The participants have developed expressions that are not necessarily architectural but have what Giuliana Bruno calls, "a materiality, like cinema or architecture, which rather needs a screen in an age of widespread virtual media" (2014, p. 3) or include media art mixing architecture and art.

The project context involves an experimental exploration of cinematic architecture theory. It is an experiment in crossing boundaries from the integration of cinema and architecture to the more contradictory concept of fusion. The project attracted multinationals living in Japan and guests from abroad including the visit by Rolf Gerstlauer's studio at AHO, Oslo School of Architecture and Design, Norway. In 2015, CAT participated in the exhibition at the National Conference of Urban Planning in Tokyo[13].

Figure 25 Workshop series "Look at the Crystal Ball!" and participants' work.

4.2. Workshop Series "Look at the Crystal Ball!" in Yokohama

The workshop series in Yokohama "Look at the Crystal Ball!" (2017-2021) is about observing the city, exposing representations of the past and present, and looking at the city of the future. The project aims to create a visual representation of near future landscapes with narratives by studying and overlaying the urban landscape and architecture of Yokohama, the most advanced city in Japan in terms of urban planning, with works depicting images of Yokohama's future, including science fiction works. In recent years, Yokohama has been the subject of urban planning controversy due to the attraction of casinos, the redevelopment of landmark areas and the backlash from citizens against it. The workshop has a programme more akin to urban conceptual design (Figure 25).

4.3. Community Event "Cinematic Cafe in Musashino" in Tokyo

The art café "Cinematic Café in Musashino" (2019-present), with the support of the local municipality Musashino City, attempts to discover possibilities within the fragmented communities in contemporary Tokyo through casual conversations that intersect film, architecture, art, literature and subcultures. It is an attempt in the role of architects to build relationships between people involved in arts and culture that may be of little interest to many (Figure 26).

Figure 26 Discussing Jim Jarmusch's *the Limits of Control* in the Cinématic Cafe in Musashino. / The poster for the "Shadow" Session.

[13] Exhibition "The World Projected by Cinématic Architecture Tokyo" in the National Conference of Urban Planning 2015, held at University of Tokyo 3-4 October 2015.

4.4. Workshop Series "For the Sake of Anyone Whom We Might Not Have Seen Yet" in Toyama

In Japan, where the population is declining rapidly[14], the economy continues to decline like a sinking vessel. As a result, cities decline and communities fragment. Divisions in terms of gender, education, wealth and ideological differences become apparent. Rural areas lose their uniqueness and exhibit increasingly postmodern representations, for example, Tokyo-like giant shopping malls (Figure 27). It has been pointed out that serious problems such as the falling birth rate, the ageing population and the hollowing out of city centres are more pronounced in regional cities[15]. This workshop, which is set in Takaoka City, Toyama Prefecture, a city in the Hokuriku region, is a project that addresses both experimentation in expression and human relations building. Specifically, it aims to discover site-specific narratives that can provide hints for community revitalization.

Figure 27 Shopping mall on a 205,000 square metre site in Takaoka City.

In the methodology here, the creation of poetic images is the key to narrative discovery. It was inspired by Schöning's words that "What I propose is a poetic logic, a poetic intelligence, a multidimensional energetic combination of contradictory elements governed by a logical singularity" (2006, p.15) and Pallasmaa's "Poetic images are condensations of numerous experiences, percepts and ideas" (2007, p.9). The title of the workshop, For the sake of anyone whom we might not have seen yet, comes from a quietly poetic phrase in a novel set in the local area[16].

Supported by civic action NPO that has been working for gender equality and social participation in this conservative locality for over 30 years, the workshop focuses its research on films,[17] literature, manga and anime set in the region and the reality of the background (Figures 28, 29). Referring in particular to works depicting women facing gender issues and "women's way of life" problems related to conservatism and imposed mores specific to regional cities, the participants think about the role of the female characters' ways of life, ideas, goals, dreams, resistance and actions in the stories. Contrasting these with the reality represented in the city, hints for future

[14] According to the Population and Social Security Research Institute, by 2050, Japan's population will have decreased by 20 million people in 2025. The National Institute of Population and Social Security Research website: https://www.ipss.go.jp/p-info/e/S_D_I/Indip.asp#t_2 (Accessed in 5-9-2022)

[15] Hidetoshi Ohno, an architect who has been conducting research and making proposals on urban issues for many years, says: "What we need to do today is not to create the optimistic visions of the 1960s but to employ new ideas and methodologies in the planning and administering of cities" (2016, p.3).

[16] The phrase is from Satoko Kizaki's novel The phoenix tree (1990, p.187). It is a quietly poetic phrase muttered by a dying woman who decides to break with the traditional customs of the region.

[17] One of the films made in the region is Ballad of Orin (1977), directed by Masahiro Shinoda, which is the story of a woman who belonged to a mutual voluntary aid organisation of blind female minstrels in the region in early 20th-century Japan.

communicative design, possibilities for placemaking, critical factors (Figures 30, 31, 32)[18] and values that cannot be obtained with money, i.e., wellbeing, are also extracted and expressed.

Figure 28 Blind female minstrels of the mutual aid organization. From *Ballad of Orin*.

Figure 29 Expressions from the Hokuriku region workshop "For the Sake of Anyone Whom We Might Not Have Seen Yet" since 2016

Figure 30 Sculpture by Spanish architect Enric Millares was removed in 2014.

Figure 31 Daniel Libeskind's object placed deep in the mountains of Toyama prefecture.

Figure 32 Artworks as a response to the Machi no Kaozukuri project in Toyama.

[18] It can also be a tribute or irony to something that has been lost. One such example is the "Machi no Kaozukuri" [creating the face of the town] project produced by Arata Isozaki in the 1990s. Overseas architects (Ron Herron, Daniel Libeskind, Enric Miralles, Cesar Portela, and others) were commissioned to design symbolic buildings and follies symbolising areas in Toyama Prefecture, but it is questionable whether these are still recognised as originally intended today. Miralles' sculpture was demolished in 2014 due to development, and Libeskind's object is located deep in the mountains.

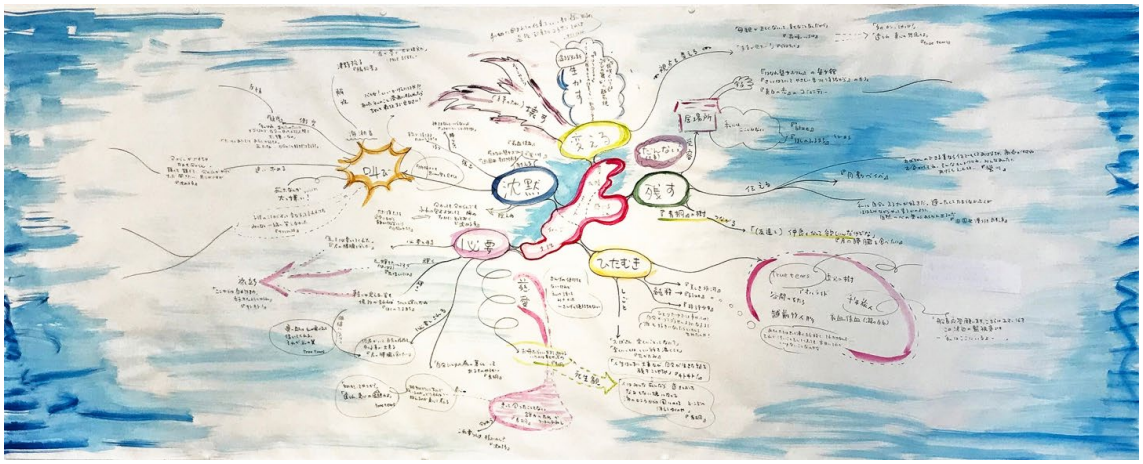

Figure 33 Narrative collage out of Hokuriku media made in the workshop coordinated by Tomko Shoji.

The presentation of the expression has so far taken the form of exhibitions in local galleries and municipal museums, projections on historical buildings and gatherings for conversation. As a result, a small local network of art and culture enthusiasts has been formed[19]. The most recent workshop, held in autumn 2022, featured a projection as a finale that transformed the participants' words and artwork compositions into “poetic images” (Figure 34). It was a projection onto one of the old houses scattered in the countryside. It evoked what Mark Cousins, who is a film historian and was an advisor to Diploma Unit 3, had said: “Film constitutes a kind of memory palace for the fear and loves and above all for the loss of architecture” (1998, p.18).

Figure 34 Projection event in the workshop “For the Sake of Anyone Whom We Might Not Have Seen Yet”.

The opportunities for dialogue and expression in this series of activities are spaces for empathy and sharing, which will contribute to creating what neo-existentialism calls a “field of sense”. To help "big cities and the countryside can work well together" (Jacobs, 1961), CAT will continue to develop community design ideas that can be used in both by linking the efforts to tackle the problems of the local cities to those of the metropolitan area.

[19] Workshop participants also discovered the pleasure of “pilgrimages” to visit local places that have been the setting for novels and films. “These seemingly ordinary urban sites are nodes that are linked to a narrative” (Koeck, 2013, p.47), leading to the discovery and reaffirmation of local attractions.

5. Conclusion

Hiroshima Through Light, which I produced while enrolled in Diploma Unit 3, concludes with the words: “Hiroshima was born from shadows. And the future of the city is defined by its desire for light" (Ogata, 2001, p. 187). This work is just one of the attempts to realise the term “illuminated and enlightening event” (2005, p. 1) in Pascal Schöning's definition of cinematic architecture. And the projection performed in autumn 2022 is just another milestone in a trial-and-error process about film and architecture.

To further the exploration, it may be necessary to move back and forth between unbiased thinking from architecture to film and from film to architecture, including conceptual and stimulating experiments such as the "clash between architecture and film" advocated by architect Ryoji Suzuki (2013, p. 52).

I will keep considering the significance of memory, history, poetic imagery, narrative, the image of architects and social issues, communication design, place-making for the field of sense, and spatial quality. The essence of cinematic architecture will appear more clearly by integrating film and architecture when these explorations reach the next level.

As one of the methodologies to search for truth and essence in this chaotic and uncertain world, the theory of cinematic architecture, which is pluralistic thinking, may be applicable in various ways. This is the significance of continuing further discussion, experimentation and practice.

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Resume

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Sustaining cultures through cinematic space – the historical continuance of art and architectural traditions in 20 C Film

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Abstract

This paper explores the idea of film as a medium that has been used to celebrate, develop and ultimately sustain cultural traditions in an age of globalization and technological and cultural change. It borrows ideas from the sector of heritage, namely intangible cultural heritage, and uses this to offer a framework for understanding the work of two key mid 20th century film directors, Jean Renoir and Yasujiro Ozu. Through a detailed analysis of the cinematography employed by both directors, their use of architectural space and the cultural traditions that they drew heavily upon, it explores examples how both directors used film as a medium for the reutilization of their particular cultural artistic traditions in a contemporary setting.

Keywords: architecture, film, art, culture, heritage

1. Introduction

In an age of globalization, it has become common currency today to consider sustainability and resilience as more than just questions related to our built environments. We now consider questions of cultures, communities and social traditions as phenomena that need 'sustaining' and support if it is to survive into the future. This is not only reflected in the establishment of the idea of social and cultural sustainability, but also in the very definitions used by organizations such as the United Nations in relation to our understanding of heritage. Indeed, 2023 marks the twentieth anniversary of the UNESCO Convention on Cultural Heritage through which the notion of Intangible Cultural Heritage was formally established as a universally applicable definition and mode of practice.

Under this banner, what we understand as heritage, and the way in which it is preserved and passed on from one generation to another, have morphed and changed. Not only today do we consider art objects, built structures or natural physical landscapes as objects of heritage in need of preservation, but we consider artistic practices, craft techniques developed and passed on through multiple generations, languages, regional festivals, and, as this paper will explore, culturally specific ways of seeing and thinking. In addition, the objects and modes of preservation we consider under the banner heritage have also changed. Today, it is perfectly normal to see digital technologies of the most advanced form being used in the heritage sector to document, explore and even recreate architecture and art works from the past.

Examples of this latter phenomenon include computer generated imagery to create 'life like' reconstructions of historic sites; laser scanning to give historians views of settlements long lost past; digital cataloguing to archive physical objects as data; and digital tools developed in geophysics

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used by archaeologists. Closer to the topic of this paper, we also see computer aided design being used in architectural models of buildings for tourists to visit virtually; projection mapping that allows artists to reinterpret old buildings as sites of contemporary art, and filmmakers (following a long tradition in their field) recreating and reinterpreting historical narratives over time and place. What follows in this paper represents a particular variation of this last example but, more in line with the notions of intangible cultural heritage with which we began, we will discuss films that document, explore and present specific artistic traditions and techniques from Europe and Asia.

In and of themselves, these films represent examples of cultural heritage, both tangible and intangible but, of more interest here, they represent specific examples of how film as a medium can be, and has been, used to celebrate, and in the process sustain, their particular historical cultural and artistic traditions. The films in question are Le Grande Illusion, 1937, directed by Jean Renoir and Tokyo Story directed by Yasujiro Ozu in 1954.

2. Cultural Contexts: From Renoir's Europe to Ozu's Japan.

This section describes the structure and production processes of the mycelium material. Afterward, an overview of the usage areas and the existing examples are presented.

> *More than five centuries ago, a diminutive Florentine artisan in his late forties conducted a "modest" experiment near a doorway in a cobbled cathedral piazza. Modest? It marked an event which was ultimately to change the modes, if not the course, of Western history. (Edgerton, 1975)*

The modest experiment to which Samuel Y. Edgerton refers here was the demonstration by Filippo Brunelleschi in 1425 of what is generally recognised as the world's first documented perspective drawing; a panel painting that would set the trend for spatial representation in the Western world for the next five centuries. His now lost image of the Battistero di San Giovanni in Florence, is credited as marking a definitive step in Renaissance humanism; the world's first proportionally correct image in perspective. As such, it is attributed the status of the first mathematically explainable and reproducible image that optically reflects the spatial reality perceived by the human eye.

The influence of Brunelleschi's achievement would take at least one generation to be felt however; the publication of Leone Battista Alberti's Della Pittura, 1436, and its mentioning of Brunelleschi and Filarete's Treatise on Architecture 1460-1464, being key historical texts. (Damisch, 1994) They turned the undistinguished small and forgettable image by a regional architect into a drawing of international importance for the history of Western art. Alberti's explanation and mapping of the science and mathematical formula for the reproduction of this spatial reality ushered in a set of codifiable rules for artistic representation. It also laid down the grammar and syntax of a new Western visual language; a language which would give us a "window onto the reality of the world". (Kubovy, 1986) From this point onwards, the mastering of optical realism in Western art was just a matter of time. Maurice Merleau Ponty would refer to it as the invention of a world that is "dominated and possessed in an instantaneous synthesis". (Merleau-Ponty, 1964)

In accordance with this new language and its laws of representation, viewers were to be placed at the centre of what they observe; the world perceived would revolve around a single human point of view. From that privileged viewpoint, the mathematical space of perspective could be extruded and extended infinitely. Seen in the paintings of, amongst numerous others, Piero della Francesca and Antonello da Messina, and in the the single point perspective designs of Brunelleschi at the Churches of Santo Spiritu and Santa Croce, Florence, it gave rise to a period of painting and architecture dominated by a number of specific visual characteristics; deep space compositions, the use of architectural elements to unify or demark depth planes, believable optical foreshortening and a predominantly symmetrical arrangement of elements around a central viewing position.

However, the legacy of perspective was not simply a question of technological, pictorial or optical advances. Nor was it purely a story of the effect of such advances on questions of spatial

composition, pictorial arrangement and architectural planning. Treating space as a homogenous, unified and infinite phenomenon, the mathematical underpinnings of perspective took our understanding of space into the realm of Euclidean geometry. Once the world could be conceived and represented as a vast interconnected geometrical web expandable in all directions, our very understanding of space and our position in it was changed; Panofsky would call it a transformation of space from something "psychological" to something "mathematical". (Panofsky, 1991) Space was now something measurable, explainable and controllable. It had been mastered by "man" through the application of his mental reason and would go on to dominate Western art and architecture until the early twentieth century.

In the realm of art, the first major challenge to this dominance came in the Twentieth Century in the form of Cubism. In architecture, the spatial art par excellence, it was Siegfried Gideon's Space, Time and Architecture that would document this challenge and attempt to transpose the spatial characteristics of Cubism to architecture. (Giedion, (1954) Repeated in the works of other architectural theorists, notably Bruno Zevi, the Twentieth Century notion of architectural space was conceived in four dimensions. (Zevi, 1957) No longer a purely optical phenomenon which could be captured through the mathematically based, and seemingly optical true techniques of perspective; space became an active, temporal and experiential phenomenon. For both Zevi and Gideon, architectural space, indeed the notion of space in general, was no longer a homogenous, unified phenomenon in which a single point of view has to be privileged in artistic representation. On the contrary, it became something less codifiable and representable in standard media; a phenomenon that was in constant flux and always intangible. Through the introduction of time into the spatial equation, the architects of the Modern Movement reconfigured the standard understanding of space that had come to dominate their field since Brunelleschi's first important church designs.

This reconfiguration of the traditional Western view of architectural space occurred at the very moment in which the influence of Japanese architecture, and its own specific conceptions of space, was beginning to be felt in Western architecture. The mid nineteenth century saw the reopening of Japan to the West after two centuries of isolation during the Edo Period. In its attempts to maintain control of the nation in the face of the aggressive and expansive trade and influence from Western Europeans, the Tokugawa shogunate had shut its borders with The Closed Country Edict of 1635. (Tempel, 1969) During this period the nation's capital was moved to Edo (later Tokyo) and the stylistic characteristics of civil architecture were imposed across all manifestations of architecture. Consequently, the restrained style of Edo period civic architecture became clearly reflected in the domestic arena and we see the establishment of the sukiya style of residential design.

This was particularly relevant given that the move to Edo meant a significant increase in the construction of domestic architecture on restricted plots of land. (Okawa, 1975) In turn, this led to the establishment of an urban domestic architecture that would characterise late nineteenth and early twentieth century Japanese housing and which, for the purposes of this essay, we will define as the "traditional Japanese style". Given that Japanese architecture is incredibly multifarious, due to centuries of influence from China and the multiple philosophical and religious influences of Shinto and various strands of Buddhism, the use of such a defining term is inherently problematic. Nevertheless, it serves as a necessary framework through which to define a number of important architectural and spatial principles that we dwell on with respect to the work of Yasujiro Ozu; a director whose films tend to revolve around the humble domestic architecture of the Japan's early and mid-twentieth century urban centres.

This "traditional" architecture is dominated by a series of features; a roof structure with the large overhanging eaves that creates the characteristically dim interior demarcated by a luminous perimeter wall of sliding panels or shoji; a fragmentary and flexible spatial plan organised around a principal undefined space known as the moya; internal fusuma or sliding doors; a predominant use of timber in an unfinished state and the dominance of a whole series of aesthetic principles revolving around the notion of wabi-sabi.

The use of these features and characteristics are underpinned by the spatial notion of ma; an understanding of space that conceives it as inseparable from the notion of time, and thus something that cannot be captured visually in all its nuances. A concept that is indescribable with a single Western term, ma combines an understanding of spaces, pauses and gaps; an intuitive grasp of events, emotions and phenomena that have been and are yet to come. It becomes intrinsically linked with the void, with absence and with the multiple intangible phenomena that exist in an indefinable space "between" architectural elements rather than in a limited, measurable space enclosed by them.

The conceptual notion of space that one finds in traditional Japanese architecture then, is completely different to what one encounters in the "traditional" perspective based concepts that dominated the West until the early 20th century. Space, in the Japanese tradition, is not something codifiable or understandable through the application of a rational set of representational rules. On the contrary, it is something only graspable in an intuitive way; something that almost requires a sensibility for the ephemeral; one may even say for the "spiritual". It is the exact counterpoint to the rational, mathematical space that perspective drawing represents.

3. The Western Tradition of Realism and Spatial Unity: Le Grande Illusion. Jean Renoir

Set during the First World War, Le Grande Illusion is ostensibly a war film. However, it is far more concerned with issues of class divisions and social privileges at the beginning of the 20th century than with the horrors of one of history's most bloody and futile conflicts. In this regard at least, it shares some of the understated narrative and thematic characteristics that we will see subsequently in the approach of Yasuijro Ozu. Set in a German prisoner of war camp, Le Grande Illusion is an astute, funny, and at times emotive portrait of class, nationality and religion set against "a vague ambiance of the conflict". (Sesonske, 1980) Played out by a cast including Jean Gabin, Dito Parlo and Erich von Stroheim, it is a key film in understanding the political leanings, artistic tendencies and approach to the construction of what we may call "cinematographic space" of Jean Renoir.

The story revolves around the relationships between three French compatriots, Lieutenant Maréchal, a Jewish private, Rosenthal, and the aristocratic Captain De Boeldieu whose friendship with his German counterpart, Capitain von Rauffenstein, forms another of the film's principal themes. Through these figures Renoir investigates the social and political questions of the time; a historical moment in which the previous certainties of class, nation and politics with which Renoir was closely associated, were all coming under sustained and critical scrutiny across Europe. (Bertin, 1991) It also makes reference to a series of other historically relevant questions such as anti-Semitism, battles between artistic styles and, in certain moments, changing attitudes towards feminism. Mostly dealt with "side on", Renoir operates through delicate subtexts, a subtle selection of props and, most interesting in this context, a sophisticated approach to spatial composition.

The combination of these factors is evident in the film's first notable scene in which three of the main protagonists meet each other for the first time. Having just shot down a French reconnaissance plane in which De Boeldieu and the Lieutenant Maréchal were flying, Captain von Rauffenstein enters the dining room of German Officers and heads straight for the bar. Quaffing a brandy presented to him by an elegant waiter, who subsequently relieves him of his jacket, he orders an inferior to check whether the French prisoners are of the "officer class". If so, they are to be invited to dine with their German counterparts.

The scene is as funny as it is absurd with the officers being served by waiters as if they were in a gentleman's club in high society Berlin. Throughout the scene the atmosphere is of upper class decorum and respect; in stark contrast to the horrors and madness of World War I captured in the poetry of Wilfred Owen and Siegfreid Sassoon for example. Over dinner De Boeldieu and Von Rauffenstein, who completely ignores the Lieutenant Maréchal, talk about the illustrious histories of their respective families. They reminisce about shared events and memories, and swap stories of horse races and aristocratic parties. At the same time, Maréchal strikes up a conversation with a

German of his own rank and their conversation revolves around the factories they worked in before the war. The divisions and contradictions that the film will develop later are introduced and laid bare from the very start. Figure 1

Figure 1 *Le Grande Illusion*. Director: Jean Renoir

However, in addition to introducing the principal narrative themes of the film, this scene also introduces the type of filming and spatial treatment that will characterise all that follows. Using a series of long takes, the camera documents the room and the actions within it. The protagonists of the scene number around eight and each introduces himself and prepares to sit down for dinner. They change positions in and around the room by following a strict choreography of movements. This tightly controlled, but apparently natural movement, enables them to enter and leave the shot without disrupting our view of the principal characters and, more importantly, without the director having to resort to a cut at any time.

By the end of these introductory movements, the actors have taken up their final positions at the table around which the conversations mentioned earlier take place. At this point all the actors remain static and the camera begins its principal long take. Moving slowly in a circular motion around the table, it passes from one conversation to another in such a way that each set of protagonists is given enough time to deliver their lines. Thus, the scene can pass from one set of actions, to another completely unrelated set of actions, without the need to rupture the spatial and temporal unity of the shot through cutting.

This avoidance of unnecessary cutting became a central preoccupation for Renoir on the basis of his view of the medium. Seen as a tool for achieving greater “realism”, the camera was seen to offer an opportunity to capture the nature of external world with greater fidelity than any other form of visual representation then available; it would enable the breaking down of differences between “screen perception” and “actual perception”. (Dudley, 1976) For Renoir, this translated into an attempt to reproduce “optical reality” on screen and thus became a reflection of what Bazin would call the “art of the real”. (Dudley, 1976) On this basis, the analogy between the camera and the eye became central and the need to maintain spatial and temporal unity became key. It was precisely this unity that the most important proponent of “cinematic realism” would praise some years later. (Bazin, 2004).

Although André Bazin does not highlight Le Grande Illusion as one of Renoir´s greatest films, he did identify that it contains all the major aesthetic tenants that make his work “realist”; something seen in the acting, wardrobe, narrative theme and dialogue but also, and more importantly in this context, in this continuous “optically realistic” filming. (Bazin, 1973). One of the most important consequences of continuous filming is the approach to composition and movement it necessitates.

In order to follow and show multiple actions and narratives, as in the scene just mentioned, both the movements of the camera and those of the actors must be intricately controlled, if not choreographed. What this ensures is an on screen composition in which the multiple actions dealt with do not distract attention from the main protagonists. In scenes in which the camera and the protagonists remain more static, the consequences of this type of filming become more exclusively compositional and refer us directly back to the Western realist technique par excellence; perspective painting.

A typical example is seen in another dining room scene; this time a dining room assigned to the French prisoners of war in their internment camp. Beginning with a typical sequence of camera movements that reveal the space, and all the characters in it, the camera stops in a frontal position in relation to the protagonists (who in this case are preparing costumes for a theatrical show they will later stage). Figure 2 In order to present three sets of actions or dialogues simultaneously, and without rupturing the "realistic" space-time unity of the shot, Renoir sets up a clear one point perspective image. The camera position sets up a strong centrally balanced composition in which the space extends backwards. Renoir then positions secondary characters in the foreground, thus leaving the principal actor of the scene, Rosenthal, centrally positioned in the middle ground. Rosenthal occupies the focal point of the shot and is, in addition, framed by a window behind. Through this window we hear and see the secondary backgrounded and architecturally framed actions of other prisoners and German soldiers in the prison yard. In short, he creates a three plane perspective image that takes its compositional pointers from Renaissance perspective painting.

Figure 2 *Le Grande Illusion*. Director: Jean Renoir

The results of this are not just compositional however. In such scenes unified space and continuous filming become entwined with multiple narratives in sometimes complex ways. Whilst Rosenthal speaks there is a deliberate lack of conversation around the table and relatively little movement in the background. Consequently, the viewer's attention is focused on the framed protagonist. However, when one of the actors in the foreground speaks, or we see a background action through the window, the attention of the viewer changes to fore or background respectively. As a result, we not only see a strict control of spatial organisation, but a strict control of dialogue and movement as well.

Although not particularly common in film, the relationship between unified space and multiple narratives is one with a long and well documented history in perspective painting. It is discussed by Michael Kubovy, amongst many others, who has identified that the spatial unity of Renaissance perspective painting was used narratively in very similar ways; each depth plane being used to

portray a different action and protagonist. (Kubovy, 1986) In some instances the events were intended to be read as temporally simultaneous but spatially separated, whilst in others, they were to be read as sequential; initial and final actions occupying the background and the foreground respectively.

Similarities between the compositional and narrative techniques of Renaissance paintings and the cinematic work of Renoir may be emphasised in images such as Pietro della Francesca The Flagellation of Christ, circa 1455. Fig. 3 In this painting we are presented with the principal action of the scene in the background; the flagellation of Christ, whilst in the foreground three as yet undefined figures are positioned to the right. Thus what we have are two distinct actions placed in two distinct depth planes; a device that allows the eye of the viewer to pass between the two. Being positioned out-of-line with each other, this movement is unhindered and further facilitated by the compositional treatment of the architectural setting; the beam and column structure and the quadrangular floor patterning operating as spatial devices demarcating different spaces and directing the movement of the eye.

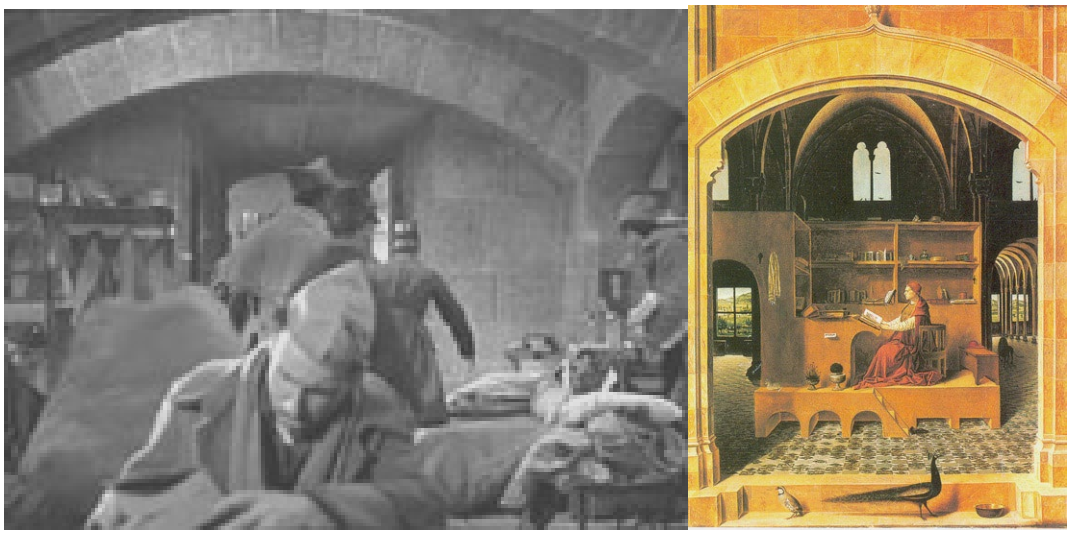
In Renoir's cinematic spatial construction, architectural elements are repeatedly used to demarcate depth planes in this way. He also locates characters in specific positions so that the viewer's sight line is unhindered, thus facilitating the transference of attention without spatial interruption. The main difference is that Renoir operates with the additional temporal dimension permitted by his medium. As a result, he can control not only how, but when, our attention jumps between the different actions and depth planes of his images.

Figure 3 *The Flagellation of Christ*, c. 1455. Pietro della Francesca

Although the major similarities between Renaissance painting and Renoir's approach to filming are most obviously compositional, there are scenes in Le Grande Illusion that suggest multi-layered symbolic references as well. For example, Renoir offers us a scene in which we get an image of Rosenthal, a working class Jewish prisoner, reading a text of the classical Greek poet Pindar. Figure 4 He sits under an arch, the only important architectural element of the scene, whilst secondary actions are played out in the background. Here the references to Renaissance compositional and narrative tendencies appear self evident. Indeed, it is even possible to discern similarities with specific images; Antonello da Messina's 1479 portrait of Saint Jerome in his study coming to mind. Saint Jerome, translator of Greek and Hebrew, is positioned under an arch whilst the extended space in front and behind is filled with secondary symbolic elements and features. Figure 5

Given a lack of explicit comment from Renoir himself, whether such specific intertextual references are intentional is open to debate. However, they would certainly fall into a general

model of cross referencing that Renoir deliberately plays with throughout Le Grande Illusion. The most obvious example in this scene is found in the attitude of von Rauffestein towards Rosenthal. Upon seeing Rosenthal with a collection of Pindar poems, Von Rauffestein is apparently intrigued. He looks Rosenthal up and down before eventually lamenting "poor Pindar". Finding it difficult to understand how high classical culture has arrived in the hands of a working class Jew, he shows a disdain that, given the horrific characteristics of the World War II (on the point of breaking out at the time Le Grande Illusion was released) turns this apparently insignificant scene into a reference that is both prophetic and disturbing.



Figures 4–5 *Le Grande Illusion*. Director: Jean Renoir; *St. Jerome in His Study*, c.1475 - Antonello da Messin

The same complexity in the filming, spatial control, composition and use of secondary textual references is repeated multiple times. The basic dynamic involves the introduction of the scene through a long take, the subsequent creation of a deep space composition, the presentation of multiple actions in that space, and the incorporation of various subtextual references. Perhaps the quintessential sequence of the film in this sense is a comic scene in which the prisoners are disposing of soil collected from an escape tunnel they are digging. It begins with actions and conversations that are apparently simple and insignificant. Using a tracking shot the camera follows three French soldiers whilst they talk and stroll. When they eventually stop, they are positioned in the foreground of the shot. They are joined by two more soldiers who approach from the background, and once these two move to the foreground they exit screen left. Again without any disruption to the continual filming, they are followed by the camera which now takes up another tracking sequence, only this time following the new protagonists. Figure 6

This tracking shot continues until the two new French prisoners pass behind a German guard positioned on the other side of a barbed wire fence. When they stop to joke with him the camera pauses too. Figure 7. Again, we see a deep space composition with direct Renaissance overtones in its perspective, disposition of architectural elements and narrative actions as more choreographed movements are presented to the viewer in different depths of field. It is a visual sequence that reveals Renoir's skill at choreographing actions and movements, and his understanding of the spatial and narrative possibilities of the deep space perspective image. Figures 8-9

Figure 6-7 *Le Grande Illusion*. Director: Jean Renoir

Figures 7-8 *Le Grande Illusion*. Director: Jean Renoir

Something similar is evidenced in the scene that immediately follows which begins with the two French soldiers that exited the previous shot now seen digging an allotment in the camp. Behind them we see a bored German guard who strolls distractedly around in the background. Figure 10 On the right hand side of the image is a long wall that runs from the foreground to the background, perpendicular to the camera's point of view. Operating as a compositional device that, instead of demarking distinct planes of action, unifies them in one long lineal perspective, this wall is a visual device that eventually emphasises the distance between the guard and the prisoners. It is around this distance, and hence the compositional device of deep space construction, that the humour of the scene revolves.

Initially, the prisoners seem to be simply raking their plot of land. However, when two other prisoners enter the shot and place themselves in front of the original two protagonists, the true nature of the scene reveals itself. Surreptitiously, the prisoners have spent weeks digging an escape tunnel. Cultivating the allotment thus becomes a cover for disposing of the excavated ground they have to get rid of. On the pretence of simply chatting with friends, the newcomers to the scene comically begin to shake out gravel carried in bags concealed in their trouser legs.

Once made, the joke is repeated by two other prisoners who again place themselves in the front of an already congested foreground. Figures 11–12 On the one hand, the humour of the scene is based on the simple comic actions in the foreground. However, it also depends on the viewer continually being aware of the presence of the guard who remains visible in the background throughout. It is thus another scene based on Renoir's control of actions, composition, movement and their combination in a deep perspective space.

Figures 10-12 *Le Grande Illusion*. Director: Jean Renoir

In addition to being a clear example of the compositional influence of the Renaissance perspective tradition on Renoir's cinematic spatial construction, this scene again involves the interweaving of social and political references that adds an extra dimension to the action and our understanding of Renoir himself. Whilst the soldiers joke amongst themselves about the roles they will play in their Music Hall Christmas Show, Captain De Boeldieu argues that he will not partake because he has somewhat particular tastes when it comes to theatre.... "I am a realist", he sardonically comments.

On the face of it this comment could be read as simply a personal opinion regarding De Boeldieu's acting ability and tastes, albeit, one he shares with the director. (Renoir, 1974) However, it also works in other registers outside the confines of the cinematic text. It functions as a subtle reference to class differences by distinguishing the more "refined" artistic tastes of the officer class from those of the privates who prefer the accessibility and frivolity of vaudeville. The constant references to class distinctions that appear throughout Le Grande Illusion are drawn from Renoir's direct experience; he had fought in the First World War and later, not entirely ironically, described it as "a war of respectable people; of well-bred people…. a war of gentlemen". (Sesonske, 1980)

However, in the context of this essay, De Boeldieu's preference for "realism" takes us into the realm of Renoir's own artistic tendencies and preferences. It refers us to the perennial debate about artistic movements; something of particular relevance in the 1930s as the Western traditions of the art world were being fundamentally challenged by modernism on all fronts; in sculpture, theatre, literature and, most significantly in this context, in painting and architecture. In painting and architecture the challenge to perspective was not only based on the ideas of space and time most obviously inherent in Cubism however. This challenge was also animated by a fascination with film as a fragmentary spatio-temporal medium that could reconfigure spatial representation; Soviet montage being the main reference point in this regard.

Renoir's allegiance to the realist tradition was not challenged by this rupturing of space nor by concomitant developments in architectural theory. Nor was it challenged by the new representational and temporally fragmentary possibilities of film itself. On the contrary, Renoir, as we have mentioned, saw film as a way of advancing that tradition through a direct analogy between the eye and the camera and, in particular, the long take and the nature of human sight. Pushing him, in directorial terms, to resort to a very specific set of spatial compositional devices, this approach not only stemmed from the director's affiliation and sympathy with the Western pictorial tradition of perspective, it allowed him to rework that tradition in the context of the new medium.

Hence, what we see in a Renoir film is not just a subtle approach to narrative, a clever and skilled control of movement and composition, but a modern reworking of unified space centred around a privileged point of view. Only for Renoir, that privileged point of view was not that of the painter or viewer, but that of the camera. We see the unity, objectivity and clarity of perspective space manifest in the control, order and clarity of Renoir's cinematic space; a cinematic space whose raison d'être is an interpretation of film in the realist and humanist tradition.

4. The Eastern Tradition and Ephemeral Space: Tokyo Story. Yasujiro Ozu

In a similar way to Jean Renoir in the context of France, Yasujiro Ozu was one of Japan's most prestigious, celebrated and prolific directors. His catalogue includes fifty four films produced over a career that spanned four decades. Umarete wa Mita Karedo, (I was born, but...) 1932, is generally recognised as his first feature film whilst Samma no Aji, (An Autum Evening) 1962, was his last. Tokyo Story was made in 1954, almost a decade after the devastating end of the Second World War, and is representative of what could be called his "mature style". It was also one of his most successful and put him in the international limelight. (McDonald, 2006).

As with many of his other films from the same period Tokyo Story represents an investigation into the social and family structures found in a Japanese society passing through a period of historical change. The so called "Americanization" of Japan, a phenomenon well known world wide during that period, is the implicit background to the film. Dealing with the everyday and centring on the question of family, its treatment of social and political questions is indirect and the subtlety of its narrative echoes that of Renoir in Le Grande Illusion.

Typical of the shomingeki genre, the script of Tokyo Story, written by Kogo Noda, deals with the Hirayama family and revolves around a visit to Tokyo by provincial grandparents. (Anderson & Riche, 1982) By centring on urbanite children and provincial grandparents, Ozu draws attention to the gradual, silent and painful disintegration of the contemporary family. The lives of the protagonists occupy the foreground of the film through a dialogue whose style is deliberate, slow and sombre. Full of metaphors and contemplative phrases laced with melancholy, it gives his typical "compendium of everyday images" a strong melodramatic tone through which the everyday becomes poetic and seemingly important. (Phillips, 2007) In the terms of Gilles Deleuze, it is a film about the banality of the everyday. (Deleuze, 1989)

Despite the dialogue playing a central role in the presentation of the film's argument however, Ozu was principally a director of images, and this film is no exception. It unites his most renowned visual and filming characteristics; the tendency to film empty spaces, the use of a low level static camera and the employment of architectural elements such as walls, door frames and windows to act as sub frames demarcating the action. In terms of his "editing style" it is also typical of his work; stitching sequences of static images together in a syncopated and deliberate series of shots which seem to move at 90-degree angles with every cut.

It is relatively easy to see that there is a direct relationship between these visual and editing tropes and the nature of the spaces he tends to film; the traditional Japanese town house or machiya, with its roots in the Edo period. Revolving around the central moya space, the plan layout of these houses is asymmetrical and modular in nature. The grid upon which it is based is directly related to the layout of the ken, the modular system used to construct the Japanese house, and consequently, the plan becomes a sequence of interconnected spaces put together like a series of dominos. Related to each other in 90-degree templates for camera movements in practically every Ozu film. (Yoshida, 1955)

Given that the spaces (or rooms) within this modular arrangement are not allocated specific functions, and the furniture used is portable, any space can be used a bedroom or, alternatively, as a dining room or study. Not only are these spaces alterable in terms of function however, but they are also alterable in terms of size. The fusuma (the sliding walls dividing one room from another) are normally constructed from timber frames with pap uner (washi) screens and are easily moved leading to an interchangeable arrangement of spaces that, whatever their disposition, are connected in modular relationship with the others around them. It is an architecture that, as we shall see, offers a range of spatial characteristics that the direct manipulates and skilfully exploits in various ways. Figure 13

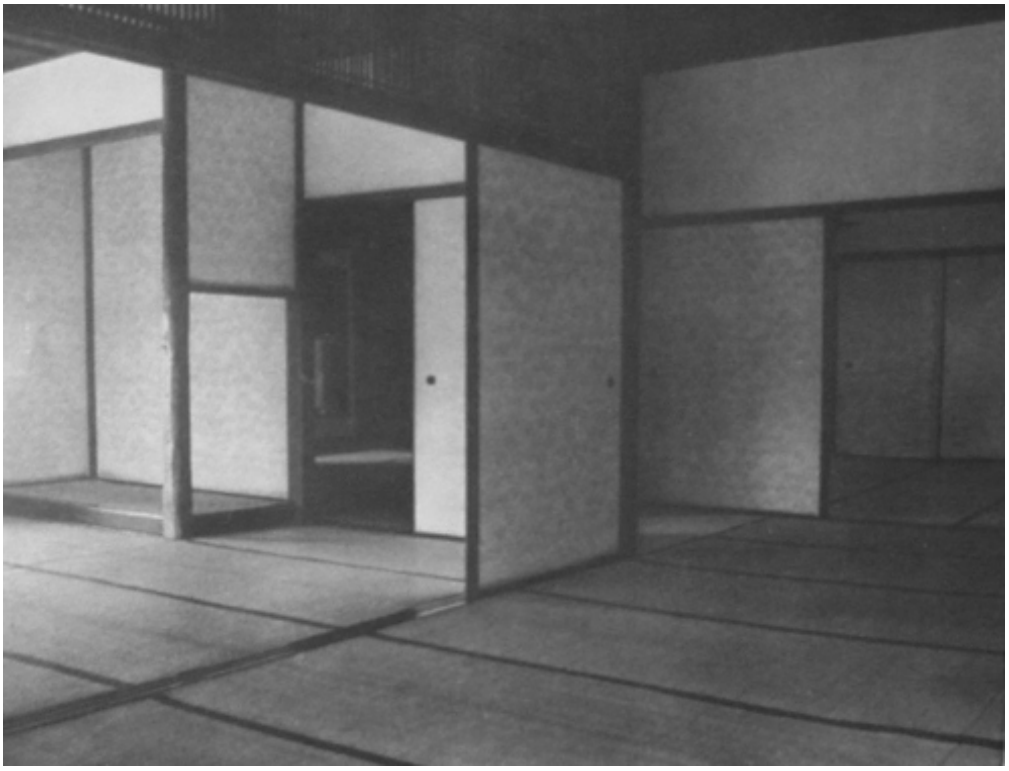


Figure 13 House Interior. *The Japanese House and Garden,* 1955. Tetsuro Yoshida

These sliding screens add to the potential complexity of the spatial arrangement and spatial template that Ozu follows in his filming. However, they are also what he uses to frame the actions he films. These sliding screens fit within the modular plan and are thus themselves modular in size; reflecting the strict spatial relationships that revolve around the ken. Based on the distance between two columns, the ken (the construction standard of these houses) controls and indeed creates, the modular aesthetic that characterises the architecture in plan, interior appearance and exterior fenestration.

Thus, when Ozu frames his action using architectural elements and moves his camera through a series of 90 degree twists, he is presenting us with a syncopated perception of the space that is fundamentally informed, if not controlled, by the architectural characteristics of that space. When one adds to this, the fact that his low level camera is generally considered to reflect the view of a person sat on the floor, it is a style of filming and editing that presents us with a view of the house interior in full accordance with the nature of the traditional domestic architectural space and its use. In short, he creates a culturally specific cinematic on-screen space fully imbued with the formal qualities of traditional Japanese architecture. However, this architectural-filming relationship does not tell the entire story in regard to the principles underlying Ozu's "filming style".

The film historian and critic Donald Richie has underlined the roots this style has in the deep and complex cultural traditions of Japanese art and culture. Richie emphasises that the pictorial qualities of Ozu are not only of the product of the architecture in which he sets his films but, in large part, result from the compositional sensibilities typical of his cultural background. (Richie, 1974) These sensibilities, he argues, are known in the West through Japanese woodblock prints which came to be a reflection of popular culture in the Edo period; the ukiyo-e. (Takahashi, 1972) In the ukiyo-e we find virtually all the compositional techniques used by the director and thus a clear indication of the variety of influences that thread themselves through his work. Figure 14 Common to this tradition for example, is a low level point of view, corresponding compositions weighted toward the lower part of the image, the demarcation of protagonists by architectural elements and the predominance of actions in the fore or middle ground seen front-on; all compositional characteristics typically repeated in the work of Ozu.

Figure 14 *Morning Snow at the Brothel House*, 1789. Torii Kiyonaga

This tendency to employ architectural elements to define actions, figures or views, both in the work of Ozu and in the pictorial tradition of the ukiyo-e, is also seen in one of the other most notable characteristics of traditional Japanese domestic architecture; its relationship with the garden. As with the architecture itself, the tradition of Japanese gardens is complex and multifarious and there are several types, each with individual characteristics. However, in general terms it is possible, for our purposes here, to highlight a number of shared features such as the presence of water, either real or symbolic; the use of enclosure devices such as hedges, fences and walls to control views; and the use of symbolic elements such as bridges, stones and lanterns.

