INTER[SECTIONS]

A CONFERENCE ON ARCHITECTURE, CITY AND CINEMA

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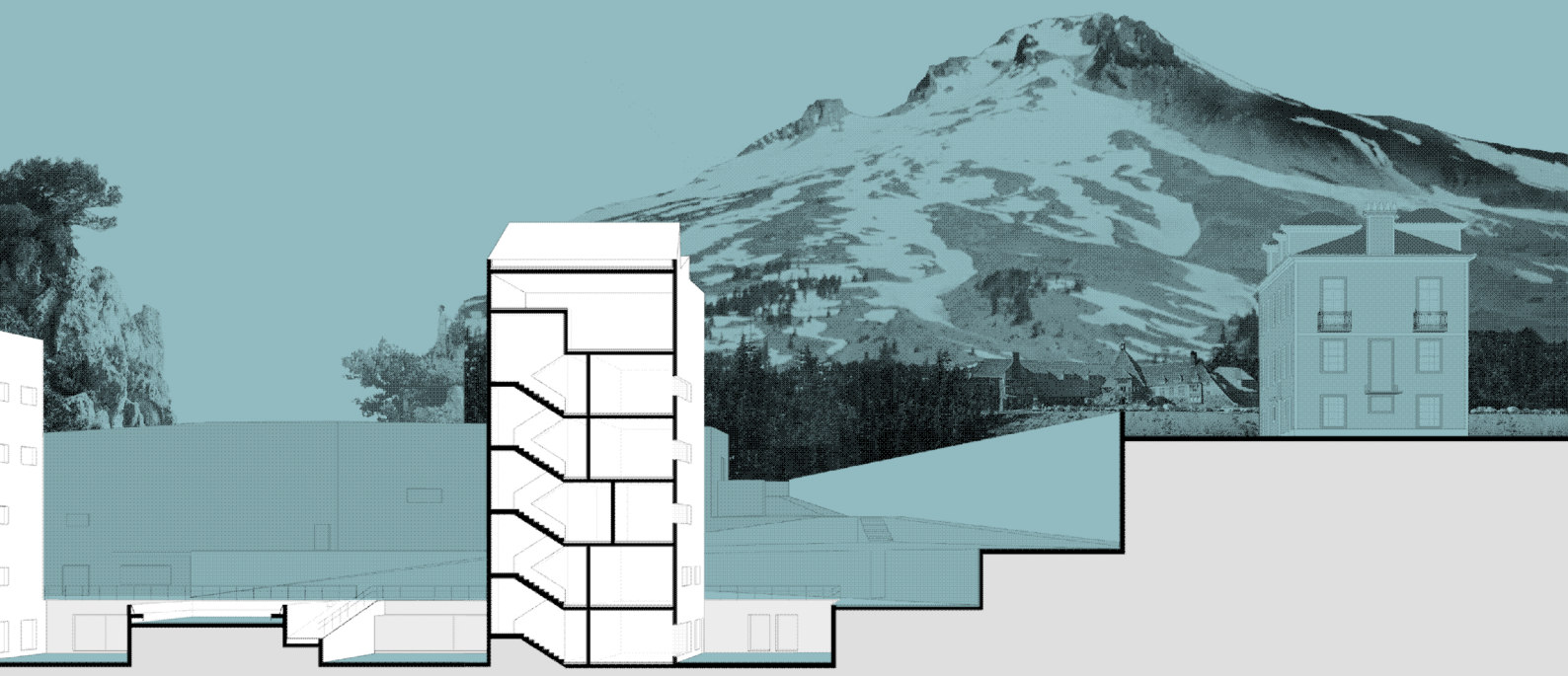

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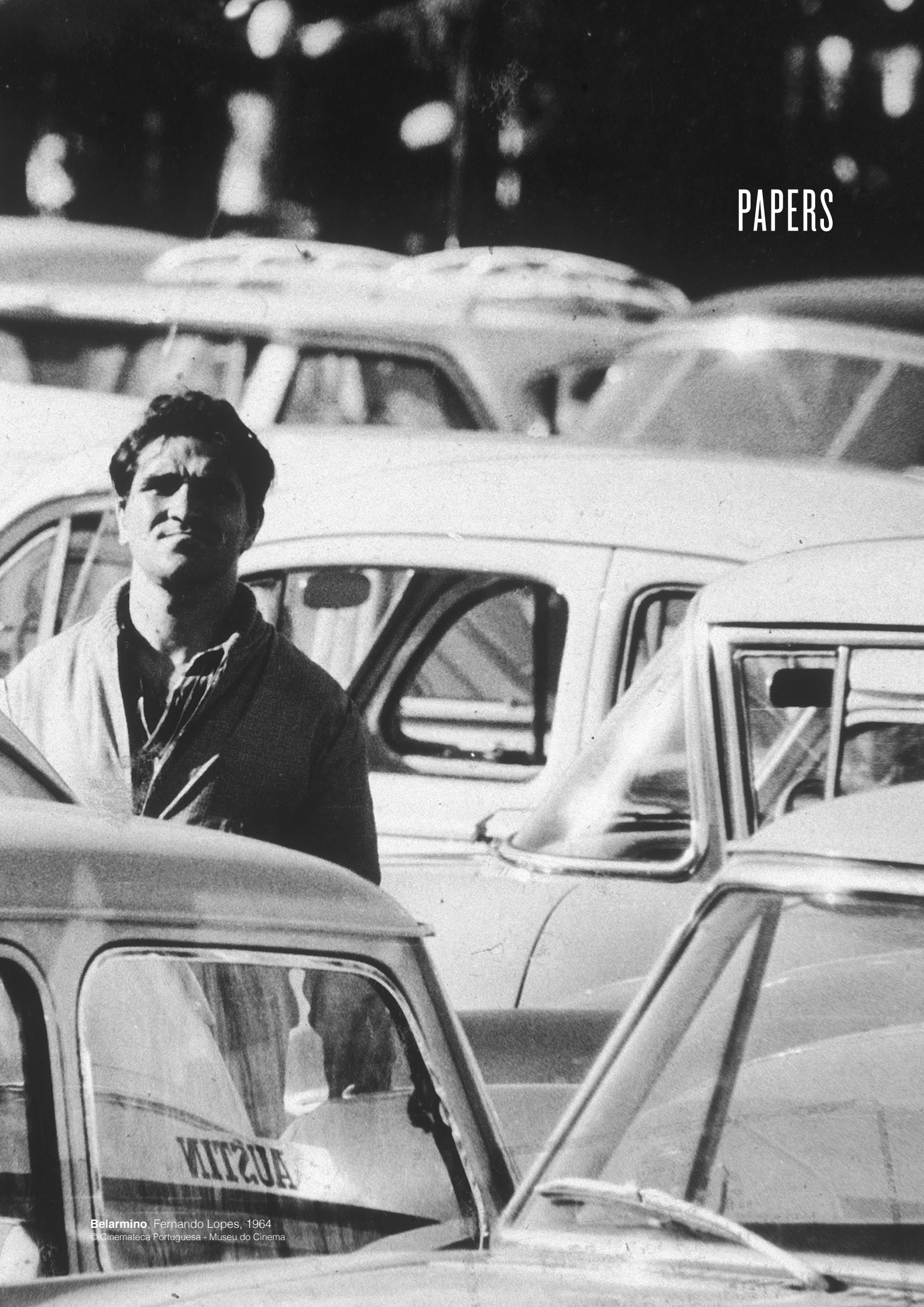

Belarmino, Fernando Lopes, 1964
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CITY AND ARCHITECTURE IN FILMS OF THE 1960S AND AT THE BEGINNING OF THE 1970S IN POLAND

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Abstract

Polish cinema at the end of the 1960s and at the beginning of the 1970s, for the reason of the political situation, became the medium where the viewers could watch contemporary architecture and the town presented in a specific, not entirely reality reflecting images. Spatial reality of the Polish People's Republic in many cases was different from what the film image presented. This, in a way, unnatural tendency contributed to the fact that the world captured in a film image became a specific type of unreal land of beauty, joy and modernity. Film image has become a recording of the epoch but it also preserved the image of the architectural facilities that are important for the history of Polish architecture in their natural surroundings.

Keywords: Polish cinema, image, architecture, history of Polish architecture,

Position of the Polish film making industry in the 1960s and 1970s

Position of the Polish film making industry in the second half of the 20th century without doubt depended on a number of factors. One of them, and in fact the most important one, was politics. It must be stated here that in the case of Poland after 1948 we can observe the establishment and continuation of the influence of the socialist way of thinking. Slight manifestations of the democratisation of the country voiced between 1945 and 1948 ceased to exist.

Between 1948 and 1956[1] we can observe very strong influences of the Soviet Union upon practically all spheres of life in Poland. Such state of affairs also contributed to the fact

[1] Death of Stalin in 1953 was a signalling point for political changes in many communist countries, in this in Poland. 1956 and the commencement of Władysław Gomułka rule is viewed as a breakthrough date and return to democratic reforms and opening of Poland to the world.

that the film was used as a tool of propaganda and respectively structured. In the period under this analysis, many films focused on the topic of the 2nd World War period or the pre-war period[2], which were seen by the new authorities as the times of the development of ruthless capitalism and oppression of the working class.

Democratisation of the country, which commenced after 1956[3], was at the beginning a stimulus for the creation of films featuring more extensive and ambitious plans. A modern film was to reflect the reality as well as to describe modern times and comment upon them. This short period of freedom unfortunately soon came to an end. The then active censorship prevented the film directors from presenting topics related to current social and political situation. This contributed to the production of numerous adaptations of literary pieces belonging to the canon of national literature as well as to the production of entertainment films[4].

In the years from 1968 to 1980 Poland faced another turbulent period in its history. The reforms which were introduced at the beginning of the 1960s were suspended. A strong group of democratic opposition appeared. The group tried to fight the socialist system and to restore free, democratic Poland. On the other hand, the next generation of communist activists got the power and opened the country to the West. The economic situation improved thanks to the loans from the western banks. Consumption in the society increased, more and more Poles visited other countries of the Eastern Block. Polish cinema started to perceive reality and daily routine in a different way. Many Polish films, made by young film directors, posed questions related to the actual life going on outside the windows of the large panel tower blocks and inside them. What the film makers of the 1960s loved about the modern architecture, that is space, modularity, play of block bodies in space, was dismissed in the 1970s and replaced with the diagnosis of the situation of the society that lives in such modern space.

[2] Years 1918-1939
[3] This period in the most recent history of Poland is called „small stabilisation“ and comes from the the play title written by the Polish playwright Tadeusz Różewicz „Świadkowie albo nasza mała stabilizacja“ [Witnesses or our small stabilisation” (1964),. The play can be described as showing minimum needs and passivity. Różewicz discusses here the historical situation and the cultural position of the 1960s. The characters in the play can only see the deficiencies and malfunctions of the reality around them. However, they do not want to change it, as they fear they might lose the material values they have gained.
[4] In the years 1961-1966 - 119 films were made in Poland, 24 of them were classified as comedies.

Figure 1. A view to the yacht harbour at a lake in the southern Poland, representing the background of 'Knife in the Water' of 1961. This breakthrough film image, as for Polish film making industry, took the audience to different, non-urban space. It showed that minimalism in architecture could be reached by means of limited and practically ascetic means of architectural expression. It was the harbinger of new style in the Polish film of the 1960s. [directed by Roman Polański, produced by the film studio "Kadr", author of the photographs Andrzej Kostenko]. The photograph published under the permission of the National Film Archives in Warsaw, photo no 1-F-387-23.

City and architecture in the Polish films of the 1960s

Architecture and modern city became in the 1960s a motif widely applied in the Polish films. Flat and unornamented building façades, wide perspectives of modern housing estates were the determinants of modern times, as being in contrast to the previously

applied principles of social realism, top imposed upon the architects[5]. Modern architecture became a perfect background for the creation of film fiction which referred to the real life in a socialist country. Krzysztof Kornacki so wrote about the reality created in the Polish films of the 1960s '*cinema of small stabilisation created the image of a non-existing country*' (Kornacki, 1998, p.77).

The city, which, in order to pass for a modern town, had to feature mostly modern architecture. In many film images, this modernity was presented in the views of housing estates or residential tower blocks. Geometric residential buildings, long-distance perspective, application of modern extras - all these things were to make the cinema audience realise that modern architecture was a good and positive phenomenon. Such clear example thereof was the city image in the film „Lekarstwo na miłosc" ['Medicine for love'] of 1965[6]. Everything in this film connected with positive emotions takes place in the scenery of a modern town. The elements, that make the audience fearful are related to the dark side of life, were presented against the background of sometimes too much exploited architecture of eclecticism. This uniform city image and the division into two colours: black and white, gives an evident answer as to which side of the city the audience should choose. In the film entitled „Czlowiek z M3" [Man from M3 size flat] of 1968, a modern city is presented in a similar way.[7] The protagonist, Tomasz, a medical doctor, awaits the allocation of a flat in a modern tower block built in the large panel technology. His flat overlooking Warsaw downtown is bright, spacious and modern. Here also, as in many other films of that period, the film plot takes place in modern Warsaw. As the capital city was reconstructed after the destruction of the war, Warsaw was to serve as a model example for other Polish towns.

[5] Social realism was officially proclaimed by the President Bolesław Bierut on 3 July 1949 at the Conference of the Polish United Workers' Party in Warsaw. In the presented by him paper entitled „Six year plan of the reconstruction of Warsaw" the President outlined the directions to be followed by various areas of life in Poland, in this the directions for the architects. The social realism style in architecture was characterised with monomentalism, symmetry, and numerous references to classical architecture – application of pilasters, columns and roof parapets in the buildings.

[6] Film screenplay was based on the book by Joanna Chmielewska entitled."Klin [Wedge]". Directed by Jan Batory, screenplay by Joanna Chmielewska, Jan Batory, cast, main characters; Kalina Jędrusik (film character named Joanna), Krystyna Sienkiewicz (Janka, Joanna's friend), Wienczysław Glinski (Janusz, chief of counterfeit money gang), Andrzej Łapicki (capitan of the Citizens Police). Film type - comedy

[7] Comedy of manners featuring problems with the flat allocation faced by a young doctor Tomasz. He receives an allocation to an M-3 flat, such a flat can only be allocated to married couples not to a single man. He must get married within 30 days. Tomasz does not want to marry without love. The first candidate is too stubborn, the second – jealous, the third – too independent and bossy. Only at the last moment, does he find the candidate of his dreams, who turns out to be his patient.

Modern city was a component of many films featuring real buildings located in Warsaw downtown. Quite frequently, the buildings presented in films, in the course of time, became the icons of Polish architecture. Such was the case with CDT Centralny Dom Towary [Central Department Store] in Warsaw[8], whose modern building body block, and a characteristic café hanging over the street, were the place of many films, among others, of the already mentioned „Lekarstwo na miłość" [Medicine for love']. Buildings of the so-called Eastern Wall[9] in the centre of Warsaw, characterised with monumental architecture and internal passages frequently served as the background in the films of those times. Glazed shop windows and offices distributed in this very urban layout imposed certain immaterial aspect upon the film. The camera followed the film characters and showed them in a variety of shots. Due to such a camera trick, the audience was presented with the image which presented modern architecture in a more surreal and illusory way and, at the same time, in a more mysterious and fascinating way than it looked in actual reality. This multiplicity of the presented space, among others in the films „Lekarstwo na miłość" or „Człowiek z M3" brings to mind the motifs from Jacque Tati films e.g. Monsieur Hulot's Holiday 1953 or Mon Oncle 1958, in which he used glass and transparency as the widely perceived symbol of modernity.

Modern form of the buildings, so different from lace like motifs of social realism and historic architecture, perfectly inscribed in the ideology of the times. Propagation of modern architecture, in my view, was to serve the confirmation of the thesis of modernity of Poland and Polish architecture and their openness to global trends. In many cases, the film director used a building or an entire spatial composition as a modern counter-point in the city space, sometimes being unaware of the fact. Architecture of the buildings, as before, happened to be the natural scenery for the adventures of the film protagonists.

[8] Building designed by Zbigniew Ignatowicz and Jerzy Romański dating back to 1947-1948 located in Warsaw at the junction of Bracka, Widok, Krucza and Al. Jerozolimskie streets

[9] Building designed by Zbigniew Karpiński, Jan Klewin, Andrzej Kaliszewski dating back to 1962-1969

Figure 2. A view to a fragment of the modern centre of Warsaw - buildings of the so-called Eastern Wall, making up the background of the film „Człowiek z M3“ of 1968. In the foreground - Tomasz, the main protagonist of the film. [directed by Leon Jeannot, film production by the film studio "Kadr", author of the photograph: Wojciech Urbanowicz]. The photograph published under the permission of the National Film Archives in Warsaw, photo no 1-F-205-120.

An architectural element that was frequently presented in a variety of shots in many Polish films of the times was a complex of buildings or a single building constructed in the prefabricated large panel technology. Le Corbusier dreamt of mass, machine production of houses, but only in the second half of the 20th century such production could be effected. Communist authorities, which viewed residential development as priority activity often stressed its promotion and propagated this type of spatial activities. In Andrzej Wajda’s film

made in 1969 „Polowanie na muchy [Fly-hunting]"[10] the flat of the main protagonist in a modern skyscraper becomes for him the place of torture and frustration. Thanks to a girl, he meets by chance, his life undergoes a change that is returns to normal. Architecture of a modern flat, in case of this film, becomes a certain game played by the director, used by the director to present the tragic situation of the protagonist, his closure in a limited space, made uniform via standardisation of furniture and fit out. All that makes up the grounds for the discussion on how the condition of a modern man is related to architecture created by the architects hoping that their proposals will contribute to better life. The image of the main protagonist of the film heralds the new trend in the Polish film making industry which will keep developing in the 1970s, namely the Moral Unrest Cinema.

At this stage of the analysis, it's time for the presentation of the image of an architect featured in the Polish films of the times. In the already discussed film entitled „Lekarstwo na miłość" , the main character Joanna is an architect. In one of the opening scenes, she is trying to write an article about the aesthetics of the interior. Of course, she never writes it, but it is an important signal for the audience that Joanna's profession is atypical and interesting.

Another film that presents a different image of an architect as a professional is the film entitled Gra [Game] of 1968[11]. The main character [Lucyna Winnicka] works in an architectural office, yet it does not mean she has any significant achievements. She works for the idea and she gets involved in the polemics with her husband [Gustaw Holoubek] who, in one of the dialogues, asks her directly „*so what that your mock-up was displayed at the exhibition of unawarded designs".* The conversation goes on in the street of Warsaw, which changes its outlook as a result of the demolition of the 19th century buildings, in the background thereof new, modern city is being created. Such problems as well as other dilemmas of Polish architecture were frequently raised in many film images, they, however, would make up extensive material for a separate analysis.

[10] In his film, Wajda presented the world in which men get weaker and weaker, less and less romantic and manly, at the same time women get more and more bossy, they dominate the men who get captured by them as flies get captured in a flypaper. This is a satirical, full of irony and bitterness, however not very realistic, vision of the society dominated by the sex which is not necessarily the weaker sex.

[11] The film topic may be characterised as follows: it is an intimate psychodrama; the conflict between the spouses whose married life has become a „game" – they need one another and at the same time fight for the right to preserve their own, separate personalities. She is an architect and he is at the top of his career ladder. After 12 years of married life they suffer a deep crisis. She fights for her independence but is afraid of loneliness and he cares for appearances only.

Figure 3. Fragments of the entry to a residential building constructed in large panel technology of 1969. In the foreground Włodek, the main protagonist of the film, leaving for work. [directed by Andrzej Wajda film production by the film studio PRF Zespoły Filmowe, author of the photograph Renata Pajchel]. The photograph published under the permission of the National Film Archives in Warsaw, photo no 1-F-427-54

City and architecture in the Polish films of the 1970s

The 1970s in the Polish films where the times of seeking new challenges in connection with an attempt to answer the question of man's role in the modern world. Previous year experiences of modernism are becoming to be perceived as a specific defeat of modernity. The city of the period is no longer colourful, bright and modern. The authors of many films attempted to show the city's real, complex spatial situation. They do not portray the city as an object to be adored nor deemed as entirety outside any criticism. In many film images, an ordinary man can speak his mind trying to answer the question regarding what friendly living space should be like. As I have said earlier, young artists, such as Krzysztof

Kieślowski or Agnieszka Holland could voice their opinions. In their images architecture of the buildings and the cities is portrayed with brutal sincerity. The reality is in no way improved, it is drab and grey, dilapidated, devoid of light and sinking in dirt and litter.

Comedies take a totally different approach. They still present the spatial reality positively. Here, again, the buildings that prior appeared in films, that is the buildings of the Eastern Wall, CDT and the Palace of Culture and Science and other buildings, are presented as supplementary elements. They appear, among others, in the comedy entitled „Nie lubię poniedziałku" [„I don't like Mondays"]"[12] of 1971. The film presents the peripeteia of an Italian businessman Francesco Romanelli [Kazimierz Witkiewicz], who flies to Warsaw in order to sign a contract for the delivery of the binder rope. In the background we can see new architectural facilities such as for example the Okęcie Airport in Warsaw.[13]

Architecture and its accompanying city images become in the 1970s elements of a specific game played by the film directors with the audience. Because in the country where top imposed censorship prevailed certain opinions could not be voiced directly. Positive city image, similar to that presented in the previous period, is bright, colourful and clearly defined. On the other hand, the Moral Unrest Cinema denies and criticises it. In ‚bright' films, the people are smiling and happy, they have no serious life problems. Modern architecture completes the vision of the city as an Arcadian city. On the other hand, drab reality of the housing estates located outside the downtown area shows defects and weaknesses of the system. It must be stressed here that this critical vision of the city, if accepted by the central censorship, was to criticise the defects and deficiencies. You could view it as didactic instructions on undesirable behaviour. We can compare it to a Greek tragedy where the purification is effected via a journey that is to remedy the sins.

Bright and dark side of the city in the films dating back to the 1970s gives the contemporary audience a chance to take a journey back in time. The journey is not any didactic gesture. It is a record of the epoch in which the city image changed totally due to historical and political conditions. Drab reality of the Moral Unrest Cinema was still ahead, it truly arrived as late as in 1981.

[12] The film plot takes place on a certain Monday in Warsaw and features a collective character - several persons whose bad luck and complex peripeteia to a larger or smaller extend overlap.
[13] A building designed by Krystyna Dobrowolska and Jan Dobrowolski of 1969

Figure 4. One of the main characters from ‚Nie lubię poniedziałku' [I don't like Mondays] Francesco Romanelli against the background of a modern housing estate in Warsaw [directed by Tadeusz Chmielewski film production by the film studio Zespół Filmowy Plan, unknown author of the photo]. The photograph published under the permission of the National Film Archives in Warsaw, photo no 1-F-1888-191

Conclusions

Spatial reality of the Polish People's Republic was in many cases different from what the film image presented. This, in a way abnormal tendency, contributed to the fact that the world captured in the film image was a specific, surreal world of beauty, happiness and modernity. The film image has become a record of the epoch and has allowed for recording the images of architectural facilities, significant from the perspective of the history of Polish architecture, in their natural surroundings. From the point of view of a researcher in field of architecture, an attempt to analyse the phenomenon seems important and valuable as

regards the research on the reality, in which fiction and certain surreality were the components of the spatial and visual iconosphere of the city.

City and architecture in the Polish films of the 1960s and the 1970s became the determinants of progress and development. This allowed for the creation of the image of Poland as a modern country, made to the Western measures, however, not free from defects. The image of the architecture and the city recorded on the film tape may be interpreted as another stage in the discussion over the phenomenon called in architecture commemoration. Erecting museums, setting up archives, historical studies, heritage protection, including film, - all these activities without doubt give evidence to the fact that our culture does not want to and cannot forget. At the end of my divagations, I would like to quote the words of Francois Penz „*Film as the recording of […] a vision is the mirror in which the architects can see the reflections of the buildings and the city. Even though they may not like the reflection (Penz 1999, p.115)"*.

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CINEMA, CITIES AND INTERSTITIAL LANDSCAPES
Wim Wenders and the Fascination with Emptiness

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Abstract

Clearly, some proposals in contemporary art show a kind of fascination towards interstices, heartening a perception of these urban areas as sites where waste is raw material. It is possible highlight the work of Wim Wenders as a filmmaker with a unique approach. Beyond his interest for the city, he accepts the fascination for such 'urban injuries' registered over time, ensuring that 'those "black holes" carry more history than any book or document'. From his early films, one can observe an interest in seeking interstices, empty plots and construction sites. Is there a subtle provocation against urban planning reclaiming these landscapes, preventing them from any intervention? Is it an invitation for the city to preserve the condition of these 'urban pauses'?

Today, contemporary ruins are becoming progressively more common and inevitable in our visual memory. Therefore, it is most relevant for architecture and urbanism to take from lessons that the work of Wenders could reveal, either between the lines in his texts or coded in his films sequences, every time a character appears wandering within an interstice. That beauty in the ruins that art has been offered as evidence that something went wrong in modernity he manages to portray it stressing that the interstitial embodies a spirit of regeneration, not material, but human, not through architecture, but by encouraging a different manner of seeing and inhabiting the interstitial.

Keywords: Wenders, interstices, emptiness, ruins, landscape

It is becoming increasingly clear that urban space is constituted as an authentic testing laboratory and as an inspiration trigger for several generations of artists; also, artistic production itself is one of the basic expressions that help –as urbanites– to characterize the territory. One can see, for example, how some proposals in contemporary art show a kind of attraction towards interstices, perceiving these urban areas as sites where waste is either raw material, an inspiration or an art medium. This artistic production reconsiders the landscape, visualizing it as a work of art in which destroying or undoing is privileged over the

principle of building cities. The French anthropologist Marc Augé (2003) has exposed that artists are in need for ruins, saying that the uncertainty that they reveal is capable of stimulate the imagination and arouse a sense of waiting. The conceptual work and the land art of Robert Smithson, Bernd & Hilla Becher, Gordon Matta-Clark or Lara Almarcegui, has emerged as a controversial response to ruins, showing its potential beauty.[1]

Cinema and urbanism have experienced different confluences: numerous images transmitted by films have influenced the perception of the city. This has long been, insomuch as from the first films images one find spaces that capture life in the city, the citizens' actions and even some of the tensions between the designed city and another (which is actually the same) where citizens perform the everyday practices (or the most improbable). However, according to Barber (2006: 14-15), *'The history of cinema comprises only a variant of what would be multiple and universal history of the potential image, in the same way that each city represents no more than a single and momentary variant of the inexorable processes that shape urban change.'*

European cinema of the twenties presented some of the most striking frames of urban space, exposing either the realism of urban spectacle offered by its inhabitants, their transport and their architecture, or providing delusional images that the landscape of the cities could inspire, derived them by the surrealism of Germain Dulac, Luis Buñuel and Jean Cocteau, for example. So, those filmmakers begin to realize the capabilities of stimulation that the city, designed by the cinema, is capable of achieving.[2]

There is no small amount of films that have taken the urban void as scenario, be it to evince a political upheaval or to manifest the physical status of citizenship in a process of erosion, an event that drew some lines that shapes the interstices of the last fifty years was the Second World War. Since then, the cinematic image reflected cities visually defined by depopulation and genocide. Such were the cases of *Berlin Express* (Jacques Tourneur), *Ladri di bicilette* (Vittorio de Sica) or *Germany, Year Zero* (Roberto Rossellini) produced in the post-war period.

[1] The production of each of them is based on the action at the site, not in the static record of things that are given in the landscape. Thus, with the work of these artists is possible to eliminate the interest of architecture as a construction of isolated objects in time and space, to understand architecture as a constructive process with a unique history, as a result of a complex network of spatial relationships and subject to the fluctuations of the time.

[2] It is important to mention the work of Dziga Vertov and Aleksandr Medvedkin two Russian filmmakers that – each in his own way– managed to stimulate a sui generis perception of the city through cinema.

Once initiated the sixties, the representations of the city demonstrate a significant shift. That citizen who harmonized with broken territories becomes an active city-dweller, rebellious but still retains a certain fragility caused by exploitation, segregation or exile. The joint work of the directors attached to *La Nouvelle Vague* has this contradictory blend of strength and decay; mixture visible in both city centre and suburbs, as practices of subjects who inhabit those places and their edges.

The work of Wim Wenders, whose beginnings are linked with *Neuer Deutscher Film*,[3] has a different perspective. Beyond his interest in cities, he accepts a pleasure for wounds recorded over time, ensures that transmit more history than any book or document. Wenders is very blunt when talking about the analogy between cinema, city and architecture, not only of that relationship through which one can learn from urbanism and architecture with film as a tool, or vice versa. He argues that there are very close parallelisms between the ways these disciplines are exercised: he states that as one find 'cinema of entertainment', one can find 'architecture of entertainment':

> The first connection I can think of is that both arts have much to do with money and with an issue that affects us all: 'How should we live?' This question is not answered in movies like in architecture. The architecture is posed more specifically, in a longer term. [...] What is the architecture of entertainment in analogy with the entertainment industry? It is what is built to please as many people as possible with the least opposition, or sell as much with maximum benefit. In cinema, the equivalent is the film of entertainment, always with the excuse that 'is what the people want.' I think the entertainment architecture works with the same ridiculous tricks that Hollywood. (Koolhoff; Wenders, 2005, p. 128)

In this sense, Wenders says that is violent the fact of manipulating a film to attract the audience, is to attack the thought not offer the freedom to 'compose the film itself.' This connection between produce-see-think an artwork leads to some generic ideas presented by Gilles Deleuze (1986) about style: Wenders owns a philosophical style.[4]

[3] To this period also belong the work of directors such as Rainer Werner Fassbinder, Werner Herzog, Alexander Kluge, Edgar Reitz, Volker Schlöndorff, Helma Sanders-Brahms and Hans-Jürgen Syberberg.

[4] Gilles Deleuze argues that the style tends towards three different poles: the concept (new ways of thinking), the percept (new ways of seeing and listening), and affection (new ways of experiencing).

That is, in his work one can discover a new way of thinking about the film: with respect to the way he questions the logistics of the film industry; how he raises a critical reflection of the postmodern condition, subtly confronting American popular culture and modern sophistication linked to auteur cinema; how he cares about modes of production and distribution; how he thinks about the movement.

That is, in Wenders's films is also distinguished a new way of seeing (and hearing): his way to see the cityscape is distinguishing; how he infers the notion of urban and suburban, of highway and promenade (*Paris, Texas*, *Don't Come Knocking*); how he interprets a voyage, to be nomadic; how he observes emptiness; how children in his films (*Alice in the Cities*) remind us *'that the world can be perceived with curiosity and lack of prejudice'* (Wenders, 2005b, p.57); how he has a sort of fixation on airplanes or another transport, how they come into the frame although their presence seems not to be linked to the story.

That is, the different mode of experience is evident in the ellipsis of many of his films: the pauses, long silences, the administration of time on film, which arise beautiful and static photographic compositions.[5] Also, how he resists to following a concluded script; according to Weinrichter (1986: 54) Wenders prefers to directing motion pictures *'that could be encountered during filming [...] leaving it to random.'*

Random and movement are closely associated with the conception of trip. The search – occasionally of something undefined in the course– is a recurring theme in his work: walking through the desert, crossing a bridge, wandering around the city, driving a car, as a passenger on a commercial flight, travelling by train, etcetera. Thus, Wenders can be recognized not only as a director of the city but also as a filmmaker of the trip, or even, as an artist who invites to travel within the cities. Film criticism has named this as 'aesthetic movement': indeed, the narrative of Wenders continually presents a cast which includes passengers, pedestrians and exiles that are displaced.

Phil Winter, a journalist who records diverse urban landscapes in the United States of America (with snapshots taken from a Polaroid), these are moments outside his work, but are relevant in his journey with Alice (*Alice in the Cities*); Wilhelm Meister, who experiences the inability to travel (*Wrong Movement*); Travis, after an extended absence and a long

[5] The photographic work of Wim Wenders has been compiled in some publications, has also been exhibited in various exhibitions around the world. Much of his production has achieved in their personal journeys and along the stay at the locations of the films he has directed.

distance travelled, has a joyful reencounter (*Paris, Texas*); Damiel, an angel sheds its charm, looking for an earthly crush (*The Wings of Desire*); a sound engineer, makes a trip on highway from Germany to Portugal (Lisbon Story); a powerful, famous and persecuted filmmaker is taken in by a family of Mexican immigrants (*The End of Violence*). *'These comprise a film universe populated by characters that seem to know less and less who they are.'* (Gemündgen, 1997, p.83) Wenders shows enclaves, cities and countries, not with the aim of imparting geography lessons, or to evoke a tourist (and absurd) mood. He puts on the table the notion of identity. In addition, one can take recent examples, like *Don't Come Knocking*, *Palermo Shooting* and even *Pina*, the documentary. These films are also exposing gaps, perhaps in a more mature way.

> For Wenders, the corners of the planet are neighbourhoods in a global village where this German director who becomes the prototype of the European director, both for his multifunctional production and, more specifically, for his view of the world, which released it to a nomadism that stems from his origins, erasing those borders that even had gone to pick and shovel blows. (Gracida, 1992)

This director sets the urban landscape in a dominant position; he refuses to make the city appear in the film as a simple scenario, as background. So, as with transportation, the presence of the urban form is not an arbitrary line on the *cahier de voyage*. In his films, *'he defends the existence of marginal spaces, not designed [...] claims the character of these places that has not yet passed the unifying modern design.'* (Montaner, 1997, p. 174-176)

> [...] if there is something which authorized me or trained me to talk with you is that I have travelled, for my profession of filmmaking. I have lived and worked in cities across the planet and I planted my camera at the most varied landscapes, mainly urban, but also in rural areas, border crossings or desert highways [...] the film is the best mirror for twentieth-century cities and for people who live in them. [...] Films belong to the city and reflect its essence. (Wenders, 2005a, p.115)

So, to talk about the confluence between the city and the cinema, it is inevitable to refer to the work of Wim Wenders. This filmmaker not only incorporates the presence of urban space as a fundamental part of the act of framing, but also many of his own texts and ideas orally expressed are exploring the city, from different angles. Each of his productions provides

important lessons for those who plan urban areas.[6] Wenders promotes an appreciation and a suggestive interpretation of the metropolis, he states that to enjoy the big city is to go with its flow, like a river. He also says that many of the incisively planning measures can be inhibitory, destructive.

> For me, the infernal traffic in the streets full of honking cars and where the traffic lights are useless are, simply, better than some pedestrian zones. This is truly urban. I prefer to move between the flows of the city. (Koolhoff; Wenders, 2005, p. 139)

As many events and spaces with a supposed urban disorder are environments that involve him in a genuine enjoyment, are also attractive for him the urban voids. This is related to the words of Marc Augé around the conception of ruins:

> The charm of the construction sites, and of the lots on standby, has attracted to filmmakers, novelists and poets. Currently, this charm is due to its anachronism. Contrary to the evidence, portrays the uncertainty. Contrary to the present, this highlights in a while the palpable presence of a lost past and the uncertain immanence of what can happen. (Augé, 2003, p.106)

Ignasi de Solà-Morales (2003) used the French term *terrain vague* to refer to those urban areas abandoned by industry, railways or ports; built-up areas abandoned as a result of violence, residential or commercial crack; residual spaces, margins of rivers, landfills and quarries; underused areas between highways. The author emphasized the multiple meanings and derivations that is capable of providing the term *vague*: vacant, empty, free, available, motion, oscillation, instability, fluctuation; in this way he suggested that the association between absence of use and sense of freedom are fundamental to understanding the evocative power of these places in the contemporary urban landscape. The message one be able to get from these spaces is not only negative. De Solà-Morales argued for a new sensitivity around this type of landscapes, defending the values that have empty ruins and recognizing the mistake of simply act to preserve, to control and to recycle.

On the other hand, Rem Koolhaas (1997: 318) defines 'Empty' in the glossary of his book *S, M, L, XL*: *'Emptiness is not nothing. It is also no deficiency.'* Today, the world must learn to consider and manage the decay and deterioration, is what Kevin Lynch argued in his

[6] Even, it is a lesson for those who live in cities and those take decisions around it.

posthumous book. Lynch encouraged appreciating the decadence, almost in the way proposed by Mary Douglas (1966) in her text *Purity and Danger*.

> The abandoned city is a typical image of science fiction, a place of terror and degeneration. This does not sound quite right, because living among ruins has its charms. The useful material is abundant: walls, ceilings, floors, metal, pipes, glass, and machines. It can be a virgin land rather than a natural, a seductive mix of freedom and danger. At the same time, the ruins retain their evocative and symbolic power. Time spent can be reconstructed with imagination. [...] Many degraded sites have these ruinous attractions: release control, free play for action and fantasy, rich and varied sensations. So, children are attracted by vacant lots, forests with undergrowth, back alleys and unfrequented slopes. [...] Adults are more inhibited to accept ideas of beauty, never enjoy the sight of a well-managed landfill or a consolidated ruin. (Lynch, 2005, p.107-108)

It is clear, there is a collective interest that invites to rethink the way is perceive the post-industrial city. Today, the concern of several generations of architects seeking –with theory and praxis– the promising reclaim of interstices, always questioning if architects are only those who are licensed to act in such places. Their proposals invite to learn how to see beauty in uncertainty, attraction in unpredictability, and lure in urban cracks. In these projects one can contemplate the revitalization of old mining areas, landfills, rail terminals, factories or outdated urban infrastructure by proposing new uses. It represents a pertinent recovery and, more authentically, a manner to establish a relationship between citizens and their post-industrial legacy.[7]

When *Wings of Desire* was being filmed by Wenders, he realized that always looking for voids in the city, continuing on *Faraway, so close!* The images he had in mind were the desolate adjacent areas of the Berlin Wall, the barrier that fell four years behind the premiere of this sequel. An urban void that housed a circus tent and a great wasteland of a yearned Potsdamer Platz were the characteristic landscapes which became stimulating leitmotifs. Here, Wenders expressed that Berlin (or any other city) would be best described by its interstices, its empty spaces and its uncertain sites.

[7] Examples are the IBA Emscher Park, the High Line Park in Manhattan, the restoration of the Paratge de Tudela-Culip or, in general, several projects of Gilles Clément in France, Santiago Cirugeda in Spain, and DIRT Studio in the United States of America.

> When there is much to see, when an image is too full or when there are many images, one do not see anything. From the 'too much' fast passes to the 'almost nothing'. [...] In Berlin, where I live, these empty spaces are precisely those that enable people to capture the image of the city. But not only in the sense of seeing a surface, but also contemplate the time through these empty spaces. [...] Some films are like enclosed spaces: between images, does not exists the smallest hole that can display something other than what the film shows, gaze and ideas cannot walk freely. [...] Only films that leave room for the holes between the images are those that tell a story, I am convinced. (Weinrichter, 1986, p.34-35)

It is revealing how Wenders refers to voids, but is even more revealing to discover some incipient privileged moments shown in the film *Alice in the Cities*: Phil returns to Europe with Alice; into the flight, he captures with his Polaroid what he sees through the window, She grabs a shot just taken, she sees only clouds and then excited says *'That's a nice picture... It's so empty'*. Later, in the midst of an uncertain search by car, Alice observes carefully some houses that have been abandoned, destroyed. She announce: '*It's a shame all these lovely houses have to be demolished. […] The empty spaces look like graves. "House graves.*"'

In *Paris, Texas* –produced later– the film begins and ends with two different voids, the first is natural and the other one is urban. Also, one can see how Travis is questioned by takes on a wilderness lot. That controversial gap located in the small Texan town was the reason of a gruelling trip. That trip leads to a disturbing and, at the same time, happy encounter. But the human void that appears at the beginning of the film is replaced by an emotive reunion at the end. Here the interstices seem to be a metaphor.

The way in which Wenders addresses the notion of urban void may be connected to the increasingly widespread concern about the residual spaces: they will play the role of those great nineteenth-century parks. The potential he sees in these interstices, in these 'black points' –as he calls them– is that they are the opposite of the city. In *Wings of Desire* the empty space that surrounded the Berlin Wall was a meeting place for angels, was the territory in which Damiel becomes human, it was a space of freedom.

> I wish more cities with ´black points' like Berlin. […] In other cities there is no possibility of suddenly seeing the horizon from an empty and overgrown place. […]

> Potsdamer Platz, just as it was before, it was fantastic. Now have 'embellished' and is no longer what it was, no longer exists. […] I think that can never be made to understand those who govern that, urbanistically, the most beautiful part of a city are such places where nobody has ever transformed. (Koolhoff; Wenders, 2005, p. 134)

Potsdamer Platz has become a space of experimentation for architectural forms, a kind of laboratory; now, is part of a 'new' Berlin. Remember that emotional expression: *'I cannot find the Potsdamer Platz. Here? It cannot be here. Here was the Cafe Josti [...] Right this way. This cannot be Potsdamer Platz!'*.[8] Wenders (2005b: 144) says it is risky to intervene the historic areas of the city, where the past plays a crucial role. Restore too much *'can become your city's history on a walk through Disneyland.'*

Today, at a time when contemporary ruin becomes increasingly common and inevitable for the visual memory; at a time when the exercise of transdiscipline is implemented with more and more recurrence, it is most relevant for architecture and urbanism to take from lessons that the work of Wenders could reveal, either between the lines in his texts or coded in his films sequences, every time a character appears wandering within a beautiful interstice. This beauty incorporated in the vestiges has been offered by art as evidence that something went wrong in modernity. Wenders manages this kind of wreck to portray it and later to show it in a motion picture, stressing that the interstitial landscape embodies a spirit of regeneration, not material, but human; not through architecture, but by encouraging a different manner of seeing and inhabiting the interstitial.

That charm formed by the ruins emerges once forget the disaster that has caused, this is not a fascination with the fact of clear debris and build a new structure, it is seductive knowing that one can witness the impermanence.

Wenders captures with his lens cities without alterations, including their unsolved sides. He shows the urban with all its energies, so he allows that landscape becomes more than stage. When deleting scars provides an invented history, a history that privileges replenish the voids, a history that prefers the optical and disdains memory. Learning from this Wenders's fascination goes beyond appreciating the presence of gaps in the cities. Wenders invites to think about what to do in the interstices. Nothing? Almost nothing?

[8] In *Wings of Desire*, Homer (Curt Bois) expresses these words while touring a vacant lot accompanied by Cassiel (Otto Sander), the Angel.

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FILMING STONE
The cinematography of Eduardo Souto de Moura's architecture

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Abstract

This proposal of communication will focus on two films about Eduardo Souto de Moura – "Stadium" (Edgar Pêra, 2005, 6') and "Reconversão" (Thom Andersen, 2012, 67') – in order to understand, by comparative analysis, how two very distinct directors were able to successfully communicate a certain "essence" of the architect's body of work.

Both films explore stone – which is a common construction material and compositional element in Souto de Moura's projects – as a narrative vehicle that allows the invisible processes of making architecture to be revealed. However, the technical mechanisms, which were used to recreate an awareness of space, are quite different in both films. For instance, "Reconversão" explores an animation technique where a single image captures different moments in time – Thom Andersen refers to it as "landscape animation", specialty of Peter Bo Rappmund (Director of Photography) – allowing a perception of the building confronted with usage and the passage of time. On the other hand, "Stadium" works expressively with sound and music, which is a common characteristic of Edgar Pêra's cinema, to generate an immersive experience and express the structural impact of Braga stadium in the landscape.

Ultimately, this study aims to identify common traces in the cinematographic language of "Reconversão" and "Stadium", in order to establish a rapport between the architectonic discourse of Souto de Moura and the cinematography in which his architecture is captured on film.

Keywords: Souto de Moura, Thom Andersen, Edgar Pêra, Architecture, Cinematography

Figure 1. Medea. Medea searches the center in the desert (Still from the film 'Medea', by Pier Paolo Pasolini, 1969, 106')

'This place will sink because it as no foundation!
You are not praying to God that he bless your tents!
You are not repeating the first act of God!
You are not seeking the center,
you are not marking the center!
No! Look for a tree, a post, a stone!'
(Medea, 1969)

With the '*naturality of natural things*' (Moura, 2003, p.76), Eduardo Souto de Moura often uses stone, not only as a construction material, but also as an abstract and symbolic foundation for his architecture. To establish an analogy with this facet of his method, the architect mentions a cinematographic scene from the film Medea by Pier Paolo Pasolini (1969, 106')[1]. Medea, played by Maria Callas, wanders hysterical through the desert, yelling to a group of man that the settlement they rise will perish, because they disobeyed the laws of God by not marking a center. For Medea, as for Souto de Moura, finding the center is fundamental, and can be anything, even a stone.

[1] The reference to 'Medea' appears in the conversation between Eduardo Souto de Moura and Thom Andersen at the end of 'Reconversão'.

'Nothing comes from nothing' [2]*,* as in Souto de Moura's architecture, and when his body of work was twice crystallized in cinema — through the lenses of Edgar Pêra and Thom Andersen — 'stone' was explored as a kind of thematic core, a conceptual center that was determinant to the composition of both productions. Despite this common and fundamental characteristic, the two cinematic perspectives could not be more dissimilar. From the circumstances in which they arose, to the purposes they aimed to serve and the filmic styles of both authors — each highly charismatic in their own way —, the theme 'stone' might be the only affinity these two projects share. The expressive use of stone is definitely distinctive in Souto de Moura's projects, which can explain the common departure point of both films narratives. However, the question this paper aims to introduce points in a different direction: if Souto de Moura's method motivated the thematic convergence, on both Edgar Pêra's and Thom Andersen's interpretations of his own architecture, may his method also have inspired all the other aspects in which they are so divergent?

Figure 2. 'Stone'. Works at a quarry. (Still from the film 'Reconversão', by Thom Andersen, 2012, 67')

The first project, by Edgar Pêra, resulted in two short-films. 'Stadium' (Pêra, 2005, 6') is an advertisement film for the cement company Secil, to promote the project of Braga Stadium, which was built to host the European Championship of Football in 2004 and had been recognized with that year's edition of the Secil's Award, the architectural award sponsored by the same company. A second version of 'Stadium' was made for Fantasporto (Oporto International Film Festival) — 'Stadium (Phantas Mix)' (Pêra, 2005, 7') — where Edgar Pêra's style is expressed much more freely, since it is liberated of all formal constraints of the advertisement version. The second project, by Thom Andersen, resulted in a not so short short-film — 'Reconversão' (Andersen, 2012, 67') — and it is the product of an invitation of 'Curtas' (short film festival in Vila do Conde), to celebrate their twenty

[2] Eduardo Souto de Moura quoted by Pedro Bandeira, 2011, p.20.

years of existence. The intention of the festival's organization was to make a film about contemporary architecture of the north of Portugal, however, after a glance at some architectural books, Thom Andersen accepted the challenge with a peremptory resolution: he would make a film exclusively about Eduardo Souto de Moura.

Thom Andersen is a north-american cineaste based in Los Angeles, where he also teaches film theory and writes about cinema. His filmmaker's career of 45 years consists of few films, but reflects an extensive and detailed research, mainly about the subject of cinema itself and the way in which it alters our perception of reality. 'Los Angeles plays itself', the title he is most famous for, is a montage of fragments from multiple films, portraying a distorted view of LA that the film industry tends to perpetuate. On the almost opposite extreme, Edgar Pêra is one of the most productive, even compulsive, portuguese filmmaker, accounting dozens of filmic productions, many of them auto-financed. He disagrees with the term cineaste and prefers to be considered a *'reporter that manipulates images'* (Pêra, 2004). His cinema is highly expressive and experimental, and he makes sure that the *'spectators are fully aware that they are seeing a spectacle and, at the same time, participating in a great illusion'* (Pêra, 2004).

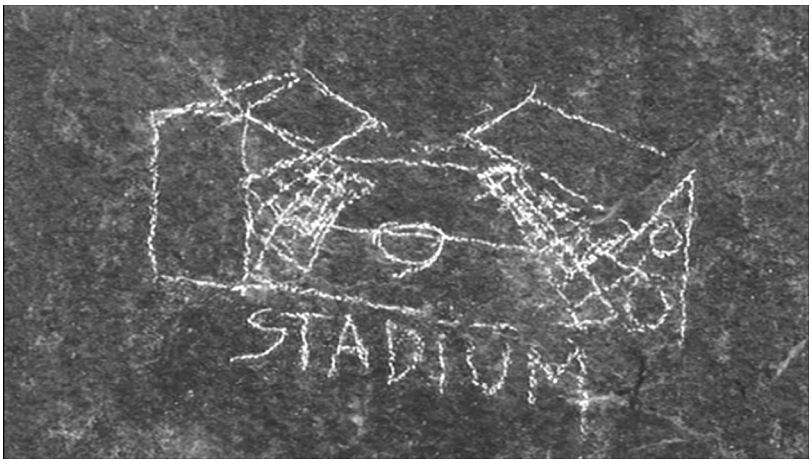

Figure 3. 'Stadium'. (Still from the film 'Stadium', by Edgar Pêra, 2005, 6')

'Stadium' (Pêra, 2004, 6') begins with Souto de Moura, in front of an old granite wall, speaking directly to the camera, saying: *'The idea was to use stone as one of the compositional elements of the architecture's project.'* Braga stadium is located in a site of an old quarry and the large granite mass that was left exposed by years of granite's extraction, was something that the architect had to deal with in his project and ultimately be inspired by — *'Facing that dimension, I could not make an amiable and elegant object. It had to be something that could compete with that site'* (Moura, 2005). In tune with the architect's discourse, 'Stadium' moves on exploring the visual impact

of stone as a natural preexistence, from which emerges the artificial and bizarre structure of the building. The film begins with several still images — intercalated with the sound of a single powerful beat, that acts as an evocation of the old quarry's sounds — where the stone wall is shown 'strangled' and confined by the severity of the new concrete structure, like an wild animal suddenly tamed by an act of man.

Figure 4. 'Stadium (Phantas Mix)'. 'Aurelius 0013' sleeping. (Still from the film 'Stadium (Phantas Mix)', by Edgar Pêra, 2005, 7')

'Stadium (Phantas Mix)' (Pêra, 2005, 7')[3] is a completely different story. Although it has the same base of the official version — often using the same plans, with an even more expressive use of sound, giving a evident effect of strangeness and surreality to the film —, it is transformed into a figurative journey of total delirium. Souto de Moura does not appear in this version. Instead, the film portraits a battle between two characters: a primate 'Aurelius 0013' and a gladiator 'Adrianus 2012'. These two characters, completely disconnected in time and representing different origins, might stand for the two main symbolic references for the project's conception: the large preexistent mass of stone from the quarry and the ancient Greek and Roman amphitheatres. In this perspective, the primate would represent stone and the 'natural' state of things in a time before mankind; and the gladiator would function as an analogy between the ancient gladiators combats and the contemporary spectacle of football.

[3] Film's description on the Edgar Pêra's blog (http://elementarista.blogs.sapo.pt/arquivo/506292.html):
'*Um filme rodado no tribalístiko Estádio de Bracara Augusta..... rodeado de mysterio! Espekulação cine-arQuitektológika sobre as aktividades do YmperiAl Stadium de BraGa, Reino de Portukale... Koncebido no remoto Y'nfiel século XX pelo arKitectum Eduardo Souto Moura, este Esplendurozo Stadium foi já vizitado por seres de quasi todas as espécies & origens... STADIUM (Phantas-Mix) é relato trans-temporal de algumas dessas ynÇólitas Apariçoens.'*

'Stadium' and 'Stadium (Phanta Mix)' are two different approaches to the same subject and, in their uniqueness, both manage to stay truthful to some of Souto de Moura's principles and methodologies. 'Stadium' can be described as a visual exploration of the dichotomy stone/ concrete to express the grandiosity of a structure planned to hold the massive spectacle of football. This work with contrast and duality, that Edgar Pêra pursues in 'Stadium', is not an unusual characteristic of Souto de Moura's architecture — *" 'Beauty is the rapport between two different things, said St Augustine or St Tomas. (...) I like working in a double register: natural/ artificial, minerale/ vegetale, noble materials/ poor materials; I like working with the hierarchy of materials." (Moura, 2003, p. 438).* 'Stadium (Phantas Mix)' is something of a humoristic saga, absolutely illogical and openly naïf, but nevertheless revealing of one of the most subjective features of Souto de Moura's work — *'the collision of different temporalities'.*

Despite the formal analogies between the Braga Stadium and the classic theaters and amphitheatres already mentioned, this building does not 'connect' the present with the past, in other words, does not connect the idea of contemporary sports industry with the political and social role of theater and circus in ancient Rome or Greece. Instead focuses on the gaps between the contemporary and the past and, thus, turns apparent that the present is completely disconnected from the past, that historical coherence does not exists, there is no linearity, only chaos. (Ursprung, 2011, p. 124)

Figure 5. 'Chaos' Stone wall and concrete structure. (Still from the film 'Stadium (Phantas Mix)', by Edgar Pêra, 2005, 7')

'Reconversão' by Thom Andersen, also insists in the theme 'stone' and makes use of it as a kind of narrative vehicle that guides the spectator through all the seventeen projects it portraits. The film opens with a close-up of a large block of granite in a quarry, while a voice over explains that *'Portugal is two countries, two civilisations: in the south, clay; in the north, granite'*. The beginning of

the film leaves no room for misunderstandings — *" 'Reconversão' is a film about granite"* (Areia, 2012). At the premier [4], Thom Andersen did not explain why he decided to make a film about Eduardo Souto de Moura, much less a film about granite. He deliberately left that question open, suggesting that the film would answer it for itself. *'The project is the demand of reasons to chance. The arbitrariness of the concept must be validated by a process or a path.'* [5] (Moura, 2011, p.21). 'Reconversão' embodies an exhaustive, almost obsessive, process of research that is strongly substantiated with citations of the architect's writings and sayings. For Souto de Moura, *'the literary citation is, in itself, an end, in the explicit will to exteriorize knowledge beyond any proposed universe of integration'* (Figueira, 2002, p. 136). In 'Reconversão', Thom Andersen travels from citation to citation, assembling his own very personal, though disinterested, perspective on Souto de Moura's architecture. Each step of this journey is directly added into the film's narrative, creating a very clear and objective cinematographic language. Like Souto de Moura's architecture where *'often the preparation of the theme is the project itself'* (Moura, 2012), 'Reconversão' is in itself the representation of its own process of validation.

Thom Andersen and Souto de Moura share many affinities. An article in New York Times has even stated that Thom Andersen *'could be the architect's cinematic doppelgänger'* (Austerlitz, 2013). The most recognizable of these affinities is the fascination that both nourish for ruins. Souto de Moura embraces the notion of 'ruins', not in a literal and romantic sense, but as something that has a life of its own — *'I love ruins just like I love animals, because they move and they resist, they have energy'* (Moura, 2012). In 'Reconversão' [6], the theme 'ruins' enables Thom Andersen to establish a common ground between him and the architect, an affective base from where the film thrives. But, above all, 'ruins' offers a conceptual pretext to expose the resistance of Souto de Moura's architecture to the passage of time.

Quoting Helberto Helder: 'Every poem is a film, and the only element that matters is time, and space is the metaphor of time, and what is narrated is the resurrection of the instant exactly prior to death.' (Moura, 1997, p.365)

The extensive use of granite walls and the manipulation of ruins resisted always to the picturesque. On the opposite, it turned tangible the presence of time as a 'great destroyer'. Architecture is a mean of imprisoning its course, shaking the dust from the everyday. Despite being condemned to failure, architecture should move on and leave some sign. (Lopes, 2011, p.137).

The presence of 'time' is like a 'great destroyer' in 'Reconversão' and the film ends up portraying the ultimate battle of architecture — the fight against its own entropy. The need to capture

[4] At the premier of 'Reconversão', Dario Oliveira, director of 'Curtas' film festival, explains that Thom Andersen never answered his question of why he decided to do a film about Eduardo de Souto de Moura.
[5] Eduardo Souto de Moura quoted by Pedro Bandeira, 2011, p.21.
[6] The film was first to be named 'Ruins', but since it already existed another portuguese film by Manuel Mozos with that name (Ruínas, 2009, 60'), the title was later changed to 'Reconversão'.

the passage of time in Souto de Moura's architecture was determinant for Thom Andersen, to the point that a specific filmic technique was adopted to serve that purpose. In a conference at Casa da Música[7], Thom Andersen admitted to have an aversion to the type of photographs that tend to appear in architectural books and journals. He referred to those photographs as *'house porn',* because, for him, they capture a moment without time, where architecture is presented totally empty and without any sign of life. To film Souto de Moura's architecture, Thom Andersen recreates the same frameworks of the abstract images that he has seen in the books, and attempts to contrast them with the physical and inhabited nature of the spaces that are represented. To capture those specific scenes, the video image — in which 'Reconversão' is mostly filmed — is interrupted by photographic images, animated in a way that accelerates time and enlivens every slight alteration in light and movement. This animation technique — that Thom Andersen refers to as 'landscape animation' and that Peter Bo Rappmund, the director of photography, is a specialist — consists in capturing the same image at different instants in time, to then be precisely edited within a specific temporal structure (it is distinct from 'time-lapse', because it is not determined by regular intervals of time). These animated images are presented with a grainy effect and saturated colours, in evocation of the comfortable materiality of film, as if the acceleration of time had affected not only Souto de Moura's architecture, but the cinematic register as well.

Like Thom Andersen, Edgar Pêra's also plays with different cinematic techniques when filming Braga stadium. In similarity with 'Reconversão', Pêra sometimes uses time-lapse images to accelerate time and show how people use the stadium during a match. He uses a Super8 camera to specially film the primate 'Aurelius 0013' in 'Stadium (Phantas Mix)', possibly to establish a parallel between ancient times and outdated cinema equipments. Pêra also makes an expressive use of color and sound, for instance, to mark a change in the narrative — as in 'Stadium', when the film changes from images of the concrete foundations to images of the pitch, while abstract sounds are replaced by sounds of a cheering crowd, in order to recreate the immersive experience of watching a match from that particular stadium. *I'm trying to say something with sounds and images. That, for me, is cinema.'* (Pêra, 2004).

Thom Andersen and Edgar Pêra are absolutely distinct in their cinematic style, but they both use their 'construction materials', which are image and sound, like Souto de Moura uses 'stone' — as a compositional element. Together they build a heterogeneous interpretation of Souto de Moura's architecture, which can only be testimony of its large complexity and even contradictory essence, disguised by an appearance of simplicity. In the end, 'Stadium' and 'Reconversão' serve to testify an old axiom from one of Eduardo Souto de Moura's greatest influence, the architect Fernando Távora — *'in architecture, the opposite is also truth'.*

[7] 'Space in film and architecture'. Conference of Thom Andersen at Casa da Música. Porto, 9 January 2012.

Films Credits

RECONVERSÃO, Portugal, 2012, 67′, DOC, HD, Color. Director: Thom Andersen. Producer: Dario Oliveira, Curtas Metragens CRL. Screenplay: Thom Andersen. Photography: Peter Bo Rappmund. Editing: Adam R. Levine, Christine Chang. Music: GNR. Sound: Christine Chang. Production Manager: Raquel da Silva.

STADIUM, Portugal 2005, 5', Beta SP. Director: Edgar Pêra. Photography: Daniel Neves. Music: VortexSoundTek. Editing: Edgar Pêra. With: Scott Hogsett, Wenli Jiang. Producer: Corda Seca

STADIUM (Phantas-Mix) Portugal, 2005, 7'. Kom: Mário Costa (Adrianus 2012), João Dias (Aurelius 0013) & milhares de figurantes!! Rodado em HDV e Super 8. Videofotografia: Daniel Neves. Assistente de realização + 2ª Câmara: João Dias. Arkivista: João Gomes. Assistente de imagem Mário Costa. Assistente de Produção: Maria João Soares. Fx Soundzz: Marco Pereira. Músika: VortexSoundTek. Zaratustra Muzzik: Vítor Rua. Misturas: Luís Delgado Estúdios Tcha Tcha Tcha. Skript Doktorr: Manuel Rodrigues. Koncepção Kâmara Super 8 Y Manypulação: Pêra. Produção Exekutiva: João Pinto Sousa Prod. Corda Seca. Patrocínio : SECIL. Apoio: Bazar do Vídeo Kodak + Tráfico Audiovisual.

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NOTE: All quotations were freely translated from its original language by the author of this paper.

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A semantic approach to Architecture in Cinema (In case study of *Se7en*, by *David Fincher*)

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Abstract*:*

No one can ever deny the relationship between cinema and architecture in creating new scenes in architecture. Both cinema and architecture are set to create new scenes in which they both follow the same principles at this process. For this reason, we can share the same principle for these two arts such as space, scene, light, movement and etc. Constituent elements of an architectural context like color, surface, line, point can also be used in the background of a film or an illustration sequence, which can help to induction the concepts that has considered by director. Filmmakers by utilizing architecture through the creative semantic visual spaces, they set to Characterization, Establish the identity of creative spaces.

This paper revolves around the usage of architectural qualities induction of conceptual meanings of seven deadly sins in film *Se7en* by *David Fincher(1995)* in a descriptive analysis method by relying on visual semiotics approach and combination of qualitative and quantitative concepts. The process of this research concluded that architecture characteristic elements have a significant role on manifestation the spiritual meanings and concepts desired by director of film *se7en*.

Key words: Cinema, Architecture, Interior design, Space, semantic approach

1. preface:

Checking subscriptions and communications themes of theater and architecture, as well as assess the amount of impact on each other can be termed a complicated thing which acquisition of knowledge in this field needs to profound research and time consuming . The first time in 1991 at Cambridge University a seminar was held on architecture and cinema which was the ground began of the researches on the effects and subscriptions of these two arts .also in Iran by holding conferences the professors in these two arts have been explore this subject. In this study, Tried to define these subscriptions in atmosphere of the film based on survey of different terms especially through its impact on characterization, semiotics and semantics, establish identity, sense of place and time, creating suitable space for a particular location, creating sense of psychological and its impact on the narrative and etc. Architectural impression and juxtaposing spaces with each other, can create the original rhythms of dramatic movies. In cinema, film makers who knows architecture very well, by integrating architecture semantic with those concepts which would desire to use them in film, tries to correct the viewer understanding of those concepts. The conclusion of this event which leads to alignment of architecture and cinema, are successful movies that after seeing them the viewers are satisfied and have achieved true results. This paper examines converting the thought and meaning to the architectural space of the film and how to create them over the sketches of architects and set designers. The meaning that is considered by director in this text's case study is sin; which he tried his best to depict that. Guilt or sin in the Abrahamic faiths is defined as violations of will and God's law which means opposite in religious terms. According to belief of followers of some religions we will see the wages of our sin in the other world. How to depict this human feature are requiring sufficient knowledge on architecture and its effects; that will be continue to investigate interaction between these two arts and explore their impacts on the film.

2. Research Method:

The complexity of the discussion between cinema and architecture has required complicated research method; that's why in this case researchers should create their own suitable method. In the visual semiotic method utilizes the analysis of documents in analytical descriptive method there are three ways to read and analysis an image:

- First, the most obvious manifestations of a text; a picture or a shot in a sequence are discussed.(Understanding the sensory aesthetic)

- In the second phase, it's formed with the support of the creation fields of work such religious backgrounds, socio, political.(Comprehend rationally)
- The final phase, researcher involved himself with themes and inherent meaning of image, text, or view of a sequence. At this phase in order to discover the meaning of the picture, researcher should be familiar with the tendencies of the human mind, at this stage, the interpretation of art would appear which may be a carrier of meanings beyond the purpose of the artist.

3. Terminology:

3-1-cinema: Cinema is an art based on video recordings of events and supply it along with sound which is appearing with various concepts of design in the special forms of art. Cinema from the content is based on many fields of human sciences, communication sciences, literature and other artistic disciplines and in the term of technical it has used physics topics, chemistry, mechanics, and electronic .(Goharpour, 80)

3-2-Architecture: architecture is an art based on statics and strength of different volumes which is appearing with combination of continuous and discontinuous spaces. In the most general definition, architecture can be recognized as an art that would be shaped the spaces.From a point of view, architecture is a consistent motion but since it expresses the relationship between the various spaces it also knows it as an internal motion. On the other hand the architecture won't be understood without spectators moving in the space. (Rahimian, 2010, 11)

3-3-Space: Aristotle is comparing space with the container which is the empty space and in order to exist; around of it has to be closed. As a result, there are always an ultimate for its capacity. (Kurt Grutter, 2007, 187)

Figure 1: Concept of Space based on Aristotle

3-4- Designing Scene: Interior design which is mainly related to designing scene, many theorists have expressed a various definition: Jose Carlos Serroni knows designing scene as a spatial translation of scene. Stavros Antonopoulos has defined it, as an encounter of visual reality with imagination. Jaroslave Malina claimed that designing scene is a statue which

represents the internal components of architecture. Joseph Ciller called it as a reification of imagination. Ultimately famous Czech scene designer Joseph Svoboda says: The scene is a result of the interaction forces that is hidden in motion, time and light.As shown in figure 2 a Scene from film *seven* designed on paper before they build it. (Pamela, 2002, 20)

*Figure 2: Designing one of the scenes of film seven (**Source**: Se7en, 1995)*

3-5-Mise en scéne: At French language Mise en scéne means converting an action to the scene and at first it was applied for the directing of the theater. Cinemas theorists who also used this expression for directing of the films, utilized that for emphasizes on director's control over what appears at the film frame. Mise en scéne including those aspects that can interact with theater arts:

Director pay attention in four general fields for controlling the Mise en scéne: Scenes - Clothes and face processing - Light engineering – Figures but those things that relate to the interior design are the scene and the Light engineering. As shown in figure 3 a Mise en scéne that was decorated with expressionist architecture which would help to express the emotion. (Bordwell and Thompson, 2003, 157)

3-6- Symbol: at the time human recognized the thought, in fact the concept of symbol was born. The symbol which has meaning in the Islamic thought, will never be separated from the world because everything have inner and hidden meaning which is complementary to its outside. On the one hand essential role of aesthetics next to idealism symbol for the primary communication of artwork with the audience and sustaining this intellectual explored in the immortal works of architecture and influential works of cinema, is an important consideration. The symbol can be named as the intersection of architecture and cinema. (Hatami, 75)

4. The relationship between cinema and architecture

The relationship between cinema and architecture can be classified in different ways. The most general form of it will be classified as follows: Conceptually (which include two types that are related with each other: ((Inward)) for example in the space decoration and ideological ideas, etc. ((Outward)) for example in Rhythm, Hierarchy of introducing the space, light, stillness and etc.) Referential (which also has two types: (Presence of Architecture in the Cinema like the scene designing profession and Presence of Cinema in the Architecture like some contemporary modern buildings) Tools like architectural, graphical, cinematic software. (The world of multimedia and digital technology) (Penz, 2009, 15)

In continue, tried to study the highlight points of this relationship which have been classified in 6 category:

4-1- The relationship between cinema and architecture in terms of Designing Scene:

Space decoration in cinema is occurring based on films necessity. This need is the one that the film story has determined. The cornerstone of this thing is in the script, then by director and scene designer comes into force. Decorating space or designing scene in Cinema can be considered as a sort characterization of the place. Like a scenarist when he does characterization while he is writing the script, a director which gives the visual aspect to the characters by the actors, decorating space or designing scene is also a result of characterization process. In space decorating at first they think about the event that they want that to be happening in terms of physically, and then they choose the best place. For example most obvious place for surgery is the operating- theatre in the hospital.After that it is important to pay attention to instruments and people that is necessary in the operating-theatre and choose the best one. Form and light of that place is also into consideration. At end mental atmosphere of space are examine. From the scripts necessitythe quality of the space such as being old or new, large or small and modern or classical have to be chosen. (ArabzadeYekta, 67&68)

In the eyes of Malle Stevens each film contain two things: constant scenes and mobile actors and scene designer should combine these two and from his point of view designing scene is including all of interior and exterior spaces, furniture, architecture and landscape designing. (Penz, 2009, 41)

4-2- The relationship between cinema and architecture in terms of historical and introduction of architectural buildings and its impact on the directing:

Some times in some films that have historical sides, architectural building played an important role, moreover it is the location of the film, it is also represent the social and cultural circumstance of the film. Besides, architecture and its elements and roles, it bring some other thing up for film making, for example the architecture who the symmetry has an important role on it, moreover it give visual information about the social and cultural circumstance of the film, it has influence on the director's work so he must choose the symmetry of the building for his capture of the film. The other inflict of the architecture buildings on the director's work is the angle of camera. Each building from it qualification just has one or two angles which gives the best visual shape of the building. In fact, the building can express itself on these angles. (Arabzade Yekta, 68&69)

Buildings can be reflex of history, a witnessto the background of the places or the extinction and transformation of society. Type of architecture can even tell how much liberty or tyranny a country did have and so the other aspect of the architecture is revealing human emotions at filmmakers work. (Penz, 2009, 105)

4-3- The relationship between cinema and architecture in terms of having artistically common principles:

As it been mentioned previously, Principles such as equilibrium, appropriateness, emphasis, continuity, unity and diversity are structure of architecture. It is interesting to note that these principles not only in architecture but also in other fields of art and cinema has its own art form and maybe they should be known as a common principles of all arts.But apart from these there is also other important principles such as harmony, etc. Thus, cinema has also principles as equilibrium, unity, appropriateness and they can be considered as a type of relationship between cinema and architecture. These principles are using in the whole filmmaking stages from script writing to the sound mixing. (ArabzadeYekta, 74)

4-4- The relationship between cinema and architecture through digital technologies:

Filmmakers often have a difficult work to finding or creating suitable place for the films like modern town in film Playtime (Jacques Tati, 1967) which was identically reconstructed with a lot of problems and costs. Against that, architects use different ways as drawings, maquette and computer models which can help to reification their thoughts. If we compare,

we can say narrative structure in cinema is the same as design philosophy in architecture and architectural themes are the same as illustrate panel of scenes that some filmmakers creates them. Thus with architect's help, movement in the mental images of future will be happened for the filmmakers.(Penz, 2009, 121)

The important part of film's power is that it can take the audience to a new world where they can experience their imagination. Because of the help that architectural digital technologies gives to the films we can no longer trust some film's scene. (op.cit. 162)

4-5-The difference between an architect and decorator:

The first difference is that the scene designer doesn't build the space but actually he create a picture. The image which is in the audience mind become to the real objectivist. The second difference is that the architect builds a building to be sustained and he uses the tools and materials that may help to the strength and durability of building while the law of cinema is that nothing is sustained. The third difference is that the architect builds an actual space that in the terms of function and interior or exterior shape,is real. But decorator builds a scene with the dramatic function which can respond to the demands of the film. (Hatami, 72)

4-6-Effects of light and color in scene designing:

One of the main features of modern scene designing is light engineering. Some people claim that the main part of effect ona picture caused by lighting and have determined four major features for lighting: Quality - Direction - Source – Color. Lighting by creating shadows give shape to the objects. The light that emitted from the bottom of the image, dose distort the face of actors and it often be used for dramatic visual effects of horror movies. The light that emitted from the top of the image, used to display cheek bones of actors. Each region has a unique natural landscapes and architecture of itself which includes is proportional light and color to that area.(Bordwell and Thompson, 2003, 164)

Generally, each show in its entirety inculcate some colors to the mind, sometimes diversity of scenes is such that after watching them with recalling scenes some contrasting color appears in the mind. Expressionist cinema is a good example that contrast colors of white and black in designing scene can intensify psychological sense of the films. Color is a constituent element of the scene. (Mokhtabad, 2007, 114)

From the above, we reach to this conclusion that both architecture and cinema are parallel art, sometimes they use each other sometimes they don't. Sometimes architecture helps to understand the films and sometimes, cinema gives identity to the city and

architectural monuments. Cinema masters clearly know the symbols of architecture and they have been used in case of necessity such as doors and windows role as an intermediary between two worlds and use them to framing, the intimacy sense of the Fireplace, the ceremonial and focused role of the table and etc. Walter Benjamin in the book named One-way street says: ((Work on good prose has three phases: Musically phase which gives tone to the prose, architectural phase where the prose built and the textile phase where the prose woven. The thing that he forgot to put in the category, is the thought; which can help us in shaping the music, architecture and textile. As Seyyed Hossein Nasr says :((Not only in architecture but also in none of the traditional art nothing is empty of meaning)).

5. Position of principles raised in the film Seven

The script of film seven by David Fincher was written by Andrew Kevin Walker according to the Bible's opinions about grave sins. The darkness, bitterness, tormenting and religious themes shows themselves from the start of the film the things that Fincher use them in his films because of his religious beliefs. The film is a usual story of descent of tainted and sinful man on earth. From this view of point it is an unforgivable sin that a man has to pay it back. This darkness has cast a shadow over all man's essentialism so all of them are guilty and condemned. That's why the film was created in the dark and dirty spaces. A city without sun and sad and cloudy hat even permanent rain do not clean the environment. The same hell that the killer of the film mention it in his first note ((Long is the way, and hard, that out of hell leads up to light)). From cast of the film we can mention Brad Pitt, Morgan Freeman and Kevin Spacey and also the scene was designed by Clay. A. Griffth.

The reason that we study this film on this paper is that it's a religious film about Christian's seven deadly sins which has religious architecture and the concept. Also our architecture has religious themes arising from some concepts which can be used in the conceptual cinema. Because some these concepts are common in Christianity and Islam so we explore its occurrence in the film seven; which is one of the best examples.

5-1- Gluttony

Gluttony and overeating mean Indulgence and lavish, which Quran and the Bible in condemning this act stating that:((so keep yourself lest your hearts be heavy from overeating and drunkenness and worldly thoughts, and that day come upon you unawares. (21:34)) (Bibble, Luke) and((Children of Adam, take your adornment at every place of prayer. eat and drink, and do not waste. he does not love the wasteful.)) (Quran, AL-ARAF, V.31)

Accordingly director processed this scene such as dark and old apartment which provides confused and questionable feeling for viewer (makes audience feel confused), all windows are covered with fabric that intensify (trigger) this issue and the choking sensation. Nested spaces of apartment which arranged along mysteriously and the main stage is located at the end of this direction. Placing a couch in front of two television and in addition to that unfinished food container which the meaning suggests that one spends a lot of time here. Small yellow spot lights which help the viewer can get a little bit of space. Arrangement of murder scene in the kitchen if that is the large and unusual volume of foods and cans fills all space, square table which located in the middle ofthe space and makes sense of focus and also yellow light of the mural lamp which only lighted the victim's body intensifies the feeling. Using gray paint on the murder scene in terms of aesthetics, it is a sign of vice and corruption.

Figure 3: Gluttony, Time: 00:10:30
*(**Sourc**e: Se7en, 1995)*

5-2-Greed

Greed literally means excessive and inordinate desire, which Quran and the Bible in condemning this act stating that:((So I declare and testify in the Lord that you must no longer live as the Gentiles do, in the futility of their minds; darkened in understanding, alienated from the life of God because of their ignorance, because of their hardness of heart,they have become callous and have handed themselves over to licentiousness for the practice of every kind of impurity to excess.That is not how you learned Christ (4:17-20).)) (Bible, Ephesians) and ((Woe to the diminishers(1), who, when people measure for them, take full measure(2), but when they measure or weigh for others, they reduce!(3), do they not think that they will be resurrected(4), for a great day(5).)) (Quran, AL-MUTAFFIFIN, V.1-5).(Dastgheib, 2004, 374)

The apartment scene on the upper floors of a tower which intensify the sense of mastery of surrounding space by using transparent walls and glass tower. Inside the apartment we observe regular arrangement of luxury and precious objects, The use of cubism paintings which create confusion in the mind of the viewers can be considered as the most prominent feature of Cubism, Using black furniture, this color is used more as a symbol of evil, and Symbol of darkness, void, great darkness, evil, despair, destruction, ruin and grief; Black means cruel and irrational too.

Figure 4: Greed, Time: 00:19:06

*(**Sourc**e: Se7en, 1995)*

5-3-Sloth

Lexical meaning of sloth is laziness and indolence of soul and body which Quran and the Bible in condemning this act stating that:((For we hear that there are some which walk among you disorderly, working not at all, but are busybodies (11) Now them that are such we command and exhort by our Lord Jesus Christ that with quietness they work, and eat their own bread (12) (3:11-12).)) (Bible, 2 THESSALONIANS) and((Had they intended to set forth with you, they would have prepared themselves for it. But GOD did not like their going forth and held them back, and it was said: 'stay back with those who stay back.)) (Quran,AL-TAWBA, V.46).

The scene of this film to show the consequences of this sin include following items, the old Multi-story school Chicago-style apartment which has sense of obsolescence. Passing through spiral staircase which make question for viewers, the walls of nested corridors are

gray, which is a sign of vice and corruption, flaky wall color and instilled a sense of exhaustion. Dusty items inside the apartment filled with irregular layout. Putting a lot of air fresheners were hanging from the ceiling which conveys the opposite sense, that is corrupt and dirty. They designed the murder scene by placing a bed in front of the entrance, and put the light on top of the victim which suggest the sense of emphasize on the subject and using the same air freshener and injection needles that were a lot of them around the victim and photos of the victim on his side, to draw all the viewer's attention to the proceedings that sinner passed and suffered to the death point or liberation and purity which symbolized by white cloth which put on him.

Figure 5: Sloth, Time: 00:52:15
*(**Source**: Se7en, 1995)*

5-4-Wrath

Wrath in word means nervousness, anger and rage,which Quran and the Bible in condemning this act stating that:((Let all bitterness, wrath, anger, outcry, and slander, be put away from you, with all malice (4:31). And be kind to one another, tenderhearted, forgiving each other, just as God also in Christ forgave you (4:32).)) (Bible, Paul's letter to the Ephesians) and ((Who spend in prosperity and in adversity, for those who curb their anger and those who forgive people. and GOD loves the charitable.)) (Quran, AL-E-IMRAN, V.134)

Figure 6: Wrath, Time: 00:54:38 & 00:54:45
*(**Source**: Se7en, 1995)*

Director designed this scene by choosing the spiral staircase for its location which gives the sublimation and solitude senses to the audience. Wroth detective was at the upper satires so he over looked the whole location. The light that inrush to the dark space of staircase and also the flash light of photographer's camera that inducted remonstrance sense to the detective's privacy.

5-5- Lust

Lust means rut and sensualist tendency and desire, which Quran and the Bible in condemning this act stating that: ((As Sodom and Gomorrha, and the neighboring cities, in like manner, having given themselves to fornication, and going after other flesh, were made an example, suffering the punishment of eternal fire(7).)) (Bible,Epistle of Judas) and((Do not draw near to fornication, for it is an indecency, and its way is evil.)) (Quran, AL-ISRA, V.32).

This part of film was located in the basement which inducted the sense of humiliation.And also use of nested corridors that challenges the mind. In this scene, the color red is used for lighting spaces which is aggressor color, because it has close relationship with the anger, wrath, strife, and danger. In Jewish religion, red is more a sign of sexual sins.Pieter Brueghel used this color in his paintings as a sign of sin.

5-6-Pride

Pride means conceit and arrogance and also to show their superiority over others, and to despise the other people, which Quran and the Bible in condemning this act stating that: ((The pride of your heart has deceived you, you who live in the clefts of the rocks and make your home on the heights, you who say to yourself, 'Who can bring me down to the ground?' (3).)) (Bible, Obadiah) and ((Enter the gates of hell to be in it for ever. evil is the lodging of the proud.)) (Quran, AN-NAHL, V.29) and ((It will be said to them: 'enter the gates of hell and live there forever. Evil is the lodging place of the proud.)) (Quran, AZ-ZUMAR, V.72).

In this scene, the thing that take the whole attention, is the usage of white color for the furniture and walls and even the victim's clothes, that by entering enough light it induce the sense of cold and frost. Although white color has been as a symbol of purity but at this scene, by using it along with this light, it induce the sense of frost and pride. Meanwhile by putting a huge picture frame of victim overhead of her and also a small photo frames that are placing on the table near by the bed; shows the victim's sense of narcissism and the designer by putting the focused light on top of those wants to put emphasis on them.

Figure 7: Pride, Time: 01:33:50

*(**Sourc**e: Se7en, 1995)*

5-7-Envy

Lexical meaning of envy is malice and wanting the bad thing for the people, which Quran and the Bible in condemning this act stating that: ((Now the deeds of the flesh are evident, which are: immorality**,** impurity, sensuality(19), idolatry, sorcery, enmities, strife, jealousy, outbursts of anger, disputes, dissensions, factions(20), envying, drunkenness, carousing, and things like these, of which I forewarn you, just as I have forewarned you, that those who practice such things will not inherit the kingdom of God(21)**.**)) (Bible, Epistle of Paul the Apostle to the Galatians) and((Evil is that for which they have bartered away their souls, that they disbelieve what GOD has sent down, grudging that GOD should send down from his bounty to whom he chooses from his worshipers! they have incurred wrath over wrath. for the unbelievers there is a humiliating punishment.)) (Quran, AL-BAQARA, V.90)

This murder scene in the movie is actually out of architectural monuments but we can find the reason of this murder in those scenes about detective's life and his beautiful and innocent wife. This was the reason that make the killer envy. At detective house, designing is such that they used warm light which has expressed a sense of unity and love. But even in here in order to not forget a sense of guilt and punishment the detective's apartment was located near by train path so by suddenly sound of that reinforced the sense of film, and reminded to the viewer What was the theme of the film. White walls along with yellow light indicates that the sense of place is warm which would be the symbol of peace and intimacy. Putting some spotlights in the area, using the doors of glass between two rooms, an opening

that was located between the living room and kitchen, putting the sofa near by the fire place; all of them shows the audience the warmth from love and family.

Deadly sins	Conceptual elements
Gluttony	Gray color, Placing the sofa in front of TV, A lot of Foodstuffs
Greed	Black color, Apartment positioned in upper floors, Cubism paintings
Sloth	Gray color, Dust, Irregular space
Wrath	Spiral staircase, Huge light entrance
Lust	Red color, Spiral staircase, Basement area
Pride	White color along with huge light, Victim's picture frames
Envy	White color along with warm lights, A sofa along with Fireplace, Glass doors, An opening between kitchen and living room

Table 1: Classification of visual occurrence of each sin
*(**Source**: Authors, 2013)*

6. Conclusion

In this study, according to what was described in details about film Seven's scene decoration it has been concluded that the architecture of the film was created by thought and reverie. The characteristic elements of architecture can help to create the meaning and implications of spiritual such as sins like Greed, Sloth, Lust and etc. Architecture by precision design of Mise en scene like using text, specific objects, light and color, and other architectural elements; can process the scene in order to express design concepts which has a profound role to play in the occurrence of thought. Precision architectural spaces design can help to reach the characterization through the semiotics and also these semiotics can be used in conceptual architectures. The architect who know how to use conceptual spaces can easily go through the wonderful world of conceptual architecture. On the other hand, the film makers who use conceptual architecture, it would be help them to reach characterization through the semiotics , establishing the identity, a sense of time and space, creating space for a specific location, going through the layers of history and creating a sense of identity and psychological.

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FEATURE-LENGTH DOCUMENTARIES AS AN EXAMPLE OF A MEDIA POPULARITY OF THE STAR-ARCHITECTS

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Abstract

The success of the Guggenheim Museum in Bilbao by Frank Gehry, which was opened in 1997, proved that the mass popularity of an architect can be turned into new commissions. Henceforth the stars of architecture understood that creating the public image and maintaining their popularity in media is a necessity. The best known feature-length documentary is 'Sketches of Frank Gehry' by Sydney Pollack (2006), mainly because of its famous director, which has been shown on the most prestigious film festivals in the world. 'Rem Koolhaas: A Kind of Architect' (2008) and 'How Much Does Your Building Weigh, Mr Foster?' (2010) are the following, developing and establishing a formula elaborated by its predecessor. Pictures of a different kind are 'Eye over Prague' (2010) and 'Tumult over Lodz' (2012). Both of them were made in Central Europe and have an extemporary character, being voices in local disputes over the controversial buildings. In the latter the main protagonist is not the architect Frank Gehry, but Marek Żydowicz, chief promoter of his Lodz project. All of the discussed movies depict the star-architects as heroes and are focusing on the artistic side of their activity. Film and photography prove to be media favorable for star-architects as after the recent global crisis the press opinions about them ceased to be unanimous.

Keywords: Star-architects, feature-length documentaries, architectural films.

The success of the Guggenheim Museum in Bilbao by Frank Gehry, which was opened in 1997, proved that a spectacular, innovative architecture can attract the crowds, which may result for an architect in profitable new commissions (Seligmann, 2008). Also since then the contemporary architecture aroused significant interest outside its specific community. The stars elaborated diverse methods for maintaining their popularity, the most important of which is a collaboration with famous brands not only in architecture, but also in design. While such architects as Santiago Calatrava or Tadao Ando tend to remain in the shadow of their own works, other ones are likely to appear in media targeted for a mass consumer like TV shows or lifestyle journals. Documentary films are a part of this strategy of breaking border of the narrow architectural world. After 1990 motion pictures about almost all of the classics

of the modernist architecture were made, both of the early and the late one,[1] as well as about the worldwide famous architects of the following age, such as Johnson, Pei or Eisenman, who did not manage to maintain their statuses until the post-1997 age of stardom.[2]

Figure 1. Guggenheim Museum Bilbao by Frank Gehry (1997) seen from the bridge on Nervión river. This is not only the building that started a new era in architectural stardom, but also the object shown most frequently in Sydney Pollack's picture.

The best known feature-length documentary, arguably because of its famous director, is *Sketches of Frank Gehry* by Sydney Pollack,[3] which has been shown on the most prestigious film festivals in the world like Cannes (out of competition), Tribeca or Rotterdam. Its main idea was to reconstruct the way of the main protagonist, shown as a genius, to the

[1] I.e. *My Architect*, dir. Nathaniel Kahn, USA 2003, 113' about Louis I. Kahn, *Frank Lloyd Wright*, dir. Ken Burns & Lynn Novick, USA 1998, 146', *Louis Sullivan: the Struggle for American Architecture*, dir. Mark Richard Smith, USA 2010, 97' or *Oscar Niemeyer - A Vida É Um Sopro*, dir. Fabiano Maciel, Brazil 2010, 90', *Regular or Super - Views on Mies van der Rohe,* dir. Joseph Hillel & Patrick Demers, Canada 2005, 57'.
[2] I.e. *Philip Johnson: Diary of an Eccentric Architect*, dir. Barbara Wolf, USA 1996, 55', *First Person Singular: I.M. Pei*, dir. Peter Rosen, USA Canada 1997, 90', *Peter Eisenman: Making Architecture Move*, dir. Michael Blackwood, USA 1995, 56'.
[3] *Sketches of Frank Gehry,* dir. Sydney Pollack, Germany/USA 2006, 90'.

fame he deserved. The verbal narrative of the story regresses to his education and first successes or defeats in his way to become an architect. Therefore Gehry's early buildings, constructed in the 1960's and 1970's, right before his own residence brought him fame, play also a significant role in the plot, second just to his latest works. The director creates Milton Wexler, Gehry's psychotherapist, for an important persona as he lets him talk not only about the internal change of the architect but also Gehry's professional, intellectual and artistic stories. However the movie lacks some dramatism as an average watcher realizes that all this histories happened 35 years before and eventually Gehry has become probably the most famous living architect in the world. Even the picture itself from the very beginning does not try to obscure it. The stars from different fields are very numerous here. The director, who is famous himself, can be heard sometimes while interviewing Gehry and several times he can be even seen, however he resigns from being a real character of the movie, locating himself always outside the centre of the frame. Another personalities occurring are the most famous architectural critics, i.e. Charles Jencks and late Herbert Muschamp, as well as Hal Foster – the only person in the entire picture who is not enthusiastic about Gehry's work, or Philip Johnson, who was not only worldwide famous architect, but also the most important American architectural tastemaker of the second half of the century according to aforementioned Muschamp (2009, p. 635) or Daniel Libeskind (2004, p. 107). The celebrities from outside of the architecture are also extensively represented, e.g. Thomas Krens – then the director of the Guggenheim Foundation, Bob Geldof or Dennis Hopper. The visual layer of the discussed picture consists mostly of the persons interviewed while the presentation of architecture takes slightly less time. Nevertheless it is interesting as takes that could be static were actuated by frequent cuts. Paul Goldberger (2009 a, p. 161) in his essay called this film 'worshipful' and this opinion seems to be appropriate as questions asked by Pollack as deprived from any major controversy. Even if the architect's contemporary and sometime controversial works, like Walt Disney Concert Hall or, what is hardly surprising, Guggenheim Bilbao, are shown and the presence of a press criticism against Gehry is marked, still the movie imposes the director's admiration of his protagonist.

Figure 2. Guggenheim Museum Bilbao by Frank Gehry (1997) seen from the city.

Even though the directors of the picture called *How Much Does Your Building Weigh, Mr Foster?*,[4] Carlos Carcas and Norberto López Amado, are less known than Pollack, it was screened on such major film festivals as e.g. Berlin or San Sebastian too. As its predecessor, it presents the biography of the star-architect, chiefly professional, focusing even on the same three issues: building, biography and celebrities, however balanced in a different way. The interviews with Sir Foster himself are only a minor part of a narrative, as the greatest share of it is given to his former collaborators like Anish Kapoor or Sir Richard Rogers. The whole story told does not exceed too much the encyclopaedic knowledge, however it reveals also a part of the private life, where the architect is depicted as a true hero, namely as he experienced the premature death of his first wife Wendy Cheesman, overpowered the bowel cancer himself or takes part in cross-country skiing marathons in the age of 75. The worldwide famous critics appearing in this picture like Deyan Sudjic, Paul

[4] *How Much Does Your Building Weigh, Mr Foster? (¿Cuánto pesa su edificio, señor Foster?)* dir. Carlos Carcas & Norberto López Amado, Great Britain/Spain/Germany/USA/Switzerland/France/China/Hong Kong 2010, 78'

Goldberger or Alain de Botton are also flattering to The Lord Foster of Thames Bank.[5] In the visual aspect Foster's buildings are presented for a vast part of a duration of the film. Due to the predominantly static nature of architecture in general it was not an easy task to shot them attractively. To achieve it, cinematographer Valentín Álvarez used many fast-motion pictures, which artificially accelerate the movement of people, clouds and other objects in a frame. This visual convention is known mostly from the *Qatsi* trilogy by Godfrey Reggio, especially its first part,[6] and then has been extensively introduced into pop-culture, mostly television and video clips. The accompaniment of a bit pompous music strengthens the effect and the general image of this heroic, but not too exciting history.

Figure 3. Swiss Re, 30 St Mary Axe, London. Arguably the most iconic amongst many recognizable works of Sir Norman Foster. History of its construction has been depicted in the film called *Building the Gherkin*.

[5] Goldberger (2009 b, p. 148) for example explicates why he called Foster 'Mozart of modernism'.
[6] *Koyaanisqatsi*, dir. Godfrey Reggio, USA 1982, 86', *Powaqqatsi*, dir. Godfrey Reggio, USA 1988, 99', *Naqoyqatsi*, dir. Godfrey Reggio, USA 2002, 89'.

Rem Koolhaas: A Kind of Architect[7] is a slightly different picture than two previous as it seems to be targeted on the explanation of the ideas of its protagonist which are well known of opposing the common architectural sense. Such a level of insight in professional matter caused that the architect himself, who is the most proper person to explain it, dominates the footage and that contrary to the rest of the discussed movies, in this one architect's private life is virtually absent. Very characteristic feature is an extremely fast rhythm of cuts, corresponding with the aesthetics of S, M, L, XL (Koolhaas & Mau, 1995) and following elaborations of AMO – the research arm of Koolhaas's office OMA. It is not only an aesthetical use of excess, it is an informational buzz itself, probing the boundaries of human perception this way. It contains for an instance samples from the TV shows about the architect, which was the trick used later also by Olga Špátová, however in a different context. Such samples together with animations, collages, graphs and schemes seem to overwhelm the shots of an architecture. A personality like the protagonist does not need supporting voices from celebrities of different fields as he created himself several significant and recognizable personalities. Many famous contemporary architects are former employees or collaborators of OMA e.g. Bjarke Ingels or Alejandro Zaera Pollo, not to mention Zaha Hadid, Cecil Balmond, who is a structure engineer to be precise, or Winy Maas. The footage contains also a glimpse of Bruno Latour, a French philosopher who was an adviser to OMA in their creation of a network of Prada Epicenters. It is arguably the most original work among discussed ones, although it remains clearly connected with the whole series. This one consists also of certain films that will not be discussed here, i.e. B*uilding the Gherkin*,[8] *Bird's Nest - Herzog & De Meuron in China*[9] and *Daniel Libeskind, A True Believer*[10]*.*

Two following pictures, contrary to the former ones, are dedicated to one specific, in both cases unconstructed, project. *Eye over Prague*[11] is a story about the National Library in Prague, designed by late Jan Kaplický and his practice Future Systems. This proposal was selected in an open international competition, which was first such an event in Czech Republic after the collapse of the Iron Curtain. The proceedings were in progress until Václav Klaus, the president of the country, overtly condemned it in a press interview for

[7] *Rem Koolhaas: A Kind of Architect* dir. Markus Heidingsfelder & Min Tesch, Germany 2008, 98'
[8] *Building the Gherkin*, dir. Mirjam von Arx, Switzerland 2005, 90'
[9] *Bird's Nest - Herzog & De Meuron in China,* dir. Christoph Schaub & Michael Schindhelm, Switzerland 2008, 88'
[10] *Daniel Libeskind*, A *True Believer*, dir. Rob Schröder & David Kleijwegt, Netherlands 2005, 58'
[11] *Eye over Prague (Oko nad Prahou),* dir. Olga Špátová, Czech Republic 2010, 78'

Mladá Fronta Dnes daily and announced he would do anything to prevent its construction due to esthetical reasons. Then political party of the president – ODS[12] – changed front and started obstructing the project, despite the previous acclaim for it shown for example by Pavel Bém – the mayor of the city. Kaplický and his supporters had not managed to change this situation and the project was abandoned. The picture presents also the biography and the current private life of the architect, who would finally suddenly die. The presented point of view is not openly, but definitely subjective; although the film has been directed by Olga Špátová, its screenwriter and producer is Eliška Kaplický Fuchsová, widow of the main protagonist and one of the main characters of the picture herself. Therefore the point of view very close to her own is presented as an impartial one. Same as in *How Much Does Your Building Weigh, Mr Foster?*, the biography of the architect and the image of his private life is flawless and in consequence not convincing. The film not only shows the good ones, but also literally picks who is evil. The villains are the opponents of the project, among whom the most significant are President Klaus, Mayor Bém 'the traitor' and Milan Knížák – director of the National Gallery in Prague who was probably the most notable person from the art world who overtly stood against this proposal. Books written by the former and the latter were caught with a blow-up, discarded by the crowd participating in a happening of building a model of the library of disused tomes. Such a juxtaposition is not the only difference between *Eye over Prague* and 'Western' works about star-architects. Obviously Kaplický cannot be classified as belonging to this category, however due to the fact that he was an author of such an iconic contemporary building as Selfridges in Birmingham (2003) and generally an architect positioning himself in an aesthetic avant-garde the movie about him may be compared to the film biographies of stars. There is a lot of reporter footage of events, several conversations and only few architecture as the main controversial object existed only in form of models and visualizations. Generally the visual style of the picture reminds a TV reportage. There are not many international celebrities participating, although Špátová managed to persuade Sir Norman Foster, a former employer of Kaplický, to take part in the film and praise him. Zaha Hadid as a member of the jury which chose the discussed project is visible only in an archive footage and she refrained from speaking about the scheme in front of a camera. Amongst the non-architectural celebrities there is late Václav Havel, probably the most recognizable Czech post-war politic, who advocated for the new building. Gradually leaning towards similarities it should be mentioned that there are also several

[12] ODS – Cz. Občanská Demokratická Strana, Eng. Civic Democratic Party.

conversations with Future Systems employees, the image of the main character is positively biased and generally structure of the entire picture are common features with the rest of the examples discussed.

Tumult over Lodz[13] is a very similar picture, even though it cannot be classified as feature-length. It has the same extemporary character and is also settled in the Central European semi-peripheral reality where the architectural projects are commissioned before the public founders are advised that they have been feasible in financial or legal terms and where attempts to replicate the 'Bilbao effect' are made when in the West this phenomenon began to be disputed. Such a situation can generate huge controversies vastly exceeding the architectural community, which in envisioned in the image of this film and the previous one, where the intense mainstream media interest is a part of narratives. The picture tells a story of a Camerimage Łódź Center project by Frank Gehry. The proposed object derived its name from the festival of cinematographers, which it was dedicated to. The enterprise had been dismissed by the city council, which induced great quarrels and moving the festival out of Łódź. The narrator is Jerzy Kropiwnicki, then president of the city and advocate of the project. Even though nor he neither Gehry is the main hero of the picture but Marek Żydowicz, director of the festival and godfather of the proposed object. Like in the previous example, the villains are also clearly defined and this role is played here by the city councillors of PO[14]. Another parallel to *Eye over Prague* is a personal involvement of the heroes in the movie as in this case the son of Mr Żydowicz was its editor. The most notable celebrity appearing in it is David Lynch who was an advocate of the Camerimage festival. Generally the biased character of this production is even more clear than in the former case.

One of the major features of star systems generally is that the recognizable brands from different fields authenticate themselves mutually by cooperation. It can explain why all the discussed movies contain appearances of so many global celebrities, who should be relevant and represent the similar status – in Bourdieu's (1984) terms, the similar level of consecration. Therefore there is impossible to find there e.g. youth pop stars, despite their enormous popularity. Apparently, architectural critics are the most justified advocates of stars. Even the directors from Eastern Europe, in spite of lower budget and limited possibilities, tried to attract some stars. Also the employees are given voice in almost all of these productions. However, such a situation results in one-dimensional, heroic image of the

[13] *Tumult over Lodz (Tumult nad Łodzią),* dir. Leszek Ciechoński, Poland 2012, 42'
[14] PO – Pol. Platforma Obywatelska, Eng. Civic Platform – Polish major political party.

star-architects that the movies portray. It may be supposed they are addressed to people who are not adept in nuances of architectural taste and yearn to assure their notions (Bourdieu, 1984). A work of an architect depicted in the films resemble the artistic one as seems to be focused on solving the aesthetic problems, predominantly by means of models. Film and photography prove to be media favourable for star-architects as after the recent global crisis the press opinions about them ceased to be unanimous as such critics as Sudjic announced the end of the stardom in architecture. However the time showed these prophecies were premature and the most radical change that still appears to be possible is a generation shift among stars.

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PERSPECTIVE: AN ARCHITECTURAL AND FILM MANIPULATION MECHANISM OF TIME AND SPACE PERCEPTION
A comparative study between Apocalypse Now and the Faculty of Architecture of Porto

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Abstract

This paper aims at showing, in an objective way, how architecture and film intentionally manipulate the basic parameters of human perception: space and time, within the singular and creative discourse of each author from two concrete examples: The Porto Faculty of architecture (1983-1996) by the architect Alvaro Siza (1933) and a movie, Apocalypse Now Redux (extended version 2001) by director and screenwriter Francis Ford Coppola (1939)

To justify this selection and as a starting point, we analyze the organizational scheme of spaces or being more precise, the scheme of spatial sequences along the temporal space speech (common to both disciplines: film and architecture), and as it is aiming to show, film and building are sharing.

The River which works in the film as the backbone articulating spaces is clearly comparable to the "axis" that determines the “comb” typological scheme as the building of the Faculty of Architecture is organised around. In both linear structures, a series of spatial and temporal events will be stringing, where Siza building have in turn, reflection at urban scale, in the river that structures throughout the city of Porto. It is a model where the program (architectural) or narrative content (film) can grow or decline without altering substantially the overall concept of the work.

Furthermore, we examine specifically how through of controlling the perspective, linguistic resource in both examples used, our perception of space associated with the time, is manipulated. Through using different lenses in the case of the film or the skilful manipulation of spatial boundaries in the case of the architectural work.

Keywords: Perspective, Manipulation, Time, Space.

Introduction

"And so, while the drawing of what it will be uses many times the orthogonal projections, the drawing of what it would like to be, uses the perspective". Luis Moreno Mansilla (2002: 83)

To speak about perspective, when we analyze a cinematographic and architectural work realized in the second half of the 20th century must take such implicit concepts as time and space and therefore, the concept of movement as product of both. This analysis is realized from a point of phenomenological view, understanding the perception from the movement in opposition to the fixed point of view of the Renaissance, since the perspective space of Renaissance has been already left behind at the beginning of last century, with the cubism and the first forefronts of the 20th century.

We have numerous examples of tricks which aid understanding this contrast like for example, the trompe-l'oeil (fig. 1), or the anomorphisms, which show the image that he has wanted to reproduce only if they are observed of unidirectional form, that is to say, from a position and point of view determined, whereas from another point they present a totally deformed image which becomes practically incomprehensible.

Figure 1. Bramante: The false apse of the Church of S. Satyr in Milan (1476 –1482). The architectural space conceived from the unidirectional point of view.

Curiously, the cinematographic system called "cinemascope" is based on an analogous principle. Anamorphic format is used in the cinematography technique of shooting a widescreen picture on standard 35 mm film or other visual recording media with a non-widescreen native aspect ratio. It also refers to the projection format in which a distorted image is 'stretched' by an anamorphic projection lens to recreate the original aspect ratio on the viewing screen.

