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ARCHITECTURE AND CINEMA:
A RELATION OF REPRESENTATION BASED ON SPACE

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ABSTRACT

ARCHITECTURE AND CINEMA: A RELATION OF REPRESENTATION BASED ON SPACE

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This study presents a critical outlook on the relation of representation between architecture and cinema based on space. While studying the general concept of space in these forms of art, architecture and cinema, this thesis focuses on the representation of architectural space in films. Starting with the assumption that the architectural space is related to the cinematic space through representation, the discussion is developed on the concept of framing. The function of architectural space in cinema is believed to be based on architectural symbolism. As a case study, two directors are studied through their films. Peter Greenaway is studied through *The Belly of an Architect* (1986) and Wim Wenders is studied through *Der Himmel über Berlin (Wings of Desire)* (1987). The directors' approach to space, to its representation, to its use and to its transformation is examined through their films.

Keywords: Architecture, cinema, representation, space, framing, symbol

ÖZ

MİMARLIK VE SİNEMA:
MEKANA DAYALI BİR TEMSİLİYET İLİŞKİSİ

Kaçmaz, Gül
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Bu çalışma mimarlık ve sinema arasındaki mekana dayalı temsiliyet ilişkisine eleştirel bir bakış sunmaktadır. Tezde bir yandan iki ayrı sanat biçimi olan mimarlık ve sinemada genel mekan kavramı irdelenirken, mimari mekanın filmlerdeki temsiliyeti konusu derinlemesine incelenmiştir. Mimari mekanın sinematik mekanla temsiliyet aracılığı ile ilişkilendiği varsayımından yola çıkarak tartışma çerçeveleme kavramıyla genişletilmiştir. Mimari mekanın sinemadaki işlevi mimari sembolizme dayandırılmıştır. İnceleme kısmında iki yönetmen filmleri aracılığı ile ele alınmıştır. Peter Greenaway *Mimarın Göbeği* (1986) ile, Wim Wenders *Berlin üzerinde Gökyüzü (Arzunun Kanatları)* (1987) ile incelenmiştir. Bu filmlerde yönetmenlerin mekana, mekanın temsiline, kullanımına ve dönüştürülüşüne yaklaşımı sorgulanmıştır.

Anahtar sözcükler: Mimarlık, sinema, temsiliyet, mekan, çerçeveleme, simge

To My Mother and Father

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CHAPTER 1

INTRODUCTION

> **But certainly from the point of view of a designer, it is likely to offer an architectural vision reinterpreted through the eyes of the filmmaker. In other words, the film can act as a mirror for architects who can then see buildings and cities reinvented on films. (Penz, 1994: 39)**

There were no such great separations between art, science, philosophy, and their different forms throughout history as there are today. Collected knowledge was relatively less and one person could be the master of a few subjects. Pythagoras who is known as a mathematician was also a philosopher, Michaelangelo who is called a painter was also a sculptor, or Leonardo da Vinci who is mostly talked of as a painter was also a scientist, a researcher, and an innovator. As knowledge developed specialization also increased, especially after the Industrial Revolution at the end of the nineteenth century. Specialization did not totally dissociate the fields, but gave way to relations between them. Architecture as a discipline interacts with design, city planning, art, history, philosophy, archeology, science, technology, computer, politics, law, etc. Especially in the late twentieth century the interaction between different fields in both practice and theory is considered to be important. Words with the prefix 'inter', such as interdisciplinary, intertexuality, are introduced to the contemporary language and intellectual discussions.

In this complex system of interactions each form of art became crossbred. Since nothing remains autonomous, it does not seem possible to define a subject within the limits of a specific art form. Forms of art search solutions of their problems not only inside but also outside of their fields. They look for other fields of study dealing with similar subjects, or studying similar phenomena. Art forms influence and transform each other through concepts. Concepts belonging to one are transformed into another. They even return to their source of generation in a transformed meaning, and influence their origin.

A good example of this interactive existence is the relation between architecture and cinema. Anthony Vidler says "of all the arts, 'it is architecture that has had the most privileged and difficult relationship to film'" (Dear, 1994: 9). In fact, the relation between architecture and cinema began a century ago with the production of the very first films. There is architecture in almost every film. Richard Ingersoll claims that "[a]rchitecture is the latent subject of almost every movie" (Dear, 1994: 9). On purpose or not, "the presentation of the architectural within films" (Benjamin, 1994: 23) influences what is shot. Architecture is the "fundamental site of film practice" (Vidler quoted in Dear, 1994: 9). So, consciously or not, architecture took its position as an effective element in films. Diana Agrest (1993: 130) argues:

> Given the nature of the problems facing architecture today and the characteristics of the city itself, it would seem that film is the most pertinent visual art to which architecture can relate. If this is the case, then the implications of the relationship between film and architecture are more complex than the usual assumption that architecture is merely a background or formal support for a film's content. Architectural form relates now to the form of film as one text to another, in terms of a structure composed of so many languages - or rather, fragments of languages - organized in time and through space. Film, analogous to the city, is a continuous sequence of spaces perceived through time.

If it is possible to argue that cinema has been under the influence of architecture then in the interactive period architecture discovered cinema. Cinema became a domain of inspiration for architecture especially in the late twentieth century. Now we may hear an architect saying that a film has been influential on his design, or we may see some new notions brought by cinema integrated into a building. Bernard Tschumi says:

> [L]a Villette . . . substitutes an idea comparable to montage . . . In film, each frame is placed in continuous movement . . . The park is a precise set of architectonic, spatial or programmatic transformations. Contiguity and superimpositions of cinegrams are two aspects of montage. Montage . . . includes inversion, substitution and insertion . . . whereby invention resides in contrast - even in contradiction (O'Herlihy, 1994: 91).

> Architecture exists, like cinema, in the dimension of time and movement. One conceives and reads a building in terms of sequences. To erect a building is to predict and seek effects of contrast and linkage through which one passes . . . In the continuous shot/sequence that a building is, the architect works with cuts and edits, framings and openings . . . I like to work with a depth of field, reading space in terms of its thickness. Hence the superimposition of different screens, planes legible from obligatory points of passage which are to be found in all my buildings (Nouvei quoted in Rattenbury, 1994: 35).

However, the relation between architecture and cinema which began in 1895, and has turned to an interaction in 1980s has been uncovered neither in architecture nor in cinema. Agrest (1993: 129) says "[t]he relation between architecture and film has a long history, though one that has not been acknowledged or made explicit." This study deals with one part of the subject.

1.1 PROBLEM

Architecture and cinema share concepts. The meaning of any concept that is used in both either overlaps or contradicts. This dual relationship between concepts can be seen as reflections. Common concepts reflect upon each other in both art forms. Through this perspective, this thesis concentrates on one unique concept: 'space'. Space can be considered as the most influential concept in the existence of the relation between architecture and cinema. Although this subject is pregnant to many questions, this thesis concentrates on a specific one: What is the relation between architectural space and cinematic space?

1.2 AIM

This study aims to uncover the relation of representation between architecture and cinema. It focuses mainly on the conception and shifting meanings of space. Moreover, the thesis deals with the relationship between an artwork and the concept of representation, the concept of framing (space) in cinema and in architecture, architectural symbolism in cinema, and the approach to space in cinema.

1.3 METHOD

In this study, similarities and differences between some shared concepts of two distinct forms of art, architecture and cinema, are studied and a framework is composed with a critical outlook into the subject of space. The thesis uses interaction not only as a subject matter but also as a methodological tool to uncover the subject. A better understanding of cinema may be a tool for architectural criticism.

1.4 DOMAIN

The domain of the study is the one hundred years of cinema (1895-1995). It is not limited to a period or a theory like constructivism, neorealism, etc. The case study in Chapter 3, however, is limited to a period, namely to late twentieth century which can be considered as the time when cinema is more effective on architecture than ever. Two contemporary directors, Peter Greenaway and Wim Wenders, with distinct approaches to filmmaking and space are brought together, and each is studied focusing on one of his films made after 1980. The analysis is not limited with the two films, namely *The Belly of an Architect* (1986) and *Der Himmel über Berlin (Wings of Desire)* (1987), but embodies the general approach of the directors to space. The selection of the directors and films is due to the potential they provide for reflection on the relationship between architecture and cinema. These examples are 'worth' studying since architecture has a central role in both films, and they open the ideas put forth within the framework of this study.

Both directors and films are specific examples; they are not representatives of dominant approaches to space in cinema. They are significant for filmmaking since ideas and theories which have been put forth through these special examples have the power to transform the discourse.

1.5 LIMITS

Dealing with the interaction between architecture and cinema, this thesis mainly studies architecture in cinema, excluding cinema in architecture. Cinema is read within the field of architecture and with the point of view of an architect, namely focusing on topics which are considered to be helpful to understand or related to architecture. This is not an overall research that

covers everything which relates the two forms of art, rather it has selective concepts and examples chosen not to be affirmed as the only possible ones, but to clarify the focal points.

1.6 CONCEPTS

To uncover the interaction between architecture and cinema, this study focuses on some concepts they share. Some of the shared concepts can be listed as: art, representation, reality, space, time, framing, symbol, continuity, movement, dimension, depth, perspective, experience and light. These concepts will help to examine the focal point of this thesis, namely 'space'.

It is a fact that these concepts are conceived differently in architecture and cinema. However, it can be argued that architecture borrowed some of its concepts from cinema such as framing, montage, or cinema from architecture such as space, window, or both from other fields, like art such as perspective, depth, or philosophy such as representation, reality, symbol. Architecture and cinema have a lot in common when these concepts are concerned.

Space is probably the first concept to be mentioned when the interaction between architecture and cinema is concerned. Maggie Toy says "[w]hether real or imaginary there is an inextricable link between the creation of films and the development of our built environment, at least in the exploration of volumetric space in time" (1994: 7). This study is limited within the boundaries of space: how it is approached, how it is created, how it is represented, defined, or reproduced. The relation of architecture and cinema is built upon space. Murray Grigor says "[a]t its best, architecture is a celebration of space. Cinema, on the other hand, as Jimmy Steward so well put it, gives people 'tiny

pieces of time'. The idea of filming architecture seems therefore almost an axiom of cinema" (1994: 17).

What differentiates space and architectural space? The thesis does not look for an answer to this question, but keeps it in view. There is a slight difference between these two concepts and the way the thesis follows is 'a play inbetween'. There exists a wider conception of space which includes architectural space. Here architectural space is not, as some would suggest, architect-made space, but man-made space since architecture arose as man produced the very first space to live in.

A physicist might say space is the three-dimensional void around. When the concept is carried to architecture, however, it becomes more than that. Space is the void but not independent of its borders made up of architectural objects. It gets shape with the characteristics of these objects. The scale, texture, materials, color, lighting, relation between solids and voids, language, references to tradition, and the style of architectural objects form the space. These are valid also for space in cinema but cinema has to be more selective. Cinematic space can be seen as a reduced, limited representation of architectural space.

Since architectural space is represented in films, representation becomes a notion on which the relation between architecture and cinema can be based. Representation can be defined as the reduction, abstraction or transformation of an object in another medium. The transformation may be due to the different properties of the new medium, or due to the interpretation to create further meanings. A representation does not reflect all the properties of the represented. Further, it possesses some features that the represented does not have. Representations of architecture such as drawing, model, photograph, computer graphic, etc. have always been at the foreground in architectural

production and theory. Yet film is seldom studied as a mode of representation of architecture, which is the basis of this thesis. Kester Rattenbury (1994: 35) says "'architectural' films reveal and represent architecture to the viewer as architects wish the viewer would experience it all the time." He goes on "[a]ll filmmakers, can if they choose, make you look at buildings and spaces for so long that you begin to understand them in a different way" (Rattenbury, 1994: 36).

Therefore, if we could reformulate the question as 'Why cinema with respect to architecture?', the answer may be found in François Penz's statement (1994: 41):

> **The worlds of architecture and cinema deal with representation and illusion; both disciplines can learn from each other. The architects can certainly learn from the filmmaker's ability to represent and move through spaces. We can also learn from the craft and aesthetic of studio-made features where filmmakers have brought a particular vision to bear upon the sets and the architecture in which the actors move. Architects may benefit to understand that their three-dimensional representations are a 'natural set' for the exploration of spaces in movement, which may help to look at one's work in a less static way.**

CHAPTER 2

A RELATION OF REPRESENTATION BETWEEN ARCHITECTURE AND CINEMA BASED ON SPACE

2.1 CINEMA: ART AND REPRESENTATION

> **If art is not just a form of production, but also a mode of expression, signification and representation, it can also be seen as a form of knowledge. It is in this sense that art of any sort is not above the sins either of its context or its content. (Teymur, 1995: 157)**

A representation is not necessarily a work of art. Family photographs, for instance, may not be considered as artworks. Likewise, a work of art does not necessarily represent things. Non-figurative painting, for instance, has nothing to do with representation. However, art and representation come together in the structure of a film (I use the word 'film' for fiction film excluding documentary cinema). Cinema is both a form of art and a mode of representation; so is architecture. Greenaway states "cinema is an art; ... if it is an art, it should be allowed everything we accredit to the novel, the symphony, and so on" (Pally, 1991: 6), and he goes on: "Works of art refer to great masses of culture, they are encyclopedic by nature. I want to make films that rationally represent all the world in one place. ... My movies are sections of this world encyclopedia."

Film, as the object of cinema, can be read in two different ways: Looking *at* film, that means reading it as an artwork, makes it beyond history, namely timeless. Thus as a timeless product, the film is complete in itself, it is an ordered, constructed whole. Looking *through* film, that means reading it as a representation, makes it belong to a history. Thus, as a historical construction, the film is incomplete. (Here 'looking at' states a formal analysis, whereas 'looking through' states a contextual analysis. 'Looking at' implies reading the formal properties of an object that are on the outside, on the surface, whereas 'looking through' implies reading its contextual properties that are on the inside.)

On the timeless character of art, Ian Charles Jarvie (1987: 146-147) says that "[a]rt has a timelessness that overrides progress in its means, ... art is timeless." On the completeness of film, Noel E. Carroll (1988: 120) states that "[t]he film is always already complete, a record of something that predates the projection." He refers to John Ellis' theory about completeness: "Ellis also associates a sense of completeness to the cinematographic image. ... Ellis' theory of the cinematic image links completeness in the sense that x is finished with completeness in the sense that x is "self-contained" or has closure" (Carroll, 1988: 126). Jarvie refers to Munsterberg on the completeness of artworks: "Each art uses means particular to it to overcome the chaos of the world and render a part of it in a perfectly isolated form in which all elements are in mutual agreement" (1987: 160). He goes on:

> **[A]rt transforms material; it isolates, selects, shapes and combines, not to imitate but to construct a work or a world complete and harmonious and satisfying in itself. 'The work of art shows us the things and events perfectly complete in themselves, freed from all connections which lead beyond their own limits, that is, in perfect isolation' (Jarvie, 1987: 160).**

Whereas, on the other hand, on the incomplete character of representation Richard Dyer states "reality is always more extensive and complicated than any system of representation can possibly comprehend" (1993: 3). Allan Casebier (1991: 138) emphasizes the "mediation and incompleteness of the object" that film represents, and argues that "the limitations of the cinematic medium prevent accurate rendering of any event (the distortion provided by lens, framing, etc., excludes part of any event, changes the look of any event, etc.)" (1991: 142). He says "the film medium will inevitably leave something out or distort the appearance of it due to built-in limitations of the medium" (Casebier, 1991: 143). And David Bordwell agrees: "Even film, however, cannot be free of the ambiguity and incompleteness of all pictorial representation" (1985: 103). Carroll emphasizes the incompleteness of representations as (1988: 94-95):

> Perhaps it will be urged that paintings, sculptures, photographs, stage settings, and film shots are illusions of real things because they are somehow incomplete. They are always less than the things they stand for -they do not have all the properties of the things they stand for (and, in fact, they have some properties that their referents lack). ... Moreover, it is this feature of incompleteness, in part, that enables it to perform its various tasks within the frameworks of the art world, science, etc.

Whatever recorded with the camera is the representation of what is seen through. Jarvie claims "photographs ... merely operate a different kind of machinery to the pencil and hence make somewhat different representations of our world" (1987: 235). 'Reality', as related to the representative character of cinema, is a commonly discussed concept in the cinematic medium. Different opinions have been put forth on the subject through the one hundred years of cinema. Carroll collects the different positioned approaches to reality as follows (1988: 114):

> **Creationists accept the possibility that film may merely mechanically reproduce reality but find this aesthetically abhorrent. Realists, in turn, respond by finding the mechanical duplication of reality aesthetically and morally commendatory. Psychosemioticians come at the debate obliquely, stressing, like creationists, the intentionalist nature of photography, but hold that this is characteristically masked in such a way that viewers in their naive state erroneously endorse something like the realist re-presentation theory of photography. Contemporary theorists agree with the realists, then, that cinema imparts an impression of reality, but they find in this the shame rather than the glory of film insofar as it is this supposed impression of reality that facilitates ideology.**

It can be assumed that film as a representation neither shares the reality of what it represents nor is an illusion. What represents and what is represented are different objects, and reality is not dependent on either one. Representation possesses both *some* of the properties of the represented, and the ones the represented does not have. So representation which has its own existence and totality creates its own reality which is independent of the reality of the represented. Carroll states the same situation as follows (1988: 93):

> **Consider the realist, mimetic representation of a tree; it might be a stage flat, a snapshot, a painting, a statue, or, for our purposes, a strip of film, a shot. Why would one say that a realist shot of a tree is an "illusion" ... Perhaps we shall be told that the shot of the tree is an illusion because it is nothing more than a substitute or proxy for the tree, at best it is an ersatz tree. But this implies that what we really always want is the tree itself. Yet there would be no point to having an institution of pictorial representation if what we really always wanted is the referent of a representation rather than the representation.**

Cinema as a mode of representation does not represent things completely, while it adds new qualities to them. This reduction is either due to technical limitations, or a conscious interpretation towards transforming the meaning into a further or different state. Within this structure, film as a representation

is an interpretation. This interpretive character gives the chance to learn about what they represent by looking *through* films.

2.2 INBETWEEN ARCHITECTURAL SPACE AND CINEMATIC SPACE

> **Space is never empty; it always embodies a meaning. (Lefebvre quoted in Dear, 1994: 13)**

In cinema the director aims to express himself, to create a meaning, to organize an order for understanding or resisting the chaos of life, or to be immortal leaving a trace of his existence. To realize his aim, the director uses all the possibilities of the cinematic medium. These possibilities not only function as visual and auditory tools in the transfer of the meaning created but are also represented in the film. Cinema represents space, architecture, time, a person, an object, a story, an ideology, an event, a feeling, etc. Cinematic space can be seen as the representation of architectural space. What is represented in a film is *about* architecture, but it is not architecture any more. It is not an illusion either. It is rather the interpretation of it. Just like films, as "representational pictures," are not the copy of the 'real', cinematic space is not the copy of architectural space, it is something new, different but real (Carroll, 1988: 98).

Most of the art forms such as painting, theater, ballet, literature, poetry, photography, cinema, including architecture, try to describe or create a space. While space is a tool in cinema and other forms, architecture uses art to make space. Space, whose creation is an artful act, is the product of architecture. One significant difference is that space is the foreground in architecture since it is the purpose and reason of existence of it. However, in cinema, the purpose is not necessarily to define or create a space, but space is one of the inevitable elements like scenario, music, light, or actors. In architecture, however, space is

what you design and build for. Despite different perceptions, space is a shared concept for both architecture and cinema.

A novel, a piece of music, a painting, a photograph can exist without the concept of space but a film cannot. Fredric Jameson focuses on "the intrinsic spatiality of filmic representation" (Dear, 1994: 11). Cinema depends on space (some 'abstract', usually animated, films are excluded). It does not seem possible to create a film independent of architectural forms either. Some directors try to do that, like Derek Jarman in *Wittgenstein* (1993), but even in this film there is architecture if light is something architectural. Film, Lorcan O'Herlihy claims, "tell[s] 'spatial stories'. ... The idea that the movement of a body through a constructed space and participating in its narration lends itself to a more intimate union between film and architecture" (1994: 91).

Cinematic space, as a representation, does not possess all the characteristics of architectural space. Architecture addresses five senses; the sense of seeing, hearing, smelling, touching, and even of tasting. The location of objects in the space, the distances, hierarchy between them; colors, patterns, their relations; light, shade and shadow; smell; sounds, words, music, acoustics; the texture of furniture and architectonic elements create and define a space. The camera, on the other hand, like a person who has just the two of the senses, perceives and records only the images and sounds. "We can not smell, touch, or taste movies, but we certainly hear them as well as see them" (Jarvie, 1987: 154). "Film ... is a medium that operates on two of the five senses at once" (Jarvie, 1987: 236). Space is reduced to image and sound in cinema.

It can be claimed that architecture makes the film. In the film each event and their organization get shape depending on the spaces and spatial relations. 'Then the bad guy *goes to* the girl's *house* and kidnaps her. He *takes* her *to the*

suburbs **and locks her up in an** ***abandoned ruined building*****. At the moment the lover of the girl who is a policeman** ***runs after*** **a thief** ***in the slums*****.' In a film, it does not seem possible to narrate these events independent of space. The whole film is organized due to being in a space and going from a space to another. The four stories in Paolo and Vittoria Taviani's** ***Kaos (Chaos)*** **(1984) are structured upon going from one space to the other. In each story, the hero who lives in rural area has to go to the town which is not suitable to his nature. The duality of rural and urban space structures the film.**

In cinema either real environment is used, or the décor of existing or imaginary spaces are prepared. In the former situation architectural space is directly recorded. In the latter, first, the representation of space is prepared using a different mode of representation which is modeling - actually belonging to architecture -, and then the model is recorded (representation of representation). Even cities are reconstructed with modeling, like Prague in Philip Koufman's ***Unbearable Lightness of Being*** **(1988) based on the novel of Milan Kundera. In the former situation architectural space is directly represented, while in the latter there is a double representation. (Some examples of double or triple representation can be stated as: The** ***reproduction*** **of the** ***painting*** **of Mona Lisa, the** ***photograph*** **of the** ***sketch*** **of a** ***triumphal arch*** **with war scenes, the** ***film*** **of a** ***play*** **on the French Revolution, the** ***photocopy*** **of a** ***text*** **about a** ***fresco*** **of Adam and Eve in their paradisiac state, Atom Egoyan's** ***film - Calendar*** **(1993) - of the** ***photographs*** **on a calendar of Armenian churches.) Both situations are valid to understand architectural space: The representation of architectural space in a film is an interpretation of space.**

Light is always used together with architectural elements in cinema. "An ingenious lighting arrangement, both artificial and natural, is equally crucial to the aesthetics of a film as it is to any successful architectural space" (Penz,

1994: 38). Using architectural elements is not the only way to create or define space. Light may be used for the definition of space both in cinema and in architecture. Jarman's *Wittgenstein* (1993) in cinema, as mentioned before, is a good example. There is nothing, no architectonic element to surround the space in the film, but there is space. There is light as space, it is defined by darkness. So there is architecture. In Alain Corneau's *Tous les Matin du Monde* (1991) light is concentrated on humans, mostly on faces as in Michaelangelo da Caravaggio's paintings. "Light, flitting immateriality," Munsterberg says, "has replaced the heaviness, solidity and substantiality of real space" (Jarvie, 1987: 160).

2.2.1 CONTINUITY

The power of cinema is the technique of montage (editing). Scenes that are shot in totally different spaces, times or conditions can be juxtaposed through montage. Each frame on a film roll can be edited from a different shot. "From one person," Dziga Vertov claims, "I take the hands the strongest and most dexterous; from another I take the legs, the swiftest and most shapely; from a third, the most beautiful and expressive head - and through montage I create a new, perfect man" (Rozenberg, 1988: 113). Not many directors are interested in creating new men, but many do create new spatial realities through "the spatial montage" (Singley, 1995: 249).

Montage forms fragmentation which breaks the continuity of space and time. "Temporally montage disrupts the uniform flow of time and not infrequently its direction. It can bring together events widely separated by time or space" (Rozenberg, 1988: 109). Directors try to achieve a perceptual continuity using same lens, point of view, or distance in editing. But shifts in space and time cannot be prevented even with clever connections between shots. "Editing, of

course, represented a major departure from a perfect recording of the space-time continuum" (Carroll, 1988: 109). Juxtaposing different spaces and times, montage provides both the development of cinema and its distinction from other art forms. Wolfgang Natter argues that:

> [T]he difference between a shot (an uninterrupted sequence of film time) and a cut (an instantaneous change from one shot to another) thoroughly defines film as spatial. The importance of scale as an element of filmic spatiality is also revealed in the connection between close-up and medium- and long-shots. The essential translation from real-world place to cinematic space is, according to Natter, 'marked not by repetition, but by alterity, whose visual element is the fragment' (Dear, 1994: 13).

