

**A CRITICAL REVIEW OF LITERATURE ON
SPACE AND CINEMA**

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ABSTRACT

A CRITICAL REVIEW OF LITERATURE ON SPACE AND CINEMA

From the beginning of the humanity, architecture discipline has an interaction with variety of art branches. The interaction between cinema and architecture has become one of the crucial subjects especially in recent years in the academy. Cinema and architecture are in a dynamic stream which feeds and change each other at the same time.

In this study, I analyze the studies which discuss “space” as an important figure at the interaction of architecture and cinema. The objective was to determine the factors, the tools and the usage manners of the tools, which provide a relationship between cinema and architecture. Six different keywords (architecture, space, cinema, film, city, urban) in both English and Turkish were utilized in the study, and the obtained sources were examined via critical analysis regarding these keywords. By grouping these sources of the relationship between architecture and cinema according to their common concepts, the consequent objective of the thesis was shaped as to reveal how the related scholars have undertaken and approached to this relationship.

Keywords: Architecture, Space, Film, Cinema, Urban, City, Cinematic/Filmic Space, Relationship at Space and Cinema, Relationship of Film and Architecture, Literature Review

ÖZET

MEKAN VE SİNEMA ÜZERİNE LİTERATÜRÜN ELEŞTİREL ANALİZİ

İnsanlığın var oluşundan günümüze kadar mimarlık disiplini çeşitli sanat dallarıyla iletişim içerisinde olmuştur. Sinemanın ortaya çıkışından itibaren, mimarlık ve sinema arasındaki etkileşim, özellikle son yıllarda, akademide önemli bir konu haline gelmiştir. Bu iki alan birbirini sürekli besleyen ve değiştiren bir akış içindedir. Bu çalışmada mimarlık-sinema etkileşiminde önemli olan “mekan” kavramını konu alan çalışmalar analiz edilmiştir. Sinema-mimarlık etkileşiminin kurulmasını sağlayan etmenler, araçlar ve bu araçların kullanım şekillerinin tespit edilmesi amaçlanmıştır. Çalışmada İngilizce ve Türkçe olarak altı farklı anahtar kelime (mimarlık, mekan, sinema, film, kent, şehir) kullanılmış ve ulaşılan çalışmalar bu anahtar kelimeler doğrultusunda eleştirel analiz yoluyla irdelenmiştir. Mimarlık ve sinema arasındaki ilişkiyi ele alan bu çalışmaların tartıştıkları ortak sorunsallara göre gruplanmasıyla bu ilişkinin akademisyenler tarafından ne şekilde ele alındığı ve bu etkileşimle ilgili yaklaşımları tezin nihai odağını oluşturmuştur.

Anahtar Kelimeler: Mimarlık, Mekan, Sinema, Film, Kent, Şehir, Sinemasal Mekan, Mekan ve Sinema İlişkisi, Film ve Mimarlık İlişkisi, Literatür Değerlendirmesi

Dedicated to my father and my mother,

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CHAPTER 1

INTRODUCTION

1.1. Aim and Scope of the Thesis

I have always been paying attention to the design of space in films while watching them. I have already decided on my subject for my master thesis, after I have finished my bachelor education on architecture program. I was so excited about the new discussions which I thought were not discovered yet and that the relationship between architecture and cinema was one of the new avenues for architecture especially in Turkey. However, when I have started researching the literature, I have realized that indeed, there are many studies and analyses on the relationship between architecture and cinema, particularly in the discipline of architecture. In this integrated research area, unfortunately there were not many studies so well-known. Although cinema and architecture have extensive corpus individually, a research area that focuses on their intersecting topics has begun to grow relatively recently, that may be why, the studies repeating the same discussions have been increasing gradually.

Therefore, I started to look for a new perspective to can contribute to the literature that specializes on the relationship between architecture and cinema. While I was examining the existing studies on the subject of the relationship between these disciplines, I realized that there are three types of studies in the literature: the ones which reveal a new perspective for the discussion of the intersection between architecture and cinema, the ones which do spatial readings on films by focusing on a specific director, a style or an architectural product and the ones which repeat the same arguments that have already been discussed from the same perspective. Yet, as I gave more attention to the subject, the relationship of architecture and cinema seemed much more complex than my initial reflections, when I also considered the topic through the perspectives of socio-cultural, psychological, historical and feminist approaches. There are many studies which discuss them through different spectrums – from the city scale to architecture, the representation of home and private/public spaces, the role of women, contributions to the daily life, history, politics and culture, the way for communication

in different platforms such as books, thesis, articles and symposiums. Yet I have not come across a study that problematizes/ interrogates the focus and the vast literature on the architecture and cinema; usually texts that focus on such a relationship settle for a limited literature review at the beginning of a analytical study focusing on some aspect of space or film.

Although less, there are studies in literature, which discuss the relationship between architecture and cinema in a holistic approach; and they too have their own categorizations. Their common point is that architecture is the art of spatial design; thus space is the protagonist of both disciplines. In this respect, according to Pallasmaa (2001), every film includes architectural images. Space could be used for different types of purposes in cinema, everything takes place on a space. Hence, it is an indispensable element for that discipline, too. Andrew Higson indicates that narrative requires space, and accordingly, there would be no plot without it (cited in Ertem, 2010, p. 1). He states that cinema screen is the space of narrative (cited in Ertem, 2010, p. 1). Pallasmaa states that for the effects which are created by film, space is an important element and the usage of space is significant for the narrative of the film. He continues as follows:

Lived space is not uniform, valueless space. One and the same event – a kiss or a murder – is an entirely different story depending on whether it takes place in a bedroom, bathroom, library, elevator or gazebo. An event obtains its particular meaning through the time of the day, illumination, weather and soundscape. In addition, every place has its history and symbolic connotations which merge into the incident. Presentation of a cinematic event is, thus, totally inseparable from the architecture of space, place and time, and a film director is bound to create architecture, although often unknowingly. It is exactly this innocence and independence from the professional discipline of architecture that makes the architecture of cinema so subtle and revealing (Pallasmaa, 2007, p. 20-21).

Pallasmaa is one of the important scholars who discusses the relationship between architecture and cinema and what is more, he is one of the most referred scholars in literature. In his book, *The Architecture of Image, Existential Space in Cinema* (2001), he has examined the spaces in films of Hitchcock, Kubrick, Tarkovsky and Antonioni along with the existential philosophy. While Pallasmaa discusses this relationship within a philosophical perspective, the books, Mehmet Öztürk's *Sinematografik Kentler* (Cinematographic Cities, 2008) and *Sine-masal Kentler* (Cinestory Cities, 2014), Barbara Mennel's *Cities and Cinema* (2008) and David B. Clarke's *The Cinematic City* (1997) analyze socio-cultural effects of this intersection on cities in particular. They not only focus on the physical existence of the cities in films but also point out the roles of cities in films, daily life routines and their contributions to the

narration in terms of social problems such as immigration, ghettos, alienation, privacy/publicity issues and boundaries. Clarke states that “whilst the histories of film and the city are imbricated to such an extent that it is unthinkable that the cinema could have developed without the city, and whilst the city has been unmistakably shaped by the cinematic form, neither film nor urban studies has paid the warranted attention to their connection” (1997, p. 1).

The articles in *Cinema and Architecture*, Mallies, Mallet-Stevens, *Multi Media* (1996), one of the most referred books in this realm, discuss the cinematic spaces and the usage of films for architectural education. Even though the studies give an idea about the relationship of architecture and cinema and how films are used in architecture or the design of cinematic spaces, they do not cover all the discussions on this relationship. The book by Fatoş Adiloğlu, *Sinemada Mimari Açılımlar: Halit Refiğ Filmleri (Architectural Initiatives in Cinema: Halit Refiğ Films)*, has offered me another perspective to look through that the intersection between architecture and cinema by considering the symbolic meaning of certain architectural elements. Furthermore, there are dissertations in which the scholars analyze this relationship by pointing out the different aspects of the relationship between architecture and cinema. Some scholars (such as Derclé, 1992; Ince, 2007; Hacıömeroğlu, 2008; Tüzün, 2008; Akyıldız, 2012; Öztürk, 2012; Beşışık, 2013) analyze this relationship between architecture and cinema by considering how the space is used (space as a background/foreground/main actor/supplementary element) and the fictions of spaces (the usage of existing space, the usage of existing space by redesign it, virtual spaces, real spaces) in films. Some scholars, such as Özdamar (2006), Özen (2006), Ergin (2007), Hacıömeroğlu (2008), Ertem (2010), Meterelliyoz (2010), discuss the genres or directors and their effects on space in cinema. The scholars, such as İşler (2010) and Tunçok (2010) explore this relationship by focusing on reflection of social problems in city to films. Moreover there are some studies in which the scholars, such as Sencar (2007) and Bozdoğan (2008), examine the common terminologies and techniques of architecture and cinema. I have realized that there are similar approaches for the analyses of this relationship. Dietrich Neumann and Ipek Türelî are two of these scholars who examine this relationship by categorizing them.

In *Film architecture: set designs from Metropolis to Blade Runner*, Neumann points out the relationship between architecture and cinema by categorizing as three significant roles of film architecture:

1. “As a reflection and commentary on contemporary developments”
2. “As a testing ground for innovative visions”
3. “As a realm in which a different approach to the art and practice of architecture can be realized” (Neumann, 1996, p. 7).

According to Türeli, the relationship between architecture and cinema can be analyzed under four sections and their subsections:

1. The studies on the design of movie theaters
2. Architects and architecture on screen: the studies on the films about the story of an architect, a specific architectural work or a period.
3. The architecture of a film: the studies on the spaces which are designed as cinematic spaces
4. The visions of architecture. This category is divided into four parts: (1) naturalized city; (2) celebratory city or city as a utopia; (3) city as a dystopia (Türeli, 2001, p. 71).

1.2. Data Analyzed

This thesis is written in an attempt to explore the discussions on the intersection between architecture and cinema by criticizing the studies of the related literature. In order to understand the commonalities between architecture and cinema and the main topics of the discussions on this intersection, the studies of the related literature are examined as a meta-analysis. I have discussed the literature by reviewing critically; because the main arguments of the studies are needed to be summarized clearly and their theories and ideas evaluated so as to explore the strengths and weaknesses of the arguments under review. Therefore, with meta-analysis, I have combined all data from several studies to develop a conclusion that is the result of evidence-based resource. By this way, the points which were generally focused on and the parts which were ignored by the related literature may be revealed. Further studies may undertake and complete the overlooked ones or offer a new perspective for the existing ones.

I should also indicate the reason why I chose the notion of “space” instead of “architecture”. The notion of “space” has a larger meaning which involves the discussions and concrete work of both urban and architectural scale as well as consequences of practices that are related to physical space. Space, as a concept, also corresponds to “cinema”, as I did not use the term “film” for the title of this thesis because cinema is term that is related to a larger field. “Cinema” is defined by Oxford Dictionaries online (2015) as “the production of films as an art or industry” while “film” is defined as “a story or event recorded by a camera as a set of moving images

and shown in a cinema or on television”. Thus, cinema is broader than film within the perspective of their scopes. This enabled me to focus on an extensive literature, which includes many studies.

In this context, for my analysis I compiled a bibliography through my research at the Turkish University Libraries, as a double check to my search at the *YÖK* (Council of Higher Education in Turkey) Database; Additionally I searched *ProQuest*, *Jstor*, *Oxford Journals*, *Wiley Online Library*, *Ulak*, *UMich-Mirlyn* and *Google Scholar* by using the six key words in Turkish and English languages, *architecture*, *cinema*, *film*, *space*, *city*, *urban*, with different combinations: architecture-cinema, architecture-film, space-cinema, space-film, city-cinema, city-film, urban-cinema, urban-film; and I have searched them in the sections of *abstract*, *title*, *keyword* and *subject* in the databases. The number of studies which are attained from databases are listed below in detail (Table 1.1. and Table 1.2.).

Table 1.1. Number of the studies regarding the databases (part 1).

	Architecture-Cinema	Architecture-Film	Space-Cinema	Space-Film
ProQuest	Abstract:79 Title:6	Abstract:981 Title:26	Abstract:576 Title:30	Abstract:2992 Title:78
Wiley Online Library	Abstract:1 Keywords:7 Title:1	Abstract:11 Keywords:10 Title:0	Abstract:15 Keywords:13 Title:3	Abstract:18 Keywords:18 Title:9
Jstor	Abstract:5 Title:0	Abstract:10 Title:4	Abstract:28 Title:10	Abstract:22 Title:6
Ulak	2	2	2	0
National Thesis Database	129	111	236	161
Oxford Journal	1	1	1	8
UMich-Mirlyn	Subject:1 Title:13	Subject:5 Title:22	Subject:0 Title:8	Subject:1 Title:9

Table 1.2. Number of the studies regarding the databases (part 2).

	City-Cinema	City-Film	Urban-Cinema	Urban-Film
ProQuest	Abstract:223 Title:15	Abstract:804 Title:29	Abstract:226 Title:12	Abstract:636 Title:37
Wiley Online Library	Abstract:16 Keywords:16 Title:17	Abstract:23 Keywords:12 Title:7	Abstract:3 Keywords:0 Title:6	Abstract:7 Keywords:4 Title:1
Jstor	Abstract:16 Title:9	Abstract:37 Title:12	Abstract:0 Title:0	Abstract:0 Title:0
Ulak	0	0	0	0
National Thesis Database	0	0	96	71
Oxford Journal	0	6	8	8
UMich-Mirlyn	Subject:1 Title:10	Subject:0 Title:15	Subject:0 Title:8	Subject:0 Title:4

After reading the abstracts of the studies I have chosen 167 studies in order to explore their aims and arguments. I have analyzed the studies, which are found and accessed, by regarding to their methodological approaches, referred names, and main arguments and objectives. Additionally, I also added certain seminal works that were referred often to my bibliography such as the books of theoreticians and philosophers like the books by Gilles Deleuze, *The Movement-Image* and *The Time-Image* (1983). (In this thesis, I have discussed 30 books, 33 articles, 23 book sections, 3 conference proceedings, 33 theses, 5 dissertations and 6 web pages.) Lastly, I categorized these studies in terms of their commonalities by considering the aforementioned analytical dimensions. The chosen groups in this thesis point out the main concepts of literature, which have become the result of this detailed analysis. As the studies on the relationship between architecture and cinema have been accelerating recently, I have realized that the studies on this intersection should be examined within a larger perspective and the arguments highlighting the general points of the related literature should be figured out. In this respect, I have limited my thesis by focusing on 30 books, 26 book sections, 34 articles, 38 theses and dissertations and 3 conference proceedings that were published before 2015 (see Appendix).

Mainly, I looked for the answers of these five questions:

- What have been the aims and main arguments of the studies focusing on the relationship between space and cinema?
- What are the most discussed subjects in the studies that focus on the relationship between space and cinema? What are the differences in the discussions in literature?
- How do scholars analyze this relationship and what kind of approaches do they use for their analyses?
- Which theoreticians, designers, directors do come to the forefront in this literature?
- What types of spaces, architectural products, and which cities have been discussed the most?

In order to answer each of these research questions I categorized my analysis according to the concepts of the studies. In this respect, five concepts of the related literature are discussed in this thesis. Even though these concepts do not cover all studies, they include the main discussions in the literature. The studies, which I chose not to examine, also involved crucial arguments, but those studies were closer to other research areas such as sociology, and psychology more than architecture.

1.3. Chapter Organizations

In the analyzed studies, I have observed that there are five types of categories in the literature that are used in exploring the relationship between architecture and cinema. Scholars discuss this relationship by considering a chronological analysis, the analysis of film styles/directors, the analysis of common terminology, the analysis of spatial perception and the analysis of city. I also explored that the studies are categorized as three groups in terms of the scale: spaces in cinema, architectural buildings in cinema and cities in cinema. My analyses on the studies have revealed the main concepts of the studies which became the chapters of this thesis.

In the second chapter, I discuss the studies, which focus on the perceptual concepts. The studies indicate that the perception of space in cinema is related with the cinematic techniques and common notions with architecture such as depth, perspective, movement, time, light, montage and framing. In this chapter, I examine the studies

which point out these techniques and notions in order to understand the usage of these techniques, their definitions and roles on the intersection of architecture and cinema. Additionally, I have focused on the representation of three-dimensional space on a two-dimensional screen through the studies which emphasize on the perception of space and cinematic techniques related with visuality.

The third chapter is about the studies on the styles, which effect both disciplines. In literature, the period of modernism and expressionism is discussed by most of the scholars. I have noticed that the main scholarship on this topic focused on the set designs of the 1920s, 1930s and 1940s and effects of modernism on cinematic spaces. I have explored that especially the styles of film studios and architect-art directors, which have created their own design approaches and styles on modernism period in particular, have become the main topic for these scholars.

In chapter four, I examine the studies, which discuss the representation of private spaces in films, and the notions of visibility and privacy in cinema. The studies which focus on the private spaces in films is explored by considering three main points: the representation of home, the roles of women at the intersection of architecture and cinema, and the notions of privacy and visibility in cinema through spaces.

In chapter five, I analyze the studies that focus on films in which the city is used as the main actor of the film. In literature, the studies point out that cities have different roles in films. Films which take city as one of its protagonists have significant places in the literature focusing on the architecture-cinema intersection. I have undertaken to analyze these studies in order to explore the roles of cities in films, how the scholars approach to the subject and which films they examined for what purposes. In the thesis, the city films, the representation of cities in science fiction films and the representation of social problems in cities are defined as the main discussions of this literature.

Lastly, the chapter six is about the studies which point out the symbolic uses and propaganda purposes of architecture and space in cinema. In literature, there are studies which indicate the symbolic usages of spaces, buildings and architectural elements, and the re-definitions of architectural elements. In this study, in order to examine the approaches of scholars to the subject and to tease out their main arguments I have analyzed the discussions that reveal the symbolic meanings of skyscrapers, staircases, doors and windows. There is one study which points out a film in which the architectural elements are re-designed and re-defined. Additively, there are some studies which indicate that cinema creates an important are for the promotion of architecture.

This discussion constitutes in another section of this study for clarifying the usage of cinema as a promoting area for architecture.

Apart from the studies, which are discussed in their corresponding chapters, there are some studies, which were left out from the thesis. Although text which focus on the representation of certain cities such as Istanbul, Berlin, Los Angeles, New York, Los Angeles, Paris or London are extensive enough to build individual sections of their own, I have chosen not to include them in the discussions of this thesis separately. The studies examining the specific cities require wider discussions with different perspectives that go beyond the limits of this thesis. Additionally, I could not include the studies which discuss the educational usage of cinema in architecture such as a review of a workshop or an introduction of documentaries which display architectural products, construction or design process. These studies were written for didactical purposes and they were not substantial in number and detailed enough to sustain a discussion. The other subjects which are not examined in this thesis are about the studies that focus on the Apartheid period in Africa and texts that focus on the cultures in Asia and Far East. In these studies, the scholars discuss these topics by focusing on the ethnical identity within a perspective of socio-cultural framework; they fall into a topic that is more about the relationship between sociology and cinema instead of space and cinema.

In this framework, the main purpose of this thesis is to discuss the studies which are about the relationship between space and cinema in order to understand the main subjects of the discussions and how they are argued in literature. These issues can later be enhanced and enriched with divergent methodologies and interdisciplinary perspectives. I also attempt to manifest that, for the scholars in literature, architecture and cinema are two fields which can merge and be integrated easily to give birth to almost a new intersecting and hybrid discipline of, if so-called, *architectural-cinema* or *cinematographic-architecture*. Additionally, the question, why cinema is one of the most discussed fields of art within the scholarship of architecture has gradually become the underlying one in the thesis among the other research questions. This new area of study may enlarge the disciplinary perspectives of both architecture and cinema as the new living system nurtured by the symbiosis of these disciplines. By this way, scholars in both disciplines can also feed their theses by utilizing the ideas, approaches and methodologies offered by this interdisciplinary perspective. I believe a holistic examination of the area such as the one undertaken by this thesis has provided to a discussion on we actually learn from these studies.

CHAPTER 2

PERCEPTUAL CONCEPTS SHARED BY THE THEORY OF ARCHITECTURE AND CINEMA

This chapter focuses on the perceptual concepts by examining the terms and techniques which architecture and cinema borrow from each other. Many scholars who study the relationship between architecture and cinema have undertaken the issue by focusing on the concept of space, and some of them utilized the common cinematic and architectural terms and techniques by emphasizing the importance of generating this terminology at the intersection and techniques for both of the disciplines. As Juhani Pallasmaa states:

These two art forms create and mediate comprehensive images of life. In the same way of life, cinema illuminates the cultural archeology of both the time of its making era that it depicts. Both forms of art define the dimensions and essence of existential space; they both create experiential scenes of life situations (2001, p. 13).

In this chapter, I discuss the studies which examine the common tools of architecture and cinema, and how they transform their techniques in this interdisciplinary relationship. Additionally, the scholars, such as Albrecht (1986), Vaillant (1997), Pallasmaa (2001), Erk (2009) and Işler (2010), explore how the space is perceived by audience in cinema with the help of the techniques and notions such as depth, movement, dimension and perspective.

In this respect, the first section is about the perception of space on the cinema screen. Even though the studies do not discuss the subject directly; they point out the projection of three-dimensional space on two-dimensional screen. In this section, I examine the studies which discuss the perception of space in cinema by considering the notions and techniques of cinema.

In the following sections, I analyze the studies which discuss the common notions and techniques of cinema and architecture, such as movement, time, light, framing and montage through the related studies. I discuss how the scholars associate with these notions and techniques in the sense of the intersection between architecture

and cinema. I explore the approach of scholars on the alterations of the spatial perception by using these notions and techniques for both architecture and cinema.

2.1. Issue of Depth

In literature, the scholars discuss the representation of three-dimensional space on two-dimensional cinema screen while they analyze the perception of space in films. Albrecht (1986), Vaillant (1997), Pallasmaa (2001), Erk (2009) and İşler (2010) are the scholars who discuss depth and perspective as part of perceptual dimensions of both cinema and architecture. In spite of the fact that the representation of space is a fundamental concern for both architecture and cinema, the issue of depth in films for cinematic spaces, in other words the representation of three-dimensional space on a two-dimensional surface, is not discussed in detail by the scholars who explore space in cinema.

Erk states that “Cinema flattens the space” in the same manner with the architectural drawings on paper or computer (2009, p. 23). According to Erk, the notion of ‘dimension’ transforms the space from three-dimensionality to two-dimensionality (2009, p. 24). Especially, early films were deprived of the *third* dimension, in other words of *depth*. Erk describes, “[...] architectural space that is three-dimensional and physically static becomes two-dimensional and dynamic in cinema” (2009, p. 24). Erk indicates there are scholars (Arnheim, 1933; Bordwell, 1985; Heath, 1986; Carroll, 1988; Aumont et al, 1992) who claim that the cinematic screen is not perceived as two-dimensional, it is neither two-dimensional nor three-dimensional, it is in-between (2009, p. 24-25). Because, according to Erk, “While watching a film the viewer senses the depth of the space represented, whereas he is also aware of white, flat, inaccessible surface of the screen” (2009, p. 24). She also points out that “flattening is the superimposition of anything within a three-dimensional space on a flat surface” (Erk, 2009, p. 26).

Odile Vaillant also points out flattening three-dimensional space by cinema, while she explores the art director and architect, Robert Mallet-Stevens. She remarks his concepts about techniques for the set design of *L’Inhumaine* (The Inhuman Woman; 1924), directed by Marcel L’Herbier, in eight points. First two of them are related with the transformations between two-dimension and three-dimension:

- 1- While a stage set is designed like a painting, a film set is designed like a working drawing (épure). For the theatre, only a few vertical and horizontal lines are enough to evoke columns, but in films, to be more realistic, you have to consider the third dimension, which will oblige the architect to reconsider his work compared with the theatre's two dimensions.
- 2- Film needs to overemphasize an object's real volume. Photography flattens an object and its several levels are restored on one vertical plan: the screen. In fact, the three dimensions are changed into two dimensions. We have the same difference between reality and projection and between stereoscopic photographs and ordinary ones (Vaillant, 1997, p. 30).

In addition to Vaillant's comparison of the photography, theatre and film within the perspective of depth, Donald Albrecht discusses the issue of depth by considering the limited potentialities of camera. In *Designing Dreams: Modern Architecture in the Movies*¹, Albrecht (1986) interprets the depth issue through *What a Widow!* (1930), directed by Allan Dwan. According to him, the sets of the film, described as an "open, flowing space", were examples of modern architecture with "the vivid rendering of three-dimensional space on the flat, two-dimensional movie screen" (Albrecht, 1986, p. xvi). He also acknowledges that in the film architecture, the representation of spatial depth is a primary challenge with "the limited recording abilities of the movie camera" (Albrecht, 1986, p. xvi). Accordingly, in order to bring depth to the flattened spaces on screen; the filmmakers employ optical tricks by the help of scale changes, lights and perspective.

Set designers compensate for this phenomenon by employing a series of optical tricks to achieve the illusion of depth. The simplest of these the placement of walls, screens, or other large objects in the foreground of the picture. Functioning as frames, these elements heighten the perception of distance between foreground and background. Equally effective is the use of false perspective, in which objects in the distance are built in a smaller scale than those in the foreground, again creating the semblance of depth (Albrecht, 1986, p. xvi-xvii).

These optical tricks help to be perceived the sets with the sense of depth and reality by the audience. Henderson discusses the approach of Albrecht to the illusion of depth and optical tricks. He states that Albrecht does not explore these issues deeply and "[...] the points he makes here are limited by his reliance on frontal photographs of film sets" (Henderson, 1988, p. 21). Moreover, Henderson exemplifies this issue with *Citizen Kane* (1941) and an article about the film. He refers to Linwood G. Dunn, who was in charge of optical printing for the film (Henderson, 1988, p. 21). The "deep-focus" shots, in-camera matte shots and these kinds of tricks were creating the visual effects which change the perception of audience by the perception of depth.

¹ Henceforward, this source is mentioned as "Designing Dreams" throughout the text.

In literature, the studies discuss this topic with the difference of stages in theatres and sets in films. At the stage, it is not necessary to use optical tricks for creating the perception of depth on audience. On the contrary, in the set design, because films are the shots which move by the devices, they need to make the audience feel the sense of the depth due to the fact that these scenes are just a moving pictures displayed on the screen.

The tricks are so extensive in classical cinema and most of the theorists and critics have been in situation that, the scholars denote these discussions rarely as the transition between two-dimensional screen and three-dimensional sets. In order to provide the depth in the film again; movement, time, light, framing and montage are the pioneer techniques for cinema. Although the source of these techniques is cinema, they are relevant for architecture regarding the perception of the user of building or city.

In literature, some of the studies focus on the usage of cinema as a tool for the perception of space in architecture. İşler (2010) connects three-dimensional modeling in architecture and cinema. According to İşler, three-dimensional models help to imagine the relationship between the user and space before it is constructed (2010, p. 14). She indicates that cinema is an important, useful tool for architects in order to ease the perception of space for the people who do not understand an architectural drawing (İşler, 2010, p. 14). According to Can Aker, Holl emphasizes that, in Antonioni and Tarkovsky films, the bounds between people and space are showed and therefore they reveal the importance of apprehending the space in cinema (cited in İşler, 2010, p. 14). Holl describes his ideas on Stretto House in Texas by making his clients watch *Stalker* (1979), by Tarkovsky (cited in İşler, 2010, p. 14).

The *Cartier Foundation* designed by Jean Nouvel also involves the discussions on perception of space with the sense of depth and movement. The spatial configuration of the building appears through the glass screen façade and creates reflections while walking along the road. (Figure 2.1.) During this traverse, the scene on the glass screen constantly changes. Cairns analyzes the design approach of Nouvel by considering his relation with the cinematic phenomenology. According to Cairns, our senses are formed with the different stimulus such as “the street lights that are flickering into action or fix our gaze on an old man turning the page of his newspaper whilst sat on a bench” (2012, p. 6). “The juxtapositions of diffuse exterior reflections with equally diffuse interior views” creates “more typical of a complex cinematographic image than the standard view of a building façade” (Cairns, 2012, p. 7). It is impossible to understand the elements one by one and their locations are impossible to discern. The building

manipulates the perception with the glass screen. The perception of depth changes with this flatten glass screen.

The on-screen image presented to the passer-by is a long shot that is overloaded with information and presented in one continuous and constant take. Within the multiple stimuli that this representation collects together is the image of the building itself superimposed on images of the building itself superimposed on images of the activities and events on the street; people talking, trees blowing, cars passing by and street lights flickering, etc. Seen in different parts of the screen, these multiple incidents create an image of the building and the street that the eye cannot assimilate in its entirety (Cairns, 2012, p. 7).

In this respect, Cairns indicates that The *Cartier Foundation* is a significant example among the works of Nouvel in terms of its physical form and his attention on “a hybrid architecture of phenomenological and cinematic effects” (2012, p. 8).

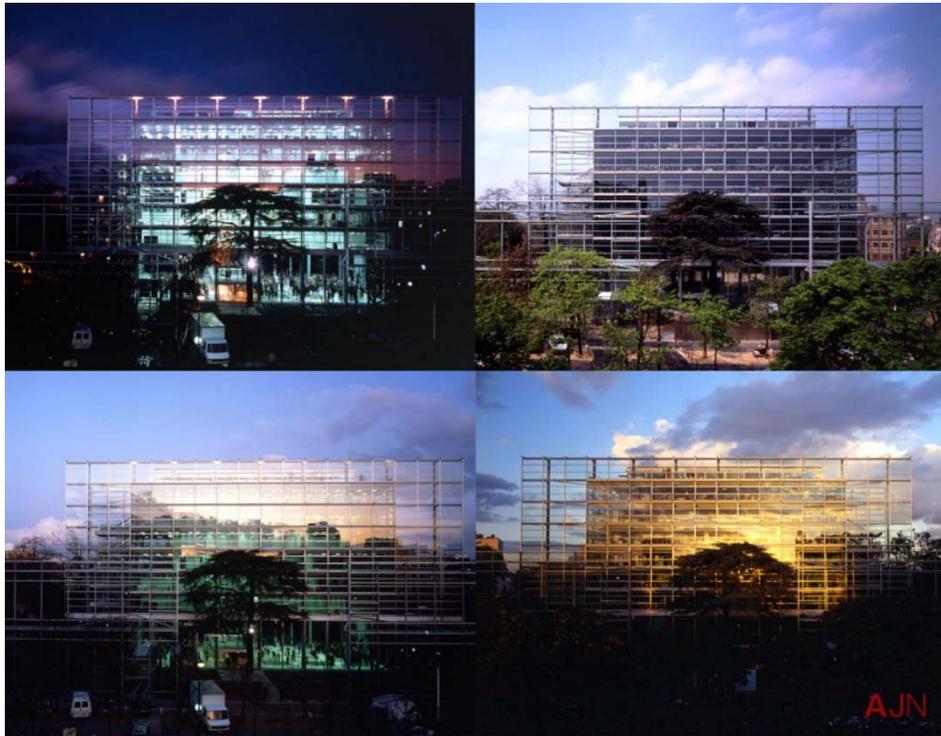


Figure 2.1. The façade of The Cartier Foundation.
(Source: <http://www.jeannouvel.com>)

In literature, the issue of depth in cinema and architecture is discussed from two different points of views: the first one is about the cinematic spaces and perception of these spaces with the help of optical tricks and cinematic techniques in cinema and the second one is the usage of cinema for perception of spaces in architecture. According to the first view, the very subject to be considered is the film itself and its flattened and virtual spatial

sets, while in the second one, the subject turns into the space in real world. Their similarities and differences of these two main subjects, namely, between the cinematic space and architectural space can be summarized with the concepts of their designs, techniques and notions. In spite of their different characteristics, however, one may still insist on that they are the same in the sense of that they both address to our perception.

2.2. Movement

One of the important commonalities is that architecture and cinema both incorporate movement in space. In terms of experiential perspective, while architecture creates spaces which we traverse through it, films present audience imaginary spaces while the audience are physically in other places. In this respect, the authors such as Deleuze (1997, 1997), Eisenstein, Bois and Glenny (1989), Colomina (2000), Örs (2001), Pallasmaa (2001), Bruno (2002), Gülüş (2006), Akçay (2008), Bozdoğan (2008), Russell (2008), Erk (2009), and Beşışık (2013) point out movement in order to analyze the relationship between architecture and cinema.

Movement is one of the most significant concepts which convert photographic images into motion pictures, and also these motion pictures into flattened images on screen. According to Heath “Cinema came to life with ‘the addition of movement’ to photography” (cited in Erk, 2009, p. 22). Furthermore, Heath states that:

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 (cited in Erk, 2009, p. 22),

Russell is one of the scholars who points out the significance of movement while discussing the cinematic techniques and their abilities to evoke memories and histories. She indicates “the cinema can reveal to an audience multiple levels of interpretations of life’s events and evoke personal memories and stories of a specific place of time” (2008, p. 225). According to her, cinema is the only art form which captures “the passing of time and duration expressed by moving images” (Russell, 2008, p. 225). In space, someone could move, turn back and move away. Films create imaginary worlds, which cannot be created by the other art forms, with the additions of reverse motions, stop-motions or time-lapses.

Through changes in viewing distance, in the shape and size of the field of view, in the movement of a camera through space and the duration of the scene, cinema constructs alternative worlds to an audience. This in turn heightens one's perception of one's own space. Film can be an important tool in uncovering and evoking personal and collective memories of a place depicted on film, through the use of cinematic techniques and the composure of the narrative. Within the movement of the frame, a scene can be masked in order to focus on its details. Two camera movements, the pan with the camera and movement within a fixed camera reveal to the audience different scales of time within the frame. When the camera is fixed, movement within the shot relies on the movement of elements and character in the frame. When the camera pans across a site, the vastness of the landscape is exaggerated by emphasized through the slow pan of the camera across the horizon (Russell, 2008, p. 225).

Gülüş explores the visual time and the design of filmic space by analyzing Atif Yılmaz's *Eğreti Gelin* (2004). According to Gülüş, with the movement and the focusing ability of the camera, as well as the montage of different scenes the space could be analyzed (2006, p. 98).

Among the other scholars, Erk especially states that there are many types of movements such as “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” (Erk, 2009, p. 22). According to Erk, camera movement could be in three ways such as “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 the human eye cannot achieve” (2009, p. 23). Camera movement is an important movement for the sense of depth and recreating the space repeatedly.

Bozdoğan discusses the camera movement while he analyzes the moving camera as an important notion of cinema in order to understand the effects of the cinematic concepts and techniques towards architectural projects. Bozdoğan states that “cinema and architecture is always in process of re-define their relation on subjects as; movement, time, space and perception” (2008, vii). In this respect, he analyzes these approaches and techniques such as the moving camera, montage, depth, the design of the light and shadow, visual effects and script. Bozdoğan claims that the distance between the screen and the audience is removed by means of the moving camera (2008, p. 5). According to him, while the camera traverse in space, the audience is like a ghost who experiences it (Bozdoğan, 2008, p. 5).

Movement of actors and objects “give at once a means of creating perspective” (Erk, 2009, p. 23). Erk discusses their movements by referring to Heath. According to Heath, their movements “bring out” the space; show the sense of depth (cited in Erk,

2009, p. 23). The movement from one sequence to another or from scene to scene are effective movements in cinema.

The power and sharpness of the movement of the soldiers down the stairs towards the people in Sergei Eisenstein's *Battleship Potemkin* (1929) brings the public space out. And the gait of a herd of sheep in Egoyan's *Calendar* (1929) represents the continuous flow of time (Erk, 2009, p. 23). (Figure 2.2.)



Figure 2.2. Odessa Stairs (Time: 50:53).
(Source: *Battleship Potemkin*, 1929)

In addition to Erk's discussions on movement and continuity, Gülüş states that in film the instant images are shown in series fast and thus, the movement is created (2006, p. 98). Because the images which contain the moments of the consecutive movements, also contain the past movements during the film's movement, it helps to be created the illusion of constant movement (Gülüş, 2006, p. 98). This movement creates continuity and the audience does not realize the instant images one by one.

Akçay also discusses movement and continuity in order to explore the spatial transformations of cinematic spaces. In this respect, she analyzes the concepts of space, time, perception, framing, editing, montage and continuity. According to Akçay, the

gatherings of the images are based on their movements (2008, p. 11). She claims “Architectural space can be shown as continuous or discontinuous in cinema by montage and also by movement” (Akçay, 2008, p. 14). Therefore, Akçay indicates that continuity in cinema is merged with the movement in the shot and this continuity could work with different concepts such as “with camera, with actors, with framing or with time” (2008, p. 15).

While discussing the relationship between movement and space, the scholars, refer to Gilles Deleuze. He is one of the pioneer philosophers on cinema and image. His books – *The Movement-Image* and *The Time-Image* - have given a new impulse to the discussion especially on image, time and movement. In the books, he puts forward by going about the films in the cinema along with the philosophers like Bergson, Nietzsche, Kant, Kierkegaard, constitutes “image” in particular. These two books put cinema discussions to different perspective in literature.

He separated cinema history to periods in his books: in the first period, he addresses the Second World War period parallel to that time of the Italian Neorealism and he named it “movement-image cinema”. At this point, the crucial thing is to interpret the notion of image, described by Deleuze (1997), as “to display, to image”. The notion of “movement-image” is defined as “the image of movement, to be displayed the image”. According to Deleuze, the image is a piece; it is a section of the World, the Universe. In fact, everything is a section of something in the World, even in the Universe.

Deleuze refers to Bergson that movement and time cannot be divided; the space is the only thing that can be sectioned. Besides, Deleuze thinks that cinema obtains continuity with twenty-four frames per second. He denotes that cinema creates “movement-time blocks”. He separates these movement-images in three parts in itself: *perception-image*, *affection-image* and *action-image* (Deleuze, 1997).

The shot is like the movement which continuously ensures conversion, circulation. It divides and subdivides duration according to the objects which make up the set; it reunites objects and sets into a single identical duration. It continuously divides duration into subdurations which are themselves heterogeneous, and reunites these into a duration which is immanent to the whole of the universe (Deleuze, 1997, p. 20).

Deleuze (1997) states that every section can be created only once; each one is unique and original. Because in each time, a different section can be created, it will never be identical. The moment, which we saw it is raining, is a perception-image or an

affection-image but at the same time, it is also a movement-image. Moreover, all these images represent the movement, transformation and cycle as well. He opposes the idea that as a movement it is attached to static images. Cinema generates a qualitative alteration by moving of movement-images. Deleuze states that:

It is movement itself which is decomposed and recomposed. It is decomposed according to the elements between which it plays in a set: those which remain fixed, those which movement is attributed, those which produce or undergo such simple of divisible movement (1997, p. 20).

Sutton and Martin-Jones analyze Deleuze by considering his ideas with new perspective. According to them, Deleuze claims that the movement-image can record the flow of time by making them spatial as space-time blocks (Sutton and Martin-Jones, 2014, p. 107). They state that, according to Deleuze, the transition of time in movement-image focuses on the movement of main character and it becomes a space in the process (Sutton and Martin-Jones, 2014, p. 110). According to Sutton and Martin-Jones, the reason is that creating visuality to the flow of time in movement-image is the second subject for the narration of the film (2014, p. 110). They exemplify that by analyzing John McTiernan's *Die Hard* (1988). In the film, there is a story in which the main character John McClane's one night in Los Angeles while fighting with the robbers in Nakatomi Plaza (Sutton and Martin-Jones, 2014, p. 110). According to them, while the story focuses on the movements of McClane, it provides the continuity of linear time (Sutton and Martin-Jones, 2014, p. 110). They indicate that the story always points out the movements of him, even though he jumps or runs from one space to another one, and the flow of time is understood from tiredness of his body instead of the space transitions (Sutton and Martin-Jones, 2014, p. 110).

Additionally, Bozdoğan states that, generally in design, movement and time are added to design later. However, today architects try to integrate the notion of movement and time, but this force affects the construction during the design process (2008, p. 27). Although both architecture and cinema have common features such as imagination and design, their presence comes into the picture with visuality based on space and spatial perception propped up movement.

Beşışık discusses the usage of cinematographic techniques in architectural design and accordingly, she focuses on movement under the section of sequence. According to Beşışık, the fourth dimension of space appears with the constitution of "movement" in "time", as if living a realistic experience of architecture in cinema

(2013, p. 35). Beşışık states that both architecture and cinema use time and movement – hence the sequence – in order to represent the fact with the images consecutively (2013, p. 38). Therefore, she indicates the differences between architecture and cinema that while in architecture the subject experiences the space moving in time, in cinema the subject is static as a viewer and the experience is attained by the movement of cine-eye, the camera (Beşışık, 2013, p. 38). She points out Eisenstein’s “Montage and Architecture” article in order to explore the differences between cinematic eye and architectural eye within the perspective of movement and sequence. Beşışık states that in this article, Eisenstein makes comparison the two paths of spatial perspective (2013, p. 38). Beşışık indicates that the first one is the cinematic path where the spectator follows an imaginary line which is created among a series of objects in which “varying positions moving in front of a spectator” (2013, p. 38).

The word path is not used by chance. Nowadays it is the imaginary path followed by the eye and the varying perceptions of an object that depend on how it appears to the eye. Nowadays it may also be the path followed by the mind across a multiplicity of phenomena, far apart in time and space, gathered in a certain sequence into a single meaningful concept; and these diverse impressions pass in front of an immobile spectator (Eisenstein, Bois and Glenny, 1989, p. 116).

The second one is the architectural, “where, the spectator moved between [a series of] carefully disposed phenomena that he absorbed sequentially with his visual sense” (Eisenstein, Bois and Glenny, 1989, p. 116). Beşışık points out the inferences of Eisenstein about the relationship between cinema and architecture. According to Eisenstein, “only the film camera has solved the problem of doing this on a flat surface, but its undoubted ancestor in this capability is – architecture” (1989, p. 117).

Giuliana Bruno takes Eisenstein’s work “as pivotal in an attempt to trace the theoretical interplay of film, architecture, and travel practice” in his book, *Atlas of Emotion* (2002, p. 55). In addition to Beşışık’s analysis on Eisenstein’s article, Bruno points out that “film inherits the possibility of such a spectatorial voyage from the architectural field, for the person who wanders through a building or a site also absorbs and connects visual spaces” (2002, p. 56).

Even though the discussions on movement are discussed within the perspective of a cinematic concept or the intersection between architecture and cinema, one of the fundamental topics is “movement in architecture” in literature. The scholars such as Fillion (1997), Colomina (2000), Pallasmaa (2001), Bruno (2002), Ince (2007), Bozdoğan (2008), İşler (2010), Beşışık (2013) indicate that there are many architects

who incorporated the movement into their design process such as Le Corbusier, Bernard Tschumi, Jean Nouvel, Steven Holl and Rem Koolhaas. While architecture can be a two-dimensional discipline on the paper as the drawings of plans, sections and elevations and even perspectives, along with the awareness of the architects, it becomes multi-dimensional with movement and time by focusing on the user as a spectator. In this respect, Beatriz Colomina defines Le Corbusier and his design approach as the one that is adjusted for the modern eye. The architecture of Le Corbusier is related with movement. Colomina stimulatingly explains this phenomenon, that is the influence of movement in perceiving the architecture by Le Corbusier:

Modern eyes move. Vision in Le Corbusier's architecture is always tied to movement: "You follow an itinerary," a promenade architecturale. [...] The point of view of modern architecture is never fixed, as in baroque architecture, or as in the model of vision of the camera obscura, but always in motion, as in film or in the city. Crowds, shoppers in a department store, railroad travelers, and the inhabitants of Le Corbusier's houses have in common with movie viewers that they cannot fix (arrest) the image. Like the movie viewer that Benjamin describes ("no sooner has his eye grasped a scene than it is already changed"), they inhabit a space that is neither insider nor outside, public nor private (in the traditional understanding of these terms). It is a space that is not made of walls but of images. Images as walls (Colomina, 2000, p. 5-6).

Beşişik indicates that Le Corbusier's Villa Savoye is an architecture which is perceived in a sequence with the movement and different perspectives (2013, p. 39). According to her, the building has a fluid structure which is experienced bodily from terrace to ramp and from ramp to roof with no discrimination between inside and outside (Beşişik, 2013, p. 39).

According to Pallasmaa and Bruno, Jean Nouvel is another architect who asserts architecture exists in the dimension of movement and time (Pallasmaa, 2001, p. 17; Bruno, 2002, p. 69). They both state that cinematic image and experience are important sources of inspiration for architectural designs. Nouvel uses the cinematic techniques and terms in his designs. Nouvel states that:

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... screens, planes legible from obligatory points of passage (Pallasmaa, 2001, p. 17; Bruno, 2002, p. 69).

In his book, *The Architecture of Image*, Pallasmaa discusses the relationship between architecture and cinema through the works of architects such as Bernard Tschumi, Rem Koolhaas, Coop Himmelb(l)au and Jean Nouvel in terms of the

significance of cinema for their approach to architecture (2001, p. 13). According to Pallasmaa, Nouvel stresses that architecture exists in the dimension of time and movement as does cinema (2001, p. 13). Thus, Nouvel states that in order to perceive a space, a building or a city; it is necessary to attach with the three-dimension visually and haptically and to experience it with movement.

In addition to Pallasmaa, Cairns states that Nouvel seeks “an architecture that is not based on presence, but one that is based on perception” (2012, p. 1). According to him, Nouvel defines architecture as both “optical game and phenomenology experience” (Cairns, 2012, p. 1). In order to explore his double definition, he analyzes *The Cartier Foundation*. Cairns defines his aim as “to highlight how this building encapsulates Nouvel’s attempts to incorporate his understanding of film and phenomenology into an architecture of intangible, ephemeral optical effects; an architecture that is both cinematic and phenomenological” within the perspective of Maurice Merleau-Ponty and André Bazin by considering Edmund Husserl, who is the important figure of phenomenology as the establishment of it (2012, p. 1-2, p. 8). According to Cairns, “it is an architecture inspired by the ethereal nature of sensorial perception and the visual complexity of the filmic image” (2012, p. 8).

First, Cairns discusses the notion of perception and the ideas of Merleau-Ponty about phenomenology and perception. He focuses on three of factors which considers “the inherent ambiguity of perception as stemming from” and important for his essay:

i) the fact that the objects we observe are in themselves extremely complex; ii) the fact that the human subject is itself an integrated and inseparable part of these same phenomena; and iii) the fact that the sensorial machinery of the human mind and body is too limited to fully assimilate the complexity of what surrounds it (Cairns, 2012, p. 2).

Cairns discusses Merleau-Ponty’s first factor by acknowledging that “our understanding of one individual component is influenced by our simultaneous perception and understanding of all the others” and he defines the combination of all the other factors as *spatial configuration* (2012, p. 2). In this respect, he defines the spatial configuration of Cartier Foundation that consists of “traffic lights, road signs, street benches, parked cars, passers-by and adjacent buildings etc., all of which are reflected in its glass screen façade” (Cairns, 2012, p. 6). His second factor is the human subject in the environment which Merleau-Ponty defines this as *body-in-the-world* (Cairns, 2012, p. 2). Cairns exemplifies this fact as “the projection of our shadow on the object we

look at, the subtle changes in temperature that we stimulate in our immediate environment and even, the changes on behavior that inhabit the same environmental configuration” (2012, p. 2-3). According to Cairns, “the most notable influence of this body-in-the-world is that it multiplies the number of possible readings of our environment due to its simple movement and the consequential changes in perspective it provides” (2012, p. 3). Lastly, the third factor is described by Cairns within the perspective of Gestalt psychologists’ concept, *selective attention* (2012, p. 3). According to this concept, “depending of the movements of the retina, alternatively explained as the focus of the eye, this image appears to be either the profile of two faces looking at each other or, alternatively, the profile of a chalice” (Cairns, 2012, p. 3). In this respect, Cairns states that one of the important purposes of Nouvel while designing the buildings is “to create rich and complex sensorial games that transform the edifice into a series of ambiguous perceptions” (2012, p. 5). According to Cairns, there are two important built elements: “a five story glass box placed behind a high glass screen, some five meters in front of it” (2012, p. 5). Cairns states that the type of filming under the direction of Bazin is similar with these complex and constantly changing images like on the glass wall of the Cartier Foundation.

The phenomenology of Bazin is another important topic for Cairns in order to explore the relationship between architecture and cinematic phenomenology in Cartier Foundation. “For Bazin, it was a filming style that managed to represent the beauty and natural ambiguity of the real world. For want of a better term, it is a filmic style that has certain phenomenological tendencies” (Cairns, 2012, p. 4).

Cairns states that Bazin believes “the naked power of mechanically recorded image” in cinema as in the films of Jean Renoir (2012, p. 4). According to him, this type of filming mostly consists of “the use of long takes, the moving camera, an intricate choreography of movements and the creation of deep space compositions, generally presented in medium or long shot” (Cairns, 2012, p. 4).

Fillion discusses the well-known architects such as Jean Nouvel and Christian de Portzamparc with their works and the relations between architectural projects and films. She indicates that Nouvel focuses on movement in architecture and accordingly, “he no longer regarded architectural space as simple volume, or combinations of sets of images, but rather as a series of sequences” (Fillion, 1997, p. 119). Nouvel states that “the notion of the journey is a new way of composing architecture” (cited in Fillion, 1997, p. 119).

According to Fillion, the relationship between cinema and architecture creates “a fruitful two-way interaction” (1997, p. 121). Fillion discusses the approaches of Portzamparc in terms of the relationship between films with architecture. She states that Portzamparc describes the cinema as a revelation and according to her, Portzamparc is influenced from cinema and he reflects onto his designs. Portzamparc states that:

[...] the cinema which freed me from the obsession of harmony. Films by Godard and Antonioni were showing a “modernity”, in new situations, in cities where past and present coexisted. The richness of urban phenomena appeared there in a new way, beyond modern formalism and its pretensions of putting the world in order. I could no longer believe in a city model founded on harmony and copying (cited in Fillion, 1997, p. 120).

Steven Holl is another important architect who is discussed by Beşışık in terms of his architectural designs with cinematic techniques. According to Beşışık, Holl defends that in order to comprehend the architecture by the sense of spaces, it should be comprehended the moving body in the space (2013, p. 40). Beşışık describes Holl’s Kiasma, Helsinki Contemporary Art Museum as fluid spaces without interruption (2013, p. 41). “It creates fluid, sequential spatial experience by achieving to constitute living volumes with the different perspectives which have vantage points changing consecutively in time” (Beşışık, 2013, p. 41). The circulation, which consists of ramps, stairs, voids and curved walls, creates new visions, spatial experiences and perspectives constantly (Beşışık, 2013, p. 41).

Bozdoğan and Örs analyze the projects of Coop Himmel(l)au who uses the interaction between architecture and cinema as inspiration tool for his designs. Ufa cinema center is an important project of him in order to exemplify his intention. In this design, the transparent surfaces consist of crystal, and the promenades which reach to the different levels creates an elevation that belongs to both cinema and the outdoor (Bozdoğan, 2010, p. 40). In Himmel(l)au’s design, the relationship between cinema and space is created through the dynamism of the user in motion and the perception of the elevations of both the building and the urban space (Bozdoğan, 2010, p. 40; Örs, 2001, p. 79). Bozdoğan states that this project is designed as a static frame giving the movement an opportunity to pass through inside (2010, p. 40).

Bernard Tschumi is the most discussed architect in terms of the intersection of architecture and cinema in literature. The scholars such as Örs (2001), Bruno (2002), Ince (2007), İşler (2010), and Beşışık (2013) point out the designs of Tschumi in order to explore the usage of cinematic techniques in architectural projects. Bruno states

especially his theoretical work, *The Manhattan Transcripts* (1981) “offers a contemporary example of Eisenstein’s way of thinking about motion in architecture” (2002, p. 57). “Architectural frames, like filmic frames, are transformed by an open relation of movement to events. Rather than being vectors or directional arrows, these movements are mobilized territories, mappings of practiced places” (Bruno, 2002, p. 57).

According to Bruno, Tschumi defines a new relationship between movement and architectural space and events by articulating their independence from each other. Tschumi indicates that the reading of architectural space “does not depend merely on a single frame (such as façade), but on a succession of frames and spaces” (Bruno, 2002, p. 57). The book and Tschumi’s projects will be discussed under the section of Montage in order to explore his ideas on the intersection of architecture and cinema in detail.

In literature, movement has been described for both architecture and cinema. Even the approach by Deleuze on movement is about cinema, it was directly related with spaces in films where the scenarios of films take place. Movement exists in spaces. The shot is the result of movement, which is constituted in a closed system between the objects or parts of the set (Deleuze, 1997, p. 24). The movement of the camera is a way to gain depth and camera is another common element between architecture and cinema. In cinema, it is camera which moves and shows everything “in the frame” to the audience. In architecture, it is the eye which is the “mobile shot” in how Deleuze describes (1997, p. 26). At the times when the moving camera has not been invented yet, sense of depth has not been provided in the films. Movement and time have brought this sense into both cinema and architecture.

2.3. Time

Time is also another notion like movement which is crucial for both architecture and cinema. In literature, time is discussed by scholars (Gülüş, 2006; Pallasmaa, 2001, 2007; Akçay, 2008; Bozdoğan, 2008; Erk, 2009; Ertem, 2010; Beşışık, 2013) within different perspectives such as the relationship and the terminological intersection of architecture and cinema through space-time-movement association.

For such association, two important names may be referred: Deleuze and Arnheim. In the book entitled *The Time-Image*, Deleuze describes time-images. Time-images are the ones which include relativistic differences and in which time is

significant. The notions or the events reminded by the time-images facilitate the generation of the mental-image. According to Deleuze, before the World War II, the movement-image is the main leitmotiv of the films, while after the War, it turns into the time-image. On the other hand, Bozdoğan states the fact that recognition of the World War II as the breaking point by Deleuze is related with the dynamics of the period created by the War, with our being unconscious about reacting them, and with the spaces very hard to define (2008, p. 27). Therefore, the images no longer correspond to continuity; instead, they are time-images.

Erk indicates that space in architecture has an important role on time-creation. According to Erk, time is not the one which is designed but the changing in time defines the space (2009, p. 27). Unlike architecture, in cinema, both space and time are designed. Both space and time define and shape each other. In cinema, the changes of space transform time and also the changes of time affect the space. Erk states that “Architectural space is continuous. When a camera records space, it also becomes continuous” (2009, p. 20). Unlike architecture, cinema is discontinuous. According to Kutucu, “when spaces and shots different from one another are edited side by side, the continuity is broken” (2005, p. 24). “Therefore cinematic space is discontinuous because of temporal ellipsis, which are skipping over and cutting time between gaps” (Kutucu, 2005, p. 24-25).

In addition to the theories of Deleuze on movement, space and time, Arnheim’s theories have significant roles for exploring their relationships. According to Arnheim “Time and space are continuous” (1957, p. 21).

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 (Arnheim, 1957, p. 21).

Arnheim discusses the time-creation in cinema. According to him, the time and space of the films are original. The spectator can jump from one space to another while the time is changing. Cinema manipulates time by accelerating or decelerating it, and in films the past, the present and the future can be presented within different orders from the chronology. It alters the expected continuity of a time with its chronology based narrative.

Within any one film sequence, scene follow each other in their order of time – unless some digression is introduced as, for example, in recounting earlier adventures, dreams, or memories. Within such a flashback, again, time passes naturally, but the action occurs outside the framework of the main story and need not even stand in any precise time relationship (“before” or “after”) to it. Within individual scenes the succession of separate events implies a corresponding sequence of time (Arnheim, 1957, p. 21).

Pallasmaa also discusses the manipulation of time in cinema and architecture. According to Pallasmaa, “Re-structuring and articulating time – re-ordering, speeding up, slowing down, halting and reversing – is equally essential in cinematic expression” (2001, p. 20). Pallasmaa points out the relationship between time and space and their impacts on cinema and architecture. According to Pallasmaa, architecture manipulates both space and time.

The experience of time and the sense of temporal duration and continuity have a seminal mental importance in architecture; we do not live only in space and place as we also inhabit time. Philosopher Karsten Harries points out the mental reality of time in architecture: ‘Architecture is not only about domesticating space, it is also deep defense against the terror of time. The language of beauty is essentially the language of timeless reality’ (Pallasmaa, 2011, p. 78).

According to Pallasmaa, while a cinematic event is presented in film, the space of the event and what time of the day it happens is important for the meaning and symbolic definition of space and time. Pallasmaa states, “every place has its history and symbolic connotations which merge into the accident” (2001, p. 20).

Presentation of a cinematic event is, thus, totally inseparable from the architecture of space, place and time, and a film director is bound to create architecture, although often unknowingly. It is exactly this innocence and independence from the professional discipline of architecture that makes the architecture of cinema so subtle and revealing (Pallasmaa, 2001, p. 20-21).

Akçay explores movement and time through space in her study. According to Akçay, “Space which is dynamic during the production process becomes static after the completion in architecture” (2008, p. 16). The essence of space proceeds from movement and time. Therefore, Akçay states “time defines space with mobility, motion, hence, movement in time results with continuity in architecture and with discontinuity in cinema” in parallel sense with Arnheim (2008, p. 16).

Ertem analyzes the notion of time as an important element of terminological intersection of architecture and cinema. Ertem states that unlike architecture, in cinema, a film can show the past, present and future at the same time. He indicates that Tarkovsky defines this situation as a time-within-time (Ertem, 2010, p. 32). According

to Gülüş (2006) and Ertem (2010), cinema is free to form time. Gülüş states that time is a necessary notion for the existence (2006, p. 93). He also indicates that in films, time loses its continuity and irreversibility. Time can be frozen in flashbacks, repeated in the memories, and jump forward in the visions about the future (Gülüş, 2006, p. 96). Ertem indicates that in real life, it is not possible to change the flow of time by accelerating it or turning the clock back; however, in cinema, director can change the apprehension of time, by moving it forward or jumping to another time (Ertem, 2006, p. 31). Film carries the traces of the time which it was shot indirectly but it does not reflect the time entirely. On the other hand, a building cannot be designed without considering the time when it is designed and the influences of it.

According to Erk, “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” (2009, p. 28). Moreover she discusses that “in cinema there are also three ‘times’; the time the film is made, the time represented in the film through space, architecture, objects, clothing, and the time it is watched” (Erk, 2009, p. 28). In order to clarify this argument, she gives as an example, the film of *Blade Runner* (1982), by Ridley Scott.

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 novel that represents 1992. The important time in architecture is the time of design, whereas in cinema it is the one represented in the film (Erk, 2009, p. 28).

Kutucu also classify the concept of time of architecture in three headings as Erk classified, furthermore he makes the same classification for cinema by referring to the time concept in architecture:

- 1.The time film is made
- 2.The time represented through architecture, space, tools used, and costumes
- 3.The time film is being watched (Kutucu, 2005, p. 31).

In the cinematic spaces the segments of time associates with site while the set designers create the space. Cinema gives the meaning and the essence of the narration with the concept of time within a proper space. In literature, the scholars discuss time in cinema and architecture through space in film, mostly, even though time is an important element for architecture as much as cinema. The images can be derived again and again

in different orders, and each time, different compositions and fictions are attained by the helps of montage.

2.4. Light

Light is the significant element along with movement and time for the field of depth; in other words, it makes possible a two-dimensional image on screen to be perceived a three-dimensional one. The use of light is a common element between architecture and cinema. The scholars (Albrecht, 1986; Vaillant, 1997; Bozdoğan, 2008; Erk, 2009; Öztürk, 2012; Beşışık, 2013), who point out the architecture-cinema relationship by the perspective of common techniques and terms, discuss the use of light through the sense of depth and the human psychology. According to Bozdoğan, the perception changes because of the quantity of light and the style of lighting. It can increase the effect of the unknown objects and it can create an impression such as curiosity or fear by creating a dark space (Bozdoğan, 2008, p. 11). The usage of light changes the sense of depth; for instance, when we place a man with a dark hair in front of a dark background, the sense of depth goes missing between the man and the background (Bozdoğan, 2008, p. 11). According to Bozdoğan, Nouvel emphasizes the power of light as changing the perception and its variability. He discusses Nouvel's Da Vinci Conference Center which he used the light as a border (Bozdoğan, 2008, p. 26). François Penz also emphasizes that the usage of light is important for both cinema and architecture. According to Penz, "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" (cited in Erk, 2009, p. 18).