Some gardens, such as the Karesansui, use raked gravel to symbolise water and rocks and moss to represent ponds, islands, rivers and mountains. The Tsukiyama gardens are known for copying famous landscapes and create very deliberate views from inside the house and garden to natural elements in the distance. Chaniwa gardens are designed for settings in which the tea ceremony is key and usually incorporate pathways that lead people along routes of “mental and physical cleansing” before they enter the tea ceremony hut. Domestic gardens may have all these elements but are distinguished from other types by the fact they are designed to be seen from inside the residence. Designed to be seen from inside the house, they are invariably seen by somebody sitting on the floor looking through an open screen. Consequently, the view is framed by the architectural elements we have been describing and are also characterised by compositions in which the weight of the composition falls in the lower part of the image. In his extensive descriptions of the Japanese house and the Japanese garden, the historian Heinrich Engel refers to this very deliberate and composed interior view as a “live picture wall”. (Engel, 1964). Figure 15

Figure 15 Live Picture Wall. *The Japanese House. A tradition for Contemporary Architecture, 1964. Heinrich Engel*

The importance of these compositional characteristics in the design of Japanese houses and gardens is seen in the interior decoration of the houses which often decorates the partition screens with replicas of this view or, alternatively, the view of a larger landscape. In the examples in which the garden view is replicated, we inevitably see a framed view of a simple garden whose compositional focus is in the lower portion of the image. When this image adorns the screen between house and garden the replica effect is even clearer. (Engel, 1964) In Tokyo Story, Ozu shows us all this in the most obvious way; through the creation of the self same effect on screen. The camera takes up the position of the viewer (sat on the floor) and frames the view of the garden from inside the house for the cinematic spectator; the on-screen effect becoming another replica of the real view and the interior decoration that often accompanies it. Figure 16

Figure 16 *Tokyo Story*. Director: Yasuhiro Ozu

It seems self evident from such shots that Ozu's positioning of the camera, his use of fixed filming and his long static takes, are intended to be read as direct replicas of the real perception of somebody using the house, and therefore sitting on the floor. However, as Donald Richie has pointed out, the cinematographer of Tokyo Story (Yushun Atsuta) emphasises something quite different when questioned on this. Eschewing the standard and long standing interpretation of Ozu's filming in these terms, Yushun Atsuta argues that there was another issue also being dealt with; an attempt by the director to avoid the visual sense of depth that results from a higher point of view. (Richie, 1974)

It is inevitable that a more elevated eye level augments the optical effect of perspective in any spatial context. However, in the traditional Japanese house there is another factor that reinforces this and thus forced Ozu to use a low level camera; the black lined borders of tatami mats. As a result of their colour contrast and their linearity, these borders tend to emphasise the effect of foreshortening when visible on screen. In order to avoid this, argues Atsuta, Ozu positioned his

camera near the floor, but also strategically distributed props so as to cover them up. What this indicates is that although the relationship between the architecture of the Japanese house and the filming of Ozu is easy to understand at first glance, it is in fact more subtle than it would initially seem.

Although the issues raised thus far are fairly simple to identify in even quite cursory examinations of Ozu's work, this last point of Atsuta's begins to indicate the subtlety of Ozu's spatial thinking; a thinking intrinsically linked to conceptual notions such as wabi, sabi and ma. In his treatise, The Japanese House, Heidrich Engel lays out the artistic concepts of wabi and sabi in the architectural context. In aesthetic terms he underlines that Sabi emphasises the importance of solitude and emptiness whilst wabi involves notions of simplicity, crudeness and the elimination of all superficial detail. (Engel, 1964) More importantly however, Engel identifies that these concepts come from the tradition of Zen Buddhism and thus begins to draw out a link with ideas concerning the representation of intangible spirits, ethereal forces and, by extension, the very notion of space itself.

Most clearly seen in the pictorial tradition of Japanese landscapes, these ideas revolve around the cultural reading of natural elements such as trees, rivers and mountains as physical manifestations of deeper spirits and natural-mystical forces. On the basis of such a reading, any landscape painting for example, is actually a painting of spiritual forces and not simply a representation of the natural environment. Consequently, an artist dealing with this subject matter is actually trying to represent or insinuate the "presence of intangible and ephemeral spirits" rather than realistically representing the physical entities of landscape. What this results in, is a deliberately ambiguous representation of physical features in which they are not shown in all their detail. Rather, they are insinuated in light brush strokes, referenced in generalised lines and presented in almost abstract terms.

This deliberate abstraction, or ambiguity, can thus be seen as an incomplete physical representation that viewers are invited to complete for themselves. However, the aim is not that the viewer completes the physical image in their mind, but rather, that they use the ambiguous physical representation as a vehicle through which to intuitively "feel" the intangible forces or spirits beyond. Engel describes this as a tradition of artistic representation that invites the spectator to engage in an "active process of interpretation". Understood in this way, the role of artists is to avoid showing subjects in all their detail; the representation of the intangible being seen to be of far greater value than a detailed optical representation of physical reality. (Engel, 1964) Consequently, what we have is an aesthetic tradition intrinsically linked to an aim that Engel defines as "leaving space for the intuition of the spectator"; a notion known as empathy.

Clearly, this goes against the grain of much of the Western representative tradition developed since the Renaissance, according to which, the artist attempts to reproduce the reality of the world as seen with the greatest fidelity possible. It certainly goes against the grain of continuity cinema which, in accordance with its Western bias, is focused on the presentation of events in a way that corresponds to our ideas of reality and truth, and which avoids any possible discrepancy in our reading of a film's basic narrative line. Indeed, the Western continuity tradition deliberately tries to avoid the need for interpretation (or intuition) on the part of the viewer and can thus be read as diametrically opposed to the notion of empathy.

Engel discusses empathy in comments centred on the traditional Japanese house and, although the houses used by Ozu are not necessarily of the same generation, they share virtually all the main characteristics identified. Aesthetically, this architecture tends to use materials that have a rustic quality and whose surface treatment tends to be simple and even rough. (Okawa, 1975) In spatial terms, it is an architecture whose modular organisation, combined with its use of moveable screens, allows each space to open out onto, and into, a contiguous one. Thus, it is an architecture that takes on a certain flexibility that is both complex and potentially in continual flux. Eschewing a single privileged point of view, around which the entire design revolves, it celebrates asymmetry and

fragmentary views. It is an architecture that creates a spatial experience that is unstable, partial and ambiguous.

Taking these inherent spatial characteristics of the architecture he employs, Ozu developed a type of cinematography that not only used its modular spatial organisation to direct the movements of the camera and frame his actions. He used it to introduce a certain ambiguity in his spatial representation on screen that would reflect the ideas of empathy and intuition. For example, it is quite common for Ozu not to begin a scene with a typical establishing shot. Consequently, certain visual clues that normally help orientate the spectator as the scene progresses are absent; the relative positions of protagonists is not always clear, the size of the room in which the scene develops in often unknown and many of its important furniture and decorative features are sometimes concealed until later in the sequence.

This deliberate ambiguity is magnified even further by the internal appearance of an architecture whose interiors tend to be aesthetically homogenous; a characteristic that makes the identification of the camera's position even more difficult to establish in its often complex spatial sequences. It is a spatial ambiguity further amplified through Ozu's technique of reorganising the disposition of the dividing screens between shots; the result being that two images filmed from exactly the same spot can appear to be images filmed in very different locations. When all of these factors coincide; the lack of an establishing shot, a restriction of visual information, the employment of spatial tricks and the inevitable aesthetic similarity of the architecture, we see a perfect example of a cinematographic representation of space that goes against some basic norms found in "traditional" Western art. They are however, completely in tune with the notion of wabi, sabi and ma; a reading of space as an intangible, temporal phenomena that can never be wholly captured.

Some examples of this are seen in the series of images reproduced here which, as is typical of Ozu, do not deal with any great narrative moment; the family is preparing to leave the house for a day visit to the city. Figures 17-21. The sequence begins with an image of the parents and the grandchildren getting dressed in the same room. It is an image that shows all the typical compositional features of Ozu; a low level fixed camera, a balanced composition weighted toward its lower section and the framing of the protagonists by architectural elements. The scene is filmed in a continuous take until the parents tell their eldest son to see if the grandparents are ready. At this point a cut is introduced and the camera repositions itself in an empty corridor. Subsequently, the child walks past the camera and, after another cut, the scene passes to the room in which we find the grandparents. The child again enters the scene and briefly exchanges a few words with his grandparents. Turning to leave the shot screen-right, the child exits and another cut is introduced. The following shot takes us back to the empty corridor through which we see the child walk again, before the final cut positions us once more in the original room.

Figures 17-21 *Tokyo Story*. Director: Yasuhiro Ozu

In the shot of the corridor we see the child enter the frame, turn 90 degrees and disappear behind a screen, later reappearing in what would seem to be an adjoining room in the following shot. However, the room in which the child reappears is, in reality, a room on the second floor;

something that the director disguises by eliminating a shot of the child going up the stairs. Although Ozu does not completely conceal this spatial information, he presents it in such a subtle way that it is almost imperceptible; as the child turns and disappears behind the screen an attentive audience can discern a movement of his foot that indicates he is beginning to walk up stairs. This movement is so discreet that it is very difficult to notice in a general viewing of the film. Entirely in line with concepts of ambiguity and subtlety in artistic representation then, it produces a "suggestive" rather than a "definitive" understanding of the space.

Another slightly clearer example of this type of spatial ambiguity is seen in the shot in which the child enters the parent's room for the second time. Although he actually enters the room seen at the beginning of the sequence, the father is now positioned to the left, the mother is not clearly visible and the child himself is seen from behind. The background to the shot also appears to have completely changed, suggesting that we may be in a different room. This spatial distribution is due to various factors; some of the protagonists appear to have left the shot, there is a temporal distance between the first and last images and, above all, there is a very clear transgression of some of the continuity system's basic rules.

According to the rules of continuity, in the scene in which the boy moves through the house and goes upstairs, Ozu should have shown a shot of the stairs, thus eliminating any possible misreading of the space and the actions presented. Similarly, in the latter scene, he should have shown a shot of any changes occurring in the room; such as the mother leaving the space or the father changing position. What Ozu does however, is very subtly break such continuity laws so as to introduce a certain level of ambiguity into shots that have been described as "eiga" or "descriptive pictures". Spatially, what he is doing is complex and echoes the notions of "ma" and "empathy". He creates a perception of space that links it with time and unseen actions, and which thus requires an intuitive effort on the part of the viewer to understand it. All is not revealed in the clearest way possible, thus allowing the viewer to "participate in the reading" of the space.

This space is presented in momentary, incomplete fragments as something intangible; as something only graspable through the mind of the viewer rather than the lens of the camera. These filming and editing characteristics combine with Ozu's static filming, preference for empty spaces and his approach to framing compositions. The result is a body of filmic work that is accessible to a Western eye, but which is clearly distinct from what is expected from Western continuity film. In addition, when one compares the Western narrative and goal focused tradition of Hollywood to the slow, apparently simple and open ended stories of Ozu, his films can feel narratively strange as well. Consequently, in Ozu we have a director whose films give us various insights into the sometimes detailed mutual relationship that can exist between space and filming. However, his films also give insights into the spatial and cultural traditions in which he operates. They present us with a cinematographic space imbued not only with the formal, but also the philosophical characteristics of the culture from which they emerged; a culture in sometimes stark contrast to the realistic concepts underlying "traditional" Western architecture and conventional film.

5. Conclusion

In Tokyo Story and Le Grande Illusion, we are presented with two apparently different narratives; in Ozu's case it is centred on the family life, whilst in Renoir's it revolves around one of the most traumatic political events of the twentieth century. In reality, however, both films use their respective contexts as little more than a backdrop for close, intimate studies of human relationships and cultural traditions. For Ozu, it is the relationships between generations in the culturally shifting environment of post War Japan, whilst for Renoir it is the subtle and similarly shifting relationships between social classes in pre World War II Europe presented through a filmic reworking of the Renaissance narrative painting tradition. Sharing the period around World War II then, these two directors offer contemporaneous examinations of the social tendencies and tensions in the East and the West respectively. In doing so, they may also give us an indication of

the relationship and tensions between the arts and architecture of the period and do so while reusing the artistic modes of seeing and representation their respective cultures offered.

Considering the issues of contemporary architectural relevance at the time of the films themselves, in the first half of the Twentieth Century many Japanese architects were sent to study in the United States and Western Europe whilst, simultaneously, significant Western architects were invited to design buildings in Japan; Le Corbusier, Bruno Taut, Frank Lloyd Wright and Richard Neutra, for example, all completing major Japanese projects in the 1930s, 40s and 50s. (Nute, 1993) Taut was a particularly significant figure as he brought the West's attention to the qualities of Japanese architecture and its sense of space in his exhibitions and essays on The Fundamentals of Japanese Architecture in the 1930s. Le Corbusier's contribution to this interchange of ideas was very different; he constructed the Tokyo Cultural Museum at the invitation of a number of young Japanese modernists in 1954 and thus cemented the influence of Western Modernism in Japan. Both events however underlined the potential relationship between the modernist fragmented space of the post cubist era and the asymmetry of the Japanese spatial tradition in formal terms. (Fawcett. 1980)

However, it is the work of the Americans Frank Lloyd Wright and Richard Neutra that perhaps showed the closest relationship between Western modernist and traditional Japanese arrangements of space; the work of both men taking on an ever more abstracted, fragmented spatial sense in the years subsequent to their experience in Japan. (Nute, 1993) The two films discussed here were both made during this historical period of architectural cross fertilization and thus could have become historical architectural reference points in the development of the contemporary architectural notion of space. Rather than show the similarities that would come to characterise avant-garde architecture in both the West and the East however, they underline the different cultural traditions from which the Japanese and European architects of the time were approaching one another.

In Renoir's case, despite his interest in the new possibilities offered by the visual language of cinema, the cultural traditions he reveals, celebrates, uses, and thus sustains, are to be found in the Renaissance. Steeped in the tradition of realism, with its origins in perspective, he saw film as a medium through which this tradition could, and indeed should, be advanced. In technical terms he reduced this conception to a direct analogy between the camera and the eye; the camera offering, for the first time in the history of art, the opportunity to reproduce the optical experience of a real subject for a viewer or spectator. Transposed to the direct analogy between optical vision and the long take, this underlying conceptual argument led him down a path which, in terms of spatial organisation and composition, had very specific formal consequences.

In order to facilitate the temporal nature of narrative film, he reutilised deep space compositions designed to present multiple actions to a static viewer, or in his case, to a static camera. Often obliged to either demarcate or unite those actions in receding depth planes through the strategic placement of architectural elements, he constructed compositions that directly borrowed from the iconic perspective images of the early Renaissance. Far from unaware or shy of these references, Renoir cultivated his filming and editing style to create what may be described as "perspective images on celluloid". In these celluloid perspectives, different spaces are presented with utmost clarity as visually linked homogenous realms in which actions take place in a simultaneous and unified way.

However, the cinematic perspective realism of Renoir is not simply operative on a formal level. For Panofsky, the narrative pictorial devices of the perspective tradition were to be considered as a symbolic reflection of the Renaissance psyche and its focus of reason, logic and the mathematical explanation of, amongst other things, space. Consequently, the clarity with which Renaissance perspective represents actions and allows an unhindered interpretation of the events and space is thus read as a reflection of the clarity of mathematical humanist thought. In returning to the spatial traits that underlie Western humanist art in his creation of a "realistic" cinema, Renoir not only

revealed a fascination for the technical possibilities of film and an interest in the history of Western art, he was also contributing to the continuance of those traditions and their fundamental values; values evident in the optical fidelity and clarity of his filming and the reasoned, logical and detailed control of his actions, spaces, narratives and dialogue.

By way of contrast, what we find in the work of Yasujiro Ozu is an approach to film in which optical reality, spatial clarity, mathematical logic and reason are of little or no importance to the director's oeuvre. As with the work of Renoir however, his approach to spatial representation can also be explained by reference to the aesthetic, formal and philosophical characteristics of the culture in which he operated and those he wished to maintain. On the aesthetic level, we see an interest in a simple cinematic style of cuts and fixed camera positions. Their simplicity repeats the basic aesthetic traits that characterise traditional Japanese art and architecture; characteristics that can be associated with the ideas of wabi.

In addition, we see an approach to composition that takes as its formal guidelines the modular nature of the architecture in which it is filmed and the compositional traits of Edo period woodblock prints. The asymmetrical and flexible nature of the architecture in question here however, carries with it a different and deeper set of connotations as well. It is representative of the notion of sabi and its celebration of the "incomplete" and the "ambiguous". Intrinsically linked to this, is the Japanese understanding of space-time, ma, and its interest in the intangible and the ephemeral. Thus, what we find in Ozu's work is an approach to film that reuses multiple aspects of Japanese artistic traditions, but which also resonates with its spiritual undercurrents.

Through his unpredictable use of establishing shots, his ruptures of spatial and temporal unity and in his wilful optical tricks that can momentarily disorientate the viewer, Ozu moves his cinema away from the Western model and into the realm of what we may call cinematic empathy. For Ozu, the presentation of space from a single privileged viewpoint, or the idea of "optical reality", is of little interest and of little cultural or artistic importance. Indeed, according to the Zen and Buddhist artistic traditions, such an approach would be of little worth. Rather than capture the superficial "physical reality" of the objects and spaces he films, Ozu deliberately attempts to veil and invite intuitive readings; he investigates "empathy" and, in doing so, underlines the difference between his work and the traditions it celebrates, to those traditions redeployed by Renoir and his concern with continuity and a renaissance inspired form of realistic artistic representation.

In a crucial moment for the globalised movement artefact par excellence, the "international style" of architecture and its approach to spatial organisation, these two directors redirected our view backwards to two conflicting artistic and spatial traditions in danger of being lost in the brave new world of modernist art and culture. They may both have had very different views of artistic representation, and thus used their medium in very different ways, but they also shared a number of traits: they used their medium in complex, controlled and deliberate ways; they revealed a subtle narrative sensibility and, in addition; they didn't see the medium of film as a threat to their traditions. On the contrary, they saw it as a tool for sustaining and developing those traditions. In the work of Ozu and Renoir then, film becomes a medium capable of preserving traditions in a time of change and a medium that reworks both conventional techniques of artistic and spatial representation and their underlying philosophical basis. Both the medium and its representation of space become phenomena that have to be understood historically as cultural heritage, both tangible and intangible.

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Resume

Dr Graham Cairns is an academic and author in the field of architecture who has written extensively on film, advertising and political communication. He has held Visiting Professor positions at universities in Spain, the UK, Mexico, the Gambia, South Africa and the US. He has led academic departments in the UK and the US. He has worked in architectural studios in London and Hong Kong and previously founded and ran a performing arts organisation, Hybrid Artworks, specialised in video installation and performance writing. He is author and editor of several books and various articles on architecture as both a form of visual culture and a socio-political construct. He is currently director of the academic research organisation AMPS (Architecture, Media, Politics, Society).

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From real spaces to virtual spaces: The metaverse and decentralized cinema

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Abstract

Developments in computer and communication technologies, which constitute the starting point of concepts such as decentralization, virtuality, simulation, augmented reality and metaverse, have also brought new forms of expression and designs in art to the agenda. In addition to the decentralized data architecture and metaverse areas that emerged in parallel with the development of network technologies, applications that increase the user's interaction and beleaguered experience such as virtual reality, augmented reality and mixed reality have increased their effectiveness in this field. The metaverse spaces that emerge with the cooperation of software, art and architecture offer their users a more similar life simulation of natural life through augmented reality vehicles or screens. Here, users can perform new experiences for artistic production and consumption as well as daily life practices such as socialization and communication. Metaverse spaces, which include the design of a three-dimensional virtual universe that can be supported by augmented reality, are free from all the constraints of the real world as a cinematic plateau. It is seen as a great advantage that the real film set can create a cinematic work without expensive equipment such as cameras, lights, and sound away from all the negativities of the natural shooting conditions. The fact that the production, distribution and screening of cinema works can be realized within this field brings a new understanding of decentralized cinema to the agenda. Decentralized cinema, which has begun to rise in the expanding virtual geography of the metaverse virtual space with its advantages such as virtual characters and scenes and creative space fictions, is an art form worth examining. This study focuses on the possible future transformations of cinema in terms of production and representation in the context of the relationship of virtual and augmented reality technologies with developing metaverse areas. The emergence of a new cinematic ecology; The opportunities and obstacles it provides to producers are examined with the philosophical criticism method through concepts such as virtual and augmented reality, web 3.0, metaverse in terms of audience experiences it offers for screening. As a result of the study, it was concluded that the metaverse area has many advantages in terms of the production of cinema works, democratization of the production and distribution of works, digital privacy and security for metaverse artists, and recognition of ownership for digital works of art.

*Keywords: a*ugmented reality, cinema, decentralization, metaverse, virtual reality.

1. Introduction

With visual applications with decentralized network architecture on the rise, modern man is surrounded by virtual and augmented reality-based images produced through movies, computer games, and metaverse spaces. The concepts of Blockchain, Starlink, Web 3.0 and metaverse, which are frequently heard every day, have started to bring about many radical changes in the daily life practices of ordinary people. Web 3.0, the decentralized data structure that Network and blockchain technologies form the infrastructure of has combined the field of art and architecture in the creation of three-dimensional virtual and augmented reality-based simulation universes.

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Developments in computer and network technologies have facilitated the production of three-dimensional works in the field of visual design and led to the emergence of concepts such as virtuality, simulation, augmented reality. As a result of the spread of Web 3.0 applications based on decentralization, especially related to virtuality and augmented reality, and their interaction with the field of architecture, reality and de-space have begun to be questioned. Virtuelism, which was conceptually discussed in many different scientific disciplines much earlier, has risen again with metaverse projects where different users from many parts of the world can come together, socialize, produce works of art and experience in a way similar to that in the real world.

Projected by developers, third-dimensional designers and architects away from the constraints of the real world, the metaverse spaces carry unprecedented opportunities for creatively contributing professionals and users. While designers are taking their digital creativity to the highest level without any shortage of materials and space, users have started to discover many new ways of experiencing artistic experience alongside their daily lives in this new virtual universe. Metaverse spaces, which allow users to do what they want in a way similar to the real-world perception of space by connecting through their three-dimensional avatars, have also brought innovation in terms of artistic expression. The fact that the production and performance of cinema works can be realized within these areas brings a new and decentralized understanding of cinema to the agenda. The relationship that the audience establishes with the cinema narrative in the metaverse has evolved towards a new understanding of cinema based on interaction and co-production philosophy within the digital culture where concepts such as convergence, symbiosis and hybridization have risen.

Metaverse cinema is rising as an art form that centers on user unity such as virtual characters and scenes, creative space fictions and is worth examining in the expanding geography of the metaverse virtual space. This study focuses on the possible future transformations of cinema in terms of production and representation in the context of the relationship of virtual and augmented reality technologies with developing metaverse areas. The emergence of a new cinematic ecology; The opportunities and obstacles it gives to producers will be examined through concepts such as virtual and augmented reality, web 3.0, metaverse in terms of the audience experiences it offers for screening. The emergence of a new cinematic ecology; The opportunities and obstacles it gives to the producers are examined with the philosophical criticism method in the axis of concepts such as virtual and augmented reality, web 3.0, metaverse in terms of the audience experiences it offers regarding the screening.

2. Concepts of Reality and Virtuality

The concepts of reality and virtuality are an ontological issue that has been discussed by many sciences, arts, and disciplines since the first ages when people began to express themselves. The sense of doubt about man's own existential reality and the reality of the data he receives from his environment through the sense organs has inspired many works of art and science throughout the ages and has been questioned in the works produced in the fields of literature, theater, and cinema, especially philosophy. The concept of reality has been discussed by many philosophers and thinkers in the period starting from Ancient Greek natural philosophy and cosmology to Descartesian dualism, who doubted the reality of the world grasped by the senses. When we come to the present day, W.J. Mitchell states that one of the most important developments and virtuality is the 'pictorial turn' (Mitchell, 1986). According to him, with the second half of the twentieth century, unprecedentedly powerful new forms emerged, and with the era of video and cybernetic technology, illusions, and visual simulations in the age of electronic reproduction proclaimed dominance. Visuality and image production have developed and become widespread in a way to create an alternative to reality.

In the literature, it is possible to come across different definitions of the concept of virtuality, which we can translate as virtuality or virtual reality. The origin of the concept is mentioned in various sources dating back to the 1950s and Ray Bradbury, but the term 'virtual reality' or 'virtual

space' was first used by William Gibson in his novel Neuromancer in 1984. In the context of the effects of post-industrial social life in the novel, he defines virtual space as a place without space or 'non-space' (Gibson, 1998). This state of in space is the common hallucination of users who connect to the environment. As an aesthetic delusion of reality, virtuality replaces embodied beings and encounters with other individuals with interaction through avatars (Robins, 1999). Virtual space combines the real world with unlimited possibilities.

According to McLuhan, technology forces any of the human senses to stand out; at the same time, other emotions are either weakened or temporarily eliminated altogether (McLuhan & Powers, 2001). In this sense, in connection with the rise of the visual paradigm imposed by modernity with the help of technology, it is possible to talk about an eye-centered perceptual revolution in which vision and the 'eye' stand out from the other senses. At the point of perception of this fact, it has increased the reference of seeing compared to other emotional organs. Giovanni Sartori, in his book The Power of Seeing, emphasized that the image of homo sapiens (the man who knows), which is the product of written culture under the influence of intense and very fast visual technological tools, has been replaced by homo-videns (the person who sees) by reducing the sound from power (Sartori, 2004). Homo videns perception of reality has changed and changed considerably according to the perception of human beings with the technologies of our time. Emphasizing rising virtuality, he tells Baudrillard that truth today is now produced by miniature cells, matrices, memories, and instruction models, making it possible to reproduce reality in infinite numbers (Baudrillard, 2003). Virtual reality refers to the copy of a real life created by the computer in three dimensions. When we search for virtual reality (VR)-related visuals on Google today, we can see a clear idea of what the world is currently understood by VR. With the advent of special virtual reality devices such as the "Oculus/Vive", the concept of VR has made futuristic space designs interactively experienced. Users from all over the world can interact physically or seemingly with three-dimensional designs through a variety of applications and specialized equipment.

Virtual reality, on the other hand, is a fictional environment in which three-dimensional simulations designed digitally through computers can be experienced with special equipment and that make people experience the real error at the highest level. Since all new media objects are composed of digital codes, they are essentially represented numerically. That is, all new media objects can be mathematically identified and manipulated through algorithms. According to Manovich (2001:10), the main difference between old and new media is that new media can be programmed through the numbers and formulas that make it up. Virtual reality experiences and applications have started to be used in many areas such as education and art, starting from the entertainment sector. Nowadays, increasingly developed augmented three-dimensional virtual reality systems offer the feeling of reality in an augmented way to stimulate many senses such as smell, hearing, touch, movement, heat sensation as well as the sense of sight of the users. Virtual reality applications aim to bring the person together with the three-dimensional virtual space created through technology and to make the person feel that they have become a part of that environment.

Developments in computer and communication technologies, which constitute the starting point of concepts such as virtualism, simulation, augmented reality and simulation, have also brought new forms of expression and designs in art to the agenda. As a form of production with cybernetic properties, virtuality enables the re-discussion of reality in the field of art and the questioning of the purification from space. Unlike photography, cinema, and painting, in which there is a scene and a look, visual works containing virtual reality have started to offer a mutual and interactive experience with the viewer to their users. Visual design, which was initially based on printed material, has become virtualized in image size with today's virtualization technologies.

3. Augmented Reality and the Third Dimension

Virtualism, which can simulate all possible positions of objects and space, has given artists a great deal of freedom during the production phase. Virtual environments consist of artificial visual

copies of spaces and objects that exist or are designed such as 3D (3D), high-resolution photographs and moving images (videos) (Ferhat, 2016). Digital technologies have pioneered three-dimensional designs that are more palpable and experiential instead of the illusion on two-dimensional surfaces and the third dimensional effect that has been tried before in the field of art.

There are many different applications for a three-dimensional virtual reality experience in the field of visual design. One of the first design applications to emerge in this field is stereoscopic perception. Stereoscopic 3D is the three-dimensional perception of the image watched by showing different image signals for the two eyes to its users at the simplest level. It was first applied in the late 1890s by British film producer William Friese Greene (Braun, 1992). The application of three-dimensional stereoscopic is used by many visual designers and artists.

Towards the end of the 1980s, three-dimensional virtual reality technologies entered a rapid development process at the point of the computer's ability to produce visuals with various software. These developments have opened opportunities to experience new interaction opportunities within the framework of the human-technology relationship. As a result of technological developments, data have started to be converted into numerical categories by computer. The ways in which computers transform data and organize databases showcase how we, as a culture, organize and store our data. Transcoding this information now allows media content and cultural texts to be re-expressed as seen in the way websites, DVDs, or computer games use new ways of organizing/systematizing the experience and engaging users (Manovich, 2001: 45). With all these developments, not only data but also emotions have begun to transform. Units such as vision, touch, time, and distance have been modified through new tools, making reality possible in a completely different form. With the 1990s, the concept of augmented reality was introduced. Augmented Reality and Virtual Reality or VR, also known as AR, are new technologies that shape human life by offering a new world. Augmented reality refers to a digital technology that intelligently places images, text, or videos on top of real-life objects (Alexander, 2017). It's like being inside and outside of a video game at the same time. The main difference between augmented reality and Virtual reality is visual access to reality. Virtual reality literally closes users' eyes, restricting visual access to the real world. Augmented reality, on the other hand, aims to make the experience interactive with the real world.

The advanced dimension of augmented reality that is harmonized with virtual reality technologies is called mixed reality. Mixed reality is a new form of experience that allows computer-aided data to interact with the visual, auditory, tactile, olfactory senses and the somatic nervous system that processes them (İpek, 2020). The resulting mixed and augmented reality applications have increased the interaction of technology with the human body with a number of technical apparatuses such as helmets that offer different visual data for each eye and gloves for tactile stimuli in order for users to experience the feelings in this environment more, and in this way, the experience of reality. The Varjo brand, headquartered in Helsinki, produces a variety of VR glasses with high-end resolution. When you put them on, you start to see the virtual world so realistically that your brain can't tell the difference between virtual and real. In a way, this creates a concept called Phantom Sense. If the virtual glasses are produced at a resolution equivalent to reality or very close, you begin to feel the virtual assets that are not there at that moment with a realistic response (Alemdar, 2022). The hardware in today's virtual and augmented reality systems is as follows (İpek, 2020):

1) Displays: HMD and OHMD,
2) Glasses: Smart Glasses
3) Head Up Display: HUD
4) Handhelds: Tablets and Phones
5) Spatial Systems: Projection
6) Motion Tracking: Sensors (Wearable technology)
7) Computer.

Augmented reality is often confused with virtual reality. In augmented reality, visual digital content can be added to the real environment and the objects in that environment. Virtual reality is based on a simulation designed entirely digitally, while augmented reality relies on several interactions that will complement the real world. Mixed reality, on the other hand, consists of a combination of virtual and augmented reality.

4. The Rise of Decentralized Virtual Architecture: The Metaverse

With the rise of social morphology based on networks, for the first time in history, everyone has come face to face with thousands of different interfaces and avatars on the plane of a single entity that forms the infrastructure of millions of networks with themselves and others. Perhaps one of the most important concepts that will define the 21st century is virtuality, which we can translate as virtualization. In the literature, it is possible to come across different definitions of the concept of virtuality, which we can translate as virtuality or virtual reality. It comes from the origin of virtualis, which refers to the formation of the illusion that virtual or virtual does not exist but exists by directing perception (Şekerci, 2016).

New forms of visual/auditory thinking and methods of interaction, which have been revealed through countless experiments in the field of technology and art, have expanded the metaverse-post-truth or alternative field of reality to reality, allowing virtuality to be experienced in various ways. The metaverse, which we can translate as the other universe, is a word derived from the combination of the English words meta (beyond) and universe. The term metaverse first appeared by science fiction writer Neal Stephenson in his novel Snow Crash (1992). In Snow Crash, the Metaverse is a hugely popular virtual world experienced by users equipped with augmented reality technology (Ondrejka, 2004). The metaverse, which we can also express as a form of construction with cybernetic features, provides the reinforcement of space-free on individuals. The proliferation of social spaces ultimately gives rise to the logic of uneven geographical development inherent in capital accumulation. Cyberspace, which Baudrillard considers as a simulation world, takes on a utopian form of the individual's relationship with space. This situation has also severed man's connection with physical space. Now space is nowhere and at the same time in many places. "Nicole Stenger says cyberspace is a kind of Wizard of Oz. It is there, but it has no location" (Robbins, 2000). Cyberspace has established a new space of socialization and consumption in the transverse or metaverse, reshaping the conventional way of establishing common space-based relationships between individuals in a way that is unique to network architecture

The metaverse points to the virtual reality universe where we can communicate with real-life individuals, passing through works of art, virtual products, and objects through NFTs, with emphasis on the permeability between different digital environments and the physical world (Wallace et al., 2021). In the metaverse based on virtuosity, the spaces have become more encompassed and have begun to offer an interactive work/space experience to viewers/users from all over the world in an innovative way. In this new environment, viewers can interact with stories with more perception by using special equipment. Virtual worlds established with multimedia facilities where graphics, motion graphics, text, sound, animation, photographs, and images are used together are presented with a richer content; Through virtual reality, it is ensured that people have information about objects and places that they do not have the opportunity to see (İnceelli, 2005). Many metaverse projects that refer to virtual spaces with decentralized architecture are emerging in collaboration with crypto finance and NFT (Non-fungible token) technologies. NFTs, which regulate the ownership of units of non-substitute properties such as artworks, films, and images through smart contracts, have revolutionized the work experience. NFTs, which are produced for wider use in the metaverse, give great privileges to individuals in the virtual space.

Metaverse universes are basically based on virtual reality technologies. Nowadays there are many metaverse platforms that are built to consolidate multiple online spaces into a three-dimensional platform. These platforms are being developed to allow users to communicate in three dimensions (with virtual reality equipment within the possibilities), to participate in artistic

activities such as concerts and cinemas, to play games together, to organize meetings and trainings (Arvas, 2022). Many metaverse projects such *as The Sandbox, Decentraland* and *Axie Infinity*, which are mainly based on socializing and playing games, attract the attention of many users and investors around the world. NFT and metaverse projects are technologies that feed off each other. They are carried out in cooperation with many commercial organizations in order to have more possibilities and products. In July 2021, Coca-Cola launched red coats with the Coca-Cola logo as NFT so that people using a blockchain-based virtual reality platform called Decentraland could dress up on their avatars. Not only that, but he organized a fun rooftop party on this virtual platform. When we examine these examples, we can see that NFTs are slowly being integrated into the Metaverse (Albayrak, 2021).

Especially since 2020, due to the Covid-19 pandemic that has affected the whole world, physical meetings have been replaced by virtual meetings, conferences and trainings. Many institutions and organizations, especially public institutions, private companies, universities, have carried out their activities online with various software and applications. Many programs and software have become much more used in the public to perform virtual space and events. Many around the world have started to invest much more in metaverse projects as a virtual geography design. Mark Zuckerberg, the founder of Facebook, announced in October 2021 that he changed the name of his company from Facebook to Meta. Noting that the new name reflects the company's investment in the metaverse, Zuckerberg said that the new platform will be more immersive, that people can do anything they can imagine in the metaverse, and that it will be a tangible internet where people will not only look at it but be in the experience (Zengin, 2018). The Metaverse has become the embodiment version of the Internet, which includes a seamless integration of interoperable, immersive, and partless virtual ecosystems that can be navigated by user-controlled avatars or twins. At the same time, it has become more accessible due to its ability to be used anywhere with internet access and has started to be seen as a powerful and future-proof tool in business, art, and education (Demir and Değerli, 2022). Another area where metaverse spaces are used is emerging in the transformation of art galleries and museums.

Before the Covid-19 pandemic, people could go to exhibition areas and museums and see the works produced by artists in their physical spaces. During the pandemic period, people's interaction with works of art has decreased considerably. However, with the application of Metaverse projects to artistic spaces and display spaces, users can interact more intensely and surrounded by the works of various artists in virtually reproduced spaces. Today, contemporary museums and galleries organize events and exhibitions with applications downloaded and directed via mobile phone. In virtual exhibitions, viewers can participate in the act of experimenting with a new reality by taking advantage of the bidirectionality and participation feature of digital technology. Visitors play an active role in the formation of a participatory, transparent museum/gallery image with their new identities that create content (Güner, 2022). As blockchain and NFT technologies transform the work of art itself as a digital asset, they have begun to uncover the spaces where these new forms of being will be shown, experienced, and consumed as metaverse projects. There is an organic link between blockchain, NFT and metaverse projects that have emerged in the creation of the decentralized consumption economy. As integrated technologies, they have moved production away from the physical and combined consumption with the possibilities of new decentralized digital economies.

5. The Rise of Decentralized Cinema

The relationship of the audience with reality through cinema has been discussed by many theorists in the history of cinema. Formalists have argued that cinema constructs a purely fictional reality. Following the formalists who claimed that cinema is a fictional narrative form, theories were put forward that questioned the relationship between cinema and reality. These theories focused on how much cinema can reflect reality itself. The pioneers of this theory are Andre Bazin

and Siegfried Kraucer (Girgin, 2019). Bazin's holistic perspective pointed to a perfect illusion, based on the idea that cinema should be a 'holistic and complete representation of reality'.

Bazin says that the way reality is expressed that is unique to cinema should be separated from the "reality of the subject or the reality of the expression" and related to the reality of space, and that he should consider the technique of deep shooting and plan-sequence as the basic form of this reality (2007: 112). Developments in today's computer and network technologies are moving the visual production framework to the next position, moving towards the closest position to the perfect illusion that Bazin mentions. The perception of storytelling and the fact that the production framework has reached a decentralized architecture based on networks has not only been limited to cinema or new generation viewing platform areas but has also begun to transform the audience or users themselves into storytellers.

The emergence of virtual and augmented reality technologies has brought a new viewing experience to the agenda for the audience, while offering new production areas for artists, filmmakers, game producers and storytellers who produce works on visuality. The limitation of design with physical materials and space has been eliminated, and people can visit art galleries, museums and film spaces from their homes within the framework of three-dimensional simulations. Dutch painter Vincent Van Gogh's paintings are simulated around virtual reality and presented to viewers sitting in their homes all over the world as a metaverse story. The spread of virtuality, or virtuality, through these technologies has led storytellers to question the concept of reality as well as new techniques, methods and modes of production.

The emergence of new metaverse spaces based on virtual reality has changed the use, experience and consumption habits of the individual and has made stories similar by establishing various associations with cinema and game universes. In addition to the reflection of the narratives that are the subject of computer games on the cinema screen, the technologies produced for the game have started to be used in the field of cinema. The game engine named Unity, which is used as a real-time simulation system, has started to make very important contributions to techniques such as pre-visualization and drafting in the field of cinema. The introduction of game visualization engines in the field of cinema has brought the similarity between the game and cinema story universes closer in the field of production.

Another innovation that has emerged within the framework of the technology-art relationship is the application of artificial intelligence algorithms to areas such as films and documentaries. The ability of artificial intelligence to understand stories and create structures through emotional arcs has two different effects on storytelling. The effect that can now be observed is that users strengthen their own narratives with the support of artificial intelligence applications. The long-term effect is that artificial intelligence can create its own meaningful stories and convince the reader (Anadolu, 2019). In addition to the fact that internet, mobile and network technologies offer very important opportunities for the field of cinema, applications that increase the experience of interaction and siege such as virtual reality, augmented reality and mixed reality have increased their effectiveness in this field.

Surreal spaces related to the representation of augmented and virtual reality often appear in science fiction films. With today's building technology, the costly nature of such structures and the policies of states have caused surreal structures to be designed in science fiction films for the time being. Fictional locations and out-of-form entities have appeared in many science-fiction films. One of them, *Star Wars*, presented Futuristic locations by referring to the Ancient Greek, Victorian period at times, and surreal cities were created (Turan and Kavut, 2022). Surreal or futuristic places that are not in reality appear in many productions in the history of cinema. However, metaverses based on virtual reality, which are designed entirely by computer algorithms and offer users real-life similar experiences, have begun to change cinema practices in terms of both producers and viewers. In Steven Spielberg's *Ready Player One* (2018), the virtual reality universe called Oasis shared a great prediction about the future of today's metaverse projects. In the film, people are

included in the virtual reality universe called Oasis with various augmented reality equipment and reach the opportunities they want far away from the restrictions of real life.

The famous game developer nicknamed Player-unknown announced that he had established a virtual game world with a diameter of 64 km called Prologue and stated that this network would later turn into the Earth-scale Artemis virtual universe (Alemdar, 2022). The three-dimensional virtual world offers its users the opportunity to experience a new and unlimited space away from the limits and obstacles of the physical world.

The design field, which is open to innovations by nature, has included developing technology and opportunities in the production process throughout history. The idea of using the computer environment in the design development process was researched and implemented in the research centers of various institutions, including universities and large hardware manufacturers, in the early 1960s (Tüker, 2015). With the 1980s, the cheapening and widespread use of computer technology paved the way for the emergence of visual design software. This software has enabled three-dimensional design, modeling, and visualization to be done easily. Many designers have created many purposeful works in different fields such as animation, visual effects, and simulation, especially two- and three-dimensional drawing. The appeal of cyber or virtual spaces is not limited to the field of cinema. The emergence of virtual spaces is realized with the cooperation of many branches of science and art in terms of designing and modeling this space. For cyberspace fictions, not only software developers work, but architects also design spaces. One of them, Marcos Novak, is the "liquid" architecture he proposes for the cyber environment. Liquid architecture is an architecture that is materialized, not satisfied with real-world states such as light, space and form, undergoing metamorphosis, moving, fluid and in Novak's words, music-like architecture (Turan and Kavut, 2022). A convenient system and its structures can move by changing their shape and produce responsive 3D assemblies that respond to emotions in simple ways (Louro et al. 2009).

Metaverses allow users to do what they want in universes simulated in a way like natural life through augmented reality glasses or screens. While real-world films can be shown here, it also includes the ability to produce a film entirely within the metaverse. In the metaverse with a three-dimensional virtual universe design, users with various avatars can be transformed into players, technical staff or professionals who will work in creative processes. After shooting a film completely away from the restrictive obstacles of natural shooting areas, it is possible to edit it with NLE editing software and share it with the audience in the metaverse. Although the very expensive technical equipment such as cameras, sound and lighting that should be present in real sets reduces the construction costs, it is foreseen that the need for new technical expertise will increase to express the reality specific to this field in an artistic way. A report published in Forbes is a good example of this. In India, the production company Pooja Entertainment has announced that they will purchase virtual land in the Metaverse for their film project and shoot the first Indian film in the Metaverse, Bade Miyan, Chote Miyan, starring Akshay Kumar and Tiger Shroff. In addition, the trailer of the romantic drama film *Radhe Shyam* (2022) was released on the Metaverse and received its first comments from avatars who are users of this virtual universe (Ekmekçi, 2022).

Digital glasses/lenses provide the transition to metaverse-type virtual universes, and the digital copies that represent us in these universes are called Avatars. Of course, as the simulation progresses, our digital representations will also level up, and this role can be delegated to MetaHumans who can act identically with us in real time (Alemdar, 2022). Epic Games says *MetaHuman Creator* can be used in conjunction with modern motion capture and animation techniques to create realistic motions and scenes of human interaction designed for video games, movies, TV, and other formats. says (Erdem, 2021).

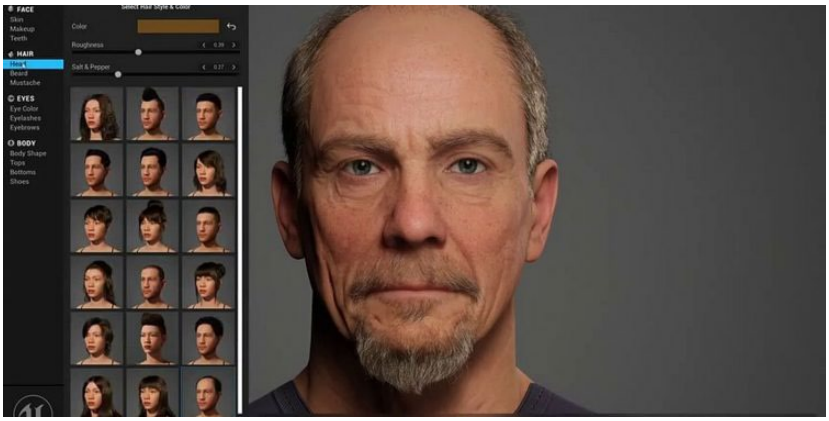

Figure 1 A shot from the interface of the *MetaHuman* software developed by Epic Games.

