UNDERSTANDING THE CONCEPT OF SPACE IN CINEMA: RE-READING
STANLEY KUBRICK EXHIBITIONS

A THESIS SUBMITTED TO
THE GRADUATE SCHOOL OF NATURAL AND APPLIED SCIENCES
OF
MIDDLE EAST TECHNICAL UNIVERSITY

BY

AYÇA AKAY

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR
THE DEGREE OF MASTER OF ARCHITECTURE
IN
ARCHITECTURE

JANUARY 2023

Approval of the thesis:

UNDERSTANDING THE CONCEPT OF SPACE IN CINEMA:
RE-READING STANLEY KUBRICK EXHIBITIONS

submitted by **AYÇA AKAY** in partial fulfillment of the requirements for the degree of **Master of Architecture in Architecture Department, Middle East Technical University** by,

Prof. Dr. Halil KALIPÇILAR
Dean, Graduate School of **Natural and Applied Sciences**

Prof. Dr. F. Cânâ Bilsel
Head of the Department, **Architecture**

Prof. Dr. Celâl Abdi Güzer
Supervisor, **Architecture, METU**

Examining Committee Members:

Prof. Dr. Ayşen Savaş Sargın
Architecture, METU

Prof. Dr. Celal Abdi Güzer
Architecture, METU

Asst. Prof. Türkan Nihan Hacıömeroğlu
Architecture, Eskişehir Osmangazi University

Date: 17.01.2023

I hereby declare that all information in this document has been obtained and presented in accordance with academic rules and ethical conduct. I also declare that, as required by these rules and conduct, I have fully cited and referenced all material and results that are not original to this work.

Name Last name: Ayça Akay

Signature:

ABSTRACT

UNDERSTANDING THE CONCEPT OF SPACE IN CINEMA: RE-READING STANLEY KUBRICK EXHIBITIONS

Akay, Ayça
Master of Architecture, Architecture
Supervisor: Prof. Dr. Celal Abdi Güzer

January 2023, 144 pages

This study enhances a critical inquiry into functionalization of the architectural concept 'space' in cinema. By questioning the origins and the dialectical relations of cinema with other art forms, it is claimed that cinema establishes representative interactions with architecture in order to transcend the limits of the filmic frame.

In the multiplicity of the representations, this study posits the frontiers of cinema are broadened towards the scope of architectural discipline over the objects of art and design in a common intellectual medium of both practices. Here, exhibitions are believed to be open to interventions of inter-disciplinary and artistic contributions to enhance spatial understanding over the products of cinema. The analysis on the concept of space will be made through an adopted classification. Expanding the definition of space as 'physical' and 'fictional' is asserted to constitute a discursive background to re-approach the term under the representational domains of architecture and cinema.

The Stanley Kubrick Exhibition, re-interpreted as a periodic architectural criticism environment, will be the pioneer subject of the thesis in investigation of spatial settings. While offering a mutual platform for architectural and cinematic discourse, the exhibition is claimed to manifest repeatedly used 'tools',

'techniques', 'approaches' and 'scale' of spatial practices in the films with the content displayed. The assumption in this study is that making a re-reading over a selection created via the exhibition inventory, provided by Deutsches Filminstitut and Filmmuseum (DFF), the official organizer of the exhibition, with the constructed methodology throughout the thesis will reveal the spatial qualities of cinema in alternative forms.

ÖZ

SİNEMADA MEKAN KAVRAMINI ANLAMA: STANLEY KUBRICK SERGİLERİNİN YENİDEN OKUNMASI

Akay, Ayça
Yüksek Lisans, Mimarlık
Tez Yöneticisi: Prof. Dr. Celal Abdi Güzer

Ocak 2023, 144 sayfa

Bu çalışma, mimaride "mekan" kavramının sinemada işlevselleştirilmesine yönelik eleştirel bir sorgulama geliştiriyor. Sinemanın kökenleri ve diğer sanat biçimleriyle olan diyalektik ilişkileri sorgulanarak, sinemanın filmsel çerçevenin sınırlarını aşmak için mimarlıkla temsili etkileşimler kurduğu iddia edilmektedir.

Temsil biçimlerinin çokluğunda, sinemanın sınırlarının her iki pratiğin ortak bir entelektüel ortamında sanat ve tasarım nesneleri üzerinden mimari disiplin kapsamına doğru genişlediği bu çalışma tarafından ön görülmektedir. Bu anlamda sergilerin sinema ürünleri üzerinden mekansal anlayışı geliştirmeye yönelik disiplinler arası ve sanatsal katkıların müdahalelerine açık olduğu düşünülmektedir. Mekân kavramına ilişkin bu çözümleme, benimsenen bir sınıflandırma üzerinden yapılacaktır. Mekan tanımının 'fiziksel' ve 'kurgusal' olarak genişletilmesinin, mimarlık ve sinemanın temsil alanları altında 'mekan' terimine yeniden yaklaşmak için söylemsel bir arka plan oluşturduğu iddia edilmektedir.

Periyodik mimari eleştiri ortamı olarak yeniden yorumlanan Stanley Kubrick Sergisi, mekânsal kurguların incelenmesinde tezin öncü konusu olacaktır. Serginin, mimari ve sinemasal söylem için ortak bir platform sunarken, filmlerde defalarca

kullanılan 'araçları', 'teknikleri', mekana dair pratiklerin 'yaklaşımlarını' ve mekansal 'ölçeği' içeriğiyle ortaya koyduğu iddia ediliyor. Bu çalışmadaki varsayım, serginin resmi organizatörü olan Deutsches Filmstitut ve Filmmuseum (DFF) tarafından sağlanan sergi envanterinden oluşturulan bir seçkinin tez boyunca geliştirilmiş metodoloji ile yeniden okunmasının sinemanın mekansal niteliklerini alternatif formlarda ortaya çıkaracağıdır.

Anahtar Kelimeler: Mimarlık, mekan, sinema, Stanley Kubrick Sergisi, sergi envanteri.

To My Family,

ACKNOWLEDGMENTS

TABLE OF CONTENTS

LIST OF FIGURES

FIGURES

CHAPTER 1

INTRODUCTION

> "an architectural artifact can be conceived as a
> representation of what is outside the exhibition or it
> can be conceived as an artifact in its own right."[1]

An architectural object is a field of interest not only of architects but also different parties of neighboring disciplines, investors, constructors, and even attracts those who does not have a bond with architecture vocationally. Thus, starting with the built environment itself, architecture provides a variety for creating the interaction of different groups of people with the architectural discipline. In this sense, it has a considerable degree of versatility such that cannot be merely named as structure, or is not limited with the branches of the discipline.

Regarding this, it would be insufficient to categorize an architectural object only as a built form which can be perceived through senses, but also possible to conceptualize via connotations occurring through its relation with the art world. Hegel, for instance, established a grading system under the title of art, and among all, defined architecture as "the first art".[2] That said, existentially, architecture is always in exposition position in abstract or tactile forms like all other

---

[1] Savaş, A. (1994). *Between Document and Monument: Architectural Artifact in an age of specialized institutions*. PhD Thesis submitted to the Department of Architecture, MIT, p.79.
[2] Abel, R. (1988). Reflections on the Seventh Art. In *French film theory and criticism, volume 1: A history/anthology, 1907-1939. volume 1: 1907-1929*. essay, Princeton University Press.

representations, and so it is not possible to detach either architecture or other art forms apertly from each other. In some cases, this diversity can lead to certain complexities with regards to functionalization of architecture, as well as highlighting the adaptive and integrative feature of it with alternative representation forms.

In such plurality, it is possible to attribute architecture as non-autonomous entity and, in the same context, a hybrid form of art. As described in *Chandigarh: Portrait of a City* exhibition by the photographer, Manuel Bougot, whose interest is mainly on Le Corbusier's architecture, "There are no sculptors only, painters only, architects only. The plastic event fulfills itself in a form..."[3] So, the indeterminacy between architecture and other forms of art, in terms of limit, make available to transform the terms one into another and, at the same time, meet them in a mutual environment. Thereby, either directly or indirectly, architecture is always in a display situation with or through representations such as paintings, photographs, literature, sculpture and even music.

Revealing the congruence between representation forms, as for architecture, cinema, which is "the seventh art" for Hegel, can be conceived as the term closely associated with the discipline.[4] For this relation, Vidler makes an interpretation as "…of all the arts, it is architecture that has had the most privileged and difficult relationship to film."[5] Following this assertion, the study propounds that architecture has a precursor role in cinema by constituting the most essential elements of films which is 'space'. In this respect, this research constructed upon as an analysis to understand the concept of space in cinema.

---

[3] Bougot, M. (2012). *Chandigarh: Portrait of a City*. Chandigarh.
[4] Abel, R. (1993). Reflections on the Seventh Art. In *French film theory and criticism, volume 1 A history/anthology, 1907-1939. volume 1: 1907-1929*. essay, Princeton University Press.
[5] Michael Dear, "Between Architecture and Film," *Architectural Design 64*, no.11/12 (1994): 8–15. From Gül Kaçmaz's thesis "Architecture and Cinema: A Relation of Representation Based on Space."

2.1   Problem

Architecture has a complexity that cannot be confined to a built form; such that requires a bond with different techniques of representations by principally attributing itself to art. In this respect, an object of architecture is not only defined as a place specific to its users to live in, and designed by the architects, or just perceptible by the senses; but also functionalize via being unreal. Within all connotations of architecture, these two stances can be attributed as *physical* and *fictional*. Here, no matter the form or function, architecture is always in a displayed position without needed to a specific qualification for this.[6]

When broadening the discipline as what is beyond tectonic features, the concept of 'space' comes up as an embracive notion of the terms *architecture* and *representation*. Hence, while an architectural space, of which is conditionally fiction and real, is an inseparable part of different techniques of representation; more specifically, 'cinema' may constitutes a majority in other art forms in terms of its duality with space. The term 'space' always stood in a deterministic position throughout the filmic history, such that beyond its communication with words, it constructs "a non- verbal experience" by providing visual aid. Stanley Kubrick, the director and the prominent figure of this study, puts it in words as "It's not a message that I ever intend to convey in words" while giving an interview on one of his films, *2001: A Space Odyssey* (1968).[7] For him, film is "a visual experience, one that…directly penetrates the subconscious with an emotional and philosophic content."[8] With this, the standpoint on his films can be expressed as "a visual storytelling", and so, "...in his films words are secondary."[9] In this regard, the

---

[6] Barry Bergdoll, "Out of Site/In Plain View: On the Origins and Actuality of the Architecture Exhibition," in *Exhibiting Architecture: A Paradox?* (New Haven, CT: Yale School of Architecture, 2015), p.13.

[7] Journal, Interiors. (2014, June 9). *Interiors: Stanley Kubrick*. ArchDaily. Retrieved October 7, 2022, from https://www.archdaily.com/514027/interiors-stanley-kubrick

[8] Castle, A., Harlan, J., & Kubrick, C. (2021). The Stanley Kubrick Archives. Taschen.

[9] https://www.archdaily.com/514027/interiors-stanley-kubrick

director creates the space somehow but he can only practices this with his vision on story, convey a function with a purpose; then, what is beyond, the materialization of it, is made by architecture itself.

Based on the frame constructed here, it is the claim of the study that the mutual relationship between space and cinema is pregnant to multiple discussions and questions to unfold since the duality of them has always led to collective, but at the same time complex situations throughout the filmic history.

2.2   Aim

This research aims to understand the concept of space in cinema through unfolding the relationship between them. Space endows multiple narrations to movies, whether it is earthly real, an imitation of the real, or a complete fiction; it propounds a certain reality for the viewer. In the process of creating this filmic reality, either physical or fictional features construct the scene-based space, or the required space itself determines the situation of being real or unreal. While these concepts give reference to each other, and sometimes share a common ground, they also transform amongst themselves like fiction to physical, or the other way around; such that in a surreal reality, columns and walls can realistically be there and have a real foundation. The confrontation of these concepts gives also birth to some others like 'visions' which become other ingredients of this perceptual space. To understand all emergent concepts, connotations, the affinity and contradiction between space and cinema, or what fictional and physical is, in this study; space is taken as a hybrid concept of cinema and architecture.

2.3   Method

Having been accepted as the common notion of multiple disciplines, in this study, the term *space* will be re-visited under the discourse of *architecture* and *cinema*. It will be handled as a precursor concept providing a transitional ground to both

practices by narrowing the impact area down mainly to the trajectory of architecture. Inspired by the tension among, the study will make use of shared norms of *art* since cinema and architecture are initially evaluated each as an art form. Here, exhibitions can be handled as priori places that band above-mentioned key concepts together. In such multiplicity, architectural criticism will be utilized to understand the limits of the discipline in an exhibition context in terms of occupied area of the space in cinema. In this respect, the study qualifies exhibition inventories as the main materials to discuss and understand the concept of space in cinema.

To broaden the discussion to an overarching frame, a prominent and versatile director who enables a research field in variety of contexts, Stanley Kubrick, is selected as the main figure. However, the intention here, rather than having a descriptive content on his life or works, is to provide a critical inquiry via the films that not only fulfill the condition of being directed by him, but also supply certain exhibition materials on the concept of space regardless of what forms or context they are in. In this regard, the study propounds that, being a traveling exhibition in half-yearly periods; *the Stanley Kubrick Exhibition* offers an insightful inventory on the consolidation of architecture and cinema around space.

The study begins with the proposition that architecture is an integral part of cinema, and under this assertion, cinema will be examined as 'a mode of representation.'[10] Starting with the etymology of the term, the general definition will be made through its relation with the other forms of representation, and how they ever witness the formation of each other but especially architecture. The argument then will be elaborated through what the title of the thesis suggest as the concept of space in cinema by dividing the term 'space' into two category which are *physical* and *fictional*. The classification implicitly refers to the relative

---

[10] The term originates *ARCH 524: Architecture and Different Modes of Representation* course in METU conducted by Prof. Dr. Ayşen Savaş.

condition of being real so that requires putting architectural criticism forward to predicate the discussion on reliable arguments.

The ways of formation and representation of 'space' in cinema are anticipated to give clues on impact of architecture on cinema, and even, impact of cinema on architecture. In order to understand affinity between them, other reciprocal relationships, of which the observed mutuality gives birth, like between the viewer and the space, the space and the narration, and the exhibited object and related film frame are also required examining.

After to construct the related architectural discourse based on analysis, classifications, and sample cases, examination of space will broadly be made on a certain case study which is *the Stanley Kubrick Exhibition.* The inquiry will firstly be extended through the understanding of Kubrick's *filmmaking approach*, and then gradually restricted to give insight on space with a detailed handling of emergent concepts and connotations under the main title of *the vision of space* by respectively grouping as *tools, techniques, approaches* and *scale*, and subsequently sub-grouping them.

Based on the discussion and spatial terminologies hereunder, the main inventory of the exhibition will be analyzed. Since there are originally 908 document in the file, the elimination will be made toward concerning inclusion of the term *space* in exhibition materials somehow. After shortening the inventory through space, the films will be listed via the material source. For the classification and final assessment of the objects and documents, their belongingness to a certain spatial context through film titles will be the main criteria.

In order to understand the limits and constraints of an exhibition environment, examination of the spatial inventory will be made by associating each exhibited piece with also sections from the source film. In other words, certain scenes, contexts or narrations from the films will be incorporated into the study without nominating them as the main materials of the research.

In the process of positioning the term space in cinema, findings of the examination on display objects over the accumulation of constructed knowledge are claimed to be highly determinant as the subject matter to have a better understanding on how and in which ways space is a hybrid concept of architecture and cinema.

2.4   Limits

In the multiplicity of the terms *representation*, *architecture, space*, and *cinema*, the study will primarily be constructed upon a particular comprehension on correlation of architecture-cinema by putting forth the concept of space. As being the shared notion of both practices, space generates a diversity of discussions, questions or connotations regarding architecture and cinema. But, the main objective is not covering all related fields and discussions on space even under the frame of these art forms. The elimination will be made through a determined classification of space as *physical* and *fictional* after a well-rounded inquiry on cinema. Their separation into two distinct forms will be helpful in the way of understanding reciprocal impact of architecture and cinema. Since different case studies can be asserted underneath the designated context, the structure of the study may disperse to divergent sides. To prevent this, a specific, but comprehensive in terms of providing answers to the inquiries of the research, case study, *the Stanley Kubrick Exhibition*, is selected to discuss the collective knowledge generated throughout the thesis in order to understand, architecturally, the concept of space in cinema. The final limit of the research will be the spatial materials of the main inventory belonging to the Stanley Kubrick Exhibition. In the light of discussions throughout the thesis, this specific exhibition file will be analyzed under the pertaining film titles.

CHAPTER 2

ARCHITECTURE AS AN INTEGRAL PART OF CINEMA

Architecture hosts multiplicities of concepts, movements, styles and art forms. Its interest goes beyond the disciplinary boundaries so that both contains and consists of so-called extrinsic concepts. Even, the spectrum of architecture is such broad that, for instance, can harbor different styles together as the architect *Leo von Klenze* made in the beginnings of 19th century with his constructed spaces, "a palace and a university in the Renaissance style, a museum in the Greek style, a parliament building in the Neo-Hellenic style, a church based on Capella Palatina in Palermo, a Hall of Fame in the antique idiom, an official residence in the Roman Baroque, and a coffee-house or synagogue with Moorish features."[11]

The scope of architecture has been expanded also through the other fields of art after 1970s. The seeking for connections initially started with *sculpture* and *painting*, then proceeded through *literature* and *music*. This diversity intra-art forms is well-expressed by Pallasmaa's line,

> "In architectural schools and professional practice alike, architectural projects have been generated through an analysis of the compositional structure of Vermeer's as well as the Cubists' paintings, the music of Bach as well as Meredith Monk, the

---

[11] Sedlymar, H. (2017). In *Art in crisis: The lost center*. essay, Routledge, p.69.

literary fragments of Heraclitus, Herman Melville's Moby Dick and James Joyce's Finnegan's Wake."[12]

But later on, *cinema* has been dominant in terms of its affinity with architecture by comparison the other models of art since what is asserted for it is to enable an exploration through "a more subtle and responsive architecture".[13] Moreover, the influence of films on shaping architectural cognition confirmed by the architects like Rem Koolhaas, Bernard Tschumi, and Jean Nouvel.[14] That said, both architecture and cinema "articulate lived space" and "mediate comprehensive images of life."[15] As Pallasmaa states, "the interaction of cinema and architecture, the inherent architecture of cinematic expression, and the cinematic essence of architectural experience, is equally many-sided. Both are art forms brought about with the help of a host of specialists, assistants and co-workers."[16]

4.1   Cinema: A Mode of Representation

"Representation is theatre of life or mirror of the world."[17]

"Seeing comes before words. The child looks and recognizes before it can speak."[18]

In *Merriam Webster Dictionary*, cinema is defined as "motion picture" or "the art or technique of making motion pictures".[19] Implying to mobility, the intention is

---

[12] Pallasmaa, J., & Wynne-Ellis, M. (2007). *The architecture of Image: Existential space in Cinema.* Rakennustieto, p.13.
[13] Ibid.
[14] Dear, M. (1994). *Between Architecture and Film.* Architectural Design.
[15] Pallasmaa, J., & Wynne-Ellis, M. (2007). *The architecture of Image: Existential space in Cinema.* Rakennustieto, p.13.
[16] Ibid, 14.
[17] Michel Foucault, *The Order of Things: An Archaeology of the Human Sciences* (New York: Vintage Books, 1994), p.19.
[18] John Berger, *Ways of seeing* (BBC and Penguin, 1972), p.7.

not indicating the movement of camera as a device primarily used in cinema, but the system and logic behind as a representation tool; just as the primitive form of filmmaking technique or simply a device of moving image, *Zoetrope*, suggests.[20] Based upon these definitions, cinema consists of multiple frames, sequences of which construct the motion, and either the process itself or the resultant form explicitly demonstrates that the term literally is an art form, closely connected with the others. The critical stand of the interrelation of cinema with relevant art forms and tools will assist to witness to the process of cinema being referred as a mode of representation.

While the emphasis on *cinema* lexically is on picture, dawn of it can dates back to the *photography* since "photographic images were first imprinted on strips of flexible celluloid" and "at all stages of a film's life, machines move the film strips one frame at a time."[21] Generally, what can be said is the invention of photography in 1826 leaded up to other innovations by which gave birth to cinema. However, these were the times when *camera* was not able to capture "the fugitive image", yet could only reflect the stability. The reason for this was the limited technical possibilities since it was before the industrialization.[22] In those days, photography, and hence, camera was respectively a technique and device to mirror or record the things as "silent witnesses".[23] As defined by Agrest,

> "A room for representation or the representation of a room. A place for representation or the representation of a place; this is the camera obscura..., literally a dark room that served as an aid for copying the real world."[24]

---

[19] Merriam-Webster. (n.d.). Cinema. In *Merriam-Webster.com dictionary*. Retrieved November 4, 2022, from https://www.merriam-webster.com/dictionary/cinema

[20] Bordwell, D., Thompson, K., & Smith, J. C. (2019). Film as Art: Creativity, Technology, and Business in Film art: An introduction. McGraw-Hill Education, p.10.

[21] Ibid.

[22] Agrest, D. (1993). 08. Framework for a Discourse on Representation. In *Architecture from without: Theoretical framings for a critical practice* essay, MIT Press., p.158.

[23] Ibid, 160.

[24] Ibid, 157.

Also, referring to the mission of reflecting the real; Berger's lines of as if camera expresses itself state:

> "I'm an eye. A mechanical eye. I, the machine, show you a world the way only I can see it. I free myself for today and forever from human immobility. I'm in constant movement. I approach and pull away from objects. I creep under them. I move alongside a running horse's mouth. I fall and rise with the falling and rising bodies. This is I, the machine, manoeuvring in the chaotic movements, recording one movement after another in the most complex combinations."[25]

As being "the pictorial representation", photography has also been both a media, and the object of art, so that exhibited in the galleries just as sculpture or painting.[26] Regarding the missions, "photography raised questions about the relation between *the real* and its representation" so that, has become closer to cinema contextually.[27]

The invention of the camera changed what we see or how we see the things so that another art form, *painting*, was entered our lives as the earlier forms of *seeing* in comparison to photography, and naturally cinema. For instance, in Renaissance, murals were perceived as architectural drawings giving clues of interior designs of the buildings. Not always the paintings were the belongings of a specific wall qua murals, but they were transportable to exhibit in another place. Yet, a single painting could only be found in one place at a time, which made it unique. With camera, producing as much reproductions as desired has been accomplishable that the sole feature of paintings was broken and subsequently, the meaning changed. "Or, more exactly, its meaning multiplies and fragments into many meanings,"[28] which indeed, with this property, paintings started to get closer and show resemblance with architecture and cinema at the same time. Since this diversity made happen by the change of place, the various meanings that can be deduced

---

[25] John Berger, *Ways of seeing* (BBC and Penguin, 1972), p.17.
[26] Agrest, D. (1993). 08. Framework for a Discourse on Representation. In *Architecture from without: Theoretical framings for a critical practice* essay, MIT Press, p.160.
[27] Ibid, p.158.
[28] John Berger, *Ways of seeing* (BBC and Penguin, 1972), p.19.

from a single painting are directly harmonious with the space itself. For the relationship with cinema, films aspire to expose emotions of viewers even if they are meant to show some kind of reality. With this, they enable viewer to make both variant interpretations, and derivation of meanings different from the intended, or perhaps this assortment is exactly what is intended. In *Film Art: An Introduction*, this argument is exemplified as, "in only 12 minutes, a movie leads us through a range of emotionally charged ideas and qualities. It also creates a distinct developmental thread."[29]

Aside from indirect etymological bound of *cinema* with *photography* and *painting*, "sound textures" can be defined as a separatrix between these three representation media, which also prove superiority of cinema in many of the art forms in terms of ability to include all at the same time.[30] Referring this togetherness, from the viewpoint of architecture, Paul Klee and Le Corbusier similarly asserts, "…understood that things could not be created independently of each other in space...without taking into account their interrelationships and their relationship to the whole."[31] Here, *music* emerges as an embracive tool directing the filmic narration to a large extent since it has the power of changing the whole understanding on even a single frame, and helps awakening emotions.[32] To exemplify, in the case of *A Clockwork Orange*, what if Beethoven or, from a broader point of view, another genre were chosen instead of classical music, would the whole narrative be the same?

As stated, "motion pictures", in other words, *films* have a strong influence on viewers, so that arouse curiosity on what the reasons are besides tie with the art

---

[29] Bordwell, D., Thompson, K., & Smith, J. C. (2019). Film as Art: Creativity, Technology, and Business in *Film art: An introduction*. McGraw-Hill Education, p.366.

[30] Ibid, p.2.

[31] Waldrep, S. (2016). *The dissolution of place: Architecture, identity, and the body*. Routledge Taylor & Francis Group, p.13.