> Of the deep interdependence between these two disciplines (scenography and perspective) we can deduce therefore how the evolution of the scenography is contemporary to the change of concept about the space and the spatial representation. (Spazio Prospettico,….pag170)

In later stages, the evolution of viewpoint and overcoming the unidirectionality toward movement through space, relegating the fixed image to the merely pictorial. Although evidently there is a tour of space-time in the previous architectures to the modern movement, in them, the concept of space and of time does not respond to the multifaceted and dynamic vision that takes place after the appearance of cinema. As Gausa says:

> If the perspective representation had presupposed a hierarchical structure of the world and if the modern mapping had objected to this one with the relativity of its own fragmented organizations (and unhierarchical) today we would feel the transfer of what would have been - in both cases - a "deterministic" cartography (univocal, total, exact and literal, in its modals but also in its procedures and in its tracings) to a cartography increasingly strategic and "synthetically "indeterminate" for virtually evolutionary, that is to say, for precisely more opened in its potential and strategic evolutions). After classic observer or the modern spectator, the contemporary explorer seems to have overcome them. (Gausa, 2010, p. 103)

It is no coincidence that the appearance of other ways of representing and understanding of the space associated with the time, in painting, sculpture and architecture, was coincidental with the beginings of the cinema. Although paradoxically in its embryonic stage, the cinema took up again paths already gone by other disciplines such as Antonio Weinrichter points us (2009, p. 56):

> It should be added, in defense of the cinema that, while Cubism seeks the destruction of Renaissance realism, the cinema works in the opposite direction by the

> logic of their own development: looking for a way to visual representation of consensus (the narration of simple aspects of a reality conventional), not of oppositional dissent. The cinema was involved in the construction of a form of realism itself, not in its deconstruction

This analysis focuses about these devices able to alter our perception of space and time, where with the fundamentals of vision, both domains, film and architecture, develop his speech with different tools. In the illusion of space or in illusory space, it is implicit the also illusory perception of its time course as well as of the rhythm and sequence of their space milestones.

Manipulating space / time through the perspective / movement: common resources in film and architecture

The manipulation of perception through the perspective entails a thorough control of the viewpoint. When that point is also mobile, control extends to the possible routes and different visual scopes as well as its temporal scope. Such control is clearly identifiable for example in the tracking shot, Could we talk about "architectural tracking shot" ?

If the School of Architecture of Porto responds in principle to a scheme of comb in which a series of spatial milestones appear, the narrative structure of Apocalypse Now responds to this same scheme, in which each event seems to be hanging along of a linear chain. The different paths and the gallery of south pavilions in one case, and the river on the other, are the linear elements that are working as a backbone.

In both cases, the structure is the same one although the number of events or spatial bags can be altered or changed. This is perhaps the main advantage of this scheme, the order and the amount does not alter the essence of the product, it could grow infinitely. (clear example is the extended version of Apocalypse Now Redux (2001)) where several parts was added, the order was altered in some cases, but the essence of the film does not change)

But both in the film and in the architectural ensemble, the starting scheme twists itself like a loop, where the beginning and the end are mixed as an eternal return, breaking the abstract and ideal comb of the Modern Movement.

In the film, the first image is the antithesis of every image: more than ten seconds in black to inaugurate the negation of meaning (Cantero Moreno, 2003, p. 40) are followed by a frontal

landscape shot with fixed camera. It seems that the time is going to hold back until the overlapping of a serial cross fades take place to create a flash forward effect where prologue and epilogue are confused. It is activated the time loop.

The Architecture School building does not have a single access, because the set is not closed and it is permeable from almost any point in its perimeter. But its geometry and morphology clearly indicate two milestones, the "beginning" and the “end” of the path (Fig. 2c): the Carlos Ramos Pavilion and the entrance formed by the administration building and the classrooms row which breaks alignment with the rest of the pieces. Both points, with similar floor plans and formal resources, are creating a flash forward like in the film, they are anticipating the end and the beginning. The echo of its forms seem to deny the time passed, the end- start, the start-end. Here also it is activated the time loop. This manipulation of the form (distant elements spatially are similar shaped but unequal) by the architect, has to do with the spatial concept of cubism, in which multifaceted reality can not be known from an unidirectional and static vision. Such action it had already been used by Siza in the family house for Antonio Carlos Siza (1976-1978) where the semi-hexagonal floor plan gallery next to the entrance (the only opening to the public outside) is echoed, but slightly deformed, on the facade back of the house, looking to the private area.

The tower of the shadow of Chandigarh is also a kind of Large Glass, without front or back, neither up nor down: and there can be no single point of view. 161. (Mansilla, 2002, p. 165, 166)

> 161. In spite of that the term can seem paradoxical, it must deform to restore harmony: the laws will appear more readable ... Indeed, it is clear that a face is a plastic continuum, where each element is closely related to all the others. The Cubists have dissociated. Obviously a front view it does in no way the profile of the nose, a profile view in no way, does characteristic an eye or a mouth. A face can not be expressed well ... A single point of view could not express a face. Deformations are essential and all the history show multiple proofs of that.

Tracking shot, cross dissolve and shot change

The change of direction of the camera associated with that future invoked by singer introduces the notion of travel: it has started on the first view of the jungle, with day light and organized, and ends on the opposite side with a chaotic night vision. Heart of darkness. (Cantero Moreno, 2003, p 42.)

The tracking allows the notion of travel where architecture and film can best identify themselves. The viewer assumes as its own view, the camera movement from a subjective point of view.

Many spatial sequences in the Porto School could be comparable to a tracking shot, but certainly the Carlos Ramos Pavilion is the part of the set that works better as initiator element of the outer tour (Fig. 2b).

This isolated and exempt piece, appears in the bottom of a lush garden, to activate a circular centripetal route. The tectonic and abstract nature of the outer perimeter directs our progress with different speeds, the face with inclined cut shape accelerates and indicates the path along a white wall and the ground floor setback facilitates and frames the threshold of the way forward. The few wall openings that appear and its small size respect to the stretch, determine a pause in the route, the plane change, forced by choosing frames that indicate the entrance to the place where we come from: the garden inside the pavillion. This trip expands the space and time of arrival and allows to know and appreciate the place where you are going to enter as well as the building that hugs it when you finish the trip: enter to the garden from inside the building.

In the film, the circular tracking or architectural promenade around the patrol boat in one of the sequences of the film (Fig. 2b), works in a similar way, where our gaze is identified with the movement of the camera. We identify as someone who prowls, borrowing the personality of a foreign character, mysterious and disturbing who is at the same time, responsible for generating the tracking shot: *A kinetic shock with the war, as the camera are surrounding the ship with several fast and circular "tracking shots" of approaching, while the crew hears and smells the closeness of the war.* Cantero Moreno (2003, p. 52)

It seems as if the distant sound of war works as something physical, tectonic, which on impact with the boat, it push that whirlwind in a similar way as the tectonic presence of the Carlos Ramos Pavilion interacts with the environment, calling us to a circular route. It is the tension generated between the isolated and exempt object, and context that releases this ehergy as kinetic energy which it is expressed not through a single point of view, but with the addition of many.

Figure 2 (a, b, c). Promenade Arquitectónica versus Tracking shot in Carlos Ramos Pavilion and in Apocalypse Now.

On the other hand, the use of the cross dissolve can put on the same plane distant spaces and times on a parallel pass. The time finally is folded overlapping itself like a Mobius strip. In architecture, a similar effect it can be attributed to the combined use of transparencies, reflections and qualities of opacity or translucency.

As it was mentioned above, in the beginning of the film in 7 minutes it is condensed prologue and epilogue (fig. 3b). Most of this footage is cross dissolve that allow us to read in one block distant spaces and times: the real time or present of the film overlaid and the past or the future as background, but where is also played at different speeds, creating a temporal distance between the different milestones. So our time perception will be conditioned. This images overlay also helps to link several scales: the man refugee with his personal items in a domestic space and scale of a distant landscape that illustrates the eternal return.

These cross dissolve strategies for relating different scales, exterior and interior spaces and several actions in the same frame could be assimilated to what happens in Siza's Carlos

Ramos Pavilion. Large glazed surfaces allow the outside enter into the inside and vice versa. But also through the reflections produced on these surfaces, the logical traditional and unidirectional perspective is broken. In this Pavilion, wealth oblique perspectives enable and animate a route where simultaneously close relationships with the garden relate to the farthest framed like a film frame trough the window in the top floor of the west wing of the building (in this case proportion between the opening and the stretch is reversed). The pavilion is like a kinematics machine of architecture through varied perspectives merging it that animate the architectural promenade: the tracking shot. Similar interpretation makes Moreno Mansilla (2002, p. 111) on the Lewerentz's church in Mälmo: *Fragmented visions evoke the absence of a fixed point of view, as in the first cartographic views or the view of Delft.*

a

b

Figure 3 (a, b). In Carlos Ramos Pavilion reflects and frames of the glazed surfaces fuse different and far spaces and scales in the same way that the cross dissolve in the prologue's film.

The plane changes, relate, separate or cut different situations. It could be as the limit that trims rectangular the reality. On the other hand, the frame only selects the fragment of reality that the it wants highlight and excludes of the rest (descontextualization). From this selection is separated from the reality of that is part and acquire new relationships with the elements to which it bind.

Siza establishes a dialogue with the environment either by negation or affirmation of this. He frames it through their openings in a similar way the filmmaker gets into frame what he interest about. Contextualizing or descontextualizing is the strategy of the architect to put the construction in place. Because the negation of the context, is also validated, Siza says. The

con-text is the pre-text of the project that will give rise to another reality.

In the gallery linking the classrooms pavilions, the wall openings towards South a dramatic rhythm of lights and shadows of highly contrasting. Changes are like a tracking shot which give us a reference of space-time souped by the perspective.

> Enrique de Teresa focuses on the discoverer character that Siza's work has. *And so, the opening -so important element in Siza's work-, is understood as "[...] the threshold of perception, the moment when the discovery occurs [...]." "[...] To discover a magical novelty, the singular character of the obvious things*. "(Moneo, Rafael Enrique de Teresa. P. 10)

The great white walls when the stretch dominates over the opening in Siza's architecture (exhibition hall) often function as an scenic background as counterpoint of the vegetal scenery. This apparent denial is what revalues and therefore validates the context. As in Apocalypse Now, says Moreno Cantero (2003,? P. 43) *'The white space of the sheets has served as almost empty screen to set the jungle*'

Deformation perspective: telephoto and wide angle

The María Pía bridge arch, and blinding surface of the river at its meeting with the sea are echoed in the big blind wall that is silhouetted against the sky (fig.4a), deformed in curvature of distant center as a horizon that shows the earth curvature and whose scale is given by more distant landscape elements. But the rotundity of this gesture does not work only from a single point of view, because through a foreshortened view exaggerates the perspective leading the way towards vertex or focus where the whole geometry of the building is supported. Viewed frontally when is bathed from South light we recognize it so blinding as the sea with the sunset. The horizon has moved deformed by a large angle to this relationship space in the school. Here, the trompe l'oeil works from different points of view.

In the film, if the large angle deformation (fig. 4c) makes it seem larger interior space of the boat, in the outside the optic deformation that makes to curve the horizon has the opposite effect: the shrinking of the earth, summarized at world of the characters that inhabit it. It seems that the cycle time could cause a compression as the Little Prince's planet where one could sit and watch as many sunsets as we would like to merely moving the chair a few feet

at the curved horizon.

In the gallery linking the classrooms pavilions or in the auditorium ramp, the slight rotation of their boundaries causes a deformation perspective that also works in two directions (fig. 4b). Similarly at trick through camera lenses on film, in this situation have the effect of wide angle that will make us perceive the deeper space (fig.4b). So mentally we will build a greater development over time. But at the opposite end, the effect will be similar how the film makes use of telephoto (fig. 4d), perceiving in the same space different space-time relationship. Here the trompe l'oeil responds not only at unidirectional perspective.

Using the telephoto lens in this case (fig. 4d), the approach movement of the boat to the camera appears slowed: the sky, the sea and the boat are crushed in the same vertical plane. The deep negation refuses the possibility of movement and therefore time, leaving as only temporary reference, the lighting change on a horizon that is about to darken.

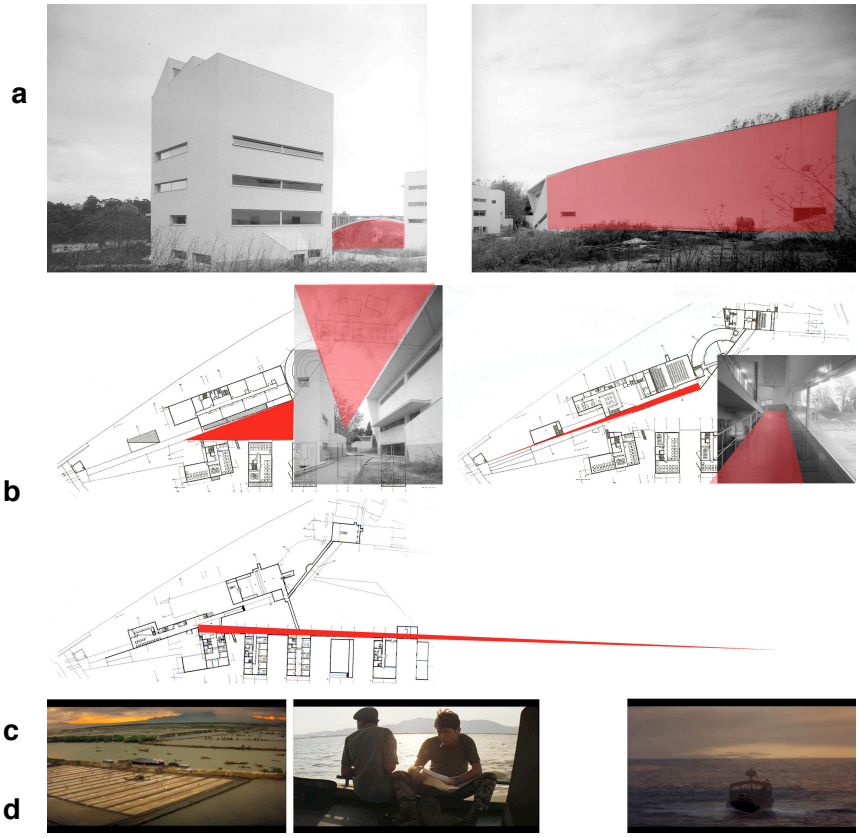

Figure 4 (a, b, c, d). Manipulation of spatial boundaries to generate optical illusion in the architecture of the Oporto School and optical illusion to manipulate the spatial limits in Apocalypse Now.

The subjectivity of the point of view

There is talk of subjective point of view in film when the camera is in the eyes of the protagonist and so making us enter into his reality. This resource, takes us into the fiction to identify us with it to appropriate the virtual as our reality. In the prologue sequence of *Apocalypse Now* (fig. 5b) is passed that barrier where both dimensions are separated, leading to a space-time jump. We will be at the mercy of this strange dimension, credible only in movies and dreams, where it is possible that folding of space and time. But in the same way, the subject, the subjective viewpoint may become object (2nd frame fig.5b) and return to being subject/viewer in our real? Dimension in a process of constant alienation.

However it seems that in the architectural experience, we always are a subjective viewpoint, with the exception, perhaps, when we appear as an object in the deferred reality that the reflecting surfaces return us and they reflect us as objects immersed in the architectural space. In the architectural experience is the only barrier that will allow alienation. That absolute freedom that any creative act aims that Mansilla points (2002, p. 113) when he says: *Vermer has been placed himself in the other side of the crystal and is no longer a spectator, but is (or would want to be) part of nature, because the picture and the reality are the same thing. Is breathing despite the crystal.*

> The image is a conscious act that involves subject and object, a displacement of reality, one traslatio 67 and therefore does not matter whether it appears or not. […] it is the thing that is represented, but a thing in itself with life. As Architecture, manifested in its real essence,reduced to a presence both extremely warm and totally abstract . 67 ZUMTHOR, Paul: *La medida del Mundo*, pag.331 (Moreno Mansilla, Luis, 2002, p.71)

When Siza draws their hands being part of the scene that draws it is a process context, it is loud of reality the representation, the virtuality. But the argument also applies in the other direction: enter this virtual world. Both are also valid at the same time. In that real essence of architecture that Zumthor marked, is the possibility of creating reality from subjectivity or the criticism by the architect and the drawing will begin that process. This is to put in frame what interests the architect also choosing other frame of reality that once other manipulated from its subjectivity. Siza revalidate it when drawing the frame option that Le Corbusier puts the Lake Leman, when the oculus of the Pantheon catches the abstract space of the sky or

simply recording the traces of his own presence when are cast by the open window frame to the other side of the mirror where the architect will appear as an object.

Figure 5 (a, b). Siza breaks the border between virtuality and reality not knowing in which side of that limit representation and subject will be. In the film we pass to the other side with the subjective shot.

Conclusions

From the analysis we conclude that the spatiotemporal manipulation resources by conditioned visual perception used in film and architecture can be identified and explained in the same way in both domains just exchanging their adjectives and own meanings with a few exceptions. They may vary the instruments used in each discipline, even creative process tools also allow share use either drawing or more clearly construction perspective of space either through “story boards”, sketches or films used in the embryonic process. Returning to the initial text from Mansilla: *And so, while the drawing of what it will be uses many times the orthogonal projections, the drawing of what it would like to be, uses the perspective.*

It should be pointed out finally that the perspective is not understood merely as a means to build the space from the graph. Current technology allows any creative discipline analyze, deepen, clarify or give a multifaceted response to the complex reality.

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FILM AND HERITAGE:
The reflected image

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Abstract

The relationship between cinema and heritage can be approached from two perspectives, an intrinsic reflection on the film itself as a heritage and an extrinsic vision to study the point of view that cinema offers from heritage. This paper focuses on this second look, showing a mirror image of heritage from cinema.

The assumption is that cinema attracts us do to its ability to make us travel with the imagination, either to real or fictional places that become part of our visual imaginary. Insofar as we know them formerly, there will be a personal link during the screening of the film that will make us to appropriate it. That's why we think that many films are located in landscapes, cities and monumental buildings.

This presence of heritage in cinema can be given in many ways. This creative look of film is recognized when:
- Spreads consolidated elements
- Documents representative places that no longer exist or have changed
- Revaluates as emerging heritage elements that had gone unnoticed
- Transfers values from the real place to the fictional scene and vice versa
- Monumentalizes other kinds of heritage and even imaginary elements

The expected result is to study theses phenomena (reality, transformation and invention) to evaluate the transference of significance between cinema and heritage.

Keywords: film, heritage, reality, transformation, invention.

Cultural heritage is constituted by all cultural goods, material and immaterial, that reveal an artistic, historical, archaeological, ethnological, documentary, bibliographic, scientific or industrial interest (LPHA, article 2). This definition reflects a paradigm shift inasmuch as we have moved from the idea of monument to cultural good; and it also reveals a change of scale inasmuch as we have passed from isolated element to the context. This has been

possible when we have put in crisis traditional valuation criteria that made protagonist of heritage to the object rather than to the subject, opening the possibility of incorporating elements not valued in the past and even contemporary. Thus it is apparent that when we speak about cinema and heritage we think, first, on the cultural legacy of the film industry: movies not only for its artistic, documentary or material value (Paini, 2005, p. 38) but also the scripts, photographs, posters, projection instruments, costumes, sets and new architectural typologies -screening room, studio, film library- for their technical or industrial value (Gorostiza, 2005, p.85)... In short, the so-called film heritage could be classified within the architectural real estate goods, the documentary movable goods and the intangible items associated with the rituals, crafts and modes of expression; it would participate in cultural institutions such as museums, archives and libraries; and it would enjoy effective protection, based on the safeguard, conservation, investigation, documentation, valorization and spreading.

Examples of such heritage interest to the cinema are the French Cinematheque founded in 1936 to conserve, restore and show films in the broadest sense of the concept of a museum, the UNESCO Declaration of 1980 on the "preservation and conservation of the images moving, the Federico Fellini Foundation created in 1995 to preserve the legacy of the artist and become a reference center studies, the rationalist building Cinema Torcal de Antequera (Antonio Sánchez Esteve, 1933) listed in the General Catalogue of Andalusian Historical Heritage in 2001, the film *Los olvidados* (Luis Buñuel, 1950) recorded in the Memory of the World Register of UNESCO at the request of Mexico in 2003, or the dedication of October 27 as World Day for Audiovisual Heritage from the year 2005. Apart from the official recognition, cinema itself is aware of this intrinsic value as equity when the film directors incorporate in their works fragments of other films as an homage -in *Play It Again, Sam* (Woody Allen, 1972) the protagonist's vital reference is *Casablanca* (Michael Curtiz, 1942) and *Wall-E* (Andrew Stanton, 2008) hoards a scene from the musical *Hello Dolly* (Gene Kelly, 1969) as the last humanity creative witness- or they recall the own history of cinema -*Nuovo Cinema Paradiso* (Giuseppe Tornatore, 1988), *Hugo* (Martin Scorsese, 2001), *The Artist* (Michel Hazanavicius, 2011)-. Even the public wants to preserve that memory of cinema when promotes an expedition to the mountains of Andes to deposit a copy of *Gilda* (Charles Vidor, 1946), retained in case of a nuclear disaster.

A second look at the relationship between cinema and heritage reveals the film as a resource able to generate heritage (intangible), beyond mere object able to become heritage (tangible), insofar as it contributes to the recognition and generation of cultural values on existing elements and, in its way, it registers and preserves them for the future; without being necessary to be limited to historical or documentary gender. Once the heritage has passed to be understood as a social construction by which people identify with certain items of the past who want to enjoy and keep for the future, it arises a conceptual link with cinema as a creative activity that builds imaginary, much in the sense of past memories or incoming wishes for the future.

This interest from cinema towards heritage is verified with the significant presence of cultural goods in either the title of the film, the content of the argument or the atmosphere in landscapes, cities and monumental buildings. Consider the importance of historical cities in Wim Wenders' work (*Lisbon Story, Palermo Shooting*), the way in which Peter Greenaway presents the mounting of an exhibition about the architect Boullée at the Monument to Vittorio Emanuele II in Rome in *The Belly of an Architect*, the vocation in archeology that has promoted an american archaeologist like Indiana Jones in a generation or the exciting chase at the Guggenheim Museum in New York at *The International* (Tom Tywker, 2009).

This deliberate choice is not necessarily accompanied of a cultural purpose but the spreading and documentary functions derived from it are unavoidable. We think the film directors do it with the aim of connecting with the viewer in the most immediate way possible, using sensory and emotional attraction that usually occurs with these memory places. But the significant capacity of the cinematographic work and its impact on cultural goods can go beyond the claims of the creator; as all artistic creation is also subject to the interpretation of the viewer in terms of their spatial and temporal context.

This is the approach about cinema that we are interested to develope from the analysis of the phenomena associated to heritage and the cultural values that it builds:

1. Spreads consolidated elements:

Cultural objects which appear more recurrence in movies are always the most popular. It is an undeniable fact that we could find numerous examples, not necessarily of a particular monument or building, but a street, a square, a garden, really a landscape. Think of how

many movies are filmed at the Champs Elysees in Paris, St. Peter's Square in Rome, the gardens of the Alhambra in Granada, the bay of Rio de Janeiro...

The fact that the viewer may have a previous and positive experience in a place with such a density of meaning makes easy to empathize with the film; the memory of the visit adds the reunion through film: we begin to look at details we had gone unnoticed, we identify prospects movie, we check what's real and invented... All this gives familiarity to what happens in the movie because we have been there formerly. But it does not matter that the viewer has not ever been there; he always will have the reference of someone close, the curiosity to compare with other films, the consolation of meeting that place at least in this way, the willing of see for himself when he will travel there... And in that time we give life (faces, stories) to places that, maybe, only for this reason are closer to us than others.

Thus, the first induced phenomenon is film tourism, made possible by the democratization of the means of transport and the policy of film offices. The principle that characterizes this initiative is that it’s not enough for us to be in these memory places but we must experience them as if we were in the movie. We visit the filming locations looking for the experience of reliving our favorite scenes. It can be a feeling as simple as desiring to ride a Vespa as Audrey Hepburn during her *Roman Holiday* (William Wyler, 1953), to have *A Room with a View* (James Ivory, 1986) in Florence or to be accompanied in the Hermitage Museum by the French diplomat of the *Russian Ark* (Alexander Sokurov, 2002). Cinema adds value to places that, by themselves, already had before the charm necessary on the screen.

It is fundamentally historical cities that are recreated from different perspectives. It’s not the same to visit the irreverent Fellini’s Rome that the suffering Rossellini's Rome. Nor it’s the same classical Rome made by papier-mâché in *Quo Vadis?* (Mervyn LeRoy, 1951) that the digitally reconstructed in *Gladiator* (Ridley Scott, 2000). As the cinematographic time moves away from the chronological time, that is to say, as the setting of the film moves away from the present, it happens a second phenomenon that transforms our understanding of the heritage from the cinema. It arises the risk of building a distorted picture of History when the imaginary of different movies overlap about the same period. For example, the Baroque France of *The Three Musketeers* (George Sidney, 1948) is not the same of *Tous les matins du monde* (Alain Corneau, 1991). Beyond a question of authorship or style it’s a matter of historical accuracy how to make use of these monuments -to contextualize the situation of the film- and of cinematographic keys -offered to the public for his understanding and

enjoyment-. Consider two different attitudes but of impeccable coherence between historical accuracy and the interpretative key: the one of Pilar Miró when she shoots *El perro del hortelano* at the Palace of Sintra, from a historicist approach (verse dialogues of Lope de Vega and decoration, costumes and music of the period) for diving us into the greatness of a culture; and the other one of Andrei Tarkovsky when in the epilogue of his *Andrei Rublev*, filmed in the city of Suzdal (World Heritage Site), looks for a setting supposedly decontextualized from archaeological or museological referents, for avoiding a chronological distance between mentalities or ways of life because he doesn't want to film a biography of a medieval russian monk but the life experience of a timeless artist.

For all this we can say that when cinema makes use of these historical spaces with an artistic aim, it not only benefits of them but also it influences on their cultural value when it mediates the way we travel, it rework our memories and it even projects an image of History.

2. Documents representative places that no longer exist or have changed:

It sometimes happens that the best record in an historical place that has changed or disappeared is not a documentary shot specifically for this (what we call cinema as object) but tracking the different films that have chosen it as location (cinema as a resource). For example, we can analyze Berlin if we compare the expressionist Berlin of *Berlin: Die Sinfonie der Großstadt* (Walter Ruttman, 1927) with the neorealist Berlin of *Germania Anno Zero* (Roberto Rossellini, 1948) or with the Berlin prior to the fall of the Wall in *Wings of Desire* (Wim Wenders, 1987). Or we can compare the state of Havana just in the rise to power of Fidel Castro in *Our Man in Havana* (Carol Reed, 1959) with his last period in *La vida es silbar* (Fernando Perez, 1998)

The use of films as a contemporary witness of what no longer exist is less conditioned than documentary genre, given that films doesn't have to prioritize or filter the message so explicitly. We can extract information about urban landmarks, the state of preservation of monuments, the use of public spaces, housing typologies, patterns of social relationships...

Normally we refers to films made at present, that make use of the space in its current configuration without resorting to recreations; evidently they all represent their own space as such, without simulate another. However, with a rigorous methodology, it is possible to analyze even movies where the chronology is unclear or that simulate a site that it's not the original (a question which we will develop in section 4). Be the case of Sergei Paradjanov, a

master of cinema that not only exceeds its expressive possibilities but he also shows the values of the monumental and vernacular armenian heritage, recognized by UNESCO, for which his work serves as testimony to a culture that deserves to be preserved and spreaded. In *Sayat Nova he* shows the wealth contained in the image of a storm-soaked books within the niches of a monastery and later dried by the wind on the decks, the craft heritage present in a carpet laid in vertical as a theater backdrop, the symbolic value of a rural church invaded by a flock of sheep around a recumbent bishop... The decontextualisation and timelessness of their personal environments does not diminish the heritage value of the represented element.

3. Revaluates as emerging heritage elements that had gone unnoticed:

Emerging heritage means those elements of culture that begin to be valued at present, but have always existed, and for whom begin to be promoted its effective protection. They are primarily contemporary buildings, industrial equipments and ethnological places. The cinema, with a huge insight into this potential identity and communication, has managed to use them to create new icons.

Consider New York City, a monument in many movies and that, without having visited, we can all say that we know the Statue of Liberty, Fifth Avenue, Central Park, the Empire State Building, Wall Street or the Brooklyn Bridge... These contemporary elements would have gone undetected if we wouldn't have appropriated the characters and stories. It will be probably difficult for us to recognize that bond with other contemporary buildings around us, although they will be more valuable from an architectural, technical, documentary or anthropological point of view.

Another example is the Vienna Giant Ferris Wheel, built in 1897 to celebrate the fiftieth anniversary of the reign of Francis Joseph of Austria and considered the tallest Ferris wheel in the world until 1985. Despite these singularities that over time we forgot, we didn't notice it until Orson Welles confesses Joseph Cotton, in one of their cabins, at the time of climax of *The Third Man* (Carol Reed, 1949), that he deals with adulterated penicillin. From there, this element becomes known and it serves as a claim in other films such as *The Living Daylights* (John Glen, 1987) or *Before Sunrise* (Richard Linklater, 1995).

It becomes such a degree of identification between the heritage object and its cinematographic representation that sometimes it's not clear if it must be protected the film

that generates the memory of the place or instead it must be protected the place that inspires the film; the one is the register of the each other. The advantage is that, in this case, it would be satisfied the principle that there is no need of legal protection for these items because there is an awareness of its value that it actively preserves and spreads them.

4. Transfers values from the real place to the fictional scene and vice versa:

A singular phenomenon of crossing of meaning between the object and its representation happens when it's not between the film and the place filmed but between two different locations, the real one and the substitute one in the scene. The reasons are several, usually related to a logistics issue: difficult access, problems with permits, lack of infrastructure for shooting or bad weather; it is understood that the team of James Bond in *Die Another Day* (Lee Tamahori, 2002) preferred Cádiz rather than Havana by political difficulties.

Other times the reason is as obvious as that the scene takes place in an imaginary site that forces to build a movie set or take advantage of some real locations unknown to the public; like the planet Tatooine from *Star Wars* when in truth it is the troglodyte village of Matmata in Tunisia. It is striking the versatility of some spaces to feign different things; such as the Square of Spain in Seville that appears as such in *Pan, amor y Andalucía* (Javier Setó, 1959), it serves as the headquarters of the British Army in Cairo with *Lawrence of Arabia* (David Lean, 1962) and it represents the palace of planet Naboo in *Star Wars II* (George Lucas, 2002).

However, the most interesting examples are those in which scenes can be shot at real sites but the film director prefers another site to enrich the nuances of the film. Thus, Pier Paolo Pasolini films *Il Vangelo secondo Matteo* in Morocco and southern Italy. From a neorealist recreation of the environment, he prefers the resemblance with present to the reconstruction of the past so that he doesn't want that the show overlaps the Gospel. He also moves away from the stereotypes set in the films of Hollywood and he looks for his cultural roots in the painting by Piero della Francesca (for his dressings) and music (from Bach to the Missa Luba).

And above all, *Othello* of Orson Welles is the film that brilliantly takes advantage of this resource, making a virtue of necessity. Welles himself, years later, filmed a documentary where he explained the creative process of this movie… The complexity of a shooting in different locations is solved by a master assembly that gives cinematographic continuity to

spaces distant in reality; between a plane and the other one is a jump of kilometres and months. It makes us realize that various cities of Morocco (the coastal path of Essaouira and the cistern of El Jadida) are the Island of Cyprus... The scene more meaningful is filmed in the cistern of a fortified city in the atlantic coast of Africa: ancient portuguese city of Mazagan in Marocco, currently El Jadida (what means The New), inscribed as World Heritage Site in 2004. It remembers a renaissance convent or a palace chamber due to the beauty of its forms. Orson Welles knew the artistic and emotional potential of an evocative place like this and so he decided to become this silent cistern into something completely opposed, as the scene of a riot in the exotic Island of Cyprus... What a contrast between the two images!: The first, as such repository, transmits balance and stillness through the static presence of water, which favors the development of backwater lichens -which impart a green-colored patina on the stone- and allows the reflection mirror as a vaults -that seems to echo his own silence-; whereas the second, as a place where begins a betrayal, it's all dynamism by a black and white photograph -which shows the polarity of sentiments in Othello- and angle shot frames -which give prominence to the oculus through which light enters and leaves the confusion noise when water is agitated-.

5. Monumentalizes other kinds of heritage and even imaginary elements:

At this point we understand that movies can come to value other kinds of heritage, such as natural. Again, film tourism breaks when tour operators offer new products as a route in New Zealand by the landscape of the trilogy of *The Lord of the Rings* (Peter Jackson, 2001, 2002, 2003) or in the desert of Tabernas in Almería where was filmed *Il buono, il brutto, il cattivo* (Sergio Leone, 1966).

And we could talk about so many places and buildings that could become heritage if it were not for the evidence that they are imaginary: the city of *Metropolis* (Fritz Lang, 1927) and contemporary city, the village of *Der Golem* (Paul Wegener, 1920) as an ethnological place, the Eye of Sauron as a historic site...

In conclusion, the cinema is a creative way to project the reality so that, when a film shows us heritage, it also transforms our perception and evaluation on this. Sometimes it may be more banal and other absolutely great, but what is interesting is to be able to detect these phenomena (direct/indirect, univocal/reciprocal, reality/transformation/invention) related to heritage.

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THE CONTEMPORARY CITY UNDER THE CINEMA LIGHT

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Abstract

Understanding the imaginary reality of cinema and its connection with architecture and urbanism, goes beyond the purely illustrative scenographic representations. More than realizing the distinction between real and imaginary, it's necessary to understand the relationship between these two dimensions, as much as the historic point of view, as those propounded, from thinking and reflecting about the contemporary city project. Chance yourself to thinking in a complex additional unit if we take the historical and esthetic's tangency that permeates this relationship.

Through the space analysis presented by cinematograph industry from early '80, it is possible to outline some hypotheses of how you can inquire about the design of the contemporary city project, in front of the big transformations that have passed the urban space, the identity of places, memories, ultimately, the identity of the cities through images, technology, network dynamics and discontinuous geographies.

This condition may be noticed more specifically based on three films, used in this research as support for reflection: from the chaos of overlapping high density extracts by Peter Greenaway, typical from the city like a palimpsest of contemporary city, from the Lars Von Trier's disturbing emptiness in the public space, to the Christopher Nolan's labyrinthine space based on discontinuous geographies of cities in networks.

The image as inevitable factor in contemporary society ensnares, deeper and deeper, the relationship between architecture and cinema along with construction techniques, technology and human relationships that transform the way of inhabiting the big metropolises.

Keywords: cinema, virtual, space, potentiality, architecture

First considerations

I pass beyond buildings, spaces, empties, forthcoming environment created by my walking. The framing of my thinking increases the reality of my view. It’s sensible the way buildings touch the ground, the boundaries between one and another architecture. The folds of the city leads me to a continuous scenery. A street or a stage. I walk, I lose myself. I seek. Movement. The city shows me its lines, its deviations. I’m do not think anymore, I just feel. Just like a vigorous machine, the movement of the city is heavy, brave. At full steam, its pieces fit match themselves and the urban organism works concomitantly. Stones, beams, flesh, eyes, everything mixes. Like a living organism, the city moves, creates and recreates itself, constructs itself. The art of organizing, architecting spaces and structuring relationships. I can feel the shape of the buildings as a whole. I can feel the architecture.

Stepping into a space which is inside another space, makes me thinking that the scenery, the one that was conducting me before, transforms itself into a shelter. But, are sceneries habitable? This facade that conducted my view short time ago, now welcomes me, shows me its depths. Its entrails are so soft. Or would it be another scenery? I go deeper and deeper into the images that my soul's window captures. I can turn and turn again spaces within spaces coming from simulacrums I absorb and show to my view, which studies everything carefully. The space shows itself powerfully and the scenes are deep. I get confused. I mix. I get myself changed.

Looking for a virtual space, I get into the cinema. I compulsively devote myself to lenses and to sceneries that together generate moving pictures, providing spaces. A potential space. A single picture that presents many planes which orders several spaces. There I can feel, pass and walk by architecture. It isn't real or touchable but provides me a spatial reality. I project myself in the cinema and that space surrounds me like a movie character. I'm a part of this picture.

Man in space and time. We have that it in cinema, in a two-dimensional way, the time-image. The architecture, such as the cinema, also is a mass art. I dare to say they are inseparable art. The movies delineate and create the contemporary urbanism, they enable a virtual reality, the cinema begets memory on the beholder. The look of the architecture of the city sets itself refined by the cinema. The scenography creates spaces, sometimes, impossible on architecture's concreteness that we know on real life. The cinema shows us never imaginable places, utopic cities that carry the beholder to a magic world.

It is then that the desire of bringing the filmic space to reality becomes acute. The possibility of transmitting architecture, creating virtual spaces which already exist in a cinematographic image, putting human in a constant relationship with a virtual space, potential, makes the art of projecting be amazing.

> The architect, just like a cinema director, must know how to capture light, the movement, producing though his projects a rhythmical choreography, gestures, images, takes (frames) and fantasy. Knowing how to accomplish, in the end the synthesis between the real universe and the virtual one. (NOUVEL, 1997, ed. 74)

Urban image

Understanding transformation of the cities by image, which overflow details, since Peter Greenaway, is understanding the logic of high density information city accumulated in historic layers, which presents itself in a chaotic way, like a big question on contemporary urban project. Greenaway (1989) evidences, in his movie "The Cook, The Thief, His Wife & Her Lover", the matter of contemporary city like an informative contingent. The scenography of Greenaway´s movie takes us back to the cities and its information agglomerate. There are details all over, colors, movements and sounds, in a frenetic operation from the communication, visual era.

Discovering the contemporary city space from this point of view enforces by one side the recurring image-architecture relationship, recurrent on projects which gained evidence in the same decade, in the 80s, on the other hand, the new condition that public space emerges as the problematic contemporary city project. In the Otilia Arantes's point of view (Arantes, 1998), the urbanism achieves "the end of line". With this, the authoress means that it starts working with the idea of fragment and not a whole city anymore. The movie *Inception,* by Christopher Nolan (2010), puts Ariadne, a mythical personification of an architect, as the possible figure able to unveil the not continuous geographic networks, from the new contemporary geography.

From the disciplinary point of view, the project assumes a new condition that may induce to situations that will trigger the place memory. In this meaning, the urban contemporary project, in certain ways, uses memories as basal mote for its reflection. The idea of entire cities falls apart with the end of modernism. From a pragmatic, functional architecture, coming from a industry controlled society, the contemporary cities develop themselves in a simulacrum. Their relation with images is inevitable.

From modern to virtual

Self organize by means of millions of individual decisions, built from local interaction, is also seen by Jane Jacobs like a way of constructing cities. The authoress believes in the city as an “organized complexity”, where even in security terms, the human bean can ensure itself, through the “eyes on the street”. Jacobs (Jacobs, 2000, p. 52) introduces us the sidewalks as big meeting points and main responsible for the increasing through the human beings communication. We have a city built by memories, relationships and connections, such as Ariadne's dreams cities. The cities, on *Inception*, evolve such as a creature. We have in potential, on *Inception’s s*cenography, our emerging cities. In the "bottom-up" system, the cities learn, people learn, the humam body learns, always from the neighbors' interaction, starting from an individual connection to an evolution through communication. Ariadne develops the city continuously in dreams with other people, who interfere on projections and situations. Uncovering constantly morphing mazes with interactions, memories of your "co-workers", becomes a tricky and trickier task, evolutionary on its basic form, of projecting and discovering the cities of her own mind. Without an earlier thinking thread, the contemporary city is diluted, connecting itself with unbounded possibilities or potentialities, it purely exists by itself and consolidates itself. *Inception* shows this articulation in present time, the city is in constantly metamorphosis, however the real life population is reduced to a single person, the dreamer, who has the power of transforming the space as if by magic, refering it to objects, pieces of images, views, memories. Nolan brings to cinema a collective working dynamic abstracted in dreams, our reality, focused on unconscious and projected like dreams by the movies protagonists.

The cinematographic images give us a virtual space that is relevant to contemporary architecture. Uncovering the architectonic space through cinema is walking by the structural concreteness and the spatial virtuality in potential. Peter Greenaway, with his colors and details, clarifies how the city and men take place in space. Each space modifies itself according to human presence, and the human being is also updated, with the space potentiality. Von Trier's cinema, *Dogville*, abuses of the spectator's memories, allowing us to the becoming-city. We are able to observe. Able to take up lights, reflexes, shapes, images. Image captors. With involuntary impulses, we consume, just looking, scenes that compose our reality. The eyes get around the space, bounding lines, planes in present time. This reality, monopolized by the eyes lens, needs to be recorded like we record painting, photography, transforming the inconstant reality in standing still moment, which brings the morphing space to an eternal fixed position. If it were possible to record an instant, then,

many recorded instants would compose an instant's space. A time of moving pictures. The cinema.

The image on a movie is just like a letter on a book page. A group of them constitutes a story. A thought. Philosophers reflects on letters, filmmakers reflect on images. Do architects reflects on spaces? Yes, they do, but not only spaces, contemporary architects reflects on images as well. A precious artistic blend that builds our cities. The cinema reflects on moviment-image and time-image. Philosopher Deleuze attributes to one of his classifications, the classic, subordinated time to image. The moviment-image. On which time is presented in function of movement, an indirect representation of time. The classic cinema, according to Deleuze, is a cinema of action, because unveil us a sensory-motor chain, a chronological time. The sensory-motor intelligence is an in eminently practical intelligence. The movement-image works through perception (symbols) and action (motor), a natural chain of images, which present an indirect image of time, by the composition of affection-image**.** In a certain way, the movement-image relates itself with modern architecture in its formalities. (Deleuze, 2005, p. 158)

The time-image, differently from movement-image, does not attribute to moving the power of controlling the time, but the time becomes privileged and emancipated by moviment. Characterized by a breakdown of sensory-motor logic, a chronological time is not constructed anymore, at least pure optic or resonantic experiences becoming actions, but starts to existing a new "breed" of signs, op-signs and son-signs (pure optical sign and pure resonant sign, respectively). These signs which, trespassed to urbanization, turn the city into a dynamic form. The rupture of sensory-motor logic on architecture raises from the big cities by the disorder, by big center's unremitting work, by the lack of a zoning that muzzles the society relationship mix. All of this, with the help of technologies that assist communication. (Deleuze, 2005, p. 13-18)

The action cinema, the organic cinema is involved by a time subordinated to the moviment. In this realism, where the bystander runs into a purely optical and resonant space, the character reacts to situations as a result of actions. What exists is a sensory-motor image on which the viewer takes part by identification to the characters. To Deleuze, Hitchcok is who inaugurates the inversion of this point of view, including the viewer in the movie. Deleuze also asserts that Obsession, by Visconti, is seen as a neo-realism forerunner. The

action-image crises and the weakening of the sensory-motor's linkage wreak to a new image. The neo-realism creation. (Deleuze, 2005, p. 165)

Such as in cinema, the architecture becomes more and more interactive. The human being doesn't simply walk through edifications anymore, now he becomes space. The urbanism interactivity through images is a contemporary architecture characteristic. Space is perception, transformation. The cinema invades architecture and architecture dilutes itself in images.

> Thus the image has to be present and past, still present and already past, at once and the same time. If it was not already past at the same time as the present, the present would never pass on. *The past does not follow the present that is no longer, it coexists with the present it was. The present is the actual image, and its contemporaneous past is the virtual image, the image in a mirror. (*Deleuze, 1989, p. 79)

We are talking about virtual image, but the virtual itself is seen with difficulty, that's because talking about virtual is not talking about digital. This confusion is usual, but the differences between one and another are many. Digital is a technology, a way, by which we can express ourselves, it is a technique of human domain. To better understanding, we compared digital to analogical, they are two different techniques to convey a thought. For instance, the difference between a vinyl record and a Compact Disc (CD), the first is created in molds of analogical technology and the second is product of the digital era. Distinctively, virtual is not a technique, but is a philosophical concept that goes beyond the digital and what this technique covers. Virtualizing a thought is not digitalizing it, but potentializing it.

Pierre Lévy presents the concept of virtual not as opposite of the concept of real, but as opposed to the concept of present. The update is a solution for a particular problem; with the combination of factors a result is presented. Differently from something inactive or predictable, characteristics inherent from possible, the virtual condition is provided to encourage the creative process that involves its updating. The concept of present starts from a problem to a solution, as opposed to virtual that is the problem, the problem that corrupts the solution. Updating is to solve some problem, not forgetting to point to an ever latent virtual and that still demands a creative process to update again. The updating does not stagnate the process of virtualization; on the contrary, it feeds it, making clear this process in which power becomes an act and the act refeeds the power. You can't touch the virtual, you can't feel it, or even see it. What you feel, what you see and what you touch is always an

update. The virtual is power and covers, according to Levy, the whole social life, economic life, communication, temporality associated with the movement and displacement. (Lévy, 1998, p. 137-138)

Space as power

If we consider the postmodern architecture not as a break, but as a complement of modernism, we can understand that the city is requalified as Arantes (1998, p. 52) asserts. With that, space and time got mixed together, when we use memory to project the city. Once the city requalifies, what would be the intervention of architecture role, more precisely an ephemeral architecture? When I address the ephemeral architecture, I see it as something temporary, but roughly speaking, every construction is temporary, so I restrict myself to an amount of time: the shorter a construction lays on space, the longer is the sense of its ephemerality. So we understand as ephemeral, not the architecture that has deteriorated in space through time - ruins - but the architecture that permeates the place changing it for a certain period of not prolonged time.

The space is part of man, as his skin. The street as a setting is a big issue nowadays, becouse the feeling we have when crossing the cities is that we are in a constant cinematic stage, sometimes as audience, sometimes as a character. The architectonic scenarios take shape with the industry of image inserted into the daily information. Technology enables habitable sceneries while our spaces become increasingly mutant and interconnected. The cinema presents the architecture and the memory builds the scenography relationship transported to reality, that is, the imaginary spills over into reality, transforming the relationships between habitable space and contemplated space.

Final considerations

And how the cinematography image may help us in the contemporary urban project? We chose three films on which the construction of a scenic space addresses these issues by relating them to the time-image. *Dogville*, *The Cook, the Thief, His Wife and Her Lover* and *Inception*. In all the three films, each one its own way, the "viewer" participates, not necessarily as an actor, seen from a conventional way, but as a "character" that mentally

interacts to build the image time, according to the ability of images to affect them, to make them ‘being’.

In *Dogville* we see the summary of a city, with all of its power relations, betterments, disorders. The virtual is obtained precisely by the "hollows" left in the scene, they allow us to see what it wouldn't be seen in a conventional scenario, the images overlapping, they also impose all the time connections to our memories, completing the scenarios. Viewers interact with the minimal audible and visual signs in order to, through memory, build a scenery that initially presents itself as "incomplete". If in *Dogville* the scenery is "scarse", in Greenaway's film, it is exaggerated to the details, chaotic even. Thus, it is also a metaphor of the virtual in the contemporary city, as it deals with juxtapositions of spaces, being for its sequence, which can't be completely separated even though they are distinguished by colors and sounds - because the doors open, the light "leaks "and the characters pass with their mutating costumes, through the richness of detail within each of the parts of the scene, which transforms it into a kind of latent scenario (virtual), which makes each one to update that scenario with different images, triggering different memories. Finally in Inception, we have the metaphor of the maze, spaces within spaces, connected in network by the memory of the spectator by son-signs or op-signs. Also exists the metaphor of the networked city and the construction of spaces with the help of technology. And further: the oneiric spaces as moldable by the thought of whom dreams it, in other words, as virtual spaces on which it is possible to interact and update, according to the connections that establishes.

As the city turns into sky in the film, the ground becomes the ceiling of Zaha Haddid's building. And who dreams the imagistic spaces of the city network? Who is the ‘Ariadne’ of the nonlinear contemporary city? The architect! Whether with the help of technological communication networks or computers, whether in a direct way, in the concreteness of the urban fabric itself, in the contemporary city, the architect has always intervened a multifaceted space. This space is always a time-image, an imagetic power spatiotemporal. This can happen either with "incomplete" scenery and, therefore, completely penetrable by sensitivity (Dogville), either with overlaid layers of mixed information (The Cook), either with a discontinuous geography, labyrinthine, and abusing of new technologies (Inception). In any of those cases, what you have is a ‘being-cinema’ of city. In either case there is an urban image time, ever-changing, which happens for punctual interventions in a multifaceted network, interventions made by whom that, more than feels it, is part of it and recreates it,

triggering mental connections, especially memory - the architect. Knowing how to trigger memory to upgrade in picture a "hollow" space, realizing the different historical aesthetic layers and connect them through a project, establishing a dialogue between the geographically discontinuous parts of a maze... These are maybe characteristics that an architect, as "character" of the contemporary city, must have to play his "role".

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THE NARRATIVE AND COGNITIVE SEQUENCES OF SPACES
"La grande bellezza" by Paolo Sorrentino

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Abstract

Nowadays architecture, as well as all visual disciplines, is strongly conditioned by the world of communication and it is often described and theorized as a real medium. This paper sustains the parallelism between architecture and media, with a specific focus on the concept of narrative and cognitive sequences.

The editing of sequences is a method to design starting from the concept of time-space and shared by architecture and cinema. Considering architecture, this is a fundamental system to arrange the space related to the creation of an interface of connections between the environment and the human beings. The goal of the paper is to understand the fundamental role of sequences in a movie and, consequently, in architecture, and how the editing process could change the human experience of spaces.

The paper focuses its attention on the specific case of study of Rome as seen in "La grande bellezza" by Paolo Sorrentino. In this movie, in particular, the sequence of frames has not a linear narrative structure but a cognitive role based on a complex system of connections and references. The space and time are stressed in order to create a new dimension: the architecture of the city actually changes its nature and the movie reveals, thanks to the editing process, a new contemporary Rome.

Keywords: Narrative and cognitive sequences; Time-Space dimension; Editing process; Urban cinematography; Rome.

At the very beginning fiction, when it had not even a definition yet, followed just one, simple rule: cause-and-effect relationship. Narrative description in oral history and novel is basic, the perception of time is linear, actually it is not considered alterable. This idea is the result of biblical and koranic education, where time is a one-way trip and God or Allah judge men on the strength of their decision and their good or bad behaviours. The media were poetry, music and tale, but soon came figurative art. Aesthetically, Bible and Torah taught us that hearing is the first of the five senses, implying practice is more relevant than theory, but

Greek culture passed down to us the importance of icons and images, and sight started to be considered the most powerful sense (Amoroso, 2008).

Nowadays the contemporary society is constantly exposed to an infinite series of flows of images and data. Architecture, as all visual disciplines, is strongly related to the world of media and communication. It is an architecture which is changing its *leitmotiv* from *de*-formation to *in*-formation (Kipnis,1993). The way to use different forms of art changes with the medium itself and the technological progress carries more and more complexity. The spatial and temporal features of the world wide web are composing a new contemporary dimension which is directly influencing our life. The hypertext reader is actually a post-modern Robinson Crusoe, who walks across the sand and picks up weird objects, awkward bottles, stranger philosophical books. He does not know their purpose but he leaves imprints that, like computer hyper-links, remain from one found object to another (Manovich, 2002).

Thus, during the last centuries the narrative and cognitive sequences of media are totally changed and the linearity of time has been transformed. After the Industrial Revolution the classical perception of time, derived from centuries of thought culminated with Hegel's triadic rhythm and his concept of philosophy of history (Calabi, 2008), becomes obsolete, antiquated. In the early 19th and during all the 20th century space and time are twisted: memory possesses his own *persistence*, which is not necessarily linked to the real rhythm, and time becomes a *melting clock1.*

In particular, the invention of cinema was related to the crisis of time: this new medium is based on the manipulation and composition of temporal sequences. With the new potentiality introduced by cinema, the onlooker loses the capacity to distinguish between the original and its copies and, because of this reproducibility, the artwork lost its *aura* (Benjamin, 2006). The time of the artwork is fragmented in an infinity of imitations and thousands of people all over the world can admire these reproduction at the same moment. Thus, the technique bridges the gap between the real and the reproduced world, while the different spatial and temporal dimensions create an irreparable breech: therefore, the editing process of a movie is actually a tool to compose, and also to reinvent, space and time.

Indeed, the editing of sequences is a system, shared by cinema and architecture, with the potentiality to modify the human perception of a place, and consequently to redesign it. In

[1] It is referred to the paint "The persistence of memory" of 1931 by Dalì.

this particular case, the cinema is directly connected with an architecture of mobility, with spaces of transit which are constantly reinvented (Bruno, 2006). This intersection represents a common base for a process of development and creation: architecture, as a movie, evolves itself through the movement. The cinematography could be interpreted as an action map related to the psycho-physical participation, in which the *voyeur* is actually a *flâneur*. In the Vertov movie "The man with the movie camera" (1929), the cinema is moving the city and through the city: the taking is actually a process of thinking in which the actor and the spectator meet each others. Vertov, using a camera man as leading actor, succeeded to overtake the limits of the instruments and to bridge the gap between the eyes and the lens. Few years later Ejzenštejn (2011) theorised the fundamental importance of editing: he sustained that this process has several roles, narrative in first place, but also cognitive. Cinema, and in general all the visual disciplines, could be a medium capable to strongly influence the perceivable experience of the viewer exactly thanks to this analogy between mental processes and editing (Ejzenštejn, 2011).

At the same time, in architecture, editing is a system to arrange the space starting from the human experience. It is a complex interface between man and constructions developed by a series of sequences with narrative and cognitive values. The Acropolis, for example, is an architectonic ensemble designed and composed as an editing sequence, frame by frame. The action of walking creates a direct relationship between the environment and human beings. Walking, indeed, is a system to write and to read the land (Careri, 2006). Only if related to human actions the space become a place, a path to live and to walk: '*The space exists, in social terms, only related to an activity in virtue of walking*[2] (Henri Lefebvre in Bruno, 2006, p.51). This perception of space is directly influenced by the concept of time and by the narrative and cognitive structure of architecture. The *Sacri Monti* are other architectonic examples of organised and hyper-connected sequences in which time and space are twisted in order to follow the structure of the devotional route. In this case, in particular, the narrative aspect is linked to the cognitive one: *Sacri Monti* were studied as media in order to transfer a message, the strongly narratively of the path was used to involve the believers and to produce a cognitive reaction. The environment which results is a connected place constructed on the human experience.

Furthermore, the editing of sequences is a fundamental method to develop cities and to

[2] Traduced by C.M.

create a connected urban system. A city is a cinematographic aesthetics element, it is a semantic field which contains an accumulation of meanings (Licata, 1985). The historical editing acts to compose cities had created various interpretations and relations of the same urban places: e.g., the perspective of Renaissance or the scenes of volumes of Baroque develops different spaces and views (Engeli, 1999). A city is the result of an accumulation of these spatial interpretations and perceptions: sequences could be transformed and recomposed in order to change the human experience of spaces. '*In all the architectures characterised by spatial sequences the concept of narration (related to the method, the function or the shape) is implicit and it combines the presentation of an event (or a series of events) with its progressive spatial interpretation (which obviously was changed by the concept itself)*'[3] (Tshumi, 2005, p.124).

"La grande bellezza"[4] is a 2013 Italian movie directed by Paolo Sorrentino. It is set in a contemporary Rome and it shows, through the eyes of the main character, a tired and bored upper class. Jep, interpreted by Toni Servillo, is a sixty-five year old man with a whirling and apparently exciting society life. He is a journalist and a writer, who wrote only one book several years before, and he always seems melancholic and unfulfilled, in spite of his recognised social role. This dissatisfaction is actually the most meaningful theme of the movie: Jep is constantly looking for the apparently unattainable great beauty of the title.

The research of the beauty is not only a metaphor but an accurate and dedicated action which every character is trying to accomplish. Cinematography and architecture are used to underline this hard and laborious research. In one of the first episodes of the movie Jep finds himself in the Park of Aqueducts where a group of people are attending to an artistic performance. The environment is bucolic: there is a little stage placed against the ancient aqueduct, which becomes the wing, and surrounded by an uncontaminated rural area, typical of the roman suburbs. Onlookers are standing and waiting, the atmosphere is full of tension and expectation. The artist on the stage, Talia Concept, is a young woman who seems very focused, in a kind of catharsis. Unexpectedly she runs against the wall of the aqueduct and she bumps her head on it: the white sheet that she wears is rapidly spotted of blood. Audience applauds and Jep smiles cynically. Then, when he interviews the artist, he

3 Traduced by C.M.
4 The title of the movie means "The great beauty".

is aggressive and disenchanted because he wants some answers and he perfectly knows that she could not afford. The set is an important character of the entire episode: the ancient aqueduct is a strong and great creation of roman inventiveness. The performance act symbolises all the overage and failed attempts of contemporary art to do something credible and significant: art of nowadays bumps its head and bleeds, the aqueduct remains perfect and impassive (Marinelli, 2013). Furthermore, Jep interviews the artist in what looks her place: a tent full of incense mist. The entire set symbolises this sense of evanescence and vacuity, the tent is the ephemeral house *par excellence* and the environment is actually smoky and unclear due to the incense mist. However Jep is not distracted from the smokescreen: artist's words are totally empty.

Figure 1. The Park of Aqueducts in Rome. In this area, in the south-east of Rome, there are the ruins of seven different roman and papal aqueducts. It represents a residual part of the Agro Romano (the typical rural system of Rome). (photo taken from C.M.)

The relation with contemporary art in “La grande bellezza” is quite complicated, it seems like Jep expects something more from art and his expectations are always disregarded. The only moment in which Jep discovered a piece of real touching contemporary art during the movie is when he meets an artwork related to the time. He actually cries observing a series of photos which depict a young man, each one for every single day of his life: the relentless flow of time is the only absolute truth.

Another important theme explored in “La grande bellezza” is religion. Spirituality, as art, is a kind of research that aims to raise people’s soul. The movie is full of short appearances of religious figures who are unsuitable, misplaced, almost heretical. E.g., a nun who uses botulin, a priest and a sister who have dinner in an expensive and famous restaurant, a cardinal who is not able to answer about question of faith and speaks only about cooking. A different and important character is the nun called The Saint: she is a very old woman, little and frail, an important and famous figure who arrives in Italy from abroad for a short visit. Sorrentino dedicates several episodes to this character which however remains covered by a mysterious halo. There are infinite series of religious delegations who arrives to meet The Saint, a dinner organised for her and other events: the nun remains in silence for all the time and people around her waits for a word, a gesture. The characters, Jep included, seem inadequate and clumsy in front of a concrete symbol of Divinity and every approach appears awkward. The Saint looks like another beautiful and impassive monument: she is a symbol of an ancient and better past. She lives in a different temporal and spatial dimension, representing a totally different kind of life, full of actions and words. Every acts aimed at understanding her or establishing a relation with her are left undone.

The architecture used in the movie is constantly and strongly related to the sequences and to the meanings of the scenes. An example are all the episodes of parties and celebrations which were set in terraces with wonderful views on an ancient and silent city. They are places full of people, with a loud music which drowns words and thoughts. It is easy to attempt a parallel with the movie “The terrace” by Ettore Scola, considering all the differences. In Scola's movie the group of people gathered in the terrace is quite different: they are depressed and complicated but looks like they are living their life. Instead, in Sorrentino’s movie characters do not have particular problems, they simply are inconsistent and empty (Battista, 2013). Also the set is different: the terrace of Scola is minimal and plain, the terraces in “La grande bellezza” are huge and luxurious.

Figure 2. A view of Rome and terraces. The picture was taken from the 'Fontana dell'Acqua Paola': from the same place a tourist takes a photo, in the first scene of the movie, and then he suddenly dies. (photo taken from C.M.)

These balconies should represent an high level of status and of entertainment but actually characters look sad persons who desperately are trying to enjoy; they reveal in these situations all their loneliness and mediocrity. The act of doing the conga is a metaphor, used also by Jep, to describe this enervating and almost ridiculous research of something: conga line is beautiful because it does not lead anywhere. All the symbols of the eternal and glorious city appear distant and covered of silence: the Coliseum or the advertisement of Martini represent different and illustrious periods of Rome which now appear lost. At the same time Via Veneto, once the quintessentially place of the roman entertainment, appears the opposite of the terraces: it is a dark and desolate street, with a few strip clubs and closed cafés (Abate, 2013).

Jep, as all the characters of the movie, lives overlooking constantly a parallel and ancient world of possibilities: '*Images of monuments told that it was a moment in which opportunities were taken, creating the most beautiful city in the world, but now the present is made of*

incessant systems of distraction and escapes from every kind of project or action' [5] (Servillo in Bandettini, 2013). This symbolism is underlined also by the sets of the movie. In particular, all the events happen in intermediate locations as terraces or parks. Spaces inside and outside are a part of an enchanted and unreal city, which looks entrapped in a parallel dimension.

Figure 3. The 'Tempietto' of San Pietro in Montorio in Rome. It is a famous little building constructed by Bramante in 1510. It is one of the many spaces of the eternal city reinterpreted by the movie. (photo taken from C.M.)

Streets and squares of Rome are silent and impassive. As in the scene of love between Jep and Orietta, interpreted by Isabella Ferrari, where the apartment overlooks on a nocturnal Piazza Navona which is empty and surreal. Inside buildings, similarly, there are a series of secret and precious rooms unused and paralysed. Several scenes show beautiful palaces closed and dark: when Stefano (the man of the keys) bring Jep and Ramona to visit a mansion, they met three old noble women who are playing cards lost in a timeless dimension.

[5] Traduced by C.M.

Characters of the movie remain in a kind of limb, their terraces or parks are all spaces protected and defined but anonymous and impersonal, with labyrinthine and confused paths. Instead, all the symbolic places appear unattainable as they were located in a different and far temporal dimension. There are two different Rome, very close but never in contact. The cinematography is used to underline these two different temporal and spatial dimensions which are shown in parallel during all the movie. The frame in which Jep is seated in an expensive and gloomy store of dresses is significant: he smiles wearing a bright yellow jacket with an ancient and dark sculpture of a huge man on the bottom. There are two kind of cities: one of the present, in colour and active, but also tenuous, and another one which is dark and static, a far picture from the glorious and impassive past.

Figure 4. The 'Fontana dell'Acqua Paola'. It is a fountain realised by Giovanni Fontana in 1612 on the end part of the aqueduct reactivated by the Pope Paolo V. It is the set of the first scene of the movie. (photo taken from C.M.)

The city of Rome is a peculiar set: several directors, Italians and foreign, used this city as cinematography. It is a historical wonderful city, full of different kind of places adjusted to shoot. It is a complex urban set with several souls: Sorrentino has been able to discover a new unexpected one, taken directly from present time, and to compare it with the most famous and glorious atmosphere. Rome in “La grande bellezza” is a melancholic city, full of metaphors and permeated by a dreamlike dimension. It is very different from the Rome of Italian Neo-Realism, where the city was told with cruel and ruthless reality. The urban perception is more allied to Fellini and the movie “La dolce vita”, which has been compared to “La grande bellezza” not only for the atmosphere but also for the plot. The story of a journalist with an active social life who meander in Rome looking for something is in common for both the movies. However, in the Sorrentino's movie Rome is not the eternal city of Fellini, it is not a beautiful place full of life and magic stories. Space is more complicated and structured and it has been modified through time.

The narrative sequences are used in the movie to create a different perception of Rome and its places. Indeed, the process of editing in “La grande bellezza” is peculiar and it follows the aim of the movie. Sorrentino, through the frames sequence, develops a new city parallel to the old one. The Rome of the present is characterised by a faint linear timeline of events in which the narrative is very weak and apparently useless: every scene is a fundamental and unique node who contains potentially the entire movie. On the contrary, the eternal and glorious Rome of the past is crystallised in another and apparently unintelligible space and time system.

The entire movie appears as a mass of events, with a frenzied and chaotic use of the temporal dimension (Ceccotti, 2013). Jep, who lives in nowadays Rome, jumps from one short episode to another. There is not a real evolution or progression of the events and he realises only at the end of his path that something could be changed. The narrative sequence is actually based on the power of a series of images and the cognitive effect derived from their accumulation. Every frame ideally has the same value or content of the others: the reality is not univocally defined but it is ruled by a combinatorial multiplicity.

The peculiar editing of sequences reveals a contemporary movie in which characters are involved in a temporal sequence which is not linear but hyper textual: the story is assembled as a web net. The powerful images, the enchanting music, the frequent quotes, they all create a complex and articulated system of connections and references. The acquisition of information occurs through links, only in the background appears the ancient and eternal

city, in which time seems to flow in a different way.

Sorrentino stresses the concept of time and space even with his selection in framing. Video camera movements are relaxed, long and peaceful: this choice allows the dreamlike aspect of time to emerge and the soft landscapes completes this process. Wide tracking shots, instead, create a chaotic and confuse vortex in which characters seem lost. Lights and shadows are balanced to achieve this aim and to underline the temporal and spatial contrasts.

"La grande bellezza" reveals a city made of multiple layers of meanings and, through the cognitive sequence, the viewer discovers urban places and their twisted space and time rules. Beauty, if it does exist, must be able to seep across every crack.

Thus, the editing process was used in the movie as a fundamental instrument to manipulate and to compose space and time. Architecture was actually treated as a medium to transfer a message. In particular, the peculiar structure of frames totally transformed the perception of the city and this clearly reveals how intimate is the concept of sequence for architecture. The narrative and cognitive composition of sequences, indeed, is a method strongly related to the human mental process of learning and thinking which influenced directly the experience and the understanding of spaces.

Considering a contemporary architecture conceived as a medium, the editing of sequences related to the different spatial and temporal dimension is a fundamental tool to design and to develop it. Furthermore, the movie "La grande bellezza" is a perfect example of how sequences follow the contemporary rules of space and time. The IT revolution directly influences the narrative and cognitive features of media which are constantly in evolution. Architecture, in order to be an useful and meaningful contemporary medium, has to be designed starting from the narrative and cognitive sequences of spaces and to the human experience of it.

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MADRID IN THE MOVIES:
A cinematographic look through a city of conflicts

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Abstract

Known for its vast cultural agenda and architectonic heritage, Madrid conceals the scars of its conflictive background, imprinted deeply into the city's urban spaces. The idea of analysing a city's evolution through its cinematic legacy came to me during my Erasmus year in Madrid after one semester of La Arquitectura de la Metrópolis en el Cine. Spanish cinema's early activities date back to 1896, during the Restoration period. Despite the ongoing conflicts (Cuban war, Morocco war, etc) the country experienced a strong economic growth, clearly visible in Madrid: Gran Via's construction work was completed and Castellana's expansion plans were put into motion. The economic welfare came to an end during the Second Republic and the country's inner conflicts began to grow. Six years after the king's exile, Madrid witnessed a Civil War that devastated the entire country; both parties portrayed the city's destruction through a series of news' broadcasts and documentaries, designed to transmit their political ideals. After the war, a long dictatorship moulded Madrid's contemporary identity: thirty years of Franco's censorship leads to La Movida, a period of great artistic freedom formed in the eighties, as a new democratic government settled in. In conclusion, this essay's main purpose is to carry out a study of Madrid's urban evolution through the cinema in order to determine a possible trademark for "Madrid in the cinema".

Keywords: Madrid, Cinema, Civil War, Dictatorship, Democracy.

How can the cinema capture the constant changes on a city's urban fabric? What's the cinema's roll in constructing the image of Madrid throughout the twentieth century? Spain was first familiarized with the cinema world in 1896, when a camera operator working for the Lumiere brothers initiated a small tour throughout Spain, to shot a couple of short scenes for the Lumiere's Catalog. The new technology soon caught the eye of a few curious entrepreneurs and, by the end of the year, the first short movies were shown to the public[1]. A few studios began to form in Barcelona but within two years time, Madrid was already leading the movies' production in Spain (Julio, 1997).

However, a short and yet harsh civil war changed the cinema's panorama deeply. All of the sudden, the country was split into two groups with conflictive political ideals[2]. The cinema industry became a propaganda slave, destined to advertise each groups' ideals and believes, as so did Madrid, who's cinematic image seemed to serve the simple advertising purpose (a. Roman, 1997). During the conflict, the republicans established several active studios, most of them in Madrid, and thanks to the extra support from Russia[3], they were able to effectively transmit their version of the conflict worldwide, getting more and more manpower to commit to their cause and join groups of volunteer soldiers know as the International Brigades. Short documentaries started-off with a set of images that captured some of the city's iconic areas, such as Gran Via[4] or Castellana[5].

[1] The first short movies were mainly shot by foreign operators that chose the country to test their new equipment. Among a few examples, there is "Llegada de un tren de Teruel a Segrobe", possibly shot by Charles Kall, "Siete atualidades" of Madrid, by Beaugrand, and "Baile de Lavradores" y "Ejecución de una paella" captured by the french cameramen, Eugéne Lix. Perucha, J. (1997). Narración de un aciago destino (1896 – 1930). In R. Gubern História del Cine Español (pp. 25). Cátedra

[2] After thirty years trying to update the country's political system, the king D. Alfonso XIII voluntarily leaves the country in order for the New Republic to take place. Despite recent achievement, not even the new elections' systems were able to satisfy the two biggest political parties in the country. Tired of being pushed aside, General Franco led a revolution from Morocco, where he was assigned, and declared war to the Republican Party. By the end of 1936, the country was already divided into two groups: the Republicans and the Nationalists. Aroca, R (2013). La historia secreta de Madrid (pp. 132, 138). Espasa

[3] While General Franco had the support of Hitler's and Mussolini's army, the republicans had only managed to persuade Russia to support their cause Aroca, R (2013). La historia secreta de Madrid (pp. 138). Espasa

[4] The concept of a connection element between Plaza de España and Castellana started to form during the last years of the nineteenth century. Designed by José López Sallaberry and Francisco Andrés Octavio, the Gran Via's construction works were split into three sections that were complete between 1910 and 1931. Ortigas, I (2011). Madrid, Guía visual de arquitectura (pp. 128). La Librería

[5] The Castellana is one of the oldest axis of the city that is still active. By the beginning of the twentieth century, an Avenue cut the urban tissue of Madrid from the Atocha station until what is today know as the Nuevos Ministérios. The avenue's extension was blocked by the old horse tracks that were demolished during the Second Republic, allowing Pedro Bidagor to carry out the long awaited dream of extending the Castellana to the north. Aroca, R (2013). La historia secreta de Madrid (pp. 140). Espasa

However, these images didn't seem to serve merely symbolic purposes; besides making it easier for the viewers to identify the city, I believe they were meant to emphasize Madrid's magnificent urban spaces that were about to be destroyed by General Franco's powerful army. In "España 1936 "(a. Jean-Paul, 1937) bombed buildings and torn out houses take a big amount of screen time, along with images of terrified citizens seeking refuge from the attacks. The city was temporary transformed: main entrances were barricaded, wooden boards were nailed down to windows and the main defence lines were settled before the government decided to escape to Valencia. Barricades and trenches started to grow in several strategic points of the city. In "España 1936 "(b. Jean-Paul, 1937), some of the Toledo's street buildings appear heavily protected through several sand bags that seem to have been quickly stack together, just next to one of the Plaza Mayor's[6] several entrances. Nowadays, the republicans' documentaries can be an important tool to understand the city's defence lines during those rough years; it's no longer possible to see the Castellana treeless and filled with barricades spread throughout the street.

The nationalists' marketing campaign began deep into the conflict, when the General Franco discovered the vast advantages of communicating it's ideals through short movies (b. Roman, 1997). Supported by German and Italian troops, Franco's widely reduced filming crew was in charge of acquiring enough filmed material to carry out a few productions, meant to face a detailed post-production process on their foreign studios (c. Roman, 1997). However, since Franco's army only managed to conquer Madrid during the last war days, the nationalists had a hard time getting filmed images from the capital. As a last resort, their documentaries were built with several aerial views, probably filmed by some of the cameramen aboard the German dive bombers that used to scour Madrid from time to time. In "España Heroica",(Joaquín, 1937), Madrid is briefly mentioned, followed by some disrespectful comments regarding the lack of food in the city, compared to the nationalist army's supplies that seemed to have no problems of that sort. On this documentary, Madrid's subject appears to be carefully approached, in order to minimize the nationalists' constant failures on taking the city. The lack of an infiltrated crew that would be able to discreetly capture some of the habitant's routine tasks during the war cost them dearly; while taking a closer look, it's possible to recognize some filmed material that integrates a

[6] The Plaza Mayor's origins go back to the fifteenth century, as a small market place as formed outsider of the city's wall. As Madrid started to grow, the square was absorbed by the city's urban design, acquiring his characteristic rectangular shape. Ortigas, I (2011). Madrid, Guía visual de arquitectura (pp. 43). La Librería

republican documentary. In fact, it was common for nationalists to re-use some of the republicans' footage (c. Roman, 1997). In 1939, the war finally ended and, as Franco quickly rose to power, he set in motion several procedures designed to carry out his political ideals. Therefore, the dictator created the NO-DO[7] and developed an intricate censorship system, securing the supremacy of his ideals above all else. With the Civil War's damages still deeply imprinted into the city's urban areas, José Luis Sáenz de Heredia followed Jaime Andrade's script to the letter, directing "Raza" (a. José, 1941), a vision of the conflict elaborated directly from the dictator's opinion on the matter, since Jaime de Andrade was a pseudonym. Without having to worry about material's shortness, José Luis Sáenz de Heredia made Franco's vision come true with no expenses spared. However, despite all of the efforts made to portrait the true face of the war through the Nationalists' perspective, the Civil War has a secondary roll, since the director tends to focus on the main characters' troubled lives. Of course, the war as the cause of their problems, but even the scene where two important characters meet behind one of the many barricades settled throughout the city seems too staged up to be true. However, the movie served it's propose; after all, Franco wasn't interested in portraying the war itself, but rather the nationalist's strength and persistence that eventually allowed his army to take over the city. A set of images copied by an older documentary fill the last few minutes of the movie, with which the viewer would be able to reminiscence those early years of the regime, when Franco's army proudly paraded though the Castellana. Other than those last few minutes of "Raza" (b. José, 1941) and a few sporadic works developed by NO-DO, it seemed that documentaries were meant to stay in the shelves for a long time. Despite their political differences, the two political groups shared a similar trade when it was time to reveal their version of the conflict. It was only after Franco's dead that the republicans had the chance to tell their part of the story, but the documentary way of filming was long banned from their cinematic heritage. During the eighties, a handful of directors decided it was time to remind the world of those three painful years, but from a different perspective. Based on a stage play, the plot of "Las bicicletas son para el verano", (Jaime, 1984) revolves around a young boy and his family, that live in a small flat located within the city's centre. The iconic spaces of Madrid that played an important role on the documentaries directed during the war were left behind; a much more modest and intimate Madrid is portrayed by Jaime Chávarri, revealing one of the city's

[7] The NO-DO, (Noticiarios y Documentales Cinematograficos) was one of the few control mechanisms developed by Franco. The institution was in charge of producing news reels and documentaries destined to strength the regime's power. Monteverde, J. (1997). El cine de la autarquía (1839 – 1950). In R. Gubern História del Cine Español (pp 181 - 238). Cátedra.

peculiar neighbourhoods, where everyone knows each other and gossip spread faster than the speed of sound. Of course, a few recognizable buildings stand out throughout the movie, like the Real Basilica de San Francisco el Grande or one of the many passage ways to Plaza Mayor. However, these quiet areas of the city have nothing in common with the crowded streets featured on several republican documentaries distributed during the war years. But this alternative perspective of the Civil War in particular wouldn't be possible without 40 years of intense censorship and propaganda fever. After "Raza's" success, Franco didn't hesitate to use Madrid's movie industry as a tool to promote his new regime's ideals. And like so, a new thematic began to appear, widely different from the short, effective documentaries that dominated the Spanish cinemas' panorama between 1936 and 1939. Among a vast list of movies directed during this time period, there are some particular works that got my curiosity. However, due to the length of this paper, I will only highlight a few cinematic works that synthesizes this period's main tendency. In 1957, Jose António Nieves Conde presents "El inquilino" (a.José Conde, 1957), a movie that expressed one of the problems that the city faced since the post-war years. During these years, Franco seemed to desperately want to leave a mark on the city's urban tissue, planning several interventions that would mould some of Madrid's strategic points, particularly the Moncloa area. (Re)building living areas became a matter of less importance and finding a floor to live in got more and more difficult, a luxury that only a few were able to afford (a. Ricardo, 2012). In "El inquilino" (b. José Conde, 1957), the main character's constant search for a good flat where he and his family can live in, leads him to desperation; it destroys his family and he ends up living on the street, as a sign of protest. This movie takes the viewer on a trip through a few areas of Madrid that the public had never seen on screen before; it seems that the director's true aim consisted in revealing the lack of living areas in the city. Therefore, I believe it's easily understood why José Nieves Conde was not interested in featuring recognizable and symbolic buildings of the city. In fact, releasing this movie during Franco's severe regime was a risky move but, after facing a series of cuts and having to rewrite the final scene, the movie was finally out in 1957. However, José Conde's movie proved to be a needle in a haystack: this masterpiece seems to be ahead of its time, sharing some important characteristics with movies that would only be able to show off their true colours during the eighties. In fact, Franco had other plans for the movie industry. Due to Franco's openly support to Hitler's cause during the Second World War, the victory of the allied forces didn't helped Spain's situation. Even though Spain managed to secure a deal with the United

States that would cease the United Nations' economic isolation set after the Second World War, the dictator felt the need to cut back on some of the nation's symbols and establish an open-minded image of the regime. Therefore, propaganda movies started to fly out of cinema studios directly into the theatres. Among the several movies that share this trademark, the best example of Franco's propaganda fever is, in my opinion, "Las chicas de la Cruz Roja" (Rafael, 1958). The movie revolves around the adventures of four female friends that go around the city collecting money for the Red Cross. Once again, the cinema goes out to the streets in search for inspiration; since "las chicas" needed to linger among crowded areas to increase their chances, nothing like taking a walk through the touristic areas of Gran via and Castellana. This movie appears to be a "what-to-see-in-Madrid" that could be used as tour guide even today. Despite the regime's new relaxed facade, Franco always felt the need to underline his political power; after all, it was still a dictatorship and its leader had a strong military background. So, after taking the viewer for an helicopter ride throughout Madrid's iconic spots, the director lands somewhere in the Castellana to follow a military parade all the way through Moncloa, where the Ministério del Aire and the Arco de la Victoria proudly stand as the symbol of Franco's severe regime. When looked closely, it's crystal clear that Moncloa area's harsh architecture was meant to serve a political regime widely different than the one that set in motion Gran Via's construction. In fact, the classical architecture imprinted into Gran Via's spaces was seen as a clear example of the time when the city was ruled by the enemy (Zira, 2011). However, this area has grown into the popular and crowded space it was always meant to be and, when the regime was putting everything at stake to establish a more open-minded image, it seems clear what areas would be of great interest to Rafael Savia. As the years went by, the open-minded marketing campaign proved to be hard to control; some directors got tired of the portraying the same iconic spaces that, despite its symbolic meaning, didn't reveal what was truly mutating in Madrid's panorama. The city kept growing and despite the several surgeries Madrid had to withstand in order to improve the living areas' capacity, large groups of improvised barracks started to flood the city's main entrance ways and the low quality living facilities built during the fifties didn't meet the contemporary city's standards (b. Ricardo, 2012).

Just next to Plaza de Castilla, the neighbourhood of La Ventilla began to form during the fifties and grew into a living area with strong social bonds. Nowadays, that troublesome part of the city is as good as new and the only memories of the previous cluttered space, can only be found in pictures and, in particular, movies. In "Carne Trémula", (Pedro, 1997),

Pedro Almodovar captured what's probably one of the few last remaining evidences of the old houses. With Franco still warm on his grave, Democracy settles in and a new generation of directors can't wait to prove their worth. As their ancestors, they turn to the city in search of a friend to guide them through the movie's plot but, without having to fear for their careers or even their lives, decide to explore uncharted territory. An so, as Almodovar starts to feature the concealed Madrid's suburbs in his movies, so did a vast group of directors whose sole aim was to show to the world what Franco had kept hidden for forty years. In my opinion, Fernando Aranoa raises the bar with "Barrio", (Fernando, 1998). Filmed in up to five different neighbourhoods, they have such similar structures that seem to blend into one single living area.

From the short and accurate documentaries in black and white and distorted sounds, Madrid's cinema experienced a slow and difficult evolution, forced to serve different political ideals. The vast propaganda plans that were set in motion during Franco's regime spread their influence through the cinema industry at an extraordinary pace and soon, Madrid's urban areas were about to be drastically transformed. Having full control over the media, Franco would easily manipulate the movie's industry into spreading his message of power throughout the country, producing endless movies that portrayed the regime's severe architecture and military character. Forty years of Franco's dictatorship had such a deep impact on the city that, as Spanish Democracy as still finding itself, plans were already being made to conquer the city back for the people. At last, urgent interventions were set in motion to renew some of the more devastated neighbourhoods that were captured on film. It was time to give the city back to the people.

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THE PROTOTYPE CITY

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Abstract

The Prototype City is an idea of design. It is also a fragmented project. It is the image of architectural and urban design which does not want to leave paper but explores its metanarrative and urban hypertext. The plot is the in-between. It helps Object-City to answer the gaps of contemporary city. This system of gaps is cinema's legacy. The Prototype City wants to be cinema as thought in a screen.

Keywords: Design, Synthesis, Gap, Cinema, Object-City.

This essay is an *idea of design*.

It is a work in progress continuously imagining a solution to the abstract *idea of city*.

It is fragmentary but with an *idea of city*.

It is pure image.

It advances and stops in a system of gaps, just like cinema.

Cinema is everywhere; it learns through stopping, delays and the disconnections of gaze.

With increasing mobility, permanencies and values rooted in the collective memory become fragments, loose images.

Memory builds other continuities in order not to fall apart in indeterminacy.

The Prototype City wants to be cinema, to be a direct construction from thought to screen.

It begins in contradiction, writing the plot instead of showing it.

IDEAS HAVE CONSEQUENCES

Between *Clusters* and *Cinema*

The 1960s and 1970s are prolific in regard to the emergence of new ideas of city.

This post-war period develops and reveals new ways of thinking the city and urban life, different from the extension of cities and suburbs planned, and built by *naïve functionalism*, which generated a kind of void in the sense of belonging and ignored the archetypes of the traditional city, in favor of a new model - the *city of objects*.

Cinema allows another form of perception and representation of the city and it carves deep in visual memory and culture in someone whom has been trained in the art of seeing the environment - the architect.

This plot moves in-between: Memory, Desire, Utopia, Counter-Utopia, Criticism, Irony, Prototype, Model, Collage, Montage, Mass and Gaps.

These stories represent ways out of the misunderstandings of modern urbanism and its unfullfilled promisses, but are also available to inform and integrate the project of *The Prototype City*, as *ideas of design and/or city* in an operative way.

OBJECT-CITY

From Idea to Model

Le Corbusier builds his image of the city rooted in disciplinary memory, the belief in progress and the passion for machine.

Ville Contemporaine (1922) synthetizes urban planning methods embodied by *Plan Voisin (*1925), a *prototype* plan which confronts an existing urban fabric.

It proposes a surgery to a sick old fabric in the center of Paris, which leaves historicity out of the design process. Nevertheless, Corbusier's idea was to debate modern planning.

In 1933, *Ville Radieuse* is the definitive theoretical model ready to be built, and erasing memory and history from the city and its urban life.

Relieving tension between objects and fabric, allows the inhabitants to see around buildings, feeling the city as a whole while those buildings become "markers of movement through the city" (Brockelman, 2001, p. 155).

This utopian totalization sets a uniformity and exposure of the imagery of the *city of objects*.

But the most significant gesture of Corbusier is *Plan Obus (Argel, 1939).*

With the desire of territorial ambition, he draws a powerful megastructure image idea, the *city-object*. This model answers to structure, infrastructure and architectural image allowing individual prototype cells to be plug-in.

The Venice Hospital Effect

The Venice Hospital project has analogies with the ideas and designs of the Team 10, but it is in its individual memory, language and formal lexicon that it crystalizes an *idea of design*.

Growth in the *Musée à Croissance Ilimitée (1939),* the *housing cell* in the *Unité d'Habitation (Marseille,1947),* the *five points*, the concept of structure like a *montage*, the *promenade architecturale* and the *organic metaphor* in *Carpenter Center for Visual Arts* (Cambridge MA, 1961) shows the hospital as an assemblage of images and architectonic elements of his own disciplinary memory and visual culture.

The Hospital is a "morphological answer" to Venice, an analogy to that fabric. (Lousa, 2009) Corbusier carefully reads the organic city and its precise functional separation and draws a contextualist urban proposal.

Hence, this prototype, a response to an old urban fabric, reveals itself as a fragment which self-represents in the new design.

In the pursuit of the *object-city*, we find a series of architectural objectives that Allen (2001, p. 121) identifies as "a shallow but dense section, activated by ramps and double-height voids; the unifying capacity of the large open roof; a site strategy that lets the city flow through the project; a delicate interplay of repetition and variation; the incorporation of time as an active variable in urban architecture."

From *Type* to *Image*

Rossi is the architect of palimpsest city, who evolves from the rationalist culture to the culture of *image*.

Galaratese Housing, 1969-73

In this design Rossi draws a linear path below the building so that the city is read as set of relations while buildings can have an operative role in public space.

Using typology and archetypes, the continuity of history and its forms is tested. These forms have the ability to become permanent and operative through time, hence type is the generator of historical city's image, and a matrix that reveals the thickness of time.

San Cataldo Cemetery. Modena, 1971-78

Between the desire of the *transmission of a project*, a theory from the inventory of rational elements and an autobiographic call, "the architecture of Rossi takes a terminal expression because it translates impossibility".

This work, inspired in identifiable typologies, comes to be "through a process of accentuation and collage", a poeticized "mental image" of what a cemetery is. (Figueira, 2009, p. 140)

The Analogous City, 1976

As a graphic metaphor of his poetic investigation, it represents the relation between reality and imagination.

This city is the "idea of a project made by the accentuation of symbols of the existent city, manipulated, accentuated," which expresses a memory and a contextual dimension. (p. 142)

CHOOSING BETWEEN CITIES OF MEMORY AND UTOPIA

Smithsons and Team 10

In the 1950s Alison and Peter Smithson launch a revision of the modern authors and paradigmatic works of the heroic vanguard, to move forward from the *city of objects* while incorporating the strength of *city-object's* image.

Golden Lane, Alison and Peter Smithson, London, 1952

The idea of "a multilevel city with residential streets-in-the-air", offers a possible solution to "the problem of identity in a mobile society" (Smithson & Smithson, 2005, p. 26).

The four functions of *Charte d'Athènes* are replaced by *House, Street, District and City*, where the idea of "house grouping" finds in the *street* the main archetype of *human association*, the refunding element for the potential use of public space between house and street, conciliating mobility and sense of community.

It develops the idea of a flowing between architecture and urbanism.

Berlin Haupststadt. A+ PS with Peter Sigmond, Berlin, 1957-58

The concept of *mobility*, "derived from observation of movement patterns" (p. 44) and as the "rejection of Cartesians aesthetics in favor of a 'plastic resolution of mobility's problems' changes the functionalist discourse into 'a kind of poetics of road and movement'." (Figueira, 2009, p. 56).

Setting aside the image of Corbusier's inhabited motorway, this design reveals "a layered movement pattern" that separates pedestrian pathways, roads, motorways and "gives to each its own geometry, its own formal expression" (Smithson & Smithson, 2005, p. 46), close to a megastructural sensibility.

Municipal Orphanage, Aldo van Eyck, Amsterdam, 1955-60

The Orphanage has "a seminal character in the definition of the object-city's concept". (Lousa, 2009, p. 67)

The premise of this design is to "reconcile the advantages of a centralized structure with those of a decentralized pattern of pavilions", and its final image is "a continuous but perforated built volume within which both the pavilions and the main block are identifiable."

"This process may be understood in its simplest form as a multiplication of basic units" and this repetition both evokes infiniteness and an identity from part to whole." (Risselada & Heuvel, 2005, p. 68)

Megastructures

Banham (1976, p. 8) points out the *Plan Obus* as the design which stated "the essential elements of the megastructure concept".

A megastructure as structure is frequently "constructed of modular units"; "capable of great or even 'unlimited' expansion"; "a structural framework into which smaller structural units (…)

can be built (…)"; "a structural framework expected to have a useful life much longer than that of the smaller units which it might support."

Banham's Megastructure draws a "concept of a permanent and dominating frame containing subordinate and transient accommodations." (pp. 8-9)

Fun Palace, Cedric Price, 1960-65

Price designs buildings and environments "as self-sustaining and adaptable structures" and liberates time and space to permanent reconfiguration by mechanical systems to suit multiple circumstances – program indeterminacy.

Isozaki says that Price "divorced" architecture "from the dictates of post-1930 industrial design" in favor of "overall strategies of assembling, dismantling and moving…". (Koolhaas & Obrist, 2011, p. 20)

Agricultural City, Kisho Kurokawa, Japan, 1961

This city doesn't relate with the traditional city but the agricultural community it serves, this low-profile mat-building prefigures the *object-city* in its imagery. It's expandable and "raised upon legs" to set the ground surface free.

Frankfurt Römnerberg, Candilis-Josic-Woods, Frankfurt, 1963

This assemblage of laminar plates spreads between the interstices of existing monuments in the old fabric.

It "promises a new sense of connectivity and mobility within the historic core of the European city" creating an elevated "dense interconnected fabric" where "boundary is indeterminate" (Allen, 2001, p. 123), adjacent urban fabric's height is respected and "various activities of public and private domains are housed in what amounts to a continuous building".

They believe that “within the weft defined by the layered nature of the platform, the street and the perforations, citizens could build and live” – weaving the city. (Risselada & Heuvel, 2005, p. 132)

Machines, Irony and Utopia

Megastructures built under a provocative desire of total urban design are rooted in *image* as the symbolic element that emerges within urban culture.

Archigram works with “the image of architecture”, provocatively, and technical virtuosity. The sense of humor and the manipulation of visual codes and mass communication help Archigram to demonstrate the “impossibility” of the city as we know it.

Superstudio takes the abstraction to the limit and proclaims the end of machine but what interests here is their renounce of architecture to its naked truth, using images that speak for themselves and do not pretend to be operative.

In Constant’s proposal, the graphic design collage *is* the design.

Plug-in City, Peter Cook, 1963-64

Plug-in City is the “aestheticization of machine” an analogy both functional and purely visual, a technological approach influenced by pop culture.

Plan Obus reminiscent ideas such as the city in a process of becoming and the megastructure image are reworked here by combined elements of disciplinary memory – “the principle of collectivity, of interchangeable apartment units, and the incorporation of rapid transport links.” (Sadler, 2005, p. 14)

The Continuous Monument, Superstudio, 1969

Program and formal rhetoric indeterminacy draw this structure which is a critique to the discipline of architecture, which should abandon “all ambiguity of design” and remerge “as the only alternative to nature.”

This design is “a form of architecture all equally emerging from a single continuous environment: the world rendered uniform by technology, culture and all the other inevitable forms of imperialism.” (Lang & Menking, 2003, p. 122)

The *storyboard* is used as a design tool to express the *idea of design*.

New Babylon, Constant, 1956-74

This is a proposition for a Situationist city with a spatial and structural idea, but indeterminate interior spaces.

Supported above ground, this massive structure knows no rules of any existent urbanity. Plans, perspectives, photomontages, models and sketches construct iconic images of an idea that excites architectural community – the possibility to manipulate iconic historical space graphically.

LEARNING FROM CINEMA

The Natural Medium for Fragmentation

Cinema evolves from a pure mechanical reproduction to a construction of realities and the world cut to 2D perception experience.

Urban architecture develops images informed by the collision lessons and the synthetic character that cinema spills everywhere.

An important shift in cinema occurs in post-war when it comes to be a multiplicity of fragments each one with its own narrative. Cinema augments reality so that time collisions by montage are heightened. Modernity conquered the world as picture, post-modernity has its copy.

Cinema leads the way to the becoming of cities, ideas, art and the episodic; to the free manipulation of canons and the vampirism upon history. It's faster than any other medium or art, in self-quoting its technics, grammar and histories, but most significantly its *images*.

Today, cinema is a multiplicity of things, and history is the product of the collision of different times, an archive at our disposal.

Cinephilia

Its enthusiasm generalizes in the 1960s.

Away from the *high culture*, it links the cult of art to the democracy of fun and emotions. The greatness of cinema is in the "unnoticeable difference of putting traditional emotions and histories in images." (Rancière, 2012, p. 8)

In *The Prototype City*, the amateur status which refuses authority and argues that "cinema belongs to those who traveled through the interior of the system of gaps and self-authorized to trace, between this or that point of this cartography, a singular itinerary which adds to cinema as world and to his knowledge."

In the middle of "a universe without hierarchy, the films which our perceptions, emotions and words reassemble count as much as those which are recorded on film." (p. 16)

Gaps

The Smithsons pay attention to gaps because they "cultivate the in-between: the expanded threshold, not only between architectural episodes, but between disciplines as well." (Allen, 2001, p. 124)

Therefore, the systems of gaps that form cinema elevate our understanding of how we perceive it in its endless relations and analogies.

If these gaps are irreducible in itself and operate "between things that use the same name without being from the same body" (Rancière, 2012, p. 12), then *The Prototype City* learns from cinema's multiplicity and indeterminacy, because the accumulation of urban and architectural design imagery "sediments in ourselves that gap between [image] and reality, erasing it, altering it" and that "other [*idea of design*] also in the gap between design and what our memories, words and images reassemble" becomes fragmented. (p. 13)

Alphaville, Jean-Luc Godard, 1965

Filming modernist Paris, *Alphaville* shows how scenery becomes immaterial. Godard allows us to imagine an *idea of city* in its gaps.

Paris is an image of illusion, the indeterminacy of urban image *for an image* will mark all further urban projections.

Godard returns to that forgotten time since the 1930s and cinema's secret comes back to life to a revealing and communicator character enhanced by montage.

2001: A Space Odyssey, Stanley Kubrick, 1968

The spatial indeterminacy is crucial in this film. One can't find references in the outer space, so the need to rule the interior space is inevitable. Space is questioned, inverted and folded in these spaceships.

Again, space is less important than its imagery meaning.

Cinema is becoming communication again.

A Clockwork Orange, Stanley Kubrick, 1971

Pop culture plays an important role. In the underground bar space is left indeterminate and the objects of a both decaying and provocative society like the objectualisation of women enter repetition. In a few outside shots of brutalist scenarios Kubrick denounces a decompensated society and again the image becomes *the* phenomenon.

Through images, their collisions and signifiers, Alex is brainwashed.

IMAGERY

Pop Culture

Spatial, scale and programmatic literalness and indeterminacy alters the way films and cities are projected.

“An assemblage assisted with paint, (…) then photographed, the photography modified and a final print made which was itself added to paint and collage” (R.Hamilton apud Hebdige, 1995, p. 97), shows the manipulation of image and how the illusion in the means of production happens.

In the pop age, form *mediates* an image.

Image

An image is like a palimpsest, full of symbolic layers waiting to be agitated.

Constructivists have two rules - the rational simplification of the building’s plan and a solution to the ideological and artistic problem, which is called *the shaking moment*.

All these images of *The Prototype City* have it, that gap where the image of the city results from its physic form and our mental construction.

Like Godard’s fragmentation in *Histoire(s) du Cinéma (1988-98)*, this *The Prototype City* project is a kind of redemption because it wants “to liberate the potential of images from its submissions to histories.” (Rancière, 2012, p. 51)

Thus we can use the image of history to inform *the new*; its manipulation can result in inconsequent formalism.

Affective Images

Images we pursue.

We identify with these images almost as if we were their authors.

They have an associated memory but not a future, because they can’t be more than what they already are. (Bandeira, 2011, p. 18)

Latent Images

Exist across everything you do.

They are technical images because they allow a direct relationship with design.

Architecture images, the basis of our architectural culture, the result of its visual heritage.

They will always exist as ghosts. (pp. 18-19)

Utopic Images

Go beyond usefulness, the pure expression of the architectural art.

They communicate to the inside and are always self-proposals, the closest expression of authorial thought.

Just images, in the form of sketches, collages, drawing on the language of architecture, history's legacy, on mirrored representativeness and irony. (p. 20)

SYNTHESIS

Montage

Is the dream of a new language for a new world, where a new art directly inscribes the product of thought in the movement of forms.

It's an operative construction.

Collage

The architect always works in a given historical context.

But playing *between* figure and field is like a corrupted detective in this plot - *the space of the city itself*.

Collage is a “strategy which can allow utopia to be dealt as image, (…) in *fragments*” and the *ideal* of *Collage City* is supposed to be a city that, in opposition to the traditional “utopian illusion of changelessness and finality,” might offers us “a reality of change, motion, action and history.” (Rowe & Koetter, 1983, p. 149)

Collage City protects us from the flammable combination of *both* traditional and modernist ideals quarantining them at different levels of communication. The main issue here is that collage refers both to “a neutral structure or framework for a potentially utopian plurality and a practice irreducible to any pregiven ‘scaffold’ for meaning.” (Brockelman, 2001, p. 162)

Synthesis as the new Black

While the Smithsons were still trying to fulfill the promises of architecture to be the agency of a given urban order, James Stirling embraces the *zeitgeist* and uses architectural culture and his own visual culture and experience, as design material, in a ludic and experimental way. In *the red trilogy*, while having a particular understanding of the modern tradition and its technological resources, he starts to decontextualize so that new semantic characters appear in complex new synthesis of erudite references.

The Pop universe brings him a constant renovation.

The *image* and its thickness, becomes an essential design instrument for quotation, pastiche and collage.

Runcorn New Town, Runcorn, 1967-76

This *city-object* is an imperfect fragment because its monofunctional character and the idea of a mechanical assemblage of components leave a negative imprint in the space between.

The city model has a base-cell and raised galleries that go beyond the blocks to design a pedestrian grid.

Derby Civic Center, Derby, 1972

In this historical context Stirling foresees the possibilities of a multifunctional program intervention, and the potential of object-city's idea in the relation between figure and ground and as urban operator.

This design has a complex program in order to redefine the urban center. Stirling brings the urban form of the *crescent* to define a centrality in the *city of memory*, both of the consolidated city and that of the historic references he synthetizes.

Neue Staatsgalerie, with Michael Wilford Stuttgart, 1977-84

This design is a collage of references from classical architecture to pop culture, but its main significance is its relation with the surrounding city.

Its role in urban life, creating new paths using the museum's public space is a powerful performance in the city's dynamics.

WILL *OBJECT-CITY* SOLVE OUR URBAN PROBLEMS?

Object-city reveals an erudite response to a fundamental urbanistic question – "how to give space to the active unfolding of urban life without abrogating the architect's responsibility to provide some form of order." (Allen, 2001, p. 122)

An *idea of design* must guide the architect's intervention in contemporary city. The design process is a *rise of understanding* of the *idea of city* as a product of time, of many anonymous designs and a mirror of society, from which the new urban synthesis should emerge. (Lousa, 2009, p. 114)

From the Venice Hospital to Frankfurt, *object-city* reveals its disciplinary relevance as *urban operator* in situations where the urban fabric is in risk or in transition moments between different occupation logics like the suburbs.

Lousa adds, Allen's identification of the *object-city*'s architectural objectives, a set of ideas to update the *idea of city* as:

> "To build a structure which is not neutral but dialoguing with the surroundings"; "a relationship with the ground that potentiates the reading of the spatial structure and enhances the public spaces internalized"; "the use of a 'measure' designed according to the place"; "a commitment to a clear and identifying formal qualification"; and the permanence of history as a qualifying factor." (p. 115)

Indeterminacy opens up space for the *object-city*'s sensibility towards "the space between things and its syntax part-to-part connection". The *sense of place* that rises from there can be integrated in the program, along with infrastructural "systems of movement, services and support" which do not over determine use. (Allen, 2001, p. 126)

THE GAP OF *THE PROTOTYPE CITY*

Paraphrasing Rossi (2010, p. 84), "like every project, it must be conclusive in some way, even if only so that it can be repeated with slight variations or displacements, or assimilated into new projects, new places, and new techniques."

This city does not want to be built; it will remain as an *instrument of suspended reality* and *disbelief!*

The Prototype City is the corrupted detective character of a *noir* plot. It investigates its closest friend – *object-city* – to respond reality, but it will always remain a project.

The moment it starts to be built it loses its purpose.

Its substance is the *process of transmission*.

This is a charged prototype; it gives us its inside where all gaps were cut to the bones, to a base-cell, to the very thickness of every film frame.

After all, this is a film's project.