MetaHuman (Figure 1), developed by the game company Epic Games, allows users to create their own three-dimensional virtual copies on the metaverse in great detail. Again, with this and many similar applications, it is also possible to create actors and characters that are not found in real life and use them in cinema productions. To work with famous players in real life, it is possible with their avatars or NFTs in the metaverse. The Metaverse holds many potentials for new film genres and audience experiences that are unique to the new media aesthetic at the point of cinematic production. It seems possible in the near future that the traditional movie theaters we are used to will be replaced by the types that maximize the user experience in the metaverse architecture.

6. Conclusion

The metaverse fields, which emerged with the rise of social morphology based on networks, allow for the first time in history to confront thousands of different interfaces and avatars on the plane of a single entity in which everyone forms the infrastructure of millions of networks with themselves and others. Metaverse spaces, which allow users to do what they want in a way similar to the real-world perception of space by connecting through their three-dimensional avatars, have also brought innovation in terms of artistic expression. The fact that the production and performance of cinema works can be realized within these areas brings a new and decentralized understanding of cinema to the agenda. The relationship that the audience establishes with the cinema narrative in the metaverse has evolved towards a new understanding of cinema based on interaction and co-production philosophy within the digital culture where concepts such as convergence, symbiosis and hybridization have risen.

The perception of storytelling and the fact that the production framework has reached a decentralized architecture based on networks has not only been limited to cinema or new generation viewing platform areas but has transformed the audience or users themselves into storytellers. This new virtual/cyber platform, where users can create various stories through new sandboxes and tools, has brought the concept of metaverse cinema to the agenda. This understanding of cinema includes the ability to produce a film in the metaverse with all its creative processes, from the screening of films made in the real world here.

Users with various avatars in metaverse spaces with a three-dimensional virtual universe design experienced more besieged through augmented reality have the potential to turn into players, technical staff or professionals who will work in creative processes. From acting to creative technical elements, the fact that the natural shooting plateaus of a film can be shot away from restrictive obstacles makes this area very attractive. After the film production is carried out in this virtual universe, its editing and screening can also be done within these areas. Although the metaverse cinema concept offers many advantages in terms of production and screening costs, it

should not be forgotten that new technical expertise will increase in order to express the reality specific to this field in an artistic way.

In this fully digital virtual universe, the relationship of the story with cinema, entertainment, advertising, games, and social media applications has led to a more interactive structure and the viewer / reader to become more effective in this process. The blockchain technology, which forms the infrastructure of the decentralized data architecture, has many advantages in the production of works of art in cooperation with Web 3.0, democratization of the production and distribution of works, digital privacy and security for metaverse artists, and the recognition of ownership for digital works of art. The traditional relationship that the audience establishes with the cinema screen is transformed by technologies and types of experience based on decentralized network architecture. Virtual and augmented reality technologies are bringing a more beleaguered cruising experience to the agenda. Film viewing practices, which have evolved from movie theaters to the optional genre in the home, will take place in a more individualized and beleaguered form in the future.

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Resume

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A survey of the representation of modern architecture in the cinema

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Abstract

Modern architecture, a reaction to the industrialization of the 19th-century, is characterized by a lack of applied decoration, exposed structural members, materials kept in their natural state and "flat" roofs. It developed in Europe in the 1920s and 1930s, particularly in Germany, the Netherlands and France, and spread to the rest of the world after World War II. Depending on your point of view, Modern architecture can either be exciting and exhilarating or inhuman and oppressive. This article surveys these two opposite representations of Modern architecture in the cinema, beginning from its first appearance in the 1920s until today. Films directed by Marcel L'Herbier (*The Inhuman Woman*, 1924), Alfred Hitchcock (*North by Northwest*, 1959), Jacques Tati (*Mon Oncle*, 1958, and *Playtime*, 1967), Jean-Luc Godard (*Contempt*, 1963, *Alphaville*, 1965, and *Two or Three Things I Know About Her*, 1967), as well as several from the James Bond series (*Dr. No* [Terence Young, 1962], *Goldfinger [Guy Hamilton,* 1964], and *Diamonds are Forever* [Guy Hamilton, 1971]) are highlighted. Culminating in a survey of like-minded films since the 1980s, the article concludes that Modern architecture in the cinema is here to stay and will continue to play an integral role in the making of films.

Keywords: modern architecture, cinema, Alfred Hitchcock, Jacques Tati, Jean-Luc Godard, James Bond Films,

Modern architecture, a reaction to the industrialization of the 19th-century, is characterized by a lack of applied decoration, exposed structural members, materials kept in their natural state and "flat" roofs (that is, at least, they look like they are flat). It developed in Europe in the 1920s and 1930s, particularly in Germany, the Netherlands and France, and spread to the rest of the world after World War II. This study is a comparative analysis of the representation of Modern architecture in the cinema between the first appearance of the style until today, focusing on the period between the 1920s and 1960s.

Depending on your point of view, Modern architecture can either be exciting and exhilarating or inhuman and oppressive. One of the earliest films to praise Modern architecture (or at least highlight it) was The Inhuman Woman (L'inhumaine, 1924), directed by Marcel L'Herbier, which utilized contemporary artists and architects in the design of the sets[1]. The painter Fernand Léger created the laboratory interior for the character Einar Norsen, a Swiss scientist/inventor. This set, a mix of Cubist and Russian Constructivist elements, represented the new, Modern style as a place where original and innovative ideas thrive to produce new inventions. Rather than working in an old-style interior, Norsen's laboratory is without historical precedent, even futuristic. The architect Robert Mallet-Stevens designed the exterior of Norsen's house, as well as the exterior of the main

[1] Other contemporary designers were involved with individual objects, all in the Modern style: Paul Poiret (costumes), Pierre Chareau (furniture), Raymond Templier (jewelry), René Lalique (glass objects) and Jean Puiforcat (silver items).

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character's house, in his personal white, cubic and geometric style, again projecting the image that the characters were not stuck in the past but had an eye on the future. The Modern interiors of the main character's house were designed by architect Alberto Cavalcanti (who would later become a film director) and designer Claude Autant-Lara. Cavalcanti's dining room design consisted of a U-shaped table set on an island in the middle of a pool, surrounded with geometric constructions of all kinds. Autant-Lara's winter garden design consisted of oversized, abstract leaves and his burial vault for Norsen was comprised of a simplistic, abstract plinth framed with bare fluorescent lights set in a zig-zag, almost saying that even in death Norsen was looking to the future.

After watching The Inhuman Woman, Modernist architect Adolph Loos described it as a "dazzling song about the greatness of modern technology" (Frank 1996: 941). The director himself saw the film as a forerunner to the Exposition Internationale des Arts Décoratifs et Industriels Modernes that would be held one year later in Paris (Shanahan 2004: 55), an event that spread the notion around the world that the new century deserved new forms of art, architecture and design and was a way for many artists, architects and designers to eventually transition into the "High Modernism" of the mid-twentieth century.

Fritz Lang's Metropolis (1927) and William Cameron Menzies' Things to Come (1936) are also famous for their depiction of exciting and exhilarating Modern architecture. Set in the future (respectively, 2000 and 2036), these films reinforce the belief that this new style was the way forward and would dominate the built environment in the coming years. Chappell (1975: 293) has described the futures depicted in both films as "absurd," but he was writing from the advantage of a half century after these films were made, not understanding the context of Lang's and Menzies' optimistic attitude toward the impending future.

Following World War II, Modern architecture became prevalent elsewhere besides Europe, which paralleled the general forward-looking attitude of the world after successfully defeating the Axis Powers. Although some architects, like Frank Lloyd Wright, had been practicing their own versions of Modern architecture since the turn of the century, the style became widespread in North America at this time. Despite this general acceptance of the style (or because of it?), the representation of Modern architecture in the cinema shifted from optimistic visions of the future to a more sinister portrayal, where "characters who are evil, selfish, obsessive and driven by the pleasure of the flesh" inhabited (Rosa 2000: 159).

In Alfred Hitchcock's North by Northwest (1959), Phillip Vandamm's house atop Mt. Rushmore is reminiscent of Frank Lloyd Wright's "Fallingwater" (1934), as well as an unrealized hilltop house for Ayn Rand (1947), with horizontal limestone layers, wide expanses of glass, a central fireplace and a large cantilever jutting out from a hill[2]. The house also has the more general Modern characteristics of a free-flowing floorplan, a geometric massing of volumes and a flat roof. Although lead set designer Robert Boyle has claimed that the film's script, not his will, was the reason for an open-plan, glass-walled and cantilevered house (Affron and Affron 1995: 66), the message here is that Modern architecture is an audacious style appropriate for the international villain/spy Vandamm[3]. The style also conveniently matches the theme of the trappings of luxury that the film illustrates, along with other contemporary architectural examples including Emery Roth & Sons' 430 Park Avenue (1953), and Harrison & Abramowitz's Commercial Investment Trust Building (1957) and United Nations Headquarters (1952)[4]. In the opinion of Jacobs (2007: 312), "Although its daring modernism is connected to the psychopathology of the master criminal, the luxury and

[2] Hitchcock is said to have asked Wright for a design but did not want to and/or could not pay the fee that Wright proposed (https://hookedonhouses.net/2010/03/15/north-by-northwest-hitchcocks-house-on-mt-rushmore, last accessed 2 August 2022). *North by Northwest* was filmed in August and September of 1958. Since Wright died in 1959, this might or might not be the case. Set designer Robert F. Boyle is given credit for Vandamm's house.

[3] Boyle was assisted by art directors William A. Horning, Merrill Pye and set decorators Henry Grace and Frank McKelvey (Jacobs 2007: 296).

[4] Non-architectural examples of the trappings of luxury in *North by Northwest* include Cadillac limousines, Mercedes roadsters, Lincoln Continentals, the Twentieth Century Limited train, Bergdorf Goodman wardrobes and Van Cleef & Arpels jewelry.

domestic qualities of the Vandamm house […] are unmistakably seductive," ironically rendering Hitchcock/Boyle's design a proponent of Modern architecture.

This message of Modern architecture being bold and for misfits also appears in the depictions of the hideaways for many James Bond villains of the 1960s and 1970s, especially those designed by set designer Ken Adam. Although most of these hideaways end up being blown to smithereens at the conclusion of each film, they nonetheless put in front of the audience a vision of a new world that perhaps that might not have seen before.

The villain's lair in Dr. No (Terence Young, 1962) features industrial facilities such as a nuclear reactor, bauxite processing facility and a radiation decontamination hall that could have come from any number of Modernist architects whose work could be seen as quite industrial style (Peter Behrens, Walter Gropius, Albert Kahn, amongst others). Adam's design for the "tarantula" interrogation room in Dr. No is the essence of minimalism – with plain walls, a large oculus with a square-gridded grill, and one chair and one table. It is a composition of light, shadows and geometric shapes that says Modern architecture = evil.

In Goldfinger (Guy Hamilton, 1964), the villain's lair near Fort Knox, also Wright-eqsue with its exposed wooden beams at extreme angles and large open plan, contains a Modernist game room with wood-paneled walls and a stainless-steel fireplace hood. Adam's rendition of the interior of Fort Knox – completely fictional – was another industrial environment worthy of Behrens, Gropius or Kahn, so much so that "United Artists was inundated with angry calls from people demanding to know why a British team was allowed to film inside of Fort Knox where even the President of the United States was not allowed to enter" (Frayling 2004). Also in 1964, Adam worked as the designer for Stanley Kubrick's Dr. Strangelove (1964), creating, amongst others, a war room with Modernist detailing worthy of any mid-century glass skyscraper boardroom.

For the villains' winter retreat in Diamonds are Forever (Hamilton, 1971), an actual building was used rather than a set: John Lautner's futuristic Elrod House (1968) in Palm Springs. Described as "sybaritic modernity" (Hess 1999: 18), the house literally represents "life on the edge" with its hilltop siting, views out to the landscape and infinity pool[5].Adam's work for Bond director Lewis Gilbert – You Only Live Twice (1967), The Spy Who Loved Me (1977) and Moonraker (Gilbert, 1979) – relied not on real places but on fantasy industrial complexes instead, a kind of Dr. No on steroids. These films feature designs by Adam for, respectively, a lair inside of a fake volcano complete with helipad and rocket-launcher, a supertanker capable of swallowing submarines with a corresponding underwater lair, and its space station equivalent in orbit.

No account of Modern architecture and film would be complete without mentioning the "exaggerated Modernism" (Jacobs 2007: 311) of Jacques Tati's Mon Oncle (1958) and Playtime (1967). Both films are critical of the new plain, geometric and minimalist style that became the norm in France after World War II. The ultra-modern Arpel House in Mon Oncle (production design Henri Schmitt) is criticized for being more interested in aesthetics than function, complete with a garden path that takes a circuitous route to the front door, a bubbling fountain activated only for guests, chairs uncomfortably low for a table and an ultra-hygienic white kitchen composed of mostly knobs and buttons, reminiscent of Margarete Schütte-Lihotzky's "Frankfurt Kitchen" (1926)[6].

Playtime (production design Eugène Roman) has been described as "a movie where architectural material, matters pertaining to architecture as well as to architecture's matter, has a starring role" (Kahn 1992: 22). The over-arching critique of the film concentrates on glass architecture and its

[5] "questionable characters also inhabit Lautner houses in *Body Double* (Brian de Palma, 1984) [The Chemosphere, 1960], *Lethal Weapon 2* (Richard Donner, 1989) [Garcia House, 1962], and *The Big Lebowski* (Joel and Ethan Coen, 1998) [Sheats-Goldstein House, 1963]." (Jacob 2007: 311).

[6] In all fairness, Tati also critiques aspects of the non-Modern town illustrated in the film: the vegetable sellers who are enjoying a cocktail at 10:00am, the street sweeper who carries out a long debate (on what topic?) instead of cleaning, and the fruit seller who angles his truck so as to "tip the scale" in a more favorable direction. His architectural critique comes from the main character's circuitous route to his apartment throughout almost the entire building (a product of the house being chopped up into apartment over the years).

associated layers of transparency, reflection, surveillance and framing. The hapless main character gets lost in a world where he can see his destination, yet he is never able to actually arrive there. In one memorable scene, this character shatters the glass door of a jazz club but is able to hide this fact by holding the handle in mid-air, simulating the opening-and-shutting of that door. In another scene, a worker asks an office building doorman for a light, but both do not realize the glass pane between them until cigarette and lighter bump into it, forcing them to move over to an open door (which is, of course, made of glass).

Another critique of Modern architecture seen in Playtime is the anonymity or heterogenous nature of the style. Posters for London, the USA, Mexico and Stockholm at a travel agency, for example, all contain the same bland – Modern – building, curiously very similar to the Esso Tower at La Defense, Paris (Jacques and Pierre Gréber, 1963). Tati famously constructed the entire 162,000 square-foot Modernist city-set for Playtime from scratch near Vincennes, outside Paris[7]. This set is also primarily made up of the same building found in the travel agency posters – extending the gag to Paris. Indeed, the first and final scenes of the film were shot at the brand new and shiny Orly Airport, one of the few real buildings used in the film.

Tati's criticism of the Modern environment can be considered light-hearted when compared to that of his countryman Jean-Luc Godard. The minimalist apartment of the main characters in Contempt (1963) can be seen as either a result of or metaphor for the breaking down of their relationship. The apartment and its furnishings "are part of the problem, as their inhumanely geometric contours contribute to the couple incomprehensions and miscommunications" (Brody 2008: 165). Later in the film, it is the Modernist icon Villa Malaparte (Curzio Malaparte with Adalberto Libera, 1938-42) on Capri that serves the same purpose: it is in this building, with its geometric simplicity and windswept rooftop overlooking an infinite sea, that the wife of the main character is caught kissing another man. This "fascinating hybrid between theater and architecture" (Iacovou 2021: 260) serves as a stage set for the collapse of a couple's feelings for each other, rendering Modern architecture as the place (or even reason?) where that happens.

Godard's Alphaville (1965) is even more extreme in its criticism of the Modern environment, linking it hand-in-hand with government surveillance. The film "depicts a world of disembodied computerized voices, flashing signals, directive arrows, tall towers, dark streets and fluorescent interiors (Borden 2002: 217). Lastly, Godard's Two or Three Things I Know About Her (1967), which has been called "a critique of Gaullist urban development as a form of generalized prostitution" (Smith 2015: 23), takes place amongst the transformation of suburban Paris during the construction of its ring road (périphérique). The film takes place within in an alienating environment of concrete highways and barren esplanades connecting dispersed, anonymous apartment blocks. Here, the government uses the Modern environment not for surveillance purposes, but to promote conspicuous consumption (buy more cars, shop at out-of-town shopping malls, etc).

Stanley Kubrick's A Clockwork Orange (1971) continued this theme into the 1970s and by the 1980s, when the criticism of Modern architecture reached its peak via "post-Modernism," such representations became common, especially in science-fiction films such as in Ridley Scott's Blade Runner (1982), Terry Gilliam's Brazil (1985), and Paul Verhoeven's Robocop (1987) and Total Recall (1990). It seemed as if the future was dystopian and Modern architecture was to blame. This equation of Modern architecture with dystopia had a resurgence in the 2010s, albeit not necessarily in films set in the future, with Gary Ross' Hunger Games (2012), Pete Travis' Dredd (2012), Denis Villeneuve's Enemy (2013), Alex Garland's Ex Machina (2014), Drake Doremus' Equals (2015), and Ben Wheatley's High Rise (2015, set in the 1970s) being a representative selection.

Modern architecture depicted as thrilling, fashionable and chic never went away, it was just subsumed by the more popular dystopian theme. Modern homes designed by John Lautner are particular favorites, not just for James Bond films, having starring roles in Brian de Palma's Body

[7] The *Playtime* set used 65,000 cubic yards of concrete, 42,300 square feet of plastic, 34,2000 square feet of timber and 12,600 square feet of glass (Kahn (1992), citing a 1978 NYU PhD by Lucy Fischer entitled *Home Ludens: an Analysis of Four Films by Jacques Tati*).

Double (1984) [The Chemosphere, 1960], The Coen Brothers' The Big Lebowski (1998) [Sheats-Goldstein House, 1963] and Tom Ford's A Single Man (20090 [Schaffer House, 1949]. This trend also reappeared in the 2000s in the spacious and sleek lake house of Simon West's When a Stranger Calls (2006); in Luca Guadagnino's I Am Love (2009), which utilizes Piero Portaluppi's Villa Necchi Campiglio (1935) as the residence of a rich industrialist; in Roman Polanski's The Ghost Writer (2010) where the eponymous character lives in a sleek minimalist house with a muted color palette; and in Joanna Hogg's Exhibition (2013), which utilizes James Melvin's own house that he designed for himself in 1969 (re-designed by Sauerbruch Hutton in the 1990s).

Most recently, Bong Joon-ho's Parasite (2019) contrasts the expansive and luxurious Modern house of a wealthy family with the cramped and meager accommodations of their home help and Sam Levinson's Malcom & Marie (2021) takes place during the course of a night in the open-plan, airy, and Modern Caterpillar House designed by architect Jonathan Feldman (2011). A final nod here belongs to Kogonada's Columbus (2017), which does not necessarily portray Modern architecture as exciting and thrilling, but certainly highlights the collection of architectural masterpieces located in that Indiana town from Eero Saarinen, I.M. Pei, Venturi Scott Brown, Cesar Pelli and Richard Meier, amongst others.

In conclusion, the representation of Modern architecture in the cinema is either favorable – resulting in bright and futuristic scenes – or unfavorable – resulting in dark and oppressive scenes, matching the particular tone of each film. Whether portrayed as exciting and exhilarating or inhuman and oppressive, Modern architecture has played and will continue to play an integral role in the making of films to come.

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Resume

Dr. Christopher S. Wilson is an Architecture and Design Historian at Ringling College of Art + Design in Sarasota, Florida, USA. He is also the "Scholar-in Residence" of the non-profit Architecture Sarasota, a recent merger of the Sarasota Architectural Foundation and the Center for Architecture Sarasota. Wilson holds a BArch from Temple University, Philadelphia/USA; an MA from The Architectural Association, London/UK, and a PhD from Middle East Technical University, Ankara/TURKEY. Before entering the world of academia, Wilson worked as an architect in Philadelphia, Berlin, and London, and is registered with RIBA. Most recently, Wilson has written the Sarasota chapter in a monograph on the life and work of Sarasota School architect Victor Lundy, published by Princeton Architectural Press (2018), and an analysis of the usage of modern architecture in the TV 1970s series The Rockford Files (Design History Beyond the Canon, Bloomsbury, 2019). In January 2023, Intellect Books will publish Re-Framing Berlin: Architecture, Memory-Making and Film Locations by Wilson and co-author Gul Kacmaz Erk.

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Architectural evolution of space settlements in cinema and television

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Abstract

Space settlement as a science fiction theme has been very popular in the last 70 years in cinema and television. Gaining its roots from scientific and technological developments, the topic evolved throughout decades to become much more comprehensive nowadays. The evolution that started with physical models to depict the space station as a pure geometric form continues today with much more complex structures that express the infrastructure, features, and appearance of a space settlement. Through developments in space technologies, together with the progress in computer generated imaging methods, contemporary movies represent space stations and settlements in a much detailed way. Therefore, the architecture of the space settlement in cinema and TV becomes a remarkable theme. Consequently, the role of architects in the design of space settlements in cinema and TV increases. This paper presents an analysis of the architectural evolution of space stations and settlements in cinema and TV through examples with a chronological order from 1950s to 2000s. The analysis is based on the relationship of scientific requirements of a space settlement and existing scientific studies on the design of space settlements with their reflections on the cinema and television industries. The outcomes of the analysis put forth that the detail level, functionality, and architectural style of space settlements in movies evolved through time. Therefore, architects' role in movies and the design of space settlements shall increase thanks to the developments in representation, production, and construction technologies.

Keywords: space settlements, space architecture, architecture and cinema, science fiction

1. Introduction

The roots of humankind's interest in space lays back deep in history. In the early days of civilizations, human beings observed the sky and the celestial bodies from both religious and scientific points of view. Mayan civilization built structures for astronomical investigations around 8000 BC, and Egyptians started to use a calendar that defines a year composed of 365 days based on the movement of the sun around 4000 BC. The relationships between stars and megastructures like the pyramids of Egypt, as well as Stonehenge is still an issue under harsh debate today (Fix 2017). During the Age of Enlightenment had the chance to get a deeper look into space, free from the pressure of religion. That is the time when some significant progresses on space exploration were fulfilled; like the discovery of Jupiter's four biggest moons by Galileo Galilei, the description of the movement celestial bodies in the solar system by Nicolaus Copernicus, or Keppler's studies on the geometric structure of the solar system.

In the industrial age, space explorations went hand in hand with the research on other relevant fields of science, allowing astronomers to advance in observing the space with bigger and more comprehensive telescopes. This progress ended up with the discovery of new planets in the solar system like Uranus, Neptune, and Pluto, as well as Edwin Hubble's discovery of Andromeda Galaxy

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which led him to create a classification system for galaxies. At the same time, development in transportation technologies using liquid fuel transformed the dream of space travel into reality with serious scientific foundation. In 1895, Konstantin Tsiolkovsky published his article on the space flight using a rocket that works in vacuum. In 1926, Robert Goddard launched his first rocket powered by liquid fuel. These and other improvements led to the beginning of the space age that started with the launch of Sputnik I into orbit by the Soviet Union in 1957. Since then, the space race continues with increased speed and the addition of new actors to the story. Nowadays, permanent life in space is no longer a dream but a scientific reality, thanks to all the previous contributions in the history.

Along with scientific research on space exploration, creative work both in literature and cinema have been executed to utilize present space as a science-fiction theme, especially starting from the second half of the 19th century. There is a mutual relationship between science-fiction literature and scientific studies on the subject of space. Visionary works are triggered by scientific and technological developments, whereas they also inspire scientific studies with their creative but reasonable insights on issues like space stations or habitats. This paper presents a study that depends on creative work and scientific studies at the same time, concentrating on the architectural evolution of space settlements in cinema and television through samples that are inspired from scientific studies. The paper firstly talks about the scientific realities of space stations or settlements, providing a theoretical framework for any creative work in literature. Afterwards, space settlements in written literature are presented shortly, as the main focus of the study is on space settlements in cinema and television. Following chapters of the paper are presented in a chronological order to categorize space settlements in cinema and television with the perspective of their contextual approach. Eventually, the paper is finalized with an overall evaluation and discussions.

2. Scientific studies on space settlements

Scientific studies on space settlements are inspired and encouraged by the developments in rocket technologies as a reflection of the industrial revolution on transportation. Additionally, military aims of developed countries strengthened the financing of such research as they would definitely provide an advantage for the ones who made significant progress in those technologies. Many individuals contributed to the development of space flight and eventually space stations and settlements. In the beginning of the 20th century, Konstantin Tsiolkovsky foresaw that a space flight could be performed using a rocket. He also pioneered the idea and made calculations for a permanent settlement in space. Later on, Hermann Oberth wrote his book *Die Rakete zu den Planetenräumen* (The Rocket into Planetary Space) in 1923 (Oberth, 1923). In 1928, Guido von Pirquet proposed his idea of building a space station in low earth orbit for travels to other planets (Burgess, 1993). Based on the previous work of Tsiolkovsky, Hermann Potocnik in 1929 presented *das Wohnrad* (The habitation wheel) in his book *Das Problem der Befahrung des Weltraums: der Raketen-Motor* (The Problem of Space Travel: The Rocket Motor) as a rotating torus shaped settlement in space (Potocnik, 1929).

Although the second quarter of 20th century had been a slow period regarding the research on space settlements due to the military problems all around the world, the end of WWII started a space race between USA and USSR which has been a strong accelerator for space research. In this period, the theoretical work from the previous times became real and humanity experienced breakthroughs one after the other. First rocket to outer space, first crewed space programs, first humans in space, first men on the moon: All these significant incidents happened thanks to the space race in the second half of the 20th century. It continued with the construction of the first space stations as the only habitable structures outside earth: Russia's *Salyut, Sputnik,* and *Mir* stations, *Skylabs* and *ISS* of the USA (event though ISS is the International Space Station, its biggest stakeholder is the USA), and *Tiangong* of China, one of the emerging competitors of the space race that is still going on.

Besides all these theoretical and practical developments in space studies, there are 3 main proposals for space settlements that are scientifically proven, yet still not constructed due to their enormous sizes and being economically not feasible. The Bernal Sphere, O'Neill Cylinders, and the Stanford Torus. Despite being not constructed until present days in real life, these visionary structures have inspired a lot of other scientific studies, as well as many science-fiction work in literature, cinema, and television.

The Bernal Sphere

The Bernal Sphere is named after its designer John Desmond Bernal and consists of a giant globe that has a habitable inner surface. It has approximately 500 meters of a diameter and 1,600 meters in circumference, and it houses around 10,000 individuals. In addition to the living space as a sphere, there are tubes on its both sides where the plant-growing and agricultural activities are managed. Additionally, the settlement includes solar panels allocated around the globe to transmit the sunlight into the living area of the sphere (National Space Society, 2002). The atmosphere inside has the same characteristics as the one on Earth, and the globe rotates at a certain speed (1.9 times per minute) around its equator on the north-south axis to create a gravitation pull equal to that of the Earth (Ceylan, 2018).

O'Neill Cylinders

O'Neill Cylinders are the creation of physics professor Gerard O'Neill from Princeton University. It is a system that consists of 2 cylinders that rotate reversely with the same pace. The size of each cylinder is gigantic: About 32 kilometres in length and 6.5 kilometres of diameter. Therefore, it can accommodate a population of a couple millions people. Each cylinder is composed of three habitable surfaces along the lateral surface, and between them there are three transparent layers that transmit the sun rays to the inner surfaces in a controlled manner and provide the day and night formation (Ceylan, 2018). In addition to the habitable surfaces, there are ring shaped modules for agricultural activities and their climatic and environmental conditions are managed in accordance with the intended agricultural production strategy (CNN International 2016).

The Stanford Torus

The concept of the Stanford Torus was first released in 1975 in a summer workshop at Stanford University in collaboration with NASA. The main body is connected to its central axis with tubes and rotates continuously to create a gravitational force inside of its outer circle equal to the Earth's gravity.

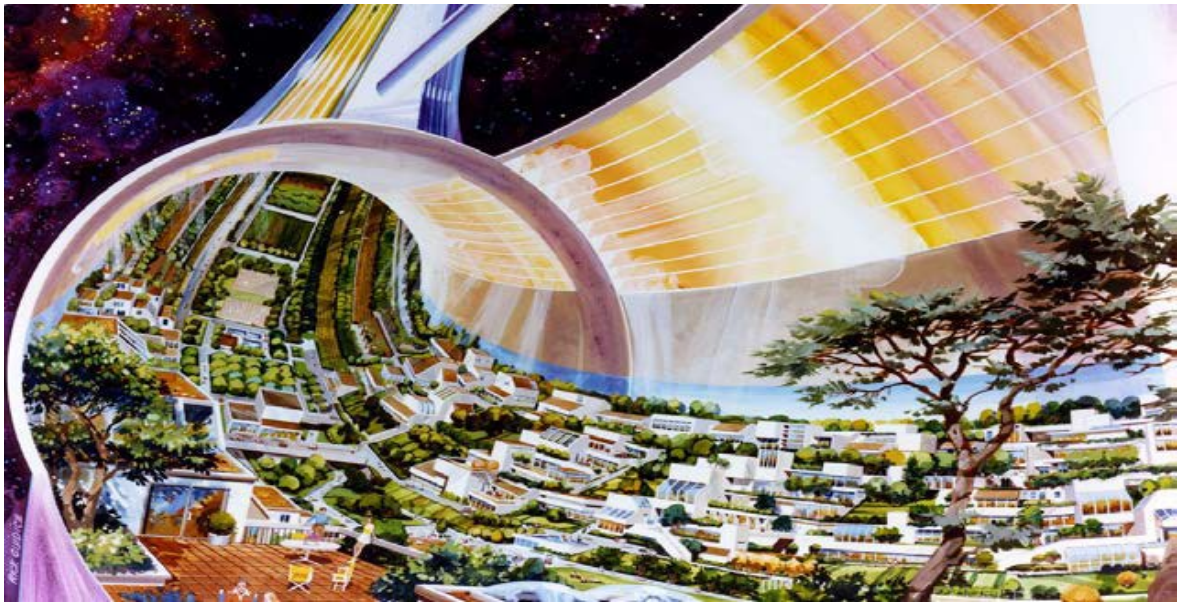

Figure 1 An Illustration of the Interior View of a Torus-Shaped Space Colony. (Source: CNN 2016)

Living spaces in the Stanford Torus are allocated on the inner surface overlooking towards the central axis, as all infrastructure is solved in a mass in the centre. Mobile solar panels between the central module and torus provide controlled access of sunlight to the inside of the colony (Socks Studio 2011). Like the Bernal Sphere and O'Neill Cylinders, Stanford Torus has inspired a lot of other proposals for space settlements, along with many science fiction works in literature.

3. Space settlements in literature

The interest on space settlements in literature goes parallel with the scientific developments. Although the first samples of fictional work on life outside the world dates back to the 17th century in the works of John Wilkins and Francis Godwin, the first known fictional book about a space settlement is the Brick Moon by Edward Everett Hale (1869). The story is about a giant globe made of brick that is accidentally thrown into Earth orbit while there still workers on it. The crew that build the globe eventually become first space colonists.

19th and 20th centuries have been very fruitful in terms of science fiction work in literature. In 1865, Jules Verne published one of the most popular books in science fiction *from the Earth to the Moon*. Later on in 1897, Kurd Lasswitz, who is named is the father of German science fiction, wrote his ground-breaking novel *Auf Zwei Planeten* (On two Planets). In the second half of the 20th century, Sir Arthur Charles Clarke, focused on the topic of space colonization and had several novels like *Prelude to Space, Islands in the Sky, and the Sands of Mars*. His 1968 novel 2001: *A Space Odyssey* was developed concurrently with its movie version and has become one of the most iconic science fiction works about space in history. Some of the other important science fiction novels in history are *Nemesis* by Isaac Asimov in 1989, *Station in Space* by James Gunn in 1958*, Ringworld* by Larry Niven in 1970, *Neuromancer* by William Gibson in 1982, and *Centrifugal Rickshaw* Dancer by William John Watkins in 1985 (Westfahl, 2000). More recent samples for space settlements in literature are Kim Stanley Robinson's novels *Aurora* in 2015 and *2312* written in 2012.

4. Space settlements in Cinema and Television

The depictions of space stations or settlements in cinema and television started in the second half of the 20th century. With their scientific foundations were maturated and representation in literature were more common, it was possible to transfer the idea of space settlements into cinema and television. There has been enormous changes in the detail levels of the depiction of space settlements, mostly based on the technologic developments. Especially after the developments in computer generated imagery (CGI) effects, the moviemakers and producers have become more courageous to work on the topics of space settlements. Nowadays, there is a huge amount of movies or series that include space settlements or space stations, all as results of a 70-year evolution that still continues.

There are different ways for the categorization of space settlements in cinema and television. Westfahl (2009) categorizes them based on their function, size, or location, in addition to their appearance time. In this article, the author tries to approach space settlements in cinema and television based on their chronological order of appearance and categorize them based on their common points in their era of existence.

Era of primitive optimism (1950s)

Movie producers' interest on space stations started in parallel to the scientific breakthroughs in rocket science and space exploration. The first serious science fiction movie about outer space is considered *Frau im Mond* (Woman in the Moon), a 1929 German movie by Fritz Lang. Even though the movie had a lot of influence for further space research like the countdown from ten to zero, the usage of multistage orbital rockets, or the crew reclining on horizontal beds to cope with the G-forces during the lift-off, it does not include a space station but a spaceship that brings the crew from the Earth to the Moon (Benson, 2019). For the first movie including a space station people had to wait until fifties. The 1953 movie *Project Moon Base* includes a disc shaped space station

that orbits the Moon and provides transfer for scientific research between the Earth and Moon through space vessels.

Figure 2 The space station in the movie Project Moon Base (scan QR code for the open source video).

Later in 1955, another movie, *Conquest of Space* introduced a space station in the form of a wheel that orbits the Earth (Miller, 2016). In the beginning of the movie, the station is presented with the following words: "*This is a story of tomorrow or the day after tomorrow when the men have built a station in space, constructed in the form of a great wheel and set a thousand miles up from the earth, fixed by gravity and turning around the world every two hours. Serving a double purpose: an observation post in the heavens, and a place where a spaceship can be assembled and then launched to explore other planets in the vast universe itself in the last and greatest adventure of mankind: a plunge towards the conquest of space.*" The form of the space station unofficially refers to the previous designs by Tsiolkovsky and Potocnik.

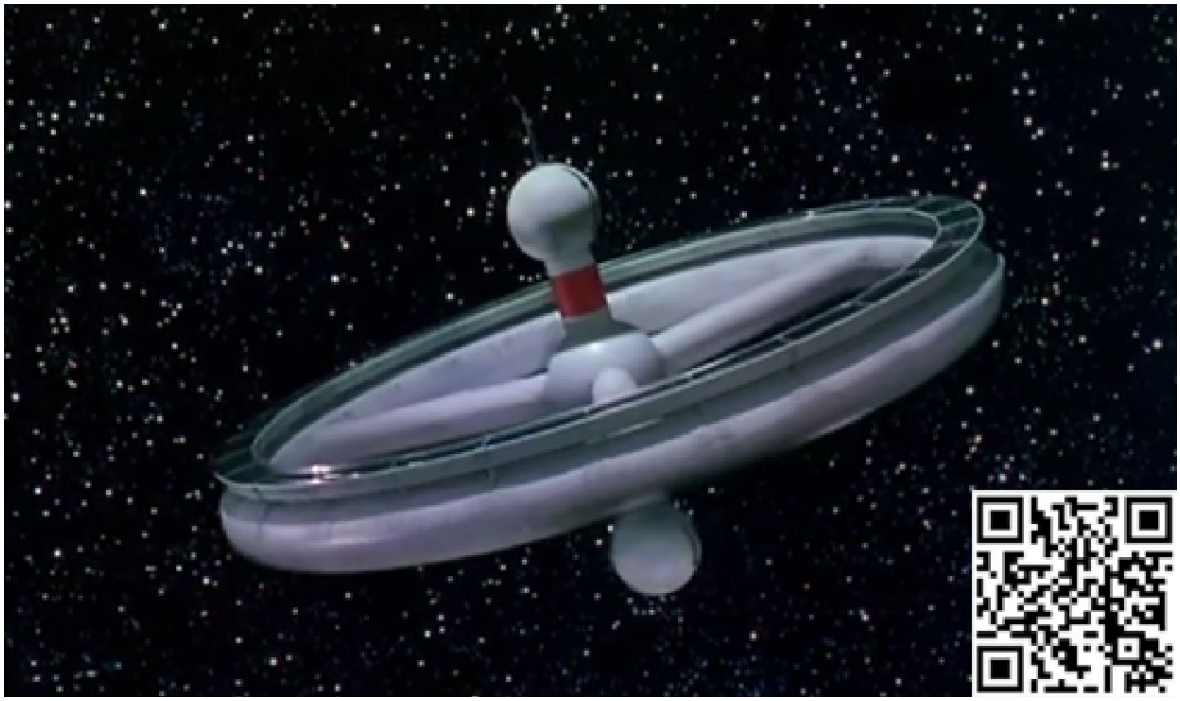

Figure 3 The space station in the movie Conquest of Space (scan QR code for the open source video).

Space station idea has been mentioned in TV series in the 1950s as well. In the 1959 series Men into Space, the third episode is dedicated to space stations and entitled as *Building a space station* (Maguire and Weitkamp, 2016). The episode is about the assembly of a prefabricated space station in Earth orbit. The space station appears in the later episodes of the series as well.

In these early examples of space stations in cinema and television, it is obvious that these works are produced quickly and cheaply (Westfahl, 2016), in parallel to the primitive conditions of movie production technologies. However, the structural principles of the space stations are based on scientific facts. The optimism about the future of space exploration and human beings' domination in outer space is also felt in the work of this era. Due to the lack of details, the architectural characteristics hard to trace in the given samples. They mostly consist of the overall depictions of the space station itself through a scaled model and some interior shots that are not much different from regular spaces on Earth.

Era of scientific progress (1960s-1970s)

Next decades witnessed more detailed and comprehensive work about space stations in cinema and television, most probably thanks to the acceleration and new achievements in the space race between USA and USSR. It reached its peak with *2001: A Space Odyssey*, the cult movie by Stanley Kubrick based on Arthur C. Clarke's scenario. The movie is still one of the most popular science fiction movies of all times because of its precise scientific statements and the level of details both in the physical environment and the movement of the people in places with artificial gravity.

Figure 4 Space station in the movie 2001: A Space Odysssey (scan QR code for the open source video).

Space Station V, the main station in the movie orbiting Earth consists of double wheels rotating around the central axis with certain pace in Earth orbit. The landing docks of the station are also in the central hub of the wheel where the living areas are allocated within the torus shaped masses in the peripheries. The station is used as a transfer hub for travels from the Earth to other planets and the Moon. It features a hotel, a restaurant, lounge areas, and telecommunication booths (Benson, 2018). The interior spaces in the Space Station V are designed with a minimalistic style, reflecting the modernist movement in the 20th century. There is no overuse of colours, most of the surfaces are white, only some furniture are highlighted through the use of bright red colour.

The scientific approach that peaked with *2001: A Space Odyssey* sustained by Tarkovsky's 1972 movie *Solaris*. The movie is even called as a response to Kubrick by some critics (Guidry, 2015). However, it is not the focus of this paper. The structural design of the space station is very similar to *Space Station V*, consisting mainly of torus shaped masses for main functions, only with a more complicated infrastructure in the central hub. The station's functions are more basic for research and living purposes and the shape of the torus is also visible from the interiors, especially in the corridors.

Another remarkable movie is *Silent Running* in 1971 as it includes in the space station botanical gardens for endangered species from the Earth under huge geodesic domes which were invented and introduced by Buckminister Fuller few decades before. Therefore, the space station contains its own ecosystem. Even though the scientific foundation for the structure and mechanism of the space station is not made clear, the movie is remarkable as an environmental themed post-apocalyptic movie. Other important works from that period are TV series *Starlost* in 1973 and cinematic series *Star Wars* with the infamous *Death Star* in 1977. The architecture of the space stations seems more diverse, based on the increased number of works in this field, and there are more details to be followed about the physical space provided in the stations. The emphasis on technology becomes more visible and with the addition of different concerns like humane, psychological, and ecological ones, the structure of the stations become more complicated as well.

Era of increasing complexity (1980s-1990s)

The contact with species from different points of the universe and creating relationships between them started to become a focal point in the movies and TV after 1970s. 1980s were the years where this approach advanced towards space stations that function as intergalactic hubs where many different species come together. Some stations had particular functions like military bases or commercial centres as some of them were mixed use complex structures. In this regards, the most prominent TV and cinema series was *Star Trek Saga* which started in 1968, but reached

its peak with cinema movies and additional series in the 1980s. *Star Trek* had a huge intergalactic universe that includes many species in different planets. Therefore, the appearance of space stations as transfer hubs and meeting points became a necessity. Many space stations were introduced in the *Star Trek series*: The most popular one is the *Deep Space 9* that had its own series between 1993 and 1999. There were other *Deep Space* stations in addition to spacedocks, starbases, skylabs, and other stations with various purposes. In 1982 movie *Wrath of Khan*, the *Regula I* space station appears as a scientific research laboratory and starbase. The station consists of numerous corridors as in a labyrinth complex. Functional spaces in the station are operation centre, laboratories, a restaurant, a courtroom, living quarters, guest quarters and transporter rooms (Memory Alpha, 2022). In the next movie The Search for Spock in 1984, the Earth Spacedock appears as a huge transportation and military hub that orbits around the Earth. In addition to its military and traffic control functions, Spacedock also became a commercial focal point (Memory Beta, 2022).

Figure 5 Space station from Star Trek: Deep Space Nine (scan QR code for the open source video)

Additionally, 1980s were the period when the appearance of space stations in movies was no longer caused by only technological achievements, but also by ecological and environmental necessities. Accidents, environmental disasters, or warfare in Earth caused the search for survival options outside the planet. Movies and TV series that included space stations are; *Aliens in* 1986 with *Gateway station*, TV series *Babylon 5* between 1993-1998, 1997 movie *Event Horizon* with *Daylight Station*, *Titan A.E*. with Titan station in 2000, same year *Mission to Mars* with *World Space Station* and *Red Planet* that includes *High Orbit space station.*

Era of environmental awareness (2000s)

21st century changed many things in the world, along with them are the relationship between human beings and nature, studies on space, and movie production techniques. A mixture of these three elements changed the way space stations and settlements in cinema and TV are handled. Firstly, environmental problems became much more visible and immediate action was required. Secondly, space studies have broken free from governments and with the increasing interest of private companies, developments regarding regular human beings' existence in Space accelerated.

Thirdly, computer generated imagery (CGI) effects changed the nature of movie production, making any imagined scene possible to be presented. Space station scenes produced through CGI methods replaced physical models from the previous decades, and well-prepared movies became much more realistic. In this era, many movies that include space stations have been produced. Among them are *Ender's Game* in 2013 with the space station Battle School, *Geostorm* in 2017 with International Climate Space Station, Ad Astra in 2019 with Norwegian biomedical research space station, *3022* in 2019 with Pangea, and TV series *The 100* between 2014-2020 including the Ark. In addition to these, 3 movies have introduced ground-breaking elements for space settlements: 2013 movie *Elysium*, *Interstellar* in 2014, and *Star Trek: Beyond* in 2016.

Figure 6 Space station in the movie Elysium (scan QR code for the open source video)

The settlement depicted in *Elysium* is a wheel shaped space station located in Earth's orbit. It resembles the contemporary world in general terms. Studying the architecture of the settlement it can be noticed that the open space and the natural items are used especially in the residential and public areas. Elysium, which is created in direct proportion to the population of the settlement offering an ideal living environment by applying an intensive reconstruction strategy, shows an environment that meets almost all the humane and social needs of the elite segment (Ceylan, 2018).

Figure 7 Cooper station in the movie Interstellar (scan QR code for the open source video).

The space settlement in *Interstellar* is called Cooper station and it has a cylindrical form. It rotates around its central axis which causes artificial gravity. The settlement has its own ecosystem, gravity and infrastructure systems allowing life to sustain for a long time. The space station is large enough for thousands of people to live in. The architectural typology seen in the station reflects the style of the American rural settlements parallel with the setting of the movie on Earth (Ceylan, 2018).

Figure 8 Starbase Yorktown in the movie Star Trek: Beyond (scan QR code for the open source video).

Starbase Yorktown, the space settlement depicted in *Star Trek: Beyond*, is one of the many space stations in the Star Trek universe built by the Federation. The base is a metropolitan area where

millions of people from different species live. It consists of many toroidal shaped masses located around a core. All these masses are connected to each other and the centre via linear structures that function as tubes and bridges that provide infrastructure and transport integrity. This complicated structure ends up with a spherical, transparent layer large enough to cover the entire system. This global layer functions to maintain the artificial gravity and the atmosphere inside, as well as a shield against possible external attacks and collisions. The architecture of Yorktown reflects the futuristic characteristics of the Star Trek series, and the general character of contemporary world metropolises (Ceylan, 2018).