[32] Bordwell, D., Thompson, K., & Smith, J. C. (2019). Film as Art: Creativity, Technology, and Business in *Film art: An introduction*. McGraw-Hill Education, p.365.

forms or appealing to senses, for about a century.[33] Like the photography, in the beginnings, they were supposed to represent frames from the reality that almost unreachable for many of the viewers in terms of those days' conditions on technology and transportation. For this, Bordwell and Thompson assert, "they take us through experiences. The experiences are often driven by stories, with characters we come to care about...A film takes us on a journey, offering a patterned experience that engages our minds and emotions"[34] But just oppositely, they were also so reachable in terms of incentivizing to acquire earthly pleasures or products. *Advertisements* can be the most distinct instances of this. They were "effective precisely because it feeds upon the real. Clothes, food, cars, cosmetics, baths, and sunshine are real things to be enjoyed in them… choices are offered between this cream and that cream, that car and this car."[35] They still carry the responsibility of showing ways of life, but unlike those days, the reality is not the only way available for *seeing* and feeling through motion pictures, but there is more. By the end of 1900s, films became media of *public amusements*. They were highly effective in terms of reaching "the imaginative needs of a broad-based audience."[36] The main aim was to effectuate a unique medium to experience real, fiction and animation, or various senses at the same time such that any other forms of media should not have succeeded.[37]

Attributively, along with the contextual bond of cinema with the other arts, and the ways of meeting with the audience, the process of filmic production is another qualification for ascribing the term to a mode of representation. Compositionally, each stage takes shape with the aid of art forms including those being aforementioned. According to Bordwell and Thompson, the majority of the films consists of four phases, which are "scriptwriting and funding", "preparation for

---

[33] Ibid, p.2.
[34] Ibid.
[35] John Berger, *Ways of seeing* (BBC and Penguin, 1972), p.132.
[36] Bordwell, D., Thompson, K., & Smith, J. C. (2019). Film as Art: Creativity, Technology, and Business in *Film art: An introduction*. McGraw-Hill Education, p.2.
[37] Ibid.

filming", "shooting", and "assembly".[38] They respectively take assistance of literature, architecture, accompanied with the relevant forms of art for a set design; performance and media arts; music, and the digital arts. By definition, an idea or the chain of ideas is developed for the film by director and the screenplay is written; and to put it into practice requires a financial support. Then, the concept of space comes into prominence and the requisites to construct it. Image and sound production, in other words, 'shooting', follow the process. Finally, all of them are assembled and making last arrangements like effects, sounds, picture cuttings, music, dialogues, titles, colors and etc. Completing the phases, a film becomes ready to be represented, and the viewer, who is the main addressee of a representation, directly reciprocates to the whole drivers involved in the formation of this process since even "a scene in a novel, a chord in a piece of music, or a patch of color in a painting combines with other aspects to create our overall experience of the work."[39]

While insisting on "everything is Architecture", Le Corbusier also use a strong line for the cinema as "from now on is positioning itself on its own terrain ... Becoming a form of art in and of itself, a kind of genre, just as painting, sculpture, literature, music, and theater are genres."[40] Additionally, Elie Faure, the art historian referred cinema as 'a plastic art', just like many other arts re-called as *genres* by Corbusier, and so added the phrase "cineplastics" to the literature describing it as "the cinema is first of all plastic. It represents, in some way, an architecture in movement that should be in constant accord, in dynamically pursued equilibrium, with the setting and the landscapes within which it rises and falls."[41] Based on the frame constructed in the chapter, cinema can be qualified as in the trajectory and aggregation of assorted arts, and with these, is a strong technique of representation

---

[38] Ibid, p.15.
[39] Ibid, p.4.
[40] As cited in Vidler, A. (1993). The explosion of space: Architecture and the filmic imaginary. *Assemblage*, (21). https://doi.org/10.2307/3171214, p.46.
[41] Ibid.

since meets the ways to represent an entity, constituents in the process of representation and the final form to be represented.

4.2   The Concept of Space in Cinema

> "Movie architecture is fictional architecture. It is unimportant whether a city, a building, a room exists in reality or whether only the facades have been built up. Movie architecture is an architecture of meaning."[42]

> "Subtitles become useless, architecture situates the person and defines her better than any text."[43]

Everything happens in space; either moves forward, change or stops. That is why space is a shared concept of architecture and art, defining firstly "an empty area", then "outside earth."[44] Multiple narrations can be made interminably for space as outside of atmosphere, framed area, gap, absence, distance, and amount of area or a period of time. In any case, it behaves as a hybrid element belongs to both reality and fiction.

The concept of space entered our lives as the principal element of architecture by the end of the nineteenth century. Prior, it belonged to metaphysical concepts like philosophy and science.[45] Lefebvre, for instance, defined space as "a pure empty" or a "natural reality", but elementally "a representation."[46] In time, the term evolved and changed through understanding it via architecture even if it meant to

---

[42] Hans Diater Schaal, "Architectural Design." (Vol.70, No.1, 2000)
[43] As cited in Vidler, A. (1993). The explosion of space: Architecture and the filmic imaginary. *Assemblage*, (21). https://doi.org/10.2307/3171214, p.56.
[44] *Space*. Cambridge Dictionary. (n.d.). Retrieved November 21, 2022, from https://dictionary.cambridge.org/dictionary/english/space
[45] Erk, G. K. (2004). *Architectural Space in the Digital Age Cyberspace, Hyperspace and Exospace Through Science Fiction Films* (thesis), p.7.
[46] Henri Lefebvre, *The Production of Space*. (USA: Wiley-Blackwell, 1992.), p.154.

define some kind of fiction or reality. Today, the term started to establish a more powerful bond with the discipline, such that within its all connotations, the first attribute is on architecture. In this regard, space does not have to be tectonically constructed in order to be associated with architecture, or oppositely, any constructed/real space can be a part of a scenography.

Vidler made a categorization of arts through their relation with space, so that, distinguished *architecture* and *cinema* from the others by denominating them "spatial arts."[47] Also, Koeck in his book *Cine-scapes: Cinematic Spaces in Architecture and Cities* quoted "one of the reasons why cinema differs from Renaissance painting with regards to the perception of space."[48] Here, besides architecture, cinema arises as a significant media provides the formation of spatial perception and fiction in visual world, even further, it defines its own existence with the scenography of these spaces. While the unique beings of them enable to shoot movies through a specific scenario, give a direction to perception of spectators. Indeed, "films are *designed* to have effects on viewers."[49]Any kind of message, information, mood or situation desired to be transferred has correlation not only with a particular script, but also *space*, no matter if it belongs to the 'physical' world with *architectonic* features; or screened a 'fiction' with a specific *set* design. In terms of the duality between architecture and cinema, set and architectonic can be the concepts that initially evoke affiliated practices, but at the same time, nest together, so that, it is reciprocally possible to mention both "the obvious role of architecture in the construction of sets" and "the cinema's architectonic properties."[50]

---

[47] Vidler, A. (1993). The explosion of space: Architecture and the filmic imaginary. *Assemblage*, (21). https://doi.org/10.2307/3171214, p.46.

[48] Koeck, R. (2013). *Cine-scapes: Cinematic spaces in architecture and cities*. Routledge, p.21.

[49] Bordwell, D., Thompson, K., & Smith, J. C. (2019). Film as Art: Creativity, Technology, and Business in *Film art: An introduction*. McGraw-Hill Education, p.2.

[50] Vidler, A. (1993). The explosion of space: Architecture and the filmic imaginary. *Assemblage*, (21). https://doi.org/10.2307/3171214, p.46.

In this regard, the interplay between architecture and cinema makes space a common concept of arts, which enables almost equally architects and film-makers to create an ambience. Thus, set design and architectonic properties have been approved and used terminologies by both professions so that in 1907, the director, actor and illusionist who guided the course of the cinema in the early days, and the creator of iconic 'moon with a spacecraft in the eye', Georges Méliès, portrayed an ideal organization for the spatiality of the studio; or the above-mentioned concept, "the spatial art", was propounded by the French director, Eric Rohmer. Similarly, the architect, Hans Poelzig worked with, the architect and sculptor, Marlene Poelzig, to design the spaces of *Der Golem* in 1920, and Andrei Andrejev was another architect, making set designs for the expressionist director, Robert Wiene, who added *Caligarism* term to the cinematic literature with his movie, *the Cabinet of Dr. Caligari.* Moreover, as the combination of both sides, Sergei Eisenstein was a film director, editor, theorist, and screenwriter although his main professions were architecture and civil engineering. Still, being a pioneer in *montage*, he managed to use all his expertise in the construction of filmic space, and turned this into a theory called "space construction."[51] His vision on the relation of cinema with space was exemplified by analogy with that on dance as "....giving harmony to the relief of its ensemble, lies that same 'dance' that is also at the basis of the creation of music, painting, and cinematic montage."[52]

The intersection of these two art forms over prominent figures can be multiplied through recent times. Ridley Scott, for instance, is an eminent producer in the similar context with Eisenstein. But differently, he did not study architecture; yet developed expertise on art, especially painting. Storyboards and sections for *Alien* and *Toy Story* series designed by Scott were the principal drawings for filmmakers to understand narrative and action. So, beyond being a director only, Scott has

---

[51] Vidler, A. (1993). The explosion of space: Architecture and the filmic imaginary. *Assemblage*, (21). https://doi.org/10.2307/3171214, p.46.
[52] Ibid, p.55.

literally designed the filmic spaces.[53] Shooting *Star Wars* episodes, George Lucas is another director combined architecture and cinema in a sole context. This time, the congruence to be mentioned is not only about scene-based space, or more accurately, set design, but also cinema in architecture. He worked with *MAD Architects* to establish *the Star Wars* museum, called *the Lucas Museum of Narrative Art*. The main projection was on to reflect spaces of the movie series, which at first were mostly designed by impressing existing architectures, to the museum spaces; so that a cycle by way of architecture has been created with both arts reciprocally. [54] Also, he invented *the motion control technique*, which is formed via assembling same frame namely by keeping the space constant while attaching multiple content in it like more than one photographic image or action clips.[55] By comparison other examples, the theme of space construction appeared distinctly in the films *Close Encounters of the Third Kind* and *Jaws* by Steven Spielberg, who also is in close touch with Lucas. The reason relatedly is the new cinematographic technique developed in around 1940s, called "deep-focus." The term stems from the render/focus capability of camera lenses so is affected by the distance both in-between objects and people, or with the camera. Ultimately, the space was transformed by the way of using the technique, and the mentioned films of Spielberg became the most obvious examples of alteration created in the perception of space with the use of deep-focus.[56]

Conceptually decisive in the formation and narration of films, the term 'space', both defining a notion and a version of which being defined, is included greatly in also the cinematographic glossary. Partially, they can be listed, starting with the

[53] Bordwell, D., Thompson, K., & Smith, J. C. (2019). Film as Art: Creativity, Technology, and Business in *Film art: An introduction*. McGraw-Hill Education, p.51.
[54] Phaidon. (2016). *George Lucas Goes mad for star wars museum*. PHAIDON. Retrieved November 9, 2022, from https://www.phaidon.com/agenda/architecture/articles/2016/october/31/how-a-love-of-star-wars-drove-george-lucas-to-mad/
[55] Bordwell, D., Thompson, K., & Smith, J. C. (2019). Film as Art: Creativity, Technology, and Business in *Film art: An introduction*. McGraw-Hill Education, p.466.
[56] Ibid, p.173.

first attribute being on itself as *space,* and then, *scene, story, cut-in, deep space* and *shallow space, diegesis, eyeline match, focal length, iris, narrative form, external* and *internal diegetic sound, offscreen space, pan, sound perspective, tilt, tracking shot,* and *zoom lens.* The reason to touch upon the term over such a list is to re-emphasize the prominence of space in cinema, but this time, in terms of the role in the construction of cinematographic discourse.

In cinema, the concept *space* defines both abstract and presence either with belongingness to the 'physical' world via any kind of architectonic features; or as a 'fiction' via a set design in a non-recognized form of reality. In the process of this positioning, the stages of filmic production, the origins of the film, the presence as an art, the mission as a representation and the way people deal with or how they contribute the formation are all indicative critiques. Eventually, while each film has a certain connection with space as examined above, the term is much more comprehensive in the background and so raises many questions. On either hand, dominancy of the concept in cinema is more than about being a terminology or providing an environment to shoot films; instead expresses the genesis and the process of a filmic narration but also bringing continuities and contradictions along. In other words, architecture is used as a part of a film, but at the same time transformed by it, and in this transformation, space stands in a deterministic position by breeding questions like what is fiction and what is real, or what are the factors for the proper imputation, and how conditionality of being real refers to the relativity of space.

Physical space and fictional space are two separate concepts that generate both continuities and dissimilarities both in cinema and architecture by referring respectively the traditional ways of interpreting architecture, and the cinematographic components; so that these concepts help to understand how the space coalesces with life via the agents that do not seem as direct constituents of architectural design.

4.2.1　Physical Space

The description of *physical* is "having material existence: perceptible especially through the senses and subject to the laws of nature", and "relating to material things", or "relating to the body."[57] Yet, *physical space* as a hybrid concept of cinema and architecture does not only concern with the tectonic and tangible attributions or the current situation of being real, but the possibility or property of it. Even, the notion addresses to the perception of 'as if real' or "rendering a version of reality" through accustomed features of architecture and physical laws.[58] Pallasmaa defines 'the meaning of the invisible' with Fritz Lang's lines which can be treated in this study as an attempt to qualify 'the what is further' for the term *physical*: "There is no violence in my film *M*, or when there is, it occurs behind the scenes, as it were. Let's take an example. You will remember the sequence where a little girl is murdered. All you see is a ball rolling and then stopping. Then a balloon flying off and getting caught in some telephone wires...The violence is in your mind."[59]

In this sense, architecture and cinema are beyond just being connected art forms, but intertwined too through "narrative qualities" of space.[60] Here, cinematically, these aspects enable viewer to experience space not necessarily as an architectonic formation but otherwise existing as well. So, the spatial perception can be through certain *special senses*, which are sight and hearing, more than smell, taste or touch, since cinema is firstly an exposition evokes "virtually, a two-dimensional backdrop" within the scope of a camera.[61] In other words, the spatial

---

[57] Merriam-Webster. (n.d.). Physical. In *Merriam-Webster.com dictionary*. Retrieved November 15, 2022, from https://www.merriam-webster.com/dictionary/cinema

[58] Vidler, A. (1993). The explosion of space: Architecture and the filmic imaginary. *Assemblage*, (21). https://doi.org/10.2307/3171214, p.53.

[59] Pallasmaa, J., & Wynne-Ellis, M. (2007). The architecture of Image: Existential space in Cinema. Rakennustieto, p.36.

[60] Koeck, R. (2013). *Cine-scapes: Cinematic spaces in architecture and cities.* Routledge, p.18.

[61] Bordwell, D., Thompson, K., & Smith, J. C. (2019). Film as Art: Creativity, Technology, and Business in *Film art: An introduction*. McGraw-Hill Education, p.169.

communication in cinema is not supposed to be through senses of material feeling as such a cinematic space can also be lived out with emotions, music, or just a sound, action, and with a lapse of time within a film. That is, "the situation of viewing a film turns the viewer into a bodyless observer."[62] Despite architecture's deep-rooted link with the word *physical*, the first attribute of which is on "material existence", cinema as "an art or technique of making motion pictures" can be considered as an immaterial concept.[63] Still, "the artistic value of great architecture is not in its material existence but the images and emotions that it evokes in the observer."[64] Therefore, both art forms stand between vision and real whether uses an actually built space for a filmic narration; and cinema, as a virtual environment, a part of which is still able to emerge via being constructed with physical features, can use either an existing architecture or instead build one for itself within the uniqueness of a scenario. In return, *physical space* in the cinema can be associated as being bonded with recognition of either reality or constructability over a screen instead of material or bodily perception. As also being stated in *Film as Spatial Critique*,

> ""Spaces that have not yet been produced" might exist physically…Similarly, "spaces that no longer exist" may still exist physically, but not socially, or they may no longer exist at all. Films can represent physically imaginary spaces, or proposals for spaces to be realized in the future."[65]

Referring to the semantic shift between architecture and cinema over *physical space*, it should be noted here that any kind of it is not pertaining to a certain film context only. But, solely, it does not have an autonomous stance too such that

---

[62] Pallasmaa, J., & Wynne-Ellis, M. (2007). *The architecture of Image: Existential space in Cinema.* Rakennustieto, p.18.

[63] Gerrewey, C. van, Vandeputte, T., & Patteeuw, V. (2012). The Exhibition as Productive Space . *OASE*, (88).

[64] Pallasmaa, J., & Wynne-Ellis, M. (2007). *The architecture of Image: Existential space in Cinema.* Rakennustieto, p.36.

[65] Rendell, J., Keiller, P. (2007). Film as Spatial Critique. In *Critical architecture* (p. 115). essay, Routledge. As Cited in *The Transformation Of Architectural Narrative From Literature To Cinema: Differences, Continuities And Limits Of Representation In Different Media*, p. 4-5

cannot exist in any context further. While a physical space, hereby, can be established in a non-concrete form such as cinema, it can take place in diverse contexts within various filmic narratives at the same time or different times, which at last engender multiple cinematic representations. Pallasmaa asserts this as "the relations of the two art forms could, for instance, be studied from a multitude of viewpoints: how different directors depict a city, as Walter Ruttman in Berlin, der Sinfonie der Grossstadt (1927), Fritz Lang in Metropolis (1927) or Ridley Scott in Blade Runner (1982)."[66]

As highlighted, beyond lexical explanation, the multiple connotations of the concept *physical space* can be listed as the possibility or property of being physical; and even to perceive as if being so. This conditionality can stem from some kind of an artistic choice such that selection of a physical space can be from inside of a built environment with the reason of its congruence with the narration. Rather, it can be constructed in proper to the scenario, or just the cognition of it can be developed with a set design. However, beyond being an artistic choice, preferring a physical space within built environment has been also about constraints of time and budget. For instance, Leslie Harris, an independent director, to be able to shoot the film *Just Another Girl the IR* in as uncommonly short time as seventeen days, utilized the spatial conditions starting with the space itself and like lighting textures, street furniture and so on.[67] Stanley Kubrick also made a choice of relatively low budget film production with *A Clockwork Orange* as two million dollars so preferred a built brutalist complex, *Tavy Bridge Center* for the film. The reason was to prove the film studios that he can manage to shoot a movie by lowering the budget this much after *2001: A Space Odyssey*'s twelve million dollars.

[66] Pallasmaa, J., & Wynne-Ellis, M. (2007). *The architecture of Image: Existential space in Cinema*. Rakennustieto, p.14.
[67] Bordwell, D., Thompson, K., & Smith, J. C. (2019). Film as Art: Creativity, Technology, and Business in *Film art: An introduction*. McGraw-Hill Education, p.28.

Many interpretations or re-definitions of *physical space* can be made based on the characteristics of the space and interactive relationship with the viewer. It seems, however, 'the way of experiencing a filmic space' has the potent role in constructing its meaning and categorizing it under this title in cinematic discourse since the term *physical* is more than just being a material existence. In *The Mental Reality of Place*, Pallasmaa asserts this "dialectic exchange" as, "place and event, space and mind, are not outside of each other. Mutually defining each other, they fuse unavoidably into a singular experience; the mind is in the world, and the world exists through the mind. Experiencing a space is a dialogue, a kind of exchange - I place myself in the space and the space settles in me."[68]

4.2.2 Fictional Space

Fiction as a noun means "something invented by the imagination or feigned"[69] and a *fictional film* "presents imaginary beings, places, or events", but still, "if a film is fictional, that doesn't mean that it's completely unrelated to actuality" since "art creates images and emotions that are equally true as the actual situations of life."[70] Fiction as a genre can be determined with cinematographic components like light or movement, and the shooting method of either the characters or the script whether are imaginary products or represented as versions of real, so that the almost opposite reciprocates to the documentary which takes photography as the main tool. Even *the photographic image* has been more than documenting the real and about "quality of the record." A remarkable attempt has been made by Stieglitz with "cloud photos". For him, "clouds are there for everybody to see, whereas the image of the photo is not," so the cognition of the real and the image can be

[68] Pallasmaa, J., & Wynne-Ellis, M. (2007). *The architecture of Image: Existential space in Cinema*. Rakennustieto, p.22.

[69] Merriam-Webster. (n.d.). Fiction. In *Merriam-Webster.com dictionary*. Retrieved November 17, 2022, from https://www.merriam-webster.com/dictionary/cinema

[70] Pallasmaa, J., & Wynne-Ellis, M. (2007). *The architecture of Image: Existential space in Cinema*. Rakennustieto, p. 341.

defined as not identical. This could be seen as an initiative through not an emphasis on "presentation" or "perception", but "representation" via camera.[71] While *the real* and *representations of real* are such close but at the same time separate norms, *fiction* becomes an inseparable term from *the real* too as a strong representation genre.

Hereupon, *fictional space* does not take completely on meaning the genitive of the phrase, or not a keen connection with the filmic genre only. Here, architecture stands close to the phrase qua both an art and science of designing spaces with the elements like light, movement and time, so that the fictional space is not coded as against the real world specifications, instead can be defined possibly as imaginative, unrecognizable, and unknown or not yet known forms of representation. Pallasmaa's "mind-spaces" adaptation can be transcribed into *fictional space* and elucidated this vagueness as, "...the ways cinema constructs spaces in the mind, creates mind-spaces, thus reflecting the inherent ephemeral architecture of the human mind, thought and emotion."[72] Also, Vidler mentions Faure's notion of new kind of architectural space which is "within the walls of the brain."[73] Pallasmaa further claims, "images of architecture are eternalized in matter, whereas cinematic images are only an illusion projected onto the screen, has no decisive significance. Both art forms define frames of life, situations of human interaction and horizons of understanding the world."[74] So, the fictional space as having cinematographic background in its meaning can be practiced by architects, artists and viewers, and with this, creates an opportunity to juxtapose the terms 'imaginative' and 'real'. Indeed, "...the filmic art offered the potential to

---

[71] Agrest, D. (1993). 08. Framework for a Discourse on Representation. In *Architecture from without: Theoretical framings for a critical practice* essay, MIT Press., p.162.
[72] Pallasmaa, J., & Wynne-Ellis, M. (2007). *The architecture of Image: Existential space in Cinema*. Rakennustieto, p.17.
[73] Vidler, A. (1993). The explosion of space: Architecture and the filmic imaginary. *Assemblage*, (21). https://doi.org/10.2307/3171214, p.46.
[74] Pallasmaa, J., & Wynne-Ellis, M. (2007). *The architecture of Image: Existential space in Cinema*. Rakennustieto, p.18.

develop a new architecture of time and space unfettered by the material constraints of gravity and daily life,"[75] and "the essence of architectural space as determined by an artist, is free of the functional requirements, technical restrictions and limitations of the professional conventions."[76]

The shift in the terms *fiction* and *real* in the case of spatial understanding can be exemplified with *Dave's Room* in *2001: A Space Odyssey*. The room seemed as a fictional space, but at the same time so real. The reason for the fictionality is not that the film as a genre is a fiction despite the entire room is equipped with historical and familiar items from a certain period; but, the irrelevancy of all the elements in space and the collective use of fictional agents which can be classified as movement and time. In other words, while the room looks as an unreal, futuristic, and imaginary space with objects, change in time and motion, it also consists of the traditional and recognizable space elements which make it so real. The anomalousness via combination of these two distinct sides with all continuities and contradictions makes space fictional.[77] To conclude, categorizing space as *fiction* is more or less connected with how to represent it and how this representation is depicted in the minds of the viewers besides all the definitive, discoursive and disciplinary background information.

4.3   Impact of Architecture on Cinema

The conjunction of architecture with cinema has been substantially defined via *sets* corresponding to the term *space* in architectural discourse. While sets can be ascribed to both smallest[78] and supreme units of architecture which are 'room' and

[75] Vidler, A. (1993). The explosion of space: Architecture and the filmic imaginary. *Assemblage*, (21). https://doi.org/10.2307/3171214, p.46.
[76] Pallasmaa, J., & Wynne-Ellis, M. (2007). *The architecture of Image: Existential space in Cinema*. Rakennustieto, p.22.
[77] Lecture by Prof. Dr. Celal Abdi Güzer in "The Limits of Architectural Criticism".
[78] Karnak, İ. (2018). *Architecture Of The Single Room Movies Tectonic, Scenographic And Hybrid Spaces* (thesis).

'built environment', provided defined and plenary spaces free from the outside or 'real' conditions; the studio environment serves equally architects and artist to be freed of the limits and create an unbounded area in which, starting with the emotions, even another room in the room, a manmade planet, or, more generally, a *fiction* and *real* can literally be constructed.

Alfred Hitchcock is an emblematic example of the usage of space to arouse feelings in the viewer by translated sets into the tools of awakening horror via coalescence of filmic narrative and architectural space. With the words of Vidler, this attempt can be asserted as "spaces of horror" and "architecture now participated in the very emotions of the film".[79] As the other instances of "the birth of a new space", German expressionist movies like *The Cabinet of Dr. Caligari* (1920), or *Phantom* (1922) and *Nosferatu* (1922) by F.W. Murnau can be listed.[80] Art critic, Herman G. Scheffaue, defined them as "stereoscopic universe" since the elements of space present a garbled architecture with unusual angles, shadows, distortions and perspective.[81] Scenographically, spaces were so real, but the narrative transformed them into a fiction. So, the room created in the space distorted the reality and generate an alternative one within the limits of a cinematic frame.

Figure 1 the Cabinet of Dr. Caligari (1920), directed by Robert Wiene

---

[79] Vidler, A. (1993). The explosion of space: Architecture and the filmic imaginary. *Assemblage*, (21). https://doi.org/10.2307/3171214, p.47.
[80] Ibid.
[81] Ibid.

In terms of reflecting *the real*, built environment became the sets and filming them was the evidence of the reality as in Italian neo-realist films like *Rome, Open City* (1945), and *The Bicycle Thief* (1948).[82] Siegfried Kracauer made an interpretation on filming the existing architecture as "the vehicle of social critique"[83] which is also apparent in later films like *Pulp Fiction* (1994) by Quentin Tarantino and *Two or Three Things I Know About Her* (1967) by Jean-Luc Godard. In them, environmental issues, consumer society and capitalism have been issued via built environment. So, they can be handled as the "metaphors for everyday situations," and "portrays the periphery of a generic city" as being "dirty realism."[84]

Especially after 1950s, this attempt has even been more obvious such that modern architecture has emerged as the means more than to represent the real but again for 'the critique of space' in the films like *Mon Oncle* (1958) and *Trafic* (1971). Still, the architecture seemed in the cinematic frame has demonstrative power so that being at such forefront directly affects the artistic narration. When the film *Mon Oncle*, for example, is spoken of, what is firstly conjuring up is to the picture of that modern house. In a similar context, a documentary on a housing complex *The Pruitt-Igoe Myth* (2011) was filmed to discuss housing politics; or another portrayal of modern architecture was made over *Playtime* (1967) once more with dramatic gestures on architecture. In this regard, while the interplay between architecture and cinema contributes to each other's presence, these two art forms also have the mission of criticism by directing the viewer's attention to the societal issues and disciplinary fields. The architect Robert Mallet-Stevens asserts their solidarity as "it is undeniable that the cinema has a marked influence on modern architecture; in turn, modern architecture brings its artistic side to the cinema....