Architectural space is continuous. When a camera records space, it is continuous too. But as Jean-Marie Straub and Daniele Huillet describe, "a film is made of 'extracts' of time and space" (Heath, 1986: 406). Not only the images, but also their editing creates the meaning in a film. By using same images, different meanings can be derived with montage. When different space, time and shots are edited side by side the continuity is broken. Cinematic space is discontinuous because of temporal ellipses (skipping over / cutting time, leaving gaps (Bordwell, 1985: 82)). Shifts in time and in reality also effect the meaning of space.

> There are no jerks in time or space in real life. Time and space are continuous. Not so in film. The period of time that is being photographed may be interrupted at any point. One scene may be immediately followed by another that takes place at a totally different time. And the continuity of space may be broken in the same manner (quoted in Heath, 1986: 394).

A specific example given to clarify the power of montage, known as Kuleşov's experiment, is composed of a few shots edited side by side: for instance, first a woman drinking coffee at a table at the sea side (shot in Antalya in 1983), a

man taking a taxi (shot in front of Karum in Ankara in 1990), the watch of a woman who probably thinks that the man is late (shot in Nevşehir in 1987, not necessarily the same woman), the taxi stops in front of a small restaurant, the man gets off (shot in Izmir in 1978), finally the embrace of the two (the same place in Antalya, but not necessarily). The cinematic space and time are created here using the representations of architectural spaces with a totally new meaning. "Montage also suggests that two film pieces of any kind, placed together, combine into a new concept, a new quality, arising out of that juxtaposition" (O'Herlihy, 1994: 91).

In parallel montage, different actions in different spaces occurring at the same (cinematic) moment can be edited side by side. Via synchronization, space is not static any more. To give an example, synchronized events take place (in Washington, Paris, Uruguay, etc.) in John Schlesinger's *Marathon Man* (1979).

There is a similarity between cinema and memory in the sense that neither cinema nor memory has spatial and temporal limitations. They are fragmented, discontinuous, and mobile. They jump from one space to another without passing the distance inbetween, no matter it is a 'real' space, or an 'imaginary' one. In *Persona* (1966) Ingmar Bergman uses this property and does not define the spaces. The viewer cannot identify spaces and spatial relations in this film since he sees only isolated fragments of space. It is not possible to understand what the summer house is like, how far away it is from the sea, or how big the hospital room is. This may be called the anti-representation of space. Both cinema and memory shift from time to time, back and forth. They move in time from present to future, from future to past, from the 'real' to the 'imaginary' without spatial limitations. They reconstruct the past, and construct the future. Using this property of cinema, Quentin Tarantino in *Pulp Fiction* (1994) and Milcho Manchevski in *Before the Rain* (1994) go one step forward and create a

new temporal structure; the former by taking the middle part of the film to the end (even one of the main characters who has already been dead appears to be alive), and the latter by editing a more complex structure where we get lost in time. Cinema and memory put thoughts, memories, images and remembrances to the same status with reality. In Luis Bunuel's *Belle de Jour* (1967) and Robert Altman's *Images* (1972) the viewer cannot understand what is real, what is dream or fantasy. On the other hand, there is a similarity between architecture and history. History does not work like memory which shifts from space to space, from time to time, from the 'real' to the 'imaginary'. Both architecture and history require a continuity when space and time are concerned. They are real, static, continuous and motionless.

2.2.2 MOVEMENT

Movement is a basic feature of cinema which is often called as moving pictures. Cinema came to life with "the addition of movement" to photograph (Heath, 1986: 385):

> Photography and cinema share the camera. Photography is a mode of projecting and fixing solids on a plane surface, of producing images; cinema uses the images produced by photography to reproduce movement, the motion of the flow of the images playing on various optical phenomena (phi-effect, retinal persistence) to create the illusion of a single movement *in* the images, an image of movement (Heath, 1986: 385).

There are many kinds of movements in cinema: camera movement (movement of the cinematic frame), movement of actors, objects, light, vehicles in space, flow of time (time moves from one moment to the next), and movement from shot to shot, from space to space, from time to time, from the real to the imaginary. Jean-François Lyotard states (1986: 349):

> **Cinematography is the inscription of movement, a writing with movements - all kinds of movements: for example, in the film shot, those of the actors and other moving objects, those of lights, colors, frame, and lens; in the film sequence, all these again plus the cuts and splices of editing; for the film as a whole, movements of the final script and the spatiotemporal synthesis of the narration (*découpage*). And over or through all these movements are those of the sound and words coming together with them.**

The movement of the camera within space is especially important in cinema. This may be a linear movement (right, left, up, down, back, and forth), a circular movement (the movement around the table in François Truffaut's *Jules et Jim* (1962) is an example), or a zoom in / out which human eye cannot achieve. "Different sorts of camera movements create different conceptions of space" (Bordwell and Thomson, 1986: 179).

Similarly, "movement of figures "in" film ... gives at once a means of creating perspective (the movements of the figures in a shot can "bring out" the space, show relative positions, suggest depth)" (Heath, 1986: 388). The power and sharpness of the movement of the soldiers down the stairs towards the people in Sergei Eisenstein's *Battleship Potempkin* (1929) brings the public space out. And the gait of a herd of sheep in Egoyan's *Calendar* (1993) represents the continuous flow of time.

Playing with the speed of motion in cinema, such as taking slow-motion, fast-motion, freeze-framing or reverse-motion, gives the director the chance to create a new 'reality' (Bordwell and Thomson, 1986: 154-156). In Jean-Luc Godard's *A Bout de Souffle (Breathless)* (1960) the rhythm of the private spaces is normal, but the rhythm of public spaces (modern life) is faster. All these movements happen in a new space, which is the cinematic space. In architecture people move, space is static; in cinema representation moves, the viewer is still.

So with "mobile shots" (Deleuze, 1986: 26) static architecture represented in cinema gains movement. There is great dynamism in architecture on the screen.

2.2.3 DIMENSION, DEPTH AND PERSPECTIVE

Cinema flattens space (architectural drawings on paper or computer can also be called flattened images). Everything within space is compressed, superimposed on one flat plane which is the screen. There is a "visible and visual flattening of spatial experience" (Sobchack, 1987: 271) in cinema, "flat surfaces are being used to stand for three-dimensional objects" (Carroll, 1988: 140). Munsterberg says "[n]ot just that we see living persons in photographic form but rather that we see them in flat form; bodily space has been eliminated by a picture which yet 'strongly suggests to us the actual depth of the real world'" (Jarvie, 1987: 160).

Flattening is very much related with the concept of 'dimension'. It carries space from three-dimensionality to two-dimensionality. Cinematic space is composed of limited, flat, two-dimensional reflections of architectural space. It lacks the 'third' dimension, namely depth. So, architectural space that is three-dimensional and physically static becomes two-dimensional and dynamic in cinema. Erwin Panofsky talks about the "dynamization of space" in cinema (Dear, 1994: 9).

Despite "the actual flatness of the image" (Aumont and others, 1992: 10), Donald Weismann claims that "representational space can never be strictly flat. As soon as one line or patch appears, there will be cues for figure and ground, near edge and distant surface" (Bordwell, 1985: 115). While watching a film the viewer senses the depth of the space represented, whereas he is also aware of the white, flat, inaccessible surface of the screen. He recognizes both the two-

dimensionality and the three-dimensionality of space. Rudolf Arnheim states "the effect produced by film was situated "between" two- and three-dimensionality, and that we perceive a film in terms of its surface and depth "at the same time"" (Aumont and others, 1992: 10). Stephen Heath says "the result is characterized as "neither absolutely two-dimensional nor absolutely three-dimensional, but something between." The "something between" is the habitual response to the famous "impression of reality" in cinema and it is this impression, this reality that are of concern here in their implications for a consideration of space in film" (1986: 385). Carroll states (1988: 100):

> One might, following a suggestion of Gombrich's, attempt to characterize my mental state before visual representations, such as pictures, on the model of "seeing-as," which Wittgenstein applied to ambiguous figures such as the duck-rabbit. How would this work? Well, it might be claimed that we see the traditional realist picture as flat (as a canvas) and then it appears to have depth (as a scene in nature) -first it is a picture plane, and then it is seen as a three-dimensional expanse. But the experience of ambiguous figures does not appear to be a proper analog to my experience of viewing traditional pictures or films. I do not flip-flop between seeing pictures as flat, then seeing their referents as three dimensional in the way in which I shift from first seeing a duck and then a rabbit. There are not complete transformations of my visual field, ... when I see a picture I both recognize it is a picture while recognizing what it is a picture of.

Jacques Aumont and others define perspective as "the art of representing objects on a flat surface in such a way that the representation resembles the visual perception that one may have of these same objects" (1992: 19). As most theoreticians of cinema agree "film perspective is none other than the exact replication of that representational tradition" of Renaissance (Aumont and others, 1992: 20). Carroll states "if one is committed to pictorial fidelity in respect to spatial appearance, then perspective, as a result of its scientific

origins, is the best means to that end, ... perspective is the most accurate pictorial means of rendering information about spatial appearance" (1988: 132-133) (Fig. 1, 2, 3, 4). He says (Carroll, 1988: 127):

> Perspective is a pictorial cue which engenders a strong impression (rather than illusion) of pictorial depth. It is not the only factor in a picture that affords a sense of depth; others include the comparative size of the objects portrayed, texture-density gradients, edge and overlap phenomena, the portrayal of shadows, the tendency for objects to lose detail at a distance, as well as the tendency of distant objects to turn bluish due to atmospheric impurities. However, though perspective is not the only means of conveying pictorial depth, it is a particularly powerful means.

A similarity between camera for cinema and camera obscura for linear perspective can be considered. "The image was produced (filmed, developed and printed) and projected from the same lightproof box, a *camera obscura*" (Rozenberg, 1988: 107). Aumont and others (1992: 20-21) say that "the motion picture camera is, in fact, a relatively distant descendant of a very simple apparatus, the dark chamber (or camera obscura), which allowed the capturing of an image that obeyed the laws of monocular perspective without the aid of any optics." Gilles Deleuze states "the sole cinematographic consciousness is not us, the spectator, nor the hero; it is the camera - sometimes human, sometimes inhuman or superhuman" (1986: 20). Ben Brewster emphasizes the "single point-of-view for all spectators, irrespective of their position in the auditorium" defined by the camera (Elsaesser, 1990: 14).

Cinematic camera is different from human eye. Human eye flattens the image seen on retinal curvature, whereas the camera on a flat surface (screen). "The focus of a camera is different from that of the eye" (Jarvie, 1987: 235). "One difference between the eye and the camera, though, is that photographic lenses

may be changed and each type of lens will render perspective relations in different ways" (Bordwell and Thomson, 1986: 156). The lens used, such as wide-angle lens, normal lens, telephoto lens or zoom lens, effect the relations between objects within the space which is impossible for the eye. Through wide-angle lens objects get away from each other, through telephoto they come closer (Bordwell and Thomson, 1986: 156-158).

As mentioned above, flattening is the superimposition of anything within a three-dimensional space on a flat surface. Different images are superimposed in cinema. By viewing different perspectives of a space edited on top of each other on the screen, a new reality is conceived. In the last scene of *Nostalgia* (1983), Andrei Tarkovsky goes a step forward: the scene represents a space within a space. A rural space with a country house, trees, greenery around is superimposed in a ruin of a Gothic cathedral. The points of view of the two spaces are different that emphasizes a new reality (Fig. 5). Cinematic space is the deconstruction of spatial reality.

2.2.4 TIME

In architecture, space is influential on time-creation. It is not time but space which is designed. Change in time describes the space. Space is represented by going from one moment to the next in time. Architectural space is static, it gains dynamism with the flow of 'true' time. In cinema, on the other hand, time is influential on space-making. Both cinematic time and cinematic space are designed; "cinema is an art of time as well as of space" (Bordwell and Thomson, 1986: 187). It is a spatiotemporal medium, an "order of space and time" (quoted in Heath, 1986: 385). As Vidler states, film is "a vision of the fusion of space and time" (Dear, 1994: 9). Change in space describes the time in cinema. Panofsky mentions the "spatialization of time" (Dear, 1994: 9).

Cinematic space has control on time. Here time is represented by passing from one point to another in space. In Bruno Nuytten's *Camille Claudel* (1989), the flow of time is represented through space. During the film which takes place in Paris, the Eiffel Tower is constructed, and a few stages of its construction are seen on the screen as time goes by. About "the themes of time-space compression," David Harvey claims that (1990: 308):

> [O]f all the art forms, it [cinema] has perhaps the most robust capacity to handle intertwining themes of space and time in instructive ways. The serial use of images, and the ability to cut back and forth across space and time, free it from many of the normal constraints, even though it is, in the final analysis, a spectacle projected within an enclosed space on a depthless screen.

Architectural space is three-dimensional, whereas cinema has two spatial and one temporal dimension. "Filmmakers of the 80's and 90's ... make us aware of the relation of space to time and motion, ... as though time had really become a dimension of space for someone other than the physicist" (Bowman, 1992: 1). In cinema 'normal' flow of time is changed in a few ways: Time is reduced through compression such as fast-motion shot; or ellipsis. In ellipsis, some parts of a shot is omitted (discontinuity of time). Time is expanded through dilation such as slow-motion shot, overlapping editing; or insertion. In insertion, the shot is cut to another shot, and then cut back. Time is repeated, same shot is shown more than once (Bordwell, 1985: 80-84).

There are three 'times' in architecture; the time the building is designed and constructed, the time it represents through references to history and tradition, and the time it is experienced. In cinema there are also three 'times'; the time the film is made, the time represented in the film through space, architecture, cars, cloths, and the time it is watched. Time, Munsterberg says, "has been

discarded, past and future being interwoven into the present or elapsed time of the film show" (Jarvie, 1987: 160-161). For Ridley Scott's *Blade Runner* (1982) temporal relations are even more complex: Do Androids Dream of Electric Sheep, Philip K. Dick's book from which the film originated, was written in 1968. It is a science-fiction that represents 1992. *Blade Runner* was made in 1982 and it represents 2019. The important time in architecture is the time of design, whereas in cinema it is the one represented in the film. Yet some directors use this time notion in different ways: Simon Baré's *Eau de la Vie* (1994) and Jean Cocteau's *Orphee (Orpheus)* (1950) do not represent any time. The space, cloths, dialogues do not convey any meaning about the time the films represent. This can be considered as timelessness or anti-representation of time in cinema.

2.2.5 EXPERIENCING SPACE

Through film stock, exposure or filters, the director has the chance to control light, color tonality, color contrast, texture, etc. both in filming and in laboratory work (Bordwell and Thomson, 1986: 151-154). Thomas Elsaesser mentions "the construction of a space - through staging, lighting and shot scales and shot transitions" (1990: 12). He says "the cinema's representational space is not given but constructed" (Elsaesser, 1990: 18). Film is "constantly the construction of a space" (Heath, 1986: 389), it is "the "designed" space" (Sobchack, 1987: 263). It is "produced as the realization of a coherent and positioned space" (Heath, 1986: 385). Toy states that (1994: 7):

> **Although the observer [of architecture] may take any chosen direction and appreciate the gratification of other senses, the viewer [of cinema] follows a predetermined route but can see the same as the observer and can gain from the experience. In both cases, a reality is proposed and the imagination is left to fill in the gaps, the key difference is the element of control. Filmmakers**

> have the ability to encourage you to appreciate a building in a different way.

In architecture, space is designed, whereas in cinema both space and spatial experience are designed. "Under normal viewing circumstances, the film absolutely controls the order, frequency, and duration of the presentation of events" (Bordwell, 1985: 74). Not only the chateau but Franz Kafka's experiencing the building is designed in Steven Soderbergh's *Kafka* (1992). Grigor claims (1994: 19):

> Great architecture usually exceeds the expectations generated by a photograph. Since our knowledge of buildings come from seeing isolated facades (the building as painting) or forms (the building as sculpture), only filming can deliver the essential spatial dimensions of space and volume. To comprehend architecture, one needs to move through its spaces. After all, this is how we all experience buildings, inside and outside: we walk, we look, we pass through space. Perspectives are revealed. Corners turned. Scale changes. The depth dimension is revealed. Details can be explored. A combination of predetermined camera tracks and pre-arranged lighting plans offers a chance to reveal the unfolding of space and vista and show the movement of light on texture.

Grigor's approach seems questionable. It is obvious that space is experienced both in real life and in cinema. However architecture has many alternatives in this sense, whereas cinema has only one form of experiencing space - the one represented in the film. Rattenbury says "the director ... offers them [the viewers], for a limited time, an alternative way of seeing. ... [He], invisibly, provides and dominates the experience of the individual" (1994: 35).

Moreover, space functions directly for man in architecture; whereas it functions for the film in cinema. Man is *in* the space; he experiences architectural space without mediation; he observes space as space. However

there is a camera between cinematic space and the viewer; he views cinematic space as part of the film. Space is open to shift its meaning or to gain new meanings in cinema. In Nagisa Oshima's *In the Realm of the Senses* (1976), slowly the man and the woman leave the outer world, and this act is supported by space. As they leave, the space around them gets smaller and smaller. And in the end they stay (and die / kill) in one room. Here the space is part of film, it is for the film. This character of cinematic space makes it a new reality.

In summary, architectural space is continuous whereas cinematic space is not. The film shifts from space to space via montage. In architecture the observer moves in static, motionless space while in cinema space is in motion not the viewer. Architectural space is three-dimensional whereas cinematic space is two-dimensional. The perceiver is the human eye in architecture while it is the camera in cinema. Cinematic time is different from 'true' time as it shifts, expands, repeats, etc. Since there is a tight bond between time and space, the different characters of cinematic and 'true' times influence space in both architecture and cinema. Lighting is a significant element for both. Architectural space is experienced without mediation, whereas cinematic space is experienced indirectly. The observer's spatial experience is not designed by the architect, while in cinema there is only one way of experiencing space which is totally designed and under control. However architectural space is concrete, stable, and inactive while cinematic space is changeable, dynamic, and active.

Space is transformed in cinema. Cinematic representation even takes the place of architectural space. Prague, New York, Paris, Los Angeles are 'experienced' from their cinematic representations. In her book review of Giuliana Bruno's <u>Streetwalking on a Ruined Map: Cultural Theory and the City Films of Elvira Notari</u>, Paulette Singley says that "the space of the city formed an integral

component of film, while the space of film simultaneously re-formed the city" (1995: 250).

2.3 FRAMING SPACE IN CINEMA AND ARCHITECTURE

Frame is a concept denoting something that stands between what is in and what is out, separating them as a boundary. On the one hand the frame defines the inside and the outside; on the other hand "*both sides* of the frame's limit" (Lyotard, 1986: 354) form the frame. "In any case framing is limitation" (Deleuze, 1986: 13). Anything that includes certain objects and excludes others can be considered as a frame. Frame encloses, surrounds, limits or simplifies things.

Framing is an act of defining boundaries. It is a way of abstraction, selection, reduction, or (de)contextualization. Fragmentation of a whole and creation of new meanings are results of framing. Frame is not necessarily a constraint. Conscious use of frames and framing can be useful tools to make things easy to understand.

2.3.1 FRAMING SPACE IN CINEMA

Framing is effectively used especially in photography and cinema. The object of photography is a two-dimensional frame whereas the object of cinema is a series of moving frames. Framing, together with montage, can be considered as the most significant tool of filmmaking. "The composition and content of each frame are nonrandom decisions" (Dear, 1994: 11). As Aumont and others claim "the rectangular surface that delineates the area of the image is one of the first materials with which a filmmaker works" (1992: 10).

Both the process and the product of cinema is very much related with framing. While shooting, the camera frames to record space. The camera can be considered as a framer. It transfers these frames (24 frames per second, 1440 frames per minute, 86400 frames per hour) on a film roll. The film roll is composed of juxtaposed frames. As Aumont and others explain "a film is composed of a great number of still images, called frames, placed in sequence on transparent film stock or celluloid" (1992: 9). Nijat Özön calls each black stripe forming a rectangle that frames each of the images on a film roll, a frame (1990: 23). Montage is a process of the determination and editing of the frames which will be juxtaposed. The product that comes out of montage, namely the film, can be reduced to rolls of film composed of frames of frozen images (Fig. 10). Heath states (1986: 391):

> "Frame" describes the material unit of film ("the single transparent photograph in a series of such photographs printed on a length of cinematographic film," "twenty-four frames a second") and, equally the film image in its setting, the delimitation of the image on screen.

During the show, a projector reflects the frames onto the screen, and makes them 'move'. "Hit the screen," Peter Kubelka says, "this is really what the frames do. The projected frames hit the screen" (Heath, 1986: 417). That seems to be the reverse of the operation the camera does. The screen is a frame filled with light from the projector. It is "the area of projection on which what is seen can be traced and fixed" (Heath, 1986: 390). "As for the screen, it receives and gives the frame; its flatness halts the image" (Heath, 1986: 392). Cinematic space is the solid in and out of the cinematic frame defined by the borders of "the screen, as the frame of frames" (Deleuze, 1986: 14). This time the frame has another dimension other than the two which is time. So the viewer does not perceive the still frames but a moving frame on the screen. Even a freeze frame

in the film is obtained by editing the same frame side by side several times. Aumont and others (1992: 9) claim that:

> This strip of film, passing through the projector at a designated speed, gives birth to a much larger moving image. As a result, there are tremendous differences between the individual film frame and the image on the screen - to begin with, only the projected image creates the impression of movement; yet each is a flat image, surrounded by a border or "frame."
>
> The screen, that is, is at once ground, the surface that supports the projected images, and background, its surface caught up in the cone of light to give the frame of the image. Ground and background are one in the alignment of frame and screen, the "on screen in frame" that is the basis of the spatial articulations a film will make, the start of its composition (Heath, 1986: 393).

"The image's border, whose necessity is obvious (it is difficult to imagine an infinitely large piece of celluloid), has its dimensions and proportions" (Aumont and others, 1992: 9). The cinematic frame is rectangular. The fixed proportions of the "compositional rectangle" (Heath, 1986: 391) "are limited to a standard aspect ratio" (Heath, 1986: 391). Other proportions may be used like 1:1.66 but the 1.33 to 1 rectangle is considered as the standard film format.

There are other cinematic concepts which are derivations of framing: Reframing is changing the frame by moving the camera or shifting to another shot (Heath, 1986: 393). Bonitzer's concept of deframing is the "abnormal points of view which are not the same as an oblique perspective or a paradoxical angle" (Deleuze, 1986: 15). Double-framing is the construction of frame-within-frame (Bowman, 1992: 5). "Frames frame each other as much as other things. Framed thoughts or representations therefore are only relatively framed with respect to each other" (Teymur, 1995:159) (Fig. 6, 7, 8, 9, 11).

Framing has a significant role in the representation of space and architecture in cinema. Architecture usually has a context. Buildings and building components exist in a physical context. Architecture is bound to a place, it is immovable. The context affects the perception of a building. The same house in a forest, or in Manhattan would not be the same. Carroll claims that "the use of framing, as a convention, emphasizes the discontinuity of the subject of the representation and the adjacent physical environment" (1988: 98). When something is framed, it is detached from its context. This detachment may be used as a tool to create new meanings as it is the case in cinema. Cinema frames architecture and detaches it from its context. "The director and his colleagues define the limits of this space, its enclosure and its ends" (Bowman, 1992: 6); "the frame ensures a deterritorialisation of the image" (Deleuze, 1986: 15). Not the whole space but the framed part of it is represented in cinema. Heath states "space is structured within its frame, areas are assigned position in relation to its edges" (1986: 391). Different frames are brought together, and a new architectural context is created. Cinema decontextualizes (framing), and then recontextualizes (montage) architectural space creating a new reality (A similar detachment by framing is valid for architectural representations such as drawing, model, text).