The space settlements in these three remarkable movies look very different from each other regarding their form, but they also have many common characteristics. Firstly, they all are based on scientific foundations regarding the structure of the settlements. Secondly, in all the three movies, the space settlement does not consist of only interior, but also exterior spaces. They all are multifunctional complex structures that provide all the needs of human beings to survive and reside. Therefore, they are called space settlements rather than space stations.

5. On the Architecture of Space Settlements

Designing a space settlement means creating artificial environments (Ceylan, 2019). *An artificial ecology is a dynamic metabolic system contingent on material and energy flows that interrelate the various constituent parts together with the overall structure of the ecosystem* (Hasdell, 2006: 3). Accordingly, there are issues that must be considered while designing the space settlement such as gravity; atmosphere; cosmic radiation; positioning, movement and transportation; energy, resources and sustainability; and as important as these physical factors, psychological and sociological needs of human beings.

The analysis on the architecture of the space stations in cinema and TV puts forth that architecture as the discipline to design human settlements starts to play more important roles in their design through time. The evolution can be summarized in various titles. Firstly, the detail level of the presentation of space stations increases through time. Accordingly, architecture becomes a more significant actor in the design. In the first examples from 1950s the space stations are only shown through simple model scenes and regular interior views. However, in the contemporary movies, the viewers can examine the space settlement from various scales and perspectives. More details are given about interior, exterior, and even urban spaces. Secondly, the very reason for the construction of space stations in movies evolved in time from pure technological advancements to environmental and survival necessities. Towards the end of the 20th century, the danger of Anthropogenic causes became more obvious and for some approaches, construction of space stations became a necessity for the survival of humankind. This situation is reflected on the architecture of the space station itself. Through time, space station depictions in movies start to tend towards the imitation of daily life to answer to the regular needs of its users, to provide an alternative to the life on planet Earth. Thirdly, the evolution of the architectural style, especially in the interior space of space stations is parallel to the evolution of the architectural movements of the production date. The space stations in 1970s movies are resembling the buildings and interior spaces under the influence of modernist movement, as the ones in 1980s and 90s are more influenced by postmodern and brutalist styles. In 2000s, the evolution transforms the architecture of the settlements into some character that has stronger connections with natural elements and the environment. Finally, the functions and user profile of space stations evolve through time as well, which has a direct effect on its architecture. In earlier times, the space station has a basic function of transportation or research, which limits the user profile with science people or astronauts. Accordingly, the size of the space station is limited and the form and structure is more basic. In the upcoming decades, the user profile changes to human beings with various missions, professions and expectations, in addition to other species from different corners of the universe. As a consequence, the functional requirements and diversity of places in the space settlements increase in order to meet the expectations and needs of the users. In contemporary movies like

Elysium and I*nterstellar*, the space settlements are small scale versions of the Earth itself where a person may spend her or his whole life.

6. Conclusion

Space stations are common in science fiction narratives, but are rarely in the focal point of stories (Westfahl, 2005). Some exceptional movies like Elysium and Interstellar are more representational about the space settlement itself, but in overall, they are just being used as a keyword in the plot of the movies. With the developments in the science and technology of space settlements, the weight of their depictions will probably increase in the future. Nowadays, thanks to CGI methods and emerging technologies like immersive virtual reality, it is more possible to depict imaginary places with its all details.

Honestly spoken, architecture is not the first discipline that comes to mind regarding the design of space settlements. Urban planners, architects, and designers work toward the near future rather than distant one (Schlegel and Foraita 2012). However, as architecture is the discipline to design all places for human activities, it must play a role in the design of space settlements as well, especially because of the reasons related to human beings' physical, social, and psychological needs. Architecture has already widened its field of interest towards representation in cinema, TV and digital games, thanks to the developments in digital technologies. It is also an opportunity for architects to become an initial member of teams that design the scenes in movies or games in the world of science fiction and fantasy.

This paper intends to provoke an awareness among architects that their field of interest shall not be only buildings of the present or near future. Structures of the far future and even non-physical structures like in movies and TV, as well as virtual worlds are fields of work for architects. It is even possible that architects become initial members of teams that design the space settlements in the future. For that purpose, architects must widen their vision towards other worlds both physically and virtually, and equip themselves with the best instruments that enable them to work towards that purpose. The future holds dangers for the ones that cannot follow the developments, but it also offers great potential for the ones who keep themselves up-to-date.

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Resume

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Wadi Rushmia: The variegated histories of a lost nature and community

Liat Savin Ben Shoshan*

Abstract

This essay will examine a place and community in the city of Haifa, Israel, that no longer exists - a resilient community that survived destruction for decades, until it gave in to the attempts of destruction and evacuation by the municipality of Haifa. The essay will review the history of the urban planning of the place as appears in surveys, maps and planning schemes, in parallel, the essay will explore the history of the place as narrated through a series of essay-form documentary films. The paper will explore the potential for a variegated, full and rich history of the resilient Wadi Rushmia and its inhabitants. It will describe the formal history of Wadi Rushmia as it appears in historical documents and planning materials such as maps and plans, and then examine its history through documentary films that use self-narrated stories of inhabitants and poetic point of view of the film maker, to challenge conventional top down planning practices. It will be argued that the destruction of the community and nature of the Wadi and its replacement by a network of roads, has turned it from what Augé (1995) refers to as a 'place', in which people have lived their everyday life, accumulating memories, time spent together, and collective history, into a 'non-place' a space of transience, in which the time of living and social communication is replaced by an accelerated temporality. The paper will then refer to film, to demonstrate the immense generative potentials presented by the filmmaking medium to research of the built environment and that using particular filming methodologies may contribute to the accumulation of multi-media knowledge of place. Film, it will be argued, works against these processes of destruction of the place, as it captures the spatial and temporal experience of the daily lives of the Wadi's community, in its final years. It will be argued that films form an alternative archive of the everyday lives of ordinary people, an archive which will not only guard the past, but also project into the future, to the imagination of a more ethical and sustainable urban reality.

Keywords: documentary film, place, sustainable community, Trauma

1. Introduction

Wadi (valley) Rushmia in the city of Haifa on the Mediterranean is a deep river gully, beginning with a steep incline on the eastern slopes of Mount Carmel and descending to the port. Though it is located centrally, access to it is difficult. It provides a unique view of steep forested mountainside in the midst of a constantly changing city (Figure 1). The Wadi used to be the habitat of a multi-ethnic community that lived in its secluded wilderness.

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Figure 1 Wadi Rushmia, photograph by the author, 2017

The Wadi community survived for over a century. Its nucleus was established by migrant workers from Gaza, in the beginning of the 20th century, during Ottoman rule and the construction of the Hejaz railway (1904). Due to the housing shortage in the old city of Haifa the workers established a neighbourhood of tents and shacks (Mansour, 2017). Throughout the years the Wadi's population had grown and often changed. At its peak in the 1930s it reached three thousand. Its residents had escaped early in the 1947-48 battles and the houses remained empty until the 1950s.

After the war of 1948 the city was left in trauma. The majority of its Arab residents had fled, became refugees and scattered throughout the region and beyond. A flood of Jewish immigrants came after the holocaust and the establishment of the Jewish State. In the 1950s, due to the housing shortage, the State settled immigrants in the houses in the Wadi which used to belong to Arabs. The neighbourhood grew, and again, its population reached a peak of around three thousand - Jewish immigrants with modest means, holocaust survivors, and Palestinians who had lost their homes in the battles of 1947-48 and returned to the city - fragments of the city's traumatic past. Life in the Wadi was simple. Some lived in the stone houses built before 1948, others in makeshift housing. It was an intriguing place, with houses built on the steep mountainside, and a racially mixed population, in a city which neighbourhoods were traditionally divided by religion. As the state settled immigrants there in the 1950s, it disregarded the fact that housing was illegal in the Wadi, since the area was defined a public open space in the British Mandate Haifa master plan made in 1934 (Figure 2). Later on it used this law to evacuate them. Since the late 1960s, the neighbourhood has gone through repeated waves of destruction (Shlomi, Reuveni and Karmeli, 1968). Despite the law against building in the Wadi, a mall was built inside it in 2001 (Saul, 2002). Plans were made (though never realized) to turn the valley into a park (Aiadat, 2022). One early plan that was realized in the Wadi is a road tunnel dug under it, connecting the West and East of the Carmel, that opened in 2010, and a highway network that passes in it, paved a few years later. These transportation routes have destroyed the small area of leftover nature and human inhabitants that survived. The inhabitants were gradually cleared out and in 2008 the last residents were evacuated and the community had perished.

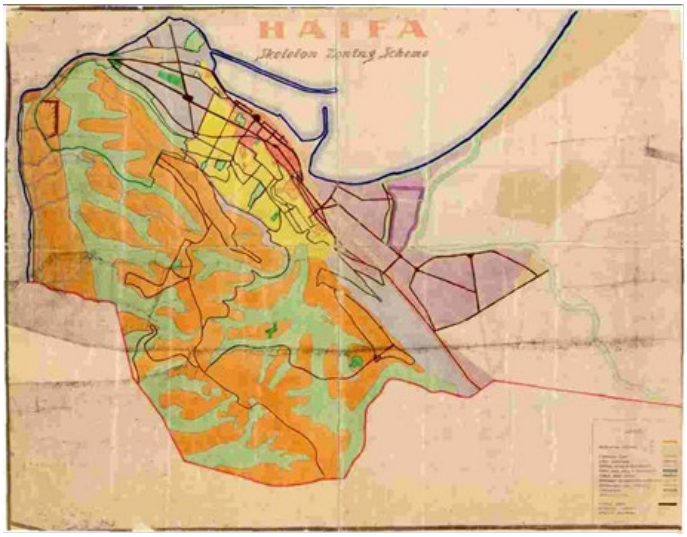


Figure 2 Haifa Plan 229, 1934. Source: the Haifa City Archive

Wadi Rushmia, which existed as a place of inhabitancy since the early 20th century, was gradually disappearing, and in early 21st century, it became part of a road network. As the physical remains of the community in the valley were disappearing, other means of knowledge were crucial to the remembrance and understanding of its story and history. The community which had lived there for decades, accumulated memories and stories which were effaced once the Wadi was destroyed, and its traces remained, arbitrarily, in private collections of past residents (Figure 3, 4).

A significant testimony to a century of existence remained in documentary films. Film, with its ability to tell stories, its documentation of passing time, movement and sound, adds to the two-dimensional history told by words and maps (Bruno, 2002). The films which the paper will relate to are the Wadi Rushmia trilogy by filmmaker Amos Gitai: 'Wadi' (1981), 'Wadi Ten Years Later' (1991), and 'Wadi Grand Canyon' (2001). The series is a gentle and poetic portrayal of the people living in the Wadi and its gradual destruction, in three points in time. Another film examined will be 'Roshmia', a film by Salim Abu-Jabel, which came out in 2015, and documents the final years of the last (human) inhabitants of the valley – Yousef Hassan and his wife Amna.

Figure 3 the way leading to upper part of the Wadi, with some houses in the background, 1960s source: The Private Family collection of the Hoffer Family and Ilan Segal.

Figure 4 a former resident (Yitzhak Hoffer) and wife, under fruit trees in the Wadi, 1960s. Source: he Private Family collection of the Hoffer family and Ilan Segal.

The few formal historical records of the Wadi relate to its legal status throughout the years, to public buildings and infrastructure built there, but not to the shacks, houses and most significantly, the residents. In order to inhibit the obliteration of the Wadi and community from public memory, and to create an archive of their lost history, a different approach to history is needed, one that focuses on the everyday and small places, in which film is considered a historical source (Smith 1976). *The Annales School, and Microhistory* schools of history may be referred to in this context, pertaining to the significance of documenting the history of small, seemingly insignificant places over a relatively long period of time.

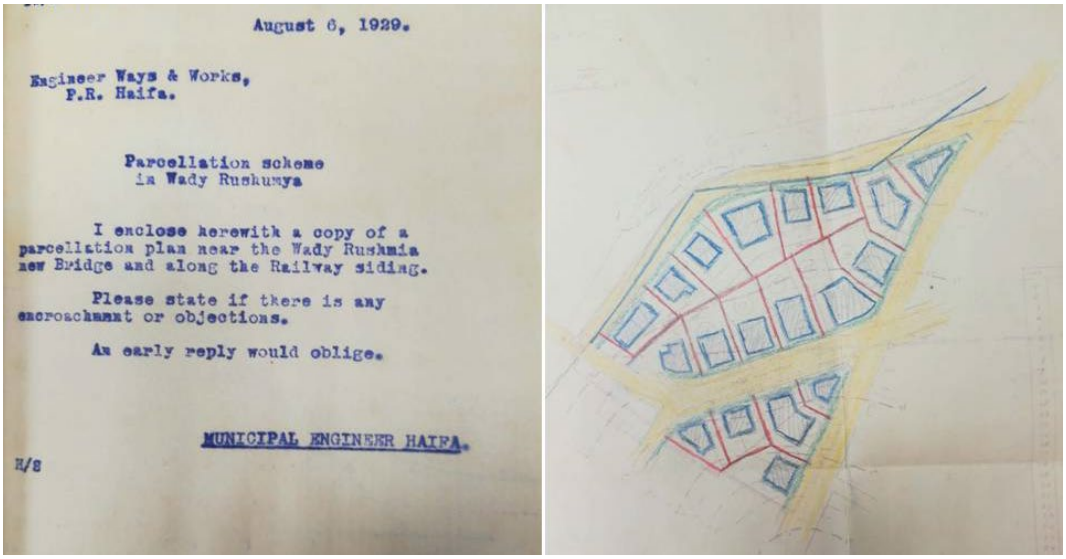
The paper will begin with the formal urban history of Wadi Rushmia as appears in primary sources such as maps, printed documents – and plans from the 1930s onwards; it will continue with the filmed history of the Wadi and its inhabitants, relating to film both as a primary source that documents the place and the changes it is going through, as well as a secondary source that supplies interpretation and commentary of what is documented. The paper will relate to the transformation of the Wadi from a place of inhabitancy to a part of a road network, through the concept of 'place' and 'non-place' (Augé 1995). The urban history of the Wadi found in institutional archives will be examined in relation to the 'subjective' documentation in the films, relating to Derrida's notion of the archive, and archive fever (1995), and the alternative archive referred to by Azoulay (2014). It will be argued that weaving together these different types of historical sources leads to a more profound understanding of the place, working against planned, state-led obliteration of the place and the eradication of its memory. The films, I will argue, by documenting the everyday life of this marginal community, and giving it a voice, work against the forces of obliteration which have turned the Wadi to 'non-place', erasing its community from the face of the earth as well as from memory. Thus the films constitute an alternative archive of this forgotten urban enclave, an archive which does not only guard the past, but also projects into the future, questioning the ethics of urban planning and the sustainability of urban reality.

2. The Valley of Rushmia and the History of modern Haifa

The city of Haifa began as a small village on a plain at the shore of the Mediterranean and the feet of the Carmel mountain. In the 18th century Daher el Omar, the autonomous ruler of the

Galilee under the Ottoman empire[1] reestablished the new port town of Haifa nearby. While the old village was situated on a plain, the new town, which remained as the location of the present port along the Haifa Bay, was built on a narrow strip of land at the northern foot of Mount Carmel, to make it easier to defend by land (Yazbak 1998: 14). This town is considered the beginning of modern Haifa. In the early 20th century, the Ottomans, who had ruled Haifa since the 17th century, connected Haifa to their Hejaz railway by building the Damascus Haifa road (1904), and in 1909 they built the port (Herbert and Sosnovsky: 1993). The city thus became a significant location in the region. Haifa developed following the Ottoman system, according to which communities (Jewish, Muslim and Christian) were divided according to their religious affiliations, creating a demographic pattern of Christian neighbourhoods to the west, Muslims to the east and the newly established Jewish community at the foot of Mount Carmel to the south of the Old City (Seikaly: 1995).

It was at that time the nucleus of Rushmia Wadi formed, as migrant labourers, who came to work in the Ottoman infrastructural projects built their tents and shacks there. During the British mandate (1918-1948) the city developed intensively. The British envisioned Haifa as a significant regional port city. They made plans and carried out modernization and development projects in the downtown, including the planned destruction of parts of it. The British made a census of the city's residents in 1922 (Barron, 1923, p. 33) and an urban survey of its different zones and neighbourhoods in 1930 (Simpson Report, 1930). As part of this process, areas which were not officially planned like Wadi Rushmia went through basic planning stages. In 1929 a parcellation plan was made for the Wadi, probably for the first time, possibly ordered by the British government. The plan showed the stone quarry in the Wadi and the separate private plots (Figure 5).


August 6, 1929.

Engineer Ways & Works,
P.R. Haifa.

Parcellation scheme
in Wady Rushmya

I enclose herewith a copy of a parcellation plan near the Wady Rushmia new Bridge and along the Railway siding.

Please state if there is any encroachment or objections.

An early reply would oblige.

MUNICIPAL ENGINEER HAIFA.

H/S

Figure 5 a parcellation plan of the Wadi, 1929, Source: The Haifa City Archive

The population of Haifa and the Wadi continued to grow in the 1930s and 1940s, as more workers migrated to the city with the expansion of the port works, and construction of the bridge over the valley in 1927-28, and its population increased. As Haifa was developing, a Master Plan was prepared in 1933-1934 by British planners. It dictated that residential neighbourhoods would be built at hilltops, and valleys remain as green public open spaces (HP 229) (Figure 2). In these years the city was changing as Jewish immigrants who flooded the city fleeing Nazim, took part in the development and building of the city. This growth was overshadowing the cities older, Arab neighbourhoods, which were considered primitive and underdeveloped by authorities at the time[2]. Despite collaborations between the groups, there were also political tensions. Arabs sensed that

[1] Daher el Omar, (1689-1775) was the autonomous Arab ruler of northern Palestine in the mid-18th century while the region was part of the Ottoman Empire Philipp (Thomas, 2002, p. 393).

[2] Lionel Watson, the British City Engineer (1934–51) saw Haifa's old town as a typical Middle Eastern urban agglomeration, unsuitable for modern living. (Kolodney & Kallus, 2008: 334)

Jewish population growth and financial development was leaving them behind and unequally encouraged by the British (Seikaly 2002, Yazbak 2002). In the 1940s, tensions were growing steadily in the city and throughout the country until their climax in the 1948 war, a war which the Jewish population calls until this day the War of Independence, and Palestinian population calls the Nakba, meaning catastrophe (Goren 2006, Yazbak 2002). In the battles, as the Arab fighting organizations were centered in the Muslim neighbourhood of Halissa and the adjacent Wadi Rushmia, these neighbourhoods became a major target for the Jewish Haganah and Irgun fighters in Haifa. Their occupants were the first to be driven out of their homes (Goren 2006).

With the establishment of the State of Israel in 1948, the city had changed drastically. It lost its geopolitical dominance as a regional trade center with a port and railway, since there were no longer connections between Palestine, now called Israel, and its Arab neighbours. Hostilities before and during the war drove some 65,000 Arab residents out of the city, leaving downtown Haifa and the Old City area practically deserted (Kolodney & Kallus, 2008: 332). Some of them came back to the city but no longer held legal ownership of their homes as they were 'internally displaced' and their legal status was of 'present-absentees'.[3]

After the war, due to the housing shortage and massive immigration, the Jewish Agency settled immigrants in properties in Arab neighbourhoods including Wadi Rushmia, whose Arab owners left behind.[4] Holocaust survivors, Jewish immigrants from Arab countries, and Palestinian refugees, some of them originally from Haifa, came to live in the Wadi. Between the 1950s and the 1970s, an ethnically mixed population numbering a few thousands lived in the Wadi in close knit relations.[5]

2.1. A Central Park: Rushmia in the first Zionist plan for Haifa

In the early 1950s work began on a new master plan for the city of Haifa, in which Wadi Rushmia had great significance. It was prepared in the years 1952-54 by a committee of architects and engineers headed by architect and town planner Yitzhaq Perlstein. The plan was based on socialist principals and aspired to supply good quality housing for residents of all social classes, close to employment areas, and with a view to the mountain and bay. In the finished scheme presented to municipality officials in 1954, the old city, and the adjacent neighbourhood of Hadar Hacarmel (one of the first Jewish neighbourhoods of Haifa) were to become the central areas of Haifa, with the highest population density. The Rushmia basin was envisioned as the most prominent location in Haifa: a green valley, geographically at the center of the city (Figure 6). The plan envisioned it as the city's Central Park: "with the paving of the new roads in the Rushmia basin, and the preparation of the pedestrian pathways, there is no doubt that this park will be the future, due to its centrality, the most significant and most central open area in the whole city"(TPF 1954).

[3] Present absentees are Arab internally displaced persons (IDPs) who fled or were expelled from their homes in Mandatory Palestine during the 1947–1949 Palestine war but remained within the area that became the state of Israel. In 1950, 46,000 out of the 156,000 Israeli Arabs in Israel were considered
Present absentees. According to 2015 estimates from Palestinian NGO BADIL, there are 384,200 IDPs in Israel and 334,600 IDPs in the Palestinian territories (BADIL, 2015).

[4] This was done all around the country, in the Arab villages and urban neighborhoods that were left behind.

[5] Stories of the friendly neighbor relations in the Wadi are narrated by a past resident in Gitai's film *Wadi ten Years After* (1991).

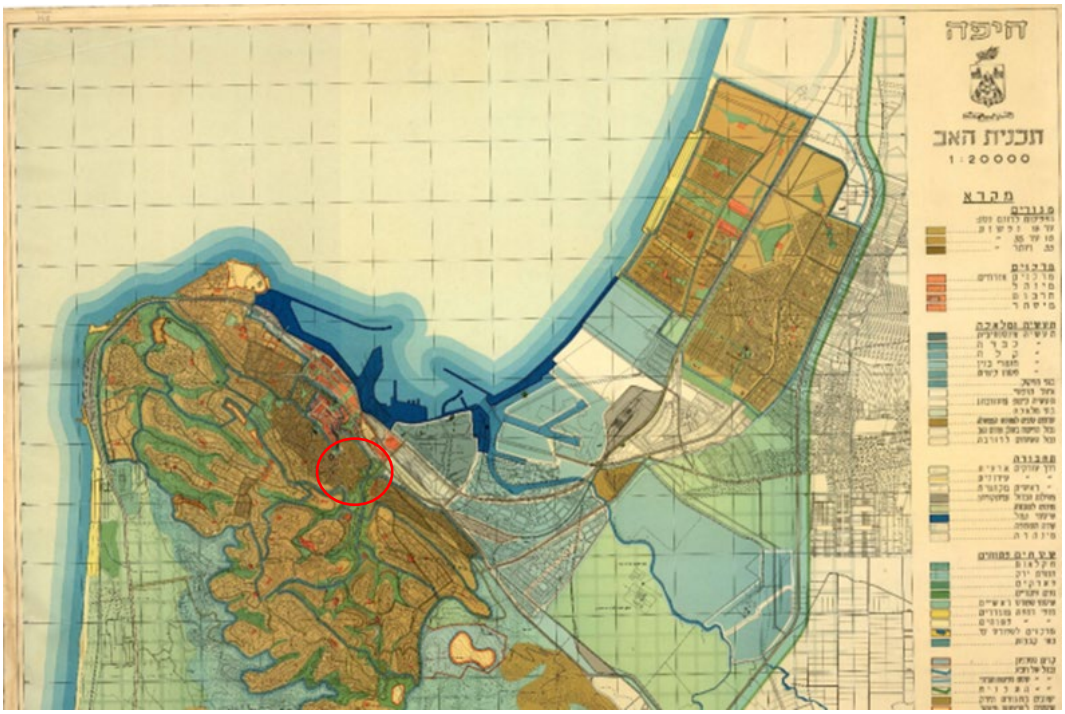


Figure 6 TPF 1954, Master Plan for Haifa by the Office for Master Plan of Haifa, Source: the Haifa City Archive

However, the 1954 master plan was cast aside. The Rushmia Wadi did not become a central park but a backyard. Since the late 1960s Israeli authorities made efforts to destroy the houses and depopulate the Wadi (Schori et al. 1968). The city was developing as far away as possible from its past: the downtown was left in its ruins,[6] the Arab neighbourhoods around it were severely neglected, gradually deteriorated to poverty and crime, with many houses destroyed. It had become an 'area of trauma', that could not be planned by conventional means (Schwake 2018).

In 1999, the huge “Grand Canyon” shopping mall was opened in the Wadi - the largest in Israel at the time. The entrepreneurs of the mall used the British master plan for the city of Haifa, mentioned above, which was still the stature plan, which permits to build “recreation and leisure” facilities within areas defined as open green space (Saul 2002). The mall, with its large billboards, is positioned like a fortress inside the Wadi, and its name, 'Grand Canyon', inspired by the Wadi, is ironic, as it turns its back on the Wadi – with a blank wall 30 meters high.

In 2003, a landscape plan for the Wadi was submitted, proposing the reclamation of the Wadi and the planning of a scenic route through it which would integrate it into the urban landscape, a plan which was never realized.[7] In the meantime, it was finally decided to dig an inter-mountain tunnel that will ease mobility between the parts of the city connecting the neighbourhoods of the upper Carmel with the Bay Area and the port.[8] The last residents of the Wadi were evicted, and a highway was paved at the bottom of the Wadi, decreasing to a minimum its open natural area and the area that could be used as a public park (Figure 7).

[6] It was destroyed by Israeli army soon after 1948 war (Kolodney and Kallus 2008, 338).

[7] The design was made by Moria-Sekely Landscape Architecture Office, and was commissioned by the department for long term planning in the Haifa municipality headed by architect Ziva Kolodney. (Kolodney, 2007).

[8] The plan to build a tunnel appeared first in a British plan for the city, and the idea that it would reach its first exit in the top of the Rushmia Wadi appeared in the 1954 master plan. See 1954 Master Plan, Haifa City Archive

Figure 7 works in the Wadi, 2014, Source: 'Roshmia', Saleem Abu-Jabel, 2015

Rushmia and the old city and surrounding neighbourhoods were Haifa's 'areas of urban trauma', areas with which conventional positivist planning strategies could not contend. As noted by Schwake, when an urban area is subjected to a trauma, its everyday life is disturbed and unable to regenerate, causing it to perform as an exterritorial urban void (2018: 51). In Haifa, urban trauma was created as Israeli planners aimed to destroy and rebuild Arab neighbourhoods, not tending to the trauma that cast its shadow on the urban space and its people, and therefore succeeded only in intensifying its symptoms. As Schwake notes, when an area is redeveloped with a clear intent to obliterate its past, the urban system will be unable to recover from its past, and the trauma will continue to dictate its everyday life (ibid). Urban trauma could be worked through only by acknowledging the past, then trauma could be reconciled by spatial transformations and the improvement of conditions (Hatuka 2010). This paper will suggest that film, which visualizes spaces of trauma, make their stories audible, and become their archive, may be a means of acknowledging and coming to terms with the past, taking part in processes of finding just and sustainable solutions to areas of trauma.

2.2. Place and the Alternative to Formal History

The films show that the Wadi – a unique enclave of nature and society in the heart of the city, is a place with a 'time-space' of its own, a space-time which is seen as it is drawing to an end, as result of brutal and mindless destruction. Augé refers to the transformation of time and space and to the erosion, and even loss of experienced history and lived space in the contemporary era (1995). The process in which the Wadi as a place of the community is destroyed and a highway is paved through it, may be read in terms of the distinction Augé makes between 'place' to 'non-place'. The distinction between 'place' and 'non-place', Augé argues, is based on the difference between place and space [..] "the term 'place', refers to an event (which has taken place), a myth (said to have taken place) or a history (high places). 'Space' is more abstract [..] it is applied in much the same way to an area, a distance between two things or points (a two-metre 'space' is left between the posts of a fence) or to a temporal expanse ('in the space of a week') (it is) in use today […] in the specific language of various institutions representative of our time. […] Non-places are transitory, where human actors pass through as anonymous individuals but do not relate/identify with in any intimate sense." (Augé, 1995: 82). The Wadi, as a place of living, of telling and hearing stories and of spending time together, has turned into a space of passage, a highway, the time spent in it is dictated by traffic lights.

Not only has the Wadi as a place of a community ceased to exist, formal historical documents that refer to the community that inhabited it are also very few, it being an informal neighbourhood. Rushmia as neighbourhood of Haifa, is forgotten, as it was never official. Its documentation remains

in private family archives, which yet have to be mined. As early as 1976 Paul Smith noted the significance of film as material for historians and called for historians' engagement in film. He called for the usage of film as a teaching source, and for the development of film literacy and analysis among historians (Smith 1976). The study of the history of Wadi Rushmia through the stories of everyday lives of its people, may be referred to the approach to historical knowledge that values the everyday, the ordinary and the 'non-significant' such that may be traced back to the *Annales* school. The *Annales*, founded by Marc Bloch and Lucien Febvre in the late 1920s, replaced the study of leaders with the lives of ordinary people, and while aiming at a "total history," also yielded microstudies of villages and regions.[9] Another relevant historical approach in this respect is 'microhistory', in which intensive historical investigation is made of a relatively well-defined smaller object, most often a single event, or a "village community", a group of persons, even an individual person (Ginzburg and Poni, 1991: 3). The films about Wadi Rushmia focus on 'small scale' everyday lives, through the filmmakers' points of view, and through the self-narratives of inhabitants. The filming is carried out in slow camera movements, with long duration takes in real time, and the study, in both films, stretches over years, and even decades. Film: from planner's propaganda to the stories of and by urban inhabitants

Films have been a part of the world of planning since the 1920s, when what Ciacci (2010) calls "Town Planners' Cinema" emerged (Ciacci, 2010). Ciacci cites examples in which the tools of cinema were made to serve a thoroughly modernist, expert-driven approach. These films were intended to convince "the public" of the social duties and potential of town planning and to persuade the public of a particular planning scheme which had already been thought through and was being proposed as "the solution" by "the experts" (ibid). One example is the British film, *Housing Problems* (Elton and Anstey 1935). It presented everyday life in London slums and proposed the move to modern, spacious, clean housing projects. Another example is the film *The Proud City: A Plan for London* (Ralphe Keene, 1946). The film explains the re-planning of Post-war London as a progressive and reactive endeavour that aspires to supply proper housing and other necessary amenities and solve conflicts.

Sandercock and Attili (2010) argue for films that would be part of a collaborative planning theory and situational ethics, in reaction to "official" or top-down uses of film. They relate to the epistemological crisis in planning that began in the early 1970s, citing Friedmann (1973) and Churchman (1971). Friedmann criticized the limitations of "expert knowledge" and advocated "mutual learning" or "transactive planning", designed to draw on local and experiential knowledge, placing it in dialogue with expert knowledge, and Churchman explored the value of stories to the planning process (Churchman 1971, p.178). Sandercock and Attili note that the "story turn" in planning has been one response to the epistemological crisis that demanded the acknowledgement of the necessity of using many other ways of knowing: experiential, intuitive and somatic knowledges; local knowledges; knowledges based on the practices of talking and listening, seeing, contemplating and sharing; and knowledges expressed in visual, symbolic, ritual and other artistic ways (Sandercock and Attili, 2010, p. 26). Bathla and Papanicolaou refer to film as a means of reframing conflicts of the urban and of housing and redevelopment (2022). They argue that in allowing for sensory, aural, and visual possibilities, film serves as a generative medium allowing us to make meaning from the embodied experiences of dwelling, resistance, and contestation, allowing a unique opportunity for learning from 'the ordinary practitioners of the city that live "down below," below the thresholds at which visibility begins' (de Certeau, 1984, p. 94), and relate to the protagonists of the films about these conflicts as 'liminal beings' (Westerveld, 2010), experiencing and reflecting upon the loss of ecology and dwelling, and projecting into future possibilities of becoming and undoing spatial injustice". They note that "Film opens up temporal and sensorial boundaries of the 'contested urbanity' under formation" and argue for a filming that "allows a reality to emerge from the film, thus considering the importance of the contested nature

[9] Britannica, T. Editors of Encyclopedia (2017, April 19). Annales school. Encyclopedia Britannica. https://www.britannica.com/topic/Annales-school, accessed 09/12/22

of housing and the urban as cinematic subjects" (ibid 351-352). In the cases examined, film enables to experience the unique individuals that live in the Wadi, listen to their stories, and sense the particular space-time of this community, in a way that cannot be achieved by conventional two-dimensional, maps and plans. Wad Rushmia and its community are given presence through the films. Though the films of the two directors differ from one another, their aesthetics of filming are similar, both using long duration shots, and the speakers' narratives without any external information given through subtitles or voiceover. Thus, I argue, the Wadi, as a place, is reconstituted through the act of filming and through narratives of the people who have been inhabiting it.

2.2.1. Wadi Trilogy: Amos Gitai

Amos Gitai is a prominent Israeli filmmaker, who, in his rich career, made over 90 artworks, including films (features and documentaries), publications, exhibitions and performances. His work has been mainly evolving around the Arab-Israeli conflict, and, as he was trained as an architect, often has to do with space and place in political conflict. Milja Radovic describes Gitai as an "architect of cinematic space", which contrasts the whole complexity of the region with the "stories of people", and who carefully uses space and time to compose a cinematic scene that aims to transform the audience by telling them an authentic story (Radovic 2017, p. 70). Over a period of twenty years Gitai had documented Wadi Rushmia, resulting in a series of three films made in three points in time: *Wadi*, (1981), *Wadi Ten Years Later* (1991), and *Wadi Grand Canyon* (2001). The films show the people who still live in the Wadi in their domestic environment, which is built and maintained utilizing a collection of artifacts and any kind of waste materials they could find from the garbage of the city: used tires, tin, pieces of cardboard, wooden planks, iron sheets, plastic sheets, fabrics. Gardens and orchards were planted beside the houses and inhabitants tend to them. The films follow everyday life, the rough and meagre living conditions and the work of maintenance: roof repair, reinforcing a wall that the wind blew over, repairing a leak, feeding and caring for animals, nurturing vegetation: watering, hoeing, pruning, planting. These tasks take up many hours. In the times in between work, the inhabitants sit together, eat from and enjoy their gardens, play, sing, smoke, talk. They have their own sense of time, slower, different from the incessant rush of the outside (Figure 8).

2.2.1.1. Filming against the act of Planned Destruction: An Alternative Archive

In the plans for modern Haifa, Wadi Rushmia, though inhabited since the beginning of the 20th century, was not considered a legal residential area. Even in the years when it was populated by thousands, it was considered an illegal development. In the British Mandate map (1934) it was marked it a green open space, a zone in which the building of housing is forbidden, although there were already many houses built in the Wadi. In the first Israeli master plan of 1954 it was envisioned as a central park, and later on, as central transportation hub. The 'garden' that was already there, where Jews and Arabs lived together and thrived, guarding nature, was overlooked. For a majority of the planners and city leaders it was a disturbance, a stain on the neat and orderly master plan. On this background, the films, presenting the unique community, are even more essential.

The people in the films speak in ongoing monologues, with no subtitles that provide any external identifying information besides what they tell themselves and one about the other. On the backgrounds of the monologues, when the speaker is not in the frame, there are wide angle traveling shots of the Wadi, taken from the mountainside or the bed of the Wadi, and from the road on the top of the Wadi. These shots convey the unique time-space of the Wadi– a world apart, with its own sense of time and place (Figure 9, 10).

Figure 8 shack of Yousuf and Amna. Source: 'Roshmia', Salim Abi-Jabel, 2015

Figure 9 Amna in the courtyard of the shack, Source: 'Roshmia', Salim Abi-Jabel, 2015

Figure 10 Amna and Yousuf in the courtyard of the shack, Source: 'Roshmia', Salim Abi-Jabel, 2015

Gitai's protagonists declare that they do not want to leave the place, which they see as a haven. However, most of them do leave or are forced to. Yousuf, the oldest resident of the wadi, notes that those who left fear return, as if they cannot go back on their footsteps, like one cannot go back in time. Gradually but surely, the community and nature are disappearing.

The one who does come back is Gitai, who returns to visit the Wadi numerous times, and documents the gradual deterioration of the place. Gitai is close to the people that he films, and they speak to him openly. Their narration is rarely interrupted and Gitai's camera is a gentle and patient listener, and also a patient observer, who views the place and its people with slow, long takes. These takes slow down the passage of time and thus the change of the people and the place are experienced even more vividly, as the brutality of the forces of destruction upon them is revealed. As Frodon has noted: "documentary film is used in this process which consists in going back on one's steps, filming the time which has elapsed, recording the traces of what has changed and the marks of what has remained. […] Recording time in its duration, side by side with those who […] do not decide or control anything, is, in this context, the most radical side step. Just listening to words, tones, changes in language and accent, silences, catching postures, looks, wrinkles on faces and stones [..]."(Frodon 2003). Frodon describes how through these specific practices film becomes a tool of attentiveness, through which viewers are immersed in the experience of the place, and become attentive to the people who inhabit it, whose stories will become evidence to what will be soon destroyed.

2.2.1.2. A Place and its Narrated Stories

The stories of the people of the Wadi are told by the people, mainly through two central speakers, an Arab man and Jewish woman. The man is Yousuf Hassan, a Muslim, who was born in Haifa, the son of a carpenter from the neighbourhood of Wadi Salib who lost his home in 1948. During the war Yousuf, like many others, fled to Acre where he was shot (a bullet entrance wound is visible on his old, scarred face, see figure 13) and imprisoned by Israeli soldiers, and later, with no property or profession, he came to live in the Wadi in 1956, in very simple conditions. Yousuf was later joined by his second wife Amna, who is also a refugee. The other main figure is Miriam, a Jewish woman born in Hungary who fled to Israel after the holocaust, and fell in love with Iskander, a Christian Arab fisherman who she lives with.

2.2.1.3. Yousuf and Miriam

Miriam and Yousuf express the liveliness of the Wadi. They are powerful in appearance and in speaking – though they both speak a broken, foreign accented Hebrew, the language of immigrants-refugees, they have their poetic, idiosyncratic expression, pondering about their life as they speak of it. Apart of speaking, they are busy with maintenance of their domestic environment, symbolically preserving the Wadi.

Miriam

Miriam's long monologues in which she describes her life and construes it, has a symbolism of its own. Miriam speaks broken Hebrew with "high" and poetic language (Figure 11). She speaks of her love to Iskandar, which holds on despite the ethnic conflict, for which they had to pay with condemnation and ostracism. She describes their connection as "a bond of love, love as a natural force that empowers a world of humans, animals and plants, a force which led to the circumstances of my life". She explains that it is love that has chosen them. It is a “force of nature", and the lovers are "already connected, really connected, cannot separate, they have no strength" (Wadi 1981). Miriam lives in the valley in severe violation of the social taboo of the region – the intimate connection of a Jew and an Arab; she lives in a house that is destined for demolition; She guards her life in the Wadi by surrounding her home with green fertile plants. She keeps planting every year "against the destruction, decomposition, and decay of the ground, because earth that is not cared for becomes dirty and even smelly" (Gitai 1991).

Shots of Miriam talking about her life, and the long takes of her inside her garden, working with the land, are edited one next to the other, or one over the other, as voiceover. Miriam began planting as she arrived in the Wadi:

> *There was nothing there. There was just rocks and dirt, and sticky things. And I began to collect the stones and placed them into rows and I put earth in between the stones, and then I planted trees in them, so that it would be green and nice and cool and lovely... lovers, loving in the way that we had when we lived in the other country, we were in verdant foliage, not in yellow. I wanted people to see something that they did not have, and they would like us…*
>
> *(Wadi 1981).*

Figure 11: Miriam, Source: *Wadi, 10 Years Later*, Amos Gitai, 1991

Miriam lives within the garden she had planted, it is her haven, it also protects her and the choices she made. The garden, argues Radovic, is a crucial metaphor that Gitai applies in the space. It is a symbol of the "outcast community", but also of Israel, or the "holy Land" (Radovic, 2017, 80). The vision of the possible resolution to conflict, discrimination and segregation is given through the metaphor of "the garden" [..] its growth and sprouting is linked to shared and intertwined existence (ibid, 81). It is also used in the filming itself, as Gitai uses one take to explore the space in which this community lives, the uninterrupted exploration of physical space constructs unbroken time and evokes an extra-temporal space (ibid, 140). Throughout the films Miriam is seen as she cares for her garden - in the Wadi, and in the backyard of the housing project she had moved to after she left the Wadi. In the second part of the trilogy, after years of living together in the Wadi, the pressure from Iskandar's family and friends grows to leave Miriam. Iskandar does not leave, but becomes violent, and she runs away from him, leaving the Wadi. Miriam once again becomes a refugee. She must escape, leave. Her gardening resists the decay, destruction and uprooting. Uprooted several times in her life, she is the 'wandering Jew', a plant that hits roots wherever planted, quickly, even in shallow soil. Her gardening is her mode of survival, her mode of belonging and owning her home. Radovic's discussion of the Wadi as garden, is a fruitful image in the act of imagining an alternative future for the Wadi. Rather than a literary metaphor it may be seen as an alternative future for the Wadi, one in which urban planners could have taken part in, turning of the Wadi into a sustainable fruit garden, tended to by an ethnically mixed community, by the voiceless, and for the voiceless.

Yousuf

At the beginning of the trilogy, in 1981, Yousuf had already been living in the Wadi for 28 years. Though he has lived in the Wadi for almost thirty years, his settlement appears to be minimal and survivalist – he and his wife live in a shack, the poorest and simplest of the dwellings that appear in the films (Figure 8). It is made of construction waste, gathered from building sites in the city, and not connected to water nor to electricity, however, it is surrounded by plants and fruit trees. As seen in Gittai's 1981 and 1991 episodes, they spend much of the time trying to maintain the shack, gardening, cooking and heating their shack. At the same time, their modest home is a place of hospitality. Open to the winds of the Wadi, it is also open to guests of all kinds - neighbours, relatives and passers-by.

As fragile and simple as his life is, when Yousef speaks he becomes a grand narrator of his own story and the story of the Wadi. In 2001 Gitai visits the Wadi for the last episode 'Wadi Grand Canyon'. He meets Yousef, whose living conditions have worsened, since a huge shopping mall is being built at the top of the Wadi. The shack, surrounded by trees and plants which they tend to, their modest haven, is severely disturbed by the building of the shopping mall. In the final scenes of 'Wadi Grand Canyon' Gitai films Yousuf as he climbs to the top of the Wadi and walks into the new mall that was just opened, where he stands, in the artificial, loud interior, dumbfounded. This shot expressed clearly how the nature of the Wadi and its inhabitants, which have co-existed for so long, are destroyed by capitalist greed, indifference to ecology, and the disregard of common good.

3. Roshmia

In 2007, new works begin in the Wadi to dig the road tunnel, and an access road is paved for the trucks. The contrast between the road, that symbolizes modernization, and the adjacent, tree surrounded shack, in which Yousuf and Amna are still living their slow, simple life, is a central contrast in the documentary film 'Roshmia' (2015), by Salim abu Jabal.

Abu Jabal is a Palestinian writer and filmmaker, born in a Druze village in the Golan Heights. He studied in Haifa university, was a reporter, and 'Roshmia' was his first film (Abu-Jabal, Culture Fund). He met the couple as he was working on a story about them, and after the story was published he turned to filming: "Filmmaking is all about storytelling. I simply had to bring their story to the world." (Abu-Jabal, 2015) During the time he was filming them, they received a demolition order from the Haifa municipality. Abu Jabal's film was part of the attempt to change the fate of Yousuf and Amna and save their shack, acting against the demolition orders (Figure 12).

At first, it seems that Abu Jabal's film takes off from where Gitai left. His film was shot between 2005 – 2008, when Yousuf and Amna are already in their 80s, and they are coping with the knowledge of their certain and near evacuation. While Gitai was interested in showing through 'Wadi' the life together of Jews and Arabs, Abu-Jabal, who discovered the Wadi when it's community had already perished, is interested in the Palestinian narrative. Like in Gitai's film, the Wadi in 'Roshmia' is a world apart, however, while Gitai includes some shots outside it, Abu-Jabal's film includes no outside.

The film is focused in the cinematographic sense as well, as Abu-Jabal made the aesthetic choice to film in a narrow 4:3 screen ratio. Yousuf and Amna are shot in small, dark spaces, where they stand out through their words and expressions. The couple does not speak much, however, their few words are powerful, as they narrate their own separate stories.

This focus enables Abu-Jabal to create a symbolic narrative, of the Palestinian's connection to his land, of the catastrophic loss of the land in 1948 and 1967 which is now repeated, and the heroic struggle to stay on it against all odds (the Palestinian 'Zumud'). As he notes: "For me, the story of Amna and Yousuf signifies and sums up the story of the refugees, and how they still are facing the colonial mind-set and the brutal machines of the colonizers. Their shack was the last tent of Palestinian refugees. Yousuf decided to keep it as symbol of his and his people's exile" (Abu Jabal, Boston 2015). However, Yousuf and Amna disagree between them, as for Yousuf life outside the

Wadi is not worth living, Amna who is tired of the struggle and is ready to leave and move to an apartment, representing another Palestinian narrative, a more pragmatic one (Figure 13).