Erk indicates that in order to define or create a space, the architectural elements are not enough. She states, "in Alain Corneau's *Tous les Matin du Monde* (1991) light is concentrated on humans, mostly on faces as in Michelangelo da Caravaggio's paintings" (Erk, 2009, p. 18).

Belis Öztürk lists the use of light techniques in her thesis which are drama technique, silhouette technique, lighting technique, pool technique and Rembrandt technique (2012, p. 66-67-68). These techniques help to change the effects of light on the appearance of set and the sense of depth. Drama technique is the basic one for all the films which the light is adjusted according to the technical features of the film such as interior shot during the daytime or the night shot. Silhouette Technique is to

illuminate just the background and leave the main subject of the film in dark by emphasizing its silhouette. Lighting technique has not a dramatic feature, it is for avoiding sharp shadows while the object or character is in motion. Pool technique is applied with the projectors placed in a proper angle and distance as a circle in order to procure a high intensity of light without a shadow. Finally, Rembrandt technique is named from the Dutch painter and his technique in which just one light source is used. Rembrandt used low color temperature because in the world he lived the source of light was giving low color temperature while the dark spaces are lightened (Öztürk, 2012, p. 67).

On the other hand, Beşışık states that Özön categorized the light in terms of dramatic effect in two ways. The first one is the objective effect which is related with the changes of object's elevation and the second effect is the subjective effect which depicts the impact of light on the psychological circumstances (Beşışık, 2013, p. 43).

Albrecht discusses the important role of light in nightclub design of the films. According to him, lights provided to create the suitable atmosphere of nightclubs and change the perception of set in films and he adds that "Light heightened virtually every element of décor in movie nightclubs, making objects highly reflective, and stressing smooth surface over texture and mass" (Albrecht, 1986, p. 134).

Lighting is a significant problem for Robert Mallet-Stevens. Vaillant refers to the concepts of Mallet-Stevens' set design and articulates his lighting approaches:

Lighting is a real issue. If in the studios artificial light is coming from every direction, then everything will come out rather flat. However, playing with the contrast, shadow and light will help to define the volumes. For instance, a container lit up on one side gives the correct impression of a cube because of the difference between shadow and light on the other three sides. If the container is lit up on all its sides, all the faces are white and flat! (Vaillant, 1997, p. 30).

Beşışık analyzes Tadao Ando's *The Church of Light* and Le Corbusier's *La Chappel De Ronchamp* in order to exemplify the usage of light in architecture. She points out that Le Corbusier's *La Chappel De Ronchamp* is an important example with its cinematic effect by considering the intersection of architecture and cinema. (Figure 2.3.) According to Beşışık, the curvilinear surfaces of the chapel and the light games define the boundaries of the space and remind the people German Expressionist films (2013, p. 46).



Figure 2.3. a-La Chappel De Ronchamp; b-Inside of the Chappel.
(Source: www.arkitera.com)

Clarke (1974-1975), Vidler (1993), Neumann (1996) and Weihsmann (1997) describe the importance of light in Expressionist German cinema such as Robert Wiene's *The Cabinet of Dr. Caligari* (*Das Kabinett des Dr. Caligari*, 1920) and Paul Wegener's *The Golem* (*Der Golem*, 1920). Light supports the narration, which reflects the complexity and the inner world of the characters by the help of make-up. The dramatic effect, which is created by the help of light in *Caligari*, reflects the distressed and nervous air before the war. The distorted walls and openings are enlightened by emphasizing the darkness and dreadfulness, which are suitable for the mood of the public.

Consequently, light is a completing element and it is one of the major common points in both architecture and cinema disciplines which is used it for creating the sense of depth in films and helping the movement and time in order to bring the third dimension to the perception of audience. Besides, for architecture, it is a tool for delivering the main concept of the design or creating a dramatic effect on people who experience the space.

2.5. Framing (Spaces)

Frame is another notion which is common in both architecture and cinema. In literature, the notion of frame or framing is discussed in both disciplines and the scholars such as Arnheim (1957), Deleuze (1997, 1997), Colomina (2000), Suner (2005), Gülüş (2006), Ince (2007), Akçay (2008), Russell (2008), Tüzün (2008), Erk (2009), Kaba (2009), Allmer (2010), Ertem (2010), İşler (2010), Aello (2011), Joder

(2011), Beşışık (2013), focus on how the frame or the technique of framing is used in both disciplines and their roles in the architecture-cinema intersection.

Ertem analyzes framing by starting to define it and accordingly, he refers to the definition of Nijat Özön. Özön states that framing is to put the materials handed in cinematographer into a two-dimensional frame for a significant purpose (1985, p. 98). Frame determines the specific scene which is necessary for the narration of film. The restrictions imposed by the frame and the composition of the images inside the frame constitute the basic dynamics of the frame (Ertem, 2010, p. 35). In this respect, Gülüş states that the things which are put inside of the frame, define the meaning of the image on the screen directly (2006, p. 25).

Akçay (2008), Erk (2009) and Beşışık (2013) point out framing as “an act of defining boundaries” (Erk, 2009, p. 32). According to Akçay, “the limits of the images in human mind turn out to be the limits on the flat screen as frames” (2008, p. 12). She focuses on the theory of Deleuze in order to clarify framing in cinema and according to Deleuze; framing is “the art of choosing the parts of all kinds which became part of a set” (Akçay, 2008, p. 12). Deleuze summarizes framing in cinema with these statements:

Framing is the art of choosing the parts of all kinds which became part of a set. This set is a closed system, relatively and artificially closed. The closed system determined by the frame can be considered in relation to the data that it communicates to the spectators: it is ‘informatic’, and saturated or rarefied. Considered in itself and as limitation, it is geometric or physical and dynamic. It is an optical system when it is considered in relation to the point of view, to the angle of framing: it is then pragmatically justified, or lays claim to a higher justification. Finally, it determines an out-of-field, sometimes in the form of a larger set which extends it, sometimes in the form of a whole into which it is integrated (Deleuze, 1997, p. 18).

The approach of Deleuze on framing have an important role in literature. Deleuze indicates “we will call the determination of closed system, a relatively closed system which includes everything which is present in the image – sets, characters and props – framing” (1997, p. 12). According to him, “in any case framing is limitation” (Deleuze, 1997, p. 13). In this respect, Eva Russell claims that the frame “forms a set which has a great number of parts, and elements which in themselves form subsets” (2008, p. 223).

This view of framing, as a cinematic device in order to bring together parts of different realms, begins to inform the design strategy for the architectural proposition which will address the notion of framing multiple viewpoints of the site as well as their differing events and programs. The frame isolates events that take place, and allows for a focusing on the specific detail of a whole scene, while the surrounding context is masked out (Russell, 2008, p. 223).

While Russell examines the changing condition of memory and history in an industrial area, she also points out the use of cinematic techniques (framing and montage) and the camera by considering the movement as discussed above. According to her, framing is a fundamental cinematic technique which “serves as a viewpoint for moving images” (Russell, 2008, p. 223).

Deleuze describes in his book that every single section and the shape of the method for having the section are different. Each time there will be confronted with different, unique pieces. These pieces can be created in many ways and every one of them is the consequences of “framing”. The technique of framing brings a definition to both inside and outside of the border of cinematic space along with objects and characters as “the screen, as the frame of frames” (Deleuze, 1997, p. 14).

[...] the frame has always been geometrical or physical, depending on whether it constitutes the closed system in relation to chosen coordinates or in relation to selected variables. The frame is therefore sometimes conceived of as a spatial composition of parallels and diagonals, the constitution of a receptacle such that the blocs [masses] and the lines of the image which come to occupy it find an equilibrium and their movements will find an invariant (Deleuze, 1997, p. 13).

According to Arnheim, the eyes are free to look at every direction, therefore the fields of vision for people are practically unlimited. However, the film images are limited with the frame.

A frame is an absolute essential if the decorative qualities of a picture are to be displayed; one can only consider the filling of canvas, the allotment of space, and so forth, if there are definite limits to act as framework for the pictorial design. The frame of the image consists of two vertical and two horizontal lines. Every vertical and horizontal line occurring in the shot, therefore, will be supported by these axes. Slanting lines appear as slanting because the margins of the picture as straight, that is, vertical and horizontal; for every deviation requires some visible standard of comparison to show from what it deviates (Arnheim, 1957, p. 74).

Allmer points out the eye and the camera as the windows on the world in the film by Schnabel, *The Diving Bell and the Butterfly* (2007). According to Allmer, in the film, there is a man who is the editor of Elle magazine and one day he caught himself in a “locked-in syndrome” (2010, p. 47). She states that the film is about the communication and Schnabel tells the story of the man, Jean-Dominique Bauby, in order to express the difficulties of communication in postmodern world (Allmer, 2010, p. 48). In the film, Bauby finds a way to communicate with the people by blinking his left eye, and as a result, he wrote a book with this communication system. Allmer points out that Bauby’s eye is also the camera in the film. She denotes that while the real life is

displayed through the eye of Bauby as blurred images and the past stories is showed to the audience as normal images (Allmer, 2010, p. 49). (Figure 2.4.) According to Allmer, camera becomes the eye of Bauby by imitating the movement of a human eye, and the audience watches the scene as if they were Bauby in the film (2010, p. 49-50). She acknowledges that his left eye is the only window, which is opened to the world (Allmer, 2010, p. 50).



Figure 2.4. a-Through Bauby’s eye (Time: 23:05), b- Through camera (Time: 46:49).
(Source: *The Diving Bell and the Butterfly*)

In this sense, the visibility and the borders of the frame are defined with the movement of Bauby’s eye. Even though Arnheim states that the human eye is unlimited to see around with the movement eyes and body, in this case, he is limited with only what his eye sees. He is trapped inside of his body -his diving suit-, thus, his body constitutes his physical and social borders. While Allmer discusses his physical and visible borders, she focuses on his social boundaries, which are revealed simultaneously. She states that his own communication way is blinking the eye and as a result, he lives in both in real time-space and his imaginary world which he lives the memories in his mind. Allmer denotes that Bauby is free in his imaginary life in his mind, even though he is trapped in his body and the room of the hospital where he woke up from coma (2010, p. 54). The walls of the room and his body are his boundaries and his visibility is only limited to his left eye.

Beşışık defines the notion of frame as a border which stands between inside and outside; it frames the objects, it limits or simplifies (2013, p. 15). Her definition is deficient, because it not only frames the objects, but also the events, actors and actresses, architecture and settlement, too.

Erk states “it [framing] is a way of abstraction, selection, reduction, or (de-) contextualization” (Erk, 2009, p. 32). She discusses framing spaces by dividing three

sections as *framing space in cinema*, *off-screen space* and *framing space in architecture*. According to Erk, “when something is framed, it is detached from its context” (2009, p. 34). She indicates that this detachment may cause new meanings by using framing as a tool in cinema. In this case, “cinema frames architecture, and detaches it from its context” (Erk, 2009, p. 34). In addition to Erk, Tüzün (2008), Beşışık (2013) and Deleuze (1997) also analyze framing by dividing the section as inside of the frame and outside of the frame.

The off-screen spaces have significant roles in order to understand framing in cinema and architecture in conjunction with the on-screen spaces. According to Deleuze, every frame defines an off-screen space (1997, p. 16). He indicates “the out-of-field refers to what is neither seen nor understood, but is nevertheless perfectly present” (Deleuze, 1997, p. 16). “There are not two types of frame only one of which would refer to the out-of-field; there are rather two very different aspects of the out-of-field, each of which refers to a mode of framing” (Deleuze, 1997, p. 16).

Deleuze discusses the approaches of Renoir and Hitchcock for clarifying the technique of framing in cinema. He states that while in the films of Renoir, “space and action always go beyond the limits of the frame which only takes elements from an area” and in the films of Hitchcock, “the frame ‘confines all the components’, and acts as a frame for a tapestry rather than one for a picture or a play” (Deleuze, 1997, p. 16).

Outside of the frame still has the rest of the space which appears on the screen. Wim Wenders states that the things which are not in the particular frames in the film, still exist (Gülüş, 2006, p. 87). However, they can be visible in the following cut or when the camera turns from side to side (Gülüş, 2006, p. 87). On the other hand, Beşışık indicates that off-screen space can be animated with the auditory elements and thus, the images do not continue inside of the frame, the events happen outside of the frame in the “imaginary frame” (Beşışık, 2013, p. 15). Pallasmaa discusses the opening scene of Tarkovsky’s *Nostalghia* (1983) in terms of the usage of off-screen spaces in cinema.

In the opening scene of *Nostalghia* a car drives to the left across the frame in a foggy landscape. While the engine sound remains audible, the car makes a loop outside the screen and returns from the left back to the front part of the frame. The movement effectively charts the space beyond the screen, in the same way that the edges of Mondrian’s rectangles in his diagonal paintings continue past the frame and activate the viewer’s awareness of the space beyond (Pallasmaa, 2007, p. 76).

Tüzün acknowledges that according to Bordwell off-screen space is divided into two parts: Diegetic and nondiegetic zone (2008, p.32). While diegetic is the part of the fictional world of the film, nondiegetic is irrelevant with this fictional world (Tüzün, 2008, p. 32). Erk states that there are several techniques, which are used to connect the space in the frame to the off-space, such as sound, camera, montage, movement, movement of objects and camera, partial objects, editing of shots, looking or speaking towards off-screen and optical effects (2009, p. 36). In order to explain these techniques Erk gives examples such as the optical effects like “the stationary point of the camera, or scale of the shot” (Erk, 2009, p. 38). She depicts a scene which the viewer sees a door from the outside. It is known that the door has the rest of it, a building. He comprehends that the scene is filmed from an urban space, maybe a street or a park, because of the standpoint of the camera. If the level of the camera changes, from bird’s eye view, for instance, it is understood that the location of the camera is a high-rise building or on the other hand, if in the next shot, if a man at a window is seen in the next shot, the viewer thinks that “the man is looking at the door from the window of a high-rise building” (Erk, 2009, p. 38).

Inside of the frame is discussed within the perspective of different techniques for filmmaking in detail. The scholars (Deleuze, 1997; Heath, 1986; Erk, 2009) focus on the cinematic concepts which are produced by different techniques of framing such as re-framing, de-framing and double-framing. According to Heath, reframing “[...] is changing the frame by moving camera or shifting to another shot” (cited in Erk, 2009, p. 34). De-framing is defined by Deleuze that “abnormal points of view which are not the same as an oblique perspective or a paradoxical angle” (1986, p. 15). The definition of double-framing is frame-within-frame, briefly within the perspective of Necdet Teymur’s words (Erk, 2009, p. 34). Deleuze also indicates “there are many different frames in the frame. Doors, windows, box office windows, skylights, car windows, mirrors, are all frames in frames” (1997, p. 14).

Although there are directors who use the framing techniques such as Zeki Demirkubuz and Nuri Bilge Ceylan, they will be discussed under the title of *The Symbolic Meaning of Doors and Windows in Films* in terms of their usage of framing technique with assigning symbolic meanings. (Figure 2.5.) Additionally, Hitchcock’s *Rear Window* (1954) comes into prominence in terms of frame-within-frame. Jacobs discusses the film within the perspective of voyeurism (2007, p. 286). The windows of the courtyard are like screens which display the life of their hosts.



Figure 2.5. Frame-within-frame.

a- (Source: Uzak, Time: 08.21); b- (Source: Iklimler, Time: 08.23)

Erk points out that the cinematic techniques such as framing create different narratives. According to her, the same situation is valid for architecture, too. Architecture is like cinema in terms of their alternative realities.

Different frames are brought together, and a new architectural context is created. Cinema de-contextualizes (framing), and then re-contextualizes (montage) architectural space creating a new reality (A similar detachment is valid for architectural representations such as drawing, model and text) (Erk, 2009, p. 35).

According to Tüzün, there are several approaches for the arrangements of composition inside of the frame, and the settlement of actors and objects in cinema. Tüzün states that the position of objects and actors is a significant element for directing the cinematic space. In this regard, she indicates that space is built in terms of the *perspectivist theory* which is close to traditional narrative and *gestaltist theory* (Tüzün, 2008, p. 30). Tüzün describes the *perspectivist theory* which suits the roles of geometrical optics (2008, p. 30). Its main purpose to constitute the true images which are suitable for the linear perspective in the eyes of the spectator without requiring the cognitive stages (Tüzün, 2008, p. 30). The *gestaltist theory* claims that no image can reflect nature empirically, all images are already artificial because of the reduction to two-dimension and the brain needs to build (Tüzün, 2008, p. 30).

Aello (2011) points out the differences and similarities between architectural frame and film frame just as Erk who also discusses the framing in architecture and cinema separately. “Architectural space is a framed void” (Erk, 2009, p. 38). On the other hand, Aello denotes in his thesis that “this architectural frame can be created by the use of materials as well as the layering of materials in varying transparencies from opaque to fully transparent” (2011, p. 13). According to him, it is a physical border

which might consist of an opening such as a window or a static architectural element (Aello, 2011, p. 12).

The frame in architecture is composed of the walls, the floor, and the ceiling for interior space, and of buildings greenery for urban space. The frame defines architectural space both physically (form) and in an abstract way (limit) (Erk, 2009, p. 38-39).

The use of frame and framing in architecture as a method has been discussed through the design of Le Corbusier in literature. Many scholars such as Colomina (2000), Ince (2007) and Beşışık (2013), focus on Le Corbusier, regarding of his attention to framing as a crucial design method.

Le Corbusier is an important architect for modernism. He takes advantages of the cinematic techniques and notions such as movement, sequence and frame in architectural design. Beşışık acknowledges that his buildings are cinematic spaces because his architecture creates an impression which are the combination of the results of the images which are captured by the movement of the look in the space (2013, p. 16). According to Beşışık, while modern architecture is experienced in terms of the togetherness of time and space, the person who traverses inside the space, perceives architecture as an action (2013, p. 16). For instance; Villa Savoye is perceived while traversing inside of it within the different perspectives and movement.

The building creates different perspectives by framing technique as in cinema. The horizontal windows frame the view and they bring the outside to the inside. Colomina states that according to Le Corbusier, home is a shelter against the dangers from the outer world and the person only is a tourist or a guest, who looks from a certain distance and she can join the outside of the frame by controlling it with her view. Colomina points out that for Le Corbusier “to inhabit means to inhabit in the camera” (2000, p. 323). According to Colomina, the house is like a camera which you take pictures with its windows by pointing at nature. Colomina states that Le Corbusier finds a position behind the camera (2000, p. 134). “In framing the landscape the house places the landscape into a system of categories. The house is a mechanism for classification. It collects views and, in doing so, classifies them. The house is a system for taking pictures” (Colomina, 2000, p. 311).

Yoder discusses framing in between architecture and cinema, while he analyzes the architect, John Lautner’s design approach within the perspective of architecture and cinema intersection. Yoder states that even though his primary concern for the chapter is

“architecture’s framing of embodied visual experience, Lautner “rarely discussed his buildings as frames” (2011, p. 209). He indicates, “as Colomina repeatedly points out, cameras frame buildings, but buildings also act as frames” (Yoder, 2011, p. 209).

Additionally, Erk also gives examples from the architectural spaces of a city to clarify the architectural frames such as “[...] in the city streets, squares are framed and defined by buildings” (2009, p. 39).

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. Paradoxically, when framed in cinema, space is decontextualized, however, when framed in architecture, it is contextualized (Erk, 2009, 40).

Erk acknowledges, “the object of photography is a two-dimensional frame whereas the object of cinema is a series of moving frames” (2009, p. 32). She also indicates that there is a strong connection between montage and framing in terms of being significant tools of filmmaking. “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 roll of film composed of frames of frozen images” (Erk, 2009, p. 33).

Both in architecture and cinema, framing is used by giving a reference to each other. While in architecture, frame reminds the camera and in cinema, frame can be created by the help of architectural elements. Framing is a way to emphasize what is desired to be seen.

2.6. Montage

Montage is a method of composition by using the movement-images in cinema. Additionally, it is to juxtapose or superimpose the different layers as activities or functions in architecture. Montage is one of the significant intersections of architecture and cinema in terms of terminology. According to Deleuze, “montage is composition, the assemblage [agencement] of movement-images as constituting an indirect image of time” (1997, p. 30).

[...] if we ask how the movement-image is constituted, or how movement is extracted from persons and things, we see that it is in two different forms, and in both cases imperceptibly. On the one hand of course, through of the camera, the shot becoming mobile itself; but on the other by montage, that is, by the continuous connecting of shots, each one, or the majority of which, could perfectly well remain fixed (Deleuze, 1997, p. 25).

Even though it is a cinematic technique, montage is an important technique for architecture, too. When theoreticians or architects (Deleuze, 1997; Eisenstein, 1985; Özön, 1985; Eisenstein, Bois and Glenny, 1989; Vidler, 1993; Tschumi, 1994; Ince, 2007; Sencar, 2007; Yee, 2007; Bozdoğan, 2008; Koeck, 2008; İşler, 2010; Beşışık, 2013) discuss the techniques and terminologies of cinema or the intersection between architecture and cinema, montage comes into prominence within the perspective of its association with movement, time and space. In this regard, montage is analyzed in two different perspectives: montage in cinema and montage in architecture.

The article by Eisenstein, *Montage and Architecture*, wherein he discusses the origins of the montage technique, is a great study in order to understand the approach of Eisenstein for the relationship between architecture and cinema. According to Eisenstein, its origins could be traced back to the ancient Greeks and the architectural planning of their cities. In the article, Eisenstein indicates there are two paths for the notion of montage: the first path is the cinematic path and the second path is the architectural path. Eisenstein uses the word “path” in order to describe the imaginary road which is “followed by the eye and the varying perceptions of an object that depend on how it appears to the eye” which he defines as cinematic path (Eisenstein, Bois and Glenny, 1989, p. 116). He states that in the past it was the opposite way which “the spectator moved between [a series of] carefully disposed phenomena that he absorbed sequentially with his visual sense” which is the architectural path (Eisenstein, Bois and Glenny, 1989, p. 116).

Walley states that in his study, his aim is “to provide a historical and conceptual account of the emergence of these works (the works of Eisenstein, Maya Deren, Stan Brakhage, and Andy Warhol, and in the theoretical writings of Rudolf Arnheim, André Bazin, and, again, Eisenstein, Deren, and Brakhage) beginning in the late sixties” (2003, p. 17) He analyzes the avant-garde film canon by focusing on forgotten works of the genre. While Walley discusses them, he also explores the montage within the perspective of Eisenstein.

For Eisenstein, montage was the central, defining property of cinema, and he elaborated his conception of this property through his films and extensive theoretical writings throughout the twenties and thirties. But while montage was for Eisenstein essence of cinema, it was by no means limited to the medium of film. Rather, it was a basic cultural principle that could be found everywhere outside film. In a sense, then, film was only the most recent artistic embodiment of the principle of montage (Walley, 2003, p. 22).

According to Eisenstein (1977), the essence of cinema should be sought not in the images but in the relationships between the images. In this respect, Eisenstein focuses on the relationship between the buildings in Acropolis, while he explores the montage technique in Acropolis.

In 1920's, Eisenstein and Pudovkin thought that montage is the best thing for cinema, which is a tool for abstraction of ideas and understanding of the meaning of realism. The important parts of the film such as acting, music, the harmony of colors and sizes, scenes and ideas come together with montage. "Cinematographic montage is, too, a means to 'link' in one point -the screen -various elements (fragments) of a phenomenon filmed in diverse dimensions, from diverse points of view and sides" (Eisenstein, Bois and Glenny, 1989, p. 111).

In the book by Eisenstein, *Film Form*, he defines montage as collision while Pudovkin states that montage is linkage. Eisenstein indicates that according to Pudovkin, montage is "linkage of pieces" by exemplifying with the bricks, "arranged in series to expound an idea" (Eisenstein, 1977, p. 37). Unlike Pudovkin, Eisenstein defends an understanding of montage as collision with "a view that from the collision of two given factors arises a concept" (Eisenstein, 1977, p. 37). Eisenstein indicates that Kuleshov and Pudovkin who graduated from Kuleshov's school, see montage by juxtaposing of shots one by one, just like putting up a wall with bricks. Eisenstein expresses his main purpose for montage is to get collided the shots in order to reach the tertiary meaning. In addition to the words of Eisenstein about Pudovkin's theory of montage, Pudovkin would not cut pieces of his films to disrupt the narration of the film intentionally. According to Pudovkin, montage is a powerful way to create emotion of narration (Pudovkin, 1966, p. 19-20).

Beşışık states that the relations between images could be found in different ways and the director combines the possibilities of the infinite number of spatial experiences (2013, p. 24). The director can create the spatial experience she wants by changing the spatial images, cutting and re-ordering them with the help of montage. Erk indicates that "the power of cinema is the technique of montage" (2009, 19). Montage can juxtapose the scenes which are shot in different places or of different people. Montage creates different narrations while the order of the sequences.

In this case, Kuleshov effect is a significant experiment which must be discussed. In this experiment, there were taken four films one of which is a close up of a man who has no expression on his face, a bowl of soup, a little girl and a coffin. Then,

from these four films, it was composed three different films which are soup and man, the coffin of a little girl and man and, woman and man. In the first film, it was seen the inexpressive-face man, a bowl of soup and the man again in this order. After watching the film, three subject groups were asked how the facial expression of man, in the first film, was like and what it meant for them. The subject groups answered the question as 'hunger'. It was repeated again for the second film and the answer was "sadness", and at last, the answer was "love" for the third film. The audience defined the facial expression according to the images in sequence. Even the images are the same, the narration as a result is different, and the images gain a new meaning with the power of montage. (Figure 2.6.) Kuleshov's experiment shows that how the real spaces can be turned into the fictional ones with the conscious response by presenting that montage and syntax are the powerful elements for creating meaning in cinema.

In his article titled, *The Explosion of Space: Architecture and the Filmic Imaginary*, Anthony Vidler discusses Eisenstein's article on montage. Vidler also discusses these two paths which Eisenstein describes:

[...] two paths of the spatial eye: the cinematic, where a spectator follows an imaginary line among a series of objects, through the sight as well as in the mind – "diverse positions passing in front of an immobile spectator" - and the architectural, in which "the spectator move[s] through a series of carefully disposed phenomena which he observe[s] in order with his visual sense" [quoted from Eisenstein, Bois and Glenny, 1989]. In this transition from real to imaginary movement, architecture is film's predecessor (Vidler, 1993, 56).

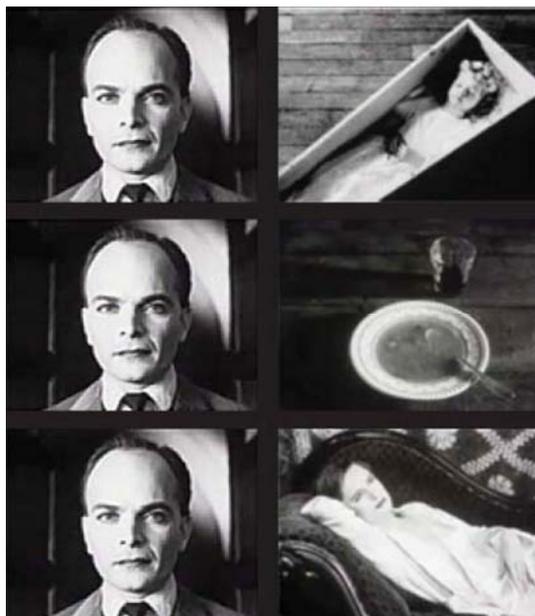


Figure 2.6. Kuleshov experiment.
(Source: Hartwell, 2013)

In this respect, Eisenstein explores the study of Choisy, *Histoire de l'Architecture*, in which Choisy analyzes the Acropolis, in terms of his theory that architecture was ancestor of film as Vidler states in his work, too. In the work, Choisy depicts the settlement of the temples of Erechtheion, Parthenon, Propylaeum and the statue of Athene Promakhos.

The Greeks have left us the most perfect examples of shot design, change of shot, and shot length (that is, the duration of a particular impression). Victor Hugo called the medieval cathedrals “books in stone” (see Notre Dame de Paris). The Acropolis of Athens has an equal right to be called the perfect example of one of the most ancient films (Eisenstein, Bois and Glenny, 1989, p. 117).

While describing the Acropolis, Choisy takes attention to the point that the very first impressions about Acropolis were designed, when it was recalled. That is, the images of the places recalled were already designed by viewer’s mind after the first sight, and they constitute the personal impressions about that site. (Figure 2.7.) He states that our memories bring us to the first impressions. In this respect, these first impressions are important factors for the architects while they design spaces. In the case of Eisenstein, he indicates that the cinematographic montage effects were considered while this settlement was designing.

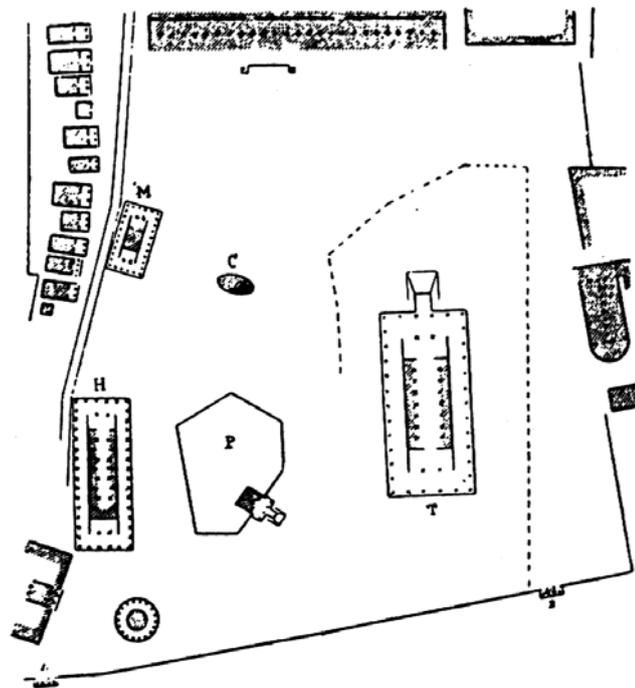


Figure 2.7. Buildings of Acropolis.
(Source: Eisenstein, Bois and Glenny, 1989)

Thus three pictures have passed before us, corresponding to the three chief points – A, B, and C – on figure (2.8.). At each of them only one architectural monument was dominant: as point c, the Erechtheion; at point B, the Parthenon; and at point A, Athene Promakhos. This one, principal motif ensures the clarity of the impression and the unity of the picture (Eisenstein, Bois and Glenn, 1989, p. 119).

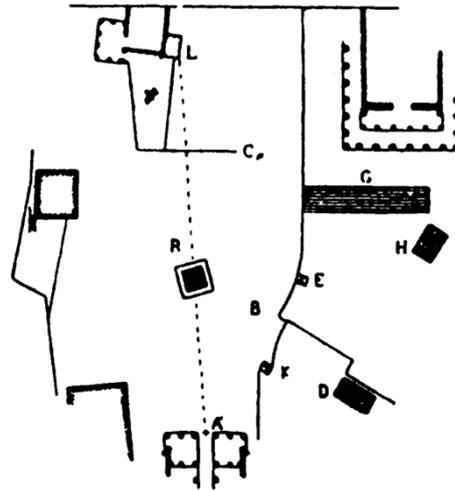


Figure 2.8. The vantage Points in the Acropolis.
(Source: Eisenstein, Bois and Glenn, 1989)

Bozdoğan discusses the work of Choisy through the analysis of Eisenstein while he analyzes the relationship between moving camera, montage and architecture. According to Bozdoğan, each shot forms strong visual impression and the sequences of these shots, which are procured from different points, A, B, C and D, are important (2008, p. 35). He indicates that the shots of A and B are the same in figurative sense but they are different in physical sense (Bozdoğan, 2008, p. 35). (Figure 2.9-a. and Figure 2.9.- b) Bozdoğan also describes the shots of C and D which are in contrast to each other within the perspective of symmetry and function (2008, p. 35). (Figure 2.10.) The sequential expression of these shots are in harmony with the rhythmic expression of the buildings (Bozdoğan, 2008, p. 35).

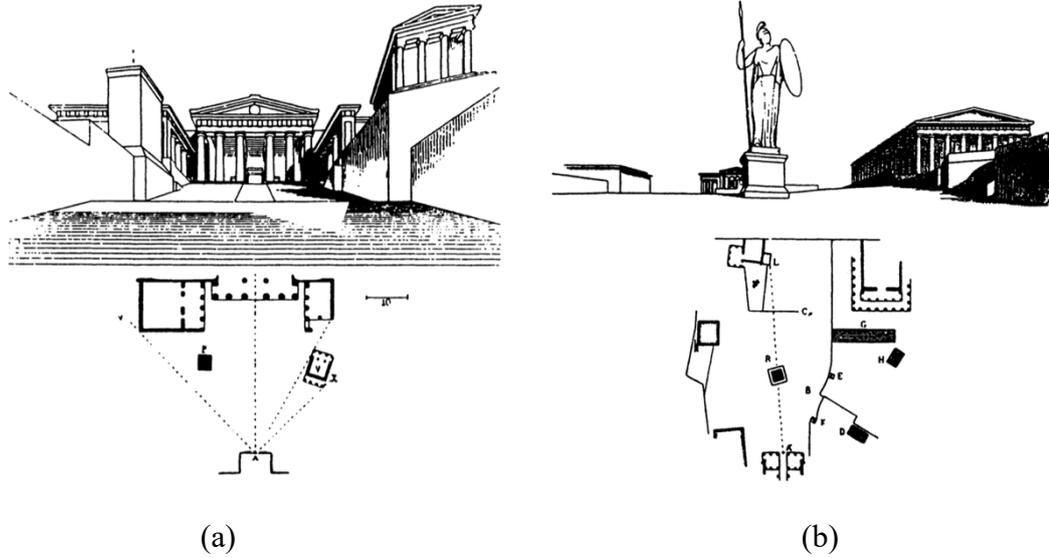


Figure 2.9. a-Vantage Point A; b-Vantage Point B.
 (Source: Eisenstein, Bois and Glenny, 1989)

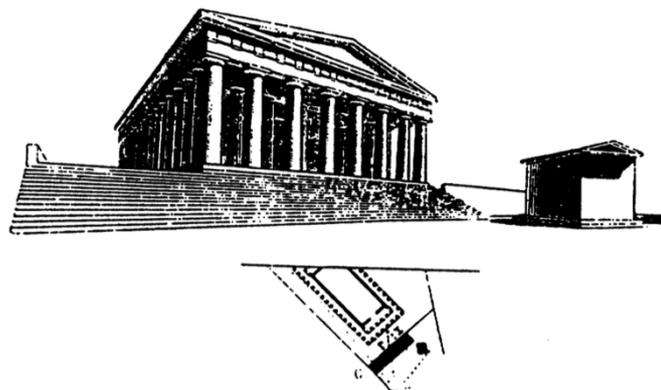


Figure 2.10. Vantage Point C.
 (Source: Eisenstein, Bois and Glenny, 1989)

Architecture also utilizes the cinematic montage technique providing a design language with the projects. In architecture, the changes on the settlement of the buildings affect movement of people and their spatial experiences, and it is the same with Kuleshov effect in cinema. İşler analyzes montage as a cinematic technique which is used in architecture, too. According to İşler, the technique of montage is divided into three main parts as cutting, connecting and editing (2010, p. 26). She indicates that montage can produce new meanings which are expected or unexpected and thus, montage is an art of recreation (İşler, 2010, p. 26).

One of the primary examples of architects, who use montage as a design technique in architecture, is Bernard Tschumi for the scholars of the intersection

between architecture and cinema in literature. Tschumi designs the spaces by defining the circumstances related with the programs, dissecting them into the pieces and juxtaposing the dissected pieces in different forms again as a working method. He tries to integrate the notions of movement, montage and time into architecture. Therefore, Tschumi's design method in architecture is related with composing elements replaced with montage. His projects such as *Le Fresnoy Center*, *Parc de la Villette* are important and common examples about montage in architecture, in literature. Especially, Parc de la Villette is a cinematic path. This path is designed as a film, which connects the "folie"s. The comments by Erk, which she quoted from Tschumi and Lorcan O'Herlihy, summarize the project clearly, regarding the perspective of montage in architecture:

[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 (Erk, 2009, p. 7). [Figure 2.11.]



Figure 2.11. Parc de La Villette, The Montage of the Layers.
(Source: www.tschumi.com)

Deconstructivism is one of the important philosophical approaches of which reflections are seen in most of the art branches including architecture. When we look at its reflection in architecture, at first glance, we see that they are the terms we coincide in spatial creation of deconstructivist architecture; and those terms are mainly borrowed from this very philosophy as well as the discipline of cinema. There are terminological correspondences between deconstructivism and cinema: while montage is a technique

offered by both fields, for example, among many others, movement may become one of the ways to interpret montage. Therefore, borrowing its terminology mainly from cinema, deconstructivism has served as a tool to combine and apply these terminologies in the concrete world of architecture. In turn, architecture has served as a testing area for these abstract concepts to make them visible.

Parc de la Villette is one of the architectural projects which is an example of the intersection between deconstructivism in architecture and montage. In the park project, Tschumi was influenced by the filmic technique, montage, within the perspective of Derrida. In parallel with the approach of Derrida, in architecture, the deconstructivist architects consider the main elements of architecture such as function and structure, and within the help of the technology, they produced the architecture by differentiating the traditional pattern of design. They break into the parts and then they montage it as Tschumi did in the project of Parc de La Villette.

Tschumi is one of the fundamental deconstructivist architects with Daniel Libeskind, Peter Eisenman, Frank Gehry, Rem Koolhaas and Zaha Hadid. Maden discusses deconstructivist architecture through the comparison between Daniel Libeskind and Turkish architects. According to Maden, deconstructivism is the result of ‘rationalist’ and ‘purist’ modernism and ‘eclectic’ and ‘classic’ postmodernism in the course of the last quarter of the twentieth century (2008, p. 58). She indicates that according to Papadakis (1990) “the term was borrowed from the philosophers Jacques Derrida, but this French philosopher himself had borrowed the term from architecture in the 1960s” (cited in Maden, 2008, p. 58). Maden acknowledges that the notion of *deconstruct* originates from Sigmund Freud “who set out to ‘deconstruct’ the speech and dreams of his patients in order to uncover the repressed source of their anxiety” (2008, p. 59). According to her, in the 1960s, Derrida developed and applied this technique of deconstruction upon the studies which analyzed the major philosophical texts of the Western tradition (Maden, 2008, p. 59). She quotes the definition of deconstruction with Derrida’s own words from his study of 1985, *Derrida and Difference*:

[...] deconstruction is neither an analysis nor a critique and its translation would have to take that into consideration. It is not an analysis in particular because the dismantling of a structure is not a regression toward a simple element, toward an indissoluble origin. These values, like that of analysis, are themselves philosophemes subject to deconstruction. No more is it a critique, in a general sense or in Kantian sense. The instance of *krinein* or of *krisis* (decision, choice, judgment, discernment) is itself, as is all the apparatus of transcendental critique, one of the essential “themes” or “objects” of deconstruction [...] Deconstruction is not a method and cannot be transformed into one (Derrida, 1985, p. 3; cited in Maden, 2008, p. 61).

In parallel with his definition for deconstruction, in architecture its effects started with “the Academy Forum at London’s Tate Gallery and a coinciding special edition of the journal *Architectural Design*” in the late 1980s (Maden, 2008, p. 70). In 1988, *Deconstructivist Architecture* exhibition at New York’s Museum of Modern Art many architects attended such as Peter Eisenman, Bernard Tschumi, Frank O. Gehry, Zaha Hadid, Rem Koolhaas, Coop Himmelb(l)au, and Daniel Liebeskind (Papadakis, 1991, p. 167). In this respect, she indicates that the Tschumi’s Parc de La Villette is the result of deconstructive thinking of him within the help of Derrida. According to Maden, “Tschumi himself has explored the use of the disassociative techniques of deconstruction as a bridge between literature and architecture” (2008, p. 76).

Rejecting the idea of the park as either an aspect of the city or pastoral landscape, he developed it as a place without singular meaning. It can be said that he established a relationship between architectural space and the experience of it that was much like the relationship between the text and its reader. The spaces he designed were open to creative adaptations and interpretations by the users. Inviting various interpretations, he opened up a new trans-disciplinary dialogue between philosophy and architecture (Maden, 2008, p. 76-77).

Ince states that while Tschumi describes the design of park, he uses the terminology of cinema at a maximum level (2007, p. 13). Superimposition, juxtapositions, sequence, cutting and movement are the few words that he used in his design. In this project, several layers such as roads, “folie”s and different surfaces, which have different functions, superimpose each other. Tschumi calls it *superimposition* and the order of the “folie”s on the plan is *juxtaposition*. The cinematic promenade, which reflects the movement to sequence in cinema, defines the main circulation of pedestrians in the park (Tschumi, 1994). (Figure 2.12.) It prepares by being inspired from the filmstrips in the system of lines and therefore it is one of the important parts of the design (Tschumi, 1994). The cinematic promenade which reflects the sequential movement in cinema defines the main circulation of pedestrians in the park (Tschumi, 1994). It also creates a system of lines which is inspired by the film strips. Therefore, it constitutes one of the main points of the design.

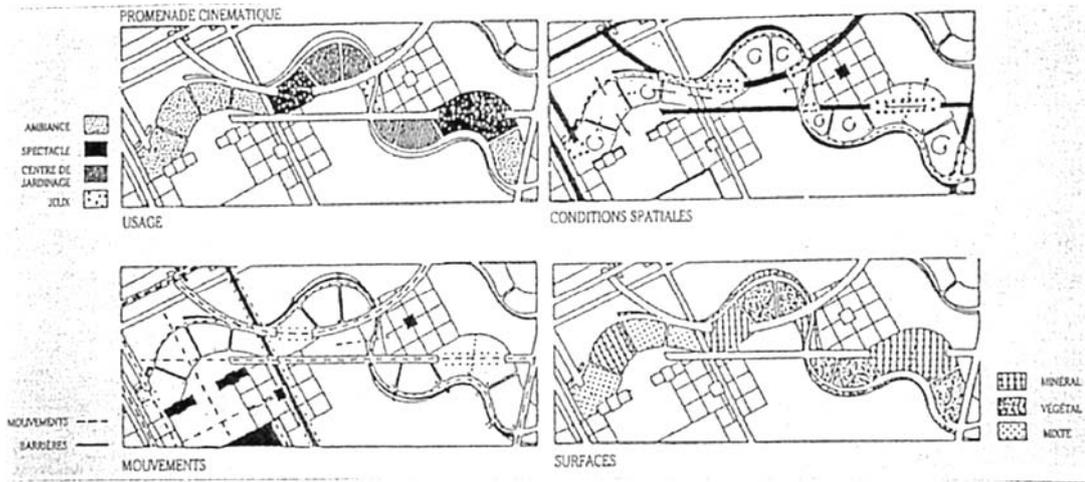


Figure: 2.12. Plan for Cinematic Promenade, Parc de La Villette.
(Source: Bruno, 2002)

Additionally, Örs and Beşışık analyze the technique of montage and they state that montage is not only edit the aligned images consecutively, but also it is composed by *juxtaposition* and *superimposition* which are montage techniques described through Tschumi's Parc de la Villette. Both Örs and Beşışık describe one of the methods of montage techniques as juxtaposition which is defined as gathering and laying the images together, in order to compare or emphasize the contrast; or to interrelate with these images (Örs, 2001, p. 77; Beşışık, 2013, p. 25).

Beşışık exemplifies the juxtaposition with Tolga Örnek's *Kaybedenler Kulübü* (2011) for the shots of the same events with different perspectives or the events which occur in different places at the same time (2013, p. 25). She gives the animation, *The Nightmare Before Christmas* (1993) as an example for its montage in terms of the simultaneous events and similar frames for preparation of two opposite communities (Halloween Town and Christmas Town) for Christmas (Beşışık, 2013, p. 26). (Figure 2.13.)



Figure 2.13. The sequences of New Year's Eve preparation are juxtaposed one after another (Source: Beşışık, 2013).

Additionally, Beşışık indicates that the juxtapositions do not produced with only visual data, they can be edited with auditory elements. According to Beşışık, Kubrick's Clockwork Orange is a good example for the scene in the rape scene with 'Singing in the Rain' on the background (2013, p. 26). Örs discusses *juxtaposition* as a method of montage through the film by Greenaway, *The Pillow Book* (1996). Örs indicates that Greenaway presents a new example by using two or more frames next to each other on the screen (2001, p. 77). Örs states that according to Greenaway, the spectator should be confronted with increased screens instead of the depth of one screen (2001, p. 77). She indicates that Greenaway uses the juxtaposed or superimposed images and he distributes the cinematic spaces and time to the time and spaces in different scale and dimensions for this purpose (Örs, 2001, p. 77). In this respect, she reviews Tschumi's Parc de la Villette within the perspective of juxtaposition in montage.

Superimposition is another montage technique which is analyzed by Beşışık and Örs. Both scholars define superimposition as a technique in which two different scenes come together in the same sequence on the screen and they compose third sequence and perception independently from the first two. Beşışık discusses Hitchcock's *Vertigo* (1958) in order to clarify superimposition in films. The face of Scottie and a drawing are superimposed in the scene of Scottie's nightmare (Beşışık, 2013, p. 27). (Figure 2.14.)



Figure 2.14. Superimposition in Vertigo.
(Source: Vertigo, Time: 1:24:40)

Örs and Beşışık approach Tschumi's Parc de la Villette by considering superimpositions in the project in addition to juxtaposition of the folies on the plan. According to Tschumi, three systems, which are the system – folies -, system of lines and

system of surfaces, constitute the project (1994, p. 195). The folies are the nodes and they include point actions and they are juxtaposed; the lines represent the movement and they include linear actions; and the planes contain the planary actions which have spread wide areas and they are free or specified (Beşışık, 2013, p. 28). (Figure 2.15.)

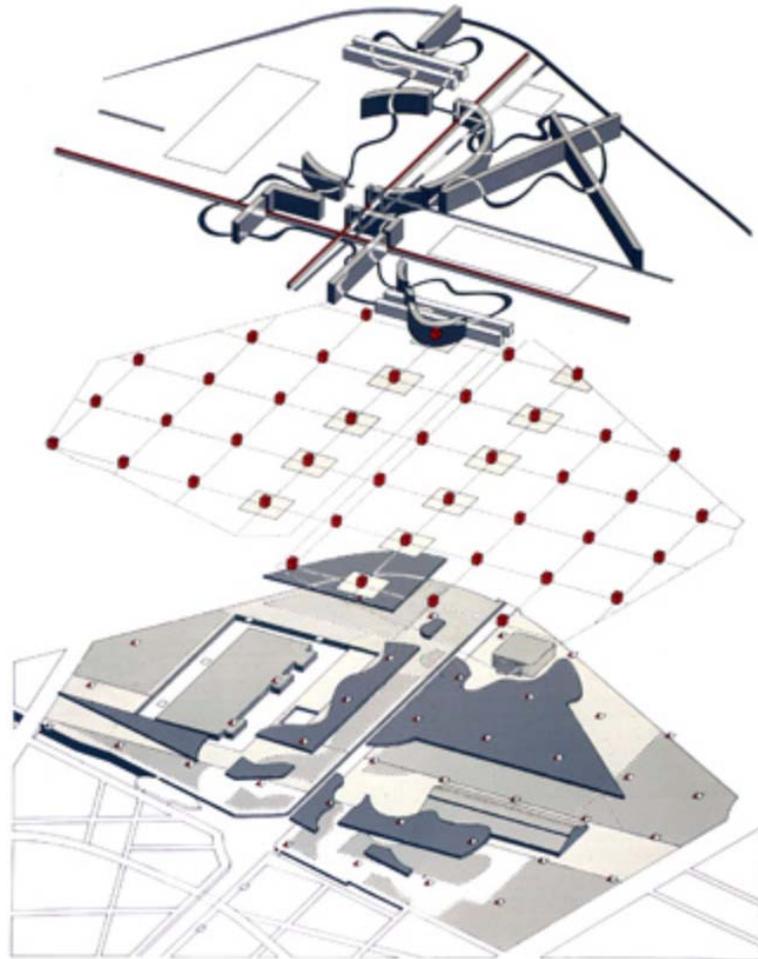


Figure 2.15. Parc de La Villette, The Montage of the Layers.
(Source: www.tschumi.com)

Each presents a different an autonomous system [a text], whose superimposition on another makes impossible any “composition”, maintaining differences and refusing ascendancy of any privileged system or organizing element. Although each is determined by the architect as “subject”, when one system is superimposed on another, the subject – the architect – is erased (Tschumi, 1994, p. 195).

In *Architecture and Disjunction*, Tschumi describes his project by using the notion of *cinograms*, which is “to the notion of composition, which implies a reading of urbanism on the basis comparable to montage (which presupposes autonomous parts or fragments)” (Tschumi, 1994, p. 197).

The Park is a series of cinegrams, each of which is based on a precise set of architectonic, spatial, or pragmatic transformations. Contiguity and superimposition of cinegrams are two aspects of montage. Montage, as a technique, includes such other devices as repetition, inversion, substitution, and insertion. These devices suggest an art of rupture, whereby invention resides in contrast – even in contradiction (Tschumi, 1994 p. 197).

In this sense, one of the major examples of montage in architecture and cinema intersection is the *Manhattan Transcripts* which is a theoretical work of Tschumi. Tschumi defines architecture not only as a physical space, but also a definition with the combination of event, movement and space (Kolatan, 2006). In this respect, while Tschumi defines architecture, he does not refer to the form or walls; on the contrary, he creates a sequence without terms which cannot correlate with each other. In *Manhattan Transcripts*, there are four scenarios which occur from conventional tools of representational systems such as plans, sections and perspectives of buildings, the movements in the space and innovator tools of representational systems such as scenario, photography and sketch while telling stories with different themes. (Figure 2.16.) These are the scenarios which is the event – this event might be a program or a function- or the witness of an event and showed with the photographs.

The dominant theme of The Transcripts is a set of disjunctions among use, form, and social values; the non-coincidence between meaning and being, movement and space, man and object was the starting condition of the work. The Transcripts aimed to offer a different reading of architecture in which space, movement and events are independent, yet stand in a new relation to one another, so that the conventional components of architecture are broken down and rebuilt along different axes (*Tschumi Architects*).

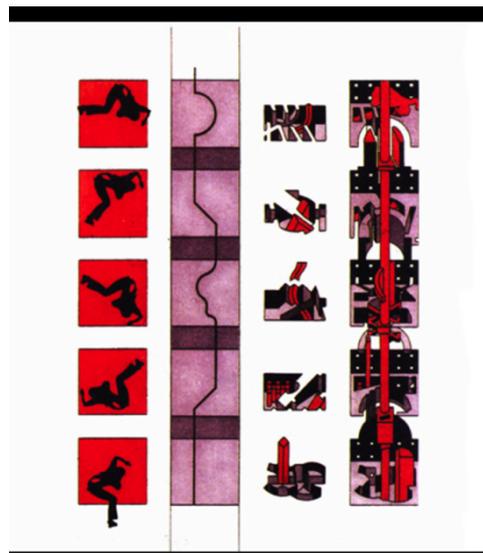


Figure 2.16. Manhattan Transcripts.
(Source: www.tschumi.com)

In *Manhattan Transcripts*, Ince points out one of these scenarios which were with the images of Hitchcock's *Psycho* (1960) (Figure 2.17). Tschumi used montage in order to compose these photographs and building plans, sections or diagrams. Angela Yee states that;

[u]sing montage techniques as a purely formal strategy, programs (contents or actions) and sites (contexts) were combined to generate new modes of architectural thinking (concepts) – for example, to “collage” a murder (action) with a garden (place) would result in a fictional architecture based on those parameters (2007, p. 22).



Figure 2.17. Scripts from Hitchcock film's Psycho.
(Source: Ince, 2007)

Ince denotes that by this example, before the geometric pattern of Manhattan blocks turns into completely another thing, it intertwines with the organic contours of Central Park (2007, p. 10). Pelissier and Tschumi states that in this scenario, there is a cause and effect relationship between the systems of cinema and architecture (cited in Ince, 2007, p. 10).

Unlike the other scholars, Sencar (2007), Bozdoğan (2008) and Koeck (2008) discuss the design approach of Rem Koolhaas in terms of montage as a design technique. While Bozdoğan (2008) points out that since *Delirious New York*, which is the work of Koolhaas about New York City, he continues to investigate the relationship between architecture and cinema. According to Koolhaas –as a former scriptwriter and film producer-, architecture and cinema are very similar to each other. Koolhaas states that while cinema is creating a plot involved different senses such as fear, hope and happiness by juxtaposing the sequences, architecture also generates spaces with spatial montage (Bozdoğan, 2008, p. 49). Apart from Bozdoğan, Koeck also discusses

Koolhaas interest on architecture and cinema by analyzing his design, *Casa da Musica* in Porto with few words.

A walk through the interior of the building reveals a series of disjointed, multi-angular spaces, platforms and auditoria, whose large openings serve as a frame and mediation between the starkly contrasting building itself and its immediate architectural environment. As for the exterior, the building serves in form and function as montage-like cut between two distinctly different parts of Porto: the city's historic quarter and a residential working-class neighbourhood (Koeck, 2008, p. 139).

Sencar states “in the field of architecture, however, the narration in the spatial experience has a one-to-one correspondence with the use of montage in cinema technically” (2007, p. 36). Sencar exemplifies Koolhaas' design method with montage technique as Jussieu Library in Paris.

In the project, the conventional formation of floors stacked on top of each other, a continuous pathway is constructed “much like an interior boulevard that winds its way through the entire building.” [Koolhaas, 2007] With reference to the overall network of the university campus, this schema lets the user to experience all parts of the building on one single trajectory but through many opportunities created by the relation of each section with above and below parts. The [whole] building becomes a warped interior boulevard with its programmatic elements interpreted as different parts of an urban experience – plaza's, parks, monumental staircases, cafes, shops (Sencar, 2007, p. 37). [Figure 2.18.]

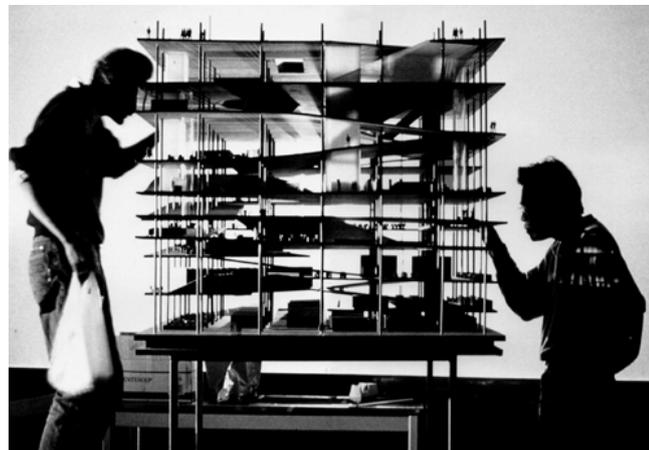


Figure 2.18. Jussieu Library in Paris.
(Source: www.wordsinspace.net)

In literature, the scholars discuss montage as an important cinematic technique which is used in architecture by borrowing from cinema. Montage technique is mostly used in cinema in order to create a fake continuity from singular pieces. Even though the scholars mostly define montage as a cinematic technique which is used for superimposition or juxtaposition of the elements in films, it may also be defined as

disruptive technique which is used for crashing the time-space continuity of cinematic space.

2.7. Concluding Remarks

In this chapter, the studies, which discuss the common techniques and notions between architecture and cinema or/and perception of space are examined. Even if these discussions do not include all the studies in the related literature, some major works help to understand the notions and shared concepts.

There are mainly four important problems in these studies. The first one is about the discussion of movement and the place of Deleuze in the intersection of cinema and architecture; the second problem is the lack of an element which changes the perception of space in both cinema and architecture; the third one is the inadequacy of examples for the usage of cinematic techniques and notions, and the fourth one is about the interpretation of montage in relationship between architecture and cinema.

In literature, the movement is discussed by scholars in three ways: movement in cinema, movement in architecture and the movement as a common terminology of architecture and cinema. While they analyze the place of movement in the relationship between architecture and cinema, the scholars frequently defer Deleuze's theory in order to understand movement in space. However, they actually discuss the topic by considering movement in cinema instead of movement at the intersection of architecture and cinema. They do not explain the existence of movement as an important notion which exists in this intersection. The connection between Deleuze and space is not elucidated broadly. While Deleuze discusses the movement-image, he indicates that movement of the main character has an importance in order to understand the flow of time. In this respect, I think the space also becomes a significant element so as to define the movement of the character. While designing the cinematic spaces, they also shape movements in the film, indeed. It is better to discuss movement in space instead of movement in architecture or movement in cinema.

While designing, architects may think the space to be created in both two and three dimensions synchronically and these dimensions are integrated in their minds to give the space its character. In turn, this very process may actually correspond to a kind of design ability in cinematographic respect. It is cinematographic, regarding the fact

that movement interferes this design process. Architects try to create the images in their minds about how the designed spaces will be perceived with the movements in those spaces.

Despite the fact that the scholars do not discuss the cinematic techniques exactly under the title of perception, they do explore the contributions of these techniques to the perception of space in both architecture and cinema. In this respect, sound is the missing element for the discussions of perception in literature. Sound is one of the crucial elements for both architecture and cinema in order to experience space. While the scholars examine the cinematic techniques and important notions such as movement, time, light, framing and montage, they did not pay attention to the usage of sound as an intersection of architecture and cinema. We experience a space with our five senses and bodily presence. Although Merleau-Ponty is one of the main philosophers who articulated the importance of corporeal experience of space and time in the literature of architecture-cinema, there are not many scholars who discuss Merleau-Ponty's theories. According to Merleau-Ponty, "our world is principally and essentially visual; one would not make a world out of scents or sounds" (1968, p. 83). Sound affects the perception of space both in architecture and cinema. Merleau-Ponty states "we must admit that the sound, of itself, prompts rather a grasping movement, and visual perception the act of pointing" (2005, p. 131).

In literature of the relationship between architecture and cinema, montage is discussed with the specific examples by focusing montage as a cinematic technique. The role of montage in architecture and its design process is one of the most discussed subjects by the scholars in literature. However, there are some problems about their discussions on montage in architecture and cinema.

The scholars examine montage in the relationship between architecture and cinema by focusing on its usage in architectural projects such as Tschumi's Parc de la Villette. It is the most discussed example in order to explore how montage can be used in architecture. However, the differences and similarities between filmic montage and spatial montage and montage as a metaphoric description for architectural design technique are not separated from each other. The studies mostly define montage in architecture and they use "montage" in order to explain superimposed or juxtaposed layers. However, at this point this is a metaphoric use of "montage"; it is not the literal use of it like in cinema. There is no real montage in architecture; it is an interpretative concept. Montage is the technique of editing in cinema so as to reveal the narration in

the script. Therefore, it might be better to examine the role of script in the relationship between architecture and cinema. Additionally, in architecture the notion of tectonic can be discussed with montage within the perspective of their similarities. According to Ching, tectonic is described as “the science or art of shaping, ornamenting, or assembling materials in construction” (1995, p. 11). Maulden discusses tectonics in architecture in his thesis and according to him, “tectonic expression concerns itself with the narrative capacity of a building, primarily with respect to itself, but also as part of a more general circumstance (physical, social, political, economic, etc.)” (1986, p. 11). Montage may also be discussed as a construction technique of the film. In cinema, the notion of tectonic can correspond to montage technique which also links or superimposes pieces so as to create harmony. Furthermore, even though the scholars point out Tschumi’s project of Parc de la Villette, they should also consider the theories of Derrida as the pioneer philosopher of deconstructivism. In this literature, the only concern becomes Tschumi’s Parc de la Villette and its design method by using the cinematic technique, montage. Without discussing the essential concepts of deconstructivism and Derrida’s ideas being examined, the discussions lack a foundation.