Space is bounded by a frame which is sometimes physical, sometimes abstract. In Gabriele Salvatores' *Mediterranean* (1991), the sea is the frame of the island and of people's lives. Bunuel's *El Angel Exterminador* (1962) is about the abstract boundaries of space. The whole story goes on in a dining room. Nothing prevents, but the guests, a group of bourgeois people, cannot leave the dinning room. Others cannot enter the room to rescue them either. They become the prisoners of the space. The chateau in Soderbergh's *Kafka* (1992) is represented as having physical boundaries, yet in fact what is harder to pass is its abstract boundaries (bounded by ideology, politics, power).

"In cinema the frame is important because it actively *defines* the image for us" (Bordwell and Thomson, 1986: 162). A frame "delimits and holds a view" (Heath, 1986: 390). Architecture is framed / limited / flattened in cinema. The camera records space as two-dimensional reflections on framed, flat surfaces.

2.3.2 OFFSCREEN SPACE

> **"Frames are strange artifacts. They frame not only what may appear to be *inside*, but also what is *outside* them." (Teymur, 1995: 159)**

"Whatever its shape, the frame makes the image finite. The film image is bounded, limited. From an implicitly continuous world, the frame selects a slice to show us" (Bordwell and Thomson, 1986: 166). In a film space is framed and recontextualized; only a portion of the space is on screen while the space out of the frame is still part of the film. That is because cinematic space continues outside of the frame. In cinema what is out of the frame is as important as what is in. This dual condition, namely the existence of both the framed space and what is external to it, is enriching for cinema. The space out of the frame is called offscreen space. "Noel Burch has pointed out six zones of offscreen space: the space beyond each of the four edges of the frame, the space behind the set, and the space behind the camera" (Bordwell and Thomson, 1986: 167). Heath claims (1986: 389-390):

> **The examination of space in film may be divided for the moment into two: the examination of space "in frame," of the space determined by the frame, held within its limits; the examination of space "out of frame," the space beyond the limits of the frame, there in its absence.**

The frame defines onscreen and offscreen space, and cinematic space is the union of these two. "Thus, while there is a considerable difference between the

two spaces (onscreen is visible, offscreen is not), in a way we can consider that they are both entitled to belong to the same perfectly homogeneous imaginary space" (Aumont and others, 1992: 14). Some techniques are used to connect "off-frame space" (Elsaesser, 1990: 16) to the visible space in cinema. These are sound, montage, camera movement, movement of objects, partial objects, looking or speaking towards offscreen, and optical effects.

Sometimes the sound of a thing which is not in the frame is heard. But the viewer knows that it is there, in the space, out of the frame. "Sound has a particularly strong potential for cueing us about offscreen space. The ordinary film often includes ambient noise to suggest a vague but consistent world offscreen," and "diegetic sound will characteristically continue when its source is no longer in the frame" (Bordwell, 1985: 120). Mrs. X is cooking in the kitchen. Then her son is heard screaming "Mom, guess what, I got the top grade from math today!" The viewer knows that he is back from school, is in the house even if he is not in the frame. "This homogeneity of sound is one of the major factors involved in the unification of film space as a whole" (Aumont and others, 1992: 15).

Editing of shots is another technique. "Shot 2 will usually show something that was offscreen in shot 1" (Bordwell, 1985: 120). Profiles of two people talking to each other, face to face are seen on the screen. Then one of them is framed from the front. The viewer knows that the other person is there even if he is not in the frame.

Another technique is camera movement. As the camera moves in space, more offscreen space is discovered (Bordwell, 1985: 119). "If the camera leaves an object or person and moves elsewhere, we will assume that the object or person

is still there, outside the frame" (Bordwell and Thomson, 1986: 166). Bordwell and Kristin Thomson claim that (1986: 177):

> **The mobile frame has enormous impact on space, considerably affecting onscreen and offscreen space. A forward tracking shot or zoom moves onscreen space offscreen. Other camera movements and optical effects may reveal fresh offscreen areas. ... It is useful to think of frame mobility as a way of controlling *spatial changes*.**

Movement of objects or actors from one space to the other through one of the four edges of the frame or its back or front is another technique to connect in and out (Aumont and others, 1992: 14). Bordwell and Thomson state "the characters enter the image *from* somewhere and go off *to* someplace else - *offscreen space*" (1986: 166). An actor looking at or speaking to somebody out of the frame or objects and actors partially seen in the frame also emphasize the existence of offscreen space, and connect the two spaces (Aumont and others, 1992: 14).

Some optical effects, like the station point of the camera, or scale of the shot, can give clues about offscreen space. A door is seen from the outside. The viewer knows that this door is a part of a public building as many people go in and out. He knows that the camera is in an urban space, a street or a square, since he sees the door from eye level. If the door is seen from bird's eye view, for instance, he imagines that the shot is taken from a high-rise building nearby. When the viewer sees a man at a window on the next shot, he imagines that the man is looking at the door from the window of a high-rise building.

2.3.3 FRAMING SPACE IN ARCHITECTURE

> Boundaries - whether geographical, architectural, cepistemological, intellectual, or artistic, are fundamentally spatial. Frames, in this sense, are a form of boundary - whether gilded or not. (Teymur, 1995: 158)

Framing is a basic concept of cinema which gives form to its practice and theory. Filmmaking is based on framing. Designing space in cinema is a process of framing which also leads film analysis. Just like cinema, architecture may be approached from a view point based on the concept of framing. The object of architecture, the building is composed of space and architectonic elements which frame this space. The frame and the space cannot be seperated from each other in architecture. The frame forms the space defining it like a container and in turn space as the contained takes the shape of this container. Architectural space is a framed void. It is the physical volume in and out of buildings. The frame in architecture is composed of the walls, the floor, and the ceiling for interior space, and of buildings and greenery for urban space. The frame defines architectural space both physically (form) and in an abstract way (limit) (Table 1). Barbara Bowman claims that (1992: 3):

> It [Space] is simply a container for activities. As in most of our activities in life, space (either as a collection of volumes or as a consciousness of the interstices between volumes) remains invisible. ... [Master filmmakers] set out to alter our complacency and heighten our awareness of space - not space as a mere container (what is contained or does the containing), but rather space as everything within the frame. They may exploit a landscape or even a face.

Architectural frames can be both two-dimensional (pavement, window, door) and three-dimensional. They are usually static, motionless. There are frames within frames in architecture. A room is surrounded by a frame which is within

a bigger frame, the building. In the city roads, squares are framed and defined by buildings. Deleuze (1986: 14) says "there are many different frames in the frame. Doors, windows, box office windows, skylights, car windows, mirrors, are all frames in frames."

A film does not show *everything*. It selects part of an architectural space where all the spatial conditions like color, light, distance are under control, and the camera records the selected part. What is behind cinematic frame defined by the camera is offscreen space which is a mystery, something wondered, and guessed. A film is a collection of selected framed images of space. Whereas, on the other hand, we live within frames of architectural spaces in *all* conditions. What is behind architectural frame is still architecture, namely another space - interior or urban space. A similar comparison between painting and landscape design is pointed out by Humphrey Repton:

> **The painter's point of view is fixed, whereas the gardener's moves about; in painting, the field of vision is restricted; there is no way in painting, for instance, of representing the view down a hill: the lighting too is fixed at an instant in a painting ... whereas in a real scene the light shifts during the course of a day and each part may be illuminated in turn. The painting is too framed, and has a foreground whereas frame or foreground appear only very rarely in the real landscape (Broadbent, 1990: 112).**

It can be stated that framing space in cinema is a way of selection, abstraction and reduction, whereas framing space in architecture is a way of limitation, enclosing and bordering. When framed in cinema space is decontextualized while it is contextualized when framed in architecture.

2.4 ARCHITECTURAL SYMBOLISM IN CINEMA

In the previous pages, the representation and transformation of architectural space in cinema is studied. That is one part of the subject, namely of architecture in cinema. The other part is composed of the place and function of space in films. In a film, a director tries to create meaning through narration. He tries to share his ideas with the viewer by using visual and auditory elements, one of which is space. That means architectural space in cinema works as an audio-visual tool for conveying meaning in the film.

All through the film everything happens in a space; characters go to, come from, or stay in a space. What is the function of these spaces? Architectural forms symbolize some aspects about films such as characters, society, time within the film. Maureen Turim says "Not just abstractionism, but an act of visual decentering and symbolic displacement; it is in these terms that we can describe the interaction between architecture and the cinematic apparatus in avant-garde films" (Dear, 1994: 14). Most films do that in a naive way (a house of the poor, the intellectual, an office, etc.). Spaces that characters use give information about their identities and social status.

The difference between representation and symbol can help defining the concept of symbol: Symbol, like representation, has its own reality independent of what it symbolizes. But the representation is *about* the represented, whereas the symbol is not about the symbolized. The symbol neither generates from the symbolized, nor has some of its properties. It differs from what it symbolizes physically and conceptually. Symbol comes out of the relation of two independent objects. In this relation, one object, the symbol, determines, states, describes, delineates, associates the other. Red rose is the symbol of love, and red carnation is the symbol of Socialism. Nothing changes if these concepts

exchange their symbols. However a painting of a rose cannot be called a carnation.

Architectural symbolism in cinema is realized by bringing into view the public meanings, typical characteristics of a space. It is not necessary for the viewer to see the whole space in order to 'experience' it. He perceives the mosque when he sees a minaret, or New York when he sees the Statue of Liberty on the screen. Similarly a space or a part of a space symbolizes its users, a time, an event, or a mood. The movement of the camera - as the bad guy - in a dark empty house among strange sounds is a cliché that horror films cannot give up.

Architecture turns into a symbol in films. The space made of light, without walls, ceiling, even floor, in Jarman's *Wittgenstein* (1993) symbolizes the philosopher's way of thinking. There are a few lit areas in a huge darkness both in the space and on his mind. The indefinite unclear spaces that the viewer cannot 'locate' in Bergman's *Persona* (1966) symbolize the minds of the two women. The garden of paradise is the symbol of power in Fritz Lang's *Metropolis* (1926). The woman's home as the family and the brothel as the hidden in Bunuel's *Belle de Jour* (1967) symbolize the two sides of bourgeois society. In Atıf Yılmaz's *Keşanlı Ali Destanı* (1964) the squatters' district and villa of the rich symbolize a class difference. In Baré's *Eau de la Vie* (1994), the boy lays in the aquarium as if he is laying in his mother's uterus, or in Pier Paolo Pasolini's *Oedipus Rex* (1967) the green land surrounded with trees that the camera records with circular movement symbolizes uterus.

Figure 1. Orson Welles' *Citizen Kane*
Aumont and others, Aesthetics of Film, 24.

Figure 2. Eduardo de Gregorio's *The Aspern Papers*
Sight and Sound, 81-82/1, 45.

Figure 3. Richard Quine's *Strangers When We Meet*
Sight and Sound, 81-82/1, 53.

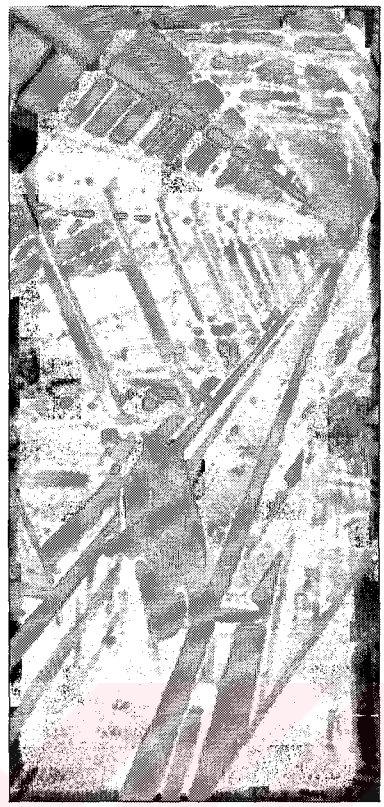


Figure 4. Janusz Morgenstern's *Little Sky*
Videosinema, 85/13, 47.

Figure 5. Andrei Tarkovsky's *Nostalgia*
Videosinema, 85/13, 97.

Figure 6. John Carpenter's *Assault on Precinct 13*
Sight and Sound, 77-78/1, 59.

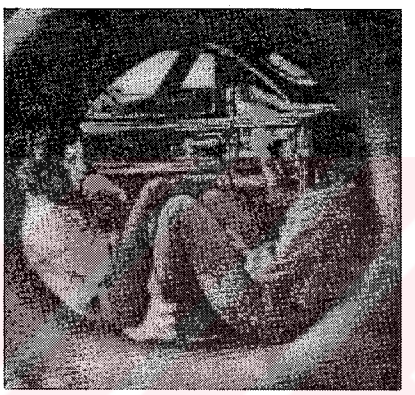


Figure 7. Arthur Penn's *Alice's Restaurant*
Gelişim Sinema, 84/2, 56.

Figure 8. Andrew Gosling's *The Face at the Window*
Sight and Sound, 87/3, 181.

Figure 9. Alfred Hitchcock's *Psycho*
Aumont and others, Aesthetics of Film, 12.

Figure 10. Dziga Vertov's *The Man With a Movie Camera*
Aumont and others, Aesthetics of Film, 11.

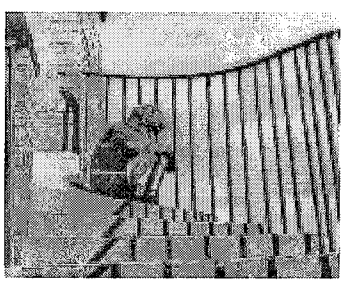


Figure 11. Bill Douglas'
Sight and Sound, 92/12, 2.

CHAPTER 3

A CASE STUDY: TWO APPROACHES TO SPACE IN CINEMA

3.1 SPACE IN CINEMA

> **Borges once said it's much more difficult to read a book than to write one. In a peculiar way, he was right. (Greenaway in an interview in Pally, 1991: 10)**

The ideas put forward so far are the outcome of an architect's interpretation of the one hundred years of cinema. As in any other form of art, different points of view, understandings or ideas exist in the medium of cinema. Both the technical possibilities of cinema and the film theories developed throughout the twentieth century. For this dynamic, rapidly-changing art form, it seems obvious to have conflicting, opposing approaches side by side.

A similar case is true about the approaches to space in cinema. In time, new methods were offered for the representation and use of space and architecture; simultaneously different view points about space developed in the medium of cinema. In this study, these approaches are classified in relation to the aims of the thesis. According to this classification (Table 2), there are two approaches to space, namely 'space at the background' and 'space at the foreground'. The second approach, 'space at the foreground', is also divided into two in itself as

'space as form' and 'space as symbol'. It is not possible to claim that this classification covers all points of view related to space or all examples. The aim of the classification, rather, is to refine the ideas brought forth so far.

In most of the films space is at the background. Most directors are neither concerned of the representation of space nor benefit from it as a tool effectively. Bowman states "I don't think that directors and their collaborators necessarily think about how they are going to arrange scenes spatially" (1992: 4). These directors select spaces not according to the contribution of space to the film but due to its propriety for shooting such as light conditions or camera location. Therefore the name of this group, 'space at the background', has a metaphorical meaning. Space, in these films, is not a notion at the foreground. Another reason for choosing this name is literal: The space is physically at the background in these films. It is there, behind the action as a backdrop. It fills the empty parts behind the actors in the solid cinematic frame.

Directors, who are considered to be the members of the 'space at the foreground' group, on the other hand, analyze, uncover and transform space. They are interested in the representation of architecture and space in their films. They are aware of the potential of space and make use of it by examining it and looking for its limits. There is "a certain "foregrounding" of space" (Heath, 1986: 384) in their films. A film setting "can even, to use Menzies' expression, become the "hero" of the piece, dominating the action and the actors" (Heisner, 1990: 5). Space, as an actor, is metaphorically and literally 'at the foreground' in these films. Space acts. "The "excess scenography" of *Blade Runner*, for example, is more than mere background. As Bart Mills says: "The setting *is* the film"" (Sobchack, 1987: 262). Agrest claims that (1993: 129):

> **From the point of view of film production, architecture is an almost unavoidable element of film. It ranges from being a mere**

> **background against which action takes place, without particular care for or emphasis on the architectural (spatial, formal, and symbolic) features or qualities of that background, to the other extreme, where architecture is almost the inspiring force behind the film. Fritz Lang's *Metropolis* is a rather obvious example of the latter.**

For the films that can be counted in the group 'space as form', space is both independent of and as important as narration. Here, space is an aim rather than a tool. Director has two aims: To create meaning through narration and to analyze space. These aims are treated as parallel but distinct components of the film. Both the concept of space and its representation are examined within the context of films. These films may not be the ones in which space is *used* in the best way, but they are the ones in which it is superlatively analyzed and carried to an artistic level.

Finally, space is treated as a basic element of the film like an actor, scenario or music in the group 'space as symbol', where the treatment is functional. In other words, here space, which is at the foreground, is a tool to convey message. It helps the visualization of narration. The representation of space is mostly physical (audiovisual) in character whereas the use of space is generally symbolic or metaphorical. Space symbolizes things such as a person, an event, a situation for narration.

In relation to this classification and to the theoretical framework erected in the previous chapter, the approach of two directors who treat space at the foreground will be analyzed in the case study. These two directors are representatives of the two divisions of the group 'space at the foreground'. One film of each director will be studied in detail.

Due to the classification mentioned above, Peter Greenaway's films can be considered as representatives of 'space as form', and Wim Wenders' films can be regarded to belong to the group 'space as symbol'. The case study does not take the films of the two directors or the two approaches as oppositions. Greenaway also uses architecture as symbol, as Wenders uses it as form. The directors are posited in the classification due to the factors that dominate in their approach to space.

It seems hard to consider Greenaway and Wenders as members of a group or a style. The cinema of these two contemporary directors is "a *cinéma des auteurs*, a cinema created by filmmakers who, to use François Truffaut's famous phrase, write "in the first person"" (Paris, 1993: 31). Both Greenaway, with his films as a performance, and Wenders, with his road films, follow different lines from their colleagues. They approach to filmmaking and space with an artistic sensitivity. In the following lines the two directors' approach to filmmaking and space will be studied, especially via Greenaway's *The Belly of an Architect* and Wenders' *Der Himmel über Berlin*.

3.2 SPACE AS FORM: PETER GREENAWAY

3.2.1 GREENAWAY'S APPROACH TO FILMMAKING

Greenaway's approach to filmmaking seems to be quite different from other directors'. One reason of this is his interest in other art forms. This interest is not limited to examination and interpretation but he paints, and writes novels. It is often stated that in his films there are references from painting. He says "[m]y concerns reiterate a wish to bring the aesthetics of painting to cinema" (Ranvaud, 1987: 196). However it should be stated that the other forms of art such as theater, architecture, literature or music inspire him as well. He states

that cinema is "the system Wagner always dreamt of, the total art form" (Pally, 1991: 10).

Greenaway's way of making films is both artistic and mathematical (which can also be a way for an architect to approach to design). Everything - the décor, the costumes, the music - has an artful ambiance, "a theatrical framework" (Brown, 1981-82: 34). Each frame is an artwork, a painting. An attentive performance is presented to viewers on the screen. Everything is totally designed in detail. "Meats and vegetables will not land on the moon, clocks will not fly off mantlepieces. Greenaway's canvas is the opposite of Dali's" (Pally, 1991: 4). Nothing seems accidental or unconscious. Greenaway says his films "are organized very economically. Everything is written down; even the smell of flowers is marked if it needs to be there for the actors" (Pally, 1991: 10). That precision is not only artistic but also mathematical. The order he organizes has a rhythm with series of numbers or of letters (*Draughtsman's Contract* is structured according to the twelve sketches drawn. Prospero has twenty-four books that structure the film). Referring to "the internal dynamic of all Greenaway's work," Robert Brown mentions the "tension between the Romantic inclination of the painter trained at art school and the Materialist discipline of the documentary film editor once employed by the Central Office of Information" (1981-82: 35). "It's my particular problem," Greenaway states, "this balance between a rigid extra-frame consideration of filmmaking and a very English romantic concern with visual imagery. There is this romance and structure battling all the time" (Brown, 1981-82: 35).

Going back to the idea that cinema is both a form of art and a mode of representation, it can be stated that art is outweighing in Greenaway's films. His problem is mainly artistic. Film as an artwork should be watched from a distance as if looking at a painting (long shot, no zoom in/out). He claims

"[w]hen you go into an art gallery you don't emote, by and large, like people do in the movies" (Pally, 1991: 8). Film is an artistic performance. Unlike most directors, he does not want to take the viewer inside the film, to make him a part of the film, namely to let him identify himself with a character. He usually focuses on the bad side in man, and most of his characters are sickly people with whom the viewer would not wish to identify himself.

Greenaway believes that film is something that has nothing to do with reality. Brown (1981-82: 35) states "for Greenaway, what is real is precisely that physical truth which cannot be represented." The real is the chaos which is life, and art is an attempt to create an order out of this chaos. He says "we try to de-chaos chaos" (Pally, 1991: 6). Pally (1991: 4) states "*Drowning* is thrice about imposing order on chaos, on man's irrational impulses and nature's inevitable decay: first, within the narrative; second in its structural organization; and third, in the look of the screen. Greenaway is an order-and-chaos enthusiast." The order is man-made and artificial since it is distinct from reality and life. Therefore the viewer has to be informed about the artificiality of the performance, for instance, by telling that somewhere there is a camera that records. Similarly his characters are artificial. On the artificiality of film, and order and chaos Greenaway claims:

> These devices should emphasize to viewers that they are watching artifice, a construction overlaid on the world. It is not natural, not slices of life. *Cook Thief* opens with curtains and closes with curtains. It is a performance. The very effort of placing cultural artifacts into a filmic frame is an attempt to order them. I'm in no way a neo-realist. Neo-realism and naturalism in cinema is a chimera anyway. You can't be real in cinema; you make a discussion about form and artifice for every twenty-four frames per second of film. ... I think the most satisfactory movies are those which acknowledge their artificiality. ... I know my work is accused of being cool and intellectually exhibitionistic. But I'm determined to get away

> from that manipulated, emotional response that you're supposed to have to Hollywood cinema. Human relations are considerably harder and harsher, and much more to do with contracts than with any glossy ideas that are so much in the current media package. Most mainstream cinema tends to glamorize, deodorize, romanticize, and sentimentalize. I'm very keen to not do those things (Pally, 1991: 8).

> I've always had the desire to organize things. ... I am interested in rationality. ... That's what art is about, isn't it - trying to find some order in the chaos? That's what civilization is about, some way to understand, contain this vast amount of data that's pushed at us all the time. ... I take the cultural systems I admire and try to set them out in one place. I demand, as we all do, some sense of coherence, of order in world. And we are always defeated. This is the human condition (Greenaway in an interview in Pally, 1991: 6).

Greenaway states "[i]t's very important for satisfactory art that there be a very happy marriage between form and content" (Pally, 1991: 7). Greenaway's films can be interpreted as a combination of spectacle and text (Table 3). It is actually this feature that makes him a representative of 'space as form'. Spectacle as space and text as narration are in balance in his films. They are equally important, separable, parallel but one is not for the other. Referring to Greenaway's words "it's very interesting to try to find a filmmaker who can bring the word and the spectacle together," Marlene Rodgers claims that "[v]ery evidently, Greenaway himself is this film-maker" (1991-92: 11). Greenaway says "[c]ontent always atrophies. ... The form exists after the content fades" (Pally, 1991: 11).

Greenaway is not interested in straight-forward, linear story-telling films, but deals with form, optic theory and Apollonian universe (Greenaway quoted in Börekçi, 1993: 60). When cinema is considered not as a medium for story-telling but as 'moving pictures', Greenaway is an artist.

3.2.2 GREENAWAY'S APPROACH TO SPACE

As mentioned before, space and narration are the two aims of Greenaway's films. Space is constructed with spectacle, narration is constructed with text. Space is at the foreground in his films. Frame aesthetics (formal aesthetics) is significant, and each frame is created as an artwork. Each frame and the whole film are totally designed and organized as a composition constructing a whole (Fig. 27, 28, 30, 33). Space is not the totality of its inside and outside but is the inside of the frame. Space is the seen, is the inner frame, is 'the framed'.

Space is represented as something physical in Greenaway's films. The physical aspects of space such as composition, depth, light, color are analyzed in the representation of space. The significance of frame comes from this attitude. Greenaway uses symmetrical frames, static frames, layered frames, sectional frames, linear frames, crowded frames, frames as painting, moving frames, superimposed frames. Pally describes the crowded frames of Greenaway in an interview: "Some artists respond to the need for order by clearing everything away and drawing the one necessary stroke. Your impulses are quite the opposite. Your screen overflows" (1991: 7) (Fig. 16, 23).