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THE OTHER CITY SYMPHONY(/-IES)
THE CITY THAT NEVER RESTS and the multiple Cityscapes of Rotterdam

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Abstract

In the interwar period the city symphony was a highly popular film form. Its most famous and well-researched examples, such as BERLIN – DIE SINFONIE DER GROSSTADT or MANHATTA, focused on the industrial metropolis. However, the phenomenon went beyond the metropolis by capturing mid-size cities such as Ostend, Nice or Rotterdam as well. This paper investigates how specific formal characteristics of the city symphony are applied to such mid-size cities by discussing DE STAD DIE NOOIT RUST (THE CITY THAT NEVER RESTS, 1928), a film by Friedrich von Maydell and Andor von Barsy about Rotterdam and its harbour. The paper introduces the notion of the mid-size city and relates it to the city symphony features and modernity by analysing how these aspects come together in the Rotterdam film. In its final paragraph, the paper also deals with the issue of multiple versions since THE CITY THAT NEVER RESTS existed and has survived in several variations. Since recently, this includes the premiere version from 1928 as well that has been reconstructed by EYE Film Institute Netherlands in 2010/2011. The different versions imply different cityscapes and consequently put anther layer to the study of the mid-size city symphony and the relationship between moving images and urban spaces.

Keywords: City symphonies, mid-size city, cityscape, multiple versions, Rotterdam.

In the 1920s and 1930s the city symphony was a highly popular film form. By combining experimental, documentary and narrative techniques and organizing urban images according to musical guidelines, these films took the city as protagonist. In the past years, there has been a growing research on the relationship between cinema, modernity and the city that includes city symphonies as well. Studies have mainly focused on films of industrial metropolises such as Berlin, Paris or New York (e.g. Graf, 2007 and Dähne, 2010). The most famous and well-researched examples are Paul Strand's and Charles Sheeler's MANHATTA (US, 1921), Walter Ruttmann's BERLIN – DIE SINFONIE DER GROSSTADT (Germany, 1927) and Dziga Vertov's MAN WITH A MOVIE CAMERA (SU, 1929). These films accentuate the metropolitan character of the city by depicting aspects such as hectic motorized traffic, masses of people, skyscrapers, industrial activity, nightlife and mass entertainment.

However, the phenomenon[1] of city symphonies went beyond the metropolis by capturing mid-size cities such as Ostend, Nice or Rotterdam as well.[2] In the following I want to open up the city symphony research to the notion of the mid-size city by discussing DE STAD DIE NOOIT RUST (THE CITY THAT NEVER RESTS, NL, 1928), a city symphony by Friedrich von Maydell and Andor von Barsy about Rotterdam and its harbour.

In a first step I will introduce the concept of the mid-size city and subsequently contextualize Rotterdam in the interwar period as mid-size city before looking more closely at THE CITY THAT NEVER RESTS: How does this mid-size city film relate to urban modernity and the formal characteristics of the city symphony form? How does the notion of the mid-size city become noticeable and how is the city represented? What constitutes the mid-size city symphony? In the concluding paragraph, I will touch upon a second neglected subject: The issue of multiple versions. City symphonies often exist(ed) in several variations. THE CITY THAT NEVER RESTS is an exceptional example in this regard. The film's different versions imply different cityscapes that I will link to the notion of the mid-size city and the city symphony features.

I argue that THE CITY THAT NEVER RESTS can be considered as an*other* city symphony in a double sense: It is a film about a mid-size city (not a big city) and it consists of multiple versions that imply an otherness *within* the film, putting another layer to the relationship of city symphonies to urban modernity and of moving images to urban spaces in general.

[1] I refer to the phenomenon of the city symphony rather than to city symphonies as a genre since I want to avoid the genre discussion that is limiting the perspective and the field of research too much.
[2] See e.g. Henri Storck's IMAGES D'OSTENDE (B, 1929/1930), Jean Vigo's À PROPOS DE NICE (F, 1929) and this paper's case study DE STAD DIE NOOIT RUST (Friedrich von Maydell and Andor von Barsy, NL, 1928).

The Urban Chameleon of the Mid-Size City

Broader than just in city symphony research, the notion of the mid-size city has been absent from urban studies in general so far. This goes hand in hand with the broad and indistinct definition of the term 'mid-size city' that can cover almost everything in the interspace between the small village and the multimillion city (Eeckhout, 2013, p. 28). Nevertheless, there seems to be one prominent feature that repeatedly appears in the architecture journal *OASE 89*, a special issue dedicated to the mid-size city:[3] The ambiguous nature and duality of the city and its self-representation. As summed up in the introduction:

> One interesting aspect is the great flexibility of the notion of a "mid-size city": by adopting a mid-size profile, a city can present itself, as it chooses, as a small city or as a metropolis, and as all the variants and hybrids in between. The notion makes it possible to project divergent – sometimes irreconcilable – meanings and expectations onto the city. (Dehaene, Havik, Notteboom, 2013, p. 3)

Bart Eeckhout (2013) demonstrates this duality with regard to present-day Antwerp that historically has a long tradition in presenting itself as a big city with international allure and urban excitement. In a recent campaign however,[4] he identifies another picture of a city circulating between proud urbanity and inclusive intimacy. With his analysis of Ghent, Bruno Notteboom (2013) determines a comparable ambiguity with regard to mid-size cities in the early 20th century. He examines the architectural transformations and tendencies in urban planning that change after 1900 from a pure striving for modernisation and a desire for transforming Ghent in the style of Paris to a dual self-representation of the city: On the one hand metropolitan openness and creativity and on the other hand regionalism in style, underlining the city's anchoring in local history and stressing its feature as a community.

The mid-size city can thus be characterised by an ambiguous or almost schizophrenic nature, circulating between modernity, striving for metropolitan qualities and at the same time a desire for small-scale features. As an urban chameleon, it can change and present itself temporarily divided or simultaneously as a big city or as a small town.

[3] The *OASE* issue 89 can be seen as a first step in putting the mid-size city on the agenda for urban studies. The issue's objective is neither the search for a quantitative nor for a qualitative definition of the mid-size city, but the notion is approached as an urban condition rather than an object. Another recent pioneer initiative was the colloquium 'Mid-Size City: The Dual Nature of Urban Imaginary in Europe During the Long 20th Century' in April 2011, organised by the Ghent Urban Studies Team (GUST). GUST also supported the content of *OASE* academically and is currently working on a book on mid-size cities.
[4] The campaign comprises a booklet about ongoing urban renewal projects produced by the Marketing and Communication Department of the city of Antwerp.

Rotterdam in the Interwar Period

With 550.000 inhabitants in the 1920s and 1930s,[5] Rotterdam can be considered formally as a mid-size city, keeping the (multi)million city as upper limit of the scale. In her study on Rotterdam's creative class, Patricia van Ulzen (2007) stresses the city's modern, cosmopolitan and industrial character in the interwar period. Rotterdam had been growing since 1850, transforming from a pretty and small trading town into a big, industrial city with one of the largest and most important ports in the world. Its particular modern and industrial traits were not highly regarded and were even considered to be ugly until in the interwar period these qualities got a positive connotation when related to the metropolitan condition and a changed aesthetic view on modernity. Now *'Rotterdam's metropolitan status was given extra emphasis in representations of the city by stressing the flows of traffic, the high-rise, the city lights at night, and the docks and river'* (Van Ulzen, 2007, p. 72). Floris Paalman (2011a) describes the Rotterdam of the interwar years similarly as *'metropolitan whirlpool'* and argues that this image was actively propagated, partly to differ from Amsterdam and its 17th century status. He refers to art historian Roman Koot (2001) who defines Rotterdam in this period as the most modern city of the Netherlands, and summarizes the city's modernity under the keywords of the harbour, architecture, design and film, being both part of modern urban culture and producer of Rotterdam's modern image.[6] To put it in the words of Marlite Halbertsma and Patricia van Ulzen (2001, p. 16, translation E.H.): *'More than any other Dutch city, Rotterdam knew to keep up with the dynamics of the metropolis as we find them in other big European cities in the interwar years.'*

Despite its formal mid-size, Rotterdam appeared thus particularly metropolitan and modern in its features as well as in its representation in the 1920s and 1930s. The urban chameleon took on the colour of the big city. However, the studies quoted above also suggest another side of the city. As Paalman (2011a, p. 39) stresses: *'We should realise, however, that Rotterdam at that time was as a historic city too, (…) with small alleys, canals, old warehouses and mansions – which were certainly not forgotten in promotional booklets.'* Halbertsma and Van Ulzen (2001, p. 12, translation E.H.) come to a similar conclusion when stating that Rotterdam was not one but many cities with two different tempi, where the

[5] As documented by Rotterdam's municipal archive, in 1920 the city had about 500.000 inhabitants. In the late 1930s the population crossed the mark of 600.000 inhabitants that became the city's average throughout the 20th century.
[6] Under architecture, Paalman names amongst others modern housing projects and the Van Nelle factory as an example for modern industrial architecture. Concerning design, he refers to graphic and industrial design, but also to photography, where functionalism and new objectivity played an important role.

biggest and newest coexisted with the slowest and most unsightly: *'Opposite to the city striving for progress and heights, there was a Rotterdam that was not modern and dynamic at all. The old and new Rotterdam were interweaved.'* In this context, Van Ulzen (2007, p. 59) makes clear that the propagated metropolitan image exceeded the city's real appearance and that this image was clearly a utopia or *'"Weltstadtsehnsucht," (…) the yearning to be the world city.'* Rotterdam aimed to become a world city, but it wasn't a metropolis yet (and still isn't). The mid-size city duality between metropolitan allures and a metropolitan desire on the one hand and smaller-scale features on the other hand were thus present in interwar Rotterdam.

In the following, I will introduce THE CITY THAT NEVER RESTS and discuss how the mid-size city duality, the city symphony features and modernity come together in this particular example.

A Rotterdam Film Symphony

THE CITY THAT NEVER RESTS is one of the rather unknown city symphonies, certainly in an international perspective. There have only been a few short references to this film by Dutch film historians in the 1980s (Brederoo, 1986 and Hogenkamp, 1988) until Paalman's research on *Cinematic Rotterdam* (2011a) paid more attention to it and revealed in-depth information that resulted also in the restoration of the film in 2010/2011.[7] THE CITY THAT NEVER RESTS is a film about Rotterdam and its port and refers to the city's historical growth. It portrays the vivid city with its busy streets, bridges, canals and markets before moving gradually from the smaller and rather cosy inner harbours to the enormous outer harbours of the seaport, shown in its different sections and manifold activities.[8] The film of approximately an hour length[9] was made in 1928 in only two months by the German Friedrich von Maydell and the Hungarian Andor von Barsy. The latter was the cameraman of the Rotterdam-based film production company Transfilma that Von Maydell had established in 1927 and with which Von Barsy had already made several films for companies and the municipality in the form of a *'functional cinematography'* (Paalman, 2011a, p. 139).[10] In an early state of the production the film's working title was ROTTERDAM, SYMPHONIE VAN DEN ARBEID ('Rotterdam, Symphony of Labour'). This underlined Transfilma's ambiguous plan to make a dignified

[7] I would like to thank Floris Paalman for his help and information about THE CITY THAT NEVER RESTS, giving me access to the documentation of his research and elaborating on his findings and further research questions.
[8] This description refers to the film's restored premiere version from August 1928.
[9] The premiere version was 64 min. long, the restored version is 57 min.
[10] As in the film's credits, THE CITY THAT NEVER RESTS is attributed to Von Barsy in general, due to his outstanding cinematography.

equivalent of Ruttmann's BERLIN, as a reporter wrote in the *Nieuwe Rotterdamsche Courant* (1928, March 27). The *Rotterdamsch Nieuwsblad* (1928, February 29) pointed to the link with Ruttmann's film as well, which had inspired Von Maydell and Von Barsy to compose *'a little sister'* of the Berlin-portray – '*een Rotterdamsche filmsymphonie*.'

There is thus a pronounced connection to Ruttmann's BERLIN in particular and the city symphony idea more generally. Though, the clear reference in the title disappeared during the production: While the filmmakers had already started filming, Transfilma approached the municipality for collaboration and sponsoring regarding such a promotion for Rotterdam. Consequently, the film turned into a commissioned production (Paalman, 2011a, p. 142).[11] This went together with a new title: VAN VISSCHERSDORP TOT WERELDHAVENSTAD ('From Fishing Village to World Port City') that later again was replaced by DE STAD DIE NOOIT RUST, in the English version THE CITY THAT NEVER RESTS.[12]

Von Barsy's Modern Big-City Iconography

By taking a closer look at the images of the portrayal of Rotterdam in THE CITY THAT NEVER RESTS, the focus on urban and industrial motifs becomes obvious. This modern big-city iconography can be considered as typical for city symphonies. It corresponds to their main theme that Helmut Weihsmann (1997, p. 19) summarizes as follows: *'the big city as living organism, symbol of industry and progress.'* In THE CITY THAT NEVER RESTS the modern big-city iconography is strongly connected to the predominant role the port plays in the film. Roughly speaking, the movie can be divided into two parts: The first quarter of the film depicts the city centre whereas the second much longer part concentrates on the harbour.

The port is represented as modern and industrial, being one of the biggest and most important harbours in the world. The focus lies on modern technology and engineering as well as on the huge size of the port,[13] its sub-harbours and masses of ships and passing goods.[14] The film displays dockyards, factories, silos and all kinds of modern industrial technology for loading and unloading goods such as cranes, elevators and conveyor belts. The camera focuses on details of the machines and their working – or better: their moving.

[11] The film should be screened during the industry exhibition Nenijto in the summer of 1928 and was planned as jubilee film for the 600th anniversary of Rotterdam. The latter was finally cancelled because of the sudden death of Mayor Wytema and the fact that, as it turned out, there wasn't such an anniversary until 1940 (Paalman, 2011a, p. 143).
[12] In the case of the Dutch version, VAN VISSCHERSDORP TOT WERELDHAVENSTAD remained as subtitle of the film. It is worth mentioning that from the original plan of ROTTERDAM, SYMPHONIE VAN DEN ARBEID a second film emanated with the title EEN LIED VAN DEN ARBEID (NL, 1929), that Paalman (2011b, p. 15) detects as fictional counterpart of THE CITY THAT NEVER RESTS.
[13] This is e.g. underlined by aerial views.
[14] Clogs, timber and drums are presented in vast piles, reminding of Kracauer's 'mass ornament.'

Special attention is paid to two moving steel constructions: the ferryboat on the river Maas and the railroad lift bridge 'De Hef' ('The Lift') in the Koningshaven. The latter was built between 1925 and 1927 and immediately became an icon of modern engineering – in 1928 Joris Ivens dedicated an entire film to it.[15] By depicting the visual qualities of functional engineering constructions and industry in the harbour, THE CITY THAT NEVER RESTS reflects on Futurism's fascination for the dynamics of machinery and fast-paced city life, according to Norden (1984, p. 109) a typical feature of city symphonies in the 1920s. The harbour becomes a city in itself with its futurist moving architecture (Paalman, 2011a, p. 144). The objectivity of this purely functional architecture underlines Rotterdam's industrial modernity and metropolitan character as a world port city.

The first part of the film with its representation of the city centre also applies the modern big-city iconography. Futurism's double theme of moving machinery and modern urban life becomes even more evident here. The camera enters the city by train, followed by shots of crowded streets and bridges with all kinds of modern traffic. There are busy shopping streets, billboards, the airport Waalhaven, Rotterdam's skyscraper 'Het Witte Huis' ('The White House') and the modern Coolsingel boulevard. A contemporaneous critic described the scenes as *'an explosion of technical force'* (*Rotterdamsch Nieuwsblad*, 1928, August 16, translation E.H.) and another summarised the film's portrayal of Rotterdam as *'a life song of the modern big city'* (*Nieuwe Rotterdamsche Courant*, 1928, October 6, translation E.H.).

Despite this pronounced visual big-city repertoire, there are also a few shots of a smaller scale, less modern and industrial: a picturesque canal with historical warehouses, an old-fashioned windmill in the Delfshaven, children playing in a courtyard. Shots like these are not untypical for city symphonies in general as they underline the contrast between countryside and big city on the one hand and/or expose social evils as negative effects of modern urban life in the big city on the other hand.[16] City symphonies in general focus on disjunctions and contrasts such as big versus small, poor versus rich, night versus day, new versus old. In THE CITY THAT NEVER RESTS though, the small-scale pictures are not presented as contrast to

[15] Both machines are depicted from several perspectives in a sequence of shots and the camera follows their movement. Whereas in the case of the ferry this is limited to the panning of the camera from a distanced position, in the case of 'De Hef' the camera stands on the bridge and adopts its movement by going down to the ground level with the moveable part of the construction. The sequence reminds of Joris Ivens' DE BRUG (THE BRIDGE, NL, 1928) that was made about the same bridge in the same year. However, Von Barsy's travelling shot down to the ground level distinguishes his work from Ivens' film by showing the movement in one continuous shot. Ivens cuts the movement in numerous fragments from various angles, of which almost all are positioned in the construction around but not on the moving part of the bridge.

[16] In juxtaposing countryside and big city or nature versus urban space, city symphonies intensify the effect of the metropolis (see e.g. BERLIN and MAN WITH A MOVIE CAMERA). An example for social criticism is Alberto Cavalcanti's RIEN QUE LES HEURES.

the big-city iconography but as inseparable parts of Rotterdam, emphasizing the city's history, tradition and regional anchoring. This is especially related to the film's strong documentary character and the use of animated maps and explanatory intertitles.[17] These point to the origins and history of the city,[18] clarify its expansions, embed it in its surrounding areas and contextualize the shots described above as Rotterdam's folklore, historical harbour of Delft (now part of Rotterdam) and as idyllic workman village. Therefore, by introducing non-metropolitan features next to big-city characteristics as two parallel aspects of Rotterdam, the mid-size city duality becomes noticeable, albeit only diffidently.[19] As I will argue in the following, this rudiment comes back on the montage level where the city symphony characteristics are applied in a mid-size city manner.

The Tempo of Rotterdam

According to Alexander Graf (2007, p. 79) city symphonies share the same principles of rhythmic and associative montage, with the main concern to represent *'the pace and rhythm of urban life expressed through editing techniques.'*[20] They thus internalise the rhythm of the city as their structuring principle instead of dealing with the modern city purely on the picture level. Musical rhythm and speed are imitated by visual means: In the case of rhythmic montage through calculation of duration (Graf, 2007, p. 80); in the case of associative montage by relating analogous or contrasting visual phenomena such as shapes, objects or directions of movement (Graf, 2007, p. 82). The result is a dynamic visual composition that can have the structure of a symphony, including different movements and shifts in tempi.[21]

THE CITY THAT NEVER RESTS shows a dynamic montage style that I would like to describe as a flow. The editing in general is rather even and calm insofar as length and tempo in which shots succeed each other are relatively constant and not extremely fast-paced. The flow is also confirmed by the discreet use of associative montage. Rather than juxtaposing contrasting phenomena, the editing pattern is applied in a connecting manner. In this regard, the film follows rather Pudovkin's idea of linkage than Eisenstein's montage of attractions.

[17] The extended use of intertitles and maps is considered rather unusual for city symphonies in general. Even though these films are partly documentary, party experimental, they often *'display an almost total suppression of intertitles,'* as Graf (2007, p. 79) points out regarding Ruttmann's BERLIN and Vertov's MAN WITH A MOVIE CAMERA.

[18] The city's anchoring in history stands immediately at the beginning of the film when after the first intertitle shots of water and reed as origins of the city crossfade to the St. Laurens tower and expansion maps.

[19] The Delfshaven and idyllic shots of the children underline at the same time Rotterdam's metropolitan character as the former harbour of Delft was swallowed by the fast growing city and the shots of the playing children are taken in Heyplaat, a garden village that itself is a modern phenomenon linked to the big city.

[20] He particularly refers to BERLIN – DIE SINFONIE DER GROSSTADT and MAN WITH A MOVIE CAMERA that he sees as the city symphonies with which *'the genre reached full maturity'* (Graf, 2007, p. 79).

[21] The prime example for such a symphonic structure is BERLIN – DIE SINFONIE DER GROSSTADT.

An example is a sequence of junction shots in the city centre where the shape of ninety-degree corners and the corresponding direction of movement connect different street spaces.[22] Another example is the loading and unloading of goods in the harbour and the repeated downward and upward movements from and onto ships. Even though these are exactly opposite movements, Von Barsy makes them become part of the same flowing motion in the harbour. In addition to movements, objects often have a linking function.[23] Finally, I want to mention the transition from the city centre to the port as indication for the film's flowing montage since it is a gradual change as elements of the port permeate the centre as well and are shown at an increasing rate.[24]

The dynamic style of THE CITY THAT NEVER RESTS relates mainly to motion within the image and to camera movements. There is hardly a static shot in the entire film. The continuous movement is composed of a panning and travelling camera as well as of traffic, people, ships, machines and goods in motion, steam and the endless moving water of the harbour, canals and the sea. All these movements are quite equal in pace. There is no extremely fast motion but again, a continuous flow of atmospheric images. A certain rhythm or alternation in tempi arises from the density of motion and directions of movement within the frame and the change of both between shots. In this regard, one could say that the film starts with an allegro by the fast development of Rotterdam from water and reed to *'the age of rapid transit'* (intertitle translation E.H.) and the images of a fast moving train. Once arrived in the city, the tempo slows down[25] and continues in a flowing andante throughout the film. Within this flow, there are a few shots of a slightly faster motion again such as images of waves that briefly speed up the tempo. The rhythm however remains flow-like with gentle waves here and there, originating from both urban and natural elements. The rhythm unifies city and nature.[26]

In conclusion, the flowing and relatively calm or waving montage of THE CITY THAT NEVER RESTS does not imitate the hectic pulse of the big city as quick succession of contrasting impressions. Instead its yet dynamic style and use of editing techniques represents the

[22] In a first shot from a high camera position, we see a junction with trams crossing in a ninety-degree angle. The next shot shows another junction with trams passing in right angle from a similar position, followed by a shot of a third junction on street level where a tram has just turned the corner. We are now introduced to the street on ground level via the shape of ninety-degree corners and trams so that the next shot of a street without trams and rails is linked fluently to the other ones.
[23] An example is a sequence in the port, where timber is the connecting aspect: After the intertitle 'De Rijnhaven' the camera pans across this sub-harbour until in the lower left corner a ship loaded with timber appears. The next long shot shows men transhipping timber, followed by a shot of a little boat resembling the shape of a wooden shoe. This is followed by a shot of a second small boat in front of a steamer whose chimney becomes the linking element to the next shot of another ship.
[24] Of course, the documentary elements of intertitles, maps and aerial shots also have an influence on the connecting feature.
[25] In the historic city centre with its picturesque images the tempo even slows down briefly to an adagio.
[26] This aspect can be observed also in other mid-size city symphonies such as Henri Storck's IMAGES D'OSTENDE (B, 1929/1930), Joris Ivens' REGEN (NL, 1929) and Jean Vigo's À PROPOS DE NICE (F, 1929).

rhythm of a somewhat slower-paced and flowing city: A mid-size city. I will emphasize this with a last example of the film's beginning that bears a close resemblance to the beginning of Ruttmann's BERLIN. After the first pictures of water (and reed), followed by an abstract subject,[27] both films approach the city by train. Both trains travel at a great speed. However, whereas the speed of the train approaching Berlin is extremely fast, the train arriving in Rotterdam is 'just' fast. The difference lies in the editing: In fifteen seconds Von Barsy shows three shots of a train moving diagonally towards the screen; in the same time Ruttmann edits more than twenty shots of and from the train displaying movements in various directions. The tempo of Rotterdam is not the tempo of Berlin.

The Duality of a Mid-Size City Symphony

In summary, it can be stated that THE CITY THAT NEVER RESTS shows a modern big-city iconography regarding the city and harbour of Rotterdam that is considered characteristic for city symphonies. Rotterdam, even though not a (multi)million city but with an important port, is portrayed as industrial large city. This emphasizes the mid-size city's desire to be(come) a metropolis in terms of a *'Weltstadtsehnsucht.'*[28] This yearning sets the tone also of reviews of the Rotterdam symphony (*Rotterdamsch Nieuwsblad*, 1928, August 16, *Het Vaderland*, 1928, August 16, *Nieuwe Rotterdamsche Courant*, August 16 and October 6): They praise (and maybe overstate) the tempo and dynamic style of the film as well as its extend and display of traffic, gigantic machinery, street and harbour views, that together constitute a dignified and adequate portrayal of this modern big city and its pace.

However, there is also a rudiment of a mid-size city duality concerning the representation of Rotterdam featured by a couple of pre-modern and small-scale shots. These images, which contemporaneous reviews actually mention and even criticize as being too romantic and picturesque, are presented as part of the city. By this, they point at another side of Rotterdam, much slower and pre-industrial, and refer to a small-scale cosiness, regionalism and anchoring of the city in history. This tension between proud urbanity and mid-size or even small-scale features is strengthened on the structural montage level by the slower-paced and flowing rhythm of the city that differs from the big-city repertoire on the picture level. Rotterdam as urban chameleon is represented as both big city and smaller town.

[27] In the case of THE CITY THAT NEVER RESTS a map with Rotterdam's expansions, in the case of BERLIN an abstract shot with moving horizontal lines, a round and a square shape morphing into railway boom barriers.
[28] Within the scope of this paper the question has to remain open if the mid-size city feels a stronger urge to highlight its metropolitan features to establish itself as a big city than the actual metropolis.

It needs to be addressed at this point that there is a divergence between contemporary reviews at the time THE CITY THAT NEVER RESTS premiered and the analysis presented in this paper. Whereas I stress the rhythm of a somewhat slower-paced and flowing city – comparable to the movement of a sailing ship – the critics in 1928 emphasized *'the chasing tempo'* of both Rotterdam and the film (*Het Vaderland*, 1928, August 16, translation E.H.). However, even though an audience in 1928 had a different perception of speed, the film cannot have been that fast-paced, unless a musical accompaniment intensified the rhythmic effect. From a 2013 perspective, it seems that THE CITY THAT NEVER RESTS was a fast-paced big city symphony rather on paper (in the reviews and the original film plan to make a sister of BERLIN) than in the form of the actual film itself.[29]

In its combination of a lyrical and impressionist style of atmospheric images with yet dynamic and symphonic elements, the film finally absorbs the mid-size city duality even on the conceptual level *as* city symphony, since it can be considered as a hybrid between the two city symphony forms that Weihsmann (1997) defines as the epic and the symphonic.

Circulating between City Symphony and Harbour Film

I want to conclude this paper with a few remarks on the issue of multiple versions. The analysis above is based on the film's restoration from 2010/2011 by EYE Film Institute Netherlands that aimed to reconstruct the lost premiere version from 15 August 1928.[30] After the premiere the film underwent numerous changes with the result of multiple versions. Those variations differ in their representation of Rotterdam as they delineate different cityscapes. Within the scope of this paper, I want to refer to three 'main' versions of the film: The above analysed premiere/restoration version, one of the shortened Dutch release versions from 1928/1930 and the 1934 version with the new title ROTTERDAM.[31]

[29] This assumption can to a certain degree be confirmed by a report from 1931. To motivate the production of a new short sound film about the harbour, it refers to THE CITY THAT NEVER RESTS as an *'outdated and lengthy silent film without much movement, except for the movement of the camera itself'* (Paalman, 2011a, p. 150). However, there is a chance according to Paalman that this report mistakenly refers to another film made by Theo Güsten and Von Barsy in 1927.

[30] I would like to thank Simona Monizza from EYE for her help and information regarding the restoration and different versions of THE CITY THAT NEVER RESTS and Jata Haan, Rommy Albers and Sofie Simões for facilitating the access to the film's material. Moreover, Floris Paalman provided me with information about the film's versions and its turbulent history.

[31] The premiere/restoration version is 57 min. long, the Dutch release version from 1928/1930 (exact date unknown) is 35 min. and the 1934 version ROTTERDAM is 18 min. The continuing changes in the film were amongst others motivated by ongoing changes in the harbour and the city, as a reporter explained in the *Nieuwe Rotterdamsche Courant* (1938, May 1). Another aspect promoting the emergence of multiple versions was the fact that Transfilma owned the commercial rights whereas the municipality had the right to use the film for promotional reasons. In practice this meant that both had their own film prints that they used and reedited according to respective purposes. According to film restorer Simona Monizza and Floris Paalman's research (2011a and 2011b) the premiere version from 15 August 1928 – which already differed from the version sent to the censor on 13 August – was immediately changed after the premiere since the municipality and Transfilma decided to cut out some shots and change the order of a few sequences. This resulted in the Dutch release version from October 1928 that was

The main change and result of the multiple versions is the removal of the city centre part. In the 1928/1930 release version, the film cuts from water and reed and the expansion map immediately to an intertitle introducing Rotterdam as world seaport. Subsequently, in only a few shots the harbours in the city centre are depicted before turning to Rotterdam's waterways and entering the seaport. The city centre becomes almost completely invisible. This concerns the historical and slow parts of the city including the pre-modern sections of the harbour. Therefore, the industrial big-city iconography of the seaport and Rotterdam's metropolitan portrayal are underlined. On the other hand, the modern parts of the city centre are eliminated as well such as its motorized traffic, busy streets, the airport and the city boulevard. This goes together with the disappearance of the symphonic and dynamic allegro at the beginning of the film. In an ambiguous way, Rotterdam becomes more and less metropolitan at the same time: With the stronger focus on the seaport as driving force behind the city's modern, metropolitan features, it becomes even bigger but its nature as actual city disappears, confirmed on the structural level by losing its city symphony features. Instead of a (world) city with a port, it is represented in the shortened version as world port with a city.

The 1934 version, which combines material from 1928 with supplementary new shots, continues this tendency. While the city centre can only be imagined from the distance of high angle and aerial shots,[32] the focus lies on the modernity and monumentality of the port. The camera concentrates exclusively on big features in the harbour and introduces additional high industrial buildings such as the recently finished Van Nelle factory[33] and the GEM silo. On the montage level, the modern and metropolitan return since ROTTERDAM's editing is faster-paced, much more rhythmic and associative, combined with more experimental shots and camera angles of an 'absolute film'. The 1934 version is a film symphony – instead of a city symphony though, it is a port symphony.[34]

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screened amongst others in theatres in The Hague and at the Filmliga in Rotterdam. Moreover, versions in French, German and English were released, having a length of about 860 meters. These foreign language versions slightly differed again among each other and from the Dutch release version. In 1930 once more different shortened versions were released, partly cutting the film into several shorter films, based on the version from October 1928. In addition, the Austrian compilation filmmaker Albrecht Viktor Blum used the film to make diverse sound versions and educational films. In 1931 the municipality, probably neither satisfied with the original nore the shortened versions, came with the request to make a Rotterdam sound promotion film. This plan finally did not result in a sound film, which actually Joris Ivens should have directed, but in another silent version of THE CITY THAT NEVER RESTS made by Andor von Barsy with supplementary material and the new title ROTTERDAM (1934).

[32] The camera does not enter the streetscape at all.

[33] The building of the Van Nelle factory was built between 1925 and 1931.

[34] Paalman (2011a, p. 158) describes this short port symphony as the counterpart of the short city symphony HOOGSTRAAT that Van Barsy made in 1929 about Rotterdam's main shopping street.

In conclusion, the mid-size city duality can be detected also on the conceptual level of and between the versions of THE CITY THAT NEVER RESTS: In its representation and cityscape, the city shows an ambiguous nature, changing between the versions. Moreover, the very film itself changes its features chameleon-like as well. In the same way the city constantly changes, the film transforms and circulates between city symphony and harbour film in its interspace between the versions. To put it differently, the film and cityscape of Rotterdam show the modern phenomena of fragmentation and re-composition: The very film THE CITY THAT NEVER RESTS consists of the different versions and unfolds a film landscape with multiple perspectives. The various perspectives and versions re-composed constitute *the* film. Similarly, the city is present in its duality and exists in the interspace between the different cityscapes. In this regard, the mid-size city seems to be even more modern than the metropolis. Or can we speak of a mid-size city modernity?

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DE STAD DIE NOOIT RUST / THE CITY THAT NEVER RESTS (VAN VISSCHERSDORP TOT WERELDHAVENSTAD). Org: 35mm, b&w, silent, 65 min, dir: Friedrich von Maydell, cam: Andor von Barsy, prod: Transfilma, Netherlands, 1928:
- restored premiere version, b&w, 57 min, EYE Film Institute Netherlands, 2011 (dig. copy).

- Shortened Dutch release version, b&w and tinting, silent, 31 min, 1928/1930 (dig. copy).

ROTTERDAM. Org: 35mm, b&w, silent, 18 min, dir: Andor von Barsy, prod: Filmfabriek A. von Barsy, Netherlands, 1934 (dig. copy).

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OPTIONS TOOLBAR:
Modelling the Retrospective Present

Inês Salpico

Abstract

Watching The Blade Runner does not allow us a glimpse of what LA will look like in 2019 but rather of how that now near future was imagined in 1982. That vision in turn conditioned the way the present, in 1982, built its own aesthetic, visual and symbolic codes. Collective and individual immediate expectations are shaped as if seen in retrospection from an imagined point in the future. Contemporaneity becomes an Antenarrative referenced to a fiction of what's to come. The irony is that any representation of the Future is inevitably conditioned by the possibilities and constrains of the technology already at hand as well as to the reading codes we share and are inevitably founded on tradition and History, i.e. on the Past.

Films and other "devices of narrative immersion" – such as videogames – are the privileged media to build and communicate these points in time that although placed ahead ultimately give us the keys to what is immediately around us. Currently they are very much bound to the specificities and language of Software's and of the visual and sound effects they allow. The same language that can be found in Architectural design and visualization. (The artificial skies of Resident Evil are the same we see in 3D renderings of skyscrapers in China and Dubai; the electrical green of Frodo's Shire is the same as in real estate advertisements of suburban apartment blocks.) But how aware are we, as designers and as consumers, that our imagery is so much conditioned and to an extent bred by the options available in the Modelling and Camera Viewpoint menu? Who, in fact, are the directors of the antenarrative we're living right now?

Keywords: Future, Heterotopia, Narrative, Technology, Visualization

About 16 minutes into Steven Spielberg's 2001 film "*A.I – Artificial Intelligence*" there is a scene in which the leading female character sits at her kitchen table sipping her morning coffee and reading her newspaper. Nothing seemingly strange except that the film's action takes place in the late 21st century. It is not very unlikely that anyone will be seen holding a piece of paper while having breakfast, let alone using landline phones as the characters in the film also do. Are we not, already today, more easily found staring at our tablet's screen with our cup in hand and "Skyping" with Mom and Dad?

Figure 1. A scene about 16 mins into Steven Spielberg's *"A.I. – Artificial Intelligence"* (2001) in which the leading female character reads the newspaper while having her morning coffee. An improbable scenario in the late 21st century, when the action takes place.

The post-catastrophe future portrayed in Spielberg's film – one in which homeliness and safety have been recovered and protected for some, in a somewhat puzzling historical suspension of disbelief – could not be more different than that of Ridley Scott's "*Blade Runner*". The dystopian vision of 2019 Los Angeles, based on a novel by Phillip K. Dick and released in 1982, is the product of very different hopes and expectations for the (now near) future. That is because each of the films stems from very different hopes and expectations for the present, in very specific moments in history: "*Blade Runner"* in the cold war and tech wonder years of the early eighties; "*A.I – Artificial Intelligence"* in the turn of the millennium,

with all its candid naivety and deep belief in a world of mighty wealth and safety, that would be tragically crushed by the 9/11 events (only two months after the film was released in the USA).

Figure 2. Ridley Scott's *"Blade Runner"* (1982) with a very different sense of homeliness than that of Spielberg's film (Figure 1).

The September 11 events are a good example of the tricks history plays on our prophetic attempts and of how the future seldom meets the ways in which it is fantasized. What is relevant though, when analyzing the depiction of visions of the future, is not understanding what is yet to come but rather the moment that produced them. As the American film critic Manny Farber once said *'every movie transmits the DNA of its time.*' (as quoted in Scorsese, 2013, paragraph 37). The aesthetic, visual and moral codes of a given historical moment are expressed through the stories the subjects of that moment choose to tell and, perhaps more explicitly, through the way they choose to tell those stories. This is especially true about stories that take place further in time, when the ruthless reference of surrounding reality does not serve as a constraining measure of the possible and believable. Present expectations are better made sense of in reference to an envisioned destination further

ahead, in which the individual and collective self are projected and all the potential (be it of construction or destruction) of "Today" is freed and completely fulfilled.

Contemporaneity is therefore built upon layers of *Antenarratives*[1] of the fiction of what's to come. We live as subjects in a prologue of the *narrative of tomorrow*. Such prologue is, simultaneously, heir to previous *Antenarratives* ("yesterday's tomorrow's") creating an interesting ambiguity between Past and Future, between nostalgia and anticipation. Retro-Futurism[2] is not a choice but an inevitability. What we envision *now* is not only built on the stories of yesterday but also reflects the present expectations for the future. The Present is where Past and Future clash and become one. The Present is where the future Antenarrative overlaps the seeming continuous linear Narrative of History, both artificial, both elaborate constructions.

If this is true in the expression and anticipation of all aspects of the "spirit of the time" it is especially so in regard to technological development. Perplexed and unsure of what we can do with the latest gadgets and techniques, we fear and dream of what they will allow us to do in the future, once we've mastered their use and fully understood their utility. But here that paradoxical clash between past and future is even more evident: the possibility of envisioning the coming possibilities is conditioned and framed by the technological tools of the present and the predicted visions necessarily a manifestation of the expectations generated by the latest advancements of yesterday.

In the flowerbed of *Tomorrow as a promise of the fulfilment of Yesterday* grows the perennial urge to showcase, in cultural artefacts, the latest technological achievements of each age. Obsolescence looms upon technologies and devices that haven't even been completely understood and are yet to be mastered. Merely waiting for tomorrow's outcome will be too late because Yesterday already promised more and Today already demands it. Gazing ahead is the only option to escape this trap of permanent overcoming of ourselves. Exhausting the imagination with tools at hand is a way of not being tricked and left behind by the past. So we project ourselves in the future to assure we can imagine arriving there along

[1] *Antenarrative*, a term coined by David Boje in 2001, is the process by which retrospective narrative is linked to living story - when stories lead to a re-storying of the past narrative, or the future *antenarrative*, they become *living stories*. The antenarrative is pre-narrative, a bet that a fragmented polyphonic story will make retrospective, narrative, sense in the future. The concept is directly linked with *Sensemaking* - the process by which people give meaning to experience – and draws a connection between more immediate-emergence-sensemaking and a prospective-sensemaking that anticipated a possible future.

[2] While the term Retro-Futurism is usually used in reference to an artistic trend influenced by depictions of the future prior to 1960, I'm using in a broad sense to express the constant and inevitable overlap of *the future as seen from the past* and *the past as seen from the future*.

with (or despite of) what progress promises us now. Making cultural artefacts embody the full-fledged aesthetic of technological performance is a way of surviving the anxiety of being left behind by our own creations.

The "devices of narrative immersion" (such as films and, later, video-games) become, not surprisingly and not by chance, the privileged cultural expression of "Today's Tomorrow": they allow not only for a visual representation but also for the telling of a story that adds a layer of emotional meaning to those images.

Visual culture as a way of experimenting with and understanding technological development and the social changes caused by it is a phenomena as old as mankind. But with the arrival of photography and cinema, the late 19th century started a vertiginous display of evolving techniques and mutating aesthetics. In fact, the history of moving imagine is about, more than storytelling, the practice and consolidation of a collective imagery through the technologically possible, often at the expense of narrative, plot and content. Stories and subjects repeat (remember: *'All you need for a film is "a girl and a gun"*[3]) but each era differentiates itself through aesthetic and technology. The 1910's opened the exploration of avant-garde editing strategies; the 1920's where the age of the arrival of sound and of the sometimes anecdotal initial experiments with it; the 1940's brought the saturated colours of Technicolor; in the 1970's the novelty of video, commercially available, introduced the aesthetic of the tape. The late 1990's were reigned by *Bullet Time*, a special visual effect that consists of a digitally enhanced simulation of variable-speed photography than enables extreme transformation of time and space (while a scene is slowed, normally imperceptible and unfilmable micro-events – such as flying bullets – become clear and the camera angle – the audience's point of view – moves around the scene at normal speed). It became part of mainstream visual culture when used in the 1999 film *"The Matrix*" and in the 2001 video game "*Max Payne".* After Bullet Time came the wonder with 3D modeling software and animation (showcased in films such as "Toy Story"; "Finding Nemo"; "Up"; "Wall-E"). Then Phantom Cameras. And now everyone is trying to figure out what is the real added value of filming in 3D, apart from making audiences drowsy.

[3] This sentence is commonly attributed to the French director Jean-Luc Godard (1930), although Godard himself has said he was actually quoting D.W. Griffith (1875 - 1948, USA), the director of fundamental titles such as *"The Birth of a Nation"* (1915) and *"Intolerance"* (1916),

The aesthetic of the zeitgeist develops with and is perhaps shaped primarily by the technological tools available. Creative processes are in fact subordinate to available resources and languages.

> We unconsciously and instinctively make work to fit pre-existing formats.
> In a sense, we work backward, either consciously or unconsciously, creating work that fits the venue available to us. That holds true for other arts as well.
> In a sense, the space, the platform, and the software "makes" the art, the music, or whatever.
>
> (Byrne, 2012, page 14)

It's not difficult to make a case for the fact that the films *"Avatar"* (2009) and *"Brave"* (2012) were greater achievements for the animation and 3D modelling techniques developed for their production than for their plots. It took Pixar over a year to develop the new hair simulation software for the 2012 computer-animated fantasy film, used to simulate hair and fur realistic enough not to, according to the studio, pull audiences away from the story. Yet, funnily enough, the film's promotion greatly revolved around the new animation tools developed during its production.

Stories are there as direct emotional connections with the observer, evoking the deep symbolism of the essential and universal that runs across all of them and makes them tell something about every Man. But there is, to begin with, an intrinsic meaning of the images themselves that does not require the mediation of the verbal and is directly connected to the technologies, visual languages and aesthetic codes that produced them.

Therefore other kinds of visual production (such as architectural visualization), strictly classified as non-narrative, cannot be disregarded in their importance for the understanding and collective building of visual culture, especially when they now undeniably form part of the ubiquitous and fundamental repertoire of the production of moving images. 3D video renderings of architectural designs, as films and as video games, require sustained attention from the viewer, lead his visual and sound perception, and open a window to another space/time. They too, have become in essence *immersive* and *narrative* devices.

Just as a genealogy of visual and sound effects can plot a timeline of film history, so can a genealogy of tools of representation and visualization draw a particular history of architecture. Having met and crossed repeatedly in the past, these two timelines have

followed a parallel if not overlapping path once they started being determined by computer softwares and by the possibilities offered by such tools. The same programs and the same professionals are often behind special effects in movies, 3D animations and 3D renderings of architectural projects, all of which have become media for the anxious display of the same features. There is a contemporary coherence of language and aesthetics that runs across all of these visual representations: the artificial skies and silvery water of *"Resident Evil's"* film series is the same we see in 3D renderings of sky scrapers in China, Dubai or Nigeria; the electrical green of Frodo's Shire in *"The Lord of the Rings"* trilogy brings to mind forests in New Zealand but also real estate brochures, with suburban apartment blocks surrounded by lush gardens. All these audio-visual objects, sharing the same visual language, converge in the communication of a certain vision of the future in regard to the expectations of *"Today's Tomorrow"* and the contemporary *"Retrospective Present"*.

Figure 3. A wallpaper image of "The Lord of the Rings" trilogy (2001-2003, directed by Peter Jackson) with the computer enhanced green of Frodo's Shire.

Figure 4. A similar green to that of Frodo's Shire in a "all-in-one" 3D rendering found by doing an image search for 'real estate' on Google.

It becomes difficult to tell when it is the object being depicted or the language and the tools used for the representation that are the protagonists of such communication and are really conveying the message to the observer.

It is worth asking, then, to what extent Architecture Design is subjected to the options offered by the features and plug-ins of the software tools that allow its representation, the same way as film scripting, editing and styling constantly changes in regard to the possibilities offered by technological gimmicks. The ambiguity of classifying a given software as a *design* or *visualization* tool expresses itself the complexity of the question. Are current representation tools enabling the exploration of further possibilities to shape objects or is design thinking being conditioned, at its root, by such tools?

Technology has long been a trigger of conflict and debate in architecture theory and criticism. At the centre of the schism there used to be the binomials of science vs. history and technology vs. tradition. Architecture was thought to, as a discipline, need to *'re-define its limits in the midst of these competing bids for intellectual domination'* (Reyner Banham, 1960, quoted in Vidler, 2012, paragraph 5). Banham defined tradition as *'the stock of professional knowledge'* as opposed to technology, *'the exploration of potential through science'* (Banham, idem, paragraph 6). Today, the debate persists but needs to be dramatically reframed. Technology has shifted sides and has already claimed a space in tradition. It has, undeniably, a presence of its own in the stock of professional knowledge.

The problem stemmed, before, from the belief that computers, dealing with cold facts and numbers, were crowding the place of aesthetics and imagination, undermining the biological, the psychological and the sensorial. However, the issue now is that the social and the biological can no longer be opposed to the technological. Not in any aspect of our experience of the world, and therefore not in architecture.

In a recent text entitled *"On Digital Clumsiness"* (Salpico, 2013) – which was a response to Léopold Lambert's *"Topie Impitoyable - What Is a Clumsy Body?"* (Lambert, 2013)[4] – I made a case for the fact that we are now defined not only by a physical but also by a digital body. I

[4] In his text Lambert starts by defining what a clumsy body is: "one that does not know where it influence stops". From this definition he goes on to explain how we should think of our bodies less in terms of limits than of fields of influence with mutual and environmental repercussion and of varying intensity. In my *text "On Digital Clumsiness"*, I refer to Lambert's argument as this idea of "fields of influence" in fact helps in supporting my argument for the existence of a digital body.

argue that we have a fully-fledged digital physicality because it comprises three basic concepts that have come to define our experience of digital spaces: interaction with others, ageing and inscription in a topological framework. Also, if we consider we can be absent from a reality – the tangible – because we're distracted in the digital realm, that means we acknowledge the effective *presence* in that other digital space, requiring us to have a self-entity that places us there. The pervasive way in which images and information are brought to us in what are no longer displays but elaborate interfaces, means that much of our experience of the world is in fact consummated in and through those bits of information and with our digital bodies.

Michel Foucault pointed out how after the 19th century obsession with history *'the present epoch will perhaps be above all the epoch of space.'* (Foucault, 1984, paragraph 1). His prediction becomes all the more relevant if we consider this digital space, referenced to reality and yet autonomous. Digital space fully embodies (*to embody* is a particularly suitable verb) his belief of a new experience of the world *that 'is less that of a long life developing through time than that of a network that connects points and intersects with its own skein.'* (Foucault, idem). If we consider, furthermore, that the digital is weaved with the tangible in a complex hybrid topology, Foucault's remark is even more prophetic.

Representations become points in that network as vivid and meaningful (i.e. as *real*) as the physical places we go to (with our physical body). More than extending our perception of reality and of the real places they might have originally referred to, they evoke that alternative but effective "digital presence", ultimately discarding the necessity of a reference to reality. They become heterotopias not of *crisis* or *deviation*[5] (Foucault, 1984) but of *fantasy* and *longing*. A place that puts us right where that fulfilment of the promises of yesterday is projected in the present existence of a future reality. The projected object that starts as the pretext for the construction of such vision is enveloped by the corrected and perfect surrounding that technology enables to produce, thus overwriting the original reference to physical placement. They become the accomplished possibility of the experience of "Today's Tomorrow", the very existence, now, of the Retrospective Present. Are they not Utopias, one might ask? No. Because: a) they in fact exist and constitute part of

[5] Foucault divides the heterotopias that he believes exist in every culture and civilization as spaces of both mythic and real contestation of the space in which we live, into two fundamental categories: heterotopias of crisis, such as boarding schools or military compounds, and heterotopias of deviation, such as rest homes, psychiatric hospitals or prisons.

our hybrid experience of the world; b) they are anchored in that expectation of fulfilling present expectations and not in building an speculative alternative that surpasses them.

A good example of what is being described is the way video games have ceased to be immersive environments in which reality is merely enacted to become platforms where what we colloquially call "real world" is fully lived. *Eve Online*, a massive multiplayer online game in which players can take part in mining, manufacturing, trading and piracy is being used by researchers to test economic theories, after they realized that the trading systems in the game were functioning as miniature economies. When asked about the value of this approach, researchers mentioned the *"added advantage of [the data observed and collected in the game] often being more detailed and comprehensive than real-world economic statistics."* (Tsang, 2013, paragraph 12)[6] The field of representation has thus become a "better" reality to represent and make sense of the messy and chaotic reality itself. It is this pervasive search for perfection, control and detail – of, one can say, "resolution" – that has made it so easy for the spectacular representations of objects to take over objects themselves in the collective understanding of a time-space, inviting that digital physicality to gain some of tangibility's terrain.

Here lies a fundamental paradox. In some of these *heterotopias of controlled perfection*, places are immutably sharp, glowing, clean and forever new. As a representation of the ideal and of the mightiness of technological performance they have also become a platform of exclusion. While inviting the observer to engage in this narrative of perfect placement they exclude it as a participating subject: such spaces do not admit the unpredictability, messiness and accumulation that the activity of the subject would generate. Social networks and, as mentioned above, gaming platforms actually require the entropy of subjects' activities and interactions to build thier inner structure and place themselves within the topology of physical space. But others, like architecture renderings, don't. In other words, some of these digital topological nodes do not admit *Life* – not even through the digital physicality I argued for.

[6] It is interesting to consider how illusive this accuracy can be. The players are subjects whose performance is also obviously affected by events outside the game (we are, again, talking about that hybrid experience of the world in which the tangible and the digital are equally *real*). Therefore there's a bi-univocal behavioral influence between the game and real-world economy. The 2007/8 economic crisis comes to mind: it was essentially a panic phenomenon, spreading like fire on the trading floors. How different from a game is the trading floor for the trader? There's also an interface handling transactions and the object of transaction is also not tangible. Games do not merely serve as agent-based models for researchers: the gamification of "real-world" has already happened. Disregarding this interplay – that inevitably result in the "dirtiness" of data – is in fact compromising accuracy.

Figure 5. Pictures from images from the photo gallery of Jumeirah Hotels' website. Even for hotels that have already been built (some have been operating for over 10 years) the pictures' gallery mostly shows 3D renderings of the buildings

If you visit the website of the hotel chain Jumeirah most of the images you'll see are 3D renderings of the buildings, even though all of them are already built and some of them have been in operation for over a decade. Not only has the representation of the hotels taken the place of the hotels themselves, such representations have also created a spatial and time suspension of thier own. There is a hygienic and, again paradoxical, achronicity. These spaces are at once eternally immutable and therefore completely vulnerable to obsolescence and decay. Because they are stopped in time they will age ruthlessly without adapting. Like *"Blade Runner"* and *"A.I – Artifical Intelligence"* they will soon become paradigmatic points of past reference of constructed prospective visions. In this ageing process we see in a very obvious way how object and representation have taken independent paths. The atemporal vulnerability to time determines the ultimate disconnection between (planned or existing) objects and imagery. The ageing processes are different for each but inevitable for both, proving, at the same time, that visual

representations configure spatial experiences of their own and that they are inscribed in a (digital) topology. Regardless of being webbed with the tangible this topology is fundamentally autonomous and has an inner structure of its own.

Hence, the spectrum of the debate regarding architecture, technology and tradition has dramatically changed. What is at stake is not whether technology has taken over the production of Architecture. The question is how it has taken over representation methods and techniques and how such representations, have, in turn, taken the place of the objects they are representing. More than considering how technology is informing and/or conditioning the production of objects, the debate needs to focus on how the production of representations of objects-to-be, and even of objects-that-already-are, has taken the place of the objects themselves and have configured a topology of their own. The perceived experience is now a *real experience* and such perceived experience is produced and enabled by technology. When the representation is, in itself, already the fulfilment of technological performance, the object is out of the equation as the ultimate goal of such meeting of expectations. The construction of these heterotopias of longing is accomplished in and lived through the images and drained from the necessity of the future existence of a material object. There is a future vision (or a past-future vision) already offered as an experience to the observer.

Needless to say that fundamental issues regarding practice and authorship are on the table: just how much is the designer's and not the programmer's creation? How do objects claim their identity beyond the representation that do not only show them but also replace them in space and time? This is where the complexity of this interplay between architectural design and the production of representations becomes dramatically different to, for instance, discussing the role of Le Corbusier's photography manipulations or of Mies van der Rohe's collages. The production of images could never be separated of the design of the object itself. But the question became complex when: a) moving representations (narrative, immersive) come into play; b) such representations became an autonomous object. c) the designers were suddenly often not directly involved in the production of the images they designed themselves.

> Throughout the present century architects have made fetishes of technological and scientific concepts out of context and have been disappointed by them when they

> developed according to the processes of technical development, not according to the hopes of architects. A generation ago, it was "The Machine" that let architects down - tomorrow or the day after it will be "The Computer", or the Cybernetics or Topology.
>
> (Banham,1960)

Authorship and the substance of real experience have become elastic concepts. So to (re)gain control of objects designers and planners would need to (re)gain control of representation as well. Otherwise, architecture will evolve *'according to the processes of technical development, not according to the hopes of architects.'* (Banham, 1960 – see above) The narrative, as much as the object, needs to be planned and designed. It is not only when doing speculative exercises that representations can be thought as being the project itself. Today, when planning for building, representations are also part of the territory of intervention. 3D rendering images and videos can also be but are not just tools of thought and planning: they are finished objects, a defined space/time reality, narratives of their own inscribed in digital topology.

Once a sequence of images is put in motion there are a number of variables that affect perception and meaning and do not have to do exclusively with what is being represented. What is being communicated depends greatly on leading a visual experience designed by an intersection of cinematic and software languages. Using and mastering the tools that operate with those languages is not only a matter of performance and appearance but mostly an exercise of composition that is aware of the observer as a responsive subject. So who is considering the camera viewpoint and path, the lighting, etc.? If it is pertinent to reflect on how much control film directors and script writers sometimes hand over to animation and special effects supervisors, it is more than pertinent, perhaps urgent, to consider what control architects, designers and planners are handing over to visualization experts.

> The Lumière brothers weren't just setting up the camera to record events or scenes. […] you can see how carefully they placed the camera, the thought that went into what was in the frame and what was left out of the frame, the distance between the camera and the train, the height of the camera, the angle of the camera—what's interesting is that if the camera had been placed even a little bit differently, the audience probably wouldn't have reacted the way it did.
>
> (Scorsese, 2013, paragraph 20)

Observers do not merely accumulate the impression of successive images. Images are created sequentially and also through what is not shown and only inferred. In what is called "out of field" or "out of camera" effect, narrative space is also constantly generated beyond what is immediately shown by the camera.

> Because you take one shot, you put it together with another shot, and you experience a third image in your mind's eye that doesn't really exist in those two other images. The Soviet filmmaker Sergei Eisenstein wrote about this and it was at the heart of what he did in his own films. This is what fascinates me—sometimes it's frustrating, but always exciting—if you change the timing of the cut even slightly, by just a few frames, or even one frame, then that third image in your mind's eye changes too. And that has been called, appropriately, I believe, film language.
>
> (Scorsese, 2013, paragraph 25)

Film language is certainly at the core of the skillset that might allow one to be active in structuring and designing the images that are ultimately shaping "Today's Tomorrow". The task of the Architect is however certainly more complex than that of the film maker. Because the object of the film maker *is the film* (i.e. the images) itself, while the primary object for the Architect is a physical object, regardless of whether it is built or not. If the film maker can claim control over his narrative by taming and/or incorporating tools and technology in the fundamental creative process, the Architect has an added level of complication. The interplay between the physical and digital dimensions – that while mutually referential are structurally autonomous – must always be considered. Or if indeed also in Architecture images are already the primary object, then, definitely, a lot of it is being done by movie makers, computer programmers and data analysts.

The dazzling media frenzy that produces a constant stream of spectacular images of architecture seems to have forgotten Architecture itself. An architectural lexicon and topology is being configured, through representations, outside of the discipline. If we agree this is an inevitability and that we must acknowledge the existence of this physicality of the digital through which much of the contemporary Antenarrative is being lived, these representations must just be brought to the realm of *'Architecture'* proper. It is misleading to think the visual production is configuring a vision of an expected physical reality. Those images are already a finished product and enclose already tomorrow's expectations. Perhaps the way we think is yet to catch up with the way we experience reality and although

'we live mythically and integrally' we *'continue to think in the old, fragmented space and time patterns of the pre-electric age.'* (McLuhan, 1964, page 4).

It would perhaps be useful to bring some aspects of technocriticism to the analysis of the production of moving images, architectural representation and ultimately, architectural design. Is perhaps another architecture being created and a parallel history of architecture being written by these heterotopias of nostalgia and perfection? Maybe. The problem is not, however, the possibly inevitable existence of this *other architecture* but the fact that it is mistaken by the experience of the physical. Our *'Retrospective Present'* is not built or lived exclusively in the experience of the tangible, nor through phantasies of the impossible, but through a hybridization of these with the heterotopias of technological performance that have extended our bodily functions and senses.

"Today's Tomorrow" does not happen only in the physical space of atoms and molecules but also in the digital space of bits of information. We should then maybe consider that it is *modelled*, not *built*. It will require some – then obsolete – hardware to, in the future, glance at our present in retrospection. But will any architect be one of the great '*Architects'* of our time?

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THE REPRESENTATION OF URBAN SPACE THROUGH METAFILMIC STRATEGIES
The Case of 'Los Angeles Plays Itself'

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Abstract

A metafilm essay is a film on other films that visually expresses its main ideas, going beyond textual analysis to construct its discourse through audiovisual elements. A prime example would be Los Angeles Plays Itself (2003), a work about the film representation of Los Angeles that mainly consists of short excerpts of fiction films. Its director, Thom Andersen, explores more than two hundred titles in search of their documentary revelations, exposing the politics of representation of mainstream cinema. This device challenges Hollywood's visual monopoly through the creative appropriation of already existing materials, comparing those films that misrepresent the city with those others that adopt a more truthful approach: for example, neo-noirs that teach to forget the power corruption, from Chinatown (1974) to L.A. Confidential (1997), are countered with neo-realist films that depict the everyday experience in the less affluent neighbourhoods, such as The Exiles (1961) or Bless Their Little Hearts (1984). Consequently, Los Angeles Plays Itself stands as a city symphony in reverse that cleverly warns against the systematic tendency towards fake and oblivion of the cinematic city. The analysis of its formal and narrative strategies will allow us to understand how metafilm essays can indirectly represent any city in the world, and also how they can review and criticize its previous cinematic representations.

Keywords: Metafilm Essay, Cinematic City, Los Angeles, *Los Angeles Plays Itself*, Thom Andersen.

The relationship between the audience and the profilmic space varies from fiction to documentary film. The space of fiction, according to Michael Chanan, is always beyond our reach, even if it is a real place: '*we cannot physically enter it and any connection with it is imaginary*' (2007, p. 79). On the contrary, the space of documentary is '*isomorphic with the physical reality in which we live our everyday lives*', that is, it belongs to the afilmic reality and, consequently, we can enter it whenever possible, because we are already within it (Chanan, 2007, p. 79). Let us take as example the Dietrichson House in *Double Indemnity* (Billy Wilder, 1944), which also appears in *Los Angeles Plays Itself* (Thom Andersen, 2003). In the first film, the façade was filmed on location and the interiors on studio sets, although their design remained fairly close to that of the original house. By juxtaposing both spaces,

Billy Wilder created a place that only exists on screen insofar as he shows it: the real house looks differently indoors and the studio sets lack a real façade. In the second film, however, the house has lost its name to simply become the house located at 6301 Quebec Drive, Los Angeles. Thom Andersen shows it through a few architectural shots that offer a synecdoche of the real place, thereby inviting the audience to visit it. This time, anyone can go there and check that the off-screen space actually exists, because the house belongs to the same reality as the audience.

Figure 1. The Dietrichson House in *Double Indemnity*

Los Angeles Plays Itself also includes those images of *Double Indemnity* in which the Dietrichson House appears. This quote is part of a metafilmic strategy that places Andersen simultaneously inside and outside its subject, which is the film representation of Los Angeles: on the one hand, he adopts a critical position regarding previous representations; while on the other hand, he also develops a creative work by using the same language that he is analysing. *Los Angeles Plays Itself* is thus a metafilm essay, that is, a documentary on other films, filmmakers, genres or styles that visually expresses its main ideas, going beyond textual analysis to construct its discourse through audiovisual elements.

Metafilm essays consider that images are not simply reproductions of the real, but new realities, because they are responsible for the configuration of our cognitive mapping: they condition and determine the perception of our everyday environment, as well as the

perception of those places where we have never been. Accordingly, rather than giving rise to a parallel reality, the current omnipotence and omnipresence of images have established a set of mindscapes that have become an increasingly important part of the historical world. Metafilm essays are therefore a product derived from the triumph of the cinematic, but their in-between position, partly critical and partly creative, allows them to question this phenomenon. *Los Angeles Plays Itself*, in particular, explores the commonplaces of what Rafael Pizarro has termed '*the Hollywood Urban Imaginarium*' (2005), challenging its visual monopoly from the margins of film industry: as discussed below, this city symphony in reverse is an ambiguous celebration of the cinematic city that cleverly warns against its systematic tendency towards fake and oblivion.

Los Angeles Plays Itself: A Critical Tour Through Cinematic Los Angeles

The main idea of *Los Angeles Plays Itself* is to interpret feature films as unpremeditated documents of their time: '*if we can appreciate documentaries for their dramatic qualities*', the narrator says in the prologue, '*perhaps we can appreciate fiction films for their documentary revelations*'. From this initial statement, Andersen claims the memorial value of those titles that preserve the real image of missing places and also highlights the significance of film locations themselves for Angelinos. In this regard, *Los Angeles Plays Itself* is a film mapping of Los Angeles, but also a personal mapping of meaningful films and places. This double reading is established from the beginning through the use of a first-person commentary that blends objective information and subjective opinions without privileging one element over another. The outcome is thereby a film portrait of a lived city, which is not a direct record of the filmmaker's urban experience, but a compilation of his film experience of the city, that is, a mediated experience.

Contrary to what may seem, the narrator is not Andersen, but his friend and fellow filmmaker Encke King. He is identified as narrator in the opening credits, but only those who personally know Andersen can notice the splitting in the voice of the documentary: we hear Andersen's words, but we do not hear him. This option does not alter the subjective component of the commentary, and it even improves its metafilmic connections: King's diction, as well as Andersen's literary style, recalls the tone of hard-boiled fiction and film noir in a prime example of how documentaries internalise certain tropes of fiction. In fact, the way the commentary interrogates the images has been compared by David E. James with the hard-bitten attitude of a private eye (2005, p. 421).

Like most detective stories, *Los Angeles Plays Itself* strives to bring to light what is beneath the surface, which in this case is an elusive city. Faced with the inability of cinema to depict it, Andersen suggests, through King's voice, some causes that lead his analysis toward the field of urban planning and local history:

> Los Angeles is hard to get right, maybe because traditional public space has been largely occupied by the quasi-private space of moving vehicles. It's elusive, just beyond the reach of an image. It's not a city that spread outward from a center as motorized transportation supplanted walking, but a series of villages that grew together, linked from the beginning by railways and then motor roads. The villages became neighborhoods and their boundaries blurred, but they remain separate provinces, joined together primarily by mutual hostility and a mutual disdain for the city's historic center.

In order to overcome these limitations, *Los Angeles Plays Itself* quotes up to 210 different films, as well as a TV series: *Dragnet* (Jack Webb, 1951-1959 and 1967-1970). Depending on the needs of the argument, the quotes can either be single shots or complete sequences: sometimes, the development of an idea may require a dozen quotes, while other times it needs longer excerpts. These are not the only visual materials of the film, of course: there are also a hundred original shots, two dozens of newspaper clippings, eight old pictures of missing places, a few shots of non-fiction footage taken from television, newsreels and other documentaries, and even an excerpt from Ricky Martin's music video *Vuelve* (Wayne Isham, 1998). Half of the quotes come from films made in the 1980s and 1990s due to the temporal proximity of these decades: at the beginning of the 2000s, post-modern films were easier to find in video than silent, classical or modern titles; and they were also more recognizable for contemporary audiences. Furthermore, this preference for recent features also reflects the tendency of post-modern cinema to appropriate previous references, ideas and film locations as if they had never been filmed before. Regarding the other periods, classical film is mainly represented by film noirs, and modern film by both local neorealism and titles by foreign filmmakers in Los Angeles. Only silent film is almost completely absent, partly because these films were mostly made inside the studios. Meanwhile, there are some genres that are more represented than others, although many are interrelated. The two main blocks correspond, firstly, to thrillers, crime film and film noir, and secondly, to action, sci-fi, disaster and horror movies. Dramas and comedies are well represented, unlike the musical, whose

presence is purely anecdotal. Finally, other genres are included simply as oddities, such as gay porn cinema, avant-garde film or even documentary film.

Film Quotes by Decades		
Decade	Number of Films	Percentage
1910s	1	0%
1920s	1	0%
1930s	10	5%
1940s	26	12%
1950s	24	11%
1960s	15	7%
1970s	24	11%
1980s	44	22%
1990s	62	30%
2000s	4	2%

Source: My Own Elaboration.

Film Quotes by Genre		
Genre	Number of Films	Percentage
Drama	38	19%
Thriller	31	15%
Crime	30	14%
Film Noir	30	14%
Action	21	10%
Sci-Fi	21	10%
Comedy	20	9%
Disaster	6	3%
Horror	4	2%
Musical	4	2%
Avant-Garde	2	1%
Documentary	2	1%
TV Series	1	0%
Porn	1	0%

Source: My Own Elaboration.

The dominant genres in Andersen's selection broadly coincide with the five concepts developed by Erwan Higuinen and Olivier Joyard in the encyclopedia *La Ville au Cinéma*, in their entry about Los Angeles: they speak about '*ville noire*', '*ville studio*', '*ville d'exil*', '*ville d'action*' and '*ville sans centre*', terms that may be translated, respectively, as 'noir city', 'studio city', 'city of exile', 'city of action' and 'city without a centre' (2005, pp. 449-457). Obviously, the noir city comes from film noir, the studio city from the films about the making of other films, the city of exile from the titles directed by foreign filmmakers in Los

Angeles, the city of action from post-modern thrillers and action movies, and the city without a centre from the multi-protagonist films of the 1990s and 2000s. However, not all significant works of these genres are included in *Los Angeles Plays Itself*: a few notable absences would be *Singin' in the Rain* (Stanley Donen & Gene Kelly, 1952), *Beverly Hills Cop* (Martin Brest, 1984), *Pulp Fiction* (Quentin Tarantino, 1994), *Magnolia* (Paul Thomas Anderson, 1999) or *Mulholland Drive* (David Lynch, 2001). The reasons for these oversights are multiple: Andersen decided not to include any film about the entertainment industry unless he could approach it from another perspective, he did not always find something new to say about certain titles, or simply he was not always inspired (in Erickson 2004). Actually, the only films that Andersen has openly regretted not having had the opportunity to quote are some recent documentaries that grant visibility to people who seldom appear in Hollywood features, such as *Hoover Street Revival* (Sophie Fiennes, 2002), *Bastards of the Party* (Cle Shaheed Sloan, 2005), *Leimert Park: The Story of a Village in South Central Los Angeles* (Jeannette Lindsay, 2006), *South Main* (Kelly Parker, 2008) or *The Garden* (Scott Hamilton Kennedy, 2008), which he considers '*the best films about Los Angeles in the past ten years*' (2008, p. 22).

The structure of *Los Angeles Plays Itself* organises Andersen's discourse into a prologue and three chapters, which are respectively entitled 'the city as background', 'the city as character' and 'the city as subject'. The first presents Los Angeles as a scattered collection of film locations that represent 'the city with no name', a stand-in for anywhere in the world. The second explains how that nameless city became Los Angeles thanks to certain noirs that developed an accurate sense of place, such as *Double Indemnity* or *Kiss Me Deadly* (Robert Aldrich, 1955). Finally, the third is devoted to works that explore local history in search of those unfortunate events that spoiled the Southern California dream, from the construction of the Los Angeles Aqueduct that deprived the Owens Valley of its water resources to the Los Angeles Police Department (LAPD) corruption and paranoid style in the 1950s. This three-act structure leads the film from the particular to the general, from the urban surface to the city's unconscious and, above all, from the 'representations of space' to the 'representational spaces', to say it in Henri Lefebvre's terms (1991, pp. 33, 38-39).

In the first chapter, Andersen argues that the making of a film in Los Angeles leaves traces in both its urban layout and the memory of its residents, to the point that certain places have become civic monuments after having appeared in a successful film. Through several visual

enumerations, he reviews the film career of well-known landmarks that not always play themselves, such as the Bradbury Building, Frank Lloyd Wright's Ennis House or Union Station, as well as those that do so, from the City Hall or the Griffith Planetarium to the four-level freeway interchange or the Hollywood Sign. The full list also includes ordinary spaces like '*Circus Liquor at Burbank and Vineland*' or '*Pink's Hot Dogs at La Brea and Melrose*', which Andersen consciously puts on the same level as glamorous landmarks. The film is pervaded by this kind of jokes, which actually challenge the most annoying and malignant lies of mainstream film: '*to someone who knows Los Angeles only from movies*', the narrator says, '*it might appear that everyone who has a job lives in the hills or at the beach. The dismal flatland between is the province of the lumpen proletariat*'. That is to say that Hollywood has systematically favoured the two urban ecologies that have historically been identified with the way of life of the most affluent residents of the city: 'Surfurbia' and the 'Foothills', as Reyner Banham named them (1971, pp. 19-37, 77-91). Meanwhile, the space inhabited by the majority of the population, the 'Plains of Id', is only visible as a bland and uniform backdrop in the carscapes filmed from Banham's four ecology: 'Autopia' (1971, pp. 143-159, 195-204). Andersen accuses these commonplaces of cheapening the real city, giving as examples Hollywood's inability to talk about an environment other than its own, or its tendency to denigrate the local heritage of modernist residential architecture '*by casting many of these houses as the residences of movie villains*'.

Glamorous landmarks are what Lefebvre described as 'representations of space', but their images can give rise to 'representational spaces' –that is, '*space as directly lived through its associated images and symbols*'– when they have disappeared from the urban surface (1991, p. 39). In these cases, Andersen claims the memorial value of those films that recorded missing places at the time in which they still stood, because they allow the audience to return there, if only in fiction. To give an example, one of the most poignant passages of the film is the sequence devoted to Bunker Hill, in which the history of the neighbourhood is re-enacted through less than a dozen titles: *The Unfaithful* (Vincent Sherman, 1947), *Criss Cross* (Robert Siodmak, 1949), *Shockproof* (Douglas Sirk, 1949), *The Glenn Miller Story* (Anthony Mann, 1954), *Kiss Me Deadly*, *Indestructible Man* (Jack Pollexfen, 1956), *Bunker Hill 1956* (Kent MacKenzie, 1956), *The Exiles* (Kent MacKenzie, 1961), *The Omega Man* (Boris Sagal, 1971), *Night of the Comet* (Thom Eberhardt, 1984) and *Virtuosity* (Brett Leonard, 1995). From these films, Andersen summarises its process of decline and subsequent renewal in four stages: the starting point is the late 1940s, when

Bunker Hill represented '*a solid working-class neighborhood, a place where a guy could take his girl home to meet his mother*'; then, by the mid-1950s, it became '*a neighborhood of rooming houses where a man who knows too much might hole up or hide out*'; later, between the 1960s and 1970s, its physical destruction was documented by the post-apocalyptic dystopia *The Omega Man*; and finally, from the 1980s, its rebirth as a financial and arts district looks like '*a simulated city*' where nothing is real.

Figure 2. Bunker Hill in *Kiss Me Deadly*.

Figure 3. Bunker Hill in *The Exiles*.

This narrative largely coincides with Mike Davis's account of the same process (2001, pp. 36-37, 43), but there is a key difference between its written and audiovisual version: the quantity and density of information that they contain. Apparently, Davis offers more data while Andersen synthesises the same ideas in five minutes and twenty seconds. Far from being superficial, the filmmaker's account offers something that the scholar's lacks: the possibility to see the place before, during and after its transformation. Andersen thereby provides the audience with visual evidences of the process that later became the subject of further research: for example, his vindication of *The Exiles* helped to rediscover this film and inspired more detailed analyses of its social and spatial mapping of Bunker Hill.

Many of the films praised as truthful representations in *Los Angeles Plays Itself*, beginning with *The Exiles*, were symptomatically directed by foreign filmmakers. According to their attitude towards Los Angeles, Andersen describes them as low tourist directors or high tourist directors: the first group would be formed by those who avoid or disdain the city, like Alfred Hitchcock or Woody Allen, while the second would include all those who became fascinated by it –namely, Michelangelo Antonioni, John Boorman, Jacques Demy, Jacques Deray, Maya Deren, Alexander Hammid, Tony Richardson or Andy Warhol, among others. Through this distinction, Andersen seems to say that, in a global city like Los Angeles, where there is a clear inflation of images, high tourist directors contribute to problematising its representation beyond the native perspective, because they usually pay attention to places and details that locals underestimate, even though they do not always understand what they are seeing. Arguably, then, the more interwoven the foreign and native gazes are, the more complex the film representation of a city will be.

This may be one of the reasons why the best features about Los Angeles of the 1970s and 1980s –that is, *Chinatown* (Roman Polanski, 1974) and *Blade Runner* (Ridley Scott, 1982)– were precisely directed by foreign filmmakers: a Polish and a British. In the third part of *Los Angeles Plays Itself*, Andersen argues that *Chinatown* set a pattern that was later continued by *Who Framed Roger Rabbit?* (Robert Zemekis, 1988) and *L.A. Confidential* (Curtis Hanson, 1997). All these neo-noirs took the city as their main subject, but they wasted the opportunity to express its collective memory by mythologising its past. On the one hand, their narratives reveal the growing self-awareness of the city regarding its social problems – water policy and land speculation in *Chinatown*, the longing of a good public transport system in *Who Framed Roger Rabbit?*, and police brutality and corruption in *L.A.*

Confidential– but on the other hand, the moral of these films does little more than teach the audience to keep away from public affairs.

In several texts and interviews, Andersen has explained that this kind of films try to convince people that '*politics is futile and meaningless*' (in Ribas 2012: 92). Obviously, the decision not to talk about politics is always political, because it ultimately serves certain agendas. In this regard, Hollywood is anything but innocent, given that its films have been partly intended for spreading the American way of life all over the world: the smallest detail may be a vehicle of ideology. The main antidote against Hollywood's misrepresentations would then be, according to Andersen, the neorealist cinema that began with *The Exiles* and continued with titles such as *Killer of Sheep* (Charles Burnett, 1977), *Bush Mama* (Haile Gerima, 1979) or *Bless Their Little Hearts* (Billy Woodberry, 1984). These films addressed the plight of the African American community in South Central Los Angeles in the late 1970s, when economic recession hit the neighbourhood and caused that many people experienced the industrial crisis as an existential crisis.

This is the reason why *Los Angeles Plays Itself* ends with a sequence shot taken from *Bless Their Little Hearts* in which the main character drives by what Andersen terms '*a reverse landmark*': the ruins of the old Goodyear Factory on South Central Avenue, the largest tire manufacturing plant in Los Angeles, whose closure in 1980 left thousands of unemployed black workers. In *Bless Their Little Hearts*, this carscape is located towards the middle of the film and symbolically expresses the protagonist's distress after having lost his job. In *Los Angeles Plays Itself*, in turn, it closes the film and bears up to four different meanings: first, it is a direct quote of *Bless Their Little Hearts*; second, it echoes its original meaning; third, it explicitly provides a final reflection on the transition from the industrial economy to the service one –'*once upon a time*', the narrator says, '*visitors could take a guided tour and see how tires were made just as today they can take a studio tour and see how movies are made*'– and four, it implicitly vindicates those '*modes of film production opposed to the industry (…) that grow from the working class itself*', as David E. James has pointed out (2005: 422).

In conclusion, by appropriating these images, Andersen takes sides with a kind of cinema and a kind of city that has nothing to do with the Hollywood urban imaginarium. His metafilm essay therefore serves to both preservation and analytical purposes, inasmuch as it offers a model and a tool to think images. In short, by subjectivising the perception of film heritage,

Los Angeles Plays Itself teaches us how to look beyond surfaces, whether urban or filmic, in order to understand what is going on right before our eyes.

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Spatial Narratives of Practice

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Abstract

The role of photography in telling stories about architectural history centres on, for the most part, its capacity to identify and describe architecture as a finished product removed from historical events and human activity. What is lost, or absent in these frozen snapshots, is the messy, complicated and negotiated stories of design. Architectural practice binds architects to the demands of clients, sites, regulations and economics, and these temporal relations are crucial components of designed space. A focus on mediums such as cinema places emphasises on the contingency, complexity and messy reality of practice and how we occupy architecture. However this paper takes this a step further and asks how television can also offer an understanding of the complexity of practice. Television, unlike cinema, does not find an easy relationship with academia. Yet the accessibility and impact of television cannot be ignored. To explore how television can supplement a story of practice, this paper will look at 'Grand Designs'. 'Grand Design' is a highly mannered narrative of practice it is also a powerful portrayal of the process of bringing architecture into being. This paper will consider this portrayal of practice in the wake of a theorisation of affect. This paper argues that 'Grand Designs' offers a way to inflect textual and quantitative approaches to architecture; through reality televisions focus on the intimate, the domestic and the ordinary which enables an affective narrative of practice.

Keywords: Architecture, Television, Practice, Affect

Introduction

Theorists of the image, within architectural discourse, usually gravitate towards the higher arts such as photography and cinema. Cinema, like still images, has been argued to give greater conceptual distance and therefore a space for theoretical contemplation unlike television (Petro, 1986; Kavka, 2008). The negativity towards television within academia, as a medium or object of study, is also manifest in architecture's own history; with the often quoted words of the BBC broadcaster and executive Huw Weldon "You can't do architecture on television" (Weldon quoted in Rattenbury, 2002, p. 139). This hierarchy between cinema and television normally plays out through a series of oppositions, where television normally falls into a negative position because it is considered ordinary, feminine, vulgar, passive, intimate, domestic and so forth (Petro, 1986, p.6; Levin, 2008, p.405; Kavka, 2008). Rather than trying to unpack this series of oppositions this paper moves to discuss television, in particular reality television, in a positive way because of the power of this medium to draw us close to the ordinary, to the intimate and to the affective (Kavka, 2008).

This focus on the ordinary, the intimate and the affective means a slight shift in how we view the spatial narratives of architecture. Narratives are stories about people, their experiences, behaviours and goals, and about the relationships with other people. Rather than approaching architectural stories through a textual and quantitative approach this paper embraces affect as a way to expand how we view the relationship between architecture and moving images (Petro, 1986; Miall, 1988; Sedgwick, 2003). To explore this I will first, briefly, frame how affect is positioned in this paper – in terms of reality television. This paper will then consider the portrayal of practice in Grand Design in the wake of a theorisation of affect. As a case study I will briefly attend to John Flood and Eleni Skordaki Victorian terraced conversion (2003). *This paper argues that 'Grand Designs' offers a way to inflect textual and quantitative approaches to architecture; through reality televisions focus on the intimate, the domestic and the ordinary which enables an affective narrative of practice.*

Affective Power

Quite possibly there are only a few points of agreement amongst the various disciplines and fields that discuss how to approach affect: affect is opposed to cognition and the way it ushers us towards the body (Kavka, 2008). The disparate positions on affect is in part due to the emerging interest in affect across a number of different disciplines from psychology

through to the social sciences (Thrift, 2004). In architecture affect is generally used as a figure to reconsider how occupation is thought of (Bruno, 2002). Mike Dufrenne, for example, locates architecture within an acceptable band of affective experiences: of nobility, fervour, majesty and tranquillity (Dufrenne, 1973). We can also observe that there is a range of articles that explore affect via projects that sit within the divide between art and architecture. Hélèn Frichot, in her discussion of the artist Olafur Eliasson frames affect as a transition between emotive states (Frichot, 2008; Deleuze, 1997, p.181). Both Massumi and Hansen define architectural installations, focused on the body, as a trigger for affective relations (Massumi, 2002; Hansen, 2003). There is of course also a range of work within the architectural discipline that looks to movement, occupation and the potential of the reactive body that, while not argued in the name of affect, display a shift towards affective understanding.

The relationship between cinema, affect and space has been explored, for example, by Carter and McCormack (2006) who look at how the geopolitics of affect plays out in Black Hawk Down. Or Bruno (2002) who explores how cinema can be understood as an assemblage of technologies for the amplification of affect – creates an interior or atmospheric space of its own. This paper takes a similar approach to consider how affect is amplified in Grand Designs as a means to provide another way to reflect and comment on architecture. What I find useful in Kavka's (2008) exploration of reality television is how she links affect, matter and television. For Kavka "...[T]he affective productivity of television is possible because television itself can be understood as a technology of intimacy, a machine that functions by drawing people close …this is the genre in which the affective elements of television –intersubjectivity, privacy, and presentism – come to the fore "(p.5). Reality television amplifies affect by channelling feelings' and delivering to us a certain raw material of affect, which Kavka describes as a 'mattering of affect.' Because television, as a medium, amplifies affect we connect with the situation, with the feelings of the situation, rather than the person. Grand Designs, through the medium of reality television, makes the private world of practicing architecture public - drawing us close to the stories of practice (Kavka).

Grand Designs

It is hard to deny the popularity, visibility and profile of lifestyle programs, which are a sub-genre of reality television (Holmes & Jermyn, 2004). Lifestyle shows such as Location Location, The Block, DIY Rescue, The Property Ladder, continue to see high ratings

compared with other segments of the television market (Buchanan, 2004; Attwood, 2005). The reason why we might turn to lifestyle programs, for Buchanan, is a reflection of the rising cost of houses and falling levels of affordable housing (Buchanan, 2004). Our interest has also been ascribed to our lack of civic engagement, and also to a desire to retreat from the turmoil of the world around us, sating a need to quietly disengage while watching other people renovate, build a new house or chose a new paint colour for their walls (Buchanan, 2004). In a more positive assessment, lifestyle television offers an "important means of signifying individuality, self-expression, and a stylistic self-consciousness" rather than celebrity lives beyond our reach (Featherstone, 1991, p.81.). But what also connects us to these shows is their celebration of ordinariness, an excess of ordinary private moments, publically showcased (Taylor, 2002). We connect to these private, and often ordinary, moments because reality television generates, distils and heightens the affective force of these stories – and draws us close.

Any built piece of architecture is a concrete record of the soap opera-like process that preceded it. Kevin McCloud's Grand Designs take these dramas "the emotional highs and lows that a build entails" and turns them into compelling viewing (People, 2003). The viewer is taken through a project from start to finish. McCloud leads us to idyllic yet satisfyingly problematic sites in the countryside and tough urban sites engaged with the vagaries of the city. He takes us through a range of projects and building techniques from self-build timber dwellings in the forest, slick modernist urban dreams to prefabricated buildings shipped from Germany, with their attendant rigor of completing exactly on time and budget.

In Grand Designs, it is not just the content of the images or the portrayal of the process that is important; it is what McCloud says and how he says it that creates the drama (Featherstone, 1999, p. 211). The program always begins with snippets of the drama that will unfold through this spatial narrative, rather than the happy ending. We start for example with Eleni, at the Victorian conversion (2003) saying "I don't know if I dare to look….it looks like a bomb has hit it" …we then move to look over her shoulder as the back of the house is torn down. We then cut to a close up of a council official in the rain saying "we have found five leak points in this one small area" we cut to John now standing in the sun "…what I can't do is display precisely what I am feeling….because if I do that everyone would walk off the project." We then swing back to McCloud who frames the project – and talks directly to us as he leads us towards the build, and inside, to sit down and talk to John and Eleni. Through

this process – the drama is created – before we move to the ordinary. More critical than the drama of the situation is that an intimate connection is made between us and the situation the couple finds themselves in.

McCloud punctuates the many return visits to the project with a somewhat formulaic dialogue. The opening part of the program, as with the rest of the series, is always tinged with his doubts that the project will be finished on time, on budget or within his framework of aesthetic success. The viewer is lead on to the site, an empty lot, an old castle or a forest setting and in this case into the lounge where the client tells us of their dreams, hopes and ambitions. The resolution of these dreams into built form is explained through animated computer sequences that magically construct the building as an assembly of key spatial and material decisions. The program then draws the viewer into myriad problems of finances, time, emotional problems - the fraught negotiations with council and local residents – as all the while McCloud casts doubt that the 'build' will succeed. The program leads the viewer to half-finished projects to witness the complications which have vindicated McLeod's gloomy earlier predictions. In the case of the Victorian conversion it is the break down between the different contractors and the architect that we were forewarned about – transpires.

The two architect's role within the Victorian terrace conversion is one clearly mediated by McCloud. We do not step into their practice. We are drawn into McCloud's conversation with them, in their lounge, about their choice of contractors and also when the relationship breaks down between the architects and the builders McCloud talks to the architect. McCloud through the shows format bridges between the two parties – when the architect and builders are only in communication through writing. Only when the architect is also the client do we normally step into a practice, such as the 2004 episode on the conversion of a violin factory. In this case, for example, the camera draws us briefly into and pans around the busy activity of the practice. But critically this is our limited connection with the architects practice– a role that is almost replaced by the McCloud and the intimate connection he creates with the viewer.

Inevitably the final scene is of elated clients recounting the problems, yet attesting to their completed house being worth every penny and everything they went through. We are drawn by the camera into this conversation – circling the clients as we are slowly drawn into close ups of John and Elina they are happy but the issues of the building process is still animated across their faces and through their gestures. McCloud then applauds their endeavour and

commitment to architecture and deems the project a success. In these pivotal moments, McCloud looks straight into the camera, directly relating to the technology of the medium he creates a direct transmission to us – he includes us – creating an intimate moment (Moseley, 2000, p.308; Kavka, 2008, p.23). As with other reality television programs we are addressed in these highly emotive, and ordinary moment's, staggered throughout the show to include us, the public, in these private and intimate stories (Moseley, 2000).

Running parallel to McCloud's dialogue is the strong connection between his words and the images of the project being built. The camera leads us through the project in an observational way documenting events as the camera walks along with McCloud (Fetveit, 1999). The moving images are used in a way that conveys a real life performance that occurs within a specific context, which is personal and domestic. As the camera pans around the building, the viewer is drawn to look at the demolition of the building or the different contractors passing each other – barely able to talk. The framing by the camera adjusts to bring our visual experience in line with McCloud's framing of the project. We are drawn into the various actors haptic inter-relations, their gestures, bodily actions, narratives and responses; we feel a sense of connection with them (Kavka, 2008; Lorimer, 2010).

Opportunities also arise, in these tension-ridden moments, where the medium allows us to observe the micro politics of power that are felt rather than abstracted through discourse (Lorimer, 2010). The camera draws the viewer close to emotional reactions when things do not go as planned and where the uncertainties of the messy business of making architecture become palpable. When the roof fails John talks to the camera – his feelings are conveyed across the screen by the timbre of his voice, looks, gestures, the bunching of his muscles. "Such contagion flows … (Connolly, 2002: 75). We feel for the situation John is in because television is able to offer us the promise of proximity and emotional immediacy (Kvaka, 46).

Inherently embedded within his dialogue across the series is McCloud's championing of architects, and their worth in the design and management of a project. Clients who diminish the role of the architect are invariably rebuked by McCloud for their short sightedness. McCloud seems to embody the mission of lifestyle television to inform, educate and entertain (Attwood, 2005).He wants the wider public to understand the uniqueness of architecture and the role of the architect. And that is where Kevin McCloud has been given credit, for bringing architecture and its minutiae of processual detail to the general public and placing the architect as central to the resolving the process. The recognition of his contribution to

architecture clearly indicated through his role as host for the RIBA award ceremonies 2008. Grand Design is more nuanced than the common portrayal of architecture as finished objects and architects as high profile stars, running over budget and time frames (People, 2003). Architects often fall prey in these situations to being portrayed as "arrogant, out of touch; as crazily constructing an entirely unpopular environment" which Grand Designs does not readily impose (Ratternbury, 2003, p. 137).

Architectural practice is a moving story. But it is a story that is difficult to capture and represent (Lorimer, 2010). In a sense the fact that television as a medium of the ordinary, the domestic, the intimate, and sometimes the boring, becomes its strength – in being able to tell a different spatial story about practice, rather than focusing on a named architect – or a finished building. We watch the complexity of practice where the intimate, the domestic, and the ordinary underscore the allure and the evocative power of these images to make us feel – to feel the "affective materiality" of the story that binds us to architectural practice (Kavka, 2008; Lorimer, 2010). Reality television gives us a method to grasp aspects of architecture practice that are not part of discourse and in doing so, realty television highlights a gap in our architectural stories.

In a similar manner Alvin Boyarsky in his account of the changing presence of architecture in the media claims "there must be room in this world for contributions of the intense, close up and heartfelt" (1990). However, one can still not deny how "affect is cultivated by television producers to encourage certain kinds of intensely intimate engagements with the medium" (Gorton, 2009, p.1). While television may offer us a different way to look at architecture - to supplement how we tell stories of architecture - one cannot forget that Grand Designs is still highly edited and curated in its construction of reality. Not only does Grand Designs frame the drama of practice one cannot easily dismiss that the show is for the most part about successful professionals and upper-middle-class participants – class, race and sexuality do not just disappear (Heller , 2007). How can the shifts between states of anger, when the build started to fail for example, be so pure as to be untouched by, for example, gender or the very capacities of the physicality of our body and its abilities? With this emerging interest in affect it still seems pertinent in architectural discourse to consider the lessons that we have learned from a textual approach –to consider further the interplay between the affective and informative and between knowledge and feelings.

Conclusion

There is a gap in architectural discussions that is a product of the familiar methods in how we approach text and imagery. Of course it is possible to watch and understand the narrative structure of Grand designs within a more ideological framework or a move to understand how power operates amongst the various characters – and architecture itself. In this paper it is argued the strength of Grand Designs, is the ability to grasp practice through the temporal, moving and affective possibilities of the medium that draws us to see the world as more than text - something multi-sensual. Grand designs makes us feel, because reality television is able to channel and heighten feelings to create a mood an affective bearing – some emphatic, some conflictual, some banal (Kavka, 52). But critically Grand Design, like an experimental laboratory for architecture, gives us a place to view architectural practice in these ordinary, domestic and intimate moments to enable us to discuss the relationship between moving image and architecture. Grand Designs in this case amplifies and creates affective intimacies - *an affective narrative of practice.*

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SPACES OF EXCLUSION
The Expressive Cinematic Space of Pasolini's Rome in *Accattone* and *Mamma Roma*

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Abstract
This paper examines how Pasolini's reworking of the real city of Rome through cinematic style results in the generation of an expressive cinematic space that reflects the social and geographical exclusion of Rome's lumpenproletariat and periphery. Focusing on Pasolini's films Accattone (1961) and Mamma Roma (1962), this paper breaks down the cinematic image into urban narrative layers to analyse how – from the people Pasolini chooses, to the (sub)urban environment and buildings he frames – each fragment of the real city is carefully reworked through stylistic techniques to gain an expressive layer. Pasolini addresses Rome's periphery of mass housing projects and provisional tenements – the "borgate" – and idealises pimps, prostitutes and thieves as critical symbols set against a society that excludes them. He consequently epitomises the borgate's vulnerability and powerlessness in the face of social, cultural and geographical changes that occurred in Rome in the 1960s. While Accattone constructs an allegorical space of distances and marginality, Mamma Roma reveals the failed integration and oppression of the city's underclass through mass housing projects. This paper contributes to the multidisciplinary debate on the city in cinema, by analysing how Pasolini's use of cinematic style generates an expressive cinematic space out of the city's real components.

Keywords: Pasolini, cinematic space, exclusion, Rome

> It is not true that the smallest unit in cinema is the image, when by image we mean that "view" which is the shot […]. Instead: the various real objects that compose a shot are the smallest unit of film language. (Pasolini, 2005, p.200)

For Pasolini, cinema is the 'written language of reality' (2005, p.197), in a similar relationship as written language stands with oral language, and thus achieves a 'mechanical reproduction of reality' (2005, p.205). Cinema 'writes' with the real objects that compose a shot, as he states, 'I express reality (…) with reality itself' (2005, p.133). In his self-declared position as auteur and subjective filter of reality (Pasolini in Stack, 2009, p.70), Pasolini selects pro-filmic elements and enhances them through cinematic style to create an expressive cinematic space of Rome in *Accattone* (1961) and *Mamma Roma* (1962). This expressive cinematic space achieves to reflect the social and geographical exclusion of Rome's lumpenproletariat and periphery.
As a methodology the 'urban narrative layers approach' developed by Penz (2012 p.3+6) will serve to examine the cinematic space in Pasolini's films and the 'real objects' that constitute his film language (Figure 1). Penz's method allows to break down the cinematic image into layers for a detailed examination. As an interdisciplinary approach, it permits to connect amongst other film theory with urbanism and architecture. The method consists of separating four layers, the first three are the characters and settings and the fourth is the director's chosen 'means by which the content is communicated' (2012, p.3). Penz's method will permit to separately analyse three categorical layers of pro-filmic elements – the 'real objects' – Pasolini selects for his shots:

1. The 'people narrative' layer – the people and 'passers-by'.
2. The 'city planning narrative' layer – urban planning and landscape, including roads, fields and transportation.
3. The 'spatial narrative' layer – the buildings, which form the architectural backdrop.

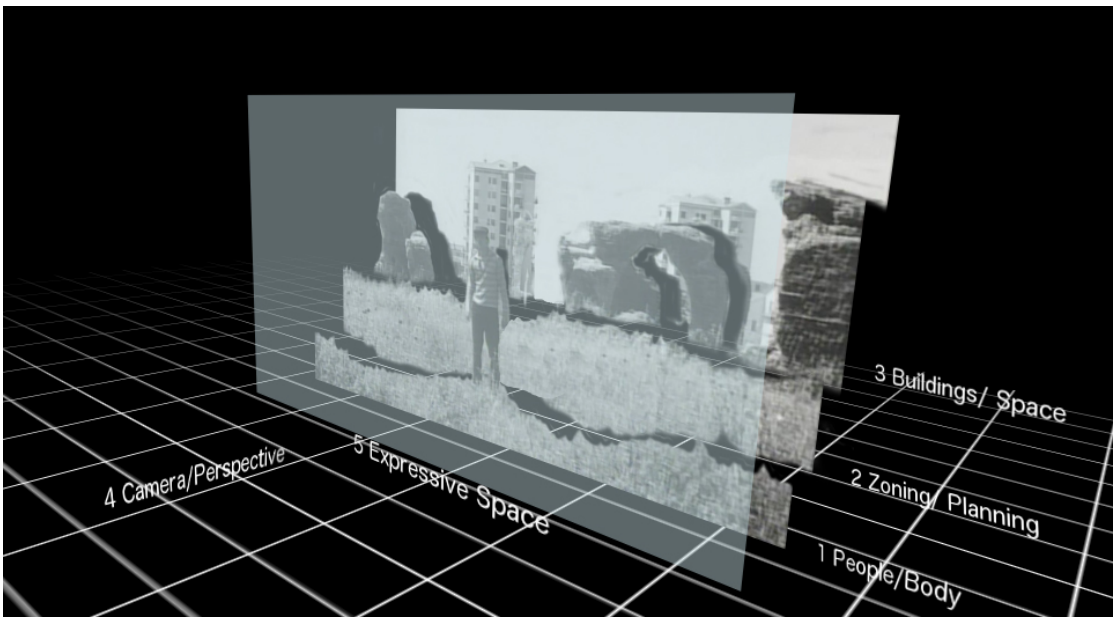

Figure 1 – The extended 'urban narrative layers approach' applied to a scene in Pasolini's film *Mamma Roma* (Graphic by the author, based on *Mamma Roma*. (1962). directed by Pier Paolo Pasolini. produced by Alfredo Bini. Arco Film/ Cineriz di Angelo Rizzoli)

These three categories of pro-filmic objects will be examined through the lens of the fourth 'directorial narrative' layer (4), which transforms the 'spatial attributes into elements on screen' through the director's choice of stylistic techniques. This is fundamental considering that *Accattone* and *Mamma Roma* are both part of what Pasolini considers the 'Cinema of Poetry', in which the 'real protagonist is style' (2005, p.184).
Pasolini's cinema creates 'an axis of sublimated self-expression in non-diegetic features, such as imagery, landscape, self-citing narrative motifs and their modes of representation: we can describe this axis as stylistic' (Gordon, 1996, p.205). The cinematic space of Rome is elevated from its pure function as backdrop as a direct effect of Pasolini's choice of style. The stylistic pastiches, metaphors and symbolism he creates out of objects in the frame produce his expressive space of Rome, which originates from the fragments of the real city. Ensuing from the accumulation of all three basic layers and their articulation through Pasolini's directorial choices, an expressive space emanates from the basic cinematic space like a perceptual layer through which we perceive the Rome on screen. Penz's methodological approach will consequently be expanded through insertion of an additional layer, the 'expressive cinematic space' layer (5), in order to capture and examine the expressive space of Rome created by Pasolini.
Pasolini employed a semiotic approach in his theoretical writings – including Heretical Empiricism (2005) – on the relation between cinema and reality. By expressing reality through reality's fragments, he thus bases his depiction of urban space on a 'system of signs that are derivative of real places […] to create emblematic and mythic portraits of Rome composed from city's genuine features' (Vesia, 2005, p.47). Pasolini described this artistic process (2005, p.169-170):

> [The cinematic author] must (1) take the [sign] im-sign from the meaningless jumble of possible expressions (chaos) […] and conceive of it as placed in a dictionary of meaningful im-signs (gestures, environment, dream, memory); (2) fulfil the writer's function, that is, add to such a purely morphological sign its individual expressive quality.

Approaching Pasolini's films by dissecting their narrative layers will allow tracing the signs (in the categories of people, urban planning/landscape and buildings), which Pasolini places in his 'dictionary'. These will then be analysed with regard to the 'expressive quality' he adds by using them 'in a specific manner' (2005, p.169) – through his choice of stylistic means. The result will reveal the expressive space, which he constructs as an author through his choice and combination of signs.

LAYER 1 – People

The films reflect a specific time in which Rome excessively expanded, evolved and modernised itself due to the late "economic miracle" and a double migration to the city's periphery took place (Konstantarakos, 2000, p.113). The protagonists are inhabitants of the Roman "borgate", a term simultaneously employed for two housing types in the periphery. On the one hand, mass housing projects were constructed during Fascism and in the 1950s-60s to house working-class citizens forced out of the city centre due to major construction processes. On the other hand citizens from southern regions migrated to the capital in search of work and built temporary camps in the periphery. Having their own culture and values, the borgate was, for Pasolini, not only outside the city's geography, but also exterior to the flows of capitalism. This made the inhabitants mythic and prehistoric, with an ancient purity untainted by modern capitalism and corruption. None of his characters work, they instead "earn" a living through prostitution and thievery. The borgate's social position 'as economically useless and unproductive gives them an ideal status as critical emblems opposed to a society from which they are excluded' (Rohdie, 1995, p.123). Accattone is a

pimp, who struggles for his income after his prostitute Maddalena is detained in prison. He ultimately dies fleeing the police after a robbery. While Accattone remains in his subproletarian space, Mamma Roma attempts to achieve a petit-bourgeois lifestyle. Together with her estranged son Ettore, the former prostitute moves into a new building-project, where according to her the 'gentle folk' live. Eventually damaged by the dream of conformity to the petit-bourgeois environment, she is forced back out on the sidewalks and Ettore dies in prison after a theft gone wrong.
Pasolini predominantly films non-professionals from the borgate and their 'inability to act (…) threatens narrative flow and emphasizes textuality' (Viano, 1993, p.90). He re-dubbed the actors' voices with alternative text or other voices, working against synchronicity to add a mysterious expressive layer and enrich a character to raise him 'out of the zone of naturalism' (Pasolini in Stack, 2009, p.78). Accattone and Ettore, as elements of the borgate, are elevated to the status of allegorical saints through Pasolini's cinematic style, which functions as an expressive 'filtro mitico' (mythic filter) (Vesia, 2005, p.51) to symbolically highlight their epical religious nature.

> Evidently when I deal with a given material I represent it in its real physical brutality; this means that I go to Pigneto and I photograph those walls, that rubbish, […] however, all this gross, ruvid, physically violent material is then lifted by me to a different linguistic level. (Pasolini, 1965, p.43)

Accattone is often framed frontally, an allusion to paintings of Mannerist saints. Pasolini detached the camera's up/down lever to achieve fixed, static shots referring back to cinema's early codes and used telephoto lenses to condense background and subject together and create a painted effect. Backlighting and strong sunlight amplify the sacral two-dimensionality of the images. Pasolini named this style, a 'technique of sacredness' (Rohdie, 1995, p.4), which creates an expressiveness of characters and settings. Ettore's death is filmed in a direct reference to Mantegna's *Cristo Morto* (circa 1500). His killing by the police implies that the enemy of the marginalised is within the city itself and the very structures, which maintain its coherence.
Pasolini's religious pastiche expresses the borgate as pure and unredeemed by bourgeois values. By combining components of high art with more primitive culture, he desecrates high art and raises the borgate. This destabilises and stimulates interpretation and raises awareness of the artificiality of cinematic style and mise-en-scène. Viano (1993, p.74) analyses these dual frames, which create an ambiguous expressiveness by combining oppositional elements:

> By juxtaposing images that a conventional iconography sees as contradictory, dual frames act as catalysts in the narrative, like practical signals disseminated along the textual path to invite the audience to see the film in the light of a blatantly heralded ambivalence.