Figure 12 shack of Yousuf and Amna, right before demolition, Source: 'Roshmia', Salim Abi-Jabel, 2015

Figure 13 Yousuf right before evacuation, Source: 'Roshmia', Salim Abu-Jabel, 2015

Although time in the Wadi is running out, 'Roshmia', like Gitai's 'Wadi', is a slow film, with many real time shots. On the background of the coming destruction, the two take their time, rolling cigarettes and smoking them, peeling an orange, rolling prayer beads, breaking wooden branches for fire. There is strength in this contradiction. Though it is filled with despair, even grief, the film is quiet, with many moments of silence.

Yousuf, here too, is the guardian of the Wadi, who, like Adam, is banished forever from his garden of Eden. With his dark, rough, bullet scarred face, his past is written on his features, he seems as strong and as fragile as the Wadi itself, and his lifetime, and what remains of it, is the lifetime of the Wadi, as home of community and wild nature (Figure 14).

Figure 14 Yousuf right before evacuation, Source: 'Roshmia', Salim Abu-Jabel, 2015

4. Conclusion

Rushmia Wadi, whose residents have fled in 1948, had been repopulated by refugees, and had suffered repeated evacuations and destructions, is part of Haifa's 'spaces of trauma'. These places, which planning professionals often attempt to replan without acknowledging the spatial and social consequences of the trauma, often 'fall' into the hands of capitalist ventures and private entrepreneurs, who utterly disregard social, environmental, and political justice. Like its neighbouring Wadi Salib, for example, Wadi Rushmia's traumatic history began in 1948. Unlike Wadi Salib, which empty houses remain ghost houses until this day, Rushmia was repopulated after 1948, and remained resilient for several decades – as an urban enclave of a racial mix of people, until giving in to planned destruction and mindless development. It is in such places that films take the role of narrating micro-histories and filling in the gaps left by formal maps and plans, by ongoing destruction and eradication of memory.

My argument in this paper converges with the filmmakers' perspectives, and also diverges from them. The filmmakers capture the unique quality of the place and its history and give voice to the voiceless. As noted by Bathla and Papanicolaou (2022) film serves us in sensing embodied experiences of dwelling, resistance, and contestation, allowing a unique opportunity for learning from those that live “down below,” below the thresholds at which visibility begins’ […] seeing the protagonists of these films as ‘liminal beings’ (p. 351). However, the films express a radical critique of the authorities who are responsible for the destruction of the Wadi, which are presented as omnipotent, invisible forces that cast mindless destruction, this paper aspires to expand the agency of planning through film. The history of planning in Wadi Rushmia is described, giving features and names to the agents of planning. Planning is considered as a legitimate and significant agency, to which the films, as alternative sources of information, can contribute. Films, along with other planning documents, are part of a more inclusive archive. The films provide the 'informal' histories, and where there is an obliteration of history and a lack of archive, they provide an alternative archive, participating in what Derrida has related to as an 'archive fever' (1995). The archive, Derrida argues, is a movement of promise and future, just as it is a record of the past…it carries the remnant (of what remained alive) to the present…The opposite of forgetting is justice (Derrida 1995, 87). Thus, the archive presented here through the films, not only has the role of guarding the past, but also, through the knowledge collected in it, of bringing justice to the future. Azoulay, who relates to Derrida, argues that to take part in the 'archive fever', is to take part in the establishing of new types of archive, which prevent the archetype of the archive, the one established by the state, to determine alone the essence of the archive (Azoulay 2014, 21). Thus, an alternative archive of Wadi Rushmia, if one had been established before its destruction, could have contained formal planning documents, films, as well as materials from personal archives, creating an archive not only of documents created by those in power, but also of the residents which the authorities cleared away.

Urban spaces as unique as Wadi Rushmia, could no longer be considered as backyards that may be destroyed in favour of controversial development. The Wadi, which the 1954 plan suggested should be a central park, could have become a heritage site of a sustainable human society, a garden in the midst of the city, feeding whomever needs feeding, and tended to by a community of gardeners-guardians. The stories of the people of the Wadi, archived in the films, are, as noted by Derrida, an immanent archive, a part of the present and future of the city of Haifa.

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A failure in resilience: The corrupting influence of postwar Milan in Visconti's Rocco and His Brothers

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Abstract

Abstract The 1960 Italian film Rocco and His Brothers (Rocco e i suoi Fratelli) is one of the greatest exemplars of Italian post-war cinema. The film depicts the disintegration and deterritorialization of an immigrant family from Lucania, a southern Italian village in Basilicata, and their relocation to Milan. The director of the film, Luchino Visconti, continuously alludes to the protagonist's fascination with their hometown (paese). This nostalgic and wholesome image of paese contrasts the ubiquitous alienation and exploitation in the industrial North. The film is replete with signs and metaphors which explicitly and implicitly reinforce the evident tension between the immigrant family and an industrialized metropolis. Based on an interview with Mario Licari, Visconti's assistant who accompanied him on location visits, this article offers an opportunity to revisit significant locations of the film such as Quartiere Fabio Filzi, the Alfa Romeo Factory, Milan Duomo, Ponte Della Ghisolfa, Parco Sempione, Stazione Centrale and Circolo Arci Bellezza. Underpinned by the theories of Giorgio Agamben, Antonio Gramsci and Andre Bazin this essay creates a theoretical framework that works in parallel with a detailed analysis of the scenes, original archival material, dialogues, places, and history of architecture of the locations. The article demonstrates how urban and architectural spaces not only accommodated the narrative of the film but shaped, twisted and structured the story of the masterpiece. The paper shows how Visconti succeeded in visualizing a 'hidden' Milan that was never appeared on the silver screen before Rocco and His Brothers.

Keywords: cinema and city, Luchino Visconti, postwar Milan, film and architecture, Italian cinema.

1. Introduction

Rocco and His Brothers (1960) is an Italian film that tells the story of the Parondis, a family that travels to the industrial North in Milan from the rural Italian South. The film illustrates how Southern Italian traditions are endangered when imported into the modern urban setting during the postwar years. The narrative of Rocco and His Brothers is centred around the disintegration and deterritorialisation of the family unit and its traditional values in modern Milan. The Paraondi family cannot come to terms with the inherent social and economic norms of the industrialized city — "the land of opportunities" as it is referred to in the film. The friction between the family and a city that is undergoing sudden societal and economic transformation and development provides a narrative drive for Luchino Visconti in this film. This is underscored by the fascination that the Parondi family has with their paese (their small hometown in the South) and the contradictions of South/North and city/country which highlight the traumatic alienation experienced by the immigrant family.

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This film is highly relevant to architecture and urban studies as it provides a highly unique and accurate image of Milan in its phase of transition to accommodate the Economic Miracle. Visconti, himself, had an obsession with Milan and remarked that "there has never been so much of Milan in one film" (Palazzini & Raimondi, 2009, p. 51). This article investigates Rocco and His Brothers and examines Visconti's means of storytelling through his careful selection of urban places throughout postwar Milan. Moreover, these urban and architectural spaces not only accommodate the narrative of the film, but rather they performed as a crucial vehicle which shaped, twisted, and structured this cinematic masterpiece. This research shows how Visconti succeeded in visualizing a 'hidden' Milan that never appeared on the silver screen before Rocco and His Brothers.

Based on an interview with Visconti's assistant, Mario Licari, this essay offers an opportunity to revisit locations of the film in Milan such as Quartiere Fabio Filzi, the Alfa Romeo Factory, the Milan Duomo, Ponte Della Ghisolfa, Parco Sempione, Stazione Centrale and Circolo Arci Bellezza in order to understand their significance in the telling of the film's narrative. Underpinned by concepts from Giorgio Agamben, Antonio Gramsci and Andre Bazin, this article creates a theoretical framework that works in parallel with a detailed analysis of the urban Milanese scenes, original archival material, dialogues, places, and the history of architecture in these locations.

The film entails five chapters, with each one named after one of the brothers in the Parondi family, starting with the eldest son and concluding with the youngest: Vincenzo, Simone, Rocco, Ciro and Luca. Despite this organization of the film, Visconti's emphasis is on Rocco and Simone, who enter the world of boxing, rather than the brothers who are skilled labourers, Ciro and Vincenzo and the youngest brother, Luca, symbolises the unification of the South/North and workers/peasants. The core of the film is built on the love triangle between Rocco, Simone and the main female character who is a Milanese prostitute, Nadia.

The Lombardian city puts forward two disparate types of scenarios in front of the characters of the films. Vicenzo and Ciro, the labourers, comply with the standards and predefined roles in the city while the two brothers who engage in boxing, Simone and Rocco, become trapped in the labyrinthine pathways, ambitions and complexities of city life. Vincenzo and Ciro integrate into the urban society and seek to fulfil the family's interests by achieving personal success and making a contribution to the economy of the North. Vincenzo works in the thriving Milanese construction industry and Ciro is a skilled worker in the Alfa Romeo factory—the symbol of progress and modernity. Luca, the youngest brother, wants to follow the journey of Vicenzo and Ciro however not in Milan, but naively in Lucania, the paese after it is "transformed by economic progress within the more prosperous South" (Rohdie, 1992, p. 17).

Rocco and Simone's experience in Milan contrasts sharply with Vicenzo and Ciro. Rocco and Simone represent the Southern Mediterranean, a world that has no relevance in the modernized city of Milan and does not suit the roles that the city has defined for an immigrant worker. Simone becomes a defeated person who confronts manifold unpleasant encounters under the conditions of metropolitan life; he is corrupted by the city into an instrument for the destruction of the family values, rather than a guardian who maintains them. This occurs not from the lack of will, but from the tragic inappropriateness of his actions. Rocco, a defender of the family and Southern values, is not indifferent to the brutal conditions of everyday life that his family goes through, but his efforts face nothing but failure.

The literary foundations of the film include a novel about Milan, Rocco: Malavoglia (1881), by Giovanni Verga along with Antonio Gramsci's theoretical essay 'The Southern Question' (1926). Both texts influenced Visconti vision for the film. (Lima Diego, 2013, p. 52). However, the main source of inspiration is an anthology consisting of nineteen short stories with a sharp focus on Milan, Il ponte della Ghisolfa (1958) written by Giovani Testori (Visconti, Aristarco, & Carancini, 1978, p. 13). Similar to Visconti's film, the book charts the suburbs of Milan inhabited by the disenfranchised, by the "poor devils who pull the cart in the factory or workshop but also of the idlers ready for anything, prostitutes and hustlers, thieves and pimps with a license to blackmail,

unless there is the right to kill, to aspiring sport stars and turbid nouveau riches." These characters were part of the Italian population which did not receive the benefits of the Italian Economic Miracle (il boom economico) and were still struggling to survive.

One of the most significant features of the film, and the focus of this article, is the precise study of film locations. During most of Visconti's visits, he brought along his assistants, Mario Licari and Germano Rumolo and his preferred screenwriter, Suso Checchi D'Amico. For Visconti and his team, the unusually long task of searching and identifying the right locations for Rocco was fundamental to the script. (D'Amico, 2015a). He did not visit different locations to accommodate the story; rather the segments of the narrative of the film were informed by his location visits. Visconti reportedly wrote and even changed the screenplay based on the places he visited. According to Licari, and Caterina D'Amico, the narrative of the film was shaped—and, in instances, radically changed—through a myriad of location visits in the periphery, downtown and even small villages near Milan (D'Amico De Carvalho, 1978, p. 44). Therefore, the importance of the film lies in the fact that it is not only a film about an important city at a crucial period; Rocco and His Brothers is a film that owes its existence to the postwar city, its place and its people.

2. Paese, Metropolis and the Paradoxical Milan

The urbanization of the twentieth century gave rise to a prevailing discourse around the disadvantages of industrial cities and the traditional values of small villages. The dichotomy of city/country was reinforced, on the one side, by the nostalgic and romantic traditions of the pastoral, and on the other side, around the view that values the modernized and industrialized metropolis as a generating "matrix of order" (Wilson, 1992, p. 43). In the opinion of the defenders of this 'new order,' the metropolis had the potential to "emancipate the working class and allow women to uphold and contribute to bourgeois domestic ideas" (AlSayyad, 2006, p. 6) (Wilson, 1992, pp. 16-25).

For Visconti, a metropolis is a purely paradoxical entity; emancipatory and fettering, kindly and hostile, advantageous and destructive. Although the film is a tragedy associated with the experience of the modern city, Visconti's depiction of Milan is quite oxymoronic and sees the city as a heterotopia. Visconti shows the dark, dirty, smoky and foggy city, which is full of crime, gambling, prostitution, violence and disdain but at the same time presents the possibilities and opportunities of a new modern world that the city offers to the family.

Visconti criticises the celebrated yet hegemonic Taylorist system and the work ethics of Milanese industry. Film theorist John Foot describes Visconti's Milan as a place in which "you have to be willing to work hard, to make sacrifices, to be humiliated, to be humble, to be mediocre to become integrated." (Foot, 1999, p. 215) Indeed, in one of the film dialogues, Simone refers to Milan as a place in which one needs to be "poisoned" and "work like an animal."

Other Visconti films are imbued with an explicit obsession with the image and memory of the countryside (paese) in the South—or as it is referred to in the film— terra di primavera. This fascination that Visconti and his characters have with the agrarian culture contrasts with the sequence of nightmare scenarios that Rocco, Simone and their family experience. While the allusions to the enchantment and glamour of paese and the South conform to the nostalgic memories of an ideal place, the everyday life of the characters in Milan is an introduction to the complexities of modernity for Rocco's family.

Similar to Visconti, other post-war Italian filmmakers such as Pier Paolo Pasolini drew upon the nostalgia of the lost values of paese. The humanity and warmth that is forever gone and destroyed by neo-capitalism and neo-bourgeoisie within the modern city. For Neorealist and post-war Italian filmmakers, the cultural change was not a problem in itself. What they tried to emphasize was that

the cultural connection with the original terra (land) was lost and contaminated by the "corruption" and "impurity" of the urban middle-class culture. (Pasolini, 2013).

Despite all of the dystopic images and descriptions and the profound regret for the lost land (terra) and the paese, Milan was at times depicted as a generous city in Rocco; it was the land of opportunities that accommodated the Economic Miracle. In one interview, Visconti described Milan as "the Australia of Italy" and stated that the Milan in the film was "not only hospitable [but] also generous" (Palazzini & Raimondi, 2009, p. 51) (Visconti, p. 73). In the words of one of his characters, Milan is a city where its "mayor does not leave anyone in the middle of the street."

The alienation and corruption in Milan is represented by Simone, the second eldest brother, who becomes a boxer but is led astray by an obsessive passion for a Milanese prostitute called Nadia. The relationship between Simone and Nadia epitomises the impossible reconciliation between the Southern family and a city which is willing to compromise its values and trade its humanity for economic benefit. According to Licari, the first version of the screenplay had Nadia as Simone's fiancé from Lucania, the southern hometown of the Parondis. However, during the visit to the Fabio Filzi Housing Quarter (Quartiere Fabio Filzi), Visconti decided that Nadia should be a Milanese woman who symbolised Milan and countered Simone; a character who cannot integrate into the metropolitan society.

Notions such as honour, family, brotherhood and solidarity contrast the values of the city and become uncontrollable sources of predicament. Yet the destruction of the Parondi family is caused not only by the contradictions between the values of the countryside and the city. The city itself, its circumstances and hidden layers that are represented by the characters and their actions lead to the fall of the family. For example, Nadia represents the exploitation and commercialisation of the clandestine sex market in the city and attacks the family on their arrival in Milan, while Morini, the rich entrepreneur of the boxing club, metaphorically points out the casino-like economy of the metropolis. These negative facets of Milan contrast with the bucolic images we imagine according to the ideal and wholesome descriptions of the South by the Parondis; a land of fresh air, sun and sea — "moonbeams and rainbows" in the words of Rocco in a scene that was meant to be shot in the Southern town of Matera (I Sassi), but never eventuated. (Foot, 1999, p. 220). Instead, Visconti allowed the audience to simply imagine a rural southern utopia based on the Parondi family descriptions, rather than film one and risk showing the audience the actual poverty of that location.

3. The body of the city

Understanding the political landscape of post-war Italy and the South/North tension is an indispensable element to perceive the image of Milan in the film. In this regard, both theoretical and literal sources that led to the production of Rocco, as well as the socio-politicals debates around the films, are to be taken into consideration.

Rocco the film is premised on Giovanni Verga's Rocco: Malavoglia (1881), Giovani Testori's Il ponte della Ghisolfa (1958) and Antonio Gramsci's 'The Southern Question' (1926). These texts draw on a series of dichotomies such as family and society, peasant and worker, and North and South. Visconti regarded 'The Southern Question' (c. 1927) posed by Gramsci as the main theoretical source for Rocco and remarked: "I have always seen 'The Southern Question' as one of the principal sources of my inspiration for Rocco and His Brothers" (Visconti, 1960, p. 12).

Gramsci's essay theorizes that the notion of class exploitation can be understood as a kind of "urban exploitation" and is a radically "geographical" and "urban" issue (Gramsci, 1978, pp. 283, 343, 350). For him, class exploitation led by the "urban petite bourgeoisie" is redefined and somewhat facilitated in the northern cities when the peasants of the south become the workers of the north (Gramsci, 1978, p. 343) (Rosengarten, 2013, p. 61) (Rohdie, 1992, p. 13). He called for the

alliance between the Southern peasants and the Northern workers under the leadership of the Communist Party, a unification that is symbolised by Vincenzo, Ciro and Luca in the film.

In 1971, the Italian philosopher Giorgio Agamben published a crucial relevant piece in relation to the classic masterpiece in Il Manifesto that is rarely discussed. The article, 'The Death of Lives; Deprived of Politea' ('Morto dei Vivi: Deprivati di Politea'), appears to be an early version of an idea that was later developed in Agamben's well-known text Homo Sacer: Sovereign Power and Bare Life (1998). Agamben argues that the situation of the Southern immigrants is close to political and social death. In the essay, Agamben explicates that a human is not only a natural biological body that lives and survives but also the 'body of city', a 'political body'.

Borrowing the notions of 'banned from the city' and 'deprived of the city' from ancient Rome, he elucidates that Simone and Rocco, as representatives of the Southern immigrants, are deprived three times. First, they are deprived of their terra and this is why Northern people call them terrone—people who left their land (terra), the Southern land. Second, they are excised from their "cultural personae and identity" which has its roots in their previous land (Agamben, 1971, p. 4). They are expected to behave and conform with Northern metropolitan culture. This disconnect with the cosmopolitan Milanese culture is evident in several dialogues in the film. For instance, Ginetta, Vincenzo's girlfriend, says to Vincenzo "Can't you understand that we're not in Lucania anymore?" Finally, according to Agamben, the brothers are banned from Milan, simply because they are terrone and come from the South.

In fact, Rocco and Simone surrender their 'body to the city' and only participate by fighting/boxing with their 'natural body'. The exclusion and alienation of Rocco's family is repeated in the film and there are many scenes in which they are called terrone. Cecchi, the boxing trainer, remarks: "you are terrone, they are right! You don't understand anything. You can't learn anything. Uncivilized! Undisciplined people!" or in another scene, when the Parondis first enter their home in the basement of a building in Quartiere Fabio Filzi. The doorkeeper calls them in an insulting manner 'African,' as outsiders and foregners, which negating a valid connection to Italy.

4. Milan: images and places of oblivion

Architectural historian Alfredo Ronchetta asserts that Rocco and His Brothers is a unique cinematic example that addresses different aspects of everyday life in a city that is in a phase of transformation: new industries, labour conditions, housing problems, control and discipline, generation gaps and social unrest and oblivion (Ronchetta, 2007, p. 124). However, the film is not about any of the singular issues, it is about the "unseen reality" of Milan itself (Ronchetta, 2007, p. 124).

According to filmmaker and film historian Chale Nafus, Rocco and His Brothers was the first Italian film that had "a wide international audience" and Visconti was acclaimed for depicting a hidden Milan and the dark side of the 'capital of the miracle' (Nafus, 2019). Nonetheless, the realistic gaze of Visconti on Milan and his loyalty to real locations resulted in an unwelcome image of the city that was boycotted and censored, particularly by journalists and the Italian government.

The cinematic reflection of the "moral capital city" of Italy and the "archetype of Italian modernity" sparked a strong wave of fierce criticism from Italian critics and journalists (Rabissi, 2019, p. 1084) (Nafus, 2019). The Italian newspaper Avanti! denounced Rocco as "destroy[ing] the myth of the big city of general progress and wellbeing" ("Rocco e I Suoi Fratelli," 1960, p. 9). Another newspaper L'Unità, criticised Rocco, claiming that the film put a spotlight on only the "dark zones of our social and civil life" and "uncovers what was rotten" ("Visconti? A Vero Milanese?," 1960, p. 3).

Figure 1 Screenshot from Rocco and His Brothers. (Goffredo Lombardo)

The relentless pressure of local authorities forced Visconti to shoot some of the scenes elsewhere. For example, the scene of Nadia's murder was originally intended to be shot it alongside one of Milan's canals (navilgli) but the provincial authorities refused Visconti's permission as they were afraid that "a scene involving murder and prostitution would be bad for tourist development in the area" (Rohdie 1992, 11). Ultimately the scene was shot in Lago Fogliano in the province of Latina in the Lazio region. (Figure 1)

Figure 2 Screenshot from Rocco and His Brothers. (Goffredo Lombardo.)

Visconti insisted on several cinematic strategies to draw a realistic image of the city which did not correspond with how Milan was portrayed in other media at the time. In 1959, Visconti and Giuseppe Rotunno, the director of cinematography, were able to shoot the film in colour, however they made a deliberate choice to use black and white as Visconti and Rotunno believed this is "how a Southern Immigrant sees the city" (Rohdie, 1992, p. 9). The city was always filmed with high contrast and the interiors are shot with low-key lighting. Almost all the significant scenes of the film take place during the night or in dark interiors: the arrival of the family, boxing fights, the scene in which Simone rapes Nadia, etc. The only bright, thoroughly lit and fully exposed scene in the film is the last scene where Luca, the character who represents a bright future, meets his brother in front of the Alfa-Romeo factory. (Figure 2)

In the Duomo scene, although set in the daytime, we see the high angle of the satanic and grey city filmed from an exaggerated perspective which is the picture of the emotional predicament of Rocco and Nadia. (Figure 3)

Figure 3 Screenshot from Rocco and His Brothers. (Goffredo Lombardo.)

What is remarkable about Rocco and His Brothers is the fact that its script is driven by the locations visited by Visconti and his team; critical places that inform the structure of the film that included: Parco Sempione, in front of Ponte delle Sirentte (Ghisini sisters) — the location of Rocco's daily training — the Standa building in downtown where Vicenzo meets Ginetta in its backyard and Unione Sportiva Lombarda in Via Giovanni Belleza. (Figure 4)

Figure 4 Screenshot from Rocco and His Brothers. (Goffredo Lombardo.)

The first boxing battle takes place in Opera Nazionale Balilla, a building in Via Pietro Mascagni designed by the rationalist architect, Mario Cereghini. The second boxing fight (in which Simone is defeated) and the third (the first win of Rocco) occur sin Teatro Principe in via Bligny. The final boxing fight in which Rocco wins was filmed in Palazzetto dello Sport designed by Paolo Vietti Violi (1925) in Piazza Febbraio (Fiera Campionaria) in front of the entrance of Piazzale Giulio Cesare. Two crucial locations at the beginning of the film and discuss how the places contributed to the cinematic image of Milan that Visconti intended to build.

4.1. Stazione Centrale and the Tram Journey

Figure 5 Opening Title. Screenshot from Rocco and His Brothers. (Goffredo Lombardo.)

From the first moment of the film, Visconti attempts to visualize the striking tension between the family and the city. The opening of the film is the arrival of the Parondi at the railway station, Milano Centrale, which is situated in the city centre of Milan. The film opens with a long shot of Milano Centrale and the film audience hears the song My Beautiful Village (Bel Paese Mio) by the well-known composer Nino Rota, with lyrics by G. Giagni, and performed by Elio Mauro. (Figure 5) The song foreshadows the main theme of Visconti's film, the nostalgia of paese and the struggle in the city. The song, with lyrics describing the nostalgic longings for home, is in the dialect of Basilicata, the southern Italian region in Lucania that the Parondis arrive from

"Quanto è grande il mondo (How big the world is)
La strada è lunga assai (The road is very long)
Non pigli il sonno (non prendi sonno) (do not sleep)
Bel paese mio Dove sono nato Il mio cuore per te l'ho lasciato (My beautiful country, where I was born, and where I left my heart)"

The long shot of the deep, gigantic and monumental structure of Milano Centrale contrasts with the song about paese. Visconti encapsulated the essence of his narrative in this contradiction which is revealed in the opening of the film. The prison-like Milano Centrale, as depicted by Visconti, is an emblematic representation of Visconti's idea of "cage-city". (Palazzini & Raimondi, 2009, p. 55) In the scene of Milano Centrale we see Rosaria, the mother, with Simone, Rocco, Ciro, Luca and their eldest brother, while Vincenzo is already in Milan, celebrating his engagement to Ginetta, also from a family of Southern migrants but well-established in Milan. The family exits from the western staircases of Milano Centrale, towards Piazza Duca d'Aosta.

The family catches tram number 23, which travels from Stazione Centrale to the outer suburb of Lambrate. (Figure. 6 - 7) This scene is one of the very first moments we see the alienation of the Paraondis in Milan. Apart from the difference in accent revealed in the dialogues, an audience immediately realizes that Rosaria is not familiar with the jargon of urban life and terms used for public transportation. When the tram driver uses the term capolinea (the Italian term for terminus), Rosaria does not grasp the term and the tram driver needs to repeat it again and explain "last stop; where the tram cannot go any further."

Figure 6 Screenshot from Rocco and His Brothers. (Goffredo Lombardo.)

Figure 7 Screenshot from Rocco and His Brothers. (Goffredo Lombardo.)

As the film historian Gian Pier Brunetta wrote "the repetition of the words is a sign of an absolute estrangement between the two worlds of the nearly galactic distance between them . . . to communicate they are reduced to single words, gestures, and photographs" (Brunetta, 2001, p. 88). On the tram journey, Simone is amazed by the illuminated shops and tells Rocco, "It is not clear whether it is day or night". Viewing a city that is lavishly lit at night through the windows of a moving machine (the tram) is a totally unprecedented experience for the family and it is their first encounter with the unfamiliar environment of the Milanese metropolis.

4.2. Quartiere Fabio Filzi

Figure 8 Quartiere Fabio Filzi. Photograph by Giuseppe Colonese. 1940. (Archivio CFP Bauer, Milano.)

The Quartiere Fabio Filzi, the first dwelling of the Parondi family, plays a key role in the film. The Fabio Filzi neighborhood was a series of public housing apartment blocks designed by the young architect Franco Albini and his colleagues Renato Camus, Giancarlo Palanti. They were the winner of a social housing competition announced by Istituto Fascista Case Popolari (IFACP) in 1932. The group of architects first met in the office of the anti-academy and Modern movement adherent

magazine, Casabella, and were early proponents of Italian rationalist architecture as an association with the international style of the modern architecture movement. (Figure 8 - 9)

Figure 9 Quartiere Fabzio Filzi. Photographer unknown, Renato Camus and Giancarlo Palanti. 1939. (Biblioteca comunale Paolo Borsellino, Como.)

Quartiere Fabio Filzi was constructed in two stages in 1937 and 1938 (Prina, 2006, p. 2). According to architecture historian Raffaele Pugliese, Quartiere Fabio Filzi was a revolutionary exercise in the period of Italian rationalist architecture and its public housing projects (Pugliese, 2005, p. 17). The project became an exemplar for other social housing projects amongst other Italian architects in the 1930s and 1940s. Moreover, the design language, spatial arrangement and use of materiality in this project were reiterated in other projects by Albini. (Figure 10 - 11)

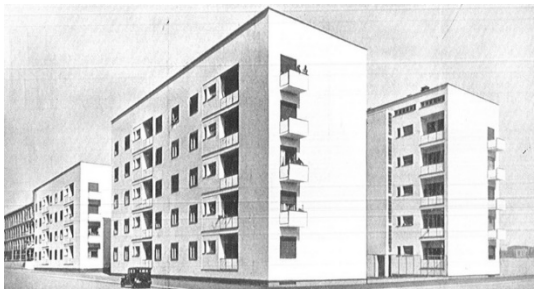

Figure 10 Site Perspective. By Franco Albini, Renato Camus and Giancarlo Palanti. 1935. (Archivio Fondazione Franco Albini, Milan.)

Figure 11 Quartiere Fabio Filzi. Photographer unknown, Renato Camus and Giancarlo Palanti. 1939. (Biblioteca comunale Paolo Borsellino, Como.)

The site plan of all of the projects encompasses two lines of buildings in parallel with one another, based on a north-south axis. In Fabio Filzi there are two types of buildings: four and five-story buildings incorporating three units on each floor and two units in the basement. This type of organisational strategy was adopted by other important social housing projects such as CIAM:

Milano Verde, Quattro Citta Sateliti and Piano A.R in Milan, Piacenza, Novara, Torino, Besnate and Genova.

In his 1939 Casabella article, 'An Oasis of Order', the architectural critic Guiseppe Pagano considered Quartiere Fabio Filzi as an influential moment in public housing in Italy. Fabio Filzi was the first public housing project in Italy, according to Pagano, that prioritized the "life quality of working-class users" and integrated a "new order" into the chaotic form of Milan's urban context (Pagano, 1939, p. 8). He claims that the neighborhood was intended to accommodate immigrant working-class people coming from small towns of the South and its "order, geometrical simplicity and functionalism" was meant to prepare them to accept the order of their new urban environment of Milan. (Figure 12)

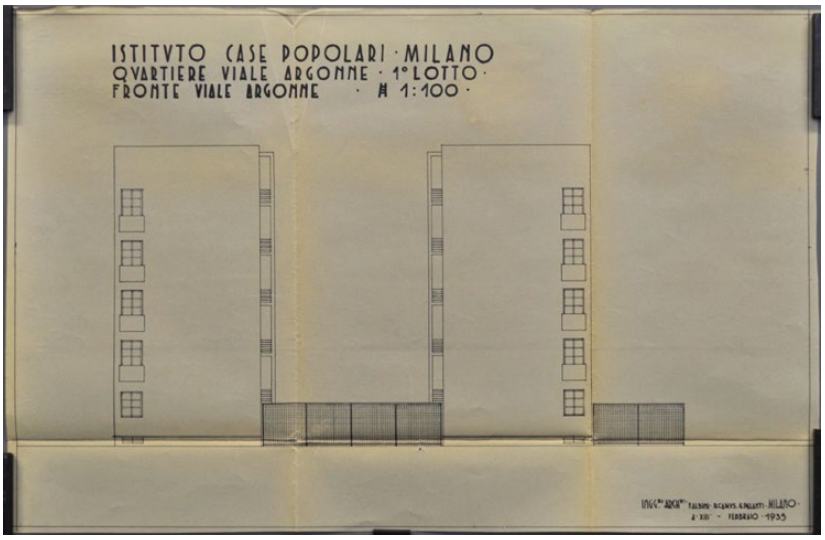

Figure 12 Elevation. By Franco Albini, Renato Camus and Giancarlo Palanti. 1935. (Archivio Fondazione Franco Albini, Milan.)

He writes:

[I]n the confusing mosaic of dwellings in Milan, the Fabio Filzi quarter represents an extremely rare exception. Houses open on all sides instead of the barracks with closed courtyards; the house made for the health of inhabitants to act as sidewalk screens; houses well aligned and rationally arranged in a harmonious and disciplined composition instead of the usual sampling of twentieth-century gaudiness (Pagano, 1939, p. 8-9)

In an interview with the authors, Mario Licari explains how Visconti chose this location and how the architectural attributes of the location contributed to the story of the film:

In the first version of the screenplay, there was another character named Imma, instead of Nadia, who was a girl from Lucania and ex-fiance of Simone, who afterwards falls in love with Rocco. We visited the location, Quartiere Fabio Filzi, (on September 4, 1958, based on my notes) and I think, there, Visconti decided to change the character of Imma to Nadia. Visconti was not happy with the idea that Imma is a southern girl. He thought the encounter with the character must be something generated by life in Milan, or someone substantially from Milan, a phenomenon produced by Milan and related to "vivere in citta" (living in city). In the last version of the script, Nadia is from Cremona, a village close to Milan… While visiting the location of Quartiere Fabio Filzi, which was suggested by Ferdinando Giovannoni, the assistant to set designer Mario Garbuglio. In the backyard, I remember very well, I was with Visconti, Giovannoni, Enrico Medioli [co-screen writer] and Rumolo Germano, another Visconti's assistant, and Giuseppe Rotunno, the cinematographer, was behind us and was taking some photos. Visconti was explaining that he was doing two things. First, he was revising the story of Imma and in the meantime, he was trying to make the story of Rocco closer to the story of Joseph in the Bible to make, in his opinion, a more Biblical film. He said that we should rethink the role of this girl (Imma), as she is probably the most

important element of this tragedy. I think in the Bible there is something that can be represented by the girl, there is that corrupting element also in the story of Joseph. Visconti was explaining the character of Imma and we were on the staircase that goes to the basement (the selected location) of the third building on the right hand where you turn to the left from the main entrance of Via Birago. Visconti said, the girl should not be from the South, should be someone from Milan or Lombardy, for example, should be the product of this system, should come from this environment, exactly from somewhere like here (Visconti was impressed by the location). For example, they [the Parondi] could come across her here, exactly here, in this staircase and said ecco [that is it], here would be fantastic and called Rotunno to explain to him. (Figure 13)

Figure 13 Screenshot from Rocco and His Brothers. (Goffredo Lombardo.)

In 1995, Caterina D'amico, the daughter of Visconti's screenwriter Suso Cecchi D'Amico published Visconti's notes and letters and some tapes recorded in Visconti and His Life and Work. D'Amico transcribed a tape recording sent by Visconti to her mother, Visconti's screenwriter on 14 September 1958 (ten days after Visconti's visit to Fabio Filzi). The recording tape entails Visconti's thoughts about the story of Rocco and His Brothers. In a segment of the tape Visconti talks about the character of Imma and his site visit to Quartiere Fabio Filzi:

The character of the girl for us could be, obviously on another level, the city; Milan which is the girl, the corruption. The girl should be the symbol of the city and like the city, she does not have a label that I am a corrupting person; cannot be a peasant from the South. It should be a modern thing, an urban thing; for example, a mannequin? story of a mannequin with a background, an extended family, brother, sisters, kids ... This is why I am thinking of different characters; a nurse? A worker? From Milan?, or I do not know, maybe a foreigner but working in Milan for many years! Anyway, I found also another surprising fact in all the crimes, in all the strange stories that have taken place in Italy: there is always a prostitute and this is an Italian reality. (D'Amico De Carvalho, Marzot, & Tirelli, 1995, p. 53)

Figure 14 Screenshot from Rocco and His Brothers. (Goffredo Lombardo.)

As the transcribed tape recording from Visconti reveals, for him, the character of the prostitute, Imma, representing the de-humanizing nature of the city is not a popolana in Neorealist films. (Figure 14) Similar to a generous number of Italian films in 50s and 60s she might be a prostitute but that is the only common feature. Imma does not possess the attributes of a quintessential

popolana, a strong woman with a "victim status" who "struggles with the problems of daily life" as appears in Neorealist films (Charitonidou, 2022, p. 8). This character is meant to personify the gradual corruption the city inflicted onto the family. In the same recording tape, Visconti speaks about the Quartiere Fabio Filizi and how he imagined the Parondi family meeting Imma there:

> We visited some buildings somewhere close to Ortica which is supposed to be the location of their first apartment, in the basement. You should see the place; it is sad and gloomy; white boring buildings close to each other, very sad and upsetting. That is one of the social housing apartments which is just enough to live in. All of the inhabitants are workers, from the South, Varese, Lecco, Como even foreigners live there but they all live miserable life. I said to Rumolo that maybe it is not a bad idea that Imma meets them there, a prostitute who is escaping from someone or by chance, or who knows how. They can meet when they arrive. (D'Amico De Carvalho et al., 1995, p. 53)

The interview with Licari and the archival material discloses an evident discord between Visconti's description of the buildings and the way in which architectural media praised the project. In Visconti's comments, and in the scene itself, a clear chasm between what the piece of architecture was intended to do and the real experience it provides is obvious. The selection of the location and the way in which it is portrayed clarifies that what moulded and drove the work of Visconti is his obsession with the 'reality' of places. The approach taken by Visconti is a sign of loyalty and a "return" to Neorealist cinema which—as Bazin put it—is founded on the basis of the creation of "a universe that is not metaphorical and figurative but spatially real" (Bazin, 1967, p. 19).

Although Rocco and His Brother is too "operatic" and "star-driven" to match the formal and aesthetic criteria of Neorealist films, it is an exemplary model of Neorealism in its content and method of ideation and production (Nafus, 2019). The film entails all the features of the Neorealist films: tells the story of "the victims of society", gives voice to "the lower classes, workers and peasants", addresses "the polarity between northern and southern Italy" and, most importantly, configures a narrative that is "spatially real" (Author, 2011) (Vitti, 1996, p. XXIII) (Charitonidou, 2022, p. 2) (Bazin, 1967, p. 19).

Rocco and His Brothers is made in the same period as other Neorealist films such as Il Posto (Ermanno Olmi, 1961), Una Storia Milanese (Eriprando Visconti, 1962), and Il Disordine (Franco Brusati, 1961). The group of films had a remarkable influence on "the production and perception" of the image of post-war Milan (Rabissi, 2019, p. 1094). Nevertheless, Visconti's somewhat obsessive 'spatial realism' and his 'surgical location scouting' resulted in an image of Milan that was fundamentally different from what people expected to see on the silver screen.

4.3. TV and Renaissance paintings

While Rocco and His Brothers is seen as a film about paradoxical Milan and the events that take place in its urban spaces, one of the most vital scenes of the film that reveals the message behind Visconti's masterpiece is an enigmatic interior scene. The interiors in Rocco and his Brothers are mostly flat, dark, empty and lit by artificial light. The only interior scene saturated with details, objects and decorations is the interior of Morini's house, the boxing club owner. An affluent man with a strong Milanese accent, he is one of the corrupting figures in the story and pays for Simone's gambling, sex and alcohol. In the scene, Morini tries to seduce Simone and finally, Simone and Morini end up hitting each other. Before their conflict in the room, Morini switches on the TV and on the screen appears five Renaissance paintings that, as Visconti stated, summarize the message of the film (D'Amico, 2015b). Licari remarked that the act of placing the paintings on the TV screen through the means of trucage and visual effects took more than two months. Due to time and

financial constraints, Visconti's producer tried to dissuade him from the scene but Visconti believed the paintings are crucial to the film. (Figure 15 - 16)

Figure 15 Screenshot from Rocco and His Brothers. (Goffredo Lombardo.)

Figure 16 Screenshot from Rocco and His Brothers. (Goffredo Lombardo.)

The five paintings on the screen are Saint George and the Dragon (1504–1506) and Vision of a Knight (1504–1505) by Raphael, Danae (1553–1554) by Titian, The Tempest (1508) by Giorgione and The Fall of Man (1550) by Titian. All the paintings feature a male and female protagonist that probably represents Rocco (or Simone) and Nadia. The paintings recount the concepts narrated by the story of the film, tragic notions such as sexuality, sin, temptation, conflict and descent; alongside an incessant battle and predicament all accompanied by a highlighted tempting female figure with a strong influence on the male protagonist. (Figure 17 - 18)

Figure 17 Screenshot from Rocco and His Brothers. (Goffredo Lombardo.)

Figure 18 Screenshot from Rocco and His Brothers. (Goffredo Lombardo.)

While we can only speculate, we can begin to surmise the motivations behind Visconti's obsession and focus on this scene as communicating the message of the film. In this scene, he has strategically combined two very different modes of media, two different ways of communicating stories—Renaissance painting and television—one old, and one new. The act of viewing Renaissance painting on the new medium of the television can be a metaphor for the Parondi family and their transplantation into the Rationalist housing within the bustling modern metropolis of Milan.

While we can observe a painting on television, just as the Parondi family can physically move their bodies to the city (in the Agamben sense), for both the Parondis, and in the viewing of Renaissance paintings, something very real and authentic is lost, something that Benjamin would describe as aura at least in the case of works of art. What Visconti may have been trying to communicate with this scene is that for the Parondis, and perhaps for Italy, all of the supposed benefits of postwar modernization brought about through the Economic Miracle, manifest within the city of Milan, comes at a cost, a cost which is the loss of an [mostly] agrarian culture with traditional values from Southern Italy.

5. Conclusion

The 1960 Italian film Rocco and His Brothers (Rocco e i suoi Fratelli) depicts the disintegration and deterritorialization of an immigrant family from Southern Italy to Milan. In the film, Visconti, continuously alludes to the nostalgic and wholesome image of paese which contrasts with the ubiquitous alienation, exploitation, and paradoxical nature of Milan. The signs and metaphors in the film explicitly and implicitly reinforce the evident tension between the Southern Italian immigrant family and an industrialized northern metropolis.

By investigating the testimony of Visconti's assistant Mario Licari, this article was able to meaningfully revisit locations such as Quartiere Fabio Filzi, the Alfa Romeo Factory, the Milan Duomo, Ponte Della Ghisolfa, Parco Sempione, Stazione Centrale and Circolo Arci Bellezza in order to understand their significance in the telling of the film's narrative. Concepts from Gramsci and Agamben create a theoretical framework that works in parallel with a detailed analysis of the urban Milanese scenes, original archival material, dialogues, places, and the history of architecture in these locations. Gramsci points out that class exploitation occurs at the level of the city, that it is in fact a geographic, indeed urban phenomenon. We understand from Agamben how the problems facing Rocco and his family original from spatial and geographic territory include being shunned from the city and deprived of la terra, and their cultural identity, which is tied to the land. Visconti is able to illustrate the theories of Gramsci while using well-known Milanese sites as vehicles for storytelling. In the final scenes we see Visconti engaging with new types of postwar media in the form of the television shows us that while the medium may change and advance technologically, tragic stories such as Rocco and his Brothers are eternal.

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Resume

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Existential themes and motifs in Andrei Tarkovsky's films: The notions of Space and Transcendence

Yannis Mitsou*

Abstract

In this article Andrei Tarkovsky's films are studied through the lens of existential philosophical traditions. At the heart of Tarkovsky's narratives lies a yearning for authenticity, a need for freedom and an intention to communicate with otherness in its various manifestations. Whereas spirituality is clearly an important factor in Tarkovsky's aesthetic explorations, we focus on materiality and corporeality: a violent sensuality, associated to what Albert Camus perceives as a revolt of the flesh, plays a crucial part in Tarkovsky's seven films. A desire to escape oppressive aspects of everyday reality in order to approach an ideal location (mostly related to memories of childhood) gives rise to the urgent need for transcendence described in Tarkovsky's body of work. The two key terms, the notions of transcendence and space, are closely related to one another. The importance of poetry, not as a literary term, but as a way to interpret and challenge everyday reality, will be a key factor in the reading of this process.

Keywords: film philosophy, existentialism, material reality, transcendence, space

This article explores the relationship between Andrei Tarkovsky's visual themes and motifs and architecture, in its broader sense, as a way for the individual to actively redefine space, create new realities through this process and, most importantly, establish a link between artistic production and everyday life. The philosophical connotations of this search echo various ideas familiar to us from existentialism; Powerful images throughout Tarkovsky's body of work attempt to reorganize reality through subjective experience and perception, taking into consideration even irrational[1] or ritualistic aspects of life: the constant use of dream images, products of fantasy and desire, or the tendency to actively replace either a person or a location from the past with another in memories, notably the relocation of Harri(Natalya Bondarchuk), the lost woman of the past, as Mother, in the house of infancy, in the climax of Solaris (1972), are illustrative examples of the director's expressed distrust for scientific objectivity as the only valid way to perceive reality[2].

[1] Tarkovsky's irrational tendencies have been explored by various thinkers. Luca Governatory describes a "redemptive irrationality" (Governatori, 2002, p. 15) as his most defining feature. Gilles Visy (Visy, 2005, p. 58) will use the same in term in relation to Tarkovsky's 1976 film *Stalker.*

[2] "By means of art man takes over reality through a subjective experience. In science man's knowledge of the world makes its way up an endless staircase and is successively replaced by new knowledge, with one discovery often enough being disproved by the next for the sake of a particular objective truth. An artistic discovery occurs each time as a new and unique image of the world, a hieroglyphic of absolute truth". (Tarkovsky, 1987, p. 37).

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This view, defined by a priority given to poetic subjectivism and a preference of intuition over rationality, as a safer way to interpret reality and human relationships, follows a theoretical tradition familiar to us both from western and Russian existential philosophers; notable are the cases of Søren Kierkegaard, Lev Shestov, and Nikolai Berdyaev.