As it is understood from the literature, the scholars focus on the same examples in order to explore the relationship between architecture and cinema within the perspective of common terminology and perception of space. In literature, it may be claimed that montage, framing and movement are the most discussed techniques and notions by the scholars. They examine these techniques as cinematic techniques which are borrowed by architecture in the design process. Movement is analyzed as one of the significant mutual notions which can be discussed in both architecture and cinema. In this respect, Tschumi’s Parc de La Villette and Le Corbusier’s Villa Savoye have been the most discussed examples.

Using the same examples over and over again cause exhaustion of the literature offer barren discussions. The elusiveness of concepts and theories that are discussed and the repetitiveness in names of directors, architects and philosophers like Deleuze, is a problem for the literature. In this respect, this study claims that the importance of perception can be consolidated with different cases and examples while exploring the relationship between architecture and cinema. In fact, these cases and examples may provide an opportunity to develop new theories and apprehensions.

CHAPTER 3

INTERACTIONS BETWEEN CINEMA AND ARCHITECTURE IN DESIGN AND STYLE

This chapter focuses on the literature that has focused on the use of cinema in terms of creating architectural style. In the chapter, I intend to discuss the studies which examine the history of the set design by focusing modernism and expressionism. The main concern of this chapter is to identify the effects of styles which are in both architecture and cinema disciplines, by emphasizing the common or different points of the studies in literature on this subject.

Even though expressionism is one of the parts of modernism style and it cannot be separated from modernism, in this chapter, I examine expressionism separately. Thus in literature, the scholars discuss their effects on set designs in films as if they are not related with each other.

In the first section, I examine the studies which discuss the style of modernism in set design especially in the 1920s, 1930s and 1940s, which are the important periods of modernism in architecture, too.

In the second section, the scholars who analyze the style of expressionism in set design is interpreted in order to understand the importance of architecture in cinema.

Lastly, in the third section, I plan to criticize the discussions of scholars which review the roles of art directors and film studios in the period of modernism, the birth and development of Hollywood cinema industries, and the set design approach of the film studios. In this regard, I focus on the situation in the United States and Europe which are examined in the studies related with this subject most.

3.1. Modernism

The relationship between architecture and cinema is discussed within the perspective of the styles and their influences on set design in films. In literature,

modernism and expressionism had a huge impact on cinema and architecture as the other disciplines of art.

In Albrecht's *Designing Dreams*, he states that the modernism period of architecture in which Wright, Le Corbusier, Mies Van der Rohe, the designers of Bauhaus and others constitute their designs, had a significant impact on Hollywood films in the 20s and the 30s. He analyzes the set designs and buildings in films by supporting his arguments with the photographs which he chooses from the archive of Museum of Modern Art as his co-sponsor in order to "explore the contrasts between the popular dreams realized in set designs of film architects of the 1920s and 1930s and the utopian visions expressed in the drawings and writings of modern architects working during the same period" (Albrecht, 1986, p. xiii). Additionally, Henderson's article, *Notes on Set Design and Cinema* (1988), is based on Albrecht's work because of his non-auteurist approach to the progression of set design. According to Henderson (1988), Albrecht discusses wide range of art directors in Hollywood from the very well-known designers to the lesser-known designers. He states that even though Albrecht's analysis is a notable work because of his equalitarian approach, it has methodological limitations which will be discussed below.

In line with Albrecht's book, Corliss and Clarens' 1978 *Designed for Film* also reviews the Hollywood Art Directors through an exhibition called "Designed for Film: The Hollywood Art Directors" in the Museum of Modern Art. Corliss and Clarens discuss the art directors of films which have places in the exhibition and their approaches to set design.

In Gabrielle Esperdy's 2007 article entitled *From Instruction to Consumption: Architecture and Design in Hollywood Movies of the 1930s*, she approaches within a different perspective to modernism movement in the history of set design. She contends how the modernism movement affects the relationship between cinema and architecture, and vice versa like Albrecht, but apart from his work, she undertakes cinema as a tool for consumption during the 1930s.

In addition to the set design discussions in Hollywood, in *Film Architecture and the Transnational Imagination, Set Design in 1930s European Cinema*², which was written by Tim Bergfelder, Sue Harris and Sarah Street, they point out the period from the late 1920s to the late 1930s in European cinema which had a significant role on

² Henceforward, this source is mentioned as "Film Architecture" throughout the text.

society historically, technically and socially. They state that during the 1920s, modernism was very effective on the construction and building style by the European architects. Bergfelder, Harris and Street indicate that they discuss the European cinema of the 1930s – from the late 1920s to late 1930s - in particular, because these period “created formulae and emblematic prototypes whose influence persist into the present” as written by Balio (2007, p. 26). Even though they focus on set design of European cinema in the 1920s and 1930s, they also refer to Hollywood directors and designers because of the common historical changes on the World such as the World War I and II.

Albrecht’s book will be the main source of this chapter in terms of the analysis of Albrecht on the effects of the modernism throughout the 1920s and 1930s in cinema and architecture. There are other scholars who discuss Albrecht’s book within the different perspectives. Henderson (1988) is one of these scholars who discusses the set design of films through the work of Albrecht. He indicates that Albrecht has methodological limitations by comparing two groups of photographs which are production stills rather than frame enlargements. Henderson states that while production “stills were taken by professional photographers under contract to the studios, or hired for the occasion, who routinely photographed a film’s leading players in many or most of the film’s important scenes, primarily for publicity purposes” frame enlargements are the part of the scenes in films (1988, p. 19). “Albrecht identifies the photographs he studies with the sets they represent and assumes that they appear exactly as pictured in the films for which they were designed” (Henderson, 1988, p. 19). According to him, Albrecht does not consider the narrative of the films with the contribution of spaces to the films.

Wilson also is another scholar who points out Albrecht’s book. While she discusses the set design in films by focusing on the art director Cedric Gibbons and Metro-Goldwyn-Mayer studio in her dissertation, she also denotes on Albrecht’s book. According to her, “Albrecht uses the period between the world wars as his framework and examines how the stylistic movements of these years influenced set design” (1998, p. 11).

Albrecht analyzes the history of set design by starting with the short films of Lumière Brothers. According to him, in those films, the importance was not attached to the space, but to the action. The films display the daily life without giving an importance to the design of filmic space. On the period of Lumière Brothers, cinema was just a documentary which the spectator could see the daily life routines. “Lumière focused his audience’s attention on the ordinary, everyday objects that everyone looked at but never really stopped to see” (Albrecht, 1986, p. 28). On the contrary to the short

films of Lumière Brothers, the spaces became a significant element for films along with Georges Méliès. In Méliès films, the spaces were no longer documentary but fictional. He designed his spaces as theatrical stages. His spaces were the crucial part of the film narration. According to Albrecht (1986) and Corliss and Clarens (1978), since cinema has attained narrative technique along with Georges Méliès, it has become an art form which contains and works with multiple areas such as architecture.

Albrecht discusses the crucial set designers, art directors and architects who have influences on the industry of cinema. He analyzes the history of set design in cinema by describing the general situation of the World historically, politically and socially. Albrecht focuses on the films that have a crucial place within the perspective of their set designs, but he further emphasizes on the unknown set designers and films, which have a great role in the transitions among the styles and periods, such as Paul Nelson, Cedric Gibbon, as well as and Robert Usher, Anton Grot and Charles D. Hall, such lesser-known designers. He describes the progress in the industry of cinema, starting from Europe to Hollywood by rendering the World War I-II, chronologically.

In line with Albrecht's book, Corliss and Clarens also review the Hollywood art directors through an exhibition called *Designed for Film: The Hollywood Art Directors* in the Museum of Modern Art. According to Corliss and Clarens, the exhibition puts emphasis on four aspects of film design, which are the creation of visual style, the creation of studio style, the personal styles of independent art directors and finally, the work of the matte artist (1978, p. 27). Relating to this statement, Wilson describes this work that "seeks to rescue art directors from their status as 'this week's auteurs' by demonstrating their role as Hollywood's most distinguished but least acknowledged artists" (Wilson, 1998, p. 10).

The difference from Albrecht is that, even both of the studies discuss the same period of set design, in the article entitled *Designed for Films*; the examples of films and their apprehension to discussion on cinema and architecture are different. In this article, Corliss and Clarens focus on the difference between film and stage design as well as the history of set design, with several film examples unlike Albrecht's book.

For two decades, roughly from its beginnings to 1912, the movies borrowed the flat backdrop from the stage. Early film studios were a modified version of the photographer's. There was overhead lighting; the action was staged frontally, the proscenium was replaced by the four sides of the frame, with the actors moving laterally within a space that remained inviolate to the passive spectator (Corliss and Clarens, 1978, p. 28).

Corliss and Clarens review the interview with ten professionalists who are architects or set designers, worked in the well-known films or film studios mostly as art directors. Both Albrecht's book and Corliss and Clarens' article have common names such as Cedric Gibbon.

In Albrecht's book, there is a chapter which is about the history of modern architecture. While Albrecht reviews the modern style in set design, he also examines the stylistic labels through the history such as Futurism, Vienna Secessionist style, and Art Nouveau which are not discussed by the scholars as much as modernism and expressionism (Albrecht, 1986). He starts with set design in Europe by encapsulating it into four phases: The first phase is between 1916 and 1924, modernism's tentative appearance; the second one starts in 1924 with the Paris expositions (Albrecht, 1986, p. 35-36). The beginning of the third phase, by 1928, modern film décor reaches its widest visibility and besides, this phase is the one which was "dominated by the film design specialist, who often had no direct experience of the modern movement itself" (Albrecht, 1986, p. 36). Lastly, the fourth phase begins in the mid-1930s: "The decline of modern film décor, the result of the final phase, occurred first in Europe in the mid-1930s, but by the end of the decade it affected American film design, too" (Albrecht, 1986, p. 36). During the 1930s, Germany, France, Italy, the United States and Soviet Union were among the countries having an utmost importance in terms of the design of modern architectural-setting in cinema sets.

According to Bergfelder, Harris and Street (2007), set design, which was marked as crucial by the filmmakers in 1920s and 1930s, had a great influence on future practitioners.

On a more general level, the 1930s is a decade in Europe that witnessed not only major political upheavals (the effects of which had a significant impact on the dissemination of design practices across different countries), but that also saw fundamental changes in the structure of the medium itself, in particular the epochal change from silent to sound film (Bergfelder, Harris and Street, 2007, p.26).

In the studies, styles of *Modernism* and *Expressionism* are conspicuous as subjects of discussions on the intersection of architecture and cinema. It would be distinguished through the literature that the 1920s, 1930s and 1940s are important years for the set design in cinema. Those years were the time when there were many changing dynamics throughout the world coming by World War I and II, scientific discoveries and inventions.

Unlikely the other studies, Albrecht reviews Vienna Secessionist style, and Art Nouveau along with Expressionism even though these styles are short-lived and lesser-known ones by contrast to expressionism and modernism. He denotes Joseph Urban, who was influenced by the Vienna Secessionist style, and Paul Poiret- Paul Iribe, who designed Art Nouveau set.

Albrecht acknowledges that, by the early 1920s, France took the advantage of “modern architecture’s potential for the cinema” (Albrecht, 1986, p. 44). He reviews *CASA (the Club des Amis du Septième Art)*, which was the world’s first film art association founded by Louis Delluc, and the members of the association were filmmakers, Marcel L’Herbier, Jean Epstein, Germaine Dulac, and Abel Gance; architect Robert Mallet-Stevens; artist Fernand Lèger; musicians Erik Satie and Maurice Ravel; and poets Blaise Cendrars and Jean Cocteau (Albrecht, 1986, p. 44). Albrecht undertakes the aim of this association to raise the cinema to its rightful place and bring new ideas in design by treating the screen as their canvases, and “experimented with novel photographic techniques – soft focus, rapid-fire editing, opaque masks, split screens, Gance’s famous triple screen for *Napoleon-* and modern décor” (1986, p. 44). Afterwards, he focuses on Robert Mallet-Stevens, his works on the period of *CASA* and his approaches by pointing out the book by Mallet-Stevens *Le Décor Moderne au Cinéma*, in order to describe his place in this intersection between architecture and cinema.

Furthermore, in literature on set design in early modernism period, the scholars, such as Bergfelder, Harris and Street (2007) and Albrecht (1986), points out *L’Inhumaine* (The Inhuman Woman; 1924), directed by Marcel L’Herbier and its exterior décor was created by Mallet-Stevens, was the one of earliest films to use modern architecture.

[...] (Finally), Mallet-Stevens himself designed the film’s geometric exteriors; given his skill as an architectural engineer and his admiration for the work of the contemporary Bauhaus movement, the volumes, plain surfaces and clean lines of his screen facades are wholly reminiscent of his celebrated designs for Parisian buildings in the 16th arrondissement (Bergfelder, Harris, Street, 2007, p. 189).

Albrecht reviews Mallet-Stevens’ designs in film such as the villa in *L’Inhumaine* (1924). “His design transforms a traditional residence into an asymmetrical sculpture of white cubic volumes pierced by large translucent windows, through which pour enormous quantities of light” (Albrecht, 1986, p. 46). Another set

design in film was the laboratory and also, it reflected the private and secluded life style of the scientist with the single window and entrance, and the composition of the canopy. Albrecht denotes that *L’Inhumaine* had the spirit of modernism influencing the viewer in every frame of the film. “L’Inhumaine is one of the most successful realizations of the technological optimism that underlined so much of the art of the 1920s” (Albrecht, 1986, p. 50).

Relating to this statement, according to Bergfelder, Harris and Street (2007), *L’Inhumaine* brought modernism into the center of contemporary film practice. “The Art Deco visual cues – geometric flooring, lozenge patterning, symmetrical elements – are extensive, as is the play with multiple levels, water features, sculpted fabric and diffuse lighting characteristic of the ‘style moderne’” (Bergfelder, Harris, Street, 2007, p. 58). (Figure 3.1.)



Figure 3.1. L’Inhumaine.
(Source: www.thecharnelhouse.com)

Besides, Albrecht denotes that the modernism influence of continued in L’Herbier’s life, as well. He changes his office design and turned it into a modern office while he was shooting new films with modern set designs (Albrecht, 1986, p. 51-52).

The common point of the scholars, who emphasize the cooperation of architecture and cinema, were agreed that this cooperation transformed during the decades with the impact of the external factors such as historical events and technological developments. These transformations revealed the genres by creating different fantasy spaces in every decade. In literature, even though modernism is emphasized in different arguments by scholars, the 1920s, 1930s and 1940s years of modernism became an unchanging subject of the works. These years of cinema and

architecture were the years of innovations and discoveries as mentioned above. During those years, the architectural styles were directing the society by using cinema as a tool to reach the people. Art directors and designers showed up for both designing a space which supports the film plot, and introducing the developments on technology and architecture. Cinema has become a promoting style for the modern architecture as it is discussed in the chapter 6, *Mutual uses of Architecture and Cinema for Symbolic Uses and Propaganda Purposes*.

3.2. Expressionism

While the scholars who discuss modernism in cinema and architecture such as Corliss and Clarens (1978), Albrecht (1986), Henderson (1988), Wilson (1998) and Esperdy (2007); Clarke (1974-1975), Vidler (1993), Neumann (1996) and Weihsmann (1997) focus on the expressionism on set design in cinema. Clarke (1974-1975) focuses on Paul Wegener's *Der Golem* (1914, 1920) as a significant example of expressionism in film and architecture. Vidler (1993) is another scholar who points out the expressionism in film and architecture in terms of perception on spaces in films such as Robert Wiene's film *The Cabinet of Dr. Caligari* (*Das Kabinett des Dr. Caligari*, 1920) and Wegener's *Der Golem* (1920). Neumann (1996) analyzes the expressionist films with their unusual set designs especially in Wiene's *Caligari* (1920). Weihsmann (1997) and Öztürk (2008) discuss the expressionistic set designs within the perspective of city representations in cinema.

Albrecht (1986), and Corliss and Clarens (1978) analyze the effect of the expressionism style on the set design of the films. They discuss the same films like Robert Wiene's *The Cabinet of Dr. Caligari* (*Das Kabinett des Dr. Caligari*) (1920), Giovanni Pastrone's *Cabiria* (1913) and Paul Wegener's *Der Golem* (1914, 1920). These cult film examples had a significant role in the literature of architecture and cinema relationship based on their set designs. According to Albrecht (1986), they were good examples to explain the history of set design in the 1920s and 1930s films.

Even though Albrecht acknowledges on Méliès and his great success with his contributions to cinema in *A Trip to the Moon* (1902), *Cabiria* (1913) which is a product of Italian industry directed by Giovanni Pastrone, has an innovative standard for constructed set design, too.

For the first time, the term “film architecture” could be applied without reservation: With its sets of unprecedented scale and detail, *Cabiria* took full advantage of the potential of architectural effects. Great stairways and landings form staging platforms, and walls constructed of wood and surfaced with staff (a composition of plaster and fiber) give a splendid impression of solidity, especially when lit from behind (Albrecht, 1986, p. 31).

After *Cabiria* (1913), the Futurists attempted a short-lived movement which was a product of an aesthetical perception that would reflect violence, the speed and cacophony of the twentieth century (Albrecht, 1986, p. 36). These Futurist experiments came to another point with *Expressionism*. In the studies, which are written on the history of set design, Expressionism has a large place, and it gives *The Cabinet of Dr. Caligari* (Das Kabinett des Dr. Caligari, 1920) and *Der Golem* (1914) as significant example works. “Expressionism had arisen early in the century as a movement that stressed the subjective and symbolic aspects of objects and events, which were often realized as abstract distortions of color and form” (Albrecht, 1986, p. 37).

Neumann (1996) states that *Caligari* led the films after it has shot for exploring the new spatial compositions and formations such as its unrealistic city representation with distorted elements, camera movements and the contrasts between light and dark. According to Albrecht, it was an important cinematic innovation that the fantastic stylized sets are shaped the scenery from the main character’s thoughts (1986, p. 37). The décor, which was prepared by painters of *Der Sturm*, Hermann Warm, Walter Reimann and Walter Röhrig, has acutely angled shapes, pointed objects and distorted openings and those features confirm that the outer world is a nightmare of an insane person (Albrecht, 1986, p. 37). Likewise, in *The Explosion of Space: Architecture and the Filmic Imaginary*, which was written by Vidler in 1993, he interprets that the architecture of this film is composed from narrow, high rooms and twisted lanes, unformed roads, inclined houses, shadows, the brightness which is quite in contrast with the background, dark stains and dashed lines, inside and out.

The “fourth dimension” of time extended space in depth: the plastic is amalgamated with the painted, bulk and form with the simulacra of bulk and form, false perspective and violent foreshadowing are introduced, real light and shadow combat or reinforce painted shadow and light. Einstein’s invasion of the law of gravity is made visible in the treatment of walls and supports (quoted by Anthony Vidler, 1993, p. 47). (Figure 3.2.)

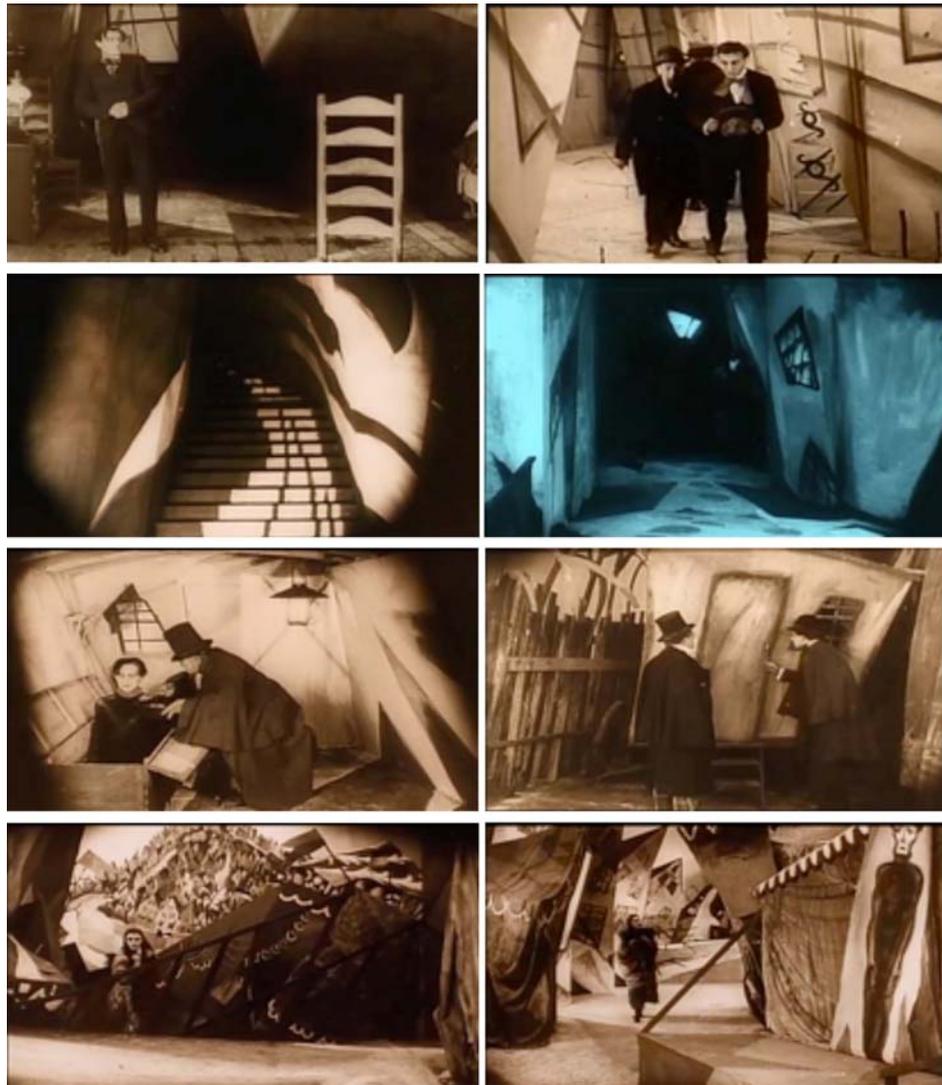


Figure 3.2 Set Design of Dr. Caligari (Time: 5:01, 6:00, 24:44, 29:13, 30:44, 30:54, 36:15, 36:25). (Source: The Cabinet of Dr. Caligari, 1920,)

Bergfelder, Harris and Street discuss *Caligari* by pointing out the theories of Kracauer and Bazin who support natural reality in cinema (Bergfelder, Harris, Street, 2007, p. 16).

Given this premise, Bazin deems expressionist experiments with space and set design, such as *Das Kabinett Des Dr. Caligari* (*The Cabinet of Dr. Caligari*, 1920) and *Die Nibelungen* (1924) as failures, not least because these films developed their aesthetics under the influence of theatre and painting, and as such contravene the intrinsic nature and purpose of the medium (Bergfelder, Harris, Street, 2007, p. 16).

Kracauer and Bazin meet in a similar point on *Caligari* (Bergfelder, Harris, Street, 2007). In the book, Bergfelder, Harris and Street depict *Caligari* through Kracauer's book, *Theory of Film* and *From Caligari to Hitler* (1947), in addition to

Bazin. According to them, Kracauer's ideas about movement, in which both the real movement with camera or projector and the movement on screen, and its contribution to the representation of reality, brought his comments on *Caligari* (Bergfelder, Harris and Street, 2007, p. 16). "As the protagonists of *Caligari*... Move through expressionist settings, they continue to fuse with the motionless shadows and bizarre designs about them... What attracts us... is the miracle of movement as such. It adds a touch of cinema to them." (Kracauer, 1997, p. 61)

Additionally, in *Sinematografik Kentler (Cinematographic Cities)*, Öztürk interpret Kracauer's approach to Expressionism. According to Öztürk, Kracauer criticizes expressionism psychologically, ethically and politically by disconfirming the psychological and politic character of German Expressionist films and observing the obsession of aesthetic as if a necessary feature for creating an art work (2008, p. 15).

Weihsmann states that "after 1918, the metropolis is no longer a place for the idler searching for amusement, excitement and diversion, but a horror-scenario for its frightened and threatened inhabitants" and "expressionist art in particular drew attention to such issues as urban neurosis, decay and angst" (1997, p. 12). According to Weihsmann, these situations in reality and art become influential on the bizarre and unrealistic architecture of *Caligari* (1997, p. 12).

In *Expressionism in Film and Architecture: Hans Poelzig's Set for Paul Wegener's The Golem*, John R. Clarke discusses *Caligari* to make comparison with *Der Golem* (1920). Clarke states "The production [*Der Golem*] was a major one, whose expressionism was, in contrast to the linear, angular *Cabinet of Dr. Caligari*, painterly and sculptural" (1974-1975, p. 123). Hans Poelzig, who was the art director of the film, aimed at illustrating bizarre themes by using mysterious lighting, spatial complexities and organic shapes, and it developed a sculptural Expressionism. "The inventive camera angles to sets and actor's gestures under the light effects exposed the sense of fear. Poelzig created a three-dimensional space – a concept foreign to motion pictures up to that time – which forced the camera eye to view it obliquely" (Clarke, 1974-75, p. 115). (Figure 3.3.)



Figure 3.3. Set design of Der Golem.
(Source: Der Golem, 1920)

According to Clarke, Poelzig created twisted streets, winding stairs and Gothic ornaments instead of recreation of medieval village as expected on that era to design mysterious decors for the set by fulfilling what the settlement of plot is in his mind for (1974-1975, p. 115). “If one compares a sketch for Golem city with the silhouette seen in an early shot of the film, it becomes clear that the dynamism of the mutually supporting, asparagus-shaped forms arises out of sketches wherein the individual pencil strokes build up organic forms” (Clarke, 1974-1975, p. 116).

Expressionism in cinema was the combination of architecture, illumination and costumes like the other genres. The movement of the cameras, the set design with the distorted elements or organic shapes, costumes and make-ups were identifying the expressionist movement in films. Weihsmann states “[...] Expressionist cinema reflected for the most part these strange phantasmagorias and authoritarian beliefs and projected them on the screen” (1997, p. 12).

Typical of the Expressionist cinema in its early stage is its deliberate escape from reality and the stylistic ‘anti-naturalistic’ treatment of its powerful mise en scène abilities, which includes a unique abstraction and in a sense a purification of the sets, which are no longer true replicas of existing objects and landscapes but instead a stripped-down version of reality, an archetypical ‘dream-like’ environment (Umwelt) which exaggerates fantasies of the studio imagination to perfection (Weihsmann, 1997, p. 13).

3.3. Film Studios and Art Directors in the Period of Modernism

Albrecht discusses the history of set design in Hollywood films of the 1920s and 1930s by pointing out the set designers, art directors and film studios from the famous designers to lesser-known ones. He points out the modernism influences on cinema and architecture. In addition to Albrecht's book, in Bergfelder, Harris and Street's work, they point out the art directors and designers among Germany, France, Great Britain and the United States. Although both books have common points and arguments while examining the lesser-known designers and modernism influences on set design, they have a major distinction between each other on the way of their discussions. For instance; while Albrecht focuses on the styles and the influences of designers to cinema and architecture; Bergfelder, Harris and Street use what Albrecht emphasized and examined how the transitions happened among the countries by influencing the Hollywood set designers.

In this respect, there are major art directors such as Cedric Gibbons, Paul Nelson and Van Nest Polglase and lesser-known designers like Lazare Meerson and Wilfred Buckland who are discussed in this chapter. Even though this study might not include all the history of set design all over the world, it will provide significant basis for the later works on set design of the art directors and Hollywood film studios in the modernism period.

Paine states that, in the 1930s, filmmakers "increasingly created an on-screen world that deliberately simplified American life, both prescriptively and proscriptively, in order to mollify the distressed masses of the general public" (quoted by Esperdy, 2007, p. 199). During the 1930s, especially in Hollywood, the architects were increasingly involved in set design and some of them became art directors in films. Esperdy emphasizes that art directors were free on the set designs of the films as long as they stick to financial and technical resources of the film studios. In the light of these developments, the "Hollywood style" was born. According to Esperdy, there were two reasons of the birth of this genre: first of all, the motion picture set design was just separated from stage set design and secondly, in the United States, set design was at a cross-road in between World War I and II along with architecture, when tradition and modernity was in conflict as never before (2007, p. 200).

There were several film studios in the United States in this period. Albrecht indicates that “three out of every four American movies were produced by one of eight major studios: Metro-Goldwyn-Mayer, 20th Century-Fox, Paramount, Warner Bros., RKO, Columbia, Universal, and United Artists” (1986, p. 77). Even though they had common problems such as censorship problems and financial issues; the major studios created their own visual styles with the contributions of art directors. Studios were creating their own images by the combination of costume, lights and design. In respect thereof, Esperdy refers to Albrecht, Mandelbaum and Meyers, Ramirez by denoting that: “The studios also sanctioned a particular “look” for their films. Paramount was renowned for its sleek modernity; RKO for its big white sets; MGM for its fashionable art deco; Warner Brothers for its urban realism” (Esperdy, 2007, p. 200).

Additionally, she acknowledges that “in conflating historicism and modernism, this Hollywood style was the perfect vehicle for embodying the look of each studio and the most popular genres of the 1930s—from melodramas to screwball comedies to musicals” (Esperdy, 2007, p. 200).

In literature, one of the major studios undertaken was MGM and its prominent art director Cedric Gibbons who was also the designer of the gold statue of Oscar awards in 1928. The work titled *Cedric Gibbons: Architect of Hollywood's Golden Age* written by Christina Wilson is a crucial study for remarking Cedric Gibbons' set design approach, especially in MGM. Wilson discusses that although Gibbons has designed many different types of films from musicals to war pictures, he is known for his modern set designs for Hollywood films (2000, p. 101). Even though he was not the only designer who introduced modernism into the set design or architecture, he was a pioneer person who affected the audiences in Hollywood with his modernist approach as an art director in films. In the work of Wilson, she emphasizes the professional art director life of Gibbons by indicating his principles for design such as roughout sketches as he called (2000, p. 104). Wilson exemplifies the films, which Gibbons designed the modern decors of films.

The common point of the discussions on Cedric Gibbons was his approach to his crew and working principles. Wilson points out his manner of work by describing his method to run the art department as an architectural office. According to Wilson, by the late 1930s, there were more than fifty highly trained specialists in his departments with different responsibilities. Corliss and Clarens state that however he got along with his staff by supporting them in their progress of art direction, he was remote to the people and “reluctance to share the credit” (1978, p. 30).

A sketch artist could work at the Metro Art Department for months and never be as much as introduced to Gibbons, but every other studio in Hollywood followed his moves, improved their Art Departments, recruited talent where available, and worked hard on creating an individual look (Corliss and Clarens, 1978, p. 30).

Although Gibbons was known as an art director in Hollywood, he also designed several houses as an architect such as Louis B. Mayer House (1926), Irving G. Thalberg House (1928) and his own house in 1930 (Wilson, 1998, p. 137-145). Wilson describes the design approaches of Gibbons on these three houses in her dissertation by analyzing all the houses. She emphasizes that he designed his own house by considering the work of Frank Lloyd Wright and Le Corbusier, who were the pioneer architects of modern design suited with Gibbons design approach (1998, p. 140-141). Albrecht also describes his house that:

[...] An almost windowless façade opens through a solid gun-metal gray door to an interior of fantasy and theatrically. In surprising contrast to the opaque front façade, the rear one, which is visible as one enters, is constructed entirely of glass and affords a view of the garden's lush landscaping, pool, and tennis court. Running along this glass wall is a gently rising stairway that leads up to the house's main public spaces: a twenty-five-foot-wide by forty-five-foot-long room which Gibbons furnished with freestanding curvilinear bookcases and sofas swirling off an enormous fireplace made of black terrazzo and silver nickel (1986, p. 91).

Our Dancing Daughters (1928), was an important film within the perspective of the set designs by Gibbons, which both Albrecht and Wilson denotes in their works. Albrecht acknowledges that “one of Hollywood’s first films to show the influence of the Paris exposition of 1925” (1986, p. 90). (Figure 3.4.)



Figure 3.4. Set Design by Cedric Gibbons for *Our Dancing Daughters*.
(Source: screendeco.wordpress.com)

Unlike Wilson and Albrecht, Esperdy discusses *Wizard of Oz* (1939), “the Emerald City” for MGM, which was designed by Gibbons and William A. Horning. She refers to Heisner’s words that “[h]istorians have concluded that the sketch was most likely Bruno Taut’s ‘Crystal Mountain’ from his 1919 volume *Alpine Architecture*, and this seems plausible as the drawing’s crystalline forms are appropriate for an emerald city” (2007, p. 205). (Figure 3.5.) “The corridor to the Wizard’s throne room, for example, bears striking resemblance to the upper gallery of Gaudi’s 1890 School of the Teresian Nuns and to a hallway in his 1904 Casa Battlo” (Esperdy, 2007, p. 205).



Figure 3.5. Set Design by C. Gibbons and W. A. Horning for *Wizard of Oz*.
(Source: girlsdoilm.wordpress.com)

Esperdy indicates that, because of the improvement in the lighting design in the film sets, it was impossible to use “true” white in film decors (2007, p. 203). She acknowledges that, in the early 1930s, true white came up into the decors, thanks to the developments of illumination with the incandescent lights. Corliss and Clarens states that:

Gibbons continued to refine the moderne (rarely referred to in Hollywood as Art Deco) until he achieved the gleaming all-white décor of *Dinner at Eight* (1933), which may not have existed in the best salons and boudoirs of Mayfair or Park Avenue but was certainly a state of mind within the state of mind that was Hollywood in the Thirties (1978, p. 30).

Esperdy attaches that this style became a well-known one as “white telephone look” (2007, p. 203). Even though this film with its all-white sets, has not taken credit deservedly as much as *Our Dancing Daughters* (1928) in literature of architecture-

cinema intersection by scholars, *Dinner at Eight* (1933) was also a crucial film designed by Gibbons for the other art directors such as Van Nest Polglase.

According to Esperdy, “if Cedric Gibbons introduced the big white set, RKO’s supervising art director, Van Nest Polglase, perfected it” (2007, p. 203). Van Nest Polglase was the head of RKO film studios’ art department during the 1930s. Albrecht claims that RKO had its own style which the designers “invented their own fanciful and decorative amalgams of modern architecture, streamlined Art Deco, and neo-classicism” (1986, p. 84). After Polglase came back to Hollywood in the late 1920s, his short stays at Paramount and MGM, he gained back his reputation in set design area. Particularly, in his stay at Paramount he became a well-known designer with his “all-white” sets (Albrecht, 1986, p. 87). “Just as Paramount had perfected the all-white set, RKO created black-and-white décor with an unmatched flair, using the sharp contrasts of the palette as a counterpoint to the smooth, quiet grace of streamlining” (Albrecht, 1986, p.87).

Albrecht and Esperdy discuss *The Gay Divorcee* (1934) as an instance work whose supervisory art director Polglase and unit art director Clark. The black-and-white graphics were the part of film’s style along with its decorative objects and architectural units, and costumes (Albrecht, 1986, p. 87). Esperdy indicates that “[w]hen Polglase designed the Hotel Bella Vista for *The Gay Divorcee* he carefully considered the visual impact of his ‘building’, knowing that it had to give an overwhelming impression of modernity” (2007, p. 205). According to Corliss and Clarens:

If the Bauhaus finally succeeded in infiltrating Hollywood, and if a touch of Le Corbusier’s suburban villas can be detected in the airy, uncluttered sets of *Monte Carlo* (1930) and *Trouble in Paradise* (1932), it’s in all probability due to the taste and sophistication of a German art director, Hans Dreier, imported in 1923 (1978, p. 31).

Hans Dreier, who was the director of Paramount’s art department, states that Paramount art department was an architectural practical school and its important graduates were Jock Peters and Kem Weber (Albrecht, 1986, p. 79).

During the 1930s, Paramount’s modern style was in line with Bauhaus which was “white, unadorned surfaces; horizontality; and elegant simplicity are hallmarks of both styles” (Albrecht, 1986, p. 79). *A Bedtime Story* (1933) and *Miss Fane’s Baby is Stolen* (1934) were important examples for describing the features of Paramount’s apprehension on modernism. Particularly, *Miss Fane’s Baby is Stolen* (1934) was designed as white sets which were a specialty of Paramount designers (Albrecht, 1986,

p. 80). Esperdy gives *Trouble in Paradise* (1932) as an example in which a Parisian villa as a principal set of the film. According to Esperdy, “Dreier combined ample glass, circular stairways, white walls and abundant light in a typical International Style manner” (2007, p. 203).

Universal also was one of the major studios, on the period of modernism. According to Albrecht, this studio was the factory of today’s classic horror films such as *Frankenstein* (1939), *Dracula* (1931), *The Black Cat* (1934) and *The Mummy* (1932), “perhaps the decade’s most unusual and eccentric horror feature” (1986, p. 100). Especially *The Black Cat* (1934), which was designed by Charles D. Hall, was an important film as “[...] not only were its sensibilities far removed from the standard monster formula of the period, but its décor replaced standard Expressionist ingredients – the creaking doors and dark brooding shadows that were de rigueur for the genre – with modernism” (Albrecht, 1986, p. 100).

Despite the fact that there were many other film studios in Hollywood, in literature, just five of them took credit from the scholars. In this regard, the last studio, which will be discussed in this study, is Warner Bros. As a top designer of Warner Bros, Anton Grot created the style of the studio.

For Warners’ historical films of the 1930s, the studio’s style, largely the brilliant creation of Grot himself, leaned toward a highly stylized Expressionism with dazzling foreshortened perspective and chiaroscuro; sometimes Grot used painted shadows for an effect even more artificial and shocking (Albrecht, 1986, p. 102).

Unlike Albrecht (1986), Bergfelder, Harris and Street (2007) give importance to the set design of European cinema, especially 1930s. They state that the aim of the book is to discuss the lesser-known films and designers of the 1920s and 1930s by examining the films and factors which has affected the design approaches from three national cinemas – Germany, France and Great Britain – by considering the developments in cinema in the United States. Even though they analyze *Designing Dreams* and they define it as a key study for their work, they take the study a step further, by examining other important art directors and designers with their designs in details from the other countries such as Meerson.

Lazare Meerson, who was a Russian architect and set designer emigrated to Germany and later to France, was one of the major names which they discussed. According to Albrecht, “Meerson’s sets evolved organically from the most ephemeral

Chagall-like sketches and collages to final constructions of iron, cement, and glass” (1986, p. 57). Meerson’s sense of responsibility was praiseworthy. He felt responsible for every detail of film’s set and he did not leave up to chance. Bergfelder, Harris and Street analyze Meerson with his designed settings of films in detail. They focus on his usage of material in his set designs and the representation of Paris in films.

[...] Meerson’s practice in the 1930s reveals him to be primarily interested in the effects of surfaces rather than structures; as in the ‘painterly tradition’ [...], the representational priorities of his work show more affinities with the visionary dynamism of impressionist filmmaking than with the static monumentalism of the Filmarchitekt tradition, even though he had clearly learned valuable lessons from the latter (Bergfelder, Harris, Street, 2007, p. 63-64).

Albrecht points out Meerson’s article in Ciné-Magazine in 1927. In the article, Meerson indicates that “design should never be placed above the work itself” and he also criticizes “super-architecture that, by attracting attention to itself, detracted from the sense and import of the script” (cited in Albrecht, 1986, p. 58). Meerson emphasizes that in order to advocate “a film architecture of atmosphere and ambience”, he propounds “two principal modes of film aesthetics – the realism of the Lumière brothers and the studio artifice of Méliès – in equal parts” (cited in Albrecht, 1986, p. 58). Albrecht describes his design as “minimalist aesthetic of plain surfaces; strong, abstract geometry; and light-filled spaces” (1986, p. 58). The design of Meerson was not as dark as German Expressionism with the distorted surfaces and openings, and its shallow depth but his design had geometric clarity.

Meerson’s sets in *A Nous La Liberté* (1931), directed by René Clair, was a combination of constructed set and space - expanding backdrops. The gigantic proportioned factory in film is a modern building with “its featureless walls, both inside and out” (Bergfelder, Harris, Street, 2007, p. 186). (Figure 3.6.) Building was fulfilling all the conditions for the modern movement in industrial building designs such as “hygiene, efficiency, airiness, and open space” (Albrecht, 1986, p. 58). On the contrary, Bergfelder, Harris and Street states that: “As Donald Albrecht notes, Meerson’s set ironically connotes the very opposite of the positive values intended by modernist architects, creating possibilities for restricted movement and negative energy, rather than freedom of movement” (2007, p. 187).

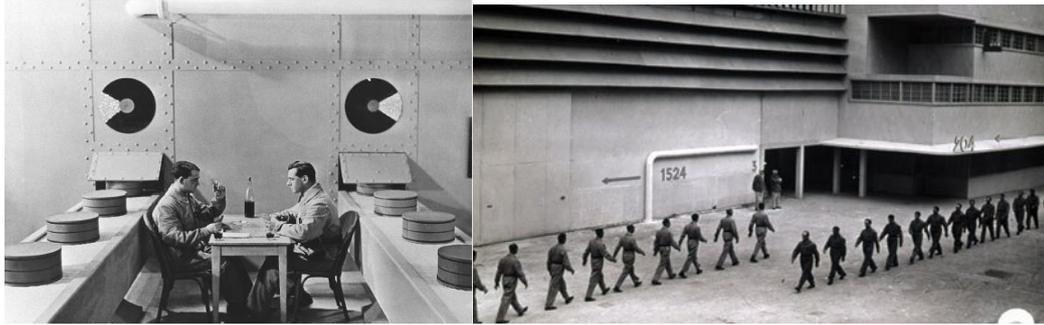


Figure 3.6. Set Design of *A Nous La Liberté* by Lazara Meerson.
(Source: www.senseofcinema.com)

Bergfelder, Harris and Street denote that Meerson used the same décor for both in prison and factory in order to emphasize “the themes of loss of liberty and capitalist efficiency” (2007, p. 187-188). “What Meerson creates is a visual impression of an authentic contemporary structure based on principles of volume, harmonized proportions, and the relationship of solid to void” (Bergfelder, Harris, Street, 2007, p. 189).

The effect of the styles such as modernism and expressionism, which were created with the impact of historical, political, technological changes, could be read through cinema and architecture. While the set designers and film studios in Europe were the pioneer starting point of the styles, along with the Hollywood film studios, the capital of the styles became the United States. Especially during the modernism era, Hollywood overshadowed the others.

A brilliant period of experimentation in the early 1930s capped a period of discovery in the 1920s. After the comfortable successes of the mid-1930s, however, modernism virtually disappeared from the American screen, and Hollywood’s decade of high style, and the period of its greatest achievements in set décor, came to a close (Albrecht, 1986, p. 108).

3.4. Concluding Remarks

In literature, modernism and expressionism have important places, which come into prominence by comparing the other stylistic labels from modernist developments such as Vienna Secessionist, Art Deco and Art Nouveau. Even though expressionism is a stylistic label which is part of modernism movement like Vienna Secessionist, Art Deco and Art Nouveau, expressionist set designs are pointed out by the scholars because of its idiosyncratic design principles. In Encyclopedia Britannica (2015), it is

stated that “the film’s morbid evocation of horror, menace, and anxiety and the dramatic, shadowy lighting and bizarre sets became a stylistic model for Expressionist films by several major German directors.” In this respect, the scholars focus on these features of set designs in expressionist films by establishing a bond with architecture. However, for expressionism, the examples are limited with the famous examples of German expressionist cinema such as *The Cabinet of Dr. Caligari* (1920) and *Der Golem* (1920). Even though they are the important precedents in order to explore the expressionist set designs and their relationship with expressionist architecture, the other examples of Expressionism such as *The Student of Prague* (1913), Murnau’s *Nosferatu* (1922) and *The Last Laugh* (1924) could also have been well-suited with their set designs. Additionally, there are not many scholars who discuss expressionist set designs of architect-art directors along with their architectural designs so as to explore the relationship between architecture and cinema. Yet, Hans Poelzig, who was an architect, painter, and a set designer, should have been discussed with his set designs along with his architectural designs in order to understand both the features of his expressionist designs in general and the place of architectural practice in this period. Additionally, art directors are not examined in expressionism as much as the art directors and film studies in early period of modernism.

In the discussions of set designs in early period of modernism especially, there are many examples which are discussed by the scholars within the perspective of their art directors, film studios and the features of their designs. It is a crucial fact that the scholars focused on the architect-art directors in films of modernism, they point out the same art directors like Cedric Gibbons and Van Nest Polglase as discussed in the chapter. The scholars analyzed the history of set design in terms of the pioneer art directors, the roles of architects, film studios and features of the early period of modernism in detail. They mostly focus on the set designs and architecture in modernist developments in parallel. However, literature remains incapable of doing researches on today’s European and Hollywood cinemas and the roles of stylistic labels or movements in set designs. The analyses on the other examples of world cinemas can bring new perspectives so as to understand the connection between architecture and cinema through films in detail.

Quantitative deficiency in examples of the films using modernism and expressionism also points out implicitly the fact that modernism and its stylistic label, expressionism, have adaptable and tractable languages. Their distinctive, articulated and

playable architectural features make them preferable to work with in set designs. They have prolific characters for film industry also with their potential of enriching the scenarios. On the other hand, for example, gothic style and architecture refer the other design language applied frequently in cinema. However, it may be claimed that those examples having gothic expressions may have become limited only with the set design, and could not go beyond and integrate with the scenario. Films by Tim Burton, in this respect, can be distinguished with director's idiosyncratic language, though one may find its roots in between the gothic style and surrealistic phantasies. Nevertheless, usage of modernism and expressionism in cinema has a widespread character over the cultures and recognized success. In other words, it may be asserted that the peculiar design languages of modernism and expressionism, in the examples given above, could reach the holistic structure of the film as well as penetrating into its spirit.

CHAPTER 4

PRIVATE SPACES IN CINEMA

In this chapter, I will analyze the studies which discuss the private spaces in films. In literature, one of the important and most discussed concept is the notion of privacy and publicity.

Therefore, the scholars who examine the notion of house in cinema will be discussed in the first section. The scholars point out the notion of house by considering the style of modernism mainly. I will analyze the studies which discuss the representation of house in films by considering the parts of house in order to understand the privacy notion.

In the second section, I will discuss the studies which describe the woman characters in public and private spaces in cinema. The representation of women in cinema depends on the cultures and periods, and therefore spaces in films are shaped the places of women in films.

Lastly, in the third section, I will criticize the studies which discuss films and cinematic spaces by considering the notion of visibility, privacy and publicity. The scholars point out the social and physical borders and place of architecture in films.

4.1. Home Sweet, Modern Home

In the relationship between cinema and architecture, the representation of house has an important place for the scholars especially while they discuss the modernism period. While Albrecht (1986), Penz (1997), Rosa (2000), and Bergfelder, Harris and Street (2007) discuss the home representations in modernism period in particular; Schwarzer (2000) analyzes the design of house in Antonioni films. Fortin (2011) focuses on the notion of home as a crucial link between science fiction and architecture. Ovnick (2008) analyzes house design in cinema from silent-film technology to 1920s.

Ovnick discusses the house design in films in details within a different perspective from the other scholars who discuss house as an important connection between architecture and cinema. Ovnick states “movies from the silent-film era influenced the

period-revival houses of the 1920s in Los Angeles” (2008, p. 29). She focuses on the impact of silent-films house designs and urban settings onto Los Angeles as “the center of movie-making, movie lots, and movie-star homes” (Ovnick, 2008, p. 59).

Millions of people became conversant in a visual language of shared signifiers that allowed them to comprehend silent films. Architects’ work and vernacular design spoke this same language, projecting enlivening dramas onto residential façades. Silent film has left its own “mark of Zorro” – a delightfully dramatic one – on the streets of Los Angeles that is still visible today (Ovnick, 2008, p. 59).

In the study of Rosa, he analyzes the notion of home in the films under the modernism effect. He states, “[...] Hollywood films have both reflected and shaped American views about modern domestic design” (Rosa, 2000, p. 159). Rosa discusses the modern homes in films and their effects on public by starting from the 1930s to 1990s.

To the American public of the 1930s, modern architecture was anything but conservative. In fact, it was a somewhat frightening sign of progress driven by technological and scientific advance. Inasmuch, modern architecture was considered appropriate for the modern – mirrored both in films and in the press – focused on the negative effects such settings could have on the family (Rosa, 2000, p. 160).

According to Rosa, Hollywood cinema reflected and shaped the American view about the modern house design, however it is the fact that Americans did not entirely adopted the modern architecture for their houses (2000, p. 160). Rosa makes comparison between the differentiation on the portrayals of traditional houses, penthouses and apartments in films and its reflection to real life. He describes the urban apartments as for “youthful singles, the unusually wealthy, easy women, and terminal bachelors” and “once married, even these characters left their modern quarters for more conventional accommodations” (Rosa, 2000, p. 160). Rosa points out that while “the apartment-dweller was generally young, naïve, ambitious, in a precarious financial situation”, “the penthouse was typically reserved for the wealthy, older, well educated, and unsentimental” (2000, p. 160-161). He analyzes the transition of modern houses in films through the years.

Albrecht analyzes the modern houses in films by considering the public life and roles of women in public. Cinema became a reflection device for women to show their anxieties for their places in society. Because even the modern architecture brings new ideas and apprehension, in terms of the representation of home and places of women in public, nothing has changed for the society. Cinema reflects this conservative,

traditional idea that there are “proper” domestic roles (Albrecht, 1986, p. 111). Hacıhasanoğlu, Hacıhasanoğlu and Çekmiş also state that especially in 1930s, while the happy families live in single-family houses of suburbs, single women, men and young couples live in the apartments at the city centers (2008, p. 30-37).

Albrecht also discusses the representation of modern houses in films of the 1920s and 1930s. He analyzes the modern houses in films by pointing out the design approach of Le Corbusier. He claims that Le Corbusier’s words “a machine for living” came forward for houses of modern architecture (1986, p. 110).

By the influences of the modernism, house has a new image. Especially, Le Corbusier’s *Five Points of Architecture* (2003) which was consisted of; “(1) the pilotis elevating the mass off the ground, (2) the free plan, achieved through the separation of the long-bearing columns from the walls subdividing the space, (3) the free façade, the corollary of the free restoring, supposedly, the area of ground covered by the house” is an important formulation for the modern buildings. His design, Villa Savoye, is the crystallized version of these points.

The technological developments were reflected to the modern house design and Albrecht acknowledges that especially in the Depression-era films, these contradictions between modern and conservative style came together. Albrecht emphasizes on this contradiction and he discusses every unit one by one while he is reviewing about the films that are well-known such as *Things to Come* (1936), directed by William Cameron Menzies, Merian C. Cooper and Ernest B. Schoedsack’s *King Kong* (1933), *Metropolis* (1927), directed by Fritz Lang, and also lesser-known like George Cukor’s *The Women* (1939), *The Big Broadcast* (1937), directed by Mitchell Leisen and William Wyler’s *Dodsworth* (1936).

According to François Penz’s article, entitled *Architecture in the Films of Jacques Tati*, Tati’s criticism on modernism is depicted with the architectural design of houses and urban settings. In order to describe Tati’s approach to modernism via films, Penz examines his films of *Mon Oncle* (1958) and *Playtime* (1967). *Playtime* (1967) is a sequel to *Mon Oncle* (1958) and both film have the same main character, named Mr. Hulot. Penz emphasizes that “Tati had finally found the vehicle for his comic genius to represent the individual in the face of modernism” (1997, p. 63). Penz starts with *Mon Oncle* (1958) to analyze Tati films and also acknowledges that “in this film Tati makes explicit his growing suspicion of modern architecture” (1997, p. 63).

Penz describes the set design of *Mon Oncle* (1958) by starting from The Villa Arpel which was designed by Tati. In-between the Mr. Hulot's House and The Villa Arpel there is a crumbling old wall, which defines the line between old and new, modern and traditional. (Figure 4.1-a.) According to Penz, while Tati designed the Villa Arpel, he made the appearance of the villa humorous (1997, p. 64). Tati discusses the house in an article:

We had all sorts of architectural reviews and journals which we had gathered. We also had some scissors and glue. So I did montage. I cut some features, a round window here, a ridiculous looking pergola there, some garden with a tortuous path to give the impression to be bigger than it really was etc., in effect it's an architectural "pot-pourri" (quoted by Penz, 1997, p. 64). [Figure 4.1-b.]



Figure 4.1. a-The crumbling old wall; b-Villa Arpel (Time: 13:43 and 03:33)
(Source: *Mon Oncle*, 1958)

Penz indicates that the result of Tati's work was a critic of modern architecture which has a garden as a desert with a small of its center, sharp and simple lines of modernity, and the furniture which are modern, simple and expected to be comfortable (1997, p. 64). Representation of the modern kitchen in the film is, again, sarcastic in the sense of its brimming totally with technological devices which are quasi-simple to use.

Penz states that in order to express Tati's views on architecture of the modern time, Tati uses the houses as the narration's main theme in *Mon Oncle* (1958). The differentiation between home and house is explained by Tati over his design of the Villa Arpel. In *Mon Oncle* (1958), while he reflects the Villa Arpel as a place far from family life and feeling of home as well as modern, he shows Mr. Hulot house which was designed as in line with requirements, complicating but cozy. (Figure 4.2.)



Figure 4.2. Mr. Hulot House (Time: 10:14).
(Source: *Mon Oncle*, 1958)

In Mitchell Schwarzer's article, named *the Consuming Landscape: Architecture in the Films of Michelangelo Antonioni*, Schwarzer describes Antonioni's use of architecture in his films by considering the modern house designs. According to Schwarzer (2000), due to the background of architecture education before he became a director, Antonioni has used architecture remarkably by making contrast in the scenes of his films. Schwarzer denotes *La Notte* (The Night, 1960) in his work that:

[...] it has been frequently observed that in a hospital scene in *La Notte*, the view of the protagonist Lidia from her dying friend Tomasso's bed opens out through a window onto an old, intricately designed building. Seen from elsewhere in the room, however, without Tomasso's loving gaze at Lidia, the view takes in sleek gray modern buildings that hover menacingly over the polychrome grain of the old building (Schwarzer, 2000, p. 202).

Antonioni was also influenced by Le Corbusier's five points of modernism and it is seen in his set designs. Nonetheless his fictional world contains modern house designs with a different perspective. Schwarzer exemplifies Antonioni's point of view with *L'eclisse* (The Eclipse, 1962). In the film, Antonioni criticizes the alienation in modernism period and his criticism on modernism is quite different than Tati's approach within the perspective of the feminist vision of the film and usage of modern home design.

In *L'eclisse*, when Vittoria pulls open the curtains revealing the strip windows of her apartment, as if relieve her soul in a view of nature, she is confronted instead by a water tower whose form resembles an alien spaceship or atomic mushroom cloud. [...] If modern architects envisioned the strip window offering a healthful gaze onto nature, for Antonioni those windows exacerbate the anxiety of being held hostage in a world of entwining mechanical objects (Schwarzer, 2000, p. 208-209).

David Fortin states in his book, entitled *Architecture and Science-Fiction Film; Philip K. Dick and the Spectacle of Home*, that "the effect of the modernist aesthetic on

the traditional concept of *home*, according to Rybczynski, caused a rift in its evolution as a place of comfort with architects now designing the interiors of houses, including furniture, based primarily on modern aesthetics” (cited in Fortin, 2011, p. 32-33).

In the book, Fortin divides the notion of home in science fiction films mainly in two parts. In the first part, he defines science fiction by starting from the relationship between literature and films. Then, he reviews the representation of home from the early period of modernism within the perspective of science fiction films and architecture. In the second part, Fortin explores four science fiction films – Ridley Scott’s *Blade Runner* (1982; 1992, Director’s Cut; 2007, Final Cut), Paul Verhoeven’s *Total Recall* (1990), Steven Spielberg’s *Minority Report* (2002) and Richard Linklater’s *A Scanner Darkly* (2006) in detail which are adapted from Philip K. Dick’s narratives (2011, p. 6-7). He states that the notion of home becomes an important part of the science fiction cinema.

In fact, most SF [science fiction] narratives seemingly center on notions of homelessness, homecomings, threats to and invasions of home, and journeys from it. Independent of the film’s narrative, however, home is also considered within SF as the place of the audience member, spatially and temporally, the distinction of which is critical for establishing the alien encounter with the putative future world (Fortin, 2011, p. 11).

Unlike the other scholars, Fortin discusses the representation of home in science fiction films by considering the notions of domesticity, social-physical boundaries, otherness and homelessness. Fortin explores Linklater’s *A Scanner Darkly* (2006) within the perspective of social levels, identity and domesticity by discussing Roger Caillois, Jacques Lacan, and Michel Foucault. He delves into Scott’s *Blade Runner* (1982; 1992, Director’s Cut; 2007, Final Cut) the representation of home in postmodern settings and future predictions. While he analyzes Verhoeven’s *Total Recall* (1990) in terms of a sense of otherness associated with future representations, he discusses Spielberg’s *Minority Report* (2002) by regarding “surveillance and loss of privacy in the future, injects a renewed optimism about home and domesticity in contemporary SF that is arguably closer aligned with the humanist tensions in Dick’s text” (Fortin, 2011, p. 7).

We have examined the home as delusional, nostalgic, and utopian in *Blade Runner*, as the self-defining spectacle and consumer-driven narrative in *Total Recall*, and as the paradoxical tension between protection and domestication in *Minority Report* (Fortin, 2011, p. 171).

In order to discuss the domesticity in the relationship between architecture and cinema, Fortin interrelates wood and domesticity by referring to Gülsüm Baydar’s

discussion on Bill Gates' home, which is designed by architect James Cutler (2011, p. 151). He states that “[...] for Baydar, the use of wood in the house is not merely the results of Cutler’s preference for a west coast vernacular” it is a sign for domesticity (Fortin, 2011, p. 151).

Albrecht points out modernism in cinema and architecture from small-scale architectural units like bathrooms, kitchens and rooms to large-scale areas such as skyscrapers, offices, nightclubs, hotels and ocean liner interior in the films. He examines the films and their influences for audience. Despite of the fact that these architectural forms and buildings have an importance in the films for the narration as common points for both architecture and cinema, house design and the notion of home are the fundamental powerful issues for architects and also moviemakers as a choice of design.

4.1.1. Kitchens

In his book, *Designing Dreams*, Albrecht starts with the kitchen to discuss the modern houses and the influences of cinema to real life. Due to the fact that kitchen was one of the important decors for filmmakers to reflect the modernism’s influences and technological developments in films (Albrecht, 1986, p. 111).

In the Frankfurter Küche designed by Grette Schütte-Lihotzky, the kitchen is conceived as the control center for the modern house and the housewife as its master technician, prepared to control the family functions of food preparation, cooking, and household cleaning with ease (Albrecht, 1986, p. 111). [Figure 4.3.]



Figure 4.3. Frankfurter Küche, 1926, designed by Grette Schütte-Lihotzky.
(Source: www.uh.edu)

Cecilia Mouat Croxatto describes “Frankfurt Kitchen” in her dissertation as “[...] conceived as an industry for cooking, designed by principles of functionality, hygiene and rationalization of space” (2011, p. 112). While Croxatto describes the kitchen in America, she also states that:

American kitchens are cozy spaces, where family has breakfast and dinner together; with feminine touches such as window treatments, collections of ceramic teapots, pots with plants, and so on; that serve to represent well-established families, caring parents, happy marriages, and healthy environments (Croxatto, 2011, p. 297). (Figure 4.4.)