Following a bet Accattone jumps off the Ponte Sant' Angelo, one of the film's few central locations, in a cruciform posture, framed next to a Bernini angel (Figure 2). Consequently sacred and profane are combined within the same frame. The bridge itself as location has expressive importance, as the connection between Vatican and pilgrimage churches in urban planning history, representing an urban space from which the lumpenproletariat is excluded (Rhodes, 2007, p.44). Other ambivalent examples include Accattone framed against a saint painting and *Mamma Roma*'s pastiche of Da Vinci's Last Supper. Duality is often constructed between protagonists and building elements, like the Bernini angel, the church painting and the room and arch of the supper. Through juxtaposition with protagonists, architectural features add meaning in the frame and create the expressive space in the correlation of both elements.

Figure 2 Pasolini's ambiguous framing of protagonist and architecture in *Accattone* (*Accattone*. (1961). directed by Pier Paolo Pasolini. produced by Alfredo Bini. Arco Film/Cino Del Duca)

The protagonists Accattone and Ettore are doomed to die, which links to Pasolini's writings (2005, p.236-7):

> It is [...] absolutely necessary to die, because, so long as we live, we have no meaning [...]. Death effects an instantaneous montage of our lives; that is, it chooses the truly meaningful moments (which are no longer modifiable by other possible contrary or incoherent moments) and puts them in a sequence [...]. It is only thanks to death that our life serves us to express ourselves.

Through the death of his characters, Pasolini expresses the meaning of their life and also himself. Their death enables him to fortify their exclusion from the city, which is no longer modifiable, and thus to render his films a parable on the relationship between borgate and centre. Accattone dies while fleeing the police on a stolen motorbike, his last words 'I'm alright now' ('Mo, sto bene') are set in ambivalent relation with the landscape:

> The film's ending is placed, intentionally and legibly, in tension with its documentation of Roman geography and architecture. Why else have Accattone die just out-side Testaccio, the place that was, in a sense, Rome's first borgata, its first periphery? (Rhodes, 2007, p.66)

LAYER 2 – Urban planning/Landscape

An expressive cinematic space is generated through the filmic construction of the real borgate landscape. The director's choice of liminal locations metaphorically reflects the lumpenproletariat's marginality and also symbolises Pasolini's own marginal position in society as a homosexual and intellectual with controversial political views.
A shot of Accattone walking with his ex-wife Ascenza, while the camera continuously dollies backwards in front of them, lasts almost two minutes. The backdrop is a mixture of run-down houses and fields with rudimentary street lamps along the road. Due to the lack of editing and monotony, the camera is 'felt precisely in the irregularity of the length of the shot' (Pasolini, 2005, p.212), drawing attention to the procedures of filmmaking. The microphone's shadow and the jolted camera disrupt the diegesis and suspension of disbelief.

The shot's tedious length emphasises the long walking journeys necessary in the periphery to get from one location to the other. It generates an expressive space by conveying remoteness in the borgate through its lengthy movement and thus reflecting the lumpenproletariat's perception of distances and their experience of the peripheral expansive space. Pasolini's 'city planning narrative' layer reveals the consequences of urban planning, which excluded a whole population group. Built kilometres away from public transport, the housing complexes leave walking as the only means of mobility. Living in the borgata Ponte Mammolo in 1951 and commuting daily to his teaching job, Pasolini experienced these distances himself and portrays these conditions in his mise-en-scène. The divisions and distances within the periphery and between periphery and centre are highlighted in several walking sequences. But no matter how far the protagonists walk, they never get further in life and the city. The direction of movement becomes irrelevant, as the emphasis is placed on the movement itself.

> Are they constantly on the move because they have no place of their own to stop? There is no doubt that their wandering is the sign of their spatial malaise and neurosis: the inhabitants of the slums, like Pasolini, are rootless and lack identity. […] the youth assert their freedom by not staying still and by their purposeless wandering. (Konstantarakos, 2000, p.115)

Accattone defends his freedom by repeatedly entering the very centre from which he is excluded. Pasolini's expressive space of Rome thus becomes an allegorical space of distances, liminality and aimless movements.
The portrayed landscapes are the inner-city's extensions, rudimentarily inhabited and undergoing redevelopment. They constitute a 'terrain vague', as 'spaces that opened in the dichotomy of what we perceive as city and nature' (Mariani and Barron, 2011, p.11), visually highlighted in *Mamma Roma* by the combination of ruins, housing projects and fields. Piles of earth lie around and the landscape is formless, in a constant intermittent stage. Two countering shots along one road render visible this intermediateness: the first emphasises the past in ancient elements of the ruins and vegetable carts, combined with new trees caught in planting constructs (Figure 3); the countershot foregrounds the future in new houses and a boy with a motorcycle. Nature is controlled and the space in transformation is caught between old, natural and new, artificial features of technology and consumerism. Pasolini's expressive space – trapped in an intermediate state and reflecting misappropriations of space by the centre – simultaneously symbolically reflects the internal transformation of Ettore and Mamma Roma in the changes of the landscape.

Figure 3 *Mamma Roma* constructs a terrain vague between tradition, past and modernity (*Mamma Roma*. (1962). directed by Pier Paolo Pasolini. produced by Alfredo Bini. Arco Film/ Cineriz di Angelo Rizzoli)

Pasolini also highlights that facile contact with the centre through motor vehicles makes the borgate dependent and forever the centre's extension, not offering real incorporation. Cars and motorcycles become fatal apparatuses of modernity and capitalism, injuring prostitutes and leading to the protagonists' death. Motor vehicles are denounced as giving a false sense of freedom and belonging, eliminating 'essential social distance; provoking the levelling effect Pasolini called omologazione' (Konstantarakos, 2000, p.116). This leads to a loss of the borgate's values and culture, its pre-historical and pure status. When 'the diaphragm of distance is eliminated, certain societal models also disappear […] The adventure is over' (Pasolini, 2003, p.226).
On one side Pasolini's expressive space questions the borgate's social and geographical exclusion from the centre, but also reveals that an easy contact with the centre damages the lumpenproletariat.

LAYER 3 – Buildings

Pasolini's Rome is no known Rome. He rarely uses iconic locations, the exceptions serve to emphasise the lumpenproletariat's exclusion, like Accattone's jump off the Ponte Sant' Angelo.
In *Accattone* the buildings chosen to generate the narrative are those of the borgate. Accattone lives in a hut in Pigneto and repeatedly visits Ascenza in the borgata Gordiani. Pasolini's choice of this borgata is noteworthy. It was constructed in the early 1930s to provide housing for those expulsed from the centre due to renovations in the Piazza Venezia. Not only was it built kilometres away from the Stazione Termini, but the buildings had no running water or electricity and were constructed with substandard material, making it 'one of the most pitiful and insulting of the borgate rapidissime' (Rhodes, 2007, p.49). The film highlights that three decades later, the buildings are closer to ruins than houses. In one shot Pasolini frames the decrepit houses together with new housing projects, creating a contrast between crumbling remnants of past mass housing projects and cold, white facades of the new attempts (Figure 4). Graffiti on an old house declares 'Vogliamo una casa civile': 'We want a decent house' (Rhodes, 2007, p.52).

Figure 4 Pasolini combines decaying houses with new mass housing projects to question the living environment offered in the borgate (*Accattone*. (1961). directed by Pier Paolo Pasolini. produced by Alfredo Bini. Arco Film/Cino Del Duca)

Consequently the choice of framing raises the question, what is a 'decent' house for the borgate? Are the new housing complexes more appropriate for their needs or just another environment of alienation and exclusion? Pasolini answers this question one year later in *Mamma Roma*.

Walking through dark streets Mamma Roma tells the viewer Rome's fascist public housing history from her and by extension Pasolini's perspective – 'He starts only building bathrooms and stops building houses. Now they call it Toilet Town. It's all just a long line of dead buildings'. The monologue establishes, in a referential arc to *Accattone*, the past and possibly future failures of public mass housing, economic injustice and geographical marginalisation as central themes. In *Mamma Roma* Pasolini accordingly chooses the new public housing INA Casa project Tuscolano II in Cecafumo as basis for his expressive space, in which Mamma Roma's new apartment symbolises her dream of upwards mobility.

The expressive space created by the housing projects is explicitly constructed in three sequences, each carefully rhyming in style, but differing in expressive meaning. The first is the arrival in Mamma Roma's first apartment, which does not fulfil her petit-bourgeois aspirations, a Liberty building in Casal Bertone. The second sequence is the triumphant arrival in the new neighbourhood Cecafumo. The third portrays Mamma Roma's run into her new apartment after Ettore's death. Through cross-analysis of all three sequences, the characters' evolving relationship with the buildings can be traced and consequently Pasolini's criticism of the housing projects. The consistent style of cinematography and editing draws attention to the landscape and modern architecture. However in maintaining the same stylistic approach to both different buildings, Pasolini rejects to acknowledge any change in the quality of life they offer. Both Casal Bertone and Cecafumo are framed to create a geometrical perspective; this framing makes allusion to the ideal Renaissance city (Rhodes, 2007, p.112) in order for Pasolini to construct in his expressive space a filmic anti-ideal city.

The scenes' repetition and rhyming quality emphasise cinematic style and editing. A consistent stylistic incoherence becomes apparent in the shots of the camera dollying underneath the archways. While the characters only physically move forward a few meters, the forward dollying shot leaps forward in space. The view of the building acquires autonomy as its connection to the protagonists is severed. Pasolini here misappropriates the point-of-view technique to disrupt the illusion and naturalism of classical cinema. He merges his own directorial gaze with that of the characters in what he would later call a free indirect point-of-view shot. As Deleuze (2005, p.76) explains:

> The camera does not simply give us the vision of the character and of his world; it imposes another vision in which the first is transformed and reflected. […] We are no longer faced, with subjective or objective images; we are caught in a correlation between perception-image and a camera consciousness which transforms it.

The director does not efface his presence, but makes himself and the camera 'felt' (Pasolini, 2005, p.183). Style enables Pasolini to create an expressive space out of real city backdrops – the rhyming quality, visual repetition and free indirect point-of-view shots of the buildings produce 'a self-reflexive aesthetic that allows the spectator to question the relationship between the characters and the profilmic space' (Vesia, 2005, p.77). The last sequence of Mamma Roma's desperate run inside the building becomes a literal duplication of her victorious arrival, while she realises her environment has betrayed her by false illusion of integration in society and upward mobility.

Pasolini's use of style stands in contrast with the heritage of neorealism, in which 'reality was not disrupted, and the distance between pro-filmic event and filmic representation was reduced as much as possible' (Rohdie, 1995, p.1). Against neorealism's naturalism and optimistic stance for the future, Pasolini places stylistic disruptions and a hopeless sense of

doom. His message to reveal neorealism's shortcomings is amplified through explicit references – for example Mamma Roma as a continuation of *Rome, Open City's* (Rossellini, 1945) character Pina and the *Bicycle Thieves'* (De Sica, 1948) actor Lamberto Maggiorani screaming 'ladro, ladro' at Ettore. According to Pasolini neorealism's naturalism does not sufficiently make us question the world and society.
The repeated shot of Cecafumo with the dome of San Giovanni Bosco, acquires an uncanny resemblance to the closing shot in *Rome, Open City*, but in contrast visually declares the borgate's blight future in the capital. The visual similarity, but also difference, to the St. Peter's dome and centre, make the housing project an uncanny reproduction of the centre for those who cannot gain access to the "real" city. The repetitions of inner-city architectural iconography cause a false sense of integration and illusions of social and geographic mobility. The sight seems too familiar, but also artificial in the building's glistening newness. Through the shot's eight repetitions along the film, it acquires a menacing presence, almost declaring the characters' doom (Figure 5), supported by the silent soundtrack at each appearance. Through its repetition the shot cannot constitute any point-of-view, disconnected from the action, it does not advance but punctuate the narrative and acquires an independent, undefined purpose.

Figure 5 The returning shot of Cecafumo disrupts the narrative and establishes a sense of menace (*Mamma Roma*. (1962). directed by Pier Paolo Pasolini. produced by Alfredo Bini. Arco Film/ Cineriz di Angelo Rizzoli)

Mamma Roma's two last landscape shots differ greatly in their use of lenses, which Pasolini describes as 'an extremely meaningful stylistic operation' (2005, p.179). The alternation of lenses creates a final distancing effect between the characters and the city – even in its artificial replication. Mamma Roma is further separated from her goal of integration than ever before, the social and geographical gap is visually widened. Furthermore in her virtual exchange of gaze with the landscape, the housing projects are blamed for her and Ettore's downfall. A previous script version expressed her accusations against the landscape verbally: 'I responsabili!' (The responsible ones) (Pasolini, 2001, p.263).
Pasolini epitomizes the borgate's vulnerability and powerlessness in the face of social, cultural and geographical changes that occurred in Rome in the 1960s. *Mamma Roma* reveals the failed integration and oppression of the city's underclass through mass housing projects.
Critics have noted that the landscape shot is actually an external view of the housing project in which Mamma Roma's apartment is situated. Apart from representing an example of

Kuleshov's 'creative geography' enabled by the filmic medium, this adds further possibility for interpretation. As a close-up of her window cutting to a wider shot of her window inside the landscape, this sequence generates the impression of her imprisonment inside an artificial simulation of Rome. She becomes the symbol of a, now corrupted, borgate, eternally contained in the building that caused her downfall, unable to return to her rustic roots.
For Pasolini neither hovels nor housing projects are the "decent" houses the lumpenproletariat longs for, as neither represents an adequate solution to the problem of marginality in society.

Concluding on the findings achieved by examining the three basic pro-filmic layers of the two films, it can clearly be determined that Pasolini constructs, through his emphasis on style, a constantly evolving expressive space of Rome out of the real city. From the people he chooses, to the (sub)urban environment and buildings he frames, each component of reality included and combined in his shots is carefully reworked through stylistic techniques to gain an additional expressive layer. His use of painting pastiches, neorealism references and technique of sacrality enrich the expressive possibilities of the pro-filmic fragments and lead to the creation of an expressive space. As all real objects stand in constant flux and cross-contamination in the shots, the resulting production of an expressive space by combination of all basic layers remains ambivalent and never clear-cut.
Pasolini does not broadcast a clear message through the expressive space he constructs, but instead leaves questions about Rome's geography and society unanswered and incites reflection in the viewer. What kind of social, geographical integration the borgate needs, or if any integration would affect their pre-historical purity, is a question he does not answer. As he states himself: 'My films are not supposed to have a finished sense; they always end with a question, and I always intend them to remain suspended in this way' (Pasolini in Stack, 2009, p.84).

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La Machine à Voir

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Abstract

What was the meaning of cinema to Le Corbusier? Le Corbusier did not build many cinemas, but they were included in his urban plans. He used cinema for propagandistic purposes. He wrote about cinema. For him, the importance of cinema is closely related to the quest for the truth beyond human eyes. This mission was influenced by Victor Cousin's book Du Vrai, Du Beau, Du bien*.*

This paper analyses three different sources: cinemas in Le Corbusier's projects, the films directed with Pierre Chenal and the text Esprit de Véritè *published in the magazine* Mouvement Kinema*.*

Le Corbusier's perspective about cinema was quite distant from the ones of other contemporary architects. For example, B. Taut focused on film as representation of the three-dimensional space and Mallet-Stevens used film as a way of spreading the modernist ideas to the 'most remote locations'.

Le Poéme Electronique*, the multimedia show for the Philips Pavilion at the World's Fair in Brussels (1957), was not an abstract performance created by Le Corbusier with the contribution of E. Varése. The 'poem' is a synthesis of his ideas about the motion pictures, namely the role to free humanity from the previous limits of the visible.*

Keywords: Cinema. Modern Architecture. Le Corbusier. Film.

'Il faut concevoir et puis il faut voir. Il faut avoir la notion de la vision.'(Le Corbusier, 1933a)

What was the meaning of cinema for Le Corbusier? Le Corbusier did not build many cinemas, but cinema was included in many of his urban plans. He used cinema for propagandistic ends. He wrote about cinema. He directed a multimedia show. The importance of cinema for Le Corbusier is connected to the quest for the truth beyond human eyes. This mission, to find the truth, was influenced by the book of Victor Cousin *Du Vrai, Du Beau, Du bien* (Cousin, 1881).

In his early years, Le Corbusier helped to renovate a theatre in La Chaux-de-Fonds in order to convert it into *Cinéma Scala* (1916). He wrote to August Perret (1874-1954), to ask about the dimensions that a theatre (which is not only used as cinema but also for variety acts and concerts) should have such as the height of the stage box or the relation between the orchestra stalls and the balcony. He justifies his letters saying that, since the delay to present the project was quite short, he did not have much time to do research on the subject (Le Corbusier, 1914, p.105-108). In this couple of letters no further questions or relevant comments on the subject are done about cinema.

Besides *La Scala* there are a few other unbuilt cinema projects. For *Cinéma Montparnasse* (Paris, 1931), a complex with three auditoria, he has done a number of studies for the interior design. This project is particularly interesting since it is a multiplex (which was not common at that time) and because the screen is placed in one of the corners of the quadrangular perimeter so that the gangways were designed parallel to the diagonal.

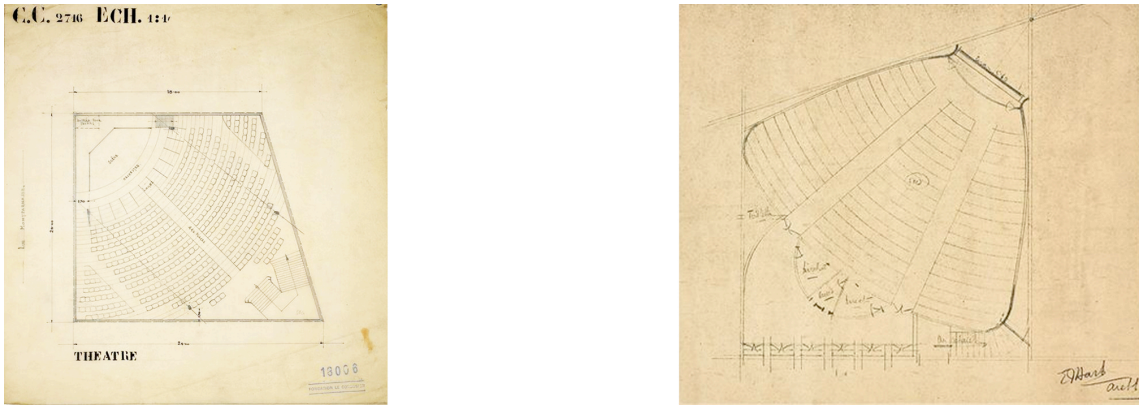

Figure 1. Plans designed by Le Corbusier for the Montparnasse Cinema, Paris 1931 (© FLC-ADAGP: Fondation Le Corbusier, document reference: 18008, 18029).

Nevertheless, in many of his urban plans and urban studies, Le Corbusier defined the cinema's location. When there is no cinema, usually there is a multi-purpose space for concerts, small shows and projection of motion pictures which is in accordance with the importance given to leisure activities in the Fourth CIAM and in the *Athens Charter* that '*Préparer les loisirs, aménager les lieux et le locaux, c'est de l'urbanisme et de l'architecture.*' (Le Corbusier, 1933b)

For the *Chandigarh Plan* he has not only defined the cinema location but he has actually presented a schematic design for the cinema. The particularity of his proposal is the long ramp for the foyer which is a dynamic vertical element, independent from the horizontal slabs. This ramp might be interpreted as an association of the concept of promenade with cinema. Another notable feature is the acoustic waved roof. With these two exceptions, the rest of the design is ordinary: a rectangular plan with axial development - foyer, auditorium and screen.

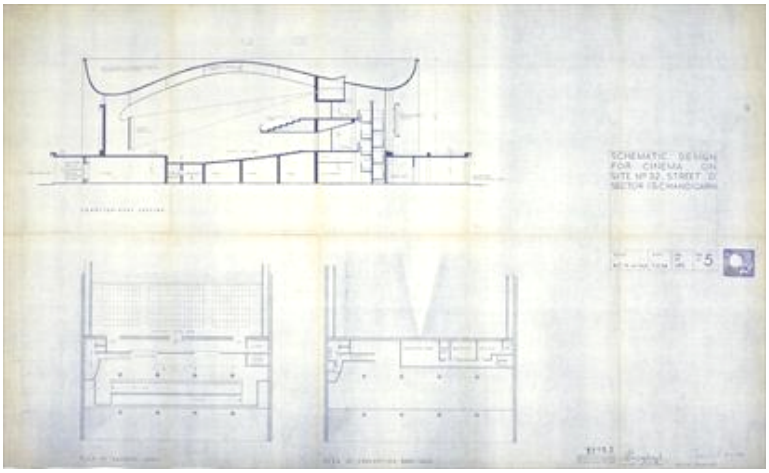

Figure 2. Le Corbusier's Schematic Design for a Cinema in Chandigard, 1950-65 (© FLC-ADAGP: Fondation Le Corbusier archive reference nr. 5315 J).

The recurrent presence of cinema in his urban plans proves not only the importance of cinema as an urban function at that time, but also the importance of cinema for Le Corbusier. In his conferences, he used three forms of rethoric: argumentation - speech, illustration –drawings - exposition - series of photographs. He curiously called the series of photographs 'films' and the intention was to closely associate them with the argument as in

cinema (Benton, 2009). The series of more than one hundred images had the purpose of creating a 'mental shock'[1] and expressing the dissonance of the contemporary world by exhibiting contrasting images from different moments in history and places on earth.

Modernist architects were enthusiastic about the possibility of representing architecture through films, in this way introducing the fourth dimension – time - which, as Giedion highlighted, was a key to understand the Modern Movement. (Giedion, 1997 [1941]). For instance, already in 1914, Bruno Taut fought for the introduction of a screen and films in the Werkbund exhibition (Cologne,1914). Taut introduced the idea of 'architectural films' where interior and exterior *promenades* could be featured with two purposes: pedagogic and propagandistic. Bruno Taut was not only enthusiastic about cinema as *media* but also in cinema auditoria. He designed a number of premature cinema projects of great interest and he even patented a new cinema for bedridden patients (1924). Moreover, Bruno Taut directed two films about the construction of a housing complex in Berlitz, Berlin (Bruno Taut and Martin Wagner architects, 1926): *Rationelles Bauen, Neuzeitliche Bauausführungen.* Beyond the documentaries, he also envisaged the possibility of teaching architecture through film.

Another prominent example is the work of Mallet-Stevens which was represented in films, for instance in *Les Mystères du chateau du Dé* directed by Man Ray in 1929 where there is an abstract fiction with the Mallet-Stevens' Villa Noailles (Hyères, France, 1923-1929) on the background. He also designed a number of film sets and he completely understood that the architecture of the film sets could not be the real architecture because the conditions of recording (e.g. studio, black and white, artificial lighting) required a simple geometry and the use of tricks to control the shadows. So, instead of documentary, Mallet-Stevens used particularly fiction films to spread the ideas of Modern architecture to a wider public.

Le Corbusier used cinema to promote his work and ideas but this was nor a documentary without a narrative script, neither fiction. When the French journal *L'Architecture d'Aujourd'hui* was launched, in 1930, he and probably André Bloc asked Pierre Chenal[2] to do three short films about the new modern architecture:

- *Bâtir* (10 min)*;*

[1] '*I arranged for the Sorbonne a sequence of slide projections whose purpose was to put the audience into a*
[2] Pseudonym used by Philippe Cohen who was born in Brussels in 1904 and died in Paris in 1990.

- *Trois Chantiers* (11 min);
- *L'Architecture d'Aujourd'hui* (13 min) with syncronized music by Albert Jeanneret.

The last one is a synthesis of the ideals of Le Corbusier at that time. This propagandistic film, *L'Architecture d'Aujourd'hui,* was divided into five parts. In the introduction, the works of the Perret Brothers and Robert Mallet-Stevens (1886 -1945) might be assumed as models for Le Corbusier. These are followed by slogans such as *'the house is a machine for living in'.* On the third part, he introduces the five points towards a new architecture:

- supports –*pilotis*;
- roof gardens;
- free design of the ground floor;
- horizontal window;
- free design of facades.

Immediately after, residential buildings are shown in a series of shots: the exterior ambience, details, the interior, the exterior spaces in the house (balconies and roof gardens), the projected imaginary space (the eyes that look towards the city). The projects in the film are:

- *Quartiers Modernes Frugès*, Bordeaux , Pessac, 1925
- *Villa Monzie 'Les terrasses'*, Stein, Garches, 1927
- Transformation et agrandissement de la *Maison Church, Ville-d'Avray*, 1929
- *Villa Savoye*, Poissy, Paris, 1930

Finally, he presents the model of an urban project –the radical *Plan Voisin* (Paris, 1925). His hand describes a large gesture in the air introducing his skyscrapers which is comparable to the hand of the creator. After all, 'today's architecture' is the architecture of Le Corbusier. This film is both a manifesto and a commercial advertisement (with slogan and product).

Figure 3. Film still from the film *L'Architecture d'Aujourd'hui.* 1930.

Chenal's short films had their *première* at *Cinéma Rialto,* in Paris, on the 31st of May 1931.[3] Despite being a film about architecture, a dynamic effect is achieved through the mysterious movement of the characters (among them Le Corbusier) and the transition between different images and text. It is not possible to know if this dynamic effect in the film was an idea of Chenal or Le Corbusier. But it remains beyond doubt that Chenal was not enthusiastic about directing a film on one of the most static subjects one can find as he made clear in a letter to *Roland Cosandey:*

> *'En ce qui concerne la tache de filmer cette architecture, je vous dirai que la contrainte de tourner autour d'un sujet immobile, alors que le cinéaste est l'homme qui doit créer le mouvement […] Je préfère suivre à la "manuche" un clochard qui déambule ou insulte des usagers du métro, que filmer Versailles, ou mieux, Brazilia!' (Chenal, 1987)*

[3] Possibly, the idea to do these films was influenced by Fernand Léger (1881-1955). For the Mallet-Stevens pavilion at the Decorative Arts exhibition in 1925, Léger had the idea of projecting films about art and architecture. Perhaps it was this previous experience that inspired the propagandistic film L'Architecture d'Aujourd'hui.

In the film *L'Architecture d'Aujourd'hui*, a sequence of shots describe an architectural *promenade*. The business man (Corbusier) arrives at home in his car. He enters the house. He leaves personal objects which were precisely chosen for this scenery. He continues his *promenade* going up the stairs to reach the roof and finally contemplate the city as the captain would contemplate the sea. (Ward, 1985)

At *Villa Savoye* there is a quite similar sequence with a woman walking on a ramp, slowly, in direction to the roof. The woman, associated with the private space, looks fragile and never faces the camera. On the contrary, the formally dressed man looks active, moves quickly and is connected to the public space inducing some sort of gender discrimination. (Colomina, 1994).

Strong contrasts are one of the film's main features in terms of contents and graphics not only between genders but also between city and nature, old city and new city, human and machine. Chenal is usually associated with the *Film Noire* and one of the characteristics of this style is precisely the strong contrasts. As an illustration, shots of old streets in Paris were filmed in a dark context, while the presentation of *Plan Voisin*'s model was filmed against a bright white background. The idealization of the countryside, versus the smoky city, is another common theme of *Film Noire*. The same theme is approached by Chenal while filming Henri Church and two women doing exercise in the pavilion of *Maison Church*.

The meaning of cinema was clarified by Le Corbusier in an article published in the magazine *Mouvement Kinema* in 1933. In this article, he criticized cinema as it was being developed at that time – *'Le cinema pour 90% de sa production est mensonge'.* He considered the majority of films to be lies since they were based in fictional stories overloaded with superfluous scenic elements. On the contrary, he thought that cinema should be based on the splendour of life and on real dramas. This is a quite contemporary statement if we envisage Le Corbusier's assuming cinema as 'documentary', i.e. the reality instead of its representation. The paradox lies in the fact that he wishes to conduct human acts, and for him this is the real life promoted by the fruition of its architectural space.

The main target of Le Corbusier's critiques was the North American production:

> *Si un cineaste non halluciné par Hollywood était là, tournant cette nature morte, en " gros plan," nous aurions un témoin de pure harmonie. Sans blague? Oui, et*

> *malheureux sont ceux qui recherchent des harmonies fausses, truquées, à recettes des harmonies académiques de Vignole, de 1925 ou dernier bateau. (Le Corbusier, 1929, p. 9)*

Nevertheless, there was a positive point in the American films: the music which comes from the black people and which had an 'invencible contemporary lyric mass'. '*Le cinema americain fait son invasion attilesque. On ne résiste pas à un assaut si violent et à tant de vérité. Je vois dans cette musique le fondement d'un style capable d'être l'expression sentimentale de la nouvelle époque.' (Le Corbusier, 1929, p.14)*

The article entitled *Esprit de Vérité* (1933) has the same title as a chapter in the book *L'Art Décoratif d'Aujourd'hui* (1924). Actually, he claimed for cinema the same he had claimed for the decorative arts years before: the elimination of what was superfluous and the focus on the essentials. *'Or, je m'aperçois qu'une foule d'objets qui portaient autrefois l'esprit de vérité sont vidés et ne sont plus que des carcasses : je jette. Je jetterai tout du passé sauf ce qui sert encore. Des choses servent toujours: l'art.'* (Le Corbusier, 1924, p.165)[4]

Le Corbusier compared the objective lens to a calculator. The machine allows the researcher to calculate at a speed beyond his natural possibilities. Therefore, the time that he would have been spending making great effort can be dedicated to imagine and formulate new problems. The objective lens was conceived as an artificial extension of the human eye which expands human perception. The eye is not capable of doing such a cold and rigorous analysis or description- *'impassible, insensible, implacable, sans pitié, sans émotivité'.* The objective lens makes no selection; it is an eye that is not constraint to human comprehension and systems of thought. Furthermore, the objective can film things beyond the human vision. *'Le documentaire, surtout le scientifique […] a révélé des mystères de l'Univers qui étaient hors de notre perception' (Le Corbusier, 1933a).* For Le Corbusier, what is fascinating about film is its capacity to help to understand the unknown by organising

[4] This idea is similar to the one claimed by Marinetti in the Futurist Manifesto (1909): the past is connected to death – 'the carcasses' in Le Corbusier's words, the 'cemeteries' in Marinetti's words. They also shared the same enthusiasm for the new mechanical world. In spite of the resemblances to the Futurist Manifesto, Le Corbusier did not accept the destruction of art (no matter when it was done) while futurists rejected everything from the past.

the real world's phenomena in visible sequences of images strange to common perception. Likewise, this was precisely what he wanted to do in architecture.

Diogenes of Sinope (4th and 3rd centuries BCE) provided inspiration for his writing. In both texts entitled *Esprit de Vérité,* Diogenes is mentioned. He was a Cynic Greek philosopher, who lived in a tun dismissing all superfluous objects, despising social conventions and that would walk with a lantern searching for a true man. While criticizing cinema, Le Corbusier concluded his text saying that *'Diogenes can keep his lantern lit, useless to do embark to Los Angeles' (Le Corbusier, 1933a)*. Diogenes symbolizes the spirit of truth and the representation of the essence of life. Los Angeles represents all the *hollywoodesque* super productions.

The ideas developed in both texts *Esprit de Vérité* had been developed by Victor Cousin (1792-1867) in the book *Du Vrai, Du Beau, Du bien* which Le Corbusier had in his library (1953 edition) and studied. The book, a compilation of lectures of history of philosophy given at *La Sorbonne* University (Paris), is divided into three parts corresponding to the title – the Truth, the Beautiful and the Good.[5]

Le Corbusier and Cousin had the same spiritual mission: the quest for the truth.[6] It is possible to draw a parallel between the ideas developed by Cousin and Le Corbusier's reflection on cinema.

'Au cinema: esprit de vérité.' (Le Corbusier, 1933a)

First of all, they both agreed that the appreciation of a work of art is connected with what we *know* about the subject and the technique. According to Cousin, beautiful (artistic) objects need to have unity – proportion, order, harmony – and variety – nuances, rich details, movement. Beyond imagination, rational thought helps to demonstrate whether a work of art is or not beautiful. In the same way, to Le Corbusier, the sensory experience of a work of art

[5] Since it was republished dozens of times one should mention that the following analysis is based on the 23rd French edition.

[6] According to Cousin, all the knowledge comes from a desire to find the truth. He accepted all systems of thought, though he saw them as incomplete having positive and negative aspects. In his lectures, Cousin reviewed the main preceding philosophical theories highlighting what is true about them and refuting the arguments he managed to demonstrate to be false. In this way, he did not launch a new theory but he proposed a new way of thinking, crossing psychology and history of philosophy, which is known as Eclecticism.

is not sufficient; it should be possible to explain it: '*Mais dans ce qui concerne notre oeuvre […] rien n'existe ou n'a le droit d'exister que ne soit pas explicable'.* (Le Corbusier,1959, p.180) Imagination and reasoning are intellectual processes that follow a sensory experience. The same was applied to cinema. Le Corbusier argued that cinema is architecture since it is the establishment of relations between precise objects with different intensities. To film is not just to see through a lens, there is an abstract concept or idea behind the action. The same is to say, that artistic action should be supported by an intellectual formulation. *'Il faut concevoir et puis il faut voir. Il faut avoir la notion de la vision' (Le Corbusier, 1933a)*.

Secondly, they agreed that the creative act is inseparable from personal consciousness which is supported by culture and education. In philosophy, the axioms are replaced by absolute principles (e.g. time, cause) that cannot be learnt from sensory experience but presupposed from intellectual deduction. The role of consciousness is to verify the universal and necessary principles which are the basis of all human knowledge. According to Cousin, the consciousness acts like a witness: *'C'est parce qu'elle [la conscience] existe qu'il est impossible à la raison de ne pas l'admettre [la vérité].' (Cousin, 1881, p.32)*

By comparison, for Le Corbusier, cinema is not related to the sensory experience of vision. The final purpose of cinema should be to expand human knowledge about Man and the Universe, beyond common perception. In L'*Art Décoratif d'Aujourd'hui* (Le Corbusier, 1959), he despises the cinema based on fictional stories saying it is just one more entertaining activity. For him, entertainment was a way of escaping from the duty of creation used by lazy people. What is more, cinema was an alienating activity of men who were afraid to face themselves. Contrarily, he claimed that the camera was one tool to create things which express intimate ideas and personal thoughts. Therefore, cinema should become part of today's folklore.

'*Nous sommes à l'aurore du machinisme. […] Nous embrassons le fait cosmique dans les traités, par les images documentaires et les graphiques. […] Le cinéma, les livres,* Je sais tout, Science et Vie, *ont remplacé par leur documentation toute une poétique d'autrefois. Le mystére de la nature nous l'attaquons scientifiquement et loin de s'épuiser, il se creusa toujours plus profond alors que nous avancerons. Voilà ce que devient notre folklore.'(Le Corbusier, 1924, pp.127-128)*

Folklore is the highest expression of the 'physical and sentimental mechanics of a people' (Le Corbusier, 1924). The common man creates his own pieces of art inspired by the work of the men before him. Folklore becomes the result of improving, along the centuries, an embryonic creation. In the machine age, since the context is not regional or national but international, new standards should be achieved. As tools have changed (e.g. cameras), the results of creative processes should become necessarily different.

In this way, the camera is the machine that helps us to go further in the quest for the truth. For Le Corbusier the machine was the descendant result of science; the machine speeded the work of science. Like other machines, the camera saved time and effort; it was a 'fatigue-breaker'. The camera was a machine to see what the human eye could not see. The director was an artist – scientist. He should have a hypothesis, an argument, and with the machine's work he could verify it in short time, he could contribute for science applied. Unlike the mechanical eye – the objective lens – the human eye was always conditioned by filters such as scale and senses.

Another bridge can be built between Le Corbusier and Cousin. The latter instigated the study of sciences, since it is the more certain way to be closer to the truth and, consequently, to be closer to God. Even if it is not clear whether Le Corbusier believed in God or not, he went further by comparing the camera's objective to the eye of God, arguing that its distance to the subject make it possible to see what a common man cannot.

According to Le Corbusier, there were two purposes in the new cinematographic art: not only the capability to explore nature but also the capability to reveal human consciousness. While showing us the world from another perspective, Cinema places Man in a different world. It questions the assumptions of Man and enlarges the scope of possibilities.

And this was the mission that Le Corbusier tried to accomplish years later while directing *Le Poème Electronique.* This was the title of a multimedia show for the Philips Pavilion at the World's Fair in Brussels, in 1957. In this show, he pretended to transcend the narrative purpose of film and to induce a sensory approach to images, colours, light and sound (an electronic composition by Edgard Varèse). In order to reach this effect, he carefully selected a group of powerful images that he put in a sequence similarly to his conferences' 'films'. By contrast and association the sequence had moments with different intensities. Sound, image, lighting effects cannot be isolated from the architectural context of the Philips Pavilion

which was a concrete parabolic - hyperbolic shell that he called 'the stomach'. All the elements of this experimental composition established between them a precise relation. However, the interpretation was not unique.

This was the translation into practice of Le Corbusier's idea of cinema appealing to a level of understanding that went beyond the mere sensory experience. When confronted to the projected image, the spectator was supposed to see things that he had never thought of or seen before. From another point of view, it is a sequence of images in a certain order that and the result achieved is specific of this sequence and would not be the same if the images were seen individually or out of that precise sequence.

In conclusion, Cinema freed Man from his environment and from the systems he was chained to: academic formation, social conventions, prejudice and even scientific assumptions. Even if Le Corbusier did not give it as much importance as to sculpture and painting, he considered Cinema an autonomous art, typical from the mechanical age. This art used an ingenious tool, an extension of the human eye, which served to express ideas and wills, reaching easily a large public and fulfilling his pedagogical mission under modernity. The final product, the film, should be able to open the horizons of the audience. In conclusion, cinema was for Le Corbusier '*une machine à voir*'.

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"EM CONSTRUÇÃO" DE GUERÍN.
Sistemas de profundidade do espaço plano.

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Abstract

O "falso" documentário Em Construção (2001) do realizador espanhol José Luis Guerín (1960) pode ser um exemplo de como os sistemas de projecção sobre o ecrã (des)constroem a realidade para a devolverem elaborada sob a forma de narração cinematográfica. Neste filme, além da projecção no ecrã de cinema, tomam-se outras projecções que aparecem na cidade, construindo-se uma multiplicidade de espaços que vão desde a visão urbana da regeneração do bairro barcelonês do Raval, até ao pormenor do espaço interior criado para uma nova vida. Mediante este recurso, Guerín faz uma reflexão sobre os mecanismos de construção, não de um edifício ou da cidade, mas do próprio cinema. Todo o repertório formal cinematográfico encontra a sua réplica nas tarefas de alvenaria. As janelas do edifício que se comportam como enquadramentos da câmara, os andaimes que empreendem um travelling particular, os focos da cidade que iluminam a cena para o cineasta, o símile da montagem no edifício que se reconstrói para depois se articular com um novo discurso. Com tudo isto, Em Construção vai-se convertendo num filme dentro de outro, numa sábia acumulação de sombras, sons e projecções; que também nos serve como instrumento para compreender as possibilidades que o enquadramento do ecrã cinematográfico nos oferece para explorar os diferentes sistemas de profundidade do espaço plano artístico e a sua tradução ao espaço arquitectónico.

Keywords: Guerín, Cinema, Arquitectura, Profundidade, Espaço.

Este artigo pretende explorar alguns sistemas alternativos para a definição do espaço arquitectónico partindo do estudo e análise do filme *En Construcción* (2001), do realizador espanhol José Luis Guerín. Além do argumento e espaço filmados, interessa-nos investigar sobre a ideia do espaço cinematográfico representado neste filme, como mecanismo de construção do espaço e do tempo. Este novo espaço criado caracteriza-se pela particularidade de se emoldurar sobre uma tela. Isso não é um problema para o realizador espanhol. Graças ao cuidado tratamento da imagem projectada sobre a tela, Guerín consegue traçar uma variedade de sistemas espaciais que, apesar da sua condição plana, consegue criar uma profundidade espacial próxima à experimentação arquitectónica.

A partir das vanguardas do início do século XX, encabeçadas pelo Cubismo, consegue-se romper com a perspectiva focal e estática dominante desde o Renascimento. Esta ruptura inclui como elemento determinante a incorporação do tempo ao espaço. Como consequência, cria-se um novo espaço apoiado na fragmentação da observação que potencia as relações entre as suas partes mais distantes das qualidades da figura representada. A partir desse momento, a pintura e a escultura prescindem de uma moldura cenográfica ou de um objecto reconhecível para evoluírem até um espaço relacional no qual a profundidade espacial depende da tensão entre as partes, mais do que dos seus próprios elementos constituintes.

Com o cinema devolve-se o tempo narrativo ao espaço, mas mantém-se a ideia da fragmentação da realidade como sistema de montagem, este, utilizado como mecanismo para definir um espaço sem que seja necessário fabricá-lo fisicamente. Assim, neste exemplo, Guerín pretende trabalhar até o limite com o tempo, ao condensar no filme, dois anos e meio de rodagem contínua. A moldura física oferece um jogo duplo: *o cinema constrói um espaço ao mesmo tempo que o espaço constrói o cinema*. Como tal, o espaço, é um dos instrumentos básicos para realizar o discurso cinematográfico, porque proporciona, juntamente às comparações temporais, uma referência para igualar ou distinguir uma situação da outra. Além disso transporta qualidades, luzes, símbolos e um fundo com o qual modela a plástica de todo o filme. O espaço converte-se assim na pauta ou molde permanente onde se definem os altos e baixos psicológicos e estilísticos de cada obra fílmica.

Assim, o tempo como narração e o espaço como construção física, interactuam para definir a nossa *realidade percebida* (Arnheim, 2002: 21). O espaço criado por Guerín em *"Em Construção"* reduz-se, segundo esta abordagem, a duas maneiras fundamentais de o criar e entender, formas claramente comuns ao cinema e à arquitectura.

Mediante a primeira possibilidade constrói-se, aquilo que entendemos aqui como um **espaço narrativo** ou **visual**. Este tipo espacial dá primazia aos acontecimentos e percepções, sem se limitar a questões descritivas ou geométricas. Este espaço corresponde à *visão próxima* e é conhecido mediante a *percepção cinemática,* vinculada ao contínuo movimento do olhar e da câmara. De facto,

este elabora-se mediante vários recursos clássicos, mas especialmente com um mecanismo próprio: o *movimento da câmara*, quase sempre combinado com o *deslocamento das personagens*. Apesar de ser o tipo espacial predominante na linguagem cinematográfica moderna, construído com uma sucessão de sensações e não tanto como uma definição geométrica, no filme de Guerín a câmara mantém-se geralmente estática. Deste modo regressa-se paradoxalmente a um tipo de percepção clássica, de carácter focal, na qual se dá protagonismo ao espaço frente ao tempo narrativo e, como consequência, centra-se a atenção na atmosfera frente ao acontecimento. Porém, Guerín consegue devolver a sua essência narrativa mediante um poderoso controlo visual de cada sequência, construída mediante a sobreposição de muitos materiais, inclusive com sons e sensações para outros sentidos que não a visão.

Figure 1. A construção da escada. Percepção focal da imagem.

A segunda possibilidade enunciada refere-se à construção de um ***espaço tela*** que também podemos denominar como ***espaço plano***, na medida em que se representa sobre a superfície de projecção. Tal como no sistema de representação cubista, este tipo espacial consegue-se principalmente mediante a fragmentação, a parcialidade e as relações entres os seus elementos, condensados sobre a tela cinematográfica. Entende-se, portanto, como representação sobre uma superfície, de carácter compositivo e pictórico, que inclui a moldura e delimita tanto o seu interior como o fora de campo. Ao limitar-se a duas dimensões, torna-se capaz de manifestar as *relações* e o movimento e assim recuperar a profundidade da terceira dimensão e com ela o tempo, tal como propunha o cubismo. Quanto à forma de apreende-lo, este espaço corresponde à *visão distante*, à *percepção*

visual, que abarca todo o objecto desde um ponto de vista fixo, ou seja, conforme referido anteriormente, é o mecanismo mais utilizado por Guerín no seu filme. Em *"Em Construção",* utilizam-se vários sistemas para consegui-lo: controle da composição do quadro, enquadramentos ou até mesmo projecções dentro da própria projecção. Todos eles são objecto de análise enquanto instrumentos capazes de dotar profundidade ao espaço plano proposto.

Como se pode observar, estas duas opções espaciais relacionam-se e, por sua vez, enfrentam-se com o espaço *perspectivo* clássico. O espaço *narrativo* opõe-se à perspectiva focal porque evita o seu ponto de vista único e estável, enquanto o espaço tela possui da perspectiva clássica o seu carácter distante e a ânsia de mover o plano da realidade tridimensional mediante artifícios. Contudo afasta-se da busca de uma *mimésis* renascentista para dar prioridade às relações abstractas e à composição plana.

A partir de agora tentaremos descobri-lo detalhadamente.

Espaço narrativo - relações arquitectónicas.

Tal como explica o seu autor, (Guerín, 2008) *"En Construcción, es la crónica de una transformación urbana de un barrio popular que desaparece"* .O lugar representado é o bairro central barcelonês de Raval, antigo bairro chinês, paradigma da degradação urbana do centro histórico de qualquer cidade contemporânea, onde se concentra a prostituição, imigração e marginalidade. Durante o tempo de rodagem (dois anos e meio), e com uma equipa formada por estudantes de Mestrado de *Creación* da Universidade Pompeu Fabra, recolhe-se como trabalho documental a convivência dos habitantes do bairro com os trabalhadores responsáveis pelas obras de regeneração do bairro. Neste ambiente cruzam-se as histórias de distintos personagens (actores profissionais, vizinhos, na sua maioria do próprio bairro), que sob o elo comum da demolição e posterior reconstrução de uma zona do bairro para a promoção de casas novas, o autor apresenta (Guerín) *"la transformación del paisaje como una metáfora del paisaje humano".*

Deste modo, a cidade representada e o seu processo de transformação convertem-se na personagem principal que dará sentido ao propósito do argumento de Guerín. Existe, portanto, uma primeira reflexão que une a arquitectura e o cinema, referente à descrição urbana que o autor nos oferece ao longo do documentário.

Por outro lado, apresenta-se uma reflexão histórica do espaço em termos de passagem do tempo. São alguns exemplos disso o encontro das ruínas romanas debaixo dos escombros das vivendas ou a continuidade presente em várias cenas do mosteiro românico de Sant Pau, uma das edificações mais antigas de Barcelona. Na verdade, a sua qualidade construtiva será elogiada pelos

trabalhadores das obras de construção ao comparar o modo como teria sido erguida com os actuais sistemas de construção que eles mesmo estão a utilizar.

Figure 2. O mosteiro românico de Sant Pau "enquadrado pela construção".

Da mesma forma acontece na cena onde se apresenta a emissão de televisão e os posteriores comentários dos operários de construção relativos ao clássico de Howard Hawks *"Land of the Pharaohs"* (1955), cinema dentro do cinema e arquitectura dentro da arquitectura. A passagem do tempo terá o seu ponto culminante no momento em que se mostra o final do século através do olhar, para o fogo de artificio, de um vagabundo que se refugia debaixo da estrutura do edifício que se prepara para acolher novos vizinhos e, com eles, um novo estilo de vida.

Este último relaciona-nos com outra das reflexões que estão na base do filme. Referi-mo-nos à critica social que se mostra. Segundo o autor, (Guerín) '*se construye un nuevo edificio, pero a consta de sacrificar una morfología humana, un vecindario que se pierde*'. Em última análise há a construção de uma nova sociedade ligada ao início do novo século. Destrói-se uma memória para construir um novo espaço de habitar.

Salienta-se também, o método particular de produção que se opera neste exemplo cinematográfico. Guerín constrói paulatinamente o filme num trabalho simultâneo de rodagem e montagem, numa relação de influência mútua. Este singular processo de criação cinematográfica (*work in progress*)

reflecte-se no próprio título do filme. Segundo esta ideia, produz-se uma relação entre as imagens representadas e o sistema de montagem cinematográfico. Assim, a demolição e posterior construção do edifício servirá de símile com o processo de construção da história que o autor nos quer mostrar. Tal como o autor explica, "*se establece un paralelo entre la construcción de un edificio con la construcción de una película",* arquitectura e cinema metaforicamente unidos. As várias tarefas executadas ao longo da construção do edifício servem de referência a todo o repertório formal, desde as janelas do edifício que se apresentam como uma segunda moldura da câmara, os andaimes que apresentam um *travelling* particular e as luzes da cidade que se apresentam como focos de um cenário.

Sistemas de profundidade do espaço plano.

Ao analisar os métodos de criação do espaço em cinema e na arquitectura destaca-mos como chave o uso do movimento. Em seguida, paradoxalmente, incidiremos sobre o que o cinema tem de estático, característica presente na outra forma de espaço moderno, aquele que deriva do que anteriormente chamámos de *espaço plano*, que tem a *visão distante* do enquadramento fixo como principal instrumento de filmagem. Como se referiu anteriormente, este recurso é predominante em *"Em Construção".* Este mecanismo possibilita que se compactem sobre a tela de projecção todas as tensões espaciais captadas pela câmara fixa, seguindo a tradição barroca do *quadro* dentro do *quadro,* recurso que, como veremos, se multiplicará em muitas das sequências do filme. As relações *interior-exterior* ou *fundo-figura*, a própria composição da imagem, a inserção de caixilhos de portas e janelas pelas quais se movimenta o olhar da câmara, ou o uso da projecção e sombras, são alguns dos sistemas adoptados por Guerín que lhe permitem dotar de grande profundidade espacial o que num inicio se apresenta como uma tela plana. Resumimos estes sistemas em três tipos de espaço: *espaço quadro*, *espaço moldura* e *espaço projecção*.

1. Espaço quadro

Conforme referido inicialmente, no espaço moderno renunciou-se às três dimensões (ou à sua aparência) para incorporar outros valores observáveis na representação plana como a verdadeira dimensão, as relações formais compositivas, a sequência temporal dos pontos de vista ou o valor da luz projectada. O primeiro método desta redução ao plano foi a destruição da caixa espacial, principalmente das suas esquinas, na procura de um espaço fluido constante onde se desvanece a clássica distinção entre o interior e exterior.

A destruição da caixa espacial permitiu, como consequência, a oportunidade de refazer o espaço em novas composições que trabalharam mais como relações sobre uma superfície de fundo do que paredes que desvanecem para o espaço. O *neoplasticismo* trabalhou sobre o equilíbrio entre esses planos e as suas arestas, enquanto o cubismo manteve aparentemente unido o triedro para torná-lo

plano através da visão axonométrica. Este novo modo de entender os elementos espaciais como se de *unidades formais independentes* se tratassem, permite condensar numa *collage* de relações sobre o plano do quadro, o qual é paradigmático na tela cinematográfica.

No exemplo que estamos a analisar, este tipo espacial será representado nas cuidadas composições que Guerín executa com a sua câmara. Os abundantes planos fixos levam a uma forma de trabalhar pictórica, compositiva, em que é a presença de pequenos fragmentos a responsável pela criação da atmosfera, mais que o espaço reconhecível. Como se de telas de pintura se tratassem, esmaga sobre o quadro uma sobreposição de elementos que compõe uma nova realidade em que se misturam, por exemplo, a grade de uma velha varanda, com as linhas paralelas das cordas de estender roupa de uma casa sobre as quais caem panos que tapam parcialmente a visão para as obras de demolição.

Figure 3. Espaço quadro. *Collage* de relações sobre o plano do quadro.

Estes elementos traduzem-se sobre a tela num jogo entre *fundo* e *figura*, em que as qualidades reais de cada objecto ou lugar se desvanecem para dar lugar a uma nova composição, própria da abstracção pictórica. Esta nova espacialidade plana, criada por relações entre os fundos e primeiros planos, manifesta-se ao longo do filme em várias visões urbanas que nos mostram sobre a mesma imagem, zonas ou elementos de lugar onde se está a executar tarefas de construção (a laje recém

betonada, uma parte da grua), unidas com distintos elementos característicos do *skyline* de Barcelona (o relógio de um banco, torres industriais, ou as letras luminosas de um hotel).

2. Espaço moldura

Talvez o método preferido da *modernidade* para deslocar, fragmentar e multiplicar o olhar tenha sido a janela, especialmente a configurada pela máquina fotográfica. Essa câmara, ao sequenciar a realidade, faz-se narrativa, mais ainda, reduz o percepcionado a um plano e procura novos sistemas de profundidade. No cinema, a ilusão de tridimensionalidade depende mais do deslizar de um quadro em relação a outro e da acumulação de janelas umas dentro de outras, que da perspectiva reconhecível.

A operação-chave que realiza uma janela é a de enquadrar. Com ela selecciona uma parcela de realidade e coloca-a em relação com uma nova realidade gerada pela câmara, contrariamente ao escolhido, denomina-se *fora de campo*. Com tudo isto, a janela segrega e gera um espaço *virtual,* que não só se limita ao mostrado, mas também ao sugerido. Assim, o *fora de campo* permite construir espaços que não existem sem ser necessário a realizá-los fisicamente (Zaparaín, 2005).

Como comentado anteriormente, a escolha da câmara fixa supõe para Guerín um esforço de controlar o enquadramento da cena, marcado pelo limite da moldura do plano do quadro. Mas em *"Em Construção"*, Guerín leva ao limite este sistema ao introduzir em numerosas cenas quadros dentro do quadro maior, recortando ou multiplicando, deste modo, os enquadramentos da câmara. consegue assim um *fora de campo* dentro da tela que poderíamos chamar *interno*, além do *fora de campo* habitual definido pelos limites do escolhido. A paisagem dos vazios entre os edifícios ainda salvos da demolição fragmentam o plano em pequenas visões de uma realidade que se encontra escondida; ou os enquadramentos interiores de janelas, portas ou varandas de onde se observam as obras, estes são alguns dos elementos que o autor se serve para criar um poderoso dinamismo espacial no filme.

Figure 4. Espaço moldura. Acumulação de janelas na perspectiva.

O espaço apresenta-se, portanto, recortado por elementos espaciais, janelas neste caso, da mesma forma que se faz em muitos exemplos da arquitectura moderna, cujos edifícios se convertem nos melhores pontos de vista pré-determinados sobre si mesmos (por exemplo na Villa Savoye ou na Villa Church de Le Corbusier).

Este ponto de vista constante modificado pelas diferentes formas de capta-lo, vê-se reflectido no filme na constante imagem da portada do mosteiro de Sant Pau, que já referimos anteriormente. A visão ampla e aberta do mesmo, desde as lajes dos edifícios em construção, recortado progressivamente pelo produto do decorrer da construção das paredes da fachada, ficando finalmente enquadrado pelas novas janelas da casa.

3. Espaço projecção

Dentro do processo de destruição da caixa citada anteriormente, em último reduto as paredes que a formam dissolvem-se, até terminarem por se converter em telas virtuais sobre as que tem lugar a *projecção* de outras realidades ou a sua própria projecção. Segundo esta ideia, o cinema converte-se em referência para si mesmo mediante mecanismos denominados de *mise en abyme.* Acabámos de analisar um deles, o referente ao enquadramento de portas e janelas dentro da moldura da tela. Outra possibilidade é reproduzir projecções dentro da projecção maior que é o cinema.

Estas projecções, sombras ou reflexos podem constituir elementos reais que partilham protagonismo com os elementos materiais. Apropriam-se da verosimilhança do objecto do qual precedem, como ocorre na fotografia. Mas esta projecção da imagem é estranha ao próprio objecto, substitui-o e produz-se num tempo e num lugar diferente daquele observado. Separa-se do acto de produzir do acto de reproduzir, e com ele o objecto artístico é substituído pela sua própria representação. Em contraposição, as disciplinas "tridimensionais" como a arquitectura e as instalações, recebem as suas próprias projecções (sombras por exemplo), sem que o objecto que lhe deu origem tenha que desaparecer, ainda que possam também receber emissões de outros meios. Em algumas instalações da artista Eulalia Valldosera (Valldosera, 2000), por exemplo, a sombra e a sua relação com a luz têm um papel essencial, assim como o espelho, que envolve directamente o espectador no espaço fragmentado da instalação. Com as suas obras, a artista desloca o mundo material e cria um espaço animado onde se situa o espectador, que é em definitiva, o protagonista da experiência.

Sobre o *"Em Construcción"*, Guerín serve-se igualmente de alguns momentos de luzes, reflexos, sombras e projecções para aludir a espaços ou realidades sem necessidade de mostrá-las directamente, conseguindo paradoxalmente com isso, reforçar a atenção do espectador sobre o objecto, personagem ou acção referida. Isto ocorre em muitos momentos do filme, quando é mostrada a obra em construção "protagonista" da história, reflectida sobre os vidros das janelas, misturando-se poeticamente com os habitantes situados no interior delas. Com este recurso

consegue-se, igualmente, gerar uma profundidade espacial graças a outra *mise en abyme*, ao devolvermos o nosso espaço de espectador (plano do quadro) uma realidade que se encontra atrás da câmara do realizador e que a priori, seria impossível observá-la.

As sombras são também personagens fundamentais em cena como, por exemplo, no momento em que se percebem os contornos dos vizinhos atrás do pano que os separa das ruínas romanas recentemente encontradas debaixo dos escombros dos edifícios demolidos, ou no momento em que se filmam dois peões e se apresenta o seu trabalho nocturno através das sombras das fachadas dos edifícios do bairro, à semelhança de uma "dança" chinesa de grande poder visual.

Figure 5. Espaço projecção. Sombras na cena.

A acumulação do *presente* e do *representado*, a *projecção* dentro da *projecção* carrega uma grande potencialidade ao apresentar juntos o objecto e a sua análise, representada precisamente na sequência em que vemos progressivamente através de sucessivas janelas, o ecrã da televisão (a última das janelas), a emissão de *"Land of the Pharaohs"*. A *mise en abyme* é conseguida com a introdução de outro filme dentro do filme. O cinema dentro do cinema. O espaço projectado que consegue escapar finalmente do plano do nosso ecrã. O último fora de campo, neste caso, virtual.

Em conclusão, a utilização desta metodologia de interpretação do filme *"Em Construção"* permite-nos uma nova forma de olhar para o espaço no cinema. Não é o próprio filme, um mecanismo de ilusão?

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THE FALSE CITY.
Urban space acting.

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Abstract

The objective recording of the city or just the filmmaker's city? How much of report and how much of invention?

The intentional gaze of the film director: a subjective and artificial approach to a reality much more opened that all we can see in the screen. The filmmaker decides what to frame and the way to do it.

The citizen lives the inhabited space as a continuous, stopped only by the necessity of blinking. The film recreates this continuous in the audience by means of fragments, many of them really discontinuous physically and temporary speaking.

The filmmaker's images are timeless, a frozen space impossible to change. The city breathing in the screen does not exist anymore: the spaces and characters of the film have disappeared forever.

This is the city that our mind reconstructs, non-being conscious about what is missing. The false memory of a city created by timeless fragments, that we keep in mind trying to find them, unsuccessfully, in our travels.

These cities can be the stars of the film or merely supporting actors. According to this, we can speak about:

Objective cities: Vertov in Saint Petersburg or Ruttmann in Berlin.
Recurrent cities: Ozu in Tokyo or La Nouvelle Vague in Paris.
Commented cities: Wenders in Berlin or Fellini in Rome.
Visited cities: Coppola in Tokyo or Tanner in Lisbon.
Invented cities: Griffith in Babylon or Scott in L.A.
Recreated cities: Fellini in Venetia or Tati in Paris.

Keywords: Fiction, time, artifice, memory, fake.

Subheading: Urban space acting.

Paper

C'est la raison pour laquelle j'ai tourné en studio: pour que ce soit plus authentique[1]
Federico Fellini

The cinema has created a new way of recognizing the city, due to how the cinematographic language can register the particular space and temporary condition of urban spaces. Cinema can even reinvent the existent city, giving a new vision of some spaces up to the point of distorting the very reality of them.

The improvement of audio-visual techniques is on the basis of this statement. The aerial views, the more and more sophisticated lens playing with the DOF or the development of clear and stable zoom lens are only some examples of how now is possible to approach the city and its inhabitants in another way.

Due to this, it can be said in turn that cinema has changed our way of seeing the city. The perception of the places we inhabit, spaces that make up our daily scenario or, thanks to visionary films, those we dream, are conditioned by a certain personal interpretation of the filmmaker, never belonging to us.

Movies, somehow, have taught us how to look at.

Every city has a precise identity and history, in front of which the director is in the critical condition of a beholder that choose. The look he casts on the urban space and its inhabitants can be intentionally that of a tourist, supposedly objectively distant, or that of someone trying to merge with the breath of the city, becoming inhabitant during the filming. Wim Wenders is clearly stated in this regard, writing that *'cities do not tell stories, but they can say something about "its history", and the movies, depending on its open or closed character, can show or hide it*[2]*.*

The commitment that this director has with the urban spaces in his films is very important. In 1986, he wrote a fundamental text to understand his decision to film *Wings of Desire* (1987) in Berlin. In this text, Wenders explains what was the specific intention with which he

decided to register its urban spaces: '*A film that might convey something of the history of the city since 1945 (…) it's the desire of someone who's been away from Germany for a long time, and who could only ever experience "Germanness" in this one city*[8].

Finally, he concluded in this text that the only possible inhabitants of that city, at that time divided, could not be others for which the wall does not represent, physically and spiritually, an obstacle: the angels.

Wim Wenders, born in Düsseldorf, feels foreign in Berlin, so he has to think how to record the city. Years later, while preparing his project *Lisbon History* (1994), also write how the "Fados" of the group Madredeus helped him to overcome the embarrassment he felt for not understanding how the Portuguese city could be part of his history. In fact it is known that, during the filming, the music composed specifically for the film by the group was always present:

> When I came into this recording studio on the outskirts of Lisbon one night, a few weeks before our shot, I saw them and heard them live for the first time. I remember I had goose pimples when I entered the place. They were playing *Milagre* and I knew that very moment that they just had to make the Music for the film. Half an hour later I knew also that I had to write a story that involved a band. This band. I really wanted to shoot with them while they were playing. (Buck, 2002, p. 134)

It seems clear, therefore, that the eye of the filmmaker -except some cases-, is a foreign look constructed of discrete fragments of an urban space that does not belong to him. Paradoxically, the viewer will read this set of scraps as a true spatial continuum, a veritable reconstruction of the city, even if they are just a single personal interpretation of something that contains many possible records.

The filmmaker's look is timeless. Spectators experience the city breathing in the film some time after, inevitably, the gaze of the filmmaker's record it. The spaces and characters in the screen, linked to a cinematographic fiction, may change or even disappear in time. However, the footage will remain frozen forever without changing.

This is the city shown on the screen, the one our mind rebuilds, without being aware about what we see and what we miss. A city built by non-existent and timeless fragments stored in our memory, and that ceaselessly and fruitlessly we seek in our travels.

In the case of missing spaces, or not visited, these images are the only chance of a virtual memory. If later is possible to experience the real spaces, our perception will struggle to replace these treasured images.

Filmmakers build in us a false memory.

The viewer, filmmaker's visual accomplice, will rebuild the city through these fragments, assembled in accordance with a particular intention, without questioning the spatial-temporal universe between them. Regardless of the real urban structure -which probably he does not know- and not being aware what is not shown –the off-screen- streets, squares and avenues will compose a fictional but truthful set, subordinated to the needs of the story.

The cinematographic editing is the filmmaker's great ally in this process, creating with these fragments a new continuous speech and semantic field able to overlap, or even eliminate, the real architectural space. Walker lives the living space of the city as a continuous, interrupted only by brief blinking. As an intentional construction, the film recreates this continuum thanks to these fragments, often recorded with a large temporal and physical distance. But not always: French filmmakers Eric Rohmer clarifies this concept writing about how, unlike Bresson and Resnais films, Lang or Hitchcock movies always achieved an intense spatial continuity. (Licata, A & Mariani-Travi, E., 2000, p. 3)

Not possible to forget that cinema always plays with two agents: one makes the story; the other one receives it. The conditions and characteristics of both -their culture, visual education, social background, habits and way of living- condition inevitably the perception of the story told and the spaces in which it takes place. A perception, on the other hand, very different to the eventual phenomenological spatial experience, linked to personal sensible experience, which can be taken on these same spaces.

The spectator sitting in front of the screen does not decide the spaces to visit, the way to walk by them and where to direct his gaze: someone has done for him. Instead the walker, even unconsciously, uses the five senses to perceive the space in which he is located. The filmmaker plans a certain strategy to capture the space in front of his eyes, articulating a unique and special way to observe a complex reality that accepts other multiple interpretations. The daily observer, however, experience these same areas with the freedom of that one who can look without thinking.

Watching is at once to know and to decide, two practices closely linked to the human condition.

The gaze of the filmmaker is, therefore, always intentional, a subjective and artificial approach of a reality that always overflows what can be seen on the screen. It is thus a privileged look, as it comes before or after the physical and social reality that the screen finally shows. Arriving before we can speak about architectural utopia; if later, we can consider the images as a silent chronicle of what already exists.

However, the filmmaker decides, of everything he has in front of his eyes, what to frame and what not, and how to do it. And finally, gives us a unique and truthful product, without the possibility of unmasking the artifice that made it possible. Therefore, and focusing the discourse on existing urban spaces, the question arises is how far it is possible an objective record of the city, if there is a filmed city that is not really the "city of the filmmaker". How much of report and how much of invention in the images that are shown? Even in the documentary genre, what percentage of "reality" the filmmaker has decided to frame or skip? How has he directed our gaze, conditioning our reading about a living space that could be read in many different ways?

In an attempt to discern it, attention should be focused in how filmmakers use urban spaces as a frame of their stories.

Generally speaking, movies face the shooting of the city under two different perspectives, frequently interwoven into the same production. The first one uses urban space as a formal and scenographic element; the second, considers it as a neutral container in which the

characters of the story are overlapped with the everyday life of the resident society. Thus, in certain movies urban context is merely the backdrop of a story. In others, however, the urban element is determinant and complex, structuring the action over to the point, sometimes, to give it sense.

Under this dual perspective, the relationship between cinema and city can vary significantly depending on the intentions of the director, prioritizing first urban and architectural values, sociological, historical, geographical or just the visual or pictorial ones.

Unless very specific cases, the detailed description of the strictly architectural aspect of the spaces goes to second place. The city and its buildings are used as functional frameworks to develop the actions planned in the script, not diverting attention to the scenery. Robert Bresson has always been a supporter of it:

> Que tes fonds (boulevards, places, jardins publics, métropolitain) n'absorbent pas les visages que tu y appliques[4]. (Bresson, 1975, p. 41)

However, they have always existed and will exist directors interested in capturing the very architectural aspects of the city. We can mention the use by Wim Wenders of Scharoun-Wisniewski's Staatsbibliothek in *Wings of Desire* (1987), the Adalberto Libera's Villa Malaparte by Jean-Luc Godard in *Contempt* (Le mépris, 1963), or the impressive vertical travelling of Milan recorded from Gio Ponti's Pirelli building, used by Michelangelo Antonioni as background of the credits in *The night* (La notte, 1961).

Focusing on those films that give the city some prominence beyond the obvious role of physical support to develop human activities, it is possible to establish a classification based on the interests and varying degrees of "objectivity" with which the directors decide to record their spaces.

a. The objective cities: Vertov in Saint Petersburg or Ruttmann in Berlin.
Some attempts have been made to build a supposedly objective look over the city, a sort of faux documentary.

The cinema, especially in the beginning, wanted to take advantage of documentary nature of the footage to transfer, from a presumed objectivity, the reality of a city. In these cases, buildings and urban elements become actors together with the set of anonymous citizens walking in the streets. This is certainly one of the lesser degrees of manipulation of the urban scene, but we must never forget that cinema always exerts a deliberate look on a site, so no picture recorded can be considered objective.

Dziga Vertov's *Man with a Movie camera* (s Kino-apparatom Chelovek, 1929) tries to be an everyday portrait of the St. Petersburg's streets and its inhabitants. Walter Ruttmann took a year to shoot the plans for *Berlin: symphony of a great city* (Berlin, Die Symphonie der Großstadt, 1927) although the film, organized in five acts, simulates the passage of a single day in the city.

Both directors states the attempt of a no manipulation of the images recorded -Vertov even speaks about a "mechanical eye"-, but we must never forget that during the shoot and in the later phase of postproduction, a lot of intentioned variables logically provoke a subjective view of the city.

b. The Recurrent cities: Ozu in Tokyo or La Nouvelle Vague in Paris.
Some filmmakers are so identified with a city that it becomes a necessary texture, present in almost all their films.

Yasujiro Ozu did not always work in Tokyo, but three of his most important productions, the so-called Tokyo Trilogy[5]. However, and regardless of whether some films are shot elsewhere, their actors always seem to be in the same place, a fact for which this town and director are so often associated. Interior and exterior Ozu's urban spaces are mainly built by independent fragments, static shots of considerable duration -frequently articulated by the so-called *pillow-shots*[6]-, very often avoiding to show the movement between them. The city, its structure, is not so interesting itself like its particular scenarios that could belong to Tokyo or any other place[7].

Certainly Paris is not only the capital of the Nouvelle Vague, but the city of French cinema produced around 50' and 60'. Fetish city for many filmmakers, its urban and social structure

allowed a host of different approaches, such as Giovanna Grignaffini refers in his study of René Clair. (Grignaffini, 1980)

City of memory, thanks to cinema, you think you know it even if you have never been there. And city of desire too, inevitably associated in the collective imagination to romance and love. Just remember in this sense the insistence in Alain Resnais' *Hiroshima mon amour* (1959) of the Japanese protagonist, asking his French lover first if she was born in Paris and later if Nevers was near the French capital. For a foreigner, France is Paris, and this is largely due to cinema.

c. The commented cities: Wenders in Berlin or Fellini in Rome.
Some movies set a particular comment on a city. In them, the filmmakers use the plot to transmit, in a personal way, the pulse of a city and its inhabitants, turning the city into real star of the film.

Wim Wenders was not born in Berlin. As previously mentioned, he chose this city somehow to return to his native country, establishing some reading over a city that intrigues him even if it speaks his own language. The urban angels, who can listen and see without being seen or heard, are the vehicle for deepening spaces and also damaged city dwellers, who speak thousand languages in the manner of a new Babel. The comment that Wenders sets with the city is that of commitment to history.

Federico Fellini, also not borne in Rome, establishes a special tribute to his hometown Rimini in one of his most autobiographical films, *Amarcord* (1973). In his interesting text *Fare un film* he declares how much in this film as in *Rome* (Roma, 1972), he made a special reckoning with himself, with the intention of someone who, after spending some time in a place, decides to empty the apartment and forget all events. An atonement process of the possible experience in one place.

According to statements of the director, this is the spirit in which it is filmed *Rome*, under the sign of this impatient eviction, intending to exhaust the almost neurotic relationships with the city, neutralizing the emotions and memories of everything lived there. Later, the Italian director sets a more accurate comment about his motivations, explaining that, admitting that

he is a terrible traveller, he tried to show that there is no need to travel to capture the unusual, the strange, the unexpected; and then he thought of a Rome scrutinized from the keyhole as a foreigner, a nearby town and distant as another planet. (Fellini, 1999, pp. 194-5)

d. The visited cities: Coppola in Tokyo or Tanner in Lisbon.

Some filmmakers, fascinated by a distant city, decide to capture with the characteristic perplexity of a stranger, everything that normal people live daily.

Lost in Translation (Sofia Coppola, 2003) speak about the story of a meeting between two people lost in a strange city. A place where you do not understand anything, a metropolis immersed in a silence that turns easy the encounter with themselves in the only space that somehow they feel like at home: the hotel. Sofia Coppola, who had lived some time in Tokyo working on fashion and photography, declares that she wanted to recreate in this film the sense of strangeness that this city brings to a European visitor with jet-lag, and how a hotel is the meeting place for all those people with, even unknown, it is possible to establish an ephemeral meeting[8].

When the Swiss director Alain Tanner received the offer to film a movie in Portugal, he treasured some images: boats in the estuary of Tagus River, the stepped streets of old Lisbon... While deciding whether to accept or not to the commission, a TV movie makes him think about how Bruno Ganz could be the protagonist of this rootlessness and scape story. From then on, he starts the preparation and subsequent shooting without a script of *In the white city* (Dans la ville blanche, 1982), leaving Lisbon memories and present images alloy as something natural, like dictated by the events of the characters, finally confessing that he did not choose Lisbon, but Lisbon choose him[9].

e. The invented cities: Griffith in Babylon or Scott in L.A.

Some films try to recreate the past of a missing city or the future of an urban space not already existing, and that probably will not exist.

One of the episodes of the film *Intolerance* (1916) by David W. Griffith is located in the city of Babylon in the year 539 BC. The sets that fictionally reconstructed the mythical city stormed

by the troops of Cyrus had a budget very high, about two million dollars of the time. For its design, Griffith was freely inspired on a painting by John Martin entitled *The Feast of Belshazzar* (1912). The atmosphere that this painting transmits, together with the eclecticism of an architecture that could be called neo-Babylonian, was very efficient to exalt the greatness of a decadent empire.

Josep Maria Montaner writes in an article entitled *Postmodern scenes and Paradoxical architectures*[10] how in the short period that distance the Stanley Kubrick's film *2001, A space odyssey* (1968) and the two productions of Ridley Scott *Alien* (1979) and *Blade Runner* (1982), the perception of a possible future for humanity completely changed. While Kubrick's film poses a future based on the optimism generated by the confidence in an unstoppable upward trend of human intelligence evolution, in both Ridley Scott films the only future for humanity is the flight, towards the universe in Alien, towards nature in Blade Runner.

The city from which Rick Deckard flees figures to be Los Angeles in 2019, but could be any other, a hybrid synthesis of post-industrial decay and postmodern romanticism. Its crowded rainy streets, always covered in the shadows of the night, not belong to anywhere but are recognized as potential postcards of an imaginary city composed with the most aggressive images of today's cities.

f. The recreated cities: Fellini in Venetia or Tati in Paris.
Finally, there are those cases in which a studio reconstruction attempts to recreate, with different levels of interpretation, the spaces of a city.

In *Fellini's Casanova* (Il Casanova di Fellini, 1976), the Italian filmmaker plays with the suggestion evoking in studio the city of Venice. The space between the few raised fragments of the scenery is the setting in which the characters can develop their actions: some rigid walls simulating Baroque facades, a few decorated fabrics giving depth to the space and sometimes a reflecting plastic sea recreate the artifice of the town. Our imagination reconstructs what is not seen, but which we known is there.

Fellini plays with the spectator's memory of Venice, although he has never been there. In an interview with Georges Simenon, Fellini explains how he decided the to recreate the city in

studio in order to control the perspectives, the colours and specially the light, *like a painter on canvas*. (Colón, 1989, p. 224)

Jacques Tati constructed September 1964 to January 1965 in Joinville-le-Pont, just outside Paris, the "city" that will support his film *Playtime* (1967): Tativille. With an area of 8 hectares, the construction of its buildings-wheeled model, mall and stairs required 50.000 m3 of concrete, 4.000 m2 of plastic and 12,000 m2 of glass. The film required 365 days of shooting, divided between October 1964 and September 1967[11].

Tati speaks about the monotony of modernity, of a civilization that, *proves the necessity of getting into shop windows*. (Goudet & Makeïeff, 2009, p. 57) For some data, the viewer senses that we are in Paris, but the game of Tati implies that, as the bewildered tourists, we must experience the anxiety of the impersonal modern city. That is why he takes some time to show us something that reveals “where we are”: the opening of a glass door shows a reflection of an image of the Eiffel Tower. Now we know that “we are in Paris”:

> Mon film, c’est l’histoire d’un groupe de touristes qui débarquent dans un quartier de Paris et découvrent avec stupeur que ce quartier ressemble en tout point à celui qu’ils viennent de quitter dans leurs pays respectifs. Ils retrouvent ce type d’architecture conçu pour vivre au “garde-à-vous”[12]. (Goudet & Makeïeff, p. 101)

Footnotes

1. It is the reason why I shot in studio, for everything to be more authentic (Tassone, 1976, p. 6)

2. Excerpt from a lecture for Japanese architects concerning to Cityscape, symposium held in Tokyo on October 12th, 1991. (Wenders, 2005, p. 115)

3. Wim Wenders explains in a very poetic way the motivations that led him to conceive his film *Wings of desire* in the article *An Attempted Description of an Indescribable Film* (1986) included in his book *On film: Essays and conversations*.

4. That your backgrounds (boulevards, squares, public gardens, metro) do not absorb the faces you apply to them.

5. *Tokyo monogatari* (1953), *Sôshun* (1956) and *Tokyo boshoku*, (1957).

6. Noël Burch details the concept of *pillow-shots* in Ozu, long static shots usually without characters used by Japanese filmmaker as a formal solution to solve a wide range of plot situations.

7. This discontinuity, which characterizes the Japanese director's distinctive style, has been deeply studied by Jose Manuel Garcia Roig and Carlos Martí Aris in his book *La arquitectura del cine* (pp. 147-49)

8. Sofia Coppola Sofia states these and other comments in the interview about her film *Lost in translation* granted in August 31th, 2003.

9. This statement is included in an interview of the Swiss director with the Spanish journalist Maruja Torres published in the newspaper El País, June 15th, 1983.

10. This article, published in 1985 in the magazine El Croquis (19, p.6-10) was the result of a paper that the author presented in 1984 in the city of Barcelona in the summer course "Reflections on the significance of today's productions in the fields of design, art and architecture".

11. Data extracted from the book *Tati. Deux temps, trois mouvements*, especially edited for an exhibition dedicated to the French director organized by the Cinémathèque Française in April-May 2009.

12. My film, is the story of a group of tourists landing in a neighbourhood of Paris discovering with amazement that this neighbourhood looks completely the same to the one they have left in their respective countries. They find that kind of architecture conceived to live "locked".

Image

Figure 1. Wim Wenders and part of his team in Berlin while preparing his film Wings of desire (1987).

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FX SPACE

Special Effects and the production of new architectural qualities

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Abstract

Architects belong to the special effects industry. Their practice is urban eroticism: seduction strategies pursuing the production of ornamental, emotional and physiological effects. With the emergence of cinema, magical artifices merged with new techniques based on the medium itself, which lead to the creation of a consistent theory on FX. From Shklovsky to Einsenstein, from Mertz to Youngblood, FX production theory has established as the creation of emotional and aesthetical impacts, an activity in which trucage is a key instrument and wonder its aesthetic category. FX lack meaning. Like an instant of illumination, they avoid narrative. They are fleeting as life itself. Enchantment and attraction are its key aspects, meaning the continuous emission of a latent persuasion in search of potential users-receivers.

Magic levitation, disappearance or metempsychosis techniques would lead at the beginning of past century those of superimposition and scale manipulation (models used in Schüfftan effects, pyrotechnic and programmed destruction effects) and the creation of artificial mediums (Foley effects, cloud tanks, flooding chambers, chemical reactions as basis of micro-photographed fantastic scenarios, Slitcam techniques). Such assemblages changed forever space's collective imagination, turning it into an animated and communicating substance.

This paper will discuss that FX are essential for contemporary architecture, the symptom of a spatial sensibility and the basis for a new tectonic discipline.

Keywords: Special effects, Architecture, Magic, Space

Introduction

'*I prefer commencing with the consideration of an effect'*
Edgar Allan Poe[1]

Architecture is a source for sensitive experiences. Its combined effects shape a complex alternative nature from which desirable and satisfactory situations emerge. Such events are one of the main reasons why the city is a feasible human habitat.

The city and their inhabitants share a mutual empathy. Such reciprocal impregnation is a kind of 'urban eroticism' where space surrounds users, embracing them, flowing and fragmenting around them. Thus, a new urban faciality soaks through public space, conditioning our lifestyle. Two complementary fields compose it, namely the physical and architectonic one and the immaterial one, where a continuous proliferation of instantaneous and unstable effects takes place.

Therefore, today's concept of space is deeply influenced by those strategies that pursue the production of all kinds of ornamental, fleeting and emotional effects. The material practices based on the aesthetic of effects, those that emphasize the seduction that emanates from the objects and not the objects themselves, will be a key reference for an FX-based architecture.

Now, where architecture like this could come from? An inspection on the history of the abovementioned practices shows that the first traces can be found on scientific research primitive forms. Based on this epistemology that combines magic and science, material and environmental phenomena where explored. The special effects of the moment were the invisible and aerial wonders hidden in the very heart of Nature, which natural philosophers extracted from it and presented to amazed audiences. Later, theatrical treatises and criticism such as Aubignac's, for the first time would organize a specific theory on effect production; the same way music critics, such as E.T.A. Hoffmann, would do within the nineteenth century music theory.

But the discipline that introduced a proper FX theory was cinematography. Sergei Einsenstein agreed with Edgar Allan Poe and Gottfried Semper in a fundamental idea: the definition of beauty as effect.[2]

With the outcome of cinema, theatrical artifices were adapted and new techniques, inherent to the new medium, were developed, introducing new elements into consideration. From Shklovsky to Einsenstein, from Mertz to Youngblood, FX production theory has established as the creation of emotional and aesthetical impacts, an activity in which *trucage* was its key instrument and *wonder* its aesthetic category.

FX

Effective arts look for the maximum transmission of phenomenal sensitivity, meaning or ideology, according the contents they emit, pursuing expressive capacities inherent to a given medium (a material, a technique or, generally speaking, a media) and a coherent exploration of its material and technical potentials.

Effects are ephemeral, vital and instinctive, and fleeting as the ever-changing life. Seduction and sensuality are the agents for effect production *par excellence*. In this sense, the erotic attraction of space can be defined as the permanent emission of a latent persuasion in search for a receiver.

Effects lack meaning and destabilize the sense they act upon. The seduction of effect undermines reality by manipulating it. A sense of ambiguity and uncertainty before what is perceived is achieved by means of devices that are capable to distract from themselves any stable meaning.[3] They unfold by means of assemblages, whose conception and (partial) exhibition are as important as effects themselves. This way, intellectual engagement is added to admiration. Mutual complicity and a new depth to something that is essentially superficial are achieved.

Some are aseptic, invisible and indivisible from its medium, and some create their own field of exploration. Some mimic and dissolve with the assemblage (as frequently happens in digital postproduction); others stand out from it, expressing its own potentials beyond seamless simulation. The latter are *avowed machinations* as defined by Christian Metz, where user appreciation not only takes place after the illusions, but also after the construction of devices that produce them. *Stop motion* and in general any manual and artisan FX cinema techniques are a paradigm of this, where Karel Zeman's ouvre in the 60's or Michel Gondry's in the present days are eloquent examples.[4]

The importance of the abovementioned techniques lays on the impact that they have produced over our perception of reality, especially regarding the production of inhabitable space, and the persistence of such a 'perceptive imaginary' in our days. Stage magic followed by cinematography have exposed us to an unprecedented sensuous experience where an ambiguous relationship between opposing poles is set up: depth and surface, two and three dimensions, stillness and transformation, light and shadow, transparency and opacity, reflection and refraction… And it manages to do so in a highly mechanized way, inducing amazing experiences in order to trigger a complex set of emotional responses. They've allowed for the introduction of unprecedented spatial qualities and a desire for spatial emotions that have redefined our relationship with architectural experience. Such attributes have been classified in the present research in the following categories: *Paradoxical Depth, Unstable Presence, Spatial Stratification, Altered Physical Laws* and, finally, *Spatial Densification.*

1. Paradoxical Depth

Magic Cabinets developed for diverse theatrical numbers for centuries are true microarchitectures aiming dematerialization and spatial equivocality. Built with technical precision and refinement, they set up a frame where desired effects could be produced, like disappearance (*Proteus cabinet* by Tobin-1865-, *Houdini's cabinet* -1918-*, Gorilla den by Maskelyne* – 1873-, *Maskelyne's cabinet* -1879-, *Morrit's cage* -1892-); production (Davenports' cabinet -1854-) or transformation (*Light and heavy chest* by Robert Houdin -184?-, *The blue room* by Pepper -1879-). In all of them, in between, unused spaces were integrated within the whole architectural artefact.

Those were interstitial but no longer neglected areas. Such places of machination and concealment provided new capacities to space. Inside them bodies slipped through trapdoors activating hidden mechanisms, moved from visible to invisible spaces constructing a paradoxical kind of ergonomics. Inside them the body is subjected to an intimate and richly topological experience, where server space is inhabited and the hidden technological framework is finally appreciated. This counter intuitive space leads to a new kind of architectural transparency, playing with its symbolic qualities (where visibility is usually related to honesty) subverting them. Now profundity is not only a three-dimensional quality but also that of the flat surface. The traditional stability of the ever-visible architectural space has now been blurred into a world of trap doors and secret compartments.

2. Unstable presence

Scientist Henry Pepper was the creator of some of the most influential technologies of disappearance of the late nineteenth century. *Pepper's Ghost* was one of the most popular stage tricks of all times. It allowed ethereal figures move through the theatrical stage and interact with 'flesh and bone' characters. Likewise, *The Blue Room* allowed for metempsychosis effects, this is, the transformation of one object in another. Among all objects present in stage, some of them could vanish or be transformed into something else.

Some key components can be found in both special effects. Firstly, the state of the art use of glass. The biggest panes available at the time were introduced, with the added possibility of sliding it vertically or horizontally in order to produce certain illusions. Transparency and reflection qualities were simultaneously used, foreseeing a contemporary architectural sensibility. Secondly, the construction of a complex vertical and horizontal sections in order to superimpose both the 'visible' stage and the concealed one where the vanishing acts took place. The architectural section produced a simultaneously deep and flat composite image.

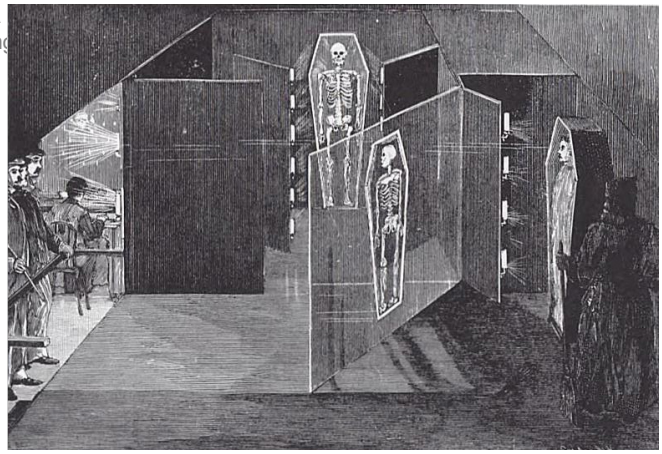

Figure 1. Illustration of metempsychosis effect at *Cabaret du néant* in Paris, appeared in Scientific American magazine, March 7th 1896.

3. Spatial Stratification

Based on the former experiences, a heterogeneous body of FX techniques is dedicated to the creation of stratified spaces. In *Matte* effects, an actor o a whole scene is located in front of a painted curtain or a rear-projected screen, or more recently, a blue or green surface that will be later substituted by another scene.

Perception can be understood as an act of selection of information after the innumerable stimuli that humans face constantly. Spatial stratification techniques precisely replicate such process, where certain elements are extracted from a certain scenario, then pasted onto another set of elements belonging to a different context, displacing them spatially and temporally.[5]

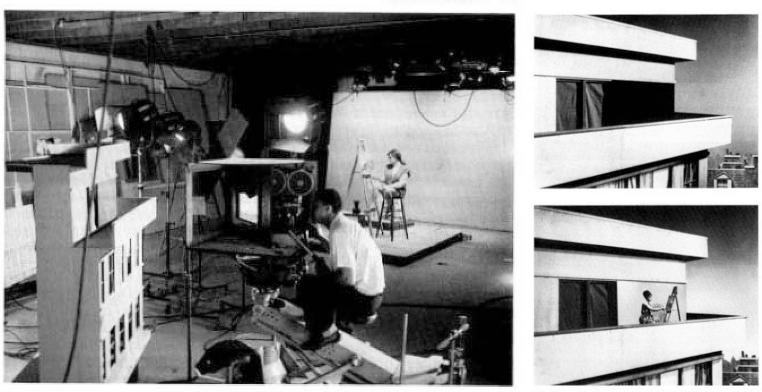

Figure 2. Stage operations for a Schüfftan effect with final composite. Fielding, Raymond (1985). *The Technique of Special Effects Cinematography.* Abingdon UK: Focal Press, p. 78

Clarke process (1940) and *Schüfftan process* (1923) are other techniques still in use that are not produced in postproduction but behind the camera, like stage magic artifacts. *Clarke process* composited clouds directly into the live action scenes, contributing to its

dramatic tone, from white spring clouds to menacing, stormy ones.[6] Eugene Schüfftan devised a technique that allowed the integration of architectural miniature models or rear-projected images into live-action scenes. Fragments of buildings or whole landscapes completed the sets where filming were taking place, sometimes placing miniatures between the camera and full-scale buildings.[7]

Architecture wise, in these filmic techniques the various devices used, their location, set component, profundity plane and live action are as relevant as fascinating as the final seamless filmed result. Spatially these techniques lead to the superimposition of heterogeneous spatial, time and scale-based laws that are composed in order to create a coherent single space. Again an ambiguous space made of hidden spaces, twisted planes of profundity and unconnected fragments of experiences, stresses spatial stratification and false flatness.

4. Altered Physical Laws

Levitation effects in stage magic were pioneering technology implementations that anticipated structural techniques that would later be recognized as specifically architectural. Weightless and floating structures, omnipresent in modern architecture, are closely related to certain magic assemblages.

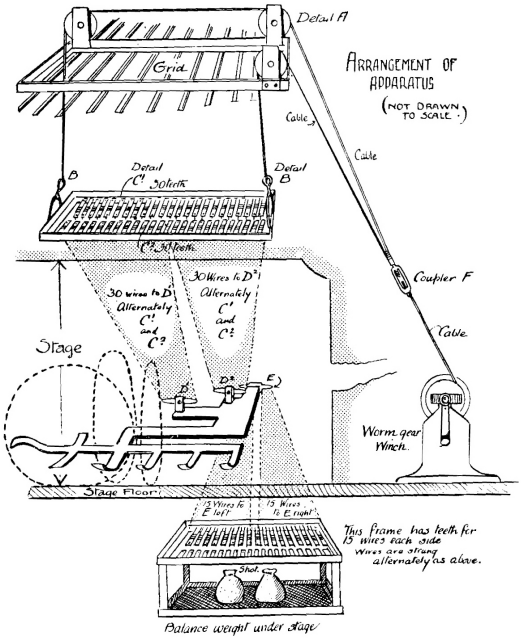

Figure 3. Nevil Maskelyne's levitation apparatus diagram used at the end of the nineteenth century. Goldston, Will (no date). *Exclusive Magical Secrets*. London: The Magician Ltd (original edition). New York, Dover Publications Inc, 1977, p. 446

The pioneer of such devices was the first great modern magician, Etienne Robert-Houdin, who built two levitation magic tricks by the mid nineteenth century. The first one was "Le Coffre lourd et léger" (*Light and heavy chest*), based on an electromagnetic apparatus. The second one was "La Suspension éthéreene". *The Ethereal Suspension* consisted, in the magician's words, on the construction of an '*impossible building*' [8] with different stacked pieces of furniture. Every object's gravity centre was heavily displaced from the next one, sharing a single precarious point of contact. The resulting static derive was literally ethereal. The successor of Houdin's levitation techniques was the magician, inventor and watchmaker named John Nevil Maskelyne. He used two basic strategies between 1894 and 1897, the 'goose neck' and the thin steel cable bundle. In architectural terms, a primitive use of the cantilever and the tensile structures.

In 1909, David Devant, another British magician, defined magic as '*the impression of beholding the subversion of some natural law*'. [9] The structural models analysed so far, like contemporary floating and lightweight architectures, are able to deploy gravitational contexts with autonomous laws. Within their boundaries, a given narrative or experience takes place. Here, the special effect is the altered medium or *paraspace* as defined by Samuel Delany. Science fiction, stage magic, video games or "cartoon physics", as architecture, contain narratives based on self-contained alternate physical laws.

5. Spatial densification

The *Eidophusikon* (1781), a miniature pocket sized theatre that presented shipwrecks in a rough sea, and the special effects of "The Perfect Storm" (Wolfgang Petersen, 2000) are basically the same, namely the recreation of the dramatic and climatic conditions of atmospheric phenomena, or in a broader sense, the staging of artificial worlds. The exploration of these amazing experiences often has been a common practice for both scientists and artists.

Let's quickly follow a set of devices used to create artificial rainbows, what is commonly agreed as a fascinating natural phenomenon, during the last five hundred years. While Isaac Newton experimented in 1663 with his optical prism to prove natural light's color spectrum, outside his shadowy laboratory *giochi d'aqua* could be enjoyed at the fresh and sunny gardens of the bourgeois villas. Among them, 'rainbow fountains' allowed for the creation of iridescent light without the help of rainy weather. From W. D'A Ryan's *Scintillator* (1919), a night rainbow projected with colored searchlights built for the *General Electric,* to Otto Piene's *Olympia Regenbogen/Olympic Rainbow* (1972), a pneumatic night rainbow built in occasion of Munich's Olympiads… from Olaffur Eliasson's *Beauty* (1993) to Dommitrich y Gelfland's *Hydrogeny,* where fine mists decompose light's colors… in all of them science and art have recreated potentially amazing meteorological phenomena.

Figure 4. Cloud Tank effect apparatus. Photography by Eric Alba.

The special effects industry has also recreated atmospheric events in laboratory conditions in order to produce threatening rainy clouds, big explosions and even cosmos-scaled outer space landscapes. For instance, the *Cloud Tank* technique was used until the nineties of the twentieth century. It is basically a water basin where dynamic flows of liquids with different densities were produced and filmed, then inserted in certain scenes. Professionals like Chris Parks or Jordan Belson also used similar techniques, micro-photographing chemical reactions inside Petri dishes. Some of them were instantaneous; others might take 24 hours to fully develop. As a result, exuberant outer space scenes, meteorite showers or the convoluting skin of the Sun were obtained in a surface often not bigger than a pinhead, like those in Darren Aronofski's *The Fountain* (2007). [10]

Sometimes bigger scale chemical reactions are produced in order to recreate big explosions, like Joe Viskocil's for the Death Star's spaceship final destruction, in *Star Wars* (Georges Lucas, 1977). FX industry has developed a whole range of chemical composites according to its combustion properties. For example, black powder mixed with soap flakes creates a plume of white smoke. And so on. As a result of such a technical expertise, a new sensibility for a densified space emerges.

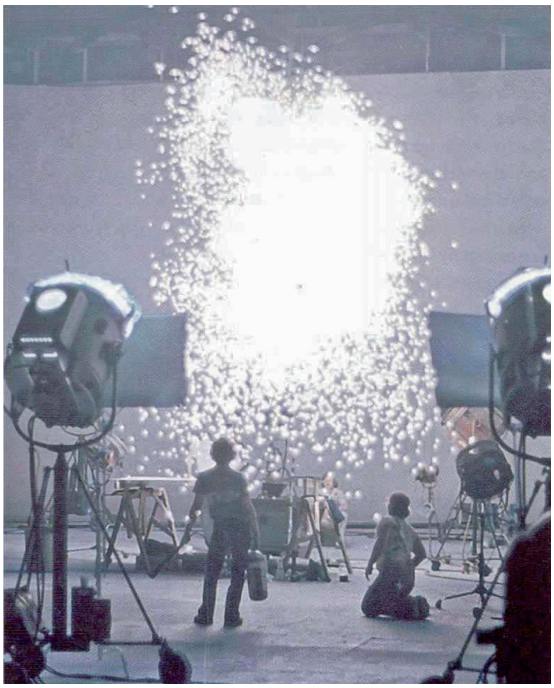

Figure 5. Explosion effect for the *Death Star* spaceship destruction in '*Star Wars'* (Georges Lucas, 1977) by Joe Viskocil. Rickritt, Richard, *Special Effects: The History and Technique*. New York: Billboard Books – Random House, p. 103.

Conclusions

Magic levitation, disappearance or metempsychosis techniques would lead at the beginning of past century those of superimposition and scale manipulation (Schüfftan effects, pyrotechnic and programmed destruction effects) and the creation of artificial mediums (cloud tanks, flooding chambers, chemical reactions as basis of micro-photographed fantastic scenarios). Such assemblages changed forever space's collective imagination, turning it into an animated and communicating substance.

FX produces paraspaces, ambients outside the everyday world. Architecture also can be defined as a progressive displacement from an existing exterior to an interior that contains autonomous narratives, fictions that immerse users in pocket worlds of his own.

The production of effects is a space-based activity that entangles the creation of new forms of sensibility. Architecture wise, the notion of effectiveness stresses the performative

capacities of architecture: how it behaves, obtains and offers and what meaning strategies it carries out. As a starting point, an architecture that “prefers commencing with the consideration of an effect”, in Poe’s words, shall take into consideration the conditions and qualities that will build a certain space; then developing an accordingly coherent structure. Effects come first, not the objects or process they come from. FX architecture shall explore its potential fields of possibilities, manipulating itself ceaselessly in search for new interaction protocols.

The wonder machines of FX are able to create entirely new physical and psychological worlds. Architecture today is dissolved and densified within the city. It is a constellation of effects, a weightless, immaterial and emotional medium.

Endnotes

1. Allan Poe, Edgar. (1846) The Philosophy of Composition*, Graham's Magazine*, April 1846, Philadelphia. Paragraph 4)

2. See Poe, Edgar Allan. (1846) Ibid. Paragraph 19; Semper, Gottfried. (1860) *Style in the Technical and Tectonic Arts; or, Practical Aesthetics*. (*Der Stil in den technischen und tektonischen Künsten; oder, Praktische Aesthetik, Ein Handbuch für Techniker, Künsteler und Kunstfreunde*, 2 vols,) Los Angeles, 2004: Getty Research Institute, (p. 83); Einsenstein, Sergei. (1924). The Montage of Film Attractions, *S.M. Eisenstein. Selected Works. Volume 1. Writings 1922-34*. Richard Taylor (Ed.), London 1988: BFI Publishing,

3. See Baudrillard, Jean. (1991) *On Seduction*. Chapter 2. Superficial Abysses. The effigy of the seductress. New World Perspectives Culture Texts Series. Montreal, 2001. E-book.

4. Allen, David. (1972) Dramatic Principles in Stop Motion: A discussion of animation in the Fantasy Film, *Photon Magazine* 22.

5. Trifonova, Temenuga. *Special Effects: Simulation in Cinema*. http://www.kinema.uwaterloo.ca/article.php?id=94&feature

6. Fielding, Raymond. (1985) *The Technique of special effects cinematography*. Waltham: Focal Press, p. 44.

7. Rickitt, Richard. (2000) *Special Effects. The history and technique.* Crown Publishing Group, p. 90.

8. Robert-Houdin, Etienne. (1868) *Mémoires et Révélations. Comment on devient sorcier.* Blois Lecesne. Imprimeur-Éditeur. Rue des Papegaults, p. 448.

9. Devant, D. (1921) *Magic Made easy*. Arthur Pearson Ltd.

10. *The Telegraph*, January 28th Supplement, 2007, p. 6

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A NEW ALCHEMY
The Moving Image and Built Form in the Work of Diller + Scofidio (+ Renfro)

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Abstract

The field of architecture is constantly in a dance with other disciplines, searching for both inspiration and an understanding of itself. Such inquiries often challenge conventional perspectives while directly and indirectly suggesting new potentialities. For more than 30 years, the firm of DS+R has conducted interdisciplinary explorations, through a practice that traverses the blurred boundaries of the various mediums that the approach, hybridizing them and extending disciplinary discourse through a new alchemy.

This alchemy comes directly in the form of their working process, which utilizes the language-mediums they confront to challenge traditional architectural questions tied to cultural conditions such as narrative, consumption, and phenomena. One may understand their work, specifically in projects like The Rotary Notary, Loophole and Blur Building as a series of translation acts. Using tools such as the moving image and built form, DS+R's transmutation occurs from project to project, exploring perception within a rapidly evolving visual culture. In particular, the firm's use of the moving image (understood here as a language-medium itself), ranging from the simulation or direct inclusion of moving images to the construction of anti-image, is critical in expanding the perspective allowed by traditional architectural tools.

In large part DS+R's approach makes it difficult to position their work as anything other than a cross-road, which questions the fundamental composition of discourse. By attempting to contextualize the role of DS+R's alchemy in the field of architecture, this study seeks to define a critical position on their approach to exploration in an expanding landscape of intersections.

Keywords: Diller + Scofidio (+ Renfro); The Moving Image; Architecture; Interdisciplinary

Introduction

Elegant, swift movements back and forth, across a bare plywood stage, painted black. Two bodies, intertwined and then apart, move rhythmically, a reactionary phase of being. Yet another partner appears and three bodies continue their dance; four, five, six – more and more bodies join the stage, coming and going, gravitational fields dynamically effecting the movements of all of the others as they go. The dance simulates a story, the dance is consumed as a story, the dance is story. These are the movements of disciplinary discourse surrounding the field of architecture, as it searches for both creative inspiration and an understanding of itself; but the relationship does not exist without contention. Noted 20th century architect John Hejduk describes this dance as a disease and cites it as a pathological signal of a wound within architecture.[1] (Connah, 2001 pg. xiv) Somewhat less ominously, theorist Roger Connah conceives of the interaction between architecture and other disciplines as the development of a "hump"[2] (Connah pg. xiv) or some form of otherness. Even those who do not necessarily wish to embrace these intersections acknowledge their existence. Regardless of one's position on these interdisciplinary movements, certain intersections of knowledge seem to be a persistent theme of architectural history.