---

[82] Baratto, R. (2022, September 14). *How architecture speaks through cinema*. ArchDaily. Retrieved November 22, 2022, from https://www.archdaily.com/872754/how-architecture-speaks-through-cinema

[83] Vidler, A. (1993). The explosion of space: Architecture and the filmic imaginary. *Assemblage*, (21). https://doi.org/10.2307/3171214, p.47.

[84] Toorn, R. (2010). *Architecture Against Architecture – Radical Criticism Within Supermodernity*. Retrieved from http://www.roemervantoorn.nl/

Modern architecture not only serves the cinematographic set [decor], but imprints its stamp on the staging [mise-en-scene], it breaks out of its frame; architecture' plays."[85]

With regards to narration of *a dystopia*, a future city *San Angeles* was designed to depict a cybernetic world in *Blade Runner* (1982), but by shooting it in real structures like Frank Lloyd Wright's *Ennis House*. Alike, *Metropolis* (1927) was an approach to a seemingly illusory future, but it was filmed through an existing architecture. Referring to this contradictory interplay, Gerrewey, Vandeputte, and Patteeuw remind architecture as already in the situation of "having material existence."[86] Therefore, displaying a dystopia or reflecting the material existence, architecture is always in the position of either projecting the reality or the sense of familiarity with it. Obviously, a widely known film, *the Matrix* (1999), is also an example of filming a dystopia, but still, the real architecture was selected to construct such a virtual reality.

This time, in *Goldfinger* (1964) as one of a series of *James Bond*, not in terms of a dystopian world but significance of architecture in narration, a resemblance of Wright's work under the name of *Rumpus Room* was designed by Ken Adams, who also drafted *the War Room* of *Dr. Strangelove*.[87] Besides the films as a critique of space or societal affairs, a few more sets in remaining series of *James Bond* can be analyzed too under the category of being influenced by the existing spaces only. For instance, in *You Only Live Twice* (1967), the inside of a volcano in Japan was turned into a rocket launch station so realistically, or in *Die Another Day* (2002),

---

[85] Robert Mallet-Stevens, Le Cinema et les arts: L'Architecture, Les Cahiers du Mois-Cinema, 1925.
[86] Gerrewey, C. van, Vandeputte, T., & Patteeuw, V. (2012). The Exhibition as Productive Space . *OASE*, (88).
[87] The DFF - Deutsches Filminstitut & Filmmuseum. (2022). *Stanley Kubrick Main Exhibition Inventory*. Frankfurt am Main; DFF, p.388.
DFF is the official owner of *Stanley Kubrick Exhibitions* so that has had the legal rights and responsibilities of all the worldwide exhibitions till now.

production designer Peter Lamont made *the Ice Palace Hotel* constructed for the character Gustav Graves as a resemblance of the one in Jukkasjärvi.[88]

The list can be widened through other films like *Inception* (2010), *Her* (2013), *Ex Machina* (2014), *the Grand Budhapest Hotel* (2014) and many more. However, this study cannot cover all the instances on this broad subject since it is not a historical survey and not aiming to provide a complete data on the films or a fully understanding on the impact of architecture on cinema. Yet, as the final remark, among all, George Lucas's *Star Wars* (1977) can be analyzed with the qualification of a powerful fictional film being constructed heavily under the influence of architecture. "A journey through Lucas' galaxy takes in Mayan ziggurats, examples of Baroque, Art Nouveau, Modernist and Brutalist architecture, the Classical era and the early Middle Ages -- and even the aesthetic of the Third Reich."[89] Also, Lucas got influenced widely by and projected the architecture of Wright into *Star Wars*. Here, the places in the film, correspond to all above mentioned movements and styles, can be listed as *Naboo*, the city of *Coruscant*, *Jedi Temple* and *Archives*, *Jabba's Palace*, *AT-AT* walking scene, and *the Death Star*.[90]

4.4   Impact of Cinema on Architecture

Recalling the duality between architecture and cinema, film "has provided a laboratory for the definition of modernism in theory and technique."[91] Not only architecture but also other art forms have affected by cinema that behaves as "a paradigm by which the different practices of theater, photography, literature, and

---

[88] *The films*. James Bond 007. (2022). https://www.007.com/the-films/
[89] Page, T. (2017, December 12). *Building an empire: Exploring the architecture of 'Star wars'*. CNN. Retrieved November 26, 2022, from https://edition.cnn.com/style/article/star-wars-architecture-one-square-meter/index.html
[90] TASCHEN . (2018). *The star wars archives: 1977-1983*.
[91] Vidler, A. (1993). The explosion of space: Architecture and the filmic imaginary. *Assemblage*, (21). https://doi.org/10.2307/3171214, p.45.

painting might be distinguish from each other."[92] But, among all, architecture has the most exclusive connection qua an art form being in the trajectory of cinema.[93]

Le Corbusier, in 1933, asserted mutuality between architecture and film in terms of their elucidative power while fundamentally accepting them as divergent realms.[94] Being aforementioned, Vidler further defines both as "spatial arts", and added; architecture is "the indispensable real and ideal matrix of the filmic imaginary."[95] Also, Jean Nouvel admitted the role of cinema on architecture with these words, "Architecture exists, like cinema, in a dimension of time and movement. One thinks, conceives and reads a building in terms of sequences. To erect a building is to predict and seek effects of contrast and linkage bound up with the succession of spaces through which one passes."[96] Considering the synthesis of these prominent figures' lines on the architectural and cinematic discourse, in the process of positioning the concept 'space', cinema has a strong influence on architecture in terms of 'dialectic exchange' as much as architecture's overtly influence on cinema.

After the invention of camera was accomplished with the scientist Etienne-Jules Marey's recording animal movement in 1882, films were mostly focusing on narratives rather than places so that had not have a remarkable impression on architecture in *the Early Times of Cinema* till about 1903. The only exception can be George Melies, who was the first in "mise-en-scene" technique, by not using traditional sets but establishing his own studio for his magical world. The standardization in the use of space and production system kept continued during *the Classical Hollywood Cinema.* The remarkable initial attempt about seeing some discernable impact of cinema on architecture was embarked with *the German*

[92] Ibid.
[93] Ibid.
[94] Ibid, 46.
[95] Ibid.
[96] *Biography: Jean Nouvel: The Pritzker Architecture Prize*. Biography: Jean Nouvel | The Pritzker Architecture Prize. (n.d.), from https://www.pritzkerprize.com/biography-jean-nouvel

Expressionism in cinema, and had proceeded till 1926. The movement emerged with painting, and then respectively began to appear in theater, literature and architecture. Hereby, conceptually, the connection of cinema and architecture had ever been evident before.[97] Forms, using of shapes and lines in an unusual fashion have become descriptive and innovative for the space narration. As French critic François Berge indicates for Fritz Lang's *the Nibelungen*, "everything is composition...it is one of the films which leaves in our memories the clearest visions-precise and of a slightly static beauty. But even more than painting, it is animated architecture."[98] As the first *Expressionist* film, *The Cabinet of Dr. Caligari* (1920) by Robert Wiene is also an example of the movement, but the one with showing the most characteristics of. The designer of the film, Warm, expresses that "the film image must become graphic art."[99] The built spaces of the films were not only consisting of paintings, but behaved as if so. The bedroom in *Genuine* (1920) again by Wiene is another instance of this with the huge painted wall behind the bed defining the space. Also, in *Metropolis* (1927) by Fritz Lang, the colossal "melting clay" pillars in the garden scene were unprecedented architectural elements.[100] Even though *the German Expressionism* had lasted for only seven years, the impacts of *Expressionism* still remain especially in the films of Tim Burton who combined the characteristics of the movement with his own style, which then called 'Burtonesque'. For example, in *Hansel and Gratel* (1983), design of an unfamiliar landscape with geometrical forms with distortions and colors provided a unique spatial narration. Conversely, in *Batman* (1989), the city of *Gotham* is appeared as a fictional built environment, but mostly affected by Gothic architecture.[101]

---

[97] Bordwell, D., Thompson, K., & Smith, J. C. (2019). Film as Art: Creativity, Technology, and Business in *Film art: An introduction*. McGraw-Hill Education, p.441-448.
[98] Ibid, 448.
[99] Ibid.
[100] Ibid, 449.
[101] Romano, A. (2019, April 17). *Tim Burton has built his career around an iconic visual aesthetic. here's how it evolved.* Vox. from https://www.vox.com/

Figure 2 the Cabinet of Dr. Caligari (1920), directed by Robert Wiene

Figure 3 Metropolis (1927), directed by Robert Wiene

Figure 4 Genuine (1920), directed by Fritz Lang

After *the German Expressionism*, the movement, having contribution indirectly on architecture over cinema, can be regarded as *French Surrealism* remaining till 1929. Comparing the relation between other art forms, cinema was getting attention by Surrealists so have a close connection with painting and literature such that painters like Salvador Dali and Man Ray made productions. According to Andre Breton, it was about "the superior reality of certain forms of association."[102] The cinema of the movement was eclectic and mise-en-scene mostly viable in the paintings.[103] Until 1930, architecture was not luculently affected by the active times of *French Surrealism*, but the films that were later influenced by the movement like Jacques Tati's *Playtime*. Despite the use of architecture as a strong narrative in *Mon Oncle;* in *Playtime,* "to make the film, Tati built his own Paris."[104] He worked with the architect Eugène Roman and designed a sample metropolis. It was more than being a set design but too real with steel and concrete buildings, and public furniture or elements like traffic lights. On the other hand, for the film, Tati made an impressive office design in Mondrian geometry that can be describable as not only futuristic or fictional, but also constructable. After his bankruptcy, the renowned directors like Wes Anderson with *the Grand Budhapest Hotel* (2014) and Dominique Abel and Fiona Gordon with *Lost in Paris* (2016) followed his surrealist vision architecturally with the emphasize on colors like pink hotel or green laundry.[105]

Around 1960s, *the New Hollywood* aroused as more independent filmmaking era which enable architecture to get influenced by cinematic spaces. Among all period films to analyze impact of cinema on architecture, *Star Wars* (1977) by George Lucas can be assumed as a striking one, which was also mentioned in the previous

[102] Bordwell, D., Thompson, K., & Smith, J. C. (2019). Film as Art: Creativity, Technology, and Business in *Film art: An introduction*. McGraw-Hill Education, p.453.
[103] Ibid.
[104] Guardian News and Media. (2014, October 24). *Jacques Tati's playtime: Life-affirming comedy*. The Guardian, from https://www.theguardian.com/film/2014/oct/24/jacques-tati-playtime-intensely-complex-life-affirming-comedy
[105] Ibid.

chapter so that possible to categorize it underneath the mutual interaction of architecture and cinema. Lucas had utilized by existing iconic structures and spaces to create a fiction some of which then may be transformed into architecture of the future. So, the hybridization of the concepts and forms constituted the spatial narration, and in return possible future spaces has been designed such as the structures in the city of *Coruscant*, or *the Death Star.*[106]

Within this study, the portrayal about the application of the spatial sources in films onto the architecture can finally be performed through the examples from the recent past or the present cinema. While the previous version, *Blade Runner* (1982), as aforementioned under the title of 'Impact of Architecture on Cinema', was using real structures to create a future city; the dystopian world in *Blade Runner 2049* (2017) enhanced sights from built environment of Los Angeles with "miniature sets" for "megalithic buildings", most of which was designed specific to the film.[107] That is, they were so giant miniatures that *the Wallace Tower*, for instance, could build on a scale of 1to 600 equals to 3.5 km height in real, which is a fictional space indeed. As the production manager, Pamela Harvey-White describes, "They're really bigatures – they're not miniatures. They're massive buildings. They're just stellar pieces of art."[108] *Weta Workshop* who managed the whole process, worked with other productions with similar context and methods like *The Lord of the Rings* series, *Avatar: The Way of Water* (2022), *Dune* (2021), *Mad Max: Fury Road* (2015) and others.

Making a further emphasis on the impact of cinema on architecture, lastly, *2001: A Space Odyssey* (1968) can be separated somehow contextually from the other instances of the title as generating the future space-architecture even before NASA

[106] Page, T. (2017, December 12). *Building an empire: Exploring the architecture of 'Star wars'.* CNN. Retrieved November 26, 2022, from https://edition.cnn.com/style/article/star-wars-architecture-one-square-meter/index.html
[107] *Blade Runner 2049: Concept Design & Miniatures*. Weta Workshop. (n.d.). Retrieved November 26, 2022, from https://www.wetaworkshop.com/projects-in-depth/blade-runner-2049-miniatures/
[108] Ibid.

did. Further exploration on the concept of space over related exhibition materials will be made in the next chapter. But before that, the intention here is to analyze the spatiality of filmic spaces. In the official website of NASA, *50 Years Ago: 1968 Welcomed 2001* explains how the film was a breakthrough in various aspects and "beyond a traditional movie production of the time" with "the prescience of Kubrick's and Clarke's vision."[109] As also added by NASA, "While space hotels don't yet exist, there are some on the drawing boards for the not too distant future. Today's computers may not have all of HAL's abilities (probably a good thing); they do provide capabilities unheard of in 1968. And in a scene reminiscent of the astronaut jogging aboard Discovery One, astronauts aboard Skylab 'ran' in weightlessness around the 'exercise wheel'."[110] The prominent directors like George Lucas, Steven Spielberg, and Ridley Scott admitted the reflection of the film to their careers.[111] By definition, this gives a clue on how architecture in their films, including the ones aforementioned, is probable of showing resemblance constitutionally with *2001*.

---

[109] Whiting, M. (2018). *50 years ago: 1968 welcomed 2001*. NASA. Retrieved November 27, 2022, from https://www.nasa.gov/feature/50-years-ago-1968-welcomed-2001
[110] Ibid.
[111] Ibid.

CHAPTER 3

UNDERSTANDING SPACE IN CINEMA VIA STANLEY KUBRICK EXHIBITIONS

6.1 Understanding Kubrick's Filmmaking Approach through Space

> "In Kubrick's pictures, you can actually feel the scale of history, and, in *2001: A Space Osyssey*, the scale of the universe itself."[112]
>
> *Martin Scorsese*

Having grown up in the Bronx of New York, Stanley Kubrick actually had been in the Hertfordshire, southern England, during the bulk of his film career from 1961 till his death due to the aerophobia. The director turned the process into an advantage of converting London's streets to the sets for his films, each time with different visions. While using existing architectural texture of the city, he also altered the selected spaces into entirely new visual narratives.[113] Beyond, he also assigned people in his team to go abroad for photographing and measuring the

---

[112] The DFF - Deutsches Filminstitut & Filmmuseum. (2004). *Stanley Kubrick Exhibition Documentary.* Frankfurt am Main; DFF, p. Preface.

[113] *Kubrick's London*. Design Museum. (n.d.), from https://designmuseum.org/exhibitions/stanley-kubrick-the-exhibition/kubricks-london

surrounding places for his next projects, and carried those places into the studios of London.

The idea of creating "a visual experience" is also evident in Kubrick's diverse film elements and documents such as costumes, technical drawings, graphics, posters, studio models, and props; a considerable amount of which is directly related with the concept of space. Even, they have then been displayed along with the collection, belonging to the oeuvre of Stanley Kubrick, in the exhibitions on behalf of him, *the Stanley Kubrick Exhibitions*.[114]

Since having prone to other art forms, he searched for and worked with "the lead artists" and "designers" of his generation like Hardy Amies, Harry Lange, Roy Carnon, Brian Sanders, Saul Bass, Philip Castle, Eliot Noyes, Milena Canonero, and Ken Adam. This clear stance had existed even before his career as a director; initially worked as the photographer of *Look* Magazine. With his words, "This experience was invaluable to me, not only because learned a lot about photography, but also because it gave me a quick education in how things happened in the world."[115] Because photographic image indicates the term *frame* since the Renaissance, which indeed convenes cinema and architecture together, the earlier career of Kubrick could be the vanguard for his spatial understanding development.[116]

The director was meticulous in every aspects of design so that, for instance, in *the Shining*, declined most of the poster designs till founding the final version sufficient, still most of the reduced options had been taking *the Maze* as a strong

---

[114] The author has taken part in the ongoing Stanley Kubrick Exhibition in Istanbul Cinema Museum in the process of this thesis as the exhibition architect, designer and project coordinator assistant.

[115] The DFF - Deutsches Filminstitut & Filmmuseum. (2004). *Stanley Kubrick Exhibition Documentary.* Frankfurt am Main; DFF, p.7.

[116] Koeck, R. (2013). *Cine-scapes: Cinematic spaces in architecture and cities*. Routledge, p. 98.

spatial gesture to the forefront.[117] So, either a revision or new one has been done approximately three hundred times by Saul Bass, who is the Oscar-winning filmmaker and graphic designer.[118] Not in terms of a spatial design, but visual narrative, before shooting *Full Metal Jacket*, Kubrick explored the noticeable works of Philip Castle, who then made the designs of *A Clockwork Orange*'s widely known posters. Again, it was not a coincidence that he chose to work with Milena Canonero, the Academy Awards winner in costume design. She was prepared *Apollo* sweater of Danny and dresses of twins for *the Shining*, also some costumes of *A Clockwork Orange* and *Barry Lyndon*. Within the broad list of prominent figures who worked with Kubrick, Ken Adam stands out with the unique space design of *War Room* set and the studio model. The list of either the designers or artists with their works can be extended, especially for this study, towards to other 'spatial studio models', which have all been exhibited with the others in the Stanley Kubrick Exhibitions, such as *Space Pod*, *Eva Pod*, *Spacecraft Models, Space Vehicles, Satellite, the Centrifuge, the Spaceship Discovery, Moonbus, Pan American Orion III Space Plane*, and *the Maze.[119]*

Not only art and design, but also technology was inevitable for Kubrick to shoot a film, particularly in *2001: A Space Odyssey*. Despite of being science fiction, the proposed technology was based on actuality even if not yet existed. As explained in *the Stanley Kubrick Exposition Text Gallery* of LACMA, "Kubrick was happy to learn from Professor Martin Minsky of MIT that tasks he had written for his HAL 9000 computer would be possible."[120] Waldrep also underlines, "Kubrick worked closely with NASA, IBM, and AT&T to come up with a world that in many ways

---

[117] The DFF - Deutsches Filminstitut & Filmmuseum. (2022). *Stanley Kubrick Main Exhibition Inventory*. Frankfurt am Main; DFF, p.876-881.
Five of them has remained in the inventory, currently being exhibited in Istanbul Cinema Museum.
[118] *Kubrick's London*. Design Museum. (n.d.), from https://designmuseum.org/exhibitions/stanley-kubrick-the-exhibition/kubricks-london
[119] The DFF - Deutsches Filminstitut & Filmmuseum. (2022). *Stanley Kubrick Main Exhibition Inventory*. Frankfurt am Main; DFF.
[120] Los Angeles County Museum of Art. (2013). *Texts and Labels*. Los Angeles, Wilshire; LACMA, p.9.

did eventually come about, at least in terms of design."[121] While consulted to engineers, manufacturers, aerospace companies, laboratories, and universities, Kubrick kept connected with art and design too. In fact, he made a strategic move on design and technology firms by proposing them an opportunity to place their products into the film. "The film was a showcase for the latest inventions from research labs of large companies…IBM developed the computer systems; Vogue took care of clothing, hairstyles, and makeup; the Discovery pilots write with Parker pens and wear watches by Hamilton...The sets of 2001 and the design of the 1960s influenced each other."[122] Original models, reproductions or photographs of these can be seen in the exhibition too.

Along with the relation of the concept of space, Kubrick's film generating process goes beyond the accustomed ways of creating the narrative and various aspects of design in films. For instance, in *Barry Lyndon*, instead of a survey on built environment, the director visited art museums and read books on art, then took *the 18th century paintings*, especially the ones by Thomas Gainsborough, Antoine Watteau, and Georges de la Tour, as the principle settings for the film, and imitated the spaces, costumes, and even makeups.[123] The final instance for the director's filmmaking approach can be featured as *eye contact* provided by the placement of main figure in the middle of the cinematic frame and taking the center of the face as the vanishing point for one point perspective construction. In the official exhibition document of *DFF*, the term is analyzed as "the direct gaze of the protagonist into the camera is a recurring stylistic device in Stanley Kubrick's films. No longer is it only the audience that watches the action on the screen, but suddenly the audience itself seems to become the focus of attention...The most obvious instance of this occurs in the initial scene and later in the rape scene of A

---

[121] Waldrep, S. (2016). *The dissolution of place: Architecture, identity, and the body*. Routledge Taylor & Francis Group, p.170.

[122] Los Angeles County Museum of Art. (2013). *Texts and Labels*. Los Angeles, Wilshire; LACMA, p.9.

[123] The DFF - Deutsches Filminstitut & Filmmuseum. (2004). *Stanley Kubrick Exhibition Documentary*. Frankfurt am Main; DFF, p.49.

Clockwork Orange: Alex's sardonic gaze at the audience makes that audience an accessory and an accomplice to his crimes."[124] Thus, along with using eye contact as the assistant element for building the narrative, the terminology is reinforced by an architectural concept which also bring the space out.

Giving form to the framework of space understanding in this study, the name Kubrick has set forth variegation on space construction which their traces exist also in the overarching inventory of *the Stanley Kubrick Exhibition*. This dimensionality on spatial practice has the exhibition made unique for a methodical reading on architecture in terms of the modes of being an integral part of cinema. Hence, it has been remarked as an alternative medium to criticize and experience the concept of space in cinema over the concourse of architectural and cinematic discourse.

6.2   Diagramming the Vision of Space in Kubrick's Movies

Stanley Kubrick states, "A director is a kind of idea and taste machine; a movie is a series of creative and technical decisions, and it's the director's job to make the right decisions as frequently as possible."[125] To enhance mentioned ideas and decisions, Kubrick had either introduced or investigated pivotal artistic and technical ways for constant creativeness throughout the production and construction of the film narratives. Referring to his openness to the innovations, John Alcott, the chief cameraman of the director states, "Working for Kubrick is like going to school and, in addition, getting paid for it!"[126]

Whether about shooting the real or to create a fiction, this chapter of the study is a survey on functionalization and unification of the common concepts and ways of Kubrick's filmic production as spatial practices. All designated artistic, technical

---

[124] Ibid, 66.
[125] Ibid, 68.
[126] *Stanley Kubrick, aux croisements d'une oeuvre*. La Cinémathèque française. (n.d.). Retrieved December 7, 2022, from https://www.cinematheque.fr/expositions-virtuelles/kubrick/

and experimental attempts of the director will be introduced under this title within the scope of 'the vision of space'. This vision will be expanded to sub-concepts to make a reading on the concept of space under the categories of "tools", "techniques", "approaches" and "scale". "Tools" are 'spatial equipment', 'object and object character', 'music', 'painting', 'color', 'pattern', 'time', and 'the movement'. "Techniques" are 'reconstruction', 'dimensionality', 'symmetry', and 'one point perspective'. "Approaches through space via contradictions" are 'repetition, infinite space (continuity/ discontinuity)' and 'isolation/integration'. Lastly, "scale" is a survey on ranging scales of spaces from micro to macro and to the alternative forms in Kubrick's productions. In the determination process of these terms, some contextual intersections come out such that the classification may include common notions at times.

6.2.1   Tools of Space Narration

Spatial Equipment: Owing unique cinematography and technical work, Kubrick presented some special 'lenses'; created archetypes of 'special effects', which are *the Front Projection* and *Slit-Scan*; and a 'system', *the Steadicam*; all oriented the space understanding.

Even if not only related with 'space', the featured lenses and cameras were indeed determined through architectural reasons too. Most of them still remain in the collection of *Stanley Kubrick Exhibitions' SK Section*. The intended uses and details of which are known can be listed as follows. *The Eyemo* is the camera functionalized for *Killer's Kiss's* fight scenes, and recently for the action shooting. The redesigned *Zeiss f0.7* lens to fit Kubrick's personal *Mitchell BNC* camera was the equipment primarily used by NASA then by him to shoot scenes not with artificial light but candlelight in *Barry Lyndon*. Lastly, *The Tewe Universal View*

Finder is the lens used by directors in general for the initial arrangements as determining the frame of composition before to shoot the pertaining scene.[127]

The offered "special effects" were introduced by *2001: A Space Odyssey* as the innovations primarily devoted to the science-fiction genre, which brought the Academy Award in special effects category with. *The Front Projection* is simply the system providing the real sense of space by converting two dimensional environments into three dimensional. The initial trial was done in the set of "The Dawn of Man." The reasons to enhance the system are explained by LACMA as, "Shooting on location in Africa would have meant transporting all the film equipment, crew, and actors, and because of the constantly changing light, the actual shooting would have taken months. The conditions would have been impossible for the actors, who wore complicated masks and costumes, and there were live chimpanzee babies to consider."[128] Discrete than the traditional projection technique, the system is mainly operated by taking the actors in front and projecting the backdrop image on a screen with the aid of an auto-reflective surface, light, camera, and a projector.[129] Later, the effect has been followed by the recent productions like *Oblivion* (2013) that enhanced an infinite space of clouds with again a two dimensional backdrop. Today, mostly the digital technologies are in place of the technique.[130] Another special effect is *Slit-Scan* procedure, which were used for "the Star Gate Sequence" scene. The system was not completely introduced by Kubrick, but advanced through the previous versions.[131] The resultant technology provided the perception of a symmetrical and endless space within the limits of cinematic frame.