Figure 4.4. Kitchens in American Films.
(Source: Croxatto, 2012)

During the 1920s and 1930s, kitchen was a place for different purposes. Albrecht states that moviemakers use the kitchens for the source of the parody. Most of the audience watches the films and they imbibe from modern kitchen design in the films, thus, they combine the ideas for their homes. Set designs in film had an inspiration on society and architecture in real life the other way around, as well. The studies show that the cinematic spaces affected the design apprehensions on architecture (Albrecht, 1986,

p. 111-112). Albrecht explains this case with a different point of view by way of the traditional family life in the kitchen.

Provocative modern kitchen décor, even satirically treated, appeared infrequently in films of the period, and a moviegoer was far more likely to encounter the standardly appointed hearth of the traditional family, particularly in the popular features about the domestic life of the lower and middle classes (Albrecht, 1986, 112).

According to Croxatto, in American films, the kitchen represents the heart of the family and the heart of the housewife (2011, p. 296). “Between the 1930s and 1960s, kitchen is the place for women; and in American films, the upper-class families share the kitchen space with the maid, who is usually Afro-American” (Croxatto, 2011, p. 295).

Albrecht points out that if the new technological devices are put into the familiar context of the kitchen by the filmmakers, it provided to be accepted of modernism to be affected along with the traditional values by women. He exemplifies that in *Bringing up Baby* (1938), directed by Howard Haws, the designers combined the traditional kitchen with modern devices such as “a modern range set into thick stone walls and a streamlined electric mixer placed next to the butter churner” (Albrecht, 1986, 113). (Figure 4.5.)



Figure 4.5. Kitchen design of Van Nest Polglase.
(Source: Albrecht, 1986)

In addition to the examples of kitchen design in the early period of modernism, Atacan and Ünver analyze the kitchen design of *Mon Oncle* (1958). While discussing the alienation of modern architecture in Jacques Tati films, they indicate that in the film kitchen is like a laboratory where the technological devices are used in order to provide a hygienic space and also a production space where the foods are reached in the most hygienic and fast way (Atacan, 2012, p. 56; Ünver, 2012, p. 22). (Figure 4.6.) Additionally, Atacan points out that Frankfurter Küche may be a role model of the kitchen in the film (2012, p. 57). Kitchen design in the film has similarities with the design criteria of Frankfurter Küche such as the plane of the window and the basic design elements of a kitchen (oven, fridge, sink, cabins and aspirator) (Atacan, 2012, p. 57).



Figure 4.6. The Kitchen in *Mon Oncle* (Time: 31:05, 46:18).
(Source *Mon Oncle*, 1958)

4.1.2. Bedrooms and Bathrooms

Albrecht focuses on bedrooms and bathrooms in the films within the perspective of the traditional image of women as mother and wife. He highlights that, during that period, this traditional image of women is aggrandized by the films. According to Albrecht, most of the films show the “new woman”, who was born with the modernism period, untidy, going after the fleshly pursuits, fond of her career and/or abandoned her home for the work (1986, p. 114). While he is referring to this claim; he uses George Stevens’ *Woman of the Year* (1942) who was played by Katharine Hepburn (Albrecht, 1986, p. 114). In the film, the woman who is a professional woman tries to make her husband breakfast ham-fistedly and her incompetence for the kitchen duties is mocked

(Albrecht, 1986, p. 114-115). Reflecting the characters to the audience, the set design is in an important spot. The tactics, which are the scale of the decors, the position of cameras, the objects and the location of the character inside of the room, are perceived the characters' inner world by the audience.

For the décor of the movie bedroom the set designer was presented with a curious challenge. While the kitchen involved the active functions of cooking and cleaning, both of which were acceptable to the film censor, the sleeping and sexual functions of the bedroom were either static or taboo (Albrecht, 1986, p. 115).

Croxatto states that before the 1960s, the scenes of bedroom in films are rare and it never involves the sexual behaviors (2011, p. 300). Furthermore she gives *Mr. Blandings Build his Dream House* (1948), and *Father's Little Dividend* (1951) as example which in those films, "the bedroom is shown, but the couples sleeps in separate beds" (Croxatto, 2011, p. 300).

Albrecht discusses the bedroom for two different roles: First, the woman who has a traditional image as a wife and a mother, second is for the "new woman". While the images of woman are changing film to film, the designers' apprehensions transform the functions and scenes, too. Albrecht acknowledges that in order to reflect the image of woman to audience, the designers use some tricks in bedroom scenes. For instance, they paid attention to not to bring the bed into the forefront by raising it on a platform of hiding it behind the curtained niche and so, this strategy was providing the bed as furniture in the scene but at the same time not to do it as a main object to be focused on by the audience in the film (Albrecht, 1986, p. 115). Another tactic was to exaggerate the other furniture like make up tables or wardrobes as scale and position (Albrecht, 1986, p. 115). Unlikely this image of traditional woman figure, the main stratagem for stressing the "new woman" was to show her sexual allure with the objects in the bedrooms like mirrors or lighting equipment by positioning her on a sofa while she was talking on the phone or reading (Albrecht, 1986, p. 115).

"However risqué the bedroom designs that appeared regularly in the movies, no film interior was as potentially expressive of the new woman's liberated sexuality as her bathroom" (Albrecht, 1986, p. 117). Like the kitchens as a part of house, bathrooms affected from the technological developments on that period, as well. Albrecht discusses the importance of bathroom and the new components such as bathtubs, sinks and gymnastic appliances by exemplifying from the films like Jacques Feyder's *Gribiche*

(1925). In the film, Albrecht focuses on Lazare Meerson's modern style bathroom which was compared with Le Corbusier's Villa Savoye bathroom that was wide as the bedroom as well equipped with a shower-bath, gymnastic appliances and even chaise longue (1986, p. 118). (Figure 4.7-a. and Figure 4.7-b.) He also exemplifies other bathroom designs from different films, designers and directors such as Cecile B. De Mille who shows bathtubs and bathrooms in many of his pictures to heighten the sexuality in the plot like his film, *Male and Female* (1919), whose art director was Wilfred Buckland (Albrecht, 1986, p. 120). Albrecht emphasizes that De Mille introduced the audiences such bathroom luxuries that they took as an example to their bathroom designs. "After De Mille's baroque extravagances had set the pattern for Hollywood, films of the period outdid themselves to include ever lusher bathroom décor" (Albrecht, 1986, p. 122). He gives examples such as Van Nest Polglase's design for *The Magnificent Flirt* (1928), which was directed by Harry d'Abbadie d'Arrast.

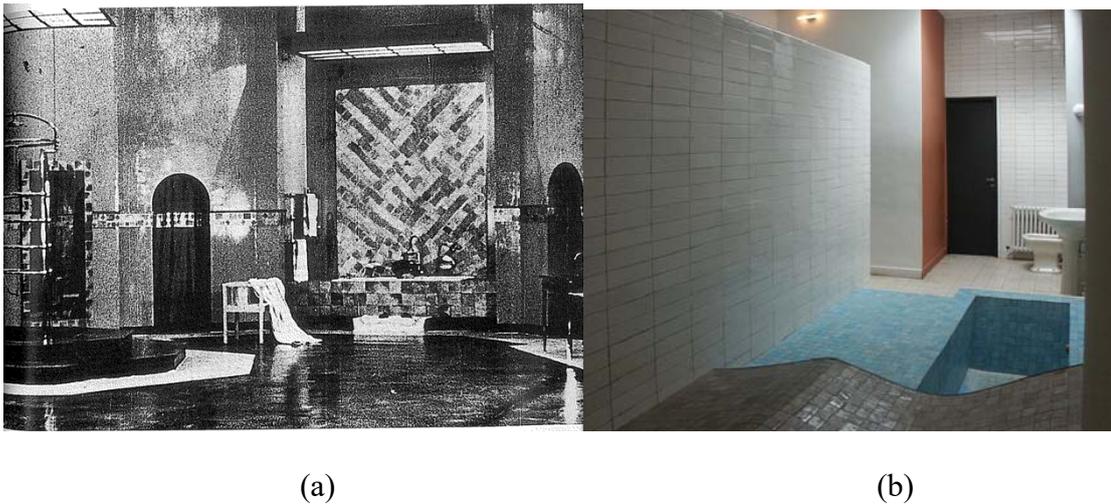


Figure 4.7. a- Bathroom in Gribiche (1925) (Source Albrecht, 1986); b-Villa Savoye, Bathroom (Source: www.buluffton.edu)

"A few movie designs of the '30s did, however, parallel the work of more eclectic Art Deco designers, such as the Briton Oliver Hill" (Albrecht, 1986, p. 122). Albrecht states that Hill's bathroom, which was in the North house, in London, was important because of the visual effects which showed the bathroom wider with the mirrors and Hill's this approach to set design became a crucial example to the other designers (Albrecht, 1986, p. 122-123).

Albrecht points out that the standard bathroom designs, which are familiar for the society, rarely used in the movies. The filmmakers showed the well-design, modern bathrooms to the audiences where the heroines appeared in the movies.

The consensus among modern architects and the general public alike that the sanitary bathroom constituted a necessity of modern life in the twentieth century was not one shared by the cinema, in which so functional a setting could carry only the most pedestrian of connotations (Albrecht, 1986, p. 123).

On the other hand, Çiçekoğlu states in her book that in the period of Turkish Yesilcam cinema in 1950-1980, the public and private spaces are displayed according to the story considering the situation of that period. For instance; there are no bathroom scenes in films, because it is a private space and the bedrooms are the spaces of loneliness too and, mirror and bed are the main actors of the scenes (2007).

In this sense, it is said that in World cinema including Yeşilçam, the bathrooms and bedrooms are the private spaces and filmmakers display them according to the circumstances of the time and place, which they shoot at. Therefore, the effect of modernism reflects to cinema by the perspective of use these spaces and the places of women in private and public life, as well.

4.2. Woman at the Intersection of Architecture and Cinema

In the reviewed literature on architecture and cinema, discussion of the role of women in films starts with modernist movement. The roles of women are discussed by scholars (Albrecht, 1986; Moruzzi, 1999; Çiçekoğlu, 2007; Lammi, 2009; Croxatto, 2011; Fortin, 2011) in terms of different purposes and point of views.

Albrecht discusses that woman characters in the films have changed during the 1920s and 1930s along with the technological developments and changing styles. Albrecht (1986) explicates the roles of women in films of modernism period within the perspective of modern houses. Croxatto (2011) focuses on a new methodology to study architecture by considering two different forms of communication as literature and cinema. She reviews the women on the intersection of cinema and architecture in terms of modern house designs in films. In Minna Lammi's article, *'Home Comes First': Housing and Homemaking in Finnish Civic Educational Films During 1945-1969*, she points out the representations of houses in Finland in the post-war educational films.

She analyzes the housing in films by considering the women in houses, too. Norma Claire Moruzzi points out the role of woman in public spaces, in Iran, by moving the discussions to the outside in her article, named as *Women's Space/Cinema Space: Representations of Public and Private in Iranian Films*. Çiçekoğlu also interprets the women in Turkish films within the perspective of their set designs.

In order to clarify the image of women in films, the studies can be classified in three sections: woman at home; woman at work; woman at public spaces. Besides, this classification might be changed as woman in private, semi-private and public spaces. Because along with the modernism movement, women started to become active members of the society. Their homes were their private spaces with their families and their work places became the semi-private spaces.

While modern architects sought to reform the design of the house and progressive reformers worked to make women's lives easier with more efficient and humane settings for their labors, the cinema's response to domestic issues was a highly conservative one, reflecting popular anxieties about the status of women (Albrecht, 1986, p. 111).

Lammi states that “women had a central role in the Finnish economy, and this was reflected in the short films as well” during the 1930s (Lammi, 2009, p. 536). Lammi examines the role of women after World War II particularly and she emphasizes, in the films, women characters were shown as a caring mother/wife who saves money, protects her children and cares her home (2009, p. 537). The filmmakers were using the films “to improve the family spirit” (Lammi, 2009, p. 537). In order to reflect this spirit, they focused on the transformation of the objects and spaces after and before a woman came home to show the audience how the family should be.

According to Albrecht, the impact of the Depression has created a new era, which men went to their jobs and the women returned home to fulfill “their proper domestic roles” (1986, p. 111). In order to discuss modernist reflection on women in films, Albrecht analyzes them through kitchen, bathroom and bedroom as examined in detail. Due to the fact that he states these settings are the most crucial ones, which it could be clearly seen that women characters as a domestic housewife or a “loose living women” (Albrecht, 1986, p. 111). He also reviews office settings by considering the women figure at work.

In modernism movement, kitchens were the places of domestic women. Kitchens were the places where all the technological developments coming by the

modernist style could be observed, and by this way, they empowered the expression for domestic woman role. Croxatto also discusses the roles of women in films by analyzing kitchens and bedrooms in detail as Albrecht does. According to her, “happy women are portrayed as housewives and mothers, framed in kitchens” (Croxatto, 2011, p. 303).

Albrecht describes the role of women in the films separately, as the domestic woman who has the traditional image, workingwoman and “sexually liberated woman” (1986, p. 114). According to him, “the sexually liberated woman had left the kitchen behind and installed herself in the bedroom/boudoir, the typical setting for nineteenth-century, which had appeared relatively recently as a new convenience in the home” (Albrecht, 1986, p. 114). In order to define the role of woman, filmmakers attached importance to set design. The objects and the location of the actions were crucial such as in Cecil B. De Mille’s *The Affairs of Anatol* (1921) set design which was created by Paul Iribe. “Lampstands decorated with cobras, octopus-shaped clocks, and mirrors framed with bat wings hint at the lethal and entrapping sexuality of Satan Synne, the seductive ‘vamp’” (Albrecht, 1986, p. 116). To identify the “new woman” (Albrecht, 1986, p. 115), who comes with the modern life apprehension, was not a big problem for the filmmakers thanks to the architectural settings.

Bathrooms were the one step further to emphasize the new woman figure for the filmmakers. According to Albrecht, *Male and Female* (1919), which was directed by Cecil B. De Mille and its art director was Wilfred Buckland, was an important example to use of bathroom for the new woman’s liberated sexuality (1986, p. 120). Albrecht refers De Mille’s words that:

I do not shy away at all from the fact that bathtubs and bathrooms have appeared in many of my pictures; and if the modern American bathroom is a clean and comfortable part of the modern American home, my pictures may have had something to do with that wholesome development.... (Albrecht, 1986, p. 121).

In order to reflect the image of workingwoman was provided by office scenes. While Albrecht discusses the set décor of office scenes, he also examines the woman at work through the films.

A large percentage of the office staffs in these films consisted of women. World War I, which had made it necessary for them to replace fighting men in the office, had been a powerful impetus to the emancipation of women, and throughout the 1920s female fashions would reflect their new status (Albrecht, 1986, p. 124).

Although, in the beginning of modernism movement, women have started to become a part of business life, by the end of the 1920s, Depression showed itself heavily and the films' narrations changed the direction. Albrecht claims that because of the Depression, the business life has collapsed and there were few job positions which were expected to men to go (1986, p. 124).

Hotel lobbies were another place where the women have important roles. The hotel lobbies were like a meeting point for the people who were from different social and economic classes such as “shopgirls and secretaries pursued by lecherous tycoons; heiresses falling in love with poor bellhops against the protestations of their dowager mother; or young girls squandering their meager savings to spend the weekend at an expensive hotel, where they masqueraded as socialites in order to hook wealthy husbands” (Albrecht, 1986, p. 138-139).

Additionally, according to Moruzzi, there are some strict codes in contemporary Iranian film and the only set areas are the public spaces even the scene should be in private domestic space (1999, p. 52). “Because modern cinema is based on a norm of naturalism, displaying public codes of conduct within private spaces strikingly artificial” (Moruzzi, 1999, p. 52) In recent years, Iranian Cinema has changed. The actresses have parts in films. Films have subjects related with women in public lives, gendered spaces and highlights the problematic of hejab and woman.

In the book of Feride Çiçekoğlu, *Vesikalı Sehir*, she discusses woman figure in public spaces, as well. She examines the scenes in the films such as *Sunrise: A Song of Two Humans* (1927), which was directed by Friedrich Murnau. In this film, Çiçekoğlu examines that the women have a separation as a character and space where she stands: One is from a rural life with her innocence and the other woman, who lives in a city, is lustful (Çiçekoğlu, 2007, p. 61). The discrimination between the women is expressed with where they live. Çiçekoğlu also gives *The Man with the Movie Camera* (1929), directed by Dziga Vertov, as another instance work for the woman-man description. In this film, she denotes that Vertov discriminates woman and man by stressing men with tough works on the contrary to women who pave the way for men (Çiçekoğlu, 2007, p. 63). Çiçekoğlu also points out a woman in the film who is in the hairdresser and she states that Vertov show the woman in a bad situation because of wasting her time while everybody is working. This different perspective is shown to audience as a point of criticism.

The discrimination of women in the films along with the modernism era, turned into the cult characters such as “femme fatale” who is sexy, blond and temptress but also bad woman especially in science fiction films and film noirs. Fortin discusses *Blade runner* in terms of the representation of women in science fiction films. He focuses on the female characters as replicants in film and accordingly, he describes them by focusing on the apprehension of Philip K. Dick in the book, *Do Androids Dream of Electric Sheep*.

Women are a problem in the world of Blade Runner. Even in their absence they investigate devastation; in the film’s very first scene, Holden’s request that Leon “Describe in single words only the good things that come into your mind about... your mother” elicits the firing of a bullet into his chest. Blade Runner’s women seem to figure overwhelmingly as dangerous or devious creatures, getting by, for example, through the manipulation of a façade of child-like innocence (Pris) or brazen sexuality (Zhora). “Talk about beauty and the beast” says Bryant of Zhora early in film, warning Deckard not to underestimate the destructive capabilities that lie behind her outwardly beguiling appearance; “She’s both” (Jermyn, 2005; cited in Fortin, 2011, p. 92).

Consequently, the portrait of a woman belonging to the modern cinema set appears as that she is traditional, a housewife and a mother, or modern, more free than a housewife because of her economic conditions; or in addition to the all these roles she is a bad, selfish and wanton woman. The women in films are the reflections of women in daily life especially in the period of modernism. Even though there are films which stress the working women figures, the domestic women and femme fatale characters in films are the conspicuous figures in films. These characteristics of that woman lead her in the spaces having domestic, professional and social characters by strengthening with the architectural design.

4.3. Privacy and The Notion of Visibility In Cinema

The set design in cinema is an important part of the film in order to create the sense of privacy and publicity for audience. In literature of cinema and architecture intersection, there are not many scholars who discuss the notion of visibility, privacy and publicity by considering the films and the importance of architecture in cinema. In literature, *Rear Window* (1954) and *Dogville* (2003) are the conspicuous films in order to explore the approach of cinema on private spaces.

The scholars such as Laine (2006), Simons (2008) and Beşışık (2013) analyze *Dogville* (2003) by pointing out its unique cinematic space and its critiques on private

and public life. *Rear Window* (1954) is criticized by Stam and Pearson (1986), Jacobs (2007), Coon (2012) and Elsaesser and Hagener (2014) in terms of visibility, privacy and boundaries as *Dogville* (2003). Additionally, Colomina is a significant scholar by considering her discussions on the notion of visibility within the perspective of privacy and publicity. Ince points out the approach of privacy and publicity in the intersection of architecture and cinema through the design of Le Corbusier.

In her book, Colomina discusses the notion of visibility within the perspective of privacy and publicity, and accordingly, she points out the Vertov's Kino-Eye and Le Corbusier's designs. According to Colomina, modern architecture is "modern" thanks to the engagement with mass media. In order to clarify this argument, she analyzes Le Corbusier's and Adolf Loos' designs, and photography and film examples such as Vertov's *Man with a Movie Camera* (1929). In this sense, she points out that the houses of Le Corbusier place the gaze at the periphery of themselves. She denotes that "[t]he look is directed to the exterior in such a deliberate manner as to suggest the reading of these houses as frames for a view" (Colomina, 2000, p. 283). According to her, "[t]he house itself is a camera pointed at nature" (Colomina, 2000, p. 312). "In framing the landscape the house places the landscape into a system of categories. The house is a mechanism for classification. It collects views and, in doing so, classifies them. The house is a system for taking pictures" (Colomina, 2000, p. 311). (Figure 4.8.)

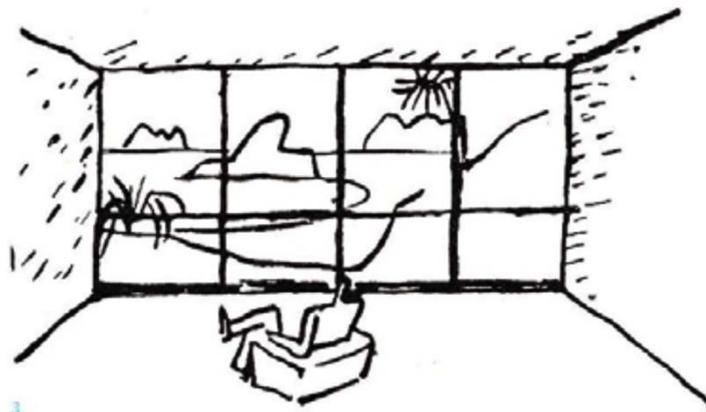


Figure 4.8. The Drawing of Le Corbusier.
(Source: Ertem, 2010)

In this sense, Colomina states that if the house is a camera as itself, the windows are the lenses of the house, which determines the intensity of light inside (2000, p. 312). According to her, the horizontal windows of Le Corbusier's house designs imply a

separation within the perspective of being landscape and seeing it (Colomina, 2000, p. 133). She points out that the architecture of Le Corbusier, Villa Savoye in particular, by focusing on her phrase, “modern eyes move” (Colomina, 2000, p. 5). Colomina states that the architecture of Le Corbusier is connected with vision (2000, p. 5). According to Le Corbusier, “in this house it is a question of a real architectural promenade, offering constantly changing views, unexpected, sometimes astonishing” (cited in Colomina, 2000, p. 6). In this sense, she denotes that “crowds, shoppers in a department store, railroad travelers, have in common with movie viewers that they cannot fix (arrest) the image” (Colomina, 2000, p. 6). “And if, as Rasmussen points out, “the walls give the impression of being made out of paper,” the big window is a paper wall with a picture on it, a picture wall, a (movie) screen” (Colomina, 2000, p. 6).

According to her, as Benjamin depicts, the image changes as soon as eye catches another scene and thus the space becomes made of images instead of walls (Colomina, 2000, p. 6). The walls no longer exist as concrete elements; the windows are the main organs for enclosing the space. “The modern transformation of the house produces a space defined by walls of (moving) images” (Colomina, 2000, p. 7).

Colomina defines that the horizontal window as “the architectural correlative of the space of the movie camera” (2000, p.134). She points out the *kino-eye* of Vertov in *Man with a Movie Camera* (1929). While the audience watches the daily life of a city through the eyes of a camera in the film, the inhabitants of the Le Corbusier’s house presents the images of landscape through the eyes of the house, the windows. In the study, Colomina points out the dualities of both situations in themselves by focusing the Vertov’s film and Le Corbusier’s Villa Savoye. While Vertov’s film displays the daily life through the kino-eye, the audience also sees the cameraman himself and thus, the kino-eye substitutes the city as being watched. Likewise, in Le Corbusier’s house, the inhabitants could be both the audience and actors. While the inhabitants watch the landscape through the windows, they become the actors of this framed image for the people at the outside.

According to Ince, Le Corbusier considers vision and observation is a main design criterion for the designs of that period (2007, p. 8). Ince and Beşışık reviews his design in Paris, *Beistegui House* (1929-1931) and regardingly, Corbusier designed the house in order to see and watch and he tried to frame everything to emphasize that seeing is not an instinctive action (Ince, 2007, p. 8; Beşışık, 2013, p. 17). He frames the windows the exact way that he wants them to be seen from the inside and in this way, he

designs the perception of the space in a particular frame by paralleling the function of the framing in camera.

In this respect, Alfred Hitchcock's *Rear Window* (1954) becomes an important precedent in order to understand the visibility in films by considering their set design. Elsaesser and Hagener (2014) and Jacobs (2007) discuss the visibility through Hitchcock's *Rear Window* (1954) in order to define cinema as a window and a frame. Coon (2012) is another scholar who analyzes *Rear Window* (1954) and accordingly, he points out the notions of boundary, visibility in Hitchcock films by making comparison with another Hitchcock film, *Psycho* (1960).

In Hitchcock's *Rear Window* (1954), the photographer L.B. Jefferies is trapped in his apartment because of his broken leg. Elsaesser and Hagener states that the film is accepted as a basic example in film theory because it is believed that the film's point of view restores the specific location of audience in classical cinema metaphorically (2014, p. 29). They point out that the photographer Jefferies, aka Jeff, becomes a viewer in the film with his binoculars and camera, while he sits in front of window by watching the courtyard and his neighbors (Elsaesser and Hagener, 2014, p. 30). In this situation, they discuss not only his distance of the events and his privileged point of view but also they analyze the relationship between window and the lens of the camera, and the boundaries between inside and outside. According to Elsaesser and Hagener, windows define a boundary between inside and outside, and in that case, Jeff crosses the boundary in parallel with his distance to what happens at the courtyard by watching daily life of his neighbourhood. (Figure 4.9.) The scholars point out that his important connection with the social life is this window which it also becomes a screen for him that displays the private lives. Coon states that "Hitchcock builds on the tensions inherent to the setting of *Rear Window* and *Psycho* by exploring the physical and symbolic boundaries that exist within those spaces, ratcheting the tension up another notch" (2012, p. 58). Besides, he denotes that "for many scholars, privacy is largely a question of visibility" which "is out in the open and thus visible to a range of people is considered public, while behaviors kept hidden from view are considered private" (Coon, 2012, p. 60). In this sense, the scholars clarify that in *Rear Window* (1954), Jeff's window occurs a boundary and privacy, until he gets involved to the murder of his opposite neighbor (Coon, 2012, p. 60).

Hitchcock builds on the tensions inherent to these spaces by exploring the physical, social, and symbolic boundaries that exist within them, showing how easily such boundaries can be crossed, blurred, and re-drawn. He blends deliberate spatial arrangements with precise spatial maneuvering to visualize and materialize abstract anxieties about the lines people draw in their lives (Coon, 2012, p. 67).



Figure 4.9. While watching the neighborhood in *Rear Window*.
(Source: www.screeninsults.com)

Jacobs indicates that in *Rear Window* (1954), the window is a screen onto a world. According to him, in the film, “the visual understanding and the optical domination of the world is dependent on the construction of a frame situated between the world and its beholder” (Jacobs, 2007, p. 286). According to Jacobs, in the film, the architectural construction turns into “a magisterial viewing gaze” with the combination of the film’s theme, voyeurism (2007, p. 286).

The architecture becomes an instrument of the gaze, a kind of camera obscura on an urban scale. First and foremost, Hitchcock’s presents the architecture as a tool of the scopic drive by emphasizing the window, which, as the film’s title suggests, is also the veritable subject of the film. Unmistakably, he presents the window as a metaphor for the film screen (Jacobs, 2007, p. 286).

In the film, there are many windows except the window of Jeffries’ flat and therefore, they also have a function of film screen, too. (Figure 4.10.) Jacobs indicates for the windows on the other side of the courtyard “the proportions of these windows even match perfectly the aspect ration (1.66:1) of the film” (2007, p. 286). Jacobs acknowledges “each window offers a view to a singular picture and the entire courtyard is a kind of urban equivalent of a cable television mosaic with Jeffries (as well as the spectator) zapping between channels” (2007, p. 288). Strikingly, each window offers “cinematic screens of desire and the events become the gratification of the voyeuristic longings of both Jeffries and the spectator” (Jacobs, 2007, p. 288).

Each window, each film, answers to specific generic conventions: a comedy of newly-weds during their turbulent honeymoon, a musical comedy with the eligible dancer Miss Torso, a melodrama of a woman nicknamed Miss Lonelyhearts, a biopic of a young composer of popular songs, and, of course, the Hitchcockian murder mystery in Thorwald's flat (Jacobs, 2007, p. 286).



Figure 4.10. Windows of the buildings as Screens.
(Source: conferodezso.files.wordpress.com/)

In addition to Jacobs, Stam and Pearson states that *Rear Window*, “evokes the diverse ‘windows’ of the cinema: the cinema/lens of camera and projector, the window in the projection booth, the eye as window, and film as ‘window on the world’” (1986, p. 195). In their study, there are two important analogies come to forefront: one of them is the similarity of Jefferies in his wheelchair with the audience of the film, and the second analogy is on Jefferies and Hitchcock (Stam and Pearson, 1986). Stam and Pearson indicate that the spectator is similar with Jefferies by being passive event though he involves in the events voyeuristically while sitting on the window and watching the other windows like “movie screens” as discussed by Jacobs (1986, p. 195-196).

Additionally, Jacobs analyzes the usage of window as frames in other Hitchcock films such as *The Lady Vanishes* (1938), *Shadow of a Doubt* (1943), *Rope* (1948), *I Confess* (1953), and *Psycho* (1960). According to Jacobs, Hitchcock starts with the image of a window in order to “mark the transition from an urban exterior to the seclusion of an interior” (2007, p. 286).

In contrast with these films, the trajectory in *Rear Window* is made from inside to outside: by means of an impressive dolly shot, we plunge through the window, then slide, from right to left, along the façades of the courtyard and, eventually, end up inside Jefferies' apartment back again (Jacobs, 2007, p. 286).

Ünver is another scholar who discusses *Psycho* (1960). In her thesis, Ünver focuses on the sensory perception of spatial design in at the interrelation of architecture and cinema. She uses a phenomenological-hermeneutic method with the difference of other studies. While she focuses on Kubrick's *The Shining* (1980) in order to identify the perceptual affects of spatial environments in films, she analyzes *Psycho* (1960) and the contributions of windows to the narration. According to her, in the film, the desire of audience to see what happens next is given by the windows and the notion of "voyeurism" as in the same with *Rear Window* (1954). She exemplifies that with the opening scene in which the camera goes through the windows and the story starts with it (Ünver, 2012, p. 31). (Figure 4.11.) In that context, the audience become the voyeurs who peep the lovers (Ünver, 2012, p. 31). Additionally, she states that the theme of *voyeurism* continues with the first scene in which Norman's house is displayed in the film (Ünver, 2012, p. 33). According to Ünver, window is an important element in order to create the basic images of a horror film which gives the mystery clues and it is the place for peeping and being peeped from (2012, p. 33). (Figure 4.12.)



Figure 4.11. The opening shots of *Psycho* (Time: 2:56, 3:01).
(Source: *Psycho*, 1960)

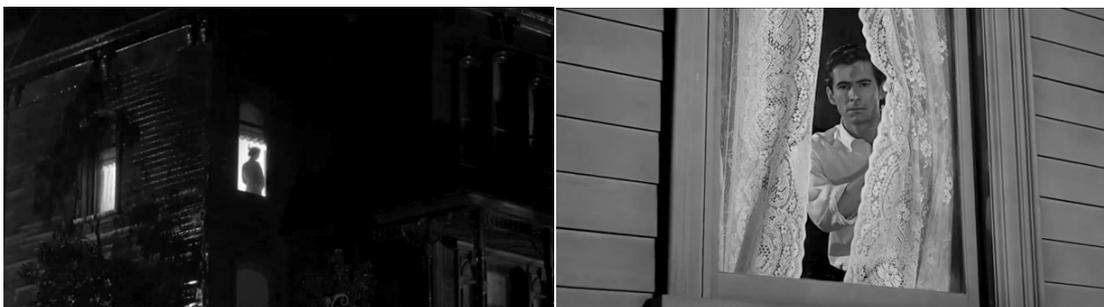


Figure 4.12. Windows of *Psycho* (Time: 27:40, 34:16).
(Source: *Psycho*, 1960)

Lars von Trier's *Dogville* (2003) is one of the conspicuous examples within the perspective of its unusual set design as a town with socially visible boundaries and invisible walls in literature. In this respect, the issue of visibility is important in order to discuss the social borders and private life. Although in literature, visibility does not become a main argument for the scholars in order to discuss the notions of privacy and publicity, they criticize visibility in cinema. It is conspicuous that all the discussions are made through the boundaries and windows in order to analyze the privacy and social relations.

Although there are not many sources which analyze the cinematic space of *Dogville* (2003), Gökçe Beşışık (2013) who points out one of these settings in the discussion of the fictional spaces in architecture and cinema through the film. She analyzes *Dogville* (2003) and Berlin Jewish Museum so as to discuss common grounds of architectural and cinematic space through the products of the same term and purpose as criticism of the political ideology. Beşışık discusses the film within the perspective of social order and moral values of society through the theatrical stage of the film as if it is used like a "plan" by Trier, which is one of the methods for architectural representation.

The other important studies on *Dogville* (2003) and its unique representation of a town are the articles of Jan Simons and Tarja Laine. Simons discusses the Trier's film through "a manifesto or set of 'production notes'- principles and rules he and his crew must following during the production" (2008, p. 3). Laine also analyzes *Dogville* (2003) in the book named *Studies in European Cinema* and according to her; the film has significance within the perspective of hodological space. These studies do not analyze the film by considering the reflection of privacy on the set design of the films directly, however their common point is *Dogville's* unusual approach for creating a cinematic space of a town and the representation of privacy and publicity, while she discusses the difference between classical and postclassical cinema.

Beşışık states "*Dogville* (2003) is the first film of Lars von Trier's trilogy, USA-Land of opportunities which are used for probing the sociological ethics and psychology by the director; and the film is also one of the remarkable examples within the perspective of Brecht references" (2013, p. 102). She describes the set design of *Dogville* as a theatre stage which has the borders of spaces drawn with a white chalk and it occurs nothing more than little furniture, few doors and a shop window (2013, p.102). According to Beşışık (2013), the film is shot in a single studio and it has a minimalist approach on the set design such as the names of the spaces are written on the

floor. The town, named *Dogville*, has some unique elements for the symbolization of the houses for their specificities are the part of this imitation of reality. “At the beginning of the film in this theatrical atmosphere, it is hard to perceive the borders of the spaces with the lines on the floor; sense of place and orientation, and the placelessness of spaces become imperceptible in time” (Beşışık, 2013, p. 103). (Figure 4.13.) Beşışık states that audience completes the spaces in their minds as they do while reading a book (2013, p. 103). Simons also agrees with Beşışık about the unusual set design of *Dogville* (2003) and its effect on the audience.



Figure 4.13. Aerial shot from Dogville (Time: 0:33)
(Source: Dogville, 2003)

Apart from devirtualizing a cinematographic story world as a staged world, Dogville also “lays bare” the process of remediation underlying virtualization: Dogville is presented as a novel (read loud in voiceover by John Hurt) that has been filmed. The subject of this play is moreover a wanna-be writer who tries to stage his fantasies by directing Grace (Simons, 2008, p. 12).

Simons discusses the film in order to analyze the rules of Dogme95 which is a manifest defended the simplicity and reality in films, and enunciated by a group of Danish film makers, Lars von Trier, Kristian Levring, Soren Krag Jacobsen and Thomas Vinterberg (Yalgın, 2003, p. 1). According to Simons, Trier uses different approach for set designs in his films by “shearing away detail” and besides; he gives chance for filling the missing details in images to spectators (2008, p. 8). But Simons states that in *Dogville* (2003) “Trier employed this method of shearing away detail in an even more

radical way” with the extraordinary approach to define the borders of places on the floor with little furniture (2008, p. 8).

Rather than making the audience aware of the “being-staged-ness” of these films [Dogville (2003) and Manderlay (2005)], the staging strategy encourages the spectator to project his or her own mental database of images onto von Trier’s blueprints” (Simons, 2008, p. 8).

Beşışık points out this staged-ness design as Simons states and she added that Trier’s approach of set design as a theatrical stage increases the power of spatial effect with the exception of Dogville’s characteristic which includes the notions of “placelessness, absence, nothingness” so long as the destruction of usual spatial borders (2013, p. 107). In this sense, she states that Dogville is a masterpiece within the perspective of creating a meaning deliberately by having a spatial experience with Trier’s placelessness (Beşışık, 2013, p. 105).

According to Simons, Trier aims to engage the spectator with this representation of the town method instead of alienating them from the film (2008, p. 9). He denotes the words of Trier by quoting the study of Richard Kelly’s *The Name of This Book is Dogme95* and accordingly, Trier points out that there has to be a new film language which is much more abstract and has hidden pieces that will be completed by the brain of the spectator (Simons, 2008, p. 12).

Laine also focuses on *Dogville* (2003) in her article and she discusses the set design of the film within the perspective of Kurt Lewin’s notion of *hodological space* as distinguished from Beşışık (2013) and Simons (2008). Laine states “in an interview on his film Dogville (Denmark, 2003) Lars von Trier said that the absence of setting forces the spectators to invent the town for themselves” and as a result “the ‘cinematic’ emerges from a kind of ‘in-between’ space” (2006, p. 129). In this sense, Laine argues Lewin’s psychological view of space in *Dogville* (2003) in order to understand “in-between or ‘contact’ space” (2006, p. 129). According to Lewin, “hodological space is a concept” and “a system of subjective life-spaces that contains positive and negative tensions in various states of equilibrium” (Laine, 2006, p. 131).

Hodological space relates to the human experience as a complex social energy field, and, applied to cinema, it can show that the cinematic experience is much more immediate, much more dependent on the existence of others, and much more socially conditioned than assumed in theories that heavily epitomize the concept of look only (Laine, 2006, p. 130).

In this context, Laine puts forward the set design of *Dogville* as more than the result of Euclidean space within the perspective of hodological space. According to Laine, “by replacing the setting with the outlines of houses on the floor, von Trier invites the spectators not only to invent the town for themselves, but also to zoom in on the characters” (2006, p. 132).

Dogville is a conspicuous example as a town without windows and walls as physical boundaries and visibility. The scholars discuss sociological benefits and disadvantages of the town without walls physically. The common ground of the studies about the lack of windows and walls in *Dogville* town is explicated as the change to witness to events which happen simultaneously. In this sense, according to Beşışık (2013) and Laine (2006), one of the crucial scene in the film is the one in which Chuck rapes Grace. Both scholars denote that this scene reveals the selfishness, wildness and hypocrisy of the *Dogville* inhabitants, and Trier empowers the impact of the scene by designing the set without the distraction elements for the vision (Beşışık, 2013, p. 104, Laine, 2006, p. 132).

In this scene, the way in which the camera zooms out from long shot to extreme long shot (three times in total) is most peculiar; the camera moves so far away from the centre of action that the spectator is forced to focus his or her attention on the details of the disturbing event. In this way, the spectator’s intentional lived body is drawn into the scene by the camera’s restraining force, rendering the spectator unable to stop watching what he or she no longer wants to see (Laine, 2006, p. 132).

Beşışık acknowledges that the imaginary walls of the space create a big contrast between the police at the street, the calmness of the people and a wild rape scene by making visible in the same frame, and this situation supports the terror (2013, p. 104-105). (Figure 4.14.) The architecture of the set design not only endorses the narration of the film, but also it contributes to the sociological message of the plot. Trier provides to keep the attention of the audience due to the invisible physical boundaries, which increase the effect of the visible events. Both scholars (Beşışık, 2013; Laine, 2006) point out that when Grace is raped by Chuck for the first time, the people of *Dogville* live their daily lives and they continue to their routine. In fact, Beşışık states that this situation is a spectacular representation of the social forgetfulness, apathy and callousness (2013, p. 106).



Figure 4.14. The Police, The People and The Rape Scene (Time: 1:08:18).
(Source: Dogville, 2003)

She denotes that “the director creates a point of view which we can also define as ‘the eye of god’ by confronting the audience and the whole events which happen ‘behind closed doors’ including the whole placelessness” (Beşışık, 2013, p. 108). According to her, Trier makes the audience ask the question of ‘what is morality?’ by using these images which purify from the all spaces where is not possible to be hidden (Beşışık, 2013, p. 108).

Beşışık tells the story of the film as a woman who escapes from the gangsters in 1930s America and shelters to the town of *Dogville* which is hidden among the mountains (2013, p. 103). The town consists of couple houses, a mill, a church, a mine, store of trinkets, a doghouse and a small garden. (Figure 4.15.) She states that there is neither a wall nor a close structure such as a house on the stage (Beşışık, 2013, p. 105). According to Beşışık, the church is a communal space for the town’s mechanisms of decision and justice (2013, p. 104). Beşışık indicates that the film includes the criticism of American Dream by using America as an “empty canvas” and Trier uses the architectural elements in order to strengthen the meaning of the film (2013, p. 107). Laine also focuses on the sociological subtitles by taking into consideration of the hodological spaces of the film which will be discussed below but she denotes: “In *Dogville*, von Trier sets up a ‘drama of the flesh’, a play of hodological chess even, that allows the spectator to concentrate on the hodological paths that tie the characters together instead of on the physical objects that carry their own meanings” (Laine, 2006, p. 134).



Figure 4.15. The Set Design of Dogville (Time: 28:35, 50:35).
(Source: Dogville, 2003)

In this regard, she states that even though Trier does not use real set environment for creating the town of Dogville, he uses lights in order to display the changes in time of the day or the conditions of the weather and the sounds such as the opening and closing of the doors, which do not exist in the set, rain and wind sounds, songs of birds, barking of the dog and the footsteps, which changes according to the material of the floor (Laine, 2006, p. 135-136).

Rear Window (1954), *Dogville* (2003) and the approach of Colomina focus on visibility and they discuss the notions of visibility and window throughout their sociological and architectural functions in set design of the films and the differences from their use in architecture. The scholars focus on the windows and camera by considering their multiple uses such as a border between the private lives of the people who live in the courtyard, a screen which displays their private lives, while discussing *Rear Window* (1954). *Dogville* (2003) also became the important film for the scholars in order to analyze the transition of privacy and publicity with the help of architecture into the films. The extraordinary setting of *Dogville* (2003) without walls provides to question the meaning of privacy and borders in public spaces. In this sense, it is seen that the notion of visibility has a direct relation with privacy and publicity and cinema uses architecture in order to reflect these notions.

4.4. Concluding Remarks

In literature, the scholars point out that the cinematic spaces have important roles representing the notions of privacy and publicity. Especially designs of houses in films come to foreground so as to give clues on the description of characters.

There are two important points in this chapter within the perspective of house design in films: the notion of home and its relationship with the house designs in cinema. In this respect, it can be claimed that the scholars discuss the representation of house within the perspective of physical features (with its design features, its style and its relationship with the film), psychological effects (the effects of design on audience and the character's emotional profile in film) and gender considered approach (the relationship between house design and the roles of women at home).

In cinema, houses are designed by considering the characters' lives, and/or time and genre of the film. The studies discussed the house designs in films by considering the genre or narration of the film such as in modernist developments and future representations. They examined the house design in detail especially from the films of the 1920s, 1930s and 1940s when modernism had a large impact on set design and architecture, and the house designs in science fiction films with their futuristic elements. Thus, there are many examples for the early period of modernism in literature of the relationship between architecture and cinema. However, there are not many scholars who discuss the period after 1940s cinema except Tati's films. In literature, Tati films have an importance for the scholars because of their representation of traditional and modern house designs and urban settings. The scholars indicate that the contradictions between modern and traditional ones are the criticism of Tati for modernism. However, in the studies, there are not enough examples for the house design from the recent films and from different genres such as science fiction.

The house designs of science fiction films are very significant examples because of their futuristic house designs. Their presentation of private and public spaces or their definitions for house can be different than the general consent. Architecture is inspired from these designs in films so as to use these ideas in present. There are not many studies which analyze the house designs in films set in the future. Additionally, there is no study which points out the films of future representations with existing houses. Stanley Kubrick's *A Clockwork Orange* (1971) and Andrew Niccol's *Gattaca* (1997) are the important examples within the perspective of the house designs and their usage in future represented films. The differences between the representations of house in these films can be analyzed within the perspective of privacy and the usage of architecture.

Additionally, the parts of a house such as kitchen, bathroom and bedroom also come to the fore in terms of their modern designs in films of modernism. There are not many studies which discuss the spaces of houses like the ones done by Albrecht and

Croxatto for early period of modernism. The scholars analyze these parts of the house within the perspective of their design styles and their roles for the representation of women in films. In the studies, the scholars point out that the notion of home, the roles of women at home and privacy notion have connections with the design of the houses. Their architecture and design styles create or strengthen the characters' profiles in films. They also reflect the developments and discussions of real life to the films. Fortin's study is one of the crucial books in order to understand the changes on the representation of house in cinema through the years and styles. Fortin discusses not only the physical features and design styles of the set designs and films but also considers the notions of privacy, domesticity and boundaries. He explores not only the house designs but also the notion of home in films.

In literature, there are studies which undertake the representation of women in films within the perspective of privacy and publicity notions. In the studies, scholars interpret the roles of women in films and the transition of their roles throughout the time within the perspective of genres and the set design of the films. The privacy notion is discussed through the notion of home in films. The parts of the house are analyzed with the notions of privacy and publicity, and the representation of women. In literature, especially the films in early period of modernism examined through these notions. However, there are not many studies which discuss the recent examples for this subject. In addition to privacy, there are studies which show the roles of women presented in cinema depending on the countries. The study of Moruzzi on Iranian films is one of important examples in this case. While Moruzzi discusses the Iranian films, their architecture and actors/actresses, she also points out the daily life within the perspective of privacy and publicity notions and the roles of women. In this respect, the roles of women in cinema and architecture can be evaluated like the interpretation of Colomina on Loos' homes.

Additionally, in literature, *Dogville* (2003) and *Rear Window* (1954) are discussed as significant examples in order to understand the roles of architecture in films within the perspective of the notions of privacy, visibility, boundary and publicity by focusing on them in a different way. *Dogville* (2003) comes to the fore with its unique, theatrical set design and thus, it can be claimed that this film questions the meaning of these notions. The rape scene is a significant example for this case. On the other hand, *Rear Window* (1954) approaches to these notions with set design consisted of normal architectural elements such as walls, doors and windows by focusing on the

theme of voyeurism. In Hitchcock's film, the boundaries are destroyed with the windows; because they became like screens for the main character of the film. The distinction between privacy and publicity no longer exists. Therefore, it may be claimed that even though there is a difference between the years of these two films and approaches to the subject, they can be analyzed in order to understand the representation of privacy, publicity, boundary and visibility notions in cinema.

The other important point, here, is that the notions of privacy, publicity, boundary and visibility are all conveyed into the cinematic space with architectural design elements like windows, thresholds, walls and similar space defining elements. The acts of framing, limiting or reflecting, in this sense, gain importance in spatial design in the virtual spaces of cinema. These concepts and terms, in turn, are also utilized in architectural design of the real spaces. They constitute the design of language of the relationship between architecture and cinema, which points out their importance.

CHAPTER 5

CITY AS THE PROTAGONIST OF THE FILM

In the studies that discuss the relationship between space and cinema, city has also an important place in the films. Cities exist in films in two ways mainly: city as a main character of the film and city as a reminder on backdrop of the film. In this chapter, I will analyze the studies which point out the city as a main character of the film.

In this respect, the first section is about the studies on city films which discuss their cinematographic representations. The literature, which consists of the studies on city-cinema relationship, focus on the rhythm of the city and represented time. Two films are in focal point of the discussions: *Man with a Movie Camera* (1929) and *Berlin: Symphony of a Great City* (1927). Additionally, in order to explore the discussions on city films, the studies, which point out Wenders' *Wings of Desire* (1987) and *Run Lola Run* (1998), also examined in the section.

In the second section, I will examine the studies which focus on representations of future cities in science fiction films. In literature, science fiction films come to the fore for the scholars (Harvey, 1990; Derclé, 1992; Neumann, 1996; Webb, 1996; Özakin, 2001; Özdamar, 2006; Özen, 2006; Ince, 2007; Akçay, 2008; Hacıömeroğlu, 2008; Mennel, 2008; Fortin, 2011; Öztürk, 2012; Beşışık, 2013) in terms of their future predictions on urban design. It is one of the most discussed subject within the perspective of city-cinema relationship. Event though there are many science fiction films which are analyzed in literature by considering their futuristic city representations, *Metropolis* (1927), *Blade Runner* (1982) and *The Fifth Element* (1997) are the fundamental examples of the studies.

Lastly, in the third section, I will discuss the studies which point out the social problems displayed in cinema through the city representations. While the city representations are discussed by the scholars (Harvey, 1990; Doel and Clarke, 1997; McNamara, 1997; Yuen, 2000; Özdamar, 2006; Mennel, 2008; Öztürk, 2014) in literature, they also point out the social problems such as migration and ghettos.

5.1. Cities with Cinematographic Representations/ City Films

Every city has its own specific rhythm and it is connected with the architectural elements, its streets and public spaces reflecting its own architectural and urban design. In films, the cities reflect the rhythm of the daily life as in reality. Concordantly, films are the documents of the daily life in the time when a film was shot and the cities are the primary characters of everyday life. While the history of the film and the city interpenetrate each other, it is not conceivable to consider that cinema acts independently from a city. In the intersection of architecture and cinema disciplines, city-cinema relationship is one of the main discussions and therefore the genre of *City Films* is paid attention by the scholars of the subject. In this regard, Geoffrey Nowell-Smith defines the city films as “the films in which the city acts as a conditioning factor of the fiction, because the city becomes a protagonist, but unlike the human characters, the city is not a fictional one” (2001, p. 104).

The relationship between architecture and music is described by Johan Wolfgang van Goethe like “Music is liquid architecture; Architecture is frozen music... Really there is something in this; the tone of mind produced by architecture approaches the effect of music”, Similarly, some common points may also be found between architecture and cinema. These points are the very signifiers of the genre appeared under the hybrid name of *City Films*. The city films have a very similar pattern with the rhythmic structure of music, especially of symphonies, as proposed by Barber who examines city films in his study and accordingly, referring the description of Scott MacDonald, states that they have the same structure with symphonies:

In an orchestra, dozens of musicians play instruments that have evolved over history to produce a multipartite, but unified and coherent performance, within which the individualities of the contributing musicians are subsumed; in the city, the individual contributions of millions of people (working with technologies that have developed over countries) are subsumed within the metropolis's mega-partite movement through the day, a movement that reveals several predictable highs and lows (Barber, 2002, p. 35).

Recognition of city as a symphony is one of the generally accepted definitions in the related literature. In this respect, city films are also called “City symphonies”. There is a relationship between city and cinema, city symphonies and the films, in which the cities are main characters, have the crucial place in this relationship. This bound between city and cinema has been analyzed and elaborated in some of the academic

publications which were written by Paneth (1988), Harvey (1990), Caldwell and Rea (1991), McArthur (1997), Weihsmann (1997), Sinka (2000), Barber (2002), Bruno (2002), Donald (2003), Penz (2003), Nesbitt (2004), Cormican (2007), Benner-Münter (2008), Mennel (2008), Öztürk (2008, 2014), Perivolaropoulou (2008), Erk (2009), Kaplan (2009), Chouinard (2011), Tuncer (2013) and Bayrakçı (2014). Even though there are common points of these scholars on city-cinema relationship, their differences of analysis, approaches and inferences between each other are quite conspicuous.

In literature of city-cinema relationship, city films are discussed within the perspective of times of the city and its rhythm. In spite of the fact that the films are examined regarding to social, socio-cultural or historical analysis, or discussions on modernity and postmodernity, the outputs are related with the rhythm and the time of the cities. According to Penz, “cities are perpetually on the move, things happen fast” (2003, p. 144).

When Chouinard’s discussions about those films in his thesis considered he points out the aim of city symphony films - by referring to words of McQuire- “was to reveal the underlying rhythms and patterns of modern urban life” (2011, p. 21). As such, Kracauer states that rhythm is the result of architecture of the city and he exemplifies his words by comparing the rhythm of Paris and Berlin (Nia Perivolaropoulou translated by Melis Baydur, 2008, p. 33). Thus, he acknowledges that it is not possible to adopt the rhythm of Berlin to Paris, due to the fact that the architectures of those cities are unique in relation to one another. Each city has its own particular public activities and the elements of the city such as the intersections of the streets and sidewalks, the location of the houses and parks determine the flow of the city life. According to Öztürk, city has become a cinematic pattern along with Lumière Brothers and Méliès (2014, p. 16).

The “regulars” of Paris boulevards and streets (rolling stone flaneurs, the poor, gavroches³, workers, vagabonds, hobos...) became the first actors and stages of film art; in a few weeks, cinema started to change the daily experiences in Saint-Petersburg, Bombay, Alexandria, Cairo, and Istanbul since 1897 differ from the World cities and Western big cities (Öztürk, 2014, p. 16).

Hereby the scholars who are related with the city-cinema relationship states that one of the pioneering examples of city symphonies is Walter Ruttmann’s *Berlin: Symphony of a Great City* (1927). Nesbitt states that:

³ In the book of Öztürk (2014), this term has been defined as “unattended Paris children”. According to him, these children have been told in many works from Victor Hugo, Eugene Delacroix, Jacques Prévert to Charlie Chaplin as thematic element.

An early instance of Berlin as a “character” in the plot of a film is Walter Ruttmann’s *Berlin: Symphonie einer Großstadt* (Berlin, Symphony of the Big City) (1927). By using a documentary-like style of photographic montages of the city’s daily life with musical accompaniment, *Symphonie einer Großstadt* became one of the first cinematic representations of Berlin as the modern metropolis (2004, p. 5).

Weihsmann also points out the term ‘symphony’ for the Ruttmann’s film and according to him, “the term ‘symphony’ in its title is significant to the film’s content, character and purpose, because it represents visually the musical structure of its material and form perfectly, and it does so through the rhythm of the montage and patterns of its movements” (1997, p. 18). In his study, Weihsmann discusses the city representations from the 1900s to 1930s. He focuses on Ruttmann’s film by comparing other examples of city films. He states that *Berlin* is about “the power and pace of the city provides a poetic dawn-to-dusk progression and visual impact unparalleled for its time” (Weihsmann, 1997, p. 21).

In fact, the film is, as its title implies, a visual ‘symphony’: Ruttmann – certainly inspired by the contemporary matter-of-fact photo- and cinematography of Russian and German constructivists – ventured out into the busy streets of Berlin to shoot a movie about the real life-force of a city, advocating a ‘new’ untouched reality outside the sheltering walls of the studio set (Weihsmann, 1997, p. 21).

McArthur also discusses Ruttmann’s film in his study which focuses on the situation of modernity pre-/postwar period and the rhythm of cities: “In some respects, *Berlin, Symphony of a City* can be seen as the archetype of ‘city symphonies’ and other modernist cinematic responses to modernity which were appearing in many societies in the inter-war period” (McArthur, 1997, p. 38).

In this film, Ruttmann examines one day in Berlin. As the typical features of city symphonies, it displays the daily life in the city, which starts with the arrival of the train to the station, much the same as the first film of Lumière Brothers. In literature, *Berlin: Symphony of a Great City* (1927) is discussed as the representation of the modern life of Berlin after the World War and the depiction of the big machine, which has perfect compatible parts with one another. For instance; Tuncer states in her article that city is built as a machine which consists of thousands of different parts, work in harmony with one another with pursuant rhythm and movement and accordingly, *Berlin: Symphony of a Great City* (1927) is depicted as a big machine each part of which works perfectly with the other (2013, p. 48-52). In addition to Tuncer (2013), McArthur also summarizes the film with the main elements of city film genre:

Walter Ruttmann's film is abstract and modernist in several ways: its lack of formal plot; its lack of interest in the human beings who inhabit the city; its construction on the basis of musical theory; and its linkages through the formal characteristics of the images (1997, p. 36).

According to Mennel, "in Ruttmann's film, the modern metropolis of Berlin is anthropomorphized through the temporal organization of a full day there, from beginning to end, arranged in five acts" (2008, p. 38). In the first part of the film, the awakening of the city is displayed. In addition to the studies on city-cinema relationship, it is conspicuous that the train arrives to Berlin with the sunrise as we see Lumière Brothers' films. There is no study which discusses the film with its parts but Mennel's (2008). The five acts in the film have their own rhythm which reflects the rhythm of the city itself. Öztürk (2014) discusses the film regarding the time of the city during the day. According to him (2014), from the beginning to the end, Ruttmann shows the city rhythm of the industrial period along with the music. The trams and rising crowd along with the awakening of the city are the end of the first part and the representation of the labor force. (Figure 5.1.) The second part of the film shows the daily life of a "Berliner" within the perspective of women. The window shutters are opened and house works start. (Figure 5.2.) At this point, there is an important distinction between the families who have the high-income and who do not: In high-income families the maids do the shopping and house works unlike the low-income families. The third part begins with the image, which of construction area demonstrating the continuation of daily life and proceeds with the images of the arrivals and departures of trains, the minorities in public, acts of people in spaces. (Figure 5.3.) The fourth part depicts the lunch break and homecoming. In this part, the division of classes in public life appears again by means of the choices of the restaurants. While some people have lunch at restaurants, the children who live in the streets find their lunch from the trash. The last part shows the nightlife and the entertainment of Berlin and includes frames from different types of entertainment and cultural events such as concerts, cinemas and circuses. As Öztürk (2014) indicates, Ruttmann depicts the city with its time periods during the day and he reflects the rhythm of the city by the help of music, space and movement.



Figure 5.1. Empty Streets of Berlin (Time: 7:30).
(Source: Berlin: Symphony of a Great City, 1927)



Figure 5.2. The awakening of the City and The Roles of Women (Time: 17:10, 17:12, 15:48, 15:13) (Source: Berlin: Symphony of a Great City, 1927).



Figure 5.3. Public Spaces in Berlin (Time: 21:09, 21:35).
(Source: Berlin: Symphony of a Great City, 1927)

In literature, the scholars discuss *A Man With A Movie Camera* (1929) as a considerable example for city film genre. It is the film of the collective life of a city, in this case, in the Soviet Union. According to Chouinard (2011, p. 23), Vertov emphasizes the industrial production processes in the city such as factories and their working units, the communication, the flow of people during the day, and the daily activities considering men and women separately. (Figure 5.4.) Vertov displays the symbiosis between public life and city by using the connected plans and cross-cuts. Bruno (2002, p. 24) denotes that “[i]n *The Man with the Movie Camera*, the life of architecture is the life of its residents”. In the film, while the city is the main character, the man with a movie camera is the second one and in this sense, Vertov reveals both the reality in the public life and the visualization job (Perivolaropoulou, 2008, p. 36). (Figure 5.5.) Vertov developed the *kino-eye* theory and it is an expression of visible world with documentary cinema. Öztürk discusses the term of *kino-eye* by referring to Ferro that “*kino-eye* includes all kinds of cinematographic tools and image; the whole processes which can display the truth” (2014, p. 151). It is the theory of cinema, which has no actor/actress, no conversation and no effort for creating a *mise en scène*. This *kino-eye* method is the fundamental difference between Vertov and Ruttmann films. In addition to Öztürk, Barber discusses the effects of Vertov’s film on spectators’ perceptions regarding the former’s special way of presenting the city in his films as a “vast delirium of images”:



Figure 5.4. Men and Women (Time: 37:29, 36:39, 33:00, 33:47).
(Source: *A Man with a Movie Camera*, 1929)



Figure 5.5. Man with the Movie Camera (Time: 55:00).
(Source: A Man with a Movie Camera, 1929)

Vertov's urban focus propels the city at speed into a vast delirium of images, in infinite flux and often independent of one another, so that the spectator is compelled to re-create the film at every viewing [as with Dulac's film], with divergent outcomes each time. Vertov's inciting of and challenge to the spectator's perception results in the salutary accumulation of contradictory variants of the city: it is unfixing, unhinged, torn open to transformation (Barber, 2002, p.45-46).