Greenaway is very much interested in architecture. In an interview (Ranvaud, 1987: 193) he states "it's possible to compare the work of a film-maker with that of an architect. We both have to be accountable to our backers and to the man in the street, but we also need to satisfy ourselves and our idea of culture." He continues "I was fascinated with the business of photographing architecture, with the logistical problems of parallax, verticals and horizontals; and given that all my film-making is based on grids, there had to be a connection somewhere." He likes using representations of architecture in his films. *The Draughtsman's Contract* is constructed on sketching architecture. In

this film space transforms as it is drawn. In *Prospero's Books* representations of architecture such as drawing, model are included. A foldable architectural model transforms to the space it represents (Fig 35). Rodgers (1991-92: 11) mentions the "architectural texts with buildings that spring out, fully formed" in this film. 'The Book of Architecture' is one of Prospero's books.

There are techniques and elements that Greenaway uses in the interpretation of space in his films. He uses most of them in every film. Usually one technique or element is dominant in each film. The possibilities and limits of the technique and element, how to benefit from it in the representation of space are analyzed in detail in that particular film. Mainly color and linear movement in *The Cook, the Thief, His Wife and Her Lover*, mirror and superimposition of images in *Prospero's Books*, light in *A Zed and Two Noughts*, landscape in *The Draughtsman's Contract*, space as stage in *The Baby of Macon*, water in *Drowning by Numbers* are analyzed.

3.2.2.1 TECHNIQUES

Symmetry: Vertical symmetry is a technique Greenaway often uses. By using twin brothers in *A Zed and Two Noughts* he takes symmetry to its extreme (Fig. 12). Symmetry in space and architecture is mostly studied in *The Belly of an Architect.* He uses symmetry almost always together with static frames and usually with long shots. With those symmetrical static wide frames, architectural space is flattened from three- to two-dimensional.

Static frame: Static frame is not the frame where everything is motionless but the one where the camera is static. Greenaway composes space and forms the aesthetics of the frame with static frames. In this way he interrupts the mobility of cinematic space and emphasizes the motionlessness and rigidity of

architectural space. Painting seems to be influential on his interest in static frames. With static frames he does not frame space but organizes a spatial composition in the frame (Fig. 16, 25, 26).

Long shot: One reason of using long shot is to keep the viewer distant from the film and to prevent identification. Yet a more important reason is architectural. With long shot, architecture dominates by filling most of the frame. Humans are used like figures for giving scale to the space as in architectural drawings. Therefore space is at the foreground forming the spectacle (Fig. 17).

Single point perspective: While representing space Greenaway sometimes emphasizes two-dimensionality, and he sometimes accentuates the three-dimensionality of his representation. If it is a building in the frame he flattens it (Fig. 15, 17), if it is a space, namely a void he stresses the three-dimensionality (Fig. 32). He uses and questions the structure of cinema which is both two- and three-dimensional (remember Wittgenstein's ambiguous duck-rabbit figure). He uses time, layering, movement such as flying or swinging objects, flashing lights, etc. to express the third dimension, namely the depth. Single point perspective is one of the techniques that represents depth (Fig. 12, 16, 18). He uses single point perspective usually with repetitive architectural elements such as columns and arches so that the diminishing elements add to the sense of depth.

The sectional: Space is treated as sectional especially in Greenaway's studio films such as *The Cook, the Thief, His Wife and Her Lover, Prospero's Books, The Baby of Macon*. It is as if space is cut from one side. The camera moves linearly at this side facing the space. Theater seems to be influential on this attitude. Stage in theater can be considered as a space cut from the side where

the audience is situated. Film is a performance, in Greenaway's words, and the fact that some of his films - as mentioned before - start with the opening of a curtain and end with its closing support the influence of theater. Performance is one of the subjects in *The Baby of Macon*. Throughout the film and especially in the last scene, the concept of performance (what performance is, who performs it) is questioned.

Linear movement: Linear movement, which is a way of tracking in cinematic terms, is another technique that Greenaway uses in the representation of space. The camera, at the cut side of the space and facing it, glides linearly - moving usually to the right. At the moment it usually follows the actors who walks through space (as in *The Cook, the Thief, His Wife and Her Lover*, *Prospero's Books*, *Drowning by Numbers*) (Fig. 31). In *The Cook, the Thief, His Wife and Her Lover* the camera passes linearly from one space to the next through the wall in section. He represents the continuity of space with this favorite camera movement of his.

Layering: Another technique that Greenaway uses to represent depth of space is layering (Table 5). The space is divided usually into four superimposed layers. In the first layer the camera makes the linear movement as described above. The second layer is composed of motionless objects, actors, or architectural elements. In the third layer the actors move through space with the same speed as the camera does. The fourth layer is composed of architectural elements such as columns or walls.

Perpendicular shooting: Perpendicular shooting is an interesting technique that Greenaway often uses (Table 6). He frames the space with static camera that stands perpendicular to a wall so that it forms single point perspective (Fig. 12, 18, 25). Instead of rotating the camera in the space, he edits perpendicular shots

side by side. In *The Cook, the Thief, His Wife and Her Lover* the camera position is almost never angular, it is always perpendicular to a wall. Most of the camera movements are linear with very little pan (turning). Perpendicular shooting creates a pictorial effect in the space. The aim is again frame aesthetics.

Use of light: Light, shade and shadow are important tools in the representation of space in Greenaway's films. He is especially good in the lighting of the interior spaces which he uses a lot. Lighting is totally designed and controlled in interior spaces (Fig. 12, 13, 14). He uses natural sun light when representing English countryside. In some of his films he deals with light-shadow plays. In *A Zed and Two Noughts* he searches for the spatial limits of light; he defines and transforms space by using moving, changing or flashing lights. In *Drowning by Numbers* the shadow of a little girl skipping rope casts on the three-storey house behind at night as she counts the stars. Light condition changes and the shadow appears and disappears (Fig. 24). A result of these experiments is that the same space is perceived differently in different light conditions. Light transforms space. Thus, architectural space which is static by nature gains dynamism with moving and changing light.

Superimposition of images: By superimposing frames, Greenaway brings a different approach to space. He uses "density of the images" (Rodgers, 1991-92: 11) in *Prospero's Books*, a film of William Shakespeare's *The Tempest.* The whole film is an image bombardment full of superimposition of pictures, words and sounds. He superimposes one or more frames in the 'normal' cinematic frame, that are smaller than this frame. "Greenaway uses both conventional film techniques and the resources of high-definition television to layer image upon image, superimposing or opening out a second or third frame within his frame" (Rodgers, 1991-92: 11) in this film. The frames are transparent or

opaque. New spatial conditions that are impossible to exist in real life are created on the screen through superimposition.

Space as stage: 'Space as the sectional' and 'film as a performance' form the basis of 'space as stage' technique. Greenaway represents a (two? three?) play(s) in *The Baby of Macon*. Architectural space, theatrical space, cinematic space coexist in the film. He represents theatrical space but he does not limit himself with the possibilities of theater. For instance, as the play - the film - continues on the stage the main actress goes down a staircase underneath the stage, and the next scene is acted there. Greenaway transforms theatrical space using cinematic techniques as he does to architectural space in other films.

3.2.2.2 ELEMENTS OF SPACE

Color: Greenaway uses color in various ways. In *Drowning by Numbers* the boy signs the classified plants and animals in nature with colors. 'The Book of Colors' is one of Prospero's books. The spatial use of color can be observed in *The Cook, the Thief, His Wife and Her Lover* (Table 7). Each space is defined by a color in the film. "Each room is colored in a single hue that sets the tone for all that happens there" (Pally, 1991: 5). Thus, colors become the symbols of spaces, the color of a space becomes dominant in its decoration. Even their cloths change color when actors go from one space to another. The cloths of some, like the cook for example, do not change color, which is used to support the meaning associated with the cook's character created in the film. Greenaway claims (Pally, 1991: 7-8):

> **In *Cook Thief* I wanted to use color as an organizing principle in addition to cooking because color has become so divorced from meaning in twentieth century painting. We no longer have to paint the sky blue simply because we observe it to be blue, so color became decorative, even cute. I wanted to make a film**

> where each color had a meaning within the language of the movie. The room where the thief eats, where the violence happens, is red. The car park is blue because it's the cold nether regions of this world. I made the lavatory white obviously with some irony. The book depository is golden to suggest the golden age of books, the golden color of old book bindings. The kitchen of the restaurant where the cook works is greenish because it suggests safety and vegetation, where food comes from. Because it is a gray-green, stony color and a very large, cavernous room, the kitchen can also be seen as a cathedral.

Flying objects: Greenaway uses moving objects for the representation of depth. In *A Zed and Two Noughts* curtains, butterflies; in *Prospero's Books* pieces of paper fly; there are rooms full of flying pieces of paper (Fig. 18) (pieces of paper also fly in Fernando E. Solonas' *Sur* (1988), this time in the streets). Or he uses swinging objects like the swinging children in *Prospero's Books*.

Mirror: Greenaway uses mirrors mostly in *Prospero's Books* (Fig. 29). He frames the space by using mirrors which are carried by actors. Mirrors express the idea that the film is a performance. Besides it is the image of the viewer reflected. Greenaway organizes a framed order out of chaos and reflects it back to the viewer. The screen becomes a mirror showing the viewer himself. 'A Book of Mirrors' is one of Prospero's books.

Water: Water is used audiovisually in Greenaway's films. The sound of water is rich acoustically. At the same time, the reflection on water, and light and water plays are visual materials for cinema and space. Greenaway says "on a practical level, water is fantastically photogenic. ... On another, pragmatic level, water provides almost a legitimate opportunity for people to be seen nude" (Rodgers, 1991-92: 15). In *Prospero's Books* water element is applied in these manners such as the use of pool or dropping water (Fig. 19). Water even transforms to a space in the film during the scene where actors swim in an

aquarium (Fig. 20). 'The Book of Water' is one of Prospero's books. Additionally some short films of Greenaway are about water.

Landscape: Greenaway prefers using interior spaces and thus making films in the studio where every condition is under control. However he likes and uses English landscapes too (*The Draughtsman's Contract*, *Drowning by Numbers*) (Fig. 21, 23). He says "I *was* very interested in all that country house architectural side, which of course involves a certain amount of snobbism in the English approach to the country" (Ranvaud, 1987: 193). Especially in *The Draughtsman's Contract* landscape dominates. As mentioned in the film, the draughtsman sketches what he sees, not what he imagines. "[T]he inclusion or exclusion of certain objects within the artist's drawings" (Brown, 1981-82: 35) is an artistic problem clarified in the film. The landscape is perceived in two ways, as represented in the film and as sketched by the draughtsman (Fig. 22). Greenaway states that:

> The film is essentially about a draughtsman drawing a landscape, and the facets of the drawing and the landscape are compared on another level of representation, the film. I want those three ideas to be present in the whole structure of the movie, so that one is aware that we are making comparisons all the time between the real landscape, Mr. Neville's image of it and, ultimately, us as viewers seeing those ideas represented on film (Brown, 1981-82: 35).

Greenaway's techniques and elements of space which have been mentioned above not only turn space to an actor but also show architects ways to analyze space. The changing properties of architectural space that is static by nature are analyzed in Greenaway's cinema. Some conventional techniques such as single point perspective, perpendicular shooting and new ones such as layering, space as the sectional are brought forth to represent space. Greenaway's approach to space can be a tool for architects to analyze space as well.

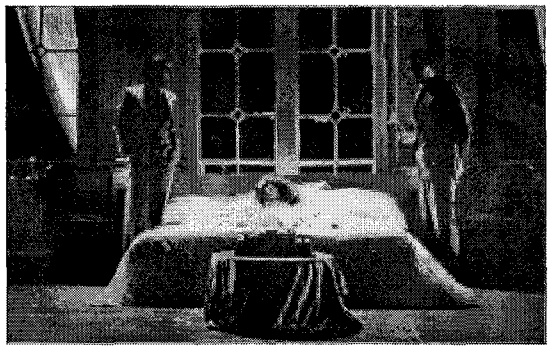


Figure 12. Peter Greenaway's *A Zed and Two Noughts*
Caux and others, Peter Greenaway, 81.

Figure 13. Peter Greenaway's *A Zed and Two Noughts*
Caux and others, Peter Greenaway, 16.

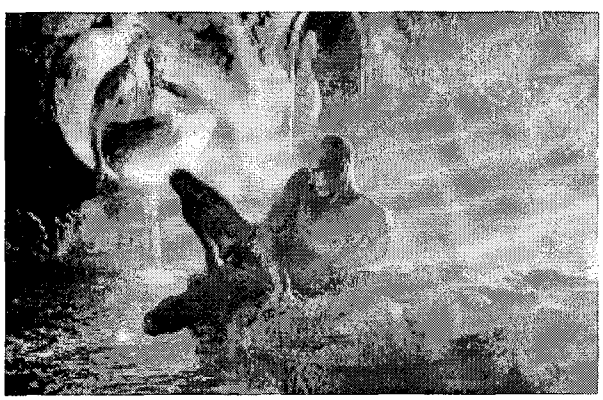


Figure 14. Peter Greenaway's *Prospero's Books*
Greenaway, Prospero's Books, 95.

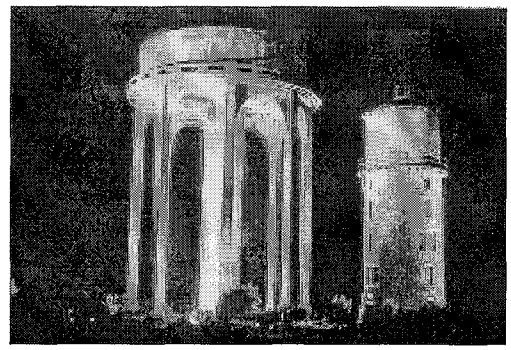


Figure 15. Peter Greenaway's *Drowning by Numbers*
Greenaway, Fear of Drowning by Numbers, 76.

Figure 16. Peter Greenaway's *A Zed and Two Noughts*
Caux and others, Peter Greenaway, 64.

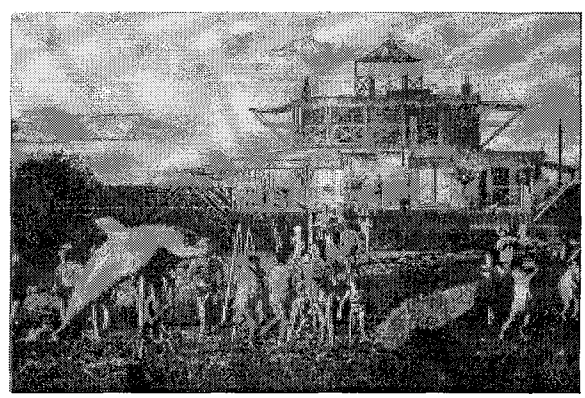


Figure 17. Peter Greenaway's *Drowning by Numbers*
Greenaway, Fear of Drowning by Numbers, 97.

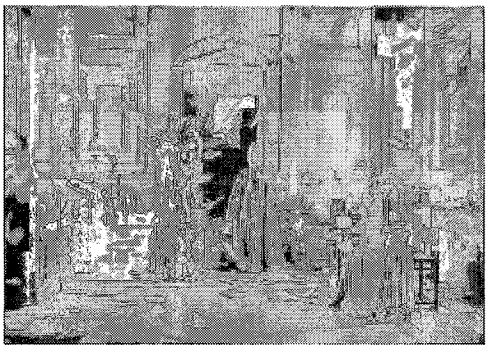


Figure 18. Peter Greenaway's *Prospero's Books*
Greenaway, Prospero's Books, 60.

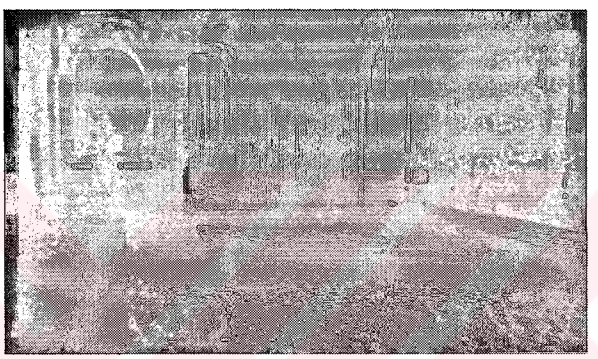


Figure 19. Peter Greenaway's *Prospero's Books*
Greenaway, Prospero's Books, 55.

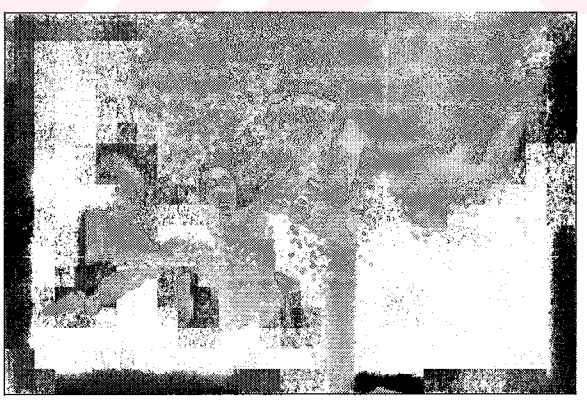


Figure 20. Peter Greenaway's *Prospero's Books*
Greenaway, Prospero's Books, 110-111.

Figure 21. Peter Greenaway's *Draughtsman's Contract*
Sight and Sound, 81-82/1, 36.

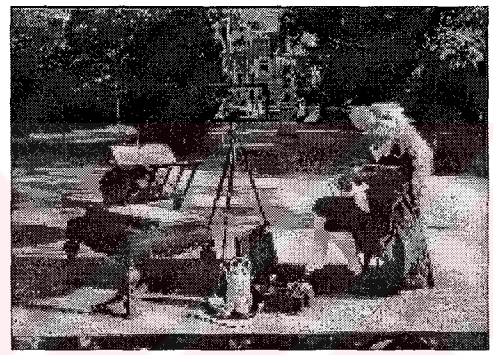


Figure 22. Peter Greenaway's *Draughtsman's Contract*
Caux and others, Peter Greenaway, 14.

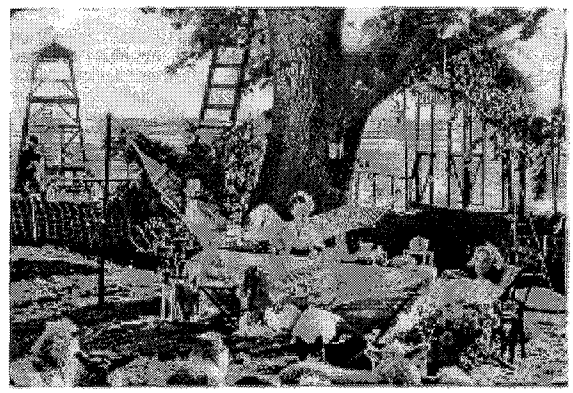


Figure 23. Peter Greenaway's *Drowning by Numbers*
Greenaway, Fear of Drowning by Numbers, 50.

Figure 24. Peter Greenaway's *Drowning by Numbers*
Greenaway, Fear of Drowning by Numbers, 16.

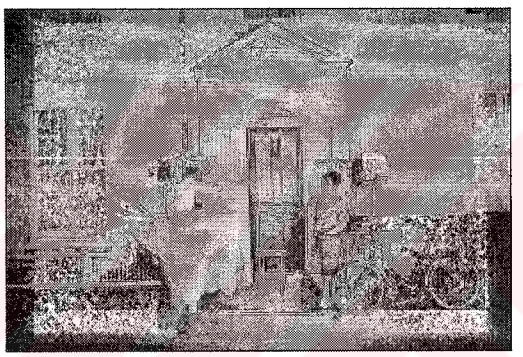


Figure 25. Peter Greenaway's *Drowning by Numbers*
Greenaway, Fear of Drowning by Numbers, 110.

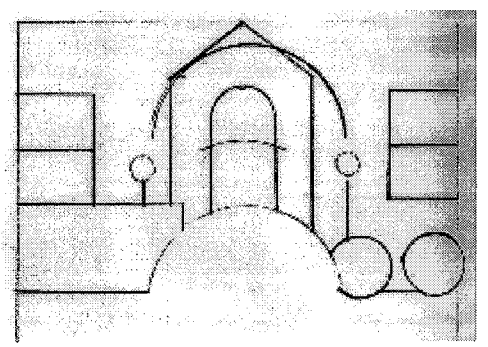


Figure 26. Peter Greenaway's *Drowning by Numbers*
Greenaway, Fear of Drowning by Numbers, 109.

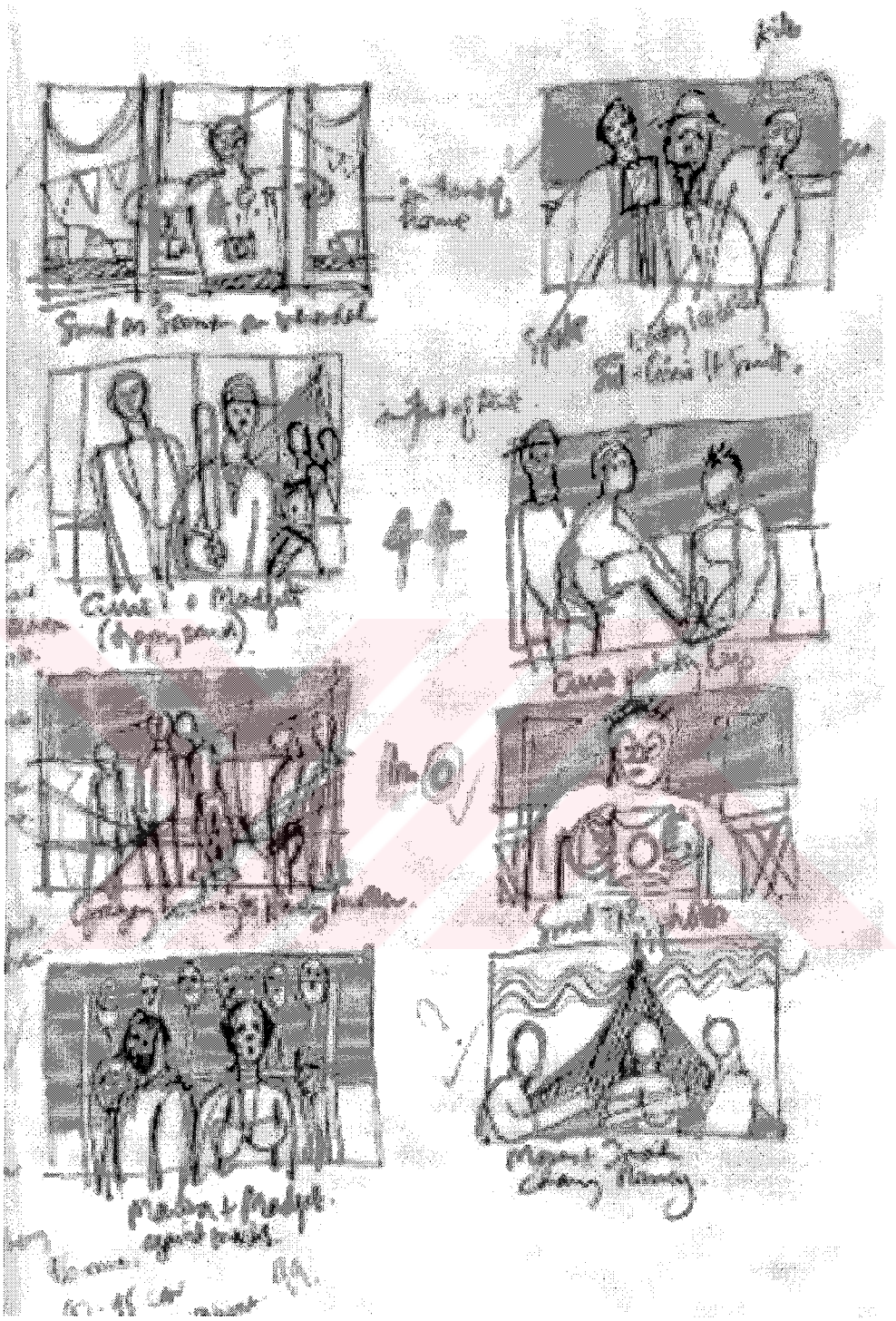


Figure 27. Peter Greenaway's *Drowning by Numbers*
Greenaway, Fear of Drowning by Numbers, 102.