While it is tempting to suppose that what these thinkers share with Tarkovsky is a metaphysical view of the world, it is actually their existential focus on the individual that really serves as point of reference for our purposes. It is notable that Tarkovsky was also deeply influenced by the writings of Albert Camus; among other unrealized projects, he expressed, in his diaries, interest for a possible adaptation of Camus' memorable 1947 novel The Plague (Tarkovsky, 1988, p. 21). Interestingly for a thinker that constantly expresses metaphysical concerns, Tarkovsky's images never negate everyday life, on the contrary, even when they attempt to visualize inner situations, they always seem to do so through an emphasis on materiality. As we shall see, throughout the films, an undeniable priority is given on material space, and by extension on the human body.

When it comes to the relationship between Tarkovsky's film narratives and the notion of "lived space" or "existential space"[3] there are, we note, at least three ways to understand the dynamic between Tarkovsky's characters and their surroundings, three ways that are to be understood in their interrelation rather than read as factors separate from one another:

1. First, we have space as a thematic motif referring to the individual's need to approach an ideal location, to understand and influence, even transform, what is conventionally perceived as an outside reality. Both the Ocean in Solaris and the Zone in Stalker (1979), in their ability to create new realities based on inner motivations, are fictional entities that seem to depict, to literally visualize, such needs. In Mirror (1975) and Nostalghia (1983), films that lack the science fiction aspect of Solaris and Stalker, this ideal location is described quite literally as the place of birth, linked with the past, therefore defined by a loss. Such a location cannot be approached without some form of transcendence- I use the term in its existential rather than spiritual connotations[4], a dynamic process that soon comes forward and becomes the moving factor of the plot of the films in question.
2. Then there is a constant interest in space as an aesthetic element. Tarkovsky's films are built not only on narrative lines but also on evocative, and often ambiguous, visual structures. Images that often choose to ignore Euclidean space and even the strict logic of cause and effect, in its broader sense, in a conscious attempt to recreate outside reality;the most obvious example here is the various flight scenes, found throughout Tarkovsky's body of work.
3. Finally, the same emphasis can be mirrored in the non-linear structures of the films themselves. We have, as a result, an existential conception of space, that dominates Tarkovsky's films even as a structural element. Mirror seems to be the most obvious example of this tendency, but even Ivan's Childhood (1962), Tarkovsky's first feature film that seems at first glance to evolve more conventionally, as a coming-of-age story, follows the same poetic pattern; the narrative challenges the way space and time are traditionally perceived, through the intervention of Ivan's dreams. As already mentioned, these three ways to approach filmic space (thematic, aesthetic and structural) are clearly interlinked, and should be understood only in relation to one another.

There is also a notable connection between the corporeal element, the emphasis on the human body and architecture. Locations are, arguably, perceived by Tarkovsky as natural extensions of the

[3] A term used, between others, by the Finish architect and theoretician Juhani Pallasmaa (Pallasmaa, 2008).

[4] For a brief examination of the term Transcendence and its long "lineage in the history of western metaphysics", (Rolli, 2004, p. 50) Marc Rolli's analysis is of special interest. The term is also thoroughly examined by Jean Wahl (Whal, 2017).

human body. Whereas an undeniable distrust and bitterness is often connected with urban civilization (the Sisyphean city of the future in Solaris, shot in Tokyo, in a memorable sequence) locations are accepted as a natural part of reality and never used as symbols- there is after all, a persistent distance from symbolism in Tarkovsky's films, consistent with his theoretical views as expressed in Sculpting in Time5 and other writings. Geographical areas are perceived by Tarkovsky, in the context of each film, as actual entities, even when they reflect subjective desires, fears or other inner conditions; an aesthetic choice that brings in mind phenomenological ideas about the experience of the world of perception, primarily through the body. (Merleau-Ponty, 2004)

Interiority, fears and desires according to such a world-view are always understood in relation to the world of senses. And when this natural communication between human bodies and their surroundings is threatened by outside forces, the filmic narratives focus on the need for an intended reconciliation between the individual and the outside world: a notable depiction of such an event is the crisis the painter Andrei(Anatoly Solonitsyn) faces during the threat of a historically defined crisis, the attack of the Tartars, in Andrei Rublev(1966) and the way he chooses life and artistic production over bitterness and self-isolation. It is in this regard that Tarkovsky's understanding of the relation between the individual and the world around it, the lived or existential space, leads to a call for action; and by extension proves to be both powerful and liberating.

1. Corporeality and Revolt: Tarkovsky's theoretical traditions and opposition to western positivism.

As we begin our exploration of the existential themes and motifs that lie at the heart of Tarkovsky's films, in order to define, as their natural extension, the intended relationship between the individual and the space around it that they suggest, we focus on the corporeal element. In Tarkovsky's films human bodies are constantly depicted as entities that tend to revolt, or even to rebel, against the existing order: sometimes they are seen suffering (the crown of thorns worn by the Writer in Stalker) making love (the pagan celebration in Andrei Rublev) or even elevated in religious ecstasy: the latter is suggested in the evocative erotic flight scene between Alexander (Erland Josephson) and Maria (Guðrún Gísladóttir) in Sacrifice (1986). For Tarkovsky, the image of the human body becomes a perfect visualization of what Camus describes as the "revolt of the flesh" (Camus, 1942, p. 20).Indeed, the realization of the absurd, a notion that, contrary to popular beliefs, isn't mutual exclusive with the anxiety described by certain religious philosophies-as Camus' focus on Christian existential thinkers, like Kierkegaard (Camus, 1942, p. 27) or Shestov (Camus, 1942, p. 42) makes clear- proves to be closely related with this priority of the material world, depicted in Tarkovsky's body of work.

Transcendence towards otherness, the natural culmination of the revolt of the body, is to be found in this link between artistic creation (in all of its forms) and everyday experience. By otherness here, we refer to the material world as well, seen as an object of desire, a space that needs to be approached through lived experience. This priority of the senses and the subsequent emphasis on corporeality are both in communication with the already mentioned broader theoretical tradition of disbelief towards western positivism as the only safe way to approach reality.

This neo-romantic view is expressed notably in Berdyaev's philosophical work The Russian Idea which suggests that two contradictory principles lay at the foundation of the structure of the Russian soul "the one a natural, dionysian, elemental paganism" (Berdyaev, 1948, p. 3)and the other an ascetic monastic orthodoxy. Lev Shestov's memorable essay Athens and Jerusalem, that reads suspiciously the Apollonian Athenian spirit and its influence on western civilization (Shestov, 1966) expresses similar ideas. The main concern of both thinkers, mirrored in Tarkovsky's fiction, is

[5] The purity of cinema, its inherent strength, is revealed not in the symbolic aptness of images (however bold these may be) but in the capacity of those images to express a specific, unique, actual fact (Tarkovsky,1987, p. 72).

positivism's indifference towards the less easily defined needs of the subject as an individual, needs that cannot be easily approached through empirical knowledge or general axioms.

It is in this light that Tarkovsky's heroes keep returning to the transformative and expressive qualities of art, in order to approach otherness whereas the representatives of the pursuit of knowledge in itself, a mentality that echoes the doctrines of scientific positivism, like Dr. Sartorius (Anatoly Solonitsyn) in Solaris, Kyrill (Ivan Lapikov) in Andrei Rublev, and the unnamed Professor (Nikolai Grinko) in Stalker are all depicted in a negative light. Especially the Professor gives a clear manifestation of this idea, as he enters the miraculous Zone, the idealized space, with the sole intention of destroying it, being afraid of its possibilities.

It becomes apparent that what motivates Tarkovsky is not a desire to escape from a deeper knowledge of the world, on the contrary western scientific positivism is seen suspiciously by him, exactly because by focusing on general ideas, it tends to lose sight of individual aspects of reality and hidden possibilities of everyday life. In contrast to what is usually expected from the platonic and neo-platonic traditions that Tarkovsky's metaphysical world-view is obviously influenced by, we note that there is no sign of disbelief towards lived experience in itself. On the contrary Tarkovsky's depicted struggles always take place in the realm of everyday reality, even when the desired outcome is transcendence, achieved through religious ecstasy, poetry or artistic creation. It is exactly a tendency to reconcile irrationality with everyday life that defines Tarkovsky's understanding of architecture and space in general.

Lived experience for Tarkovsky is of the utmost importance, echoing both the existential, Sartrean emphasis on action (Sartre, 1965) and Henri Bergson's suggestion of developing a conscious, sensitive relationship with reality, a process that the philosopher calls "attention to life" (Bergson, 2004).

A notable difference, though, between Tarkovsky's perception of lived experience and Sartre's understanding of action in the world, leaving aside Tarkovsky's metaphysical beliefs, is the latter's emphasis not on the future but on the past, when it comes to his heroes' attempts to redefine reality; the motif of a lost idealized time period closely related to infancy keeps returning in Tarkovsky's films.

Sometimes this need is expressed through dreams or religious mysticism, (most notably in Tarkovsky's earlier films, Ivan's Childhood and Andrei Rublev), others through memory (the most evocative visual representation of memory probably can be found in Mirror). It is notable that in the two cases when Tarkovsky's films specifically take place on future worlds they either evoke past times (the iconography of Stalker) or prove to be cold and deserted, as if the domination of the technological civilization over nature and the subsequent isolation caused by this advancement has brought distress (Solaris). For this reason, they are both seen by Tarkovsky as anti-romantic, if not openly oppressive realities.

Again, the concept of a beloved person as a place becomes the only possible solution: both Hari in Solaris and Stalker's daughter are identified with places that bring comfort and offer sanctuary from the oppressive outside forces in quite a literal sense. Hari becomes herself a manifestation of the mother figure, the place of birth and, most impressively for our purposes, the house of infancy through the redemptive powers of the Ocean of Solaris, in the evocative climactic sequence. Whereas Stalker's daughter is clearly a manifestation of the healing powers of the Zone, a geographical area able to offer material reality to desires and other unapproachable inner situations. It is important at this point to note that the concept of giving material reality to inner feelings, in many ways crucial for existentialists and of the utmost importance for architecture in its broader sense, becomes for Tarkovsky a priority. A variation of the same theme is the main plot point of both Solaris and Stalker. The very same need, the desire for a character to see an inner condition materialized, becomes the main philosophical concern of most of his films, notably Nostalghia, once more a narrative centered on the idea of finding points of reference and ideal locations, in order to exist.

2. Attempts to recreate Reality. Embracing the Absurd.

The way these needs, already linked to existentialism and irrationality, are dealt with, in Tarkovsky's films, is recreation of reality. Poetry in itself, not as a genre of literature but as a way to experience, interpret, redefine and eventually alter everyday life, is of the utmost importance, exactly because of its expressive overtones. Self-expression indeed is a vital need, rather than an abstract concept in Tarkovsky's fiction; as already mentioned the way to give rise to such a poetic way of life and material reality to what, at first glance, might seem like a theoretical concept is the films' visual emphasis on the human body.

The idea of human flesh (and corporeality more general) as the perfect vehicle for self-expression and communication with an equally expressive, dynamic in itself rather than passive, outside world has both phenomenological and existential roots. Camus, when describing some archetypal "absurd heroes", focuses on the actor, the person that redefines and re-invents itself, through performance, every night (Camus, 1942, p. 73). In Tarkovsky's Sacrifice, Alexander, the main character and the one that manifests the idea of the "suffering body" in the most direct way, is also a former actor. The title's action, the destruction and sacrifice of the beloved house as a present to a God only he can approach, through subjective experience, is an action of both self-destruction and creation. Such contradictions are closely linked to the existential concept of transcendence: the thematic connection to Kierkegaard's reading of the biblical story of Abraham in Fear and Trembling, that draws Abraham as another notable existential absurd hero (Kierkegaard, 1983), is clearer than ever.

In Andrei Rublev, we also have the depiction of an actor, in this case a medieval folk singer or jester, that manifests similar ideas and, in many ways, serves as a predecessor of Alexander. The jester (Rolan Byko), whose tongue is later ripped out as a punishment for his heretic song mirroring in a dark way Andrei Rublev's vow of silence, seems to embody pre-Christian ideas in a Christian world, to give expression to secret, sometimes even menacing, yearnings through his Bacchic dance. At the same time the jester is an undoubtedly modern creation, echoing once more Camus' ideal of the artist as the perfect manifestation of the absurd.

Even if, at first glance, the secondary character of the jester is depicted as an alternative to Rublev, there is something striking similar between his performance and Andrei's need for artistic production and spiritual peace, a struggle that continues even in troubled times, during a destructive foreign invasion of the Tartaric army.

The reassuring words, spoken by Andrei himself to Boriska, a crying young boy, during the memorable closing scene ("I will paint and you will construct bells"[6]) makes the connection between the two artists more apparent than ever. Rublev himself, not unlike the jester, in a way embraces the absurd in order to give material reality (through painting icons) to inner needs: artistic creation, trust in intuition, expressiveness through dance are all equally important ways, for Tarkovsky, to exist and communicate with the outside world. Once more the relationship between the individual and the world around it, based on the concept of poetry as creation, is depicted in an optimistic way; the absurd and irrational aspects of reality prove to be empowering in themselves.

3. Absurd Creation and poetic living.

The link between Andrei Tarkovsky's philosophical existential connotations and architecture, in the broader sense of existing in space as an individual person by establishing a dynamic relationship with otherness, with a location, or even through the dynamic gradual construction of a new reality, a reality more satisfying than the oppressive one that preceded it, becomes evident. The concept of "absurd creation" is defined by Camus as the ability to create oneself through an acceptance of life in its contradictions, a possess that inevitably has the character of a violent act of revolt in itself,

[6] Tarkovsky, *Andrei Rublev*.

rather than a reassuring self-awareness. A return to the world of everyday life is clearly the way to approach spirituality for Tarkovsky and in this priority of the flesh there is something fundamentally creative.

The ways to actually give form to inner needs varies: In Ivan's childhood the concept of absurd creation is approached through dream, in Mirror through memory, the power that structures the narrative, in Andrei Rublev through artistic creation and spirituality. What all of these narratives have in common is the fact that they are structured on a loss, experienced by the main characters. Loss of time period, but most importantly loss of a location that used to offer comfort. In Nostalghia, one of the visually more impressive works of Tarkovsky the feeling of abandonment is carefully linked with the absence of a desired geographical entity, the place of origin in itself. Absurd creation, as a process, attempts to bravely bridge the loss of authenticity experienced by Tarkovsky's heroes with the already existing outside reality.

There is a notable difference between the world view expressed by Camus and the poetic narratives that take place in Tarkovsky's films. Tarkovsky, following a Russian mystical cultural tradition, as well as an iconography of the suffering body familiar to us from Kierkegaard's existential readings of Christianity, gives special emphasis on the concept of passion, in both of its connotations: passion as expression of personal feelings and emotions; and passion in the etymological, literal sense as a synonym for suffering. Camus obviously is concerned with anxiety as well, when examining the absurd and its influence on everyday life, but in Tarkovsky's films suffering is not so much a state of being, as it is a sensual reality, a lived experience of the body. A visual emphasis on natural violence (like the blinding of the masons and the already mentioned ripping of the tongue of the jester in Andrei Rublev) can be read as a notable example of the above. Such acts of violence narratively serve as cathartic acts, mirroring the need for artistic creation that lies at the heart of the film (the eyes and the tongue of the jester closely correspond to Andrei's visual exploration of life through painting, a form of art that in many ways evokes cinema) and indicating subtly an interrelation between notions like the artistic creation (in itself an absurd action), the experience of horror and the revolt of the human body.

Materiality and the corporeal element, in Tarkovsky's body of work, is to be found in cinematic depictions of human figures (with a consistent emphasis on suffering bodies), as well as in the depiction of locations. People are actually identified with places, in a rather literal sense. The Zone in Stalker, the Russian earth and the Church that needs to be constructed in Andrei Rublev and Alexander's house that (in interesting symmetries) needs to be destroyed in Sacrifice are all to be seen as alive entities, rather than conventionally chosen locations and pieces of scenery where events occur.

The realization of the concept of "Russian nostalgia" as a corporeal experience in itself, a violent realization of an absence that takes place in the body and expressed through dream, fantasy and other manifestations, a call for action rather than the bittersweet, somehow comforting sentimentality that we have come to associate with nostalgic feelings in various western works of art is also illuminating for our purposes. The yearning for an ideal location is also a yearning for otherness, a desire to return in an irrevocably lost place or time period. The only way to achieve such a relocation is through the absurd or, similarly, through artistic production. What should be taken into consideration, at this point is that artistic creativity for Tarkovsky is not to be distinguished from the world of everyday life, on the contrary artists in his films, like Alexander and Andrei, are perceived as existential subjects[7] that struggle on a daily basis, in order to interpret reality through art and give expression to their experience through the same liberating procedure that, in his theoretical writings, Tarkovsky defines as poetry[8].

[7] Kierkegaard uses the poetic term "Knight of faith" (Kierkegaard, 1983, p. 38) to describe the same condition.

[8] "But to return to our theme: I find poetic links, the logic of poetry in cinema, extraordinarily pleasing. They seem to me perfectly appropriate to the potential of cinema as the most truthful and poetic of art forms. Certainly, I am more at home with them than with

4. Flight Motifs. Tarkvosky's Yearning for Otherness.

The intended escape from the oppressions of outside reality is visually expressed in many subtle ways but one of the most powerful aesthetic choices is the flight motif that keeps returning in Tarkovsky's films. Sometimes the flight depicted is logically explained, like the flight of Yefim (Nikolay Glazkov), the villager in the introductory scene of Andrei Rublev, who attempts metaphorically to become a bird, to fly on a hot air balloon, as he tries to escape from the invading army, before collapsing into the earth.9 The evocative flight scene is Solaris, while poetic in nature has also a rational basis, as the film follows conventions of science fiction: an absence of gravity in the atmosphere of the planet where the action takes place. In other flight scenes the actions depicted are related to aspects of life where subjective impressions are crucial like the experiences of dreaming (Sacrifice, Ivan's Childhood) and perceiving life through infancy (the memory of the mother that elevates in Mirror). The narrative function of these, often enigmatic, scenes remains the same: a desire for self- fulfillment and communication with Otherness, however one chooses to define it. Notably, in Sacrifice, the flight scene is at the same time both an erotic scene (Alexander makes love to Maria and the couple flight above the bed in a way that echoes the 1924 painting Au-dessus de la Ville by Marc Chagall), and a visual expression of the religious, spiritual transcendence he seeks.

A visual clue towards a possible interpretation of Tarkovsky's concept of existential space can be found in the very similar Solaris' flight scene: among other objects we see an edition of Don Quixote, illustrated by Gustave Dore. Authenticity is preferred over rationality and fantasy is subtly but clearly glorified, through the implications of the presence of the familiar figure of Don Quixote, as a safer way to deal with reality, over strict analytical positivism.

To sum up, when it comes to Tarkovsky's depiction of passionate relationships between individuals (in existential terms, subjects) and objects of desire (either objects of yearning, beloved persons, time periods or geographic locations) we can observe the following common themes: first, emotional strength is described as an expressive force, expressive in the poetic(in the literal meaning of the word, that is creative) sense of developing a sensitivity towards the surrounding reality, a sensitivity through which a more conscious relationship with outside reality is achieved. Secondly, Tarkovsky's perception of existential space and of the way it should be approached by the individual, according to the narratives in his body of work, appears to be closely related to the philosophical notion of transcendence and by extension has ecstatic connotations; while keeping in touch with materiality, at the same time. Finally, the same relationships are dominated by the shadow of the past, to the extent that even locations belonging to the natural environment are approached with an intensity that could be characterized as a nostalgic yearning.

5. Towards Transcendence: Tarkovsky's existential notion of Space.

Tarkovsky's films describe a reconciliation between the struggling individual and their surroundings, a desire to rise and fight against oppressive aspects of everyday life, not by escaping the world of perception but, on the contrary, through the gradual cultivation of a conscious relationship to otherness. In contrast to a broader theoretical tradition that tends to read Tarkovsky's films as pessimistic at heart10, the existential connotations of such a reading indicate a liberating intention.

traditional theatrical writing which links images through the linear, rigidly logical development of the plot. That sort of fussily correct way of linking events usually involves arbitrarily forcing them into sequence in obedience to some abstract notion of order. And even when this is not so, even when the plot is governed by the characters, one finds that the links which hold it together rest on a facile interpretation of life's complexities." (Tarkovsky, Sculpting in Time : Reflections on the Cinema, 1987, pp. 18-20)

[9] Notably in the original screenplay, published in English in 1991, Yefim attempts to fly in wooden wings, like the mythical Icarus (Tarkovsky, Andrei Rublev, With an introduction by Philip Strick, 1991, p. 7)

[10] Mark Le Fanu reads in Tarkovsky a "contemporary pessimism" (Le Fanu, 1985). Slavoj Zizek's reaming in *The Parallax View* moves along similar lines (Zizek, 2009, p. 85).

Even if in Tarkovsky's first two films the cause for the heroes' anxiety is to be found in outside forces (both Ivan's Childhood and Andrei Rublev depict the impact of the invasion of a foreign army on the main characters) a poetic subtext, a need to approach an inner freedom is carefully associated with their outside condition. In Solaris and Stalker, the same freedom is to be determined in spatial terms[11] as the product of certain locations (Solaris' Ocean and the Zone, respectively). Mirror and Nostalghia identify the idealized location, the object of the search, as the place of birth. In Sacrifice, the same search culminates in a violent, apparently self- destructive act. And yet Alexander's sacrifice is not fruitless. The unexpected final image of the lonely tree that takes life again is to be read quite literally as an optimistic, hopeful resolution.

Taking into consideration these factors, we conclude in four notable aspects, which define the relation between interiority and Tarkovsky's notion of space:

1. Interiority for Tarkovsky is closely related to the world of everyday life. Tarkovsky's characters always deal with history and the impact that outside forces have on them. Their tendency towards an intended flight or act of transcendence is not to be understood as a desire to escape from the present time. On the contrary, it stems from their need to experience it even further. The undeniable inclination towards the past expressed through memory (the main theme in Mirror, Nostalghia and Solaris) is to be understood as part of their existential search, their attempt to redefine reality; a search that remains creative in nature.
2. Trust in the world of nature and, by extension, an interest in the material world is constantly reaffirmed. Tarkovsky's optimism that sometimes appears to be ambiguous, if not contradictory (the tree that blossoms unexpectedly after the destruction of the family house in Sacrifice) is actually the product of this trust.
3. Poetry, in all its variations, mostly read as a synonym for a conscious creative attitude towards life, defines Tarkovsky's notion of space. The outside world is to be understood creatively, rather than passively, through a dynamic stance.
4. Freedom from oppressive aspects of life is of the utmost importance: Tarkovsky's emphasis on creativity, in order to achieve this freedom, gives rise to a cry for reconciliation between human experience and human environments.

As already stated, this need for authenticity, freedom and relocation of self is not to be understood as a strictly spiritual experience, on the contrary it takes place as a procedure on the human body, on the world of flesh. The revolt of the flesh, described by Camus, combined with feelings of an often-violent nostalgia define Tarkovsky's notion of space. Most importantly, as is often the case in phenomenological traditions, Tarkovsky's experience of lived space is to be understood as a sensual experience.

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[11] In Vida T.Johnson and Graham Petrie's book-length analysis of Tarkovsky's body of work the importance of visual construction of areas, as part of the iconography and the thematic concern of the films is noted in detail. (Johnson, 1994). Similarly, Robert Bird gives priority to the natural environment as an extension the human body, as he structures his book around the use of the four elements of nature. (Bird, 2008)

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Resume

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Justification of panopticon in superhero movies: The Batman Movie

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Abstract

The French Philosopher Michel Foucault argues that power extends to all areas at the micro level in Bentham's Panopticon theory, which was inspired by the architectural design of the Panopticon. He extends this metaphor to speak of Panoptisism as a social phenomenon used to discipline workforces through implicit strategies. Like Bentham, he does not limit his panoptic rhetoric to a mere prison setting, but instead applies it to schools, mental hospitals, hospitals and factories. The panopticon basically ensures the ubiquity of power by seeing it unseen. This article aims to reveal how panoptiism, a particular mode of disciplinary power used by Foucault, is normalized in superhero films. When surveillance and gaze practices are approached from the point of view of cinema; the question of how the gaze is positioned through the camera, where and through whose eyes the audience is looking, arises. The narrator of The Batman (2022) is Batman, and the narrative begins with the superhero reading his diary. In the film, it is determined that Gotham city has been transformed into a panoptic universe and Batman, who watches over this universe, is in the position of a guard.

Keywords: panopticon, power, surveillance, space, cinema

1. Introduction

The original idea of the panopticon or panoptical prison was designed at the end of the 18th century by English social theoretician Jeremy Bentham, as a prison where the guardian could see all the prisoners, but prisoners could not see themselves. The panoptical structure of Bentham's prison was designed as a circle of inward-looking cells and one observation tower for the guardian to watch the prisoners without being watched. In this layout, prisoners could always be watched, but they could not understand if someone was watching them. When they were exposed to this kind of observation, they would change their behavior, and their possibility of creating issues would be lower (Bozovic, 1995). Panopticon provides the benefit of saving time and having fewer employees for its observers while enabling a continuous and automatically functioning style (Foucault M., 1992, p. 256). Even though the panopticon had been nothing but a conceptual model throughout Bentham's life, Foucault claims that the panoptical model has penetrated society. Foucault shows that the panopticon had secretly entered the cultural consciousness, was accepted as a norm, and used as a process for protecting the citizens and working for our gain.

Obviously, the most popular superhero stories revolve around these exact kinds of panoptical control methods, widening into the society of observation claimed by Foucault. Superhero movies are drawn as a coherent space where modernist and post-modernist architecture can easily exist together, also both social and architectural oppositions are embraced by the superhero's panoptical and controlling viewpoint. Cinema provides an ideal environment for considering the ways of

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showing what is unseen about a society of observance, which is more and more characterized by hidden technologies embedded in the texture of urban architecture (Hassler-Forest, 2011). It is highly possible that cinema can become a partner in crime with the observation system it described and criticized before. For that reason, this article will focus on The Batman (2022) movie, a superhero movie that has normalized observation and control issues for public safety. Are today's superhero figures embodied examples of hegemonic and ideological control? If they are truly representing ideological discipline forms, which kinds of ideological values are they representing? This article targets showing observation techniques of modern power, and the effect of public control and normalizing, based on the example of The Batman (2002) movie.

2. Panopticon and The Power of Eye in Foucauldian Paradigm

The French post-structuralist philosopher M. Foucault, who analyzed the structure and functioning of modern power, aimed to extract the genealogy of power. Foucault stated that modern power, by normalizing control with the refined methods it uses, aims to keep not only the bodies but also the souls of individuals under control; The relationship between power and knowledge focused on the biopolitics of power and the mechanisms of disciplining/normalizing control. According to Foucault, power and information have a direct relationship. The power does not process information by providing naturalized information and making it silent, it makes the information speak (Akay, 2000, p. 30). Thus, it becomes natural and common. At the beginning of his book "Discipline & Punish: The Birth of Prison", Foucault tells a graphic execution story from the 18th century. A man named Damiens, who was found guilty of murder "was forced to confess his crime to the public in front of the Paris Church's main door (...) his arms, hips, thighs would be pulled with hot pincers; he would hold the knife he used for his father's murder; melted lead, boiled oil, boiled resin, mixed and melted beeswax, and sulfur would be poured to the areas pulled with pincers; then his body would be dragged by four horses, burned with fire and his ashes would be thrown to the wind" (Foucault M., 1992, p. 3). This cruel scene prepares the basis of Foucault's discourse for the evolution of disciplinary power. The execution itself was made for the benefit of the audience, as an embodied example of the fast and cruel justice of the power. These public executions are removed later because prisons were built for keeping the misfits away from society, and the death penalty was transformed into an action made by the government behind closed doors, although it was a public show before (Sheridan, 2016, p. 11).

Foucault focuses on power, how it controls and normalizes people (whom Foucault named as "bodies", after being exposed to the disciplinary mechanism), workforce, and populations for making them more agreeable, and also panopticism which is a certain modality of power. The panoptical prison or the original idea of the panopticon was designed by English social theoretician Jeremy Betham at the end of the 18th century, as a prison where one guardian could observe all the prisoners, but prisoners could not see themselves. Basically, the panopticon is simply a prison model. But specifically, it is an architectural form. Lyon explains the meaning of panopticon as the word "panopticon" means "all seen", and it is derived from Greek "pan" and "optikon" words (Bauman & Lyon, 2013, p. 19). Thus, the word itself provides the necessary expression by its meaning. When everything can be seen, the power can amplify its domination, extend its existence area, and become a result of the worry it holds. Panopticon has existed as a result of a search held inside by the power but had never been built in the historical process (Mirzoeff, 2009, p. 16).

According to the conditions of this era, the panopticon talks about a new practice of existence and observation (Foucault, Maniglier & Zabunyan, 2018, p. 71). Basically, panopticon is a system of seeing without being seen, and the observer is located in the center. As an architectural form, the panopticon is not only a prison, it is also a circular building that can be used for many different foundations. The main purpose of this form, which can be used for every type of foundation, is to hold everyone under observation every time. The panopticon is a social system based on the possibility that everything can be seen and visualized, and nobody can stay out of the view area of the power. Bentham designed the panopticon as a prison model, but its purpose has too far gone

from being just that. He envisioned that the panoptical model would be settled into the public schools, hospitals, mental hospitals, and the army, and it also would be penetrated all layers of society. Even though the panopticon had been anything but a conceptual model. Foucault claims that the panoptical form has penetrated society. But it has not been the way Bentham has expected. Panopticon "should not be perceived as an imagined structure, it is a diagram of a perfectly shaped power mechanism, which can represent the functioning cleaned from every kind of barrier, resistance, and opposition, as a clear architectural and an optical system. In actual state, it is a political form of technology, which can be, and should be removed from every specific usage. Even though the panopticon should not necessarily be used the way that Bentham suggested before, Foucault shows that it has penetrated the cultural consciousness secretly, was accepted as a norm and a process we use for public safety and working for our gain. Foucault continues describing the purpose of panopticon as an architectural device that "creates and maintains a power dynamic regardless of who is operating". Imprisoned bodies are the related organs carrying the modality of power and projecting the referred modality to themselves at the same time. "Every human body which can be tied up, used and developed, is a docile body". In the physical panoptical prison Bentham imagined, a prisoner would never run away from the consistent gaze of the central observation system, but also could not take his eyes from that. Even though he may never know that if he is being watched, due to the smartly designed shutters, divisions, and curvy passages of the observation tower, he will hold the fear of a potential observation and any action of abuse will be noticed by the observers. Since he was physically and psychologically isolated from other prisoners, his individuality will be bruised and his tendencies against the norms will be removed. Thus, his actions against the system will be prevented. Foucault's theory of docile bodies mainly targets being a method of evaluating and controlling the workforce. It clearly shows that the domination of bodies is not the same thing as slavery, under the construction of disciplinary power. His theory is not based on hiring or owning docile bodies without their consent. "Bodies" join a system in that they have to exchange some of their rights and the right of working, and they accept this idea. Throughout the centuries, these forms and processes of power are developed in public schools and mental hospitals. They also are accepted as a solution for a certain necessity, regardless if it is a method of dealing with a deadly disease or speeding the growth of an army force. In the historical panoptical model, society has been divided into pieces, and since groups had existed because of this, a deterrent factor has been created by architectural and psychological control methods. The purpose of this division is "determining what is existed and what is not, knowing where individuals should stand, building beneficial communications, and supervising individuals' behavior every moment". The perfect disciplinary device based on Bentham's "God's all-seeing eyes", will be able to see everything with one glance.

3. The Power of Eye and Normalization of the Panopticon

Basically, the panoptical power modality can be perceived as a pyramid. The small and repressed cell of power holders stand above the wider mass of the workforce and supervise the duties they gave to the masses, from their higher positions. People's "bodies" is divided into a machine or limited to a political "force". And this force is maximized with minimum cost for the most beneficial result. Fundamentally, panoptical power is a hierarchical power structure, and in this system, everyone is tied up to a person who is above them hierarchically. But the point that the pyramid metaphor is not entirely mentioned is that nobody stands at the top of the hierarchy in the panoptical model. Even though the observer stands on the top of the prison system, he will be tied up to his supervisors within the same hierarchical system, while he also has the exact power in the prison environment. According to Foucault, the idea of panoptical power is based on self-observation and imposed on the individual. The idea of glance is the key to the panopticon for both who stand inside and outside of the observation tower. The gaze of the observer gains superhuman features, because "the gaze and sound which are not fixed to a certain carrier have the tendency of gaining exceptional power and creating divine features on their own". The fiction of the all-seeing eye makes prisoners believe that they may be seen every moment and carries this fiction further

away by amplifying it. What makes panoptical and disciplining power so effective is, normalizing people's judgment. Everything under this structure will be standardized, and after the related organs took office, they will accept the disciplinary punishments as norms. Being monotype will cause more obedience and they will become more compatible with the worrying nature of the disciplinary model. It has created by both divisions on living and working spaces with obvious physical methods and occupying people's minds with tough and specified duties causing brain fog. While the first models of disciplinary power were using vengeance and death threats for making people obedient, later models adopted more improving and correcting ideals. Foucault highlights that purpose of prison is not to be a disincentive for committing crimes. According to him, prison does not provide a considerable amount of lessening in crime rates. The threat of imprisonment and physical punishment means very little things if people have no choice other than to commit crimes. For this reason, both Bentham and Foucault presented prison models as social reform strategies.

People who feel "the violence of the eye", control themselves automatically. Thus, no laws or illegal actions come to the surface. Oppositely, people correct themselves before anything -can be considered "dangerous"- happens. In a place that has no laws, being illegal becomes meaningless. Foucault describes this society of norms as "Fundamentally, we are becoming a society based on norms. This society requires a very different supervision and control system. Never-ending visibility, continuous classification of individuals, becoming hierarchical, qualification, creating boundaries, and diagnosing. Norm becomes a measurement for dividing and separating people" (Foucault M., 2012, p. 77-78). In one form, a norm is an internalized or accepted law. An individual does not break the rules created by law, or the entity of power by behaving according to the norm. Naturally, the internalization of the panoptical viewpoint creates the norm. The feeling of being seen every moment, causes people to give in and surrender to the power of the gaze. Thus, a society of norms comes into existence, in which law is fully internalized and the norm itself becomes a device of "normalizing". Everyone stayed outside of the norm or internalized viewpoint is becoming abnormal and entering the area of punishment. Punishment is a result of the period belonging to the law. Norm, on the other hand, is a space where the punishment becomes meaningless and everyone is "normalized". The power of gaze caught by the eye, makes itself exist in an almost exact manner with panopticon. The essence of the panopticon, reforms the potential of people, not by the laws but by the norms.

According to Foucault, the panopticon has a triangular structure: Observation, supervision, and reformation. Observed and supervised masses are tried to be reformed or actually reformed as a result. These phenomena show that people are living in a society ruled by panopticism. If every individual becomes both an observer and an object for observation, everyone suspects each other. This situation causes societal opposition and provides help for the power to maintain itself. The transformation of society into an object of desire highlights the beginning of a sadomasochist relationship. Society gets pleasure from suffering, and also pleasures the power.

Under the observation of power, society internalizes being watched in the common consciousness, becomes more and more exhibitionist, and gets pleasure from being watched. Observation is an activity that contains sexuality, so it is a form of voyeurism. Even though observers have no sexual desire for their counterparts, they experience the pleasure of voyeurism. The object of observation becomes eroticized and even gets pornographic. "In observation, especially in the viewpoint of observers, there is something that cannot be alienated from the pleasure of voyeurism". (Foucault M., 2012, p. 109). On the other hand, when society gets pleasure from being observed, and even desires this without the request of power (exhibitionism), it shows how society surrendered to the power. "Panopticon forcefully puts people in a position they can be watched. Synopticon does not need pressure, it seduces people to watch" (Bauman, 1999. p. 62). Society becomes negatively feminized and transforms into a submissive object operating accordingly to the direction of the master. The tendency of exhibitionism and its erotical pleasure "shows the need for the counterpart's phantasmic view guaranteeing the existence of the subject: 'I only exist if I'm

being watched... Here stands the tragicomic reversal of a Bentham-like and Orwellian panoptical society notion, which we all are being watched and have nowhere to run" (Zizek, 2006, p. 288).

The increase of technological developments, especially after 1980 -like computers and the internet being more common- changed the soul, structure, and methods of observation. This situation shows that a new form of observation -fluid observation- has come into existence (Bauman & Lyon, 2013). With this new invention of capitalism, micro-physics, and normalizing practices of power left their places to super-panopticons. GPS devices, mobile phones, surveillance cameras placed everywhere, listening devices, online shopping, and social media sites we use in modern society, became inseparable technologies of the super panopticon model (Öztürk 2013, p. 138). Further from observation, data banks are created for every single individual. These data banks are bought by corporations, and people are encouraged to consume more as potential consumers in modern society. Although the threat of being observed still exists, the modern panopticon is not based on an observation tower or a similar power structure.

In many situations, the purpose is to let individuals who live in the panoptic system forget that they are being under observation. Surveillance cameras became found in every population center, but these cameras were mostly mistaken for other cameras and became unseen. CCTV cameras are designed for being unseen purposely, and the general population is conditioned not to notice them. Every individual is aware of being watched at a certain level, but due to this unnoticeable camera design, it is easy to forget about cameras and release the idea of observation. Since the subjects don't feel the panoptical gaze on them anymore, they will most likely not respond the same way as the subjects of the traditional panopticon. Because their price for not committing to the norm is lower. The gaze of the all-seeing eye can prevent criminal behavior and encourage public safety but does this despite the price of personal freedom. The spread of CCTV and society's increasing addiction to computer data caused a system that anyone who has the searching tools can access a certain amount of personal data.

Modern technology takes the power away (which is a key to the panoptical controlling model), and requires its scope to be redefined and extended. In his "Postscript of Control Societies", Gilles Deleuze discusses the timely specification of "disciplinary societies". Deleuze describes this new era as "a crisis of foundations", from public schools to barracks, barracks to factories. In disciplinary societies, individuals always start something new, but nobody has the mindset of finishing anything. Everything like a corporation, educational system, and army service are like metastasis points together within the same unique modulation, similar to a universal deformation system. Disciplinary societies have two poles: "signature" indicates the individual, and numbers indicate the individual's position in the population. It means that, as an operator of power, it builds a body-like structure and categorizes every member's individuality. But in supervision societies, a code is more important than a signature and number. Code is a "password". The mathematical language of the supervision is based on codes that can confirm or deny access to the information. While individuals become separated, masses become examples, data, markets, or "banks" (Deleuze, 1990). According to Foucault's pre-digital model, "individuals never give up on passing one to other closed environments each have their own rules", and that makes the behavior conditioned. Just like physical locations, foundations -family, school, prison, and factories- are different from each other too. This changes Deleuze's computer-supported societies of control, old, and temporary "closed areas" with the new "web" that can make the supervision "continuous and limitless". Thus, a meta-panopticon continuously describes itself as a waving side web of panopticons, taking the place of Foucault's separate panopticons.

4. Justification of Panoptical Universe in Superhero Movies

The relationship between camera and eyes is a topic many philosophers mentioned about. Sort of seduction of eye and observation and how they have gained importance as a fantasy item in the modern era, caused the cinema/media to take the function of collective voyeurism. Modern society crossed the boundaries of human privacy and created mediatic realities like a kind of Truman Show.

This tendency has increased with social media, and people started to exhibit their whole lives on the public scene. Social media became a societal satisfaction mechanism for the people who try to catch the moment and gain visibility via the comments below. Observation causes being included, being included causes identification, by repressing a sort of insufficiency. Observation has been the subject of many movies. Mainly 1984, an adaptation of George Orwell's 1984 novel, made by Michael Radford, and Charlie Chaplin's Modern Times are the movies indicating the state of the individual from the viewpoint of power and power operators. Truman Show (1998) includes valuable criticism about media and how it ruined human life based on a collective voyeurism case. On the other hand, Eagle Eye (2008) shows a hypothetical world of technological voyeurism and how computers or machines try to take over the world. In Enemy of the State, people and cars are being watched via satellites. In Silver (1993), the concept of voyeurism passes through sexual pleasure. In Minority Report (2002) Steven Spielberg highlights the fluid observation and how the power of gaze becomes fluid and takes over everywhere. We can say that, as long as technology develops, the count of these movies will increase, and with the future development of artificial intelligence, it will not only be a potential danger but a real threat.

In cinema, the panopticon is closely related to the director's ideology and his message. While the panoptical universe is open to discussion in modern cinema, the panopticon is hidden in mainstream movies. The superhero movies which include the identification and catharsis most commonly in classical cinema, have an abundance of normalizing items of the panoptical universe and observation of power. In the context of their imagined world and storytelling tradition, Superhero movies are embodied versions of discipline and control values with their examples of power operators (Superman) fighting against crime with costumes (Spiderman, Batman). The superhero represents a certain form of power focused on his observation skills. Superman uses his super-hearing and X-ray vision. Batman sits on skyscrapers like a technologically sophisticated ugly creature, and Spiderman warns about the crime nearby, relying on his "spider instinct" (Stanley, 2019, p. 92). This "panoramic and panoptical gaze" for reducing criminal behavior, includes the facts of Bentham's panopticon accepted as a simultaneous image of Foucault's hidden societal supervision towards individuals. As long as the political rhetoric and public discussions focus on the issues related to observation after September 11th, panopticon Foucault's "society of prison" had resurfaced as a dominant theoretical paradigm in contemporary discourse (Hassler – Forest, 2011, p. 156 – 57).

The function of popular culture in justification of panoptical observation as a natural and necessary part of contemporary public life relies on both panopticon and synopticon. Watching the majority on public communication narratives that the majority watches minority, takes a dramatic form. Hollywood superheroes have a similar function. Most of them can easily be perceived as considering the public worries about patriarchy and criminalization in a non-centered postmodern world including its new enemies, the logic of late capitalism, and the state of market. In the 1930s, with the development of the 20th-century style of geometrical glass and concrete buildings, and the evolution of architectural design removing all the remains of the 19th-century bourgeoisie, the superhero figure existed as a vital item of American popular culture.

The modernist passion for transforming the chaos of 19-century urbanization into a multi-functioning transparent environment gave an architectural shape to the desire of controlling the urban space. Glamorous skyscrapers built between the 1920s and '30s in Manhattan and Chicago have embodied a heroic modernist search for power with order, transparency, and visibility. As a permanent symbol of this modernist urban view and its utopic desires, superhero figures became the easiest pop-culture figures that could be related to the power and control forms referred by the international school of architecture (Hassler-Forest, 2011, p. 179). Two superhero archetypes of the golden age of comic books, Batman and Superman pound a beat for the safety of citizens but are never mentioned as citizens of the city they protected. Both Batman's place in Wayne Mansion and Superman's tower of solitude, makes us think about a strong relation to the

traditional old aristocracy and its pre-modern patriarchal power forms. These superhero archetypes and their followers, do not only represent the fantasy of overcoming the obvious limitations of the human body in the physically and mentally dominant vertical view of the modern metropolis, but also can be perceived as actual organizations of modernist yearnings in the context of popular culture.

While Batman Starting clearly showed off the desire of rebuilding venture capitalism against the global terror threat, The Dark Knight talks about how this force should be used and maintained, and how these kinds of applications can be operated strongly, in a more detailed manner. Christopher Nolan's second Batman movie highlights the topics of observation and amplifies the gaze mentioned at a few levels. This can be seen in the helicopter shooting of the beautiful panoramic view of Gotham City center. In one of the most discussed scenes, Bruce Wayne explains to Lucius Fox that he changed the technology of the "sonar mobile phone", for creating a device for listening to all mobile phones in Gotham City. Batman explains that he did this for finding Joker. But Lucius Fox expresses his inconvenience as "observing 30 million people is not included in my job description". This observation technology passes through listening to phone conversations: screens of observation devices make it possible to view all of the city. This sequence of screens looks like the CCTV surveillance camera walls of shopping centers, office buildings, and other public or private areas of the metropolis. The inclusion of this viewing technology in the characterized costume transforms Batman into some kind of cyborg. He even claims that if necessary, the technologically developed superhero is actually free to break laws. But Nolan takes an important action here and removes the thread between the character and the viewer, when Batman's costume became united with higher technology of observation, as an effective device of panoptic amplification. Batman closes his eyes shortly after operating the observation technology. Nolan prevents effective eye contact by revealing the actor's mouth and chin only. For the viewer, that makes it harder to identify with the actor, compared to classical cinema.