According to Öztürk (2014), the films such as *Berlin: Symphony of a Great City* (1927) and *A Man With A Movie Camera* (1929), which are optimistic about modern city life, are not the only representations of cities, but they are also experiments on film compositions. City films are the projections of the modern daily life in metropolis during the 1920s and 1930s. While the concept of city films showed everyday life, they also became important sources for the physical characteristics of city. Nevertheless, in the literature, they are examined in a socio-cultural perspective instead of an architectural perspective.

Both in the films of Vertov and Ruttmann, the rhythm and motion of the city are reflected by referring to machines which work perfectly. There is a harmony in each part of the city and this is displayed from early morning, the beginning of the day. In the films, there is nothing but reality. Bruno states that "more than a symphony of the city, Vertov's constructivist film shows that cinema moves (and moves with) the city (2002, p. 23). While *A Man With A Movie Camera* (1929) is the film of a day in Moscow, Walter Ruttmann's *Berlin: Symphony of a Great City* (1927) shows a day in Berlin with the real urban features.

According to Donald, those films are the "two of best-known films, often compared with each other" that "both use the day 'day in the life of a great city'

structure” and “both attempt to capture a dynamic of traffic, machines, work and leisure” (2003, p. 86). Unlike Donald, Penz states that there is also *Rien que les Heures* (Alberto Cavalcanti, 1926), which is crucial in city symphony films (2003, p. 45). According to Penz, the films have “visual features in common”:

The use of montage by analogies (preferred by Cavalcanti), the rows of smoking chimneys (such as those favoured by Ruttmann), the series of crowds (human and animal), and Vertov’s focus on series of transportation modes (planes, trains, coaches) (Penz, 2003, p. 145).

In *A Man With A Movie Camera* (1929), more than half of the spaces are chosen as the outer space such as parks, streets, railroad crossings and beaches. The inner spaces are chosen as the theatre, cinema, houses, factories, barber shop, fitness center, clubs and mines. The film is based on the socialist reality that answers the social and cultural needs of working class such as theatres, cinemas, clubs and beaches. The city becomes the powerful element for clarifying the term of new regime, which has been founded after the Tsarist regime in the film. Even though the flow of *Berlin: Symphony of a Great City* (1927) is very similar with Vertov’s film, *A Man With A Movie Camera* (1929) stands out because of the kino-eye technique. Penz focuses on the differences between Vertov’s and Ruttmann’s films: “[...] Ruttmann’s film starts with the sea (nature) and takes us into the city via the mechanical rhythm of the locomotive; while Vertov follows a cameraman filming the city” (Penz, 2003, p. 145).

In Vertov’s film, the audience not only watches the rhythm of the city and movements but also watch the camera - *the eye* – which displays the city. Therefore, Öztürk states that there are two main actors in Vertov’s film: the first one is elements of the city and collectivity occurred by the people, and “a man with a movie camera” who confiscates this collective (2008, p. 44).

In the beginning of *A Man With A Movie Camera* (1929), the city is asleep. Vertov displays the awakening by using the empty places of the city such as squares, parks, streets, stores and factories, and closed windows of the houses. Bruno depicts the film in his study:

The story, set in the space of a movie theater, begins with architecture. We embark on an urban tour with a visit to the interior of a movie house. Initially empty, still, and frozen, the theater slowly becomes energized, “animated” by the film-work just as it is activated by the people who come to inhabit it. The chairs begin to move as music fills the movie house and sets it in motion, and as the spectators of the city-film move into the theater space. The city’s rhythm is constructed out of the architectural space of a movie theater (Bruno, 2002, p. 23).

There is a relationship between the movement of the residents and camera in the film as described by Bruno above. The rhythm of the city starts from the movie theater and it keeps continuing in each frame of the film. The motion of images accelerates like the rhythm of the city, which is the representation of the rapid flow of modern life and collectivity. Factories start to work, the squares and streets get into motion with the integrity of modern and traditional transportation vehicles such as trams, buses, cars and carriages. The houses are identical which are the reflection of the regime and mass production. Railroad tracks are the symbols of modern life and new industrial productions.

As in the early panorama films, the camera's own movement is augmented and multiplied as it is coupled with the city's vehicles of transport. All the machines of modernity inhabit Vertov's movie as trains, trolleys, automobiles, airplanes, and the motion of factories fabricate the space of the film. In turn, film animates the city as a real means of transportation. The movie camera becomes a moving camera – a means of “transport” (Bruno, 2002, p. 24).

The arrival of the train is like a ringing bell to wake the city up. Even though the scholars do not denote that, this frame also reminds the audience about the Lumière Brothers as *Berlin: Symphony of a Great City* (1927). The opened window shutters, the crowd on the streets, working machines, the silhouettes of the industrial zone and city, overcrowded beaches, theatres and religious places are the parts of the big working machine, in other words, the modern city. In the film, all the spaces are the parts of this big machine and also the part of this new, modern life with their symbolical meanings.

Öztürk states that the films of Ruttmann and Vertov, which put audience into the representations of city lives more, and they present an imaginary dimension and an urban reality in a constant development as the films of René Clair, Antonioni, Godard, Fellini, Wim Wenders and Jim Jarmusch (2014, p. 22). As Öztürk denotes, although Vertov's and Ruttmann's films are the most controversial films in literature as city films, there are other films, which depict the city and rhythm of the city, such as the films of Woody Allen, Spike Lee, Richard Linklater and Tom Tykwer in addition to the examples given in his book.

While Vertov's and Ruttmann's films are the most discussed films as the city films, there are some scholars who point out the films of the directors, present city as a main character, which the audience are involved into the plot. In those films, the cities are not only backdrops but also important elements regarding with their connections with the main actor/actress. The audience feels the soul of the city through that

connection. Still, it displays the daily life and rhythm of the city through a kino-eye of the public.

Unlike the other scholars, Bayrakçı focuses on the other films which display the city as a protagonist element rather than *Berlin: Symphony of a Great City* (1927) and *A Man With A Movie Camera* (1929). She focuses on *Spy Ship* (La Nave Bianca, 1942), *Rome, Open City* (Roma Citta Aperta, 1945), *Paisan* (Paisa, 1946), *Germany, Year Zero* (Germania Anno Zero, 1948), *Shoeshine* (Sciuscia, 1946), *Bicycle Thieves* (Ladri Di Biciclette, 1948), *Umberto D.* (1952) by defining them the films, directed by “the documentarist directors”, which reflects the existing cities (Bayrakçı, 2014, p. 31). She indicates that these films present the city along with its streets, daily lives, socio-cultural problems and historical events. In her thesis, Bayrakçı analyzes Berlin at the intersection of architecture and cinema. In that context, she uses the cine-city concept of Siegfried Kracauer as the methodology of this thesis which claims that films should reflect the physical realities of the city and along with this reality it should inference from the films about the social life of the period (Bayrakçı, 2014). For Bayrakçı, the film theory of Kracauer defends to sterilize the reality by making it a story instead to record the raw reality (2014, p. 49). In that context, she analyzes Berlin in four parts by exemplifying with a film: Berlin as a Developing-Modern, a Ruined-Isolated, a Divided and a Reunited City. She analyzes *Wings of Desire* (Der Himmel über Berlin, 1987) under the section of *Divided Berlin*.

Wings of Desire (Der Himmel über Berlin, 1987), directed by Wim Wenders and written by Wenders and Peter Handke, is one of the films in which the city has an important role for the narration. The film had been shot in 1987 before the fall of Berlin wall and the collapse of the Soviet Union. The scholars discuss the film of Berlin and they find it grey, dingy and dirty. As Bruno states that “[T]he cinematic wings of Wim Wender’s *Wings of Desire* (1987) lovingly transport us in and out of cityscape and streetscape” (2002, p. 34). Öztürk discusses the film as one of the most famous films which depict Berlin as a divided city (2008, p. 412; Bayrakçı, 2014). According to Öztürk, in the film, Berlin is a city that is a landscape which occurs from fragmented spaces and temporal events from the side of angels (2014, p. 247). Öztürk points out that while the humans see Berlin of living in colours, it is black and white, and sometimes sepia through the eyes of two angels who have no sense of touch, no colours and no communication with humans (2014, p. 247-249). Nevertheless, they give their help and happiness to lonely and depressed souls. One day, one of the angels wants to

“jump” into the life and feel being alive by experiencing the joys of a daily life. After he “falls” and becomes human, he starts to feel pain and cold, see the colours and communicate with the people.

The film presents small pieces of life stories in order to display the pattern of the city; the reflection of Berlin wall, borders and mobile government buildings in daily life of the residents. One of the important scholars, who discusses the film within the perspective of Berlin as a character in film, is Benner-Münter (2008). According to her, the most important point in the display of Berlin is it is discussed as a living thing which has its own thoughts (Benner-Münter, 2008, p. 417). She refers to the words of Wenders that “the cities include numerous point of views into their own characters and thus cities are actors in every film for me” (Benner-Münter, 2008, p. 417). Moreover she points out that there are many symbols which introduce Berlin to the audience such as Memorial Church (Gedächtniskirche) and Potsdamer Platz (2008, p. 415-416). (Figure 5.6. and Figure 5.7.) In this respect, she also discusses the old poet in film who is looking for Potsdamer Platz and remembers that it is the most crowded district of Europe during World War II (Benner-Münter, 2008, p. 416; Bayrakçı, 2014, p. 70). At this point, Benner-Münter is differentiated from the other scholars with her analyses of the architectural spaces regarding public life. There are the lines in the film, which states that “every roads end to the Berlin wall”. The carving up of the East and West Berlin is the effect of savagery of war and it is reflected to the public as a city full of lonely people under the observance of the angels.



Figure 5.6. Memorial Church (Gedächtniskirche).
(Source: greggchadwick.blogspot.com)



Figure 5.7. Potsdamer Platz and the Situation of the Buildings after War (Time: 42:29, 42:07) (Source: Wings of Desire, 1987).

Caldwell and Rea state that “Handke’s and Wenders’s *Wings of Desire* transcends both modernism and postmodernism” (1991, p. 46). According to them, the films include contrarities such as “earth and sky, metaphysical and physical, child and adult, angelic and human, black-and-white and color, male/male and male/female relationships, past and present, war and peace, word and image and, above all, modern and postmodern” (Caldwell and Rea, 1991, p. 46). They denote that film uses space with the notion of time by displaying the relationship between past and present.

Using words and images, *Wings of Desire* presents a dialogue between past and present. The library, the war monument, the shots of bombed-out buildings, Homer’s ruminations on the Potsdamer Platz, and the clips of documentary World War II footage all point to Wenders’s concern with troubling memories and the weight of the past (Caldwell and Rea, 1991, p. 49).

Bruno also discusses the film within the perspective of time and senses. According to him, it is “a film about the haptic sense of architecture” (Bruno, 2002, p. 34). He states that the angels’ views – “from aerial views to the streetscape, traversing the landscape of urban dwellers” – help to understand the sense of angels by the audience (Bruno, 2002, p. 34). Accordingly, Wenders combines “angelic city views” with “cinematic bird’s-eye views” (Bruno, 2002, p. 34). Bruno points out that Wenders externalizes the feelings and senses of angels and residents of Berlin for the audience by using the views, the camera movements and spaces. He indicates “with such a view in mind, the film constructs – by means of architecture – a historic reflection on the grounds of the city of Berlin” (Bruno, 2002, p.34).

The film, by now, is an architectural document of a city that no longer exists; with the passage of time, it turns ever more clearly into a work of mourning. ... (In this way), *Wings of Desire* brings us to inhabit the postwar void of Berlin before it was filled with the new construction that changed the specific sense of dwelling there and affected, along with the mental map of the city, its relation to the past (Bruno, 2002, p. 34).

Similarly, in *Wings of Desire* (1987), the spectator also feels the depression and divergence among society by the effect of post-war and Berlin wall. The spectator feels the depression and divergence among the society by the effect of post-war and Berlin wall. Even though all the studies do not focus on the cinema-city relationship in the film, they discuss the main argument through this intersection. While Sinka (2000) discusses the political and social environments of Berlin in the film, Kaplan (2009) analyzes it within the perspective of postmodernism, technology and memory. Nesbitt (2004) highlights the significant role of social and historical analysis in order to discuss the collectivity and identity in the past and the future in Berlin. Caldwell and Rea (1991), too, point out the effect of postmodernism and modernism in Berlin regarding to the film.

In addition to discussions on past and present of Berlin, Wolska (2008) points out Wender's film while analyzing the images of Berlin in films from the Weimar Republic period. Wolska indicates that in the postwar period, filmmakers integrate the urban emptiness in their set designs (2008, p. 236).

It was first Hitler's architect, Albert Speer, who had prepared a renovation scheme for Berlin, which was preceded by a demolition of large areas. Beginning with 1943, the capital was constantly being destroyed by air raids and in 1961 further destruction was needed for the erection of the Wall. The resulting "empty spaces" are one of the themes most frequently taken up by analysts considering the urban space of Berlin (Wolska, 2008, p. 236).

Wolska examines Wenders' *Wings of Desire* (1987) in terms of Wender's attention to these open areas in Berlin. According to her, in order to discuss these unique, open areas in Berlin, there is a significant scene in the film which is shot in empty Potsdamer Platz. "The old narrator, Homer, brings back memories of a time when this location was the heart of the city" (Wolska, 2008, p. 236). Wolska claims that Wenders displays "the dramatic reality of a destroyed space and the visible scars in urban architecture" (2008, p. 236). He refers to the words of Homer in the film by pointing out these "visible scars" and their relationship with the memories of war:

I cannot find the Potsdamer Platz. Here? This can't be it. Potsdamer Platz, that's where Café Josty used to be. (...) It was a lively place. Tramways, horse-drawn carriages... and two cars (...). The Wertheim store was here, too. And then suddenly, the flags appeared. Here... The whole Platz was covered with them. And the people weren't friendly anymore... and the police wasn't either. I will not give up... as long as I haven't found the Potsdamer Platz (cited in Wolska, 2008, p. 236-237).

Besides, there are scholars who have the discussion of city-cinema relationship in *Wings of Desire* (1987) as a main argument. Öztürk (2014), Benner-Münter (2008),

Bruno (2002) and Paneth (1988) emphasize the importance of the city in film from the perspective of architecture and urban pattern. While those scholars discuss the architecture of the city and spaces in their studies, they did not pay attention to the usage of space in the film and the architectural spaces of Berlin as representing the different scales except Gül Kaçmaz Erk. She discusses in her book, *Architecture in Cinema: A Relation of Representation Based on Space*⁴, space in cinema through the films of Wim Wenders and Peter Greenaway. According to Erk, space in cinema could be analyzed as space in the foreground and space in the background. She states that space in the foreground could be discussed in two ways: space as form and space as a symbol. In this respect, Erk indicates that Wenders' film of *Wings of Desire* (1987) has scenes as examples of "space as symbol" in order to support and reflect what the director wants to express to the spectator. She exemplifies a scene in the film which is about a raving man, who wants to die, near a bridge:

As the man raves (as his thoughts whirl in his mind), the camera swings like a pendulum, and as it swings, the audience sees one side of the parapet of the bridge, and then the other. The changing perspective of the bridge as the camera swings emphasizes thoughts flying around in the mind of the dying man, and it seems to symbolize his journey between life and death (Erk, 2009, p. 87).

According to Erk, for Wenders, space is "a tool to convey the message" and "helps the visualization of narration" (2009, p. 45). She points out that for Wenders, "space is something social" (Erk, 2009, p. 81). "He [Wenders] 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." (Erk, 2009, p. 81).

Moreover she states that Wenders' aim is "to show how he sees people and society using space (human-space relationship)" and she points out that "he uses cinema to express his understanding of society" (Erk, 2009, p. 81). In this sense, *Wings of Desire* (1987) has two residents; the angels and the humans. These two users of space, within the city, "conceive the world, life, time and space in their own ways" (Erk, 2009, p. 89). She handles the difference of time-space perception between humans and angels through Harvey's approach. According to her, "angels are always omnipresent, whereas humans exist at a single place at a certain time" (Erk, 2009, p. 89). Harvey states that angels "cannot resonate with 'here' and 'now' precisely because they live in a world of 'always' and 'forever'" (1990, p. 315). He describes Berlin within the

⁴ Henceforward this source is mentioned as "Architecture in Cinema" throughout the text.

perspective of angels as “an extraordinary landscape of fragmented spaces and ephemeral incidents that has no binding logic” (Harvey, 1990, p. 315). Unlike Harvey, Erk states that “the world is an unbroken, undivided space with the angelic perception, just like the perception of children (the world as one)” on the contrary to the perspective of humans (Erk, 2009, p. 89). According to Erk, the world of humans is broken into pieces.

Erk discusses *Wings of Desire* (1987) specific elements which correspond to the different scales as the city, the Wall, the library and the circus “for the representation of architectural spaces in Berlin” (2009, p. 90).

Berlin has a scale which belongs to a city, the Wall is in urban space scale, and the library is represented in interior space scale, whereas the circus is in both building and interior space scale. Berlin forms the general framework of the film. It is a symbol of the fragmented postwar life which includes all the other symbols shown in the film (Erk, 2009, p. 90).

The first scene of the film is framed Berlin. According to Kolker and Beicken “Wenders’ ‘symphony of a great city’ is conducted from on high” (cited in Erk, 2009, p. 92). Erk (2009) and Harvey (1990) point out that the film starts with the views of Berlin from the air. According to Erk, it is “as a representative of urban scale” (2009, p. 92). “The opening shots take us from on high, down into the inner courtyards and divided spaces of nineteenth-century worker housing” (Harvey, 1990, p. 315). (Figure 5.8.) Wenders states that the space of this divided city is depicted in two parts: spaces in the background and spaces in the foreground:

In the foreground, one may see the divided postwar city of 1987, and in 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; cited in Erk, 2009, p. 94).



Figure 5.8. Aerial Shot of Berlin (Time: 02:32).
(Source: *Wings of Desire*, 1987)

In this respect, the Wall finds places for itself in the film as a divider, a landmark and a symbol of the transition from past to the present. (Figure 5.9.) According to Erk, “The Berlin Wall is a continuous horizontal concrete structure, lying between East and West Berlin, constructed to prevent transition from one another, in August 1961” (2009, p. 98). It was demolished in 1989, two years after the film had been shot. Erk discusses the Wall in the film in six features: The wall as an object, a divider, a barrier, a landmark, a frame and a symbol (2009, p. 99-100). According to her, the wall as an object is continuous and an architectonic element in the foreground of the film (Erk, 2009, p. 99). Harvey also puts emphasis on that by referring the words from the film, “‘It is impossible to get lost in Berlin’, someone says ‘because you can always find the wall’” (1990, p. 316). It is a divider which was a boundary in the beginning between “the two pieces of one city” but then “it is between two different cities” (Erk, 2009, p. 99). Erk also depicts the Wall as a frame which divides Berlin into two “but its construction broke the city not merely into two, but into many pieces” (2009, p. 99). It is also a barrier, which creates a difference between humans and angels. According to Erk, while the wall is solid and continuous for humans which divide everything physically, psychologically everything in the city and society on the contrary to the angels (2009, p. 99). Kaplan also discusses the division with the Wall while she analyzes the film through time, space and postmodernity and she states “the airplane portrayed at the beginning of the film not only sets up Berlin’s status as cosmopolitan metropolis, but also highlights the breakdown of physical boundaries the postmodern era” (Kaplan, 2009, p. 3-4). She discusses boundaries and the life of metropolis within the perspective of postmodernity by considering the Wall. “The airplane is seen cutting across the sky and passing over Berlin Wall as easily as if the wall did not exist; transport technologies thus transcend any physical boundaries and create a uniform, metropolitan area” (Kaplan, 2009, p. 4). (Figure 5.10.)



Figure 5.9. Berlin Wall from the angel's eye and human's eye (Time: 43:42, 1:33:05).
(Source: Wings of Desire, 1987)



Figure 5.10. Berlin Wall and East Berlin (Time:1:02:58, 1:03:04).
(Source: Wings of Desire, 1987)

Another difference between the perception of the wall for humans and angels is the existence of Berlin Wall in history. Erk denotes that the Wall is as a landmark, too. She refers to the words of Wenders which is “the 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; cited in Erk, 2009, p. 99). Unlike angels, it is a landmark which is seen and felt with its existence. Therefore, the wall is a symbol as a reminder of the war and before and after daily life of it (Erk, 2009, p. 99). Harvey states that:

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? (1990, p. 316).

The Berlin Public Library is another important space, which is represented in interior space scale in Wender's film (Erk, 2009, p.99). (Figure 5.11.) Erk describes the display of Berlin Public Library, by pointing out the high ceilings, huge white columns and an atrium with a large staircase. The camera shows people who are sitting alone and thinking about their lives and angels are accompanying them. Borges states, "I have always imagined that Paradise will be a kind of library". As such, according to Paneth, Wenders describes the library as a "heavenly place" (1988, p. 6). "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" (Paneth, 1988, p. 6).



Figure 5.11. Library (Time: 17:14, 19:00).
(Source: Wings of Desire, 1987)

Library is a timeless space with the books as the place of documents of history where has the collected memory about the human beings (Erk, 2009, p. 102). Wenders thinks that library in the film is the space where the angels would live as their homes (Paneth, 1988). It is reflected as a crucial connection between past, present and future. It is a space, which contains both publicity and privacy.

Lastly, Erk discusses the circus in the film. (Figure 5.12.) In circus scenes, the space represents the sense of belonging, which has the temporariness, too. It is in between publicity and privacy. Erk states that "the circus is represented first from the outside framed by the ruins, in building scale" (2009, p. 103). She depicts the place by pointing out the camera movements and the frames.

It [the circus] has four columns around the center which reaches the highest point of the roof. So, the circus is a juxtaposition of a cone over a cylinder. Then the camera goes in, and records the circus at the interior scale.... It is round, and full of stepped seats, which avoid hierarchy, and thus 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 (Erk, 2009, p. 103).



Figure 5.12. The Circus (Time: 25:46 wings of , 1:01:13).
(Source: Wings of Desire, 1987)

In the film, the circus is a home for the trapezian woman where she feels that she belongs to. On the other hand, it is a place for angels where they can communicate with the real world. The circus is the mirror of life, as Erk states, where the audience perceives the positive aspects of life (2009, p. 104). She points out the words of Wenders on circus which is about being extraordinary and magical place for children where they imagine things (Erk, 2009, p. 104). In this sense, there is a break of real life in circus. The circus is the combination of real life and imaginary one. According to Erk, the circus is a temporary space, which does not belong anywhere even though the trapezian feels like she is at home: “The circus arrives but 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.” (Erk, 2009, p. 104)

Harvey also points out the circus in film by considering the library. According to him, while the library is an attractive place for both humans and angels which has “a repository of historical knowledge and collective memory” (1990, p. 317), the circus is another interaction space which has a sense of identity. “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, p. 318)

Erk touches on the films of Wenders, “the audience think about specific spaces such as a city or a library” (2009, p. 105). She emphasizes on his approach about the spaces in his films and accordingly, “he thinks about the essence and the character of

these spaces” (Erk, 2009, p. 105). “Wenders’ analysis can show architects a way to understand a particular space, and can represent a different approach to specific spaces” (Erk, 2009, p. 105). According to Erk, Wenders uses the space in the foreground in his films by differentiating the represented architectural space. She states that while Wenders prefers the real spaces instead of decors, he makes (re/de)contextualization which is an important opportunity in order to make the audience perceive and experience the space in different ways by framing and montage.

Tom Tykwer’s *Run Lola Run* (Lola Rennt, 1998) is also another film which displays Berlin as a character. Cormican states that there are “visual, thematic and textual similarities between *Lola rennt* and *Der Himmel über Berlin*” (2007, p. 121). In the study, Cormican discusses the similarities and contrasts between these two films by considering Ruttmann’s *Berlin: Symphony of a Great City* (1927), too. According to him, both films have “visual similarities abound: a disembodied human eye (in *Lola rennt* on a poster in her room, in *Himmel* a blinking human eye), aerial shots of a building’s inner courtyard, objective medium shots of windows, and window sills in each apartment” (Cormican, 2007, p. 124). (Figure 5.13.)

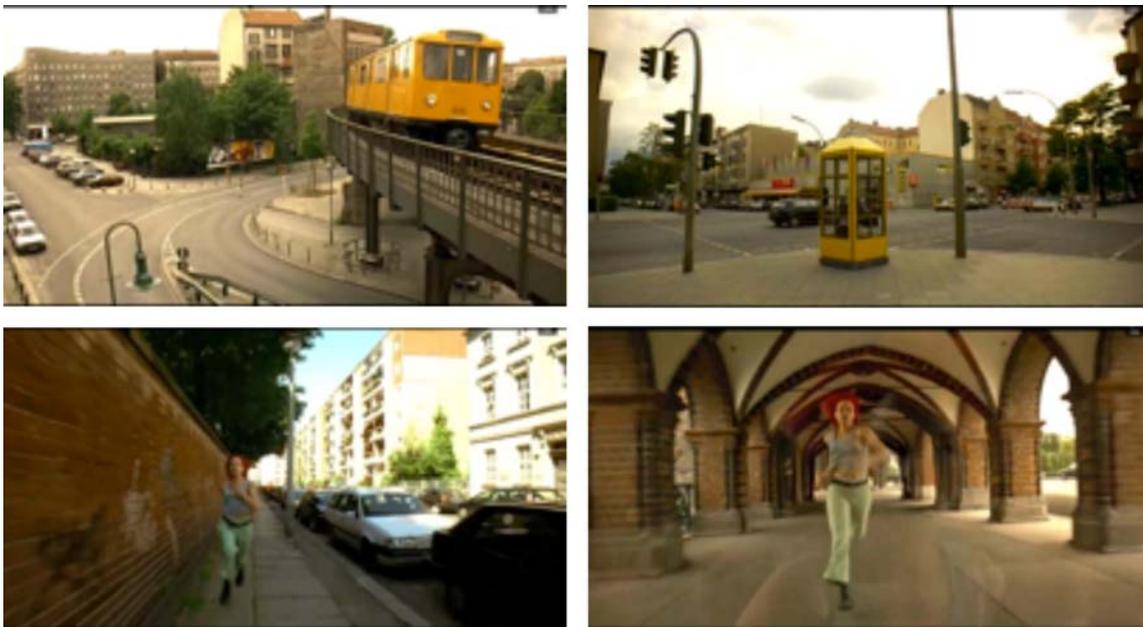


Figure 5.13 Berlin in *Run Lola Run* (Time: 9:49, 12:59, 13:21, 14:12).
(Source: *Run Lola Run*, 1998)

In both films, camera descends from an aerial shot of a city (general, objective, panoramic perspective) to an apartment building and enters someone’s apartment through a window (particular, subjective, spotlight perspective), thus promising to separate the individual from the collective and give us a character with whom we might identify (Cormican, 2007, p. 124).

Cormican also points out the studies on the film and she states that she wants to analyze the film as an abstract figure of Lola, “a symbol of film” (2007, p. 130).

Lola rennt has already elicited several scholarly essays and one book. Among them, Ingeborg Majer O’Sickey’s essay tackles the complex of gender and genre and offers a cogent and interesting reading of Lola as a positive female character whose power is robbed from her by the third ending, thus rendering it less “happy” than is popularly held; Sinka analyzes the film’s depiction of Berlin and its relationship to contemporary Berlin’s political and social environments; Carly Flinn examines how the techno music in the film is at once both German and global in appeal; Ludewig and Keller discuss the film’s relationship to existentialism, in particular to the ideas of Nietzsche and Sartre; Maurice Yacowar offers a relatively straightforward review of the film; Hamm-Ehsani reads “Berlin. Sinfonie einer Grosstadt” as a subtext in Lola rennt; and Christine Haase concentrates on the film’s treatment of the relationship between “high and low art... serious and popular culture... German and American (film) culture” (397); finally, Oliver Meik, in his book length analysis, does a theologically informed reading of the film. All readings see Lola very much in mimetic terms, as a human being who represents a human being, or more specifically, a contemporary Berliner. Without undermining such readings, I would like to suggest that Lola must be read in more abstract terms, as a symbol of film itself, as a metaphor for cinema. Tykwer’s own musings on the genesis of both the film and the character lend credence to such reading (Cormican, 2007, p. 129-130).

While Cormican analyzes it according to the German cinema and space, time and narration relationship, Sinka discusses the film within the perspective of political landscape of Berlin. However, both of the scholars have similar discussions about the comparison of Wenders’s and Tykwer’s films in their studies. Cormican (2007) and Sinka (2000) remark that the absence of Berlin landmarks in the film, which give an idea to audience where the plot takes place. Nesbitt also states that in *Wings of Desire* (1987), “the physical topography of Berlin is united to its past” (2004, p. 16). In this respect, unlike Wenders’s *Wings of Desire* (1987), in *Run Lola Run* (1998), while Lola is running through Berlin, the audience does not see the landmarks with the rejection of the past and traditional Berlin image and symbols “imprinted on the consciousness of millions of tourists and armchair travelers” (Sinka, 2000, p. 5).

There are no images, static or flashing, of the Brandenburg Gate, the Reichstag, the Gedächtniskirche, or the Potsdamer Platz. The exclusion of these clichéd Berlin signifiers is, in fact, conspicuous, prompting the conclusion that Tykwer did not wish to focus on the many layers of problematic German history they continue to evoke (Sinka, 2000, p.5).

Nesbitt (2004) examines *Run Lola Run* (1998) in her study as one of the four films of Berlin which represent the city after the fall of the wall. She states that many critics of the film have compared “Lola’s Berlin to a game board, or even an interactive video game setting, in which random obstacles appear at every corner” (Nesbitt, 2004, p. 3). Furthermore, according to her, Tykwer wants to display the rhythm of the city and

the film. “Instead of slow camera movement that takes in the natural landscape, Tykwer bombards us with a fast image and sound that parallels Berlin’s pace and modernity and sets the frenetic rhythm for the movie” (Nesbitt, 2004, p. 27).

According to Nesbitt, the dividedness of Berlin as “East” and “West” becomes irrelevant in the film by unifying Berlin with Lola’s run (2004, p. 28). The common ground of the studies, which were written about *Run Lola Run* (1998), is that the film presents Berlin without boundaries, dividedness and traces of the past. Sinka points out that Tykwer displays Berlin as a city which is “in the transition stage of becoming another city” (Stratmann, 1999; cited in Sinka, 2000, p.6). According to her, Tykwer thinks that the future view of Berlin will not remove all the old buildings; on the contrary, it would be the symbiosis of old and new (Sinka, 2000, p.6)

The future city, Tykwer now thinks, will not transplant the old entirely, the prevalent view during the initial euphoric stages of recreating Berlin as Germany’s capital. To illustrate: Several areas on Lola’s run show scaffolding that had been removed, enabling new facades to be visible without removing the old ones from view (Sinka, 2000, p. 6).

In the study of Sinka (2000), one of the significant approaches on film is the unification idea of Berlin. According to her, the film has fused locations which are hardly recognized by the people who know Berlin well (Sinka, 2000). It is the synthetic Berlin which is “presented on the screen turns into a unified Berlin – a Berlin where it is difficult to distinguish even between east and west” (Sinka, 2000). Therefore, she declares the film as “the first German film to present a truly unified Berlin” (Sinka, 2000).

In literature, *Wings of Desire* (1987) and *Run Lola Run* (1998) are the crucial films with regard to the discussions about city films and city-cinema relationship. It is conspicuous that both films are about the same city, pre- and postwar of Berlin. In this sense, the studies demonstrate portray of Berlin in the films from the different sides of the city, but the description of the rhythm and the time in the city are described the same.

City symphonies are the projections of the modern daily life in metropolis during the 1920s and 1930s. While the concept of city films was displaying everyday life, they also became important sources for reading the physical characteristics of city. Nevertheless, in the literature, they are examined through a socio-cultural perspective instead of an architectural perspective.

The films like *Wings of Desire* (1987) and *Run Lola Run* (1998) display the city not only as a background but also the existence of a significant character of the film. Even though they are not described as *city symphonies*, in literature, there is a common ground for those films which are rhythm and time-space relation. The films, which I discuss above, are the most discussed films by the scholars. Besides, one of the inferences which can deduce is the significance of Berlin within the perspective of city-cinema intersection. The historical background and its architecture are the most conspicuous elements for the directors of the films. Architecture may explore many things about architectural space by using how it is represented in cinema. The “city symphony” genre still continues in cinema with the discussions of modernity, postmodernity and time-space relations.

5.2. Future Cities in Science Fiction Films

Science fiction films create experimental spaces for architecture to try new design approaches. Their design and technology give new ideas in real life. Science fiction films are the most studied genre in the literature of the relationship between architecture and cinema because of their contribution to architecture and their extraordinary representation of cities and future life. Even though there are many studies on the relationship between science fiction films and cities, the variety of investigated films remain limited as particular films like *Metropolis* (1927), *Blade Runner* (1982) and *The Fifth Element* (1997). They became the premises of new techniques, narrations and set designs in terms of future predictions for urban design, society, technological innovation and architecture.

The scholars discuss spaces in the cities science fiction films in several ways. While Derle (1992) and Özen (2006) are indicating them according to the historical timeline of the films and their subjects, Neumann (1996), Webb (1996), Özdamar (2006), Hacıömeroğlu (2008) and Beşışık (2013) discuss the science fiction films in terms of the city usages. Yardım (2012) explores the effects of science fiction films so as to create the perception of future. Ince (2007) approaches to the relationship between city and science fiction films within the perspective of the usage of streets. Öztürk (2012) focuses on *Metropolis* (1927), *2001: A Space Odyssey* (1968) and *The Fifth Element* (1997) in order to exemplify the usage of space in sci-fi films by considering

their innovative approaches to the set design. Meterelliyoz analyzes *Alien* (1979) and *Blade Runner* (1982) for understanding the approach of Ridley Scott to set design. Menel (2008) discusses postmodernity through the cinematic portrayal of architecture and cities within the perspective of dystopian visions of future in the science fiction films. It is seen that future films are categorized by the scholars who are related with the intersection of city and cinema, such as their subjects, their locations (studio-shot, location-shot or both), their subjects as dystopian or utopian, architectural elements or/and buildings and the physical conditions in films and the roles of the cities in the films. Çalğıcı (2013) points out that while designing a cinematic space, the relationship between environmental psychology, architecture and cinema which is built over space has an importance. Topuz (2013) also focuses on the relationship between architecture and cinema in terms of the contributions of cinema on future architecture. She analyzes science fiction films and their cinematic spaces by comparing the spaces in reality. She examines the films by dividing into three parts: the city of the film, its buildings and the interior of buildings. In conclusion, she points out the differences between architectural design in reality and architectural design in related films. However, the argument and analysis of the thesis are far from being detailed in terms of the exploration of the relationship between architecture and cinema. The thesis is limited to spatial readings.

Öztürk analyzes the usage of space in science fiction films by starting with the definition of science fiction and its themes. She states that the science fiction works consist of the science and imagination (Öztürk, 2012, p. 73). She points out that the notion of science fiction is the result of the developments of “utopias” (Öztürk, 2012, p. 79). According to Öztürk, utopias are the design for which are impossible to become reality (2012, p. 79). She also defines the notion of dystopia which is the negative utopia and expresses the oppressive society (Öztürk, 2012, p. 82). In this respect, she states that there are various types of science fiction subjects such as: future, alternative time zones, fictions on past time confronting with known history and archeological records (*Terminator*, *Fifth Element*, *Planet of Apes*), other worlds and extraterrestrial life (*Star Wars*, *Man in Black*, *E.T*), technologies which does not fit to the common natural laws and scientific rules, nanotechnologies (*Robocop*, *Johnny Mnemonic*), time travelling, travels over light velocity (*Star Trek*, *Star Gate*), anti-thesis of dystopian-utopian public sense, bad, sick, abnormal social, constructions and cities (*Brazil*, *Darkecity*, *City of Lost Children*) (Öztürk, 2012, p.84-90).

Hacıömeroğlu discusses the architectural image and the corporeal experiences in the future cities in science fiction cinema via New York City. She states that there are important acquisitions from the science fiction films. Firstly, science fiction brings two spaces, which are diegetic space and spectatorial space, together (Hacıömeroğlu, 2008, p. 15). According to her, “diegetic space is the fictive world of the film while the spectatorial space is about the world the spectators live in” (Hacıömeroğlu, 2008, p. 15). The second gain is that “[...] science fiction cinema is an important source to understand the history of spatial and temporal transformation of the city as it has been experienced by the spectators in USA, from the 1950’s to the present, from modernism to postmodernism” (Sobchack, 1999; cited in Hacıömeroğlu, 2008, p. 16). She states “a science fiction movie has to bind the time-frame and spatial characteristics together to create a credible base for a narrative” (Hacıömeroğlu, 2008, p. 21).

It is certain that science fiction movies are inspired by important events of their times such as scientific innovations, wars, economical fluctuations, sociological changes, art movements and social issues. Contemporary architecture and art affect the futuristic visions. It can be helpful to study historical, cultural, ethnic and geographical components of movies to understand perception of life and mentality of design of the times that movies are produced (Hacıömeroğlu, 2008, p. 21).

Dercle analyzes the science fiction genre in her dissertation in which she discusses the environments and spaces in cinema. According to her, science fiction genre focuses on “the realm of possibilities through unbridled scientific and technological discoveries” (Dercle, 1992, p. 286). “It [science fiction] probes a wide array of ‘what if’ situations, generating alternatives that are liberated from logical constraints and commonly-held beliefs” (Dercle, 1992, p. 286). As Öztürk denotes the subject of the genre, Dercle points out the technology, the extraterrestrial living beings and dystopian-utopian settings in science fiction genre. According to Dercle, the genre thrives on “the dichotomy between utopia and dystopia: the lure versus the fear of the unknown” (Dercle, 1992, p. 286). She indicates that the representations of future in science fiction genre reflect the present with its elements which are “stretched and heightened or distilled into caricature, largely in an attempt – weather conscious or not – ward of future disaster rooted in the present” (Dercle, 1992, p. 288). Unlike other scholars, according to Dercle, the architecture of science fiction films portrays the future worlds which are the reflection of past and present architecture (1992, p. 288). She points out that the settings of future cities are the result of imaginary architecture

with the inspiration of present cities, skyscrapers and transportation such as *Metropolis* (1927).

The metropolis of Fritz Lang's film, for example, was inspired by Lang's visit to New York City in the early '20's, by the drawings of Sant 'Elia and other contemporary architectural futurists. Despite its skyscrapers, airplanes, and elevated passageways, *Metropolis* is complicated Gothic city filled with nineteenth century brute engineering. New York City of the day would have seemed more modern (Dercle, 1992, p. 289).

Apart by Dercle (1992), Neumann (1996) and Fortin (2011) indicate that Lang was influenced by the night-view of New York and the allure of the skyscrapers in the city. New York Times introduces Lang "[...] who later often admitted that he had been more interested in the visual imagery of the film than in its social content, recalled how his original idea had been based on his fascination with the skyscrapers of New York which he saw for the first time in 1924 on a promotional tour for his medieval epic, *Die Nibelungen*" (cited in Neumann, 1996, p. 34).

Fritz Lang's *Metropolis* (1927) is one of the significant examples of science fiction genre for the scholars who discuss the cities in cinema. While Dercle discusses the reflection of present and past examples of architecture and city landscapes through Lang's *Metropolis* (1927), Neumann points out Lang's film in terms of architectural changes in modernism by considering their influences on German architecture and cinema. (Figure 5.14.) He reviews the reflection of American design approaches into the films and architecture of Germany. He discusses the influences of American culture and its design apprehension on German films and architecture through film examples such as *Metropolis* (1927). Neumann denotes that the adaptation process of American standards into the German film industry is felt in the relationship between architecture and film.



Figure 5.14. The City of Metropolis (Time: 16.57).
(Source: *Metropolis*, 1927)

Neumann analyzes film within the perspective of the relationship between architecture and cinema by considering the reflections of modernism effects and additionally, the social structure of society and the effects of American design approaches and their influences on German architecture and city planning. According to him, “Metropolis addressed problems of the urban poor and social unrest, generational conflicts, vices and virtues of technology, and contemporary doubts about the redeeming power of religions” (Neumann, 1996, p. 33). “The experience of the city itself in *Metropolis* is one of fear, danger and oppression, of loneliness and unsuccessful struggle” (Neumann, 1996, p. 36). In addition to Neumann (1996), Hacıömeroğlu (2008) also points out the relationship between the design of filmic space and the social structure of the city in films.

In the 1926 science-fiction feature *Metropolis*, for example, the two elements are highly imbricated. The film’s architectural and design references and its organization of diegetic space combine to produce a visible expression of the societal organization underpinning the film’s fictional world. In turn, the visibly apparent social structure of *Metropolis* is what motivates the film’s narrative. At one level, *Metropolis* inaugurates a continuing strand of cinematic science fiction in which imagined places-future cities in particular- constitute settings for narrative action (Kuhn, 1999; cited in Hacıömeroğlu, 2008, p. 15-16).

Öztürk discusses the film in terms of its design as a dystopian and futuristic city, which consists of flying cars, high skyscrapers, giant machines and highways (2012, p. 109). According to Öztürk, the film is about the social crisis between the workers and employers in the capitalist system in which the humans are used as tools in order to be worked at on giant construction sites and fulfill their function (2012, p. 108). Öztürk focuses on the division of labor and employer in the film as Allmer (2010) does. Allmer states that it is an important distinction that the city *Metropolis* can be discussed regarding two parts like the division of labor and employer: One is the earth surface comprising of skyscrapers, endless gardens, giant doors and rail roads in between skyscrapers, including mobile architecture (2010, p. 108). (Figure 5.15.) In addition to Allmer’s word on this division in the film, Öztürk indicates that the other part of the city, which is the labors’ settlement in underground, is reflected as the reason and ground of rich city (2012, p. 112).



Figure 5.15. The cities of Employers and Labors in *Metropolis* (Time: 1:03:08, 21:56, 22:15, 16:20). (Source: *Metropolis*, 1927)

Additionally, Kınayoğlu points out *Metropolis* (1927) while discussing utopias and dystopias in cinema. Therefore, she claims that the contradiction between utopia and anti-utopia has a place itself in the basic system of *Metropolis* (1927) (2001, p. 80). According to her, conflicting situation between the technology and humanity is presented to the audience with the dualities such as the life on the earth surface and the underground life as discussed by Öztürk (Kınayoğlu, 2001, p. 80).

Metropolis (1927) is studio-shot film, designed with abstract disproportionate dimensions which provide Lang to manipulate the entire set design and in result he creates a vision of distortion and chaos like in a nightmare. Moreover, it is the precursor of film noir style with the representation of dark city.

Özen analyzes *Metropolis* (1927) in his thesis within the perspective of cinematic and architectural elements, and its projection of the dystopian futuristic city. He discusses the film in terms of cinema as a tool of representation. According to Özen, while Georges Méliès *Le Voyage dans la Lune* (a Trip to the Moon, 1902) denotes as the milestone of the science fiction films, Fritz Lang's *Metropolis* (1927) points out with its set design and embodied future predictions on the role of architecture and architecture as a practice in future on cinema screen (Özen, 2006, p. 63).

Akçay analyzes the reflection of future architecture in cinematic images through Lang's *Metropolis* (1927). She states that designed cities as in the film bring in the discussions and predictions of "how future worlds will look like" (Akçay, 2008, p. 27). According to her, the aim of cinema is not to create alternatives for future images of architecture and cities but it is an important critique which affects the future designs (Akçay, 2008, p.27-28).

Additionally, Hacıömeroğlu states that Lang was one of the many directors who was affected by New York and was inspired for his film, *Metropolis* (1927). Hacıömeroğlu indicates that New York City became a source of inspiration for many directors and they “developed futuristic representations based on it” (2008, p. 45). Moreover, she gives David Butler’s *Just Imagine* (1933) as an example in this case. “It is an exaggerated representation of the city but convincing enough to make believe the future New York City in the 1980s can be like this. There is a 50-year gap between the real city during production of the movie and the year it imagines to be” (Hacıömeroğlu, 2008, p. 45).

However, in the 1980s, the city was not like what Butler imagined but still it has some features, which are similar with the city of the film such as the vertical image of New York. Ince focuses on that while in *Metropolis* (1927), future is described with the skyscrapers and planes for the public transportation, in *The Fifth Element* (1997), it is represented with super high-rise buildings, flying cars and multilayered vehicle traffic are replaced with them along with the deep gaps between the buildings which are not allowed to street and pedestrians (2007, p. 71).

The Fifth Element (1997) by Luc Besson, reflects the year 2214. Özen (2006), Ince (2007) and Öztürk (2012) discuss the film in terms of the representation of future New York City. Özen indicates that during filming, the designers of the city, Dan Weil, Jean Giraud, Jean Claude Mezieres and Mark Stetson, used 1/24 scaled model (2006, p. 74). According to Öztürk (2012, p. 121) and Ince (2007, p. 74), it is an important detail that although the film represents the future city, there are some clues to the audience for the location, such as the buildings from Manhattan and New York, the Brooklyn bridge and the sushi boat, which represents the China town in New York. (Figure 5.16.)



Figure 5.16. Aerial Shot from New York in *The Fifth Element*.
(Source: Hacıömeroğlu, 2008)

All the scholars point out that the city is conspicuous with its verticality. In *The Fifth Element* (1997), verticality is presented with giant elevators next to the buildings, which provide transportation vertically, apart from the horizontal and vertical transportation ways of the flying cars (Özen, 2006, p. 75). Multilayered system of the city in the film describes the newest and best at the top of the city and the lowest layer, which is today's New York City, represents the dystopian face of the city. According to scholars (Özen, 2006; Ince, 2007; Öztürk, 2012), even though the streets and pedestrian ways still exist in this future New York, there are other pedestrian ways and bridges above the street levels and among the buildings. Although in future cities of the films, ground is a place, which gathers the elements on itself, it is impossible to see the bottom from the top of the buildings. 2214 New York City of *The Fifth Element* (1997) seems groundless; the buildings are like midair just as many other future cities James Sanders that: “In *The Fifth Element* (1997) the city is constructed two hundred stories upwards to meet the needs of the growing population and tunneled down four hundred stories downwards after the sea level reduction caused riverbeds to drain” (cited in Hacıömeroğlu, 2008, p. 49). (Figure 5.17.)

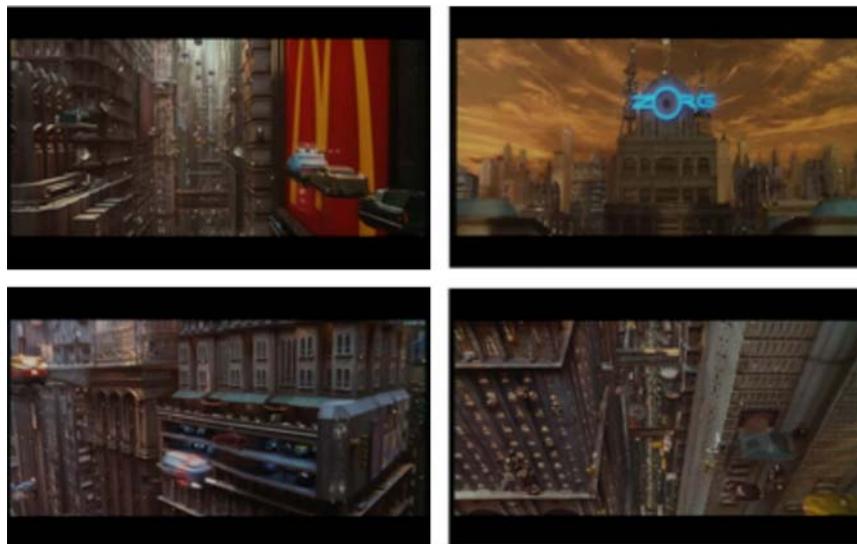


Figure 5.17. Verticality, Transportation and City Design of The Fifth Element.
(Source: Hacıömeroğlu, 2008)

The Fifth Element (1997) includes useful elements for the society of the 21st century by providing vertical and horizontal transportation ways to reach any level easily and thus there are more than one entrance for the buildings because of the bridges between the skyscrapers and public spaces on many floors. “The city of New York is not

available for human perception, neither in the movie nor in real life. It needs bird's eye view, alien view (from space) even god's view" (Hacıömeroğlu, 2008, p. 40).

Özen indicates that there are postmodern buildings such as machine houses behind the façades with Greek pediment, Roman arch and arcade (2006, p. 76). All the scholars state that even though the film appears as utopic city representation with the technological and futuristic inventions and spatial designs, it is actually a dystopia, especially with the representation of the old New York under the new city. The overpopulation is unrestrainable crime ratio and the machine houses which controls everything for people are the highlights of this dystopian city.

Ince makes inferences for *The Fifth Element* (1997): the changes on the definitions of streets, the contribution of technology on architecture and cinema, and the contribution of the films into the future in terms of spatial design and city life. According to him, the changes on technology and construction techniques present new perspectives for architecture and cinema. Especially films create new ideas and future predictions which can be used in architecture.

Unlike *Metropolis* (1927) and *The Fifth Element* (1997), *Things to Come* (1936), directed by William Cameron Menzies, has more positive views of the urban future; it is a utopian film. The film reflects the modern apprehension of 2036's imaginary city named *Everytown* (Fortin, 2011, p. 36). Özen indicates that the use of the vertical and horizontal lines and white, flat surfaces in architecture as the effect of minimalism, are due to effect of set designer, Lazslo Moholy-Nagy and the unofficial guidance of Walter Gropius who had a great influence on the city of *Metropolis* (2006, p. 64). Additionally, Fortin also points out these three films' different representations of future cities in terms of utopia or dystopia.

Whereas *Metropolis* projects a dystopian warning of industry, technology and capitalism, the optimism of early modernism is celebrated through the architecture in *Things to Come* which overtly claims science as the single path to progress and prosperity (Fortin, 2011, p. 35).

According to Fortin, "in the earlier eras of SF [science fiction] film the height of enthusiasm over science and technological progress towards a never-before-seen future, sometimes utopian as in *Things to Come*, sometimes dystopian as in *Metropolis*" and sometimes in between utopia and dystopia as in *The Fifth Element*, "but always clearly distinguished from the past and present, and strictly not intended to be homely, familiar, or comfortable" (2011, p. 37).

Ridley Scott's *Blade Runner* (1982) is another film which presents a new future city. It is a genre-bending science fiction film that borrowed stylistic elements from *Film Noir* and detective fiction, based on the novel "Do Androids Dream of Electric Sheep?" by Philip K. Dick (Sands, 2003, p. 134). Krutnik discusses the city of *Film Noir* in his article by referring to the definition of Raymond Chandler. According to Chandler, in the city of *Film Noir* "the streets were dark with something more than night" as it is the same with the Los Angeles of *Blade Runner* (1982) (cited in Krutnik, 1997, p. 83). In the film, the city is like a labyrinth in which it is always rainy and dark.

Scott who is an excessive and fastidious director, was carrying a photograph of a famous picture which was painted in 1942 by Edward Hopper, named "Nighthawks" during the filming of *Blade Runner* (1982) and, he was showing it frequently for the purpose of make actors and stuff feel what he wants to create the atmosphere (Şenyapılı, 2010, p. 59).

The film represents Los Angeles of 2019. The scholars (Harvey, 1990; Doel and Clarke, 1997; Özdamar, 2006) state that while Lang's *Metropolis* (1927) is the first example of modernist city utopia, Scott's *Blade Runner* (1982) represents a postmodern city in the future. While Doel and Clarke discuss *Blade Runner* (1982) within the perspective of its symbolic exchanges, death and their claims about cinema is not a mirror but it is a screen, they also explore the urban design of the film. They analyze what Bruno claims that "Blade Runner provides a powerful vision of the postindustrial city: as the city in ruins" (cited in Doel and Clarke, 1997, p. 146). Additionally, Mennel indicates that "Blade Runner shares with *Metropolis* the importance of the mise-en-scène" and thus, "the city is postmodern but also decaying or, in Ridley Scott's words, "retrofitted," which points both to the future and the past" (2008, p. 145). (Figure 5.18.)

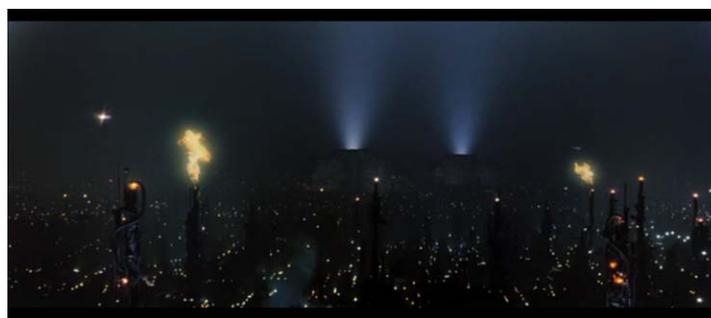


Figure 5.18. The City of Blade Runner.
(Source: Blade Runner, 1982)

Harvey also analyzes the film of Los Angeles by focusing on the apprehension of time and space in postmodern cinema by comparing Wim Wenders' *Wings of Desire* (1987). Harvey describes Los Angeles in the film "by a decrepit landscape of deindustrialization and post-industrial decay, as Bruno states (1990, p. 310).

Empty warehouses and abandoned industrial plant drip with leaking rain. Mist swirls, rubbish piles up, infrastructures are in a state of disintegration that makes the pot-holes and failing bridges of contemporary New York look mild by comparison (Harvey, 1990, p. 310).

Webb points out *Blade Runner* (1982) by considering its dystopian vision and reflections of the predictions about the future cities to set design of the film. According to Webb, Scott wanted to design a film which is "a film set forty years hence, made in the style of forty years ago" (1996, p. 44). He states "Scott considered setting the story in a future metropolis that linked New York and Chicago, but chose Los Angeles as the most convincing locus of urban sprawl and blight" (1996, p. 44). According to Webb, Scott and his designers claimed some elements which created the atmosphere of the future city of *Blade Runner* (1982).

[...] in a city of 90 million people, pollution would generate continuous smog and acid rain. Those who could afford to leave would move to "off-world" suburbia or to the security of mile-high towers, abandoning the streets to a multi-ethnic underclass. As wealth drained from the city, it would become too costly to rebuild, so older buildings would be retrofitted with signs and service ducts snaking across their façades (Webb, 1996, p. 45).

The scholars such as Harvey (1990), Özakın (2001), Özdamar (2006), Mennel (2008), Meterelliyoz (2010) and Beşışık (2013) discuss the cityscape by focusing on the differences between street level and skyscraper level. They indicate the street level as a chaotic place regarding to the construction of new buildings. Özakın states that the new urban pattern is consisted of the new buildings which are carried with the old buildings and giant columns (Özakın, 2001, p. 86; Özdamar, 2006, p. 32; Beşışık, 2013, p. 77). According to the scholars, this design decision creates the most realistic future scenario for the city among the other science fiction films. Neumann states that Scott's *Blade Runner* (1982) is reflected "the fears of urban decay, the growing threat of pollution and potentially destructive class differences" with this dystopian urban design in the introduction of the book named "Film Architecture: Set Designs from Metropolis to Blade Runner" (1996, p. 8). Harvey also points out the street level by considering the style of the buildings individually.

The sense of the city at street level is chaotic in every respect. Architectural designs are a postmodern mish-mash – the Tyrell Corporation is housed in something that looks like a replica of an Egyptian pyramid, Greek and Roman columns mix in the streets with references to Mayan, Chinese, Oriental, Victorian and contemporary shopping mall architecture (Harvey, 1990, p. 311).

In addition to Harvey, Özakın also points out the reused architectural styles and elements such as Roman columns, Egyptian and Mayan ornaments and skyscrapers and Chinese dragons (2001, p. 86). Regarding this details on architecture and urban design, he indicates that the billboards and advertisements, which became the part of environmental pollution, cover the façade of skyscrapers (Özakın, 2001, p. 86). In his article, Özakın discusses the representation of future cities in films by considering science fiction films and their subjects such as metaphorical predictions, apocalypse predictions and radical predictions. He analyzes *Blade Runner* (1982) in particular because of its fame in the literature of architecture and cinema intersection.

Özakın acknowledges that Los Angeles of 2019 in the film becomes like the any other metropolis such as Tokyo and Hong Kong more than today's Los Angeles (2001, p. 86). Meterelliyoz also explores *Blade Runner* (1982) in terms of urban design in Scott's films. According to him, while Scott creates Los Angeles in 2019, he drew advantage from the commercials, which he shot in Hong Kong (Meterelliyoz, 2010, p. 46).

Blade Runner (1982) includes the future Los Angeles city with the verticality by inspiring from Hong Kong. Urban design criteria in science fiction films are generally based on the emphasis of verticality—especially by the frequent use of skyscrapers—in order to stimulate a futuristic vision in audiences' minds. New York, Los Angeles and Hong Kong are the significant sources of inspiration for the futuristic city design. In the film, the real spaces and buildings turn into the future ones from the ground to the top of the buildings as in the same with *The Fifth Element* (1997). *Blade Runner* (1982) and *The Fifth Element* (1997) are similar with each other by the perspective of verticality and the use of it in the future city. The cities seem groundless due to the fact that the life moves on at the midair level. The ground is reserved for representing the old, dangerous and a home for poor, unemployed and immigrant people. The slight difference between these two films is that while they are multilayered cities which represent the change, transformation and future, in *Blade Runner* (1982) the important architectural buildings leaped out such as the Frank Lloyd Wright's Ennis Brown house and Bradbury building. (Figure 5.19. and Figure 5.20.)



Figure 5.19. Bradbury Building.
(Source: Blade Runner, 1982)



Figure 5.20. Ennis Brown House.
(Source: Blade Runner, 1982)

In literature, the buildings and architecture in *Blade Runner* (1982), in different ways. Doel and Clarke categorize them into four zones in terms of elements in social space; “gender, ethnicity, class and brain structure” as the Eye Works factory, the Tyrell Corporation Building, Apartment blocks and China Town (1997, p. 152). Şenyapılı discusses the film by considering the important buildings in the film in terms of their architecture and places in the film. Şenyapılı states that the Bradbury building, Million Dollar Theater, Ennis-Brown house, the Second Street Tunnel, Chinatown, Union Station, Wiltern Theater and Pan-Am building are the significant spaces in the film in terms of their addition to the narrative and their places in the urban design of the future city.

Beşışık focuses on the difference between the owner of the Tyrell Cooperation’s house which is a gothic style and located on the top of the golden pyramid, symbolized the power, and the humble apartment flat of Deckard (2013, p. 78). (Figure 5.21.) Özakın describes the flat, which is Wright’s Ennis-Brown house, with drop ceiling and the walls covered with the patterned concrete tile (cited in Beşışık, 2013, p. 78).



Figure 5.21. Tyrell Cooperation's House.
(Blade Runner, 1982)

In addition to *Metropolis* (1927), *Blade Runner* (1982) and *The Fifth Element* (1997), there are other films which presents the representation of future cities such as *Alphaville* (1965), *Matrix Reloaded* (2003) and *Inception* (2010) and they are discussed by the scholars in terms of the intersection between city and cinema. However the scholars do not discuss these films by comparing *Metropolis* (1927), *Blade Runner* (1982) and *The Fifth Element* (1997).

Akyıldız (2012) discusses *Matrix Reloaded* (2003) in terms of the virtual spatial design in films. She points out that the common points of science fiction films, which are about the future, is that they propose new living spaces for people and the trilogy of *Matrix* is one of this films which represent the future cities. In *Matrix Reloaded* (2003), this city is Zion which is the only city that is free (Akyıldız, 2012, p. 133). (Figure 5.22.) Akyıldız indicates that the city is like a giant machine which people have to live in (2012, p. 134). This giant machine works with the electricity and in case of the electricity is off; the life in the machine is ends (Akyıldız, 2012, p. 134).