---

[127] The DFF - Deutsches Filminstitut & Filmmuseum. (2004). *Stanley Kubrick Exhibition Documentary*. Frankfurt am Main; DFF, p.48.
[128] Los Angeles County Museum of Art. (2013). *Texts and Labels*. Los Angeles, Wilshire; LACMA, p.10.
[129] The DFF - Deutsches Filminstitut & Filmmuseum. (2004). *Stanley Kubrick Exhibition Documentary*. Frankfurt am Main; DFF, p.31-38.
[130] Bordwell, D., Thompson, K., & Smith, J. C. (2019). Film as Art: Creativity, Technology, and Business in Film art: An introduction. McGraw-Hill Education, p.176.
[131] Ibid, 31.

Finally, *the Steadicam* system by Garrett Brown was developed to use in the action scenes of *the Shining*, which are Danny riding his bicycle in the halls of hotel and the chases around *the Maze*. The aim was to turn the audience into actors of the motion, so that they may feel like circulating the space.

Object and Object Character: Defining spaces, objects either designed as the original film sets or the prototypes of scene-based spaces, which were previously titled as 'spatial studio models', are 2001: A Space Odyssey's *Space Pod*, *Eva Pod, Spacecraft Models, Space Vehicles, Satellite, the Centrifuge, the Spaceship Discovery, Moonbus, Pan American Orion III Space Plane*, and *HAL 9000* as an embryonic space, Dr. Strangelove's *War Room*, and the Shining's *Maze*.[132]

Music: In Kubrick's films, the diegetic uses of the music symbolize or portray either certain concepts or settings. While film narratives dominantly revolve around the music, it also becomes the tool to enhance perception of space. Called "Audio Station" in Deutsches Filminstitut and Filmmuseum (DFF)'s files, who is the official owner of *Stanley Kubrick Exhibitions*, the categorization can briefly be made as "Waltz" for daily routines and violence; "Fanfare and Musical Symbol" for critical scenes or traditional and cultural affairs; "March" for gestural or emotional overstatement; "Electronic Music" to distort the realistic vision; "Liturgical Music" for the moments of concentration or the existence of an authority; "Collage: 20th Century Music" for "the formation of the characters' delusional inner worlds"; "Strings" when feeling the loneleness and despondency or the new beginnings appeared; "Title Music: Original Film Scores" for a striking introduction, a brief or outline of narrative, identifying probabilities for plot progression; and lastly "Traditional, Popular Music and Jazz" for the statement of a situation or underlying meaning, and interpreting the meaning of a scene.[133] While

---

[132] The DFF - Deutsches Filminstitut & Filmmuseum. (2022). *Stanley Kubrick Main Exhibition Inventory*. Frankfurt am Main; DFF.
[133] The DFF - Deutsches Filminstitut & Filmmuseum. (2004). *Stanley Kubrick Exhibition Documentary*. Frankfurt am Main; DFF, p.67.

practicing music as one of a story teller, the visual narrative is constructed via its coalesence with architecture. Considering the semantic classification of Kubrick's musics, the scene spaces to which the specified genres belong, strengthen the meaning to be conveyed. So, the congruence between space and music construct the viewer's perception and memorability on a scene. For instance, for the viewers of *a Clockwork Orange*, beyond just an emphasis on extreme violence, hearing *Beethoven* has a direct connection by a majority with Alex's room and its details, or Jocelyn Pook's *Masked Ball* is not only stimulating emotions intensely, but also associated with the hall covered by the pink carpet in the ritual scene of *Eyes Wide Shut*.

Painting: Kubrick installed paintings on the walls of the halls, corridors and rooms of the film spaces to create an ambiance strengthen the narrative. For this, he generally made a selection by 18th century portraits, Renaissance paintings, and Pop-art drawings. The intention was not only defining the limits of spaces or emphasizing belongingness to a particular period or style like in *2001: A Space Odyssey, a Clockwork Orange* or *Eyes Wide Shut*; but also functionalized paintings as the original concept models to imitate and build the whole production through as in *Barry Lyndon*. Within the *Marriage A-la-Mode* series including six paintings by William Hogarth exhibited in the National Gallery, London, *4. The Toilette* (1743) became the source artwork for Kubrick to film *Barry Lyndon.*[134] In the Academy, the producer Bernard Williams explained the Kubrick's adaptation such, "We used to copy the paintings in terms of light and where people were sitting. If you look at the movie, every scene is like a painting."[135]

---

[134] Hogarth, W. (n.d.). *William Hogarth, marriage A-la-mode: 4, the Toilette*. William Hogarth | Marriage A-la-Mode: 4, The Toilette | NG116 | National Gallery, London. Retrieved December 6, 2022, from https://www.nationalgallery.org.uk/paintings/william-hogarth-marriage-a-la-mode-4-the-toilette
[135] Phaidon. (2017) *The English paintings that inspired Stanley Kubrick*. PHAIDON. Retrieved December 6, 2022, from https://www.phaidon.com/agenda/art/articles/2017/july/26/the-english-paintings-that-inspired-stanley-kubrick/

Color: The use of colors was the vivid structural elements that defined the spaces in Kubrick's productions, and reciprocally the spaces were turned into instruments of conveying a message or feeling. In *the Shining*, the director heavily constructed red colored spaces both in bathroom scene and patterned carpet of the corridors to elicit a certain emotion of the viewer, which is fear. As also asserted by Shelton Waldrep in *The Dissolution of Place Architecture, Identity, and the Body*, "Kubrick's world is extremely real, but that sense of reality extends also to the emotions on the screen."[136] Hereupon, another example of narrative through color emphasis can be over *Eyes Wide Shut*. The space dedicated to the ritual is prominently portrayed via the pink carpet hall. The stress on color was so powerful that the premiere posters were grounded on exactly the same tone.

Pattern: Pattern became one of precursor surface elements of Kubrick's films that have been handled to strengthen the story via directing the viewer's cognition on space. While the architectural concept has brought the other disciplinary terms which are 'symmetry' and 'perspective' along, the main idea behind the usage of pattern was actually to reveal those too. The way Kubrick's applied the patterns to the sets creates a tension between either the characters or the story with the space. For example, in *the Shining*, a challenging moment is experienced by the viewer since the gaze turns unintentionally to the endless pattern consisting of four by nine grids rather than focusing Danny sitting in the middle of the cinematic frame, which is a playground for him. So, the space suddenly gets ahead of the narrative, but at the same time enriches the emotions intended to be stimulated. Similarly, in *2001: A Space Odyssey,* "The room is composed of eight tiles by ten tiles with each tile being roughly 4'x 4' in size."[137] In this room scene, while Dave's ageing is accelerated, the march of time is indirectly narrated with the sequence of tiles which covers the whole ground of the space since they are the elements exposing

---

[136] Waldrep, S. (2016). *The dissolution of place: Architecture, identity, and the body*. Routledge Taylor & Francis Group, p.170.
[137] *2001: A Space Odyssey (1968) - interiors : An online publication about architecture and film*. Interiors. from https://www.intjournal.com/0612/2001-a-space-odyssey

the existence of 'symmetry' and 'perspective'. "...space affects time and has an influence on the progression of time; with each shift in perspective, time passes and Dave ages."[138] Therefore, the strongest element of space, which is 'the tiles', becomes the narrator of the passing time, and indeed, the main purpose was to make them a means of visually amplifying Dave's physical change in the aging process.[139]

Time: Being an abstract or non-tectonic notion, 'time' can be also asserted as an architectural element of Kubrick's films. As defined by Waldrep, "The linear working out of time in 2001 and Barry Lyndon—the extreme future and the extreme past—is eventually replaced with the dream time of The Shining and Eyes Wide Shut: time as non-linear, associational, impossible to unscramble"[140] While the scale of time is extensive in the films of Kubrick, the intention was not only defining a historical or futuristic era, but to depict the progression in time, which was displayed via space configurations or the pertaining elements or subjects of them. In other words, 'time' was not only functionalized via the design objects, colors or textures giving clues on a certain period or style, but also its shift or the acceleration was narrated by circulating in the space as in the previous example, 'Dave's Room', or 'the Bedroom of Alex de Large'.

The Movement: Architecture and many of the other art forms have been more than requisites for Kubrick to shoot a movie, but mostly the primary concerns. His commitment to these terms was not only about constructing sets, but they are the major visual means of the films. Comparing generally with the other tools of space narration, architecture and arts have direct connections with the narratives so that Kubrick investigated and included a huge scale of those.[141] Hereby, the director

---

[138] Ibid.
[139] Ibid.
[140] Waldrep, S. (2016). *The dissolution of place: Architecture, identity, and the body*. Routledge Taylor & Francis Group, p.191.
[141] *Kubrick's London*. Design Museum. (n.d.), from https://designmuseum.org/exhibitions/stanley-kubrick-the-exhibition/kubricks-london

received aid by the architects, lead designers and artist of the era. For instance, the sets of *a Clockwork Orange* were comprised of designs from mid-century, pop-art and retro-futuristic items or the space age products, and enhanced with the support of artists like Roger Dean, Allen Jones, Herman Makkink, John Barry and Cornelious Makkink.[142] Also, Kubrick and his team searched for designed spaces to make them sets of the films like *Jaffe House (Skybreak House)* by Team 4. Again in *Clockwork*, *Thamesmead Estate* by Robert Rigg, *Brunel University Lecture Theatre* by Richard Sheppard and John Stallman were the other spaces as both being brutalist architectures, likewise *Dr. Strangelove's War Room.* The diversity can be multiplied through the aforementioned examples so that *Barry Lyndon* was filmed toward 18th century portraits; or in spite of being a fiction, *2001: A Space Odyssey* includes Renaissance paintings.

6.2.2   Techniques of Space Narration

Reconstruction: Reconstruction was a technique for Kubrick to regenerate the built spaces either as reproductions or by converting them to delusionary designs. The reasons to appeal this technique can be categorized under two titles as the artistic concerns and Kubrick's aerophobia. As explained within the chapter of this study, "Kubrick's Filmmaking Approach", the director had stayed for a long time in the Hertfordshire, southern England due to the aerophobia. In the interview with *the New York Times* in 1972, he states, "London is, in the best sense, the way New York must have been in about 1910. I have to live where I make my films and, as it has worked out, I have spent most of my time during the last 10 years in London."[143] Therefore, instead of travelling, he mostly applied taken pictures by his team of places abroad to the sets. The spaces of *Eyes Wide Shut* can be one

---

[142] Benson, P. (2022). *The film sets and furniture of Kubrick's A clockwork orange: "A real horrorshow" part 1*. Film and Furniture. from https://filmandfurniture.com/2017/10/film-sets-and-furniture-clockwork-orange-part-1/

[143] Ulivieri , F. (2005, April 25). ArchivioKubrick. Retrieved from http://www.archiviokubrick.it/

example of this approach as being set according to New York streets but shoot in the Pinewood Studios of London. To be realized, Kubrick assigned a designer to measure and photograph the surrounding in detail like shop fronts, the streets, signboards, places of entertainment and music; and the apartment buildings. Differently, *the Overlook Hotel* became the main set of *the Shining* as an isolated place, that is, the film was shot on site. Still, the designs of multiple American hotel rooms were photographed by Roy Walker who was the set designer worked with Kubrick for *the Shining*. In such a place of tectonic and designed through documents, colors used and textures generated in a way to stimulate the disturbance and fear, and as a result, distorted the accustomed vision on reality. Eventually, despite reconstructed in a way, the ultimate space had been enriched by a combination of existing place, the investigation documents, and later designs.

Dimensionality: The manifestation of new dimensions has been made in *2001: A Space Odyssey,* which there are two identified implementations. The first one is 'the embryonic interior' of HAL 9000, described by Kubrick as "a psychotic computer."[144] Beyond the red lighted inner space of HAL evokes the maternity, HAL's resemblance to the humanity becomes evident also with "the consciousness" and "the vocal abilities."[145] The second attempt on another dimension was in the scene of 'a space stewardess's weightless walk' with the help of special shoes for the zero gravity to serve the food.[146]

Symmetry: Propounding masterpieces by wontedly taking risks, Stanley Kubrick is actually obsessive about discipline and fully creative control. For that matter, the director himself also admitted for *Spartacus*, "it was the only one of my films over

---

[144] Chiasson, D. (2018, April 16). *"2001: A space odyssey": What it means, and how it was made*. The New Yorker. from https://www.newyorker.com/magazine/2018/04/23/2001-a-space-odyssey-what-it-means-and-how-it-was-made
[145] Kozlovic, A. K. (1993). Review of 2001: A Space Odyssey. *JSTOR*, *21*(4), 422–424. https://doi.org/https://doi.org/10.2307/1319100
[146] The DFF - Deutsches Filminstitut & Filmmuseum. (2022). *Stanley Kubrick Main Exhibition Inventory*. Frankfurt am Main; DFF, p.150.

which I did not have complete control."[147] Hence, 'symmetry' as primarily a concept of architecture and then cinema contextually have been handled by Kubrick in order to acquire the precision, order and equivalency. The instances of the symmetry use in Kubrick's repertoire were well-explained by *Cinémathèque Française*, the collaborator museum of *Stanley Kubrick Exhibition* in 2001 as "The Roman legions in *Spartacus*, the English regiments in *Barry Lyndon*, the French army in *Paths of Glory*, the recruits drilling in *Full Metal Jacket* are arranged in strict order. The film sets themselves obey this outline. The entrance hall of Mr. Alexander's house in *a Clockwork Orange*, with its chequerboard floor and facing mirrors in which he is reflected, corresponds to the squares of the flooring in the castle in *Paths of Glory*, where the military tribunal sentences the three men to death for the example. The stalls in the barracks toilet in *Full Metal Jacket* also face each other in an unusual arrangement. Another toilet, in *the Shining*, is the site of the encounter between Jack Torrance and Grady, the caretaker of Hotel Overlook."[148] Explained a few above, other applications of symmetry can be elicited as 'the jogging in *the Centrifuge'*, 'the walk in spaceship' scene before to go outside of the ship to find out the astronaut killed by HAL, and 'Dave's Room' in *2001: A Space Odyssey* or the initial scene of 'Alex and the Droogs in the Milkbar', 'Alex's Room' in *Clockwork*, and many others. But among all, *the Shining* appears with dominancy in symmetry use, and conspicuously the adverse version which is "dissymmetry" in the labyrinth.[149] Despite all the regularity procured via 'symmetry' in spaces, the chaos and complexity inside the films come with the narrative style of Kubrick either with his hand camera or the Steadicam.[150]

One Point Perspective: The invention of perspective by Brunelleschi brought meaning to the concept of space as a representation form. Since then, spatial

---

[147] The DFF - Deutsches Filminstitut & Filmmuseum. (2004). *Stanley Kubrick Exhibition Documentary.* Frankfurt am Main; DFF, p.19.
[148] *Stanley Kubrick, aux croisements d'une oeuvre*. La Cinémathèque française. (n.d.). Retrieved December 6, 2022, from https://www.cinematheque.fr/expositions-virtuelles/kubrick/
[149] Ibid.
[150] Ibid.

understanding had also developed with the existence of perspective such that in cinema, perspective and space became reciprocal norms assisting to the formation of each other for the perception of the viewer.

Technically, it is 'the focal length' that works as the lead variable for perspective, and profiting by, the term is too simply expressed as "the closer objects look larger, the farther objects look smaller" by Bordwell and Thompson.[151] Further, the art critic, Jonathan Crary qualified perspective as 'science', and underlined the existence of its various models since Renaissance.[152] On either hand, narratively for Kubrick, beyond being a technical term, 'perspective' was functionalized as the chief modifier of the filmic frames to leave the viewer in anticipation if something will happen soon or not, and with this, to create tension or elicit a certain emotion. To enhance these, 'one point perspective' in particular was used as the main method by focusing the viewer on the center of the frame or distracting them with a seemingly insignificant detail in space. The use of one point perspective by Kubrick was apparent in the most scenes of the films like Danny 'riding his bicycle', 'Danny playing on the floor', 'the chases around the Maze', and 'the Bathroom' in *the Shining*; 'the Centripetal Motion', changing perspectives of 'Dave's room', 'the space discovery', 'star gate sequence', and 'a space stewardess's weightless walk' in *2001: A Space Odyssey*; 'Alex's room', 'Alex and the Droogs in the Milkbar' and 'the drunk under the bridge' in *a Clockwork Orange*; and lastly, 'soldiers' lie on the bed', 'cleaning toilet', 'training', 'punishment' and many other scenes by *Full Metal Jacket*. This cinematographic approach via one point perspective then has been followed and implemented by the prominent directors like Wes Anderson and Paul Thomas Anderson.

---

[151] Bordwell, D., Thompson, K., & Smith, J. C. (2019). Film as Art: Creativity, Technology, and Business in Film art: An introduction. McGraw-Hill Education, p.168.
[152] Crary, J. (1992). *Techniques of the observer*. MIT Press Cambridge, Massachusetts London, England, p.86.

6.2.3   Approaches Through Space via Contradictions

Repetition, Infinite Space (Continuity/ Discontinuity): How directly or not Kubrick's productions revealed a chain of spatial approaches, of which terminologically was not defined but being practiced in the most of his films, is particularly important to develop a comprehensive architectural understanding on the concept of space in cinema. In this study, this critical stand appears with the existence of contextual contradictions to unfold like 'continuities', 'repetitions' or 'infinity' within 'the limits' of the cinematic frame. Pallasmaa hinted the argument under the title of "The Meaning of the Invisible" as "The lines of Piet Mondrian's diagonal paintings that meet beyond the edges of the canvas make the viewer aware of the space outside the painting."[153] In terms of cinema, while the screen imposes boundaries starting with the frame itself, enables viewer to see what is beyond or not exist due to the limits of the frame.

The first approach can be over 'the patterns' as the surface elements in Kubrick's film spaces which consist of the repetitive and continuous components of forms and colors. Although they are limited within the screen, the eye completes the invisible dimension. Among all implementations, the most evident examples of those can be the tiles of Dave's room in *2001* and the carpet on the floors of Overlook Hotel in *the Shining*.

Within the scope of 'repetition', habits of revisiting same places in the films can be alleged too by looking how space confronted with the viewer as a strong reflection of narration like *a Clockwork Orange's* Korova Milkbar or the hidden place in *Eyes Wide Shut*. As the other applications of the terms 'repetition', 'infinity' and 'continuity 'which are also related with the previous explanations, the delusionary endless corridors of the hotel, and Danny's everlasting tour can be listed such that

---

[153] Pallasmaa, J., & Wynne-Ellis, M. (2007). *The architecture of Image: Existential space in Cinema*. Rakennustieto, p.35.

"...as Danny rides around the corridors of the hotel... the audience, as a result, is always anticipating what could be waiting for them around every corner."[154] Also, 'the Maze' of *the Shining* or 'the Centripetal Motion' in the Centrifuge of *2001* can be remarked as the important instances within the rest.

Isolation/Integration: 'Isolation' and 'integration' are other quasi-contrary spatial notions which take parts together by giving reference to each other and so their coalescence enriches the narrative. In Kubrick's films, while characters reside in central or crowded areas, they occasionally visit the isolated and secret places; or do just the other way around. So, in terms of typological diversity, a huge scale of spaces co-exists in many of the productions such as the repetitive portrayel of 'the hidden place' and 'the city center' in *Eyes Wide Shut*; or either '*Jaffe House (Skybreak House)*' by *Team 4* or any of the isolated brutalist structures, and 'the Korova Milkbar' of *A Clockwork Orange*; and lastly 'the Overlook Hotel' and 'the Maze' both being the signs of isolation in *the Shining.* All these places and their vis-a-vis relations are also linked with the previous concept of 'repetition'.

6.2.4   Scale in Space Narration

In Kubrick's productions, 'scale' vision on space is extending to the mentioned 'filmmaking approaches', 'tools' and 'techniques' of space narration. The adaptation of this scope into the scale can be qualified with the alternative forms or definitions, which were made while enhancing the spatial narrative, instead of making an accustomed categorization as an interior and exterior. Thus, the construction of space can be diversified from the object to urban scale, or even to the alternative scales that could be named as universal, abstract or in some cases

---

[154] Journal, Interiors. (2014, June 9). *Interiors: Stanley Kubrick*. ArchDaily. Retrieved October 7, 2022, from https://www.archdaily.com/514027/interiors-stanley-kubrick

unrecognized configurations like the Star Gate Sequence drawings or embryonic space of HAL 9000 in *2001: A Space Odyssey*.[155]

Considering the 'filmmaking approaches' of Kubrick, the assemblage of elements of a selected place or mimicking an existing built environment in the set in London with the aid of photographs can be asserted as the prevalent method for the director. This "technique" then has been called as 'reconstruction' throughout the study. The before mentioned instances of those can be listed as *Eyes Wide Shut* taking New York as the sample for the spaces and streets of the film but shot in London, and the interior design of the Overlook Hotel in *the Shining* as the resemblance of the American hotel rooms being photographed by Roy Walker. Along with the technique 'reconstruction' of preexisting spaces, Kubrick also searched for and worked with the prominent artists and designers to create spaces unique to the narrative in either familiar or alternative forms. They are the objects designed and built as the original sets, and the prototypes of the new kind of spaces, which were also defined earlier as 'spatial studio models': *2001: A Space Odyssey's* Space Pod, Eva Pod, Spacecraft Models, Space Vehicles, Satellite, the Centrifuge, the Spaceship Discovery, Moonbus, Pan American Orion III Space Plane, and HAL 9000, *Dr. Strangelove Or: How I Learned To Stop Worrying And Love The Bomb*'s War Room, and *the Shining's* Maze.

---

[155] The DFF - Deutsches Filminstitut & Filmmuseum. (2022). *Stanley Kubrick Main Exhibition Inventory*. Frankfurt am Main; DFF, p. 124.

6.3   Space Inventories of Movies in the Stanley Kubrick Exhibitions as a Case Study

The specific exhibition inventory on Kubrick is elaborated with an overarching examination on the content and constructed terminology of this study in understanding the space in cinema. In this regard, the repeated notions, and a concept, which are "tools", "techniques", "approaches", and "scale", which were obtained through the spatial examination over the filmmaking methods and the films of Kubrick, are expected to co-exist in the particular objects of the inventory in various forms. Along with these titles of "the visions", the subcategories of those, which are 'spatial equipment', 'object and object character', 'music', 'painting', 'color', 'pattern', 'time', and 'the movement' for "tools"; 'reconstruction', 'dimensionality', 'symmetry', and 'one point perspective' for "techniques"; 'repetition, infinite space (continuity/ discontinuity)' and 'isolation/integration' for "approaches"; and "scale" as ranging scales of spaces from micro to macro and to the alternative forms are also expected to be found in the objects of inventory.

Making a reading with all these terminologies on the aggregation of different versions of the same category as art and design objects is used as a way of revealing the concept of space in alternative representation forms simultaneously. For instance, if a studio model, a series of photographs and a drawing meet in a common context on space, they can be analyzed together under the same title on space via the background information of the study. Thus, in terms of investigating the possible ways and limits of space construction in cinema, films, exhibitions, and the exhibition inventory become common media of architectural and cinematic criticism.

6.3.1　The War Room: Dr. Strangelove Or: How I Learned To Stop Worrying And Love The Bomb

Figure 5 SK-1453: War Room model[156]

Defined by DFF, "The underground conference room, the *War Room*, is the central setting of the film. In this center of power, the American President discusses with his strategists the actions to be taken regarding the looming threat of the world's nuclear destruction. The gloomy mood of the monumental room reflects the seriousness of the situation. In the center of the room stands a round table, above it a large chandelier lights up this ghostly scenario."[157]

The retrospective exhibition model of Dr. Strangelove's main set, *the War Room* (Figure 5), is a reproduction of the original space famous with "a gigantic pie fight between Russians and Americans" (Figure 9). It was constructed on a human "scale" for the film.[158] The studio mock-up was built as visually resembling the real space by Jörg Kallmeyer in one-twenty scale and is made of wood, plastic and

---

[156] The DFF - Deutsches Filminstitut & Filmmuseum. (2022). *Stanley Kubrick Main Exhibition Inventory*. Frankfurt am Main; DFF, p. 454.

[157] The DFF - Deutsches Filminstitut & Filmmuseum. (2004). *Stanley Kubrick Exhibition Documentary*. Frankfurt am Main; DFF, p.26.

[158] Ibid, 27.

metal. The dimensions are 50 cm in height, 120 cm in width and 135 cm in depth. Structurally, the model does not give reference to the room since concrete was used to cover the steel framework in the real set (Figure 7), but in terms of architectural material use, hinted at a physical space. So, the other indicators of the spatial narrative became 'brutalism' in design and domination of black and white "colors" of both concrete and the film that pointed to this. As one of the spatial "objects" of Kubrick, this fictional space was built temporarily as the set of the Dr. Strangelove but the materials, details and construction process point out its permanency with physical aspects. Thereby, it can be called as a real space.