As the world becomes increasingly interconnected on many levels – economically, culturally and socially – these interconnections have allowed for an explosion of new information and knowledge, which have challenged the traditions of "canonical Modernism and high culture"[3] (Marotta, 2011 pg. 9) and their search for purity or truth. The moving image, which has established itself as a unique language-medium and discipline, has become the primary tool of this information age as the two have formed a symbiotic relationship. Ironically, this language-medium found a launching point right under the nose of men like Hejduk[4], when a strain of thought emerged embracing the supposedly "corrupting"[5] (Marotta, pg. 9) influences of interdisciplinarity. It was in this place at this time that a student named Elizabeth Diller met a kindred spirit in the form of an instructor by the name of Ricardo Scofidio. The pair

[1] Connah sites Hejduk's 1991 publication *Architecture and the Pathognomic*
[2] Connah's reference is appropriated from Rudyard Kipling's story "How the Camel Got Its Hump." In the story, the hump emerges as a result of the camel having missed three days at the beginning of the world and never being able to catch up.
[3] These words are a quote of Elizabeth Diller from and interview granted to A. Marotta in 2004
[4] Hejduk was once the head of the Copper Union architecture school during the late 1970s where Diller and Scofidio first met.
[5] These words are a quote of Elizabeth Diller from and interview granted to A. Marotta in 2004

began their own story through the formation of an interdisciplinary studio that has come to embody a new alchemy – not of one-way translation from x to y, but rather a more rigorous and engaged form of discourse, where the relationship between content and language-medium are in a flickering quantum state.

One of the first issues that this study must address is the notion of alchemy in architecture. What is this alchemy? Additionally, the suggestion that Diller + Scofidio (+ Renfro)[6] represent a new alchemy implies there was an old alchemy. In this context, the word alchemy is chosen in reference to a 1959 essay, "On Linguistic Aspects of Translation" by Roman Jakobson, a notable translation theorist, who proposes that "transmutation" (Jakobson, 1992, pg. 145) is in fact a class of inter-semiotic translation. The basis of Jakobson's theory was the idea that "the meaning of any linguistic sign is its translation into some further, alternative sign." (Jakobson, pg. 145) Jakobson argues against the problematic relation between language and the object in reality, specifically as the meanings are translated between languages and language cultures. Instead, he positions a new framework where the meaning of signs is understood in a "potentially endless chain of signs," (Venuti, 2012, pg. 111) with transmutation driving the process. The work is important here, because it lays the groundwork for understanding processes of moving content between the language-medium of architecture and that of other language-mediums, present in the work of DS+R.

The word "transmutation" (Jakobson, pg. 145) elicits images of radical movement from one substance to another, seemingly different condition through the shepherding hands of the alchemist. Beyond this, there is also the imbedded significance of the first principle of alchemy, which is that something cannot come from nothing – the principle of equivalent exchange. So, as the alchemist transmutes, the radical movements that Jakobson provokes speak to both difference and equivalence. In the context of the information age, this idea resonates more than ever. The spirit of the information age that lies at the heart of Jakobson's transmutation is the same spirit that evolved to fuel a new paradigm of Interdisciplinarity across a wide range of disciplines, including architecture. In the case of DS+R however, transmutation is taken to a new level, where the act of transmutation is not limited to a state of singularity – the old alchemy of either/or – but rather a state of ephemerality – a new alchemy of both/and.

[6] Diller + Scofidio (+ Renfro) are henceforth referred to as DS+R

In order to understand the significance of DS+R's contribution, this study attempts to outline the evolution of the content of their work as it is processed through the various language-mediums they choose for their projects. While one may debate what the content of the firm's work actually is, focus here will be given to discourses of narrative, consumption and phenomena that emerge. These themes will be tracked as a form of experimental constant, which allows for the language-mediums of their work to become experimental variables that will speak to fundamental aspects of architectural discourse and disciplinary relationships. This process will allow for a foundation of understanding and will reinforce the underlying framework of both the work of DS+R and the field of architecture, while exposing new potentialities through a blurred disciplinary boundary.

A Delay in Glass, or The Rotary Notary and his Hot Plate (The Simulated Image)

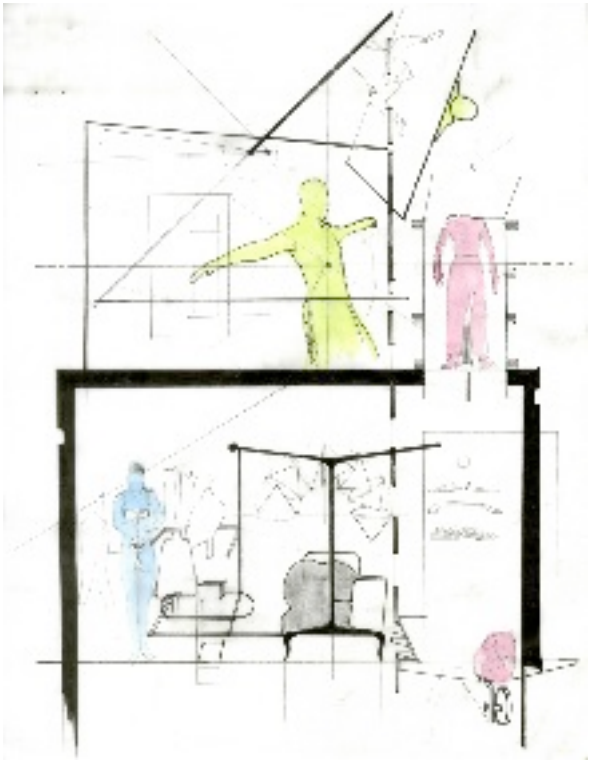

Figure 1. "The Simulated Image", mixed media layered drawing produced by the author as a critical analysis of DS+R's project, *A Delay in Glass, or The Rotary Notary and his Hot Plate*. The analysis draws from both the original work of Duchamp's *Large Glass* (1915-23), as well as the analytic drawings produced by DS+R as they designed the project.

One of DS+R's early works, which strikes a chord with this discourse, is their 1987 theatrical production, celebrating the work of Marcel Duchamp. Diller and Scofidio were brought in to design a stage for the intersection of not only drama, music, architecture, but also culture and history, both in the work of Duchamp and beyond. Duchamp's work was a point of departure, but interestingly, in a lecture presented at the Architectural Association in London, Elizabeth Diller wanted to make it clear that this project was not, in her opinion, a "translation or a transcription" (Dimendberg, 2013, pg. 38) but rather a form of "ignition" (Dimendberg, pg. 38) specifically of Duchamp's *The Bride Stripped Bare by Her Bachelors, Even, or Large Glass*. While the design is not intended as a translation of Duchamp's work, the project uses the interaction of its built form and its narrative to simulate an image of Duchamp through movement and phenomena.

The project's schematic consists of a space divided into a front and a back by an obscuring plane of stretched surgical rubber. Balancing this obscuring plane is a revealing plane of lightweight reflective Mylar angled at 45 degrees above the stage a reflecting the obscured back of the stage. From the vantage point of the audience, one could easily mistake the configuration for an empty stage with a dark backdrop positioned below a cinematic screen. The viewer is thus able to apprehend the front portion of the stage in elevation, while experiencing the back of the stage in plan. The experienced effect of this scheme is the blurring of conventional perspectives. "Visual and textual languages are simultaneous and sometimes coincident" (Dimendberg, pg. 40) as the message is both blurred and readily apparent for consumption, a mode strikingly similar to the positions taken by Duchamp over the course of his career.

Both Duchamp and Diller + Scofidio destabilized boundaries and impugn the idea of vision in culture. In so doing they transform and extend Duchamp's attitudes within the context of the new language-medium of set design by forming a simulated moving-image, which is neither built, nor moving image, but somewhere in-between these two states at the same time. The simplicity of the design allows the consumption of the stage play's narrative through the lens of this simulated moving image, carrying forward Duchamp's ideas, but as a mode of operation, as opposed to a object. In this way DS+R transform and extend both their own work and, arguably, that of Duchamp within the context of a blurred disciplinary boundary. [7]

[7] Project description based off of images and a textual description by E. Dimendberg

Loophole (A Moving Image)

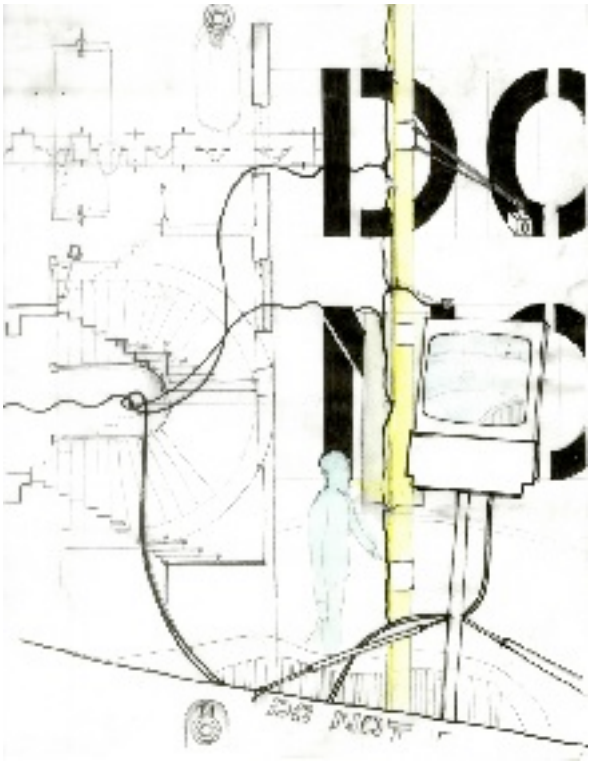

Figure 2. "A Moving Image", mixed media layered drawing produced by the author as a critical analysis of DS+R's project, *Loophole*. The analysis draws from images of the installation, as well as the analytic drawings produced by DS+R as they designed the project.

Through the late 1980s and early 1990s, Diller and Scofidio continued to explore their interest in visual language through a wide range of projects and research. They also continued to expand their interdisciplinary palette, primarily through the use of technological explorations, specifically that of film and the liquid crystal display.

One project from this period, which seems to be of particular interest was an installation sponsored by the Chicago Museum of Contemporary Art. From September of 1992 until January of 1993, the designers staged their work as part of a larger exhibit occupying the Second Artillery Armoury, demolished later in 1993. DS+R's project in the exhibit, entitled

Loophole was installed rather subtly within two nearly identical stair towers in the facility.[8] (Dimendberg, pg. 75)

Essentially, the installation consisted of video cameras positioned in the two stairwells and a series of mediations at the openings within the stairwells, directed outward to the surrounding city. The feed for the cameras in each tower were cross-wired to a pair of monitors, where the relationship between camera and display are decoupled from the experience. Additionally, the eight "window interventions" transform the stairwell's fenestration into screens presenting a fluctuating state of translucency, transparency (where the city outside comes into view) and opacity (where the display of a written text was visible). These portals convey fictional narratives of an office worker, a doctor, a nurse and a resident in an urban neighbourhood, with a clear tone of voyeurism.[9] (Dimendberg, pg. 76-77)

Enhancing a mood of unease, the displays positioned cross-hairs on each of these characters, which seem to be objects of surveillance. Accompanying the various displays were strategically placed commands. "DO NOT TOUCH," "DO NOT FEEL," "DO NOT CARESS," "DO NOT FONDLE," and "DO NOT LICK." Finally, a metal braces extend into the space, creating a datum that supports a fluorescent tube and the mount for the installations cameras. This description of the exhibit describes the installation, as it exists in memory. The work was temporary and the building is now a ghost, having been demolished only months after the exhibit.[10] (Dimendberg, pg. 76-77)

These layers of ephemerality further heightened the interactions of textual language and visual language in the project, which are in their own way translations of the temporal and spatial experience into other mediums of experience. The injunctions noted above, not only deny "escape from spatial constriction," (Dimendberg, pg. 76) but they call attention to it. One may question whether such references are leading the witness or simply prophetic, but in either circumstance, they put a rather arresting written language sign together with a spatial experience and the consumption of these moving images to convey content. In the same way, the visual images take advantage of the visual medium of the image to form an experiential connection to the outside, while calling into question the experience as something second hand. Instead of a windowpane, the viewer is presented with a virtual world of the screen. The fading transparency and the appearance of the text in the same

[8] Project description based off of images and a textual description by E. Dimendberg
[9] Project description based off of images and a textual description by E. Dimendberg
[10] Project description based off of images and a textual description by E. Dimendberg

panel as the image offer an extension to the experience making the vantage point clear to the viewer and thus drawing awareness to the act of viewing. Similarly, the visual display of the interior, as captured on the camera within the staircase, adds a layer of voyeurism and unease as one is visually connected to the moving-image of the space, but not the actuality of the space present before them. The interaction of these various mediums within the same context allow for interactions and a more immediate form of movement between language-mediums carried out as much by the architects as by the viewers, each of whom read the space and the narrative in their own way.

Blur (Imaging Anti-Image)

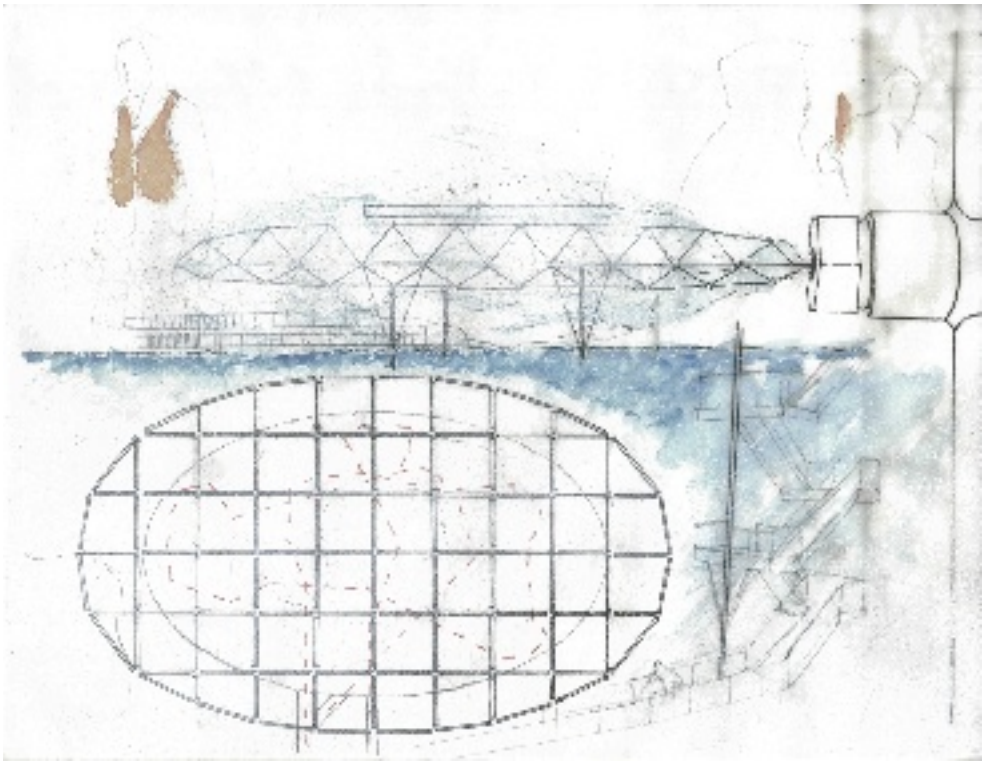

Figure 3. "Imaging Anti-Image", mixed media layered drawing produced by the author as a critical analysis of DS+R's project, *Blur Building*. The analysis draws from images of the installation, as well as the analytic drawings produced by DS+R as they designed the project.

Perhaps the single most significant built work in DS+R's rise to broad popularity was their pavilion entry – entitled Blur – at the 2002 Swiss Expo in Yverdon-les-Bains, Switzerland.

The project essentially is a large, 90 meter oval on stilts, projecting out over Neuchatel Lake, a vital take on the concepts of exhibitionism explored in projects such as the 1851 Crystal Palace for the first universal exhibition in London and the theatre designed by Eero Saarinen and Charles Eames for the 1964-65 World Fair in New York. Consisting of a steel tensegrity structure hung 15 meters above the lake by 4 columns, it has been suggested that the structure could be understood as participating in a line of structural experiments begun by Buckminster Fuller in the 1940s and 50s. (Marotta, 2011, pg. 79) One might also read the project in discourse with Friedrick Kiesler's Endless House, a project whose flowing envelope stands elegantly upon a number of firmly grounded stilts. Despite these formal similarities, the project's effect extends beyond the physical manifestation of the project.[11]

What makes the work most interesting is the cloud, which becomes a shroud for all of the formal moves. Controlled by a computer, which is constantly reading and responding to changes in the environmental conditions, more than 30,000 nozzles process water from the lake below into a cloud of mist that cloaks the pavilion for Expo visitors. The cloud constantly dances, revealing hidden platforms and stairs to nowhere in particular, but only for a minute. The mist takes life from the body that it rests upon an changes its state of being. The water is still water, but changed, if only for a short time, as it drifts through the air, back to the lake and through the cycle once more.[12]

But even this cycle extends beyond a merely physical expression. "The experience translates from visual to sensorial when the visitor passes through the double walkway in fiberglass 100 meters long onto the floating platform." (Marotta, pg. 82) One can only imagine the stirring experience of being lost in a cloud, amerced within the infinite. As the clouds nebulous form ebbs and flows in the flux of the world around you understanding and perception are blurred. Diller + Scofidio transport the user to a global space of uncertainty. They have indicated this saying, "We decidedly wanted to make a building which problematized seeing…a building in which there was nothing to see and nothing to do. It was a building about nothing, but spectacularly about nothing."[13] (Marotta, pg. 79)

While it seems problematic to suggest the building is about nothing, the designers were certainly able to reduce their ideas to an elegant anti-image, which in its ephemerality resists static singularity. This state of anti-image must be understood to extend beyond the

[11] Project description based off of images and a textual description by E. Dimendberg and A. Marotta
[12] Project description based off of images and a textual description by E. Dimendberg and A. Marotta
[13] The quote is part of an interview conducted by the author with the architects in 2004

confines of the temporariness of its icon, for the Blur is not truly a construct of physical presence, but rather a process of being and being made – both/and. The process that is Blur allows for one to read the project not only as physical mass of materials, but also as the embodiment of the moving image and its consumption. The work engages discourse far beyond the limits of built form, and as it does one can begin to see that it is in fact the blurring of conventional architectural processes that have lead to a blurring of the architectural product.

Conclusion

Elizabeth Diller and Ricardo Scofidio formed their studio as an interdisciplinary experiment pursuing the "line of confluence between various arts including architecture, the new media, the spectacle and the performance." (Marotta, pg. 9) The firm has worked in an "intermediate sphere," (Saggio, 2011, pg. 7) moving between a wide range of disparate fields: installation art, philosophy, set design, performance, architecture and teaching. Each of these transitional movements engage disciplinary discourse and challenge traditional perspectives of the works significance. In the context of DS+R's products and process, we begin to reconsider the nuance of both the moving image and built form. The moving image is no longer literally a linear sequence of images consumed through time and built form is no longer a static, non-reactive physical construction. DS+R's interest in expanding their approach to the discipline of architecture has caused some to form a perception of them as fringe elements or even outsiders to the field. (Simpson, 2007, pg. 21) In the context of broad cultural change and the increasing decentralization of social and cultural power, it increasingly seems that their work may represent more of a new vanguard than a fringe element.

In the context of DS+R's work modes of transmutation appear to be present, but in differing forms. As the work shifts from language-medium to language-medium, the necessary content shifts and the transmutations appear divergent, despite their arguable equivalence in content. The results of this process are inevitably feed back into the system as their work evolves, capitalizing on the fact that "languages differ in what they *must* convey and not in what they *may* convey." (Jakobson, 1992, pg. 149) In the work of DS+R, the question of how these determinations are reached is at the heart of what the work is all about.

Architectural process comes to the forefront of discourse, blurring the limit of what one may call architecture. This blurring creates a certain space – a gap; the system must be extended.

So, while the idea of interdisciplinarity is not always desired or accepted by the popular canon of high architecture, cross-pollination is inevitable, in part, due to the expanding landscape of information and the basic relationship architecture has always had with other disciplines. In the same way, these interdisciplinary movements are not limited to the traditional notions of information flow contained within translation paradigms. The work of DS+R exemplifies a constancy of existence both within the boundaries of each language-medium they address and within the blurred lines of discourse, which they themselves have so graciously blurred for us. Each of the projects discussed – The Rotary Notary, Loophole and Blur – represent a step in the refinement of DS+R's design process as they engage discourse on a wide scale. The interaction between more traditional architectural tools, such as built form, and those tools which are not so blatantly architectural, such as the moving image, form the argument for continued exploration and iteration, providing a useful model for this new alchemy.

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To my wife, Nicole, I love you more than I can say. To my son, Holden, you inspire me every day to learn and grow. To my advisor and friend, Aarati Kanekar, you have kept me on a steady path. To my friend and mentor, Vincent Sansalone, you have taught me to ask questions and to make. To my parents, you have taught me to embrace life fully. Thanks you all.

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DO *ESPAÇO ESCURO* AO *CLARO* EM *GANHAR A VIDA*, DE JOÃO CANIJO

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Abstract

It is proposed a reading of the film Get a Life (2000), directed by João Canijo, based on the analysis of the relationship between space and light and based on an idea of transition that occurs from dark space to bright space. In metaphorical terms, this transition can be understood as a movement which opens the contact between the Portuguese community of immigrants in France and social space where it is established. The transition is related to the first time which characters leave the obscurity of their community to enter into an open space. However, this is only a promise because it is quickly silenced by the community members themselves, except Cidália. In this manner, the change from the dark space to the bright is also Cidália's discovery of a Portuguese community enclosed within itself. She finds a community full of fears and prejudices and she finds nothing except oppression, discouragement, exclusion and injustice.

Keywords: space, dark, bright, transition, fear.

Este *paper* procura debruçar-se sobre o filme português *Ganhar a Vida* (2000), realizado por João Canijo, e pretende responder à seguinte pergunta: como pode ser analisada a transição do espaço escuro para o claro no filme *Ganhar a Vida*? Assim, os principais objectivos deste estudo são, entre outros, a análise da relação entre o espaço e a luminosidade (claro/escuro), a análise da transição de um espaço escuro para o claro e a determinação da importância dessa transição para o desenvolvimento da narrativa. Para além de assim podermos melhor compreender esta ideia de transição, o artigo centra-se em algumas sequências fundamentais e em determinados instrumentos citacionais que podem ser relevantes para o estudo, tais como, fotogramas e diálogos.

Em traços muito gerais, o *paper* debruça-se sobre algumas considerações relativas ao tratamento geral da atmosfera no filme e sobre alguns aspectos da luminosidade (especialmente o tipo de luminosidade e cor) e da arquitectura. Para tal, centrar-se-á na análise das figuras 1 e 2, na medida em que podem justificar o carácter obscuro de grande parte das imagens no filme. Com base na relação entre o espaço e a luminosidade será esboçada uma ideia de transição de um espaço escuro para um espaço claro. Esse esboço debruçar-se-á na análise das sequências identificadas pelas figuras 3 e 4, pelo seu carácter excepcional em termos de espaço e de luminosidade no filme. Finalmente, o trabalho procurará determinar o protagonista dessa transição, assim como, o espaço que ele ocupa no início e no final do filme.

No que diz respeito ao tratamento geral da atmosfera, *Ganhar a Vida* sugere ao espectador uma sensação de escuridão, pela sua grande quantidade de imagens escuras. José Cunha (2010) advoga a existência de algumas razões narrativas que justificam esta opção entre as quais, é de salientar, a que está relacionada com a personagem principal. Cidália (Rita Blanco) levanta-se à noite, trabalha durante a madrugada e regressa a casa pela manhã, quando o marido e o filho mais novo se preparam para sair. Neste sentido, o filme é composto por uma série de imagens escuras, que fazem parte das cenas nocturnas em torno do quotidiano desta personagem. Estas cenas são, na sua maioria, iluminadas artificialmente. Entre as várias particularidades no trabalho cinematográfico de João Canijo, destacam-se: a utilização da câmara à mão e as cores. Para o desenvolvimento deste estudo interessa o último ponto, no entanto, fica desde já a nota, que através da utilização da câmara à mão, o realizador[1] visa tornar a imagem mais imperfeita ou quase amadora e

[1] João Canijo *in* entrevista extras DVD do filme *Sapatos Pretos* (1997). Estes aspectos estilísticos permanecem nos filmes seguintes e, em particular, no filme *Ganhar a Vida* (2000).

através das cores, nomeadamente do cromatismo das cenas nocturnas, tenta tornar as imagens mais excessivas e dramáticas.

No que diz respeito à iluminação artificial, Marcel Martin (2005) salienta a importância dos efeitos psicológicos e dramáticos produzidos por este tipo de iluminação. Todavia, o autor chama a atenção para o carácter não-realista que este tipo de iluminação promove (*ibid*). Neste drama trágico *Ganhar a Vida* são de ressalvar o seu carácter simbólico e fatalista que resultam também, do enorme contraste entre as cores vivas das luzes artificiais com a obscuridade criando, desta forma, grande parte da atmosfera das cenas nocturnas do filme. A propósito do contraste, o autor afirma que (*ibid*: 73), *'(…) esta utilização brutal da luz contribui fortemente para criar a impressão de um mal-estar asfixiante que domina o drama'* e que, esta forma de fazer (*ibid*: 74), *'(…) as luzes participar directamente na violência da acção através de uma espécie de brutalização dos seres e das coisas, é característico deste estilo 'germânico' (…)'*, ou seja, do estilo *'expressionista'*. Entre outras particularidades que resultam deste tipo de iluminação, destacam-se a desumanização dos rostos e os recortes brutais das superfícies (*ibid*).

Figura 1: Cidália (Rita Blanco) e Celeste (Teresa Madruga). Fotograma intermédio da sequência em torno do quotidiano das personagens.

A figura 1 é um fotograma intermédio de uma sequência que nos dá uma ideia do quotidiano destas personagens e do tratamento da atmosfera nas cenas nocturnas do filme. Embora esta imagem faça parte de uma cena filmada no interior, a sua forma de iluminação tem semelhanças com as cenas nocturnas filmadas no exterior, nomeadamente, no que diz respeito à predominância das cores vivas (vermelhos, azuis, etc.) em contraste com a obscuridade. Na figura 1 é visível o enorme contraste entre o negro e a luz vermelha que advém do espaço da cozinha. Tal contraste resulta não só da oposição sombra/luz mas, sobretudo, da sua relação com a arquitectura. Veja-se a forma abrupta como os espaços são delimitados pelos contornos verticais da porta e pelos contornos verticais e horizontais da janela. Tendo em linha de conta a relação entre espaço e luz, vamos tentar compreender melhor esta imagem através da sua decomposição em três níveis de profundidade. O primeiro nível determina um espaço caracterizado por uma vasta obscuridade, à excepção da cor azul na superfície da porta[2]. Este nível localiza-se no lado de fora da cozinha, mas também no espaço *representado* onde se situa o espectador no filme (Martin, 2005). O segundo nível é o nível intermédio e corresponde ao espaço da cozinha, onde se situam as personagens. Este espaço é iluminado por uma luz vermelha[3] que advém do fora-de-campo à direita da imagem. O terceiro plano é o plano que adverte para um espaço exterior e que é sugerido pela janela da cozinha, a qual encerra uma profunda obscuridade, que emerge do lado de fora da habitação.

[2] Não conseguimos determinar a origem da luz azul que está reflectida na superfície da porta, apenas através da análise desta imagem (figura 1). Contudo, através da visualização do plano, ficamos a perceber que essa cor azul é, afinal, o reflexo da imagem de uma televisão colocada algures atrás do espectador, no seu espaço *representado* no filme.

[3] Através da silhueta escura das personagens percebemos que o foco de luz (vermelha) está colocado entre as personagens e a parede do fundo.

Figura 2: Adelino (Adriano Luz) e Adérito (Luis Rego). Fotograma intermédio do plano em que as personagens se dirigirem para o café.

Através da figura 2 pode ser observado o espaço exterior do subúrbio francês, onde está estabelecida a comunidade portuguesa de imigrantes, e da qual faz parte a protagonista. Esta área suburbana é constituída por edifícios altos e pátios no rés-do-chão dos mesmos. A figura 2 situa o espectador nesse espaço e, através dele, deparamo-nos com uma complexidade de linhas horizontais e verticais, formada por um labirinto de paredes, vidros, pilares, entre outros. Uma arquitectura com poucos ornamentos ou elementos complexos e que, pouco ou nada, aspira as linhas ou superfícies curvas.

Embora faça parte de um plano filmado durante a noite e no exterior, a figura 2 em muito se assemelha à forma de iluminação apresentada pela figura 1. Todavia, a sensação que advém desta forma de iluminação, em muito contraria a sensação das cenas filmadas durante o dia. Neste espaço suburbano, as cores vivas nas cenas nocturnas são substituídas pela cor cinza nas cenas diurnas. No entanto, e apesar das cores quentes da noite e do cinzento do dia, o carácter escuro das imagens mantém-se ao longo de todo o filme.

A ideia que está associada à “falta de luz” nas cidades é antiga, mas parece ainda permanecer na representação cinematográfica, sobretudo, dos espaços suburbanos. Estes espaços caracterizam-se por serem o alvo do deslocamento da indústria e das residências da população pobre (Neuman, 1999). Neste sentido, tem sido recorrente no cinema, a utilização dos espaços suburbanos como forma metafórica, como o território dos oprimidos (*ibid*). No que diz respeito ao filme, a forma de captar os subúrbios onde está estabelecida a comunidade, através de espaços muitos fechados e pouco iluminados, pode gizar uma metáfora do fechamento da própria comunidade em si mesma.

Visto isto, podemos concluir que o escurecimento das imagens deve-se, sobretudo ao factor da iluminação, mas também ao da arquitectura. Canijo tem uma preferência pela iluminação artificial, mas tal não acontece com os cenários. O filme *Ganhar a Vida* é filmado nos subúrbios de Paris, em espaços reais. A arquitectura determina limites ao enquadramento dos planos e aos movimentos de câmara. Daí a captação de espaços pequenos, muito fechados e labirínticos. Por isso, ao longo do filme a arquitectura parece ser, muitas vezes, um impedimento ou um bloqueio à entrada ou à presença de luz, mesmo nas cenas filmadas durante o dia.

Existem duas sequências importantes que constituem uma espécie de "fissura" a partir das quais, o céu pode ser observado com mais clareza (Cunha, 2010). O carácter excepcional dessas sequências é determinado pelo facto das acções decorrerem em espaços abertos. Acrescente-se ainda, que essas sequências contrastam, em termos de luminosidade, com a obscuridade das imagens que as precedem.

Figura 3: Cidália em desespero. Fotograma intermédio da sequência em que a personagem se dirige para uma ponte sobre um caminho-de-ferro.

A primeira sequência, da qual faz parte o fotograma intermédio identificado pela figura 3, é aquela em que podemos observar o desespero de Cidália quando se afasta do espaço onde habita, depois de ver o filho morto. Ela parece circular sem destino. Por momentos, interrompe a sua caminhada para avistar os edifícios distantes. Cidália atravessa uma ponte e deixa-se cair lentamente para avistar um comboio. Para Cunha (2010), esta sequência é um dos momentos mais claros do filme e constitui uma espécie de "fissura", visto ser a primeira vez que o céu pode ser observado sem grandes obstáculos. Embora existam alguns edifícios neste espaço, estes não constituem uma obstrução ou uma interferência a uma maior amplitude de visão, tanto por parte do espectador como de Cidália. É um espaço que se caracteriza por edifícios cujas finalidades se confundem entre edifícios de habitação ou industriais mas, sobretudo, é um espaço constituído por uma mistura de elementos: estradas, postes de luz, uma ponte sobre um caminho-de-ferro, entre outros. Esta sequência é também o único momento em que espectador sai de dentro dos edifícios para vê-los de fora. É nesse fora que, pela primeira vez, Cidália deixa escapar a sua dor e a sua angústia. É um momento de privacidade entre Cidália e o espectador.

Figura 4: Cidália num protesto de rua. Fotograma intermédio da sequência em que a protagonista e algumas companheiras da comunidade portuguesa de imigrantes portugueses em França, protestam contra a polícia francesa.

A segunda sequência referida anteriormente é a sequência em que se observa Cidália a tocar bombo num protesto de rua contra a polícia. Ela é acompanhada pelas suas amigas mais próximas Jinie (Jinie Rainho) e Fernanda (Adélia Baltazar), pela sua irmã mais velha Celeste (Teresa Madruga) e por alguns membros da comunidade portuguesa. Esta sequência é também uma espécie de "fissura" porque: (1) segundo Cunha (2010) é a primeira vez que as personagens deixam a obscuridade da sua comunidade para entrar num espaço aberto; (2) porque o desejo de mudança e de abertura para o exterior é apenas uma fenda, uma promessa. Por um lado, este grupo abandona o espaço escuro ou a obscuridade da sua comunidade e percorre um espaço luminoso, sob visão de todos. Por outras palavras, o grupo quebra a enclausura e sai do fechamento que caracteriza a comunidade portuguesa de imigrantes em França e expõe-se perante o país estrangeiro e a própria comunidade. É este movimento do dentro para o fora, do interior para o exterior e do escuro para o claro que caracteriza esta nova posição social dos imigrantes. Acima de tudo, eles transitam do seu espaço de conforto para um espaço de conflito. E isso parece ser algo novo e inesperado para toda a comunidade portuguesa e para o país estrangeiro onde estão estabelecidos. Tal deixa-se escapar pelo diálogo entre um polícia, Jinie, Fernanda e Celeste:

> *POLÍCIA: Até aqui não tivemos problemas com os portugueses, é melhor continuar assim.*
>
> *JINIE: Mas é isso mesmo que vai mudar.*
>
> *FERNANDA: Cidália, isto não adianta nada! Vamos embora!*
>
> *CELESTE: Ela tem razão. Se calhar é melhor irmos embora.*

Por outro lado, se o grupo faz ressoar uma promessa de mudança pela voz de Jinie, esta é rapidamente silenciada pela Fernanda e pela Celeste. Elas tentam convencer Cidália a desistir mas para ela, desistir é regressar ao silêncio e à passividade dos seus companheiros.

Através da figura 4 também conseguimos observar o espaço exterior sob uma luminosidade mais próxima da luz natural. Como foi dito anteriormente, a sensação que advém das sequências filmadas durante o dia difere da que é oriunda das cenas nocturnas. Essa sensação caracteriza-se por uma frieza que pode ser o resultado de uma opção quanto à forma de captar o espaço através da objectiva, mas também o resultado da cor do próprio material (cimento) utilizado na arquitectura e, que determina o cinzento, como a cor predominante do espaço. Entre outras coisas, Eva Heller (2000) refere-se à cor cinza, não apenas como a cor da insensibilidade (não é branco ou preto), mas também como a cor da sombra, da neutralidade, do antiquado, da modéstia e do secreto. Como Martin advoga

> Sem se cair num simbolismo elementar, é evidente que a cor pode ter um eminente psicológico e dramático. Parece portanto que a sua utilização bem compreendida, pode não ser apenas uma fotocópia da realidade exterior, mas deverá preencher uma função expressiva e metafórica, tal como o preto e branco transpõe e dramatiza a luz. (Martin, 2005, p. 89)

Não será este espaço cinzento também uma (*ibid*) "metáfora do cinzento da vida quotidiana" e uma metáfora para caracterizar as pessoas que o habitam? A modéstia e a passividade, não são afinal, alguns dos aspectos comummente utilizados para construir a ideia do "ser português", sobretudo desde a época salazarista e, ainda actualmente em voga? Mas não haverá entre os portugueses, homens e mulheres que se caracterizam pela discórdia ou pela actuação e dos quais Cidália é apenas um eco?

Numa entrevista a Marta Lisboa (s/d), Canijo refere-se à comunidade portuguesa de imigrantes portugueses em França como estando subjugada à '*lei do silêncio e da não-*

participação' e Young (2001) defende que, o que liga essa comunidade a Portugal são as referências de um país imaginado de tempos idos

> (…) uma comunidade que guarda religiosamente os hábitos e tradições do Portugal que deixou para trás na década de 60 e que não passou pelas imensas modificações sociais da pátria lusa das últimas décadas. O único sinal de mudança é a tensão que se começa a sentir no convívio geracional, com os mais jovens ainda hesitantes em desprender-se dos hábitos herdados mas com vontade de abraçar outros que lhes são muito mais apelativos. (Young, 2001, p. 26)

Afinal o que poderá estar na origem desse 'silêncio', dessa 'não-participação' e desses 'jovens ainda hesitantes em desprender-se dos hábitos herdados'? O medo? No que diz respeito ao medo actual, José Gil (2007) afirma ser uma herança salazarista, que está inscrita em nós (*ibid*, p. 68), *'O medo herda-se. Porque interiorizado, mais inconsciente do que consciente, acaba por fazer parte do 'carácter dos portugueses' (ditos 'tristes, taciturnos, acabrunhados'), integra-se no 'impensado genealógico' (Nicolas Abraham) que passa de pais para filhos, de geração em geração'*.

Afinal, não será o medo que emerge do interior, de um sítio escuro e inicialmente invisível, mas que gradualmente vai-se revelando ao olhar do espectador e da protagonista? Um medo que é descodificado ao longo do filme e, em particular, na sequência que precede directamente a sequência do protesto de rua. Essa sequência é fundamental na compreensão do movimento transitório: este dirige-se de baixo para cima e, de certa forma, do escuro para o claro. É um movimento protagonizado por Cidália quando ela sobe as escadas do prédio com o objectivo de obter assinaturas para a petição contra a polícia. À medida que Cidália vai-se deparando com a recusa das assinaturas, gradualmente vai-se consciencializando do medo que está instalado no seio da comunidade. É neste sentido que a transição do espaço escuro para o claro também corresponde à descoberta realizada por Cidália, de uma comunidade portuguesa fechada em si mesma e repleta de medos e de preconceitos. Nessa comunidade, Cidália apenas encontra opressão, desânimo, exclusão e injustiça. Por tudo isto, a protagonista inicia uma luta não só contra a polícia, mas também contra a comunidade e a sua própria família, para as quais, passa a ser vista como uma ameaça.

Ainda no que respeita à transição do espaço escuro para o claro, observe-se o início e o fim do filme. Este começa com uma panorâmica no exterior do subúrbio, captada durante a noite, e termina com um plano no exterior e captado durante o dia. O filme decorre entre esse ambiente escuro do início e o ambiente claro do final. Se o primeiro diz respeito a um espaço que é cúmplice do quotidiano de Cidália, o segundo diz respeito ao abandono total desse quotidiano. É na recusa e no abandono desse quotidiano que Cidália se situa neste ultimo plano do filme. Ela deixa de viver na escuridão e passa a viver numa claridade, que parece só ela conseguir ver[4].

Para terminar, podemos concluir que a obscuridade das imagens é fruto não só da forma como são iluminadas as cenas, nomeadamente as nocturnas, mas também resulta de uma opção ao nível do enquadramento através do qual o espaço suburbano é captado pela objectiva. Daqui resvala a maneira como a arquitectura se impõe no espaço fílmico: uma arquitectura que é, muitas vezes, um obstáculo para a entrada de luz. A obscuridade e o fechamento promovidos pela luminosidade e pelo espaço, em termos metafóricos, podem determinar o carácter fechado, amedrontado, silenciado da comunidade portuguesa de imigrantes em França.

Finalmente, a transição do espaço escuro para o claro é, aparentemente, o caminho percorrido em conjunto pelo grupo formado pelos membros da comunidade e apoiantes de

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[4] Este artigo restringe-se a uma análise dos espaços claros e escuros no plano da imagem. Contudo, tal estudo pode ser alargado ao plano do som. Por exemplo, Cunha (2010) associa o espaço escuro aos momentos de silêncio (em termos de ausência de música e diálogos) e ao excesso de ruído, pois podem quebrar a clareza da comunicação. A transição do espaço escuro para o claro e do claro para escuro acontece regularmente.

Cidália, na tentativa de se abrirem ao exterior, de se fazerem ouvir (pela obtenção das assinaturas e pelo protesto de rua). Mas tal transição não passa, afinal, de uma promessa. Exceptuando Cidália, todas essas vontades de mudança são remetidas novamente ao "silêncio e à não-participação". Cidália é a única personagem que se recusa a viver num espaço pouco iluminado, amedrontado e dissimulado. O espaço claro para onde ela transita é, acima de tudo, o espaço onde ela se coloca à luz da sua própria razão.

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BRASÍLIA EM MOVIMENTO:
Cinema e o sentido de lugar na cidade modernista

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BRASILIA IN MOTION:
Cinema and the sense of place in the modernist city

Abstract

Inaugurated in 1960, Brasilia expresses the modernist ideals of the Charter of Athens through its rational and sectorized urban concept and the liberation of the urban land for free circulation of pedestrians and vehicles. Brasilia represented the yearning for modernity in the country. It attracted migrants from all regions and became a hub of urban growth in the interior of Brazil. Today, with nearly three million inhabitants, it has stretched beyond the limits of the original Pilot Plan. A polynuclear agglomeration of satellite cities was established even before its inauguration. The suburban sprawl from the capital and the planning principles that enabled a peculiar flow and movement to the city were not alien to the lens of cinema.

Documented by filmmakers since its construction, Brasilia shows its transformation in cinematic representations that witness, from the 90s, the tearing of the modernist programmatic narrative and multiplies itself in narratives that value experiences of individual and small social groups. The transient and the ephemeral gain importance in the spatial reconfiguration of the city throughout its 50 plus years. Movies like Braxília (2010), about the local poet Nicolas Behr, show cracks in the form of the appropriation of the contemporary city, even while considering randomized pedestrian flows in green areas and the accelaration of vehicular movement in the immense city roads.

Solà-Morales describes the experience of the place of the flow as kinesthetic, thus fluid and in constant transformation. Therefore, if the fluidity in the perceived "duration" of flows, in the Bergsonian sense, is part of experiencing the city, and not only stays and encounters, it begs the question: how can the planned and built space - the space to be traveled, forge a sense of place or of belonging in Brasilia? The article intends to confront Brasilia's motion pictures universe with the city's mobility, which relies on the premise of the speed of cars and the free movement of pedestrians in urban grounds.

Keywords: Brasilia, Modern Urbanism, Cinema, Duration, Place.

Resumo

Brasília, inaugurada em 1960, expressa o ideário modernista da Carta de Atenas pela setorização de sua concepção urbanística e a liberação do solo urbano para a livre circulação de veículos e pedestres. Brasília representou o anseio de modernidade do país, atraindo migrantes de todas as regiões, tornando-se pólo de desenvolvimento no interior do Brasil. Hoje, com quase três milhões de habitantes, Brasília extrapola os limites do Plano Piloto inicialmente projetado, configurando-se uma conurbação urbana entre várias cidades satélites existentes mesmo antes da inauguração da capital em 1960. A dispersão urbana da capital e os princípios de sua concepção que conferem fluxos e movimentos peculiares à cidade não ficaram alheias às lentes cinematográficas.

Documentada por cinegrafistas, desde sua construção, Brasília mostra sua transformação nos filmes, que testemunham, a partir dos anos 90, o dilaceramento da narrativa programática modernista e multiplica-se em narrativas de caráter transitório que valorizam o individuo ou as vivências de pequenos grupos sociais. O efêmero e o transitório ganham importância na reconfiguração espacial da cidade ao longo de seus mais de 50 anos. Filmes como ***Braxília*** *(2010), sobre o poeta brasiliense Nicolas Behr, mostram fissuras nas formas de apropriação da cidade contemporânea, ainda que considerados os fluxos aleatórios de pedestres nas áreas verdes ou e a aceleração do movimento veicular nas imensas vias da cidade.*

Solà-Morales argumenta que a experiência do lugar do fluxo é cinestésica, portanto fluida e em constante transformação. Portanto, se a fluidez percebida na "duração" dos fluxos, no sentido bergsoniano, faz parte da vivência na cidade, e não somente as permanências e encontros, procura-se responder a questão: como o espaço planejado e construído, representado pelo intervalo a ser percorrido, pode construir um sentido de lugar em Brasília? O artigo pretende confrontar o universo cinematográfico brasiliense e o circular na cidade, que possui como premissa a velocidade do automóvel e a livre circulação do pedestre no solo urbano.

Palavras-chave: Brasília, Urbanismo Moderno, Cinema, Duração, Lugar.

Introdução

Inaugurada em 1960 a nova capital do Brasil, simbolizou o anseio de modernidade e a possibilidade de modernização do país. O projeto de Lucio Costa de 1957 incorporou as quatro funções básicas do urbanismo moderno (habitar, trabalhar, recrear-se e circular), expressas na Carta de Atenas de 1933. O conteúdo programático modernista tinha como objetivo amenizar os efeitos do adensamento e crescimento populacional nos centros urbanos advindos desde o século XVIII e XIX, ao propor eliminar a tradicional rua-corredor e liberar o solo urbano inserir áreas verdes e vias de circulação, espaços livres para apropriação coletiva.

A ideia de "*conciliar as velocidades naturais, do pedestre ou do cavalo, com as velocidades mecânicas dos automóveis, bondes, caminhões ou ônibus*" (Le Corbusier, 1993) foi materializada em Brasília ao constituir vias de circulação independentes que separam a cidade em setores residenciais, comerciais, governamental entre outros. Veículos e pedestres com fluxos independentes configurados a partir de passagens de níveis, vias sem cruzamentos e tráfego livre que propiciam a liberação do solo pela elevação dos edifícios em pilotis pelo livre circular do pedestre. Por outro lado, os deslocamentos de veículos em eixos retilíneos enquadram paisagens que se repetem em ritmo contínuo, vislumbram seus espaços planejados, verdes, vazios, em uma rede de circulação hierárquica que resulta numa maneira peculiar de percorrer a cidade.

Hoje em dia, Brasília conta com uma população de quase 3 milhões de habitantes e seu tecido urbano é constituído por uma aglomeração de núcleos contínuos, onde o Plano Piloto originalmente projetado constitui o "centro" e onde vivem somente cerca de 8% da população. Há um movimento pendular entre centro e periferia, onde grande parte da população mora na periferia e trabalha nas áreas centrais da capital. Diariamente, mais de 800.000 pessoas circulam nos setores centrais do Plano Piloto de Brasília, na região que circunda a rodoviária e marca o cruzamento dos dois eixos principais, o Rodoviário e o Monumental.

De fato, Brasília atraiu migrantes de todas as regiões do país, o que foi considerado uma "aventura" especialmente nos primeiros anos de sua construção, que durou apenas três anos desde o concurso até sua inauguração. A mudança da capital do Rio de Janeiro para o Planalto Central envolveu-se de mitos, cujas raízes remontam às primeiras intenções de mudança da capital para o interior do país desde o século XIX, o que desacreditava por muitos a viabilidade de constituir o governo federal distante dos tradicionais centros sócio-econômicos do país. A oposição sofrida pelo governo de Juscelino Kubitscheck contra a construção da capital no interior do país foi constante e acirrada durante a construção e mesmo nos primeiros anos de consolidação da capital. Desta forma, para o Estado era importante reforçar o sentido de progresso e modernidade, almejado por um país com graves diferenças sociais e que lutava contra o subdesenvolvimento.

Para reforçar a representação de desenvolvimento, Brasília e seus edifícios modernos projetados por Oscar Niemeyer foram documentados pelas lentes dos fotógrafos, jornalistas e cineastas, que chegaram junto com a sua construção, estabelecendo uma forte relação entre a nova cidade e o cinema. Registros cinematográficos que se somam aos realizados pelas fontes oficiais do governo, que cineastas, principalmente os vinculados ao movimento do Cinema Novo, como Glauber Rocha, Nelson Pereira dos Santos e Cacá Diegues retrataram, seja por documentário ou por enredo fictício, as mudanças que aconteciam no país, e em especial na nova capital que encantava principalmente pelo fascínio modernista. Este mito de lugar que representa o sonho de uma nação foi e continua sendo perseguido pela cinematografia brasiliense nas primeiras décadas.

A partir da observação das imagens nos filmes de Brasília, percebe-se que desde o início havia uma característica de apropriação urbana gerada pelo fluxo dos percursos realizados na cidade tanto de veículos como de pedestres. Os longos percursos realizados pelos operários desde a rodoviária até as cidades satélites, que podiam durar 3 horas, contrastavam com os percursos suaves entre blocos de apartamentos e largas vias de velocidade no Plano Piloto, cenas mostradas em **Brasília Contradições de uma Cidade Nova** (Joaquim Pedro de Andrade, 1967).

É recorrente nos filmes brasilienses a utilização de cenas de movimento dos automóveis pela cidade, numa perspectiva de quem está em velocidade. Seja pela utilização da câmera dentro do veiculo em movimento, filmando o personagem/motorista e apontada para a cidade que passa ao fundo, seja com o movimento da câmera em *travelling* transmitindo a

sensação do observador dentro de um veículo em movimento. Brasília parece incorporar a velocidade do automóvel na sua vivência.

Segundo Marc Augé, em sua critica à cidade contemporânea, a aceleração dos fluxos e novas tecnologias permitiram a multiplicação dos chamados não-lugares, lugares de passagem, impessoais e sem identidade. Entretanto, se o movimento, a fluidez, o intervalo a ser percorrido fazem parte da vivência em Brasília, e não somente as permanências e encontros, como são configurados os lugares na capital brasileira? Esta pesquisa procura compreender a questão: como o espaço moderno apropriado pela fluidez de seus percursos pode construir um sentido próprio de lugar? Desta forma, pretende-se relacionar as narrativas de filmes sobre Brasília que trazem à tona pequenas historias e personagens que se enredam nos espaços de vida e o espaço planejado, considerando a experiência de duração em seus fluxos sua capacidade de constituição de lugar.

Desta forma, o artigo está estruturado em três partes. A primeira trata da delimitação do problema: como as vivências de percursos e movimentos na cidade moderna apreendidos pelas lentes cinematográficas reconfiguram o sentido de permanência e estabilidade normalmente presentes na cidade. Pretende-se selecionar e analisar as representações de vivências nos movimentos e percursos representadas em algumas narrativas cinematográficas da filmografia da capital.

Uma nova concepção de espaço foi uma busca empreendida pelo Movimento Moderno que, através dos avanços tecnológicos, transparências, vãos e novos instrumentos formais da abstração, tentou entender a evolução e a essência da arquitetura como criação de espaço. Estas concepções desenvolvidas pelas vanguardas contrapõem-se ao espaço tradicional definido volumetricamente, identificável, descontínuo e delimitado. No entanto formatou espaços autônomos e com relações fracas e genéricas com o entorno. A recuperação da ideia de lugar está relacionada a uma critica a cidade contemporânea e com a recuperação da história e da memória, rechaçados pelo Estilo Internacional. Christian Norberg-Schulz, no entanto, se opõe à teoria da mobilidade, espaços transitórios e defende que "*se se elimina o lugar se elimina ao mesmo tempo, a arquitetura... O espaço existencial consiste sempre em lugares*" (*apud* Montaner, 2000, p. 104). Para ele, o espaço existencial está relacionado ao *genius locci* e à paisagem característica e articulada de peças e formas urbanas. Entretanto, Solà-Morales argumenta que as transformações no ambiente urbano trazidas pela industrialização e recentemente pelas instabilidades da sociedade da informação,

acabaram estabelecendo processos cada vez mais ligados ao tempo e ao fluxo e traz a reflexão: os espaços "construídos", ou seja, os espaços materializados que fazem da "*arquitetura um saber e uma técnica ligada à permanência*" (2002, p. 126), podem estar relacionados não à ordenação, mas ao movimento e a duração, visto que a sociedade contemporânea tem cada vez mais abandonado a estabilidade, em busca de transformações permanentes, assumindo o dinamismo e a fluidez. Estas questões serão tratadas na segunda parte, onde se pretende relacionar a apropriação dos espaços construídos, enquanto intervalos a serem percorridos, e a capacidade de construir um sentido de lugar.

E por fim, à guisa de conclusão, coloca-se novamente em foco as representações destes percursos nos filmes recentes de Brasília. Existem fissuras, formas de apropriação da Brasília contemporânea, definidos como intervalos a serem percorridos que fazem parte do cotidiano da cidade. Esses intervalos configuram lugares não como permanências, fixas e estáveis, mas como vivências que perduram nos lugares como memória.

O circular na Brasília moderna

Presente em todos os projetos que concorreram à seleção do Plano Piloto de Brasília, a inspiração do urbanismo funcionalista traçaria certamente o destino da nova capital do país. Brasília, que "*nasceu do gesto primário de quem assinala um lugar ou dele toma posse: dois eixos cruzando-se em ângulo reto, ou seja, o próprio sinal da cruz*" (Costa, 1995, p. 285) no Plano de Lucio Costa definiriam a forma e os percursos da cidade e para a cidade (**Figura 1**).

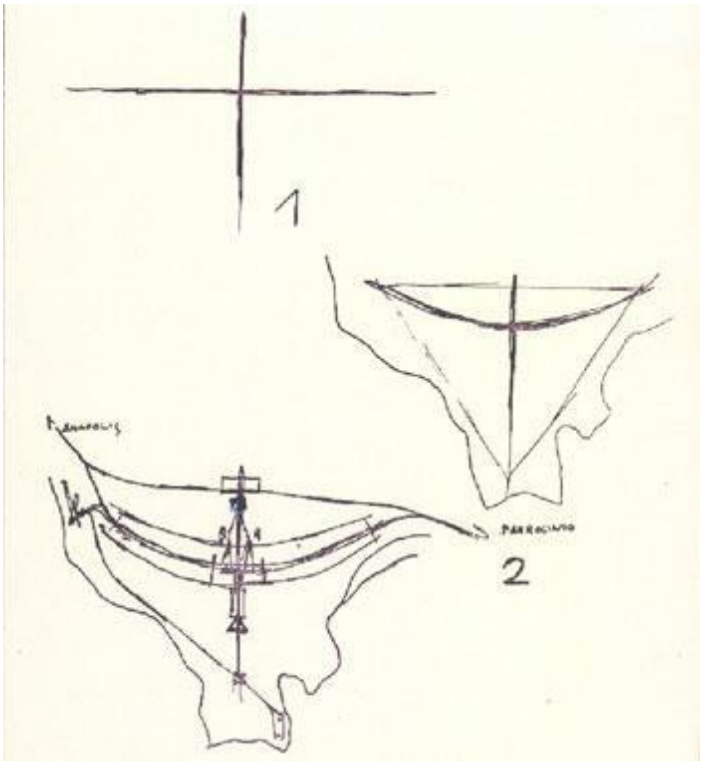

Figura 1. Memória descritiva do Plano Piloto de Brasília. Lucio Costa, 1957.

O eixo monumental, composto de 4 terraplenos, compõe a paisagem cívica da capital e sua monumentalidade se dá pela escala de seu gramado central, um grande vazio emoldurado pela arquitetura dos edifícios que o margeiam, mas também pelo trajeto proposto para os automóveis, quando o motorista pode visualizar a repetição dos blocos dos ministérios de ambos os lados e as torres do congresso no centro da perspectiva. A praça dos três poderes por se localizar em nível mais baixo, só é visualizada ao se chegar ao final do ultimo terrapleno, quando então é obrigatório percorrê-la o que possibilita visualizar os dois palácios que a compõem.

Cortado pela plataforma da rodoviária, um viaduto de 200m de largura que abriga amplos espaços de fluxos de pedestres e veículos, onde a escala humana é muitas vezes esquecida, se localiza exatamente no cruzamento dos eixos principais da capital (**Figura 2**). O eixo rodoviário, que cruza o eixo monumental pelo viaduto da rodoviária compõe as asas e abriga os fluxos cotidianos de residência e comércio de norte a sul, divide ao meio as faixas compostas pelas superquadras. Neste eixo arqueado percorre-se em velocidade correspondente a de rodovias, uma paisagem que se repete, pelo gabarito uniforme de suas

edificações visualizadas entre as cintas de vegetação. O acesso às quadras residenciais se dá por meio de trevos completos, sem cruzamento ou impedimento de fluxo, através de vias de comércio locais. No interior das quadras as vias de acesso de veículos continuam separadas das vias de pedestres.

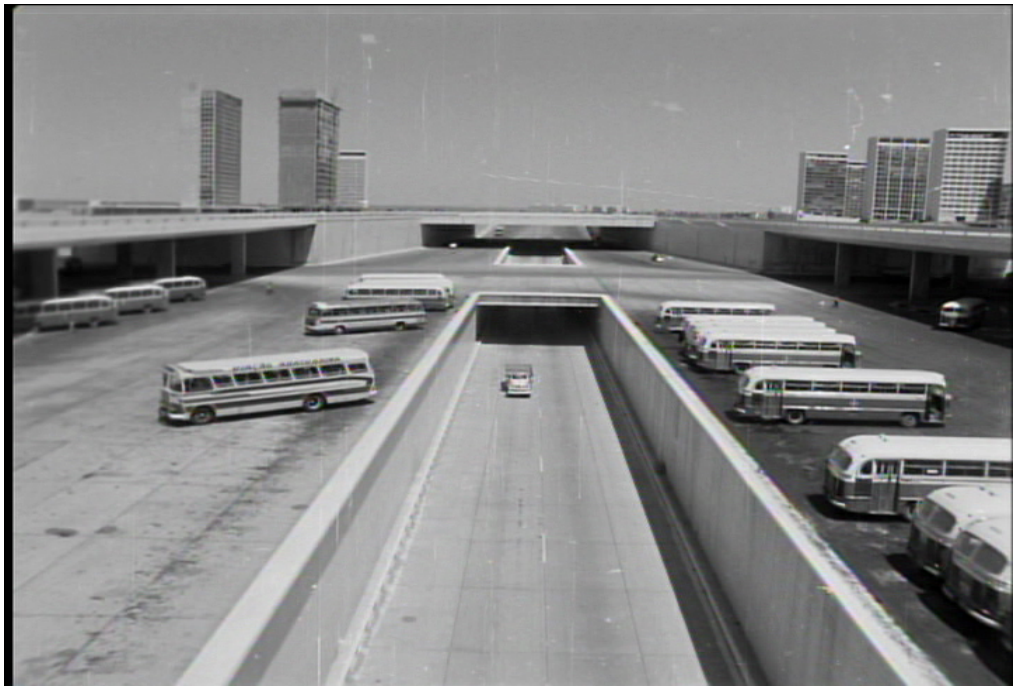

Figura 2. Rodoviária. Still de Brasilia: Planejamento Urbano, Fernando Cony Campos, 1964.

Nas cenas de filmes como **Brasília: Planejamento Urbano** (Fernando Cony, 1964) e **Brasília: contradições de uma cidade nova** (Joaquim Pedro de Andrade, 1967) realizados na primeira década da inauguração da capital percebe-se a preocupação em mostrar o funcionamento do tráfego dos veículos, a organização e setorização da cidade, mostrando-a como um organismo resultante de um planejamento minucioso. São também mostrados, com orgulho os edifícios símbolo da capital, como a catedral, os palácios e as torres do Congresso. Os percursos pela cidade são narrados de maneira a apresentar a cidade ao espectador (provavelmente um espectador não habitante), enquanto a cidade é percorrida, de carro ou avião. Em **Brasília: Planejamento Urbano**, as principais "inovações" do Plano de Lucio Costa são assim apresentadas:

> Assim, foi dado ao motorista da cidade todas as vantagens do motorista de estrada: tráfego desimpedido e contínuo. Deste modo, e com a introdução de trevos completos e passagens de níveis, o tráfego de automóveis e de ônibus se processa

> tanto na parte central como nos setores residenciais sem qualquer cruzamento. Fixada a rede geral do tráfego, estabeleceu-se tramas autônomas para o trânsito local dos pedestres garantindo-lhes o uso livre do chão[1].

Porém, outro percurso começa a ser apresentado além das asas e eixos do Plano Piloto: o percurso do trabalhador que sai da rodoviária diariamente e vai até alguma cidade satélite, que ainda é genérica e impessoal, e só se sabe seu nome pelas placas dos embarques na rodoviária.

> Ao fim de uma viagem, que dura em média três horas, os operários chegam ao lugar onde residem: as chamadas cidade satélite, ou cidades dormitório. Nascidas espontaneamente, ou traçadas pelos tratores nas amplas áreas desertas em torno da capital, essas cidades se desenvolvem horizontalmente segundo um esquema urbanístico ultrapassado, em tudo oposto ao Plano de Brasília.[2]

Mesmo antes de sua inauguração Brasília já era constituída por diversos núcleos distantes onde a maioria dos trabalhadores e aventureiros puderam se instalar. Outros foram criados para absorver uma população de trabalhadores que se instalavam no centro do Plano Piloto enquanto duravam as obras, mas foram removidos assim que possível.

Se nas primeiras décadas suas representações dividiam-se entre exaltação e desencantamento, a partir da década de 1990, quando o país redescobre a democracia após anos de ditadura militar, seus filmes retratam uma profunda crise de identidade. Em **A Concepção** (2005), de José Eduardo Belmonte, moradores do Plano Piloto queimam seus documentos e passam a viver os dias numa eterna construção de identidade, apagando o passado e reinventando um presente que durará apenas um dia. Neste período a cidade foi mostrada em suas entranhas, subsolos e vias secundárias. Os passeios de automóvel pela cidade mostravam os lugares esquecidos, as vias de acesso, as obras inacabadas, como no filme **Mínima Cidade** (1984) de João Lanari.

Ao retratar a Ceilandia, cidade satélite localizada a 26 km do Plano Piloto, hoje com mais de 300.000[3] habitantes, em **A cidade é uma só?** (2011), o diretor Adirley Queirós procurou mostrar a cidade onde vive e que surgiu com a Campanha de Erradicação de Invasões (CEI), em 27 de março de 1971, na tentativa de erradicar os quase 80 mil moradores de

[1] Trecho de narração em Brasília: Planejamento Urbano, 1964
[2] Trecho de narração em Brasília, Contradições de uma Cidade Nova, 1967
[3] (332.455 população urbana, Fonte: SEPLAN/CODEPLAN – Pesquisa Distrital por Amostra de Domicílios - PDAD 2004)

invasões que se espalhavam pela recém-construída cidade de Brasília. Nas cenas filmadas dentro do automóvel nas ruas de Ceilândia, o ambiente natural dos personagens é caótico, com ruas desalinhadas e sem calçamento. Mesmo a paisagem empoeirada e fragmentada, os personagens têm facilidade em encontrar os endereços que procuram de forma espontânea e familiar. Porém, quando estão no eixo residencial do Plano Piloto não conseguem se orientar pelas letras e números, encontrar as saídas e sentem-se fora de lugar. Para o morador do Plano Piloto é natural orientar-se num mapa cartesiano simples, onde as quadras numeram-se em sequencia crescente em direção norte e sul. Paradoxalmente, quem vive fora, sente-se um estranho no Plano Piloto.

A década de 90 viu emergir um questionamento que tornaria típico e que se poderia classificar como uma crise de pertencimento. São filmes produzidos por cineastas que cresceram na cidade, a chamada "geração Brasília". A vontade de pertencimento se traduz, segundo Raquel Sá, no "*sentimento de que a imensidão do horizonte do cerrado pressupõe não abundância, mas um certo vazio, um déficit de comunicação*." (2003, p. 10)

Figura 3. *still* de Brasília, um dia em fevereiro, Maria Augusta Ramos, 1996.

Em **Brasília, um dia em fevereiro** (1996), Maria Augusta Ramos mostra a solidão sentida pelos habitantes da cidade, de classes sociais diversas, através dos amplos espaços vazios

da cidade e da sua arquitetura (**Figura 3**). Os jovens de **A Concepção** (2005) sentem a necessidade de recriar uma identidade nova a cada dia e vivem perambulando pelos espaços da cidade (**Figura 4**). E em **Insolação** (2009), o vazio e o calor remetem a um sentimento de paixão doentia.

A autonomia exacerbada e o individualismo, já faziam parte da cidade que se tornara uma metrópole nesta década. Os movimentos que antes eram coletivos passaram cada vez mais a contar com iniciativas individuais, o protesto e a luta parecem ter dado lugar a uma crise e resignação, que permeia toda a década de 90 e continua na virada do século, quando aparecem alguns pontos de resistência vindos das cidades satélites. A metrópole não é mais periférica ao Plano Piloto, que vem sofrendo fortes pressões. A maneira de circular pela cidade estabelece seu fluxo metropolitano. É quando se percebe em Brasília que "*a sociedade da era da máquina dá lugar à sociedade de massa, onde o efêmero e o transitório ganham importância na configuração de identidades*". (Saboia, 2010, p. 5)

Esse sentimento de estranheza ou não pertencimento na cidade que se tornara uma metrópole corresponde ao que Solà-Morales define como uma experiência relacionada às sociedades contemporâneas, conectadas e virtuais que desencadeiam "*experiências de simultaneidade, presença múltipla e constante geração de novos estímulos perceptivos, ao mesmo tempo tem produzido sentimentos profundos de estranheza*" (Solà-Morales, 2003, p. 109)

Figura 4. *Still* de A Concepção, José Eduardo Belmonte, 2005.

Mas por outro lado é a vida cotidiana que passa pelos monumentos, o vazio é preenchido por memórias, pelos habitantes que trabalham, circulam e vivem a cidade e seus percursos.

> Brasília, longe da sua amplidão, solidão e espaços generosos é, de alguma forma, humanizada nos filmes da "geração Brasília" – ao ser emoldurada por paisagens humanas que entrecruzam territórios físicos e simbólicos, eixos e paralelas que confinam, segregam e separam. Notabiliza-se a profusão de tipos que convivem na zona central da cidade no cruzamento da rodoviária com o Plano Piloto e as demais cidades satélites (Montoro, 2012, p. 204).

Fluxo, duração e memória: configuração de lugares.

A rodoviária é o ponto de centralidade do projeto de Lucio Costa, e também vazio onde cruzam as diversas narrativas do Plano Piloto e Cidades-Satélites, presente nas representações desde a década de 1960 até os dias de hoje, a rodoviária integra a Brasília construída e idealizada em 1960 e as brasílias periféricas em contínuo crescimento.

De fato, a noção de lugar aparece ligada a noção de tempo. As cidades tem tido o desafio de lidar com o tempo, seus monumentos acumulam a memória, evocam pessoas, instituições e lutam contra o esquecimento. "*Encontram sua identidade lutando contra o passar do tempo ao captura-lo através do rito e do mito*" (Solà-Morales, 2003). Por outro lado, percebe-se nas sociedades contemporâneas o surgimento de uma cultura do

“acontecimento”. Nos retratos mais recentes de Brasília, onde se evidenciam momentos, necessários para a apropriação da cidade enquanto movimento, percebe-se o que Solà-Morales chama de “*acontecimento*”.

> Uma cultura em que no momento da fluidez e da decomposição que leva ao caos é capaz de gerar momentos energéticos, capazes de peneirar esse caos, de tomar alguns de seus elementos para construir no presente, para o futuro, uma nova dobra na realidade múltipla. Os que eram muitos, se desdobram em alguns, que podem deter-se em um único. (2003, p. 112)

São pontos de encontro, uma conjunção de linhas que se cruzam, historias de amor que se desenvolvem no percurso de ônibus no eixo centro-periferia; são candidatos que fazem sua campanha no fluxo da rodoviária; o afetivo poeta brasiliense que inventa outra Brasília, enquanto caminha no contra fluxo de veículos no eixo rodoviário, a cidade que é utópica Braxília, que acontece apesar das normas e setores. Filmes como **Braxília** (2010), sobre o poeta brasiliense Nicolas Behr, mostram fissuras nas formas de apropriação da cidade contemporânea, ainda que considerados os fluxos e a aceleração do movimento. Ao olhar a representação da cidade no cinema e, como via de mão dupla, olhar a cidade a partir da análise de sua representação nos filmes, pode se compreender como uma cidade é construída, entre outras coisas, pelo tempo e seus deslocamentos - ritmos, movimentos, paradas e também o **intervalo a percorrer** – que, assim como o abrigo, formam a dialética do habitar, e a cidade se torna o primeiro o ambiente dessa relação. (Ricoeur, 1998)

Figura 5. *Still* de Braxília, Danyella Proença, 2010.

O intervalo a percorrer sugere o **espaço** e sua **duração**, considerada a divisão bergsoniana principal, em que a duração é portadora das diferenças de natureza (qualitativas) e o espaço apresenta diferenças de grau (quantitativas), mas que ambas subentendem a noção de tempo (aumento ou diminuição no caso do espaço e alteração no caso da duração). Bergson argumenta que a experiência física do movimento desdobra-se em um misto entre a percepção quantitativa vista de fora e a percepção qualitativa de quem experimenta o movimento:

> Como experiência física, o movimento, ele próprio é um misto: de uma parte, o espaço percorrido pelo móvel, que forma uma multiplicidade numérica indefinidamente divisível, da qual todas as partes, reais ou possíveis, são atuais e só diferem em grau; de outra parte o movimento puro que é alteração, multiplicidade virtual qualitativa, como a corrida de Aquiles, que se divide em passos, mas que muda de natureza toda vez que se divide. (...) E aquilo que visto de fora, aparece como uma parte numérica componente da corrida, é tão somente, visto de dentro, um obstáculo transposto. (Deleuze, 2012, p. 41)

Partindo das premissas de Bergson que enfatiza as multiplicidades de percepções que envolvem o movimento, ele argumenta que a experiência do movimento recria a percepção de exterioridade do espaço, pois baseia-se nas relações entre as coisas e entre as durações. A noção de espaço está estreitamente relacionada com o movimento, pois este (que pressupõe espaço e duração) pode ser dilatado de acordo com a experiência da duração. De acordo com Bergson, a percepção da duração dilata, estreita ou prolonga a experiência que temos dos espaços que se articulam como lugares de memória:

> Bergson nos fala ora de um movimento exatamente apropriado à experiência, ora de ampliação, ora de estreitamento e de uma restrição (...) prodigiosa ampliação que nos força a pensar uma percepção pura idêntica a toda matéria, uma memoria pura idêntica à totalidade do passado. (...) Quando na experiência somos favorecidos por um pequeno vislumbre, que nos assinala uma linha de articulação, resta ainda prolongá-la para fora da experiência (...) mas essa ampliação não consiste em ultrapassar a experiência em direção a conceitos, ao contrario trata-se da experiência real em todas as suas particularidades. (Deleuze, 2012, p. 22)

Para Bergson a experiência do real do corpo no espaço, através da afetividade, interliga os instantes uns aos outros sob a forma das lembranças da memória. Portanto, como ele argumenta, é a memória que faz do corpo ter um sentido de duração no tempo.

> Primeiramente, é a afetividade, que supõe, precisamente, que o corpo seja coisa distinta de um ponto matemático e dê a ela um volume no espaço. Em seguida, são as lembranças da memória, que ligam os instantes uns aos outros e intercalam o passado no presente. Finalmente, é ainda a memória, sob uma outra forma, sob uma forma de contração da matéria, que faz surgir a qualidade. Portanto, é a memoria que faz que o corpo seja coisa distinta de uma instantaneidade e que lhe dá uma duração no tempo. (Deleuze, 2012, p. 20)

Documentada por cinegrafistas, desde sua construção, Brasília mostra sua transformação nas representações cinematográficas, que testemunham o dilaceramento de um enunciado generalizado "*e a convicção que a arquitetura não é somente uma atividade produtiva semelhante à industrial, baseada em princípios e técnicas*" (Solà-Morales, 2003, p. 107) e multiplica-se em narrativas que valorizam o individuo ou os pequenos grupos sociais e onde a arquitetura "*uma prática artesanal comprometida com os dados previamente existentes do*

genius locci, da historia, dos mitos, o simbolismo e o significado de um lugar" (idem, p. 107). O efêmero e o transitório ganham importância na reconfiguração espacial da cidade.

À guisa de conclusão

Os filmes brasilienses também empenharam-se na busca de uma representação do real, a partir de suas contradições, como síntese do próprio país, numa síntese reflexiva, numa ação responsável, onde se compreende Paul Ricoeur quando diz que "*aprender a narrar-se é também aprender a narrar a si mesmo de outro modo*" (Ricoeur *apud* Saboia, 2010, p. 6) e assim, "*o leitor (espectador) passa a ter papel primordial na compreensão da narrativa segundo seus valores e experiências de vida. Sem a leitura e releitura da narrativa sua configuração da trama não pode ser completada*." (Saboia, 2010, p. 7) pois, segundo Schefer (1980), do lado do espectador, não se trata de representação: o cinema é uma experimentação inteiramente ancorada no real, fazendo do corpo do espectador um campo de experimentação.

Os filmes de Brasília da década de 1960 foram ao mesmo tempo, o discurso político das reportagens e dos cinejornais, a efervescência intelectual e quase utópica da criação do Curso de Cinema na Universidade de Brasília e a influência estética e pesquisa sociológica que envolvia o movimento do Cinema Novo e no qual Brasília teve destacada participação. Nascida em meio a representações dicotômicas, Brasília foi durante muito tempo vitima de suas próprias representações.

Ao analisar filmes representativos do material audiovisual que se produziu nesses 50 anos de existência percebe-se com o passar dos anos o dilaceramento de uma grande narrativa da modernidade que tenta desconstruir a mística do planejamento totalitário de seu plano original que pressupunha a possibilidade da geração de uma sociedade mais igualitária. Nas primeiras décadas seus filmes reproduziam uma visão dicotômica, como no filme de Joaquim Pedro, **Brasília Contradições de uma Cidade Nova**, que se divide em duas partes claramente definidas, sendo a primeira uma demonstração do que se propôs e se alcançou para uma parcela da população do Plano Piloto e na segunda parte a situação a que foram renegados os milhares de operários de sua construção. Ao realizar uma análise destas representações, percebe-se desde o início a busca pela construção de identidade, ao mostrar Brasília como confluência e síntese da historia e da cultura brasileiras, mas que

tem como característica uma apropriação urbana gerada pelo fluxo, tanto o migratório, quanto pelo percurso realizado na própria cidade.

Nos filmes mais recentes é possível perceber fissuras nas formas de apropriação da cidade, quando pequenas narrativas aparecem para mostrar recônditos, personagens, poetas, artistas que se construíram ao mesmo tempo em que a cidade. É o que se percebe em **Braxília** (2010), filme que retrata uma cidade utópica criada pelo poeta brasiliense Nicolas Behr em seus poemas, que se espalham pela cidade. Ou uma história de amor que acontece durante uma viagem de ônibus entre a rodoviária e uma Cidade Satélite.

Desta maneira seria possível afirmar que estes pontos no percurso, chamados de pontos de vislumbre por Deleuze, capazes de ampliações na experiência são como os "acontecimentos" a que se refere Sola-Morales em que é possível enxergar um único em meio ao múltiplo. Esses pontos ampliados na experiência, na duração são os pontos de encontro e de contato com o lugar, não o lugar materializado, mas o lugar enquanto espaço preenchido de tempo e memória. São os encontros e os pontos nos percursos capazes de constituir um sentido de lugar.

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inter[VENSTER].
The cinema that maintained cultural quality in Rotterdam.

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Abstract

The city Rotterdam grew, mainly because of its increasing harbor, twice the size in the last decades of the 19th century and doubled again at the beginning of the 20th century. For this reason Rotterdam became a modern city influenced by international 20th century cultural developments. Between1920 and 1940 the citycentre located more than 20 cinemas. In only one day in 1940 German bombs destroyed 28.000 houses, 2500 shops and companies, 1500 bars and hotels the city lost this day also 24 churches, 13 hospitals, 60 schools, 12 cinema's and 2 theatres. One of the first political decisions and investments was to create a cultural centre, with cinema's, theatre, gallery and bar, to replace the missing facilities in the city centre and create a place where intellectuals and politicians could meet. For many reasons the location for this postwar cultural centre became the building Ons Huis, a cultural building that was raised by a rich harbor director as a centre in 1910 to educate craftsmanship and culture to children of poor children. This building became already a place for theatre and film screening in the 30s. Cinema 't Venter became an important postwar cultural place for presentations, debates and exhibitions. After the perfect done intervention by architect Bakema, he became the partner of Van de Broek and their office built postwar architectural icons and were involved in the urban plan of the new citycentre. Now in 2013, 65 years after the architectural intervention, we can conclude that the building and the function played an important role in city development. In the 70s 't Venster give birth to the first edition of the later International Film Festival Rotterdam which grew out to the 4th biggest festival in the world with 3000 movies and 35.000 visitors each year. The revival of high quality film entertainment and facilities in the 90s and the urban plans for a new city centre on the south side of the river Maas, the world famous architect A. Siza created his first high rise residential building with in the basement the renewed cinema Lantaren Venster.

Synopsis: The impact on the postwar citycentre of Rotterdam after the architectural renewal and intervention on historical building **Ons Huis** (Our House in 1909) to cinema **'t VENSTER** ('the window') by young architect J.B. Bakema, in 1947.

Introduction

In my 15 years career as an architect, working in different occasions, I had to deal with Cinema 't Venster. Working as programmer at the International Film Festival Rotterdam, working as facility manager in the theatre itself, as teacher at the rMIT at the University of Delft – department of Architecture dealing with renovation and Intervention, teaching at the High School of Real Estate in Rotterdam and researcher at Rotterdam Festivals organization. Each time I studied the building history I realized the importance of the Bakema intervention in 1947-1949. Several institutions guard historical material about the building 'Ons Huis' and the additional cinema room 't Venster. This presentation is not based on scientific research and gives a first summary of an intervention worth mentioning.

Rotterdam Cinema City

Rotterdam is a modern and Cinematic[1] City. Or actually it was the city with the most cinema's in the Netherlands. Rotterdam is called the most modern Dutch city and it is a fact that Rotterdam became a city worth mentioning in the end of the 19th century. In earlier times Rotterdam didn't have a great cultural reputation like for example the Dutch capital Amsterdam. Amsterdam grew mainly in the Dutch Golden Age, the 17th century and has its cultural roots based in history through famous painters, classical music and many theatres. The entry of the film industry in Amsterdam had a higher cultural approach than in Rotterdam where movies were mainly introduced for entertainment.

Rotterdam grew mainly because of its growing harbour, twice the size in the last decades of the 19th century and doubled again at the beginning of the 20th century. Families from the surrounding countryside give up their lives as farmers or factory workers to start a life in the city, working in the harbour or maritime related jobs. In this expanding city the local government and entrepreneurs used entertainment for social cohesion and amusement. In this way Rotterdam was influenced mainly by 19th century industrial- and 20th century cultural developments.

Rotterdam is divided in two parts by the river the Maas; a north and a south side. The city was founded on the north bank of the river in the 14th century. The south side was not part of the city till

1 [1] *CINEMATIC ROTTERDAM, The Times and Tides of a modern City*, Floris Paalman, 010 publishers Rotterdam 2011, ISBN 9789064507663

1880 when the first industrials crossed the river to start new industries, which attracted new employees. From 1900 the south bank of the Maas the great part of the buildings were houses for unskilled people working in the harbour and without a view to a career in higher level. Inhabitants still feel and express the division by the large, and still people talk about 'the other side'.

Since the construction of the Erasmus bridge a new and iconic connection is made and the banks of the south side are developed with new high rise buildings for office, culture and housing. Despite this expensive edge the main part of Rotterdam south now in 2013 is still inhabited by poorer people and houses costs 60-70% of the prices on the north side.

In the beginning of the 20th century –the 'cinema age'- the first 'portable' screenings took place in rooms of a commercial complex beside the town hall around 1896. From 1900 fairs introduced cinema cabins on wheels and in 1915 the first cinema theatre was build in front of the just finished new town hall. From the twenties till the mid thirties about 15 theatres were built in classical, typical Art Deco or a modern style. The lively centre was crowded in the night with people from the agglomeration, visiting cinemas by tram or bicycle.

In May 1940 the German officers were ordered by Hitler to capture The Netherlands in just one week. With the goal to conquer the political and royal heart of the country, Den Haag, the soldiers couldn't cross the river and ended at the south side of the Maas, trying to capture the city centre of Rotterdam. After three days waiting for the Dutch capitulation the Germans made the tactical and disastrous decision to destroy the complete heart of the city. On 14 May 1940 the centre was bombed in just a few hours and the enormous fires continued for some days and took another large part of the eastside of the city. (image #1)

While the ruins were still smoking the authorities of Rotterdam started already with planning the reconstruction of the city using plans for the city centre that were already made in the decades before. The inhabitants helped to clean up the debris and muted canals and open waters to clean the rests of the abandoned buildings. The Second World War held on for five years and took many lives and houses. During the war there was not much building activity in the city centre. Architects put their energy together to work on studies and to make intelligent plans to construct buildings with multifunctional spaces and less material. The last winter in war, in '44-'45, was very hard for all inhabitants of the north part of the Netherlands suffering the tough cold with less food. Because of the cold people start to burn wooden furniture and interior from their houses for cooking food and heating the houses.

In 1940 the city centre of Rotterdam lost twelve cinemas. While occupied by the Germans, a few movies were selected by the nazis were screened and non political worldwide news items screened in the Cineac. In June, one month after the end of the war, the first three cinemas already opened their

doors again for public. Rotterdam inhabitants were used to visit the cinema and yearned again for movies. Cinemas witch lost their building showed movies on temporary locations like shops, schools and even churches. In 1946 three owners of lost theatres put money and energy together to invest in a temporary modern theatre in the desolate city centre.

The new urban plan for the centre of the city the new streets are organized in an orthogonal grid. At the corner of the Lijnbaan and the Kruiskade three cinemas (Corso, Lumière, Thalia) opened in a few years time. In the beginning of the sixties the first new post war big trade centre building finished in 1953, extended with cinema Kriterion on top. Until 1979 twelve bigger and smaller cinemas were built in and around the new heart of the city (Arena, Tuschinski, Centraal, Scala, Corso, Cinerama, Grand/Studio '62, Calypso, Lijnbaan).
1970 was for the Netherlands the most successful year, with eight movies with more than 2.000.000 visitors. From 1981 on starts the decline as a result of newer technical possibilities (TV, etc.) and the comfort desires of the client. In 1989 opened the new IMAX theatre with 3D projections. In 1996 the French company Pathé opened a big new theatre with 8 rooms on the main square of the city, surrounded by the municipality theatre and the concert hall.

Pathé opened in 2002 a second complex with 14 rooms on the south side of the river. Since 2011 the cultural theatre and arthouse cinema Lantaren Venster moved from the city centre to the South side and Rotterdam has only four operating cinema theatres; Pathé and Cinerama on the north side and Pathé and Lantaren Venster on the south side of the Maas. All other theatres are adapted for other functions or replaced by new buildings.

Cinema 't Venster

Comparing to other greater Dutch cities, Rotterdam never had a large group of progressive intellectuals. The leading persons in culture were mainly wealthy businessman, politicians and some intellectuals and architects united in foundations or companies. Owners of big companies invested in better housing or spare time activities for their employers like museums or sport accommodations.
One of the rich owners of a harbour related company, donated in 1907 a large amount of money to raise a building for cultural activities for children. After the opening in 1909 it starts its activities with music, literature, handicraft and theatre for children during the day and adults during the night. This centre, Ons Huis, became a non-political and non-religious rendezvous during the twenties and thirties and developed activities adapted to their times. Courses in photography, handling a microscope and cooking with electric equipment took place and in the thirties they started the first cultural film screenings.

The building Ons Huis was near the destroyed city centre and survived the fire. During the war it was used as a hospital. In the summer of 1945 the organization restarted their cultural activities and the

function as a meeting point became more important. In 1947 the director decided in consultation with municipal, economical and intellectual leading persons to add a modern and professional screening room to the building and invited the young architect J.B. Bakema, who was in service of the municipality, to make the design for ‘t Venster (the window). There started his career as an architect and the collaboration with the famous architect Van den Broek of the office Brinkman&VandenBroek, a follow up from the world famous office Brinkman&VandeVlugt who designed the modern icon The Van Nelle Factories in Rotterdam from 1925-1933.

Working at this Rotterdam based and dedicated office, Bakema did a modern intervention in the 40 year old building (image #2). On the ground floor he made a typical contemporary and cinema like extension/façade and beside a new asymmetrical entrance. The interior of the room was filled with modern gadgets, like steel Gispen chairs, spots in the ceiling and a turnable silverscreen (image #3). For the new entrance he used modern forms, materials and colours and he made an update for the art gallery and the library.

The intervention of public cinema ‘t Venster in the existing cultural building became fruitful in the next decades. The gallery became the cultural heart of Rotterdam where the crossover of different cultural disciplines (music, film, theatre, dance, poetry, architecture, cookery, fashion, arts&crafts, etc.) became the nature of the place. Through expositions on every subject, studies about social people development and the necessary role of a cultural building in the area give the institute a high level of self-consciousness. The bar in the public gallery was perhaps the place in Rotterdam where the most interesting discussions about culture, politics or the city started. Especially when the name and function of Ons Huis changed to Lantaren in the sixties, a theatre connected to ‘t Venster. Bakema was the architect and the name of the complex changed to Lantaren Venster, a name that is still in use, referring to its cultural quality.

The Bakema family lived not far from ‘t Venster and he and his family where weekly seen guests. As in more of Bakema buildings, his wife was counselor in the colours of the interior and exterior. Colleague Van den Broek, who was 16 years older than Bakema, was invited often to the gallery to give lectures about his progressive ideas on the quality and architecture of housing. He was also a member of an art group of painters Groep R.

In my opinion the function and the physical quality of the original building and the intervention done by Bakema defined the post war cultural quality of Rotterdam. The institute gave the opportunity to intellectual and multicultural meetings and performances.

The best example is the birth of the festival in the Netherlands, the International Filmfestival

Rotterdam. The RKS (Rotterdam Art Foundation) founded in 1945 and dedicated to Ons Huis / 't Venster supported Huub Bals to start his first festival with 19 international films in 1972. In only 20 years the festival grew out to the biggest cultural festival in Holland with more than 350.000 visitors in 10 days today.

In the late seventies the building was extended with another small theatre room and two small film screening rooms. In 1993 the location of the gallery was integrated in the foyer of the theatre. Since 2003 the municipality negotiated to move to a new building on the Wilhelminapier, a large scale investment to redevelop an old harbour area on the south side of the Maas. In 2011 Lantaren Venster moved definitively to the new building by the Portuguese architect Alvaro Siza. The building they left was taken over (rented) by some local cultural entrepreneurs. The future of the building is still unknown.

Architects Van den Broek & Bakema

Architect Van den Broek became a partner of the world-famous architectural office Brinkman&VandeVlugt in the late thirties. This company was founded to design the Van Nelle Factories (1928) from 1925 on and was involved in more big industrial and harbour related projects. Van den Broek was a well known architect for his good and new concepts for housing plans.
Bakema was 16 years younger, raised in Groningen and studied architecture at the academy in Amsterdam. Directly after the Second World War he worked at the municipal service on housing in Rotterdam. In this function he met architect Van den Broek and he liked the simple and cheap post war solutions with architectural quality of Van den Broek. Because there was not much money for housing and the need was high for family houses, his solutions to redevelop existing housing were creative and skilful.
The exact discussions and conversations in and after these meetings are not saved, but the first time both names are on paper is for the design of cinema 't Venster in 1947 and is their first official collaboration. The plan is unmistakable a Bakema design and the office name is Brinkman&VandenBroek. For sure is that both were dedicated to the building and its function, by finding their names separately in many occasions, lectures and openings of exhibitions during several years.

The results of their collaboration are obvious when you study the urban development of post war Rotterdam. The name of the office VandenBroek&Bakema is linked to many urban and architectural projects in the city centre (de Lijnbaan, shops, offices, schools, churches and municipality buildings) and urban city extensions. A new architectural urban approach, from doorstep to city, gave a new swing and velocity in designing and realizing urban quality. The production, influence, international interest and professional knowledge of both architects was enormous.

An important urban project at the axe of the new grid centre is the Lijnbaan, a modern and new pedestrian shopping street flanked with eight housing blocks was one of the first projects in the desolate city centre. In 1948 the office obtained the contract and in 1953 inhabitants came from the outer city, passing by the empty city centre. In the street of 600 meter without any traffic, people could walk, partly covered with a roof and look on both sides in the fully glazed shopping windows. The whole complex with shops and housing is now protected as listed national heritage.

The combination of qualities; urban planning, architecture and developing new housing concepts, the office with more then 120 employees at the end of the sixties was contracted to design complete new residential areas around big cities like Eindhoven, Tilburg, also Rotterdam (Pendrecht and Alexanderpolder). The biggest plan for a new town they made on several islands in the water as an extension of Amsterdam, a not realized plan for 350.000 inhabitants. Beside The Netherlands the office made urban plans in Germany and for the city centre of Tel Aviv.

For arranging activities in the empty city heart, the government of Rotterdam started a range of temporary exhibitions around a current theme. The first post war exhibition was in 1950 in a park at the west side of the city centre. The theme was 'the harbour' with the name AHOY. VandenBroek&Bakema made the urban plan and designed pavilions. The follow-up was in 1955 on the theme 'energy', also with a site plan of VandenBroek&Bakema. Famous Dutch artists and architects, like Appel and Rietveld, participated and also Bakema's wife Sia made a colourful tile design for a swimming pool. In 1960 the theme of the exhibition was nature and gardens. Beside the urban plan by the office, Bakema designed pavilions and a big garden with a nicely designed bridge.

For the world exposition of 1958 in Brussels, VandenBroek&Bakema worked together with Dutch artist and (landscape) architects. The pavilion consisted of several departments like fashion, housing and furniture in an own style and design and was placed directly beside the Philips pavilion, la poème electronique, a famous design by Le Corbusier with a music composition of Xenakis. In 1970 Bakema made the Dutch pavilion for the world expo in Osaka-Japan, in collaboration with architect Weeber, filmmaker Vrijman and designer Crouwel.

Working for temporary exhibitions with millions of visitors was for Van den Broek and Bakema important to show new ideas and concepts to colleagues and get in contact all over the world. Both were conscious of the importance of passing on knowledge and skills to younger generations and both became important professors at the technical university in Delft. They were the first teachers who discussed architecture and design plans with the students. In the seventies they were the architects who made the design for three big faculties with concrete facades on the campus, including architecture, and the big auditorium with the form of a just landed spaceship

During the Second Wold War Van den Broek was involved in a team of architects who studied on new

housing plans with a high quality. In 1946 he started a foundation with the name Goed Wonen (Good Living) with the goal to mediate between factories, designers and dwellers for the best practical and affordable houses and furniture. In the sixties Van den Broek was one of the founders of the Foundation Architects Research (SAR), producing more specialized information for architects about industrial construction methods for housing.

On international level Van den Broek was invited to the 6th CIAM congress in Bridgwater in 1947. This international architects network issued the modern developments in architecture and discussed the tools to settle the modern ideas in the society. The CIAM started in 1928 in Switzerland by Le Corbusier, Gropius and twenty more international architects. Besides the CIAM meeting, architects were invited to discuss the need of a new international architects network in rebuild post-war Europe. This Union Internationale des Architects (UIA) was founded in 1848 in Lausanne and Van den Broek was till 1967 member of the executive committee. The UIA was a non-political and non-religious organization and had a good relationship with UNESCO, the cultural department of the United Nations. Very soon after founding the new UIA, architects of the CIAM became already 'old fashioned' and both organizations argued over and over.

Bakema joined the CIAM since 1946 and presented urban plans on behalf of the Rotterdam CIAM-related network Opbouw. From 1955 he was the secretary of the CIAM and followed and discussed the future of the CIAM. At the 10thCIAM congress in Dubrovnik, organized by a group of the younger architects Bakema, Van Eyck, the Smithsons and others who called themselves TEAM X, responded to a letter of Le Corbusier, who was not present, to start a new network with more focus on integration of architecture and urbanism. After the 10th and last CIAM meeting the TEAM X group started their own new network. They met regularly, became close friends and published articles and manifests until 1962. Bakema was secretary and spent with the office a lot of time and energy in organizing meetings. The last activities of Team X were in 1980.

In context of the development of motion pictures I like to highlight one particular project Bakema was involved in. After the exposition in Brussels he got in contact with national artist and also television director Leen Timp. In collaboration with broadcasting company AVRO they prepared a series of three broadcast of 'lessons in architecture', a story Bakema already had outlined and later joined in the publication 'Van Stoel tot Stad' (from chair to city). In the story Bakema starts with the essential needs of a human to protect him against the physical elements of nature and gives a historical sketch along civilizations and its solutions for building and housing. His ideas and vision was shown in a playful way in 3 broadcasts a half-hour prime time on Sunday night. In this broadcasted lectures he stood at a drawing board and told stories by the sketches he made by hand.
Bakema's 21 year old daughter Brita Bakema later made the publication of the material and later translated into English with the title From Doorstep to City. The English version is never published but Bakema sent handmade copies to colleagues all over the world, including Le Corbusier and Neutra

and received al lot of reactions, all saved in the Dutch National Architects Institute (Nai).

After the death of both Van den Broek (1978) and Bakema (1981) the office was taken over by a younger generation of talented architects and they became partners. Still the office is doing great scale projects in- and outside The Netherlands and is since 2006 based in the Van Nelle Factory, the first project of their ancestors, a coffee and tea factory from 2000 on transformed to a 'design factory'. In 2012 the office participated in a publication on the work of Brinkman&VandeVlugt.

Postwar urban development

After the revolutionary career of VandenBroek&Bakema it's clear their ideas and production in Rotterdam are a starting point for following architects and urbanists. The Rotterdam Art Foundation (RKS) developed since 1978 a range of activities in the field of architecture and urbanism: contests, conferences, publications and exhibitions. In 1982 the RKS organized the first Architecture International Rotterdam (AIR).
In 1982 the location for the design and research was De Kop van Zuid, the former harbour area on the water on the south side of the Maas. International participants were Rossi, Ungers and Walker. In 1988 the subject was a study for a tunnel from the north so the south side under the Maas. The result of the study was the construction of the Erasmus bridge which was realized in 1995. Among the nine concepts were studies of Arets en Van den Berg, Busquets, Tschumi, Wilson and Koolhaas. The plans were shown to the public the same year at an exhibition in theatre Lantaren Venster in the Gouvernstraat.

With the results of the concepts in mind, the Rotterdam authorities up a masterplan and a team of architects to design separate buildings under supervision of the Dutch urbanist Riek Bakker. The masterplan for the Kop van Zuid contents towers for dwelling and offices between old harbour offices (hotel New York) and utility and storage buildings, also two buildings of VandenBroek&Bakema (Las Palmas & the arrival hall of the Holland Amerika Lijn). To make the area a lively and attractive place to live, do business and spend spare time, the masterplan includes new buildings by international architects; a new theatre (Luxor) and art cinema (Lantaren Venster) and Las Palmas (photo museum and gallery). The first two buildings are designed by Rodgers and Piano and two housing towers by Mecanoo and Alvaro Siza. In Sizas first highrise building the cinema Lantaren Venster is located on the first two floors of his building. At this moment OMA is finishing a project with 3 towers including housing, offices and a hotel.

The year before Lantaren Venster moved to the new location on the south side of the Maas I made a plan to do a last renovation for cinema 't Venster. The International Film Festival Rotterdam used the room without chairs for experimental film screenings and installations. After the festival I designed together with the institute manager a plan for the room with chairs and couches in different styles,

colours and types. Doing this plan I found out historical details about the Bakema changes and there started my endless interest in ‘t Venster.

At the same time I worked as teacher at the Faculty of Architecture in Delft and taught my students to give existing buildings a second or third live by making an ‘intervention’ – a new layer in or over an existing building. The new young architect generation is starting their own offices now with in mind the good and bad examples of predecessors I showed them. In any case we can conclude Bakemas intervention is a good model, a modest project with big results. For the new architects a challenge to make an intervention on Bakemas monumental work.

image #1: May 1940, heart of the city of Rotterdam destroyed by German bombs

image #2: (above) first presentation of ‘t Venster in the Ons Huis magazine

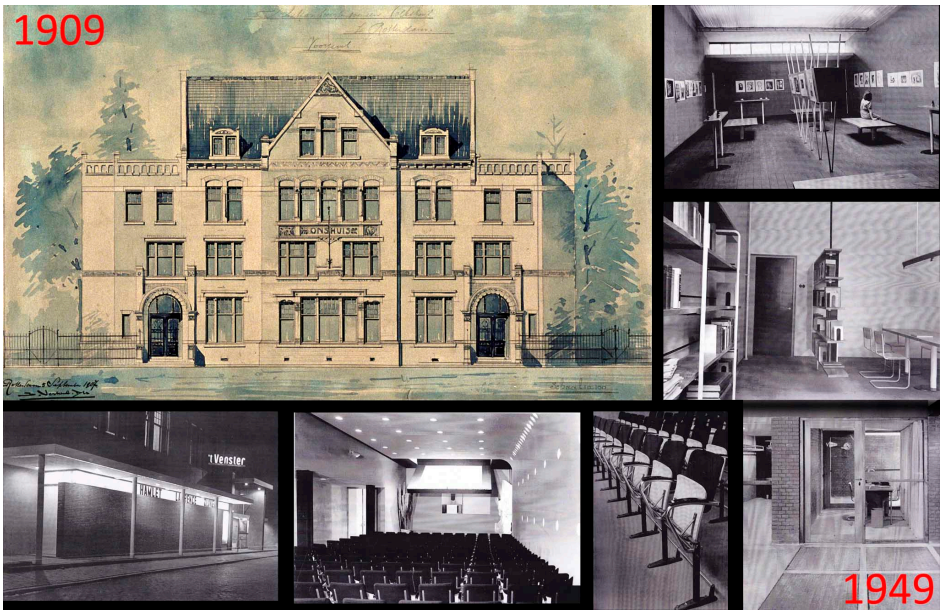

image #3: *Ons Huis* (1909) an a compilation of *Bakemas* modern intervention

image #4: Van den Broek (right) & Bakema at a housing exhibition in ‘t Venster

image #5: Siza’s Lantaren Venster next to two VandenBroek&Bakema buildings

LUIS BARRAGÁN'S HOUSE, A CINEMATIC READING

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Abstract

From our contemporary optic, the re-reading of architecture offers multiple opportunities to recognize the contributions that their creators, consciously or through visionary and intuitive talent, made to the science and art of human spaces.

In the present text, I propose a re-reading of Luis Barragán's house from a cinematic perspective, where time and the experience of the dweller-visitor bring us close to the multiplicity of meanings that the architect embeds in his work.

In the case of the cited work, Luis Barragán's House-Studio, on top of representing the architect's search of a new form of spatial expression full of poetry and nostalgia, he masterfully handles the cinematic "variables" that turn the spatial experience into a true narrative sequence.

The editing or disposition of the spaces, the way that they are related and the narrative implications that these relationships in turn create, reveal a cinematic attitude (though perhaps not a conscious one) in Barragán's work.

A house that hides its innards, its history, that goes beyond a simple functional and building story and turns it into a narrative sequence full of emotions.

Keywords

Luis Barragán, Cinematic Architecture, Architectonic Montage

Luis Barragán's House, a Cinematic Reading.

"Seeing architecture means bringing together in a single mental image a whole series of images interpreted in three dimensions which present themselves to us when we tread the interior spaces and walk around the exterior walls." wrote Paul Frankl in "Fundamental Principles in the History of Architecture" his illuminating text of 1914.

It is not a coincidence that at the time this book was initially published, Cinema and Modern Architecture were born and consolidated. Space and time shown in a series of images, considered as the basis of the cinematographic art, was related directly to the conception of the architectonic experience, especially the one proposed by the modern architecture of those years.

The temporal dimension, the fourth dimension, which is very important in understanding the architectural approach of Modern Architecture, found a parallel effect in the images projected on the screen, as did movement, another of the main principles in the conception of the experience of Architecture. This strengthened the link between these two fields as they are essential characteristics of film language.

Movement, and therefore, the path and the trajectory became constants in the definition of most of the architectural and cinematographic experiences. Movement and trajectory are behind the Le Corbusier's *promenades architecturales* (a real cinematic way to experience architecture), or Eisenstein's fundamental text "Montage and Architecture" of 1937; where Architecture is considered as the predecessor of Cinematography in its will to capture reality in its entire multidimensionality (Glenny, Taylor, & editors, 2001).

In such a way, 75 years after this fundamental text was published, two possibilities could be opened: In one hand, it is possible to discover the implications behind designing architecture from a cinematic perspective, meant as a moving image, or in the other hand, to read architecture from a cinematic perspective with its own techniques and sensibility involved. This presentation will try to exemplify both points of view through one particular oeuvre, where, even it is not stated in any document, is implicit in the intention of the author to create parallels between architecture and cinematography. I'll show the house-studio of Luis Barragán, built by himself in 1947 in the neighborhood of Tacubaya in Mexico City.

Eisenstein defined cinematic montage as an "architectonic assembly" from a moving spectator´s point of view. It is due to this juxtaposition of images that the spectator moves through the architectonic space following an imaginary trajectory (Glenny, Taylor, & editors, 2001). For Eisenstein it this chain of images would be, collected through the trajectory, the basis of the order and meaning of the very architectonic experience. Images translated into spaces, in the architectural lexicon, articulated, as in the cinematic experience, through some specific devices.