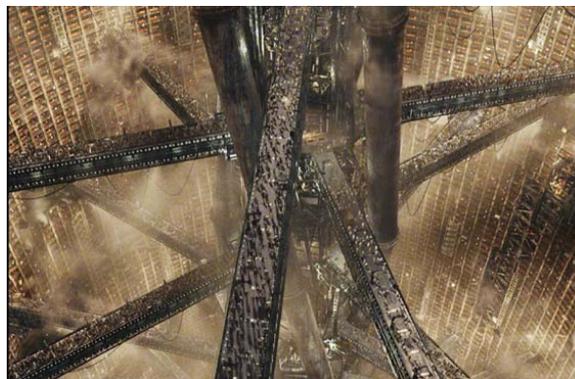


Figure 5.22. Zion.
(Source: matrix.wikia.com)

Inception (2010) is another film which is analyzed by Akyıldız in terms of the city representation in film. (Figure 5.23.) Akyıldız indicates that unlike the other films which are discussed above, the spaces in films are in the dreams and the imaginations of the main characters (2012, p. 142). Akyıldız points out that in the imagination world the atmosphere is dark and rainy weather (2012, p. 142). In the dreams world, actually the characters traverse in the real spaces but the extraordinary circumstances, which are the results of their imaginations, happen in these real spaces (2012, p. 142). She states that there is an architect which creates the spaces with her imagination in dreams world. Therefore, the buildings on the horizontal plane transfer to the vertical plane and the vehicles starts to move on the y axes (Akyıldız, 2012, p. 143). (Figure 5.24.) She points out the verticality in the film which creates the sense of eternity and continuity by using the spaces. The spatial design of the films transfers into the sensory perception which creates the sense of reality with the help of architecture.



Figure 5.23. Design of Imaginary City in Inception.
(Sources: Akyıldız, 2012)



Figure 5.24. The Movement of the City.
(Sources: www.nytimes.com)

In the thesis of Yardım (2012), she discusses the contributions of science fiction films to create the perception of future by analyzing the visual perception and cinematic techniques. She examines the science fiction films in a historical timeline. Firstly, she explores the science fiction films by considering the technological and technical developments of the chosen period through a specific film. Mainly, she divides into six parts: the periods between 1920s-1940s, 1940s-1960s, 1960s-1980s, 1980s-1990s, 1990s-2000s and after 2000s. Periodically, she analyzes *Metropolis* (1927), *World Without End* (1956), *THX 1138* (1971), *Brazil* (1985), *The Fifth Element* (1997) and *Minority Report* (2002). Unlike the other scholars, she focuses on the compositions of films and the reflections of the periods during which the films had been shot. However, her thesis is related with the figural elements of compositions rather than the cinematic spaces themselves. Indeed, she makes formal analyses of the spaces by focusing on the point, linear, planar and volumetric elements, Gestalt principles, colours, textural elements and the usage of light and the perception which is created stand out.

In addition to Yardım, Çalğıcı (2013) also examines *THX 1138* (1971) within the perspective of environmental psychology and she points out the notions of environmental psychology, place attachment, place identity, privacy, sense of place and territoriality, by analyzing the urban space and parts of this urban space. Her approach brings a new point of view to the relationship between architecture and cinema. She states that films of the 1960s and 1970s which had been emerged synchronically with environmental psychology, and which had undertaken city-life as a futuristic dystopia, placed these themes at the center of urban representations (Çalğıcı, 2013, p. 66).

According to Çalğıcı, *THX 1138* (1971) is one of these futuristic dystopian cities which includes anxiety because of the mechanisms of authoritarian society and instantly developed technology (2013, p. 66). Thus she analyzes Lucas' *THX 1138* (1971) in order to explore the interaction between architecture, cinema and environmental psychology by considering the importance of the city parts. According to her, when she analyzes the dystopian urban system in the film, city consists of huge, close group of spaces in which the distinction between private spaces and public spaces is become indistinct (Çalğıcı, 2013, p. 69). Moreover, the urban spaces in the film are placed underground (Çalğıcı, 2013, p. 69). In this respect, she describes a hierarchy between the urban spaces as inner shell and outer shell (Çalğıcı, 2013, p. 69). In this hierarchical design which discriminates the society as two parts, people are not belong to this urban

space entirely and thus according to Çalğıcı, the control mechanism provides the “place attachment” and “place identity” (2013, p. 69).

Çalğıcı (2013) discusses the spaces in films by focusing on the notions of environmental psychology through the house, prayer place and prison. According to her, in the film, the house is designed all parts and furniture in white and thus Çalğıcı indicates that this design emphasizes the lack of identity (2013, p.73). These spaces are deprived of features which personalize by the users (Çalğıcı, 2013, p. 73). The prayer space consists of glass cabins which are controlled by the authorities and thus there is no privacy here (Çalğıcı, 2013, p. 74). Lastly, the prison is designed as white, eternal emptiness without borders like walls and frames (Çalğıcı, 2013, p. 74). This eternal emptiness creates a border because it is not possible to find the way for an escape (Çalğıcı, 2013, p. 74).

In literature, the implicit aim of the analysis the cities in science fiction films is to understand the imaginary and representative power of architecture and city. The scenarios are involved with the possible predictions of the questions such as what will the future cities look like or what if the technology would be developed like in the films.

5.3. Social Problems in City Life Represented in Films

The phenomenon of migration and minorities in the city comes to the forefront in cinema. Therefore, in the studies on the intersection between city and cinema, there are scholars who discuss this phenomenon and the approach of films to the issue of migration and Chinatown in particular. Although in cinema, there are many films, which present images of minority quarters or Chinatowns, in literature, *Blade Runner* (1982) has an important role for the scholars. The scholars such as Harvey (1990), Doel and Clarke (1997), McNamara (1997), Yuen (2000), Özdamar (2006), Mennel (2008) and Öztürk (2014) discuss the film by considering the structure of population and immigrants within the perspective of socio-cultural analysis.

Blade Runner (1982) is the most discussed example in the studies in terms of the representation of cosmopolitan population of the city. It presents Los Angeles in 2019 and the situation of immigrants in the future city. In literature, *Blade Runner* (1982) is examined not only as an example of film noir and science fiction film, but also it has an importance because of the postmodern effects on the city of *Blade Runner* (1982). City

is like a giant organism and every new genesis is built up the old ones. Zeynep Özdamar states that the city is like a big junkyard by referring to Özakin (2006, p. 32). As such, *Blade Runner* (1982) presents a fusty industrial city which is full of poor, third-world people who cannot move out from Earth (Özdamar, 2006, p. 31-32). According to Özdamar, the Asian population constantly appears in the city as in the neon-lit billboards of commercials on the building facades (2006, p. 33). She states that these conspicuous images represent the alienation in the eyes of Americans (Özdamar, 2006, p. 33). In this new Los Angeles, every layer is smashed under the new ones and this design approach defined the urban pattern of the city. Doel and Clarke discuss the postmodernism in terms of capitalism, symbolic exchange and characters in the film. According to them, Los Angeles became a new city, which consist of the combination of New York, Hong Kong and Tokyo (1997, p. 147).

Harvey (1990) also analyzes the film within the perspective of postmodernism by comparison with Wenders' *Wings of Desire* (1987). He depicts the 2019 of Los Angeles by describing the divergence of people and he states that “[t]he city streets are full of all sorts of people – Chinese and Asiatic seem predominant, and it is the smiling face of a Japanese woman that advertises the Coca-Cola” (Harvey, 1990, p. 310). (Figure 5.25.) He points out that there are workshops, which run by Orientals, and the architectural designs of buildings present a chaotic image along with Greek and Roman columns, Mayan, Oriental, Chinese and Victorian styles (Harvey, 1990, p. 311). Sands also indicated that in *Blade Runner* (1982) “visualizes a globalized Los Angeles in which Deckard, tracking down a clue, visits a Chinese fish-seller, then a Middle Eastern snake manufacturer, then a Chinatown opium bar, traveling the Orient” (Sands, 2003, p. 135).

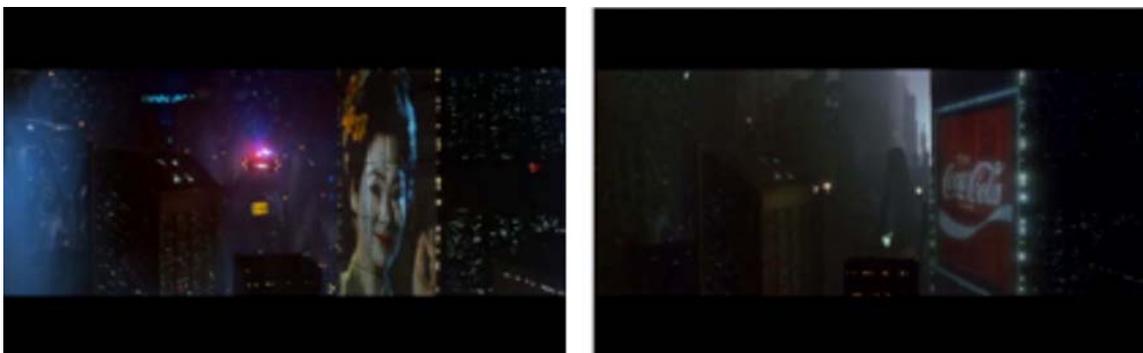


Figure 5.25. The Advertisement of Coca Cola on the Building Façade.
(Source: Blade Runner, 1982)

Blade Runner presents a cityscape in extreme contrast to Lang's. Where Land envisioned commerce-free streets and buildings, absent of signage, businesses, and other evidence of human activity other than the city itself, Scott sees a Los Angeles transformed into a Pacific Rim globalized space of constant advertising and endless small businesses, nearly all of which in the film are decided to eating and drinking (Sands, 2003, p. 135).

Yuen states that the film has cultural references with its city design of Los Angeles of 2019. Accordingly, the city in *Blade Runner* (1982) "creates a futuristic noir atmosphere by heavily borrowing from Asian motifs, albeit vague and general ones, in its design of city icons and social spaces" (Yuen, 2000, p. 4). In his article, he discusses *Blade Runner* (1982) by comparison with the city of Hong Kong and other films, which influence from Hong Kong like *Blade Runner* (1982). According to him, "Blade Runner's style draws its images from urban spaces all over the world, including such Asian cities as Tokyo and Hong Kong" (Yuen, 2000, p. 1).

Other aspects – hybrid architectural spaces, crowdedness, the polyglot or mishmash city-speak, the chaotic proliferation of neon billboards above futuristic shopping arcades, the rain-soaked streets and dragon signs – invite me to conclude that this Los Angeles of 2019 can indeed be read as "Hong Kong on a bad day" (Yuen, 2000, p. 6).

Yuen denotes that when he puts the images of times square of Blade Runner and Hong Kong next to each other, the common point of them is "the huge 9x6 meter video screen acting almost as the backdrop, an immense icon of power" along with the other resemblances such as "the busy streets, the futuristic shopping arcades, the neon-lit billboards, the garbage, the drunkards" as Özdamar states in her study, too (2000, p. 6-7). He remarks that this giant screen appears in almost every cyberpunk films as an indispensable element (Yuen, 2000, p. 7). He also points out "explosion of the Asian population of Los Angeles in the 21st century" (Yuen, 2000, p. 8). As Bruno (1990) indicates, "[...] such domination by Asian elements contributes to the film's emphasis on an 'explosion of urbanization, melting the futuristic high-tech look into an intercultural scenario, recreat[ing] the third world inside the first'" (cited in Yuen, 2000, p. 8).

McNamara is one of the scholars, who discuss *Blade Runner* (1982) within the perspective of subjectivity, personal spaces, racism, sexism and individualism in postmodern world. Kevin McNamara emphasizes the socio-cultural evaluations by focusing on the Asian population of the future Los Angeles in the film. He also discusses the cosmopolitan structure of society in the film as Harvey indicates. Additionally, he draws attention to "the Asian technicians of Eye World", "a mixed-race

street-level population communicates in city-speak” which is the combination of several languages including Japanese, Spanish and German, and the huge screens which on the buildings as advertisement elements of “a new life.... in off-world colonies” (McNamara, 1997, p. 429).

Even though *Blade Runner* (1982) is the most conspicuous example by the scholars; according to Öztürk, there are many films except *Blade Runner* (1982) such as *Taxi Driver* (1976), *Chinatown* (1974), *Night on Earth* (1991), *Escape from New York* (1981) and *Kansas City* (1996) which are the films of American cinema that represent the ghettoization of quarters in cosmopolitan cities (2014, p. 239). He states that those films also reflect the minorities, the point of view of the native people to the immigrants, their racist or - on the contrary - humanist approaches by framing the city with a taxi window or walking around the city in New York or Los Angeles, especially.

Mennel is also another scholar who draws attention to the issue of migration and ghettos from a different perspective. In her article, her main objectives are “to gain insight into sociologically and historically based definitions of racial ghettos”, “to comprehend the different ways in which studios and independent filmmakers capture the urban ghetto and enclave on film”, “to outline the different kinds of spatial politics associated with ghetto-centric films” and “to capture the cinematic ghetto aesthetic in urban, national, and transnational contexts” (2008, p. 153). She discusses such as “the negro problem” in America and accordingly “black” neighborhoods with the films named *New Jack City* (John Singleton, 1991), *Boyz N the Hood* (Mario Van Peebles, 1991), *Scarface* (1983); the neo-realist films such as *Accattone* (Pier Paolo Pasolini, 1961) and *Mamma Roma* (Pier Paolo Pasolini, 1962) in order to “reflect class organization in the city of Rome, which differs from the dynamics of cities in the United States”; and lastly, the Turkish film *The Horse* (Ali Özgentürk, 1982) and *Get Rich or Fie Tryin'* (2005) in a historical line from 1890 to 2005 by analyzing the each term separately and supporting with different film examples from the other countries. According to her, “Ghettos and barrios are defined by spatial restrictions but often develop as a result of movement into ethnically or racially circumscribed areas of the city” (Mennel, 2008, p. 151).

Additionally, she construes Perry Henzell’s *The Harder They Come* (1973), which is different from the other examples in terms of its location which is shot in “the Caribbean as a region and Jamaica in particular,” and its “politics from the perspective of a Third World country in its negotiation of urban and class politics, the effects of colonial

history, and global economic exploitation” (Mennel, 2008, p. 170). The film is the story of Ivan, “who comes from rural Jamaica to Kingston to become a musician” (Mennel, 2008, p. 170). “The city of Kingston, Jamaica, is marked by class divisions and the simultaneity of local culture and global influence. This is encapsulated in the early shots of the city, when Ivan arrives by bus from the countryside.” (Mennel, 2008, p. 172)

Mennel states that “most of the film is shot in the real ghetto of Kingston, which consists of makeshift shacks, alleys, and waterways lined with trash” and “gates signify the separation between the ghetto, with its inhabitants, and other neighborhoods” (2008, p. 173). In this regard, Mennel’s analysis on ghettos and immigrants in the films are quite different than the other scholars who discuss *Blade Runner* (1982) in order to criticize class divergence of the city and their different setting designs.

Blade Runner, which is examined as a worthwhile example of the discussions on science fiction, film noir, sociology in most of the studies, provides juxtaposition for the sources on city and cinema relationship. Moreover, it is widely recognized as a cult film by the scholars, which reflects the predictions on future cities by clarifying it with a dystopian city design and critical approaches on the notions of alienation, globalization and postmodernism. However, Mennel’s legible approach in analyzing the extraordinary film examples from different countries brings a new point of view within the perspective of social diversity and its reflection to the urban design.

5.4. Concluding Remarks

In this chapter, the studies on discussions on city in films are examined, not as a backdrop but as one of the actors of the films. In the first section, the scholars, who analyze the city films and the roles of cities in films, are discussed. In the second section, the studies on literature are analyzed which point out the future predictions on the development of cities. Lastly, in the third section, the scholars, who focus on the social problems of city life through the films, are indicated.

In this respect, three crucial points come to the forefront in literature. The first point is about the studies on city films. In the studies, the discussions are limited with *Berlin: Symphony of a Great City* (1927) and *A Man With A Movie Camera* (1929) mostly. There are some scholars (Paneth, 1988; Harvey, 1990; Caldwell and Rea, 1991; Sinka, 2000; Bruno, 2002; Nesbitt, 2004; Cormican, 2007; Benner-Münter, 2008; Wolska, 2008; Erk, 2009; Kaplan, 2009; Öztürk, 2014) who point out Wenders’ *Wings*

of *Desire* (1987) by considering its city representation as an important character of the film. However, there are not many studies which focus on the other films which embrace city as an important character of the film such as Tom Tykwer's *Run Lola Run* (1998), *Paris, je t'aime* (2006), Jim Jarmusch's *Night on Earth* (1991), Richard Linklater's films *Before Sunrise* (1995), *Before Sunset* (2004), Spike Lee's *25th Hour* (2002) and Woody Allen's *Manhattan* (1979), *Vicky, Christina, Barcelona* (2008), *Midnight in Paris* (2011).

Additionally, *Anlat Istanbul* (2005) is another important film in terms of the representation of Istanbul by the directors, Ümit Ünal, Kudret Sabancı, Selim Demirdelen, Yücel Yolcu and Ömür Atay. All in all, those films should also be analyzed within the perspective of their interpretation of city as crucial character of the film. (Figure 5.26.) In the film, there are five stories which are inspired from the well-known fairy tales and they are adapted to the stories of five people who live in Istanbul. While the audience are watching the stories of the five people, the important spaces and images from Istanbul introduce Istanbul and the lives in it. The spaces are used both as a backgrounds and elements which strength the stories in film.



Figure 5.26. Galata Bridge in *Anlat Istanbul*.
(Source:www.beyazperde.com)

In addition to city films, the science fiction films and their representations of cities are one of the major discussions for the scholars in the literature of the architecture-cinema relationship. However, the chosen films are not divergent examples and thus the studies do not include various assumptions and discussions, too. In literature, *Metropolis* (1927) and *Blade Runner* (1982) are the most discussed films by the scholars in terms of science fiction genre. These films are analyzed within the perspective their architectural and spatial features, socio-cultural approaches,

predictions on future life and their place on the timeline of film history. The reason why they are discussed at most by the scholars is the fact that even though they are films of different periods on the timeline, they all can be defined as the pioneering examples in terms of their stylistic elements in set designs. *Metropolis* (1927) is an important example which display a future with the representations of future city and the social structure. In literature, the design of the city in the film is accepted as one step ahead for the period when it has shot. According to the scholars, the film is included both dystopian and utopian features. *Metropolis* (1927) opens the way for the futuristic science fiction films with its city design which consists of high-rise buildings, different transportation systems and social structure of the city. In addition to *Metropolis* (1927), *Blade Runner* (1982) comes to the fore in terms of its set design which is the combination of real spaces and set designs. The scholars focused on the buildings in the film which are designed by famous architects like F. L. Wright. The film presents a fusty industrial city. According to Harvey (1990), the definition of postmodern future through *Blade Runner* (1982) is done over a hybrid architectural design and a collapse after industrial revolution. The film displays an urban decay at the street level and it is displayed with the combination of existing buildings and fictional buildings. In the film, innovator set design, the combination of the existing spaces with fictional spaces and socio cultural structure of the city stood out for the scholars. It can be claimed that the discussion of Harvey by focusing on the postmodernist approach of the film brought along the attention of the scholars.

However, the analysis of different films on future might develop new design approaches in architecture. In the studies, it is seen that there are three different ways to build a future city for films: the setting generated from the existing buildings, the setting which consists of a computer animation or a studio shot and the setting constituted from both ways. According to the scholars, these cinematic future cities and their predictions on future life shaped architecture and technology. In this respect, there should be various types of examples from cinema such as *Waterworld* (1995), *Gattaca* (1997) and *Minority Report* (2002) in order to diversify architectural and urban design. Additionally, as in the article of Çalğıcı, using new approaches such as the notions of environmental psychology while analyzing the film and the relationship between architecture and cinema bring new perspectives in order to explore how much architecture involved in films and the contributions of cinematic spaces' designs into the narration of the films.

The third case of the studies is about the reflection of social problems in city life to the films. In literature, the scholars point out the city life in Chinatown, ghettos and quarters of immigrants in films. The studies mostly discuss this subject through *Blade Runner* (1982). It may be stated the reason why *Blade Runner* (1982) is important example for the scholars in order to explore the social problems that in the film, the urban design visualizes the social problems in the city. The design of the city with different layers and parts display the alienation and segregation in society. Even though for one's opinion, its urban design is similar with *Metropolis* (1927), for other's opinion it is totally different than the urban design of *Metropolis* (1927) with the billboards with advertisements, human activities, chaos, small food places and Asian community-centered ghettos.

There are not various examples in literature so as to discuss the approaches to social problems in city life in the relationship between city and cinema. Fatih Akın is one of the important directors who shoot films about the immigrations. Therefore, his films may be analyzed within the perspective of city representations. In addition to Akın, Charlie Chaplin's *The Great Dictator* (1940) also might be examined by regarding to the Jewish neighborhood in the film. In cinema, there are films which point out the representation of Jewish quarters and thus, the further studies can explore their differences on the city representations and the reflections of periods which the films were shot. (Figure 5.27.)



Figure 5.27. Jewish Quarter in the Great Dictator.
(Source: www.nitrateville.com/ and networks.h-net.org)

Fernando Meirelles' and Katia Lund's *City of God* (2002) is another important example which presents a story in a favela. (Figure 5.28.) In this film, the main character is the favela itself. It is about a project which is to move away the ugly and

crime-centered slums from city center systematically. *City of God* (2002) can be analyzed within the perspective of socio cultural problems and the relationship of city and favela.



Figure 5.28. The view from the favela (Time: 32:40).
(Source: *City of God*, 2002.)

The city representations of films and films which predict on future urban designs and architecture are significant subjects of the literature. However, examples are not diverse enough to constitute a large spectrum which give details for the design of cinematic spaces and the representation of city in cinema. Additively, the relationship of architecture and cinema should be examined by considering the reflection and representation of social problems in films. The contribution of cinematic spaces into the narration of immigrants, ghettos and minority quarters in films should be explored.

CHAPTER 6

MUTUAL USES OF ARCHITECTURE AND CINEMA FOR SYMBOLIC AND PROPAGANDA PURPOSES

In this chapter, the studies are discussed, which focus on the symbolic uses of architectural elements and buildings in films and the usage of architecture and cinema as a way of propaganda.

In literature, some studies point out that there can be sent a message to the audience with literature while watching a film. For instance; skyscrapers are an important way for displaying a sense of power. Furthermore, a silhouette of the city can give clues about the story of the film or a landmark from a city can represent the city itself.

In this respect, in the first section, the studies will be examined, which analyze the usage of skyscrapers in films. In the second section, I will discuss the studies which indicate a backdrop city in the film can be a reminder.

Additionally, some scholars (Corliss and Clarens, 1978; Albrecht, 1986; Janser, 1997; Wilson, 1998; Wilson, 2000; Penz, 2003; Bergfelder, Harris and Street, 2007; Esperdy, 2007; Baker, 2011; Kracauer, 2015) state that in the period of modernism, cinema was used for promoting the architecture. The house designs or new architectural designs were introduced via cinema. According to them, cinema is an important tool for spreading ideas to all around the world and affecting the public with ease.

Meanwhile, some studies claim that the architectural elements can be used for different purposes in films in order to narrate the story to the audience. In the studies, it is seen that, the architectural elements such as stairs, doors and windows have symbolic meaning besides their physical uses. In this respect, I will analyze these studies so as to explore their uses in cinema as personal and physiological purposes.

Lastly, in the final section, I will discuss the study of Ülkeryıldız, Şenel and Önder (2011) in order to explore Anders Rønnow's *The Strings* (2004) and its importance on changing the definitions and planes of architectural elements.

6.1. Skyscrapers for Signifying Power

The skyscrapers are important actors of the films. Even though they are not discussed by the scholars frequently, they have a place in the intersection of architecture and cinema. In literature, the scholars such as Albrecht (1986), Esperdy (2007), Hacıömeroğlu (2008) and Şenyapılı (2010) focus on their effects and roles in films. They state that the skyscrapers became the significant elements to reflect the sense of power and future. They are the landmarks which remind the audience where the directors display.

According to Hacıömeroğlu, landmarks of New York, especially some of them, “have given the responsibility to represent the world” in science-fiction films (2008, p. 30). She states that the landmarks of New York in science fiction cinema not only have significance with their architectural functions as buildings, but also “represent a city, a nation or sometimes the whole population of human kind on Earth” (Hacıömeroğlu, 2008, p. 30). “The landmarks such as Statue of Liberty, the Empire State Building, and Chrysler Building are widely known and easily recognized since they are unique in construction and visible in sight in all movies, pictures and other visual media” (Hacıömeroğlu, 2008, p. 30).

In this respect, she discusses *Planet of Apes* (1968) and accordingly, “the half buried Statue of Liberty in the sand by the shore” is enough “to understand the doom of the world crushed under the Ape Empire” (Hacıömeroğlu, 2008, p. 30). Hacıömeroğlu claims that apart from the widely known landmarks of New York, there are lesser-known architectural landmarks in public such as New York Public Library in *Planet of Apes* (1968), *Escape from New York* (1981), *Ghost Busters* (1984) and *The Day After Tomorrow* (2004) (Hacıömeroğlu, 2008, p. 31). (Figure 6.1.) Additionally, she indicates that Radio City Music Hall is also one of the lesser-known landmarks which is recognized from *Beneath the Planet of Apes* (1970), *A.I.* (2001) and *the World of Tomorrow* (2004) (Hacıömeroğlu, 2008, p. 31). (Figure 6.2.)



Figure 6.1. New York Public Library in *The Day After Tomorrow*.
(Source: Hacıömeroğlu, 2008)



Figure 6.2. Radio City Music Hall in *Beneath the Planet of Apes*.
(Source: Hacıömeroğlu, 2008)

Skyscrapers play an important role in films since 1920s within the perspective of city landmarks in film architecture. New York, Los Angeles and many other cities are composed of skyscrapers and their effects to the public life which are the subject of the films especially with their silhouettes as an image or one of the main characters. Thus, in the studies on film architecture, one of the important elements of films is shown as a skyscraper for the representation of modern era and creating a futuristic perspective in science fiction films. While Hacıömeroğlu discusses the skyscrapers of New York City in science fiction films, Albrecht points out the roles of skyscrapers in the films of modern era. Şenyapılı describes the usage of skyscrapers in cinema by analyzing the important skyscrapers such as Empire State, Chrysler building and World Trade Centers. According to Albrecht, “the skyscraper was the quintessential expression of modern American architecture” and “throughout the 1930s, especially in the American cinema, skyscrapers were an essential element of urban films” (1986, p. 149). He states that New York City is one of the example cities which was appeared with the silhouettes of the world’s finest skyscrapers such as “Walker and Gillette’s Fuller Building (1929),

Sloan and Robertson's Chanin Building (1930), and the greatest of all, Shreve, Lamb & Harmon's Empire State Building (1931)" (Albrecht, 1986, p. 149).

While modern architects expressed skyscrapers functionally as flat-topped stacks of horizontal floors, movie skyscrapers took their cues from the innumerable Art Deco skyscrapers of the 1920s. Like the Chrysler Building, they resembled nothing so much as modern day Gothic cathedrals, tall arrow aspiring to the sky (Albrecht, 1986, p. 150).

Albrecht points out the importance of skyscrapers in modern era films by considering their usages as symbols and stages of a significant event. He exemplifies this from the film, named *King Kong* (1933):

And when, in one of the cinema, the great ape climbs the Empire State Building at the end of *King Kong* (1933), the skyscraper paradoxically becomes both the stage for a great urban spectacle and the instrument of the city's potential destruction. Goaded into a rampage by the greed of promoters who abducted him from his natural jungle habitat, *King Kong* unleashes his rage from the pinnacles of one of the most familiar symbols of urban capitalism (Albrecht, 1986, p. 152).

In addition to Albrecht, Şenyapılı also analyzes the buildings of *King Kong* (1933). According to Şenyapılı, skyscrapers are the significant elements of cinema, especially in science fiction films, in order to their representation of future and power (2010, p. 100). He indicates that even though in the films, skyscrapers are the symbol of power; they are destroyed by the natural or extraterrestrial forces, except Empire States building in *King Kong* (1933) (2010, p. 100). According to Şenyapılı, in this film, the gorilla does not fight with the skyscraper, it uses the building in order to fight with the planes which want to shoot the gorilla (2010, p. 100).

Hacıömeroğlu discusses the verticality within the perspective of time and she points out Vivian Sobchack's word about the verticality in films of modern period and science fiction. According to Sobchack while "the 1930s verticality is emphasized as a symbol of developments in technology, wealth and social status and class conflicts just like in *Metropolis* (1927), *Just Imagine* (1930) and *King Kong* (1933)", in the 1950s, "verticality does not symbolize the wealth and technological improvements anymore but the self-destructive nature of mankind" (cited in Hacıömeroğlu, 2008, p. 46-47). During the 1930s, the Depression affected United States and the economical division between the labor, middle class and the high class reached to the extreme. While the high class was living around the Central Park in the apartment buildings, the other classes were just like *King Kong* who "is taken from his home where he was the king on his mountain top and brought to the big city" (Hacıömeroğlu, 2008, p. 46). Furthermore,

Hacıömeroğlu denotes that there are some studies about *King Kong* and its representation by the perspective of socio-cultural issues, referring to Dr. Arthur Levin: “Some of them claim that the Kong represent the African American community. His relation with the blond white girl, his alienation in the city and his way up and down in the end symbolize the life of African Americans in the city” (2008, 46-47). (Figure 6.3.)



Figure 6.3. King Kong on the top of Empire State Building.
(Source: thetimes.co.uk)

According to Sobchack, in the 1960s and 1970s, “it is no longer verticality but horizontality” and she continues that “where the buildings go vertically, life goes horizontally” (cited in Hacıömeroğlu, 2008, p. 47). She states that while a person, who wants to see the sky, is blocked by the high-rise buildings before, in the *Soylent Green* (1983), she/he is blocked “by the huge wave of people in the year 2222” (cited in Hacıömeroğlu, 2008, p. 47). (Figure 6.4.) In the 1980s, it is seen that the city turns into a prison with full of ruined architectural symbols by referring to Sobchack and because of this; the verticality of the city became a symbol of failure (Hacıömeroğlu, 2008, p. 47).



Figure 6.4. Overpopulation in *Soylent Green*.
(Source: Hacıömeroğlu, 2008)

Esperdy also discusses the use of skyscrapers in the films within the perspective of modernity as Albrecht does. She states that in films “[S]uch skyscrapers were often figured prominently in films as both form-giver and setting, playing a significant role in making these towers the era’s preeminent symbol of modernity” (Esperdy, 2007, p. 202). She points out one of the Universal Studio films, *Broadway* (1929), which was designed by Charles Hall, in order to exemplify the use of skyscrapers as background silhouettes in the film: “[T]he dance floor at the Paradise Nightclub was surrounded by three massive-stepped towers of glass and metal surmounted by facets of mirrored glass to form a canopy. Skyscrapers painted in extreme tilted-up perspective form the club’s background.” (Esperdy, 2007, p. 202)

Neumann analyzes the skyscrapers through *Metropolis* (1927) by comparing the American skyscrapers and the German skyscrapers. He indicates that even though the skyscrapers served “as a platform for the anti-Americanism of conservative, architects, planners, and journalists” and they are the symbols of capitalism; as stated in most of the studies of scholars such as Kracauer, they should be built in Germany, too, as different examples than American ones (Neumann, 1996, p. 35).

The German high-rise building, such critics claimed, would be less historicist than the American skyscraper, and, as a result of highly restricted and socially responsible city planning, there would be only one huge building at the center of each city, a modern version of the medieval cathedral (Neumann, 1996, p. 35).

According to Neumann, *Metropolis* (1927) is an important example which depicts the approach to architecture and urban design through the skyscrapers and the town planning of the film. He states that the adaptation of American design apprehension into Germany is represented through *Metropolis* (1927).

[...] The central view onto the skyscrapers in *Metropolis* combined an exaggerated version of the dark streets of American cities with the notion of a central tower that had played such an important part in recent discussions and that represented the most conservative contemporary approach to skyscraper design and town planning in Germany (Neumann, 1996, p. 36).

According to Hacıömeroğlu, “the life in New York City is vertical both physically and lifestyle wise” (2008, p. 45). When it is viewed above New York City, she denotes that the ground is the only bridge which connected the buildings to each other. The skyscrapers are blocked to see the sky. The huge deep gaps between the buildings create space for the idea of air traffic in science fiction films.

In this respect, it is seen that the skyscrapers are discussed as the symbol of power and failure, representation of future and modernism, and the landmarks of the cities by representing them. Therefore, the skyscrapers' different meanings and positions in the films provide a chance to identify them as the one of the actors of the films.

6.2. City on the Backdrop as an Icon and a Reminder

In literature, one of the significant discussions is about the cities on the backdrops of the films. They analyze the backdrop cities in terms of their contributions to the films by reminding the location of the city or advertising the city itself. These backdrop spaces are mostly discussed in dissertations and in this sense, I analyze six of the scholars – Akyıldız (2012), Ince (2007), Kaba (2009), Tüzün (2008), Öztürk (2012), Nowell-Smith (2001) and Hacıömeroğlu (2008) – within the perspective of bibliographic research on space-cinema relationship.

Unlike other scholars, Hacıömeroğlu discusses directly the backdrop cities in films instead of the spaces in films. Although the studies have the same arguments about the use of space in films, their different approaches to backdrop cities are conspicuous. While Hacıömeroğlu (2008) discusses the backdrop cities as an image with the subtitles of city as an icon, a medium of communication and a selection of landmarks for New York City, the analysis of Kaba (2009) is different from the approach of Bowman by considering the space in films. According to Bowman, the directors convey the spaces in films into the audience in two different ways: Habitual space and acute space (Kaba, 2009, p. 51-52). She states that while the habitual space consists of the images of spaces, which the audience is accustomed to see, the acute space is a supplementary element as a figure of the film (Kaba, 2009, p. 51-52). Unlike the acute space, the habitual space is like a backdrop for defining a ground for the actions (Kaba, 2009, p. 52).

Akyıldız also does not discuss the backdrop cities directly as in the other studies; she analyzes the use of space within the perspective of the spatial fiction. She analyzes the films by considering the design of space in cinema and perception of space. Akyıldız examines eight films by categorizing their spaces considering the style of usage or design. However, the outcomes of the thesis are not clear enough and far from being

detailed. She states that there are two types of cinematic spaces in order to transfer the essence of the film to audience by making inferences from architecture. They are assemblies of existing space and fictional space (Akyıldız, 2012, p. 55). She discusses the fiction of existing space in two parts: The use of existing space without any changes and the use of existing space by reconstructing it (Akyıldız, 2012, p.56). In this respect, while she exemplifies the fiction of existing space without any changes, she benefits from *Slumdog Millionaire* (2008) by referring the scene of Taj Mahal (Akyıldız, 2012, p. 57). (Figure 6.5.) She denotes that with this scene, the transfer of the spatial sense is strengthened for the audience by using the first building which comes to the mind in terms of India (Akyıldız, 2012, p. 57).



Figure 6.5. Taj Mahal Image from Slumdog Millionaire.
(Source: video.fnac.com)

According to Nowell-Smith, “there are films which are mostly location-shot and happen in a place which is identifiable, very often named, and where the name may even form part of the title” (Nowell-Smith, 2001, p. 101). Alfred Hitchcock’s *Vertigo* (1958) has scenes from San Francisco and it is an example of city as a backdrop. (Figure 6.6.) “Shooting on location is sometimes an aesthetic choice, sometimes an economic one, often probably a mixture” (Nowell-Smith, 2001, p. 102). While the films are shot on location, it can be more aesthetic or/and more economic than set in studio because designing and building a set means that there are many works to do and in some cases it can turn to be a wasting of time.



Figure 6.6. Golden Gate Bridge in San Francisco (Time: 41:51).
(Source: Vertigo, 1958)

On the contrary to the words by Nowell-Smith about identification of location, according to Ince (2007) and Öztürk (2012), backdrop cities do not have to give a spatial message to the spectator. In this regard, there are two different approaches on the backdrop cities in literature of city-cinema relationship; the films with recognizable backdrop cities or the films with city images as a backdrop. The studies categorize it by considering the city landmarks and/or its silhouettes. Öztürk states that the film, which is shot in Paris, is recognized by the audience at the first sight, because they have never been to Paris before, nevertheless they have already seen the Eiffel Tower in the previous films (2012, p. 58).

Hacıömeroğlu (2008) is one of the scholars who discuss the role of city in films through the case study of New York City in films by considering the landmarks and city itself. While she points out the role of New York in cinema, she discusses it with different concepts which are *city as an image*, *city scale* and *corporeal experiences*. She states “the city image of New York City in science fiction cinema is based on the elements of authentic New York City and its relation with the world” (Hacıömeroğlu, 2008, p. 23). She denotes that if the city needs to be analyzed as an image, it should be divided into three parts: *City as an Icon*, *City as a Medium of Communication* and *City as a Collection of Landmarks* (Hacıömeroğlu, 2008, p. 23).

In this sense, Hacıömeroğlu (2008) denotes that New York City is a significant icon for films as itself. According to her, especially Manhattan Island is displayed in the films with its silhouettes on the backdrop and “despite its constant changing image the skyline manages to keep its status as a worldwide known icon” (Hacıömeroğlu, 2008, p. 24). (Figure 6.7.)



Figure 6.7. The Silhouette of Manhattan.
(Source: manhattanreview.com)

Hacıömeroğlu states that the city could be a *Medium of Communication*, too and this has two meanings: “the first one involves communication/commercial boards” and the second one is the building in a city itself (2008, p. 31-32). She exemplifies New York City, especially Manhattan because of the use of billboards and Times Square at night with “the bright, shiny, colorful images (Hacıömeroğlu, 2008, p. 31). According to her, in *Metropolis* (1927), *Equilibrium* (2002), *Immortal Ad Vitam* (2004) and *Fifth Element* (1994) the boards are important elements and sometimes the buildings themselves, which are gigantic and interactive tools “talking to and brain washing the crowd” (Hacıömeroğlu, 2008, p. 31). She states that the buildings also become the medium of communication themselves. (Figure 6.9.)

They communicate through their designs. The city [New York] is full of eye-catching designs yet each and every one of them fights for being unique. The buildings in the science fiction movies also fight for the same attraction. The main building in *Equilibrium* (2002), the tower of *Metropolis* (1927), and the Zorg Building in *The Fifth Element* (1997) are seeking uniqueness to interact through their designs (Hacıömeroğlu, 2008, p. 32).

The backdrop cities in films are discussed within the different perspectives and in this respect, the common point is that cities become recognizable with films and films contribute to the plot with cities or their landmark elements of the cities. Even though the cities do not become an actor of the film, they involve in the plot and empower the sense of reality or represent symbolic meanings related with the narrative.

6.3. Promoting Modern Architecture and Ideology

Cinema was a perfect tool for propaganda and advertisement especially in the modernism era. Because cinema could reach the society easily, it was a great tool for manipulating people's way of thinking.

The scholars in literature (Corliss and Clarens, 1978; Albrecht, 1986; Janser, 1997; Wilson, 1998; Wilson, 2000; Penz, 2003; Esperdy, 2007; Bergfelder, Harris and Street, 2007; Baker, 2011; Kracauer, 2015) point out that despite the improvements and new techniques on cinema industry, there was a financial crisis of the Depression. Cinema was a way for an escape from the daily life problems. The reflections of this depressed situation to real life created a new marketing era in which the cinema became the way of commercial for architecture from home designs to textile along with modernism.

For white telephones, along with streamlined chrome furniture, faceted mirrors, glass brick walls, and bakelite floors, were not just stylistic hallmarks of American movies of the 1930s. As crucial components of the most popular entertainments of the era they were also a form of mass marketing that attempted to mitigate the social and economic crisis of the Depression by exploiting the standards and mores of the burgeoning consumer culture (Esperdy, 2007, p.198).

In that sense, cinema was creating a dream place to the filmgoers and it helped to put themselves into its fantasy spaces especially at the time when the effect of the Depression was felt by society the most. According to Penz, "the use of film in architecture in the 1920s, the real motivation for the promoters of the modern movement to use film was a means of propaganda" (2003, p. 147). According to Penz, "it was clearly a powerful motive, and probably a sensible one" by considering the popularity of cinema after World War I (2003, p. 147). Cinema created different worlds and realities, as Albrecht states, with the imaginary settings that come along modern architecture.

Like the first display of cinema in Paris, it made the society feel that they lived in a different world. Penthouses, nightclubs, executive suites, and ocean liners were the perquisites of prosperity – dream dwellings, pleasure palaces far removed from the harshness of many a moviegoer's life (Albrecht, 1986, p. xiii).

Even though they do not analyze cinema as a tool for promoting and propaganda, Lamster and Neumann also discuss the effects of cinema. According to

Lamster, films have a deep impact for creating a desire for the product of architects and show how the user of architecture will consume the architecture (2000, p. 2). Neumann states that cinema, which becomes a collective language of century we live in, has an important role to accept, criticize and publish the architectural ideas (1996, p. 8-9).

Bergfelder, Harris and Street refer Mallet-Stevens' words that: "it's obvious that if you project a setting, a piece of furniture, an object before audiences of millions, at least a few will see it, even if they don't actually look closely at it" (Bergfelder, Harris and Street, 2007, p. 100).

Although cinema could be used for educational purpose, it could be a tool for manipulation, too. This manipulation can be seen during the 1930s German cinema under the influence of the Nazi regime. The 1930s German cinema was one of the important examples which defined the place of cinema in propaganda strategies. According to Bergfelder, Harris and Street, "this period to be a time where the notion of national identity and of a national film culture and industry were promoted and mobilized above anything else" (2007, p. 29). They also state that the "theatrical-architectural tradition of set design in Weimar cinema, beginning with Kracauer, has attracted ideological criticism for showing the strongest affinity with the later architectural principles of the Nazis" (Bergfelder, Harris and Street, 2007, p. 54). In this context, the example of Fritz Lang's *Die Nibelungen* (1924) draws attention with "its funeral and starkly geometrical sets; and the comparison of stills from the film with pictures of later Nazi memorials and other buildings does indeed offer striking similarities" (Bartetzko, 1985; cited in Bergfelder, Harris and Street, 2007, p. 54). Additionally, they give *Jud Süß* (Jew Süss, 1940) and *Anschlag Auf Baku* (Attack on Baku, 1942) as instance works for supporting the Nazi ideology. In Germany, the films of expressionist movements such as *Die Freudlose Gasse* (The Joyless Street; 1925), *Metropolis* (1927), *Der Blaue Engel* (The Blue Angel; 1930) and *M* (1931) are the precursor of Nazism. Mehmet Öztürk (2008) also draws attention to the same situation and defines cinema as "a creative art of the modern politic propaganda". Öztürk states that Lang's *Metropolis* (1927) made feel this situation and on purpose or not he infuses into this ideology (2008, p. 16). He initially discusses cinema as a tool for propaganda within the perspective of Kracauer and Benjamin, initially.

Kracauer focuses on propaganda in cinema in his book, *Theory of Film* (1997). According to him, cinema is a unique tool for propaganda as if it is a sparkling rectangular like an object for hypnotism (2015, p. 276). Kracauer indicates that

montage, lights, music and the angles of the camera are important techniques which are used for creating propaganda films especially by Nazis. He states that the documentary films can create a fake reality and manipulate the audience by the use of montage in particular (Kracauer, 2015, p. 278). According to him, the reality of images in films creates a perception on audience and they think the films are true stories which are shot from real life (Kracauer, 2015, p. 278). Additionally, Kracauer points out the works of Pudovkin and Eisenstein which take advantages of extraordinary angles of camera in order to provide the audience get involved into workers and enlarge the class conflict in the period of the Russian revolution (2015, p. 279).

Ulus Baker also discusses the importance of cinema as a tool of propaganda for Nazism and Stalinism. According to him, both regimes are inspired from each other but the instruction of Hitler for shooting films like *Battleship Potemkin* (1925) shows that the attention of Hitler to Stalinist films more than reverse (Baker, 2011, p. 236). Baker also points out that *Caligari* (1920) is more beneficial than psychoanalysis in order to understand the mood of fascism (2011, p. 237). He compares Vertov with Riefenstahl who tries to escape from the charges about being Hitler's director (Baker, 2011, p. 237). According to Baker, while Vertov displays the society, he points out the people, who live their lives without being regulated, and collectivism and peaceful construction of socialism are waited from this crowd (2011, p. 238). Unlike Vertov, the mission of Riefenstahl and Albert Speer, who was the head architect of Nazism, is "set design" (Baker, 2011, p. 238). Her camera did not display the ordinary crowd from daily life like Vertov; Riefenstahl and Speer designed a fictional life in every single detail (Baker, 2011, p. 238). In this respect, Baker states that there is no similarity between the smile of young worker Russian girl in Vertov's propaganda film and the smiles in the film of Riefenstahl in which everything is designed and fictional (Baker, 2011, p. 238-239).

German science fiction novels and films were a place where the militarist, racist and nationalist ideologies were dominant to convey the messages to society, during the 1920s (Bergfelder, Harris and Street, 2007, p. 114). They indicate that Germany was not the only country which created a Nationalist style, the Soviet Union was also did the same thing like Germany in the film named *Queen of Mars* (1924) (Bergfelder, Harris and Street, 2007, p. 114).

In addition to political propagandist manner of cinema, it was started to use for promoting during the modernism movement. Before cinema became a part of the social life, exhibitions were in the same position.

[...] no vehicle provided as effective and widespread an exposure of architectural imagery as the medium of the movies. Statistics of cinema attendance during the first half of the century suggest the ability of the movies to rival, if not actually surpass, exhibitions as a major means of promoting new design concepts (Albrecht, 1986, p. xii).

According to the scholars (Corliss and Clarens, 1978; Albrecht, 1986; Wilson, 1998; Wilson, 2000; Bergfelder, Harris and Street, 2007; Esperdy, 2007) Wright, Le Corbusier, Mies Van der Rohe, Sullivan, the Bauhaus designers and others, who were the part of the modern movement in architecture, had a large and crucial influence on Hollywood set design in the 1920s and 1930s. Besides, in those years the exhibition pavilions were the most effective places for promoting the new architectural approaches or/and technological developments until the cinema became popular by the society (Albrecht, 1986, p. 5). Albrecht states that architects were reaching to large audience thanks to the films and magazines, newspapers were accompanying them to advertise for modern architecture (1986, p. 4-5).

These exhibitions were also providing film designers to adapt their sets to modernism by introducing the new design approaches or developments on architecture. The spaces, which were designed for the films, became a source of inspiration for society in real life. According to Esperdy, “their [films] impact was inevitable, or so architects wished to believe: the public would not only come to enjoy and appreciate good design at the movies, they would demand it in their everyday lives as well” (2007, p. 199).

Indeed, films were presented as an instrument for introduction and, besides, architecture became an important element for supporting the fiction in films.

The cinematic adaptations of modern architecture created by moviemakers of 1920s and 1930s not only provided a glamorous visual *mise-en-scène*, but also supplied moviegoers with an optimistic view of the workings of society. By shooting stylized architecture on soundstages, which dominated popular film production between the wars, filmmakers sought to exceed audiences’ expectations of what the future would hold for them by suggesting undreamed-of possibilities and ways of life (Albrecht, 1986, p. xii).

Besides, cinema is not only a powerful source to spread the existed trends and technologies; it also creates the style of the period or the fictional world which is displayed in film.

Once movie producers realized the economic advantages to be gained from treating design as a serious consideration in the preparation of a film, Hollywood quickly rose to a commanding position not only as a popularize of fashion trends but also as an initiator of them (Albrecht, 1986, p. 76).

On modernism period, cinema was a way for advertisement on the areas of architecture and textile, for instance. Particularly, by the 1930s, architects expressed their interest in the films and most of the Hollywood art directors came from the architecture profession.

The cinema of the 1920s and 1930s, thus, offers a challenging new perspective on modern architecture, as well as an unusual case study of how mass culture assimilates radical visions in the arts (Albrecht, 1986, p. 124). “From nearly the advent of cinema filmmakers were conscious of the central role that movies might play in American culture, transmitting social values and ideals and shaping public opinion and mores” (Esperdy, 2007, p. 199).

Additionally, the use of cinema as a tool for promoting and introducing during the modernism era, brought new notion, *consumption*, which is still valid for today. Merry Ovnick, in his *The Mark of Zorro: Silent Film’s Impact on 1920s Architecture in Los Angeles* discusses the consumption effect of films on architecture. “Moviegoers in the 1920s vicariously lived the stories they watched, and along the way they imbibed architectural references from film-set versions of history” (Ovnick, 2008, p. 34). In the studies, it is stated that during the Depression era, even though cinema was a fantasy space where people imagine themselves in a fabulous world, before and later this era, cinema became a screen which the designers exhibit their fashionable houses and costume designs. Janser also discusses the cinema as a tool for propaganda in the study, while he analyzes the Early documentary films from the early 1920s to early 1930s, and Hans Richter’s film, *Die Neue Wohnung* (1930). He states that architecture uses cinema for propaganda and educational purposes and he examines the films especially in the German context (1997, p. 34). According to him, “[...] architects believed that film was a new and useful means for propaganda purposes” (Janser, 1997, p. 36).

Contrary to what is believed, Esperdy denotes that the modern set design in films was reflecting differently to audience: What is modern is bad and what is traditional is good (Esperdy, 2007, p. 207). The characters of the films were important to define the styles. Especially in Hollywood’s vernacular if someone has a modern house, this means she/he is an evil, a swindler or a loose woman. If the character is a woman who was a mother and housewife, she lives in a traditional designed house.

While stock melodramas equated modern design with sin, immorality, and even the extremes of inhumanity and evil, the modern interiors of screwball comedies tended

to reflect the zany, reckless, and usually irresponsible nature of the wealthy people who inhabited them (Esperdy, 2007, p. 207).

This contradiction brings a new perspective to advertisement of modern architecture, because there are two profiles at this moment: one profile is to buy modern furniture and technological devices, and the other one is traditional for women who wants to appear as a good mother/wife. In order to change this idea, the set designer decelerated the transition by combining the modern and traditional style for the houses in the films.

Vidler indicates, “as cinema has a marked influence on modern architecture; in turn, modern architecture brings its artistic side to the cinema.... Modern architecture not only serves the cinematographic set, but imprints frame; “architecture –plays” (Vidler, 1993, p. 46). As Vidler states, modern architecture is an important element of the cinema not only with its contribution to the narration but also by influencing the audience for the ideologies, new trends and promotion. During the modernism period, cinema was used for propaganda and advertisement primarily for architecture; after the Depression for textile, too. Moreover, the power of cinema for spreading a word is an evitable fact which was agreed on by the scholars.

Additively, Kutucu indicates that Andrew Niccol’s *Gattaca* (1997) presents an ideology and the cinematic spaces of the film are shaped with this ideology. According to him, “an ideology of neo-eugenics with an authoritarian, bureaucratic social system has been established in a not far away future” (Kutucu, 2005, p. 71).

Andrew Niccol has indicated and harvested the codes of the ideology in Nazi Germany with the form of an authoritarian regime of the Second World War period and the genetic studies and capitalist economic system of the present. Consequently two sides of modern architecture have been reflected; first one as the avant-garde side and second one as the cold and authoritarian side in respect to the ideology and regime in a “not too far future” (Kutucu, 2005, p. 71).

According to Kutucu, the modern architecture with brutal structures is mostly used in films so as to reflect the context of such ideology (2005, p. 71). He points out the buildings and their usage in the film in order to represent “concrete images of a bureaucratic and fascist government and a fascistic future” (Kutucu, 2005, p. 71). In this respect, he analyzes “F. L. Wright’s Marin County Civic Center as a spaces center and Predock’s California Polytechnic Lab as residential buildings” in terms of their architecture and modern, brutal structure (Kutucu, 2005, p. 71). Kutucu indicates that even though Wright’s building is designed with his humanistic approach “to form a modest relationship with the environment”, in the film, it represents the fascist and

bureaucratic ideology (2005, p. 71). Therefore, it is observed that cinema gives a different meaning and it transforms what the architectural product symbolizes in films.

Additively, Kutucu states that the ideological approach and the cinematic spaces of Peter Weir's *Truman Show* (1998) are also conspicuous within the perspective of the intersection between architecture and cinema.

In the movie, a future world which is in the hegemony of media has been illustrated. In this instance, the loss of one's basic human rights and citizenship and has gotten under control by manipulations with the help of basic human needs and fears by a media cooperation, has been portrayed (Kutucu, 2005, p. 72).

Kutucu focuses on the manipulative power of media and place of popular culture in society in *Truman Show* (1998). According to him, "the subject matter of 'Truman Show' is the game the media plays on a person's life and the manipulations on the way to its goal" (Kutucu, 2005, p. 73). He indicates that the setting of the film, which is a suburb and it is called *Seaside*, is "presented as an ideal place for living, is, in fact, a prison for the main character" (Kutucu, 2005, p. 73).

According to Kutucu, "if we consider the critical approach and standing point of the directors, both the films and the architectural spaces should be analyzed in an ideological and genre context" (Kutucu, 2005, p. 72). While *Gattaca* (1997) has an importance within the perspective of its design which points out its ideological approach, *Truman Show* (1998) reminds us the significance of media for advertisement and manipulation.

In literature of the intersection of architecture and cinema, the scholars undertake cinema as an important media for advertisement and manipulation. The films and the usage of spaces indicate the messages which should be given to the audience. While cinema affects the society in order to promote architectural products, architecture in films strengthens the power of ideological thought which is wanted to transmit to the audience.

6.4. Personal and Psychological Purposes

6.4.1. Stairs and Its Psycho-Architectural Reflections

Although many scholars do not discuss the architectural elements as a main subject in their studies, they denote these elements while examining the films by

considering architecture-cinema intersection. Stairs are one of the significant elements for the scholars who analyze the relationship between architecture and cinema.

Babineau states in his dissertation that in the films stairs are not only an architectural element but also they create or support the cinematic space and plot of the film with its presence in the scene. He also indicates that many directors have significant 'staircase scenes' in their films such as Bernardo Bertolucci, Francis Ford Coppola, Roberto Rodriguez and Pedro Almodovar without discrimination among the styles (Babineau, 2003, p. 2).

Throughout the history of cinema, stairs have been the settings for many memorable moments, from the confrontation on the Odessa steps in *Battleship Potemkin* (1925) to its many copies (most notably the staircase shootout in Brian De Palma's *The Untouchables* (1987)), from the fantastical stairway sets of Busby Berkeley musicals to the ballroom in James Cameron's blockbuster *Titanic* (1997), where lower-class Jack is introduced to upper-class society on the grand staircase (Babineau, 2003, p. 1).

The scholars such as Yacowar (1986), Babineau (2003), Adiloğlu (2005), Kutucu (2005) and Jacobs (2007) state that even their roles both in films and architecture to connect one space to another as a transitional space, additionally; they have significant features in films with their symbolic and cultural meanings for instance "representing hierarchical notions such as the superiority of royalty over commoners, success versus failure, or other up/down dichotomies" (Babineau, 2003, p. 3). Jacobs denotes that "Hitchcock's cinema is permeated by fetish objects, many of which have highly architectural or domestic connotations such as a bunch of keys, a doorknob, a closed door, a darkened window, or the top of a staircase" (2007, p. 26). Accordingly, he states that there are several architectural motifs in Hitchcock films, such as closed door with the key which "relates to the theme of a secret hidden within the house or the family" (Jacobs, 2007, p. 26).

According to Pallasmaa (2008) stairs are vertical labyrinths. There are various meanings of going down staircases such as leaving from the social ground, getting within secrecy and joining a group. It also gives signals for the entrance to the private and forbidden world or it defines the last day in order to get a secret out in the open (Pallasmaa, 2008).

The studies emphasize that in the stair scenes, they are filmed from top to bottom and these scenes represent vertigo, falling or escaping in panic such as in Alfred Hitchcock films. When the role of stairs in films is discussed by the scholars, it is

inevitable to recognize Alfred Hitchcock. Corliss and Clarens state “he bends reality to his purpose to get the real truth” (1978, p. 35). In this respect, it is seen in many films of Hitchcock, he uses stairs by creating his own reality.

The other quintessential Hitchcock image is the staircase. Again the early films show ample use of this device for which his later work is known. Whether upward or down, Hitchcock’s stairs take his characters and his audience to the fears, dangers, and rewards of self-discovery. The most common staircase shot is downward through a seeming spiral, which leaves the impression of stairs within stairs. One finds this shot from *The Lodger* through *Vertigo*. As an emblem it recalls Peer Gynt’s onion, concentric layerings around a void, with the addition of the danger that height always means in Hitchcock (Yacowar, 1986, p. 18).

According to Corliss and Clarens by referring the interview with Robert Boyle, who is the art director of many Hitchcock films such as *Saboteur* (1942), *The Birds* (1963) and *North by Northwest* (1959), “Hitchcock is the patron saint of art directors, not just because he’s the one art director to succeed spectacularly as a film director, but also because it’s so evident that art direction and special effects play such an important role in a Hitchcock picture” (1978).

Babineau acknowledges that “in an interview with Charles Thomas Samuels, Hitchcock was asked about the many staircases with appears in his films, and explained with a characteristically glib reply that he thought a staircase was *very photogenic*” (2003, p. 123). In line with Babineau, according to Jacobs, staircases are the places for psychological tensions in Hitchcock’s films (2007, p. 28). Relating to this statement, according to Babineau, it is more than being photogenic and it is seen that in many Hitchcock films stairs are also “the site of intense and crucial narrative moments, moments of suspense, suspicion, revelation, fear, murder” (2003, p. 123).

Hitchcock, attracted to stairways from the very beginning of his film career, systematically explored their spatial and metaphoric potentials, often photographing them with elaborate and technically sophisticated strategies, until stairs became a highly personal and useful symbol (Babineau, 2003, p. 11).

While Babineau discusses the role of stairs in Hitchcock films, he examines them according to what they represent such as fear, suspicion and mystery; therefore, he analyzes his films by focusing on the use of stairs. In this sense, he gives examples in order to clarify his argument and accordingly, he emphasizes that staircases are the place of fear of murder.

In *Psycho*, Martin Balsam's private investigator character Arbogast is killed by Norman (a serial killer) on the stairs. In *Topaz* (1969), a Cuban revolutionary (John Vernon) kills his mistress after she makes a dramatic entrance down the fancy stairs of her Spanish mansion (Babineau, 2003, p. 130).

In addition to Babineau, Ünver also analyzes the roles of staircases in *Psycho* (1960). She indicates that the stairs which are the one that goes to the Norman's house by forming the curved path and the one inside of the house create the thriller images of the film (Ünver, 2012, p. 38).

According to Jacobs, many scholars noted the director's "stair complex" in their studies and accordingly, "dynamic and spatially fragmented structures, staircases are often places of crisis and their perspectival effects seem to isolate and confine characters" (2007, p. 27-28). Furthermore, while he discusses Bunting House in Hitchcock films titled *The Lodger: A Story of the London Fog* (1926), he states that "[o]ne of the most memorable images of the film is a vertical shot down through the stairwell, which includes several flights of stairs, as the gloved hand of the lodger makes a circuit of the banisters" (Jacobs, 2007, p. 73). According to him, these staircases are "sinister staircases" referring to Walker and additionally, like *The Lodger* (1926), *Psycho* (1960), *Vertigo* (1958), *Blackmail* (1929), *Notorious* (1946) and *Shadow of a Doubt* (1943) contain the early examples of sinister staircases scenes, as well (Jacobs, 2007, p. 73).