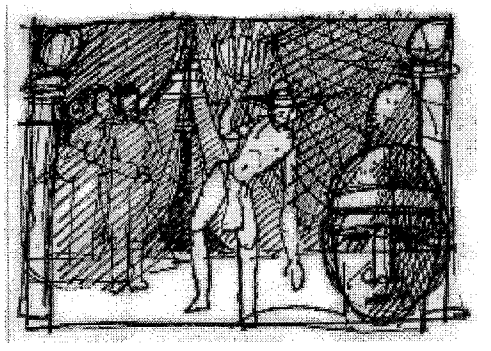


Figure 28. Peter Greenaway's *Prospero's Books*
Greenaway, Prospero's Books, 146.

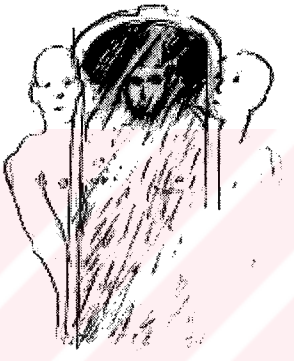


Figure 29. Peter Greenaway's *Prospero's Books*
Greenaway, Prospero's Books, 165.

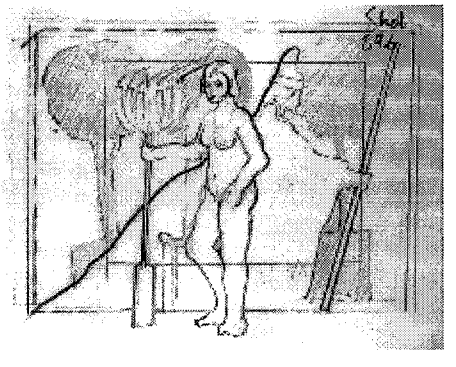


Figure 30. Peter Greenaway's *Prospero's Books*
Greenaway, Prospero's Books, 154.

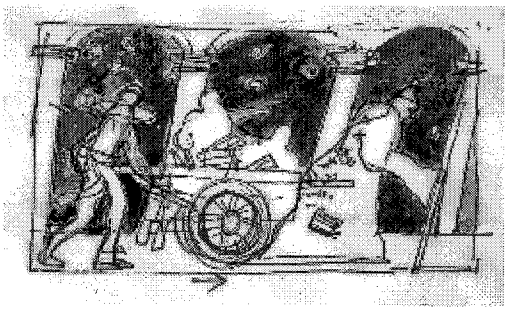


Figure 31. Peter Greenaway's *Prospero's Books*
Greenaway, Prospero's Books, 160.

Figure 32. Peter Greenaway's *Prospero's Books*
Greenaway, Prospero's Books, 101.

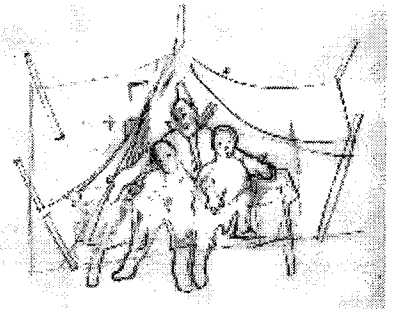


Figure 33. Peter Greenaway's *Prospero's Books*
Greenaway, Prospero's Books, 94.

3.2.3 *THE BELLY OF AN ARCHITECT*

3.2.3.1 THE FILM

> **In a sense, building a piece of architecture is like making a film. (Greenaway in an interview in Rodgers, 1991-92: 18-19)**

The Belly of an Architect **is Greenaway's fourth feature film that he made in Italy in 1986. The film is significant for this thesis both for its subject matter and for the way architectural space is represented in the film. The film is about an architect and his architectural project. Space is represented using the techniques and elements studied in the previous section. Space is an aim as important as the narration rather than a tool in this film.**

In *The Belly of an Architect* an American architect, Storely Kracklite, travels to Rome with his young wife to set up an exhibition of the work of the French architect Etienne Louis Boullée (1728-99). The preparation of the exhibition and the events that take place during this period are narrated in the film. The architect works on the exhibition and visits the historical buildings in Rome. His mind is full of Boullée who he admires a lot. He even writes to him. As usual in Greenaway's films, things get worse as time passes by. The preparations for the exhibition are blocked all the time, and then his precious project is taken away from the architect. His pregnant wife seduces him (with another architect). He has got a stomach ache since he has been to Rome, and then it is found out that he has a cancer. The architect looses his exhibition, his health, his wife and his child. The last scene ends with his suicide at the opening of the exhibition on the birthday of Boullée. At that moment his wife gives birth to his child. Pally claims (1991: 5):

> There, Brian Dennehy plays the protagonist who believes the principles of architecture will order the world. He combats the backstabbings of corrupt colleagues and nature's erosion of both buildings and bodies. ... The screen in *Belly* is littered with scaffolding, drop cloths, plaster, dust, and large crumbling halls leaking water and mud, which Greenaway attempts to choreograph into elegant symmetries much as his hero tries to preserve the architectural classicisms he finds so soothing. Again, the ordering system inside the film contains it.

The opening shots of the film are significant for the representation of space. The architect makes love with his wife in a wagon-lit of a train. From the window of the fast train, the views of rural areas in (linear) motion are seen. Then the viewer finds himself in the rural area. Everything is calm, motionless and at a stand-still contrary to its perception in motion. It looks as if it is a different space than the one seen from the train. The image moves back and forth between the perception from the train and within the space with parallel montage. Here the relation between space and perception is investigated with movement as the changing parameter. This has no connection to the narration where the viewer sees the couple making love and talking about their journey to Rome. This opening is a good example of 'space as form' where narration and space are separated and balanced, and different aspects of space are experimented in the spectacle.

The main subject of *The Belly of an Architect* is architecture. The film is about a contemporary American architect, his architectural project and its process. It is about an eighteenth century architect, Roman Architecture, and representations of architecture. Greenaway states that *The Belly of an Architect* is a "comment on the relation between the architect/artist and the audience; the wish to use architecture and continue to play with what it's all about" (Ranvaud, 1987: 194). He describes the impetus that inspired him about *The Belly of an Architect* (Pally, 1991: 11, 45) as follows:

> **I write the script and then collect the background. For example, I know only the architecture that was necessary to do *Belly*. I don't employ researchers. I read the architectural magazines and take what's necessary from the general culture. My films often start with some quite minor characters whom I fantasize about and make my own. One impetus for *Belly* was my interest in an eighteenth century architect whom I studied marginally in art school. The other impetus was a painting by Bronzino of a man called Andrea Doria, a Genoese statesman, age 45, done in the nude. ... There are also certain cultural traditions that I use repeatedly in my films because they are very important to Western civilization - like Dutch painting - or because they are especially germane to my themes of order and decay, like Jacobean Theater. ... Another tradition that reappears in my films is food and the uses of food in centuries of theater and painting. Eating tells you a great deal about people. ... Certain technical, painterly problems also keep reappearing in my work, like ... the problem of choreographing characters in the space of a film, and the physicality of bodies.**

The way French architect Boullée is used in the film is impressive. He lived two hundred years ago as an architect ahead of his era. He has nothing built but he is well known in the history of architecture. In the film he is the subject of an exhibition in 1987. The exhibition will be held in Rome and be prepared by an American architect from Chicago. He is trying to understand Boullée through his drawings, namely the representations of the buildings he designed. An architect is trying to understand another. About the architect, his wife says "he thinks he is Boullée." Greenaway claims "Boullée and Kracklite are riddled with the same contradictions: both are aiming for perfection, and like Boullée, Kracklite is unable to realize his projects" (Ranvaud, 1987: 195). About Boullée who "is looking forward" Greenaway states (Ranvaud, 1987: 194):

> **I was particularly fascinated by the fact that Boullée drew and designed a lot, but got nothing built. ... I cannot help thinking that if Boullée's extraordinary drawings had been realized - the size and bulk of his conceptions would fit perfectly well in the twentieth century metropolis - they would have had a great**

> impact on the history of architecture. What would have been phenomenally expensive to build at the time would have generated an atmosphere of daring and enterprise.

In *The Belly of an Architect* Greenaway deals with questions about artwork, creation and reproduction of art. Why does man create artworks? What are the pains and contradictions of an artist? How does an artist perceive the world? Greenaway states "it's still a question for me - am I doing something which is valuable, is this a total waste of time, what am I doing, what do I think I'm doing, and all those problems. In that sense it's a very, very personal film" (Rodgers, 1991-92: 18). Greenaway not only puts forth questions but also looks for answers. Art is a way of making life (chaos) meaningful. Man who wishes to become immortal by leaving an artwork behind himself dies slowly as he designs. Creation slowly kills the man. Artwork is an order created in the chaos, but the life, thoughts and feelings of the creator are never in order, on the contrary they are part of the chaos. When artist comes to an end art remains. Pally says (1991: 5) "like the Hals painting in *Cook Thief*, the landscapes in *Drowning*, and the buildings in *Belly* - the art remains, which is what Greenaway, like all artists, is counting on." Greenaway claims that:

> The architect in *Belly* ... believes that we can make ourselves immortal by creating one grain of sand on the beach of civilization - not by religion, which fades, and not by politics, which faces very rapidly, but through art. Though we know very little about Egyptian religion or statecraft, for instance, we do have their art. It seems to survive , as a talisman that's passed on (Pally, 1991: 9).

In the film Greenaway uses representations of architecture such as sketch, drawing, photograph, model, postcard, photocopy, text. The architect works on Boullée's drawings (Fig. 49); for the exhibition they make models of his unrealized projects. There is a 'sugar model' in the film, namely a cake in the

shape of the memorial Boullée designed in the honor of Sir Isaac Newton in 1784 (Fig. 47, 48). The architect is displayed in the photographs in the photographer's studio, and on an Italian magazine.

Reproduction of art is another subject analyzed in the film. Man has been reproducing the human form through different means, namely sculpture, painting, photograph and as the last step, photocopy. In the film the green light of the photocopy machine passes through the face of the architect as he copies bellies. Greenaway states that:

> The film is also about the way that man reproduces himself. At the beginning we see a lot of three-dimensional sculpture, one way of man reproducing himself, a very complicated and expensive and time-consuming way. A little later on we begin to examine painted representations of man at that bathhouse scene, and then there's that representation of man through photograph, and finally the most banal of all, through photocopying. Now there are more photocopies in the world than there are photographs, there are more photographs than there are paintings, and there are more paintings than there are sculptures. ... But all these things fail, all these attempts to continue man in sort of an artistic sense or a search for immortality (Rodgers, 1991-92: 18).

Symmetry is the most dominant technique Greenaway uses in *The Belly of an Architect*. "Symmetry is an important element in *Belly*," Greenaway claims "because the problems of construction - or civilization - and decay are seen from the point of view of a classical architect. It makes sense to express civilization with sorts of constructions he'd be most familiar with" (Pally, 1991: 7). The symmetrical frames represent the ideal view points of architecture. Other than symmetry, Greenaway uses static frame, long shot, single point perspective, space as the sectional, linear movement, layering (in a different

way in this film), perpendicular shooting, light, swinging objects, mirror and water in this film.

3.2.3.2 THE SPACES

In *The Belly of an Architect*, specific elements in different scales are defined as the representation of architectural spaces in Rome, namely the city, The Palace of Victor Emmanuel and the bedroom of the architect. Rome has a scale which belongs to a city, the palace is represented in both building scale and interior space scale, and the bedroom is in interior space scale. Rome forms the general framework of the film. The palace is the space of transition. The bedroom frames private living.

3.2.3.2.1 ROME

***The Belly of an Architect* is a setting-based film. It cannot be shot somewhere else. A film like that where space is so dominant cannot be without Rome. Taking Rome out of the film would require the editing of a totally new film. The main characters of *The Belly of an Architect* are Kracklite and Rome in urban space scale. The film is based on their interaction; there is the shadow of the architect on Roman architecture (space), and Rome and architecture on the architect's mind (narration). Greenaway states "I want to see the physicality of an actor, the size, the bulk, the shadow they cast on the wall. Brian Dennehy was especially good for this as the architect in *Belly*, where his considerable figure moves through all those fixed architectural spaces" (Pally, 1991: 45) (Fig. 38).**

Both Greenaway and Kracklite are foreigners in Rome. They are both outsiders and they are not interested in the society, namely Romans. Rather, Roman art

and architecture attract their attention as artists. In the film the architect, like a tourist, visits the historical buildings of the city with postcards in his hand. He isolates himself and does not interact with citizens. Not much Italian is heard in the film (it is as if everybody speaks in English in Rome). What interests him is not the life in those old buildings, or the effects of this historical background on Romans-of-today, or any social aspect of architecture but its physical aspects. He *looks at* the city for architecture. The totally designed frames of Greenaway support this idea.

Greenaway says "*The Belly of an Architect* is based on the figure seven. The seven hills of Rome, of course, but also . . . I reckon there were seven clear influences that emanated out of Rome and affected the whole of western civilization." He says "[t]he seven buildings, the seven stages of Roman architecture I chose for the film, are all tombs - memorials to the dead, reminders to the bereaved of what went on before" (Ranvaud, 1987: 195). He sees Rome as the city of eternity (Rodgers, 1991-92: 17):

> But also it does really examine this question of "Can art make you immortal?" It's posited in Rome, the city of eternity. That title suggests that it's the longest-living, the longest-existing - certainly architecturally - city that there's ever been in the Western world. But also one must remember that Rome, both in the ancient empire and certainly in the Second World War, was the home of fascism. Ultimate power, ultimate narcissism, personified in someone like Mussolini, taken to extremes. And Rome is full of monuments to death and glory, ruins, enormous pyramids to Sestius, triumphal arches representing slavery, representing colonization of the rest of Europe. So Rome itself is the most extraordinary image of all these power crises.

Rome is an open air museum through Greenaway's frames; there is art all around: Paintings, sculptures, buildings and ornaments. Even the police

interrogation takes place in the courtyard of a historical building full of sculptures (Fig. 51). The architect spends all his free time in historical sites.

The film is composed of almost still images of marvelous symmetrical pieces of Roman architecture. The represented spaces are historical, huge, spacious, and empty. In most of the frames Greenaway combines vertical symmetry, static camera and long shot. Symmetrical static frames strengthen the static character of architecture. As in real life architecture on the screen is motionless while people, cars and animals are in motion. Humans whose mimics are usually not seen are used like little figures to show the scale of space, the focus is on the architectonic elements. Architecture forms the spectacle. With long shot the monumentality and despotism of Roman architecture is emphasized. These frames both change from three- to two-dimensional, and have frontality (which is a favorite notion of architects). Sometimes it seems to be hard to distinguish a film shot from the view of a postcard.

On the one side the Colosseum, on the other Michaelangelo's dome of St. Pietro, and on another the church of Baromini are viewed as flattened images from the Palace of Victor Emmanuel. The antique theater that the architect cannot enter since it is closed is also as flat as its image on the postcard (Fig. 55). The two-dimensionality of the representation of three-dimensional buildings is intensified.

While flattening *buildings*, Greenaway creates the sense of depth of *space* on the two-dimensional screen through single point perspective that he uses with repetitive, rhythmic architectonic elements such as columns and arches. The arcade in the courtyard of the hospital has the sense of depth with the colonnade on the one side and the busts on the other. In the picnic scene on a historical site, free-standing columns are recorded via single point perspective.

This technique is used in the representation of a curvilinear arched interval where the architect vomits. Light casts on the floor from the openings between the arches (Fig. 53).

Pantheon is one of the buildings represented in the film. Greenaway does not show the cylindrical domed main body of the building but frames the pedimented colonnade of the entrance from the outside (compare Fig. 36 with Fig. 47, 50). It is represented always at night, so the main body is never in sight. Therefore the representation of Pantheon in the film has a different impression than the building itself. In the first shot in Rome, the camera moves linearly from one actor to the next as they clap hands sitting aside the pool that is in front of Pantheon. Similarly the camera makes linear movement attached to the photographs on the wall of the photographer's studio.

Greenaway also represents The Roman Forum, a Roman Bath (Fig. 54), and the building of Mussolini whose facades are all composed of arches (Fig. 52). Greenaway states on the building of Mussolini that (Ranvaud, 1987: 195):

> **Everything gets gradually tighter and tighter, so that when we come to 'celebrate' Mussolinian architecture, we do so in a montage sequence that exists almost entirely on its own. Kracklite goes to the window, and there, triumphant, is this extraordinary Italian fascist apology of a building, reprised by a second section which mobilizes the same music in the Foro Italico, thus merging them, reappraising them together.**

3.2.3.2.2 THE PALACE OF VICTOR EMMANUEL

The Palace of Victor Emmanuel is the building in which the exhibition is prepared and takes place. Symmetry is the dominant characteristic of the building. From the outside it is totally symmetrical. In the film it is framed

from the frontal facade many times at different day and light conditions. The rigidity of architecture is represented once more in these static frames: The monumental palace has stood and will stand there for centuries without motion, unlike the 'little' cars that move on the road in front of it (Fig. 39). Greenaway states that:

> Slam bang in the middle of Rome is this enormous building for which I have always had great affection and which the Romans variously call the 'Wedding Cake' or the 'Typewriter'. It's a rather vulgar building, more typical of French high *beaux arts* than Italian: gleaming white marble that doesn't seem to fit in at all with its surroundings. It's really extraordinarily ostentatious and grotesque when you think that during the First World War it was adapted as a memorial to the unknown soldier (Ranvaud, 1987: 195).

Greenaway not only frames the palace from the outside in building scale but also represents the symmetrical monumental spaces in interior space scale. The viewer sees many parts of the palace almost always in symmetrical static long- and perpendicular-shot frames. The balcony with the window behind, where the architect committed a suicide in the end, the same ornated window from the outside which is framed many times throughout the film, the rich, wide white stairs on the outside which add to the monumentality of the building (Fig. 40), the circular colonnaded terrace (Fig. 41, 42, 43), and the toilet in white (as in *The Cook, the Thief, His Wife and Her Lover*) are represented. Even the location of actors in these frames are symmetrical, which supports the symmetry of architectural space (Fig. 42, 43).

Since architecture is so dominant in *The Belly of an Architect*, there are architectural frames-within-frame in many shots, most of which are static ones. Columns, windows, arches, doors, walls frame space within the cinematic space (Fig. 34, 41, 43, 44, 45, 46, 54, 56). Greenaway uses different representations of

pieces of art and architecture. In a scene, the same frontal image of the palace through film shot, through photograph, and through model are juxtaposed.

The Palace of Victor Emmanuel transforms from a historical monument to an exhibition building throughout the film. This transformation of space represents the process of the preparations for the exhibition and the passing time in the film. There have been more models, drawings and structure around as time goes by. In the last scene, the dark interior space of the building with structures all around representing Boullée's designs such as his sphere, conic tower is no longer the inside of a palace but an exhibition gallery (Fig. 34, 44, 45, 46,).

3.2.3.2.3 THE BEDROOM OF THE ARCHITECT

Perpendicular shooting is extensively used in the film where the best perpendicular frames belong to the bedroom of the architect which are shot in interior space scale (Fig. 38). The architect and his wife stay in an old apartment (Fig. 58). Instead of rotating the camera in the space, Greenaway frames the bedroom from different perpendicular view points. Camera is located mostly at the cut side of the room where a different kind of layering within space is created through the opening that connects the bathroom and the bedroom.

The representation of the bedroom in the film is sectional. It is shot from the cut side mostly, and from right and left, always with perpendicular shooting. The entrance of the room is never in sight. Through Greenaway's motionless camera architectural space does not move in the cinematic frame, and this represents the static character of architecture. However, as in real life, actors, curtains move; or because of the streaming curtains, light that reflects from the

water in the bath-tub moves on the wall of the bathroom. Mirror is used in the bedroom, (in the doctor's, and in the hospital room. In the hospital, the mirror is the camera.)

The bedroom of the architect is very crowded and in disorder (Fig. 57). Details of the room are composed in Greenaway's frames like still life, for instance a dish of figs on a book about Boullée is recorded. Greenaway uses linear movement to show things such as books, drawings, photocopies (of bellies), fruits, bottles, clothes or sculptures all around.

In one bedroom scene, Greenaway changes the shape of the frame in a realist way by using masking. The architect, back from the palace late at night, hears sounds, and looks through the keyhole where he witnesses his wife's seduction. The keyhole masks part of the frame and creates a new spectacle. In another scene the white streaming curtains of the bathroom frame the wife and her lover.

The bedroom is represented in a pictorial sense as in the case for all private and individual spaces in Greenaway's films. He represents private rooms attentively. The bedroom is still, static, peaceful, gloomy, calm, and even misted like a painting.

It can be stated that *The Belly of an Architect* analyzes architectural space from the point of view of an architect. Greenaway's approach to space and architecture in this film is close to an architect's. He aims to narrate the film through the eyes of the American architect, and achieves this not only in narration but also in the representation of space. His frames reflect the characteristics of architectural space rather than that of cinematic space.

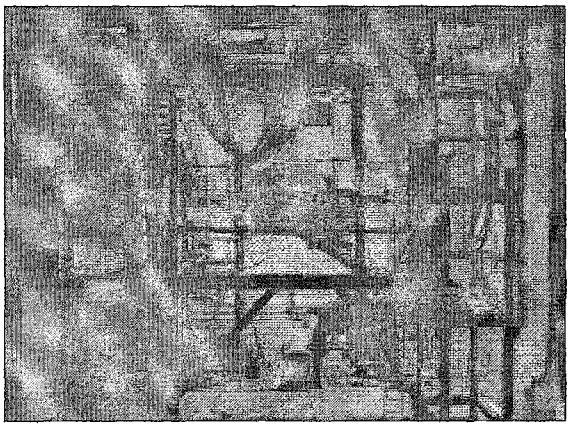


Figure 34. Peter Greenaway's *The Belly of an Architect*
Building Design, 1996, 15.

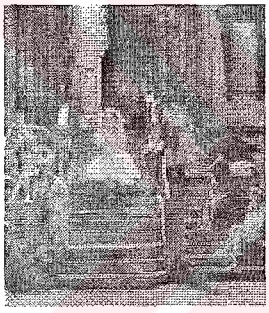


Figure 35. Peter Greenaway's
The Belly of an Architect
Antrakt, 93/4, 62.

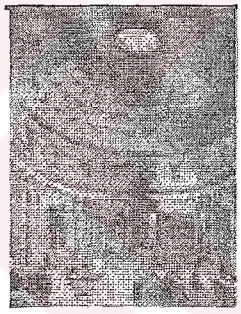


Figure 36. Giovanni Pablo Pannini's
painting of the interior of Pantheon
Gombrich, Sanatın Öyküsü, 81.

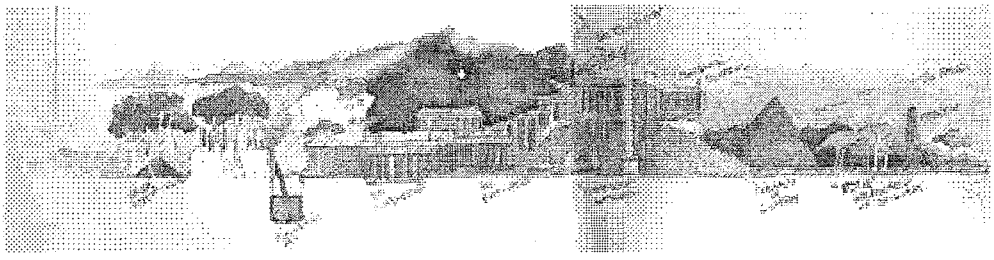


Figure 37. Peter Greenaway's *Prospero's Books*
Greenaway, Prospero's Books, 110-111.