The initial studies to enhance the built place were continued and the design with all the details were drafted (Figure 6 and Figure 8), and then applied physically by Ken Adam, who is a British producer and designer, known recently with his works on *James Bond* series between 1960 and 1970. In fact, Adam could not design spaces later for Bond due to his preoccupation on building the Dr. Strangelove's War Room set. His acquaintance to the concept of war stems from serving to military as a pilot to rebel the Nazi regime during the World War II. Considering both the background knowledge and the process carried out by Adam, it would not be wrong to say that Kubrick had planned to base even such a fictional or futuristic space on contextual and structural realities. While he was preparing to create an unaccustomed world with also the narrative on war as a game and humor, the director worked with Ken Adam because Adam was not only one of "the lead designers" of the era, but also able to base his designs on concrete facts from past experience, especially when it comes to the War Room. So, the study propounds according to the exhibition inventory that fictional character of the narrative and the physical space reciprocally generated each other such that overall spatial design can be called as the hybridization of fictional and physical properties.
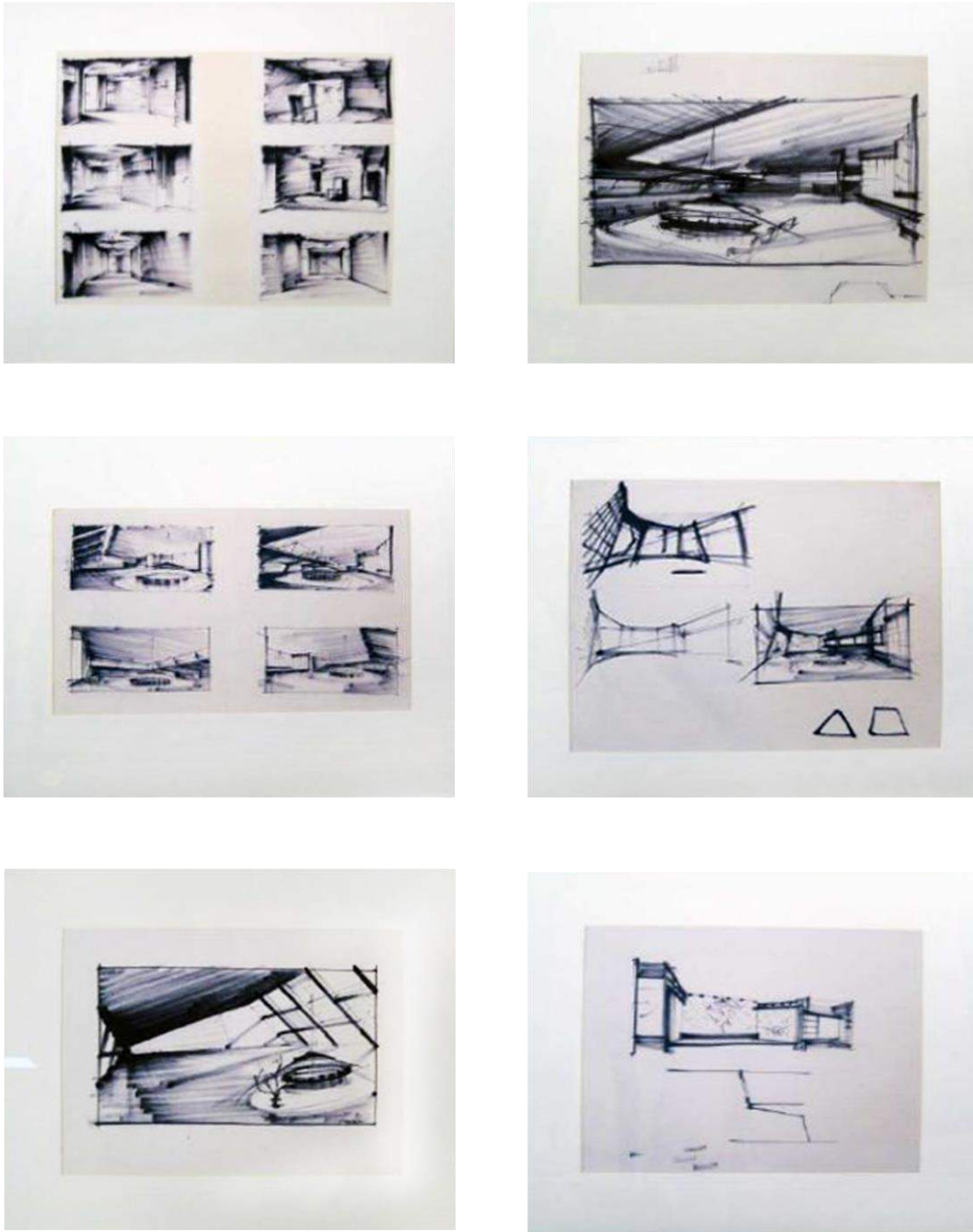
Figure 6 (left-to-right) SK-2235: Studies for Hallways to the War Room, 6 sketches, SK-2233: Draft for the War Room with two levels, SK-2244: Drafts for the War Room, 4 sketches, SK-2242: Drafts for the War Room, SK-2232: Draft "Idea for theWar Room", SK-2245: Draft for the War Room with detail worlds map display by Ken Adam [159]

[159] The DFF - Deutsches Filminstitut & Filmmuseum. (2022). *Stanley Kubrick Main Exhibition Inventory*. Frankfurt am Main; DFF, p.388, p.392, p.393, p.394, p.397, p.398.
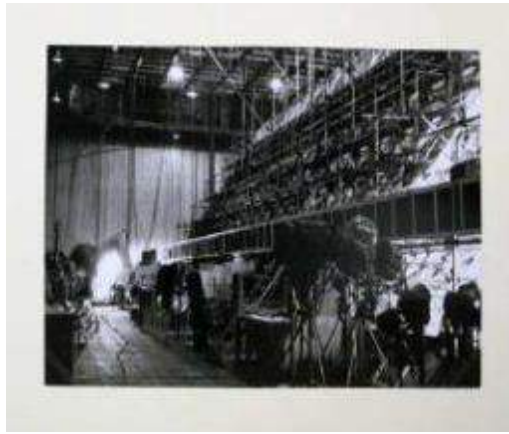
Figure 7 SK-1489: Exterior View of the War Room[160]

Figure 8 SK-2234: Final Sketch of the War room[161]

Figure 9 SK-1465: Production Photo, Pie Fight[162]

---

[160] Ibid, 420.
[161] Ibid, 399.
[162] Ibid. 440.

59

6.3.2 Centrifuge: 2001: A Space Odyssey

Figure 10 SK-1545: Centrifuge, reproduction model, SK-2334: Centrifuge control panel[163]

The reconstructed model of the centrifuge was made as one-twenty scale by Gerald Narr and Margit Hofmann in Berlin, substantially resembling the original one. It was restored in 2014, and the latter condition is qualified as fair good. The overall size of the model was measured 60 cm in height, 87 cm in width and 60 cm in depth analogue with the full "scale" model to give a strong sense of original space in the exhibition. It was constructed out of wood, metal, and plastic which all categorized under structural element hinting at components of an architectural space, beyond being a model of it. But, the structure of the model was held together with glue and and the whole model is extremely fragile both indicating its non-architectural presence. Yet, the interior space of the real Centrifuge was also attempted to be imitated, and to experience the real space understanding, astronout figures were placed in it.

---

[163] The DFF - Deutsches Filminstitut & Filmmuseum. (2022). *Stanley Kubrick Main Exhibition Inventory*. Frankfurt am Main; DFF, p.163, p.17.
SK-2334: Centrifuge control panel is the last known remaining part of the full-scale Centrifuge "This is the panel that Keir Dullea pushes a button to close the centrifuge hub door after climbing down the ladder in the film."

Figure 11 Centripetal Motion in the Centrifuge, a scene from the video clip[164]

Centrifuge in the exhibition inventory was originally built as a full-scale model to shoot the spaceship discovery scenes of *2001: A Space Odyssey*. Kubrick desired to develop a mechanical space to supply artificial gravity for the actors, and to get this "spatial equipment" realized and physically constructed, worked with Arthur C. Clark, who is a science-fiction writer and inventor, and spacecraft designers. The original concept was built by The British Vickers-Armstrong Engineering Group in the light of architectural drawings and construction notes in *SK-0807* and *SK-0808*, and the whole construction completed in six months. In its final version, a space was created big enough to actually live in and accommodate many people at the same time as it can be seen in *the Production photo "centrifuge" (SK-2112)* series. The experience of this real construction process indicates the hybrid character of the space which externalizes both tectonic and fictional features. In the original exhibition files of LACMA, principle of the system is defined as "An object on the rim of a wheel rotating at a uniform speed is subjected to a constant force pushing it away from the center, and by adjusting the size of the wheel and the speed of its rotation; this centrifugal force can be made to resemble the force of gravity."[165] The rotation speed of the model corresponds to pace, so that camera position can

---

[164] A Scene from a video clip exhibitting in Stanley Kubrick Exhibition in İstanbul Cinema Museum (2022)

[165] *LACMA Kubrick Expository Texts* File, retrieved from DFF - Deutsches Filminstitut & Filmmuseum Archival Materials

easily be changed through the real sense of weightlessness. The similar system were tried to be achieved in the reproduction model of the centrifuge. An electronic component is attached to be gotten a sense of actual *Centripetal Motion*[166] which indicates "infinite space but continuity". To experience the movement of the space in an exhibition environment, a motion button were placed.

This real-like space was originally not reproduced as an imitation of somewhere, or using an existing place to create own narration of the movie. Categorizing it as one of a largest kinetic film sets is not enough either. Centrifuge is technically a complete production of an architectural space half-real and half-fiction. *The panel of the centrifuge (SK-2334)* is another exhibition material on this duality, which also brings a new concept to the literature and allows us to ask the following question: how to control a space? Although it was tectonically constructed, yet this unique system points out the fictional character of the space.

Figure 12 SK-0807: Technical drawing Zentrifuge I, SK-0808: Memo sheet and drawing: Zentrifuge II[167]

---

[166] The denomination comes from *Centripetal Force*, meaning a force to stay in a curved path.
[167] The DFF - Deutsches Filminstitut & Filmmuseum. (2022). *Stanley Kubrick Main Exhibition Inventory*. Frankfurt am Main; DFF, p.234, p.161.

To be in such a mechanic and moveable space is an unusual situation bring along the concept of fiction. Through the exhibition inventory including reproduction model, technical drawings, construction notes, production photos and the original control panel, the real sense of space as if being in the set strongly be perceived, and at the same time, all these original exhibition materials are the evidence of a real architectural construction process having taken place even if the generated space carries fictional features too. To sum up, based on the inventory belonging to the *Centrifuge,* the characteristics of this cinematic space can be identified as conditionally fictional and physical.

Figure 13 (left-to-right) SK-1827, 1824, 1826, 2112, 1829: Production photo "centrifuge" Series[168]

---

[168] Ibid, 196, 194, 195, 192, 198.
Note: SK-1824: While Kubrick was using a monitor to see the scenes in the centrifuge

6.3.3   The Bedroom of Alex de Large: A Clockwork Orange
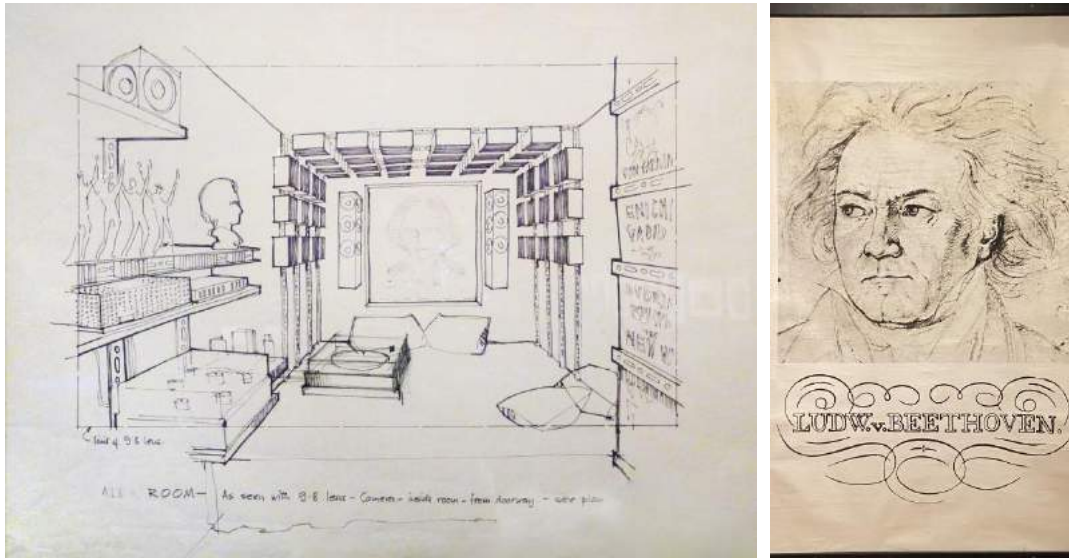
Figure 14 SK-2059, 2250: Set Design by John Barry[169], LUDW.v.BEETHOVEN Poster[170]

In the dystopia of Kubrick, violence is not suppressed, but exposed by art. In this term, the Room is one of a picturesque space of the movie placing in a flat of the Tavy Bridge Center in Thamesmead which is a 'brutalist' tower block where Alex lives with his parents. The design of the room represents objects, "paintings" or details from early 1960s and 1970s. More specifically, retro-futuristic items, space age products, or pop-art objects by Allen Jones, Roger Dean and Herman Makkink. This variety in the set design can be described with Baudrillard's line, "general

---

[169] The DFF - Deutsches Filminstitut & Filmmuseum. (2022). *Stanley Kubrick Main Exhibition Inventory*. Frankfurt am Main; DFF, p.250.
John Barry is both an architect, and production designer, who also worked with George Lucas in Star Wars and won him an Academy Award.
[170] Source: A Photograph taken by the author in Istanbul Cinema Museum Stanley Kubrick Exhibition

aestheticization of all forms of culture."[171] As many spaces of the movies, Kubrick found out the place via architectural magazines, and transformed it through his futuristic dystopian world with the aid of an architect and designer. In this regard, the slipping of real and fiction, one into another, constructs the room.

From morally disturbing to law-abiding citizen, Alex, as the main character, represents the term ambiguity by which also resembles his room. The *Set Design* as the initial concept drawing for this room portrays some differences from the space in the movie. The most apparent one of them is the depiction of senseless-look word phrases on the right side like *Von Karaon*, *Enigma Varum*, *Dvorja Symph* and *the New WC*. Despite their abstruse presence, the closeness of them to the observer potently implies their stress on the narrative and character via a non-verbal representation. Since the perception of *filmic space*[172] is through diverse senses, viewers not necessarily need written words to fall into depiction of abstruseness. In this sense, the architectural space, whether in a representation media or as tectonically exist, can be coherent with the character and reflects the story even by its own with fictional properties.

Transcriptor Turntable on the left, at the same distance from the observer, represents "music" as a tool to create space, along with the audio monitors, player, tape machine, a shelf for the tapes, speakers in two distinct sizes; dancing men, who then became Jesus statuettes in the movie, a statue resembling Beethoven, and the poster of him on the back side wall. Notionally, the complete space was almost constructed by music. But perhaps, among them, *Beethoven* has precursor role by means of giving clues on the reading the space architecturally, beyond appearing as an anthem of immorality and violence in the film. So, the narrative in *American Premiere Poster* not only tells the story in depth but also includes a gesture on

---

[171] Baudrillard, J. (2009). Transaesthetics. In *The Transparency Of Evil: Essays on Extreme Phenomena*. essay, Verso, p.14-19.

[172] The concept was introduced in Vidler, A. (1993). The explosion of space: Architecture and the filmic imaginary. *Assemblage*, (21). https://doi.org/10.2307/3171214, p.46.

music and with this addresses also to the concept of space unintentionally, as follows, "Being the adventures of a young man whose principal interests are rape, ultra-violence, and Beethoven."[173] Referring to the first attribute of the term "music", hearing *Ninth Symphony* of Beethoven can be considered as the initial attempt through realizing the space since camera moves with the symphony and focuses to the details. However, in terms of Barry's drawing, the position of Beethoven's poster can be regarded as the most apparent emphasis on space understanding. It prominently leads observer to find both "one-point perspective" and "symmetry".

In the drawing, while the poster is the main element that creates the symmetry; in the film, it turns into a tool that proves the existence of symmetry with its reflection in the mirror. In either ways, the *Beethoven poster* contributes to the perception of space with these symmetries. Similarly, one point perspective exists in both representations, but being displayed differently. In *Set Design,* the vanishing point is directly placed in the middle of Beethoven's face while there is an indirect visualization in the movie as such:

> "In terms of the architecture of the room, there is a side mirror in Alex's bedroom. The mirror reflects the poster of Ludwig van Beethoven and adds a unique dimension to the room. The mirror makes the room feel larger in size. The architectural elements to the right and left of the mirror allow for a grid system within the shot itself. This grid system forces the audience to find a one-point perspective."[174]

The grid system mentioned above actually refers to "pattern" by *the audio monitors*. Their juxtaposition enables them to evolve from music apparatus into a spatial instrument which constructs the room. Beyond defining the limits of the

---

[173] SK-2421 in The DFF - Deutsches Filminstitut & Filmmuseum. (2022). *Stanley Kubrick Main Exhibition Inventory*. Frankfurt am Main; DFF, p. 239.
[174] Journal, Interiors. (2014, June 9). *Interiors: Stanley Kubrick*. ArchDaily. Retrieved October 7, 2022, from https://www.archdaily.com/514027/interiors-stanley-kubrick

space as hanging on the wall in the movie, they are fundamental tools in terms of installing a space in the space by becoming elements of walls and ceiling in the drawing. Thereby, the pattern created by these monitors allows viewer to transform each representation media from two-dimensional into three-dimensional via spatial concepts. The first two of them are "repetition" and "symmetry", both within the monitors themselves and through the mirror. The second one is "one point perspective" directing the vision of observers as aforementioned in the quotation. Shortly, being a method of architectural drawing primarily, both symmetry and perspective meet with cinema as the spatial elements to construct space understanding in each representation media.

The standpoint of the Clockwork mediates real with fiction. Even though Kubrick made a selection of modern buildings and spaces that all can be characterized as physical or real, the bedroom also represents the term fictional since includes diverse cinematographic components like music besides the film subverts all accustomed versions of societies and constructs a complete dystopia. The accompaniment of conflictions establishes a new concept of space which tectonically or architecturally exists, but at the same time, the possibility of being real is outlandish. Still, the aforementioned space is profoundly real in terms of architectural terminology, but the narrative goes along with the term scenography.

6.3.4   Korova Milkbar: A Clockwork Orange
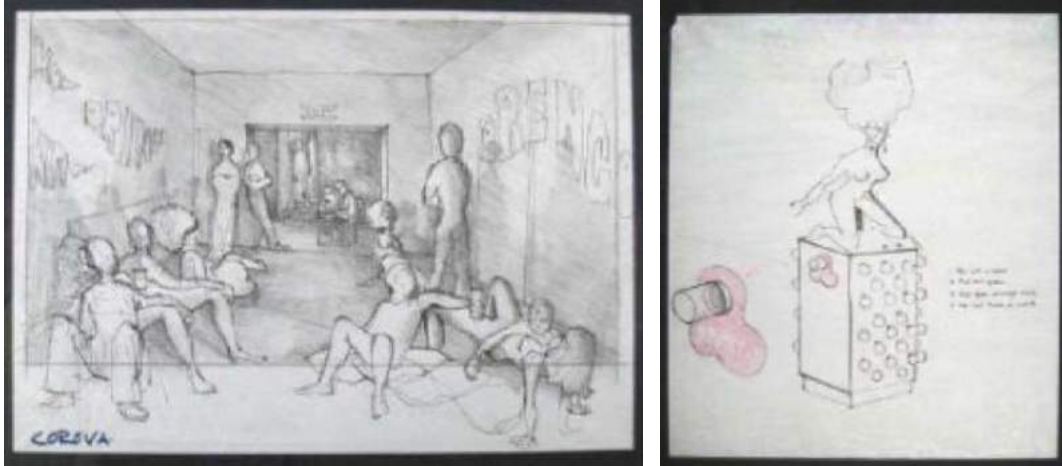
Figure 15 SK-2057, 2060: Set Designs by John Barry[175]

Korova Milkbar is one of rare set designs in the film by the production designer John Barry. Just as the previous case, the film space resembles the drawing, *SK-2057*, to a great extent in terms of the visual translation of generated concept. However, distinct from Alex's room, specific 'brutalist' architecture was not selected as a place to re-design one of its units. Instead, by only making use of constructed walls and a ceiling to define the borders of a space, a self-coherent and unique design concept was created.

Being site-specific products[176], the most apparent architectural elements are obviously 'the pop-art' mannequins designed for the film by Liz Moore, figured as *naked female bodies*. But, the original concept was influenced by fetishistic furniture-like sculptures by Allen Jones. After John Barry saw them in an exhibition, took the idea and shaped into another form in his drawing which then

---

[175] The DFF - Deutsches Filminstitut & Filmmuseum. (2022). *Stanley Kubrick Main Exhibition Inventory*. Frankfurt am Main; DFF, p.249, p.251.

[176] From Özden, B. (2011). *The transformation of architectural space with the aid of artistic production* (thesis). METU, p.70.

Moore made their three dimensional versions out of fiberglass. For him, the female installations became peculiarly the main elements of filmic space along with the narrative such that "the role of women depicted in the film is vitalized in set decor of Korova Milk Bar."[177]

As the name of the place suggests, the extreme violence is animated by the symbolic use of innocence. Milk, as defined in *Oxford Dictionary*, is "the white liquid that is produced by women and female mammals for feeding their babies." Conflictingly, in the movie, it became a vehicle of morally anomalous depiction. Thus, principle functional property of the term was subverted by the perceptual and narrative property of designed space. Here, it would not be wrong to say that the antagonism in the use of the term *milk* transformed a physical space into a fiction. Thereby, the spatial installation consisting of real objects attempt to reveal fictional possibilities of the concept of space such that prove its hybrid character.

Moreover, "symmetry" and "one point perspective" take roles as another instruments not to tectonically construct the space but to enhance real sense of it in such two dimensional media of representation. These methods of architectural drawing were used in the designs of John Barry and Phillip Castle which then realistically applied to the cinematic frame. In Barry's drawing, these tools enable viewer to experience the space wider than the constructed frame by unintentionally adding imaginary dimensions, and with this, a sense of motion. In other words, the spatial possibilities of a restricted media can be re-defined towards a dynamic context like film, with the aid of symmetry and perspective. Thus, painting and cinema close up each other with common references of architectural space. As another exhibition object, *Philip Castle Poster Design* (Figure 16) was enhanced through a series of applications comprised of abstraction, symmetry, and single "color" selection. By reducing the color choice to blue with its tones only, and

[177] Güngör Zeynep, & Bayazıt, N. (2008). *How do objects communicate: Set design analysis of stanley kubrick's "A clockwork orange"* (thesis), p.51.

draw just two types of female figures; the main emphasis is concentrated on resultant symmetry. Hence, at this time, symmetry can be interpreted as an emergent concept more than a foundational tool of the painting.

In the case of Korova, making a certain distinction between two forms of representations, which are drawing and film, can be difficult since each media closes up each other using architectural elements as references. Especially in certain scenes of Milkbar, camera stands in a while and nothing moves or nobody even speaks so that cinematic frame behaves as if in a two dimensional art form like "painting". Here explicitly, symmetry use and one point perspective can be listed as the most common elements constructing both media, and bringing them together in the same place.

Figure 16 SK-1788: Philip Castle Poster Design, airbrush on cardboard[178]

---

[178] The DFF - Deutsches Filminstitut & Filmmuseum. (2022). *Stanley Kubrick Main Exhibition Inventory*. Frankfurt am Main; DFF, p.265.

6.3.5   The Maze: The Shining

The Maze refers to the labyrinth by green hedges as a part of the Overlook Hotel's landscape in the Shining, which then became also "the symbol of Jake's psychopathic perception."[179] Even though the majority of the scenes were shot in the hotel like corridor, bar, lobby and bathroom, the Maze appears as the spatial reflection of striking features of the film by also alerting with the emphasis on "color". Beyond being a re-visited space by the characters during the film, the Maze was the "reconstruction" from a different perspective of the "infinite" corridors of the hotel such that used to stimulating intensely the oppressive emotions of viewers. Kubrick explains this as, "We wanted the hotel to look authentic rather than like a traditionally spooky movie hotel. The hotel's labyrinthine layout and huge rooms, I believed would alone provide an eerie enough atmosphere. "[180]

Figure 17 the Maze Model; photographed by the author during the construction process of the Stanley Kubrick Exhibition in Istanbul Cinema Museum

---

[179] The DFF - Deutsches Filminstitut & Filmmuseum. (2004). *Stanley Kubrick Exhibition Documentary.* Frankfurt am Main; DFF, p.51.

[180] Muraben, B. (2019, April 30). *Stanley Kubrick's meticulous set designs made his films strikingly eerie.* Artsy. Retrieved December 12, 2022, from https://www.artsy.net/article/artsy-editorial-stanley-kubricks-meticulous-set-designs-made-films-strikingly-eerie

The Maze Model as the spatial "object" categorized under 'Tools of Space Narration' in this study was designed being both the original film material (Figure 18) and the studio mock-up. However, the current design (Figure 17) is a replica manufactured in 2015 by Adam Savage, who is both the designer and the current lender of the model; and have been displayed in Stanley Kubrick Exhibitions as one of the attractive models since the initial exhibition by Deutsches Filminstitut and Filmmuseum (DFF) in 2004. The existing design was made out of flocked particle board (LDF) in one-to-a hundred fifty scale, and the dimensions are 120 cm in width and 168 cm in depth. The re-production process was conducted based upon the layout poster which is not included in the exhibition inventory.[181]

Figure 18 SK-1683, 1675: Production Photos in front of the Maze[182]

The Maze has been such a strong spatial element that had become the inspirational object during drafting and determination process of *the title designs* for the film by Saul Bass (Figure 19). The original asymmetry of the labyrinth was reflected seemingly "symmetric" in these designs. Within the scope of exhibition, the

[181] Adam Savage's Tested. (2015). *Adam Savage's Overlook Hotel Maze Model. YouTube*. Retrieved December 12, 2022, from https://www.youtube.com/watch?v=zAGu2TPt_78.
[182] The DFF - Deutsches Filminstitut & Filmmuseum. (2022). *Stanley Kubrick Main Exhibition Inventory*. Frankfurt am Main; DFF, p.858, p.851.

reflections of the "symmetry", and additionally the "one-point perspective" were apparent not only in the title sketches but also in certain scenes that reverberated to the production photos taken in the course of the scenes 'the chases around the Maze' (Figure 20). In the direction of the exhibition inventory, with all the details, materials, and the familiarity to an existing built form, 'labyrinth', the Maze carries all the properties of being physical either currently with the model or possibly as one-to-one scale space already being constructed in the past.