Among the analysis of the scholars about staircases in Hitchcock films, *Vertigo* (1958) is one of the fundamental films in order to focus on the role of staircases in his films. "It's very title referring to a fear of heights, *Vertigo* seems to be an embodiment of a long-running theme of elevations as a source of both the achievement of desire, and the danger that accompanies it" (Babineau, 2003, p. 148). In *Vertigo* (1958), Hitchcock uses spiral stairs, which also juxtapose with vertigo, "the dizziness", more than a passageway with its symbolic meaning as facing the fears and climb to reach the desire object. In this sense, it is claimed that the symbolic meanings of stairs are not the same in Hitchcock films. Although there are not stair scenes in his entire cinematography but many of his films have stairs in order to emphasize an emotion or event. (Figure 6.8.)



Figure 6.8. Stairs in *Vertigo* (Time: 01:13:32).
(Source: *Vertigo*, 1958)

As is the case with his other symbols, he simultaneously made use of their latent power and varied them according to the needs of particular subjects and treatments, so that we see twin staircases representing the ‘twin’ Charlies of *Shadow of a Doubt*; a spiral staircase symbolizing the chaos of life in *Vertigo*; a character blocking another character’s rise to politics on a staircase in *Strangers on a Train*; a staircase representing the complexity of the human psyche in *Psycho* (Babineau, 2003, p. 158).

Fatoş Adiloğlu also discusses the role of stairs. Unlike him, she examines stairs in Halit Refiğ films. According to her, staircases highlight the relationship between interior and exterior like doors, windows and thresholds (2005, p. 153). She denotes that in Halit Refiğ films, stairs are used as background elements because of their graphical features such as *Gurbet Kuşları* (1964), *Aşk-ı Memnu* (1975) (Adiloğlu, 2005, p. 151). Moreover, in his films, staircases are the elements in which important events and peak moments occur like we see in *Kırık Hayatlar* (1965), *Hanım* (1988) (Adiloğlu, 2005, 152). She especially emphasizes that stairs at the entrance build a ground for a spatial experience with the reflection to the semi-private spaces and utilization, hence, they empower the perception of space; at the same time, they define the architectural codes of the related building/space, as well (Adiloğlu, 2005, p. 153). Furthermore, Isler states that stairs emphasize the richness level of space along with emphasizing interior-exterior relationship (2010, p. 108).

Babineau (2003) also discusses the role of stairs in musicals and melodramas in his dissertation. According to him, in the musicals, stairs are architectural motifs which “help visualize stories of material success”; they play “a predominant part in the evocation of larger than life, fairytale environments” and also they represent “the rising up of the characters” (Babineau, 2003, p. 160). In recognition of stairs in melodramas, Babineau denotes that they are “alternately confining and steep, leading to territories

that are off-limits; their railings serve as metaphoric jail bars, and they are often the cause – or at least, the location – of tragic injuries or deaths” (Babineau, 2003, p. 161).

Additively, the stairs in *The Shining* (1980), *Gattaca* (1997) and *Truman Show* (1998) have symbolic meanings. Kutucu (2005) indicates that in *Truman Show* (1998), the stairs represent hope and by going up to the stairs Truman left behind the prison of himself. (Figure 6.9.) According to Kutucu, in *Gattaca* (1997), the spiral stairs of Jerome’s apartment is one of the key elements which is displayed frequently “in the house scenes is framed in an axis with Jerome sitting in his wheelchair in two scenes in two different course of time” (2005, p. 93). (Figure 6.10.) Kutucu points out that the spiral staircase symbolizes the DNA structures of Jerome in audience’s minds (2005, p. 94). Ünver focuses on the cinematic spaces of Kubrick’s *The Shining* (1980) within the perspective of sensory perception. To her, the stairs are one of these cinematic spaces and they represent the cumulative fear and panic in cinema (Ünver, 2012, p. 95). She indicates that in the film, the stairs represent Jack’s psychological tension and if the scenes had been shot in different spaces than stairs, they could have not given the same sense to audience (Ünver, 2012, p. 95). (Figure 6.11.)



Figure 6.9. Stairs in Truman Show (Time: 01:27:58).
(Source: Truman Show, 1998)



Figure 6.10. Stairs in *Gattaca* (Time: 30:51).
(Source: *Gattaca*, 1997)



Figure 6.11. Stairs Scene in *The Shining* (Time: 108:06, 108:14).
(Source: *The Shining*, 1980)

In this respect, it is claimed that stairs are one of the fundamental architectural motifs in films especially for Hitchcock, and their visuality and structure offer rich possibilities spatially and metaphorically. The role of stairs in Halit Refiğ films is distinctive regarding the perspective of what he represents with them as emphasizing interior-exterior relationship, visual element for background and passageway. In the studies, the scholars denote that stairs are “quintessentially rich architectural element within the cinema, offering filmmakers moment-by-moment staging options during the flow of their narratives, as well as larger, more overarching thematic possibilities” (Babineau, 2003, p. 164). In literature, stairs in films have an important role with their aesthetic appearances on screen and they have deeper meaning more than architecture with their psychological contribution to film narration.

6.4.2. The Symbolic Meaning of Doors and Windows in Films

Doors and windows are the significant architectural elements with their symbolic meanings in films like stairs in cinema. In literature (Suner, 2005; Ergin, 2007; Tüzün, 2008; Kaba, 2009; İşler, 2010; Özhan, 2011; Elsaesser and Hagener, 2014) doors and windows are discussed as architectural elements with their symbolic meanings for the narrative in Nuri Bilge Ceylan and Zeki Demirkubuz films. One of the significant common grounds between architecture and cinema is both creating frames on the world.

In Ceylan films, doors are one of the important architectural elements by the perspective of interior-exterior relation. Sibel Ergin indicates in her thesis that doors become a tool in order to define the spaces and their realities (2007, p. 95). In line with Ergin, Sibel Kaba also states that in his films, while the characters, who are positioned at the doorway/threshold of the door and the frame of a window, refer to the man's inner world as being opened, left or closed; they also generate an aesthetic space between audience and the characters (2009, p. 53). According to Ergin, in Ceylan's *Uzak* (2002), the architectural elements such as doors, windows, corridors, balconies, thresholds and rooms have significant roles in order to form the narration (2007, p. 75). Ergin gives *Uzak* (2002) as an example so as to clarify the perception of Ceylan related with doors and windows. Accordingly, she acknowledges that the frames through the thresholds of doors and windows empower the sense of nuisance regarding the narrowness of Mahmut's home in the film (Ergin, 2007, p. 95). Furthermore, this kind of visual arrangement creates a threshold for the characters (Ergin, 2007, p. 95). (Figure 6.12.)



Figure 6.12. Framing with Architectural Elements (Time: 08:21, 14:51).
(Source: *Uzak*, 2002)

According to Kaba, the threshold, which is created with the door, presents a key for different ideas by the perspective of audience and character (2009, p. 53). On the other hand, Isler claims that the thresholds, which are used in cinema, emphasize the circulation, the movement (2010, p. 106). Ergin acknowledges that being at the threshold in *Uzak* (2002) defines that the character, who is a guest at the house, is in between and accordingly, it represents his temporary visit to Istanbul came to an end (2007, p. 96).

Elsaesser and Hagener are other scholars who discuss the door in cinema through the notions of threshold as Kaba and Ergin analyzed, too. Elsaesser and Hagener describe the threshold in cinema which moves to two directions, because it both merge and separate at the same time (2014, p. 73). According to them, door is one of the central motifs of cinema which creates metaphorical connotations in films: Door can hide something but at the same time, it can expose (Elsaesser and Hagener, 2014, p. 97). “The door can be used as “dramatis persona” [characters] in a film literally” (Elsaesser and Hagener, 2014, p. 97). Therefore, they exemplify Hitchcock’s *Vertigo* (1958) and *Psycho* (1960) in which a secret that is hidden behind the door. The scholars indicate that door is not only an architectural element which is used for transition, but also an element expressing the idea of intertemporal transition. According to Elsaesser and Hagener, the doors can create alternative universes (2014, p. 99). They state that the doors can open to a bright future, as well as hitting to the face (Elsaesser and Hagener, 2014, p. 99). They point out the gates of heaven which have conspicuous roles in the films such as Lang’s *Liliom* (1934), Stahl’s *Leave Her to Heaven* (1945), and Powell and Pressburger’s *A Matter of Life and Death* (1946). On the other hand, in the Docter’s animation *Monsters Inc.* (2001), the door is located as a zone of transition and liminality for the internet age (Elsaesser and Hagener, 2014, p. 99).

In addition to the notion of door in films, Elsaesser and Hagener discuss the symbolic meanings and usages of windows and frames in cinema, too. They focus on the difference between frame and window. According to them, their metaphors point out different meanings: while we look *from* the window, we look *to* the frame (Elsaesser and Hagener, 2014, p. 31). Due to the fact that the window connotes the transparency, we do not see the frame (Elsaesser and Hagener, 2014, p. 31). But the frame brings to the mind composition and artificiality by pointing out the solid surface and its built nature (Elsaesser and Hagener, 2014, p. 31). According to them, while the window orients the people to see what is forward and behind, the frame points out both the

artifact quality of organization and the quality supporting the image (Elsaesser and Hagener, 2014, p. 32). They indicate that the window becomes invisible while the frame makes itself visible in its materialistic character (Elsaesser and Hagener, 2014, p. 32).

The windows are the openness which display outside from inside or inside from outside. In this sense, according to Ergin, in *Uzak* (2002), questioning the past, the emptiness of today or the dreams and hopes of future are reflected with the silhouettes at the windows' frames (2007, p. 96). In this film, the character, Yusuf, watches the outside from window like watching the life from a distance, and Ergin emphasizes that while he watches the outside, he monitors the distance and alienation between himself and the city (2007, p. 96). Ergin's analyses on *Uzak* (2002), is conspicuous regarding the roles of architectural elements and her way to describe them is important by the perspective of her way of commenting the film. While she examines the film, she also discusses the relationship between architecture and cinema and city and cinema.

In line with Ceylan films, in Demirkubuz films, the doors and windows represent an emotion, define an event or emphasizes an object or a person, as well. According to Isler, doors in Demirkubuz films become one of the characters of the film. Thanks to them; Demirkubuz discusses the subject through the connotations and intuitions without a word (İşler, 2010, p. 107). David N. Rodowick in the dissertation on melodramatic imaginary in Zeki Demirkubuz cinema that the dissection of the frame in the house with doors, windows, mirrors and separators help to display visually the isolation of the characters and lack of communication of the people at home (Özhan, 2011, p. 35). In this respect, she claims that Demirkubuz applies this method to his films in order to create this psychological effect. According to Özhan, the home space in Demirkubuz films is created over door - an architectural motif – which separates the outside from inside and provides the transition at the same time (2011, p. 50). In Demirkubuz films, the many images in his films are displayed as frame-within-frame. Özhan states that with this technique, Demirkubuz consolidates the claustrophobic feature of spaces like the directors Douglas Sirk and Rainer Werner Fassbinder (2011, p. 50). Additionally, Tüzün states that in Demirkubuz film *C Blok* (1994), the frame-within-frame technique, which is mostly used in this film with the doors particularly, becomes a mediator for the words, which the director wants to say (2008, p. 69). Therefore, she interprets that the door sometimes emphasizes the private space and sometimes points out the borderline, which is between the high-income and low-income

groups in the building complex in which the bourgeois lives, like in the scene of dinner at the house of doorman (Tüzün, 2008, p. 69).

In her book, Asuman Suner also acknowledges that in *Masumiyet* (Innocence; 1997), there are various examples of frame-within-frame technique like we seen in the films of Demirkubuz and Ceylan in parallel with Kaba. According to Suner, the technique of frame-within-frame can create two contrast emotions: firstly, it aestheticizes the ugly and fusty appearance of chosen space or secondly, it emphasizes its ugly appearance by dark scenes with the same technique (2005, p. 175).

To summarize, in cinema, the doors and windows are not only architectural elements, but they are also used with symbolic meanings in order to emphasize an action, character or an object in films.

6.4.3. The Change in the Definitions of Architectural Elements

The cinematic spaces are not always designed for the human beings in films; sometimes their characters have different features that change the design of the space. Although in literature of architecture and cinema intersection, it is not one of the significant subjects for the scholars, there are studies which analyze the cinematic spaces for different characters than humans. In this respect, the study of Ülkeryıldız, Şenel and Önder on *The Strings* (2004) comes to forefront in order to explore design for different creatures.

Anders Rønnow's *The Strings* (2004) has an extraordinary city representation within the perspective of its puppet citizens. This film is an important example which shows that the architectural designs should be suitable for their users. Ülkeryıldız, Şenel and Önder state that in the film, the perception of space and dimension is different than the conventional set design and reality. Film is about the war between good and bad in which a world of the characters bounded with the strings from the sky (Ülkeryıldız, Şenel and Önder, 2011, p. 122). They indicate that there are two different communities constituted of the puppet characters; the first community lives in the city of *Hebalon* which is the symbol of puissance and power with the giant columns and the gloomy air, and the second community is *the Zeriths* who are dismissed from Hebalon and they live as nomads in the tent city (Ülkeryıldız, Şenel and Önder, 2011, p. 122). Therefore, the

scholars analyze the spaces in the film in three parts: the city of Hebalon, the tent city and in-between spaces.

Hebalon is a city in which the different unit by considering their functions and it is predominated by feudal governance. The scholars indicate that in the city, the sunlights never reach to the spaces perpendicularly and thus, the shadows of the objects and buildings appear taller than they actually are. According to the scholars, particularly, the existence of the strings adds unusual dimension to the perception of movement. They change the definitions of architectural elements: for instance, the beams define the borders of the spaces as walls. Hence, the spatial vertical perceptions move onto the horizontal perceptions and the horizontal perceptions find places for themselves on the vertical dimension (Ülkeryıldız, Şenel and Önder, 2011, p. 124). Ülkeryıldız, Şenel and Önder acknowledge that there are three main spaces in Hebalon and they chronologize them as the palace, the gate of the city and the prison.

The scholars describe the place with its vertical structural elements such as giant columns and its darkness. They indicate that generally in the film, the spaces do not have roofs because of the strings of the puppets. The horizontal elements are used for the representation of the space definitions and the different functions are defined with them (Ülkeryıldız, Şenel and Önder, 2011, p. 124). The gate of the city is one single beam and according to the scholars, it is the most significant scene in terms of the relationship of the puppets and the architectural elements of their cities. The scholars state that in the world of *The Strings*, the obstacles are replaced on the coordination system and this replacement changed the spaces and spatial perceptions. The direction of opening for the gate is top to bottom. (Figure 6.13.) When they want to close the gate, they move the beam from bottom to top. According to Ülkeryıldız, Şenel and Önder, it is impossible to run away from the gate because of the puppet's distinct strings and the guardians who deploy upon the beam (2011, p. 125). The prison is another important place for the film. The prison in the film is also different than the usual prisons. In the perception of the classical prisons, the bars and walls are important elements which are dwelled on, in the film, the walls and bars give their places to the gridal bars as an element of roof (Ülkeryıldız, Şenel and Önder, 2011, p. 125). There are no walls in the prison because with the changes of vertical and horizontal elements, the walls became necessary elements. (Figure 6.14.)



Figure 6.13. The Gate.
(Sources: Ülkeryıldız, Şenel and Önder, 2011)



Figure 6.14. The Prison.
(Sources: Ülkeryıldız, Şenel and Önder, 2011)

The tent city also has its unique elements in parallel with the spaces and architectural elements of Hebalon. The door of wise man's tent is a vertical narrow gap (Ülkeryıldız, Şenel and Önder, 2011, p. 126). The scholars also analyze the in-between spaces of the film. These places are the market, the Lake of Thousand Dead Warriors and the desert. The Market place comes into prominence with the events which happen in there. According to the scholars, these events contain overtones from the history of our collective memory. They exemplify that with the scene in which the statue of the king is overthrown by the public likewise the images from Iraq in 2003 (Ülkeryıldız, Şenel and Önder, 2011, p. 126). The lake is another space of the film which is a glacial lake with full of the dead bodies from the former wars. In the scene, the frozen strings from the dead bodies create a cold and white atmosphere and the stalactites and the stalagmites strengthen this atmosphere and the sense of verticality (Ülkeryıldız, Şenel

and Önder, 2011, p. 126). Additionally, the scholars indicate that the places such as lake and desert are the effective places for reminding the existence of the strings because of their solid colors.

As Ülkeryıldız, Şenel and Önder state that these films change the perception of plane. They create different perceptions for the cinematic spaces by overcoming the conventional spatial perception and they leave the three-dimensional Euclidean geometry behind. They change the perception and the meaning of architectural elements. They are redefined by considering the borders, transitions and entrances.

6.5. Concluding Remarks

In this chapter, the studies, which discuss the symbolic and propaganda purposes of architecture and cinema are examined. There are several points which are discussed in the studies or should be explored.

In literature, one of the important cases is about the symbolic meanings of architectural elements and buildings. The symbolic meanings of architectural products can be divided into two categories: the first one is about the symbolic meanings of architectural elements like doors, windows and stairs and the second one is about the symbolic meanings of buildings. The symbolic meanings of doors and windows are not interpreted only as openings, they also define borders in-between two spaces. These architectural elements separate the spaces for several purposes. They create a border between private and public spaces, they are used as a transition area or they become an eye for watching the private lives. Especially as Colomina states in the book, *Privacy and Publicity*, or as in the same with *Rear Window* (1954), a window is also a cinema screen which displays the private lives.

In addition to symbolic meanings of doors and windows, the studies undertake the metaphorical meanings of staircases in films. Even though Hitchcock comes to the forefront in literature because of his usage of stairs with different meanings, there are other directors and films, as Adiloğlu and Kutucu stated above, which ascribe a meaning to staircase like *Gattaca* (1997) and *Truman Show* (1998). In literature, there should be other analyses not only for windows, doors and staircases but also other architectural elements and buildings.

The studies which point out the symbolic meanings of skyscrapers in films come to the fore by considering contributions of architecture in films. According to these studies, they are used for two significant purposes: to represent the power and to reflect the futuristic approach. In spite of the fact that the discussions on skyscrapers in films in terms of their symbolic meanings, are significant approaches on the relationship between architecture and cinema, there might be other architectural products which have symbolic meanings. Kutucu undertakes the symbolic meaning of bridge in *Truman Show* (1998). Thus, it can be claimed that cinema gives meaning to architectural products. In the films, the directors create this symbolical object and then, it becomes an important element for connotations such as the skyscraper for representing future and power.

The second important case of the studies in literature is about the usage of films and their relationship with architecture for propaganda and advertisement purposes.

“People are looking for illusions; they [do not] want the world’s realities. And, I asked, where do I find this world of illusion? Where are their tastes formulated? Do they study it in school? Do they go to museums? Do they travel in Europe? Only one place – the movies. They go to the movies. The hell with everything else.” (Lapidus, 1970; cited in Venturi, Brown and Izendour, 1977, p. 80).

Cinema becomes an escape for people from daily life problems. While people are escaping their problems in cinema, films become an important tool in order to introduce the modern architecture and to manipulate the society especially during the modernism period. There is a direct connection between the films which focus on advertisement of modern architecture in the early period and consumption. The studies point out that especially the effect of the Depression directed society to cinema, because of the cinema’s illusionistic world. Thus, architecture used cinema as a promoting area for its latest products and ideas. Even though there are many studies on that period of architecture and cinema, the films which focus on a propaganda of a political idea are not discussed by the scholars in detail by considering the usage of space in films. The periods of Nazism and Stalin can be examined in terms of architecture and cinema. The architecture of Nazism and Stalin, and their films for propaganda purposes were discussed by the studies separately, however, there are not many studies in literature on the relationship between architecture and cinema. The architecture of Nazism includes elements from Ancient Greek and Classical Roman. The grandiose buildings of Nazi architecture represent the power of the ideology of Nazism as it is the same for Stalinist

architecture. The films of these ideologies also include elements which remind the ideas of these authorities. Most of the Nazi films are forbidden today; however, the films of Lang still can be analyzed within the perspective of Nazi ideology. The cinematic spaces and buildings of these propaganda films can be analyzed by considering the contribution of architecture into these films. In this sense, Baker's work on Nazism in architecture and cinema, and Kracauer's book are significant sources in order to understand the effect of architecture and cinema for manipulation of society especially for an ideology. Additionally, in the study by Kutucu, his discussion on the ideological approach of *Gattaca* (1997) and *Truman Show* (1998) gives a new perspective to the analysis of the literature. It is observed from the studies that the representation of an ideology in films from different countries or periods can help to understand the circumstances of that time and society.

In literature, the study by Ülkeryıldız, Şenel and Önder on *The Strings* (2004) discusses the film within the perspective of its extraordinary set design and representation of ordinary architectural elements in different ways. The study shows that the film displays the importance of the user for architecture. Therefore, other examples can be examined which have different set designs like *The Strings* (2004) so as to explore the significance of set designs and the different usage of architectural elements in films.

Having examined the studies mentioned above, we may conclude briefly that, in the literature, the use of architectural elements both with their symbolical and literal meanings are the main issues by the scholars. Those scholars, however, although focus on different aspects, analyze the issue almost within the same perspective. While these divergent aspects enrich the quantity of works in the said literature, similarity between the approaches keeps the quality of those works limited.

CHAPTER 7

CONCLUSION

My starting point for this thesis were the questions: “what is the relationship between architecture and cinema” and “how does architectural space exist in a film” so as to explore the usage of architecture and representation of architectural spaces in cinema. It is clear that films cannot be shot without spaces, but it is also an important issue that architectural spaces and elements can be the character giving part of cinema. Nevertheless, there are not many studies that have analyzed the intersection between space and cinema holistically and looked at the literature within a bigger scale in order to understand the main discussions and cases of the scholarship. Thus it was necessary to examine the literature from a larger perspective and lay down the general categories so as to understand the main issues within the studies that focus on the relationship between architecture and cinema and furthermore to contribute to the field with a new perspective as the chapters of the thesis manifest. I have reached six main themes, which are revealed through the analysis of the literature and they make the content of this thesis.

The first theme is on the perception of space in cinema. In this thesis, I have undertaken the relationship between architecture and cinema by considering the perceptual concepts and techniques which contribute to cinema and architecture. These concepts and techniques – movement, time, light, montage, and framing – are discussed as the common terminology of architecture and cinema, and/or borrowed techniques from cinema. The second theme is about the styles and stylistic labels, which affect both architecture and cinema. In literature, I have determined that modernism and expressionism are the most important stylistic labels for both architecture and cinema. The scholars have analyzed them through the set design in films of 1920s, 1930s and 1940s mainly. Therefore, the architects who have also designed the film sets of 1920s, 1930s and 1940s come to the fore for the scholars. The effects of film studios and art directors are important discussions for the scholars who have examined the literature of architecture and cinema. The third theme is on the discussions of private spaces in cinema. While scholars have explored the notion of home and cinematic spaces in films,

they have undertaken the representation of private spaces, notions of privacy and visibility and the roles of women in films. I have found that the fourth theme is related with the roles of cities as protagonists of films. The scholars have explored city films and science fiction films by focusing on their roles in films. They have pointed out the social problems in cities such as migration, ghettos, the quarter of immigrants in order to understand the reflection of daily life and problems in the relationship between architecture, urban space, and cinema. Lastly, the fifth concept is on the literature that has focused on the symbolic uses of architectural products and propaganda purposes. In spite of the fact that there are not many studies which refer to the mutual usage of architecture and cinema for these purposes, it is a significant topic for us to remind the usages of both fields in multiple purposes.

Proposing the above five themes, which are derived from the cases of the studies, I should also state some of the missing points in literature, the ones I discovered during the process of bibliographic research. These missing points are related with the discussions and analyses conducted in the related sources. If I apply a sort of hierarchy for this list of lacks, to the first level, I should put the problem of that there is a limited perspective in terms of the examples examined in literature. Those cases are too repetitive that this restricts the discussion area. For the second level, I should state the problem of these cinematic spaces are mostly discussed by the scholars from the disciplines of architecture, that is the scholarship in cinema studies focusing on the relationship between uses and meaning of space in films are much less in number. Lastly, the third level is that, some studies come to the foreground with their spatial readings for didactical purposes instead of their main arguments. Some of the scholars have given more attention to do the spatial readings and they could not elaborate their arguments.

In literature, as I indicated in the concluding remarks of the chapters, the chosen examples of films, directors and architectural products in the discussion were repetitive. In literature, many studies start with the history of early cinema from the philosophical toys or the experiment of Muybridge or the first show of Lumière Brothers. Then, they point out space as an important common element between architecture and cinema. Space is described as one of the main elements for films so as to change perception and its contribution to the narration. The scholars indicate that space gives meaning to the narration and that's why it should be designed in detail. Lastly, they have examined cinematic spaces in the films of a specific genre, a director or a style; or they have done

spatial readings by focusing on specific spaces such as skyscrapers, streets and house. This is a quick view from the side of architecture to the relationship between architecture and cinema. Scholarship of cinema does not try to establish a bond with architecture through space as architecture does. The scholars of architecture discipline accept without questioning that there is a relationship between architecture and cinema because of the existence of space in both fields and thus, they establish a direct relationship within the perspective of spatial readings in films. Therefore, the cinematic spaces and architectural elements in films are mostly discussed by the scholars of architecture.

I have analyzed the studies which looked at this relationship with the eye of architectural theoreticians. In this respect, the discussions focus on the “architectural space in films” instead of “cinematic space in films”. Because of architecture and its intention to relate itself with cinema directly through space as their common element, the studies have examined the same examples of directors, films, styles and genres in literature. The scholars have benefited from the theoreticians such as Deleuze, Bachelard and Benjamin in order to support their theories about the relationship between architecture and cinema. The theories of Bazin, Arnheim and Kracauer are based on purity of reality. According to Arnheim (1957), cinema provides an opportunity for the possibility of ‘the mechanical imitation of nature’ in which original and copy become indistinguishable in the eyes of the public. Their theories of cinema about being realistic by avoiding the editing and artificiality may be discussed by integrating them into the architectural designs. An architect might examine an architectural project by considering the realist theoreticians of cinema. This kind of discussions carries out the literature of the relationship between architecture and cinema to new dimensions. In fact, both disciplines can borrow the theories from each other as they did for the styles. It should be claimed that architecture establishes such bond with cinema, however, it should add more theoretical tools and different techniques such as psychoanalysis and semiotics. Thus, the meanings of space in cinema and how cinema sees architecture within the perspective of space can be better revealed. Even though the scholars have examined the spaces in films within the perspective of architecture, they have discussed by considering the language, the point of view, the fiction and the understanding of cinema. In this respect, the discussions on the legitimization of architecture by using cinema for promoting and propaganda purposes, the future description with brutalist buildings in *Clockwork Orange* (1971) and the roles of

women in architecture and cinema are significant cases in terms of different perspectives for the relationship between architecture and cinema. Thus these discussions have the same distance with architecture and cinema.

Another important point is the orientation of architecture in all these discourses. Thus as long as architecture (by referring from the architect researchers who discuss on this topic) limits its own existence with the notion of space and claims that the only common element between architecture and cinema is space, the examples and the studies will consist of monotone repetitions. Therefore, in order to overcome this kind of limitations, architecture needs to find an escape from the pattern which it places itself. When we look at the view from a larger perspective, it reveals that the shared area of architecture and cinema is far beyond being only space; this area may be language. Thus, after the examinations in this thesis, it may be claimed that the source of both areas is language. In this case, space and the elements of space may correspond to the elements of this language or the very words of it. Therefore, examinations on the similarities, between these two areas, at the semiotic level become plausible.

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APPENDIX A

THE ANALYSES OF THE SELECTED STUDIES FROM THE LITERATURE OF ARCHITECTURE AND CINEMA

Table A.1. The Analyses of the Selected Studies from the Literature of Architecture and Cinema.

	TEXT		CASES				MAIN		METHODOLOGICAL APPROACH	REFERRED NAMES
	TITLE	TYPE	FILM	SPACES: CITIES/BUILDINGS	DIRECTORS	DESIGNERS/ ARCHITECTS/ PLANNERS	ARGUMENT	OBJECTIVE		
1	ADİLOĞLU, F. Grafik Mekanlar ve Yerler: Görsel İletişim Tasarımı (Filmic Space and Architecture: Visual Communication Design)	Article	Gurbet Kuşları(1964), Hanım(1989), Fatma Bacı(1972), İstanbul'un Kızları(1964), Kırk Hayatlar(1965), Aşk-ı Memnu(1975), Haremde Dört Kadın(1965), Gelinlik Kız(2000), Kurtar Beni(1987), Tezem(1986)	Sait Halim Paşa Yalısı İstanbul Afif Paşa Yalısı	Halit Refiğ	Istanbul	"This paper is concerned with the materiality possessed by architecture in cinema and cinema in architecture. Architecture-character, identity and culture relationships is presented in the images of urban space across time-space and place constructs. Narrative space and spatial relations is examined underlining the pull between the narrative and description exemplifying on Istanbul in the cinematography of Halit Refiğ."	She focusses on Halit Refiğ films in order to explore the relationship between architecture and cinema and the roles of spaces in films.	Analytical, Qualitative	Pallasmaa
2	ADİLOĞLU, F. (2005). Sinemada mimari açılımlar: Halit Refiğ filmleri	Book	The films of Halit Refiğ, Strings (2004), Rear Window (1954), Blade Runner (1982), Batman,	Istanbul	Hitchcock, Halit Refiğ, Ernst Lubitsch, Capra	Mies Van der Rohe	This book is about the approaches of Halit Refiğ to cinema by considering the cinematographic expression with architectural elements.	The study proposes a "filmic construction analysis" within the perspective of "architectural semiotic approach".	Analytical, Qualitative, Spatial Readings, Semiotic	Gaston Bachelard, Heidegger, Christian Norberg-Schulz
3	AELLO, D. M. (2011). Archfilm: Cinema and the architectural promenade	Thesis	Metropolis (1927), Touch of Evil,	Tugendhat House, Cartier Foundation, Netherlands Institute, 42nd street studios, Baltimore	Lumiere Brothers, Melies, L. Bunuel, F. Lang, O. Welles,	Jean Nouvel, Le Corbusier, Mies van der Rohe,	In this thesis, he argues the the relationship between the virtual world of cinema and the built environment by examining through a design project.	He designed a MICA Film and Video Program Building by analyzing the cinematic techniques and common points between cinema and the built environment in order to understand their relationship.	Analytical, case study, design project	W. Benjamin, J. Pallasmaa
4	ALBRECHT, D. & ART, M. O. M. (1986). Designing dreams: modern architecture in the movies	Book	The protagonist films of cinema and the Hollywood films between 1920 and 1954	Los Angeles, Paris, New York, Crystal Palace, Post Office Savings Bank in Vienna, Chicago, Sullivan's Carson, Pirie&Scott department store, Maison de Refuge, Pavillon de l'Esprit Nouveau, The Werkbund Pavilion, Apartment house of Mies van der Rohe in Stuttgart, Barcelona Pavilion, Villa Savoye, Villa Stein, Chrysler Building, Philadelphia Saving Fund Society Building, Bauhaus, Lovell House, Crystal House, General Motors Building, Fallingwater House	Lumiere Brothers, Melies, Eisenstein, F. Lang, Murnau, Ruttmann, Vertov, Cecil b. De Mille, Robert Wiene, F.W. Murnau, Orson Welles, Walter Lang, King Vidor, George Fitzmaurice, George Stevens, Lewis Milestone, William Cameron Menzies, Giovanni Pastrone, Marcel L'Herbier, Paul Wegener, Rene Clair, Jean Epstein, Jacques Feyder, Harry Beaumont, Ernst Lubitsch, George Cukor, Walter Lang,	Walter L. Hall, Wilfred Buckland, Hermann Warm, Walter Reimann, Walter Röhrig, Robert Mallet-Stevens, Hans Poelzig, Paul Wegener, Paul Iribe, Cedric Gibbons, Joseph Urban, Natacha Rambova, Robert Gys, Alberto Cavalcanti, Lazare Meerson, Otto Hunte, Robert and Sonia Delaunay, Andre Barsacq, Mitchell Leisen, Jacques Rotmil, Max Reichmann, Charles D. Hall, William Sauter, Yevgeni Enei, Van Nest Polglase, Robert Neppach, Heinrich C. Richter, Anton Grot, Jack Schulze, Paul Nelson, Richard Day, William Cameraon Menzies, Hans Dreier, Lyle Wheeler	Explaining cinema and the place of architecture in film industry before and after World War 1-2. It is a research on art directors and the positions of architects on country by country and then it tells Hollywood cinemas and its development after wars and immigrations of directors, art directors and architects. It is a chronological research through years on 1920s, 1930s and 1940s but also it has categories by film studios and architecture notions, and it uses them to explain the situations, changes and developments in daily life and people's point of views.	"Which visual features of modern architecture did moviemakers adopt for film sets? What factors guided their choices: the aesthetics of movie designing, the economics or technology of moviemaking, fashion? Was there a relationship between modern architectural sets and certain movie genres, plot lines, and character types? Were modern architectural film sets exclusively the efforts of modern architects who occasionally designed for the cinema, or was there a group of in-house movie designers who created modern film sets without firsthand knowledge of the buildings and ideology of the modern movement?"	Analytical, Qualitative "...based on descriptive examples of both universal and national cinema products."	
5	ALLMER, A. (ed.) (2010). Sinemekan: Sinemada Mimarlık	Book	Mon Oncle, Dogville, Monsters Inc., Metropolis, Batman, Pulp Fiction, Blade Runner, What Dreams May Come, The Diving Bell and the Butterfly, Being John Malkovich, Equilibrium, Rear Window, Dogville, Monster Inc. Batman, Batman Returns, Fahrenheit 451, Brave New World, Equilibrium	Paris, Bradbury Building	A. Hitchcock, L. Bunuel, Lars von Trier, Q. Tarantino		This book is the product of a lecture called "cinema and architecture" and the articles are the chosen articles which was written at the lecture. It is about the interaction between architecture and cinema.	This book discusses the concepts of "cinema criticizes spaces, cinema makes people dream about spaces, cinema represents spaces, cinema makes people use spaces, cinema controls spaces and cinema transforms spaces" which are the concepts created through the relationship between architect and space.	Analytical, Qualitative, Spatial Readings	Pallasmaa, J. Lacan, G. Bachelard

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Table A.1. The Analyses of the Selected Studies from the Literature of Architecture and Cinema.

	TEXT		CASES				MAIN		METHODOLOGICAL APPROACH	REFERRED NAMES
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6	AKÇAY, A. (2008). The Architectural City Images in Cinema: The Representation of City in Renaissance as a Case Study	Thesis	Metropolis (1927), Blade Runner (1982), Renaissance (2006), Modern Times, Brazil, Ghos in the Shell, Dark City,	Villa Rosa (1966-1970), Haus-Rucker.co, Total Functioning Unit (1969), Paris, Eiffel Tower, the La Defense, Los Angeles	Fritz Lang	Bernard Tschumi, Ionel Schein, Archigram, Coop Himmel (b)lau, Joe Colombo, Jean Nouvel,	"What are the meanings and references in city images produced in cinema? What are the limits of architectural references in the images used in cinema? What are the influential limits of cinematic image on architecture?How does cinema work as a critical understanding of modern city?"	This study is about the transformation of city images in cinema by analyzing the film, Renaissance, as a case study.	Analytical, Qualitative, Spatial Readings	Eisenstein, Deleuze, Martin Heidegger, J. Pallasmaa, G. Bruno, R. Barthes, N. Alssayyad, T. More
7	AKYILDIZ, Ö. (2012). Mimari Mekanların, Sinemanın Kurgusal Mekanları Üzerine Etkileri	Thesis	Vicky, Christina, Barcelona (2008), The Tourist (2010), The Notebook (2004), Sherlock Holmes (2009), Gladiator (2000), Troy (2003), Matrix Reloaded (2003), Inception (2010)	Simmons Holl dormitory, Doğan Medya Office Building, The Church of Light, Park Güell, Tac Mahal, Guggenheim Museum, La Sagrada Familia, Casa Mila, Venice, Barcelona, England	Lumiere Brothers, Melies, Griffith, Wiene, Vertov, Scott,	Steven Holl, Tadao Ando, Tabanhoğlu, Frank L. Wright	This study claims that the architectural elements and their features provide to find a meaning of location by solving the problems of reality and perception in cinema.	This study discusses the relationship between architecture and cinema by examining under five main topics.	Analytical, Qualitative, Spatial Readings	Schulz, Bachelard, Lefebvre, Lynch
8	ATACAN, A. (2012). Modern Mimarlıkta Yabancılaşma Sorunu; Jacques Tati Filmleri	Thesis	Jacques Tati films: Mon Oncle (1958), Play Time (1967), Traffic (1971), Modern Times, Metropolis, 2001: A Space Odyssey,	Frankfurter Küche, Lever House, Esso Building,	F. Lang,	Le Corbusier, Mies van der Rohe, Walter Gropius	She argues the notions of modernism, modern architecture and alienation through the films.	She focuses on Tati films in order to understand the roles of modernism, modern architecture and the notion of alienation at the intersection of architecture and cinema.	Analytical, Qualitative	Pallasmaa, Karl Marx, A. Giddens, Hegel, Simmel, Nietzsche, Habermas, Eagleton, Taylor, Berman, Heidegger, Fromm, Marcuse, Horkheimer, Adorno, Wright Mills, Yürekli, W. Benjamin,
9	BABINEAU, D. (2004). Stairs in cinema: A formal and thematic investigation.	Thesis	Ziegfeld Girls (1941), An American in Paris (1951), The Little Foxes (1941), I Confess (1957), Titanic (1997), It Started with Love (1947), Gone With the Wind (1939), The Shining (1980), Rebecca (1940), Suspicion (1941), Shadow of a Doubt (1943), Notorious (1946), Strangers On A Train, Vertigo (1958), Psycho (1960), Frenzy (1972), My Fair Lady (1964), King of Jazz (1930), The Gay Divorcee (1934), Top Hat (1935), Roberta (1935), Follow the Fleeer (1936), Swing Time (1936), Shall We Dance (1937), Carefree (1938), The Band Wagon (1953), The Pirate's (1948), Meet Me in St.Louis (1944), Bigger Than Life (1956), Rebel Without A Cause (1955), Gone With the Wind, Mildred Pierce, Casablanca, All I Desire, Written on the Wind		A. Hitchcock, R. Polanski, O. Welles, S. Kubrick, J. Losey, W. C. Menzies, B. Berkeley, King Vidor, Douglas Sirk, Vincente Minnelli, William Wyler, Billy Wilder, Bernardo Bertolucci	Van Nest Polglase, Cedric Gibbons	This thesis argues the usage of Staircases in films. According to the scholar, "the stairway offers filmmakers rich possibilities of expression".	"This thesis investigates the appearances of stairways and explains the multi-layered nature of their roles in narrative cinema"	Analytical, Qualitative "...based on descriptive examples of films (Especially Hitchcock films, musicals and melodramas)	Freud, Paula Rabinowitz,

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10	BARBER, S. (2002). Projected Cities: Cinema and Urban Space	Book	Berlin: The Symphony of the Great City (1927), he Man with the Movie Camera, Medvedkin's New Moscow (1938), Germany Year Zero (1947), Bicycle Thieves, Europa, La Haine (1995), In the White City (1983), Kings of the Road (1976), 1972 Solaris, Fridriksson's Cold Fever (1994), Crazy Family (1984), Tokyo Drifter (1966), Amsterdam Wasted (1997), Guy Debord: Son art et son temps (1994),	Paris, Tokyo, Berlin, Moscow, Lisbon, London, Dublin, New York, Hamburg	Lumiere Brothers, W. Ruttmann, D. Vertov, R. Rossellini, M. Kassovitz, W. Wenders, A. Tarkovsky, A. Tanner, Skladanowsky Brothers, L. Bunuel, M. Carne, Lars von Trier, Vittorio de Sica, J. Godard, T. Matsumoto, K. Wakamatsu, M. Antonioni,	A. Speer, W. Klein,	"This book surveys the intricate connections between film images and cities, with a particular focus on the urban cinema cultures of Europe and Japan - the two vital, interconnected visual arenas in the exploration of imageries of the contemporary city, and also the locations in which film has exhaustively captured periods of urban upheaval and transformation throughout cinema's history."	The book emphasizes the city images in films by considering the physical and sensory dimensions of the city. It also indicates that "the impact of contemporary media culture on the status of film, on cinema spaces and on the visual rendering of the contemporary moment in the digital city". According to the book, film carries different meanings by revealing elements of corporeal, cultural, architectural, historical and social forms.	Analytical, Qualitative "...based on descriptive examples of both european and japan cinema products."	G. Debord
11	BAYRAKÇI, Z. 2014. Sinema ve Kent Arakesitinde Bir Kenti Okumak: Berlin Örneği.	Thesis	Accatone (1961), At (1982), A Man with a Movie Camera (1929), Berlin: A Symphony of a Great City (1927), Rome: Open City (1945), Bicycle Thieves (1948), Pianist (2002), Metropolis (1927), Blade Runner (1982), Robo Cop (1987), The Fifth Element (1997), Inception (2010), Berlin Alexanderplatz (1931), Germania Anno Zero (1948), Wings of Desire (1982), The Lives of Others (2006), Faraway, So Close! (1993), Good Bye Lenin! (2003),	London, Berlin, Vienna, Hong Kong, Paris, Potsdamerplatz, Gedächtnis Kirche, Berlin Wall, Frankfurter Tor,	Lumiere Brothers, R. Scott, W. Ruttmann, W. Wenders,		This study argues the relationship between cinema and city by asking questions such as how the city is represented in cinema, how the existing cities are represented in films and what are their contributions in the narration of the film and is cinema can be a real source in order to understand the developments of cities in history.	The aim of this study is to examine the relationship between cinema and city which is an social and cultural organization including architectural forms by asking questions such as how the city is represented in cinema, the narration of existing cities in films and how they are represented in films.	Analytical, Qualitative	Kracauer, Harvey, Berman, Benjamin, Simmel, Bazin,
12	BENNER-MÜNTER, R. (2008). Hatıra Kenti: Berlin. In: ÖZTÜRK, M. (ed.) Sinematografik Kentler: Mekanlar, Hatıralar, Arzular.	Book section	Wings of Desire, Run Lola Run, Life is All You Get, Night Shapes	Berlin, Potsdamerplatz, Berlin City Library, Gedachtniskirche	W. Wenders, T. Tykwer, A. Dresen, W. Becker		This study argues the roles of Berlin in films before and after World War.	The chapter is about the transformation of Berlin through films which includes the images of Berlin such as Wenders' Wings of Desire or Tykwer's Run Lola Run in order to explore the effects of war, daily life and public spaces by reminding us the roles of films in historical analysis.	Analytical, Qualitative	Kracauer
13	BERGFELDER, T., HARRIS S. AND SARAH S. (2009). Film Architecture and the Transnational Imagination: Set Design in 1930s European Cinema	Book	Gone with the Wind (1939), King Kong (1933), The Wizard of Oz (1939), Lost Horizon (1937), Black Narcissus (1947), Metropolis (1927), Blade Runner (1981), Vertigo (1958), The Cabinet of Dr. Caligari (1919), Die Nibelungen (1924), Nosferatu (1921), La Passion De Jeanne D'Arc (1928), The Red Shoes (1948), Mildred Pierce (1945), Things to Come (1936), Rope (1948), Der Letzte Mann (1924),	Germany, France, Great Britain,	D. Vertov, R. Wiene, J. Renoir, Melies, E. Lubitsch, Lumiere Brothers, F. Lang, A. Hitchcock, S. Eisenstein, L. Bunuel,	Cedric Gibbons, William Cameron Menzies, Ken Adam, Mallet-Stevens, Hans Poelzig, Norberg-Schulz, Mies van der Rohe, L. Meerson, W. Gropius, H. Dreier, Le Corbusier, W. C. Menzies, O. Werndorff, K. Adam, E. Carrick, R. Herlth, E. Kettelhut, A. Junge	"Our study examines how these artists, often working in teams and mostly in a creative partnership with film directors and cinematographers, absorbed contemporary ideas and practices in the visual and decorative arts, and in architecture and urban design, and reworked and disseminated these recurring visions, themes, styles and motifs to a wider public. Seen from this perspective, cinema became a vector for the popularisation of new arts movements, especially the constructivist approach to total design." (p. 29) They aim to explore "the dynamic process of how a moving image is produced, locating the contribution of the designer amongst a matrix of influences that are all important in their different ways".	The book defines their analysis "neither purely formalistic, nor revert to the understanding of style as an encoding mechanism of a particular ideology, but instead help to historically define both professional artistic practices and affective spectatorial responses to filmic images". They identified several themes which are addressed in the chapters in relation to the different national cinemas: "studies and technology; issues of authorship/ collaboration/design practices; performativity/the interaction between sets and star performers; and space, place and transnational cinema.	Analytical, Qualitative	Kracauer, Bazin, Walter Benjamin, Eisner, Pallasmaa, Tashiro

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	TITLE	TYPE	FILM	SPACES: CITIES/BUILDINGS	DIRECTORS	DESIGNERS/ ARCHITECTS/ PLANNERS	ARGUMENT	OBJECTIVE		
14	BEŞİŞİK, G. (2013). Sinema ve Mimarlıkta Mekan Kurgusu ve Kavrayışı.	Thesis	Dogville (2003), Kaybedenler Kulübü (2011), The Nightmare Before Christmas (1993), Clockwork Orange, Vertigo (1958), Mon Oncle, Das Cabinet des Dr. Caligari (1920), Genuine die Tragödie eines seltsamen Hauses (1920), 2001: A Space Odyssey (1968), The Shining (1980), Batman (1989), Blade Runner (1982), Metropolis (1927), The Fountainhead (1949), Playtime (1967),	Berlin Jewish Museum, Villa Savoye, Helsinki Contemporary Art Museum, The Church of Light, La Chappel De Ronchamp, Parc de la Villette, Villa Meyer, Beistegui House, Karlsruhe ZKM Art and Media Techology Center, UFA Cinema Center, Palazzo del Cinema, Kiasma-Helsinki Contemporary Art Museum, Crystal Palace, Naoshima Contemporary Art Museum	F. Lang, T. Örnek, S. Kubrick, Hitchcock, Lumiere Brothers, L. Bunuel, J. Tati, F. W. Murnau, Kuleshov, Pudovkin, Tarkovsky, R. Scott, K. Vidor, L. von Trier	Daniel Liebeskind, Bernard Tschumi, Le Corbusier, Steven Holl, Tadao Ando, Jean Nouvel, Rem Koolhaas, Coop Himmelb (l)au, R. Mallet-Stevens	This study focuses on the relationship of architecture and cinema in the context of their intersection between each other. The contributions of cinematic spaces into architectural spaces and the contributions of architectural spaces into cinematic spaces are discussed.	Its main aims are to explore the effects of cinematic spaces for understanding the architectural space and the effects architectural space on the fiction of cinematic space.	Analytical, Qualitative	Eisenstein, Deleuze, Giedion, Schulz, Perez- Gomez, Pelletier, Pallasmaa, U. Tanyeli, Colomina, L. Eisner
15	BOZDOĞAN, M. (2008). Sinema Kavram ve Tekniklerinin Mimari Tasarıma Etkileri.	Thesis	The Man with a Movie Camera (1929), Citizen Kane (1941), Le Voyage dans la Lune (1902), Metropolis (1927), Terminator II (1991), Lord of the Rings (2001-2003),	Carpenter Visual Arts Center (1964), UFA cinema center (1998), Parc de la Villette (1986), Le Fresnoy Center, Hotel Lucerne, Fondation Quartier (1994), Alessi Coffee Tower, Acropolis	D. Vertov, S. Eisenstein, O. Welles, J. Cameron, F. Lang, G. Melies, P. Jackson	Le Corbusier, Coop Himmelblau, Tschumi, Nouvel, Eisenman, Lynn, Hadid, Koolhaas	This thesis argues the roles of cinematic notions and techniques at the intersection between architecture and cinema.	This study analyzes the relationship between architecture and cinema through the cinematic notions and techniques which inspire on architectural design projects by focusing on movement, montage, depth, light-shadow, script and animation techniques in architecture and cinema.	Analytical, Qualitative	Eisenstein, Kuleshov, Pudovkin, Deleuze,
16	CAIRNS, G. J. (2012). Cinematic Phenomenology in Architecture: The Cartier Foundation, Paris, Jean Nouvel.	Article		The Cartier Foundation, Paris		Jean Nouvel	"The aim of this essay is to highlight how this building encapsulates Nouvel's attempts to incorporate his understanding of film and phenomenology into an architecture of intangible, ephemeral optical effects; an architecture that is both cinematic and phenomenological."	This article the effects of modern visual culture on Jean Nouvel's designs by considering two key figures: Merleau-Pnty from the world of philosophy and Andre Bazin from the arena of the film.	Analytical, Qualitative	Merleau-Ponty, Bazin, Eisenstein
17	CALDWELL, D. & REA, P. W. (1991). Handke's and Wenders's Wings of Desire: Transcending Postmodernism.	Article	Wings of Desire (1988), Blade Runner, Brazil, Third Man, Berlin: Die Sinfonie der Grossstadt,	Berlin	W. Wenders	C. Reed	This article discusses Wenders' Wings of Desire within the perspective of postmodernism and modernism.	This article indicates that Wenders' film has an important example which transcends the condition of postmodernity. The scholars analyze the setting and city which are displayed in the film within the perspective of postmodernism and modernism.	Analytical, Qualitative	David Harvey, Kracauer, Eisner
18	CHAPPELL, S. A. (1973). Films on Architecture	Article	*Chartres *Medieval Castles *Man and Masonry *Architecture: Mexico *Frank Lloyd Wright: A Conversation *The House at Lobster Cove	Falling Water, Regency-Hyatt House,		F.L. Wright,	What can the film do that books, slides, and the lecture cannot do? Can a film supplement these traditional vehicles in a meaningful way? Can it become a medium that not only supplements standard teaching methods, but transcends them, leading to wholly new understanding? Is it possible that the cinema will affect our perceptions in the way that Andre Malraux claims the photography did? This article is about the potential of cinema in architecture.	In this paper, the topic is about films on architecture. The architects, buildings or the architectural elements or their procedures of constructions are some themes of these films. The scholar indicates that some of the ways in which film can give architecture a more meaningful viewing in the average college classroom." This paper is also didactic, but also it is a kind of documentary and descriptive.		

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19	CHOUNARD, A. (2011). Cinema, Collage and the City: Re-Animating the Street.	Thesis	City symphonies: Man with the Movie Camera, Berlin: Symphony of a Great City	Acropolis, Berlin, ING offices in Prague, Le Fresnoy Center for Art and Media	W. Ruttmann, Lumiere Brothers, D. Vertov,	Jean Nouvel, Bernard Tschumi	"This thesis argues the inter-media networks in order to analyze the city and disputation of what we see and how we see it. In order to explore the relationship between cinema and the city as experienced through various technological frames such as montage and the usage of the cinematic techniques for an urban renewal project in downtown Ottawa.	He discusses the city representations in films and the cinematic technique, montage, by considering the the book, Expanded Cinema written by Gene Youngblood. He designs a project by using these tecgniques and discussions.	Analytical, Qualitative	Eisenstein, Deleuze, Pallasmaa, Gene Youngblood, P. Virilio, W. Benjamin,
20	CLARKE, D. (1997). Introduction. In: CLARKE, D. B. (ed.) The Cinematic City.	Book section					The aim of the book is explore the cinematic city through the discussions of different scholars in order to understand the relations between urban and cinematic space.	This book explores the relations between urban and cinematic space and the screenscapes of the 'cinematic city' by discussing through different scholars who considers the effects of modernism and postmodernism, the period of expressionism, alienation, immigration, the boundaries between public and private spaces and how they are represented in films.	Analytical, Qualitative	Baudrillard, Benjamin, Harvey, Lefebvre, Derrida, Bauswlaire, Simmel, Deleuze and Guattari, Friedberg, Vilirio, Buck-Morss, Lyotard, Shaviro,
21	CLARKE, J. R. (1974-1975). Expressionism in Film and Architecture: Hans Poelzig's Sets for Paul Wegener's The Golem.	Article	Der Golem, The Student From Prague (1913), Cabinet of Dr. Caligari, Nosferatu	Vienna, Dresden City Hall and fire station, Salzburg, Berlin,	P. Wegener	Hans Poelzig, Viollet-le-Duc, Otto Wagner, Bruno Taut,	"This article discusses The Golem from several aspects, each of which relates in different degrees to the work Hans Poelzig did in designing the sets for the film."	"In order to understand the importance of the production, the history of its conception and execution has to be examined. Then, too, Poelzig's training and sources are vital to this discussion and to an analysis of the sets for The Golem in view of Poelzig's style."	Analytical, Qualitative	
22	CORLISS, M., CLARENS, C. (1978). Designed for Film	Article/ Interview	The Birds, West Side Story, Young Frankenstein, All the President's Men, The Wizard of Oz, The Great Train Robbery, Orlando Furioso, Candide, Cabiria, The Thief of Baghdad, An Inspector Calls, Prunella, The Blue Bird, Robin Hood, Dinner at Eight, Monte Carlo, Trouble in Paradise, Laura, Anna, The King of Siam, The Merry Widow, Rebecca, Laura, Gone with the Wind, The Birds, Shangai Gesture, Blonde Venus, Madam Satan, Marnie, Saboteur, North By Northwest, Psycho, Touch of Evil, Ben Hur, Thirty Seconds Over Tokyo, Green Dolphin Street, I Remember Mama, Little Women, Royal Wedding, Valley of the Kings,		G. Melies, D.W. Griffith, A. Hitchcock, W. Allen, D. O. Selznick, F. Lang, M. Neilan,	David O. Selznick, Cecil B. De Mille, Hans Dreier, Charles D. Hall, Cedric Gibbons, Robert Boyle, Boris Leven, Dale Hennesy, George Jenkins, Boris Aronson, Wilfred Buckland, Joseph Urban, William Cameron Menzies	The article argues on an exhibition which is about the development on cinema and architecture through years and the positions of art directors, designers im film industry.	In the article, there are several interviews with the art directors of important directors or films and they talk about the set design of these films and the principles of the directors.	Analytical, Qualitative, exhibition review, interview "....based on descriptive examples of both universal and national cinema art directors and films"	

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23	COON, D. R. (2012). Building Suspense: Spaces, Boundaries, and Drama in Hitchcock's Rear Window and Psycho	Article	Psycho, Rear Window,	Berlin	A. Hitchcock		"... This article demonstrates the importance of architectural, geographic, and social spaces in the context of Hitchcock's work."	This study aims at exploring that "Hitchcock's use of space – both the design of the sets and the way that he stages action within them – plays a crucial role in the development of suspense within both films. By drawing on societal anxieties about the tenuous nature of cultural boundaries and the dangers of crossing such boundaries, Hitchcock offers material expressions of existing fears in order to enhance the suspense within his narratives."	Analytical, Qualitative	G Bruno, E. Dimendberg, M. Foucault
24	CORMICAN, M. (2007). Goodbye Wenders: "Lola rennt" as German Film Manifesto.	Article	Berlin: The Symphony of a Great City, Run Lola Run, Der Himmel über Berlin	Berlin	T. Tykwer, W. Ruttmann, W. Wenders		This study is "a close reading of the visual, thematic, and textual similarities between Lola rennt and Der Himmel über Berlin suggests an anxiety of influence on the part of Tom Tykwer."	"Read in the context of Tykwer's declarations about cinema in general, these references, together with his presentation of Lola as the embodiment of what cinema should be, indicate that this film represents part of his articulation of a manifesto for contemporary and future German cinema, a cinema that defines itself in friendly opposition to the tendencies of the New German Cinema"	Analytical, Qualitative	M. Yacowar, R. Cook
25	ÇALĞICI, P. K. (2013). Çevre Psikolojisi Kavramlarıyla Birlikte Bir Filmin Analizi: THX 1138.	Article	THX 11 38 (1971), Soyent Green (1973), Logan's Run (1976), Alphaville (1965), Fahrenheit 451 (1966)		G. Lucas		This study argues THX 11 38 by considering the notions of environmental psychology in order to explore the relationship between architecture, cinema and environmental psychology.	This study aims at exploring the interaction between architecture, cinema and environmental psychology by considering the importance of the city parts by analyzing THX 11 38 (1971) within the perspective of the interpretation of cinematic spaces in films via environmental psychology.	Analytical, Qualitative	Pallasmaa, Benjamin, Jameson, Sennett, Deleuze
26	ÇİÇEKOĞLU, F. (2007). Vesikalı Şehir	Book	Ayastefanos'taki Rus Abidesinin Yıkılışı (1914), Güllü (1971), Ateş Böceği (1975), İstanbul Tatili (1968) Beyoğlu Güzeli (1971), Mahalleye Gelen Gelin (1961), Asfalt Rıza (1964), Erkeklik Öldü mü Atıf Bey (1962), Ne Şeker Şey (1962), Muhteşem Serseri (1964), Şoför Nebahat (1970), Tamirci Parçası (1965), Yaralı Kalp (1969), Sabah Yıldızı (1968), Barut Fıçısı (1963), Taşralı Kız (1964), Tatlı Meleşim (1970), Ateş Parçası (1971), Bebek Gibi Maşallah (1971), Tanrı Misafiri (1972), Bir İçim Su (1964), Bülbül Yuvası (1961), Uykusuz Geceler (1969), Cambazhane Güllü (1971), Avara Mustafa (1961), Kezban (1968), Kınalı Yapıncak (1969), Sana Dönmeyeceğim (1969), Kadın Değil Baş Belası (1968), Şoförün Kızı (1965), Aşk Mabudesi (1969), Vefasız (1971), Oyun Bitti (1971), Anlat İstanbul (2004), Ah Güzel İstanbul (1966), Vesikalı Yarım (1968), Yalnızlar Ruhtımı (1959), Sin City (2005), Tabutta Rövaşata (1996), Gemide (1998), Masumiyet (1997), Balalayka (2000), Laleli'de Bir Azize (1998), Şehvet Kurbanı (1940), Korkuyorum Anne (2004), Brerlin: A Symphony of a Greay city (1927), A Man with A Movie Camera (1929), Dark City (1998),	İstanbul, Haydarpaşa Train Station, The Bosphorus, Haliç, Pierre Loti, Taksim, Galata Bridge, Sultanahmet, Pera, Beyoğlu, The Grand Bazaar, Adalar, Kız Kulesi, Çamlıca Hill, Beykoz	Muhsin Ertuğrul, Fritz Lang, Murnau, Atıf Yılmaz, Ömer Kavur, Zeki Demirkubuz, Derviş Zaim, Ali Özgentürk, Kudret Sabancı		She argues the roles of women in cities and its representation in films.	She discusses the roles of women and its representation in films by considering a sociological approach. She mainly focuses on Yeşilçam films in order to explore the relationship between Turkish cinema and woman.	Analytical, Qualitative	G. Simmel, W. Benjamin, S. Buck-Morss, Baudrillard, G. Bruno, Freud