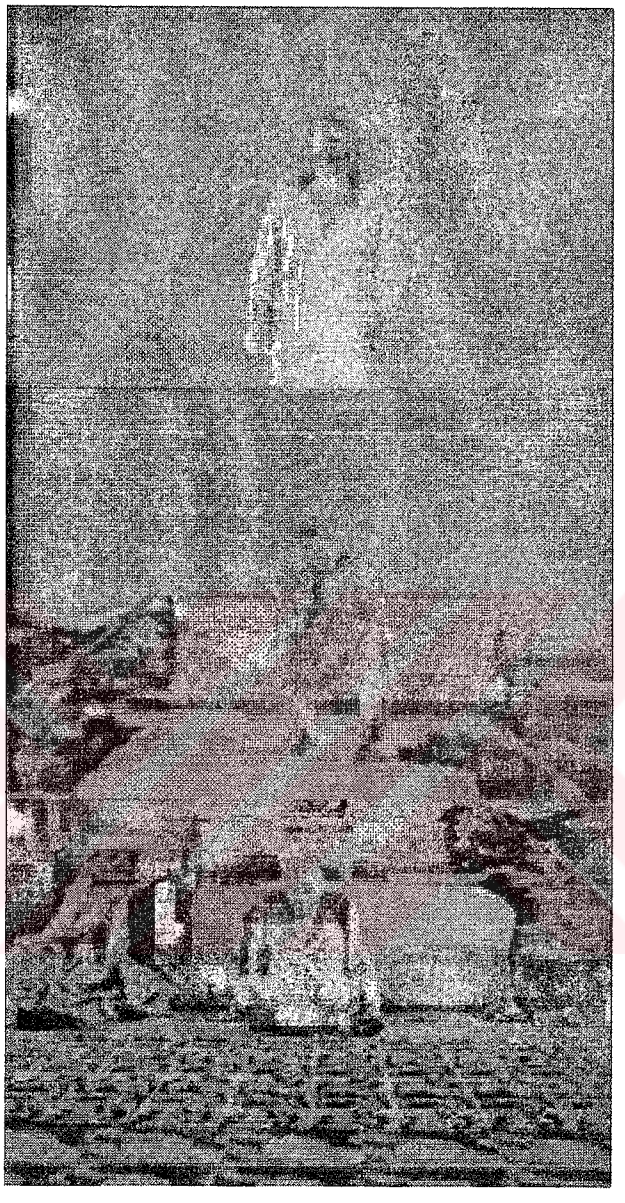


Figure 38. Peter Greenaway's *The Belly of an Architect*
Caux and others, Peter Greenaway, 117, 120.

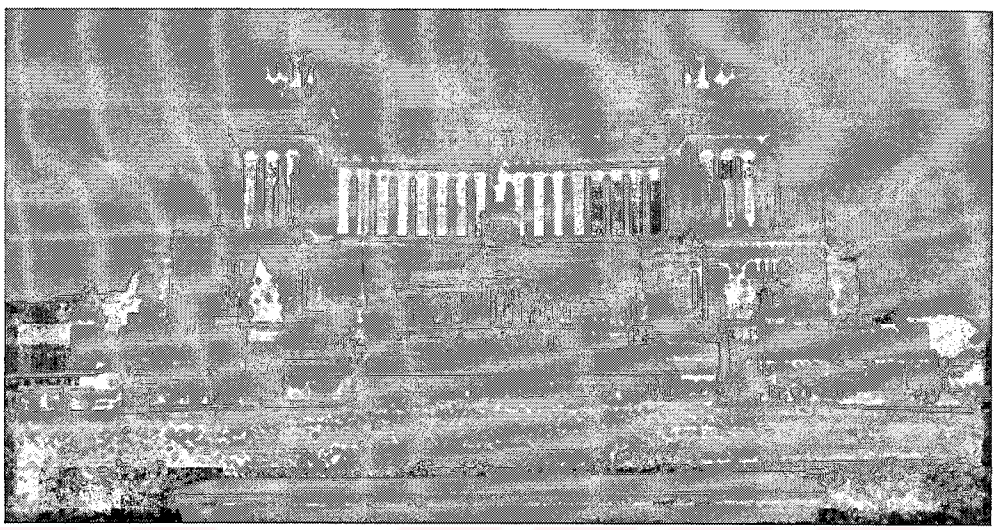


Figure 39. Peter Greenaway's *The Belly of an Architect*
Caux and others, Peter Greenaway, 34.

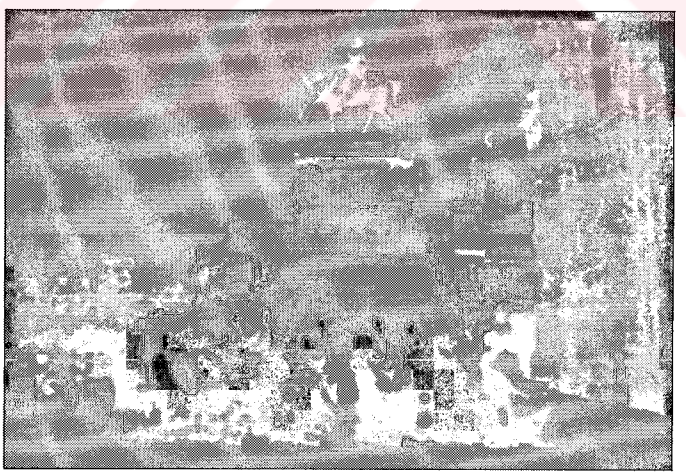


Figure 40. Peter Greenaway's *The Belly of an Architect*
Caux and others, Peter Greenaway, 63.

Figure 41. Peter Greenaway's *The Belly of an Architect*
Caux and others, Peter Greenaway, 107.

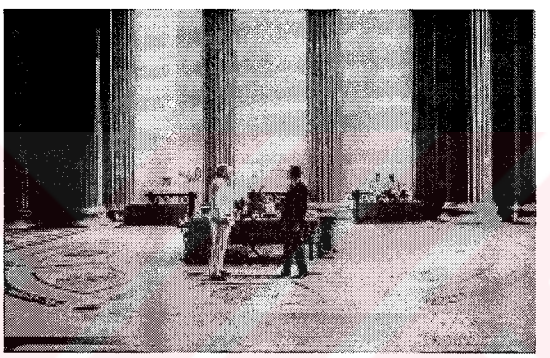


Figure 42. Peter Greenaway's *The Belly of an Architect*
Sight and Sound, 87/3, 196.

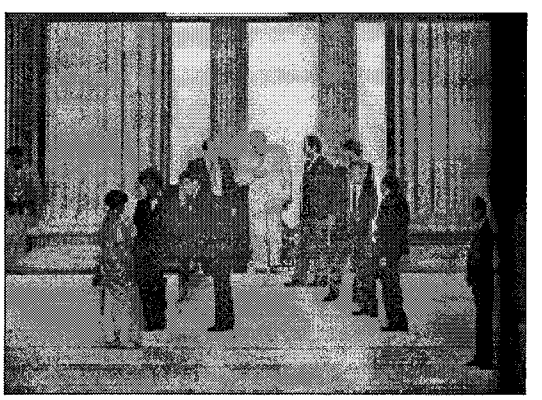


Figure 43. Peter Greenaway's *The Belly of an Architect*
Caux and others, Peter Greenaway, 70.

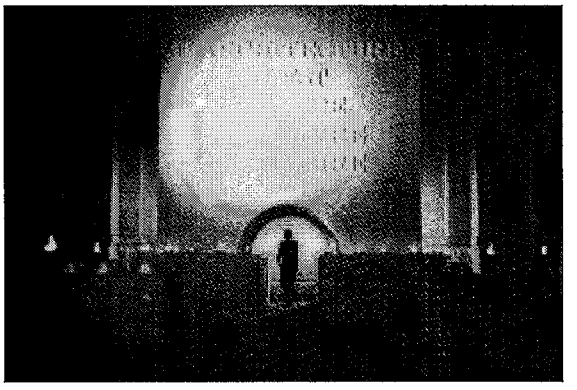


Figure 44. Peter Greenaway's *The Belly of an Architect*
Caux and others, Peter Greenaway, 69.

Figure 45. Peter Greenaway's *The Belly of an Architect*
Caux and others, Peter Greenaway, 69.

Figure 46. Peter Greenaway's *The Belly of an Architect*
Caux and others, Peter Greenaway, 35.

Figure 47. Peter Greenaway's *The Belly of an Architect*
Caux and others, Peter Greenaway, 106.

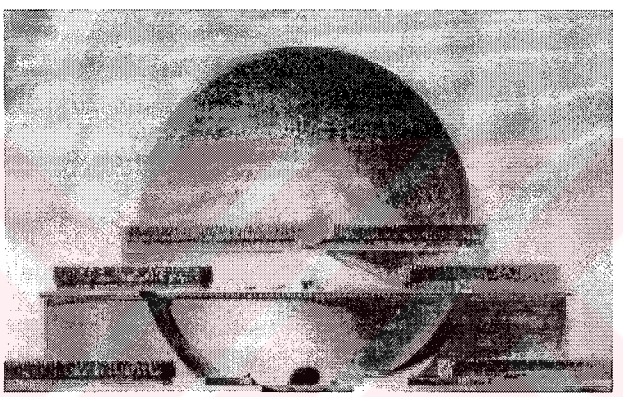


Figure 48. Boulee's drawing of the memorial for Sir Isaac Newton (1784)
Passeron, Sürrealizm, 94.

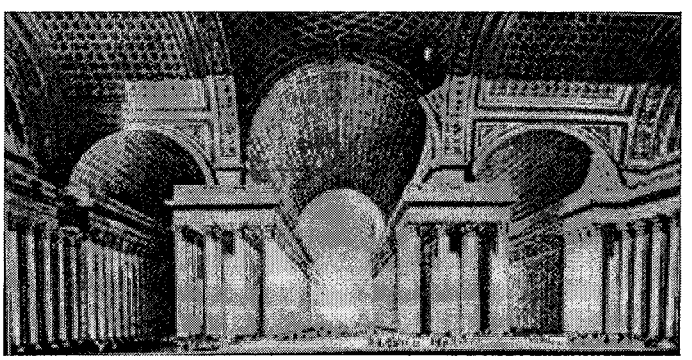


Figure 49. Peter Greenaway's *The Belly of an Architect*
Caux and others, Peter Greenaway, 68.

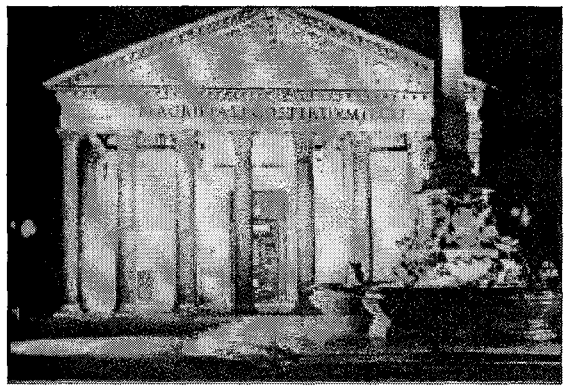


Figure 50. Peter Greenaway's *The Belly of an Architect*
Caux and others, Peter Greenaway, 69.

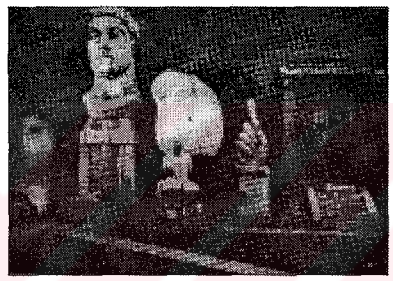


Figure 51. Peter Greenaway's *The Belly of an Architect*
Caux and others, Peter Greenaway, 28.

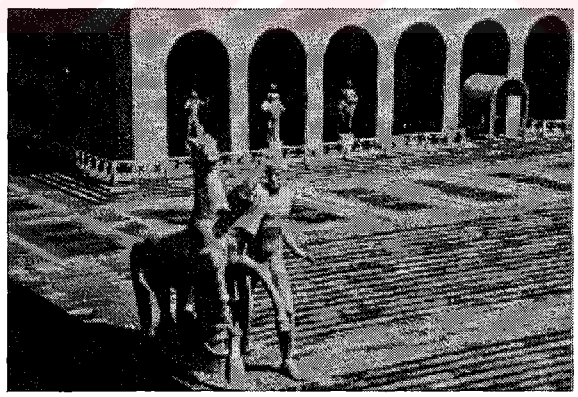


Figure 52. Peter Greenaway's *The Belly of an Architect*
Caux and others, Peter Greenaway, 68.

Figure 53. Peter Greenaway's *The Belly of an Architect*
Caux and others, Peter Greenaway, 70.

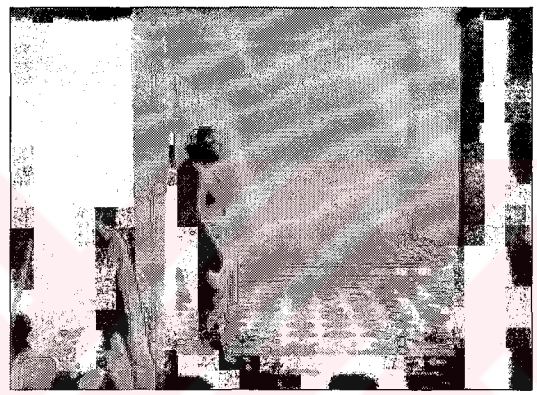


Figure 54. Peter Greenaway's *The Belly of an Architect*
Sight and Sound, 87/3, 195.

Figure 55. Peter Greenaway's *The Belly of an Architect*
Caux and others, Peter Greenaway, 93.

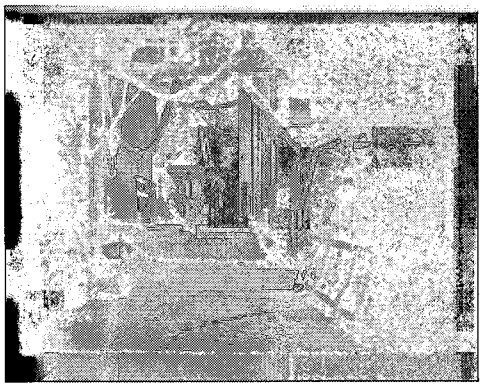


Figure 56. Peter Greenaway's *The Belly of an Architect*
Caux and others, Peter Greenaway, 71.

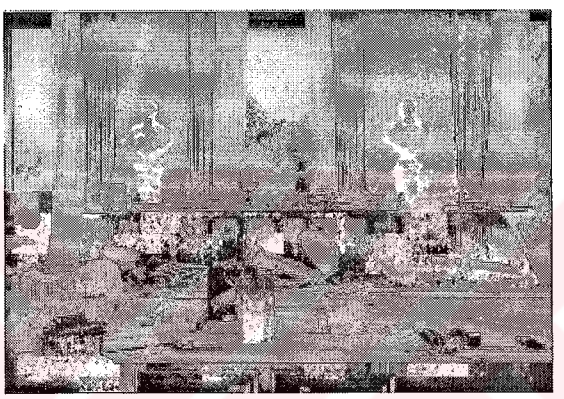


Figure 57. Peter Greenaway's *The Belly of an Architect*
Caux and others, Peter Greenaway, 80.

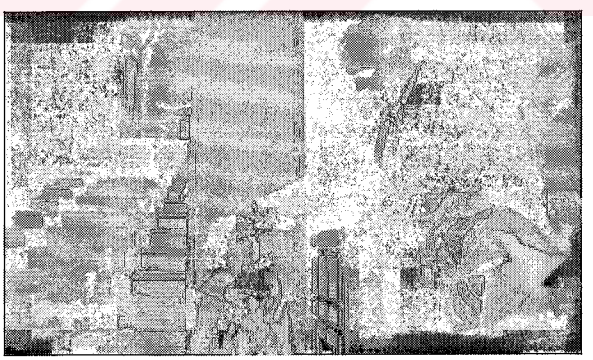


Figure 58. Peter Greenaway's *The Belly of an Architect*
Caux and others, Peter Greenaway, 76.

3.3 SPACE AS SYMBOL: WIM WENDERS

3.3.1 WENDERS' APPROACH TO FILMMAKING

When filmmaking is concerned, Wenders and Greenaway have different approaches. If Greenaway is a filmmaker as an artist, Wenders is a filmmaker as a filmmaker. Wenders mostly uses the possibilities of the cinematic medium - not references from other art forms - to make his films. His films are artworks as Greenaway's, but representation as interpretation, rather than art, seems to dominate in his cinema.

For Wenders, film is both an artwork and a representation, and has a new reality of its own. What is on the screen is real (cinematic reality). He tries to understand the chaos in life and expresses his view on life through cinema. His attitude is selective. Even music is selected (from his favorites). Like a camera framing space that breaks space into pieces, Wenders selects pieces from chaos and creates a whole, an order combining them (representation of life). He aims wholeness in narration, but not in what he narrates. He shows and interprets the chaos. The order is never totally designed, or artificially constructed. He forms the film not on paper but during the shooting. Everything is not planned in the scenario. Improvisation is appreciated. The film finds its way during the shooting (naturality).

The viewer is there in the library, circus, city, car or on the road. Wenders wants the viewer to believe in him, to feel himself part of the film. The camera is like the eye of a character in the space (subjective camera). The massage is represented through emotional involvements. The form is spectacle, namely space and the content is narration, namely the story in Wenders' films (Table

4). Contrary to Greenaway's approach form is always for the content. His primary aim is to tell stories.

3.3.2 WENDERS' APPROACH TO SPACE

Wenders' approach to space, as to film, is selective. He selects pieces out of the chaos of architectural space, frames them due to his aim, transforms them using the possibilities of the medium of cinema, and forms an order. Space in Wenders' films, unlike Greenaway's films, is a visual tool for the story.

Space is something social in Wenders' cinema. He is aware of architecture, but has a different point of view. He focuses on the social aspect of architecture; not on the physical character of architecture but on its place in people's lives. His approach to space, film and life is social. For him, space is part of the chaotic social life, and is the reflection of the society. That is the way he represents cinematic space. His aim is to tell how he sees people and the society using space (human - space relationship). He uses cinema to express his understanding of society.

Wenders' use of space is symbolic. Space symbolizes some aspects of the film or of the story and especially the society in his films. In his road films such as *Alice in the Cities, Kings of the Road, Paris, Texas,* city is the symbol of the modern man who 'lost touch with the world', and road is the symbol of the 'moving man'. His characters prefer moving and leaving to staying (Fig. 69). Moving is a way of living for him. It is what being at home means. It is not only his characters who move. Wenders himself regards that he can work only when he travels.

Wenders uses the cinematic frame to (de/re)contextualize space. The space continues behind the frame. He prefers real spaces (road, city) to décor. The interior spaces which have been represented in Wenders' films are not many in number; they usually are cold, ordinary hotel rooms, cafes, and filling stations. They are always instantaneous, temporary, and foreign. Hotel is the space for a break (he writes and evaluates there).

There are several techniques and elements that Wenders uses in the representation of space in his films. He uses most of them in every film. The possibilities and limits of social space are analyzed through these techniques and elements in his films.

3.3.2.1 TECHNIQUES

Movement: Space is always in motion in Wenders' films. Characters are never 'there', they pass, they move *through* space. Spaces are perceived while moving. The camera moves to keep something mobile in sight such as a plane, a flying bird or a boy riding his bicycle.

Superimposition of images: Wenders superimposes frames, juxtaposes images within the cinematic frame in *Notebooks on Clothes and Cities*. In this 'diary-movie' which is about a Japanese fashion designer living in Paris, the juxtaposed images represent the process (sewing a dress that is tried on by a model), the product (fashion show) and the theory (the designer's words) of design at the same cinematic moment. The shape and the location of the frames on the screen match the content of the frames.

Use of light: Wenders uses natural light or city lights, especially on the road. Nothing but light, such as the neon lights of a hotel, or a city on the way, is perceived while driving at night.

Use of black and white: Wenders prefers black and white films to colored ones. While shooting his first film in the United States, *Hammett*, he was not allowed to use black and white, and therefore he made the darkest film ever made. The use of black and white (together with color) as a technique to represent space dominates in *Der Himmel über Berlin*.

3.3.2.2 ELEMENTS OF SPACE

Road: A significant characteristic of Wenders is his road films. Most of his films take place not in the cities but on the road - not in a space but through space (Fig. 63). The road keeps characters away from the nasty settled life. Characters belong to the road, not to the city. The road represents 'seeking' (Fig. 60, 61, 62).

City: Road films turn to be city films through Wenders' camera. Cities are like balloons attached to the edges of roads. They are for a break while passing by. Not the elements - cities - but the relations - roads - are emphasized. A city is simply a road and the void framed by the facades of buildings on the sides of this road. The buildings are the two-dimensional decor of the road as in Westerns (Fig. 67). In *Alice in the Cities* not the countries but cities are at the foreground. All the American cities look the same except New York which has an identity with its huge skyscrapers (Fig. 66).

Vehicle: The camera frames the road and the city in motion through the window of a vehicle such as a car, a train, a plane, a bus, a boat, a bicycle or a

ferryboat (Fig. 64, 71, 72). Characters - and the viewer - experience the city in a vehicle. There are public and private vehicles just like there exist public and private spaces. Private ones are usually mobile homes (Fig. 59). In his article about mobile homes Metcalf mentions the ones in *State of Things, Paris, Texas* and *Der Himmel über Berlin*.

Wenders' techniques and elements of space mentioned above not only turn space into an actor but also make space a symbol of contemporary society. The changing character of architectural space is analyzed. Wenders' approach to represent space can also be considered as a tool for architects to analyze the social aspects of space.

Figure 59. Wim Wenders' *Kings of the Road*
Kolker and Beicken, The Films of Wim Wenders, 69.

Figure 60. Wim Wenders' *Paris, Texas*
Videosinema, 85/4, 39.

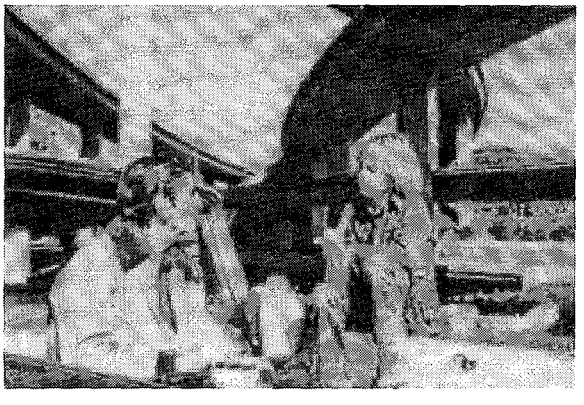


Figure 61. Wim Wenders' *Paris, Texas*
Kolker and Beicken, The Films of Wim Wenders, 130.

Figure 62. Wim Weenders' *Paris, Texas*
Kolker and Beicken, The Films of Wim Wenders, 135.

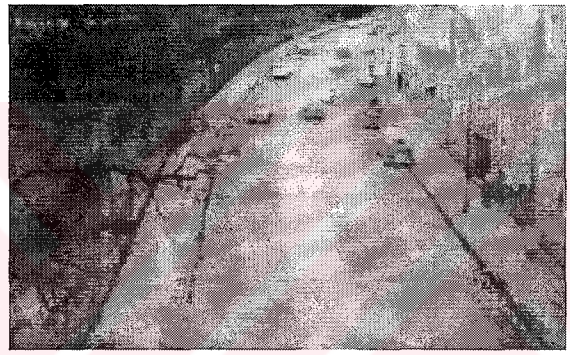


Figure 63. Wim Wenders' *The State of Things*
Kolker and Beicken, The Films of Wim Wenders , 3.

Figure 64. Wim Wenders' *Until The End of The World*
Sight and Sound, 92/12, 11.

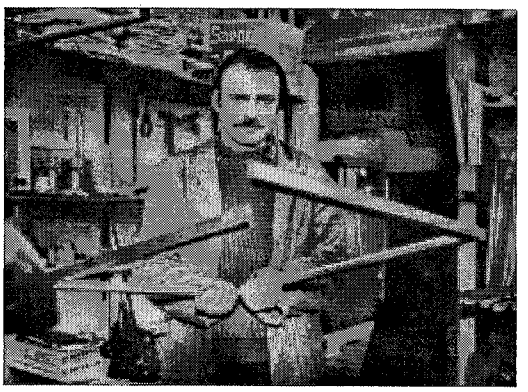


Figure 65. Wim Wenders' *The American Friend*
Kolker and Beicken, The Films of Wim Wenders, 45.

Figure 66. Wim Wenders' *Alice in the Cities*
Kolker and Beicken, The Films of Wim Wenders, 49.

Figure 67. Wim Wenders' *Kings of the Road*
Kolker and Beicken, The Films of Wim Wenders, 37.

Figure 68. Wim Wenders' *Kings of the Road*
Paris, Classic Foreign Films, 158.

Figure 69. Wim Wenders' *Kings of the Road*
Paris, Classic Foreign Films, 160.

Figure 70. Wim Wenders' *Kings of the Road*
Kolker and Beicken, The Films of Wim Wenders, 71.

Figure 71. Wim Wenders' *The State of Things*
Kolker and Beicken, The Films of Wim Wenders, 106.