Eisenstein sets the Acropolis as the main example of this perspective, but we can also recall the Alhambra, where beyond the beauty and enchantment of every space, it represents a real system of space-time sequences produced by an intricate montage where the articulations play a role as important as the spaces themselves. Walking through the Alhambra is to go from one surprise to another; the spaces articulated by the montage prepare the spectator for the experience of discovering them. The atmospheres created by the calibration light and the time needed to cross them, become the articulations of the Alhambra in truly transitional space-moments paralleled

to the techniques of cinematographic montage. In this way it is said that space, light, time and matter determine the marvelous experience of walking the Alhambra.

The Luis Barragán's house-studio.

The example of Luis Barragán's house refers clearly to the Alhambra. The impression of Barragán when he first discovered it and walked it marked without question the development of all his posterior work. It results impossible to separate the images of the astonishing gardens created by Barragán in the forties and fifties and the marvelous images of the patios and gardens of the Alhambra. In a very modern perspective, his own house also recalls the enigmatic and surprising spaces of the Nasrid Palace.

It is known that the house speaks of its will of synthesis, a well-balanced synthesis between modernity and tradition, between universality and personality, between matter and mystery. The well-known images of the house made by Armando Salas Portugal move us to different worlds where time seems to be still in a tension of willing for something to happen, as in Giorgio de Chirico's paintings. Nevertheless this text is based on moving images, and not just the stillness of a single picture, that is why a series of moments and places will be presented in order to discover the parallel events between Cinematography and Architecture in its own hidden narrative.

In this purpose, the house is presented from the outside like an enigmatic silver screen, with a façade almost blind, almost mute. In order to dissipate the distance between the oeuvre and the spectator, as in the cinematic experience, the house shares its own particular experience to people who enter it.

The interior of the house is presented as a complex spatial framework which modulates the experience through scale, time and light, generating a series of different narrative sequences with particular emotional tensions created by the use of contrast and even counterpoint in order to express a kind of dramatic event, sometimes even exaggerated. The slightest step between one space and the next is used by Barragán to prepare and surprise the visitor with future events. Architecture creates emotional paths, as in the Alhambra.

As in films, the construction of inner space is based on a series of sequences that, as Bernard Tschumi distinguishes, can be perceived as contracted or extended, that is to say in an architectural language, a space with a certain use followed immediately by a space with another use or action, or in the other hand, the use of a gap, an inserted space, which could help to determine and design the moving experience (Tshumi, 2001).

The contracted sequences are defined with certainty by the use and the experience of the living room of the house. The way Barragán organized different events inside the same space speaks about the intention of the architect to create situations more than to compartmentalize space. The sequence inside the living room connects two of the most known and evocative images of the house: the cross framed window to the backyard and the wood cantilevered stairs to the second floor. According to the architect's plan, the event of socialization in the living room itself is followed by a quiet moment of study in an inconspicuous space defined inside some parapets. Continuing the sequence, the library is shown almost as a private and personal event, used for the moments of introspection and reflection of its author. But in spite of its apparent limits, the space, and the implied sequence inside continues beyond the walls, in one end

fusing the living room with the backyard through the poetic and evocative window, and in the other end, linking the library with the second floor thanks to the well-known wooden stairs. Even in their limits, Barragán tried to connect not just spaces, but events, in order to weave sequences defining a particular narrative.

The upper terrace is a good and clear example of a contracted sequence due to its own configuration. The sequence is based on a series of images of continuous changing perspectives that due to absence of any reference or any scale, creates an enigmatic atmosphere. The terrace, a space that–as Juhani Pallasmaa refers to the mysterious spaces in the Tarkovski's films, "*can't protected the body, but receive the soul*"[1].

On the other hand, the house is full of examples of extended sequences, that is to say, intentional gaps between spaces set there to make conscious the action of crossing. That is how, using light in a very punctual and effective way, Barragán articulates some spaces of the house through some tiny connector spaces.

These spaces prepare the spectator, as a blink does, to the next image. Thanks to absence of light, to its own tiny dimensions, and size proportions between them and the spaces that articulate them, these spatial-time moments become a conscious experience with a certain emotive tension, similar to the cinematic narrative experience.

We can find these extended sequences in the path between kitchen, and the informal dining room due to the little space that articulates them, or in the way through a small and almost hidden anteroom, the dining room is connected to the living room and to the backyard, or even in the little articulation that links the living room with the atelier besides the house. Same situation as upstairs where bedrooms are connected thanks to a tiny room between them.

Nevertheless not all the extended sequences are small and almost inconspicuous. Barragán, as great directors do, distinguishes some of them with a certain ceremony and solemnity in order to emphasize the importance of some moments inside the house. In these cases Barragán offers a moment of silence in the sequence, not free of a certain sense of tension and suspense. In this sense, José María Buendía Júlbez refers to Barragán like a master of managing time and ending, a synthesis of surprise and mystery (Buendía Júlbez, 2001).

Differing from the previous ones, and according to Buendía Júlbez's words, these ceremonial sequences are based specially in time implied to run through them. Time, besides their twisted layout, the dark atmosphere, and their location between great dimension spaces, increase without doubt tension and emotion of the implicit narrative.

In this sense Barragán makes use of a kind of fade out, in order to generate a certain expectation. Examples like this are a lot in the work of an architect distinguished by his marvelous use of light (and darkness). These fading sequences located in different and strategic spaces are put specially with intention of provoking tension; emphasizing mystery and curiosity for the subsequent space.

[1] Included in Pallasmaa, J. (no. 4). Poética de la imagen. *Trazos. Cine y arquitectura*. Originally published in "*Space and Image in Andrew Tarkovsky´s Nostalgia: Notes on a Phenomenology of Architecture*", 1994. In *Chora I: Intervals in the Philosophy of Architecture,* Alberto Pérez- Gómez & Stephen Parcell, pp. 143-66. Montreal: McGill Queen´s University Press:

A situation like this can be found running through the narrow and dark space used as a doorway which connects the noisy street with the great lobby and its suggestive stairs made with volcanic stone. In such way, breaking through the silver screen of the façade it is possible to arrive to the enigmatic lobby illuminated with light filtrated through the window in the second floor, which is reflected in Mathias Goeritz´s most abstract way to represent sun.

A similar sensation is perceived in the way to arrive to the atelier. Here a complex set of dimensions, proportions, and illuminations of the spaces that define the sequence-path between the office's lobby and the atelier itself is shown like a succession of different images anticipating the experience of encountering the most important space in this adjacent building.

Arriving from the main stair landing, below the window that illuminates lobby, there is a door that communicates with the guest room. In this case, an intricate path and a strategically located skylight give the space a certain mysterious and religious atmosphere.

Nevertheless, in spite of the emotional load implied in the extended sequences, Barragán makes a distinction between them and others where concentrates an intense emotion, not just to prepare the spectator to the next experience, but to transport him or her to other times, and other places, through some evocating and intense images.

In this sense, Carlos Martí Aris referring to Yasujiro Ozu's films distinguishes the empty planes used by the Japanese director in order to articulate the narrative of his films creating a real "cinematographic architecture". They are a series of images used to link or to separate the sequences of the story where time seems to be still, even though the minimum, delicate and almost imperceptible movement in them.

> These planes (…) work to generate a lapse, a pause, allowing the spectator perceive the passing of time. They are devices conceived like time containers; which after been caught becomes in a silent visual rhythm, in pure form, creating a spatial-time dilatation and provoking the opening the film towards more complex significances[2].

That is the case implied in the way to arrive to the living room from the lobby. Here in the small space that anticipates the entrance, Barragán changes the ceiling height in order to almost constrain the spectator to take a bow like in a sacred space. Or the way he evokes his childhood and peaceful country life with a deep nostalgia in the crock pot patio; or the well-known image of the cross-framed window.

It is undeniable that Barragán evokes his past in every corner of the house, creating an atmosphere full of remembrance and nostalgia with intention to open little wounds

[2] It is important to say the parallel that Martí Arís finds between the Ozu's cinematographic oeuvre and the Barragán architectonic work, considering them as the best authors that because an "irrepressible requirement forced to (…) come off the theoretical resources and craft tricks in order to keep just the essential, which represents in each case, the beginnings of their own languages." Matrí Arís, C. (2008). Yasujiro Ozu: El vacío, la quietud, la ausencia. in M. García Roig, & C. Martí Arias, *La arquitectura del cine. Estudios sobre Dreyer, Hitchcock, Ford y Ozu* (p. 135). Barcelona: Fundación Caja de Arquitectos.

recalling those memorable moments of his childhood. Thereby the building houses the memory of his owner and creator becoming a reflex of his own personality, that's why as Antonio Garza Sastré in his non-published PhD thesis indicates: "*Barragán sought his work not just to be a shelter for its dweller, but to be companion and eventually its accomplice*." (Garza Sastré, p.38)

In his own words Barragán refers in his Pritzker Prize acceptance speech "*Only in intimate communion with solitude may man find himself*" (Barragán, 1997). In the epilogue of his quasi-cinematographic essay about the Barragán´s house, Buendía Júlbez asks:

> Have we been caught in the fantasies of the Muslim labyrinth, or perhaps Barragán was dominated by the reflexive spaces of his convent? (…) and at the end, the brother Luis, as a remembrance, stays like he wanted, alone, in his unique house. (Buendía Júlbez, 2001)

Conclusion

As we see from our contemporary optic, the re-reading of architecture offers multiple opportunities to recognize the contributions that their creators, consciously or through visionary and intuitive talent, made to the science and art of human spaces.

In the case of the cited work, Luis Barragán's House-Studio, on top of representing the architect's search of a new form of spatial expression full of poetry and nostalgia, he masterfully handles the cinematic "variables" that turn the spatial experience into a true narrative sequence. A house that hides its innards, its history, that goes beyond a simple functional and building story and turns it into a narrative sequence full of emotions.

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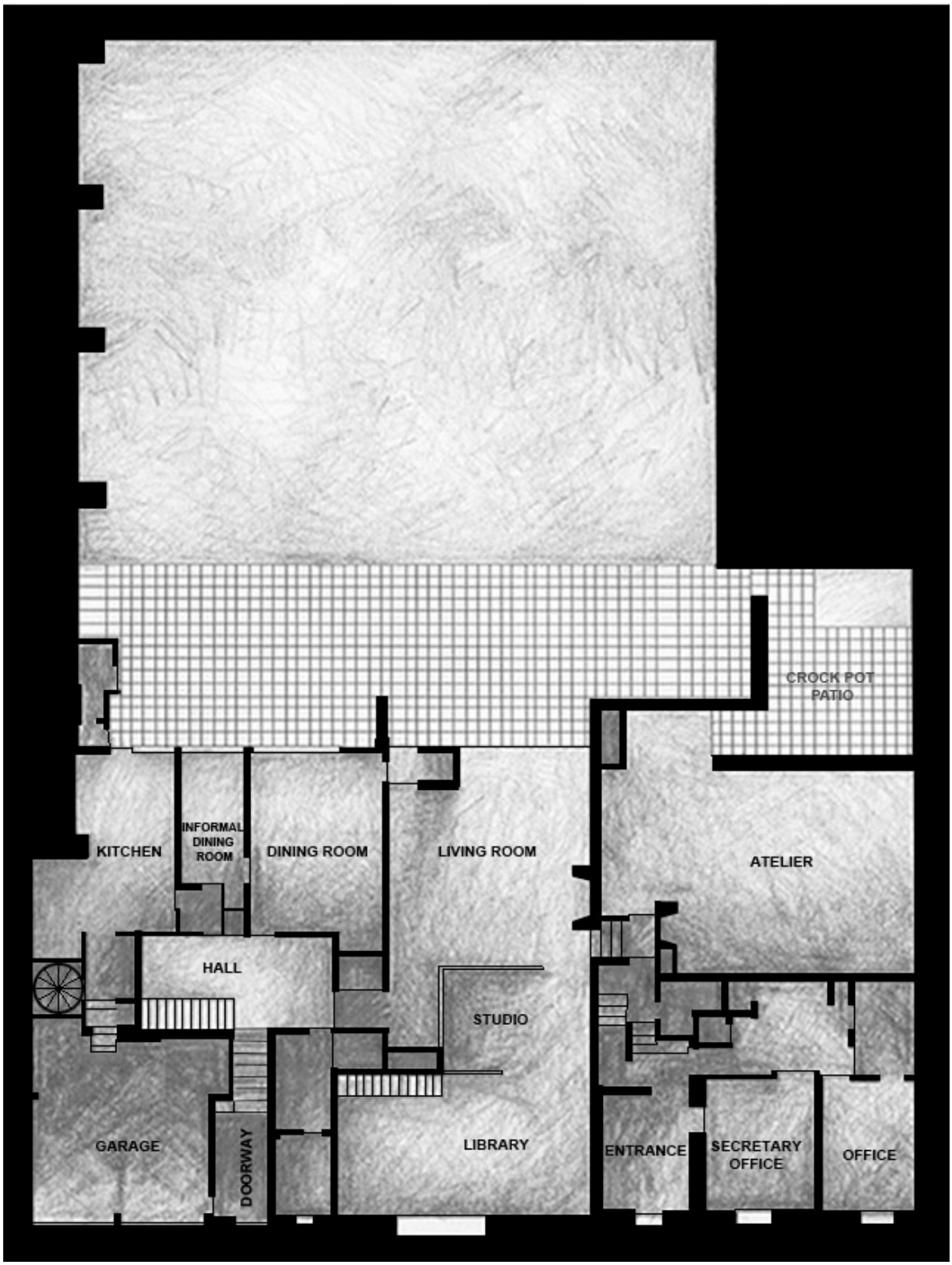

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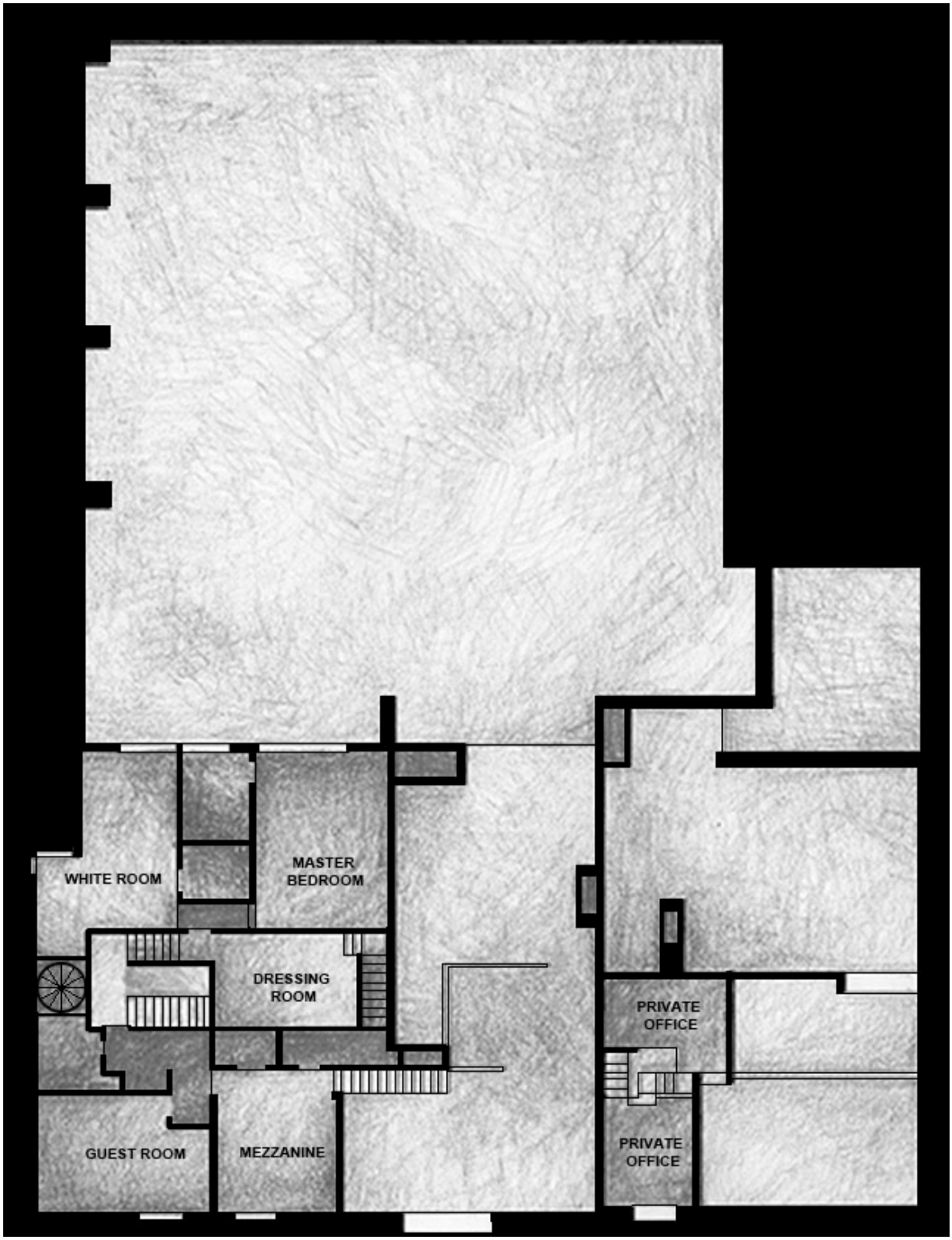
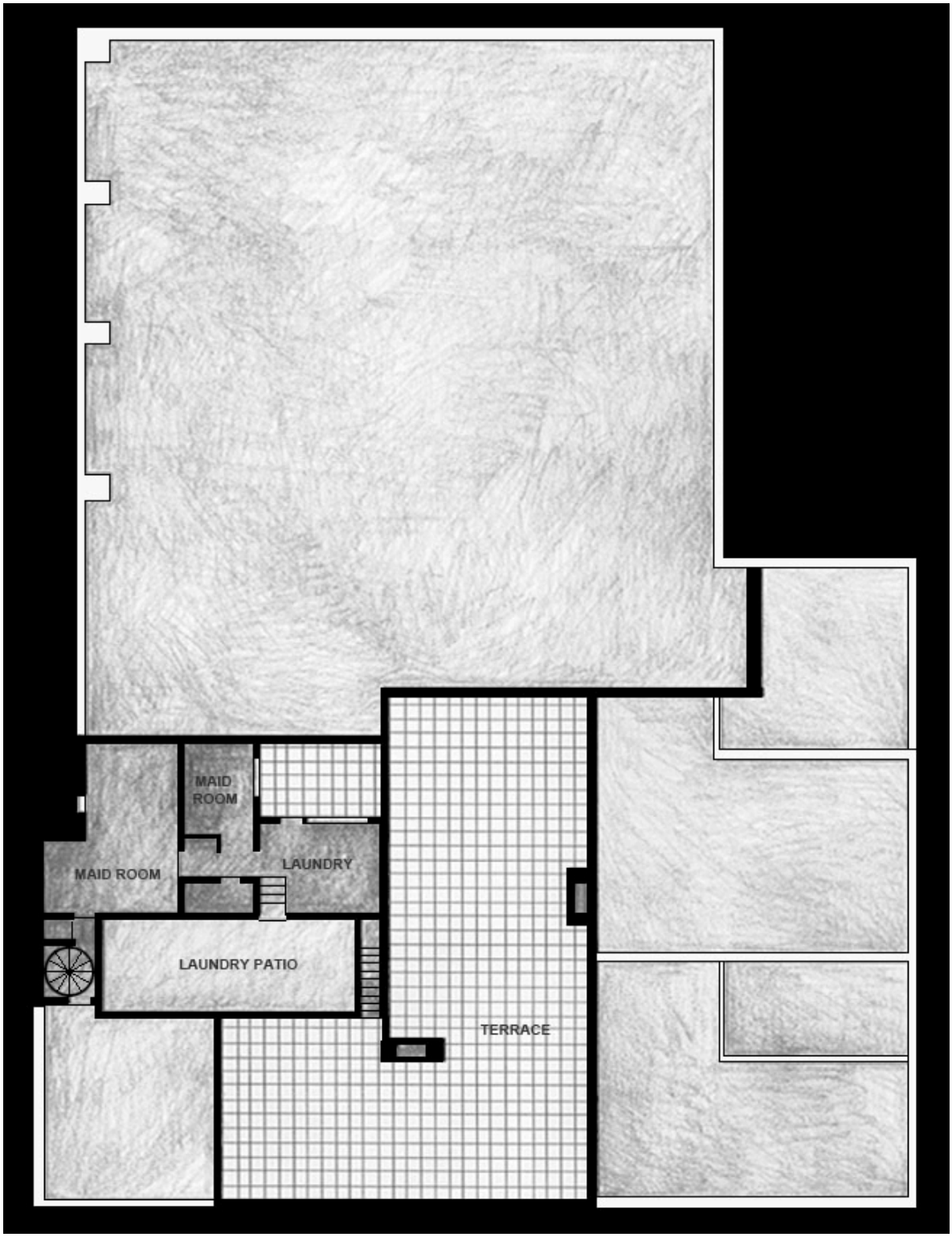

WHITE ROOM
MASTER BEDROOM
DRESSING ROOM
GUEST ROOM
MEZZANINE
PRIVATE OFFICE
PRIVATE OFFICE

Top floor



Roof

Inventing the Urban Space of Salonica, Greece: An Orientalist Perspective

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Abstract

A great number of Entente soldiers during World War I arrived in the Northern Greek city of Thessaloniki to serve the interest of the alliance in the wild conditions of the Great War. The paper focuses in particular on the stance of the British subjects who arrived in the city and observed the local urban landscape and its inhabitants with adequate curiosity but mostly through the principal looking glass they had at their disposal: that of a colonial authority. The British arrived in terra incognita and the topographical, cultural and historical illustrations of the Levant (as the westerners termed what they viewed as the Balkan backwater of Europe) are captured in early-day film available through the British Pathé archive. The short film makers created their documentary work that purportedly presented an 'objective reality'. Two short films are examined as far as the cityscape and the inhabitants are concerned. In practice these representations referred to a contemporary actuality that for the viewers shared much similarity to the past (e.g. antiquated housing or modes of transportation) and thus, a multiplicity of temporalities. These images which ostensibly captured the Levant and its people, in fact objectify them for the intended audience, a western population back in Britain eager for news from the battle Front.

Keywords: Salonica, Orientalism, First World War, British Documentaries

Introduction

This presentation is based on a research project at its early stage of inception regarding the ways in which westerners viewed the area of Macedonia and particularly the city of Thessaloniki (Salonica) during the First World War. The ground-breaking work of Edward Said on *Orientalism* shed light to the intricate relations between the hegemonic world of imperialist forces and the ideological context in which these forces viewed the Orient (primarily the Near and the Middle East) in an aesthetic rhetoric that, at times, intended to establish the presumed superiority of the West. After Said's work, many researchers employed his terminology to show that Orientalism can apply to other areas of the world such as the Far East or even the Balkans with its Ottoman influence and background. The latter is seen by Westerners as a cultural and political entity often distinct from the rest of Europe. Even though Greece with its classical heritage was not considered part of the Orient, the case of Thessaloniki, that was multicultural, cosmopolitan and still part of the Ottoman world until 1912, could be distinct. Thessaloniki in located in the Balkans between the Near East and the West and it is yet quite distinct.

The aim of my paper is to discover what our sources tell us about preconceived notions and presumed stances of occidental observers *vis-a-vis* the urban space of Thessaloniki at the turn of the twentieth century. For the needs of this paper the analysis of documentary film is placed within the wider international historical context through which one can comprehend such works. The military forces of the British and French in order to serve their strategic interests in the early stages of the First World War, arrived in the large port of Salonica, a *terra incognita*, in a country deeply divided regarding its official position towards the allies (Mazower, 2005). To a great extent and while the Greek authorities, King and Prime Minister, were entangled in a major schism that led to constitutional deflection, the arriving forces behaved as colonial powers.

The British soldiers in particular who visited Thessaloniki and its environs could not see the city through an entirely neutral vision, but started out with inherited stereotypes which they, nevertheless, eventually adjusted to fit their own experiences which can potentially reveal idiosyncratic viewpoints. One should not search for a 'real Orient' in those films as such an Orient does not exist. What we can trace is the orientalist representation through the western gaze and figurative devices within the historical and political circumstances of the observation (Koundoura, 2004).

Western films about non-western cultures can lead to the creation of contemporary myths regarding cultural phenomena. The documentary imagery is produced and controlled by outsiders who ostensibly convey realism; in practice they reflect artistic certainties to be consumed by far away audiences. The value of filmic evidence is stretched far beyond the basic familiarity level for those who are not present at the moment to the formative agency of discourses regarding remotely located places and people (Burns, 2004). The study of cinematic representations of cities focuses on the spatial dimension, the city-as-space and symbolic presentations of the city (Nel, 2012).

During the First World War the British government attempted to win the support of the public opinion in war effort through systematic official propagandistic means such as newspaper reports and films among others. In terms of the official film propaganda, it started at the very end of 1915. The reason for such delay was that the British officials were convinced that such propaganda should take the form of a factual film that would be shot at the Front or, if this was not possible, at least the form of an actuality film such as troops in training or preparations. The vast majority of British

official filmmakers during the First World War created non-fiction, factual films but only little footage shot in the Front made it to the public and the filmmakers' efforts to present other aspects of the war. Most of the scenes presented from Europe were from the Western Front and particular but not unique attention was given to British regiments that were to a very large extent presented in a dispassionate way that would emphasize the preparedness of the troops (Reeves, 1983).

Film analysis

The films under study in this paper are from the Pathé News archive now known as *British Pathé* which according to their site is

> one of the oldest media companies in the world. Their roots lie in 1890s Paris where their founder, Charles Pathé, pioneered the development of the moving image. They were established in London in 1902, and by 1910 were producing their famous bi-weekly newsreel the 'Pathé Gazette' (http://www.britishpathe.com/pages/about).

Their archive contains an extensive collection of material from the First World War and even though there is unidentified material and cataloguing is often difficult, the material is indispensable to the researcher of this time period. It is not always easy to distinguish which events were captured in actual time and which ones were staged (http://britishpathe.wordpress.com/about) but in the case of the Salonica films the labeling is unambiguous and reliable. The Pathé newsreel journals and filmmakers were among the traveling crews whose work was used for '*home consumption as ideological propaganda*' (St. Pierre, 2009: 48).

The films focus on that part of the Eastern Front that was so called Salonica Front, where contingents from seven countries, primarily British, French and Serbian, were stationed and were part of what Clemenceau contemptuously called 'The Gardeners of Salonika', because they did not fight as many battles as the men in the Western Front in France and Belgium. In reality they constituted the forgotten army of the First World War. It was an extraordinary polyglot army from the first landing at Salonika in 1915 to the conclusion of peace in 1918.

Salonica at the time was at the literal and metaphorical borders between East and West. After the Greek War of Independence in 1821 and the subsequent formation of a modern Greek state, the city and its environs were still part of the Ottoman Empire

until late 1912 and were generally viewed as part of the *Levant* at the time of the First World War. The term Levant referred to '*the eastern part of the Mediterranean, with its islands and the countries adjoining'* (Crompton, 1985, 319). The incorporation of Thessaloniki and the northern province of Macedonia among others into the Modern Greek state in 1912 had preserved to a certain extent the multicultural character of the region's population well into the early years of the city's Greek existence while ethnic identities were still shifting and overlapping (Drucker, 2012).

At this unique Balkan port, an Oriental character was evident throughout the cityscape and the human element. In addition to this, Salonica's population at the time was predominantly Jewish due to the arrival of a great number of Sephardic Jews in the city after their expulsion from the Iberian Peninsula in 1492 (Mazower, 2005). That bolstered the Levantine nature of the city and its inhabitants to the eyes of the British. Therefore, films about the city even though from Europe, would still offer '*exotic images of the unfamiliar*' (Reeves, 1983, 470).

The films' subjects are presented with minimum comment and without emotion, but rather with respect in an attempt to raise sympathy of the audience for those who were fighting at the Front. This was achieved in a less dramatic way that emphasized the routine and everyday life of the troops at the frontline. The aim was to reinforce the ties between those back at home and those in the battlefields and eventually boost the morale of a united society to win the war (Reeves, 1983). This is very evident in the two films used for this paper. I start by the shorter one and move to the lengthiest.

The first film features daily routine activities for the soldiers, it is called '*Aptly named Café*' (http://www.britishpathe.com/video/aptly-named-cafe)[1] and it is a 1916 film presenting a café/restaurant called the *Victory of the Allies* in Salonica. The inscription is written on the wall of the restaurant in Greek, English and French and the relaxed soldiers drink their beers laughing, a scene that would resemble similar ones in British pubs, the audience could very well relate to such a sight, a dog is sitting among their feet and their morale seems very high, free from worries, the message on the wall is both a wish and a confirmation that the allies will win, as, in a symbolic way, the message is, according to the English expression, 'written in stone'.

[1] The copyright of the film belongs to British Pathé. The preview of the film through the link to their website does not require a license fee and it is free of charge.

At the beginning of the film pack animals are passing by, an element that reminds the viewers that the soldiers are based in the Balkans where antiquated forms of transportation are still used and although they are located in a city, pack animals are still used in this primeval, Other territory. An Orientalist outlook would emphasize the Levantine nature of the city. Even though the land is alien, the local store owner is presented at the door front rather observing and re-assuring. The soldiers, who are far and away from their home, in *terra incognita*, are among friends. The local Salonica inhabitants are friendly, welcoming and optimistic. As is the case in other urban filmic representations, the city-as-space '*creates and defines the motivations and behaviours of the characters that live there*' (Nel, 2012: 554).

Despite the presence of people from different background, Salonica qualifies as the '*topographical and relational setting that binds people together and places them in a shared time and space*' (Nel, 2012: 550). In the lengthiest among the two films studied for this paper titled '*Salonika and its surroundings*' (1915-1917) (http://www.britishpathe.com/video/salonika-and-its-surroundings)[2] the exploring camera moves among diverse cityscapes in a manner of an inquisitive eye and the film presents a discourse of exoticism and renders the realities of the city, from its historical attractions such as the symbolic White Tower, the Roman Triumphal Arch and the outline of the Byzantine walls of the city to the contemporary architecture, from Ottoman narrow streets to westernized country houses for the economic elite.

The film starts by the dominant element in the cityscape which is the sea that unites and binds together the passers-by and the buildings. Few women among numerous men are depicted as they promenade along the queue. The horizontal line of the boardwalk and the presence of water running through the bottom of the first scene provide a breathing open space not just for the city inhabitants but also for the filmic economy. In addition, the board line offers a visual analogy to the whole scene by matching the long line of people that are strolling along.

In contrast, one would view the dark and narrow porch-covered markets with the local sellers and street porters that look Levantine and traditional. Everyday city life is casually presented and the people are happy and smiling as if the war was a forgotten nightmare. The market scene is followed by one that was shot at a poor neighborhood of the city with old, antiquated and worn houses of Ottoman type as

[2] The copyright of the film belongs to British Pathé. The preview of the film through the link to their website does not require a license fee and it is free of charge.

many city areas were still built in their medieval form, the one created during the 500 years under Ottoman rule. A major fire in the city center would burn 2/3 of its buildings in August 1917 and downtown Thessaloniki will be rebuilt in the years to come with the rather unsuccessful objective to attain the character of a modern, Western city. However, at the time of the British film shooting many urban elements were primarily medieval and oriental. The streets in this part of the film are muddy and dirty, western and traditional elements are combined in peoples' dress code and this part of the city and the film apparently relates to a rather marginalized social milieu, an *"'uncivilized' or 'indecent' Other… [With] 'unhygienic' spaces and threatening social structures [which]… situate it within the realm of the abject, in Kristeva's terminology*' (Nel, 2012: 556), a rather dystopian space.

The concept of abjection could be useful in explaining how westerners could have envisaged some parts of Salonica, if not the totality of it especially in the historical circumstances of the First World War. The abject is uncertain and unclear, although it is repugnant, in a sense it can also be inviting. Kristeva herself argues:

> We may call it a border; abjection is above all ambiguity. Because, while releasing a hold, it does not radically cut off the subject from what threatens it – on the contrary, abjection acknowledges it to be in perpetual danger. But also because abjection itself is a composite of judgment and affect, of condemnation and yearning, of signs and drives (Kristeva cited in Nel, 2012, pp. 548-9).

The wealthy suburbs of the city that are depicted in another scene of the film are sunny and spacious in contrast to the poor ones. The houses are build in a western style, recognizable by the viewers back home, the atmosphere looks more healthy and hygienic and the streets are large and wide while trees are planted in a row, in a well organized arrangement. These roads are less crowded and in one shot there are three different types of transportation presented at the same time. One tram car crosses the tram lines next to a horse chariot and a cyclist that appears in the scene. The cosmopolitanism of the urban elite that afforded to have country houses in a seaside suburb is combined with the old-fashioned mode of transportation and exposes convincingly the mixed character of the city itself. Western and Oriental at the same time, it is a borderland, both literary (at the edge of Europe/between Europe and Asia) and symbolically in terms of its multicultural setting.

A contrasting view of an oxen-led chariot with a modern truck in the city streets is portrayed in another scene of the same film with soldiers marching in the city streets. The truck, which is apparently jiggling as it crosses the bumpy road, is most probably an army vehicle and it signals the opposition between Western technology and local Levantine means of transportation. The muddy ground of a virtually non-existent road constitutes the setting for a startling contrast between the carrying oxen and the mechanized truck.

The insinuated features of such setting are enhanced by the following scene which portrays the contrast of an orthodox Christian church with the cross at its dome next to a minaret which was apparently built there when the church was transformed into a mosque during the Ottoman rule. After the end of 1912 the church would have assumed its old function as a worship place for Christianity but for the British visitor the contrast between the cross and the minaret would be apparently quite striking. Through this short film, but also via the first one, the belligerent British, trained to view the world of non-western Other and the mixture of different traditions through a colonial looking glass could potentially recognize traits of other areas of the world that constituted part of the British Empire such as Egypt and India. As one British forager in the city mentioned:

Space will not permit me to devote time to a description of the extraordinary collection of types met in … this tract of country... The houses with their overhanging stories, carved wood-work and projecting roofs almost meeting overhead, are reminiscent of mediaeval Europe, whilst the little open-faced shops… with the men squatting down inside resemble an Indian or Cairo bazaar. And the clothing worn is as varied in type as are the people themselves, an extraordinary mixture of East and West (Stebbing, 1917, p. 63).

At the very end of this important film one can gaze at the citadel of Salonica, the area of its Acropolis, the edge of the city which appears void and almost empty at that moment. Only a few houses are situated here. The city walls defined the extent and the boundaries of the city since its first establishment and the walls of Salonica are an historical landmark and attraction for the sight of the curious foreign visitor. This space will not remain void for long. Within a five year period it will be filled in with a great wave of refugees that arrived after a catastrophic for the Greeks, Greco-Turkish war and the ensuing exchange of population between the two countries. The closing scene of the film with the walls not only shows the limits of the city but also the city

area that is mostly exposed to change and transformation. It is the boundary that is going to crack, to be extended. The first core of the city developed around the sea (by which the film starts) and the urban setting will expand through the breach of its edge borders, the citadel walls. The film ends with futurist references. The Entente army had already violated these borders by camping right outside the city walls. These camping sites were not permanent constructions but tents. In the very near future the city will experience more radical and forceful changes in the urban landscape and the film '*Salonica and its surroundings*' seem to predict this development.

Conclusions

Any sort of representation is not neutral and does not automatically link to verisimilitude; it also carries a political weight. Undoubtly a cinematographic image and its referent do share similarities. At the first level a film is seen but at the same time it is also read (Carta, 2011). The short films discussed in this presentation are documentary visual examples that are used as visual support to the British war officials' viewpoints and fit into a broader cultural narrative. These early day films are not just mechanical forms of reproduction that present the 'objective' truth. In practice what emerges is the demonstration of a 'multiple temporality'. The representations at hand refer to a current reality that for the spectators displays a lot of similarity to the past (oriental types of architecture and clothing). These films which ostensibly capture the Oriental city and its people as a matter of fact and objectify them for the western population at home (Berg, 2008), in practice they generate a complex set of meanings as the creators shoot in the midst of a major war between colonial powers as well as in a land deeply entrenched with conflictual backgrounds.

The topographical, cultural and historical illustrations of the Orient present in the documentaries of British subjects in Salonica convey discourses of development and underdevelopment and the aesthetics of those individuals were culturally shaped by the grand narratives through which the western knowledge systems attempt to understand non-western cultures (Isin, 2012). In the wild circumstances of the Great War, the British nationals who arrived in Northern Greece (officers, journalists, educated nurses) observed the Salonica cityscape and its native inhabitants with adequate curiosity but mostly through the principal looking glass they had at their

disposal: that of a colonial authority that was relatively confident on the supremacy of its culture.

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São Paulo can't stop or the metropolis and mental life. Industrialization, urban development and individuality on screen.

Mariana Lopes

Since its dawn in the late nineteenth century, cinema has been intrinsically related on several levels to the city, demonstrating the ability to capture and express its spatial complexity, diversity and social dynamism. Due to the political and economic 1950s and 1960s conjuncture, São Paulo offers a more meaningful and problematic environment for the portrait of middle class in the industrial life - inert and controlled by the big bourgeoisie. Noite Vazia *(1964), by Walter Hugo Khouri and* São Paulo, Sociedade Anônima *(1965), by Luis Sérgio Person succeed in portraying and analyze the relationship between the city and the individual at that particular time.*

Brasil; São Paulo; Cinema Novo Brasileiro; Noite Vazia; São Paulo, Sociedade Anônima

Since its dawn in the late nineteenth century, cinema has been intrinsically related on several levels to the city. On a thematic level, it has represented different spaces, lifestyles and human conditions since the Lumiére brothers' 1850 Paris, demonstrating the ability to capture and express the spatial complexity, diversity and social dynamism of the city, which, in turn, provided an important imagery source for both the first productions and subsequent ones, contributing to the city's image and readability.

In my master dissertation thesis, I explored the representations of the city in Brazilian cinema during the twentieth and early twenty-first century, reflecting on films that bring a closer look at the urban space. Principally to understand the way they used geography, specific spatial constructs and symbolism for weaving sociological, political, ideological and cultural observations on the specific context in which they were produced. Today I'm presenting part of that thesis, focused in a particular city, São Paulo, and in two particular films, *Noite Vazia* and *São Paulo, Sociedade Anônima*.

Due to the political and economic '50s and '60s conjuncture, São Paulo offers a more meaningful and problematic environment for the portrait of middle class in the industrial life - inert and controlled by the big bourgeoisie. Although São Paulo suffered heavily during the 1929[1] crisis, the city succeeded in establishing itself as the main industrial center of the country between 1930 and 1960. The investment of many growers in the industrial sector, after the collapse of coffee production, and the early model of import substitution, proved to be fundamental mechanisms at the beginning of industrialization in the State of São Paulo.

The political revolution of 1930 and demise of the agro-export model led to an emergence of commercial and industrial bourgeoisie as well as the growth of the urban market for goods and services. Centralization of political functions and decision making resulted in strong involvement in economic and social matters by the government. If until the fifties prevailed a light industry, based mainly in the textile and food sectors, from that decade on most of the factories that were based in São Paulo produced electrical equipment, transportation and communications, characterized by large, mechanized production processes.

In addition to the change in production, the 50s saw a rapid growth in the creation and implementation of industries in the state of São Paulo, making that decade '(...) one in which were created the largest number of manufacturing establishments in absolute terms .' (Queiróz, 2004, p.46).

[1] The State of São Paulo was, to date, the largest coffee producer in Brazil, and the United States its main buyer. With the crash of 1929, imports of coffee from the U.S. falls steeply, and hence the price of it. Tons of coffee were burned by the Brazilian government, in order to reduce the supply and thus being able to keep the price of the main Brazilian product at the time.

It should be noted that the reasons for such considerable qualitative and quantitative change are largely linked to the economic policy adopted by President Juscelino Kubitschek (elected for the period 1956-1960) whose motto 'fifty years in five' served as basis for a development policy supported by industrialization. In abandoning the policy of state capitalism and supporting the transfer of land, tax breaks and loan allocation, he attracted numerous companies to deploy subsidiaries in Brazil. The changes in the type of production were reflected in the economy of the city itself: new industries, due to the increase in scale of production, were seeking more spacious, cheaper and less congested locations. They left the city center and established factories in the suburbs and all around the state of São Paulo.

While the industrial city gave way to a city of services, it was also forced to absorb the enormous number of population that moved from rural areas to the city. More often than not, inhabitants were unable to find work in the production system, increasing the unemployed mass. The old factories gave way to higher and higher building to accommodate migrants.

Figure 1. São Paulo in charge of the locomotive of progress.

Noite Vazia (1964), a drama produced and directed by Walter Hugo Khouri, tells the story of two friends, Luís (Mario Benvenutti) and Nelson (Gabriele Tinti) who, bored with their bourgeois suburbs, go out one night to São Paulo, searching for adventure and women. In the company of two prostitutes they go to an apartment, and what was supposed to be a night of pleasure ends up in a discussion among the four, who reveal their fears and resentments.

In the moments when the camera leaves room and characters, the city of São Paulo is shown with grey colours in an oppressive atmosphere. In this regard, Khouri takes: 'I was born in São Paulo, I am urban ... I admit that I am a pessimist. I wanted to make a film about São Paulo, with eroticism, talking about the sexual impulse and its effects on human behaviour.' (O Estado de São Paulo, 1998).

The beginning of the *Noite Vazia* is remarkable in the urban sense, showing images - reminiscent of a certain *noir* aesthetic - of São Paulo by night with its clubs, lights, skyscrapers, cars and streets wet with rain. The camera travels slowly, emphasizing the anonymity of the big city, a backdrop to the feeling of futility of their inhabitants, distressed by boredom and aimless life.

In the final sequence the characters leave the apartment and head home. The city is again shown, but is no longer an obscure town. It is a naked city, deserted in the early morning hours. The buildings, shot at ground level, appear tall and menacing, with their repeated facades, almost identical, along the avenues.

After leaving the two women in a field, Nelson asks Luís to leave him in a small square near his home as he needs to walk. The film ends with a sequence in which Nelson looks at a large tree in the square, one of the few that survives between buildings, remembering a lost nature and at the same time a possibility of salvation through nature from the oppressing city.

Figure 2. Screenshot of *Noite Vazia.*

The question of the dichotomy city/buildings/oppression and field/nature/freedom is also largely addressed in *Sao Paulo Sociedade Anônima*.

> 'The unreality of urban space, with the dilution of the sensitive benchmarks to the individual, leads him to feel more and more as part of an abstract reality. The hyper-rational discourse is a way of trying to escape de-realization of the individual (...). Citizen of the world, faces an open space that, at the same time and paradoxically, inspires a feeling of freedom and confinement. Encapsulating within himself, as a response to the fragmentation of the modern world.' (Follain, 2005, p.70)

São Paulo, Sociedade Anônima, staged in São Paulo between 1957 and 1960, is one of the first films to challenge deeply and acutely the problem of the middle class. It also questions the problem of the individual to maintain the independence and individuality of his existence against the powers of society. His resistance to being swallowed up by the social and technological mechanism that Georg Simmel writed about, in 1903 (Simmel, 1971, p.324).

Before the start of the film, one can infer by the play on words in the title - *São Paulo, Sociedade Anônima* (the accurate translation is Public Limited Company but the literal translation is Anonymous

Society) announces the factory as a Public Company and at the same time the relationship between the individual, city and society as anonymous -, a situation of tension between the man and the city.

Noticeable during the unfolding of the film is the 'victory' of the city. Its sheer size and power (verticality) and its acceleration and mechanism lead the man to nullify himself and to a centrifugal movement which cuts across all characters, in the sense of a physical and mental evasion.

The opening sequence transports the viewer to the balcony of an apartment. There, having the window as a mediator, one could envision a couple arguing, and the city is presented to us as a background through its reflection. While the main characters are introduced, this sequence shows clearly how it will develop the action: placing the viewer on the balcony, so that one can watch the couple and at the same time the reflection of the city, one can perceive the intention to address issues relating not only to the couple but also the relation with the city. The characters are then presented, the discussion reaches its climax, dishes are broken, a woman is attacked and falls. The camera slowly moves away from the window to reveal the city in its raw form. It is a city of tall buildings, dense in its bustle of early morning. People arriving by train and catching buses while a paper-boy distributes the morning paper in a poor neighbourhood.

Figure 3. Initial shot of *São Paulo Sociedade Anônima*. The city's reflection.

In the third sequence of the film, we see the man leaving the apartment and walking in the city streets. It is Carlos (Valmor Chagas), the main male character. After a course of industrial design, he starts to work in the control section of Volkswagen. Due to his work position, helps Arturo to sell inappropriate parts, and is eventually fired. Arturo (Zelloni Othello) is a small Italian businessman. He takes advantage of the installation of foreign auto companies boom, to build a small car parts factory, living in dependence of the major industries.

His main objective is to expand the plant even if he has to resort to dishonest measures to make it happen. Arturo offers the Carlos a job in his factory and he quickly progresses to become manager. Simultaneously, Carlos has several lovers failing to establish a solid relationship with any of them. Eventually he marries Luciana (Eva Wilma), who he met in a language course. Like many young male adults in São Paulo, Carlos tried, through a technical course and English classes, to become able to find employment in industries, that constantly seeked skilled labor.

Carlos achieves the objectives he has set himself and makes a career which symbolizes the classic evolution of most middle-class young adults in São Paulo. But, without asking what leads to this career: 'He doesn't want to be what he is, nor want to be something else.' (Bernardet, 1976, p.113). He becomes manager of Arturo's company not because he desired this position but because the circumstances lead him to that. He does not show any affection for his work nor for the company. As in his professional life, Carlos was also was carried away in his personal life, eventually fulfilling the ritual associated with the normal evolution of a middle-class São Paulo young adult : with stable job and small apartment, he marries. Over time and despite the birth of a child, his lack of interest in work and family life increases. In a gesture of empty violence (for it doesn't destroy or propose anything), Carlos tries to break away from this life. Thus, as stated Jean Claude Bernardet (1976 : 133), '(...) Person puts his character in an ambiguous position: is delivered to that society, but not totally alienated, he is still able to react against it.'.

However, the fact that his conscience would not allow him to understand what is happening to him, not having goals or being able to make choices, just getting carried away and living in dependence of external factors that he doesn't control and does not attempt to control, will cause his anger to be momentary and that such external factors will eventually prevail over him. 'Not knowing what he wants, just that he doesn't want that life will eventually provoke him being reabsorbed by the useless life' (Bernardet, 1976, p.113).

The lack of Carlos' consistency and inner personal dynamic is also reflected in the temporal structure of the film: a few films that were hitherto not respect the chronological order, however, here the time-line is subverted. The normal course of action is replaced by a succession of fragments apparently

simultaneous in time, but they often represent Carlos' memories, that are triggered by events or present situations without any apparent order. Due to the lack of enforcement by the character, is the city of São Paulo, who, with its pace and dynamism, imposes itself, parading fast and voraciously in front of the viewer. Streets, buildings, houses, cars, civic marches; an euphoric São Paulo, the machine that pulls Brazil shows up, the past is dead and buried, as Arturo says to Carlos:

> 'And in the end what is the coffee? OK, so it still hangs in the balance. Without it, Brazil would already be lost. But coffee is the present. The future is here, Carlos. It's the industry who will decide. It's steel, petroleum, our machines, our cars our tractors. And who says the last word on the subject? Who run it? Who pulls it all forward, tell me! .. It's Sao Paulo, old man, it's São Paulo. This land of people who work. We push Brazil. We are the engine. São Paulo grows, and won't stop growing. Do you remember a few years ago? Who thought that Brazil could produce cars? Who believed that it would emerge overnight all that you see in front of you ... two thousand auto parts industries like ours, more than two hundred thousand vehicles per year, all of a sudden, have you ever thought?'

From abroad and the rest of Brazil people come to try their luck in the city: Italians, Germans, North-eastern workers, Helena, who worked in television in Belo Horizonte comes in search of a better salary. The bars multiply and the parties with them. All of this without purpose, nothing leads to nothing. People in the streets are fast and frown, the fun no longer satisfies them. The reaction is escapism: '(...) because they didn't own perspectives, the characters are crushed by São Paulo, having nothing to oppose to this smashing, the characters run away' (Bernardet, 1976, p.113).

Carlos and Luciana's motorbike escapade to the countryside, the trail to the beach of Carlos and Hilda (Ana Esmeralda), her wealthy lover, who marries a farmer and run away from the city for a quiet life in the countryside. Unable to re-adjust to the city when her husband dies, she is forced to return, eventually committing suicide. The trail to the river and Carlos and Ana (Gloria Darlene) boat ride, the escape to the cottage with Arturo's family, Ana's desire to live in a Mexican film; the Carlos escape, who is reduced to a momentary failed act. Although he doesn't accept São Paulo, he has nothing to offer or to fight for.

However, it is Hilda who transmits with more emphasis the need to escape and the purpose associated with it. The search for absolute love associated with the non-urban landscape. Simmel associates the slower, more familiar, and smooth flow of small cities and rural existence to its mental characteristics, which are based on feelings and emotional relationships, unlike the intellectual characteristic of urban mental life. Hilda, who after living for some time in the countryside does not get used again to the city, eventually committing suicide:

> '-You can not imagine the difference. With that big house that we had there, with the orchard, the trees ... it's hard for people to get used again. Well, every door is an apartment, if one can call it such a thing. And then the neighbours ... everything communicates in here! Noise, fight, curse, love ... sadness. It's as if it has no walls.'

When she meets Carlos before her suicide, Hilda talks about her unease and bitterness now that her great love is dead. In the last two shots of the sequence, we see Carlos leaving the apartment and Hilda standing by the window, staring into the urban landscape. As the camera slowly recedes, Hilda's features lose definition, becoming a counter-light silhouette, lost in the background set of the city, highlighting the unsustainability of the urban mass weight on the individual, eventually nullifying him.

Figure 4. Screenshot of *São Paulo, Sociedade Anônima.*

At the end of the film, Carlos, who is worn out by the obligation of work and marriage without seeing it's purpose, tries to get away from the city. His escape becomes a primary attack to what is crushing him. Carlos eventually flees in a stolen car – taken from a parking lot of thousands of cars, all lined up and facing each other in the middle of which he is isolated. Carlos, ' (...) lost in the middle of and just what he builds, crushed by the quantity and series production, steals what he manufactures.' (Bernardet, 1976, p.117).

Yet his escape is inconclusive and the next morning he is back in São Paulo:

> 'Restart, work, trying to be a man a thousand times. Work with Arturo, forget Ana, delete Luciana. Do not remember anything apart from the work, the fifty daily obligations. Remember only a thousand annoyances of daily work. Remember a gear, and another and another. A gear and then the axle should be delivered within the deadline. A thousand times again. Start again, start again. Forget Ana, delete Luciana, remember the fifty daily obligations of work. Restart, restart, accept, accept.'

Figure 5. The return to the city in the next morning.

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L'ANNÉE DERNIÈRE À MARIENBAD DE ALAIN RESNAIS O CINEMA ENQUANTO LABIRINTO OU ARQUITECTURA DO (IM)POSSÍVEL

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Resumo
Em L'Année Dernière à Marienbad (1961), Alain Resnais actualiza, segundo o seu próprio estilo e contexto histórico, o mito do labirinto à luz da sua dimensão espacial, temporal e cerebral.
A acção decorre em Marienbad: palácio barroco, de decoração faustosa e fria; corredores e portas a perder de vista; um jardim à francesa de grande extensão. A trama é simples e vertiginosa: o protagonista brinda a protagonista com um passado, um porvir, a liberdade. O filme é a persuasão a que ela é sujeita por ele. Mas a liberdade é perdição: quando ela lhe cede e ambos fogem daquele hotel, o jardim surge como novo dédalo onde poderão perder-se para sempre na noite. Os dois encontram-se inexoravelmente encerrados no labirinto, não só incapazes de se orientar no real físico (espaço de Marienbad), como na consciência de si mesmos.
Resnais filma aqui os labirintos modernos interiores e exteriores, uns projectados nos outros. O seu cinema nasce nos escombros da Segunda Guerra Mundial e é a partir de ruínas, espectros e de uma extrema fragmentação que constrói um universo habitado por errantes assombrados e assombrosos. O realizador regista a falha, tornando-a potência. O cinema surge aqui como labirinto que, partindo da arquitectura material, se projecta numa arquitectura mental sem fim.

Palavras-chave : cinema; labirinto; arquitectura; pensamento.

> *Parti desta ideia : uma forma de itinirerário que podia ser também uma forma de escrita, um labirinto, ou seja, um caminho que parece estar sempre orientado por muros restritos, mas que, apesar disso, a cada instante, conduz a impasses e obriga a voltar atrás, a passar múltiplas vezes no mesmo sítio, através de percursos mais ou menos longos, a explorar uma nova direcção e a reincidir numa nova impossibilidade.* (Alain Resnais)

Em *L'Année Dernière à Marienbad* (1961), Alain Resnais concede ao labirinto um estatuto de figura. O labirinto interessa enquanto estrutura narrativa. A acção do filme decorre num grande hotel (Marienbad): palácio barroco, de decoração faustosa e fria; paredes, corredores e portas a perder de vista; um jardim à francesa de grande extensão, com carreiros rectilíneos, estátuas e pedras de granito. A clientela desse hotel é misteriosa, educada, ociosa e visivelmente rica, e cumpre, atenta mas desapaixonadamente, os preceitos sociais. A trama é simples e vertiginosa: o protagonista brinda a protagonista com o impossível, com o que, num labirinto donde o tempo está aparentemente abolido, parecia irrealizável: oferece-lhe um passado, um porvir, a liberdade. Ele diz-lhe que já se tinham encontrado há um ano, talvez em Marienbad, ou noutro sítio, e que voltou agora, na data fixada por ela própria, para a levar consigo. Ela diz não se lembrar dele, nem da sua história. O filme é a persuasão a que ela é sujeita. Mas o final não é, afinal, um fim e a liberdade é, talvez, perdição: quando a protagonista cede e ambos fogem juntos daquele hotel, o jardim surge como novo labirinto onde os dois poderão perder-se para sempre na noite. Parece assim impossível a evasão desse palácio e jardim suspensos no tempo. Os dois encontram-se inexoravelmente encerrados no labirinto, prisioneiros do seu próprio caos, não só incapazes de se orientar no real físico (espaço de Marienbad), como na consciência de si mesmos (sem saberem que tempo vivem).

Para problematizar o dédalo no filme de Resnais, far-se-ão, em primeiro lugar, breves incursões pelas várias acepções de *labirinto*, seguindo-se a evolução hermenêutica deste. Depois, e tendo em consideração o seu contexto histórico, situaremos o discurso de Resnais na continuidade do discurso labiríntico, com especial ênfase para a dimensão temporal e cerebral do mito.

A primeira representação do labirinto data do paleolítico, surgindo em sepulturas na Sibéria, gravado em pedaços de marfim. Antes de se tornar suporte do mito e construção de civilizações antigas, o labirinto surge como símbolo, como *linguagem antes da escrita* (Attali, 1998, p. 41). Nos nossos dias o termo *labirinto* designa, para além de espaços e organizações complexas, tortuosas e concretas (aplicado à arquitectura, urbanismo, paisagem e outros), estruturas mais abstractas e formas de pensamento, nas quais o homem pode perder-se.

Na Enciclopédia Einaudi, volume 13, dedicado à Lógica-Combinatória, a entrada *labirinto* refere que:

> Em todos os tempos, todos os indivíduos transformaram o primeiro labirinto que encontraram numa questão pessoal, como se se tratasse da imagem do seu próprio cérebro. Uns sob a forma de jogo, outros como procura metafísica, todos gostam de medir, em qualquer labirinto, o seu próprio grau de progressão. (Rosenstiehl, 1988, p. 247)

O labirinto é depois aí abordado de dois pontos de vista: o do viajante e o do arquitecto. O primeiro, na sua errância e na vertigem da procura, experimenta uma sensação de infinito, enquanto o último conhece o labirinto como finito. Para Rosenstiehl, o labirinto não é senão humano e quem o executa não é o arquitecto, mas o viajante. "O labirinto não é uma arquitectura, uma rede no sentido de quem o projecta e concebe, mas o espaço que se desdobra diante do viajante, que progride, sem mapa, na própria rede" (Rosenstiehl, 1988, p. 251). Este autor distingue três traços em todos os labirintos (sejam visíveis, imaginários, pessoais ou universais), que opõem radicalmente a condição do viajante à do arquitecto: o primeiro traço é o apelo à exploração (o labirinto começa por corresponder ao apetite de descoberta, representando a sua exploração o arquétipo do espírito de investigação); o segundo é o percurso míope (a condição do viajante é a da ignorância, para este o centro é em toda a parte – no interior do labirinto, o viajante está dotado apenas de uma percepção local); o terceiro é a inteligência astuciosa (*métis*) que o viajante exerce para escapar a infinitas deambulações (em vez de render-se ao acaso, deve calcular e compreender, com os meios de que dispõe, as regras que resolvem o labirinto, no fundo, agir globalmente de modo a evitar percursos infinitos).

O mito, tal como o considera Victor Jabouille, "diz respeito àquilo que é intrínseco, essencial e definidor no homem" (1993: 44), daí a sua universalidade e carácter intemporal. Na verdade, o labirinto, ao longo dos tempos, tem reflectido tensões diferentes e fundamentais para a condição humana. André Peyronie defende que cada época construiu a sua própria representação do mito, engendrando oposições particulares que não implicam a anulação das anteriores (1988: 915). Assim, para a Antiguidade o que estaria em questão no labirinto era o um e o múltiplo. O que o mito evocava era a escolha de um de múltiplos caminhos: aquele que Teseu tem de fazer para chegar ao Minotauro e conseguir sair daquele dédalo. Mas se o herói se depara à partida com a pluralidade de possíveis, logo o fio de Ariana indica o único caminho a seguir. À pluralidade segue-se imediatamente a unicidade.

Para a Idade Média, o labirinto é assunto de horizontalidade e verticalidade. Na literatura religiosa de língua latina, é tido como subterrâneo, armadilha onde os imprudentes caem, surgindo fortemente associado à ideia de queda no pecado. Na mesma medida, liga-se à possibilidade de salvação: aquele que vence um caminho difícil atingirá a cidade de Deus. O labirinto representa o inferno (onde reside o mal (o Minotauro), sendo Teseu Cristo que dele nos livra) e apresenta-se simultaneamente como via de redenção. Põe, assim, em cena a tensão do elevado e do baixo, privilegiando a verticalidade.

O labirinto penetra na esfera do humano, quando no Renascimento (séculos XIV-XVI) se opera um deslocamento para a tensão interior/exterior. Os poetas começam a considerá-lo enquanto espaço interno, estando este tanto em nós como nós nele, ou como projecção do nosso íntimo. Objectividade e subjectividade confundem-se, dá-se correspondência entre micro e macrocosmo. A grande questão seria se era possível escapar a um exterior que afinal estaria também dentro de nós.

No Iluminismo (séculos XVII-XVIII), o labirinto põe em confronto realidade e aparência, irrompendo no seio da estética barroca não tanto como sortilégio efémero, mas como imagem de um mundo permanentemente enganador, ilusório. Domina a experiência do logro, do jogo teatral, do disfarce, da falsa aparência, da fantasia.

Na Modernidade (séculos XIX-XX) opera-se o deslocamento mais significativo à luz deste trabalho. O labirinto passa a envolver uma tensão já não só aplicável ao espaço como também ao tempo: o finito e o infinito. Emergem as experiências dos limites, do fechamento, do não sentido, mas também a pluridimensionalidade temporal. A literatura começa a interrogar-se sobre os seus próprios meios, pondo-se em causa. O labirinto desponta em

temas como os castelos, subterrâneos, cidades, viagens; os romances policiais (a começar pelos de Poe) tornam-se sintoma da era da busca e do inquérito na qual a literatura mergulha; as personagens vivem suspensas, numa permanente errância espacial, flutuando igualmente em várias dimensões temporais (como se existisse um hiato entre o tempo exterior e os vários tempos interiores). Autores como Kafka ou Borges exploram recorrentemente este espaço da desorientação e deriva.

Em *L'Année Dernière à Marienbad*, Resnais actualiza, segundo o seu próprio estilo e contexto histórico, o mito do labirinto. O filme é totalmente construído sobre o desencontro da palavra e da imagem: real e imaginário, presente e passado defrontando-se constantemente em cada plano. Segundo Resnais:

> [É] um filme sobre os mais ou menos importantes graus de realidade. Há momentos em que a realidade é perfeitamente inventada, ou interior, como quando a imagem corresponde ao diálogo. O monólogo interior não está nunca na banda sonora, mas quase sempre na imagem, que, mesmo ao representar o passado, corresponde sempre ao presente na cabeça da personagem. Aquilo que é apresentado como presente ou como passado é, pois, simplesmente uma coisa que se desenvolve enquanto a personagem fala. (1969: 83)

Os diferentes graus de realidade vão trocando de posições: ora convergem, ora divergem. Imagem e som podem corresponder a dois graus de realidade distintos, sem sabermos exactamente, no limite, se o que escutamos é audível ou se o que percepcionamos é visível.

Ao responder ao desafio de Resnais, o de escrever um argumento, Alain Robbe-Grillet (um dos maiores representantes da corrente do Nouveau Roman) concebe desde logo uma história em imagens (a chamada *découpage*), que contempla já todo o tipo de detalhes a nível de cenários, gestos, assim como a ordem dos planos na montagem (o argumentista assume, desta maneira, outro estatuto: o de co-autor). Enquanto escreve o argumento, Robbe-Grillet tem em conta a estilística de Resnais: movimentos de câmara longos e lentos, um jogo teatral rígido, o privilegiar da tentativa de construir "um espaço e um tempo estritamente mentais – os do sonho talvez, ou da memória, os de toda uma vida afectiva – sem ocupar-me muito dos encadeamentos tradicionais de causalidade (…)" (Robbe-Grillet, 2007, pp. 9-10). O que se procura reproduzir é o nosso tempo mental: o seu ritmo irregular (rápido ou lento, para a frente ou para trás, imóvel ou em constante retorno), instável (contínuo ou aos saltos, unido ou disperso), desequilibrado (claríssimo ou obscuro). É o funcionamento do tempo mental, labiríntico, que interessa particularmente a Resnais e a Robbe-Grillet, porque esse é o tempo das nossas paixões, da nossa vida.

À boa maneira do Nouveau Roman, nada sabemos sobre as personagens deste filme (apenas que se comportam como espectros). Sobre o que fazem naquele hotel, que tanto se assemelha a um labirinto, também nada sabemos. As personagens não têm nome, são referidas por iniciais no argumento (*X*, *A*, *M*…). Nelas todos os elementos históricos são varridos (os afectos, porém, persistem, mesmo se difusos, é ainda de humanos que falamos). A única informação consistente a que temos acesso é a história no passado que o protagonista vai introduzindo, à força, neste universo vazio e fechado, passado que parece ser inventado à medida que é evocado. Ao longo do filme, vamos ficando com a sensação que Marienbad não existe, que não houve sequer *ano passado*, ou pelo contrário, que Marienbad não cessa de acontecer em *loop*. O passado, aliás, só existe nesse instante em que é evocado e presentificado pela imagem. Nesta obra, passado, presente, real, sonho, consciente, inconsciente surgem todos com a mesma nitidez de imagem, como se

assistíssemos ao filme total do nosso espírito, no qual os fragmentos destes vários universos convergem. O espectador vagueia pelo labirinto, deixa-se levar pelas imagens e pela banda sonora que esbarra com essas imagens, já sem se preocupar com o encontrar a saída, de resto, que saída?

Figura 1. Composição realizada pela autora do presente trabalho, a partir de fotogramas extraídos do filme *L'année dernière à Marienbad* (1961), de Alain Resnais.

O espectador segue, então, quase hipnotizado, essa câmara que deambula e a cada novo ângulo descobre novas perspectivas. Obra que se cria e recria permanentemente à medida que vai sendo projectada. É impossível limitar-se a uma única interpretação, dada a multiplicidade de leituras possíveis. O espectador empenhado vai tentando destrinçar em cada personagem o passado e o presente, o real e o sonho, apesar da sequência caótica dos discursos que confundem conhecimento e reconhecimento. Esse destrinçar vai sendo dirigido pela própria técnica cinematográfica. Por exemplo: às cenas predominantemente claras pode-se atribuir um tempo, uma personagem, às predominantemente escuras outros. Em Marienbad tudo parece diferente e semelhante: as cenas sucedem-se, repetem-se pelo avesso, como se se reflectissem em espiral, a câmara move-se mas não chega ao termo desse movimento e logo recomeça outro movimento que permanecerá igualmente inacabado. O espectador, por mais atento que esteja, estará sempre desprevenido, indefeso no seio deste labirinto, em que o princípio da incerteza e da relatividade reinam como no mundo contemporâneo. O cinema de Resnais tende, sobretudo no seu início, a apresentar estados limite do homem, que se traduzem em novas maneiras de pensar e em

novas formas de humanidade (Vassé, 2002, p. 23). Claire Vassé relembra que "Em Resnais, só as forças criativas são capazes de aligeirar o peso do determinismo, o peso da História" (2002: 25).

Ao explorar, constantemente, as forças criativas, Resnais potencia o pensamento, prolongando o seu funcionamento no modo como filma. De acordo com Deleuze: "[A]o mesmo tempo que a Nouvelle Vague lançava um cinema dos corpos que mobilizava todo o pensamento, Resnais criava um cinema do cérebro que investia os corpos" (2006: 264) – não há, no entanto, menos pensamento e sentimento num e noutro. Ao cinema físico de Godard, Deleuze contrapõe o cinema cerebral de Resnais. O que interessa verdadeiramente a Resnais é o mecanismo cerebral, o funcionamento mental, o processo de pensamento. Quando questionado sobre a organização da matéria do filme, o realizador confessa:

> O filme é também para mim uma tentativa, se bem que grosseira e muito primitiva, de abordar a complexidade do pensamento, do seu mecanismo. (…) Penso que, na vida real, não pensamos cronologicamente, que as nossas decisões nunca correspondem a uma lógica ordenada. Todos temos nuvens, coisas que nos determinam e que não são uma sucessão lógica de actos que se encandeariam perfeitamente. (1992: 33)

No fundo, Resnais filma os labirintos modernos interiores e exteriores. O seu cinema começa por ser, tal como o mundo naquela época, um *décor* em ruínas, assombrado pelos espectros dos campos de concentração, das bombas atómicas, cujos sobreviventes perderam o sentido da vida, ou a sua unidade, estando condenados à errância. Tudo se fragmenta e dispersa (como as várias camadas de tempo e os vários ângulos dos espaços em *L'Année Dernière à Marienbad*). Resnais regista essa falha que desagregou o homem do mundo tal como se acreditava que ele fosse. Como Cyril Neyrat sublinha, depois de 1945, assume-se em pleno a modernidade estética anunciada por Baudelaire: ruínas, fragmentos, descentramento, dédalos interiores projectados nos novos espaços das cidades (espaços de errância), e, por outro lado, essa nova unidade que combina tudo isso, tal como o cinema de Resnais (2002: 48).

O filme estreia no Festival de Veneza, em 1961, sendo distinguido, por unanimidade, com o Leão de Ouro, pela inovadora linguagem cinematográfica e "pelo esplendor estilístico de um mundo em que a realidade e a imaginação coexistem numa nova dimensão espacial e temporal", segundo a avaliação do júri na época. Pela sua estilística cinematográfica (*travellings* longos, lentos, inacabados e sucedendo-se nesse inacabamento, e uma montagem dinâmica), Resnais liga olhar e pensamento, tornando o olhar num acto de pensamento e o pensamento numa forma sensível de espaço e tempo – é Neyrat que o lembra (2002: 51). Ao montar os *travellings* do modo como o faz, Resnais cria uma forma que dá a ver uma estranha e inquietante similitude entre os espaços da vida moderna: estruturas geométricas, repetitivas, das quais é impossível sair, que não têm lado exterior. Mas se as obras iniciais de Resnais mostram o fechamento, também transportam em si uma força suprema de libertação: pela forma, pela beleza, pelo poder estético do cinema. Ao apurar uma singular técnica cinematográfica (fragmentação e montagem disso), Resnais adquire o poder da metamorfose e o labirinto em vez de fim, de desorientação mortal, passa a ser encarado como fonte inesgotável de princípios, de possibilidades, não perdição, portanto, mas potência (Neyrat, 2002, pp. 51-53).

As personagens de *L'Année Dernière à Marienbad*, de acordo com Robert Benayoun, assemelham-se a sonâmbulos: tropeçam nos enquadramentos, são conduzidos hipnoticamente pelos *travellings* e rendem-se às torturas que a montagem lhes inflige, o

filme é o seu labirinto (2002: 102). Estamos perante um espaço que entra em fusão e se dilata em diferentes tempos. As distâncias são anuladas ou vincadas; as portas apresentam-nos, de cada vez, o inesperado ou o idêntico; a trama é corrigida mas escapa-se permanentemente e não tem fim. O espaço desmultiplica-se, desorientando-nos; o tempo torna-se indiscernível, sem que possamos estabelecer uma cronologia definida.

Sarah Leperchey (2000) faz uma leitura topológica exaustiva das três primeiras longas-metragens de Resnais, nas quais se inclui *L'Année Dernière à Marienbad.* Nessa leitura, Leperchey segue os passos de Deleuze. Ora, a topologia é uma disciplina que, para além de implicar a descrição exacta e minuciosa de um lugar (com todos os acidentes que tem à superfície), constitui um ramo da matemática que estuda as noções de continuidade e limite, cujo objectivo é a definição de noções fundamentais tais como o aberto e o fechado, ou o compacto, e a relação entre os espaços topológicos, analisando-se as propriedades invariáveis sob o efeito de transformações biunívocas contínuas, como a deformação contínua de figuras. É, justamente, ao basear-se na topologia que Deleuze (2006) define a imagem-tempo que caracteriza o cinema do pós guerra. Os filmes de Resnais organizam-se em *continuuns* que se fracturam entre si. Os seus filmes constroem-se no seu próprio desdobramento: lugares, tempos, imagens, palavras funcionam como células regenerativas, repetindo-se, regressando, corrigindo-se, até formar e sobrepor vastas toalhas de tempo. É no confronto dessas toalhas (*continuuns*) que o filme se tece. Deste labirinto não se sai, de facto, a não ser ilusoriamente: conseguindo fugir do hotel, há que ultrapassar o jardim e, a seguir a este, o hotel de novo e, novamente, o jardim e sucessivamente, sem se saber se são os mesmos, outros ou, até, nenhuns. A este mecanismo topológico corresponde o pensamento de um tempo em círculos imperfeitos, onde o passado é sucessivamente suscitado e descrito pelo presente, onde o presente se faz por incessantes retornos ao passado, não necessariamente da mesma maneira.

No final do filme, os protagonistas parecem evadir-se, mas é à noite e aos seus afectos desnorteados que se lançam. Outros itinerários impossíveis se adivinham. Parece que o filme pode recomeçar, que à última bobine se pode encadear a primeira, como os corredores de Marienbad que confluem uns nos outros sem que saibamos direcção alguma. Resta habitar essa arquitectura, simultaneamente, sólida e instável, como forma de resistir, mesmo se em perdição contínua, mesmo se a procura (ou será espera?) parece insuportável.

Para terminar, evoca-se Herberto Helder:

> Aquilo que mantém uma pessoa é a surpresa de existirem tantos espaços a chegar de tantos lados. E o surpreendente é ser surpreendente ser-se tão surpreendente. (…) [E] não existe porta que não abra para outra porta por abrir. Eu diria que cada um está num fim inconcebível à espera da visita de si mesmo, para irem os dois viajar juntos até um fim inconcebível onde também há uma espera. (1995: 84)

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THE TRAGIC CITY OF LUBLIN:
A Cinematic Topography of Annihilation

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They took me up, up.
Very far – maybe 300 miles – until we came to Lublin.
Art Spiegelman, *Maus* (62)

Abstract

This paper focuses on films of Lublin (Poland) in relation to the ways in which its centre has been used as a location for historical films, and it also addresses the ways in which Majdanek Concentration Camp, on the outskirts of Lublin, has been filmed from its liberation in 1944 to today. As it addresses issues of memory and historicity in relation to the cinematic city, this paper offers an insight on the contrast between the architecture of the old city, reflecting the historical heritage of the area, and the improvised and now crystallised architecture of the camp and the post-war memorial. The cinematic image of buildings such as the fourteenth-century "Jewish Gate" will provide the opportunity to investigate relics of the Jewish presence in the city before the community was annihilated in the death camps. My research addresses several case studies, including early documentaries and more recent fiction films. It focuses on WWII, with newsreels of events such as the Lublin Castle Massacre, but also on historical films set in the seventeenth and nineteenth century.

Keywords: Lublin Majdanek Holocaust Poland WWII

Ul. Lubartowska 85, Lublin. In May 1924, a formal ceremony marked the laying of the cornerstone of what was to become one of the most important Talmudic academies in Eastern Europe. Chachmei Lublin Yeshiva opened in 1930. Ten years later the Nazis would ransack the building, burn the library and establish the headquarters of the military police in the main building. In the months and years that followed the entire Jewish community of Lublin would be annihilated in the gas chambers of Bełżec and Majdanek (Kranz 2010). In 2005, two years after the building was returned to the Jewish community of Poland, Leszek Wiśniewski visited the former yeshiva and filmed *Students of the Seer of Lublin* (*Uczniowie Widzącego z Lublina*), a documentary on the history of Polish Hasidism. This film records a tradition and anticipates the re-opening of the synagogue at ul. Lubartowska 85 in 2007; and

yet it ultimately bears witness to an absence, to the catastrophe of Lublin's Jews. After the liquidation of the Lublin Ghetto in November 1942, 4,000 Jews were deported and died in the concentration and extermination camp of Majdanek, only three miles southeast of Lublin, and another 30,000 were gassed in the death camp of Bełżec, situated between Lublin and Lwów (Black 1992). In the fields, rivers banks, cities and hamlets of Eastern Poland, as Omer Bartov observes, lies an under-researched *site of memory* in the vanished topography of Jewish life and death (Bartov 2008). My research aims at an understanding of the ways in which film records, commemorates but also distorts and expurgates the erased history of Lublin's Jewry.

Footage of Majdanek after the liberation abounds while apart from a handful of photographs of victims and *sonderkommandos* (the work units of Nazi death camps) hardly any visual record of Bełżec exists. Hence the challenge to create a narrative of annihilation when all that is left are emptied ghettos and the traces of extermination in the most remote rural areas of Poland. The topography of Lublin is pervaded by the Final Solution. From the headquarters at 1 ul. Spokojna, SS Leader Odilo Globocnik led Aktion Reinhard, the most deadly phase of the Final Solution, with one and one-half million Jews murdered at the death camps of Bełżec, Treblinka and Sobibor. The city of Lublin was central to the plans of the Nazis both in relation to the extermination of the Jews and the conquest of a 'living space' (*Lebensraum*) in the east, with long-term plans to germanise the city and the entire district (Black 1992). After its liberation in July 1944 following the 1st Belorussian Front's Lublin-Brest offensive, Lublin became very briefly the capital of the Soviet-controlled Polish Committee of National Liberation (Blackwell 2011). Lublin thus experienced both Nazism and Communism and several sites in the city centre reflect the complexity of the twentieth-century political history of the city. Plac Litewski, Lithuanian Square, is one of these sites. Renamed Adolf Hitler-Platz after the German invasion of Poland, Plac Litewski was the heart of Nazi Lublin, with the German Head Field Command at number 3 and the Propaganda Department of the Lublin District in the Europa Hotel at 29 ul. Krakowskie Przedmieście; ul. Spokojna's SS headquarters were less than 500 yards from the square. After the war, the square and the adjacent streets became recurring locations for political and military demonstrations and parades, often filmed for Polish newsreels. Henryk Makarewicz's *Temporary Government in Lublin* (*Rząd Tymczasowy w Lublinie*, 1945) and Olga Borzechowa's *Public Demonstration* (*Przeciwko siewcom zamętu*, 1949) show political parades against the background of the neoclassical Pałac Lubomirskich, the largest building

on Plac Litewski. The Europa Hotel can be seen in the background of military parades in Ludwik Perski and Jerzy Bossak's *Lublin welcomes the Army* (*Powitanie wojsk w Lublinie*, 1945), Jerzy Bossak's *Military Parade* (*Defilada wojskowa*, 1945), and on the occasion of a Mayday parade in Zbigniew Sokalik, Mieczysław Mysiński and Jan Olejniczak's *Łódź, Lublin. 1 Maja 1952*. Filmed one year later, Helena Lemańska's *5 March 1953: Józef Stalin is Dead* (*5 marca 1953: roku zmarł Józef Stalin*) portrays memorial services held in several Polish cities on the occasion of Stalin's death, and includes images of a large crown gathered in Plac Litewski to commemorate the Soviet dictator. On this occasion, Plac Litewski was officially renamed after Józef Stalin.

The narrative presented by films set in the city during the Second World War is in most cases one of Nazi persecution and Polish victims, including civilians, prisoners of war and political dissidents. Ninety percent of Polish Jewry was killed during the war and yet the Jewish catastrophe was not always addressed for its specificity and often incorporated in the Polish national martyrdom (Haltof, 1-5). Post-war Poland often saw a high level of hostility towards the Jews, with at least one thousand Jews murdered in the period 1944-1946 (Blatman, 599). In the case of Lublin, the vanished world of its Jewry continues to haunt the cinematic portrayal of the city, but the image that emerges from films is often fragmentary and incomplete. Unlike the ghetto of Warsaw, famously portrayed in films like *Border Street* (*Ulica Graniczna*, Aleksander Ford, 1949) or more recently *The Pianist* (Roman Polanski, 2002), the Lublin Ghetto has not been portrayed in feature films. In Lublin, the tension between Poles and the Jews who survived the Holocaust was particularly intense. About 3,000 Jews returned to the city after the liberation and some of them also returned to the centre of the political stage. These Jews were accused of being agents of Sovietisation and identified as an anti-Catholic force (Blatman, 602). Consequently, while post-war films of Lublin do not present straightforward elements of anti-Semitism, they do tend to downplay and often ignore the attempt to exterminate the entire Jewish population of Poland in favour of narratives that focused on Polish victims.[1] This ambiguity is reflected in films that make a significant use of locations in the city. Cinematic Lublin is also characterised by the rich architectonical heritage of a city whose Old Town district, Stare Miasto, survived the war in remarkable condition. On the contrary, the former ghetto, the Jewish houses, cemetery and synagogues in the Podzamcze and Wieniawa districts had already been obliterated by the

[1] It is worth noting however that in the late 1940s the Jewish Holocaust was portrayed in Polish film such as Border Street (*Ulica Graniczna*, Aleksander Ford, 1949), made in Warsaw. It appears that tensions between Poles and Jews were more dramatic in the Lublin District; see Blatman, 2006.

end of the war. Similarly the labour sub-camps of ul. Lipowa and ul. Chelmska were largely in ruins by 1944 (Black 1992). The extermination and concentration camp of Majdanek, on the contrary, is the best-preserved structure of this kind in today's Poland (Kranz 2010). The camp has often been used as a film location, even though the true history and nature of the site has struggled to emerge from film. In what follows I aim at presenting an in-depth examination of key places and buildings in films of Lublin, including Zamek Lubelski, Stare Miasto and Majdanek. As we shall see, the cinematic image of these sites provides a partial and fragmentary understanding of the modern history of Lublin and yet constitutes a rich source of information of the ways in which historical processes are re-imagined in film.

Retreat: Zamek Lubelski

On 3 November 1943, 18,000 Jews were killed at Majdanek by the SS as part of Aktion Erntefest (Operation Harvest Festival), the mass-shooting action aimed at liquidating all the remaining Polish Jews in the Lublin District (Kranz, 2010, 63-69). A year later, three hundred Polish prisoners were massacred by the Nazis in Lublin Castle, Zamek Lubelski, before they retreated from the city on 23 July 1944. Unlike Aktion Erntefest, this event was often represented in film and the castle identified as a site of Poland's martyrdom. Pathé's newsreel *The Tragic City of Lublin* records the massacre and shows a number of corpses of the victims in the courtyard of the castle and the people of Lublin mourning their losses (Fig.1). The film claims that "Poland will never forget" and focuses on the Roman Catholic memorial service held outside the castle to commemorate the victims; here a large cross is erected next to the walls. No reference to the extermination of Lublin's Jewry is made.[2] The scene presented in this newsreel was recreated thirty-three years later in Jurij Ozierov's *Soldiers of Freedom* (*Żołnierze Wolności*, 1977). This fiction film covers the history of Poland from the capitulation in 1939 to the creation national government in Lublin.[3] Ozierov recreates the memorial service for the victims of the 1944 massacre on location in the courtyard of Zamek Lubelski. A key sequence presents Bolesław Bierut, President of the Popular Council and from 1947 President of Poland, speaking over the coffins aligned in the courtyard, while a religious service is held and a large crowd of Lublin citizens is shown

[2] The castle was also used as a prison by the Soviet Army and the communist regime in the post-war era, with a significant number of executions carried out on its ground (Reynolds, 1981, 637). No trace of these events can be found in Polish cinema.
[3] The first years of socialist rule in Poland are also the subject of Andrzej Konic's *1944* (1984), also partly filmed in Lublin.

outside the castle (Fig.2). The event is presented as key to the birth of the People's Republic of Poland.

The same location is used in John Daly's *The Aryan Couple* (2004), set in Hungary and filmed in Lublin. This film tells the story of a rich Jewish Hungarian industrialist (Martin Landau) who, in order to ensure his family's passage to Switrzerland, is forced to hand over his business and estate to the Nazis. Despite the fact that Lublin is here 'playing' the role of an anonymous eastern European city, the use of the Castle as a location is particularly meaningful. The building, which was used as a prison by the Nazi Security Police (Sicherheitspolizei), is here decorated with swastikas; Joseph Krauzenberg, Landau's character, meets a Nazi leader in the castle and we can see him wearing a yellow badge and walking in the courtyard previously filmed by Ozierov and Pathé. While the film setting remains vague, this is the first time that the castle has been filmed in association with the persecution of the Jews.

Zamek Lubelski has often been used in film as an architectural landmark and attraction. *Touristic Lublin* (*Lublin: Obrazek turystyczny*), one of the earliest films of the city, was filmed in 1914 during the Austro-Hungarian occupation and includes images of the castle. Both in Wanda Jakubowska's *150 per Hour* (*150 na godzine*, 1971), a film focusing on the youth of Lublin in the 1970s, and Gerard Zalewski's *Heartbeat* (*Tetno*, 1985), about Polish writer Halina Poświatowska, the castle can be seen from Plac Po Farze in Stare Miasto. Zamek Lubelski is also used as a location for historical films. In 1569, the agreement that led to the creation of a single state, the Polish–Lithuanian Commonwealth, was signed at Zamek Lubelski. The building has thus a significant association with Polish patriotism and was chosen as a location for Jerzy Hoffman's *By Fire and Sword* (*Ognim i Mieczem*, 1999), set during the Khmelnytsky Uprising (1648-1657). This film includes a scene shot in the Holy Trinity Chapel at Zamek Lubelski: here Catholic-convert and patriot Jarema Wiśniowiecki takes an oath in front of the altar. During the communist era Wiśniowiecki was described as an "enemy of the people" (Widacki, 277-278); made in 1999, *By Fire and Sword* presents him as the hero of battle of Berestechko.

Heritage: Stare Miasto

Trybunał Koronny (The Crown Court) at 1 Rynek, the Market Square, was used in *The Aryan Couple* as the location for Krauzenberg's palace. From the balcony, Krauzenberg observes a large group of Jewish men, women and children escorted by the Gestapo in the direction

of Brama Grodzka, one of the city gates and also known as the Jewish Gate because it separated Stare Miasto and the Jewish Quarter, where the Ghetto was set up in 1941. Brama Grodzka has been filmed on several occasions. Andrzej Wajda's *A Chronicle of Amorous Accidents* (*Kronika Wypadków Miłosnych*, 1985) is filmed in Lublin and set in Vilnius, in what used to be the Polish part of Lithuania. This film is a nostalgic view of a youthful summer in 1939, just before the German invasion of Poland. Despite the fact that the film is not meant to be set in Lublin, the sequence filmed at Brama Grodzka presents the Jewish quarter of this cinematic version of Vilnius, in accordance with the pre-war topography of Lublin. The two young Polish protagonists are seen as they walk through the gate surrounded by Ashkenazi Jews engaged in their trades. Indeed, the iconography of this scene reminds the viewer of the photographs taken in the Jewish districts and ghettos before and during the war. Wajda used photographic sources from the 1930s and 1940s to recreate a street scene in a Jewish quarter. For example, the image of a Jew with long beard carrying water next to the gate has a striking resemblance to a picture of the Lublin Ghetto taken in 1940. The couple is happy and the scene idyllic – Wajda arguably implies that the Holocaust was perpetrated by the Germans alone, and that anti-Semitism was largely absent in inter-war Poland.[4]

Trybunał Koronny, seen in *The Aryan Couple*, is located next to the other main gate to the Old Town, Brama Krakowska. This gate appears in one of the few surviving pre-war films of Lublin, *The Transfer of Weapons to Military Academy* (*Przekazanie broni do szkoły lotniczej*, 1939). Recently it was filmed as a tourist site in *For Better and for Worse* (*Na dobre i na złe*, TVP2, 2011), *There Are No Goodbyes* (John C. Lyons, 2013), where it 'plays' Prague, and the thriller *Determinator* (Mirosław Gronowski, 2007). The narrow alleys of Stare Miasto are also used in Uri Barbash's *Spring 1941* (2007), the first Israeli film to use Lublin as a location for a film about the Holocaust. *Spring 1941* focuses on a Jewish family seeking shelter from Nazi persecution. The film includes scenes filmed in ul. Archidiakońska, ul Jezuicka and ul. Dominikańska in Stare Miasto, behind Rynek; however, Lublin is not named in the film and the city plays the more generic role of an eastern border town during the war. The scene of mass deportation of the Jews through the streets of Lublin resembles

[4] Lublin's Old Town, better preserved than other Polish cities, has often been used as a set for narrative set elsewhere. Brama Grodzka, in particular, can also be seen in Andrzej Konic's *Black Clouds* (*Czarne Chmury*, 1973), a costume drama made for Telewizja Polska, this time as a street in 17th-century Warsaw. In Jerzy Antczak's biopic *Chopin – Desire for Love* (*Chopin. Pragnienie miłości*, 2002), Lublin plays both Warsaw and Paris, with scenes filmed by Brama Grodzska. Lublin is Vilnius in Antoni Bohdziewicz's *Reality* (*Rzeczywistość*, 1960). In Adek Drabiński's *Codename "Down"* (*Kryptonim <Puch>*, 2005) Lublin is Rivne, Ukraine. Lublin is Warsaw again in Adek Drabiński's *A Matter of Secrecy* (*Tajna Sprawa*, 2005), where it also 'plays' Moscow.

the scene observed by Krauzenberg from the balcony of Trybunał Koronny in *The Aryan Couple*. Several buildings are decorated with Swastikas and three Jewish man can be seen hanging from the balconies of the old houses of Stare Miasto, executed by the SS. This implies that the Jews are made to march through the streets of the ghetto, while the scene is filmed in what used to be the gentile district of Lublin (Fig.3).

The only existing footage of the Lublin Ghetto, along ul. Lubartowska, ul. Unicka and ul. Franciszkańska, was filmed in 1940 by Fritz Hippler for his anti-Semitic propaganda documentary *The Eternal Jew* (*Der ewige Jude*).[5] Based on a book published in 1937 by the Nazi Party, this film presents images from several Polish ghettos and Jews are presented as uncivilized and parasitic people. It introduces the viewer to the overcrowded, narrow alleys of the ghettos, bustling with trade, and claims that Jews had always lived in ghettos and chosen to appear poorly dressed and unhealthy despite their wealth. The film is effectively showing the result of Nazi rule in Poland, while claiming to display the natural depravity of the Jews (Reimer 135). The Lublin Ghetto would soon be liquidated; Majdanek was the next destination for many of the Jews of Lublin.

Harvest: Majdanek

Like Auschwitz-Birkenau, Majdanek was both a labour camp and a site of political and racial extermination. The camp was liberated on 24 July 1944 and both Polish and Soviet cameramen turned their attention to the discovery of a site of murder on an industrial scale at the outskirts of Lublin. The activity of the camp was revealed in the documentary *Majdanek: Burial Ground in Europe* (*Majdanek: Cmentarzysko Europy*, Aleksander Ford, 1944), and yet the role of the camp in the extermination of the Jews was not made explicit in this film (Hicks 253). Aleksander Ford's film illustrates the crimes committed by the Nazis against the Polish people and Soviet prisoners of war and does not demonstrate nor address an understanding of the real extend of the genocide perpetrated against the Jews.[6] Similarly, Irina Setkina's newsreel *Majdanek* presents what Jeremy Hicks has called a *sovietised* interpretation of the events and overall one can observe a tendency in Polish and Soviet cinema of the liberation to suggest that the victims belonged to the same group as the spectator, the Polish and Russian people (Hicks 158-166). These films were consequently

[5] Filmed in studio, another infamous Nazi film *Jew Süß* (*Jud Süß*, Veit Harlan, 1940) used residents from the Jewish ghettos of Prague and Lublin as extras (Waldman, 281).
[6] It should be said in defence of Alekander Ford that Auschwitz had not yet been liberated and in 1944 the evidence of the Final Solution had not yet emerged fully.

seen in the West as an example of Soviet propaganda and, largely neglected outside Poland, they downplayed the specificity of the Jewish catastrophe only to suggest that the Nazis chose their victims in an indiscriminate manner from all nations and largely because of political convictions (Hicks 165). And yet, more than the well-known images of the German concentration camps of Dachau, Bergen-Belsen and Buchenwald, these films provide a visual record of one of few sites of the Final Solution to have survived the Nazis' attempt to destroy all traces of the annihilation of the Jews. In 1948, Ludwik Perski and Jerzy Bossak filmed *Lublin: Commemoration at Majdanek* (*Lublin. Uroczystości na Majdanku*), including images of the population of Lublin visiting the camp and laying flower on the site of the crematorium. In 1948, however, the association between Majdanek and the Final Solution was again merely suggested and the camp presented as a site of martyrdom for POWs, Poles and Jews alike – despite the fact that 59,000 victims out of a total of 79,000 were Jewish (Kranz, 2010, 70-76).[7] Seven years later, Alain Resnais's *Night and Fog* (*Nuit et Brouillard*) revisits the grounds and ruins of Majdanek; in the entire film the word "Jew" only appears once and Nazi crimes are portrayed as perpetrated against a cross-section of victims.[8]

In 1979, the architectural space of Majdanek was used as a location for Roman Wionczek's *The Secret Enigma* (*Sekret Enigmy*), the story of three Polish mathematicians who cracked the Enigma code used by the Germans during the war.[9] In this film the camp is portrayed in relation to the experience of political and war prisoners – the camp was indeed originally set up in 1941 as a POW detention centre (Koslov, 566) – and its use as a site for racial extermination is, once again, ignored. Ten years later, Leszek Wosiewicz directed *Cornflower Blue* (*Kornblumenblau*), based on political prisoner Kazimierz Tyminski's memoir *Calm My Dreams* (1985). The film is entirely set in Auschwitz and filmed both in Majdanek and Auschwitz itself. Here Majdanek 'plays' the role of Auschwitz Birkenau because of the better state of preservation of the surviving barracks. The film focuses on political prisoners and again the specificity of this site in relation to the Final Solution is downplayed by the filmmaker. In Stephen Daldry's *The Reader* (2008), the barracks, gas chamber and

[7] The death toll for the Majdanek camp is difficult to estimate and ranges from early overestimations suggesting that over a million people died in the camp to a more realistic estimate of 79,000 victims. See Kranz, 2010, pp.70-77.

[8] Resnais illustrates the horrors of concentration camps in the territories of the Reich very effectively; the narrative was written by Jean Cayrol, a French resistance fighter and survivor of Mauthausen Gusen. The real dimension of the Shoah in the eastern death camps is again evaded.

[9] Alongside *The Secret Enigma* filming is done for the TV series *Secrets of the Enigma* (*Tajemnice Enigmy*) also directed by Roman Wionczek.

crematorium of Majdanek are visited by a post-war generation young German to acquire a sense of awareness of his country's recent past (Fig.4). During the war Majdanek was also used as a storage facility for the belonging of the victims of Aktion Reinhard. As recorded in the Soviet film *Majdanek* (1944), thousands of shoes were found by the Red Army when they liberated the camp. In *The Reader*, the protagonist visits the display in Barrack 45, possibly containing the same shoes filmed by Soviet cameramen Avenir Sofjin, Roman Karmen and Wiktor Stadtland sixty-four years earlier. No dialogue or narration accompanies the camp sequence and there is a lack of topographical specificity. In *The Reader* Majdanek is finally presented as a site of racial extermination and yet the film only refers to Auschwitz, and it can be argued that Majdanek is again 'playing' the role of the most notorious extermination camp. The choice of this location is nevertheless significant; *The Reader* focuses on the post-war affair between a young man and a former German female Auschwitz guard responsible for horrendous crimes. For German guards often trained in the Reich's concentration camps, the experience of 'going east' often increased their violent behaviour (Koslov, 2008): both Auschwitz and Majdanek are thus suitable locations for *The Reader*, a narrative that focuses on the darkest experience of the Nazis' system of concentration and extermination.

Only in Micha Wald's *Simon Konianski* (2009) is Majdanek finally used in a fiction film in a way that acknowledges the camp as a site of extermination of the Jews and its regional specificity, with iconic images of its relics and memorial monuments. Set in Eastern Europe, *Simon Konianski* is a road movie where the title character aims at fulfilling his father's last request to be buried in the Ukrainian village where he was born. Members of the Konianski family were murdered by the Nazis and during the trip Simon and his six-year-old son Hadrien decide to visit Majdanek. As they approach the camp they see Wiktor Tołkin's *Fight and Martyrdom* monument; they then park the car near the barracks of Field III and enter the camp from the entrance near the replica of the original Column of Three Eagles (Fig.5).[10] Hadrien runs through the field and disappears; Simon looks for him inside one of the barracks and he is visited by the ghost of his dead father. He will eventually find his son outside the barracks. In *Simon Konianski* we do not see the gas chambers or the crematorium, and yet Hadrien's brief disappearance is reminiscent of what happened in the

[10] The Column of Three Eagles was based on Albin Maria Boniecki's design and made by Polish prisoners in 1943 in the occasion of a visit by the International Red Cross. Prisoners were demanded to decorate the camp in order to create an impression of order and attractiveness (Wiśnioch, 42)

death camps during the war, with families separated at the moment of arrival and loved ones vanishing in the extermination process.

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Images

Figure 1. Pathé's newsreel *The Tragic City of Lublin* (1944): corpses of the victims in the courtyard of the castle and the people of Lublin mourning their losses.

Figure 2. Jurij Ozierov's *Soldiers of Freedom* (*Żołnierze Wolności*, 1977): memorial service for the victims of the 1944 massacre on location in the courtyard of Zamek Lubelski.

Fig.3. Uri Barbash's *Spring 1941* (2007): scene of mass deportation of the Jews through the streets of Stare Miasto.

Figure 4. Stephen Daldry's *The Reader* (2008): Majdanek, Original Camp Structures

Figure 5. Micha Wald's *Simon Konianski* (2009): Field III and replica of the original Column of Three Eagles.

PARALLEL CITIES
Film as architectural tool

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Abstract

Parallel Cities is the title of a research project in which film is a central instrument to identify and analyse architectural problems. Film and video are traditionally considered tools for representation and are usually used in the realm of architecture in ways similar to presentation models, perspective renderings and architectural photography. There are however other tools that might be even more important within the architectural process, those which drive reflection about space and architectural problem solving: sketches, conceptual models, photography documenting process. All of these tools are crucial to the architects' design process. One of the fundamental purposes of this research project is to promote the use of film and video as design tools. Other research fields, such as anthropology, use film and video as a research instrument. In anthropology, ethnographic film is a research tool which had a far reaching impact in contemporary documentary cinema. In architecture, film was used as a research instrument in William Whyte's "The Social Life of Small Urban Spaces" (1980), which has served as the main source for the development of our project. We propose to observe the social interaction that occurs in recently modified public spaces – such as Largo do Intendente in Lisbon – bringing forth new patterns of occupation, as well other architectural problems that are still open. Thus, video becomes an instrument that allows the architectural project to be continually questioned and redesigned, and it extends the span of the architectural project into its built and occupied existence.

Keywords: Urban Design, Film, Documentary, Occupancy

1. Architecture and Film: conventions

When we pair architecture and film we immediately think about a series of films that have been presented in many film thematic retrospectives on this subject. Films such as *Metropolis* (1927), that shows the futurist urban ideal, as well as many other films of the German Expressionism movement; or as *The Fountainhead* (1949) that portraits the icon of

the individualist architect; or as *Mon Oncle* (1958) and *Play Time* (1967) *that* represent the contrast between the rigid orthodox modernism and the nostalgia for the vernacular that emerged by mid-twentieth century; or as *North by Northwest* (1959) that also plays with the distinction between corporate modernist architecture and the chaos of natural settings; as *Le Mépris* (1962) that uses architecture and landscape to define the atmosphere of the story; as *Blade Runner* (1982) that presents the dystopian vision of future cities; or as *Inception* (2010) that presents the architect of the future using telepathic systems of 3D modelling.

These movies are part of architecture's social imaginary (Alsayyad, 2006) and are constantly screened worldwide throughout departments of architecture, classes, student group's weekly screenings and institutions such as *Cinemateca Portuguesa* (Rodrigues, 1999) or the British Film Institute.[1] Gradually these films became acknowledged as references within academic production (Penz & Thomas, 1997; Lamster, 2000; Pallasmaa, 2001).

These films are also instruments of representation of the architectural object. They create an efficient iconic image of a building or urban setting, while associating it to the mythical image devised through film. An interesting example of this phenomenon is the appearance of Peter and Alison Smithson's Economist Building (1959) in Michelangelo Antonioni's film *Blow Up* (1966), where a group of mimes begins its disruptive stroll around the city of London on the Economist plaza. The building, that was polemic at the time, had its corporate status blurred by a radical image.

Even within the field of documentary, notable buildings and famous architect's biographies more often than not, represent architecture. Documentary filmmakers Ila Bêka and Louise Lemoine present their work as an alternative view to the idealization of architecture, presenting buildings with their everyday occupancy. Nevertheless the buildings depicted are precisely the most iconic – OMA's House in Bordeaux, or Herzog and de Meuron's Hosanna winery – to explore the contrast of the prosaic situation on an exceptional building (Bêka & Lemoine, 2013).

Film is thus conventionally observed to be an instrument to represent the architectural object, just like presentation models, drawings, collages and photography before actual occupancy occurs.

[1] In 2009 the British Film Institute presented a series of films to celebrate the Royal Institute of British Architect's 175th anniversary (Andrew, 2009).

2. Architecture and Film: as an architectural tool

There are however other instruments that are very important to the process of architectural design. Those, which promote architectural thinking and problem solving: study models, sketches, drawing and photography as a registration of the character of a place. These are fundamental instruments, which complement themselves within the process of designing any architectural project. Thus, one of the fundamental premises of this research project is to promote film and video as design tools.

Film and video are used as research tools in other scientific fields. In anthropology, the ethnographic documentary is a valued instrument in academia. And there is a clear intersection between contemporary documental film and ethnography.[2]

If the city was always a common subject in film, nowadays we see a rise on the production of documentaries on urban environments. Many documental films provide sound study material in architecture schools and some research centres use film and video research tool.[3]

The urbanist William H. Whyte (1917-1999) already used film as an instrument that allowed pursuing urban research through exhaustive observation. His work *The Social Life of Small Urban Spaces* (1979)[4] presents a fundamental experiment on the analysis of the urban realm and the assessment of urban design projects. This kind of research presents architectural practice as a process, rather than a finite design. Whyte's team looks at the diverse social interactions occurring within public space and this becomes clear through film. Taking the design of an urban square, one can see the design decisions being tested and also many unexpected actions that open the way to other occupations (Whyte, 1979).

Our research project, Parallel Cities / Cidades Paralelas, aims to promote intersections between the fields of architecture, urbanism, documental cinema and anthropology. Thus we aim to retrieve film and video as research instruments in architecture. Observation through video recording allows the detection of specific problems that have to be solved or local

[2] Such as the work produced at the Sensory Etnography Lab at Harvard University: http://sel.fas.harvard.edu
[3] See, for example, the film screenings organized by the Urban Planning Department of Urban Studies & Planning do MIT, the online media publication *Urban Planning Film Review* and the Program in Urban Studies de Princeton University.
[4] This project is published in film and in print (Whyte 1979, 1980)

advantages that might be incorporated on the project. Therefore we encourage that the architects' role to be expanded throughout time and the occupation and use of the space.