Another superhero movie in which the main character wears a face veiling costume is Iron Man. Iron Man visualizes how similar technology can be included without sacrificing the relatability of the character. Billionaire playboy Tony Stark wears the costume transforming him into a super-powered cyborg Iron Man. The movie locates the close-ups revealing the character's face and operates a complex graphic user interface before. When Tony Stark's voice and eye control operate the costume's interface, we can understand how advanced technology and its perfectly natural operation can represent a popular post-modern fantasy. The movie revolves around Stark's close-ups with dynamic GUI items, Iron Man costume's moving exterior shootings, and the viewpoint of the character. These POV shootings apply from data visualizations made by his team's computer system, to photographic views supported with computer information. In a great action scene, Iron Man goes to an Afghan village. When he saw the terrorists taking hostage of innocent villagers, the computer system of his costume separates the guilty and innocent and helps him to target the ones who deserved to be killed. Both Iron Man and Batman are the archetypes of the fantasy figure in the real world. Both of them have the high technology of monitoring for supporting their bodies.

As fantasy archetypes and even role models, their usage of the monitoring technology on their bodies is a symbol of the panoptical/synoptical double reasoning after September 11th (Stanley, 2019, p. 16). Superhero figures defend their usage of panoptical and controlling observation techniques, knowing that everything they did will be justified at the end of the story. Regardless of their natural or artificial panoptic skills like the X-ray visions of Superman, the "spider instinct" of Spiderman, and Daredevil's extreme hearing, or Batman and Iron Man's cyborg-like body transformation, the narrative of the patriarchal power figures use their skills for the benefit of society, helps people to accept them.

The issue of visibility stands at the center of the superhero story. Traditional superhero characters separate themselves from norms by wearing costumes and cause people to notice them and show them to each other. By that means, the metaphor of superhero is a method tor dramatizing a desire of having a more performative identity and spreading oneself from the crowd,

in a culture of post-modernity describing itself by the subject's death. Despite this, most mainstream superheroes fluctuate between the flamboyant performatives of their costumed personality and the anonymity of the normative contemporary identity. Regardless of their transformation of voluntarily costume change (Batman, Superman, Spiderman) or unpreventable body change (like The Incredible Hulk and The Human Torch), the character identity stays on the basis.

5. Panoptical Universe of The Batman Movie

As a superhero, Batman is a "fluid indicator" of different art branches and media environments. Today Batman can't be evaluated as its current description. At that point, too many different Batman typologies can be mentioned: 1940s cruel Batman of comic books, 1940s amateur and overly nationalist Batman of movie series, 1960s wacky Batman on television, 1980s postmodern Batman of mini TV series based on comic books. But Cristopher Nolan and Tim Burton are the ones who gave Batman cinematographic excellence. After these director's movies, Batman became a DC Comics brand. Another meaning also came to the surface about the Batman movies shot by multiple directors. This situation happened as a result of applying different scientifical approaches to popular culture and mass communication due to the flexibility of the character. Popular superhero movies can be fun mainstream movies and can be transformed into political devices at the same time. Batman movies should be evaluated in this context. *The Batman* (2022) movie -the subject of this article that will be analyzed with a Foucauldian approach- is directed by Matt Reeves, and the main character Bruce Wayne/Batman is played by Robert Pattinson. The Batman is about Batman's confrontation with Riddler, a serial killer, while he was researching the corruption of Gotham City in his second year.

In the movie, we see Gotham City as a wide panoptical space where the mafia is in power, and too many crimes are committed. Gotham City is also the secret main character of the movie observed from different personalities and feelings. What makes Batman a hero is a fact that Gotham City is a dark and hopeless abyss of crime. But Gotham also has a different soul fighting for justice, which seems too far away. The biggest theme of the movie is Bruce Wayne's transformation into Batman, the hero we know, by this soul. Some characters' stories revolve around their interaction with the city they live in. Batman cannot exist without Gotham. Gotham City is represented like a living character with its brilliant and also horrifying architecture, mystery, and tension due to the possibility of everything would happen. In The Batman's Gotham, a metropolis corrupted by illegal actions and desperation is indicated. Giant metropolis skyscrapers embody the modernist search by order, transparency, and visibility. As a permanent symbol of this modernist urban view and its utopic desires, Batman is the easiest pop-culture figure that could be related to the power and control forms referred by the international school of architecture. Batman does not only represent the fantasy of overcoming the obvious limitations of the human body in the physically and mentally dominant vertical view of the modern metropolis but can also be perceived as an actual organization of modernist yearnings in the context of popular culture. Gotham City is highlighted as a visible therefore controllable area, by not only countless panoramic shootings but also shootings that can frame the city as a visible area from citizens' viewpoint. The first scene Riddler observes the mayor Don Mitchell through a wide window, and the scenes that Batman observes the catwoman exhibits visibility and transparency. When Don Mitchell is in power, he is also collaborating with the mafia, and Gotham is a very unsafe place. People have no trust in anyone. At that point, the bat man who came from the skies decides to serve justice. At the end of the movie, the mayor/presidential candidate says "Not only the city, we will reconstruct people's faith to our foundations, also each other. We will make people trust Gotham City again. Cinema, as a part of mass communication devices, is related to the indicators pointing to the scaffold of the modern world and complex power dynamics. It is possible to rely on Foucault's analysis for explaining how the movie entered power dynamics with the viewer and general society. Power dynamics are the methods for applying power between individuals and groups of people. Throughout history, power dynamics are built vertically, from the top to the bottom.

Figure 1 Gotham City

The power is possessed by the king, towards the people. Today, the power dynamics are applied from top to the bottom, but by a cruel big brother-like dictator who uses his power against passive people. But the power is not a monopolized, own name, it's a reciprocal active verb. Foucault takes the theory further away from monopolization and expresses power dynamics as complicated notions spread everywhere and intertwined together with the depths of society. But that doesn't mean that the relationships are equal. The ones who hold the highest fund are in power, and this gives them the delusion of only they can apply power.

The scene Riddler watches the presidential candidate, highlights the active power of the viewer, and calls them for questioning their position. This active participation is parallel with Discipline & Punishment's spectacle of the scaffold. The main point of the ritual is, "a ceremony of justice expressed full force". The requirement of the audience in the spectacle of the scaffold is highlighted more by Ferman and how he encouraged the audience to throw dirt and stuff in 1374, and this simply extends the functionality of the audience. Therefore, if the audience only participates in the activity of viewing, it is an indicator of the audience has accepted the king's right of domination. The submissive audience stands without moving. Being a viewer means being released from the ability to know and the power of action. In the movie, the installation locates the viewer and also makes the subject dependent on its object. According to this, the viewers should play the traditional role given to them, from a point determined for them. In the first scene of The Batman movie, we see that the shocked criminals (theft, fire-raising, attack) are exposed to the spotlight by the police helicopter. At that moment they see the bat signal and become possessed by a pathetic fear. A superhero is needed for preventing criminals from committing crimes. The momentary seedling of justice, the sense of justice, or the fear of a criminal, builds an unconscious narrative of everything being fine in the world. While the criminals are running away from the superhero, service of justice becomes possible. The story can also justify societal suffering. Structural failures like the police being more and more criticized can be justified by a movie or give a wrong sense of justification.

In the first monologue of Batman, while thinking about the nature of criminals, between the crowd dirty masks are shown. "The real danger is in the chaos. Like a snake, I'm waiting for attacking. But I'm there watching too... If I'm needed we have a sign now". The movie draws the criminals as deadly threats not only to Batman but also to society itself. As a superhero, it is mostly his responsibility to prevent criminals from ruining societal justice. Batman expresses the "vengeance" of justice but doesn't kill the criminals. The superficial reason is, that Batman is righteous. Batman's exhibition of power and killing criminals is postponed. "Here's a big city. I can't be everywhere". He perceives the non-effectiveness of visible violence as an indicator of power, and the bat cannot punch every criminal. Thus, he should find more effective ways for dealing with the crime.

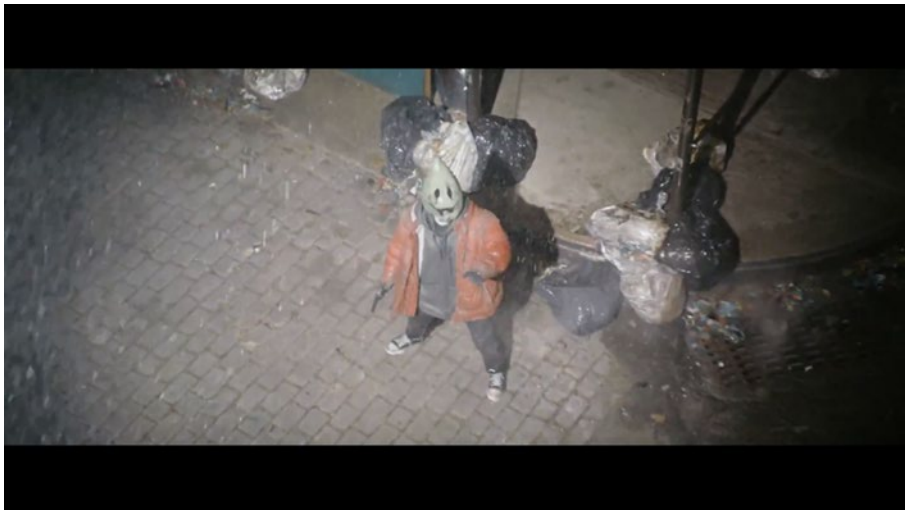

Figure 2 Thieves see the Batman sign

After the police helicopter flew and showed the Batman signal in the sky, Batman describes his symbol: "But when this light reflects on the sky, it's not just a calling, it's a warning! For them. Fear is a tool. They think I'm hiding in the shadows, but I am the shadow". The bat signal is the guardian tower of the panopticon. Therefore, the panopticon is an intangible method of perfect power dynamics that isolated, systemized, and supervised individuals, and created an internalized thought pattern for making people docile and "normal". In the panopticon, the bodies are not the "things" that should be punished, oppositely they are the "things" that should be controlled and made more productive by the government and employer. In this process, the hidden state of the observer is very important for maintaining control. The basic factor that builds the power is the seer, the observer is not being seen. It already built its power by this hidden state. People inside the panopticon "...are masses, but not a community from the viewpoint of the observer. But from their viewpoint, they are lonely and isolated individuals" (Bentham & vd., 2012 p. 16). Their isolaton makes them lonely and helpless. But at the same time, they can't be alone due to being exposed to the other's observation. In time, the gaze itself should be internalized by individuals. No matter if people prefer this or not, the power of the gaze, creates change for them.

The feeling of being watched all the time affects people. Foucault describes this as "An observing gaze, and people who feel the burden of this, internalize the gaze too much that they finally come to the point of observing themselves. Thus, everyone will operate this observation on themselves. Perfect formula: Continuous power and a ridiculous price!" (Foucault M., 2012, p. 95). People who have to live with the feeling of being watched, get used to living with the gaze of the power. This situation is described as "prevention effort". Thus, the issues described as wrong by the power are trying to be solved before the problem.

In the opening scene of Batman, a police officer sitting in front of an urban mansion's closed garage is shown, via a binocle lens. While the voyeurist heavily breathing and focusing on a child inside the mansion playing with his father, sirens are ringing. After focusing on a terrace window that later will be used, he observes the lonely father while he is watching the news about the mayorship and the competition between himself and hopeful Bella Real. The disappointed father asks his partner why surveys are showing equal results with him and Real on the phone, and mildly refers to the political manipulation. Then the voyeurist appears behind the father with a dark leather mask with only eyeholes. After the father turns off the TV, the voyeurist angrily attacks him with a metal carpet tool, and while shaking his motionless body to both sides, hits his head. The camera focuses on the voyeurist's black leather boots, while he is heavily breathing and walking to take his murder weapon. In close-up, he relocates the body and pleasures himself by robbing a duct tape roll to reverse direction.

Figure 3 Riddler watching the Presidential candidate's house

This scene pictures the man with a mask as a villain irreversibly. Long scenes of killing seemingly innocent people, sexualized breathing, sadist hints, being violent, and generally horrifying to innocent people, prevent viewers to relate Riddler. But even though he is less aggressive, Batman exhibits the same behavior. He watches Selina (catwoman) while she is taking her clothes off. Only his eyes are being seen. These continuous close-ups make him human. In the last scenes, while Batman was laying motionless, someone from Riddler's team tries to kill him. Selina deactivates him for saving Batman. In these scenes, Batman is increasingly portrayed as a human instead of a superpower. On the other hand, the close-ups of Riddler's shoes while walking to the murder weapon, are for causing tension for the viewer. A non-diegetic sound accompanies Riddler's walk. While Batman is approaching the attackers who painted their faces, he slowly walks to the penguin's ruined car. The heroic sense viewer is experiencing has different formal features. Vengeance for a loser mafia boss creates a victorious feeling for the viewer. The viewer who can identify with Batman's orders, experiences repulsion by the sadism of Riddler. Nietzsche says that civilization and depth of the human soul are based on instinct: "hostility, cruelty, gaining pleasure from torturing attacking, changing and destructing". Repression of the “instincts” is the creation of natural instincts, shame, bad conscience, and the moral itself. Nietzsche pictures both sides of the punishment: "resistant" and "fluid". The permanent direction is the practice itself, the act of punishment. The fluid direction is the narrative built around it (Nietzsche, 2013, p. 95-97). The societal contract of enlightenment, Kant's vengeance, Beccari's distinctiveness, Bentham's pragmatism, etc. change accordingly to the structure of power/knowledge. That's why they can't be based on the fluid direction of punishment practice. It's an abstraction.

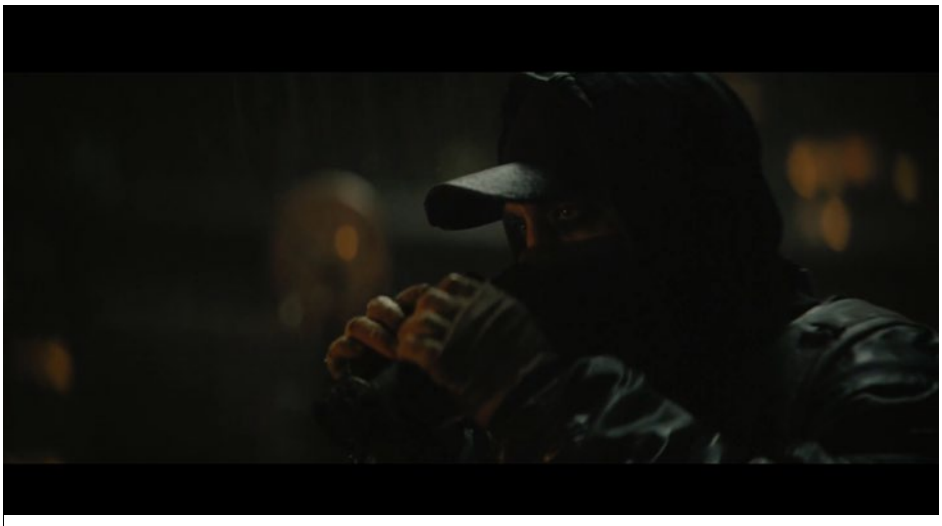

Figure 4 Batman watching Catwoman

Nietzsche says that the permanent direction and the action itself are the free expressions of our repressed instincts. In other words, our dominant nature is repressed by morals. But with dominance applied to the guilty, our consciences do not repress our nature. That's why Riddler's sadism on dominance is really repulsive. Because it is a morally repressed part of our nature. On the other hand, Batman's sadistic justice is very euphoric, because it shows the repressed nature as morally acceptable. But Batman can't be killed, because it is not seen as morally acceptable and makes pleasure unacceptable. Thus, about the character on the screen, the viewer's will is satisfied, so they can reach the katharsis. The viewer actively participates in the sadism of the movie and spreads their desires to two poles. The negative pole happens to be Riddler, and the positive one is Batman. Therefore, with Batman as an active extension of the system, in our subconscious, a narrative is created that the system is full and doesn't need a real change. The system of punishment is extended by more effective methods for a more clear division of collecting information, mass observation, and population. At the center of the punishment system, a change occurs from the body to the mind and subconscious. The punishment system impacts the minds of all citizens and tries to dissuade future crimes.

This is more effective than mixing the emperor's vertical threat and the lower class's violence in the spectacle of scaffolding as viewers. That's why the approval of more "humanly" punishment is caused by changes in information. This also means a change in power and ascension of the bourgeoisie not to the "humanity", and "compassion", but a higher level of productivity further away from the spectacle. Carmine Falcone, while playing billiard, talks about his 1.183 dollars fancy sweater and says "Do you know why communism has failed?" and then responds to his own question: "belt-tightening". This shows the real villain of the movie, the corruption of Gotham City. He makes his victory known against the system he flamboyantly sticks to, and never had any regrets. Falcone centralized the power and fund. This made Gotham City a more corrupt place: "Falcone is the mayor for twenty years". The problem with this, it stops the growth and change of the system. Therefore, Batman's biggest enemy is not the villain, but unproductivity. Batman is generally a super extension for the system. He comes from the bourgeoisie, beats small criminals, fights with villains, and more unproductivity. Batman works with the police to both be the violent hand of justice and create the world's biggest reality. At the end of the movie, Batman may seem like he is trying to leave the spectacle as the vengeance mechanism of power. He tries to be a symbol of hope, by leaving the call of "vengeance". "But crime never stops". Marauding and illegality will continue in the less reachable areas of the city. Even now, I can see clearly that things become worse before getting better. Some people will use this opportunity for getting what they want. Now I understand, and I created a difference, but nothing happened the way I wanted to. Vengeance won't change anything. I should be more. People need hope and someone to hold their back..." In the last scenes of the movie, he makes desperate people pass into the water with lanterns. That doesn't mean that Batman can't be violent. He is the symbol of hope, but he also makes justice to be served and spreads the desire for power. Bella Real will be the mayor of change. Bella Real is also an exceptional black character in this movie. "Cosmetic diversity focuses on giving chances individuals from ineffectively represented groups. It lowers the possibility of challenging the rules, and justifies the system". This can be considered as taking back the charges Americanpoliticians made to black people by exaggerating drug issues between the 1970s and 1900s. The maintenance of Real and Bruce Wayne partnership is also a "history of charity", which has been seen as a saving factor for the city. Because of Renewal's failure and Bruce's obvious nonchalance, Gotham has become the way it is. In other words, the only salvation of the system is provided by rich people who can give small pieces for solving problems. The media highlights the cocaine and charity-free issues instead of economical inequality, racism, foundational power and collective imprisoning by financing this movie. The biggest project of the movie is sedation. The desire for justice will be fed by Batman's punches. The desire for repressed power is pictured by Riddler and fed morally by Batman. The desire for change is sedated by Bella Real's black exceptionalism and the false hope of Batman's help for civil.

6. Results

Sociological evaluations of cinema are important data sources of both societal reality and the notion of power built in the context of philosophy and ideology. It highlights too many contexts from political expansions to international relations, and also power dynamics. While doing this, it mostly serves the power, even though it has the potential of doing the opposite. The camera shows a preferred sequence. The camera focuses on some concepts and people and blurs the background. It shows what we are supposed to see. That's why the cinema has too many effects further from entertaining people, like gorming pleasures and desires ideologically. Even though a movie is not intended to be a representation of real events, it can take place of the reality. In this article, we clearly see that The Batman movie sedated viewers' political desires and honoured more primitive desires possessively. By classical story techniques, the movie has created a society of fear and increased the need of being observed for safety. The justification form which can be seen in the movie is a result of the synopticon mechanism operating with the panopticon. A part of this effect lies in the existence of Barman's extremely visible existence. Thus, while Batman relates transparency and visibility with notions like order, justice, and heroism, the non-existence of visibility is related to chaos, crime, and terror.

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Resume

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'Is it me, or is it getting crazier out there?': The psyche of the interior in *Joker*: An analysis of psychological space in Todd Phillips *Joker* (2019) through collage

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Abstract

Encounters with interior spaces are influenced by past experiences and state of mind. Much of how architecture is experienced therefore is not readily apparent and is sensed rather than seen. Psyche impacts this experience of lived space, from an individual's awareness of themselves within it, to the perception of space itself. Film offers a distinctive representation of this subjective experience through its narrative form and command of visual, audio and temporal language. The emotive and visceral power of film render it an accessible and immersive medium, and as such make it uniquely placed to communicate less tangible qualities of space and character. This paper analyses the use of interior space in the film *Joker* (Todd Phillips, 2019). The acutely intimate discernment of the protagonist's interior environment is the result of environmental and psychological disruption, where boundaries break down between the real and imaginary, and the surreal intrudes upon the tangible depiction of the interior. The exposition of the character's damaged psyche within space is analysed at key points within the narrative, using collage as an exploratory, visual methodology to analyse and experiment with, to potentially reveal the less perceivable, yet invasive intangible layers of lived space. This article addresses the frequent oversight of psychological qualities of the interior in architectural discourse, through an analytical and experimental method rendering the psychological content of space visible. Defining this intangible nature of architecture as the psychosphere (or the psychological atmosphere), I term this technique the 'psychospheric collage method'. The process consists of interrogating expressive film language and content through an architectural lens documented through sketching, storyboarding and textual enquiry. From these fragmented components I compose a new visual language capable of signifying the layered psychological atmosphere in which a character resides, thus facilitating its consideration within architectural design and enabling articulation of our intimate encounter with the interior.

Keywords: collage, film, interior, lived space, psyche.

1. Introduction

> *It was not accidental that the language of the movies, especially the expressive qualities of the image, developed in tandem with the psychoanalytical concept of the unconscious, where subjectivity involves what is elusive, shadowy, unfocused.*
>
> *Amy Taubin (2012, p. 10).*

> *Architecture's traditional role of imposing order takes on different meanings with different diseases.*
>
> *Beatriz Colomina (2019, p. 19).*

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Recognition of the role of the spaces we inhabit in affecting sense of self and how we respond within them can be facilitated through studying film from an architectural perspective. Certain films have attempted to communicate hidden layers, the lesser-seen traces of association and memory that are undefinable in words, which lurk just beyond the realm of language; detected through sound, light, shape, or movement – or a combination of all the senses. Film has evolved over the years to blur the boundaries between the tangible and intangible, giving an insight into the psyche of characters who react to situations and cross boundaries in ways we never would, and yet they are made relatable. What really enables us to get inside the head of the protagonist is when we see them in their own domain, when they close the door and truly occupy their home space, dropping any masks or pretensions, as can be seen in this case. This paper analyses the recent film *Joker* (Todd Phillips, 2019), depicting the origin of the Joker character in terms of the relationship between interior space and the psyche of the occupant. The Batman franchise is part of the DC series of comics, television series and films, in which the character of Joker is a primary antagonist. The film portrays a highly intimate character story of a man attempting to cope during a personal and cultural crisis. Joker is particularly pertinent due its resonance with contemporary urban psychological maladies.

2. The History of Joker

The character of Joker was created by Jerry Robinson, Bill Finger and Bob Kane and first appears in Batman #1 in 1940. Many different iterations have evolved over the eighty years since, with the general consensus that he is primarily an anarchic, psychotic and chaotic character, possessing a twisted sense of humour and no trace of empathy. *Batman: The Killing Joke*, Alan Moore's graphic novel published by DC Comics in 1988, was the first origin story proposed for the character. Moore cites German Expressionist director, Paul Leni's adaptation of Victor Hugo's 1869 novel, *The Man Who Laughs (1928)* as a key influence. Todd Phillips also credits Leni's characterisation as the starting point for his 2019 film, in seeking a way to convey the simultaneous pain and humour of the character. Cesar Romero played the first Joker, in the 1966 – 1968 television series and in the film *Batman* (Leslie H. Martinson, 1966). A talented dancer and actor, Romero brought playfulness and energy to the character, as well as the signature purple suit and green shirt, which became his uniform in many subsequent cases. Tim Burton's film, *Batman* (1989), featured Jack Nicholson as the Joker and offered something of a backstory. He fell into a vat of acid and survived with facial scarring giving him a permanent smile-like grimace, white skin and green hair (Figures 1-2). Burton's animated style built on Romero's theatricality and Nicholson developed the character's playful menace, while introducing an uneasy sense of semi-dormant violence, constantly on the verge of eruption. Consistent with Burton's film language, the spatial qualities in the film are dramatic, with high contrast and colour and these are reflected in how the Joker is presented. In addition to his brightly coloured tailored suits, the character's presence is frequently accompanied by flashing lights, explosions and is highly performative. Nicholson's portrayal endured in cultural memory for almost twenty years before Joker made his next on-screen appearance.

Figures 1-2 The Joker (Jack Nicholson) in highly expressive setting in *Batman* (1989)

Christopher Nolan took over as director of a trilogy of Batman films with Christian Bale in the titular role. His first film, *Batman Begins* (2005), delivered a dark turn from the earlier Batman movies. Using the widespread attraction of the superhero genre, Nolan explored the identity of the

characters as the driving force behind the narrative. The British filmmaker focused on the loss and grief that Bruce Wayne endured by losing his parents at a young age, and the resulting underlying anger he battles to control. In an interview before the release of his second Batman film *The Dark Knight* (2008), Nolan stated that his approach to the film was to 'take the tropes and iconography of the action-hero genre and ground it in a reality. Real life is more tactile, more threatening, more emotional. The experience is amplified' (Boucher, 2008). This was an intention Phillips later maintained in his rendition of the genre. Heath Ledger played the role of Joker in *The Dark Knight*. Nolan and Ledger were both keen to portray an original Joker embodiment – younger, and with more of a punk aesthetic. Ledger's untimely death before the film's release undoubtedly lent the performance an added depth and resonance, and after 2008, the name Joker was synonymous with Ledger. The character was not included in Nolan's next Batman film, *The Dark Knight Rises* (2012), the conclusion to his Dark Knight trilogy. Ledger's Joker is frequently presented in a central position within a space in playful but menacing pose (Figure 5). In several cases he infiltrates a space unexpectedly and uninvited, often adopting a guise or mask in addition to his usual clown makeup. Aligning with his intrusive and highly disruptive character, the spaces around Ledger's Joker often display stark contrast, making him seem forever out of place (Figures 3-4).

Figures 3-4 Joker (Heath Ledger) eternally displaced in *The Dark Knight* (2008)

Figure 5 Layered setting simulating the Joker's layered personas in *The Dark Knight*

In 2019 Todd Phillips directed the most recent film featuring Joker. This time he is the protagonist. A consistent back story for the character of Joker has never existed. Each time his background is questioned, Joker has offered a different explanation for his appearance and motivations. Whereas Nolan looks on Batman as somewhat of an anti-hero or flawed hero (hero by default), Phillips points the lens firmly on the 'bad guy' and builds him up with tender attention to detail of every characteristic the Joker possesses, which leads to him becoming the villain. Resonant of Nolan's statement regarding his grounding the superhero story in some semblance of reality – the opposite of Burton's agenda, and indeed the majority of the superhero genre – Phillips stated his intention to 'run…everything through as realistic a lens as possible' (2019). His film presents plausible explanations for what have become the recognisable characteristics of the Joker – the white face and green hair are make-up for his day job as a clown, the uncontrollable laughter is a mental illness, known as pseudobulbar affect. This is also the first time the character clearly has a

name[1], Arthur Fleck. Phillips classifies his film as a character study, inspired by films of the late nineteen-seventies and eighties, like *Dog Day Afternoon* (Sidney Lumet, 1975) and *Taxi Driver* (Martin Scorsese, 1976), whose influence is apparent throughout (even to the presence of Robert de Niro portraying Murray Franklin).

Figure 6 The Language of Phillips' Joker

3. The Story of *Joker* (2019)

The narrative follows a protagonist of psychological fragility whose circumstances result in the disruption of the delicate balance that existed to keep him functioning in a harsh world. *Joker* highlights the effect of an individual at the mercy of these characteristics and contexts and takes them to a visual and narrative extreme. Directed by Todd Phillips, and released to significantly divided reaction in 2019, *Joker* focuses on the effects of capitalist domination of society on a broken city, a divided populous and a disregarded individual. The film deals more with the consequences of the permeating sense of isolation, which this environment has nurtured - a breed of inhabitant deprived of sympathy and eventually, empathy. Set in the fictional city of Gotham, of the Batman universe, Arthur Fleck (Joaquin Phoenix) is a product of the environment he occupies in the past (abused physically and psychologically, without attention or affection), present (depressed, with unaddressed psychological issues, living in a squalid apartment with a challenging mother), and future (no employment, no medical assistance).

Lawrence Sher, director of photography for *Joker*, worked on five previous films with Phillips. A number of these were comedies including *The Hangover* (2009), which Sher (2019a) explains influenced their speed of working, noting the high level of energy that it is necessary to maintain on a shoot for the content to come across as fresh. Likely influenced by this experience, very little was rehearsed or marked out and storyboards were not used in the realisation of *Joker*. Within this set up, Phoenix was given the freedom to improvise within the scenes. As mentioned earlier in relation to the inspiration for the original Joker, Phillips also drew upon Paul Leni's German Expressionist melodrama, *The Man Who Laughs* (1928), where Conrad Veidt plays Gwynplaine, a

[1] The Joker's true name has never been made clear. In *Batman: Curse of the White Knight* (Sean Murphy, 2019 – 2020) he claims to hold the name Jack Napier. In the more recent series *Gotham* (Bruno Heller, 2014 – 2019) Joker is portrayed as identical twins named Jerome and Jeremiah Valeska.

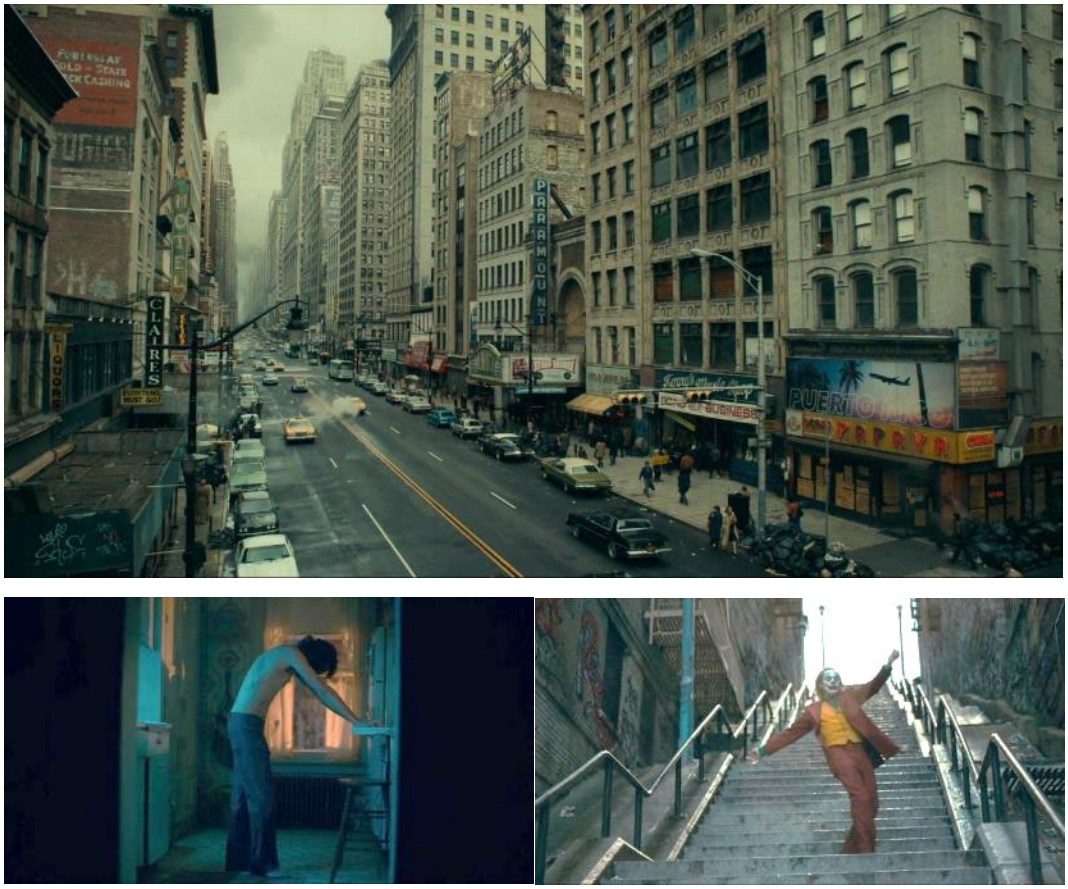
man cursed with a constant smile or grimace. Film critic Roger Ebert notes the salient role of the set in portraying the disturbing tone of the film, referencing Lotte Eisner's detailed analysis of German silent cinema in *The Haunted Screen*:

> *The low ceilings and vaults oblige the characters to stoop and force them into those jerky movements and broken gestures which produce the extravagant curves and diagonals [of] the Expressionist precept.*
>
> *(Eisner, 1965, p. 120)*

> *Expressionists often used unusually low ceilings and doorways in order to force their characters to walk stooped over or sideways. Their staircases rarely climbed frankly from floor to floor, but seemed to twist away into mystery. Dramatic lighting left much of the screen in darkness. Concealment and enhancement, not revelation, was the assignment of the camera.*
>
> *(Ebert, 2004, p. 1)*

Leni had developed the 'moving restrictive architecture' used in *The Cabinet of Dr Caligari* in his previous film *Waxworks (1924)*, where he claimed his visual style sought to embody 'an indescribable fluidity of light, moving shapes, shadows, lines, and curves. It is not extreme reality that the camera perceives, but the reality of the inner event, which is more profound, effective and moving than what we see through everyday eyes, and … cinema can reproduce this truth, heightened effectively' (Leni, 1924 in Eisner, 1965, p. 127). This reached a new level of expression in *The Man Who Laughs* and in developing the character of Arthur Fleck, Phillips drew from the ambiguous character of Gwynplaine who laughed through pain, and more vitally, from his resulting emotional conflict.

In general, the visual language of the film is based on the contrast of extremes, with wide angled compositions followed by extreme close-ups. 'One of the reasons we shot large format [was] to draw the audience in psychologically to this character and feel empathy and really feel this transition that he was going through and his descent into chaos and madness' (Sher, 2019a, 3:39 – 3:50). The early wide shots show Arthur through a long lens, as a small insignificant figure within a larger environment, surrounded by people and objects that are separated from him (for instance, on the street as he swings the sign, or sitting on the bus). Later, when he is alone in his apartment this is contrasted with proximal shots of Arthur as 'true' self, transitioning from 'lonely' in the early scenes to 'flamboyant' in the later ones (Figures 8-9). Expanding on this notion of contrast, Sher describes Joker as a film about 'opposite ends of the spectrum, two sides of yourself - the shadow and the light…Those contrasting colours are a lot like what's going on internally with Arthur' (2019b, 9:48-9:55). In terms of camera movement, the question was 'where is the camera and what psychological effect does that have on the audience?' (Sher, 2019b, 9:26). In several scenes the frame is divided through contrasting colour or focus, communicating some sort of dichotomy – the battle between harmony and chaos, peace and madness.



Figures 7-9 Invisible in Gotham city; Arthur as his 'lonely' self and 'flamboyant' self

3.1. Body and Disruption

Figure 10 Shot immediately preceding refrigerator scene

The psychological state of the character was the main motivation behind the scene structure in *Joker*. For example, the unscripted scene where Arthur crawls into the refrigerator was the result of shooting extra footage to explore his insomnia (Sher, 2019c). Arthur maintains the same position as the scene changes from the performance hall bathroom to his mother's kitchen. This suggests his bent form is being acted on from internal rather than external forces. The environment changes, but he cannot. He is centred within the composition (framed unusually as a square) his skeletal form is framed by the orange hue of the streetlights through the curtains. His body and the

surrounding kitchen units are bathed in cold blue light, emphasising his frailty and isolating the elements from each other.

Figures 11-14 Refrigerator scene composition in *Joker*

As in other scenes, Sher left the camera rolling and watched Phoenix move around the apartment at night. At one point he empties the contents of the fridge and climbs inside, closing the door. The camera moves slowly closer to the fridge door, lit up in blue. It does not reopen. This is another extremely character driven scene, included in this case to convey the irrationality and random actions of the mind of an insomniac character. Viewed in sequence the shots look like film negatives. The complimentary colours blue and orange are used, creating depth within the dimly lit apartment. The colour difference makes a dramatic impact on the scene, evident when the colour is removed (Figure 15). Reflecting the internal conflict going on within his psyche, the contrast between the colours creates separation within the space. The uncorrected fluorescent cyan blue of the kitchen space contrasts with the warmer sodium vapour behind, coming from streetlights and shopfronts in the world outside (Sher, 2019c).

Figure 15 Colour removed. Depth of contrast minimised, as well as impact of complimentary blue and orange

Figures 16-17 Arthur Fleck's skeletal body in *Joker*; Trevor Reznik's (Christian Bale) emaciated frame in *The Machinist* (Brad Anderson, 2004) which also deals with a man struggling with psychological disruption in this case, insomnia and repressed guilt for a hit and run incident resulting in the death of a child

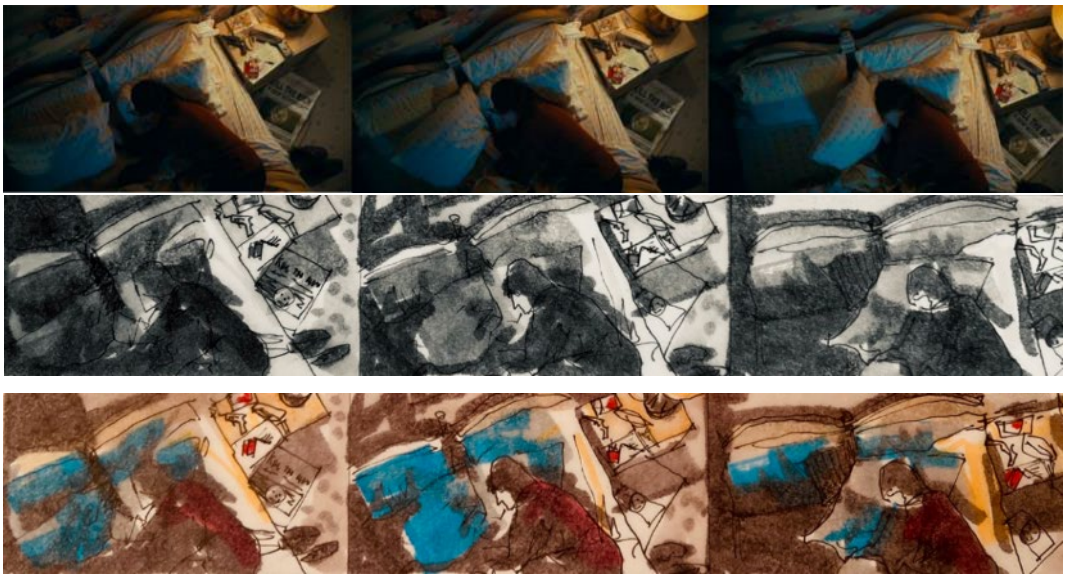
Phoenix describes how he saw the foundation of the character as very damaged and fragile. '[Arthur] experienced childhood trauma and that, more than anything shapes his perception of the world. [which leaves you in a] highly reactive state in which you perceive and look for threat everywhere' (2019, 2:35-2:50). He lost 52lbs for the role making him aware of his body in a different way and influencing the movement of the character, so that he seemed 'never satisfied…in a perpetual state of yearning' (6:10). 'I felt like I could move my body in ways that I hadn't been able to before. And I think that really lent itself to some of the physical movement that started to emerge as an important part of the character,' (Phoenix in Smith, 2020, p. 1).

Figures 18-21 Colour and light in the apartment

This sequence of shots presents an example of the powerful effect of colour within a scene. The scene in the bathroom and bedroom are brighter since his mother has left the apartment. Sun streams in the window and the apartment glows warmly. Arthur dances maniacally to music on the radio. He has purpose in this scene – his focus is clear through his actions and his gaze (Figures 18-21). He has taken over his mother's bedroom and paints his face, his Joker face reflected in the mirror and the mask hanging on it.

Figure 22 Study of light and shadow and the viewer's constantly changing perspective of Arthur

Figure 23 Detail of storyboard compiled of mask scene



Figures 24-26 Overhead shots: Analysis of sequence through contrast and colour. Mother's bedroom

The soft, comforting tones of the bedroom are permeated by the strong blue green angled light falling across him (Figures. 24-26). Activities outside the frame make their presence felt through the lights of the city coming through the window as well as the television screen intruding visually and audibly, underlining the newspaper headline on the floor. The camera hovers over his inactive form, accentuating his impotence and isolation. All of these forces combine to express the impossibility of Arthur's escape from the external city and its impact on his fragile psyche.

3.2. Movement

Unable to psychologically reconcile his violent reactions with his usual mode of dealing with conflict through retreat or submission, Arthur releases his heretofore inexpressible emotions through movement. His mind is still in turmoil, searching for right or wrong, and his body comes to grips with expressing his conflicting emotions before his mind. The moment he looks one way, then the other, and pauses, his face darkens and his acceptance of his actions is evident, and irreversible. His previously pitiable self-confidence has broken through and he is forever changed. He has crossed an invisible line and there is no going back. The shadow, Joker is revealed. This scene can also be read as a refinement of Caesar Romero's dancing Joker, gleeful way of moving, like Gwynplaine's frozen smile originating in mock triumph over terrible pain. The playfulness of the movement however, is tinged with menace. This ambiguity is characteristic of the trickster archetype, with which the character of Joker has frequently displayed alignment.

Figures 27-30 Inner conflict expressed through Arthur's movement in space

Figure 31 Composition of shots from the Metamorphosis scene in Joker

Figures 32-33 Analysis of Metamorphosis scene showing Arthur's reinvention of the space through the movement of his body within it

3.3. Camera Movement and Colour

Sher describes how Arthur's psychological state was always foremost in executing the cinematography: 'Static shots were…observing him objectively in his world, in his space. [W]e wanted to align ourselves emotionally with him and the handheld camera allowed us the freedom to move with him [and be] more emotionally connected' (2019b, 29:01 to 29:10). Fixed cameras are used towards the beginning of the film, with very deliberate, slow movement (Cosoli, 2019, 27:17). Handheld camera is used when Arthur is alone, the strength of which is demonstrated in this scene. Running on the street, griptrix (cameras on wheels) are used, gliding smoothly in front of Arthur as he sprints. Once he ducks inside the public bathroom, the camera switches to handheld. The fact that this transformation takes place under the city, in a basement, resonates with the notion of unconscious gaining more power and revealing itself. The entire space was lit rather than the individual character, which gave Phoenix freedom to move around within the space and allowed the camera to move with him. Sher let the camera roll all the time and ran the scene top to bottom over and over. There could be improvisation within the scene, but that structure existed (Sher, 2019b).

Figures 34-37 Low camera angles highlighting the dominance of the emerging Joker persona

The psychological influence on the spectator is felt on an emotional level and contributes, along with sound and music, to the searing effect of this scene drenched in green – a monster being birthed. The night streets and beneath the bridge are lit with orange streetlights. Once inside however, the metamorphosis scene relies almost entirely on the fluorescent green hue, with the accompanying hum of the lighting under the bridge into which natural light never penetrates. This replaces the ringing in Arthur's ears that begins with the gunshots he fired, giving the sense that it will never leave him. The black and white diamond patterned tile on the floor resembles a joker playing card.

3.4. Sound and Music

The filmed version differs from the script due to the openness of filming to the instinctual reactions of Phoenix within the set. In the written script, the song *Send in the Clowns* – which commenced with the Wall Street thugs on the train – continues until after Arthur enters the bathroom. In the film, all the sound is diegetic until he enters the bathroom and Guðnadóttir's instrumental piece begins. Arthur's psyche is given form through the cello, which begins as a thin solitary note. The echo of the Wall Street man singing Send in the Clowns is fresh in our memory, along with the train clanging through the station. Non-diegetic music recalling the intonations of Al Bowlly's *Midnight, the Stars and You*, as used in *The Shining* (Stanley Kubrick, 1980), sets an ironic elegance against an inevitable and undesirable outcome. In a recent interview at the Berlinale, Guðnadóttir described her sense of the film and the inspiration for the music as a 'very current character study; a very intense journey [where] a lot happens internally' (2020). She played all the cello music in the film, recorded from live performance which lends it a distinctly unique and intimate tone. The script for this scene was quite straightforward, but her music adds tone, depth and meaning, backgrounding the lyrical movement of Arthur going through his transformation.

The next section focuses on two key scenes in the film. The first on is the 'Journal scene' when Arthur's interior psychological state becomes externalised. Whereas the 'Metamorphosis scene' is the point at which the boundary of Arthur's identity breaks down and permits the Joker persona to claim control.