Figure 19 SK-1645, 0351: Title designs by Saul Bass with notes by Stanley Kubrick[183]

Figure 20 SK-1700: Production Photo in the Maze[184]

---

[183] The DFF - Deutsches Filminstitut & Filmmuseum. (2022). *Stanley Kubrick Main Exhibition Inventory*. Frankfurt am Main; DFF, p.877, p.876.
[184] Ibid, 873.

6.3.6   The Carpet: Eyes Wide Shut

Figure 21 SK-2197: Photo board by Production Photos[185]

Influenced by *Traumnovelle (Rhapsody. A Dream Novel)* of Arthur Schnitzler, Eyes Wide Shut is the last film directed by Kubrick which he even could not attend the premiere since passed away six days before the final cut submission to Warner Bros Pictures. The film was based upon the director's curiosity on psychoanalytic theory so that the story is handled in an intriguing way by which aimed to reveal emotions intensely starting with the characters' moral dilemma over fidelity and desire. As asserted by Kubrick, "If you accept the idea that one views a film in a state of 'daydream', then this symbolic dreamlike content becomes a powerful factor in influencing your feelings about the film."[186]

Among all the cinematographic elements appealing the emotions like "the dream time"[187] or the "music" which is Jocelyn Pook's *Masked Ball*, the "color" can be accepted as the most evident arbiter in the perception of space, and reciprocally the space itself turned into a tool to convey emotions with the assistance of time,

---

[185] Ibid, 479.
[186] The DFF - Deutsches Filminstitut & Filmmuseum. (2004). *Stanley Kubrick Exhibition Documentary.* Frankfurt am Main; DFF, p.61.
[187] Waldrep, S. (2016). *The dissolution of place: Architecture, identity, and the body.* Routledge Taylor & Francis Group, p. 191. Mentioned in "3.2.1 Tools of Space Narration", *Time.*

music, and color. This argument is proposed in line with the information obtained from the exhibition inventory and media content rather than the film itself. In accordance with the ritual scene photographs in *the production photo board* (Figure 21), the typical use of pink color in vitrine design for *the masks* (Figure 22), and *the Audio Visuals* (Figure 23), it would not be wrong to say that the narrative dominantly revolves around the space with the aid of symbolic use of principally the "color" as the pink carpet and the "music" of the ritual scene. Accordingly, the concept of space in the exhibition becomes evident with the congruence of all above mentioned 'tools of space narration' such that they establish the viewer's perception and memorability on a scene while reveals the emotions even via the exhibition inventory.

Figure 22 the Vitrine for the Masks in the construction process in Istanbul Cinema Museum[188]

---

[188] Designed and photographed by the author during the construction process of the Stanley Kubrick Exhibition in ICM on 19.09.2022

Figure 23 the cuts from the Audio Visuals of exhibitions[189]

The color accent was so prominent on the surface element defining the space that its tone was also used as the background color in *the Premiere Poster* (Figure 24) designs. This information recalls Vidler's assertion on arts through their relation with space which distinguishes architecture and cinema from the other art forms by denominating them "spatial arts."[190] Still, the contextual bond of these two art forms enables the concept of space to appear indirectly and meet with the viewer via another representation media.

---

[189] Source: DFF - Deutsches Filminstitut & Filmmuseum Archival Materials

[190] Vidler, A. (1993). The explosion of space: Architecture and the filmic imaginary. *Assemblage*, (21). https://doi.org/10.2307/3171214, p.46.

Figure 24 Premiere Posters designed by Christiane and Katharina Kubrick[191]

Lastly, "reconstruction" being set according to New York streets but shoot in the Pinewood Studios of London over the photographs, and "repetition" with Bill Harford's revisits the "isolated" place are 'the technique' and 'the approaches' through space which both are evident in *the production photo board* series (SK-2233-1, 1976, 2197). As a complementary approach, what can be asserted is the carpet either carries or reflects mostly the fictional agents in the process of constructing and understanding the space.

---

[191] Photographed by the author during the curatorial process of the Stanley Kubrick Exhibition in ICM on 25.09.2022

CHAPTER 4

CONCLUSION

This study premises that architecture is an integral part of cinema, based on this has investigated the concept of "space" in cinema through unfolding the contextual relationship between "architecture" and "cinema" over the other art forms by an overview of their ways of affecting each other throughout the years. Referring to *Art and Architecture*, Jane Rendell states "I consider criticism to be a spatial investigation and production of the various intersections between theory and practice, art and architecture".[192] Here also, the radical bond of cinema and architecture with the majority of arts makes them hybrid forms within a vagueness in terms of limit that enable them to transform one into another, herewith put them in a display situation in a particular criticism milieu. In the multiplicity of the interaction mediums, "exhibitions" has been accepted as the ideal platforms to launch a discussion on positioning the "space" under the discourse of architecture and cinema. Asserted as the common notion of both practices, appears in the alternative cinematic representations other than films, "space" generates an inter-discursive environment when analyzed over the exhibition inventories for this study. In the boundaries of an exhibition environment, the overall content of *the Stanley Kubrick Exhibition* has been regarded as extensively serving to the consolidation of the prepositioned concepts via the far-reaching inventory.

Referring to interplay between the terms, the cinematic frame has a direct connection with the scope of architecture since both are somehow compilation of

---

[192] Rendell, J. (2017). *Art and architecture: A place between*. I.B. Tauris, p.193.

the other means of representation. The initial fragments of their transitional nature have been deduced as being "sculpture", "painting" and then "literature" and "music". However, under the domain of architecture, this thesis has argued cinema as "motion picture" is the dominant art form in terms of the representational power, and reciprocally cinema revealed that architecture transcends all other arts in this context.[193] Through the lexical and etymological bounds of these two art forms with the others, architecture and cinema has been positioned as the genres connected largely over "the concept of space".[194]

Beyond just being a form of representation, architecture proposes a discursive environment over the other disciplinary responsibilities as the practice of designing or the science of building, in other words, as a structure. With respect to both representational and tectonic features of architecture, and the visual power of cinema, "space" has been positioned either conditionally "physical" or "fictional". "Physical space" has been differed from the term "physical" within the scope of cinematic frame since the initial attributes of the term are on "subject to the laws of nature", or "material existence."[195] Even though "physical" is affiliated with the features might be denominated as 'tectonic' or 'tangible', "physical space" as the co-concept of cinema and architecture has been associated with reference to the words 'possibility', 'property' or 'perception', and is therefore linked to the 'narrative' qualities. In other words, the physical space has been alleged in this study as being emancipated from the material existence by also being correlated with the recognition of either reality or constructability over a screen. On either hand, since cinema is defined in the thesis as "virtually, a two-dimensional

[193] Abel, R. (1988). Reflections on the Seventh Art. In French film theory and criticism, volume 1: A history/anthology, 1907-1939. volume 1: 1907-1929. essay, Princeton University Press. from Hegel's definition and categorization on the art forms

[194] Vidler, A. (1993). The explosion of space: Architecture and the filmic imaginary. Assemblage, (21). https://doi.org/10.2307/3171214, p.46. Vidler denominated architecture and cinema as "spatial arts."

[195] Gerrewey, C. van, Vandeputte, T., & Patteeuw, V. (2012). The Exhibition as Productive Space . OASE, (88).

backdrop", the perception of space over a cinematic frame can be through certain senses which are sight and hearing, rather than smell, taste or touch.[196] That is, a space under the course of cinema can be experienced with "emotions", "music", "color", and "time" so that the viewer become "bodyless observers" as defined by Pallasmaa.[197] Hence within this study, the physical space has been revealed as also an immaterial concept which principally serves to the interactive relationship between the cinematic frame and the viewer more than just been cognized tectonically or bodily.

While referring to the alternative meanings and connotations of the term "physical", reciprocally the examinations in this thesis have promoted that "fictional" can be read as implying more than the lexical explanations under the frame of cinema. Although the term firstly indicates the current situation of being an imagination or unreal form, "fictional space" has been also introduced via its relation to actuality. Throughout the thesis, the symbolic meanings of the term have been derived from the intersection of practices and so connoted as unrecognizable, unknown or not yet known forms of representation, but not completely detached from reality. The ability of generating a discursive environment is demonstrative of the possibility for the term to develop around the reality anywise. Even the eventuality of a filmic space, considered as fiction in any context or intended as such, may exist in the future proves that the term's connection with reality ever since the genesis of the pertaining space. The study has been grounded this expression on the instances from the cinematic history. Differently, Pallasmaa's "mind-spaces"[198] has been interpreted as an alternative stance on fiction as an extension of reality, or the spaces "within the walls of the brain".[199] In the process

---

[196] Bordwell, D., Thompson, K., & Smith, J. C. (2019). Film as Art: Creativity, Technology, and Business in *Film art: An introduction*. McGraw-Hill Education, p.169.

[197] Pallasmaa, J., & Wynne-Ellis, M. (2007). *The architecture of Image: Existential space in Cinema*. Rakennustieto, p.18

[198] Ibid, 17.

[199] Vidler, A. (1993). The explosion of space: Architecture and the filmic imaginary. *Assemblage*, (21). https://doi.org/10.2307/3171214, p.46.

of creating this perceptual reality, fictional space has been claimed to have potential to be practiced with the intervention of both architects and artists, and hence, invites the terms imaginative and 'real' beside. Similarly with physical space, the definition again becomes related with how to represent space and how this representation is constructed in the minds of the viewers. Thus, the study propounds that the categorization of the space as such also makes the boundaries of the architectural discipline restructure possible.

It is claimed in this study that the classification of space as "physical" and "fictional" has constituted a practical and discursive background to re-construct the term "space" under the domain of both architecture and cinema. The functionalization of the referred terms has been analyzed over the historical context within the reciprocal impacts of these two practices on each other. Drawing upon the investigations, the filmic frame, cinema and the architecture in cinema invite not only the artists, designers or architects but the public as the viewers. As such, the people taking charge in film production, the architect and the viewer can also be driven to another mutual but alternative representation environment rather than just the filmic frame. In this regard, "exhibitions" can be reinterpreted as places bringing together this group of people to experience "the space" not only through the frame or bodily, but over the exhibited objects and the common concepts of cinema and architecture.

Giving form to the framework of the spatial investigation, *the Stanley Kubrick Exhibition* has occupied particular positions in this study subsequent to diagramming the vision of space in Kubrick's productions. To enhance this, the examinations have been made over starting with the repeated notions in the films of Kubrick under the titles of "tools", "techniques", approaches" and "scale" on spatiality of the narrative. The subject matter here was to construct a methodology on a critical spatial practice for the further analysis on finding out the concept of space in the exhibition materials of *the Stanley Kubrick Exhibition* rather than to render the filmography. In the resultant form, 'spatial equipment', 'object', 'music', 'painting', 'color', 'pattern', 'time', and 'the movement' have been

revealed as "the tools" repeatedly used in diverse contexts in connection with the space narration. As for the category "techniques", under the dominancy of 'symmetry' and 'one-point perspective'; 'reconstruction' and 'dimensionality', all four has been designated that had enabled either to construct the space or to create its perception. Although terminologically not defined, some assistant "contradictions" have been claimed to appear in the narratives of Kubrick which are 'continuities', 'discontinuities', 'repetition', and infinity' within the limits of the filmic frame. Lastly, the ranging "scales" of spaces in the alternative forms or definitions have been determined.

Regarding these assertions, the study has made a spatial reading over a selection created via the exhibition materials provided by Deutsches Filminstitut and Filmmuseum (DFF), the official organizer of *the Stanley Kubrick Exhibition*. The examination on the specified exhibition has promoted how an exhibition inventory has been converted into tools for understanding the concept of space in another representation media, cinema. As the main indicator of inclusiveness of the exhibition to expose the term "space" in various contexts, an additional attempt on introducing the scope of this semi-annual traveling exhibition can also be useful. The collection of *the Stanley Kubrick Exhibition* is categorized under three sections as firstly *SK Film Technique* which consists of all the lenses and cameras including *The Eyemo, Zeiss f0.7* lens*, Mitchell BNC* camera, *The Tewe Universal View Finder,* the large *Barry Lyndon BNC* and *the Graflex* photo camera, assorted as 'Spatial Equipment' in this study. Secondly, *Napoleon Books*, which had been collected from a variety of places in the world over the years, are Stanley Kubrick´s personal collection of books about the French Emperor and his times. Lastly, *Main Inventory*, making up almost all the exhibition, includes totally 908 items transporting in the crates. The content is re-sorted or updated after each exhibitions but inalterably were arranged in two distinct formats: firstly, "Illustrated.pdf" that includes 'title/area', 'category', and 'object; and the second one is

"Reference.xls."[200] However, the status of being available of almost each object in the inventory varies through the current museum or the either exhibition venues that host the exhibition. The reasons can be the permissions by the landers of the items, the suitability of the exhibition space as of the object fitting in terms of dimensions or context, and curatorial eliminations. The other contents as a part of the curatorial process are always provided additionally to be re-edited by the authorized destinations. This separate list includes *Audio Visual* media, *Film Clips* files with samples of the clips from local exhibitions, *Credit Wall*, and *Texts* called 'Useful Information', 'Wall Texts', 'Deepening Texts', and 'Quotes'. The exhibition is also open to display the later discovered, or the newly collected materials by the hosting exhibitor, for instance an original poster in the official language.

> "*A filmmaker of spaces* - the corridors of the Overlook Hotel, the trenches in Paths of Glory, the war room in Dr Strangelove -, characters - Humbert Humbert, Hal 9000, Barry Lyndon - and situations -the Ludovico Technique in A Clockwork Orange, the training/brainwashing session in Full Metal Jacket-, Stanley Kubrick transformed his work into a powerful intellectual and artistic challenge touched by a peculiar gift for timelessness."[201]

So says in *the Intro Text* of the Stanley Kubrick Exhibition in Istanbul Cinema Museum expresses how deeply the space subsists and even ranks first in the film-making techniques of Kubrick. In this thesis, *The Stanley Kubrick Exhibition* has promoted how "the concept of space" can co-exist in multiple contexts either directly or indirectly, and thus made disciplinary boundaries exceeded. Hence, the exhibition has stood out as an alternative medium for architectural criticism over the accumulation of selected objects by the cinematic inventory. Hereupon, it has

---

[200] The information gained from *the DFF*'s documents created by the original concept curator of the Stanley Kubrick Exhibitions, Tim Heptner: the note for IMOC (Istanbul Cinema Museum) for editing the files and exhibition preparation on 17.01.2022
(DFF is the official organizer of the exhibition that all decisions and changes on content, design, and publicity are made by it.)
[201] İstanbul Sinema Müzesi. (2022). *ISM-SK-Wall Texts-DuvarPanolar-Intro*. İstanbul; İSM.

the potential of exposing the encapsulation of architecture and cinema, having been practiced in the same context, over the architectural discourse and the representation of these two art forms. The implicit dialogue and interactive relationship between the public, qua the viewer of the films and the observers of the exhibition, and architecture construct the spatial understanding so that the space also emerges in alternative contexts with variant interpretations other than the intended or foreseen versions. So, the Kubrick Exhibition has been functionalized in this study as the common platform of architectural and cinematic criticism. This attempt presents the multiple interactions of different art and designed objects from the films, being proposed under the title of 'the inventory', with the architectural discipline in revealing the concept of space.

> "Architectural criticism should see spaces not as frozen representations, but as mediums being receptive to re-perception with their multi-layered components on top of each other."[202]

What the cinema indicates in this study are how the space integrates with life via the elements that do not appear as direct components of architectural design so as for understanding, criticism and feedback on architecture, and how it can transform through representation and meaning. These elements, which are integral parts of the space, can be diversified as sound, change in light, movement and time. While the amount or angle of natural light received by an ordinary space in summer and winter seasons, for instance, directly or indirectly changes and transforms the perception of space, similarly, human movements can conceptually reconstruct the space and alter the recognition on it. Hereupon, architecture remains incomplete while designing and criticizing when a space does not have these properties in its criticism and design, in other words, its narrative, "fictional". Hence, cinema comes into prominence as a substantial art form nurturing architecture with its narrative and context through the concept of space.

---

[202] The statement of Prof.Dr. Celal Abdi Güzer from the discussion on this study on January 7, 2023.

Regarding the fictional agents, whether the meaning can be transformed into alternative perceptions or the transformation accommodating these components in design process, through the functionalization of cinematographic components to understand the space in architectural criticism or to design it in reverse has been investigated throughout the thesis. The light-dark duality in Tadao Ando's *Church on the Water* architecture is an example of this.[203] The work, also called "the Church of Light", illuminates the space only via the light filtering through the cross-shaped gap on the concrete wall, which leads to the perception of space being shaped and strengthened over light. The majority of spaces either being acknowledged as successful designs or highlighted in the history of architecture, stands out with their feature of being a cinematographic background through the previously mentioned components beyond just being identified over design, properties and quality. In this commitment, the dissimilarities between the concepts of "physical" and "fictional" may be ascribed as contributing each other in many ways.

Beyond the physical characteristics, architectural spaces may manifest the attempt of hosting and representing the features attributed to the fictional space. The Spanish architect, Alberto Campo Baeza's design of the house for a literature professor is an instance embracing this statement.[204] The architect asserts that his main inspiration in designing the house was the poems of the professor. In that vein, Frank Lloyd Wright's design of *Guggenheim Museum* in New York is another example, whose acoustic quality can be described as supreme or where the perception of the space alters with people moving on the ramp inside.[205] Considering the latent connection with the term "fictional", architectural spaces establish a background for cinematographic elements to be represented, which then reciprocally become the cognitive tools of those spaces. To this end, they become

[203] Ibid.
[204] Ibid.
[205] Ibid.

major factors in visually and physically experiencing the architecture while also feeding the design and criticism processes. In this regard, fictional properties affect the physical either directly or indirectly.

Elements such as sound, time, movement and change in light, which can be attributed to fictional but not physical, freed space from the accustomed definitions, and incorporate the alternative narrations unlike our traditional ways of understanding and evaluating the architecture, so that this context can be ascribed as the fundamental contribution of cinema to architecture. If interpretive architectural criticism and alternative versions of it can also relate and evaluate the space with these dimensions, the definition of a space may be broadened through emergent perceptions and even change.[206] Investigating the qualified instances of architectural space, what can be claimed is that there is a ground bringing also the fictional space properties to the forefront besides the main criteria and values of architecture. This, in fact, also encourages us to re-consider the transformations of meaning with concepts such as light, sound, and the others which the building contains in the process of participating in life, beyond the criteria in the design processes like function, tectonic values, and façade construction. As a principle example of this assessment, the comparison of two separate photographs of any space taken while that building was alive via all above-mentioned attributions and when it was empty or might be defined as being deprived of those can be given. On the contrary, the way architecture feeds cinema can be restated with the argument of some spaces having the potential to form fictional spaces as in Dave's Room case in *2001: A Space Odyssey*. The whole room is furnished with historical and familiar items from a period or style; but, the irrelevant use of items or the observed anomalousness turns such a physical space into fictional. In other words, the space evolves into a dimension that can be described as fictional, with properties such as sound, light, and the context beyond being a physical space.

---

[206] Ibid.

To conclude, physical space and fictional space are two separate concepts that manifest integrity, both in cinema and architecture, the continuity of which offers scopes that may nourish both disciplines in various meanings and contexts. While in the transition from physical space to fictional space, space is not a frozen three dimensional experience, but rather becomes an environment that can transform through different elements and produce new meanings.

This study is receptive for further development under different sub-titles both in the field of cinema and architecture. While the directors like Stanley Kubrick or the other concepts beyond the scope of this research which intersect with architecture within cinematographic approaches are also open to research and discussion, reversely, architectural designs and particularly the discourses on architectural criticism to interpret them are conducive to establish alternative expressions with fictional inputs. In this sense, cinema not only assesses itself as an apparatus to understand and reframe the architectural spaces, but also establishes a ground that feeds back architecture.

BIBLIOGRAPHY

Abel, R. (1988). Reflections on the Seventh Art. In *French film theory and criticism, volume 1: A history/anthology, 1907-1939. volume 1: 1907-1929.* essay, Princeton University Press.

Abrams, J. J. (2009). *The Philosophy of Stanley Kubrick.* University Press of Kentucky.

Abrams, N., & Hunter, I. Q. (2022). *The Bloomsbury Companion to Stanley Kubrick.* Bloomsbury.

Adam Savage's Tested. (2015). *Adam Savage's Overlook Hotel Maze Model. YouTube.* Retrieved December 12, 2022, from https://www.youtube.com/watch?v=zAGu2TPt_78.

Agrest, D. (1993). 08. Framework for a Discourse on Representation. In *Architecture from without: Theoretical framings for a critical practice* (pp. 157-169). essay, MIT Press.

Agrest, D. (1993). Notes on Film and Architecture. In *Architecture from without: Theoretical framings for a critical practice* (pp. 128-137). essay, MIT Press.

Ahi, M. J., & Karaoghlanian, A. (2020). Type of Space: Extra Dimesional Hotel. In *The architecture of cinematic spaces by interiors* (p. 47). essay, Intellect.

Albrecht, D. (2000). *Designing dreams: modern architecture in the movies.* Hennessey + Ingalls.

Arrhenius, T., Lending, M., Miller, W., & McGowan Jérémie Michael. (2014). *Place and displacement: exhibiting architecture.* Lars Müller Publishers.

Aumont, J. (2004). Film as Audiovisual Representation. In *Aesthetics of film* (pp. 9–25). essay, University of Texas Press.

Baratto, R. (2022, September 14). *How architecture speaks through cinema*. ArchDaily. Retrieved November 22, 2022, from https://www.archdaily.com/872754/how-architecture-speaks-through-cinema

Baudrillard, J. (2009). Transaesthetics. In *The Transparency Of Evil: Essays on Extreme Phenomena* (pp. 14–19). essay, Verso.

Baxter, J. (1997). *Stanley Kubrick: A Biography*. Carroll & Graf Inc.

Benson, P. (2022, June 25). *The film sets and furniture of Kubrick's A clockwork orange: "A real horrorshow" part 1*. Film and Furniture. Retrieved December 5, 2022, from https://filmandfurniture.com/2017/10/film-sets-and-furniture-clockwork-orange-part-1/

Berger, J. (1972). *Ways of seeing*. BBC and Penguin.

Biography: Jean Nouvel: The Pritzker Architecture Prize. Biography: Jean Nouvel | The Pritzker Architecture Prize. (n.d.). Retrieved November 29, 2022, from https://www.pritzkerprize.com/biography-jean-nouvel

Bizony, P. (2020). *The making of Stanley Kubrick's '2001, a Space Odyssey'*. Taschen.

Blade Runner 2049: Concept Design & Miniatures. Weta Workshop. (n.d.). Retrieved November 26, 2022, from https://www.wetaworkshop.com/projects-in-depth/blade-runner-2049-miniatures/

Bordwell, D., Thompson, K., & Smith, J. C. (2019). *Film art: An introduction*. McGraw-Hill Education.

Bougot, M. (2012). *Chandigarh: Portrait of a City*. Chandigarh.

Cairns, G., & Penz François. (2013). *The architecture of the screen: Essays in Cinematographic Space*. Intellect.

Castle, A., Harlan, J., & Kubrick, C. (2021). *The Stanley Kubrick Archives*. Taschen.

Centre de Cultura Contemporània de Barcelona. (n.d.). *"Stanley Kubrick" Exhibition Report*. CCCB. Retrieved October 7, 2022, from https://www.cccb.org/en/multimedia/videos/stanley-kubrick-exhibition-report/233759

Chadwick. (2016). *This brutal world*. Phaidon.

Chiasson, D. (2018, April 16). *"2001: A space odyssey": What it means, and how it was made*. The New Yorker. Retrieved December 5, 2022, from https://www.newyorker.com/magazine/2018/04/23/2001-a-space-odyssey-what-it-means-and-how-it-was-made

Collard, P. (2019, March 13). *From '2001: A space odyssey' to 'The shining', the unique cinematic world of Stanley Kubrick*. Wallpaper*. Retrieved October 7, 2022, from https://www.wallpaper.com/art/stanley-kubrick-exhibition-from-2001-a-space-odyssey-to-the-shining

Crary, J. (1992). *Techniques of the observer*. MIT Press Cambridge, Massachusetts London, England.

Dear, M. (1994). Between Architecture and Film. *Architectural Design*, *64*(11/12), 8–15.

Deutsches Filminstitut & Filmmuseum, D. F. F. (1949). Archieves of Deutsches Filminstitut & Filmmuseum. Frankfurt am Main; Germany.

Dorner, A. (2012). *The way beyond art: the work of Herbert Bayer*. Literary Licensing.

Duncan, P., & Duncan, P. (2005). *Stanley Kubrick: Visual poet 1928-1999*. Taschen.

Erk, G. K. (1996). *Architecture and Cinema: A Relation of Representation Based on Space* (thesis).

Erk, G. K. (2004). *Architectural Space in the Digital Age Cyberspace, Hyperspace and Exospace Through Science Fiction Films* (thesis).

Everything you know about Stanley Kubrick is wrong - Cracking the Kube Ep. 1. (2022). Retrieved November 4, 2022, from https://www.youtube.com/watch?v=nNxy2WSSL8g.

Falsetto, M. (1994). *Stanley Kubrick: A narrative and stylistic analysis*. Praeger.

Foucault, M. (2010). *The order of things: an archaeology of the human sciences*. Routledge.

Frampton, K. (2020). New Brutalism and the architecture of the Welfare State: England. In *Modern Architecture: A critical history* (pp. 262–269). essay, Thames & Hudson.

Frampton, K. (2020). The vicissitudes of ideology: CIAM and Team X, critique and counter-critique. In *Modern Architecture: A critical history* (pp. 269–279). essay, Thames & Hudson.