3. Case Study: Largo do Intendente

Throughout the 1970s and 1980s the symbiosis between the growth of the creative classes and the manifold urban areas that lost their previous identity – either industrial areas or popular housing – promoted the occupation of derelict urban areas by cultural services such as art galleries and artist studios. This phenomenon and its apparent success, in cities like New York or London, was adopted by urban planning who tried to replicate the instrumental role of the creative classes in urban regeneration.

The urban renovation project carried out at Largo do Intendente, in Lisbon, has been following the gentrification through its occupation by the creative classes, motivating more affluent, formally educated people, from a younger generation to occupy the problematic neighbourhood. Nowadays, even when the most enthusiastic proponents of this method start to question its validity, it is necessary to evaluate, analyse and eventually change the course of these urban projects.

In this context, the observational documentary can be very valuable to the city. If generic strategies can be misleading, extensive local observation allows to identify specific problems or to bring neighbourhood assets into play. We chose to study Largo do Intendente because it is possible to follow the transformation that takes place through political decision – and its formal evidence: the architectural and urban project. These decisions affect multiple actions on the life of recent, as well as established, inhabitants.

During the last decades, the image of this area of Lisbon merged with an atmosphere of dereliction, with drug traffic, street prostitution and the presence of illegal immigrants. The feeling of 'warzone' within its community often appeared in daily newspapers (Mendes 2002). Occasionally, usually associated to election campaigns, the visibility of Largo do Intendente attests to its problematic state as well as local politicians intentions to redeem its condition.

If we look at the media and political discourse, about Largo do Intendente, produced in the last decade, we see a digression about the factors that are assumed to cause that situation.

This causal dissociation allows us to analyse past strategies and predict prospective ones. In the beginning of the present century the triad – drugs, prostitution and illegal immigrants – were part of the same problem, urgent to eradicate. Ten years later, the need to counteract Intendente's social stigma emerges through a strategy of 'image makeover' of Largo and neighbouring areas. This strategy dissociates social issues and the urban realm.

Thus, in 2003, Pedro Santana Lopes, then mayor of the city, affirmed that the strategy to be used at Largo do Intendente will be mainly to solve the problems of its inhabitants, of its public space and its buildings (Intendente ganha vida nova, 2003). Nevertheless, this change does not happen. There are isolated interventions that never tackle the problematic triad.

In 2010, the following mayor, Antonio Costa, invests personally in the area temporarily moving his offices to a building at Largo do Intendente. His own contribution is, according to his own words, to 'give confidence' to potential future investors (Boaventura, 2011).

In two years the image of Largo do Intendente and surrounding area is profoundly changed: creating a main public square and establishing new public space at Rua do Benformoso, new commercial and cultural institutions, and the city hall invests in the production cultural events – such as concerts and festivals. According to the mayor this is the "phase to intoduce Largo [do Intendente] and Mouraria." This establishes it is important to renovate and change, but it is equally important to reveal and advertise the new "clean" image of the neighbourhood. In the same interview, the mayor declares that the promotion of the "new" Largo do Intendente aims to "attract Portuguese citizens, foreign tourists and investors" (Público & Lusa, 2012).

In short, there is a change in political discourse that leads Largo do Intendente to become a central place in the city, away from its previous isolated character. This change occurs in the space, image and the social fabric of the area, and catalyses the confrontation between different aspirations and urban life. These differences are discernible in the occupation of public space – its tensions, hybrids, disruptions and continuities are the subjects that turn this into an interesting case study.

4. Workshop Parallel Cities: Observational documentary

Within the context of this research project about life in the city and the occupation of public space, we organised the workshop Parallel Cities in February 2013, within the Architecture Week annual event organised by the Department of Architecture (ECATI) of Lusófona University in Lisbon.[5] During ten days, Largo do Intendente was the lab and object of study of a group of twenty-one students[6] supervised by five teachers.[7]

The main goal of the workshop was to produce a short documentary film that displayed the analysis of this space regarding its recent renewal, the actions of its inhabitants and the social life of this place. This studio also aimed to start a video and sound archive that is important for the long term analysis of this area.

We organised a daylong seminar to introduce other relevant projects to the participants. The collective Left Hand Rotation presented the documentary *Luz* (2012), about the polemics regarding the urban renovation process of Bairro da Luz in São Paulo, Brazil. Marta Silva presented the project Largo Residências, an art residency centre situated at Largo do Intendente, she also talked about the social dynamics of the neighbourhood. The artist and anthropologist Hélène Veiga Gomes presented her research project *Intendente(s)* (2001) while being an artist in residence at Largo Residências. And finally, a team from Atelier Joana Vasconcelos presented the work *Kit Garden* (2012) that was installed at Largo do Intendente.

The students were organised in teams, and each would produce a segment of the documentary, after having tutorials on how to use the video cameras, sound recorders and editing software. During three days each team observed and video recorded what happened in the space. Afterwards, they analysed the footage and produced a first version of the film that was edited and re-worked in the following days.

With this workshop the teams were able to look at the city identify its social dynamics and to make connections between designed, produced and lived space. It presented the team to a work methodology based in involvement and physical presence. It also allows them to analyse the field with the distance and filter of the filmed sequences. Thus it creates a

[5] This follows the previous Architecture and Cinema workshop of 2012.
[6] Abba Baldé, Boris van Es, Catarina Farmhouse, Cátia Almeida, Carlos Fernandes, Cláudia Mendes, Diogo Afonso, Diogo Ferreira, Gonçalo Bento, Ivan Parashev, Ludmila Cosnean, Marco Cunha, Paulo Rosas, Ricardo Veloso, Sofia Cambeiro, Teresa Conceição and Tânia Barracho.
[7] Catarina Patrício, Eliana Sousa Santos, Luís Santiago Baptista, Patrícia Santos Pedrosa and Paulo Figueiredo.

dialectic between presence and distance that will hopefully generate further insights about the city.

5. Parallel Cities Workshop as research process

The work produced in this workshop is a work in progress, in the sense that a methodology that ideally requires longer timeframes is used during a very short period. Thus the presented film must be looked at as part of an experimental process, which will be developed in the near future. When participating in this workshop we take note of several methodological setbacks.

5.1 How to film

The eminent presence of cameras, people, and sound operators disturbs the day-to-day routine of the area. It may even modify the behaviour of its users. (Goffman 1963, 1973) In this case, this problem was pronounced since several teams of students and teachers occupied the space, sometimes simultaneously.

While being observed and filmed, some inhabitants of the area are easily lured to participate, sometimes excessively, trying to speak for a collective. On the other hand, there are other users who try to avoid any contact with the teams on site.

The research team should try to diminish the evidence of its presence, dissimulating the filming equipment and becoming 'invisible' through continuous occupation, thus allowing the observation closer to the normality (Moore, 1973; Olson & Peytchev, 2007). Also, any information regarding the research objectives should be concealed, since users who adapt their behaviour in anticipation can change the social dynamics of the space.

In socially fragile environments, such as this one, it might be important to work with intermediaries – people or institutions that are central to the communities. There are also problems regarding this strategy, since the community might associate the research teams to those institutions who introduced them, and adapt their responses accordingly (Dohrenwend, Colombotos & Dohrenwend, 1969).

It is important to have in mind that the research is based on the observation of a limited number of people that are part of a large number of communities. A research project like this will not exhaust a complex case study as Largo do Intendente.

5.2 What to film

The teams should observe the movements, hesitations and breaks of walking people – either alone or in groups. They should take note of public space appropriation, such as storefronts, restaurants and public features (Sommer & Sommer, 1991). And they should relate this appropriation to the individual and collective memory about the place. Teams should also note the elements of the designed space – configuration, materials, trees and greenery, street furniture and public art. A long term observation would allow noting variations on daily and weekly cycles and more precise information about the community.

6. Final Notes

Given the nature of the project and the scarcity and subjectivity of the collected information – video and interviews – is still early to present any objective conclusion. However the aim of this workshop was to present the potential of this kind of research to the participants – to think about the expectations and results of urban design projects. And more importantly, it also allowed us to briefly test the methodology to be used in a long term research project.

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ARCHITECTURE IN TUBES
Intermediation, control and architectural videos on cyberspace

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Abstract

Contemporary experience isn´t, predominantly, architectonic (in the meaning of experiencing buildings), but it is an experience intermediated on the images of the buildings. This experience is doubly é intermediated, first by those producing the ideas or the images of the buildings (example: the photographers and the critics), and secondly by those exerting control on the communication media.

Photography has prevailed in this intermediated diffusion between an autonomous world of ideas and images and its original subject, by keeping an illusion of more authenticity (if it is photographed it must exist). However the cinema also acquired an important rule, also keeping the same authenticity illusion, and adding time frames, linearity and sound, but also propagating the images that formed a important part of the architectural collective memory. Being necessary to distinguish the architecture in the cinema from the architectural cinema, the architects had also used this media to communicate its work and ideas to a public. There are meanings, languages and specific intermediations of the architectural cinema.

Recently many architects started to produce films to communicate their work, promoting its diffusion in the cyberspace, looking for a contact more direct with their public, benefiting from the fewer control in the net from the second level of intermediation. Some of these films acquired a notable diffusion, contributing for the fast recognition and diffusion of the communicated work. The structures, the meanings and the languages of the videos tend to evolve for obtaining a much more ample diffusion.

Keywords: Architecture, intermediation, control, videos, internet.

1- Meta-architecture

This research is a part of a larger theme about a parallel culture of architectural images, presented schematically in an previous article named "*Notes on the Meta-architecture, the culture of the architecture images*". In this text it was exposed that our experience is not, predominantly, architectonic (in the sense of experiencing buildings), but is an intermediated experience on images of these buildings.

Architecture relates people with things and by things people with people. In this way, architecture is an object, done with things that provide an human experience (memory, senses, reason, speech). Architecture depends on the person´s relation, with his body, with objects, something material. This relation is established by purpose and communication. Diminishing, in the contemporary era, the ethical purpose, people´s relation with the things,

or the disposal of things, made by somebody (possibly an architect), is communication. And architecture gains a greater attribute as a consumption product.

Architecture turn into a global phenomenon (acceleration, speed, availability, abundance) that isn´t as object but a image or speech in the media and events. The culture on the architecture images become autonomous, a cultural product exceeding architecture´s limits and public, with a vast instantaneous and global diffusion.

Real or virtual buildings images or ideas flow in this mediation, at almost instantaneous speed and before unimaginable distances. They are not a architectonic experience, because can´t be inhabited (unlike other cultural forms, architecture depends on the experience of the "thing"), but an human experience that can be touched. They are an meta-architectonic experience, constituting a ideas and images "new world", culturally autonomous, about architecture. In the past, it was thought there wasn´t difference between real and virtual, because both are perception. More recently, architecture evolved in other direction, preferring to communicate with people with non virtual reproducible things, like human senses. It was re-established a clear difference between architecture, and the virtual images world around architecture. The concept of meta-architecture, considers that the images and ideas world, not being architecture, is also an experience. But a different kind of experience, on other things (for example, the experience of the building is linear, in a pathway, and meta-architecture is fragmentary, with impossible "real" perceptions (drawings, aerial sights, perspective, etc…). This difference and conscience of autonomy as culture is new.

Meta-architecture is a doubly intermediated experience - first by those making the ideas or images about buildings (ex: specialized photographers and critics), and in second for those who try or exercise control on this media of diffusion (ex: publishers, editors, politicians).

Meta-architecture, as consumption product, attains great interest as buildings images and ideas "cultural body", with influence on architecture, participating in its diffusion, discussion, evolution, attracting public. Architecture has to produce images that, some way, seduce people, because it needs to get consumed, or to sell. So architecture, or its intermediated images, in some way, have (return) to appeal to the human side of people, by senses, memory or speech.

The images and ideas experience that amaze, emote and stimulate is motivation to change, evolution and re-humanization. Human beings touching at distance others. Things made to reach and to communicate with other people.

One of the interesting questions (or controversial) in this research about meta-architecture is how this cultural consumption product can turn into an autonomous cultural images and ideas exchange. Trade of goods as texts, photos, books, videos, magazines, events, exhibitions, thematic fairs, specialized tourism, and collectable objects… meta-architecture´s has a star system with a vast public buying a large sort of things and archi-brands. Even the diffusion of more architectural ethical contents have to succeed and prevail in the rules of this media and its control characteristics. Surprisingly it turns into an important motivation to "cultural encounters" in a unexpected way: by the compulsion to trade or to exchange. The cultural goods trade that, like fashion, are consumed and sold in a global exchange, but also of things that relates culturally people with people.

People meet in architecture, but people meet through meta-architecture. The architectonic experience is about buildings, that, unlike other kind of artistic objects, can' t be moved. So, even experts haven´t the possibility to experience all the numerous famous buildings existing all over the world. The main experience about architecture is a meta-architectonic experience about architecture´s ideas, images and objects, globally exchanged with speed, availability and abundance.

The meta-architecture is a culture that is not exclusive of the architects, but is extended to photographers, journalists, curators, editors, scientists, technicians, managers, designers or artists. It is an autonomous and vast exchanges world of ideas and images about objects, opened to a great knowledge and viewpoints diversity.

2- Photography

It was explained with more detail in previous texts, nominated *"Meaning in architectural photography*" and "*The architectural photography - intermediation, meaning and languages*", that in the intermediated diffusion of the architecture, the architectural photography predominates in the connection between an autonomous world of ideas and images with the architecture. This prevalence basically must attributed to the type of image, that results directly from the object, conferring to it a truth appearance. Photography is an image that transmits and communicates but also testify, in our conscience, that the object exists. If something was photographed it is because it exists or it happened, confirming an experience of architectonical character with constructed "real" things. The appearance of veracity conferred to this kind of media images gives predominance in the intermediation of the architecture, prevailing on another type of images as the digital drawings, perspectives or

simulations. The preponderance isn´t due to the capacity of transmitting a more complete image of the architectural object, although they are frequently, resultant images of a partial positioning, with a fragmentary perspective of the object to present. Other types of images, as projections, sections, perspectives and diagrams, obtain to provide a less fragmented vision of the buildings to represent. The architectural photography predominates as intermediation because it is, supposedly, a evidence of "a real" experience, in the meaning of being physical and with the body, and it was with an idea that became constructed. It is an evidence that the thing or photographed action exists or happened, although nothing hinders that the photographic image cannot so be so treated or manipulated as the other types of images.

Another aspect of this intermediation is related with the added meaning and language. The architectural photography (that is convenient to distinguish from the architecture in the photography) is basically an instrument of communication between the architect and its public - a public, normally specialized, with the capacity and the desire to understand and to appreciate, but without the chance of this experience. When accepted the impossibility to reproduce the architecture, the photography is the privileged way - it has predominated - to show what it is, to a large extent, a visual experience.

The photography are objects that offer an experience, transmitting a content or providing communication between a sender and a receptor. In the architectural photography, that intends to be an instrument of communication between an author and a public, the meaning is in the buildings, the ideas and the architect. The photographic chamber must be, ideally, a anonymous vehicle for this flow or in this intermediation. But the photographers do not obtain to avoid (even though unconsciously) to include or to add contents and meanings, or of register according to the language of photography, with a fragmentary structure, composition, framing and balance, caption and transmission of the experience, instant observation or fascination by the detail.

3-Cinema

The cinema, in a certain way, appears as a prolongation of the photography, adding other possibilities to the experience, as the sequence of the time or the combination with the sound. The photography of the cinema also transmits to our conscience that the object exists or happened. It is also an experience that can be perceived as veridical, because the cinema results from photographing objects, and confirms to our eyes this experience. As

already it was related, these images can be so treated and manipulated as the images of other type.

But the cinema, although coming from the photography, and benefiting from this truth appearance in the intermediation, obviously diverged and created itself in a different way. The relation of the cinema while a media for propagation of the idea, the codes and the language of the modern architecture, that started to appear at the same time, is essential for the understanding of this architecture. The cinema early consisted as support and an essential repository of a collective imaginary, of a depot of images where generations looked for and had reviewed in its models and images. But this is a matter of the architecture in the cinema, with lesser importance in the subject of this theme. The architectural cinema is the intermediation for the transmission of ideas between an author, architect, or enters the experience of an object (constructed idea of an author) and a public. And in this aspect, architectural cinema is more restricted by the difficulty of access, with hardly bearable production costs for the architects, as well as for the control (second level) of this intermediation in the access to the public. Although the existent difficulties in the access and diffusion for this media, some films had been carried through about some of the most important architects or on some of its buildings, as the indicated, by example, in a set of documents list titled "*The 30 Architecture Docs*" from ArchDaily (ArchDaily,2013), among which appear headings such as: "*Architects Herzog and deMeuron: The Alchemy of Building & The Tate Modern"; "Antonio Gaudí"; "Citizen Architect"; "Samuel Mockbee and the Spirit of the Rural Studio"; "Eames: The Architect and the Painte"r; Great Expectations; How Much Does Your Building Weigh, Mr Foster?; Infinite Space: The Architecture of John Lautner; Kochuu: Japanese Architecture; Loos Ornamental; Los Angeles Plays Itself; Louis Sullivan: The Struggle for American Architecture; My Architect; Philip Johnson: Diary of an Eccentric Architect; The Pruitt-Igoe Myth; Regular or Super: Views on Mies van der Rohe; REM; Rem Koolhaas: A Kind of Architect; Rem Koolhaas: A Kind of Architect; Schindlers Häuser; Sketches of Frank Gehry by Sydney Pollack; Unfinished Spaces; Urbanized; Visual Acoustics; The World of Buckminster Fuller; Frank Lloyd Wright; First Person Singular: I.M. Pei* or *Make No Little Plans: Daniel Burnham and the American City.* In another site, called Architectoid (Architectoid,2013), another list is presented, named "*10 Best Architecture Videos on Netflix*", added to previous some more headings as: "*The Homes of Frank Lloyd Wright"; "My Father the Genuis*" or *"Exit Through The Gift Shop"*.

Few headings or films if compared in number with the profusion available in other types of media of diffusion. The interference of the control from the second level of intermediation also can be observed, in a more qualitative aspect, verifying that the architects and buildings related with zones or cultures where the cinematographic industry is more stronger are more acknowledged and made known.

4- Intermediation and control on virtual

J. Bragança de Miranda (Miranda,1998, p214-225) write about the virtual, where it can be inserted the meta-architectonic experience, and about the space of control, precisely in what refers to intermediation. As writes this author, we evolved from the space of the classic mediation, that settled in a relation between possibility and existence. In the virtual, in the space of the imaginary existed, were perceived and aware the possibilities. The control was determinative in the accomplishment of the possibilities that, until then, were only this: possibility. The control allowed the accomplishment of the possibility, many times selecting among or between others, allowing to start existing, being experience, transmissible, communicable. In a similar way, Derrida (Derrida, 1996, p66) separates the idea from the existence by the action, considering that only the action is lost for the ideality. It is the action that allows the existence of the idea.

But, according to Bragança de Miranda, in this relation between potentiality or possibility and its control, the virtual appear as space of control where all the possibilities (and not only the winners) can exist, to emerge, to be communicated and to be experienced. The space of the control - of the possibility or the way to exist - is substituted by the way and the characteristics and conditionings of the virtual. And, observes Bragança de Miranda, thus the virtual is in a tension between the potentiality and the control, because or it becomes in an intensification of this process or in its minimization.

The control in the virtual begins to be the one of the Cyberspace, where all or almost all the possibilities can exist, since they are compatible, accepted or translated in the digital language - controlled by the technical characteristics or by the access (connection) to the Cyberspace. The virtual appears thus out of the traditional control, substituting the second level of control, of the second intermediation, the one detaining the mediation or the permission of the access. Typically publishers, editors, curators, directors or managers. All, and not only the possibilities for these allowed can exist, substituting it their intermediation, with all its implicit or explicit significant meanings, by the characteristics of the Cyberspace,

like the superabundance, speed, fragmentation and linearity. This media also confers its characteristics to the intermediation, making it also by the control or the permission, by the compatibility or adaptation to its technical characteristics. But, existing a significant form in the technical design of the Cyberspace that dominates the possibility to exist, this however it is taken from the power of the agents from the second level of control. In the virtual on the Cyberspace, the intermediation from the first level (those making the ideas or images about buildings) make contact with the public jumping over or being able to avoid the control from the intermediation of the second level (publishers, editors, curators, directors or managers). The typical intermediation from a magazine, exhibition or festival is avoidable and replaceable by a content placed in the virtual at the direct reach from the public by a simple "click". And this is allowing totally different conditions in the communication between the architects and its public. An accessible media, observing certain technological specifications, to all. Transformed into existence, experience of ideality, imaginary, repeatable and accessible instantaneously.

5- Architecture in tubes

The control and the second level of intermediation in the cinema has been affected by the development of the virtual in the Cyberspace. The platform for sharing films or videos YouTube, among others, grew incredibly fast, with only a handful of people responsible for scaling the site. YouTube obtain to reach one billion views per day, which is *"at least 11,574 views per second, 694,444 views per minute, and 41,666,667 views per hour*" (Highscalability,2008). Any person who registers gratuitously with an account can share videos accessible in Cyberspace, assuring the possibility of access to the contents in video the instantaneous speed and enormous distances.

Somme of the main characteristics, such as keeping it simple and cheap, a simple network path, avoiding too many devices between content and users, use of commodity hardware, or the use simple common tools, aloud to turn this platform commonly and very easily accessible.

The cost for making the videos can very be small and the subjects can be diverse from conferences or architects speeches, or films about the buildings or films presenting projects. Being relatively easy to make videos and to place them in these diffusion platforms, these accumulate an enormous amount of these pieces, becoming in one the main media for transmission of contents, education and experience in (meta) architecture. A large majority

of the more notables architects places, some in a relatively organized mode, a great amount and diversity of these contents. But many others less recognized architects also do it. Between this shares, it is possible to, as example, mention ArchDaily (Rackard, Nicky,2013) presenting "*The 10 Most Inspirational TED Talks for Architects*" with lectures from people with broad and unique views on architecture that might enlighten, educate or even disturb. In this list are mentioned, and can be watched directly, great communicators like ***"****Bjarke Ingels: 3 Warp-Speed Architecture Tales"; "Joshua Prince-Ramus: Seattle's Library and Other Projects"; "Thomas Heatherwick: Building the Seed Cathedral"; "Cameron Sinclair: A Call For Open-Source Architecture"; Magnus Larsson: Turning Sand-Dunes Into Architecture; "Julian Treasure: Why Architects Need To Use Their Ears"; "Liz Diller: A Giant Bubble For Debate"****; "****Frank Gehry as a Young Rebel"; Daniel Libeskind: 17 Words of Architectural Inspiration"* or *"David Byrne: How Architecture Helped Music Evolve"* **.** In other list (constructionmanagementdegree.org,2013) titled "*100 Incredible Lectures for Architects of the Future*", we can see the videos from some universities (*M.I.T. Lectures for Architects of the Future; M.I.T. Architecture Lecture Series; Rice University Lectures for Future Architects; University of Southern California Lectures for Architects of the Future or California College of the Arts Lectures for Architects of the Future*), from some institutions (*TED Lectures for Future Architects; CCA Lectures for Architects of the Future; The American Institute of Architects Lectures and Tools for Future Architects; American Society of Civil Engineers Lectures and Tools for Future Architects or U.S. Green Building Council Lectures and Tools for Future Architects*) or some architects, like "*Frank Gehry Lectures for Architects of the Future*". As it can be observed in only these two lists, the abundance and diversity of contents wide exceeds in amount the availability of contents for architectural cinema, thought, conjugated with the enormous amount of viewers, allows to outlook that this media is starting to have a great importance in the diffusion and transmission of the architecture. The cinema will live more in the Cyberspace.

The control relative to the second level intermediation (publishers, curators, directors or managers) vanishes within the profusion and easiness of access or in the superabundance of contents and information. This superabundance is the second main characteristic of this intermediation, compelling the existing possibilities (and almost all can exist) to get itself remarkable in order to obtain more viewings, that is to conquest more public. Evidently the videos of the "star system" architects are more looked for, what allows them to export the contents in another approach, being able to be more pedagogical or explicatory. But, in

general, the videos have to appeal the surprise, the humour, intelligence, the contradiction, the amazement. Details that in a short video appeal, make a distinction and become an unknown content in a success, called “viral”, with millions of viewers. People meet through the contents of the meta-architecture as consumption product that has to amaze to expand.

6- Conclusions

The cinema had a very great importance in the diffusion of the architecture, but not in the form of architectural cinema. While media of intermediation, the cinema confers in our conscience, as the photograph, a suggesting veracity and appearance of truth that the object exists. The cinema adds other possibilities to the photography, as the time, the linearity or the sound. However, the cinema has limitations as media of architectural intermediation, due to interference of the control the second level, as much in the production as in the access. These limitations, also as the control of the second level intermediation, are vanished with the appearance of platforms in Cyberspace for video share, among them the successful YouTube, allowing an enormous profusion of contents in quantity and diversity, with easy access and allowing an enormous amount of viewers. It is possible to expect that this media is starting to have a great importance in the diffusion and transmission of the architecture and that the architectural cinema will live more in Cyberspace.

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REQUIEM FOR A DEMOLITION
The Fontainhas neighbourhood in Pedro Costa's cinema

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Abstract

This paper seeks to understand the vicissitudes in the destruction of physical space and how one can shoot and show the decline in the act of inhabiting.
Taking as case studies the movies "In Vanda's Room" and "Colossal Youth" directed by Pedro Costa, the gradual degradation of a neighbourhood – the now defunct Fontainhas neighbourhood – is the motto for assimilate the stories of the characters and its role as inhabitants of a territory in which nothing is alive anymore. So much so that the neighbourhood itself becomes, in the eyes of the camera, a kind of character that comes to life by itself, in which space is no longer alone in its entirety, field becomes counterfield, nonplaces become inevitably in what their protagonists want, "because all houses tumble and are already remains or not them at all, because the neighbourhood streets are also houses" (João Bénard da Costa on "In Vanda's Room").
From the analysis of scenes, stills and interviews, the proposal seeks to trace the bi-dimensional cartography of the Fontainhas neighbourhood (before and after: the demolition and subsequent relocation of its inhabitants) in order to see how the view of Pedro Costa reveals the spatial identity on screen: an anonymous architecture that keeps distance from the rules of urbanism.

Keywords: demolition, neighbourhood, slums, relocation

Introduction (the discovery of Fontainhas)

To begin the essay, one must first track the course of Portuguese director Pedro Costa, since the first experiences until the treated subject: his work with the Fontainhas neighbourhood as well as the phenomenon of its demolition. The ethics present in this work is better understood when starting from scratch – with life itself.

The official entrance of Costa in the world of cinema was in 1981. At the time, the School of Theatre and Cinema (Escola Superior de Teatro e Cinema - ESTC) was the only academic institution with a degree in Cinema. With teachers like writer and investigator João Bénard da Costa and director António Reis, whose poetic approach and upfront knowledge were a major influence, the institution then began a new chapter in the course of the post-April 25th politics.

António Reis, who at the time had made the films "Jaime" (1974) and "Trás-os-Montes" (1976) alongside Margarida Cordeiro, was a strong role-model for the soon-to-be directors João Pedro Rodrigues, Teresa Villaverde, Manuel Mozos and Costa. Reis was not a typical teacher at the ESTC: his ´(…) *classes were an airport without flight schedule* (Cabrita, 1991)` and his radical view on cinema and on the process of filmmaking caused a great impact on students. His demanding methods were appealing to Costa whose affinity with Reis is strongly affirmed: ´He was much more angry and militant than I was. His lessons were wild and generous and opened my mind. We got along very well. I brought the brutality of my convictions and he, with his wonderful erudition, would pass me his conviction of a brutal art.` (Lemière, 1995). Taking for instance the movie "Trás-os-Montes", in which Reis established a durable contact with inhabitants of different villages of the northern region of Portugal, the fragility of the context and the way to deal with non-actors (without the need to assume it as a documentary) can be strongly related to the later work philosophy of Costa.

The first two films of Costa, "O Sangue" (The Blood, 1989) and "Casa de Lava" (1994) are made in two directions, somewhere between an homage to cinema itself – and particularly to some of the director's early influences (Charles Laughton, Carl Theodor Dreyer, Nicholas Ray, Jacques Tourneur, to quote some of them) – and the appropriation of subjects such as childhood, loneliness and death (as well as the living dead or the thin line between life and

death). The black-and-white aura of “O Sangue” and the volcanic heat of “Casa de Lava” are the result of experiments with major productions, scripts and actors. Inês de Medeiros and Pedro Hestnes appear in the two films, working closely with the director thus creating a certain common trust between them.

After the shooting of “Casa de Lava”, which took place in Cape Verde, the crew returned to Portugal with some errands: *´people in Cape Verde have given us many letters, many gifts, parcels, coffee, tobacco, for family members emigrated in Lisbon.`* (Guimarães & Ribeiro, 2007). Between the several places tracked down for the deal made with the native Cape-Verdean, Fontainhas was one of them, inserted in the Amadora municipality. While there, Costa began an instant recognition with the inhabitants and the community:

> I ended up staying there for a drink, started to like it, I felt part of that place, aesthetically or plastically, I liked the place, spatial organization, colours, it was not only the sense of community, which evidently impressed me a lot, but above all the characteristics of that place, limited, small, a ghetto. (Guimarães & Ribeiro, 2007)

Then, after some deliberation, a script was made, production began to take place and Ossos (Bones, 1997) was shot in Fontainhas and several places of Lisbon. The movie mixed professional actors and people who lived at the neighbourhood, attaching some difficulties to the process. *´The shooting of Bones was a nightmare for me`* (Costa, Neyrat & Rector, 2012, p.42): Costa began to feel troubled by his own convictions, feeling that the cinema “machine” was too impeditive on such a community and that he wasn’t listening and watching carefully enough to make a correct stand. When released, “Ossos” was well received by critics and was shown at various festivals (it even won the Best Cinematography prize in the Venice Film Festival) but the director still was not convinced.

Vanda Duarte, one of the main actresses – that was picked up in Fontainhas along with her sister Zita – was one of the main reasons for Costa’s nightmare: most of the times, she didn’t obey to the script (mocking the shooting) and was always an inconstant presence. At the end, she talked to the director, giving her feedback on what she thought it could be done better: *´I wonder if there’s something else that's still cinema but it’s in fact less tiring, I don’t know, more modest, calmer, more relaxed?`* (Costa, Neyrat & Rector, 2012, p.45).

After this talk, the two began a collaboration that would lead to his fourth feature film and the most challenging until then: No Quarto da Vanda (In Vanda's Room, 2000).
From now on, Costa began to push away the premise that a director is the builder of a world imagined around a set and focused on his individuality as an author, regardless of the so-called necessary crew and production, leaving aside the process of making a successful movie. Instead, he assumes a commitment with the inhabitants of the neighbourhood (which wasn't the same made with a film crew) in order to establish a working method that was risky but very true to his convictions.

Putting aside the idea that there is an assumed trilogy – Bones, In Vanda's Room and Colossal Youth (fact reinforced by the release of these films by The Criterion Collection: "Letters from Fontainhas, Three Films by Pedro Costa" in 2010), this essay will only take In Vanda's Room and Colossal Youth for analysis, putting together the common ground between the two as well as the evolution of the life in the Fontainhas community.

1. No Quarto da Vanda (In Vanda's Room)

Figure 1. The room at Fontainhas neighbourhood with Vanda (right) and Zita (left) while the two are smoking.

To begin an accurate analysis about "In Vanda's Room", one must first take a look at Fontainhas, the place that started it all, a territory of excluded people. Fontainhas was located alongside neighbourhoods 6 de Maio and Cova da Moura (where the 2009 movie

"A Esperança Está onde Menos se Espera", directed by Joaquim Leitão was shot) and had 96,5% of Cape-Verdean population[1].

Given the various social and economic problems that are associated to these places, the term "*slum*" is always present given the lack of resources, qualified houses and decent sanitary conditions. As the global assessment of slums organized by UN-HABITAT pointed out, *´Slums are too complex to define according to one single parameter.`* (UN-HABITAT, 2003, p.11) however, we can also keep in mind that the complexity and rearrangement of the space made by its inhabitants is an important factor to understand their behaviour: ´(…) this urbanism, named informal, marginal or also as social construction of an Habitat, can be recognized as an alternative in the formal and regulated, as an authentic way of making city, and to begin to overcome the always-negative qualifying of slum` (Montaner & Muxi, 2012, p.183).

Cape-Verdean residents in Fontainhas neighbourhood were mostly immigrants and so, they built all the houses to occupy the wasteland, trying to organize their life through the resolution of the existing problems: ´In general, they focus on communities leading to the affirmation of their own cultures, living in a kind of world apart, built in the image and likeness of their land of origin but with the constraints arising from the fact that they are in the Western world.` (Santos, Mendes, Rego & Magalhães, 2009, p. 3462)

Pedro Costa quickly realized that the community in Fontainhas was a means to an end, the spatial and narrative quality in every corner was an unexploited territory, a desirable subject that was in reach of his possibilities:

> The neighbourhood offered me a magnificent space to think. And thinking a space is one of the bases of cinema. In *Vanda* – and it was the same in *Bones* – we never really know if we're at someone's house, in a common home or if this living room, this room, it won't be before a square, an Agora, a place where people go to say a few things or just to hide themselves. (Costa, Neyrat & Rector, 2012, p.15)

With just a little mini-dv camera and a tripod (being accompanied later by a sound professional), Costa began filming with Vanda as she opened the door to her house and,

[1] Data according to the study conducted by Pires, Sónia (2009).

more precisely, to her room. Afterwards came Zita, her sister, as the two would smoke heroin most of the time. When not consuming, they would sell cabbage throughout the neighbourhood.

1.1. Inputs and Outputs

´I follow this space and obviously it's made of inputs and outputs, interiors and exteriors that are very ambiguous.` (Costa & Rancière, 2011, p.327)

Making a spatial map of the film, the "field" can be separated in two simple points: interiors and exteriors. In this way, the montage is deconstructed into a kind of puzzle, assuming that different places and different characters can belong in the same category, in order to understand some of the details of the composition used by the director.

The interior is thus composed of three relevant places: the house of Vanda and Zita, the house of Nhurro, Paulo and Russo and the anonymous houses of the neighbourhood.

In the house of Vanda and Zita (the girls house), who live with their mother, grandmother and stepfather, we can see the room (the motto for the movie), the living room, the kitchen and a little backyard. The walls are painted green and there are almost no windows (just the necessary size to ventilate the room and the kitchen). As Costa recalls *´(…) my taste for the room, for the immediate shutdown present in this neighbourhood. The movies that I made there are closed, want to be closed. Those are movies of interior`* (Costa, Neyrat & Rector, 2012, p.15), meaning that the room is the most intimate and private space in the movie – as well as in reality. Vanda and Zita smoke, talk and occasionally have a fight over the drug consumption process. But that privacy is, most of the times, shared with others: the girl telling a prison-related story, the sincerity of Nhurro who confesses his fears, Pedro who tries to sell flowers to Vanda and ends up with prescriptions given by her, a blind little boy that enters the room in search for someone to play and the stepfather who gets irritated with Vanda. The living room, where the entire family comes together, has got some furniture, a red sofa and a little television (on top of a bigger television that doesn't work anymore), all of which are invaded by a great stack of boxes with fruit and vegetables (the selling items of the family) that serve sometimes as an improvised centre table.

The house of Nhurro, Paulo and Russo (the boys house) belonged to a girl who killed her son. From the entrance door, it's clear that the house has got two areas divided by one wall. Several scenes show Nhurro as he takes hold of the space: he carefully puts a piece of furniture in the supposed "living room", tries to keep control of a table and the few chairs that exist and even attaches some posters to the wall. When the three are together to inject heroine, a front door and window are the only elements that can be opened to let the sunlight in – a help for the heroine practice. An interesting twist on this phenomenon is when, at daylight, the elements are closed but the practice keeps going: the house becomes a hiding place, a shelter.

Several houses are shown along the movie in which the people who appear don't talk much or are quite simply a presence in its appearing. There are two main motives: Vanda, who sells cabbage and lettuce around the streets and enters in some of these houses, and a Cape-Verdean man who sells silvers spoons. But in one house, a little girl and an old lady stand together in a symbiotic reaction between the two of them: ´In this movie with very lengthy plans, this is one of the plans that lasts more. In this film of rituals, this is one of the more ritualistic plans.' (Costa & Cabo, 2009, p.179)

The exterior shots are quite revealing, giving the spectator an accurate sensation of scale, light and appropriation by the community. It is outside that people get together, children play, barbecues are prepared and games of cards are occurring. All of this happens within a tight, poorly lit space: narrow streets and small patios that are nothing but passages between houses, intersections of non-planned buildings. There are also two exterior shots that show the dwellings outside the neighbourhood: here, there's not only a matter of scale but also a radical difference of atmospheres and living codes.

Figure 2. The Fontainhas community: cooking a meal outdoors as they used to do before the demolition.

1.2. Demolition of the site

And in the end, an omnipresent character, the demolition machines. In a larger part of the film, demolition only comes through sound – that enters in every interior and continues violently over the exterior. There are three shots that present a single element while it's being taken apart: a roof, a wall and an exterior gate. At the end of the movie, a house that is marked (with an "X", so that can be torn apart) while the inhabitants carry all their belongings to the outside, hopefully going towards rehousing procedures.

The last scene of "In Vanda's Room" shows a ruin of a corner that belonged to a house, while a man places his arm quietly above it, only to step away a couple seconds later. This ruin is still attached to the ground and, in a certain way, it looks like a broken monument taking its last breath.

2. Juventude em Marcha (Colossal Youth)

Figure 3. Vanda's (right) new room with a visit from Ventura (left). It is located at the Casal da Boba neighbourhood.

Some years after the launching of "In Vanda's Room", Pedro Costa continued in Fontainhas, planning a new feature movie. It would take on another direction but at the same time, it still could be made with the routine and complicity of the previous movie.

Out of the camera's eye, crucial steps were being taken after the demolition shown before. The relocation in the context of the program PER (Special Program of Relocation), conducted between 2001 and 2005, aiming to rehouse people in Fontainhas and other "*slums*" for the new neighbourhoods of Casal da Boba, helped to resolve the serious problems of housing and public health, but retained the social problems, in most cases being the result of a very fragile economic capacity:

> In 2000/2001, the social neighbourhood of Casal da Boba was built in front of the Miguel Torga elementary school in Amadora and then in front of the elementary school of Boba Primary School, to resettle families of three "*slums*": Fontainhas, Bairro Azul and Alto dos Trigueiros. This modified the socio-cultural composition of the parish and school's population. (…) The younger populations, representing approximately 50% of the total percentage, are between 10 and 24 years old and present problems of poor schooling, family instability, unemployment, low income

> and lack of documentation, factors that reinforce the trend towards social exclusion. (Elvas, 2010, p. 293)

One of Costa's friends, Ventura, was in middle of this process when the director began planning the new movie, to be called "Colossal Youth" (2006). The two started a close collaboration much like the one established with Vanda: *´There is "In Vanda's Room" and there is "Colossal Youth", there is a before and an after. It is no coincidence that Ventura is not in "In Vanda's Room"*` (Costa, Neyrat & Rector, 2012, p.134). And so, this before and after of collaborations is parallel to the before and after of Fontainhas.

The movie portraits Ventura, who is suddenly abandoned by his wife Clotilde, losing every belonging he had. He's given a brand new apartment at the Casal da Boba neighbourhood but the transition from Fontainhas is not immediate. As the movie progresses, all young people that he encounters seem to be their children, lost in the world until then.

2.1. Light and Darkness

As in "In Vanda's Room", a spatial map of the film can be made for "Colossal Youth", but this time, it will be done using a chromatic separation between "light" and "darkness". "Light" is therefore applied to the sterile apartments in Casal da Boba and "darkness" as the heavy atmosphere back at the few remaining houses of Fontainhas.

Pedro Costa himself, separates the movie in two parts: *´This film has two parts, a bright one, the neighbourhood of the past, and a dark one, the neighbourhood of the present.*` (Ferreira, 2006). And transposing this assumption to the spatial map, the bright one relates to "darkness" and the dark one to "light", originating a paradox between terms. In a way, what Ventura sees is not corresponding to what he feels.

The "light" present in the new apartments is shown at one of the most powerful scenes of the movie. The administration worker shows the house to Ventura and advertises the advantages of his good fortune: "The flat is full of light", "39 square meters of good construction". All that Ventura sees are flaws: "It's a tiny house" and "it's full of spiders"[2] and all he wants are rooms, many rooms for their children. The only problem is that he doesn't

[2] Quotations from the dialogue in the movie "Colossal Youth" (2006).

know how many they are. According to Costa, these observations by Ventura are easy to understand:

> It's very simple: they now live in houses that were not built by them. The whole neighbourhood of Fontainhas, each piece of wall that you see in the film, was erected on weekends, clandestinely, with masons like Ventura, who during the day worked in construction and spent most days off, Sundays, to build the house. (…) The new white houses were designed in the drawing boards of Amadora City Hall. And they were still in Fontainhas when some workers they didn't know, probably fellow Cape Verdeans, built these cold and ugly buildings. (Costa, Neyrat & Rector, 2012, p.165)

In another scene, Ventura sleeps in the floor of his new apartment when Paulo (a friend of Ventura who appeared in "In Vanda's Room") rings the bell to then enter and stay for a conversation. The shock in Ventura's awakening is quite notable because there is a sense of displacement, a real, disturbing, change of scenario. While the two sit on the floor, a white light enters the apartment through the living room window. The scene is a good example of the melancholia and the lugubrious feeling on the movie.

As for the "darkness", we go back to Fontainhas to analyse the remains of the defunct neighbourhood. At the beginning of the movie, two shots (filmed at night) are presented: in the first, various buildings, whose form originates a kind of street corner, are shown when suddenly from a window at the first floor, furniture and machinery is thrown away to the ground (the sound is quite violent); afterwards, in the second, a Cape-Verdean woman recites a curse in creole and slowly walks away at the end of it, never leaving the eyes out of the camera. The blackness and obscurity of this first gesture (the opening) reveals some kind of final ceremony in memory of the old neighbourhood.

Darkness appears too in the shed where Ventura and his friend Lento live. Between card games and the writing of a letter to a loved one (requested by Lento), the small place is a ruin of Fontainhas (in fact, we don't even know its location) where the two share a strong intimacy. Lento ends up dead while trying to pick up electricity to the shed, emerging later on a "house of the dead", where the walls are burnt and the context disappears for one moment.

The last house of Fontainhas belongs to Bete, Ventura's daughter. Firstly, she doesn't want to see her father and lets him outside, waiting. Then, at the first time he's allowed to enter, the two look at each other in total darkness, without any kind of contact. The second time, at Zita's (Vanda's sister) funeral, they get closer by lying in bed together, playing together and imagining creatures in the walls (Bete says "When they give us white rooms, we'll stop seeing these things"). At the last encounter, they have lunch and Ventura tells the story on how he met her mother at Cape-Verde, back in the 1970s when the independence of the country was in process.

Figure 4. Ventura lost at Casal da Boba neighbourhood. The white, ugly buildings were not built by him.

2.2. Goodbye to a neighbourhood

The last scene of "Colossal Youth" shows Ventura sleeping in Vanda's white room while Vanda's daughter plays alone with some toys. This represents a fictional rite of passage when two generations of the same territory meet together (somehow, there is a sense of hope in the future).

Fontainhas has disappeared, leaving only the ground with foundations, remains and garbage. The new neighbourhood, Casa da Boba, is now the home for the children of Fontainhas (like Vanda's daughter) and has since been surrounded by problems of

relocation, criminality and violence. Costa believes that ´Before there was hardly any family: it was a community, indeed. Today, in Amadora, in the neighbourhood of Casal da Boba, that is where they are now, it's all much separated. Locked doors, people apart` (Poiares & Dias da Silva, 2010)

João Bénard da Costa summed up the faith of the inhabitants in his essay "Black is a colour" with a retrospective view over the state of things:

> For these years, the inhabitants of Fontainhas left the neighbourhood or the neighborhood came out of them and they moved to horrible buildings of horrible real estate, trying to reinvent in them Vanda's room which continued to exist. There is no longer the yellow list, sordid list, where Vanda kept the drug. The drug is also gone, replaced by methadone, but, despite an apparent clarity, black still is blacker now than it was before. (Costa & Cabo, 2009, p.26)

Conclusion (Learning from Fontainhas)

From these associations, analysis and maps, some conclusions can be sorted out and questions can be raised, in order to keep a discussion surrounding urbanism politics: how can problems be fixed and most importantly, how can we learn from the past. In Portugal, there are still "*slums*" whose inhabitants live constantly under fear and uncertainty: if it's not the drugs, it's the police and if it's not the police, it's the city hall.

The right to housing is one of the major problems shown in the two movies ("In Vanda's Room" and "Colossal Youth"). There are a couple of organizations that keep in touch with this important premise and try to improve the contact between the population and the authorities but the work is not yet fully accomplished. In Portugal, the network "Plataforma Artigo 65" was created in 2006, unifying organizations and analysing several common problems:

> How come homeowners' organizations cannot participate in the census process and relocation? This is often a process focused on excess on family and turned off the neighbourhood community, fragmenting the networks that work in other environments. We found cases of people who say they would rather be back where they were before the relocation process, because the sense of community has

> disappeared. This is not unusual, and it is total bankruptcy process of rehousing. (Graça, 2009)

So, looking back at the analysis and quotations, the sense of community in Fontainhas inhabitants has really disappeared. It's no wonder that white walls and bad planning can make this happen: one can just look at the Modernism and all the failures that came with the Athens Charter. In Pedro Costa's movies, the relation (and tension) between characters and the neighbourhood's houses is explored through metaphors, stories and above all, by the community, a living being in its own, a strength capable of defying architecture and urbanism's laws, plans and ideas.

And so, in end, there's always a Requiem for Fontainhas, a gift for the dead spaces.[3]

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DOCUMENTARY FILM ARCHITECTURE
Construction of the Contemporary Non-fiction for XXI century Architecture

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Abstract

Modern architecture found in the photography a document that reflected their characteristics accurately. But the architect in that moment wanted to try with another techniques, such as the film. Which of the two experiences better reflected the features that the modern architects built? In the other hand Contemporary architecture was more than an evolution of the previous architecture and doesn't have the same characteristics, it couldn't be documented in the same way. Is the cinema the best tool to reflect the architecture of our day? This paper explores the architecture documentation through three films, with different techniques, at different moment of the last century.

Keywords: Architecture, No fiction, Cinema, Contemporary, Modernity,

Documentation of architecture dates back to the beginning of the discipline. For many years, sketches, plans, drawings and paintings were the most effective tools to represent buildings and cities. For modern architecture, photography produced images that accurately reflected its characteristics. The proof for this is the architect & photographer collaborations during that era such as Richard Neutra & Julius Shulman, Louis Kahn & Ezra Stoller and Le Corbusier & Lucien Hervé. Architects at that time were also documenting architecture with cinema. What were the results of these two experiences? Which of the two experiences better reflected the characteristics that the modern masters built? In reference to modern architecture, Sigfried Giedion said in 1928, “still photography does not capture them clearly. One would have to accompany the eye as it moves: only film can make the new architecture intelligible!” (1928: 92). Is this sentence true?

What happened to contemporary architecture? Because contemporary architecture was more than an evolution of the previous architecture and doesn’t have the same characteristics, it couldn’t be documented in the same way. According to Rafael Moneo, "contemporary architecture can hardly be understood as the result of the natural evolution of what became known as modern architecture, whose birth and development occupy much of the twentieth century" (2007: 43). Architecture documentaries typically feature slow camera movement through a contemporary space accompanied by classical music, but they don’t narrate its features. However, contemporary non-fiction has a number of new tools for architectural experience that may better reflect cotemporary architecture. Will non-fiction documentaries be able to describe contemporary architecture in the same way that photography did with modern architecture?

Let’s see some examples to help us clarify the issue:

Architecutre d'aujour'hui (1930), photographed cinema

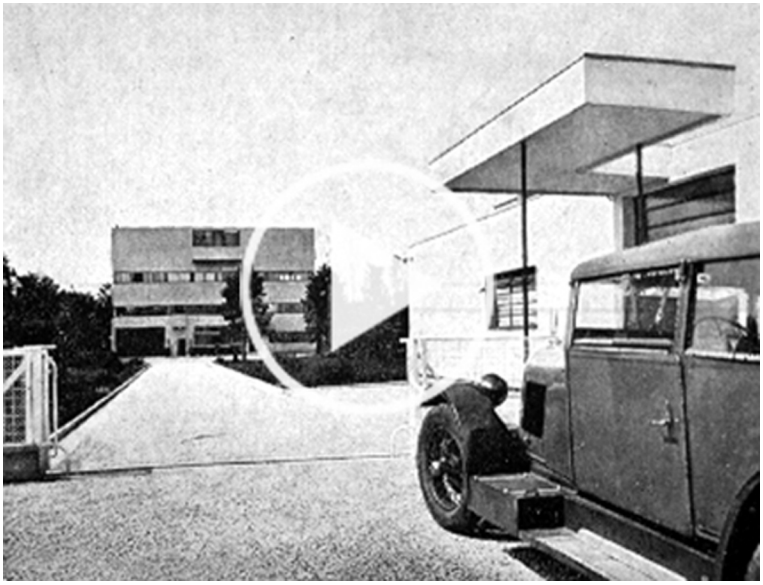

Figure 1. Shot of the film analyzed. *Architecture d'aujourd'hui* analyse the modern building of those architects in the technical point of view, showing new and revolutionary materials, the space and light distribution inside the building and even the economic point of view, showing the current production buildings where the costs are much low.

Between 1927 and 1930, cinema director Pierre Chenal and architect Le Corbusier took a step further in architecture documentation by filming *Architecture d'aujourd'hui*. The film, part of a trilogy together with *Bâtir* and *Trois Chantiers*, documented works of architects such as Auguste Perret, Robert Mallet-Stevens and Le Corbusier. The intention of the film was to show the possibilities of new architecture in everyday life, trying to underscore the technical qualities of the period, the use of new materials such as concrete and steel, as well as to review architecture up until that point.

> "Architectures d'Aujourd'hui (9 mins and 50 sec) is shorter than Bâtir, but constitutes a more ambitious project which centres primarily on Le Corbusier's villas. It is a carefully constructed piece of film narrative, which compared to Bâtir is much more staged for the screen with elements of miseen- scène involving people clearly acting for the camera. It is not quite in the 'romanced' fashion which no doubt Chenal would have hoped for, but nevertheless it is a step-up compared to 'filming around an immobile subject' to quote him." (Penz, 2006, p. 153)

One of the main ideas of the film was to represent the experience of the famous architectural promenade that ran through the acclaimed villas of Le Corbusier, but it does not really capture the promenade properly. For Le Corbusier, the ramps and stairs were not only a tool for moving from one floor to another, they were also a compositional shift, a viewing experience. This is reflected in one of the villas portrayed in the film, the *Villa Stein* (1928) in Garches, where the promenade unites the three kinds of outdoor landscapes at the house: the backyard, private garden and the surrounding nature.

There are some scenes in this villa that pretend to show the Corbuserian experience of an architectural promenade. Those begin with the appearance of a car Voisin C7 on the right of the screen that is going through a white fence and what looks like a home surveillance (shot ❶ and ❷). At the back, we find a cube following a regular pattern, which is *Villa Stein*. Gradually, the car moves away from the camera and goes to the house on a gravel road with a poplar tree at his side (❸). When the car gets to the parking area, the driver emerges (❹). Some viewers realize that it is the architect of the house that is working as an actor. The designer and driver, Le Corbusier, is moving in an energetic way with a cigar in his hand. A series of exterior-home shots introduce us to the architectural details: windows, doors, railings, etc. (❻, ❼ and ❽). That's when Chenal fixed the view of the camera on the garden terrace where Le Corbusier, the owners and their children spend the afternoon (❾ and ❿). The following footage shows Le Corbusier energetically strolling along the terraces of the house (with the surrounding nature), even climbing the spiral staircase to view the city of Paris in the background. All scenes where the promenade was recorded were filmed with a tripod without camera movement, beyond horizontal turns. It could have monitored the architect with the camera through the house, something that had been done in films of the time, but they did not do it like that. In every scene we see the movement of vehicles and people, yet we hardly see camera movement. Looking at the Figure 02, you do not know if it represents a strategy for documentation with a video camera or photographic camera. To film the promenade, the natural thing would have been to use film-eye (kinetic-eye) with a neutral look, without reflecting what a person experiences in the promenade. Why did Chenal and Le Corbusier not film in that way? It could be that at this time movement of the camera was not easy. But a year before Man Ray filmed images with the camera moving in *Les Mystères du Château de Dé* (1929).

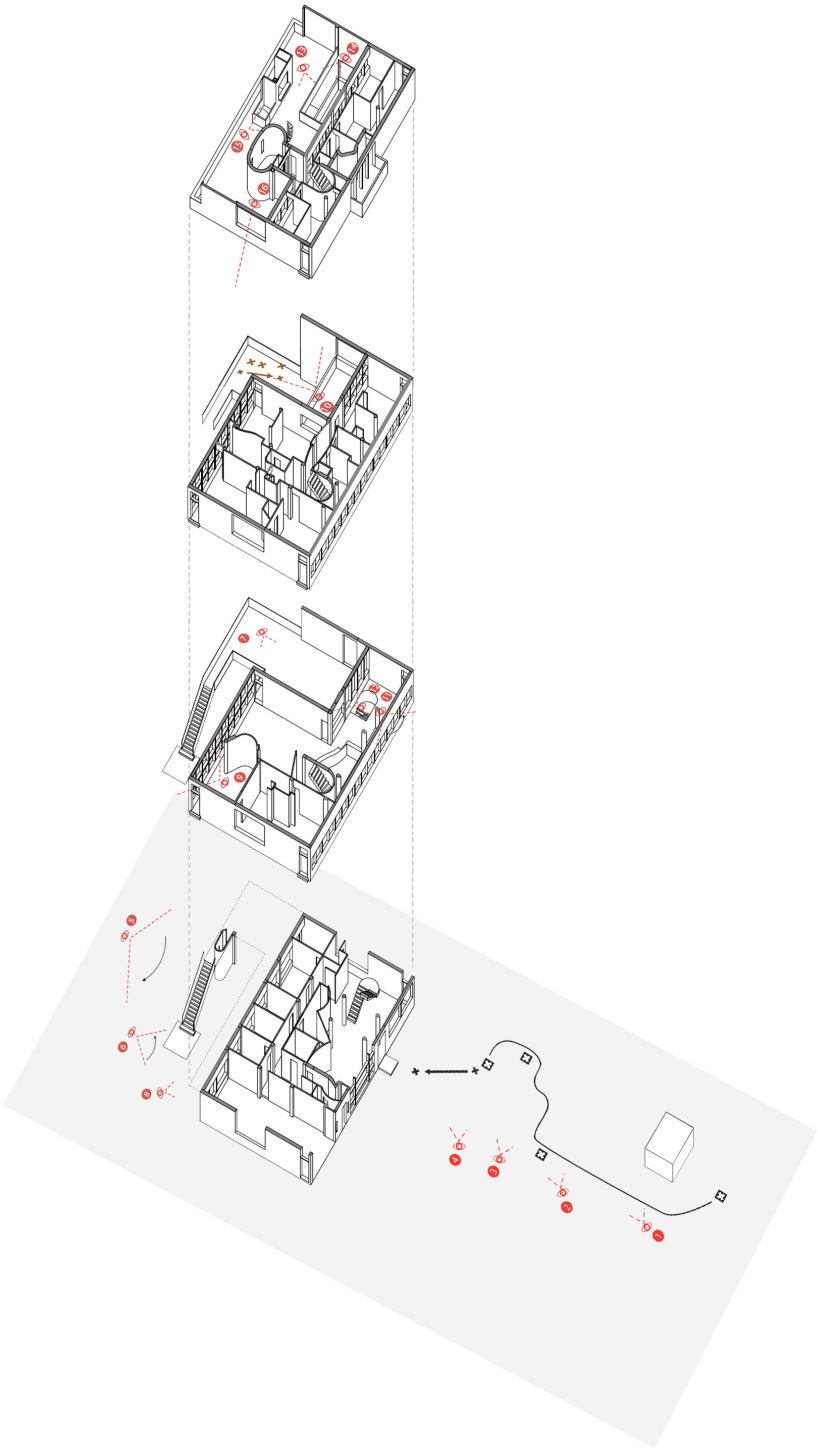

Figure 2. Scheme camera path during *Villa Stein* scene

In 1974, Tim Benton and Nick Levinson attempted a visual form of the promenade with the film *Villa Savoye* for Open University in the same house, but they were not able to do it. Benton said that they tried to look for a way they could capture the architectural promenade literally, in cinematic terms:

> "We wanted to illustrate the promenade directly by Kino-eye procedure. We planned to shoot a moving section: approaching by car with the camera on the roof, entering under the pilotis, then following the person into the hall and up the ramp again to the false Windows on the roof terrace. But in film language terms, this could not be achieved literally. […] Chenal had met a similar problem in the car approach to *Villa Stein.*" (Benton, 1993, p. 43)

They realized that in cinematic terms that they wanted to shot in the promenade did not elicit the same emotion as a visit to the site or the way how the architect had thought. Filming the promenade with an eye kinetic, Benton continues, "the access was too slow, so it was necessary to film at right angles to show the car and the house from the side" (1993: 43). They used the cinema-camera like a photo-camera. They positioned the camera in different places, even recording the access ramp and stairs with the broadcaster going up the back stairs while the viewer comes down the ramp. Why did Benton and Levinson not follow the broadcaster to the ramp? Benton explains,

> "In the presentation of the ramp to the viewers, it does not lead anywhere and becomes a tunnel. The idea of this sequence was to show the basic elements of the utopian and artificial concept of Le Corbusier's ramp as a perfect element of the architectural promenade, but also to show where the project was unrealistic." (Benton, 1993, p. 44)

In *Architecture d'aujourd'hui* and *Villa Savoye* the camera was used in photographic way. With better technical tools, Benton was not able to extract the essence of the promenade with the cinema-camera. If the modern architecture experience has not been documented in the right way in documentary film, but has been with countless photographs, is it because

modern architecture does not need film? And is photography enough? So, is Giedion's sentence about modern architecture and film really true?

And what about contemporary architecture? Is the contemporary architecture so different that it needs other documentation beyond photography? Let's see a couple of examples to try to answer that question.

Koolhaas Houselife (2008), 2D film from the perspective of life

Koolhaas Houselife, the documentary film by Ila Beka and Louise Lemoine, introduces us to one of the boldest houses of late XX century, the *Villa Bordeaux*, through the eyes and daily work of the housekeeper. The film is not the classic look reverential, solemn and uninhabited of architecture typical in documentary film with a series of deliberate camera movements that cross the space with a classical music band sound and intellectual tone. The image of Guadalupe carrying their archaic weapons cleaning in a technology virtuous house surprised even to the architect, Rem Koolhaas, who in an interview about the film says, "You can observe the collision here between two systems: the system of the platonic conception of house cleaning and the system of the platonic conception of architecture." From this perspective as paradoxical, as a "reality", the directors make the viewer more aware of the spatial conception of the house, than it would have gotten any conventional and reverential image.

The Dutch architect designed the house for a family where the father had suffered a fatal accident that left him paraplegic. For that reason the heart of the house is the elevated platform that allowed the owner to move around the villa in a wheelchair and with absolute freedom. Unlike the space in the modern architect, contemporary space in general, and particularly the architecture of Rem Koolhaas is the result of different actions implemented in the creative process before thinking about the space itself; the space, his way and matter are casual result. The space is not the origin the project, as the modern architecture used to say. The architecture is no longer "art of the space", as it was in modern architecture. In the contemporary, space, without losing importance in the discipline, it is not essential; space, now, is a result and therefore no project start.

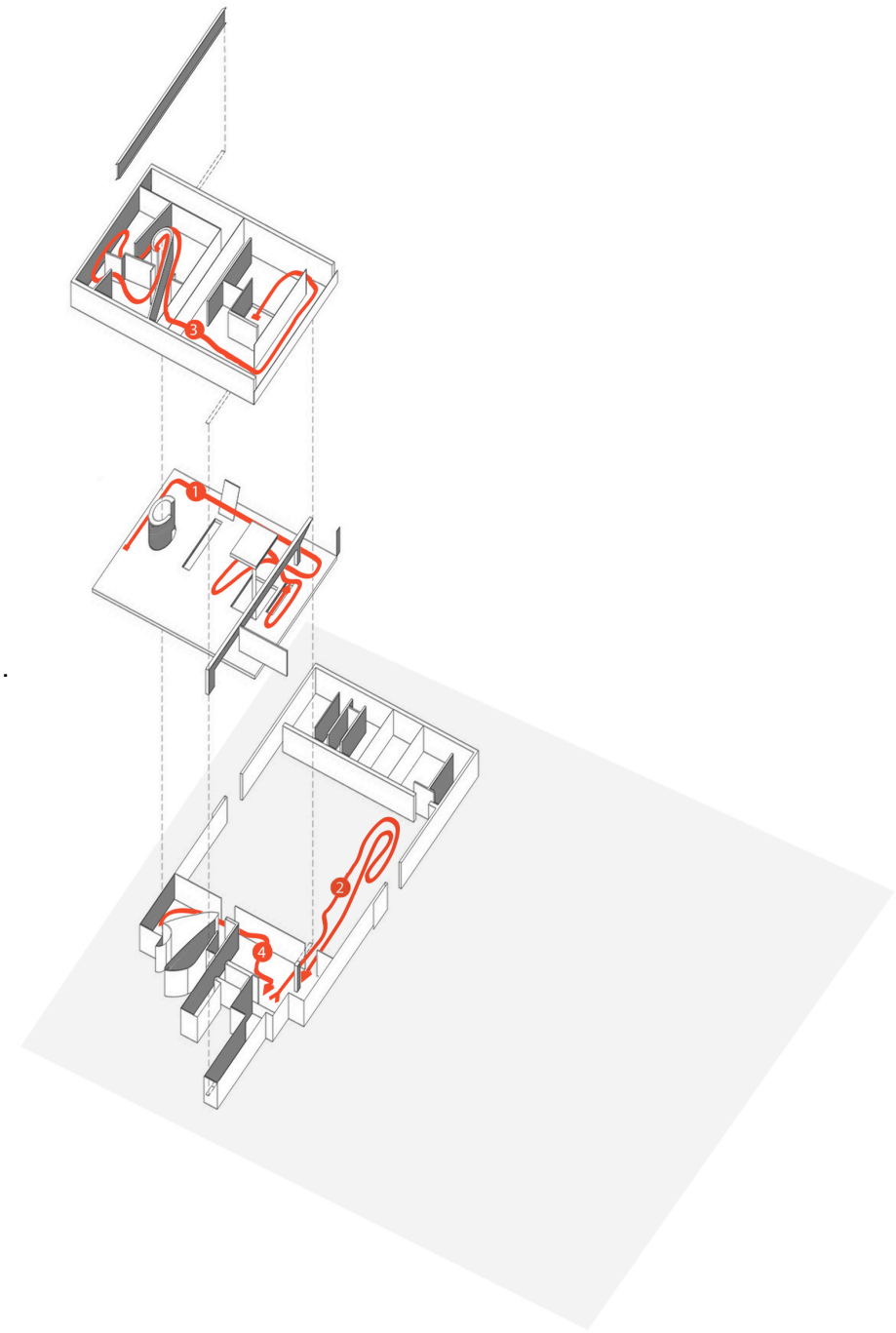

Figure 3. Scheme camera path during “curtains” chapter

This conception of space can be clearly seen in the film in the scene named “curtains”. It describes the space through a walk through the entire house with the housekeeper while she does different chores. It was produced by a sequence shot (❶), where the camera moves

without interrupting the observation on women and their tasks. Then Guadalupe goes down to the ground floor, she goes to clean a utensil (❷) and uses the elevator to ascend to the top floor. The Guadalupe tour (❸) shows the complex spatial and fluidity of the house. Guadalupe descends to the floor -1 through the spiral staircase in the dark, to finish organizing the kitchen (❹).

The fluidity of space that Rem Koolhaas achieved in the house would not have been adequately portrayed with photography. In general, the particular architecture of Rem Koolhaas is rarely documented with photography because the movement, composition, ideology and thought are lost. This explains the importance of cinema to contemporary architecture, as photography was for modern architecture.

If the Building Could Talk, 3D as a tool

Figure 4. Shot of the film analyzed. *If the Building Could Talk* is a visual investigation of the contemporary space, where the director explores the question of how buildings communicate with their users.

Wim Wenders has gone a step further and used all the possibilities of 3D technology in architectural documentation for the *Rolex Learning Center* (2010) through the film *If the Building Could Talk* (2010). Japanese architects SANAA, Kazuyo Sejima and Ryue Nishizawa commissioned the film, to show their building in the XII Venice Architecture Biennale 2010. Wenders realized that it was impossible to film the new concept of the space of contemporary architecture without focusing on the dimension of space.

> "Actually, for 100 years films have cheated with lots of tricks and tried to overcome the fact that they didn't have the third dimension […] So, in a strange way, I feel 3D is

> not only the future of filmmaking; it is also the missed past. We should have seen it from the beginning!" (Wenders, 2011, p. 32)

The filmmaker and architects conceived the piece as a dialogue with the audience, turning the building into an abstract entity as visual research. The result was a short film of 12 minutes shot with 3D technology, creating a lyrical and poetic piece, reported (almost whispered) by a sultry female voice embodying the building itself. The German discovered the power of 3D in his previous film experience, Pina (2011); after it, Wenders revealed the ability of the 3D camera film in the experiences of space and dance. The German realized that the complexity of contemporary architecture was not possible to document without focusing on the dimension of space, where 2D does not allow a good view of the height and depth (needed in the buildings of Japanese architects). 3D is the only way to overcome this deficit and give the viewers a sense that it's appropriate to be there. It's what makes the human mind naturally gather information that comes from our two eyes. Wenders travels slowly with the camera among the hills and valleys like an infinite space continuum. The German controls the camera as another actor moves through the space created by the architects.

Sejima and Nishizawa have created a landscape in *Rolex Learning Center* that is not interrupted by fixed boundaries, but by changes in elevation. It's only one floor, but it goes up and down allowing access to the whole building. It's simple and complex at the same time, similar to Japanese fashion. The interior reminds us of a maze to occupy, a constructed example of what Gilles Deleuze calls smooth space, as opposed striated space. An open space, according to the frequency and length of the journey, a space uncoded previously, where it is more important the journey and than he points that define it. SANAA's architecture is built on the edge, dream and immaterial architecture that is based on the gravity of space.

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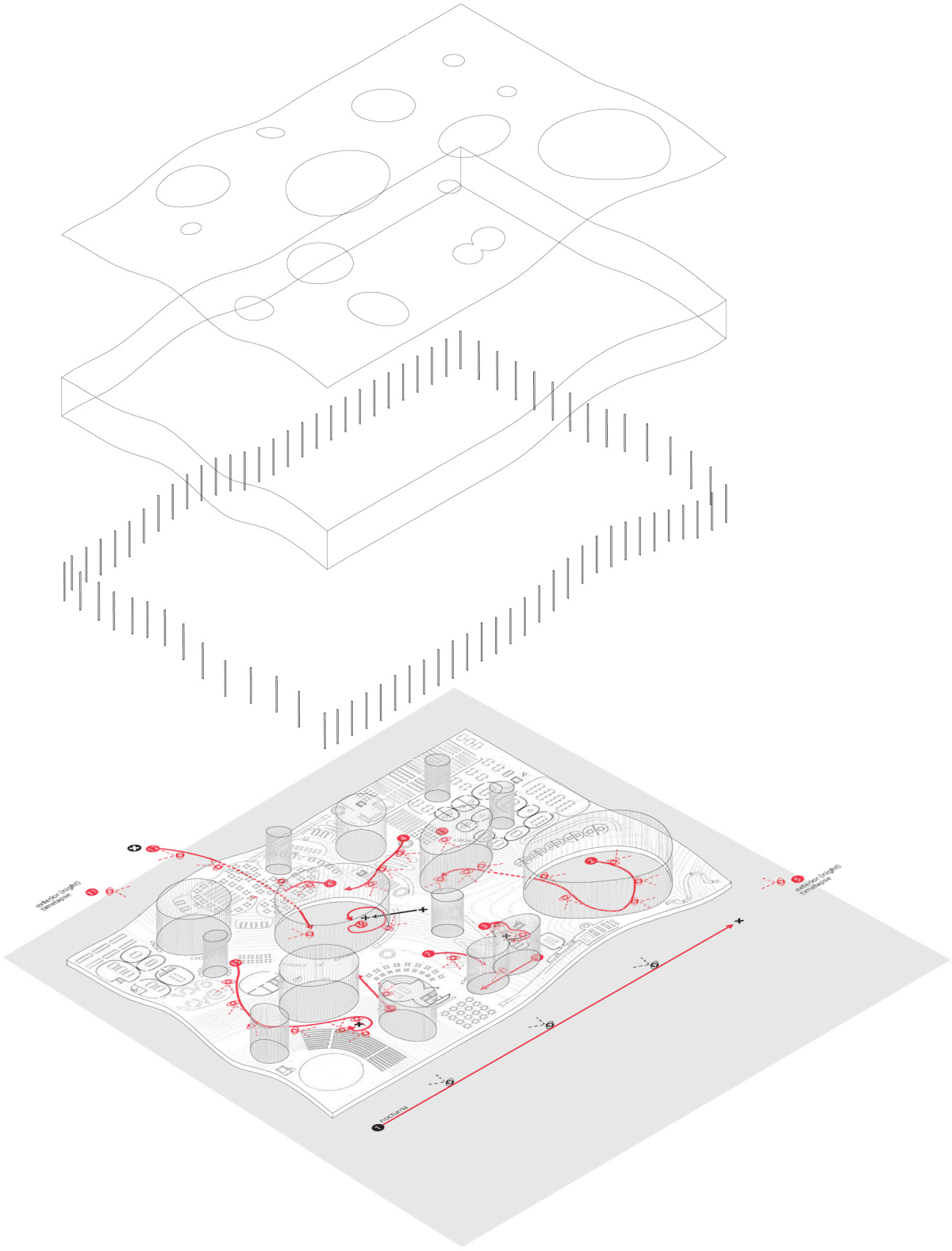

Figure 5. Scheme camera path during a film scene

The way that Wenders moves the camera in the building reveals the force of 3D for contemporary architecture and shows why any photograph (opposite to modern architecture) is able to reflect the intensity and depth of contemporary space. The film begins with an approach to the building from its perimeter (❶). Soon, the camera moves under the slab (❷) where we can see, from an unusual perspective, the limit, main entrance and atmosphere of the building. At that moment the inner shots are the stars (❸ and ❹), showing the atmosphere as artificial landscape typical of SANAA. It shows the different spaces of the building, but also the students experience it, look at it, sense it, hear it and ultimately feel the building. Travel effect is achieved by a steady-cam motion, allowing an adequate rate and close to the characters. Then, inner shots are combined with courtyards shots (❻ y ❼; ❽ y ❾) and the look of the camera dilutes the boundaries indoor and outdoor as is characteristic of the architecture of Sejima and Nishizaga. All inner shot are made with a wide-angle lens; Objective normally used for landscape or panoramic images. The scene ❻ clarifies the harmony between the architects and the director. The camera, through a subjective shot, is situated in one of the biggest courtyards of the building and focuses on a person who moves from the darkness towards the camera. The silhouette does not follow a path marked along her way, as it does not exist. Upon arriving to the clearer area, lit by a courtyard, (which in this case, as explained by the architects, is not isolated because the slab was being lifted), the camera moves to a close up of the face of the young. But now the camera is not moving, but the figure that approaches her, while we can see the contemporary space under the building.

Through all of the short films the camera keeps moving and moving along the valleys and slopes of the building showing the way, the ephemeral, the immaterial and the absence and emptiness characteristic of Japanese architects and contemporary architecture.

Conclusions

After a brief analysis of experiences documenting different architectures, there are some notes that are important to highlight.

The Chenal and Benton experiences through cinema in *villa Stein* and *Savoye* reveal the difficulty of documenting modern architectural space, represented by Le Corbusier in this article. But, photographers such as Lucien Hervé and Alain Salaün captured the

characteristic of that architecture and travelled to modern architecture around the world. When Le Corbusier spoke about his buildings he described his architecture with overlapping fixed planes, even, storyboard, but not movies. Even though Le Corbusier architecture has the fourth dimension, it does not mean it needs to be documented with film to be understood. In the other way, the object fascination of modernity made it easily portrayed through photography, coming then this documentary way, to technical perfection.

However, the condition of contemporary architecture and specifically the generation of space of Rem Koolhaas make it difficult to reflect the experience of his architecture in photography. The Lemoine-Beka film is the best reflects the architecture of *Villa Bordeaux*. Proof of this is that in the OMA/Rem Koolhaas exhibitions explaining the space at that house they don't show pictures, they only show models and the film.

Contemporary architecture became diluted by the surrounding environment, or landscape architecture. Something that has been difficult to portray as all the photographers who wanted to represent the landscape and weather condition SANAA architecture. Aware of this, Kazuzo Ruye Sejima and Nishizawa trusted a filmmaker, not a photographer, with their visual legacy at the *Rolex Learning Center*. And Wim Wenders used all of the power of 3D and audiovisual to make up for the experience of living space.

Just as there were pairs of photographers and architects in modernity, pairs of filmmakers and architects are starting to emerge who can advance the audiovisual documentation of architecture, and prove whether the film camera will change the way we perceive architecture, as photography did for modern architecture.

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SCI-FI CITIES
Brasilia-Bregna-Berlin

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Abstract

This paper explores the relations between architecture and scenic art present in the movie 'Aeon Flux', based on an animated series for MTV and directed by Karyn Kusama. Its creators revealed that the first place imagined for the locations was the capital city of Brazil, Brasilia. In the words of the screenwriters, Brasilia was the first option because it is 'literally an island in the jungle'. More than simply emphasize the absurdity of this vision, it is interesting to note that, finally, for operational reasons, Berlin was chosen for the film. Thus, instead of a planned city, they opted for a 'real' city, with its layers of history. Berlin, with its 'really interesting architectural statements', worked as a mirror for Bregna, 'the last city on Earth', and, through the city, it was possible to reach an interesting balance between 'futuristic' visions and poetic 'reconstructions' of the past; between science fiction and history.

Keywords: science fiction; scenic art; cities; architecture; Berlin.

Fade-in

Originally, Aeon Flux was made of a set of short episodes (six in 1991 and five in 1992) and, soon after, a series of ten 30-minute science fiction stories created by Peter Chung for MTV in the early 1990s. The main character is a kind of spy or agent. The story blends cyberpunk futuristic atmosphere with eroticism, action and violence — ingredients that, in skilful hands, can give rise to a cult object or at least a blockbuster.

Ten years after the initial episodes, which became a cult product, Dark House Comics published a graphic novel in four volumes. It was a prequel to the film released by

Paramount and directed by Karyn Kusama, with John Frankish & Gary Freeman and Dave Warren & Sara Horton as supervisors/ art directors. It was time for the blockbuster.

The story takes place in 2415. In 2011, a virus had exterminated almost all the Earth's population. The survivors live in Bregna – '*the city of five million*'[1] – a walled city surrounded by jungle and ruled by a council of scientists, presided by Trevor Goodchild (Marton Csokas) assisted by his brother Oren Goodchild (Jonny Lee Miller). Unexplained disappearances lead to the rise of a group of rebels — *the Monicans* — led by Handler (Frances McDormand), who believe that Goodchild is behind all the events. Aeon Flux (Charlize Theron) is the best Monican agent.

Chung and his fans rejected the film as if it were some kind 'betrayal' of the original series, which is a common reaction in the world of movie adaptations. In this case, criticism is probably due to the fact that movie makers aimed at broader audiences than fans of the MTV original episodes. Therefore, the studio and producers could not afford the experimental character of the MTV episodes. Whatever the case may be, the movie had a bland reception, not to say cold and very little success, despite the pretty Oscar winner – for *Monster* (2003) – as the main actress.

Although the movie version had a plot of little interest, it is likely to be a hit in terms of set design. After an initial inclination to Brasilia, which was chosen and then relegated due to novelistic reasons, Berlin (and Potsdam) was finally selected as the city for the location.

An island in the jungle

In the beginning, the director Karyn Kusama thought of Brasilia as the ideal city for the movie. Maybe, because Bregna, the city in Aeon Flux, was surrounded by forests. Bregna-Brasilia would then be a futuristic city surrounded by the jungle. The screenwriters Phil Hay and Matt Manfredi 'literally' said this about the Brazilian capital: '*literally an island in the jungle*'. The absurd idea that Brasilia is a kind of futuristic urban island in the middle of a tropical forest may have fallen in face of reality. The capital city of Brazil is among satellite cities, which make up a relatively extensive urban outskirts. Regardless of the actual reason, the Brazilian city was supposedly rejected for not being able to host such a large movie production.

[1] A reference to the city of 3 million inhabitants of Le Corbusier? However, someone has done the math in a wrong way: If 1% of the world's population survived and composes the total number of Bregna's inhabitants, the city should have 50 million people.

One of the first scenes of Aeon Flux shows Bregna from above. Fully walled and having a circular perimeter as a Renaissance ideal city, '*the last city on Earth'* is in fact an urban island in the jungle. It is curious that this clash between nature and civilization, so present in the first contact of Europeans with the American continent, emerges again in the 21st century from the perspective of average Americans concerning Brazil — covered by a huge tropical forest with some isolated cities.

However, there are some points in common between the real Brasilia and the fictitious Bregna[2]. *Paranoa* Lake — an artificial lake built to make up for the extremely dry climate of *cerrado*, a type of savannah that composes the original ecosystem that surrounded the Brazilian capital[3] — is somewhat recreated in the fictitious city, although it is even more artificial in the movie version. In Brasilia, the lake has a 'natural' outline, because it results from a dam created in a valley; in Bregna, it is something completely geometrical. Even though hostile — such as in the case of the 'organic' weapons defending the citadel (center of power), Bregna's nature is controlled, different from the jungle outside the walls.

Indeed, water is a constant element not only in Bregna, but also in the movie story. It is part of the city 'plan' (as seen in the scale model in one of the early scenes that present the plot), and it is a means to convey secret messages that can only be 'read' by drinking the water. The Central Surveillance Facility of Goodchild's regime, whose actual location is das *Haus der Kulturen der Welt*, is also a kind of 'hydraulic machine' or 'mechanism'.

Moreover, Bregna's plan, which is a mixture of *beaux-arts*, garden city and Dubai, with its precise geometry and axial symmetry, is correlated to Brasilia's. One has only to remove the reference to Dubai and remember the Chinese slopes, Le Corbusier, and the Arturo Soria y Matta's linear city: in both cities, we see compositions articulated by central axes that virtually intersect with water (Rocha, 1998).

[2] Production designer Andrew McAlpine, in fact, cites Oscar Niemeyer as a reference.
[3] Even if there were no satellites cities, Brasilia wouldn't be surrounded by 'jungle'.

Figure 1. Monumental Brasilia's Axis seen from the TV Tower: Brazilian Ministries' Esplanade in the background and, behind it, Paranoa Lake. Photo by the author.

In this regard, Aeon Flux inverts the recent trend of 'urban scenography': '*if classic cinema privileged the rational city and even the super-rational city as an echo to architecture's rationalism, contemporary cinema in the past 20 years tends to privilege anarchical, chaotic cities, almost always nocturnal*' (Rodrigues, 2003, p. 5).

Bregna does not seem to have a center, that is, its center does not correspond to the center of power. Although standing on its central axis, the citadel seems to be displaced in one of its ends – as in Brasilia (and Chandigahr). Power is insidious as it is not ostensible – Trevor Goodchild's banners displaying his eastern and at the same time 'pop' look seem to be advertising a show, rather than imposing the image of an absolute despot. The control over the population's 'genetic assets', condemning them to 'eternal return', ultimately transforms the utopian dream of living forever into its opposite: a dystopia expressed through nightmare(s).

Plot and scenic art

As far as German is concerned, the use of real locations recreated as sceneries to the film is perhaps the high point of Aeon Flux – actually, the screenwriters rewrote the script to tailor it to specific locations, taking advantage of the opportunities of the actual buildings. The work of Karyn Kusama and the team of art directors and designers were probably fundamental. The affirmation has nothing obvious since the screenwriters seemed to have very little idea that locations could 'act' in the film.

If the beginning sequence is somewhat weird from the narrative point of view, apparently postponed, the ambiance shift is at least intriguing, interlinking different scales in a fluid way, which almost suggests that organicity is present in Bregna's plan. From the *close* when Aeon catches a fly with her eyelashes — a reference to the original series — to the Sanssouci gardens, terraces, stairways; the geographical scale of the territory; the view of a scale model of Bregna in a dome a la B. Fuller; back to Sanssouci, and, through a pill that triggers a physiological mechanism in Aeon, finally arriving at the mental space where the Monicans gather – *the Handler Space* – whose location is *Anatomisches Theater der Tierarzneischule*, a building inspired by the Anatomic Theater of Padua and constructed by Carl Gotthard Langhans in the late Eighteenth Century.

During the sequence in the Sanssouci gardens (Potsdam), one can see how overlapping of distinct temporal layers worked to create strangeness, at least for those who do not live in Berlin — part of the stairway sequence was shot at *Velodrom*. In a scene shot at the latter, one actor goes up the outside stairs of the building, while another one goes down. Between them, a futuristic bicycle passes by — apparently, the movie has several small jokes like this or involuntary challenging associations: separating jungle and Urbis, close to the wall, we can see *Biosphären-Halle,* tamed nature; the meeting of Monicans, triggered by a physiological process, which takes place at an old 'theater' for anatomy classes; the Central Surveillance Facility of Goodchild regime is shot at 'House of World Culture'; the actual location for the citadel, seat of government, is an animal shelter.

The blend of past and future achieves the necessary verisimilitude for the mental and psychological atmosphere background for the movie action. This balance is difficult to be achieved if we take into account this is a sci-fi movie. Sanssouci's baroque and rococo are recreated, for example, in middle of the colored chic punk movement of actors and walk-ons,

with traces of eastern flavor (the reference to Japanese design is constant and explicit). Let it be said, costumes also juxtapose present and past as in the example of futuristic coats inspired by eighteenth century clothes.

After short appearances of *Biosphären-Halle,* Mexican Embassy (Teodoro González de León and Francisco Serrano), *Gedenkkirche Maria Regina Martyrum* and the Chapel of Reconciliation (Reitermann & Sassenroth), the first modern/contemporary building that appears in the plot is *das Haus der Kulturen der Welt*, conceived by American architect Hugh Stubbins, a pupil of Walter Gropius, for the *Internationale Bauausstellung* (IBA*,* 1957). It is, coincidentally, Aeon's first mission, to sabotage the Central Surveillance Facility. The remarkable modernist structure, which the Germans tenderly and jokingly call 'pregnant oyster', is also seen with a certain highlight in the Dark House Comics books.

Figure 2. *Haus der Culturen der Velt*, Berlin. Author's collection.

But not only remarkable buildings are seen or play a role in the action. 'Forgotten' structures such as the wind tunnel – *Grossen Windkanal* – previously used for testing airships, also

attracted Kusama and his team's attention, always searching for locations '*strange enough, weird enough, special enough'*.

Since this story takes place in 2415, Bregna has therefore existed for four centuries. The above mentioned overlapping temporal layers, which would be more difficult to be recreated in Brasilia, helps provide the fictitious city with density or historical depth. Although it is not possible to verify how coherent with theatrical spaces the scale model shown at the beginning of the movie is, which eventually would not make much sense, one aspect stands out: the marked presence of water, such as seen in the model, does not have much reverberation in Bregna's spaces. Only in the scene shot at *Tierheim*, the water is more evident. Also, it concerns the regime citadel, not public spaces: like water, power seems to adapt to any situation and infiltrate even into living organisms, as if it were part of it — a banquet to Michel Foucault!

The color palette and materials also contribute to verisimilitude of Bregna's mental and psychological atmosphere. The city is not exactly dystopian, there is actually a problem the regime hides from the residents and that opposes the 'good' and the 'bad guy', Trevor Goodchild and his brother Oren. Bregna is colorful and warm, its vegetation is always present, as well as the texture of building materials such as stone and wood.

I cannot help noticing that, as I write this text, watching the movie over and over again, researching, deconstructing all the scenic design process, almost as an inverted process of decoupage, its 'organicity' slowly fades away — that is the price of knowledge.

Other interesting locations are *das Bauhaus Archiv,* a place chosen to be Aeon's sister's house, where the latter is murdered - where we can see the exterior of the late Walter Gropius' project at night mixed with a comfortably lit interior of eastern-futuristic inspiration; the *Baumschulenweg Crematorium* projected by Axel Schultes that is also seen in other science-fiction films.

The concatenation of scales in the beginning of the movie, with comings and goings between closes, outdoor footage[4], the city from above, the geographical territory, the scale model, interior mental spaces; the opposition of uncontrolled nature vs. control society; geometrical vs. organic; freedom vs. control; idyllic urban forms vs. totalitarian invasion of

[4] Within less than two minutos we can see: Sanssouci, *Velodrom, Biosphären-Halle*, the Mexican Embassy and *Gedenkkirche Maria Regina Martyrum*.

bodies through physical and chemical processes; and utopia vs. dystopia ultimately have nuances that the mass production for the movies does not allow to be noticed at first — complexity is revealed during the decoupage of the story.

It is no less interesting that — even though the scale model suggests that the citadel of the regime is located on the main axis of urban composition, in a distant position such as in Brasilia — the main monument in Bregna is the *Relical*. The futuristic Zeppelin that flies over the city is supposedly intended to activate the memory, but actually causes the opposite effect. In sum, the monument is an anti-monument, in a lot of senses: it is mobile, not fixed; flexible, not made of rigid or durable materials; and finally, it is not what it seems.

More than the story spread by its creators, the relationship between the divided city in Chung's original animation and the recent story in Berlin, as a divided city — since this division is not seen in the film — there is, therefore, another point that may establish a relationship with German history, ie, the turbulent relationship with memory, since the tragic incidents of World War II.

If Bregna has any genetic relationship with Brasilia, to some extent, it ends up reflecting Berlin. A fictitious Berlin that is worth a short-story by Ítalo Calvino. As Federico Fellini once said:

> To me, much more real are things that did not happen, but were invented. Thus happened to the town where I was born. The actual Rimini, where I spent my existence as youth and student, is almost abandoned [by me], giving place to Rimini, the city, the full country, with all its details in my movies *I Viteloni* and *Amarcord*. Now I see that these two versions of a completely rebuilt Rimini belong much more to my life than the topographically correct Rimini. (Pettigrew, s/ d)

Or, paraphrasing Karyn Kusama, it is as if the real locations of Berlin were previews of the atmosphere (re)created in the world of Aeon Flux. As if they made as much or more sense in fiction than in real life.

Reality: a fiction?

An intersection that unites Brasilia, Bregna and Berlin it is a sequence that starts with Aeon climbing a tower in the Citadel of Bregna. It is as if we could be in the TV tower of Brasilia

and in the TV tower of Berlin at the same time — as in Goodchild's office/laboratory, the same physical space with different characteristics in distinct frequencies.

A curious fact in this intersection is that the tower in Brasilia, which establishes one more link to another 'cinematographic city', through the Eiffel Tower, may also refer to a project to which young Lucio Costa had contact, the *International Center*, conceived by Hendrik Christian Andersen and designed by Ernst Hebrard. A 320-meter tall tower, with a telegraph station at the top, would stand out in a science center linked to an art center by a large avenue, sided by national representation buildings. The similarity to the solution of the TV tower in Brasilia, marking the monumental axis at the opposite end of the Brazilian Ministries' Esplanade (figure 1), is remarkable.

The main point, however, is that, as in the final scene of Aeon Flux, which takes place in the past and in a traditional 'corridor street', the loop is completed and renewed: the magazine in which Costa had foreseen Brasilia was dedicated to the movies[5] — and Andersen's project was a kind of utopia, where art and science would be connected.

Epilogue: Aeon Flux sabotaged *Relical*, which falls and destroys the Bregna's walls, unveiling the uncontrolled beauty of wild nature.

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[5] The architect is also converted to Modernism after seeing a house by Russian/ Brazilian architect Gregori Warchavchik in a magazine dedicated to cinematographic comments. For the rest, the relationship between modern architecture and cinema have always been straighter that usually thought.

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[DE]CONSTRUCTIVE HAND
The architectural ruin in Jacques Tati's cinematographic work

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Abstract

In Jacques Tati's (1907-1982) cinematography, the contemporary ruin is the formal representation of an instrument of critique the director uses to interrogate the tabula rasa defended by the modernist doctrine, prophesying at the same time the post-modernist return to the imagery of Classical culture. In order to achieve these ideas, in Mon Oncle (1958) and in Playtime (1967), the author resorts to three antagonistic processes of ruin, resulting from satirical, constructive and destructive modes, associated to gestures, simultaneously demolishing and restoring.

Keywords: Jacques Tati, Cinema, Modern Architecture, Ruin.

Hands, gestures, ruins. A demolishing gesture, a restoring gesture and a gesture that simulates. The ruin of the use. The use of the ruin. The action of time and the timelessness of Hulot.

If in the setting of the foundations of the object constructed a perspective of eternity throughout existence is perceived, its positive solidity is made fragile by the violence of catastrophes caused by warfare and nature, or just succumbs to the social dynamics of '*time, that mighty sculptor*.' (Yourcenar, 1983, p. 59). When partially destroyed, architecture begins a new stage of its social life, which gives it new meanings and intensifies its representative power, from which cultural processes of rejection or valuing germinate according to fashion and the way it oscillates between antiquities dissimulated and novelties reinvented. In the image of the ruin, natural or fabricated, the *chronos* and the *topos* become one *mnemonic* (Castro, 2006, p. 21) and ambivalent entity that incarnates simultaneously the victory of time and the resistance to the erosion of the elements and the destructive forces of progress and evolution. Anachronous, out-of-date, the ruins invite escaping either towards the past as towards the future; as passageways from one condition to another, these are the basis for historical and melancholic memory, nostalgic embryo and yeast of

the imagination while presence of absences, presents of pasts and markers of the degradation of time and of man on the constructed matter. The buildings *were*, the ruins *are*. But in the future brand new modern constructions *would have been* and ruins *will be*.

As degradation and destruction, the ruin is a form of occupying space and does not present in itself any architectural purpose. It was the aesthetics of ruins in 18th century painting and its continuity in the construction of 19th century romantic parks that gave them another status.

Cinema, as photography, set the image of the ruin(s), freezing the degradation caused by time and conferring the eternity possible within the limits of the media, also subject to the ephemeral.

In the 1960s, a time characterized by the democratization of hedonism, the contemporary man surrenders to the empire of novelty and eternal youth, complementing the action of time with gestures of destruction that feed the throw-away society and eliminate time-old heritages. During the period of reconstruction and subsequent urban explosion, the bulldozers lengthen the demolishing task initiated by the war tanks, seeking to dissipate the oppressive memories of a Europe in ruins in order to give way to new landscapes and identities promoted by the *Marshall Plan*.

In Jacques Tati's (1907-1982) cinematography, the contemporary ruin is the formal representation of an instrument of critique the director uses to interrogate the tabula rasa defended by the modernist doctrine, prophesying at the same time the post-modernist return to the imagery of Classical culture. In order to achieve these ideas, in *Mon Oncle* (1958) and in *Playtime* (1967), the author resorts to three antagonistic processes of ruin, resulting from satirical, constructive and destructive modes, associated to gestures, simultaneously demolishing and restoring.

As a constructor of sceneries, Jacques Tati projects his subversive anatomy in the Hulot character, accidental architect of new ruins and, consequently, of new spaces. His unsuitability to the artificiality of social relationships, framed by normative geometries, leads him to frequent collisions with the artefacts of modernity in which the fragile foundations of the cosmetic spaces perish in face of the authenticity of his movements. If, as a character, Hulot benefits from a timeless status, in the plateau this Tati double complements the destructive action of time with haphazard gestures of demolition. As a paradox, spatial

decomposition resulting from his maladapted body will lead to new spatial compositions, as one can see in *Playtime*, in the *Royal Garden* nightclub sequence.

In *Mon Oncle* (1958), the director shows his perpetual empathy for the destruction of the old and the construction of the new, followed by the founders of modernism and now part of the voluntary edification of amnesic spaces that facilitated the introduction of cultural and productive Anglo-Saxon models, incompatible with the preservation of patrimonial memories of a traditional and obsolete France. In the film the country is presented as a building site in permanent activity to the beat of the jackhammer in which the urbanisation process of society is based, and the pre-existent suburbia are progressively swallowed by the new typologies of the *grands ensembles* or by residential neighbourhoods directed to an emerging bourgeoisie, represented by the Arpel couple.

In this paradoxical epoch, which varies between annulling the structural walls and constructing dividing walls,[1] Jacques Tati uses a degraded wall, a fragment of a building in ruins to which he attributes the double function of frontier and transition between the two territories that polarise the scenery of *Mon Oncle*. This is a recurrent element in the foreground of the new housing constructions and signals the passage between the past, in process of demolition, and the future, in full construction, separating at the same time the new bourgeoisie from their rural origins and from a popular culture with no commercial value.

A symbolic crossing of the passage of time and of the passage of space, this ruin-frontier is not just the nostalgic phantom of another epoch, but also the revelation of the social change which is taking place; it gains a new symbolic function by dissociating itself from the primordial use and shape in order to announce something new.

Strategically repeated throughout the film, this framing summarises the antagonism of the two universes portrayed in the opposition established between their constructive systems. The irregular rusticity of the stone and brick wall contrasts with the flat and white concrete walls that characterise the recently built grand ensemble. Also, the wrought iron street lamp and fence, symbols of handcrafted items created by fading trades, are replaced by a shining public light post and an indifferent white fence. At the same time, a wooden shutter shuts itself to the street in a final gesture of privacy before the invasion of transparency of the *Playtime* scenery.

[1] The construction of the Berlin Wall begins in 1961.

Invaded by the fast growing invasive plants, this ruin slowly expands to the landscape, presenting itself as an obstacle to overcome during the pendular movements that connect the traditional neighbourhood and the *banlieue pavillonaire*. Hulot uses the tumbling wall to shorten the way and, by crossing over it, causes destruction, although not on purpose. The image in movement (the passage) causes a brick to fall that he hurries to set back in place. The spectator witnesses, momentarily, a degradation and a reconstruction of the ruin. Hulot tries to bring some order to the disorder, in a gesture apparently useless but symbolic that seeks the suspension of time as well as the preservation of this illusory barrier between memory and forgetfulness, revealing the patrimonial awareness of Tati as an author. Handling the brick, as a fragment of the ruin, is an exercise of critique that places Hulot in the role of restorer, prolonging the existence of the obliterated building as witness of human life, shelter of affections and cultural heritage.

Figure 1. Mr. Hulot sets the brick carefully into place. (*Mon Oncle,* 1958: 00.13.48)

In *Playtime*, Tati builds up a hypothetical film version of *Plan Voisin* (1925), proposed by le Corbusier (1887-1965) for the city of Paris. Consequently, the French capital is presented as a society totally urbanised, where the tabula rasa process is confirmed by the absence of the

traditional Parisian imagery, reduced to fleeting mirages projected in the transparency of the glass that shapes the scenery.

Figure 2. Le Corbusier's hand, simultaneously destructive and constructive, in the presentation of the *Plan Voisin* (1925). (*L'architecture D'Aujourd'hui,*1930: 00:42; 01:20)

Executioner of youth and modernity, the *chronos* is frozen in the refrigerated atmosphere of this film as a result of the ostensive use of glass, steel and air conditioning, whose malfunction will bring an inversion in the order of events, by tropicalizing the atmosphere during the inauguration of the *Royal Garden*. In the pretentious aesthetic sophistication of this nightclub, where synthetic materials try to simulate noble ones, the space gradually condemns itself to its own disaggregation. Unlike the resistant telluric material that gives shape to *Mon Oncle's* ruined wall, hindering the attacks of extinction by the pickaxes, the synthetic artificiality of the *Royal Garden* rapidly succumbs to the use given to the space and the theatricality of the behaviours.

Throughout this sequence the viewer witnesses the decomposition of the place, where the destruction of the new gives way to the resurrection of the primitive memory and instincts repressed by a normative architecture, thus giving body to the process inverse to the demolitions of *Mon Oncle*. Mr. Hulot precipitates this transition by causing, by hazard, the dissolution of the social conventions with two destructive gestures that build a new order, reformulating the spatial concept of the nightclub in terms of shape and use.

Figure 3. Mr. Hulot and the doorman, Mr. Marcel, break *Royal Garden's* entrance glass door. (*Playtime,* 1967: 01:23:00)

By breaking the transparent glass door of the *Royal Garden*, stage of social segregation and affirmation of statuses, the place opens up to the street, from private to public, and welcomes the *flâneurs* adrift. Abolishing this so modern and sophisticated frontier, which does not resist its own modernity, is the beginning of a fatal rupture with the pre-existing order, where the building's artificial breathing is replaced by natural ventilation and the fragments of the broken door have a new function by being promptly converted into cutting ice cubes. Hulot, who had replaced the traditional brick in the ruin of the wall, cannot put together the shattered glass or avoid the progressive disintegration of the nightclub. This is no longer a ruin of fallen stones or bricks, but of the insides of a building streaming out through hernias open in the fragility of the synthetic materials, in an apocalyptical vision of modern man's capacity for destruction by building frenetically.

Reconversion of spaces and objects is seen through a new light with the tumbling down of the suspended ceiling, a victim of Hulot's excessive diligence, who consequently is promoted to the role of deconstructive architect. By disfiguring the place, it becomes transfigured, and formulates a chance of social renewal through an alternative spatial and regenerative approach that reconciles the city with its inhabitants.

Figure 4. Mr. Hulot causes the fall of *Royal Garden's* suspended ceiling under the public applause, setting a reference to the *Society of the Spectacle* denounced by Guy Debord (Debord, 1971). (*Playtime,*1967: 01:31:20)

In this moment of drifting, the occupants take over the space; they give it new functions, originating the spontaneous and antagonistic conception of a *bistrot* in the heart of a nightclub. Paradoxically, the improvised Gaul tavern becomes an exclusive area with access granted by the proprietor of the sophisticated premise, now a doorman.

Figure 5. In the space division formed by the ruin, Mr. Schultz, owner of the *Royal Garden* nightclub, becomes the doorman of the improvised VIP *bistrot*. (*Playtime,*1967: 01:32:01)

As in the wall in Mon Oncle, the ruin of the Royal Garden gives body to a frontier between the nightclub's unstable modernity and the bistrot's inebriated atmosphere, as well as it witnesses the inadaptation of man to the chaotic rhythm of modern life. Because it is a recently inaugurated space, the Royal Garden is void of memory, but it will reappear in the ruin of the place, curiously, when the song Paris Autrefois is sung in the private bistrot.[2]

If up to now we have analysed ruins caused by man and time, Playtime suggests a new approach to the theme by a fragment of classical architecture, conceived artificially with a double purpose: aesthetics and utility. The *Thro.out greek style*, a litter bin shaped as a Doric column present in the Strand exhibition room not only alludes to the rejection of the past as quoted by modernist authors, as it anticipates a new chapter of the historic and social path of the classical ruins, embodied by post-modernism.

As an object to be consumed, the fragment of fabricated memory deconstructs the erudition of classical culture and its architectonic vocabulary by giving it a new metaphorical function that seconds the contemplative character of the ruin, inserting it in the rejection process of the remains of contemporary society of which it becomes the repository. Thus, the column denies its structural origin to reveal the hollow substance of the throw-away era, giving a new context to the classical heritage through an ironic Dadaist gesture, by which Tati demonstrates the confusion of values in which the consumer society had plunged. The massive structure of the column is invalidated by its inner void from which the object acquires another function, not only a useful one but also an allegorical and premonitory one.

[2] Song written by Parisian composer and poet Francis Lemarque (1917 – 2002), author of *Playtime* soundtrack.

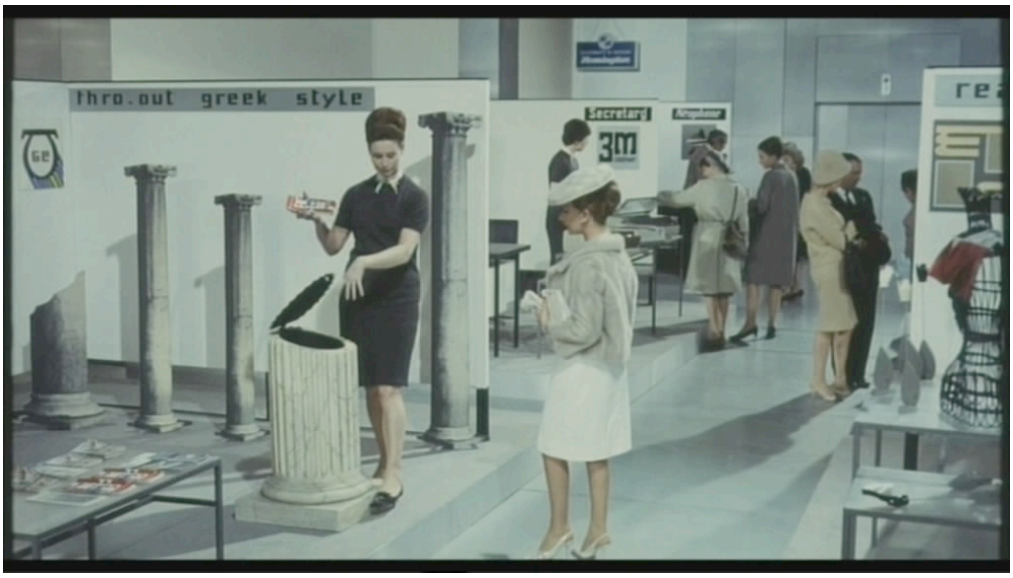

Figure 6. *Strand* saleswoman demonstrates the functioning of the litter bin *Thro.out greek style*. (*Playtime,*1967: 00:33:00)

If by replacing the brick on the wall Hulot manipulated symbolically a fragment of telluric origin, the empty gesture of the Strand saleswoman, a character as artificial as the object displayed, signifies literally the ephemeral and the perishable. Although it exists in a world that is gradually losing its roots, the Doric column is always a symbol of the birthplace of western civilisation and democracy, but as a recipient meant for the trash of modern wealthy society it becomes simply another kitsch object and loses its status of cultural object as opposed to the International Style buildings that make up the scenery.