Figure 72. Wim Wenders' *Paris, Texas*
Kolker and Beicken, The Films of Wim Wenders, 127.

Figure 73. Wim Wenders' *Paris, Texas*
Kolker and Beicken, The Films of Wim Wenders, 134.

3.3.3 *DER HIMMEL ÜBER BERLİN (WINGS OF DESIRE)*

3.3.3.1 THE FILM

> **The king of the road wants to mount the stairway to heaven. (Kolker and Beicken, 1993: 160)**

Der Himmel über Berlin **is Wenders' thirteenth feature film that he made in Germany in 1987. It is a story of Berlin and of an angel who wants to be a human being. The film is significant for this thesis due to the way it represents architectural space. Space is a symbolic tool for story-telling in this film.**

Berliners are not the only inhabitants of Berlin in *Der Himmel über Berlin*. Other than humans, angels live in the city. They are not visible to humans but children notice them, yet in the next moment forget about them. One of these angels, Damiel, makes up his mind to become a human. He shares his desire with his partner, Cassiel. Meanwhile he falls in love with a trapeze artist, Marion, who works in a circus. According to an interpretation, because of love, probably because of great desire his wish "to come inside" (Harvey, 1990: 319) turns out to be true. There are two other characters who are successfully integrated into the film, being Peter Falk (as Peter Falk), and Homer. Falk who was once an angel as well is in Berlin to act in an American film about the Nazi period. Homer, the story-teller, looks for his listeners who became readers far away to tell them the past of Berlin. The 'hi(story)' must be remembered. "Homer is the representative and bearer of collective memory, the spirit of history. He is also the spirit of Berlin, who laments the vanishing of the city in the war" (Kolker and Beicken, 1993: 151). It is upsetting that such an inspiring film has been reduced to a love story in the last scenes with Marion's theatrical monologue which does not match much with the rest. "It is hard to prevent this ending slipping into banality" (Harvey, 1990: 320).

In one of the scenes, the viewer sees a raving man about to die near a bridge. As the man raves (as his thoughts swing in his mind), the camera swings like a pendulum, and as it swings, the viewer sees one side of the parapet of the bridge, and then the other. The changing perspective of the bridge as the camera swings emphasizes the thoughts flying in the mind of the dying man, and it seems to symbolize his journey between life and death. This scene is a good example of 'space as symbol' where space is a tool to visualize and support what the director wishes to express.

There are two reasons for using the German title in the thesis instead of the English one. One reason is the word *Berlin*: As Harvey states "it is a pity that Berlin disappears from the English title because the film is a wonderful and sensitive evocation of the sense of that place" (1990: 314). The other reason is the double meaning of the word *Himmel*: "In German the word *Himmel* means both sky and heavens so it was almost like a little poem, a little haiku" (Wenders in an interview in Paneth, 1988: 4). About *Der Himmel über Berlin* Wenders says that:

> It is the first time I made a film in one place. I really used to think I was able to work only while I was on the road. It was scary to stay in one place. But it wasn't difficult at all, because there was a lot of other movement. There was a strange movement in time which felt almost like a journey. Of course, the film was not linear, like the other movies I've made, where there was an itinerary. They always had horizontal movements. *Wings of Desire* is my vertical road movie (Fusco, 1988: 16).

Wenders explains the origin of his angels as follows: "First and foremost, [Rainer Maria] Rilke's *Duino Elegies*. Paul Klee's paintings too. Walter Benjamin's *Angel of History*. There was a song by the Cure that mentioned 'fallen angels', and I heard another song on the car radio that had the line 'talk to an angel' in it" (1991: 77). Wenders' angels cannot feel but they hear any

sound, even the thoughts of humans. Life, for them, is to walk around and to collect knowledge. They watch humans. Humans, on the other hand, 'feel', not 'watch'. They 'live' any aspect of life with their feelings. Angels cannot "get inside the problem of human decision-making," they "can never really participate, only pretend" (Harvey, 1990: 315). As Harvey states "[b]eing outside human space and time, all the angels can do is to offer some spiritual comfort, try to soothe the fragmented and often shattered feelings of the individuals whose thoughts they monitor" (1990: 315). Angels are assumed to know everything. Humans, on the other hand, have the capacity of 'guessing' instead of 'knowing'. "Perhaps the 'all-seeingness' of the angels was truer than the colorful, three-rather-than-four-dimensional vision" (Wenders, 1991: 82).

Angels see the world through "monochromatic eyes" (Harvey, 1990: 315), whereas humans have a colored world. The "use of color changes to denote changes of viewpoint" is impressive in the film (Green, 1988: 129). "They [Angels] know this place from time immemorial, and they are intimately acquainted with its history" (Green, 1988: 128). Wenders says "the angels were a metaphor for history and the memory of it" (Fusco, 1988: 16). They are the witnesses of the whole history of Berlin as Wenders states:

> They [Angels] were there before the city was there, when there were still glaciers. They saw the city being built, they saw Napoleon come through. They saw the city being destroyed. They saw it all go down the drain. They saw it at its most terrifying, as the capital of fascism. They are witnesses (Fusco, 1988: 16).

In *Der Himmel über Berlin,* angels and humans are the users of space - any space within the city. They conceive the world, life, time and space in their own ways. Angels are always everywhere, whereas humans are at a single place at a certain time. Harvey mentions "the monochromatic landscape of eternal time

and infinite but fragmented space" (1990: 321) of angels saying "[t]he picture of Berlin that emerges from their perspective is an extraordinary landscape of fragmented spaces and ephemeral incidents that has no binding logic" (Harvey, 1990: 315). Contrary to Harvey's idea about the fragmented space of the angels, the world is an unbroken, undivided space with the angelic perception, just like the perception of children (world as one). However, humans have "a totally different mode of spatial experience" (Harvey, 1990: 319); their world is broken into pieces. "In *Wings of Desire*, we similarly encounter two groups of actors living on different time scales. Angels live in enduring and eternal time, and humans live in their own social time, and, of course, they each see the world very differently" (Harvey, 1990: 314). Angels do not have limitations of space and time (like memory and cinema). But, humans have 'now' instead of 'always', 'here' instead of 'anywhere'. Harvey states (1990: 315):

> They [Angels] can also move effortlessly and instantaneously in space. For them, time and space just are, an infinite present in an infinite space which reduces the whole world to a monochromatic state. Everything seems to float in the same undifferentiated present.

3.3.3.2 THE SPACES

In *Der Himmel über Berlin*, specific elements in different scales are defined for the representation of architectural spaces in Berlin, namely the city, the Wall, the library, and the circus. Berlin has a scale which belongs to a city, the Wall is in urban space scale, the library is represented in interior space scale, whereas the circus is in both building and interior space scale. They are perceived sometimes in black and white through the eyes of angels, sometimes in color through the eyes of humans. Berlin forms the general framework of the film. It is a symbol of the fragmented postwar life which includes all other symbols driven in the film. The Wall symbolizes the transition from the past to the

present which is made clear throughout the film. It is a symbol of the war. It is always in the frame showing that it is constantly a part of life in Berlin. The library and the circus are mirrors of life, the former, of permanent aspects, the latter, of temporary ones. The library is a symbol of history, including collected memory and the knowledge of mankind that is permanent all the time. The circus is a symbol of identity, human relations and belonging to a place, namely the positive aspects of life, and it shows the temporariness of these concepts.

3.3.3.2.1 BERLIN

In *Der Himmel über Berlin*, the first thing that is framed is the city. The film cannot be shot somewhere else, it is setting based. Wenders claims "[t]he thing I wished for and saw flashing was a film *in* and *about* Berlin. A film that might convey something of the history of the city since 1945" (1991: 73). "All the other films I made in Germany were about trying to get out of the place. This time I still had the point of view of an outsider, but I tried to look in" (Fusco, 1988: 14). After Germany, Wenders made films in the United States, and this is his first film back in his country as someone who can look in from the outside like the angels. Wenders has a poetic description for Berlin and his film (1991: 74-76):

> And so I have 'BERLIN' representing 'THE WORLD'.
> I know of no place with a stronger claim.
> Berlin is 'an historical site of truth'.
> ...
> Berlin is divided like our world,
> like our time,
> like men and women,
> young and old,
> rich and poor,
> like all our experience.
> ...
> It's more a SITE than a CITY.

...
My story isn't about Berlin
because it is set there,
but because it couldn't be set anywhere else.
The name of the film will be:
THE SKY OVER BERLIN
because the sky is maybe the only thing
that unites these two cities,
...
with a common past
but not necessarily a shared future.
And what of the present?
That is the subject of the film:
THE SKY OVER BERLIN
OVER BERLIN?,
in, with, for, about Berlin . . .
What should such a film
'discuss', 'examine', 'depict', or 'touch on'?
...
ONE story about DIVISION
...
In the film of course it's not HISTORY
but A story, though of course
a STORY may contain HISTORY,
images and traces of past history.
...

"Wenders' "symphony of a great city" is conducted from on high" (Kolker and Beicken, 1993: 144). The film starts with views of Berlin from the air with "the aerial point of view of the angel" (Ehrlich, 1991: 242), as a representative of urban space scale. "[T]he camera takes angel flight, gliding through the Berlin cityscape" (Kolker and Beicken, 1993: 143). In the second set of images, the camera zooms in a "nineteenth-century worker housing" (Harvey, 1990: 315), which can be considered as a representative of building scale. Robert Phillip Kolker and Peter Beicken emphasize "an "objective" observation of an urbanity strained by the conflicting and violent demands of the middle and working class" (1993: 143). As the third set of images, the camera enters the housing (from a window) showing the rooms of apartments, as a representative

of interior space scale. Wenders' "camera is ... swooping from great heights, entering apartment rooms, wandering and drifting through the city, making divine cinema" (Kolker and Beicken, 1993: 144). These private, lonely apartment rooms are the first representatives, in the film, of the divided spaces of Berlin.

In *Der Himmel über Berlin*, Berlin is represented both as a very specific city and as one of the many metropolises. Wenders says "Berlin, the divided city of course, was just another metaphor, like the angels themselves. Berlin seems to be a city that well represents not only Germany, but also our civilization. In a way, Berlin really represents the world" (Fusco, 1988: 16). It is framed as a cosmopolitan city of 1987 with people belonging to different nations and speaking (and thinking in) different languages. Berliners are not only Germans (as Hitler wished) but also people from all over the world. Les Caltvedt says "[t]he city is also home (or "home") to foreigners ... she [Marion] communicates her feelings about Berlin: she feels most at home *because* she is a foreigner" (1992: 122). Linda Ehrlich states (1991: 244):

> *Wings of Desire* reaches toward universality within the specific geographical and historical framework of postwar Berlin. Characters speak German, French, English, Hebrew, Japanese, Turkish - sometimes without subtitles - which places the viewer right in the middle of a cosmopolitan urban setting where no one in real life offers subtitles.

In the film, the space of the city of Berlin can be seen as divided into two parts: a foreground and a background. At the foreground, one may see the divided postwar city of 1987, and at the background, there is the city of ruins from 1945. Two visions are superimposed in the film; the living, therefore changing Berlin-of-87, and the frozen image of Berlin-of-45 that is constant in all sequences; "an idea of juxtaposing and superimposing today's Berlin and the

capital of the Reich, 'double images' in time and space" (Wenders, 1991: 77). The "contemporary Berlin" (Caltvedt, 1992: 125) is in the conscious while the frozen image as the result of the break in 1945 is in the subconscious of the actual city. Wenders says "[b]ehind the city of today, in its interstice or above it, as though frozen in time, are the ruins, the burned chimneystacks and facades of the devastated city, only dimly visible sometimes, but always there in the background" (1991: 79-80). Through Wenders' camera "the former capital" (Paris: 1993, 238) runs after the present. "[T]he hi(story) that elsewhere in the country is suppressed or denied is physically and emotionally present here" (Wenders, 1991: 74). Time passes but Berlin-of-45 persists. He says "this yesterday is still present everywhere, as a 'parallel world'" (Wenders, 1991: 80) which is visible to the angels in the film as well as to Berliners. Peter Green claims that (1988: 128):

> Wenders' Berlin, destroyed by the war, ravaged by subsequent reconstruction and torn apart by the Wall, which has turned the very heart of the city into a peripheral zone, is a picture of a waste land littered with the ruins of the past and the cold concrete of postwar developments. Here Wenders resumes his search for time and place. Berlin functions both as a backdrop against which the other layers of his film are set, and as the living tissue through which Curt Bois wanders, a Homeric commentator in pursuit of the city's lost identity.

Wenders finds flashback unsafe for the temporal and spatial unity of a film (Lewis, 1984: 51). For this reason, he uses two ways, other than flashback, to visualize Berlin-of-45 in *Der Himmel über Berlin*. As the first way, a film that represents 1945 is shot; and as the second, angels who have no temporal limitations jump from 1987 to 1945. In the film, "an American crew, including Peter Falk, makes a film about wartime Berlin" (Caltvedt, 1992: 122). In the "film-within-the-film," (Paneth, 1988: 2) there are soldiers in Nazi uniforms and Falk's 'extra people', the Jewish. By using the images of "a film set in the

Nazi period" (Ehrlich, 1991: 244) which is a ruined "multi-leveled air raid shelter" (Ehrlich, 1991: 244) with a hole in the slab, Wenders does not flash but goes back to Berlin-of-45. On the other hand, he uses "documentary material and film in film to create shifts in time" (Green, 1988: 129). Through "old newsreel footage of wartorn Berlin and Nazism," (Paneth, 1988: 2) "the past dissolves into the present, and back again" (Ehrlich, 1991: 245). Kolker and Beicken describe one of the "street scenes that conjure up images of war-time destruction" (Harvey, 1990: 316) as follows:

> This sequence follows Cassiel's car ride through Berlin, during which old footage of the last months of the war and the rubble of bombing raids. ... Cassiel sees past and present, and in voice-over he meditates upon history and the German spirit, its lack of individuality and sense of spiritual community (1993: 153).

In Wenders' film, specific spaces that are represented as parts of the city help "the exciting rediscovery of Berlin" (Paris: 1993, 238). These spaces which are represented as fragments within the framework of Berlin are the Potsdamer Platz - "the old center of pre-war Berlin" (Caltvedt, 1992: 125), Klaiser Wilhelm Memorial Church, Victoria's statue, the outdoor "snack wagon[s]" (Caltvedt, 1992: 123) which stand in the middle of the "ruined part[s] of the city" (Kolker and Beicken, 1993: 156), the caravan, the bar and the laundromat.

"After years of filming on the road" (Fusco, 1988: 14), Wenders cannot eliminate the streets of Berlin from *Der Himmel über Berlin*. The viewer finds himself experiencing space in the motion of the vehicles such as car, subway train, ambulance or "on the upper level of an empty double-decker bus" (Ehrlich, 1991: 245). Caltvedt says (1992:124):

> In *Wings*, it seems that the street further distinguishes between the "blessed" (angels, former angels, aerialists, and children) and the others. Peter Falk enjoys Berlin the most on the street. ... The angel Damiel begins his new human life on the street. ... The street - covered by the sky - is the primeval shelter where people can encounter one another.

In Berlin, humans live on the street, whereas the angels are free from vertical and horizontal boundaries, from limitations of space and time. "[A] transcendent, 'timeless' city for the actual Berlin of today" (Wenders, 1991: 81) is present for the angels. When the angel, Damiel, became human, he 'traveled' from the angels' Berlin to the humans' Berlin, the former being a three-dimensional totality, and the latter a lonely, hopeless labyrinth, the collage of worlds rejecting one another. The angel, in this transformation, is represented as a transition element from the imaginary to the real, from the permanent to the temporary, from the world as one to the world in pieces, from eternity to today, from anywhere to here, from the black and white world to the colored one.

Wenders' Berlin is symbolic. He sees Berlin as a symbolic site: "No other city is to such an extent a symbol, a place of survival. It is a site, more than a city" (Paneth, 1988: 2). "Combining allegory and document, striking cinematography and multilayered sound, Wenders offers a lyrical reflection on German history and culture that transforms Berlin into a rich symbolic landscape" (Fusco, 1988: 14). "The film explores this wideanging significance: Berlin as a symbol of the post-World War II world order, of borders, no-man's land, desire, and, most of all, of German history and Nazism" (Paneth, 1988: 2).

3.3.3.2.2 THE WALL

The Berlin Wall is a continuos horizontal concrete structure, laying between West Berlin and East Berlin, constructed to prevent transition between the two, in August 1961. There exists "the no man's land between two lines of the Berlin Wall, patrolled by soldiers" (Harvey, 1990: 319). The inner faces of the Wall are gray in color, while the face on the west side has colorful graffiti of human faces in big scales. The eastern face is never in the frame. The Wall is not too high, but it is impossible to see the other side. It was demolished in 1989, two years after the production of the film. Ehrlich says "the Berlin Wall which forms another leitmotif" perpetually repeats itself in the film (1991: 243). The Wall can be seen as an object, as a divider, as a barrier, as a landmark, as a frame, and as a symbol in the film.

The Wall as an object: The Wall "which the film continually runs up against" (Paneth, 1988: 2) is an architectonic element within the city. It is always with you in Berlin. It is at the foreground.

The Wall as a divider: First, the Berlin Wall was a boundary between the two pieces of one city. Now it is between two different cities.

The Wall as a barrier: The transparency of the Wall for angels emphasizes its solidity for humans. The Wall "has never previously been a barrier to" the angels (Wenders, 1991: 82). Wenders says "with angels you could do anything, there were connections all over the place, you can go anywhere. You could cross the Wall, pass through windows into people's houses" (1991: 109); "they can slip through the Wall" (Green, 1988: 129). But the Wall means neither transparency nor continuity for humans. They cannot pass it, cannot see the other side. It is an element of division and separation.

The Wall as a landmark: Wenders says "[t]he Wall has been there for such a short period of time compared to the time they [angels] have been there. They are not impressed" (Fusco, 1988: 16). But for humans, the Wall is a landmark. "'It is impossible to get lost in Berlin,' someone says, because you can always find the wall'" (Harvey, 1990: 316).

The Wall as a frame: The aim of the Wall was to divide Berlin into two but its construction broke the city not merely into two, but into many pieces. Today the Wall does not exist, but its essence lies within the fragmented city.

The Wall as a symbol: The Wall is a symbol and reminder of the war, and a part of the memory of 1940s. It symbolizes the transition from the past to the present. It is the three-dimensional representation of the city in pieces. Harvey says (1990: 316):

> **The distinctive organization of space and time is, moreover, seen as the framework within which individual identities are forged. The image of divided spaces is particularly powerful, and they are superimposed upon each other in the fashion of montage and collage. The Berlin Wall is one such divide, and it is again and again evoked as a symbol of overarching division. Is this where space now ends?**

3.3.3.2.3 THE LIBRARY

In the film, the library, namely Berlin Public Library (Kolker and Beicken, 1993: 142), is represented in interior space scale. It is a mystical (music, murmuring) space with huge slander white columns, high ceiling, and an atrium with a large staircase in the middle that unites the space in the library (Fig. 74). It is wide and spacious. Part of the roof is glass, and there are balcony-like projections of the gallery. Light comes from big circular sources

on the ceiling. Even in this single space, humans are alone, each sitting, and reading at a table with its own lamp. It is peaceful and calm, mysterious and innocent. Everything is in silence, except the collected knowledge which is the source of evaluation. Wenders describes the library (Paneth, 1988: 6) as follows:

> I thought this is a heavenly place, a library, ... it's really a wonderful place, with a lot of light, and built with a lot of respect for reading and books, and also so peaceful and quiet. There is also the whole memory and knowledge of mankind united there.

Books are the documents of history, and the library is the home of books. It is the disorder of the orderly. Formally it is in order, but contextually it is completely in disorder. It is the chaotic crowd of pieces of collected memory and it helps to picture the whole history by connecting these pieces. It is a timeless space belonging to history. Paneth says "I thought the handwriting at the beginning and the end and the library were wonderful gestures toward the written word" (1988: 6). The library, as Kolker and Beicken describe, is "the archive of human memory" (1993: 149). It is for reading, for remembering, for thinking, for questioning, for searching, for learning, for understanding and for knowing. It is the museum of the knowledge of the past. Caltvedt refers to this "otherworldly space" as follows (1992: 124):

> Another "felicitous space" is the state library, which houses angels, a man called Homer, and anonymous patrons. The soundtrack, the angels, the postures of the readers all suggest sacred space. ... The library contains in spirit the whole universe, and guides the viewer initiate to the written word (in the beginning was the Word), "heavenly" music, a small flock of angels who hang around in the stacks, humankind's photo album (August Sanders's anthropological collection, *Citizens of the Twentieth Century*) and a whole collection of globes.

The story-teller is related to the library in the film. Wenders states "we had Homer living in a library" (1991: 112). "[H]e uses the library to try and recuperate a proper sense of the history of this distinctive place called Berlin" (Harvey, 1990: 317). But the real inhabitants of the library are angels. It is the "headquarters for the celestial beings" (Paris, 1993: 238). Wenders thinks of the library as "a place in the city where the angels would live, would be at home" (Paneth, 1988: 6). "In their nocturnal haunt in the depopulated library they appear drained in the monochromatic light, trapped in an exquisitely isolated perfection" (Ehrlich, 1991: 245). Kolker and Beicken state that "it is a brilliant conceit to present the library as the gathering place of the angels," (1993: 149) maybe because it is really a timeless space. Are there really so many angels in a library?

3.3.3.2.4 THE CIRCUS

In *Der Himmel über Berlin*, the circus is represented first from the outside framed by the ruins, in building scale. Green claims "through a gateway one suddenly catches a magical glimpse of an elephant and a circus in the heart of the city" (1988: 129). Through this frame-within-frame the circus is perceived as a big circular pavilion made out of tent canvas. It has a column in the center which is raised till the top point of the ceiling. So, the circus is a juxtaposition of a cone above a cylinder. Then the camera goes in, and records the circus in interior space scale. It is a unique space. It is round and has stepped seats all around which avoid hierarchy (where it differs from life). From the center to the periphery, the seats rise. It has a circular stage in the center where the whole performance takes place. As the trapezian girl swings (the camera swings too but more slowly), the viewer perceives the three dimentionality of the space in the circus. Marion's rehearsal is the first colored shot in the film.

Wenders claims "since the whole film also deals with children, I thought of a circus" (Fusco, 1988: 15). "A circus is a privileged spot because of the presence of children, and with all the waste ground in Berlin there is always a circus there" (Wenders, 1991: 111). The circus is a space where the show represents situations belonging to life such as difficulty, comedy, magic and danger. It is a mirror of the positive aspects of life. Nothing goes wrong there. It is for fun and entertainment. It is the space for the imaginary, the instant, the temporary, and the extraordinary. It is an image of things belonging to or concerning life, whereas the viewer's relation with life is broken in the circus, as it is also the case while watching a film.

The circus arrives at a place but it always leaves as well. Because of its mobile Nomadic life it is never ever-lasting. It is a guest in the city, not a part of it. It does not belong anywhere. Even the material of the round tent is not durable. Mentioning the circular trace of the circus on the ground Ehrlich says "*Wings of Desire* is full of both abstract and concrete circular images: The circus ring, finally reduced to a circle of sand in a field when the bankrupt circus is forced to pull up stakes" (1991: 245). "The circus tent is, while the circus survives, the felicitous space of Marion's art. ... [T]he angel Damiel returns to the circle of sawdust that remains; the power of the tent seems to linger" (Caltvedt, 1992: 124). "The circus ... starts as a place of respite for the angels, a counterbalance to the dark abyss of the past, but becomes the scene of Damiel's transfixion and transition" (Kolker and Beicken, 1993: 155).

"How can some sense of identity be forged and sustained in such a world? Two spaces assume a peculiar significance in this regard. The library - a repository of historical knowledge and collective memory - is a space into which many are evidently drawn (even angels seem to take their rest there)" (Harvey, 1990: 317). "But there is a second site where a fragile sense of identity prevails. The

circus, a spectacle held together within the enclosed space of a tent, offers a venue of special interaction within which some kind of human relating can go on" (Harvey, 1990: 318). Hope still exists in the circus. The feeling of space, time, identity and place are present. The circus is the result of the nature of its own life. So it is a timeless and international space with no style. But any circus is "a soon-to-be-disbanding" one (Paris, 1993: 238). Migration never ends and hope never stays.