Gerrewey, C. van, Vandeputte, T., & Patteeuw, V. (2012). The Exhibition as Productive Space . *OASE*, (88).

Greenberg, R., Ferguson, B. W., & Nairne, S. (1996). *Thinking about exhibitions*. Routledge.

Guardian News and Media. (2014, October 24). *Jacques Tati's playtime: Life-affirming comedy*. The Guardian. Retrieved November 26, 2022, from https://www.theguardian.com/film/2014/oct/24/jacques-tati-playtime-intensely-complex-life-affirming-comedy

Güngör Zeynep, & Bayazıt, N. (2008). *How do objects communicate: Set design analysis of stanley kubrick's "A clockwork orange"* (thesis).

Hacıömeroğlu, N. T. (2008). *Reconstruction Of Architectural Image In Science Fiction Cinema: A Case Study On New York* (thesis).

Hacıömeroğlu, T. N. (2015). *The Transformation Of Architectural Narrative From Literature To Cinema: Differences, Continuities And Limits Of Representation In Different Media* (thesis). METU, ANKARA.

Harrison, S. (2001). *Pop art and the origins of post-modernism. Cambridge Core*. Cambridge University Press. Retrieved October 7, 2022, from https://doi.org/10.1017/CBO9780511497681.

Hidden Architecture. (2019, June 6). *Jaffe House (Skybreak House)*. Hidden Architecture. Retrieved October 7, 2022, from http://hiddenarchitecture.net/jaffe-house-skybreak-house/

Hogarth, W. (n.d.). *William Hogarth, marriage A-la-mode: 4, the Toilette*. William Hogarth | Marriage A-la-Mode: 4, The Toilette | NG116 | National Gallery, London. Retrieved December 6, 2022, from https://www.nationalgallery.org.uk/paintings/william-hogarth-marriage-a-la-mode-4-the-toilette

Hughes, D. (2001). *The complete kubrick*. Virgin Pub.

İstanbul Sinema Müzesi. (2022). *ISM-SK-Wall Texts-DuvarPanolar-Intro*. İstanbul; İSM.

Jaffe House. Architectuul. (n.d.). Retrieved October 7, 2022, from https://architectuul.com/architecture/jaffe-house

Jarvie, I. C. (2014). *Philosophy of the film: Epistemology, ontology, aesthetics*. Routledge.

Journal, Interiors. (2014, June 9). *Interiors: Stanley Kubrick*. ArchDaily. Retrieved October 7, 2022, from https://www.archdaily.com/514027/interiors-stanley-kubrick

Kagan, N. (2003). *The Cinema of Stanley Kubrick*. Continuum.

Karnak, İ. (2018). *Architecture Of The Single Room Movies Tectonic, Scenographic And Hybrid Spaces* (thesis).

Koeck, R. (2013). *Cine-scapes: Cinematic spaces in architecture and cities*. Routledge.

Kolker, R. P., & Abrams, N. (2019). 1 "It's Probably Going to Be the Hardest Film to Make": Stanley Kubrick, Arthur Schnitzler, and the Long Gestation of Eyes Wide Shut. *Eyes Wide Shut: Stanley Kubrick and the Making of His Final Film*, 13–C1. https://doi.org/10.1093/oso/9780190678029.001.0001

Kolker, R. P. (2006). *Stanley Kubrick's 2001: A space odyssey new essays*. Oxford University Press.

Kozlovic, A. K. (1993). Review of 2001: A Space Odyssey. *JSTOR*, *21*(4), 422–424. https://doi.org/https://doi.org/10.2307/1319100

Kuberski, P. (2014). *Kubrick's total cinema: Philosophical themes and formal qualities*. Bloomsbury.

Kubrick, S. (1964). *Dr. Strangelove, or, how I learned to stop worrying and love the bomb* [Film]. United States; Columbia Pictures Corp. presents.

Kubrick, S. (1968). *2001:A space odyssey* [Film]. Los Angeles, ABD; Metro-Goldwyn-Mayer Studios, Inc. presents.

Kubrick, S. (1971). *A clockwork orange* [Film]. Warner Bros and Polaris Productions Inc. presents.

Kubrick, S. (1980). *The shining* [Film]. Warner Bros. presents.

Kubrick, S. (1999). *Eyes wide shut* [Film]. Warner Bros. presents.

Kubrick's London. Design Museum. (n.d.). Retrieved November 29, 2022, from https://designmuseum.org/exhibitions/stanley-kubrick-the-exhibition/kubricks-london

Los Angeles County Museum of Art. (2013). *Texts and Labels*. Los Angeles, Wilshire; LACMA.

Lamster, M. (2000). *Architecture and film*. Princeton Architectural Press.

Lefebvre, H., & Nicholson-Smith, D. (2009). *The production of space*. Blackwell.

Linder, M. (2012). Disciplinarity: Redefining Architecture's Limits and Identity. In J. Ockman and R. Williamson (Eds.). *Architecture School: Three Centuries of Architecture Education in North America*. New York: MIT Press.

McDougal, S. Y., & Kubrick, S. (2009). *Stanley Kubrick's A clockwork orange*. Cambridge University Press.

Mehruss Jon Ahi and Armen Karaoghlanian. (n.d.). *2001: A Space Odyssey (1968) - interiors : An online publication about architecture and film*. Interiors. Retrieved October 7, 2022, from https://www.intjournal.com/0612/2001-a-space-odyssey

Merriam-Webster. (n.d.). Cinema. In *Merriam-Webster.com dictionary*. Retrieved November 4, 2022, from https://www.merriam-webster.com/dictionary/cinema

Merriam-Webster. (n.d.). Fiction. In *Merriam-Webster.com dictionary*. Retrieved November 17, 2022, from https://www.merriam-webster.com/dictionary/cinema

Merriam-Webster. (n.d.). Physical. In *Merriam-Webster.com dictionary*. Retrieved November 15, 2022, from https://www.merriam-webster.com/dictionary/cinema

Mikics, D. (2020). *Stanley Kubrick: American filmmaker*. Yale University Press.

Muraben, B. (2019, April 30). *Stanley Kubrick's meticulous set designs made his films strikingly eerie*. Artsy. Retrieved October 7, 2022, from https://www.artsy.net/article/artsy-editorial-stanley-kubricks-meticulous-set-designs-made-films-strikingly-eerie

Oliveira, N. D., Oxley, N., Petry, M., & Archer, M. (1994). *Installation art*. Smithsonian Institution Press.

O'Herlihy, L. (2000). Architecture and Film. *Architectural Design*, *64*, 11–12.

Özden, B. (2011). *The transformation of architectural space with the aid of artistic production* (thesis). METU.

Pallasmaa, J., & Wynne-Ellis, M. (2007). *The architecture of Image: Existential space in Cinema*. Rakennustieto.

Pelkonen, E., Chan, C., and Tasman, D. A. (Eds.). (2015). *Exhibiting architecture: a paradox?*. New Haven, CT: Yale School of Architecture.

Penz, F. (2020, August 13). *Film studies: When cinema acts as an encyclopaedia of architectural spaces*. Architectural Review. Retrieved October 7, 2022, from https://www.architectural-review.com/essays/film-studies-when-cinema-acts-as-an-encyclopaedia-of-architectural-spaces

Penz, F., & Thomas, M. (1997). *Cinema & Architecture*. British Film Institute.

Penz François, & Bullock, N. (n.d.). Imagining the Postwar World: Architecture, Reconstruction and the British Documentary Film Movement. In *Cinema & Architecture* (pp. 52–61). essay, BFI Publ.

Phaidon. (2016). *George Lucas Goes mad for star wars museum*. PHAIDON. Retrieved November 9, 2022, from https://www.phaidon.com/agenda/architecture/articles/2016/october/31/how-a-love-of-star-wars-drove-george-lucas-to-mad/

Phaidon. (2017). *The English paintings that inspired Stanley Kubrick*. PHAIDON. Retrieved December 6, 2022, from https://www.phaidon.com/agenda/art/articles/2017/july/26/the-english-paintings-that-inspired-stanley-kubrick/

Page, T. (2017, December 12). *Building an empire: Exploring the architecture of 'Star wars'*. CNN. Retrieved November 26, 2022, from https://edition.cnn.com/style/article/star-wars-architecture-one-square-meter/index.html

Phillips, G. D. (1977). *Stanley Kubrick, a film odyssey*. Popular Library.

Reichmann, H. P. (2004). *Stanley Kubrick*. Deutsches Filmmuseum.

Rendell, J. (2017). *Art and architecture: A place between*. I.B. Tauris.

Rendell, J., Keiller, P. (2007). Film as Spatial Critique. In *Critical architecture* (p. 115). essay, Routledge.

Ruchti, U., Taylor, S., & Walker, A. (2000). *Stanley Kubrick, director: A visual analysis*. Norton.

Savaş, A. (1994). *Between Document and Monument: Architectural Artifact in an age of specialized institutions*. PhD Thesis submitted to the Department of Architecture, MIT.

Schaal, Hans Diater."Architectural Design." *Vol.70, No.1*, 2000.

Sedlymar, H. (2017). In *Art in crisis: The lost center* (p. 69). essay, Routledge.

Sözen, G. (2017). *Stanley Kubrick Ve Mimarlik Eleştirisi: Otomatik Portakal* (thesis).

Stanley Kubrick, aux croisements d'une oeuvre. La Cinémathèque française. (n.d.). Retrieved December 6, 2022, from https://www.cinematheque.fr/expositions-virtuelles/kubrick/

Taschen. (2018). *The star wars archives: 1977-1983*.

The Design Museum. (n.d.). *Kubrick's design collaborations*. The Design Museum. Retrieved October 7, 2022, from https://designmuseum.org/exhibitions/stanley-kubrick-the-exhibition/kubricks-design-collaborations

The Design Museum. (n.d.). *Kubrick's London*. Design Museum. Retrieved October 7, 2022, from https://designmuseum.org/exhibitions/stanley-kubrick-the-exhibition/kubricks-london

The DFF - Deutsches Filminstitut & Filmmuseum, Frankfurt am Main. (n.d.). Stanley Kubrick., from https://www.stanleykubrick.de/

The DFF - Deutsches Filminstitut & Filmmuseum. (2004). *Stanley Kubrick Exhibition Documentary*. Frankfurt am Main; DFF.

The DFF - Deutsches Filminstitut & Filmmuseum. (2022). *Stanley Kubrick Main Exhibition Inventory*. Frankfurt am Main; DFF.

The films. James Bond 007. (2022, March 21). Retrieved November 26, 2022, from https://www.007.com/the-films/

Toy, M., & Dear, M. (1994). Between Architecture and Film. In *Architecture & Film* (pp. 8–15). essay, Academy Editions.

Toy, M., & Grigor, M. (1994). Space in Time: Filming Architecture. In *Architecture & Film* (pp. 16–21). essay, Academy Editions.

Ulivieri , F. (2005, April 25). ArchivioKubrick. Retrieved from http://www.archiviokubrick.it/

Vidler, A. (1993). The explosion of space: Architecture and the filmic imaginary. *Assemblage*, (21), 45–59. https://doi.org/10.2307/3171214

Waldrep, S. (2016). *The dissolution of place: Architecture, identity, and the body*. Routledge Taylor & Francis Group.

Whiting, M. (2018, April 5). *50 years ago: 1968 welcomed 2001*. NASA. Retrieved November 27, 2022, from https://www.nasa.gov/feature/50-years-ago-1968-welcomed-2001

Wollen, P., & Rodowick, D. N. (2019). *Signs and meaning in the cinema*. Bloomsbury Publishing.

APPENDICES

A. FILMOGRAPHY

DAY OF THE FIGHT (USA 1950-1951)
Director, Producer: Stanley Kubrick. Screenplay: Robert Rein, Stanley Kubrick. Cinematography: Stanley Kubrick, Alexander Singer. Editor: Julian Bergman, Stanley Kubrick. Cast: Walter Cartier, Vincent Cartier.

FLYING PADRE (USA 1950-1951)
Director, Screenplay, Cinematography, Producer: Stanley Kubrick. Editor: Isaac Kleinerman. Cast: Reverend Fred Stadtmueller.

MR. LINCOLN (USA 1952; TV)
Director: Norman Lloyd. Second-Unit-Director: Stanley Kubrick. Screenplay: James Agee. Cinematography: Marcel Rebière. Production Company: Vavin Inc. für CBS TV. Producer: Richard DeRochemont. Cast: Otis Reed jr., Marian Seldes, Crahan Denton.

THE SEAFARERS (USA 1953)
Director, Cinematography, Editor: Stanley Kubrick. Screenplay: Will Chasan. Production Company: Lester Cooper Productions. Producer: Lester Cooper. Cast: Members of the Seafarers Guild.

FEAR AND DESIRE (USA 1951-1953)
Director, Cinematography, Editor: Stanley Kubrick. Screenplay: Stanley Kubrick, Howard O. Sackler. Production Company: Stanley Kubrick Productions. Producers: Stanley Kubrick, Martin Perveler. Cast: Frank Silvera, Kenneth Harp, Paul Mazursky.

KILLER´S KISS (USA 1955)
Director, Cinematography, Editor: Stanley Kubrick. Screenplay: Stanley Kubrick, Howard O. Sackler. Production Company: Minotaur Productions. Producers: Morris Bousel, Stanley Kubrick. Cast: Frank Silvera, Jamie Smith, Irene Kane.

THE KILLING (USA 1955-1956)
Director: Stanley Kubrick. Screenplay: Stanley Kubrick, Jim Thompson. Cinematography: Lucien Ballard. Editor: Betty Steinberg. Production Company: Harris-Kubrick Pictures. Producer: James B. Harris. Cast: Sterling Hayden, Vince Edwards, Marie Windsor, Elisha Cook.

PATHS OF GLORY (USA 1957)
Director: Stanley Kubrick. Screenplay: Stanley Kubrick, Calder Willingham, Jim Thompson. Cinematography: Georg Krause. Editor: Eva Kroll. Production Companies: Harris-Kubrick Pictures, Bryna Productions. Producer: James B. Harris. Cast: Kirk Douglas, Ralph Meeker, Adolphe Menjou, George Macready.

SPARTACUS (USA 1959-1960)
Director: Stanley Kubrick (during the first 8 shooting days: Anthony Mann). Screenplay: Dalton Trumbo. Cinematography: Russell Metty, Clifford Stine. Editor: Robert Lawrence, Robert Schultz, Fred Chulack. Production Company: Bryna Productions. Producers: Edward Lewis, Kirk Douglas. Cast: Kirk Douglas, Laurence Olivier, Jean Simmons, Charles Laughton, Peter Ustinov, John Gavin, Tony Curtis.

LOLITA (UK / USA 1960-1962)
Director: Stanley Kubrick. Screenplay: Vladimir Nabokov, Stanley Kubrick. Cinematography: Oswald Morris. Editor: Anthony Harvey. Production Companies: Seven Arts Productions, Allied Artists, Transworld Pictures. Producer: James B. Harris. Cast: James Mason, Sue Lyon, Shelley Winters.

DR. STRANGELOVE OR: HOW I LEARNED TO STOP WORRYING AND LOVE THE BOMB (UK / USA 1963-1964)
Director: Stanley Kubrick. Screenplay: Stanley Kubrick, Terry Southern, Peter George. Cinematography: Gilbert Taylor. Editor: Anthony Harvey. Production Company: Hawk Films. Producers: Stanley Kubrick, Victor Lyndon, Leon Minoff (Executive Producer). Cast: Peter Sellers, George C. Scott, Sterling Hayden.

2001: A SPACE ODYSSEY (UK / USA 1965-1968)
Director: Stanley Kubrick. Screenplay: Stanley Kubrick, Arthur C. Clarke. Cinematography: Geoffrey Unsworth, John Alcott. Editor: Ray Lovejoy. Production Company: Stanley Kubrick Productions. Producer: Stanley Kubrick, Victor Lyndon. Cast: Keir Dullea, Gary Lockwood, William Sylvester, Daniel Richter.

A CLOCKWORK ORANGE (UK / USA 1970-1971)
Director, Screenplay: Stanley Kubrick. Cinematography: John Alcott. Editor: Bill Butler. Production Companies: Polaris Productions, Hawk Films. Producer: Stanley Kubrick. Cast: Malcolm McDowell, Patrick Magee, Michael Bates.

BARRY LYNDON (UK / USA 1973-1975)
Director, Screenplay: Stanley Kubrick. Cinematography: John Alcott. Editor: Tony Lawson. Production Companies: Peregrine Films, Hawk Films. Producers: Stanley Kubrick, Bernard Williams. Cast: Ryan O'Neal, Marisa Berenson, Patrick Magee, Hardy Krüger.

THE SHINING (UK / USA 1978-1980)
Director: Stanley Kubrick. Screenplay: Stanley Kubrick, Diane Johnson. Cinematography: John Alcott, Garrett Brown (Steadicam). Editor: Ray Lovejoy. Production Companies: Peregrine Films, Warner Bros., Hawk Films. Producers: Stanley Kubrick, Jan Harlan (Executive Producer). Cast: Jack Nicholson, Shelley Duvall, Danny Lloyd.

FULL METAL JACKET (UK / USA 1985-1987)
Director: Stanley Kubrick. Screenplay: Stanley Kubrick, Michael, Herr, Gustav Hasford. Cinematography: Douglas Milsome. Editor: Martin Hunter. Production Company: Warner Bros. Producers: Stanley Kubrick, Philipp Hobbs (Co Producer), Jan Harlan (Executive Producer). Cast: Matthew Modine, Adam Baldwin, Vincent D'Onofrio.

EYES WIDE SHUT (UK / USA 1996-1999)
Director: Stanley Kubrick. Screenplay: Stanley Kubrick, Frederic Raphael. Cinematography: Larry Smith, Patrick Turley. Editor: Nigel Galt. Production Companies: Warner Bros., Hobby Films, Pole Star. Producer: Stanley Kubrick. Cast: Tom Cruise, Nicole Kidman, Sydney Pollack.

B. STANLEY KUBRICK EXHIBITIONS

Past Exhibitions:

Frankfurt

Deutsches Filminstitut & Filmmuseum

31 March - 04 July 2004

Berlin

Gropius Bau

20 January - 18 April 2005

Melbourne

Australian Centre for the Moving Image (ACMI)

25 November 2005 - 29 January 2006

Gent

Caermersclooster

5 October 2006 - 7 January 2007

Zürich

Kulturhaus Sihl City

26 April - 2 September 2007

Rome

Palazzo delle Esposizioni

6 October 2007 - 6 January 2008

Paris

Cinémathèque

23 March 2011 - 31 July 2011

Amsterdam

EYE Filmmuseum

21 June 2012 - 9 September 2012

Los Angeles

LACMA

1 November 2012 - 30 June 2013

São Paulo

MIS

9 October 2013 - 12 January 2014

Krakow

National Museum

4 May - 14 September 2014

Toronto

TIFF Bell Lightbox Building

31 October 2014 - 25 January 2015

Monterrey

MARCO

6 March - 26 July 2015

Seoul

SEMA - Seoul Museum of Arts

29 November 2015 - 13 March 2016

San Francisco

CJM - Contemporary Jewish Museum

30 June - 30 October 2016

Mexico

Cineteca Nacional Mexico

1 December 2016 - 30 July 2017

Copenhagen

Kunstforeningen GL Strand

23 September 2017 - 14 January 2018

Frankfurt

Deutsches Filminstitut & Filmmuseum

Kubrick′s 2001: 50 Years A Space Odyssey

21 March - 23 September 2018

Barcelona

CCCB - Centre de Cultura Contemporània de Barcelona

24 October 2018 - 31 March 2019

London

Design Museum

26 April - 17 September 2019

New York

Museum of the Moving Image

Envisioning 2001: Stanley Kubrick´s Space Odyssey

18 January - 30 March 2020 & 1 May - 17 October 2021

Madrid

CBA - Círculo de Bellas Artes

21 December 2021 - 8 May 2022

<u>The Ongoing Exhibition during this thesis:</u>

İstanbul

ISM - İstanbul Sinema Müzesi

30 September 2022 – 01 March 2023

C. THE SPATIAL INVENTORY

STANLEY KUBRICK - INVENTORY

Title/Area 2001: A Space Odyssey

Object Centrifuge control panel

Lender Dennis Gilliam Collection, Riverside

ID1 SK-2334

Touring Crate ▮▮▮▮▮▮

Box

Material

Metal, plastic

Category

Original

on loan at MoMI ✕ ja   nein

Selection MADRID ✕ ja   nein

Neue Kiste ?

Loan until until revoked

Insured until May 20,2022

Insurance value 20.000 US $

Condition Report

Note

2001 InventaR nO: 496

The item needs to be lighted from behind

Size of object in cm

Size of frame in cm 31x31

Value of frame / in C 60

Caption

Centrifuge control panel. This is the panel that Keir Dullea pushes a button to close the centrifuge hub door after climbing down the ladder in the film. Currently missing one button but can be restored. Also can be lighted for display. **Only known remaining part of the Centrifuge set.**

ID 2001 Exhibition 496

Segment 2001 exhibition Innen 5

neu für die 2001 Ausstellung in FFM? ja

Title/Area   2001: A Space Odyssey

Object   Memo sheet and drawing: Zentrifuge II

Lender   Stanley Kubrick Film Archive at UotA London

ID1   SK-0808

Touring Crate ▮▮▮▮▮▮

Box

Material

Paper

Category

Production documents

on loan at MoMI   ✗ ja   nein

Selection MADRID ✗ ja   nein

Neue Kiste ?

Loan until   until revoked

Insured until   May 20,2022

Insurance value   2,000   EU €

Condition Report

good

Note

2 items, each € 1.000,00

Size of object in cm   27,9 x 21/34,5 x 22

Size of frame in cm   40 x 50

Value of frame / in €   45

Caption

Technical drawing and construction notes for the large centrifuge set, 13 September 1965

ID 2001 Exhibition   108

Segment 2001 exhibition   Innen 5

neu für die 2001 Ausstellung in FFM?

109

STANLEY KUBRICK - INVENTORY

Title/Area 2001 : A Space Odyssey

Object Model of the centrifuge

Lender Deutsches Filmmuseum Frankfurt

ID1 SK-1545

Touring Crate ███████████

Box

Material

wood, metal, plastic

Category

Model

on loan at MoMI ✗ ja   nein

Selection MADRID ✗ ja   nein

Neue Kiste ?

Loan until until revoked

Insured until May 20, 2022

Insurance value 17.000 EU €

Condition Report

fair good. Object was restored in March 2014

Note

value of motor only: €700,-

Size of object in cm 60x87x60 (H x W x D)

Size of frame in cm ground plate: 100 x 90 cm

Value of frame / in €

Caption

Reconstruction of the centrifuge
Model, scale 1:20
Manufacture: Gerald Narr, Margit Hofmann (Berlin)

ID 2001 Exhibition 156

Segment 2001 exhibition Innen 5

neu für die 2001 Ausstellung in FFM?

STANLEY KUBRICK - INVENTORY

Title/Area 2001: A Space Odyssey

Object Production Photo

Lender Stanley Kubrick Film Archive at UotA London

ID1 SK-2112

Touring Crate

Box

Material

Paper

Category

Photography

on loan at MoMI ja ✗nein

Selection MADRID ja ✗nein

Neue Kiste ?

Loan until until revoked

Insured until May 20,2022

Insurance value 250 EU €

Condition Report

good

Note

Computer-Print-out

for the career section

Size of object in cm

Size of frame in cm 30 x 40

Value of frame / in £ 35

Caption

Shootig inside the Centrifuge set

ID 2001 Exhibition

Segment 2001 exhibition

neu für die 2001 Ausstellung in FFM?

STANLEY KUBRICK - INVENTORY

Title/Area 2001: A Space Odyssey

Object production photo "centrifuge"

Lender Stanley Kubrick Film Archive at UotA London

ID1 SK-1824

Touring Crate ████████

Box

Material
Paper

Category
Photography

on loan at MoMI ✗ ja   nein

Selection MADRID ✗ ja   nein

Neue Kiste ?

Loan until until revoked

Insured until May 20,2022

Insurance value _____ 300 EU €

Condition Report
good
dent in left corner, top

Note

Size of object in cm 25 x 20

Size of frame in cm 30 x 40

Value of frame / in € 35

Caption
Kubrick used a monitor to control scenes shot inside the centrifuge compartment

ID 2001 Exhibition 169

Segment 2001 exhibition Innen 6

neu für die 2001 Ausstellung in FFM?

STANLEY KUBRICK - INVENTORY

Title/Area 2001: A Space Odyssey

Object production photo "centrifuge"

Lender Stanley Kubrick Film Archive at UotA London

ID1 SK-1826

Touring Crate ███████

Box

Material

Paper

Category

Photography

on loan at MoMI   ja ✗ nein

Selection MADRID ✗ ja   nein

Neue Kiste ?

Loan until   until revoked

Insured until   May 20, 2022

Insurance value   300 EU €

Condition Report

good
stain in upper left corner

Note

Size of object in cm   20 x 25

Size of frame in cm   30 x 40

Value of frame / in €   35

Caption

Stanley Kubrick on the centrifuge set

ID 2001 Exhibition

Segment 2001 exhibition

neu für die 2001 Ausstellung in FFM?

113

STANLEY KUBRICK - INVENTORY

Title/Area 2001: A Space Odyssey

Object production photo "centrifuge"

Lender Stanley Kubrick Film Archive at UotA London

ID1 SK-1827

Touring Crate ▮▮▮▮▮

Box

Material

Paper

Category

Photography

on loan at MoMI ✗ ja   nein

Selection MADRID ✗ ja   nein

Neue Kiste ?

Loan until until revoked

Insured until May 20, 2022

Insurance value 300 EU €

Condition Report

good

Note

Size of object in cm 20 x 25

Size of frame in cm 30 x 40

Value of frame / in € 35

Caption

Stanley Kubrick and Keir Dullea on the large centrifuge set

ID 2001 Exhibition

Segment 2001 exhibition

neu für die 2001 Ausstellung in FFM?