The hypothetical symbolism of the melancholic ruin, an evidence of the passing of time and the death of things, here will be totally rejected for its meaning of decadence and the symbolic allusion to human condition itself, in a time where the dream of eternal youth commands and our civilisation aims at living the present unconditionally (carpe diem), adoring the glitter of the new object, whose function consists, according to François Ede e Stephane Goudet (2002, p. 167), *in celebrating the cult of consumption society, from which it gathers the debris*. The appearance overcomes the essence and the Doric column-litter bin fits the baroque decoration illusion. Trash art or artistic ruin?

Iconic fragments, the ruins may either be the stones of time as objects invading space, built and destroyed in an eternal recycling and a titanic clash between nature and culture. In an

endless duel between time as the sculptor and man as the architect, do we have the progress in ruins or the ruins of progress?

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Hitchcock, A Master of Architecture in Film
A closer view to Frenzy

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Abstract

The correlation between Cinema and Architecture is a theme increasingly discussed for those studying any of these artistic manifestations.

Alfred Hitchcock is a filmmaker who greatly influenced cinema worldwide and many basic spatial notions we all have, and his work and perspective are the studied objects of this paper.

Rather than trying to understand how Architecture has influenced the work of this master filmmaker, it was important to understand how Hitchcock created space in his movie sets and explored it in order to take maximum advantage of them. It was also key to explain how Hitchcock has influenced the perception of space and of certain architectural elements as well as the symbolic meanings they may have acquired because of his films.

The bathroom, the tub, and the shower curtain, were never the same after *Psycho*, nor were motels involved in such a daunting atmosphere. The church towers have never been as vertiginous as in *Vertigo*. The windows were never as indiscreet as in *Rear Window*.

Keywords: Hitchcock, Frenzy, Cinema, Architecture.

To see a Hitchcock film in the context of 2013 it implies a completely different film culture than the one we would have in the 40s and 50s. Hitchcock's films introduced in our culture elements that seem so inherent to cinema itself that we easily forget when they started.

Alfred Hitchcock never limited his movies to a single genre. He had a clear fascination with crime, mysteries and misunderstandings, mysterious women in danger, and extreme tension within families. Yet his films have invariably a note of humour. The director was very fond of the irony created in certain situations, especially by subverting moments of tension and danger, something that he also did with his treatment of space in his movies: where homes instead of shelters are prisons, windows that instead of allowing the air and the light in, allow danger in, and doors that instead of protecting who is inside the house provide privacy to killers when they are attacking their victims.

Alfred Hitchcock was a filmmaker that stood out for, amongst other things, bringing architectural awareness to cinema. He declared that the set should be used up to 100% and that it should contribute dramatically to the plot and not simply as a background (Jacobs, 2007, p.11). As Paglia wrote, ‘Hitchcock’s vision of Architecture as the grand but eternally provisional frame of human meaning is evident everywhere in his major films, from the glass-skinned towers of North by Northwest and the arched suspension bridge of Vertigo to the cantilevered brassieres designed by Barbara Bel Geddes in the same film.’ (Paglia, 1998, p. 66)

Space in Hitchcock's films, was created by the combined forces of art directors and production designers. (Jacobs, 2007, p. 11)

So how does architecture contribute to the films of Alfred Hitchcock? And how do the spaces that he designs and films help in creating the atmospheres that made his movies famous?

Hitchcock enjoyed subverting the idea of a safe place. To get in touch with the viewer’s most primitive emotions, like fear itself, he thought it would be more effective to invert what we would usually consider a safe place. It is said that Hitchcock liked to play the public’s emotions like the keys of a piano, but what is interesting is trying to understand how the filmmaker used filmed space and lighting in order to indeed manipulate the human psyche.

With his films, Hitchcock influenced the public's perception of space and of certain architectural elements as well as their symbolic meanings, such as the house, the stairs, and even doors and windows.

Throughout all his body of work we find the incessant search for the complexity in the normal things and the perverse in reality. In his films, the physical setting of the action if of great importance, it becomes a crucial element of the story and what often drives it forward.

Geography and space have always been important in the movies of Alfred Hitchcock. Critic and film scholar Paul Duncan described Hitchcock's formal style as merely 'a series of sets united by a plot.' (Duncan, 2011)

In his opening scenes, Hitchcock did not only contextualize and locate the action of his films, he also used this introduction to set the tone, playing with the boundaries between public space and private space. His movies usually began with an environment that would contradict what would happen in the development of the narrative. In the initial phase of his career, Hitchcock mentioned the need of changes of tone throughout the films, and how a quiet start could be essential to increase the suspense and drama during the picture.

Hitchcock tried to always surprise his audience. He would frequently set his murders on the most familiar places, the public ones, the exposed ones, or simply the most domestic and supposedly safe ones. A murder in a Hitchcock film wouldn't have place in an alley or a shady neighbourhood (Jacobs, 2007, p.53). It would happen in the most iconic monuments, in the victim's workplace or ultimately at the victim's safe haven – their home.

The home was ultimately Hitchcock's favourite toy. Both secure and insecure as it protects from the outside but contains dangerous secrets on the inside.

In fact, Hitchcock was very careful on how he filmed every architectural element, be it the stairs, the windows or the doors.

In most Hitchcock films the staircase is an element widely explored. It may be the setting of all sorts of climactic moments. The staircase is an important figure in Hitchcock's rhetoric; it's a powerful symbol, creates rhythm and gives the movie dynamism.

Windows were screens that let us pick into other people's lives and a possibility to escape. As for doors, they would serve to hide secrets, to harbour murderers and to trap the

innocent. In conclusion, whatever symbolism he conferred to the different architectural elements, these would never simply be in the background, they would contribute to the plot just as much as the main characters.

Alfred Hitchcock made four films about pathological killers: Shadow of a Doubt (1943), Strangers on a Train (1951), Psycho (1960) and Frenzy (1972). Each of these films has a sombre tone that matches the tragic story. And each of these films leads a deep exploration of the human condition, implementing the key theme of "identity" between the crazed killer and most respectable members of society.

Frenzy, the penultimate film directed by Hitchcock was one of his most controversial films. It not only marks Hitchcock's return to England for the first time in 20 years but also to the subject matter with which he'd started his career in thrillers back in 1926 -- murder, and a hunt for a serial killer in London.

"In contemporary London, a sexual maniac strangles women, using neckties. A quarter of an hour after the picture begins, Hitchcock reveals the identity of the killer who has been introduced in the second scene. We also meet a second character who is going to be accused of the killings; he will be discovered, followed, arrested and condemned. For an hour and a half we watch him struggling to escape from the trap like a fly caught in a spider web."

Truffaut (in *Hitchcock Truffaut,* p.333)

Frenzy is a combination of two types of films: those in which Hitchcock invites us to follow the path of a killer (Shadow of a Doubt, Stage Fright, Dial M for Murder, Psycho), and those showing the difficulties of an innocent man forced to run away due to a mixture of misunderstandings (the Thirty-nine steps, I Confess, the Wrong Man, North by Northwest).

In various aspects, the film reflects the evolution of the director and allows us to easily recognise a few identifiable traits of Hitchcock's filmography. However, it is probably his most explicitly violent film. It was also the film where he least shot inside studio, stepping clearly outside of his comfort zone.

The relevance of studying Frenzy emerged from the extremely critical portrayal that Hitchcock makes of London on his return, using his hometown as the action's "stage". In fact, in Frenzy, the city of London appears almost as the main character, the true core to the whole story. More than a film about a serial killer and an innocent man being persecuted, Frenzy is about the duality of London being both glorious and putrid, both beautiful and polluted.

Figure 1. Still-Shot of the first sequence of Frenzy ((hour: 00.01); showing an aerial view of London with the official symbol of the city appearing on the right.

When the opening credits start, the camera takes us on an air tour along the River Thames which flows through the city of London. In the margins the large buildings, express historical and cultural richness. It is composed as a majestic picture of a royal city as the symbol of the city of London appears on the right side of the screen.

Slowly, concluding this course the camera flies us through the centre of the Tower Bridge, giving us the feeling of passing through a huge porch that seems to mark the beginning of the picture.

When filmed from a distance, the city appears as it majestic Royal self, an ideal cosmopolitan city, and a postcard-picture. But as we move forward, descend and approach the ground, we start seeing London's rottenness and latent evil. The same obscure face that Hitchcock liked to show in his characters, he also enjoyed showing in his cities. (Foery, Raymond; 2011)

It truly is a clash between the tourist town and the iconographic view from the sky and the brutal and polluted city that emerges from the busy streets of London.

As to how he chooses to film the city, he never does so randomly. Initially we have an aerial view showing the magnitude of London and then we enter a city where a dreadful serial killer operates, and yet we never feel as though these Londoners live in fear. If anything, the murders appear to be the favourite entertainment of the public and the main topic in pub conversations as if it was nothing other than a show. Hitchcock gives us the impression that the city coexists harmoniously with these murderers and psychopaths. The crimes are filmed and treated as something that can happen in broad daylight behind any door.

We first meet the main characters around the Covent Garden market. Richard Blaney, the innocent man accused of murder, lives upstairs a Pub in Bow Street, nearby the Covent Garden market, while Bob Rusk, the actual killer, works precisely in Covent Garden and lives in an adjacent street.

The contrast of how Hitchcock chooses to introduce his two main characters is remarkable. Richard Blaney, the man falsely accused of being the killer, is presented to us first, through the reflection of a mirror in a tight and dark room. The choice of shooting the space through the mirror's reflection is probably due to the small proportions of the room in an attempt not only to bring some spatial depth to the shoot, but also to make the viewers feel uncomfortably as intruders in this man's personal space.

Bob Rusk on the other hand, is introduced by following the path taken by Blaney, now surrounded by the market's colour and liveliness, in a location where you immediately feel more comfortable.

As mentioned before, Hitchcock liked to explore the false sense of security. And so the most violent moments happen generally in places where normally the characters would feel safe.

Covent Garden has always been a very busy area in London. In 1972, when the film was made, it harboured the flower and vegetables market making it one of the most colourful places in the city and probably one of the reasons why Hitchcock chose it as the geographic centre of the movie’s plot. The colour and bustle in Covent Garden were very suitable for the director's idea to distract his audience with regard to the horrific events that would then take place around that area.

The market was moved to Nine Elms in 1973 as it was considered impracticable for it to remain in Covent Garden. This is the reason why the market as shot in the film is nowadays unrecognizable.

Another famous London area to appear in the movie is Oxford Street. The reason I refer to Oxford Street as an area and not simply as a street is because its importance and identifiability in the city indeed far surpasses the one of a simple street. Again Hitchcock chooses one of the busiest and more easily recognized areas in London, with the iconic red buses passing by, to again play with the duality of the touristic post-card London and the real one where real people live and where hideous crimes are committed.

When Hitchcock directed Frenzy he had already mastered the use of space in his films. Having always preferred filming in-studio and having stated on numerous occasions how much he preferred this kind of setting; it is even more remarkable how he managed to show the same mastery shooting on location for Frenzy.

One of the key moments of the plot is the scene immediately after the murder of Brenda Blaney, when the crossing paths of three characters originates the biggest misunderstanding in the movie and causes Richard Blaney to be accused of his wife's murder. This misunderstanding is precisely created because of the morphology of the area combined with a very precise time management for the appearance of each character.

On another moment, in a scene where Richard Blaney and Babs are in the park, we feel an immense amount of stress by seeing how exposed they are. This feeling is accentuated when we see a woman watching them from a balcony. And even when we realize this woman is the wife of one of Blaney's friends that is willing to help him, the feeling of imminent danger doesn't abandon the viewer.

When the movie enters his last quarter, the tension is at its highest and here Hitchcock decides to 'close the space' by putting the characters in situations of confinement. Two examples of this are the scenes when Bob Rusk fights a corpse in the back of a moving wagon, and the scene when Blaney is in a Prison cell. In both scenes the feeling of confinement is extreme mostly because of the positioning of the camera on both shots. On the first scene we are almost seeing from the eyes of the killer as he fights the numb limbs of a corpse in the small space that is the back of the fruit van, trying to recover evidence that

could incriminate him. On the second scene, Hitchcock positions the camera on top of the room filming all four walls, showing Richard Blaney as if he was a trapped mouse.

Figure 2. Still-Shot of the prison cell scene (hour: 01.31) where all four wall enter the shot increasing enormously the feeling of entrapment and confinement.

Several Hitchcock films have an extremely colourful and captivating urban construction and Frenzy is one of them. Hitchcock had a clear fascination for filming cities and enjoyed the power that the camera and the editing gave him in creating his own urban constructions. Often the idea of the juxtaposition of certain sites preceded the plots themselves. When asked about certain geographic inconsistencies in his movies, Hitchcock replied: "The audience will go wherever I take them and they'll be very glad to be there, I assure you" (Jacobs, 2007, p. 41).

In Frenzy however Hitchcock is fairly faithful to the geography of London, even if we can't have a clear sense of the distances between the different city areas.

Frenzy is a film that constantly changes scenery. As viewers we feel the discomfort of never finding a safe space to which the character may come back to. Hitchcock uses this sense of displacement to continuously unsettle the viewer. We're on the run, homeless and unprotected just as Richard Blaney. The irony is that the crimes always occur on the only places where the victims actually felt sheltered and safe.

Throughout the film there is a noticeable progression from more traditional areas of the city to a more current side of the city, less iconographic and less colourful.

In this contrast between the traditional and the modern, the New Scotland Yard building, the headquarters of the London Metropolitan Police, is clearly highlighted. The name originates from its former location on Great Scotland Yard, a street located in Whitehall. Since 1967, the base of New Scotland Yard is located in the administrative region of Westminster, close to the Palace of Westminster, where the two Chambers of Parliament of the United Kingdom are installed. The New Scotland Yard building was constructed as part of the inclusive rehabilitation of the Victoria Street area, which began during the late fifties. This building was notorious as the background of many scandals; therefore it was obvious why Hitchcock was interested in including it in the film, as one cannot easily separate his image from the stories associated with it.

There is also a very clear progression in Frenzy from light to dark, from open spaces to very closed narrow ones such as the scene in the back of the wagon or the one in the prison cell.

Hitchcock generally avoids overly graphic and explicit depictions of violence, preferring to create suspense, shock and even horror with the power of suggestion that the camera and editing techniques can allow.

The rape of Brenda Blaney's scene in her office comes in clear contrast with what we are used to see in a Hitchcock film. This scene will however contribute in making a later scene even more tense and unsettling.

When Bob Rusk offers to help Barbara sheltering her in his home, the viewer already suspect what will happen next. The fact that it has been made known to the audience that Bob Rusk is the killer raises the tension surrounding this scene, making us powerless spectators, waiting for the inevitable. However what is truly remarkable is how Hitchcock decided to film this scene, making it even more peculiar and disconcerting. We as spectators see Babs trustingly climbing the steps that will lead to the apartment where she will be murdered followed by the watchful eye of Rusk. And as we see them disappear when they enter the apartment and close the door, Hitchcock starts pulling us away from the crime scene. The camera begins a disturbing backwards course down the stairs, past the deserted corridor and out into the busy and lively street. Here Londoners are handling their businesses and their daily lives completely unaware of the horrendous crime that is being

committed just a few meters away from them, hidden by the walls of Bob Rusk's apartment. This rear movement makes this scene even more disturbing to the viewer, as it makes him feel even more helpless in the face of the violent act, reminding us that we are powerless even in what we are allowed to see.

Hitchcock tries to show an expression of spiritual desolation evoking the atmosphere of an insensitive society.

We have an almost opposite movement on a later scene after Blaney escapes prison and goes to the apartment of Rusk to kill him. The camera follows his slowly climbing the steps, his hand on the banister, the other hand holding a crowbar, his feet moving silently up the stairs. Filming the scene this way was a typical form for creating suspense and portraying the menacing side of Richard Blaney at this moment in the movie. Years before, when Hitchcock was filming Psycho, the initial storyboard for the scene when Arbogast climbs the stairs to try and find Mrs. Bates had similarities to this scene in Frenzy. It proposed a sequence of close-ups of Arbogast's feet and hands as he progressed up the staircase. However, Hitchcock decided to change this scene because he felt this approach would seem too threatening from Arbogast when he was truly the victim. The director wanted the viewer to be afraid for him and not afraid of him.

Figure 3. Still-Shot of the scene when Richard Blaney climbs the stairs of Bob Rusk's building close to the film's conclusion (hour: 01.47.24); close-up of Blaney's hand as he holds the bannister and climbs the stairs.

For all that was here written, amongst other technical qualities of the film, Frenzy is considered by many Hitchcock's last masterpiece, even if Familly Plot is his actual last film.

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DARKENED SPACES:
The Urban and the Domestic in American *Film Noir*
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Abstract

Urban and domestic spaces are at the core of the American film noir *developed in the 1940s and 50s. The connection between such spaces and* noir *cannot be considered only as motivational (an association between city and crime) or protective (a separation between home and violence). The context of this genre must be considered more largely as the real as well as the imaginary universe in which its characters live. Studying films such as* Double Indemnity *(1944) and* Gilda *(1946) reveals an archaeology of* film noir *as an account of American spatial culture and simultaneously an imagination of it. This paper analyses the urban and domestic dimensions of these movies by briefly addressing four major topics and their connections: territory, city, habitat, and home. What emerges is a sociology of this cinema through the linking of various times and places with the darkness and restlessness of a nightmare. American* noir *was produced in a period of USA history governed by fear. The wounds left by the Great Depression were fresh and Communism was seen as a permanent menace.*

Keywords: domesticity, *film noir*, urbanity, USA.

Urban and domestic spaces are at the core of the American *film noir* developed in the 1940s and 50s. The connection between such spaces and *noir* cannot be considered only as motivational (an association between city and crime) or protective (a separation between home and violence). The context of this group of films must be considered more largely as the real as well as the imaginary universe in which its characters live. Studying films such as *Double Indemnity* (1944) and *Gilda* (1946) reveals an archaeology of film noir as an account of American spatial culture and simultaneously an imagination of it. This paper analyses the urban and domestic dimensions of these movies by briefly addressing some aspects of four major topics and their connections: territory, city, habitat, and home. What emerges is a sociology of this cinema through the linking of various times and places with the darkness

and restlessness of a nightmare. American *noir* was produced in a period of USA history governed by fear. The wounds left by the Great Depression were fresh and Communism was seen as a permanent menace. As David Reid and Jayne L. Walker put it, “The classic phase of film noir — from 1944 to 1950 — coincided with a period in which the United States had gained, and its rulers were determined to secure, a ‘preponderance of power’ in the world” (1993: 88).

1. Territory

What is the *noir* territory? It is a multiple image of USA history that began with the development of seized populated areas and occupied unpopulated areas that were brought together. The result was a centrifugal space, decentralised through growth schemes, interstate highways, traffic planning, and mass media communication. We may say this territory can only be made tangible through the force of speed. Edward Dimenberg evokes the opening of *Double Indemnity* (1944) as an example that connects speed with urgency and disorder (2004: 172): the fast appearance of a car crossing the almost silent and empty streets at night. This rapid mobility leads to the sense of territorial dispersion and “increased movement of characters between different locations” (Dimenberg, 2004: 210) seen in many of these films.

Although *noir* films are not simply crime pictures, both were profoundly altered by the shift from the centripetal forms of small cities to the already mentioned centrifugal growth of megacities between the 1940s and the next decade. Traditional neighbourhoods, familiar landmarks, pedestrian pavements, were substituted by a connected dispersion. In this sense, *noir* portrayed this transition, giving an account of the tension between the residual American culture and urbanism of the 1920s and 30s and its liquidation by the technological innovations and social changes that followed. It also showed the simultaneous dissolution of these new forms of the 1940s and 50s by the society emerging in the 1960s, in which the simulacra and spectacles of contemporary post-modern culture are clearly visible in retrospect (Dimenberg, 2004: 3).

2. City

What is the *noir* city? It is usually considered to be the new American city, "the distinctive imagining of the cultural and psychic topographies of the mid-century American big-city" (1997: 100), even though Frank Krutnik notes that not all films were solely interested in this subject. Following thinkers like Walter Benjamin, James Hay remarks that modern cities are "palimpsests, comprised of remnants from earlier landscapes, always susceptible to erasure or brought into different relations with emerging structures — social relations redefined spatially as habitat" (1997: 226). This also applies to the American cities despite their youth. Like Hay, Dimenberg believes that film has the capacity to project the past and to record its changes: "Threading the city as expression of some underlying myth, theme, or vision has tended to stifle the study of spatiality in film noir as a historical *content* as significant as its more commonly studied formal and narrative features" (2004: 9). Prior constructions and multiple layers are glimpsed in these films, but even if the city has a centrifugal tendency with an absent centre, "the centripetal film noir requires it for its narrative coherence" (2004: 114). The space modernized by industrialization becomes more abstract as the urban renewals erase the memory of lost cities and Dimenberg understands *noir* as fostering the ability to remember. For him, *Killer's Kiss* (1955) "exemplifies the proclivity of the centripetal film noir to wrest fragments of the past — a building, a style, a corner of the city — from obscurity and to facilitate awareness of the city's existence in time" (Dimenberg, 2004: 148).

Krutnik claims that these films present "vitality of the *noir* city as well as its appalling corruption, of its enticements as well as its horrors" (1997: 84). Moreover, as Dimenberg contends, the city "seldom appears re-familiarized or re-enchanted, a space of genuinely enhanced freedom and possibility" (Dimenberg, 2004: 13). The city that *noir* depicts and explores is made of contrasts and ambiguities, but it is also a structured system of alienation and exploitation, a sort of icon of human failure, full of anxiety and promising an even darker future. Reid and Walker explain how these films chronicle the life of the metropolis and the people's position towards it as their habitat:

> Just as the city-mystery registered the dreaded rise of the metropolis, film noir registered its decline, accomplishing a demonization and an estrangement from its landscape in advance of its actual 'abandonment' — the violent reshaping of urban life sponsored by the Federal Housing Administration, the Housing Act of 1949. (1993: 68)

3. Habitat

What is the *noir* habitat? There are several surroundings in which the characters of these films circulate, live, and die. As exemplified by *The Asphalt Jungle* (1950), they are often what Emanuel Levy calls "typical settings" and "low-life locales", "shabby offices of private eyes, sleazy salons, sinister cocktail lounges, third-rate hotels" (1991: 253). In a case like *The Big Sleep* (1946), the milieu extends to suburban areas that "have not been deemed newsworthy — despite the fact that over one-third of the population resides in them" (1991: 256).

Joan Copjec analyses *Double Indemnity* to explain that the market where Phylis and Fred meet is a public space that becomes private through the use of a cinematic means, in particular the voice-over of the male protagonist (1993: 190-191). Wilder's film shows how *noir* can be an examination of the horror of solitude through the fear of social contact and otherness. This is particularly evident in the character of the detective, who usually does not belong and seems to be perpetually nowhere. Krutnik observes about Philip Marlowe that "[t]he impact of the American private-eye as a culturally iconized fantasy male derives from his role as a perpetually liminal self who can move freely among the diverse social worlds thrown up by the city, while existing on their margins" (1997: 90). The detective's effort, even the police's action, produces no changes in the city, which is why MacCanell concludes that noir "came to function less as criticism of capitalism and the paternal metaphor and more as an inoculation against them" (1993: 283). By aligning with a *noir* anti-hero, viewers accepted capitalism while imagining themselves to be opposed to it, because everything is irrevocably set against him from the start. These films can be seen as records of the city's resistance to human transformation, as if the urban environment had a life of its own that decisively affects the life of its inhabitants. This environment is these characters' home, their habitat, regardless of its destructive and nasty nature. Krutnik claims that "instead of dealing directly with the social forces that have made the modern city so 'unlivable,' film noir fixates upon the psychic manifestations of such disease" (1997: 89). One symptom of this fixation is the refusal of domestication that brings the private detective and the femme fatale closer in the quest for sites and moments to live out and share their loneliness. Refusing to be domesticated is not the same as rejecting a domestic space.

4. Home

What is the *noir* home? It is often a strange private space, violated by the uncertainty of public space — and, as we have seen, the inverse is also true. Richard Dyer claims that the surroundings in these films tend to be common spaces rather than domestic ones. The homes that are shown are typically of villains and are therefore paired with eccentric and out of the ordinary rooms and objects that "is iconographically expressed […] in the style of luxury quite different from the cozy normality of the 'ordinary family home'" (Dyer, 1977: 19).

For philosopher Gaston Bachelard, the concept of home as a shelter is profoundly rooted in the human unconscious (1964: 12). The importance of a safe and comfortable spot increases when life in the streets and public places is aggressive and human beings feel exposed to this hostility. Yet, as Dyer points out, the *noir* leading character lacks this realm of security and comfort and when "such an atmosphere is evoked at all, it serves to sharpen the depiction of the *noir* world by being under threat from the latter (*Kiss of Death* [1947]) or actually destroyed by it (*The Big Heat* [1953])" (1977: 19). It is the definition of home as a stable dwelling, whether actual or illusory, that is frequently destroyed by noir. Bachelard talks about this dwelling as a body constituted by two images: verticality and centrality. In the first image, a house is seen as a vertical being and "[i]t rises upward" (Bachelard, 1964: 17) like the one in *Gilda* (1946) with its enormous staircase. In the second image, a house is seen as a concentrated being and "[i]t appeals to our consciousness of centrality" (Bachelard, 1964: 17) like the one in *The Big Heat* where everything is shared and near. These vertical and central images establish an order that is many times ruined by the action, but their rejection or absence can also be a strong subject matter in these films. In *Mildred Pierce* (1945), for example, the contrasts and qualities of the various domestic spaces express the reasons and emotions of the characters, especially of the female protagonist.

5. Spaces Made Dark

The purpose of this excursion into American *film noir* was to find answers to this question: what are its spaces? This study has highlighted the Americanness of these films, but it is worth mentioning that the USA and *noir* are both of mixed origin. In Italy and Mexico, for instance, "noir, like the popular cinema in general, has a potential for hybridity or 'crossing over' — a potential enhanced by noir's tendency to create styles out of the mixed racial or

national identities in the metropolis" (Naremore, 1998: 224). American film noir was also the fruit of the European sensibilities of emigrant filmmakers such as Fritz Lang, Billy Wilder, Robert Siodmak, and Otto Preminger (Reid and Walker, 1993: 67). Much of the artistic uniqueness and cultural resonance of *noir* has to do with its spatial dimension, whether urban or domestic, not just chronicling aspects of the city and the territory as well as of the home and the habitat, but also providing new visions of them.

The spatial relations instigated and recorded by *noir* remain to be unveiled in all its complexity. The territory is dispersed and lacks unity, between rural and urban areas. The city arises as unruly, between rational and irrational actions. The habitat is ambiguous and fluctuating, between private and public spaces. The home has shattered boundaries, between inside and outside spheres. These dense connections and persistent tensions darken the spaces and cast a disquieting shadow over them. Studying this aspect of *film noir*, not only calls attention to cinema as a manifestation of spatial culture, but also gives prominence to the fact that "[b]y refusing sharp distinctions between figure and ground, content and context, the analysis of spatial relations in the film noir cycle may help redefine it" (Dimenberg, 2004: 7).

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Narrating the Cinematic City: Constructing Filmic Arguments

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Abstract

This paper presents a novel analytical toolkit for researching the multiple reconstructions of the urban terrain on the canvas of the screen. Our conceptual tool aids the mining and retrieval of spatial cues embedded in the cinematic frame by means of a rigorous annotation strategy with descriptive metadata. Metadata fields have been sourced from our gleaning of relevant literature on urban history and theory. This method is modelled on an extensive study of the formal and stylistic characteristics of city symphonies, conducted previously by the first author. The examination of the cinematic reconfiguration of Athens is utilised here as a proof-of-concept case-study that demonstrates the heuristic value of the proposed method and showcases potential applications with on-line digital media content delivery. Our rigorous and systematic analyses and interpretations of two tourist documentaries from the late 1960s, John Christian's 'White City' (Greece, 1968) and Carl Dudley's 'Wide Wide World: Blue Holiday' (USA, 1965), are expected to sustain a more comprehensive understanding of the way the cinematic image of the city was constructed, deconstructed and reconstructed during the period of optimism that was associated with the rapid development of the Greek city alongside the growth of the Greek economy. The shot-by-shot neo-formalist analysis of these two works and the ensuing statistical processing of the accumulated metadata afford us the opportunity to consider how spatial narratives are structured. In this respect, our research puts forward a coherent proposal for dealing with archival material creatively, drawing extensively on literature on urban history and theory.

Keywords: Database, Metadata, Annotation, City, Cinema.

Introduction

The Laboratory of Environmental Communication and Audiovisual Documentation (LECAD) at the Department of Architecture of the University of Thessaly[1] has set out to compile a dynamic database of moving image works, predominantly domestic documentaries that tackle different aspects of the city in Greece, and put forward a coherent and systematic way of dealing with moving image archives. To this end, our team has developed a conceptual research toolkit for the annotation of our database assets with metadata fields that foreground the study of urban phenomena. We have devised a project specific annotation schema for the quantitative analysis, statistical processing, spatial visualisation and qualitative interpretation of moving image works. So far, we have managed to tag with spatial metadata a limited but representative number of tourist documentaries about Athens from the 1950s and 1960s. However, the ultimate goal is to test the heuristic value of the proposed method with documentaries about the city of Volos and integrate this material with the digital collections of the Museum of the City of Volos in a meaningful, informative and entertaining way. This paper describes in brief the conceptual tool and the proposed annotation schema and discusses in detail the experimental findings of our pilot application with two key features of the modern city in film, Dziga Vertov's cinematic argumentation and Paul Virilio's epileptic urban spaces.

Constructing the Conceptual Research Toolkit

Digital media recycling emerges in contemporary academic literature as an important aspect of the audio-visual archive of the future. Reusing material from an existing pool of moving image works constitutes an established practice in modern and contemporary media cultures. Soviet film-director and theorist Dziga Vertov expounded his theory about an extensive network of cameramen shooting footage for future use as early as 1923 (Vertov, 1984), while repetition and looping became integral elements of new media (Manovich, 2001, Manovich et al., 2002-2003). Our method proposes the creative reshuffling of our database assets in ways that are instructive for students of architecture and bear interesting results as experiments with key notions in current approaches to narratology and urban theory and history. For this to happen, we have devised a structured way of analysing moving images with specific premises, intermediate findings and end results (Figure 1).

[1] Additional information on LECAD and our project can be found in the lab's website: http://lecad.arch.uth.gr/en [last accessed: August 2013].

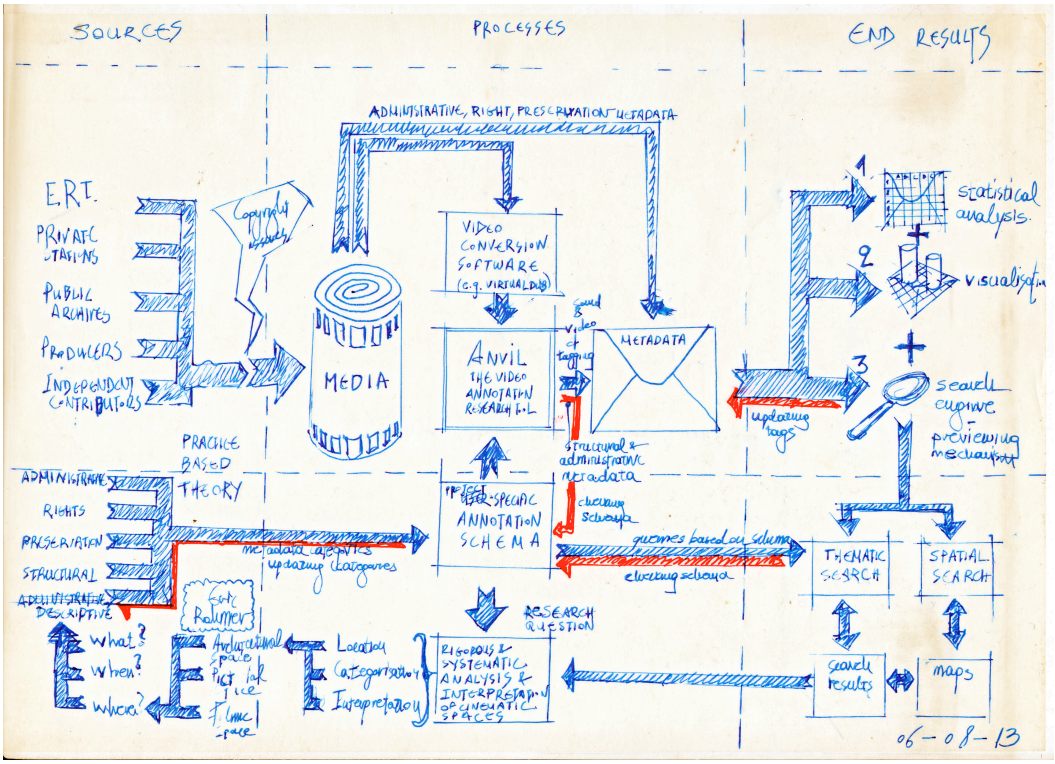

Figure 1. Diagrammatic representation of the proposed methodology for a rigorous and systematic analysis and interpretation of the cinematic city. Sketch produced by the authors.

Our premise, and the project's main hypothesis, is that the close and systematic study of moving images can enable novel readings of the history of the modern city in Greece. With this basic concept in mind, we sought to compile a list of Greek documentaries that appear to tackle aspects of the country's urban development. The initial bibliographical and archival research yielded very interesting results; at least 711 titles (documentaries, television programmes and newsreels) appear to be relevant to our study of the city in film. The second phase of our research involved locating the copyright owners, digitising and storing locally as many moving image works as possible, in order to create a database of moving image assets for a shot-by-shot formal and stylistic analysis. The vast majority from this diverse group (513 items) represents documentaries produced by or for ERT, the former public service broadcaster. Until recently, a large number of these documentaries had been made available on-line through ERT's digital archive.[2] So far, we have not succeeded in

[2] ERT's websites are no longer available. DT, the successor organisation to ERT, has not developed a strong digital presence yet and the future of the digital archive is still uncertain. This has slowed down our own research to a standstill.

securing more than a dozen moving image works for our database due to copyright restrictions. This dynamic list of documentaries is available and searchable by title, year of production, name of director and name of producer via our project's micro-site.[3]

The intermediate findings of our project represent novel and innovative interdisciplinary research that informs different but overlapping areas of study, i.e. quantitative analysis of aspects of film style and film form, statistical processing of metadata and 2D and 3D information visualisation. This part of our work furthers the on-going debate on quantitative methods in the arts and cinema in particular (Buckland, 2008, Salt, 1983, Salt, 2006, Elsaesser & Buckland, 2002). It involved: a. performing a shot-by-shot neo-formalist film analysis (Thompson, 1988) on our database assets, b. processing quantitative information statistically and c. researching alternative ways of spatially representing the accumulated metadata. Existing software was used for the annotation of moving images (Anvil) and the statistical processing of metadata (Microsoft Excel). The processes involved in the former are discussed in detail below. The results of the latter, the neo-formalist shot-by-shot analysis, are gradually being made available on the project's designated micro-site, in the form of Excel pie or line charts and searchable spreadsheets. This proof-of-concept prototype application will enable not only intra-textual but also comparative genre (extra-textual) analyses and interpretations of our database assets.[4]

The end result of our research is the on-line previewing mechanism of the project's micro-site, which will enable the potential user to navigate in the database of archival audio-visual material about the Greek city and retrieve and play back shots, scenes and/or sequences sourced from our database assets. The usability of this potent research tool is discussed at length in the last part of our paper, where the experimental value of the prototype application is tested by generating multiple moving image narratives.

Project-specific Annotation Schemata and Spatial Analysis

[3] Our project's micro-site is: http://www.arch.uth.gr/sites/arch-city-avdb [last accessed: June 2013]. Off campus access is currently prohibited due to legal restrictions with copyrighted material hosted on our micro-site.

[4] One of the initial results of the extra-textual analysis is that tourist documentaries such as 'White City' and 'Wide Wide World' utilise many long and medium shots and very few close-ups. Furthermore, a finite number of Athens' prominent buildings feature very prominently in the majority of tourist documentaries about the city from the 1960s. Finally, most of these buildings have been shot from similar points of view.

Our team has opted for 'Anvil: The Video Annotation Research Tool' for the rigorous tagging of our database assets with metadata.[5] Anvil can sustain extremely thorough and extensive analyses while offering the coder a great degree of freedom and flexibility (Figure 2). The software uses three key components; a. the actual media file (usually avi with cinepak codec), b. the annotation file (an XML file generated by Anvil) and c. the metadata file (yet another XML file generated by Anvil), which is unique for each individual media file. Obviously, Anvil's most crucial element is the annotation file, which contains information about the metadata fields and their relations (i.e. a unifying structure and a set of hierarchical relations). This enables the coder to devise project-specific annotation strategies as different annotation files.[6] Moreover, any alterations introduced to a particular annotation file automatically inform all related metadata files. However, any given media file may be linked to several annotation files (each for a different project) and a corresponding number of metadata files.

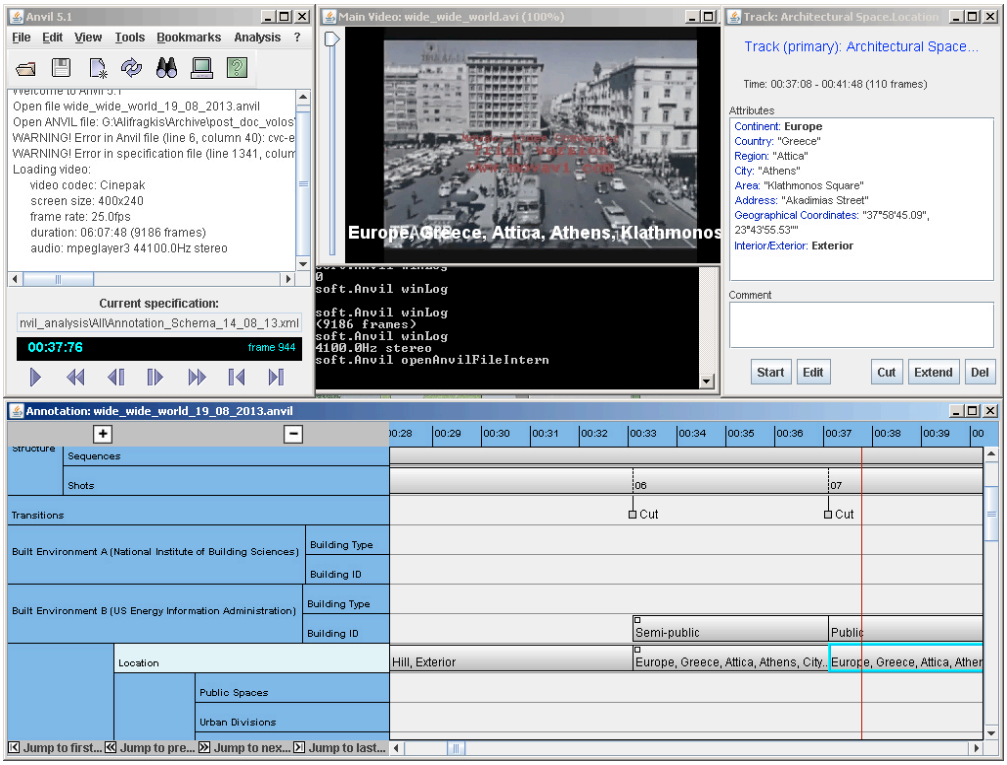

Figure 2. Anvil's graphical user interface. Top: a. left: main window of the software, b. middle: main video previewing window and c. track

[5] Anvil, a free moving-image annotation tool that offers *'hierarchical multi-layered annotation driven by user-defined schemes'*, was designed and programmed by Michael Kipp, Professor for interactive media at the University of Applied Sciences in Augsburg, Germany. For additional information on Anvil please refer to the software's official website at http://www.anvil-software.de/ [last accessed: August 2013].

[6] Anvil offers a number of built-in annotation schemas but potential users may choose to devise their own tagging strategies by modifying existing annotation files or creating new ones.

window, which displays information about the 'current' track (here track 'location', which hosts information about the shooting location of each shot, i.e. continent, country, region, city, area, address, geographical coordinates and interior/exterior). Bottom: annotation track. Anvil's annotation track is similar to the timeline of any moving image editing software, only here the building blocks represent metadata. See also Figure 3. Metadata may be exported as txt files to Excel for additional processing and for generating visualisations. See also Figure 4. Source: Anvil (GUI) and authors (annotation schema).

Anvil's treatment of metadata fields and their relations simulates the construction of an ontology for a specific domain, i.e. Greek documentaries about the city from the 1950s and 1960s. Ontologies, as opposed to universal categories, may be better suited for the analysis, statistical processing and interpretation of the cinematic city, in the sense that they can be modelled and fine-tuned to unearth and foreground aspects of the study of urban space that meet the requirements of a given task at hand. Hence, our motivation for constructing the proposed annotation schema was the amalgamation of different metadata types and fields that address specific aspects of urban life and space in a single, unifying framework. Metadata types are customarily pigeon-holed into five basic categories: descriptive, administrative, structural, rights management and preservation metadata. Our annotation schema combines descriptive and structural metadata in a single Anvil annotation file (Figure 3), while basic administrative, rights management and preservation metadata for our database assets are stored in separate excel spreadsheets. The latter do not have to be processed by Anvil, as they refer to the moving image work as a whole.

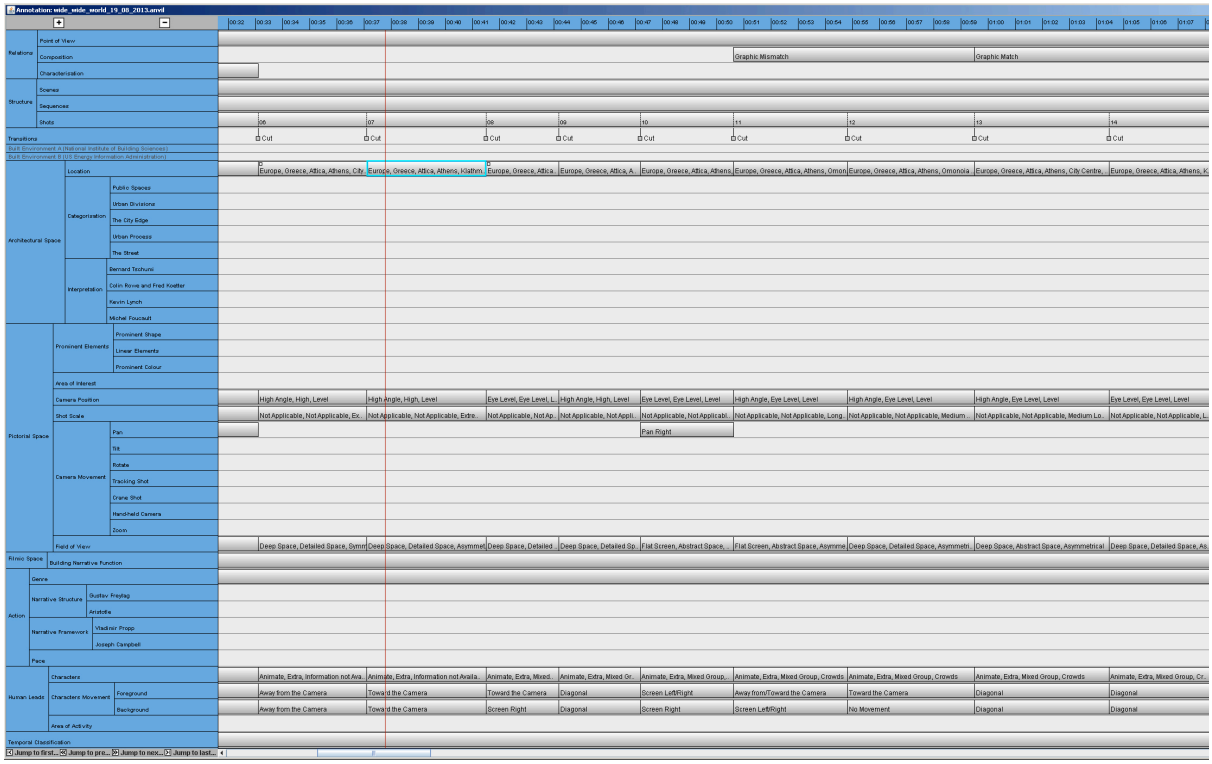

Figure 3. Anvil's fully expanded annotation window. Top seven tracks accommodate basic structural metadata ('relations', 'structure' and 'transitions'). The rest of the annotation schema comprises tracks that host different categories of descriptive metadata: a. where ('architectural space', 'pictorial space' and 'filmic space' at the top), b. what ('action' and 'human leads' in the middle), and c. when ('temporal classification' at the bottom). Source: Anvil and authors.

Structural metadata have been modified to meet our project's special requirements, i.e. the annotation of metadata that describe relations between consecutive shots or groups of shots (sequences and scenes). This type of metadata consists of three metadata fields: a. 'relations' (describing the relations between adjacent shots, i.e. point of view, composition and characterisation), b. 'structure' (accommodating information about the overall structure of a moving image work, i.e. shots, sequences and scenes) and c. 'transitions' (annotating different types of edits, i.e. cut, cross fade, fade to black, etc.). Each field is populated by a finite number of categories (tracks in Anvil terminology) and a corresponding number of values, sourced from our extensive study of film form and film style (Bordwell & Thompson, 1993, Rabiger, 1998, Rabiger, 1997). These are accessed by the coder via drop-down menus provided by Anvil's graphical environment.

Descriptive metadata involve the annotation of a more versatile and wide area of study. For the purposes of our research, descriptive metadata are further analysed in three major

categories: a. theme, b. spatial and c. temporal metadata. Theme metadata pertain to the description of the subject-matter of our database assets, the 'what' of media file. As far as our research is concerned, themes are gleaned from relevant literature on mise-en-scène ('action' and 'human leads'). Spatial metadata pertain to the description of cinematic spaces, the 'where' of a media file. Finally, temporal metadata describe the time of the day, month or year a media file depicts, the 'when' of a media file. Temporal metadata are particularly relevant to the study of city symphonies, where different urban activities are arranged sequentially along a single dawn-to-dusk narrative arc.[7] Naturally, our research has developed a special interest in the investigation and creative use of different types of spatial metadata. Our proposal relies heavily on French film-director Éric Rohmer's study of space in cinema (2000 [1977]). We utilise Rohmer's categories 'pictorial space', 'architectural space' and 'filmic space' in order to further elaborate on and expand upon different types of spatial metadata. Rohmer's 'architectural space' in particular requires further clarification. Our research introduces here three additional subcategories, which tackle different but complementing aspects of space in film: 'spatial categorisation', 'location', and 'spatial interpretation'. Each respective subcategory is populated by a finite set of values that formulate controlled vocabularies (Alifragkis & Papakonstantinou, 2013).

Vocabularies are introduced from existing literature on urban theory and history with minor modifications, where appropriate. Adopting urban themes from architectural historian Spiro Kostof's works (1999, 2005) has proven to be extremely effective for the annotation of our database resources with descriptive metadata pertaining to their spatial categorisation. Visual or conceptual cues embedded in our database assets are interpreted via a creative reworking of Kevin Lynch's classic study on place legibility (1960) and the implementation of his set of unique urban elements ('paths', 'edges', 'districts', 'nodes', and 'landmarks') for the annotation of the moving image works in our database with descriptive metadata that pertain to their spatial categorisation. The latter are supplemented with additional categories originating from the works of city theorists Colin Rowe and Fred Koetter (1978) and architect Bernard Tschumi (1994). The abovementioned studies on the urban form are hardly complementary to each other. However, they represent significant shifts in the way specialists perceived the development and imagined the future of cities. Constructing brief

[7] Indicative examples of the diverse output of the times are Walter Ruttmann's 'Berlin: Symphony of a Great City' (Germany, 1927) and Jean Vigo's 'On the Subject of Nice' (France, 1930).

moving image narratives based on each study in the project's previewing window offers a novel and instructive way of visualising different theoretical outlooks on the city.

The process of experimenting with different theoretical frameworks about the city, with a corresponding finite set of categories and subcategories for each individual framework and a hierarchical structure outlining the relations between categories and subcategories within each framework is expected to sustain a much more creative reshuffling of our database assets, hence the heuristic value of the project's web-based application.

Cinematic Argumentation and the City

The notion of cinematic argumentation is introduced here to describe how shots, sequences and scenes are organised in the framework of cinematic narratives in order to tell meaningful and engaging stories. In addition to examining a movie's plot, this also involves the close study of both the mise-en-cadre and the mise-en-scène of a moving image work. Narrative cinema and documentaries answer to different formal and stylistic requirements and make different claims on the representation of reality. Even in the realm of non-narrative formal systems, there exist particular types of documentary cinema that construct their own idiosyncratic realities. Such is the case of city symphonies from the 1920s and 1930s; a genre that often employs storytelling mechanisms that involve the comprehensive analysis and deconstruction of the urban terrain and, subsequently, the creative reconstruction of its image on the canvas of the screen in order to get their message across. This mode of narration constitutes a rhetorical formal system, which can be understood as a variant of verbal argumentation (Bordwell & Thompson, 1993, p. 112-119 & 140-141).

Vertov's 'The Man with the Movie Camera' (USSR, 1929) epitomises the formal and stylistic characteristics of the genre. The aim of Vertov's documentary was to propagandise the stage of modernisation that the Soviet city and society had only recently begun to go through. When Vertov shot his documentary, in the late 1920s, very few of the radical innovations introduced by Lenin's 'New Economic Policy' and Stalin's 'First Five-Year Plan' had brought about a significant positive change in the image of the Soviet city. In fact, the urban landscape was slow in registering substantial development all the way through the mid-1930s, when most of the key projects outlined in the 'Second Five-Year Plan' were well under way (Alifragkis & Penz, 2011). Nevertheless, Vertov succeeded in forging an image of modernity out of Russia's 19th century Tsarist cities, by carefully framing and creatively

reconfiguring the city of the past. Thus, he managed to construct a vision about the Socialist city of the future purely by cinematic means, i.e. manipulating the narrative structure of his documentary in order to construct brief, themed cinematic arguments. These filmic vignettes often consist of two, or more, long takes of different, complementary or contradictory, urban activities, which are interweaved and intersected contrapuntally. Vertov and Elizaveta Svilova, the editor, experimented with this basic narrative motif, with a finite number of variations, consistently throughout their documentary (Alifragkis, 2010).

Research conducted in a previous study (Alifragkis & Penz, 2006a & 2006b), enabled us to trace the different variations and, most importantly, reproduce their structure by using experimental digital production tools in order to automatically generate brief counterpoint montage sequences on different urban themes from a pool of annotated database assets. Our current project makes extensive use of the rhetorical potential of Vertov's cinematic argumentation. The annotation schema described above comprises metadata fields that accommodate information about various urban activities, which will enable us to re-use existing archival audio-visual material with the aid of the previewing mechanism of the project's micro-site, so as to construct intelligible cinematic arguments about the Greek city.

Urban Epileptic Spaces

In *The Aesthetics of Disappearance* (2009 [1980]), French urbanist and cultural theorist Paul Virilio introduces the thematic of 'picnolepsy', from the Greek 'picnos', which means dense but also frequent, and the affix -lepsy, as in the neurological disorder of epilepsy. Virilio describes picnoleptic experience as the upsetting of continuous time, the unearthing of breaks in duration, and the manifestation of varied temporal frequencies, which could potentially be different for each individual. Hence, according to Virilio, a picnoleptic crisis is the removal from any spatio-temporal context and the departure from duration, which, in turn, define what he terms 'epileptic space'. Despite the fact that the author provides very little information about the characteristics and the qualities of this particular type of space and relevant scholarly literature has not quite picked up on this aspect of Virilio's work, one may fairly safely deduce that there appear to be at least two instances of epileptic space; a. a space of stasis epitomised in Georges Méliès' early cinematographic tricks and b. a space of flow represented most eloquently in Étienne-Jules Marey's experiments with 'chronophotography'. According to Virilio, the former constitutes a radical modification of reality while the latter compensates for the inability of the human eye to capture the 'unseen'.

Both illustrate the *'disappearance and effective reappearance of the real'* that describes the phenomenon of picnolepsy (Virilio, 2009 [1980]).

Contemporary cinema has never seized to visually explore potential applications of this phenomenon. In film-director Wayne Wang's movie 'Smoke' (Germany, USA, Japan, 1995) the character of Augustus Wren, played by Harvey Keitel, has a unique life-project; every day, at exactly eight o'clock, Auggie takes a picture of his tobacco shop from the exact same spot. Shuffling through his photo album amounts to an evocation of Virilio's epileptic space of the first instance (i.e. stasis). More recently, in film-director Neil Burger's 'Limitless' (USA, 2011), the protagonist Eddie Morra, played by Bradley Cooper, experiences some kind of urban reverie, which appears to imitate the relaxation of consciousness described by Virilio. The visual effect of a continuously flowing urban space, achieved by means of a series of infinite, fractal zooms shot with short, medium and long lenses mounted on a three-camera rig, evokes Virilio's epileptic space of the second instance (i.e. flow). This is hardly the case of Walter Benjamin's urban flâneur of literary modernity or Lev Kuleshov's creative geography of the Soviet School of montage. Rather, Burger's cinematic New York is a suspended urban landscape, where the protagonist's acceleration and subsequent deceleration of speed and *'dizziness […] reduced his environment to a sort of luminous chaos'* (Virilio, 2009 [1980], p. 22).

One may trace the literary sources of Burger's epileptic space of flow back to Mikhail Bulgakov's novel 'The Master and Margarita' about Moscow in the 1930s. In the chapter entitled 'The Pursuit' Bulgakov describes the following extraordinary experience:

> Confused though Ivan was, he was nevertheless astounded by the supernatural speed of the pursuit. Less than twenty seconds after leaving Nikita Gate Ivan Nikolayich was dazzled by the lights of Arbat Square [almost 600 meters away]. A few more seconds and he was in a dark alleyway with uneven pavements, where he tripped and hurt his knee. Again, a well-lit main road -Kropotkin Street- another side-street, then Ostozhenka Street, then another grim, dirty and badly-lit alley. It was here that Ivan Nikolayich finally lost sight of his quarry. The professor had disappeared. (Bulgakov, 1992 [1967], p. 53)

'Speed', *'unpredictable variation of frequencies'* and 'dizziness' have come to constitute some of the most characteristic attributes of the reconstructed city of modernity in literature,

cinema and the arts, hence rendering Virilio's inquiries into the phenomenology of urban spaces extremely current and relevant. This holds true not only for some of the earliest representations of the urban landscape on paper, the canvas and the canvas of the screen (e.g. the city symphonies genre from the 1920s), but also for the experiments with the image of the city in late modernity and post-Marshall Plan Europe in particular.

Tourist documentaries from 1950s and 1960s Greece present a remarkable area of research, as they exemplify the widespread enthusiasm and great expectations, associated with financial growth and commercialisation, of a significant portion of Greece's urban population. Mass tourism was the immediate result of these processes and Athens, Greece's tourist flagship, had much to gain from the recently gained international attention. Tourist documentaries commissioned by the Greek National Tourism Organisation, re-established in 1951, now constitute a unique repository of archival moving images that register the radical transformation that the urban landscape underwent within a short space of time. These fascinating specimens of contemporary State propaganda, with their keen interest in monuments and their special focus on the built environment, provide us with the necessary source material to sustain a thorough and in-depth analysis and investigation of the urban form on film. For this part of our research, we applied our proposed neo-formalist shot-by-shot analysis to two characteristic tourist documentaries of the times, John Christian's 'White City' (Greece, 1968) and Carl Dudley's 'Wide Wide World: Blue Holiday' (USA, 1965,), using the annotation schema described above (Figure 4).[8]

[8] Naturally, our research involved reviewing existing digital tools for the annotation of database assets, that is, logging descriptive and structural metadata and experimenting with their storytelling potential. Currently, the all-pervasive spread of digital technologies offers a wide range of software that assists various types of research in the arts and humanities. Furthermore, several perfectly competent software packages have been designed for the specific purpose of logging, computing and visualising aspects of film style, based on the annotation of individual shots or sequences of shots. In 2005, the collaboration between film historian Yuri Tsivian and computer scientist Gunars Civjans resulted in the production of 'CineMetrics', a *'movie measurement and study tool database'* that enables the logging and processing of stylistic metadata. The software uses two modes, 'simple' and 'advanced.' 'Simple' mode allows users to manually log shots while watching the movie with the play-back software of their choice. 'Advanced' mode functions in a similar way. Basic statistical processing is readily available, but more advanced handling of the metadata is possible only when one submits the results to the online database. For additional information on 'CineMetrics' visit: http://www.cinemetrics.lv/ [last accessed: August 2013].

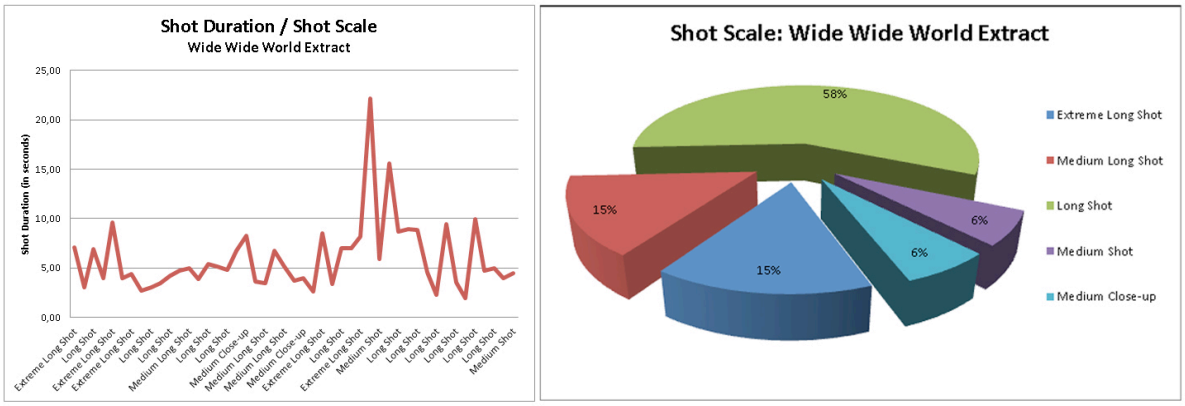

Figure 4. Indicative metadata visualisations for Dudley's 'Wide Wide World' (USA, 1965) produced by Microsoft Excel. The analysis refers to the scene that is dedicated to the city of Athens (47 shots arranged in 4 sequences). The total duration of the scene is 4,66 minutes and the Average Shot Length is 5,95 seconds. The line chart on the left demonstrates the fluctuating durations of the scene (shots sequentially arranged from 1st to 47th) in relation to shot scale. Shot no. 32, a long shot, has the longest duration (22,20 seconds). Shot no. 42, a medium long shot, has the shortest duration (1,96 seconds). The zigzag of the line chart suggests a counterpoint between long (above average) and short (below average) durations. The pie chart on the right shows shot scale, according to which, 58% are long shots, 15% are medium long shots, 15% are extreme long shots, 6% are medium shots and 6% are medium close-ups. Finally, there are no close-ups and extreme close-ups. The analysis of Christian's 'White City' (Greece, 1968) registers significant narratological disparities between the two documentaries. The extensive use of medium shots and close-ups leads to the conclusion that Christian resorted to a more engaging narration. Source: The authors.

Tagging each individual shot with spatial metadata has allowed us to generate an extensive database of geographical locations, building types and categories of public urban space, among other fields. This database is searchable by each one of the metadata fields introduced in the annotation schema. The potential user may log to the project's micro-site and look in the database for clips that meet specific criteria, e.g. similar geographical coordinates, building types or specific buildings. The previewing mechanism of the project's micro-site compiles relevant digital content on the fly and plays back the assembled timeline. Currently, search results are limited to a rather small pool of media files, which consists of clips from the above mentioned documentaries. In the future, additional content will populate the database, thus offering much richer and more diverse end results. Searching by theme

(metadata fields) constitutes merely one way of navigating the database. The alternative is to opt for a spatial search, which retrieves and plays back content from a given geographical location or along a specific route, traced by the potential user by moving the mouse over the map of Athens. The implementation of the latter, though, is still pending.

Conclusions

The later stages of our research, on cinematic argumentation and epileptic spaces, aim to offer greater insight into Vertov's narrative motifs and Virilio's somewhat cryptic notion of epileptic spaces and put this knowledge into effective use in the deciphering of the urban cinematic terrains of late modernism. Furthermore, the proposed application will enable a more creative use of moving image archives, via the creative reshuffling of relevant content along the lines of Vertov's and Virilio's investigations. Our project has proven to be of great value both as an educational tool, aiding students of architecture to engage with the moving image in a meaningful way, and as an experimental heuristic tool, proposing a novel way of rigorously and systematically analysing and interpreting cinematic spaces.

Figure 5. Day five of 'Multimedia Database as Narrative Mechanism' workshop held at the Department of Architecture, University of Thessaly in April 2013. Participants present the end-result of the workshop, reconfigurable moving image vignettes (sourced from footage shot during the workshop and annotated with Anvil) inspired by different urban themes, to faculty staff and guests (among which, British artist and theorist Roy Ascott, one of the workshop's key-note speakers). The on-line application, designed by LECAD computer engineer and teaching fellow Giorgos Kalaouzis, allows for the

creative reshuffling of the footage following user-driven queries The results are available here: http://lecad.arch.uth.gr/mmdbnarratives/ [last accessed: August 2013]. Photograph by the authors.

As for the former, our method was tested with great success last April, in the framework of the 'Multimedia Database as Narrative Mechanism' intensive, five-day, hands-on workshop for undergraduate and graduate students of architecture, civil engineering, anthropology and media studies. The workshop took place at the Department of Architecture of the University of Thessaly and the results corroborate the encouraging original laboratory findings (Figure 5). Hopefully, additional data will become available in the near future, once the proposed method is fully intergraded in the Department's curriculum, as part of the requirements of an undergraduate elective course.

As for the latter, the experimental value of this application can be pinpointed to its ability to visualise notions, such as Vertov's cinematic argumentation or Virilio's epileptic spaces, in an intelligible way. In the project's micro-site, one may reconstruct meaningful themed sequences in the manner of Vertov or imitate the epileptic phenomena described by Virilio, by collating clips sourced from different narratological frameworks. The former may be achieved by searching the database by 'spatial interpretation' or 'spatial categorisation' via drop-down menus and generating brief sequences on specific urban themes (e.g. market, god in the city, limit, node, etc.). The latter may be realised in two ways; a. epileptic spaces of stasis can be reconstructed by running searches that combine geographical coordinates with information about specific buildings (e.g. clips depicting the National Archaeological Museum of Athens) and b. epileptic spaces of flow can be materialised through spatial searches that correspond to custom user-defined routes, as described above. Despite the limited variety of existing database assets, this method has already yielded extremely interesting results.

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CITY METAPHOR AND YUGOSLAV NEW WAVE: REPRESENTATION OF BELGRADE ON ALEKSANDAR PETROVIĆ'S FILM *DANI* (1963)

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Abstract

City and urban everyday life representation on film become central to contemporary society value construction. This paper considers what Belgrade city interpretation on Yugoslav film production has to offer by the way of socialist culture construction. Through analysis of Aleksandar Petrović's Dani (1963) produced by "Avala film", ways of Belgrade representation on Yugoslav New wave are considered and explored, specially by the fact that represented architecture is realized in the socialist Yugoslavia modernization processes. Contemporary Belgrade architecture on film is relevant if the concept of representation is considered as part of process which produce and exchange meaning between members of specific culture; using reflective, intentional and constructivist principles, regard to conveying dominant groups' ideological message that by certain media formal requirements actually provides preferably meanings of reality. By using the documentary method, insisting on the situation instead of action, using hidden cameras, destructing traditional dramaturgy and metaphorical use of film language, Yugoslav New wave offered different perspective on new build urban structure and 60s everyday life interpretation. Particular urban structure fragments film montage had constructed a new Belgrade landscape, that is, by the Petrović's poetics criteria representation of modern city and film characters psychological states metaphors, and in fact, preferably reality of the modernized capital. By representation of contemporary architecture through use of modern film aesthetic concept, we conclude that contemporary society values are legitimized on the poetics of cities and urban everyday life on film.

Keywords:

modernization, contemporary architecture, Yugoslav New wave, montage, representation

Can an Effect Precede its Cause?

After World War II in Yugoslavia, progress meant an attempt at transition from primarily agrarian to the industrial society under the conditions of the new / socialist system (*Устав Федеративне Народне Републике Југославије,* 1946).[1] It also meant modernization and urbanization set forth by Law on the first five-year plan for construction of the country for the period of 1947-1951 which demanded reconstruction of the physical structure devastated by the war and construction of the technical infrastructure, industrial complexes, mass housing, the construction of health, education, culture, traffic, business, administrative facilities and industrialization of civil engineering (*Закон о петогодишњем плану развитка народне привреде Народне Републике Србије у годинама 1947-1951,* 1947).

In this context, urban legislation was developing parallel, so that in as early as 1946 the Belgrade Regulation Draft for the left bank of the Sava River was made, while in 1948 the first urban planning document of entire Belgrade, the preliminary design of the general traffic solution and land use were drafted. The Draft served as the basis for drawing up the Master Plan in 1950 with the planned solutions for the long-term development of Belgrade (Stojanović, Martinović, 1978; Somborski, 1951). The Plan, based on an estimated rise in population and complexity of the city functions, envisaged the future urban sprawl and the territory for housing, work and economic activities, government and administration facilities, health services, free space and traffic area, thus providing a vision of Belgrade as an administrative, political and economic centre of the country. '*Other urban plans for the Yugoslav capital, the ambitiously envisaged reconstruction of the city in the conditions of expected progress of society and industry, stemmed from the same ideological basis*' (Ignjatović, 2012, p. 693). The Conclusions of the First Conference of Architects of Federal People's Republic of Yugoslavia (FPRY) on the issues of town development and architecture held in Dubrovnik in 1950 explicitly proclaimed that Yugoslav architecture was developing as a segment of socialist culture and that urban planning as a social activity had an important role in the development of socialism and implementation of the first economic plan (Šegvić, Macura, 1950).

Modernization in Yugoslavia was interpreted as an outcome of investments in the large-scale architectural programs and projects, as well as through the process of setting up

[1] Proclaimed through the stipulations of the 1946 Federal People's Republic of Yugoslavia (FPRY) Constitution which was modelled upon the 1936 USSR Constitution (Stalin's Constitution).

new models of culture policy whose key aspect related to the forms of mass culture (Dimić, 1988; Марковић, 1996). Yugoslav film industry was launched under the 1944 Decree on Foundation of the Film Section, while the first steps in founding the film industry overlapped with constituting the FPRY. (Kosanović, Tucaković 1998; Volk 1986). Yugoslav Communist Party (YCP) approached the film as the most powerful means of propaganda which gained a specific position in the newly formed country since it could propagate the ideas of revolution by means of picture and words, which among other things meant a necessity to create the new modern man and the new Yugoslav identity. Retroactively, a standpoint was made that the government held film art as an economic and cultural activity of utmost importance, and by assigning the film the status of art as the primary goal on the grounds of being the same as the goals of masses, the necessity was proclaimed for creating art for people, '*ideologically proper, accessible and artistically attractive at the same time*' (Vučo, 1946, p. 4), with the reasons lying in the sphere of '*the reflexing of reality (…) of the revolutionary development*' (Vučo, 1946, p. 4). Through the idea that film primarily affirmed creativity and production of special artistic and social importance, they proclaimed the emancipatory role of film production in promoting, developing and '*accelerating the process of social progress*', primarily based on the viewpoint that film '*must not be superficial and vulgar entertainment or a means of lulling human consciousness*', but it should have an educational role in achieving the ultimate goal of '*change of old relations and concepts*', '*better future worthy of man*' and '*in the spirit of our national and cultural revolution*' (Vučo, 1946, p. 5).

Yugoslav film production dealt with Belgrade with special attention and through different approaches. First of all, through the documentaries depicting the construction works in the capital city of socialist Yugoslavia (*Beograd 1960,* 1960; *Iza fasada,* 1965); in New Belgrade in particular (*Biće to novi grad,* 1960; *Život na pesku,* 1963); civil engineering industry (*Trudbenik,* 1954; *Smotra izgradnje,* 1955*; Visokogradnja,* 1955; *Putevima jednog kolektiva,* 1959); the spectacle of socialist everyday life in the newly built buildings (*Štafeta mladosti*, 1957; *Beogradski sajam,* 1957). The same issues were addressed through the feature film so that modernization and development of Belgrade were drawn upon through intimate dilemmas of main characters, primarily through the issues of housing, as well as actions of the working class which was the holder socialism.

The film *Dani* interprets the fragments of life of two young people, an unemployed and married woman and a young man, who after a chance encounter spend time together roaming around Belgrade. The events take place in 1962, the time when the works on

realization of the first phase of reconstruction of the old city and construction of New Belgrade were coming to an end. Although Yugoslav film had already been ahead of the agitprop stage in Yugoslav art, which not only in the field of Yugoslav film lasted until 1951, by passing the Basic Law on Film in1956 the industry was separated from author's and producer's work and under the articles of the 1957 Copyright Law the rights entitled to screenwriters, composers, main cameramen and directors was recognized and regulated for the first time (Volk, 1986), at the time when the film *Dani* was released, the desirable artistic approach was described in these words: '*If an artist starts from life, from reality, from man in the real sense of the word, his work will (…) contain at least certain amount of vitality, liveliness and therefore in a way some sincerity which is sufficient to justify otherwise unsuccessful undertaking'* (Munitić, 1963, p. 117). Achievement of artistic goals of Yugoslav film was interpreted through the imperative of '*actuality of events'* and '*life engagement*' in selecting motives (Munitić, 1963, p. 117), so that the issue of actualization and actuality of Petrović's motives in *Dani* is raised here. Having been asked:

> There is a Max Ernst's painting called 'In the City Full of Secrets and Hidden Poetry'. In connection with it, tell us how you see Belgrade through film? – Do you, for example, find inspiration for some film solutions, film metaphors in the street bustle, shops, traffic, parks? (Kostić, 1971, p.120)[2]
>
> Aleksandar Petrović, the director, replied:
>
> The twentieth century is the century of cities… very large cities which people could not even think about… It is undisputable that these cities generate completely new forms of life, new psychology and new sensibilities….- Once people used to go to places off the beaten track, far off villages to learn about the habits and 'soul' of the people, today it is more or less clear that the real image of the contemporary man is formed in the gorges of city streets, in the neon light, in the noise of city traffic, in the reflexing of shop windows, in factory halls, with the noise of typing machines… That 'city landscape' is not, therefore, only the sheer picture of things, it is at the same time the code for decoding people who made it and who live in it. Who are these people? – That is what I have tried to reach and made efforts to discern. There is the

[2] An interview with director for *Beogradska nedelja* journal, reprinted in: M. Ilić (Ed.) (1971). *Novi film* (pp. 120-121). Beograd: Institut za film.

> landscape of woods and fields (…) but there is also the city landscape – ' full of secrets and hidden poetry' - the picture of the contemporary man's soul. (Petrović, 1971, p.121)

Montage and representation

The analysis will draw upon the theoretical hybrid built on interpretation of a '*random combination of various scenes of action in a unique composition – 13 meters of film (films)*' (Yampolsky, 1994, p. 45) in which the Kuleshov experiment is depicted as an experiment in creative geography; the interpretation of the '*change blindness*' (Simons & Levin, 1997, p. 261), concept where the viewers' incapacity to detect errors in the film continuity, and interpretation of identity and structure of the image of the city through the potential for perception of cities (Lynch, 1960); by means of which the topographical coherence and creative geography are interpreted, that is, the role of montage in film interpretation of cities (Penz, 2008).

Belgrade contemporary architecture in the film *Dani* can be considered referential if we take into account the concept of representation as a part of the process through which the meaning between the members of a specific culture is produced and exchanged, through action of meaning through language by means of a reflexive, intentional and constructive principle (Hall, 1997), i.e. by communicating ideological message of dominant groups, by which the desired meaning of reality is provided (Hall, 1980). Ideology is fruitful in the sense that it offers itself to the subject through a system of representations and images; it is developed in the specific material practices and not directly as an explicit bunch of political ideas (Kavanagh, 1995). Thus understood the multiple meaning of the Belgrade contemporary architectural culture as material culture and a part of the film imaginary is in complex relation with ideology and as such has an impact on creation of social realities.

Petrović's creative geography: the construct of the modern Belgrade

The film starts with opening credits structured through the film frames of housing buildings in Block 1 in New Belgrade [**Figure 1**], with the heroine at the window [**Figure 2**] and the crossroads in front of the building which is seen from the window. The fourth and fifth frame were filmed in the interior of the flat, with the heroine standing in front of the mirror, making a

phone call and talking about boredom and loneliness. In the follow up frames, the plot is set in the exterior and the fragments of everyday life of two young people are set in the newly built urban area with the short intervals during and at the end of the film shifted in the interior of the same flat, thus marking the screenplay and structuring the time series of roaming.

Figure 1. *Dani*, 1963. 00:00:01, copyright, Delta Video, 2009. Belgrade

Figure 2. *Dani*, 1963. 00:01:41. copyright, Delta Video, 2009. Belgrade

The housing building, a 13-storey tower with the ground floor and penthouse, is one of the types of residential building in the blocks 1 and 2 in New Belgrade designed in the period of 1958-1959.[3] The architectural and urban design was made in accordance with the conditions of the adopted Master Plan for New Belgrade for about 3,600 flats and by using five types of residential buildings with ten types of flats (Петричић, 1975). The blocks were realized from 1959 to 1963 and were partly or completely built at the time of film shooting. The construction was explained through housing issues in Belgrade in the statement about unconditioned and mass housing model in shared flats in the co-tenant relationship illustrated by an analysis of demographic statistics and the existent housing fund. The buildings were based on the housing concept in New Belgrade which Branko Petričić, the author of the urban design and one of the authors of architectural design of the blocks described as follows:

> By adopting and commencing construction works, the left bank became the biggest concentrated building site in our country, the laboratory of experimental and study work… the conditions were created for high-rise housing with all utilities and service facilities… thus achieving biological, hygienic and functional-social goals in organic connection with the development of the family (crèches, nurseries, kindergartens, playgrounds). (Петричић, 1975, p. 223)

By putting the viewer in the film heroine's position, namely the observer of the crossroads from the window in the third frame, we conclude that the action takes place on that location, in the flat of the residential tower. By means of the comparative analysis of the architectural floor plan and space depicted by the film, we do not find any evidence that it is really about the flat in the residential tower which the opening credits actually show. By means of an analysis of the flat's scheme organization, the position of the windows, i.e. the position of the designed free-standing columns, we conclude that it is actually a film construct, and that the film effect with which intentionally the meaning of the first two frames is built upon and changed by using the third frame, was applied here[4]. We presume that the flat could be located anywhere. Why does the film author insist on housing representation in

[3] The author of the design is architect Branko Petričić, the authors of architectural designs of residential buildings are Branko Petričić, Tihomir Ivanović and Dušan Milenković. The design was made in the 'Srbijaprojekt' bureau in Belgrade. The constructor was eng Branko Žeželj.
[4] Kuleshov effect

the skyscraper? Within the architectural discourse, the skyscraper is interpreted as '*an expression of progress in building technique, and generally as a manifestation of human wish for a change'* (Macura, 1961, p. 3), ' *...so that without much dispute the skyscraper, tower or whatever you call it, was adopted as a symbol of modernity, progress, a representative of our age'* (Minić, 1961, p. 41).

A walk through the city starts from Belgrade downtown, fragments of the urban structure remaining in the background of everyday life used by the director in an incoherent way. Foreign Trade Chamber Building (1957-1960), and the Press House (1958-1961), designed and build with an idea that '*one of the most sensitive issues of modern architecture is integration of new facilities in existing and partly or entirely defined developed urban areas*' (Vuković, 1962, p. 12), are represented in the frames of Republic Square. The frames of Terazije Square show the Building of Federal Chamber of Commerce (1955-1959), formerly called Palace of Industrial Chamber [**Figure 3**], whose architectural program was partly altered so that '*instead of the standing exhibition of industry in the most vibrant part of the city's social centre*', (Minić, 1960, p. 18), a social centre primarily of a commercial-business-amusement character was set.

Figure 3. *Dani*, 1963. 00:36:54, copyright, Delta Video, 2009. Belgrade

The facilities realized before World War II or those sites where construction in the new ideological system was yet to be finished, were not taken into account by the director. The continuity of diegetic space is established by changing the position of the camera, and framing the objects out of the Belgrade central core or out of the urban zones, as in case of 'Belgrade' Airport. Thus the Federal Chamber of Commerce building (1957-1960) [**Figure 4**] as well as the People's Municipal Council Building on Vračar (1958-1962), an administrative tower completed just before film shooting, they were depicted as real and immediate surroundings of the central Belgrade zone (Minić, 1960; Mušić, 1961). In constructing the diegetic space, Petrović again, in discontinuities and with repetition of certain routes by shooting from different angles, returns to the city center and the buildings of Trade Union Hall at Marx and Engels Square (1951-1955), designed and realized as an administrative, central facility of Socialist Alliance of Working People of Yugoslavia, Bezistan Square (1961-1963), designed with the idea to create '*a pedestrian oasis connected with Marx and Engels Square and Terazije Square by passages*' (Milićević-Nikolić, 1963, p. 45) and 'The Zagreb' restaurant with a supermarket (1959-1961), with which a large reconstruction of a pre-war facility was carried out (Milićević-Nikolić, 1962). The newly built Belgrade Airport Terminal Building (1959-1962) which was dedicated special shooting time, was written about by architectural profession as follows:

> Such an appearance is doubly positive: it demonstrates that everything representing progress in the life of Belgrade lies at the heart of our people and on the other hand, it indicates a rise of a wider, more vivid and more engaged architectural public opinion. (Žunković, 1962, p. 3)

Through film interpretation of the housing facilities in New Belgrade [**Figure 5**], not only the representative buildings in the central zone of Belgrade primarily intended for the government, administration and traffic, the director produces a construct of Belgrade by using creative geography.

Figure 4. *Dani*, 1963. 00:53:14, copyright, Delta Video, 2009. Belgrade

Yugoslav New Wave: intimacy film instead of completed modernization of Belgrade

The film *Dani* was released in the context of the new wave in Yugoslav cinematography. It is second Petrović's feature film whose opus belongs to the context of practice of a few authors and theoreticians in '*the most vital years'* of Yugoslav cinematography when the author film '*emerged, was denied and affirmed*' in the clash due to the resistance in its own milieu. (Novaković, 1971, p. preface). The year before film *Dani* was released, 1961 was marked as the beginning of the modern sensibility. At VIII Yugoslav Film Festival in Pula, the film received a special diploma awarded to the author for '*expressiveness of the film language and artistic and artisanal qualities*' (Anonim, 1961, p. 139); in addition, was said to be Yugoslav most homogeneous poetic film by the critics, it was interpreted under the influence of Godard's directing, French avant-garde, Bergman and '*black realism*' (Raspor, 1961, p. 8)[5], whereas the film *Dvoje* (1961), first Petrović's feature film was, together with ideas of the French new wave, interpreted as '*the most cinematic film'* (Novaković, 1971, p. 71)[6]. In Petrović's case, it is about a concept of intimacy film developed in the theoretical works published from 1950 to 1952 proclaiming the idea for the poetic film language, for the language of film symbols without anecdote through editing organization of the film picture

[5] It is about the film *Ples v dažju*, 1961. Bostjan Hladnik, director.
[6] The director received the Belgrade October Award, the film took part in the International Film Week in Manheim, and in 1962, it represented Yugoslavia at 15th Film Festival in Cannes.

and against copying of reality and slavery to literary schemes (Petrović, 1971). Until 1957, Petrović's theoretical works were focused on the issue of modernity, psychology, thematic balance, meaning of the modern Yugoslav film and national style, insisting that Yugoslav national cinematography '*must speak a new language*', since it emerges in the '*new socio-economic milieu and new ethical-aesthetic views*' (Petrović, 1971, p. 19). The imperative of the new film language, which means the work against the folklore romanticism and for '*the characters of our everyday life'*, calls it the task and duty of filmmakers and therefore makes a demand for a more serious approach to '*psychological problems of the modern man*' (Petrović, 1971, p. 23).

Figure 5. *Dani*, 1963. 00:57:55, copyright, Delta Video, 2009. Belgrade

If we put the film interpretation of buildings and urban structure of Belgrade on the level of the film script, and subsequently the sight of loneliness and boredom in the flat of a residential tower based on Petrović's poetics with reference to the text of Petričić's explanation, we can ask the following question: was it possible to treat the psychological condition of the film character without the construct of the contemporary architectural framework? Or, can it simply be classified as author's poetics, especially if it was, together with the imperative of dealing with the character's psychological problem in creating modern aesthetical notions of intimistic film, given the key position for the development of the national cinematography?

In what way did the film interpretation contribute to the promotion of the post-war architecture? Through the representation of the 1 and 2 residential blocks in New Belgrade, which were conceptualized on the idea of housing development (Vidaković, 1956; Piha, 1956), set on proclaimed state's concern about the housing conditions (*Устав Федеративне Народне Републике Југославије,* 1946) and '*Entitlement to housing*' (Anonim, 1956), the main item of the First General Yugoslav Forum on Housing and Constructing, 1956 that was concluded in the framework of housing industry, the priority was given over the discourse of housing in shared flats which was, together with the idea of urgent solving of housing crisis as a consequence of migrations, constituted and additionally encouraged by passing the 1959 Law on Housing Relations. Within the interpretative traditions of modern architecture and by means of criteria with formal characteristics, new technologies and materials, civil engineering programs and tasks, social welfare programs, functionalism and subversive function of the language, the residential blocks as structures of modern architecture cannot be talked about without meeting the criteria of breaking up with the traditional forms and building techniques, about which Petrović himself writes:

> For the first residential towers, i.e. for their height, there were no proper cranes… economy in relation to the traditional building systems was demanded at any cost, regardless of the unprepared conditions,… lack of finances, insufficiently examined land, lack of energy, lack of machinery. (Petričić, 1975, p. 227)

Since Petrović's intention to represent the film character constructs the film script in such a manner that it represents an already finished housing complex, namely a realized Petričić's concept, it includes meeting this criterion thus representing the residential tower as a modern architecture structure. The film frame with the heroine at the window of the skyscraper can denote Yugoslav everyday life in the conditions of the settled housing issue and fulfilled 'entitlement to housing' thus also representing successfully implemented housing industry and realized idea of building social standards through modernization and transition into the better communist future.

By using creative geography, through montage certain fragments of the urban structure with mentioned administrative and political buildings, primarily, Petrović made a new landscape of Belgrade. Is the representation of Belgrade on film *Dani*, Petrović's construct, actually realized vision of the administrative, political and economic state centre?

Is the film construct of Belgrade actually its own desirable reality which legitimize the values of yugoslav modernization? If Belgrade, based on Petrović's poetics criterion, is represented as realized concept of modernization just that it could serve for constructing a film metaphor of modern Belgrade and a metaphor of the psychological state of the film character, wasn't it the best way to legitimize actuality and life engaging of the film motives, the most important artistic values of yugoslav movie?

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OF FICTION AND CITIES: ALAIN ROBBE-GRILLET'S L'IMMORTELLE AND ISTANBUL

Tulay Atak
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> *I do not transcribe, I construct.*
>
> *Alain Robbe-Grillet, "From Realism to Reality"* (1955, 1963)

> *Perhaps one should say: there are devices that realize and others that preserve and realize. Telephone, television, radio are realization devices; photograph, sketch, phonograph—real archives—are preservation and realization devices.*
>
> Adolfo Bioy Casares, Invention of Morel, 1940

In a highly-quoted and enigmatic passage in the essay, "Work of Art in the Age of Mechanical Reproduction," Walter Benjamin suggested certain commonalities between cinema and architecture.[1] According to him, both addressed the "distracted observer," or the modern masses. The passage has been much analysed and interpreted, and deservingly so, as it points to architecture's role in mass culture and the latent political dimension of inhabited space. Benjamin suggested an optical unconscious and a habitual perception of architecture, paving the way for discussions of the modern metropolitan subject as well. Here I would like to suggest a reading of this passage that considers both cinema and architecture as artefacts, which construct immersive environments for their audiences. The constructed environment is a matter of techniques, production and reproduction. Yet it also has an aspect which is similar to what the modern film theorist Siegfried Kracauer referred to as "creative geography."[2] According to Kracuer, film as a technique and medium, among other things, allowed for the making of a new geography out of existing places--something

[1] Walter Benjamin, "Work of Art in the Age of Mechanical Reproduction." *Illuminations* ed. Hannah Arendt, trans. Harry Zohn, 1968.
[2] Siegfried Kracauer, *Theory of Film: the Redemption of Physical Reality*, (New York: Oxford Univ P, 1965), 48-49.

that all films do today. Yet there is a possibility that a new cartography may emerge from this constructed environment, which describes a territory and makes existing hegemonic power relationships visible.[3]

It is within this framework that I will be looking at the French novelist and filmmaker, Alain Robbe-Grillet's movie, "Immortelle," which was made in Istanbul between 1960 and 1962. Panning along the architectural and urban surfaces of Istanbul, the movie revisited the genre of exotic travel literature and Orientalism. In comparison to documentary movies of the time about Istanbul as a growing and transforming city, Robbe-Grillet systematically turned to Orientalist texts, emptied their content and reworked their formal operations. In this respect, Immortelle's material was what Roland Barthes, a contemporary of Robbe-Grillet, would call the mythology of the Orient that had been constructed by Western travels. Following the earlier descriptions of the city, Robbe-Grillet's Istanbul was an image and a labyrinth at the same time. Postcards appeared in the movie along with well-known architectural monuments and ruins as the stage set for the story of a never-ending search. The story is: boy meets girl; boy gets girl; boy can't figure out if the girl is real or a fantasy. The movie may be called an "urban erotic drama." As the film juxtaposed the images of monuments with monuments themselves, the labyrinth became a psychological one. In the end, it was the Western Orientalist mindset itself that was trapped in the images of Istanbul, between eroticism and delusion. For example in a key image of the movie the main character struggles with his relationship to the outside world which enters by means of sounds or light.

I am not interested in film as the consciousness of the built environment, or as a document of the built environment at a given time. Robbe-Grillet himself dismissed such efforts expression, representation or transcription as futile when he wrote that Istanbul in the movie shifts between the imaginary and the real: "Contaminated in the popular imagination by a mixture of Pierre Loti, the Blue Guide and The Thousand and One Nights, [Istanbul] shifts constantly from picture postcards to the obvious 'symbolism' of chains and iron bars, remaining at the same time full of the very real bustle of ships, harbours and crowds."[4]

My question is what kind of a city did Robbe-Grillet construct out of the images and the realities of Istanbul? And, more importantly, what kind of a role did he assign to this city?

[3] I would like to distinguish the creative geography of a movie from what Edward Said has described as an "imaginative geography" of Orientalism and imperialism. *Orientalism*, New York: Pantheon, 1978

[4] *The Immortal One, Cine-roman*, trans. Sheridan Smith, London: Calder & Boyars, 1971, 7.

What kind of a critique of Orientalism did he develop, if at all? Robbe-Grillet, before he turned to writing, was an agricultural engineer and he worked in the Carribean; his work there made him critical of the colonial situation in France. If one of the primary modes and operations of Orientalism is representation, how can we rethink Robbe Grillet's statement that he "does not transcribe, but that he constructs"?

In these respects the film, L'Immortelle, produces a rich challenge for the architectural and urban historian today as an early critique of Orientalism in France and as a work that demonstrates the limits of this critique when pursued in terms of form. In other words, does it matter when the same images are presented differently, are juxtaposed to construct a different reality? This question is a relevant one today, that the art historian David Joselit has addressed it in terms of an ecology of images.[5]

The history of the making of the movie provides some insights into these questions. Samy Halfon, who had produced Alain Resnais' Hiroshima Mon Amour and Night and Fog, approached Robbe-Grillet in 1960 to make a movie in Istanbul. Halfon had connections to a Belgian businessman who had a large sum of money tied up in Turkish currency. The money was not convertible since there was no foreign currency in Turkey at the time, and what was available was at the hands of the government. Yet it could be spent to make a movie, which could then be taken out of Turkey and distributed in Europe.[6] Hence the project had a geopolitical dimension from the start; production and consumption were foreseen to take place in different places, and the film itself was understood to use resources in addition to labor. Istanbul was a commodity.

Kevin Lynch coined the term imageability as "the quality in a physical object, which gives it a high quality of evoking a strong image in any given observer." An imageable city could be apprehended as a pattern of continuity the observer could absorb sensuous impacts without the disruption of his basic image.

In the case of Istanbul, the imageability would also have to do with the previous representations of the city and the discourses that were produced about it. In this respect,

[5] David Joselit, "What to do with Pictures" *OCTOBER* 138, Fall 2011, pp. 81–94

[6] The making of the movie is told by Alain Robbe-Grillet in *Préface a Une Vie d'Ecrivain*, Paris: Seuil, 2005 and Anthony N. Fragola and Roch C. Smith, *The Erotic Dream Machine: Interviews with Alain Robbe-Grillet on His Films*, Carbondale and Edwardsville: Southern Illinois University Press, 1992. See also John Phillips, *Alain Robbe-Grillet*, Manchester and New York: Manchester Univ P, 2011 and Tijen Olcay, *Istanbul Face aux Regards: Visions, Illusions, Illuminations*, Frankfurt: Peter Lang, 2007.

considering Kevin Lynch's statement in Istanbul, imageability was something constructed rather than found or discovered, and it was constructed by means of images. Imageability was cinematic. Making of the movie is also the making of the image of Istanbul.

Hence the "imageability" of Istanbul, which was dependent on its physical geography and urban fabric, but also was a result of the discourses that had been produced about it (including Orientalism), was the capital that enabled the transaction between Turkish currency and European audiences. If capital is a social relationship between things as Marx defined it, then the transaction was also one dependent on discourse, on all the words that had been said out about Istanbul.

The relation between the financing of the movie and its story wasn't specific to this movie; Hiroshima Mon Amour started as a Japanese story when the money for it was secured in Japan. Robbe-Grillet's next movie, Trans-Europ-Express, would be shot in Czechoslovakia because a state official there liked what he did with Istanbul in Immortelle. Hence there may be connection between avant-garde cinema of the time and the international economic resources; a relation to place that is financial.

Robbe-Grillet initially rejected the idea of directing a movie on the basis that his novels had low readership, and that it would be a financial risk for him to make a movie since he would not be able to promise its economic success. Halfon insisted and persuaded the novelist saying that such success did not matter. Both had personal attachments to the project, Halfon was born in the Turkish city of Edirne, close to Istanbul, and Robbe-Grillet had met his wife, Catherine Rstakian in Istanbul.[7]

In 1960, Catherine and Alain Robbe-Grillet went to Istanbul where Alain began to work on the script. He mentioned in several instances that the military coup d'etat that took place on May 27, 1960 necessitated them to stop their work and return to Paris.[8] In one of the scenes, there is a direct reference to the government formed after the coup, the portrait of the new president is presented with the policeman's silhouette; which turns the scene into an image of the police state but also of the arrested suspect. According to Catherine Robbe-Grillet's book Jeune Mariée, they may have arrived after the coup, but regardless of whether they witnessed the coup or not, the making of the movie was impacted as they had to work

[7] Préface
[8] Préface and The Erotic Dream Machine

with the government in channelling the funds to make the movie. Robbe Grillet later described the coup as "a true popular revolution," and considered it as the backdrop of the movie and its making.

Catherine and Alain Robbe-Grillet were in Istanbul at the beginning of the heyday of Turkish cinema. Catherine wrote in her diary about going to Turkish movies in Istanbul. They met Turkish actors and writers, including the actor Engin Cezzar, the critic Cevat Capan, linguists Suheyla Bayrav and Nesteren Dirvana, and Adnan Benk, a professor of French at Istanbul University, who was also working on a documentary film in 1960.[9] They travelled to Ankara to meet with Algirdas Julien Greimas, the linguist who had arrived in Turkey in 1959 in order to take a position at Ankara University and who was developing his own theories of semiotics and they had extended conversations about Roland Barthes. In 1962, during the shooting of the movie, half of the film crew was Turkish. The assistant director was Omer Lutfi Akad, who later came to be recognized as an auteur director himself in Turkish cinema. While the information about the reception of the movie in Turkey is scarce, Metin Erksan's *Time to Love* of 1964, which has attained a cult status, can be seen as a direct response L'Immortelle. Erksan's movie further explores the relation between reality and image where the main male character falls in love with a photograph because of its stability over reality.

Akad wrote about his experience and involvement with the making of the movie, in his book, *Between Darkness and Light*. Generally disliking the French New Wave, he appreciated Robbe-Grillet's novel, *In the Labyrinth*. In his accounts of the movie, he mentioned that he could not correlate the scenario immediately with a movie. On the film set, Akad was most interested in the division of labour and had conversations with Maurice Barry, the director of photography, about the working conditions in France and film workers syndicate in France. This may have resonated well in the context of the 1960 Turkish constitution which enable the establishment of syndicates. He was well aware that the production set is a work place and that any film was a commodity. While he observed the making of Immortelle, he considered the conditions of film under capitalism and the role that images and sounds played in making the society of the spectacle, that they can produce a happiness to increase productivity and for capitalism to perpetuate itself.

[9] Jeune Mariée

He writes about the practice of a director; that the director needs to correlate the scenario with the realities of the site and the making of the movie (not so much different than architecture maybe). Several of the decisions are remade on site. Actually Robbe-Grillet wrote about how much he tried to stick to the initial scenario and that his rigidity was one of the problems of the movie.

In many ways then Robbe-Grillet was involved with the "local" culture and intellectual circles. Furthermore, the Turkey they were immersed in was not the stereotypical Orient. Catherine Robbe-Grillet also writes about the daily excursions to different parts of Istanbul in search for images. "Stereotyping" of the city took quite a bit of work, and a lot of ground work. The reduction of the city into form was the work of the movie. The question raises, what was sought and what was gained? What kind of imageability was attained? Perhaps here, Immortelle can be compared to Maurice Pialat's short documentary movies about Istanbul which were also produced by Samy Halfon immediately after Immortelle was finished. Pialat and Halfon took Robbe-Grillet's Immortelle as the basis for a documentary series.[10] Here, despite Pialat's careful documentary style, there is essentialism in the juxtaposition of the old and the new, and the continuity of forms. Formal organization immediately gains meaning and is identified as an essential part of a culture, scalelessly passing from shoe box to mosque complex. Immortelle on the other hand works with images of the city. Photographs (possible taken by Catherine Robbe-Grillet) are passed around in the movie that show not only the common views of Istanbul, but actors themselves. With these images within images, and ever-changing points of view, the movie resists meaning, let alone an essentialist one. While the viewer is presented with stereotypical images of Istanbul, the voice-over (the voice of the main female character, L.) tells us that what we are looking at is not real. It could even be a different city as some of the place names are made up. The only thing that is unique to Istanbul is a semblance of oldness and a different form of temporality where the past continuously becomes present; a past that is becoming; a ghost that haunts; the immortal city of dreams and projections: "Everything is part of your imagination," the female character says. "See, here is Byzance that they are about to construct," she says as they walk down Byzantine walls at Edirnekapi. When N corrects her that this is restoration, she responds that it is all the same activity, a construction.[11]

[10] Olcay, 166-7.

If the voice-overs and the female character constantly remind the male character and viewers that what we are seeing is not the real Istanbul, then the continuous shifts of view provide the effect that there may not be a singular plot or viewership to the movie.

Here is a "creative geography," to return to Kracauer's term, that connects the different bodies of water in Istanbul. From one scene to the next, the actors also shift their places, a shift which situates them in a position where they possibly look at themselves, hence in a fantasy.

In Immortelle, Robbe-Grillet initiated that the Orient is an imagination of the West, fifteen years prior to Edward Said's Orientalism. Instead of analysing the structures of Orientalism in the way that Said would do, Immortelle demonstrates the workings of the Orientalist psyche. It shows it as the Western condition, and a delusional one that is ever bound to live in a condition of strangeness.[12] A version of Freud's analysis of Gradiva, it is a visual example of delusion.[13] Yet, unlike Gradiva, where the resolution and cure are provided by the confrontation with reality, there is no cure to the Orientalist condition in Immortelle. This is the movie's "reality."[14] To return to the question I posed earlier, the role he assigned to the constructed city was that of "immortality," a temporal condition where the past continually becomes present by means of images.

In conclusion, the movie was a financial failure. Although it won an award, it received mixed reviews. It came out at the same time as Last Year in Marienbad, and was overshadowed by the latter's success. It was meant to launch Robbe-Grillet's movie career, but it failed. Yet, its financial failure may also be considered in terms of its attempt to create an alternative value system to the economy of images that it was a part of. This creative geography contradicted eventually contradicted the expected narratives as it performed them. As questions of narrative resurge in architecture, Immortelle presents an important case of fiction, fiction as a construction, or in the words of the philosopher Jacques Ranciere "material rearrangements of signs and images, relationships between what is seen and what is said, between what is done and what can be done."

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[11] *The Immortal One*
[12] Phillips poignantly extends his reading of "strangeness" to Freud's notion of the uncanny, 96.
[13] Sigmund Freud, "Delusion and Dream in Jensen's Gradiva" (1907), New York: Moffat, Yard and Company, 1922.
[14] Robbe-Grillet, "From Realism to Reality," *For a New Novel: Essays on Fiction*, New York: Grove Press, 1965.

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Silent Rupture. Intersections between architecture and film. Portugal, 1960-1974
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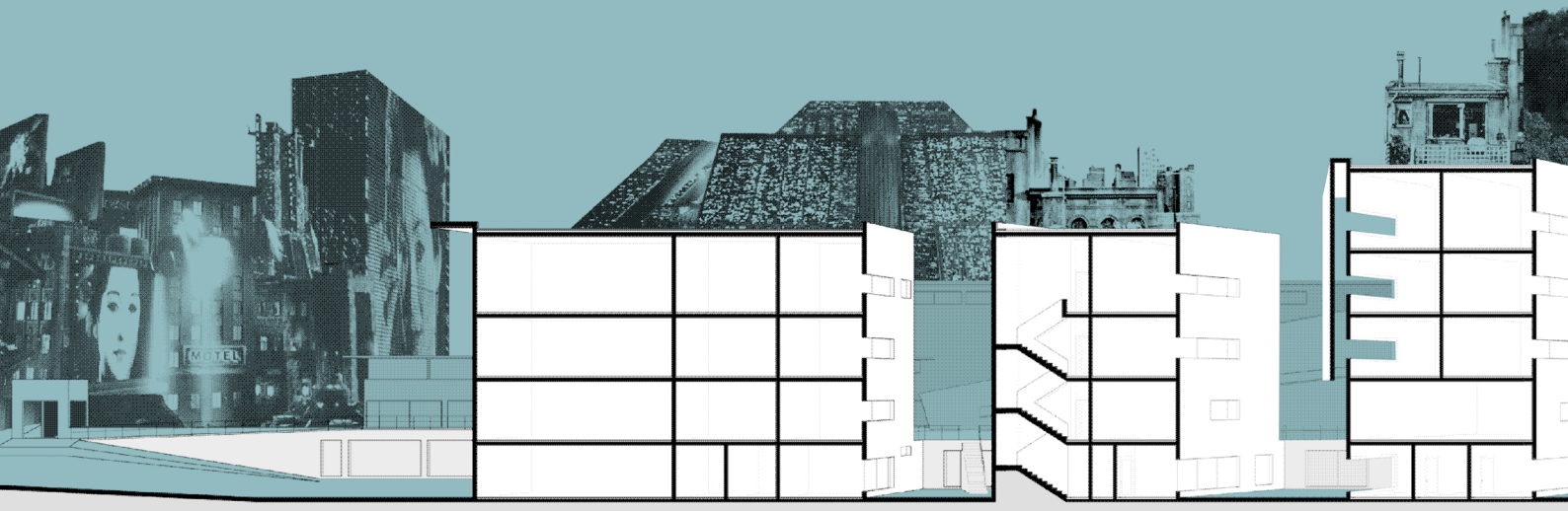

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