It can be stated that Wenders' films make the viewer think about specific spaces such as city or library. He thinks of the essence and of the character of these spaces. Wenders' analysis can show architects a way in understanding a particular space, can represent a different approach to specific spaces.

Figure 74. Wim Wenders' *Der Himmel über Berlin*
Kolker and Beicken, The Films of Wim Wenders, 149.

Figure 75. Wim Wenders' *Der Himmel über Berlin*
Paris, Classic Foreign Films, 237.

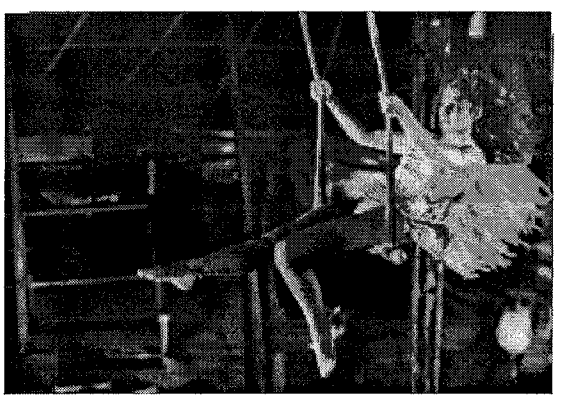


Figure 76. Wim Wenders' *Der Himmel über Berlin*
Sight and Sound, 87/3, 169.

Figure 77. Wim Wenders' *Der Himmel über Berlin*
Kolker and Beicken, The Films of Wim Wenders, 141.

Figure 78. Wim Wenders' *Der Himmel über Berlin*
Paris, Classic Foreign Films, 237.

Figure 79. Wim Wenders' *Der Himmel über Berlin*
Kolker and Beicken, The Films of Wim Wenders, 157.

Figure 80. Wim Wenders' *Der Himmel über Berlin*
Kolker and Beicken, The Films of Wim Wenders, 139.

Figure 81. Wim Wenders' *Der Himmel über Berlin*
Kolker and Beicken, The Films of Wim Wenders, 142.

Figure 82. Wim Wenders' *Der Himmel über Berlin*
Kolker and Beicken, The Films of Wim Wenders, 158.

3.4 GREENAWAY AND WENDERS: A CONCLUSION

Two significant approaches to space in cinema, space as form and space as symbol, have been analyzed through the works of two directors, Greenaway and Wenders. In this section, the discussion on the basic features of their representation of space will be concluded.

Greenaway's frames reflect the characteristics of architectural space such as motionlessness, continuity, dominance rather than that of cinematic space. He represents space as something architectural. The physical aspects of space such as depth, light, color or perspective are also elaborated. In *The Belly of an Architect* Greenaway analyzes space with almost an architectural point of view. Wenders, on the other hand, shifts space to a social level. He focuses on the social aspect of architecture, city and their place in people's lives; not on the physical aspect of them. For him, space is a part of the chaotic social life, and is the reflection of society. He visualizes his perception of the society by using space as social. About *Der Himmel über Berlin*, he (1991: 74) says "I didn't want just to make a film about the place, Berlin. What I wanted to make was a film about people - people here in Berlin - that considered the one perennial question: how to live?"

In *The Belly of an Architect* Greenaway approaches to the city of Rome like a foreigner. He visits historical buildings as a tourist, deals with Roman art and architecture as an artist. The city is isolated from its citizens since they are not included in the director's primary concerns. So what is framed in Greenaway's Rome is architectural space. In *Der Himmel über Berlin*, on the other hand, Wenders analyzes the city of Berlin as a Berliner who can look at the city from the outside but still as an insider. The film not only shows the two superimposed visions of Berlin, but also reflects the psychology of its citizens.

For him, the city and its citizens compose an inseparable whole, transform one another, the stories of citizens form the history of the city. The city is almost like a living organism which gets shape with the social life in it.

Since what Greenaway designs is almost architectural space rather than cinematic space, his spaces are static as in real life. With static symmetrical frames he emphasizes the motionlessness, rigidity, stability and strength of Roman architecture in *The Belly of an Architect.* As in real life people, cars, animals are in motion within a space which is static. On the other hand, space is in motion in Wenders' films, especially in his road films. Most of his films take place not in the city but on the road - not in a space but through space. A city is a road and the volume with boundaries made up of the facades of the buildings along the road. Moving is a way of living. Space is perceived while moving. Wenders, thus, shows another way of perceiving space.

Greenaway's frames separates not only architecture and the city from social life but also space as form from narration. Cinematic space in Greenaway's films is the space in the frame which is totally under control and totally designed. Wenders' approach to space, on the other hand, is selective and symbolic. "It is a selective landscape that we see" (Harvey, 1990: 316) in *Der Himmel über Berlin*. He analyzes a particular space, and turns it into a symbol. Meanings are represented by symbolized architectonic elements. Space as symbol reflects some aspects of the story, especially the society.

Greenaway tests the physical limits of architectural space with spatial experiments. With long shot, space dominates in the frame, the monumentality of Roman architecture is emphasized. People are small in scale and the focus is on architecture which fills most of the frame. With linear movement, he represents the continuity of space. The same space is perceived differently in

different light conditions. Light transforms space. Architectural space which is static by nature gains motion by moving and changing lights. Perception of the space is very different while moving. With symmetrical frames frontality of architecture is emphasized. Wenders, on the other hand, makes the viewer think about the typology of specific spaces that he represents such as city, library and wall. He examines their meanings.

The two directors, Greenaway and Wenders, have distinct approaches to filmmaking and space both of which are significant when the representation of architectural space is concerned. Space is at the foreground in their films. The films they make are important examples when the interaction between architecture and cinema is concerned.

Table 1. Framing space in cinema and architecture

FILM = (2D) FRAME (container, as form) + SPACE (the contained / framed / solid, as form) + NARRATION (as content)
BUILDING = (3D) FRAME (container, as form) + SPACE (the contained / framed / void, as content)

Table 2. Approaches to space in cinema

APPROACHES TO SPACE

⇓ ⇓

SPACE AT THE BACKGROUND | **SPACE AT THE FOREGROUND**

⇓ ⇓

SPACE AS FORM | **SPACE AS SYMBOL**

Table 3. Peter Greenaway's approach to filmmaking

FILM IN GREENAWAY'S CINEMA	
⇓	⇓
FORM	CONTENT
SPECTACLE AS SPACE	NARRATION AS TEXT

Table 4. Wim Wenders' approach to filmmaking

FILM IN WENDERS' CINEMA	
⇓	⇓
FORM	CONTENT
SPECTACLE AS SPACE	NARRATION AS STORY

Table 5. Peter Greenaway's technique of layering space

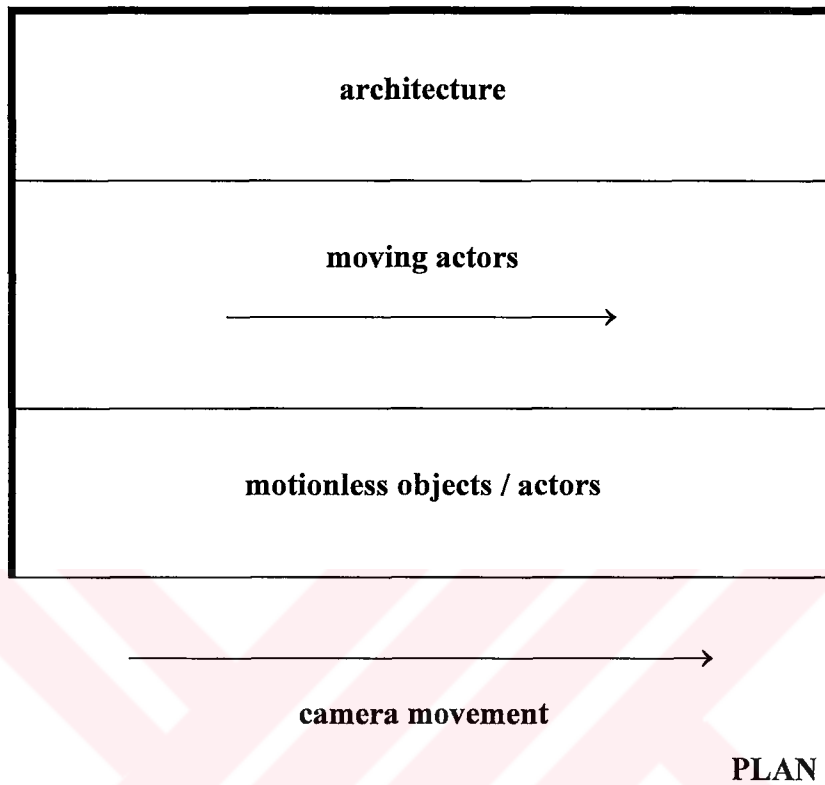


Table 6. Peter Greenaway's technique of perpendicular shooting

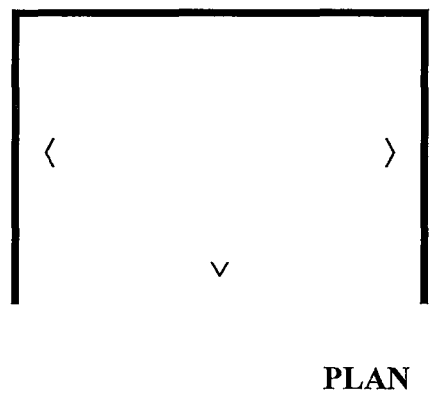
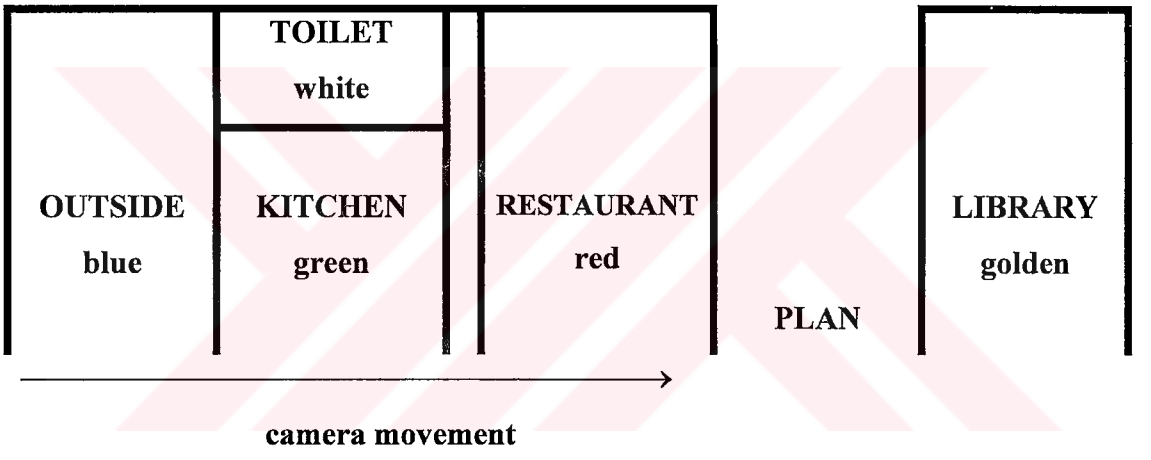


Table 7. Relation and colors of spaces in Peter Greenaway's *The Cook, the Thief, His Wife and Her Lover*



CHAPTER 4

CONCLUSION

The relation of architecture and cinema which started at the end of the nineteenth century turned into an interaction at the end of the twentieth century. However, there are still not comprehensive studies on the subjects 'architecture in cinema' and 'cinema in architecture'. This thesis tried to discuss one side of this interaction, namely 'architecture in cinema', aiming to uncover the relation between architectural space and its cinematic representation. The focal point, namely space, is a keystone in architecture - cinema relation.

In Chapter 2, some concepts, namely art, representation, reality, framing, symbolism, continuity, movement, dimension, depth, perspective, time, experience and light were studied with respect to both architectural and cinematic space. Reminding the idea that Greenaway's approach to space is architectural whereas Wenders' approach is cinematic, these concepts will be analyzed for Greenaway and Wenders.

Art - Representation: The cinema of Greenaway and Wenders is both a form of art and a mode of representation. Art is dominant in Greenaway's films

whereas representation is dominant in Wenders' films. For Greenaway, form is superior to content; for Wenders, content is superior to form.

Reality: Film is not real for Greenaway. Life as a chaos is real, and film as an attempt to create an order in this chaos is artificial. Greenaway's films do not take the viewer inside. On the other hand, for Wenders, film has a reality independent of what it represents. He tries to create an order in the chaos of life as well, yet this order is natural. Wenders invites the viewer to identification with his subjective camera.

Framing: Both Greenaway and Wenders use cinematic frame to decontextualize space. They use these framed pieces of space which is detached from its context to create new architectural or cinematic meanings. Wenders *selects* space with his camera that is usually mobile. Greenaway *composes* space within the frame with his camera that is usually motionless. For this reason, space is the totality of onscreen and offscreen space in Wenders, whereas onscreen space, space within the frame, is dominant in Greenaway.

Symbolism: Both directors make use of symbols in their films. However, symbolization of architecture as a tool for the film can be considered as a characteristic of Wenders. Space is mostly treated as form in Greenaway's films.

Continuity: As in almost all films, architectural space that is continuous by nature becomes discontinuous through montage in Greenaway's and Wenders' films. Framed pieces of space are recontextualized through montage.

Movement: Space in Greenaway's films is motionless like the architectural space it represents especially as a result of static frames. Objects, people and

light are the things that move. But Wenders, as most of the directors, prefers using mobile frames, and space gains dynamism in his films.

Dimension, Depth, Perspective: Normally cinema flattens space. It carries architectural space from three-dimensionality to two-dimensionality. But at the same time, cinema creates the 'impression' of the third dimension which is depth. Greenaway makes use of the comings and goings of cinema between two-dimensionality and three-dimensionality. He goes from three-dimensionality to two-dimensionality especially while representing buildings, and from two-dimensionality to three-dimensionality especially while representing space. He uses different techniques and elements of space for both situations. On the other hand, Wenders' camera usually tries to create the sense of depth.

Time: Unlike architecture, both space and time are designed in the medium of cinema. While constructing cinematic time, Greenaway usually makes use of series of numbers and letters. As for the films of Wenders, time is usually linear like the movement of his characters on the road. Film is like a journey that starts in the beginning of the film and ends in the end.

Experience: As in any other film, both space and spatial experience are designed in Greenaway's and Wenders' films.

Light: Greenaway prefers using artificial light. He designs and uses the lighting as an important aspect of space. He uses mobile and colored lights. Wenders, on the other hand, usually uses daylight and city lights.

As in Greenaway's and Wenders' cinema, films in which space is at the foreground suggest different ways to perceive, experience and interpret the represented architectural space. This can expand the perspective of the viewer.

(De/re)contextualization gives cinema the opportunity to approach to space through different ways. Architecture is contextual, and is (de/re)contextualized in cinema by using framing and montage. As the result of (de/re)contextualization cinema focuses on aspects of space which are hard to be perceived while looking at the whole within a context, and creates secondary meanings.

Cinema has began to take its position as a transformative reference in contemporary architecture. Therefore, working on the potential of cinema for architecture as a discipline is becoming one of the goals of theory of architecture. Some indications on the subject can be stated as follows:

Cinema can be used as a mode to represent architecture both in the process of design and in the documentation of a building. Time, sound and word in addition to image are superiorities of cinema to other modes of representation which are mostly visual such as drawing, model, photograph.

Techniques of cinema such as montage, framing, movement and lighting can be used as tools for architectural design. They can be elements of design or methods for architectural representation.

The production of a building requires team work just like the production of a film. The two processes of production have common notions such as design, art, technology, economy. Therefore the process of film production can be studied to add new methods to architectural production.

Film analysis and criticism have developed and reached to great masses through the short history of cinema. For the development of architectural

criticism, that is introvert, architects can benefit from criticism in the medium of cinema.

To approach the relation between art and representation from another perspective, in a film which holds the features of both an artwork and a representation, what is represented may be carried to an artful dimension. Things can be both represented and carried to an artistic status. Architecture is represented in cinema and sometimes it is brought into notice as an object. "Film observes architecture's existence" (Rattenbury, 1994: 35). Architecture is framed and glorified as in the works of Greenaway and Wenders. Through these films cinema underlines the artistic qualities of architecture. As Heath says, ""framing [is] ... bringing the image to the place it must occupy" ... Quickly too, and in consequence, it becomes the object of an aesthetic attention concerned to pose decisively the problems of the composition of the frame" (1986: 391).

This study does not house a claim to give a general picture of the interaction between cinema and architecture, or even architecture in cinema. It focuses only on one part of this broad field which is defined as a relation of representation between the two forms of art based on space. By using cinematic space as a bridge between the concept of architectural space and the architect, architectural space is approached from a different point of view. This study can be traced to others who will uncover different aspects of the interaction between cinema and architecture.

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APPENDIX A

THE DIRECTORS

PETER GREENAWAY'S FILMOGRAPHY

* *The Falls*, 1980, 185'
* *The Draughtsman's Contract*, 1982, 108'
* *A Zed and Two Noughts (Z.O.O.)*, 1985, 115'
* *The Belly of an Architect*, 1986, 115'
* *Drowning by Numbers*, 1987, 111'
* *The Cook, the Thief, His Wife and Her Lover*, 1989
* *Prospero's Books*, 1991
* *The Baby of Macon*, 1993, 119'
* *The Pillow Talk*, 1995

SHORT FILMS

* *Train*, 1966, 5'
* *Tree*, 1966, 16'
* *Revolution*, 1967, 8'
* *Five Postcards from Capital Cities*, 1967, 35'
* *Intervals*, 1969, 7'
* *Erosion*, 1971, 27'
* *His for House*, 1973, 9'
* *Windows*, 1974 / 1975, 4'
* *Water*, 1975, 5'
* *Water Wrackets*, 1975, 12'
* *Goole by Numbers*, 1976, 40'
* *Dear Phone*, 1976, 17'
* *H is for House*, 1976, 7'
* *One to One Hundred (1 - 100)*, 1978, 4'
* *A Walk through H*, 1978, 41'
* *Vertical Features Remake*, 1978, 45'

* *Zandra Rhodes*, 1979, 15'
* *Act of God*, 1981, 28'
* *Four American Composers*, 1983, 4 × 55'
* *Making a Splash*, 1984, 25'
* *Dante's Inferno*, 1984, 15'
* *26 Bathrooms*, 1985, 28'

WIM WENDERS' FILMOGRAPHY

* *Summer in the City*, 1970, 125'
* *The Goalkeeper's Fear of the Penalty (Die Angst des Tormanns beim Elfmeter)*, 1971, 101'
* *The Scarlet Letter (Der scharlachrote Buchstabe)*, 1972, 90'
* *Alice in the Cities (Alice in den Stadten)*, 1974, 110'
* *Wrong Move (Falsche Bewegung)*, 1975, 103'
* *İm Lauf der Zeit (Kings of the Road)*, 1976, 176'
* *The American Friend (Der Amerikanische Freund)*, 1977, 123'
* *Hammett*, 1978-82, 94'
* *Lightning over Water - Nick's Film*, 1979, 91'
* *The State of Things (Der Stand der Dinge)*, 1982, 127'
* *Paris, Texas*, 1984, 150'
* *Tokyo-Ga*, 1985, 93'
* *Der Himmel über Berlin (Wings of Desire)*, 1987, 128'
* *Notebooks on Clothes and Cities (Aufzeichnungen zu Kleidern und Stadten)*, 1989, 81'
* *Until the End of the World (Bis ans Ende der Welt)*, 1991, 179'
* *Above the Clouds*, with Michaelangelo Antonioni, 1995

SHORT FILMS
* *Schauplatze*, 1967, 10'
* *Same Player Shoots Again*, 1968, 12'
* *Silver City*, 1969, 25'
* *Alabama: 2000 Light Years*, 1969, 22'
* *3 American LPs (3 Amerikanische LPs)*, 1969, 15'
* *Polizeifilm*, 1970, 10'
* *Aus der Familie der Panzerechsen and Die Insel (From the Crocodile Family, The Island)*, from TV series 'Ein Haus für Uns' ('A House for Us'), 1974, 50'
* *Reverse Angle: NYC March '82 (Gegenschuss: New York, Marz '82)*, 1982, 17'
* *Chambre 666 (Room 666)*, 1984, 21'

Figure 83. Peter Greenaway
Sight and Sound, 87/3, 194.

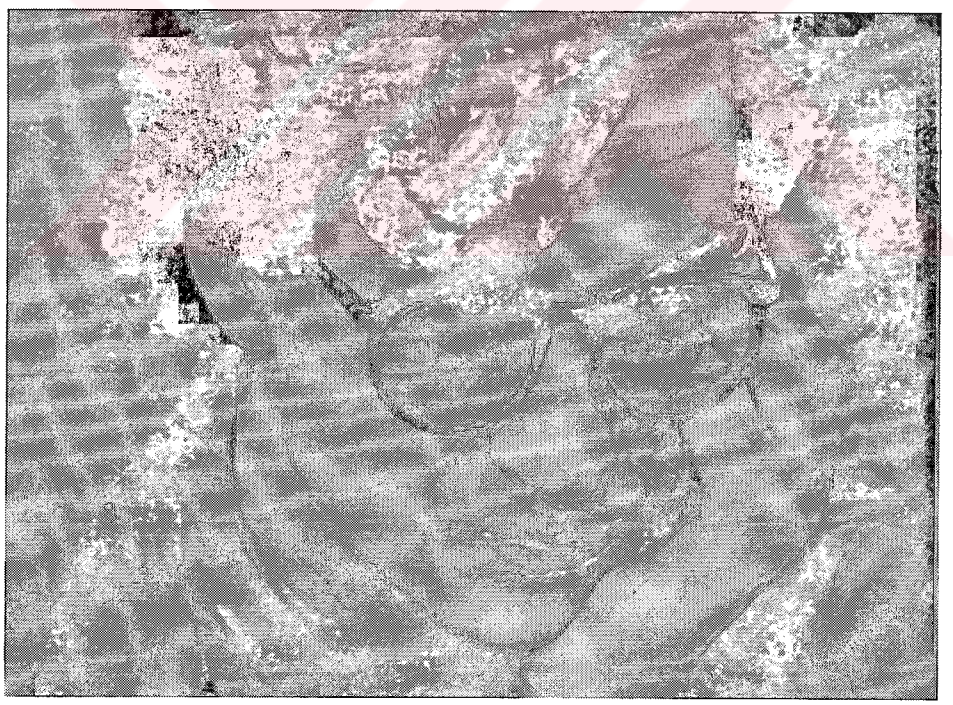

Figure 84. Wim Wenders
Gelişim Sinema, 84/2, 50.

APPENDIX B

THE FILMS

THE BELLY OF AN ARCHITECT

director: Peter Greenaway
director of photography: Sacha Vierny
art director: Luciana Vedovelli
costumes: Maurizio Millenoti
editor: John Wilson
music: Glenn Branca, Wim Mertens
cast: Brian Dennehy, Chloe Webb, Lambert Wilson, Sergio Fantoni, Stefania Casini
producers: Colin Callender, Walter Donohue
associate producer: Concitta Airoldi, Dino di Dioniso, Callender Prod., and Tangram Films (+ Film Four and British Screen Finance)
(colour, 115')
1986

DER HİMMEL ÜBER BERLİN (WINGS OF DESIRE)

director: Wim Wenders
assistant directors: Claire Denis, Knut Winkler, Carola Hochgraf
screenplay: Wim Wenders, Peter Handke
cinematographer: Henri Alekan (black and white, Eastman-color)
assistant cinematographers: Louis Cochet, Agnes Godard, Achim Poulheim, Peter Ch. Arnold, Martin Kukula, Frank Blasberg, Peter Braatz, Klemens Becker, Klaus Krieger
art director: Heide Lüdi
editing: Peter Przygodda
assistant editors: Anne Schnee, Leni Savietto-Pütz

music: Jüngen Knieper, Laurent Petitgand, Laurie Anderson, Crime and the City Solution, Nick Cave and the Bad Seeds, Sprung aus den Wolken, Tuxedomoon, Minimal Compact
cast: Bruno Ganz, Solveig Dommartin, Otto Sander, Curt Bois, Peter Falk
producers: Wim Wenders, Anatole Dauman
associate producer: Pascale Dauman
production company: Road Movies, Berlin; Argos Films, Paris; Westdeutscher Rundfunk, Cologne
(B&W, colour, 35 mm, 127')
premiered: May 17, 1987