STANLEY KUBRICK - INVENTORY

Title / Area 2001 : A Space Odyssey

Object production photo "centrifuge"

Lender Stanley Kubrick Film Archive at UotA London

ID1 SK-1829

Touring Crate

Box

Material

Paper

Category

Photography

on loan at MoMI ✕ ja   nein

Selection MADRID ✕ ja   nein

Neue Kiste ?

Loan until until revoked

Insured until May 20, 2022

Insurance value 300 EU€

Condition Report

good
creases along the edges

Note

Size of object in cm 30 x 35

Size of frame in cm 40 x 50

Value of frame / in € 45

Caption

The centrifuge set

ID 2001 Exhibition 174

Segment 2001 exhibition

neu für die 2001 Ausstellung in FFM?

STANLEY KUBRICK - INVENTORY

Title/Area 2001: A Space Odyssey

Object Technical drawing Zentrifuge I

Lender Stanley Kubrick Film Archive at UotA London

ID1 SK-0807

Touring Crate

Box

Material

Papier, Plastik

Category

Production documents

on loan at MoMI ✗ ja   nein

Selection MADRID ✗ ja   nein

Neue Kiste ?

Loan until until revoked

Insured until May 20, 2022

Insurance value 2.500 EU€

Condition Report

good

Note

scratch on the frame. dust pieces inside the frame

Size of object in cm 25 x 24

Size of frame in cm 30 x 30

Value of frame / in € 35

Caption

Technical drawing of the centrifuge set's cross-section

ID 2001 Exhibition 107

Segment 2001 exhibition Innen 5

neu für die 2001 Ausstellung in FFM?

116

STANLEY KUBRICK - INVENTORY

Title/Area A Clockwork Orange

Object John Barry Set design

Lender Stanley Kubrick Film Archive at UotA London

ID1 SK-2057

Touring Crate ▮▮▮▮▮▮▮

Box

Material

Paper

Category

Production Design

on loan at MoMI   ja   nein

Selection MADRID ✕ ja   nein

Neue Kiste ?

Loan until   until revoked

Insured until   May 20, 2022

Insurance value   4.000   EU€

Condition Report

scratches on the right side
sticky tape on the frame

Note

frame is slightly damaged

Lower edge on the right

Size of object in cm   80 x 58

Size of frame in cm   60 x 80

Value of frame / in €   85

Caption

Production Design by John Barry

ID 2001 Exhibition

Segment 2001 exhibition

neu für die 2001 Ausstellung in FFM?

STANLEY KUBRICK - INVENTORY

Title/Area A Clockwork Orange

Object John Barry Set design

Lender Stanley Kubrick Film Archive at UotA London

ID1 SK-2059

Touring Crate

Box

Material

Paper

Category

Production Design

on loan at MoMI   ja   nein

Selection MADRID X ja   nein

Neue Kiste ?

Loan until   until revoked

Insured until   May 20, 2022

Insurance value   4.000   EU€

Condition Report

good
one corner has a slight damage
handling dents overall

Note

frame is slightly damaged on one corner

Size of object in cm   88 x 61

Size of frame in cm   70 x 90

Value of frame / in €   100

Caption

Production Design by John Barry

ID 2001 Exhibition

Segment 2001 exhibition

neu für die 2001 Ausstellung in FFM?

STANLEY KUBRICK - INVENTORY

Title/Area A Clockwork Orange

Object Philip Castle poster design

Lender Stanley Kubrick Film Archive at UotA London

ID1 SK-1788

Touring Crate ███████████

Box

Material

Paper

Category

poster design

on loan at MoMI   ja   nein

Selection MADRID ☓ ja   nein

Neue Kiste ?

Loan until   until revoked

Insured until   May 20, 2022

Insurance value   4.000   EU€

Condition Report

fair good
mold / H2O damage in right area
compressions on reverse

Note

Passepartout

Size of object in cm   59 x 48

Size of frame in cm   70 x 60

Value of frame / in €   60

Caption

Poster designs from Philip Castle
Airbrush on cardboard

ID 2001 Exhibition

Segment 2001 exhibition

neu für die 2001 Ausstellung in FFM?

STANLEY KUBRICK - INVENTORY

Title/Area A Clockwork Orange

Object Poster Ludwig van Beethoven

Lender Stanley Kubrick Film Archive at UotA London

ID1 SK-2250

Touring Crate ▮▮▮▮▮▮

Box

Material

Paper

Category

Prop

on loan at MoMI   ja   nein

Selection MADRID ✗ ja   nein

Neue Kiste ?

Loan until   until revoked

Insured until   May 20,2022

Insurance value   1.000   EU €

Condition Report

wrinkled

Note

Size of object in cm   ca. 210x110

Size of frame in cm   rolled

Value of frame / in €

Caption

ID 2001 Exhibition

Segment 2001 exhibition

neu für die 2001 Ausstellung in FFM?

120

STANLEY KUBRICK - INVENTORY

Title/Area Dr. Strangelove Or: How I Learned To Stop Worrying And Love The Bomb

Object COPY: draft "Idea for War Room" by Ken Adam

Lender Deutsches Filmmuseum Frankfurt

ID1 SK-2232

Touring Crate

Box

Material

Paper

Category

Reproduction

on loan at MoMI   ja   nein

Selection MADRID X ja   nein

Neue Kiste ?

Loan until   until revoked

Insured until   May 20, 2022

Insurance value   250   EU €

Condition Report

good

Note

Size of object in cm   55 x 39

Size of frame in cm   70 x 60

Value of frame / in €   80

Caption

Ken Adam
Idea for War Room
Flo Master felt pen on cardboard

ID 2001 Exhibition

Segment 2001 exhibition

neu für die 2001 Ausstellung in FFM?

STANLEY KUBRICK - INVENTORY

Title/Area Dr. Strangelove Or: How I Learned To Stop Worrying And Love The Bomb

Object COPY: drafts "War Room" by Ken Adam

Lender Deutsches Filmmuseum Frankfurt

ID1 SK-2242

Touring Crate

Box

Material

Paper

Category

Reproduction

on loan at MoMI   ja   nein

Selection MADRID X ja   nein

Neue Kiste ?

Loan until until revoked

Insured until May 20, 2022

Insurance value 150 EU€

Condition Report

good

Note

Size of object in cm 57 x 44

Size of frame in cm 70 x 60

Value of frame / in € 80

Caption

Ken Adam
Early drafts for the War Room
Felt tip pen, parchment on cardboard

ID 2001 Exhibition

Segment 2001 exhibition

neu für die 2001 Ausstellung in FFM?

STANLEY KUBRICK - INVENTORY

Title/Area Dr. Strangelove Or: How I Learned To Stop Worrying And Love The Bomb

Object COPY: Drafts for war room, 4 sketches by Ken Adam

Lender Deutsches Filmmuseum Frankfurt

ID1 SK-2244

Touring Crate ██████████

Box

Material

Paper

Category

Reproduction

on loan at MoMI   ja   nein

Selection MADRID X ja   nein

Neue Kiste ?

Loan until until revoked

Insured until May 20, 2022

Insurance value 150 EU€

Condition Report

good

Note

Size of object in cm 59 x 45,5

Size of frame in cm 70 x 60

Value of frame / in € 80

Caption

Ken Adam
Drafts for the War Room with two levels
Felt tip pen, parchment on cardboard

ID 2001 Exhibition

Segment 2001 exhibition

neu für die 2001 Ausstellung in FFM?

STANLEY KUBRICK - INVENTORY

Title/Area Dr. Strangelove Or: How I Learned To Stop Worrying And Love The Bomb

Object COPY: Early draft: War Room with two levels by Ken Adam

Lender Deutsches Filmmuseum Frankfurt

ID1 SK-2233

Touring Crate

Box

Material

Paper

Category

Reproduction

on loan at MoMI   ja   nein

Selection MADRID ✕ ja   nein

Neue Kiste ?

Loan until   until revoked

Insured until   May 20, 2022

Insurance value   150   EU€

Condition Report

good

Note

Size of object in cm   55 x 41

Size of frame in cm   70 x 60

Value of frame / in €   80

Caption

Ken Adam
Idea for War Room with grand stand
Flo Master felt pen on parchment

ID 2001 Exhibition

Segment 2001 exhibition

neu für die 2001 Ausstellung in FFM?

STANLEY KUBRICK - INVENTORY

Title/Area   Dr. Strangelove Or: How I Learned To Stop Worrying And Love The Bomb

Object   COPY: Studies for Hallways to War Room, 6 sketches by Ken Adam

Lender   Deutsches Filmmuseum Frankfurt

ID1 SK-2235

Touring Crate   ▉▉▉▉▉▉

Box

Material

Paper

Category

Reproduction

on loan at MoMI   ja   nein

Selection MADRID ✕ ja   nein

Neue Kiste ?

Loan until   until revoked

Insured until   May 20, 2022

Insurance value   150   EU€

Condition Report

good

Note

Size of object in cm   64 x 52

Size of frame in cm   70 x 60

Value of frame / in €   80

Caption

Ken Adam
Studies for Hallways to War Room
Flo Master felt pen sketches, parchment on cardboard

ID 2001 Exhibition

Segment 2001 exhibition

neu für die 2001 Ausstellung in FFM?

STANLEY KUBRICK - INVENTORY

Title/Area Dr. Strangelove Or: How I Learned To Stop Worrying And Love The Bomb

Object COPY: War Room, draft with detail worls map display by Ken Adam

Lender Deutsches Filmmuseum Frankfurt

ID1 SK-2245

Touring Crate ▮▮▮▮▮▮

Box

Material

Paper

Category

Reproduction

on loan at MoMI   ja   nein

Selection MADRID X ja   nein

Neue Kiste ?

Loan until   until revoked

Insured until   May 20, 2022

Insurance value   150   EU€

Condition Report

good

Note

Size of object in cm   57 x 41

Size of frame in cm   70 x 60

Value of frame / in €   80

Caption

Ken Adam
Draft for the War Room with Worls map display
Felt tip pen, parchment on cardboard

ID 2001 Exhibition

Segment 2001 exhibition

neu für die 2001 Ausstellung in FFM?

126

STANLEY KUBRICK - INVENTORY
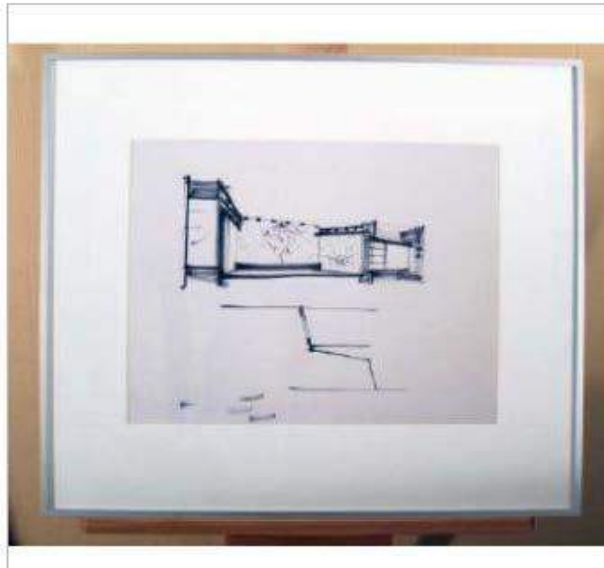
Title/Area Dr. Strangelove Or: How I Learned To Stop Worrying And Love The Bomb

Object COPY: War Room: final draft by Ken Adam

Lender Deutsches Filmmuseum Frankfurt

ID1 SK-2234

Touring Crate

Box

Material

Paper

Category

Reproduction

on loan at MoMI   ja   nein

Selection MADRID ✕ ja   nein

Neue Kiste ?

Loan until   until revoked

Insured until   May 20,2022

Insurance value   300   EU€

Condition Report

good

Note

Size of object in cm   81 x 32

Size of frame in cm   100 x 80

Value of frame / in €   80

Caption

Ken Adam
Final sketch of the War room
Flo Master felt pen on cardboard
(copy)

ID 2001 Exhibition

Segment 2001 exhibition

neu für die 2001 Ausstellung in FFM?

STANLEY KUBRICK - INVENTORY

SK-1489   420

Title/Area Dr. Strangelove Or: How I Learned To Stop Worrying And Love The Bomb

Object Production photo

Lender Stanley Kubrick Film Archive at UotA London

ID1 SK-1489

Touring Crate

Box

Material

Paper

Category

Photography

on loan at MoMI   ja   nein

Selection MADRID ✕ ja   nein

Neue Kiste ?

Loan until   until revoked

Insured until   May 20,2022

Insurance value   350   EU€

Condition Report

good

Note

Size of object in cm   35 x 24

Size of frame in cm   50 x 40

Value of frame / in €   45

Caption

Exterior view of the War Room

ID 2001 Exhibition

Segment 2001 exhibition

neu für die 2001 Ausstellung in FFM?

128

STANLEY KUBRICK - INVENTORY

Title/Area | Dr. Strangelove Or: How I Learned To Stop Worrying And Love The Bomb

Object | War Room Modell

Lender | Deutsches Filmmuseum Frankfurt

ID1 SK-1453

Touring Crate

Box

Material

wood, plastic, metal

Category

Model

on loan at MoMI   ja   nein

Selection MADRID X ja   nein

Neue Kiste ?

Loan until | until revoked

Insured until | May 20, 2022

Insurance value | 18.000 | EU€

Condition Report

good

Note

Size of object in cm | 120x135x50

Size of frame in cm

Value of frame / in €

Caption

War Room
Model, scale 1:20
Reproduction: Workshop Jörg Kallmeyer,
Frankfurt am Main

Deutsches Filmmuseum Frankfurt

ID 2001 Exhibition

Segment 2001 exhibition

neu für die 2001 Ausstellung in FFM?

STANLEY KUBRICK - INVENTORY

Title/Area Eyes Wide Shut

Object EWS Poster design Cruise

Lender Stanley Kubrick Film Archive at UotA London

ID1 SK-2195

Touring Crate ▬▬▬▬▬▬

Box

Material
Paper

Category
Poster

on loan at MoMI   ja   nein

Selection MADRID ✗ ja   nein

Neue Kiste ?

Loan until   until revoked

Insured until   May 20,2022

Insurance value   1.500   EU €

Condition Report

good

Note

Size of object in cm   95,5 x 69

Size of frame in cm   70 x 100

Value of frame / in €   100

Caption
Poster Design by Christiane and Katharina Kubrick

ID 2001 Exhibition

Segment 2001 exhibition

neu für die 2001 Ausstellung in FFM?

130

STANLEY KUBRICK - INVENTORY

Title/Area Eyes Wide Shut

Object EWS Poster design Cruise & Kidman

Lender Stanley Kubrick Film Archive at UotA London

ID1 SK-2196

Touring Crate

Box

Material

Papier

Category

Poster

on loan at MoMI   ja   nein

Selection MADRID ✗ ja   nein

Neue Kiste ?

Loan until   until revoked

Insured until   May 20, 2022

Insurance value   1.500   EU €

Condition Report

good

Note

Size of object in cm   95,5 x 69

Size of frame in cm   70 x 100

Value of frame / in €   100

Caption

Poster Design by Christiane and Katharina Kubrick

ID 2001 Exhibition   **Segment 2001 exhibition**

neu für die 2001 Ausstellung in FFM?

131

STANLEY KUBRICK - INVENTORY

Title/Area   Eyes Wide Shut

Object   EWS Poster design Kidman

Lender   Stanley Kubrick Film Archive at UotA London

ID1   SK-2204

Touring Crate   ▬▬▬▬▬

Box

Material

Papier

Category

Poster

on loan at MoMI   ja   nein

Selection MADRID ✗ ja   nein

Neue Kiste ?

Loan until   until revoked

Insured until   May 20,2022

Insurance value   1.500   EU €

Condition Report

good

Note

Size of object in cm   95,5 x 69

Size of frame in cm   70 x 100

Value of frame / in €   100

Caption

Poster Design by Christiane and Katharina Kubrick

ID 2001 Exhibition   **Segment 2001 exhibition**

neu für die 2001 Ausstellung in FFM?

STANLEY KUBRICK - INVENTORY

Title/Area   Eyes Wide Shut

Object   Photo board production photo

Lender   Stanley Kubrick Film Archive at UotA London

ID1   SK-2197

Touring Crate   ▮▮▮▮▮▮

Box

Material

Paper

Category

Photography

on loan at MoMI   ja   nein

Selection MADRID X ja   nein

Neue Kiste ?

Loan until   until revoked

Insured until   May 20, 2022

Insurance value   2.500   EU€

Condition Report

good

Note

32 photographs

Size of object in cm   10 x 15 each

Size of frame in cm   47 x 140

Value of frame / in €   150

Caption

Production photographs, taken by Manuel Harlan

ID 2001 Exhibition

Segment 2001 exhibition

neu für die 2001 Ausstellung in FFM?

133

STANLEY KUBRICK - INVENTORY

Title/Area The Shining

Object Model of the maze

Lender Adam Savage, San Francisco

ID1 SK-1567

Touring Crate

Box

Material

Plastic, Metal, wood, Ethafoam

Category

Model

on loan at MoMI   ja   nein

Selection MADRID X ja   nein

Neue Kiste ?

Loan until until revoked

Insured until May 20, 2022

Insurance value 20.000 US$

Condition Report

Model was built in February 2015

Note

https://www.youtube.com/watch?v=zAGu2TPt_78

Size of object in cm 168x120

Size of frame in cm

Value of frame / in €

Caption

Replica of the Overlook Hotel Hedge Maze in O Scale.
Design and manufacturing: Adam Savage, 2015

Made from flocked particleboard (LDF)

www.adamsavage.com

ID 2001 Exhibition

Segment 2001 exhibition

neu für die 2001 Ausstellung in FFM?

134

STANLEY KUBRICK - INVENTORY

SK-1675   851

Title/Area The Shining

Object Production photo

Lender Stanley Kubrick Film Archive at UotA London

ID1 SK-1675

Touring Crate ▬▬▬▬▬

Box

Material
Paper

Category
Photography

on loan at MoMI   ja   nein

Selection MADRID ✗ ja   nein

Neue Kiste ?

Loan until   until revoked

Insured until   May 20, 2022

Insurance value   350   EU€

Condition Report

good

Note

Size of object in cm   25,2 x 20,5

Size of frame in cm   40 x 30

Value of frame / in €   35

Caption
John Alcott (Director of Photography) and Stanley Kubrick filming the labyrinth model

ID 2001 Exhibition

Segment 2001 exhibition

neu für die 2001 Ausstellung in FFM?

STANLEY KUBRICK - INVENTORY

Title/Area The Shining

Object Production photo

Lender Stanley Kubrick Film Archive at UotA London

ID1 SK-1683

Touring Crate

Box

Material

Paper

Category

Photography

on loan at MoMI   ja   nein

Selection MADRID ✗ ja   nein

Neue Kiste ?

Loan until until revoked

Insured until May 20, 2022

Insurance value 550 EU €

Condition Report

good

Note

Size of object in cm 25,5 x 20,5

Size of frame in cm 40 x 30

Value of frame / in € 35

Caption

Production photo.

ID 2001 Exhibition

Segment 2001 exhibition

neu für die 2001 Ausstellung in FFM?

STANLEY KUBRICK - INVENTORY

Title/Area The Shining

Object Production photo

Lender Stanley Kubrick Film Archive at UotA London

ID1 SK-1700

Touring Crate

Box

Material

Paper

Category

Photography

on loan at MoMI   ja   nein

Selection MADRID ✖ ja   nein

Neue Kiste ?

Loan until   until revoked

Insured until   May 20, 2022

Insurance value   450   EU€

Condition Report

good

Note

Size of object in cm   25 x 20,5

Size of frame in cm   40 x 30

Value of frame / in €   35

Caption

Production photo.

ID 2001 Exhibition

Segment 2001 exhibition

neu für die 2001 Ausstellung in FFM?

STANLEY KUBRICK - INVENTORY

Title/Area | The Shining

Object | Saul Bass title design with annotations from SK

Lender | Stanley Kubrick Film Archive at UotA London

ID1 SK-0351

Touring Crate

Box

Material

Paper

Category

Production Design

on loan at MoMI   ja   nein

Selection MADRID ✗ ja   nein

Neue Kiste ?

Loan until | until revoked

Insured until | May 20,2022

Insurance value   2,250   EU €

Condition Report

good

Note

Size of object in cm | 28 x 22

Size of frame in cm | 30 x 40

Value of frame / in € | 35

Caption

Title designs by Saul Bass
Notes by Stanley Kubrick

ID 2001 Exhibition

Segment 2001 exhibition

neu für die 2001 Ausstellung in FFM?

138

STANLEY KUBRICK - INVENTORY

Title/Area The Shining

Object Saul Bass title design, annotated by SK

Lender Stanley Kubrick Film Archive at UotA London

ID1 SK-1645

Touring Crate

Box

Material

Paper

Category

Production Design

on loan at MoMI   ja   nein

Selection MADRID ✗ ja   nein

Neue Kiste ?

Loan until   until revoked

Insured until   May 20,2022

Insurance value   1.500   EU €

Condition Report

good

Note

Size of object in cm   28 x 22

Size of frame in cm   30 x 40

Value of frame / in €   35

Caption

Title designs by Saul Bass
Notes by Stanley Kubrick

ID 2001 Exhibition

Segment 2001 exhibition

neu für die 2001 Ausstellung in FFM?

D. CREDITS

*The Original Concept Exhibition

**AN EXHIBITION OF THE DEUTSCHES FILMMUSEUM FRANKFURT AM MAIN.
IN COOPERATION WITH CHRISTIANE KUBRICK AND JAN HARLAN, STANLEY KUBRICK ESTATE**

Senior Curator
Hans-Peter Reichmann

Archivist at the estate
Bernd Eichhorn

Co-ordination
Tim Heptner, Maja Keppler, Jessica Niebel (Assistance)

Graphic design
conceptdesign Günter Illner

Realisation
Gehrung

Audioguide
Tim Heptner (Concept) and Linon Medien

Video editing
Christian Appelt

Image projection
Georg Dietsche Konzept I Design and Bernd Eichhorn

Audio lecture "By means of music"
Bernd Schultheis

Models
Jörg Kallmeyer, Gerald Narr, Daniel Simmer, Christian Walter

Sculptures
Cornelius Breymann for A CLOCKWORK ORANGE
Christian Weber for SPARTACUS

Editors of exhibition texts
Stefanie Germann, Natalie Lettenewitsch

Restorations
Atelier Carta
Barbara Schröter

Technique
Joe Dunton, Christian Appelt,
Dietmar Jakisch, Thomas Worschech

The premiere presentation in Frankfurt am Main was a
co-operation between Deutsches Filmmuseum and
Deutsches Architektur Museum. Curators of Deutsches
Architektur Museum were Falk Horn and Bettina Rudhof.

Lenders
Christiane Kubrick, Stanley Kubrick Estate

Sir Kenneth und Lady Letizia Adam, London /GB
Hardy Amies Ltd., London / GB
Angels, The Costumiers, London / GB
Arnold Richter Cine Technik, München
Barbara Baum, Berlin
Costumi D'Arte Peruzzi s.r.l., Rom / Italien
Deutsches Technikmuseum, Berlin
Filmmuseum Berlin - Deutsche Kinemathek
Dennis Gilliam, Riverside CA / USA
Fred Golan, Los Angeles / USA
Hamilton Watch, Lengnau / Schweiz
Avie Hern, Los Angeles / USA
Georg Jensen Deutschland, München und Düsseldorf
Library of Congress, Washington D.C. / USA
Matthew Modine, New York / USA
Museum für Design der 60er und 70er Jahre POPDOM Collection
Siekmann, Köln
Bill Raucci, Berlin
Dan Richter, Los Angeles / USA
Johanna ter Steege, Haarlem / Niederlande
Transcriptors Limited, Mansfield / GB
Warner Bros. Museum, Burbank CA / USA

Thanks for the copyrights to

Columbia Pictures Industries Inc.

142

Stanley Kubrick.
Kinematograph no. 20, 2004,
304 pages with many illustrations.
ISBN 3-88799-069-2

The catalogue accompanying the exhibition brings together
essays by authors from the fields of film and theater studies,
art history, photography, design, and music.
It is available via internet:
buchversand@deutsches-filmmuseum.de

Deutsches Filmmuseum
Schaumainkai 41
D - 60596 Frankfurt am Main, Germany
email: reichmann@deutsches-filmmuseum.de
www.deutsches-filmmuseum.de
www.stanleykubrick.de

*The Ongoing Stanley Kubrick Exhibition in Istanbul Cinema Museum in the process of this thesis

STANLEY KUBRICK EXHIBITION
IN COOPERATION WITH CHRISTIANE KUBRICK AND JAN HARLAN, STANLEY KUBRICK ESTATE

Original Concept Curators
Hans-Peter Reichmann, Tim Heptner

Proje Direktörü/Project Director
Ceyhun Tuzcu

Proje Koordinatörü/Project Coordinator
Zihni Tümer

Mimar/Architect
Ayça Akay

Proje Koordinatör Asistanı/Project Coordinator Assistant
Ayça Akay

Sergi Tasarımı/Exhibition Design
Ayça Akay

Koordinasyon/Coordination
Murat Tunç, Ezgi Kalındamar, Hazal Kömürcü, Samet Narman,
Hazal Hanquet, Hayrettin Adıktı, Mizgin Özel, Simge Akbaş

Halkla Iliskiler ve Medya/PR & Media
Ayşegül Topçu

Grafik Tasarım/Graphic Design
Ali Gürevin

Realizasyon/Realisation
Zebra Design Factory

Video Düzenleme/Video Editing
Yalçın Konuk

Teknik Ekip/Technical Team
Fırat Örücü, Ahmet Sezer, Kenan Soylu

Sergi Kurulumu/Exhibition Installation
Sergikur