4. Journal Scene

Figure 38 Journal scene

This two-minute scene runs from 00:26:01 to 00:27:59 so the audience is already familiar with the character. It opens in darkness except for this welcoming lamp-glow illuminating the seated

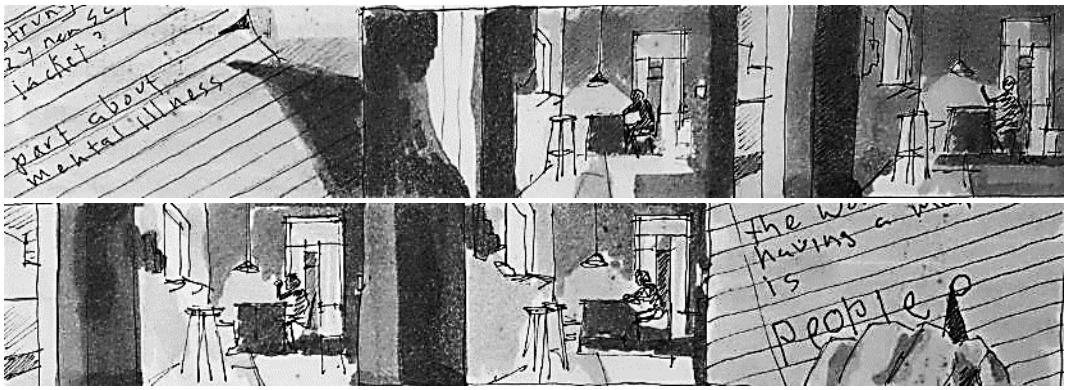
figure of Arthur as he writes in his journal[2]. The scene transitions on Arthur's journal from the previous scene at the comedy club. We see the space, with gentle side lighting giving the apartment a feeling of warmth. Arthur sits at the dining table by the window to the city – a small figure to the far right of the screen. A warm orange wall-light sits at the same height as his dark head, but the front of his torso is lit up by a bright white pendulum-light over the small table. It also illuminates part of the grid-patterned wallpaper behind. The camera slowly moves towards him, switches to follow his point of view of the text as he scrawls about his daily struggle to be accepted, which he intends to present as comedic. He switches writing with his right hand to his left, amusing himself to counteract the immense despair of his isolation. His smile more closely resembles a grimace as he completes the sentence, amused either by his joke or his perverse attempt at ambidexterity.

Figures 39-41 Storyboard sequence: Arthur's internal psyche is rendered visible

Figure 42 Overhead shot of Arthur's focus

The sudden switch to an overhead shot draws the viewer directly into Arthur's perspective, the objects of his life on display as if in a museum exhibit: journal, pill bottle, cigarette lighter, pen. As in the overall language of the film, this scene is a combination of long shots and extreme close-ups. There is also a distinct contrast between light and shade in the scene, which works alongside the contrast in colour tone. The process of writing is frequently used in therapy to separate oneself from their thoughts by externalising them. In this case, through this act Arthur seems transported to a new reality. There is a knock at the door; it is his neighbour Sophie Dumond (Zazie Beetz). His sense of self is elevated to someone who has an effortlessly good relationship and their conversation ends with a future date.

[2] Arthur refers to his notebook in the early scene with his therapist as both his 'journal' and his 'joke diary'. The term journal is used in the text to signify both.



Figures 43-48 Study of depth and contrast of light and shadow in the Journal scene

Figure 49 Journal Collage 1: The first *Joker* collage is a digital composite of images which emphasise the journal as a central component and introduces layers representing conscious and unconscious thought, gradually becoming expressed within the space.

Contrast is also evident in the sound within the scene, between diegetic and non-diegetic sources[3]. Cello is present from the start of the scene, high and grating, increasing in shrillness as the scene progresses, and retreating when the doorbell rings and the scene concludes. The score by Finnish composer Hildur Guðnadóttir conveys tones of unrest, melancholy, isolation, searching. A police siren fights the notes of the cello. One is steady and growing, straying into shrillness and back again, the other a pulsating urgent slow and steady tone. The doorbell buzzes and the music stops. Only voices are heard. The harsh cello surfaces only when he is alone. Is this the voice of his unconscious, his repressed shadow making his presence felt? The entire scene is excruciatingly intimate. The audience is permitted full access to Arthur's pain and loneliness and also the way he has learned to deal with it, through humour. It is deeply uncomfortable as the sentiments he writes reveal his true feelings, writing with his non-dominant left hand smiling in amusement, almost to spite his pain.

[3] In this case the diegetic sounds are the police siren, the vague sound of traffic on the street below, the doorbell, and Arthur's brief conversation with Sophie (although that occurs in his mind). In this scene the non-diegetic sound is instrumental, primarily Guðnadóttir's cello, which we begin to associate with Arthur's inner psyche being expressed.

Figure 50 The composition of this shot at the end of the Journal scene amplifies Arthur's isolation, with dominant negative space and short siding at play

Figure 51 Journal Collage 2: Exposed layers of intrusion on Arthur's psyche

The collage reveals the irrepressible nature of the continuous noise inside Arthur's head, growing in presence as he opens the door to his inner thoughts through his writing. The scalpel cuts also allow access to a layer of sequential stills of the scene beneath, calling attention to the repetitive nature of his daily routine, indicating that this has happened many times before, and the ripped sections convey the sense of something building up and starting to break through, disrupting the apparently serene setting.

Figure 52 Journal Collage 3

Journal collage 3 (Figure 52) connects more apparently to the unconscious and hidden persona. The layers are more ambiguous here, making it harder to decipher what is at the forefront. The warmer tones of the space in the scene are invaded by the green of the later scene where Joker is fully born and accepted. This aquamarine colour appears in the kitchen space of this scene, and is glimpsed through the servery wall from the living room, contrasting with the warm orange, which surrounds Arthur. More of the surrounding space is visible in this collage; the empty chair and stools standing starkly, his thin frame appearing isolated, with the window to the dark city behind him. As he smokes, looking off in the direction of the kitchen's green glow, his gaze aligns with that of Joker. This helps plant the notion that Joker was fully formed in Arthur's mind before he is revealed to the audience. He had been evolving there slowly and unconsciously as an antidote to Arthur's timidity. His visible presence makes the red paint take on a more sinister tone, and it is permeated to reveal a hazy image of the Joker's visage. The white sections are more intrusive and disordered in this version, forming a chaotic frame around the moment.

Although voiceover is not used in *Joker*, the content of his journal is essential in making his inner psyche visible within this scene. The poignant tone in his writing is incorporated through the visceral language of the composition, which expresses the dialectic intimacy and immensity of the psychological burden Arthur is carrying.

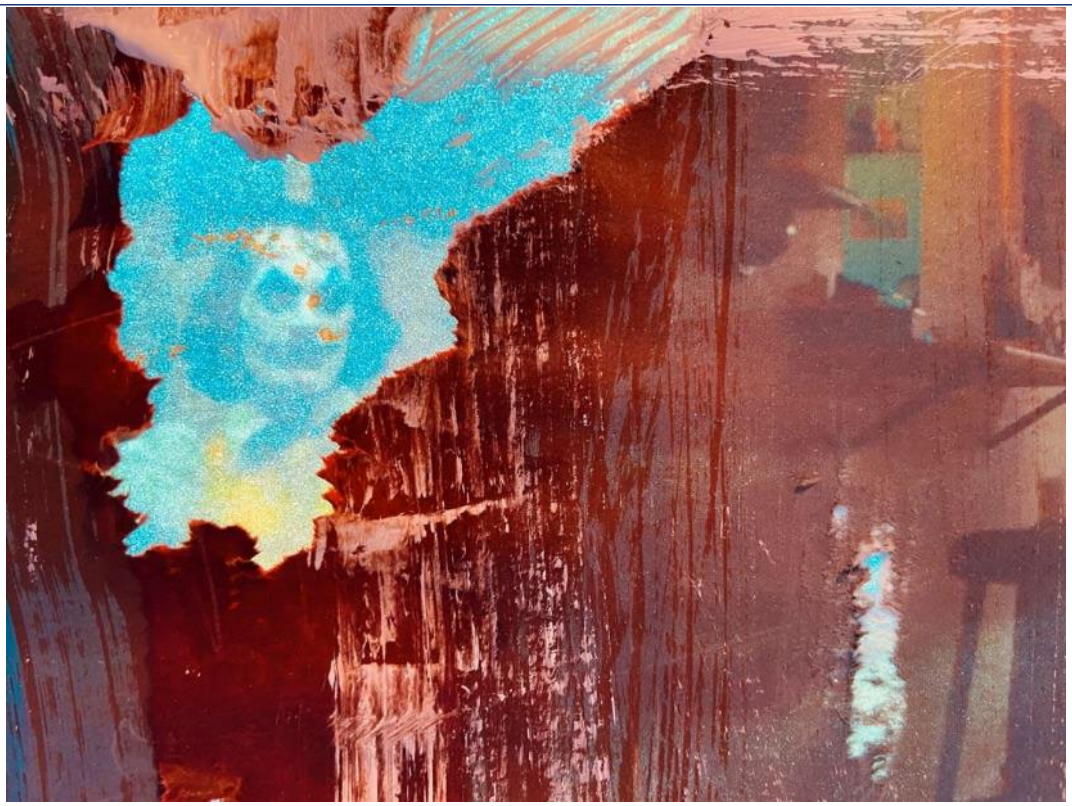


Figure 53 Journal Collage 3 (detail) Illuminated layers are revealed

Figure 54 Journal Collage 2 (detail)

Figure 55 Journal Collage 3 (detail)

The analysis through the storyboards identifies the components of the space Arthur occupies: architectural elements of enclosing walls, floor and ceiling, the small table and chairs, high stools at the counter and sources of artificial light at points around the kitchen and living room. Drawing the storyboards also helped isolate zones and proportions of light and shadow as well as hierarchy created through dominant colours within the space. The narrative to this point and the content of his writing inform the psychological motivation within the scene, which intensifies as the camera slowly zooms closer to his frail figure. The collages harness this powerful intensity through their acceptance of some of the isolated elements comprising the space, and the introduction of layers of intrusion above and beneath them. Past, present and future merge as he allows his innermost thoughts to be externalised on paper. The viewer has seen enough to recognise the pain that exposes itself through the guise of his unamusing 'jokes', which is rendered visible through the multiple layers of the collage. Amplification of certain architectural elements through scale or light mimics the behaviour of the psyche experiencing disruption, where perception is distorted and the familiar becomes the uncanny. The dialectic between the homeliness of the interior space and the searing emotional pain of the contents of his journal are the most powerful of the intangible forces revealed through the collage method.

5. Metamorphosis Scene

Figure 56 Digital collage of the Metamorphosis scene

(00:34:31 to 00:36:14) The undertones of the city's transport system are muted as Arthur pushes the door shut, breathing against it for a moment. He exhales; trying to process what has just happened and what his next move should be. The fluorescent lights flicker, cello music begins: a single note. He holds his breath. Something inside him is stirred. His foot slides along the floor, his body moving slowly to the music inside his head. Maybe it is not all wrong and senseless; something seems to click into place; something feels right. His movements morph into a graceful and flowing dance. The note is joined by a second in harmonious alignment. His eyes are downcast; arms move above his head and draw his gaze upwards. He continues his slow, smooth, all-encompassing movements; he turns one way, then the other. He pauses and his face vaguely darkens. He reaches downwards, one hand following the other, tightened into fists, searching. They find a new rhythm, arms sliding over each other expressing another side of his self, neither frail nor hesitant. His face changes again, registering acceptance. He straightens his body, arms outstretched, and presents his new face to his reflection. Joker is revealed.

This scene marks the crossing of a threshold where the shadow archetype comes to the fore. The 'metamorphosis' scene takes place in a public bathroom at the crux of the movie where Arthur evolves into Joker, or finally accepts the character that becomes Joker. The scene immediately preceding this takes place in the subway. Arthur is still dressed as a clown and has just been fired. Three young Wall Street type businessmen are hassling a woman in the same carriage, when Arthur's discomfort erupts as uncontrollable laughter, drawing the men's attention to him. He shoots two of them in self-defence and chases the injured third one from the train, shooting him several times on the platform. Arthur runs up the steps in the subway station and out into the city. His footsteps pound loudly on the street as his shadow precedes him, black and growing larger on the wall of the tunnel, in a highly noiresque shot. This highly emotionally-charged scene is full of frantic energy, communicated through his exaggerated manner of running, arms flailing, terrified, feet slapping through the damp street. This transition between two highly charged scenes is vital to framing the significance of the metamorphosis scene. Thoughts are suspended and there is only unconscious movement, from when Arthur runs up the subway steps until he ducks into the public bathroom. He slams the door behind him, breathing against it. Charged by the emotion of the previous scene Arthur finds himself entrapped within a strange paradox of terror and exhilaration, which matches the discomfort of the audience, at a moment when their understanding of who he is has just been thrown starkly into question.

Figures 57-59 Unconscious action

6. Conclusion to the Joker Analysis

My analysis of *Joker* is primarily based around two key disruptive events in Arthur's life. The first allows his inner psyche to become externalised through his journal writing. The second scene depicts the acceptance and reveal of the Joker persona. *Joker* engages vivid colour to convey the sense of the intangible. Storyboards were used to analyse tangible and intangible qualities of the scenes (including position of character within the frame, elements composing the space, light, contrast and colour). The collages were essentially an intuitive response to the expression of Arthur's experience in the film. His set-upon character feels the world closing in around him and Gotham city falling apart without even noticing him, uncannily resonant of certain aspects of our experience during the Covid-19 pandemic. Each collage began with a structured interior environment and through building up layers, gradually became more visceral and chaotic to reveal Arthur's underlying psyche. Viewing the collages as a work in continuous progress, it is expected that any following iterations might result in the complete obliteration of the original image, obscured by the overlying presence of the new persona of Joker.

In my analysis, *Joker* has provided a contemporary film language describing the existence of a character within a harsh urban and social context, which gradually drives him to a psychological break in order to deal with his perceived surroundings, Visually, the film can be viewed as the story of two separate characters: Initially, Arthur's psychological state of dislocation and hopelessness is conveyed through strategic cinematic language. The interior spaces he occupies seem to possess a claustrophobic sense of restriction, as for example, in his mother's apartment, the therapist's office, and the stairwell in Arkham asylum. Sound is also a contributory factor to the sense of unease and underlying discomfort. The instrumental cello soundtrack establishes a particularly strong alignment of psychological fragility within a restricted space. Even the vast scale of the city feels like its grey walls are closing in on him when their image is accompanied by the thin wails of the cello. From the scrawny appearance of his diminutive form within the composition, to the use of colour connected to his mood, and close alignment of sound with the inner psyche, the unfortunate environments Arthur continually finds himself in, feel like they are carried around with him. Arthur's inner shadow cannot be held inside for long, which brings us to his other persona, Joker, whom we catch glimpses of before he erupts into dominance in the Metamorphosis scene. His actions and violence are sudden and extreme as a reaction to a lifetime of Arthur's unconscious repressed anger, shame and hurt. The collages depict aspects of each persona, rendering their meaning ambiguous. They each show the presence of the underlying rage lying at the deepest layer, overlaid with a façade of daily existence with a vague order. The topmost layer represents Arthur's ever-shifting inner state, rife with conflict and disorder.

Figure 60 Arthur's sense of lack of control over his world reflected in the claustrophobia of the therapist's office

Joker builds intensity through the cramped, claustrophobic, object–filled interiors that Arthur is depicted in from the start. The walls of his therapist's office give the impression of a world closing in on him, with books and paperwork filed high in stacks from floor to ceiling. Mimicking the memory of him in a holding cell in the psychiatric hospital, the clock in each interior reads ten past eleven, intoning the interminable ticking as each second passes. The décor of the small one-bedroom apartment he shares with his cruel mother is that of an elderly lady, with nothing of his personality or preference apparent. The colours are bright and almost garish at times, dull and lifeless in other light. In contrast, *The Murray Franklin* Show beams in through the television full of colour, light and sound. In person, Joker is first revealed to the public in this circus-like space, fragmented and dispersed to millions of television sets around the city, where he can no longer be overlooked. In the Metamorphosis scene his appropriation of an urban interior space gives value to an otherwise anonymous public bathroom, where the persona of Joker is first revealed to himself. The sense of ambiguity also resurfaces as a vital quality suggesting more than the visual. Associations with certain colours, and the presence and location of objects in the environment which can be interpreted as being symbolic, suggest a further layer of meaning held within the interior, reflecting the inhabitant's internal mind.

6.1. Final observations

Film has proved to be an invaluable resource for multiple examples of lived space, affording a foundation for a language to open up discourse on its representation in architecture. A palpable connection exists between a character's psyche and the interiors in which they are depicted. Analysing extreme perceptions of ordinary spaces revealed aspects of film language that can be adopted to potentially inform a richer definition of lived space in architecture. As film and television continue to evolve alongside visual, aural and haptic technological advancements, we can further adopt their expressive syntax to inform means of representing our personal encounter with space. As a materialisation of the subjective encounter between a human and space, the collage can be viewed as a visible exchange between the psychological interior and the physical interior, with all that connotates. The collage therefore permits a discussion of architecture which is inseparable from its psychological effect. It is unrealistic to believe that Covid-19 is the last pandemic that will impact us. These critical physical, psychological and cultural outcomes highlight the importance of interdisciplinary research as well as the usefulness of collage, in providing a language with which to enunciate and potentially even address the mental implications of lockdown. The severe collective disruption of the pandemic opened eyes to the potential adaptability of interior space when necessary, and to realise that we can demand more from our interior space. This notion of drawing

together our intentions and expectations of our spaces through a method such as the psychospheric collage, can be a powerful tool facilitating the recognition of connections between our spaces and how we feel in them, and how even small changes can result in positive impact on our psychological state and ongoing psychological health and resilience.

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Resume

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Knowledge and power relations: In a migration storytelling, Derviş Zaim's Film *Flashdrive*

Işıl Baysan Serim*

Abstract

Starting from Gilles Deleuze's (1989, p.59) concepts of "worldization" or/and "world-image" we should consider the intersection of cinema, architecture and storytelling as an act of thinking about "world-building". Because only such action takes us through creative and political stories that will enable us to understand why the cities of the future are migrant camps. Flashdrive doesn't just give us a refugee camp story; also maps the spatio-temporal distinctions of the survival journey. It presents a migration story shaped by media dispositifs and spatial dispositifs in which power and knowledge are articulated.

Keywords: Architecture, film, camp, cinema, city, civil war, dispositif, flashdrive, knowledge-power, media, refugee, storytelling, Scheherazade, World Building

1. Introduction

Why Scheherazade keeps on telling stories in the tales of *One Thousand and One Nights*)[1] ? (Burton, 2002) Inasmuch as, storytelling is tantamount to survival for her. By using the power of *knowledge* and language, she shows that stories can change lives, places, spaces, communities, kingdoms and various forms of power relations. The mythopoetic tales of Scheherazade have ”lived on, like germ cells, in many literatures” (Byatt 1999) and also have inspired architecture, cinema, music, dance and performance in the world, for hundreds of years (Ouyang, 2003).

In Derviş Zaim's latest film, *Flashdrive* (2020), Scheherazade's art of storytelling becomes a metaphorical theme, a spatial, temporal and political allegory from the very first scene, extending from ”a filmic form of storytelling to the architecture of filmic space itself” (Bruno, 2007, p.182). Within this context, Zaim (2022) turns his camera to the tragedy of the Syrian endless civil war2, which has been taking place next to Turkey for the last ten years and refers to this tale to remind the viewer ”the value of storytelling.” At that point, It is also possible to think that there is a parallelism between the ongoing "civil war" in Syria and the "sibling rivalry" in the tale (Ouyang, 2003, p.405). What has changed are the devices, the tools, and even the media (TV, video, film,

[1] Original title of the book is *Alf Layla wa-Layla* (interchangeably known as "The Arabian Nights"). Nevertheless, There are several different titles of the work interchangeably used in the literature. *The Thousand and One Nights*, *The Book of the Thousand Nights and a Night* and *The Arabian Nights*, among others. For further information see, Mamet-Michalkiewicz, (2011).

[2] The Syrian civil war began in 2011 and, according to UN High Commissioner for Refugees (UNHCR, September 2022) operational updated report, since then, over half its population of 22 million have been forced to flee, often multiple times. In the present, there were approximately 6.9 million Syrians internally displaced and 6.9 million Syrian refugees mostly residing in neighboring countries of Turkey, Lebanon and Jordan. However, Turkey received the highest numbers of Syrian refugees with an estimated number of 3.6 million Syrians registered by the Government of Turkey (UNHCR, 2020) https://reporting.unhcr.org/document/3392

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radio, internet) of this war. Today there is a digital war in many aspects (digital surveillance, data tracking, spyware etc.) (Gold, 2018)

In what follows, *Flashdrive* which contains Scheherazade within Scheherazade fundamentally implies the great mythic themes, the cultural binaries of the human life that ”correspond to the constructed poles of East and West” (Hopcroft, 2016) : ”birth/ death, youth, maturation and decline, mind/body, reason/emotion, ”civilization/ barbarity, progress/ stasis, self-control/violence, reality/dream, war/peace” (Hopcroft, 2016). The film scrutinizes the events in actual/virtual time sequences through the spaces encoded by power and knowledge relations arising from these binary situations.(Deleuze, 1989) Of course, here it is very crucial to understand ”metaphor” as Jorge-Luis Borges (1993, pp.843-4) said: ”There is no basic dissimilarity between the metaphor and what scientists call the explanation of a phenomenon. They both constitute a link established between distinct things ...Hence, when a geometrician asserts that the moon is a quantity that develops in three dimensions, his means of expression is no less metaphorical than that of Nietzsche, who prefers to define the same moon as a cat walking on top of the roofs.”

In the film, *Scheherazade* firstly comes to view as a word, as the access code for a computer that an anti-regime dissident hacker forcibly opened under torture, during the Syrian civil war. In a video that appears as soon as the computer is turned on, we witness the slogans of the young dissidents in a street protest, implying the power of the words that Scheherazade used to avoid impending death: ”To live is to tell stories. We must find stories to stop death. We must share our stories for life to go on.” Such protests, with similar sentences, are brought up again and again, sometimes on the television screen, in a neighborhood, in the squares and sometimes in the traditional narrow streets of the city. Leyla, the heroine of the film uses the real story of Scheherazade while expressing the importance of storytelling so that children are not afraid of the war turmoil in two different sequences. To paraphrase Deleuze (1989:222) ”Storytelling is not an impersonal myth, but neither is it a personal fiction: it is a word in act, a speech-act through which the character continually crosses the boundary which would separate his private business from politics, and which itself produces collective utterances.”

Nevertheless, *One Thousand and One Nights* is based on a model that forms Arabian storytelling; it is inherent in a knowledge-power paradigm peculiar to medieval Arab-Islamic culture. (Burton, 2002) (Byatt, 1999) (Ouyang, 2003) Power, especially ”political authority”, is expressed in two counter-narratives, that is, ”Shahriar's descent from power, followed by ”the ‘folk's’ ascent to positions of authority” (Ouyang, 2003). In this way, the film refers to its literary tradition of using the frame-story as a platform from which to critique power. Reflecting on that tale the director observes such narratives reveal uneven relations of power across numerous storytelling scenarios. Thus, Flashdrive is a cinematic ”storytelling as emergent political act” (Andrew, 2000, p.228).

2. Storytelling through Architecture, Cinema and Media

The encounter between two disciplines doesn't take place
when one begins to reflect on another, but when one discipline realizes
that it has to resolve, for itself and by its own means,
a problem similar to one confronted by the other.
Gilles Deleuze

”Storytelling” says J. M. Coetzee (1988, p.5), is ”another, *another* mode of thinking”. Through this assertion, he means that a ”story is a way of thinking - a non-analytic, archaic way of thinking.” Otherworldly, it is such an invitation of reflection on what *it means to think*. Deleuze reveals the "image of thought" mechanism by tracing the unbreakable bond between image and thought in his cinema books, Movement-Image (1986) and *Time-Image* (1989). Both architecture and cinema ”provokes us to see, to feel, to sense, and *finally to think differently*”, (Flaxman, 2000, p. 2) that's why storytelling is a trajectory which provides to invent the new, unseen potentialities of spaces and times. Film and architecture provide a laboratory for the social and political actions that determine storytelling.

In recent years, prominent British production designer Alex McDowell (2015) suggested that the design technique "World Building", which he had employed in producing of some feature films[3], could also be used to bring "sustainable solutions" to "real world problems" such as the refugee crisis, the global warming, the pandemic, various disasters and so on. *World Building*[*], he says, as "the intersection of design, storytelling, and technology," will be significantly functional as well as operational on critical issues of humanity that are often neglected, such as the refugee problem (McDowell 2015). This technique enables to create conceptual visions of a problematized world in which characters can be inserted to test the pilot environment. According to McDowell (2021), through a global perspective, one of the things that quickly emerges from this process is that we will ”start amassing this deep, informed view from multiple cultures.” Within this motive, it becomes a non-profit institute (NGO), "a cutting-edge Organized Research Unit" dedicated to the dissemination, education and recognition of the "future of narrative media".

In line with this goal, in 2016, the *World Building Institute* (WBI, Los Angeles), collaborating with *Berlinale Talents*[4] , held a workshop, entitled "Migratory Narratives: Envisioning the Future world of the Refugee Camp" as part of the Berlin International Film Festival[5] In the festival, as based on the hypothesis of humanitarian expert Kilian Kleinschmidt, "the refugee camp is the city of the future", a number of workshops were held. "In Kilian's view, the camp is really the beginning of the city," said McDowell (2016). "If you flip the model, this kind of massive migration of populations is permanent; it's a constant state. So that's the premise. If you take that as the provocation, then how does that change what architecture needs to be? What about services? What about waste management? What does governance look like? How do you stop this being a kind of top-down governance with the UN or a local government coming in and just dictating?" Taking such problems as the axis, participants started to design with the question of "a generic refugee camp in the year 2036" "engaging collaborative, immersive, interdisciplinary world building processes, and using storytelling as a tool to try to comprehend this holistic and complex system."[6]

Young talents are asked to collaborate with interdisciplinary World Building Studio experts.[7] In the panel discussions held alongside the workshops, designers, architects, filmmakers, storytellers, humanitarian aid specialists and political actors who seek sustainable solutions to the complex spatio-temporal processes that determine refugee settlements came together to reveal the diversity of human narratives.

The end-works of the workshop, as McDowell (2016) puts it, are ultimately the products of ‘post-cinema’, formulated by storytelling and new media technologies. In this vein, it is also possible to talk about the relationship between 'post-cinema' and architecture, which replaced the socio-cultural agenda built by the mutual relationship between cinema and architecture in the 20th century. Kester Rattenbury (2002, p. xxiii), in the early years of the 21th century, points out that the ”four of the key shifts in representation and media that affect architecture are perspective, photography, film and e-technology.” Thus when Deleuze (1989:41) claims in his second cinema study, ”Time is out of joint”[8] , he is depicting ”a post-cinematic time, recalibrated by behaviour in

[3] McDowell (2015) remarked that he first developed the *World Building* technique for a sci-fi movie, Minority Report, (2002 directed by Steven Spielberg) which is set in the futuristic highrise city of Washington DC in the year 2054.
[*] https://worldbuilding.institute/about

[4] Berlinale Talents is the Berlin International Film Festival's talent development programme for the world's top 200 emerging filmmakers and series creators. https://www.berlinale-talents.de/bt/programme/event/2193
[5] *Migratory Narratives: The Future World of the Refugee Camp' //Berlinale Talents 2016 https://worldbuilding.institute/events/berlinale-talents-world-building-studio*
[6] World Building Institute - https://worldbuilding.institute/events/berlinale-talents-world-building-studio
[7] Workshop attendees included refugee expert Kilian Kleinschmidt, Google's head of VR filmmaking Jessica Brillhart, designer Talia Radford, and Puneet Ahira, an advisor to US president Barack Obama, who is understood to be preparing to launch a personal initiative that will focus on refugees. In the interview, McDowell emphasised how the project has attracted the attention of the White House and the UN, who want to make developing solutions to the refugee crisis a priority in the sunset of his presidency.
[8] Here Deleuze (1989:xi) refers to Hamlet’s words which ”signify that time is no longer subordinated to movement, but rather movement to time.”

the world, but also by movements of world" (Colman, 2011, p.160). It's a post-war cinema that puts truth back in crisis.

As a result of the convergence of the information, communication and network technologies, computer, photography and cinema, "we are witnessing the emergence of a different media regime and indeed a different production style, than those which dominated the twentieth century" says Shaviro (2010:12). The realms of new forms of media, which also refers to a "postcinematic", "together with neoliberal economic relations, have given birth to radically new ways of manufacturing and articulating lived experience." (Shaviro, 2010b:2).

The film, *Flashdrive* (Derviş Zaim, 2020) that I will explore in this article, is not a digital work in this sense, even it is thoroughly cinematic and engages with the filmic medium. However, it is precisely the signs of time is what Deleuze (1989) defines as "crystal-image" or "crystalline narration" engaging in "political acts of storytelling" (Deleuze, 1989, p.243). "As if cinema has found the means of disconnecting itself from this 'true world' and becomes immanent to itself, a world of pure appearances." (Lambert, 2002, p. 94) The scenographic development of the film, needs the representation of various technologies such as live voices, some texts, photographic camera, smart phone, computer, lab-top, USB flash-drive, surveillance camera, drone warfare along with the medical engineering. "All forms of media have their own characteristics, biases and tendencies, as well as their own limitations." (Rattenbury, 2002, p.1)

Media theorist Henri Jenkins (2006) in his book *"Convergence Culture: Where Old and New Media Collide", offers a critical insight on the* new forms of production, interaction, and consumption that occur in the everyday spaces. "Convergence' says Jenkins (2006), is "a word that manages to describe technological, industrial, cultural, and social changes, depending on who's speaking and what they think they are talking about." These sea changes that will determine both social and private space should be considered beyond the technological process. "Representing a shift in cultural logic, whereby consumers are encouraged to seek out new information and make connections between dispersed media content", Jenkins (2006) suggests a "collective intelligence."

By the way, the title of the film, "Flashdrive" which literally means "a plug-and-play portable storage device", a gadget (Wilson, 2017), of this "ubiquitous digitization" (Rinken and Pötzschke 2022, p. 207) era, is the pivotal figure of the story. Otherworldly, beyond its literal function, the it can be considered as a 'diagrammatic' tool which connects the storytelling in different ways. Nevertheless, the flashdrive as a device, reminds us of the very change of memory's status in our culture through "time-space compression" (Harvey, 1991, p. 285) For what constitutes the 'flashdrive' is "precisely (..) its mixed status as an epistemological figure within a discursive order and an object within an arrangement of cultural practices." (Crary, 1992, p.31) To cite Deleuze (1988, p.13) again "Machines are social before being technicaL" Like all the machines we encounter along the film's itinerary, the flashdrive also cannot be reduced to a mere technological object or discursive figure. Each of them is "a complex social amalgam in which its existence as a textual figure was never separable from its machinic uses." (Crary, 1992, p. 31).

In this context, Foucault's (1980, p. 194) notion of dispositif [9] enables us to discuss all of them -architecture, film, cinema media, and storytelling.- According to Foucault, "dispositif " is a "…a thoroughly heterogeneous ensemble consisting of discourses, institutions, architectural forms, regulatory decisions, laws, administrative measures, scientific statements, philosophical, moral and philanthropic propositions – in short, the said as much as unsaid. Such are the elements of the apparatus. The apparatus itself is the system of relations that can be established between these elements." However

before Foucault, the concept was used by the film theorist Jean-Louis Baudry (1976; 1980) in 1970s.

[9] As Giorgio Agamben, who continued to think about the dispositif concept after Foucault and took the term to another level, stated, this is a technical term, just like Plato's idea. Indicates that it should not be changed.

Through the notion of the dispositif, Michel Foucault produced one of the most influential works on the subject of power and knowledge. Power is often seen as a negative and oppressive force, but he was one of the first to discuss power as a powerful means of production and positivity in society. Foucault (1980) famously uses the term "power" along with "knowledge" to indicate that those who are strongest are those who guarantee scientific understanding, existing norms of knowledge, and accepted ones: “If power were never anything but repressive, if it never did anything but say no, do you think one could be brought to obey it? What makes power hold good, what makes it accepted, is simply the fact that it doesn’t only weigh on us as a force that says no, but that it traverses and produces things; it induces pleasure, forms knowledge, produces discourse. It needs to be considered as a productive network which runs through the whole social body, much more than as a negative whose function is repression”.

3. Topology of Survival Story

To live is to tell stories.
We must find stories to stop death
We must share our stories for life to go on

As the Thousand and *One Nights shows*, oral narration and storytelling are an important part of Eastern cultures. The idiosyncratic position of the young opponents stems from this tradition. In any Syrian city that reflects the seemingly endless labyrinths of stories trapped inside the stories, young dissidents become the media of the street. After the opening sequence, archival footage of the siege of the city of Deraa during the 2011 Arab Spring protests in Syria fills the screen. People shout as ”With our blood, with our souls, we’ll save you, Darea! Everyone in this town is powerful!” The filmmaker prefers to deploy TV media, through historical lenses for representing the turmoil of the city and its inhabitants. These events are watched on television in the houses and cafes of the city where the film takes place.

Later, the camera begins to watch and follow the street protests in the neighborhood where Leyla and Ahmet Rıfkı live. It chases the camera through the labyrinthine narrow streets of urban space. At the same time, Leyla and Ahmet Rıfkı and their other neighbors are watching the protests from the windows. Camera focuses their -gridal- frames as the cinematic equivalent of Renaissance theorician Alberti's (2011) pictorial metaphor in the Renaissance as a window-onto-the-world. As a viewing device, it becomes an ‘instrument of the gaze’, a kind of ‘camera obscura on an urban scale’ (Jacobs, 2011, p. 551). Thus, the actual and virtual space intertwine as well as transform. Sequences which show the militarization and politicization of space, surveillance of bodies and discipline are overlapped. It is what Foucault (1984, p.245) emphasizes: ”…(t)here always remain the possibilities of resistance, disobedience, and oppositional groupings ... liberty is a practice.”

In this way the film engages simultaneously real and virtual space and time, that reveal the uncanny visage of the city. Throughout the film, the sound itself has become an image, or/and turns into a space not a ”component of the visual image”, in Deleuze's (1989, p.278) words; it is a formation of a sound-framing. Thus, the ”sound-image” and the ”visual-image” form two separate frames, implying ”a limit-situations which pushes” the characters to the point of dehumanized cityscape. (Deleuze, 1989, p. 5) According to Deleuze (1989, p.286), such a ”sound image frames a mass or a continuity from which the pure speech act is to be extracted, that is, an act of myth or story-telling which creates the event, which makes the event rise up into the air, and which rises itself in a spiritual “ascension. And the visual image for its part frames an *any-space-whatever*, an empty, ruined, abandoned or/and disconnected space which takes on a new value, because it will bury the event under strati-graphic layers, and make it go down like an underground fire which is always covered over.” (Deleuze, 1989, p. 267)

The layered and intermeshing urban and socio-political events, the civil war are turning Syrian city into what the Humm-based architect define. By witnessing this social and historical transformation from the inside, the architect Marwa al-Sabouni (2016) asks how Syria's architecture paved the way for the war: ”Architecture in my country has played an important role

in creating, directing and amplifying conflict between warring factions, and this is probably true for other countries as well. (..) While many reasons had led to the Syrian war, we shouldn't underestimate the way in which, by contributing to the loss of identity and self-respect, urban zoning and misguided, inhumane architecture have nurtured sectarian divisions and hatred. Over time, the united city has morphed into a city center with ghettos along its circumference. And in turn, the coherent communities became distinct social groups, alienated from each other and alienated from the place."

4. The Topology of Knowledge and Power

In the opening sequence of the film, a group of Assad regime soldiers torture a hacker and ask for the password to the computer: 'What is the password?' The hacker replies, "The code is *Scheherazade*". When they take a break from the torture and go outside, we realize that the hacker is in an abandoned institutional building. Just at this moment, the protagonist of the film, Ahmet Rıfkı, who is talking in front of the building, and the other soldier are shot by a sniper.

When you watch what is reflected in the media, it can be immediately understood that this scene is ordinary for Syria. It is the "the militarization of everyday life" which has penetrated to everywhere. As a result of this attack, Ahmet Rıfkı loses his ability to speak and he starts working in a special unit, "The Military Intelligence Directorate" *(Mukhabarat)*. He has been collecting photographic and video evidence of people who have been killed. Together with Ahmet Rıfkı, we witness the taxonomies of death and so politicization of the human body.

What Roland Barthes (1982, p.88) calls the "evidential force" of the photograph was, therefore, "[a] complex historical outcome (..) exercised by photographs only within certain institutional practices and within particular historical relations the investigation of which will take us far from an aesthetic or phenomenological context. The very idea of what constitutes evidence has a history (..) a history which implies definite techniques and procedures, concrete institutions, and specific social relations—that is, relations of power."

Foucault (1997, pp.239-40 / p.266) asks set of questions in *Society Must be Defended*, "Must war be regarded as a primal and basic state of affairs, and must all phenomena of social domination, differentiation, and hierarchization be regarded as its derivatives? Do processes of antagonism, confrontations, and struggles among individuals, groups, or classes derive in the last instance from general processes of war? Can a set of notions derived from strategy and tactics constitute a valid and adequate instrument for the analysis of power relations?"

5. The Immigration Topology: Escape to Life*

Using new application of his mobile phone, Ahmet Rıfkı types on his mobile phone 'What is the shortest route to Turkey?' and plays this text to his wife. Despite Leyla's opposition, the first step to escape to Turkey was taken with this sentence, which Ahmet Rıfkı uttered through Obama's free of charge voice. While people are wondering whether Obama will keep his word for peace in the country, ironically only Obama's voice in the app is free. Leyla says she can't choose another voice because she needs a credit card. For her, it is much more important that Ahmet Rıfkı will be able to communicate through this application.

This is how the story of fleeing begins. The remnants of the horror and destruction experienced are the moonlight, the scattered corpses, the sights left by the Syrian forces as well as the guerrilla warfare by Free Syrian Army, ISIS, (or other armed groups). In Deleuze's (1989, p.xi) words, these are "*any spaces whatevers*, deserted but inhabited, disused warehouses," and ruined buildings. "Qualities and powers" writes Deleuze (1986, p.141), "are no longer displayed in any-space-

* I barrowed this title from Erika and Klaus Mann's 1939 book, 'Escape to Life: The Erika and Klaus Mann Story' which has focused on the life and 'culture of the exiled German artists, scholars and political figures during the initial part of Nazi era, before the outbreak of World War II' (Wikipedia)

whatevers, no longer inhabit originary worlds, but are actualized directly in determinate, geographical, historical and social space-times."

Thus, while fleeing to Turkey, due to a series of horrible events, the camera, which constantly tries to pin down the couple in close-ups, now moves even faster than Leyla and Ahmet Rıfkı. When the camera is in motion in this way, it does not merely follow the movements of the characters or undertake only the movements of which they are the object, but also subordinates the description of the spaces they pass through to the functions of thought. There is no simple distinction here between "subjective and objective", "real and imaginary", on the contrary, "their on the contrary their indiscernibility which will endow the camera with a rich array of functions, and entail a new conception of the frame and reframings" (Deleuze, 1989, p. 23). Concludely, Leyla and Ahmet no longer know what is "imaginary or real", "physical or mental". Because there is no place to even ask anymore.

Indeed the dehumanized landscape of the escape route cannot be better explained than by Susan Sontag (2002, p.5): "They show how war evacuates, shatters, breaks apart, levels the built world. A bomb has torn open the side of a house. To be sure, a cityscape is not made of flesh. Still, sheared-off buildings are almost as eloquent as body parts." *Time in* Flashdrive is certainly as Borges depicts it in 'The Garden of Forking Paths': "it is not space but time which forks, 'web of time which approaches, forks, is cut off or unacknowledged for centuries, embracing every possibility."[*] Thus, in Deleuze (1989, p.125) words, "the image no longer has space and movement as its primary characteristics but topology and time."

Based upon "true" episodes from life, *Flashdrive* is also able to portray scenes that would be difficult to film in actuality. For example, the death of many people, the explosion of landmines, bombardments, children and traffickers trying to cross the border as a result of missiles fired from a drone following a meeting with the human trafficker, where prospective immigrants, (Ahmet Rıfkı, Leyla and the others) paid for crossings. All these sequences are shot in a very, convincingly documentary style. As Homi Bhaba (1992, p.88) reminds us that "The globe shrinks for those who own it; for the displaced or the dispossessed, the migrant or refugee; no distance is more awesome than the few feet across borders or frontiers."

6. Epilogue : Survival

You can replace your homeland or have none,
but you have always, no matter where, to dwell.
Vilém Flusser

After crossing the dangerous minefield, the border is the starting line for Leyla and Ahmet Rıfkı's perhaps forever "out-of-place" will be "a secure fence with watchtowers" (Bauman, 2008, p.38). In the sequence that comes after Leyla and Ahmet Rıfkı step under the barbed wire at the border and set foot on Turkish soil, aerial footage of the refugee camp covers the screen. This is the "*Nizip 2 Container City*", which is built next to the Euphrates River and consists of nearly 1000 prefabricated container barracks surrounded by double barbed wire fences, guard towers and CCTVs in the *Nizip* town of southeastern province of the city of Gaziantep. Like most of the camps in Turkey, this institutional camp also is located in close proximity to the border.

The camp footages in general make visible a large global community of forcibly displaced people. These scenes also reveal the governance system and spatial dynamics of the real story behind the film. The official person Leyla and Ahmet met to start living in the camp is the manager of AFAD (*Government Agency for Disaster Management*)[*] who is responsible from all services and operational affairs. Together with Ahmet or Leyla, or through the director's eye, we identify the everyday spaces of the camp. For example, after the Camera detects Ahmet in the clinic room in

[*] I borrow this anectode from Deleuze's Time-Image.
[*] All works at large-scale camp planning, construction and operation projects are managed in coordination with the Turkish Red Crescent by AFAD, which is directly affiliated with the Prime Ministry.

the camp, it follows him pass through the unidentified corridors until the exit and drops him back to the asphalt-textured corridors of the camp. As Liisa Malkki (1995, p.2) writes, “The refugee camp was a vital device of power [...] Through these processes [of the refugee camp], the modern, postwar refugee emerged as a knowable, nameable figure and as an object of social-scientific knowledge.”

Leyla and Ahmet approach the journalists in front of the TV broadcast vehicle standing in a certain part of the camp and says, ”We have a story on Syria... that might interest you. About the acts of violence against humanity made by the regime.” Ahmet Rıfkı's facial expression and gestures while showing a few print-out photographs of the mutilated bodies to them almost bring to mind Edward Munch's ‘The Scream’ (1893) painting. All the words that had accumulated in his silence seemed to be expressed in Susan Sontag's (2002) poetic screaming: ”Look, the photographs say, this is what it’s like. *This* is what war *does*. And that, *that* is what it does, too. War tears, rends. War rips open, eviscerates. War scorches. War dismembers. War ruins.” The photographs taken by Ahmet Rıfkı are the windows to the war. He personally witnessed the war and the cruelty of war with a camera. And as with the true story that forms the background of the film, the flashdrive that stores 11,000 photos documenting the regime's violence against civilians and opponents is now the pivotal figure of the storytelling.

Even though we are surrounded by screens of ”nonstop imagery (television, streaming video, movies)”, ”but when it comes to remembering, photography has a deeper bite” says Sontag (2002). ”Memory freeze frames; its basic unit is a single image” (Sontag, 2002). In an era where power and knowledge are increasingly isomorphic, Zaim reveals the political influence of photography and film in storytelling.

7. Conclusion

- They are refugees.
-Yes. As, perhaps, we will become in the future.
Stephen Baxter

Greg Lambert (2002, p.13), tracing Deleuze’s second cinema study, ”The Time Image”, draws attention to the spatial-temporal traumas after the Second World War: ”We are all survivors; our memories are stricken by an irretrievable trauma The earth is laid waste by a paralysis of memory and zones of impossibility: death camps, burned-out cities, atomic sink-holes, summer fields yielding each year a new harvest of corpses.”

Today, *Flashdrive* remind us, *all we are in refugee camps**, about which millions of stories are told and which are simultaneously served to every corner of the world via mobile media. Kilian Kleinschmidt (2016) stated that "refugee camps are the cities of the future" and that "the average duration of a refugee situation is 17 years". Therefore, refugee camps resemble permanent settlements rather than temporary settlements. It is expanding. Admittedly, this is the creation of the ‘spatial states of exception’ that Agamben emphasizes for the design and construction of new camps: ”places of bare life which are subject to the law but can itself never actively invoke it.” Hence, developing a notion of human "refugium" from Arendt's work on the ”public sphere”, he refers to such an aterritorial space. It is with this common sense that Agamben attempts to re-read Hannah Arendt's (1974) 1943 article, entitled ”We Refugees” in which the situation of refugees defined 'the vanguard of humanity', after fifty years. According to him, today Arendt's fundamental insight has been historically proven.

As aforementioned above, *Flashdrive* passes through a dualism, which corresponds to both aspects of the Deleuzian ”time-image”: ”a cinema of the body, which puts all the weight of the past into the body, all the tiredness of the world and modern neurosis; but also, a cinema of the brain, which reveals the creativity of the world, its colours aroused by a new space-time, its powers multiplied by artificial brains.” For that reason, the family name of the refugee Turkmen kid,

* At this point, Giorgio Agamben’s

Dünyazad* which means 'world-person' or "born of this world",makes very critical sense here. Also Remember, Nietzsche's (1974:338) aphorism 377 titled "We Who are Homeless," defines migrants as the "children of the future": We are unfavourable to all ideals which could make us feel at home in this frail, broken-down, transition period; and as regards the 'realities' thereof, we do not believe in their endurance."

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Resume

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