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27	DERCLE, J. D. (1992). Cinema and architecture: Towards understanding the cinematic sense of place and its relationship to the built environment.	Dissertation	King Kong, E.T., Things to Come, Metropolis, Just Imagine, A Trip to the Moon, The Great Train Robbery, Rear Window, Paris, Texas, The Purple Rose of Cairo, The Third Man, Rope, Citizen Kane, Gone with the Wind, The Wizard of Oz, Funny Girl, The Empire State Building, Top Hat, Gigi, Singin' in the Rain, The Gang's All Here, Lady in the Dark, An American in Paris, The Jazz Singer, West Side Story, Godfather, Chinatown, M, Dracula, Repulsion, The Mummy, The Bride of Frankenstein, Rosemary's Baby, The Shining, Poltergeist, The Birds, Psycho, The Cabinet of Dr. Caligari, Lost Weekend, Modern Times, Star Wars, 2001: A Space Odyssey, THX 1138, Star Trek, Blade Runner, Cabiria, Top Gun, Cleopatra, A Clockwork Orange, Golem, Nosferatu, L'Inhumaine, The Apartment, Robin Hood, Stella Dallas, How Green Was My Valley, Taxi Driver, Underworld, Scarface, Soylent Green, Brazil, Blue Velvet, Interiors, Sunset Boulevard, Home Alone	Disneyland, Los Angeles, The Eiffel Tower, New York, the Capitol Building, the Empire State Building, Big Ben, London, the White House, World Trade Center, San Francisco, The Paris Opera House, Notre Dame of Paris,	Lumiere Brothers, Coppola, A. Hitchcock, G. Melies, S. Spielberg, Kurosawa, W.C. Menzies, F. Lang, W. Wenders, W. Allen, C. Reed, D.W. Griffith, O. Welles, R. Polanski, S. Kubrick, G. Lucas, R. Scott, K. Vidor, J. Ford, D. Lynch, Van Nest Polglase, Hans Dreier, Cedric Gibbons, Arthur Lonergan, Lyle Wheeler, Paul Groesse, Robert Haas, Joseph Urban, Carmen Dillon, Ken Adam, Guido Fiorini, Robert Mallet-Stevens, Jacques Saulnier, Claude Autant-Lara, Alberto Cavalcanti, Nathan Juran, Anton Grot,	F.L. Wright, Le Corbusier, W. Gropius, Hans Poelzig, Cecil B. De Mille,	"This study explores the relationship between cinema and architecture, two forms of plastic arts, from a theoretical and practical point of view."	She compares these two forms from a theoretical and practical point of view within the perspective of Kant's concept of reality and as forms of communication as well as processes of design. It also explores "the architecture represented in motion pictures, disassociated from its variable, and physically impenetrable from the audience's standpoint. It discusses different motion picture genres and the function of place in motion pictures.	Analytical, Qualitative, Semiotic,	Arnheim, Kant, Norberg-Shultz, Bazin, Hegel, Langer, Munsterberg, Roland Barthes, C. Alexander, Derrida, Eisenstein, K. Lynch, S. Kracauer, C. A. Doxiadis,
28	DOEL, M. A., CLARKE, D. B. (1997). From Ramble City to the Screening of the Eye: Blade Runner, Death and Symbolic Exchange. In: CLARKE, D. B. (ed.) The Cinematic City.	Book section	Blade Runner (1982) , Alien trilogy, Metropolis	New York, Tokyo, Los Angeles, Hong Kong, Bradbury Building,	Ridley Scott		They argues the question "such a reading of the film which, they demonstrate, amounts to a thoroughly modern one". They argue "against viewing cinema as a mirror." "Instead, they seek to uncover its contradictory screening of a modernist impulse towards order and the heterology of 'symbolic exchange' that continues to haunt this ordering impulse, particularly through the reversibility of life in death."	This study analyzes Blade Runner within the perspective of "symbolic exchanges (Baudrillard, 1993b) (p. 144)". "We attempt to explicate how these mirror-effects break down, in both their originary conceptualization and their supposed exemplary depiction in Blade Runner (p. 144)"	Analytical, Qualitative	Deleuze, Baudrillard, Bruno, Harvey, Derrida, U. Eco, Jameson, Nietzsche
29	DONALD, J. (2003). The City, The Cinema: Modern Spaces. In: JENKS, C. (ed.) Visual Culture	Book section	Candyman (1992), Berlin: Symphony of a Great City (1927), The Man with the Movie Camera (1928), Metropolis (1927), Blade Runner (1982), King Kong (1933), Batman and Batman Returns,	Berlin, Rome, Paris	D. Vertov, W. Ruttmann	Le Corbusier, Rem Koolhaas	"Donald argues, although the city is a site of visibility, it now has to be imagined rather than seen. Urbanist discourse represents the space and population of the city so as to render it a governable object. The inhabitants of the city, and not just the flaneurs, have a different view: they see it through a prism of memory, desire and fantasy, re-enchanting the rationalist vision of the planners."	"Donald explores how this modernist ambivalence has been played out in representations of the city in cinema and, to a lesser extent, in photography. The 'city symphony' films of the 1920s, like Ruttman's Berlin: Symphony of a Great City and Vertov's Man with a Movie Camera, all capture the rhythms of the modern metropolis in styles that recall either Simmel's sociology or the poetry of Ezra Pound."	Analytical, Qualitative	Kracauer, De Certeau, Engels, Baudelaire, Simmel, Freud, Benjamin, Foucault, A. Vidler, Guy Debord, Weber
30	EISENSTEIN, S. M., BOIS, Y.-A. & GLENNY, M. (1989). Montage and Architecture.	Article	<i>Bronenosets Potyomkin (1925)</i>	Acropolis, Rome,		Bernini,	This is an introduction that was written by Yve-Alain Bois for Eisenstein's book named Montage and Architecture. The importance of the space in cinema through the eyes of Eisenstein, Pudovkin and Vidler. The montage and space in cinema and their common and diffeent things from each other.	This study aims at exploring the origins of montage, long before film, could be analyzed in the ancient Greeks and their architectural planning.	Analytical, Qualitative	Eisenstein, Pudovkin, Kulešov, Vidler, Choisy,

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31	ERK, G. K. (2009). Architecture in Cinema: A Relation of Representation Based on Space,	Book	Wings of Desire (1987), Blade Runner (1982), The Belly of an Architect (1986), The Cook, The Thief, his Wife and Her Lover, Prospero's Books, Persona (1966), Pulp Fiction (1994), Before the Rain (1994), Belle de Jour (1967), Images (1972), Battleship Potemkin (1929), Breathless (1960), Nostalgia (1983), Metropolis (1927)	Chrysler Building Manhattan New York London hotel Madison Square Garden in New York Gaudi's 1890 School of the Teresian Nuns and his 1904 Casa Battlo.	D. Vertov, F. Truffaut, S. Eisenstein,	Berlin, Rome, the Eiffel Tower, the Palace of Victor Emmanuel, The Berlin Wall, Berlin National Library,	This book argues "the relationship between 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". The films Wim Wenders and Peter Greenaway are indicated as its case study in order to explore this relationship.	This book aims at exploring the relation of representation between architecture and cinema by focusing on "the conception and shifting meanings of space".	Analytical, Qualitative, Spatial Reading	Eisenstein, Arnheim, Deleuze, Jameson, Vidler, Panofsky, Harvey,
32	ELSAESSER, T., HAGENER, M. (2014). Film Kuramı; Duyular Yoluyula Bir Giriş,	Book	Rear Window, La Grande Illusion, Frau am Fenster, Star Wars, Battleship Potemkin, Roma, Open City, Bicycle Thieves, An Andalusian Dog, Lion of the Desert, Purple Rose of Cairo, Die Hard, The Sixth Sense, Fatal Attraction, Speed, The Rocky Horror Picture Show, 2001: A Space Odyssey, Memento, Pulp Fiction, Mildred Pierce, The Most Dangerous Game, Blue Velvet, Panic Room, Trouble in Paradise, Psycho, Monsters Inc., Leave Her to Heaven, Liliom, Rebecca, The Excorsist, The Birds, Secret Beyond the Door, Persona, The Big Swallow, Blow-up, Taxi Driver, The Lady From Shanghai, The Floorwalker, M, Mulholland Drive, Seven Years Bad Luck, Letter from an Unknown Woman, Once Upon a Time in the West, Blade Runner, The Gay Shoe Clerk, As Seen Through A Telescope, The Cabinet of Dr. Caligari, The Street, Nosferatu, Dr. Mabuse, Birth of a Nation, Vertigo, The Silence of the Lambs, Three Days of the Condor, The Parallax View, Klute, Flightplan, Eagle Eye, Crash, The Pillow Book, A Clockwork Orange, Minority Report, The New World, The Piano, Metropolis, King Kong, Psycho, Alien, Eternal Sunshine of the Spotless Mind, Pretty Woman, Vanilla Sky, Mystic River, Stalker, Solaris, Run Lola Run, Toy Story,		Hitchcock, Jean Renoir, Dziga Vertov, Vsevolod Pudovkin, Woody Allen, Kubrick, David Lynch, Antonioni, Melies, Robert Wiene, Luis Bunuel, D. W. Griffith, Tarkovsky,		This book explores the answers of the question "What is the relationship between cinema, perception and human body?" in their historical systematic research.	The scholars try to (re)explain the relationship between body and objects in the films and the relationship between film and audience within the theoretical perspective.	Analytical, Qualitative, Semiotic, Theoretical	Deleuze, A. Dudley, R. Arnheim, A. Bazin, S. Eisenstein, S. Kracauer, S. Zizek, Pudovkin, M. Foucault, C. Metz, Lacan, Freud, Mulvey, Merleau-Ponty, Marx, Heidegger,

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33	ERGIN, S. (2007). Mimarlık ve Sinema Etkileşiminin Sinemasal Mekana Etkileri ve Nuri Bilge Ceylan Sinemasından Bir Örnek: "Uzak".	Thesis	Uzak (2002), La Dolce Vita (1960), Metropolis (1927), Blade Runner (1982), Final Fantasy (2005), The Fountainhead (1949), Koza (1995), Kasaba (1997), Mayıs Sıkıntısı (1999), İklimler (2006),	Acropolis, Parthenon, Colosseum, Panteon, Santa Maria Della Grazie Church, Notre-Dame Cathedral, San Carlo Alle Quattro Fontane Church, Crystal Palace, Robie House, Barcelona Pavilion, Richards Research Lab, Einstein Tower, Ronchamp Chappel, Venturi House, Portland Building, Zenith Concert House, Phaeno Science Center, Villa Savoye, Villa Meyer, Parc de la Villette, Gottardo Bank, Beth Jacob Sinagog, San Juan Capistrano Library, Uffizi Gallery, London Eye, Millenium Dione, Rüstempaşa Medresesi, Franklin Court, Fallingwater House, Baker House, Habitat, Sarıca Church, Seilimiye Mosque, Glass Museum, Whitney Museum, Dulles Airport,	Lumiere Brothers, Melies, D. Vertov, Nuri Bilge Ceylan,	F. L. Wright, E. Mendelshon, Le Corbusier, Mies van der Rohe, R. Venturi, B. Tschumi, R. Koolhaas, A Aalto, J. Stirling, Moshe Safdie,	This thesis argues the relationship between architecture and cinema and the effects on this relationship to the cinematic space.	The aim of this study is to analyze the relationship between architecture and cinema through the notion of space, to understand the differences and similarities between these two fields and to interpret them by examining an example, Uzak (2002).	Analytical, Qualitative	Bachelard, Bordwell,
34	ERTEM, Ü. (2010). Sinema ve Mimarlık Etkileşiminin Örnek Kara Filmler Üzerinden İncelenmesi.	Thesis	Tarkovsky, Taxi Driver (1976), Polis (2006), Dark City (1988), Metropolis (1927), The Cabinet of Dr. Caligari, French Film Noir films	La Sagrada Familia, St. Paul Cathedral, Hyatt Regency Atlanta (1967), Parc de la Villette, UFA cinema Center, Kimbell Art Museum, New York	F. Lang, Lumiere Brothers,	Coop Himmelblau, Bernard Tschumi, Louis Kahn, F. L. Wright, Vitruvius, Mies van der Rohe, Rem Koolhaas	This study argues the relationship between architecture and cinema which is bounded through movement and space by discussing space in cinema and space in architecture and the benefits of architecture and cinema for each other.	The aim of this thesis to understand the bound between architecture and cinema through movement and space by analyzing the Film Noir films in order to benefits of cinematic spaces in films by considering their visual and semiotic contributions.	Analytical, Qualitative	Kant, Dorsay, Bowman, Pallasmaa, Bergson
35	ESPERDY, G. (2007). From Instruction to Consumption: Architecture and Design in Hollywood Movies of the 1930s.	Article	The Purple Rose of Cairo (1985), Our Dancing Daughters (1928), Our Modern Maid-ens (1929), Our Blushing Brides (1930), The Kiss (1929), Grand Hotel (1932), The Magnificent Flirt (1928), Gentlemen of the Press (1929), Broadway (1929), 42nd Street (1933), What a Widow (1930), Susan Lenox: Her Fall and Rise (1931), Trouble in Paradise (1932), Dinner at Eight (1933), The Gay Divorcee (1934), Swing Time (1936), Top Hat (1935), Wizard of Oz (1939), When Ladies Meet (1941), The Women (1939), The Black Cat (1934), Arrowsmith's (1931), Dodsworth's (1936), Topper (1937), After the Thin Man (1936), The Best Years of Our Lives (1946)	Istanbul Malatya Cezaevi Edirnekapi		Harold Miles, William Cameron Menzies, Cedric Gibbons, Richard Day, William Saulter, Charles D. Hall, Busby Berkeley and Jack Okey, Hobart Erwin, Van Nest Polglase, Carroll Clark, William A. Horning, Le Corbusier, Paul Nelson, Mies van der Rohe, Kem Weber, Gilbert Rohde, Gaudi	This article argues set design in Hollywood cinema in 1930s when the architects and art directors worked together and modernist movements in art and architecture affected to Cinema industry in Hollywood by considering cinema as a tool for consumption.	The aim of this article to explore the cooperative history on design in cinema by considering the relationship of architecture and cinema in modernism period and consumption which shapes the public opinion in terms of the design of house and clothes in Hollywood Films.	Analytical, Qualitative	Charles Eckert

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36	FILLION, O. (1997). <i>Life into Art, Art into Life: Fusions in Film, Video and Architecture</i> . In: PENZ, F., THOMAS, M. (ed.) <i>Cinema&Architecture</i> .	Book section	2001: A Space Odyssey (1968), Alien (1979), Blade Runner (1982), Brazil (1985)			Jean Nouvel, Christian de Portzamparc	Fillion demonstrates that "in representing architecture on the screen and using the language of moving images to convey the intentions, inspirations, moods and originality of a specific architect, a whole series of visual metaphors and perspectives open up which have only just begun to be explored".	Fillion discusses the works of Nouvel in which movement is an important notion and the works of Porzamparc by making the videos of these works.	Analytical, Qualitative	
37	FORTIN, D. T. (2011). <i>Architecture and Science-fiction Film: Philip K. Dick and the Spectacle of Home</i> ,	Book	Blade Runner (1982), Total Recall (1990), Minority Report (2002), A Scanner Darkly (2006), Metropolis (1927), Things to Come (1936)	Bill Gates' house, Glass Pavilion, Las Vegas, Manhattan,	S. Kubrick, R. Scott	Le Corbusier, F. L. Wright, R. Koolhaas,	This books argues the notion of home in science fiction films.	The aim of this book to understand the house design and the notion of home not only within the perspective of physical features and design styles of the set designs and films but also he considers the notions of privacy, domesticity, boundaries and otherness.	Analytical, Qualitative	Pallasmaa, Bachelard, R. Callois, J. Lacan, M. Foucault, M. Douglas, Guy Debord, A. Vidler, Gadamer, F. Jameson, G. Bruno, Baudrillard, Deleuze and Guattari
38	GÜLÜŞ, İ. (2006). <i>Sinemada Görsel Zaman ve Mekan Kurgusu</i> .	Thesis	Eğreti Gelin, Stalker (1979), Momento, Potemkin Zirhlisi, Vizonte, Berlin: Bir Kent Senfonisi (1927),	Battleship Potemkin, Titanic, Momento, Berlin: Symphony of a Great City, The Rope,	A. Yılmaz, Tarkovsky, D. W. Griffith, Eisenstein, S. Aslanyürek, W. Wenders, D. Vertov, W. Ruttmann, Hitchcock,		This study argues the effects of time and space in films mainly; specifically it is about the roles of cinematic elements in the creation of time-space.	The aim of this study is to explore the effects of time-spaces and the functions of filmic elements in order to create time-space by analyzing Eğreti Gelin within the perspective of time-space organization.	Analytical, Qualitative	Sokolov, Bazin, Kracauer, Pudovkin, Deleuze, Virilio, Bergson, Mascelli,
39	HACIHASANOĞLU, O., HACIHASANOĞLU, I. AND ÇEKMIŞ A. (2008). <i>Sinemada Kent/Mimarlık ve Malzeme</i>	Article	Reaching the Moon (1931) The Women (1939), It's a wonderful life (1946), Her Fall and Rise (1931), Dark Victory (1939), The Fountainhead (1949), Amityville Horror (1975), Istanbul Senfonisi (1934), Bursa Senfonisi (1934), Türkiye'nin Kalbi, Ankara (1934), Roma, Casablanca, New York New York, Roman Holiday, L'Avventura, Berlin: Symphony of a City (1927), Man with a Movie Camera (1926), Bir Şehrin Hikayesi (1954), Alphaville (1965), Blow up (1966), Blade Runner (1982), New York'tan Kaçış, Chinatown (1974), Taxi Driver (1976), Kansas City (1996), 2 or 3 Things I Know About Her (1966), The Matrix (1999), 5th Element (1997), The Devil's Advocate (1997), The Cabinet of Dr. Caligari (1920), Rear Window (1954), The Great Crusaders (1937), Quatsi trilogy, The 39 Steps (1935), I Confess (1953), Notorious (1946) Rebecca (1940), Istanbul Hatırası (1967), Kırkbin Adım (1980), OKulda'da 3 Gün (1983), Tarih Boyunca Anadolu (1980), Kariye (1984), Anadolu Konutunun Öyküsü (1984), Sisler Kovulunca (1986), My Architect (2003), Dünya Durdukça (1988), Waterworld (1995)	Istanbul, Galata Bridge, Izmir, Konak Clock Tower, Paris, Taksim, Square, Haydarpaşa Train Station, Eminönü, Karaköy, Atatürk Airport, Sirkeci Train station, Beyoğlu, İstiklal Street, Rome, New York, Chemosphere	Jean Luc Godard, lhan Arakan, Antonioni, Fellini, Curtiz, Walter Ruttmann, Dziga Vertov, J. Tati,	Hermann Warm, Walter Reimann, Walter Rohrig, John Lautner	This study is about the relationship between architecture and cinema and accordingly, it claims that there is an important connection within the perspective of the usage of architecture and the roles of spaces in films and the narrations.	"This study based on the interaction between cinema and cities/architecture mainly referring the architectural styles, concepts of life-environment relations and the building materials used in the products of cinema."	Analytical, Qualitative "...based on descriptive examples of both universal and national cinema products."	

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40	İNCE, T. E. (2007). Mimarlık Sinema İlişkisinin Sokak Mekanı Üzerinden İncelenmesi.	Thesis	The Fifth Element (1997), Pianist (2002), Night on Earth (1991), Pscho, Playtime (1967), Metropolis, Before Sunrise (1995), The Matrix (1999), I Robot (2004), Before Sunset (2004), Hiroshima Mon Amour (1959), West Side Story (1961), Metropolis (1927), Taxi Driver (1976), Sır Çocukları (2003), Th Cabinet of Dr. Caligari (1920), Before Sunrise (1995),	Parc de la Villette, Villa Savoye, UFA cinema center, New York, Warsaw, Beistegui House,	Eisenstein, Jean- Luc Godard, Luis Bunuel, J. Tati,	Tschumi, Le Corbusier, Coop Himmel (b)lau, Jean Nouvel, R. Koolhaas, Ken Adam, Hans Poelzig, Robert Mallet- Stevens,	This study argues the roles of streets at the intersection between architecture and cinema. Street as a public space of city is represented in films with different aspects.	The aim of this study is to understand the role of street in the relationship between architecture and cinema by pointing out the street is an important public space which has an importance for the city life and the film narration.	Analytical, Qualitative	Pallasmaa
41	HENDERSON, B. (1988). Notes on Set Design and Cinema.	Article	Citizen Kane, Brazil, Bringing up Baby (1938), Marquitta (1927), The Little Match Girl (1929), North by Northwest	Versailles, Mount Rushmore, Chicago Airport,	Hitchcock, Rossellini, Renoir,	Paul Nelson, Cedric Gibbons, Robert Usher, Charles d. Hall, Anton Grot,	Henderson's article argues Albrecht's work because of his non-auteurist approach to the progression of set design.	The aim of this study to explore the set designs in the period of early modernism especially, by analyzing the study of Albrecht on set design.	Analytical, Qualitative , review of Albrecht's book	Bazin, Christian Metz, R. Barthes,
42	HACIHASANOĞLU, O., HACIHASANOĞLU, I. AND ÇEKMIŞ A. (2008). Sinemada Kent/Mimarlık ve Malzeme.	Article	Alphaville, Berlin: Symphony of a Great City, Man with a Movie Camera, About Nice, Blade Runner, Escape from New York, Chinatown, Taxi Driver, Kansas City, Metropolis, The Matrix, Fifth Element, The Cabinet of Dr. Caligari, Reaching the Moon, The Women, It's a Wonderful Life, Susan Lenox: Her Fall and Rise, Dark Victory, Christmas in Connecticut, The Fountainhead, Amityville Horror, Kırk Hayatlar, Rear Window, QUATSI Trilogy, Mon Oncle,	Paris, Eiffel Tower, Izmir, Clock Tower, Istanbul, Galata Bridge, Taksim Square,	Godard, D. Vertov, W. Ruttmann, D.W. Griffith, F. Lang, K. Vidor, Hitchcock,	H. Warm, W. Reimann, W. Rohrig,	This study argues architectural products and cities in films by considering the styles, concepts and common notions between these two fields.	The aim of this study to explore "the interaction between cinema and cities/architecture mainly referring the architectural styles, concepts of life-environment relations and the building materials used in the products of cinema".	Analytical, Qualitative	
43	HACIÖMEROĞLU, N. T. (2008). Reconstruction of Architectural Image in Science Fiction Cinema: A Case Study on New York	Thesis	Metropolis (1927), I am a Legend (2007), Planet of the Apes (1968), Logan's Run (1978), Blade Runner (1982), Total Recall (1990), The Terminator (1984), Robocop (1987), Strange Days (1995), Soylent Green (1973), The Beast from 20000 Fathoms (1953), King Kong (1933), Just Imagine (1930), The World the Flesh and the Monster (1959), Beneath the Planet of Apes (1970), Escape from New York (1981), Ghost Busters I (1984), Batman (1989), Ghost Busters II (1989), Independence Day (1996), The Fifth Element (1997), Man in Black I (1997), Godzilla (1998), Man in Black II (1997), A.I. Artificial Intelligence (2001), Equilibrium (2002), The Day After Tomorrow (2004), Sky Captain and the World of Tomorrow (2004), Immortal Ad Vitam (2004), Batman Begnis (2005),	New York City, Villa de Noailles, Statue of Liberty, The Empire State Building, Chrysler Building, New York Public Library, Radio City Music Hall,		Robert Mallet-Stevens, Le Corbusier,	The thesis argues the spaces in science fiction films in order to understand the roles of architecture in cinema.	The aim of this study to understand the virtual and representative power of architecture by analyzing the science fiction cinema and architecture.	Analytical, Qualitative	S. Giedion,

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44	HORUZ, S. (2010). The Book, The Body and Architectural History In Peter Greenaway's Cinematography.	Thesis	The Cook, the Thief, His Wife and Her Lover (1989), Prospero's Books (1991), The Pillow Book (1996)		P. Greenaway			This thesis argues the questions of "who, which book, where and when" in the relationship of architecture, cinema and literature.	This thesis aims at exploring the "axis of innumerable relationships" of the book as Jorge Luis Borges touches by "intersecting history of reading with history of architecture and by focusing on the book and the body that lie at their intersection".	Analytical, Qualitative	G. Bruno, J. Borges
45	İŞLER, N. E. (2010). İstanbul'un 1950 Sonrası Göç ile Değişen Kent ve Mimari Dokusunun Sinemadaki Temsili.	Thesis	Otobüs Yolcuları (1961), Gurbet Kuşları (1964), Ah Güzel İstanbul (1966), Gelin (1973), Camım Kardşım (1973), Sultan (1978), At (1981), Bir Avuç Cennet (1985), Gülen Adam (1989), Eşkriya (1996), Laleli'de Bir Azize (1998), Sır Çocukları (2002), C Blok (1994), Güneşe Yolculuk (1999), Büyük Adam Küçük Aşk (2001), Man with a Movie Camera (1929), Things To Come, Mon Oncle (1958), Anlat İstanbul (2004), Uzak (2002), Metropolis (1927), Battleship Potemkin (1925)	Istanbul, Atlanta Marriott Marquis Hotel, La Chappel De Ronchamp, ZKM, Villa Savoye, The Peak Club, Parc de la Villette, Dubai International Finance Center, Haydarpaşa Train station, Süleymaniye Mosque, Tarlabası, Stretto House	D. Vertov, Z. Demirkubuz, W. Menzies, F. Lang, N.B. Ceylan, H. Refiğ. L. Akad, A. Yılmaz, E. Eğilmez, K. Tibet, A. Özgentürk, M. Özer, Y. Turgul, K. Sabancı, Ü. Ünal, Y. Ustaoglu, H. İpekçi	Le Corbusier, R. Koolhaas, Z. Hadid, B. Tschumi, Gensler, S. Holl		This thesis argues Istanbul in films by considering historical development, socio-cultural and architectural structure and the differences between reality and fiction of the city.	The aim of this study is to explore how Istanbul is represented on cinema screen by considering spatial and urban identity with migration scenarios.		J. Berger, D. Harvey
46	JACOBS, S. (2007). The Wrong House: The Architecture of Alfred Hitchcock	Book	Hitchcock films	London, New York, the houses of Hitchcock films, The British Museum, The Royal Albert Hall, the Statue of Liberty, the Jefferson Memorial, the Golden Gate Bridge, The United Nations Headquarters, Mount Rashmore, Lake Como, The isle of Man, Vienna, Switzerland, the Scottish highlands, Holland, Quebec, the French Riviera, Morocco, Copenhagen, Houses of Parliament, Trafalgar Square, Piccadilly Circus, St Paul's Cathedral, the Tower Bridge	Hitchcock	B. Tschumi, R. Boyle,		This study argues the architecture in Hitchcock films by considering Hitchcock as an architect.	The aim of this study to explore the architecture of Hitchcock in his films so as to understand his ideas and space designs principles in the films by focusing on the individual buildings as an architectural monograph.	Analytical, Qualitative , Semiotic, Spatial Readings	Lefebvre, Bachelard, M. Foucault, W. Benjamin, Freud,
47	JANSER, A. (1997). 'Only Film Can Make the New Architecture Intelligible!': Hans Richter's Die neue Wohnung and the Early Documentary Film on Modern Architecture. In: PENZ, F., THOMAS, M. (ed.) Cinema&Architecture.	Book section	Diary: Architects' Congress (1933), Die Haeuserfabrik der Stadt, Frankfurt-am-Main, Die Frankfurter Kleinstwohnung, Die Frankfurter Küche, Die Stadt von morgen - Ein Film vom Staedtebau, Die neue Wohnung, The Man with the Movie Camera, Architectures d' aujourd'hui	Villa de Noailles	H. Richter, Laszlo Moholy-Nagy, S. Eisenstein, L. Moussinac, G. Schmidt, E. Jahn, D. Vertov, P. Chenal	Le Corbusier, Hannes Meyer, Victor Bourgeois, Robert Mallet-Stevens, Richard Paulick, W. Gropius, Maximilian von Goldbeck and Erich Kotzer		This study argues that the debates on architecture and film need to be broaded in order to include the field of the documentary or non-fiction film which has been underestimated so far".	This study aims at exploring the analyses of films which were made between the early 20s and the early 30s specially by focusing on the classification of German and Swiss films on architecture so as to understand "the specific and the limits of the means of film".	Analytical, Qualitative	S. Giedion, S Kracauer

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48	KABA, S. (2009). İnsan-Mekan Etkileşiminin Türk Sinemasına Yansıması:1990 Sonrası Türk Sineması'nda Ev.	Thesis	Eşkıya, C Blok, Tabutta Rövaşata, Uzak, Üç Maymun, Yumurta, Bekleme Odası,		Z. Demirkubuz, N. B. Ceylan, Ö. Vargı, Ç. Irmak, Ö. Kavur, D. Zaim, R. Erdem, S. Kaplanoğlu,	Le Corbusier	This study argues the representation of home in Turkish cinema.	The aim of this thesis to reveal the relationship between space and a person through changing meanings of home which is one of the important parts of public transformation and change by focusing on its reflection to Turkish cinema.	Analytical, Qualitative	D. Harvey, H. Lefebvre, Bachelard, Heidegger, Deleuze, Guattari, Giddens, Jameson, K. Lynch, Berman, K. Dovey, Pudovkin, W. Benjamin, Bowman, Foucault, Schulz, Adorno,
49	KAPLAN, S. (2009). <i>Technology and Perception in Wim Wenders' Wings of Desire: A Reflection on Time, Space and Memory in the Postmodern Metropolis.</i>	Article	Wings of Desire	Berlin	W. Wenders,		This article argues Wings of Desire within the perspective of time, space and memory in the postmodern metropolis by considering perception of space.	The aim of this study to explore "the film's [Wings of Desire] emphasis on spaces of absence and the way in which this emphasis reveals a model for a new kind of perception and a model for narrating the past".	Analytical, Qualitative	Baudelaire, Harvey, Baudrillard, Virilio, Jameson, Benjamin, Kracauer,
50	KINAYOĞLU, G. (2001). Saniyede 24 Kare Ütopya.	Article	Le Voyage dans la Lune, Metropolis (1927), Things to Come, Frankenstein (1910), Godzilla (Gojira, 1954), Blade Runner (1982), Robocop (1987), Terminator (1984), Videodrome (1983), Johnny Mnemonic (1995), Matrix (1999), Alien (1979), Species (1995)	New York, Tokyo	Melies, F. Lang, C. Menzies, Ridley Scott	Vincent Korda, Lazslo Moholy-Nagy	The study claims that science fiction films criticize the technological developments while they are produce alternative answers for the question "what will the future look like?".	She discusses several science fiction films in order to confirm her argument. She focuses on Blade Runner (1982) and its technology especially.	Analytical, Qualitative	
51	KLUGE, A, LEVIN, T. Y and HANSEN M. B. On Film and the Public Sphere	Article	Manhattan (1979)	Frankfurt Munich Film Museum	Godard, Griffith, Dreyer, Rosellini, Dovschenko, Costard, Schroeter, Frank Coppola, W. Allen		This interview points out the ideas of A. Kluge on film and the public sphere.	The Interview With Alexander Kluge about public sphere and investigation on German Cinema considering it. A research on German Cinema and public sphere during 1960s.	Interview	Freud, Brecht, Walter Benjamin
52	KOECK, R. Cine-Tecture: A Filmic Reading and Critique of Architecture in Cities. In: HALLAM, J., KRONENBURG, R., KOECK, R. AND ROBERTS, L., ed. Cities in Film: Architecture, Urban Space and the Moving Image	Conference Proceeding	Der Golem (1920), L'Inhumaine (1924), Les Mysteres du Chateau de De (1929), Things to Come (1936)	Berlin, Casa da Musica	P. Wegener, D. Vertov	Robert Mallet-Stevens, Le Corbusier, Rem Koolhaas, C. Himmel (b)lau, J. Nouvel, B. Tschumi, Hans Poelzig,	This study argues "a particular way of engaging with architecture and urban practices that is informed by theoretical and practical bakcground in architectural deisgn and filmmaking".	The aim of this study "to make reference to, and expand upon, established theoretical concepts that come from practicing architects, such as Tschumi's deconstructed reading of architecture and Jean Nouvel's notion that architecture, like cinema, exists in the dimension of time and movement".	Analytical, Qualitative, Conference Paper	Giedion, C. Alexander, Merleau-Ponty, M. De Certeau, G. Simmel, Pallasmaa, G. Bruno, J. Derrida,
53	KRUGER, L. Filming the Edgy City: Cinematic Narrative and Urban Form in Postapartheid Johannesburg	Article	Jump the Gun (1996), Fools (1997), The Foreigner (1997), A Drink in the Passage (2002), The Line (1994), GazLam (2002 ff.), Come Back Africa (1960), Cry the Beloved Country (1951), Wheels and Deals (1991), Jim Comes to Joburg (1949), Chikin Biznis (1997), Mooi Street Moves (1992), Mapantsula (1988)	Johannesburg New York Los Angeles			This study argues the representation of Johannesburg in cinema and television.	The aim of this study to explore the cinematic and televisual representations of Johannesburg which "has appeared to planners and artists alike to be unimaginable as well as unmanagable" at first.	Analytical, Qualitative	De Certeau Edward Soja
54	KRUTNIK, F. (1997). Something more than Night: Tales of the Noir City. In: CLARKE, D. B. (ed.) The Cinematic City.	Book section	It's a Wonderful Life (1946), When Strangers Marry	New York,	F. Capra,		This study argues the film noir genre within the perspective of roles of city in the films of this genre.	The aim of this study is to provide "an exemplary discussion of the sense of place conjured by film, detailing how film noir's engagement with th city produces a profound sense of dislocation, a sense that is also present as a narrative device in such films as Frank Capra's It's a Wonderful Life".	Analytical, Qualitative	

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55	KUTUCU, S. (2005). Transformation of Meaning of Architectural Space In Cinema: The Cases of "Gattaca" and "Truman Show"	Dissertation	Dogville (2003), Kaybedenler Kulübü (2011), The Nightmare Before Christmas (1993), Clockwork Orange, Vertigo (1958), Mon Oncle, Das Cabinet des Dr. Caligari (1920), Genuine die Tragödie eines seltsamen Hauses (1920), 2001: A Space Odyssey (1968), The Shining (1980)	North Florida, Paris, Berlin, Marin County Civic Center, California Polytechnic Lab,	D. Vertov, Eisenstein, P. Wier, Godard, J. Tati, A. Niccol,	J. Nouvel, M. Fuksas, Le Corbusier, F. L. Wright, A. Predock	The study argues the meaning changes of architectural spaces that have taken place in film medium by analyzing the selected films.	"This study aims to expose the transformation of meanings of architectural space in cinema films and the transformative impact of cinema."	Analytical, Qualitative	K. Robins, Panofsky, W. Benjamin, Merleau-Ponty, Berger, R. Barthes, Deleuze, Bergson, Lyotard, Bowman, F. Jameson,
56	LAINE, T. (2006). Lars von Trier, Dogville and the Hodological Space of Cinema.	Article	Dogville (2003)		Lars von Trier		This study argues that "Kurt Lewin's notion of 'hodological' space is particularly appropriate when understanding the way in which post-classical cinema has re-defined vision and has placed the spectator in a new kind of 'contact Space'.	The aim of this study to explore "how the luminousness of design in Dogville lends itself to Lewin's psychoogical view of space".	Analytical, Qualitative	K. Lewin, Lefebvre
57	LAMMI, M. (2009). 'Home comes first': housing and homemaking in Finnish civic educational films during 1945–1969.	Article		Finland			This study argues "how the ideals of housing and homemaking were presented in post-war civic educational films in Finland".	The aim of this study is to explore "the ideal of good homes appeared to be remarkably consistent in the Finnish educational short films.	Analytical, Qualitative	
58	LAMSTER, M. (2000). Wretched Hives: George Lucas and the Ambivalent Urbanism of Star Wars. In: LAMSTER, M. (ed.) Architecture and Film.	Book section	Star Wars (1977), The Empire Strikes Back (1980), Return of the Jedi (1983), THX 1138 (1971), A Space Odyssey (1968), The French Connection (1971), The Taking of Pelham One Two Three (1974), Dog Day Afternoon (1975), Taxi Driver (1976), American Graffiti (1973), Metropolis (1927)	Marin County Civic Center, New York's Park Avenue,	G. Lucas, S. Kubrick	F. L. Wright,	The study argues the cities of Star Wars films.	The aim of this study is to explore the "retro-futurist cities of a great physical beauty but dubious moral character, reflections of Lucas's own ambivalent feelings about urban space".	Analytical, Qualitative	
59	MCARTHUR, C. (1997). Chinese Boxes and Russian Dolls: Tracking the Elusive Cinematic City. In: CLARKE, D. B. (ed.) The Cinematic City.	Book section	Lights of New York (1928), The Barkeleys of Broadway (1949), Mr Deeds Goes To Town (1936), Sunrise, It's a Wonderful Life (1946), Meet Me in St Louis (1944), Fury (1936), Intruder in the Dust (1949), Bad Day at Black Rock (1955), Easy Rider (1969), Blue Velvet (1986), Sleeping with the Enemy (1991), Coogan's Bluff (1968), Midnight Cowboy (1969), Lonely are the Brave (1962), The Crowd (1928), Niagara (1953), The Fountainhead, Shadow of a Doubt (1943), Psycho (1960), On Dangerous Ground (1952), Witness (1985), Escape from New York (1981), Batman (1989), Dick Tracy (1990), Blade Runner (1982), Sweet Smell of Success (1957), Oklahoma! (1955), Brigadoon (1954), 42nd Street (1933), On the Town (1949), An American in Paris (1951), Gigi (1958), Funny Face (1957), Manhattan (1979), Ziegfeld Follies (1946), Broken Blossoms (1919), London Can Take It (1940), The Blue Lamp (1950), Waterloo Road (1945), Berlin: Symphony of a Great City, Brazil (1985), Manhatta (1921), Man with a Movie Camera (1929), Rien Que Les Heures (1926), Bicycle Thieves (1949), Paisa (1946), Germany Year Zero (1947),	Glasgow, New York, Paris, Rio de Janeiro, London, Berlin, Hong Kong, China, Warsaw	F. Capra, C. Eastwood, King Vidor, A. Hitchcock, R. Scott, W. Allen, D. W. Griffith, W. Ruttmann,		This study argues the cinematic cities by providing "a panoramic journey through both the mainstreets and byways of the cinematic city" "from early to postmodern cinema, across European, American and Third World cinema, and through genres as diverse as the musical and the gangster film".	The aims of this study is "to track the elusive cinematic city highlights, particularly, the structural opposition between city and country, an opposition that has been mobilized in an immense variety of ways over the course of film history".	Analytical, Qualitative	Homi Bhabha, David Harvey, W. Benjamin, G. Bruno

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60	MCNAMARA, K. R. (1997). "Blade Runner's" Post-Individual Worldspace.	Article	Blade Runner (1982), Chinatown		R. Scott			This study argues Blade Runner by considering the social relations and postmodernism.	The aim of this study to explore "how the dissolution of markers of the human informs the attempt to imagine an alternative to the forms of domination and dehumanization each telling of the story portrays".	Analytical, Qualitative	Jharvey, Jameson, Eagleton, G. Bruno, Soja
61	MENNEL, B. (2008). Cities and Cinema	Book	The Arrival of a Train at La Ciotat Station, The Last Laugh, Berlin: Symphony of a Great City, Joyless Street, M, Metropolis, Breathless, Is Paris Burning, The Murderers Are Among Us, The Third Man, Blade Runner, Killer of Sheep, Accattone, The Harder They Come, Midnight Cowboy, Zentropa, The Matrix, Dark Cirty, Schindler's List, Delicatessen, Asphalt, Double Indemnity, The Big Sleep, The Maltese Falcon, Phantom Lady, Sunset Boulevard, The 400 Blows, The Cousins, Enter the Dragon, Chungking Express, City on Fire, Rumble in the Bronx, A Better Tomorrow, West Beyrouth, The Boxer, Alphaville, Superman, The Truman Show, Bush Mama, Boyz N the Hood, City of God, Flag Wars, Looking for Langston, Okoge, Different from the Others, Fresh Kill, Dirty Pretty Things, Euro Pudding, Lights, James' Journey to Jerusalem	Berlin, Los Angeles, Hong Kong, Belfast, Beirut, Paris, Auschwitz, Vienna, New York,	Jean-Luc Godard, F. Lang, F. W. Murnau, R. Clement, W. Staudte, C. Reed, R. Scott, C. Burnett, P.P. Pasolini, P. Henzell, J. Sechlesinger, Lumiere Brothers, Lars von Trier, J. Jeunet, W. Ruttmann, F. Truffaut,	Mies van der Rohe,		This study argues the relationship between city and cinema by suggesting that "modernity links urbanism and cinema".	The aim of this book is to explore the dialogue between urban theory and cinema studies by questioning the effect city films' analysis in urban studies.	Analytical, Qualitative	F. Jameson, E. Soja, A. Giddens, D. Harvey, G. Simmel, W. Benjamin, S. Karacauer, A. Dubley,
62	METERELLIYOZ, M. Ü. (2010). Ridley Scott Sinematografisinde Mekan Kullanımı.	Thesis	Alien, Blade Runner, Thelma and Louise, Gladiator, Battleship Potemkin, The Cabinet of Dr. Caligari, 2001: A Space Odyssey, Metropolis, Mon Oncle, Taxi Driver, Tron, The Fifth Element, Dark City, Rear Window, Black Hawk Down,	Los Angeles, Rockefeller Center, Hong Kong,	Ridley Scott			This thesis argues the films of Ridley Scott within the perspective of architecture cinema relationship.	The aim of this study to explore the architectural activity of Ridley Scott by analyzing his films "in terms of design through the images and the places he had used".	Analytical, Qualitative	
63	MORUZZI, N. C. (1999). Women's Space/Cinema Space: Representations of Public and Private in Iranian Films	Article	The Spouse (1995), Leila (1997), The May Lady (1998), Pickpockets Don't Go to Heaven (1992), The Apple (1998),	Iran				This study argues Iranian films within the perspective of Iranian revolution and the roles of women in public and in cinema.	The aim of this study to explore the place of women in public before and after Iranian revolution by using the films.	Analytical, Qualitative	

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64	MOUAT, C. C. (2011). <i>The Discourse of the City in American and British Films between the 1930s and 1960s.</i>	Dissertation	Man with a Movie Camera, Berlin: Symphony of a Great City, Grand Hotel, Wild Boys of the road, Our Daily Bread, Mr. Deeds Goes to Town, Nothing Sacred, Dead End, boy of the Streets, Angels with Dirty Faces, Boys Town, One Third of the Nation, Dark Victory, The Women, Our Town, Kings Row, The More the Merrier, The Miracle of Morgan's Creek, Going My Way, Meet me in St. Louis, Hail the Conquering Hero, Scarlet Street, The Lost Weekend, It's A Wonderful Life, The Stranger, Love Laughs at Andy Hardy, The Magic Town, The Bachelor and the Bobby-Soxer, The stret with No Name, The Naked City, Mr. Blandings Builds his Dream Home, Dark City, The Fountainhead, Where the Sidewalk Ends, The Asphalt Jungle, Panic in the Streets, Father's Little Dividend, Love Nest, Kansas City Confidential, Down Three Dark Streets, On the Waterfront, The Naked Street, All That Heaven Allows, Sweet Smell of Success, An Affair to Remember, Don't Eat the Daisies, Imitation of Life	America, Britain, Berlin, Stockholm, Vienna,	D. Vertov,	Le Corbusier, W. Gropius, B. Tschumi, F.L. Wright, Karl Ehn,	This study argues the representation of city spaces in cinema with a discourse analysis proposed by Michel Foucault and genre theory.	The aim of this study is to understand "how America and Britain have represented and commented upon the city space between the 1930s and 1960s.	Analytical, Qualitative, A Research Project	M. Foucault, H. Lefebvre, G. Bachelard, Kant, Deleuze, E. Howard, Giedion,
65	NESBITT, A. H. (2004). "Berlin" Movies in Post-Wende Berlin and Germany.	Thesis	In weiter Ferne, so nah!, Lola rennt, Das Leben ist eine Baustelle, Good bye, Lenin!, Berlin: Symphony of a great City, Metropolis, Berlin Alexanderplatz, Wings of Desire,	Berlin,	W. Wenders, T. Tykwer, W. Becker		This study argues the films which present Berlin in historical, sociological context.	The aim of this study is to explore "how each film portrays the history and economy of reunited Berlin and how these images and emerging themes serve as vehicles for social and political commentary - especially on the topic of recent history and reunification.	Analytical, Qualitative,	W. Benjamin,
66	NEUMANN, D. (1996). Before and After Metropolis: Film and Architecture in Search of the Modern City. In: NEUMANN, D. (ed.) Film architecture: set designs from Metropolis to Blade Runner.	Book section	Der letzte Mann, Metropolis, Aelita-Queen of Mars, Machine Stormers, Die Nibelungen, Things to Come, Sunrise, City Girl, High Treason, Just Imagine, Blade Runner, Batman, Woman in the Moon, Algol, Asphalt	Berlin, Tokyo, New York, Los Angeles,	F. Lang, Murnau,	Le Corbusier, W. Gropius, Walter Röhrig, Robert Herlth, Hans Poelzig, Thea von Harbou, Erich Kettelhut, Otto Hunte, Karl Vollbrecht	This study argues the contribution of Metropolis to cinema and architecture within the perspective of set designs, city representations and effects of modernism.	The aim of this study to explore the impotence of Metropolis for the city designs, city representations in films and set designs by considering the effect of modernism on daily life, design and cinema.	Analytical, Qualitative,	Kracauer
67	NIKOLOV, N. (2008). Cinemarchitecture: Explorations into the Scopic Regime of Architecture	Article	* <i>Early Spring</i> (director Yasujiro Ozu, 1974) * <i>Contempt</i> (director Jean-Luc Godard, 1963) * <i>Faces</i> (director John Cassavetes, 1968). * <i>Citizen Cane</i> (dir. Orson Welles, RKO Radio Pictures, 1941)				This study argues the similarities between the perception of space in architecture and cinema.	It is "an investigation into the ephemeral qualities of architecture in film, the Cartesian geometry of vision, and the operative nature of memory was the focus of an intermediate-level research and design studio at the University of Texas at Austin.	Result of a workshop.	

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68	NOWELL-SMITH, G. (2001). Cities: Real and Imagined. In: FITZMAURICE, M. S. A. T. (ed.) Cinema and the City.	Book section	Metropolis, Intolerance, Berlin: Symphony of a Great City, Rome Open City, Blade Runner, Sunrise, A Taste of Honey, Brighton Rock, Vertigo, Legend of the Holy Drinker, Eva, The Killers, Out of the Past, On Dangerous Ground, The Big Sleep, The Long Goodbye, The Lady in the Lake, Alphaville, Psycho, L'avventura, Tirez sur le pianiste, Chinatown, Germany Year Zero, La Notte,	Los Angeles, Phoenix, Vancouver,	A. Hitchcock, F. Lang, F. Fellini, M. Antonioni, F. Truffaut, J. Godard, J. Rivette, R. Rossellini,		In this study, Nowell-Smith argues and describes "how, in the case of Italian cinema and location filming in the city of Milan, cinematic representation has shaped collective imaginings of (and day-to-day interaction with) urban space".	The aim of this study to explore "what might be termed the politics of location from a different perspective.	Analytical, Qualitative	F. Jameson
69	OVNICK, M. (2008). The Mark of Zorro: Silent Film's Impact on 1920s Architecture in Los Angeles.	Article	The Mark of Zorro, Intolerance, Birth of a Nation, A Convict's Sacrifice, Broken Lullaby, Orphans of the Storm, The Jazz Singer,	Los Angeles, The Riche Residence, Waller Residence, The Carter Residence, The LeMoine Castle	D. W. Griffith	Harry Paullis, Milton J. Black	This article argues the impact of silent films on 1920s architecture in Los Angeles.	"As this essay suggests, of the many influences contributing to period-revival architecture in the 1920s, silent films not only inspired style replication but also gave rise to a new language of form based on visual awareness and guided by cinematographic conventions".	Analytical, Qualitative	
70	ÖRS, Aslı Doğay (2001). Sinematografi ve Mimarlık	Article	The Pillow Book	Parc de la Villette, UFA Cinema Center	Peter Greenaway, Eisenstein	Bernard Tschumi, Jean Nouvel, Coop Himmel (b)lau	The study claims that there is interaction between cinematic techniques and the production of space through the view of architecture.	The scholars discuss the relationship by focusing on the notions of shock and movement and the usage of montage as a cinematic technique in design process of architecture.	Qualitative	Walter Benjamin, Deleuze, Bergson, Virilio
71	ÖZAKIN, Ö. (2001). Bugünün Dünyasını Geleceğe Yansıtma.	Article	Star Trek, Star Wars, Metropolis, Blade Runner, Terminator, Total Recall, Fifth Element, Tron, Johnny Mnemonic	Los Angeles, Tokyo, Hong Kong, Ennis-Brown House	Ridley Scott	Syd Mead, F. L. Wright	He indicates that there is a relationship between the discussions on postmodernism and science fiction films. Because according to him, the questions of science fiction films reflect the intentions of postmodernism into ontology.	He discusses science fiction films by considering their subjects and designs. Mostly, he focuses on Blade Runner.	Analytical, Qualitative , Spatial Readings	
72	ÖZDAMAR, Z. (2006). İstanbul'un 1950-1990 Dönemindeki Kentsel Gelişiminin Türk Sinemasındaki Temsili	Thesis	La Dolce Vita, Playtime, Blade Runner, Üç Arkadaş, Metropolis, Meyhanecinin kızı, Altın kafes, Son kuşlar, Katil, Vesikalı Yarım, Gurbet Kuşları, A Ay, Diyet, Hanım, Kanun Namına, Hıçkırık, Kırık Plak, Otobüs Yolcuları, Acı Hayat, Karanlıkta Uyananlar, Bitmeyen Yol, Ah! Güzel İstanbul, Seninle Ölmek İstiyorum, GelinlikKızlar, Arkadaş, At, Asiye Nasıl Kurtulur?, Hayallerim, Aşkım ve Sen, Soğuktu ve Yapmur Çıslıyordu, The Fifth Element, Strange Days, Dark City, Brazil,	San Pietro Square, İstanbul,	F. Fellini, J. Tati, F. Lang, L. Besson, R. Scott, K. Bigelow, A. Proyas, T. Gilliam,		This study argues "how and with which elements the city represents itself on cinema which is a collective form of art".	The aim of this study is "to describe the relationship between the cinema and the city with a spatial point of view besides the social approaches, to analyze the urban development of İstanbul between 1950 and 1990 which experienced a huge migration wave in the second half of 20th century with the help of Turkish cinema and to evaluate the representation of İstanbul in Turkish cinema by an urban planner and designer's point of view".	Analytical, Qualitative	F. Adiloğlu, W. Benjamin, D. Harvey, H. Lefebvre, Deleuze, Baudrillard,
73	ÖZEN, G. (2006). Bilim Kurgu ve Etki Alanı Üzerinden Geleceğin Yapay Çevrelerinin Değerlendirilmesi	Thesis	Metropolis, 2001: A Space Odyssey, Blade Runner, Fifth Element, Existenz, Minority Report, Star Wars: Episode II - Attack of the Clones, Le Voyage dans La Lune, Things to Come,	Dymaxion House, Eden Project, Pompidou Center,	W.C. Menzies, Melies, F. Lang,	R. Rogers, Le Corbusier, G. Lynn, N. Foster, N. Grimshaw, C. Himmel (b)lau, J. Ploz, J. Johansen, B. Fuller, F.L. Wright, Piano&Rogers, Lazslo Moholy-Nagy,	This thesis argues the roles of science fiction films on the design of future cities.	This study aims at exploring the predictions of future fictional cities by considering the science fiction films.	Analytical, Qualitative	

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74	ÖZTÜRK, B. (2012). Sinemada Mekan Tasarımının İncelenmesi: Bilim Kurgu Sineması Örneği.	Thesis	Le Voyage dans la Lune, King Kong, Citizen Kane, The Wizard of Oz, Batman, Truman Show, Barba, My Architect: A Son's Journey, Play Time, Signs, Field of Dreams, Matrix, Brazil, Midnight in Paris, Psycho, Terminal, Blade Runner, The Lawnmower Man, Strange Days, 1984, Terminator, The Fifth Element, Planet of Apes, Star Wars, Man in Black, E.T., Robocop, Johnny Mnemonic, Star Track, Star Gate, Dark City, City of Lost Children, Final Fantasy, Back to The Future, Total Recall, Metropolis, 2001: A Space Odyssey, Truman Show, The Fountainhead,	Shangai Tower, London Vastle House,	Lumiere Brothers, L. Besson, S. Kubrick, F. Lang,		This study argues the contributions of cinema and cinematic spaces on designing spaces through the examples of science fiction films.	The aim of this study is to explore "with which ways this interaction takes place, how architecture gets benefit from this interaction or how it should get benefit from and how architecture should approach to the factors which cause interaction between architecture and cinema" by determining the factors which cause interaction between these two fields.	Analytical, Qualitative	
75	ÖZTÜRK, M. (2014). Sinemasal Kentler, Modernitenin İki Kahramanı Kent ve Sinema Üzerine Bir İnceleme	Book	A Man with a Movie Camera, Berlin: A Symphony of a Great City, Vesikalı Yarım, Gelin, Ah Güzel İstanbul, At, Uzak, Tabutta Rövaşata, Modern Times, Matrix, Wings of Desire, Blade Runner, Moulin Rouge, Battleship Potemkin, Stalker, Sürtü, Blue Angel, M, Metropolis, The Cabinet of Dr. Caligari, The Student of Prague, Faust, Triump des Willens, Olympia, Berlin Alexanderplatz, October, The End of St. Petersburg, La Dolce Vita, Bicycle Thieves, Once Upon a Time in America, Taxi Driver, Escape from New York, Chinatown, Night on Earth, Fahrenheit 9/11, Gurbet Kuşları	Paris, Eygpt, Ancient Greek, Berlin, Vienna, Petersburg, Moscow, Rome,	Lumiere brothers, Melies, Wachowski Brothers, R. Clair, W. Ruttmann, D. Vertov, Tarkovsky, Godard, New York, İstanbul,		This book argues the cinematic presentations of cities which are the main characters and mechanisms of modernity and their intersection with cinema by analyzing the films uses cities as an element for creating the spatial and periodical theme and revealing new narration techniques in cinema.	This book aims at revealing the new perspectives and the discussions on the relationship between cities and cinema which is not discussed in Turkey in detail.	Analytical, Qualitative	Kracauer, M. Berman, Bourdieu, Palmier, Childe, Engels, Robins, Baudrillard, Scott Lash, Pudovkin, W. Benjamin, Freud, R. Luxemburg, Brecht, R. Arnheim, T. Adorno,
76	ÖZTÜRK, M. (2008). Siegfried Kracauer'in 'Sinema Penceresi': Günlük Hayatın Güzelliklerinin Keşfedilmesi. In: ÖZTÜRK, M. (ed.) Sinematografik Kentler: Mekanlar, Hatıralar, Arzular.	Book Section	Berlin: The Symphony of a Great City, Metropolis, Paris Asleep, Entr'acte, At, Üç Arkadaş, Umut,	Berlin,			This study argues the discussions of Kracauer on cinema, city and modernity.	The aim of this study to explore Kracauer's concept of Cine-city, his theories of modernism, representation of cities in films and his ideas on Expressionism in cinema.	Analytical, Qualitative	S. Kracauer, S. Freud, E. Panofsky, W. Benjamin,
77	PALLASMAA, J. (2001). The Architecture of Image: Existential Space in Cinema,	Book	Berlin: The Symphony of a Great City, Metropolis, Blade Runner, The Cabinet of Dr. Caligari, Der Golem, What a Widow, L'Inhumaine, North by Northwest, The Birds, Rear Window, Psycho, Vertigo, Stalker, Dial M for Murder, Strangers on a Train, M, Rope, Nostalghia, The Shining, The Passenger,	Arab Institute, Manhattan, New York,	A. Tarkovsky, A. Hitchcock, F. Truffaut, D. W. Griffith, S. Kubrick, M. Antonioni,	J. Nouvel, L. Meerson, P. Nelson, G. Capponi, F. Schroedter, C. Gibbons, C. D. Hall, R. Day, J. Harkrider	This book argues "the architectural images of space, light, matter and sound in five films".	The aim of this study is "to explore the layered archeology of signification in these cinematic masterpieces; artistic effect and quality derive from a density of meaning that seems inexhaustible".	Analytical, Qualitative	W. Benjamin, I. Calvino, G. Deleuze, M. Merleau-Ponty, G. Bachelard, S. Freud, Sartre, S. Kracauer, f. Jameson,
78	PANETH, I. (1988). Wim and His Wings.	Article/ Interview	Wings of Desire, Kings of the Road, Wrong Move,	Berlin, Berlin Library, Berlin Wall,	W. Wenders,	L. Meerson, Trauner	This study is an interview with Wenders.	The aim of this study to understand the process of shooting for Wings of Desire.	Interview and a review	

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79	PENZ, F. (1997). Architecture in the Films of Jacques Tati. In: PENZ, F., THOMAS, M. (ed.) Cinema&Architecture.	Book section	Jour de fete (1949), Les Vacances de Monsieur Hulot (1953), Mon Oncle (1958), Playtime (1967), Modern Times (1936), A nous la liberté (1931), Sous les toits de Paris (1930), Les Enfants du Paradis (1945)	Paris, La Défense	J. Tati, M. L'Herbier, V. De Sica, R. Clair, Carne,	L. Meerson, Trauner	This study argues the architecture in the films of Tati in terms of spatial ambiguity, sound, colour and glass.	This study aims at understanding the importance of architecture in films for Tati and his design principles for his films.	Analytical, Qualitative	Bazin
80	PENZ, F. (2003). Architecture and the Screen from Photography to Synthetic Imaging; Capturing and Building Space, Time and Motion. In: PENZ, F., THOMAS, M. (ed.) Architecture of Illusion; From Motion Pictures to Navigable Interactive Environments.	Book section	Berlin:Symphony of a Great City, Rien que les Heures, Man with a Movie Camera, The Cabinet of Dr. Caligari, Sunrise, Metropolis, Things to Come, Just Imagine, Blade Runner, Fifth Element, Paris Asleep, Bicycle Thieves, Alphaville, Breathless, Clockwork Orange, La Haine, Mon Oncle,	New York, Paris,	Lumiere Brothers, D. Vertov, A. Cavalcanti, R. Clair, J. Godard, J. Tati,	R. Mallet-Stevens, Le Corbusier, H. Richter, L. Meerson,	This study argues the relationship between architectural animation and moving images by analyzing this relations in a historical timeline.	The aim of this study is to explore the symbiotic relationship between architecture and the moving image, "which provides a great resource upon which the many architects aspiring to the use of moving images in their work could".	Analytical, Qualitative	Muybridge, Marey, W. Benjamin, S. Giedion, S. Kracauer, A. Bazin,
81	PERIVOLAROPOULOU, N. (2008). Kracauer'in Sine-Kent Anlayışına Kuramsal Bir Yaklaşım. In: ÖZTÜRK, M. (ed.) Sinematografik Kentler: Mekanlar, Hatıralar, Arzular.	Book section	Die Strasse, Berlin: A Symphony of a Great City, The Enf of St. Petersburg, A Man with a Movie Camera	Berlin, Paris,	W. Ruttmann, Pudovkin, D. Vertov,		This study argues cine-city approach of Kracauer.	The aim of this study is to explore cine-city approach of Kracauer by considering the modernism, the representation of city and the importance of cinema.	Analytical, Qualitative	Kracauer, W. Benjamin, Baudelaire,
8	ROSA, J. (2000). Tearing Down the House: Modern Homes in the Movies. In: LAMSTER, M. (ed.) Architecture and Film.	Book section	Reaching for the Moon (1931), The Women (1939), It's a Wonderful Life (1946), The Enchanted Cottage (1944), Mr. Blandings Builds His Dream House (1948), The Fountainhead (1949), Palm Springs Weekend (1963), Diamonds are Forever (1971), The Big Lebowski (1998), Sleeping with the Enemy (1991), Ice Storm (1998), Twilight (1998), L.A. Confidential (1998), Lethal Weapon 2 (1989)	New York, Los Angeles, South African Embassy		Van Nest Polglase, Cedric Gibbons, Rudolph Schindler, Richard Neutra, John Lautner, Ken Adam,	This study argues "Hollywood's history of stereotyping and stigmatizing modern domestic design, in opposition to more traditional revival forms, which have long been used to symbolize stability and harmonious family life".	The aim of this study to understand the representation of modern domestic architecture in films by considering the reality.	Analytical, Qualitative	
8	RUSSELL, E. Framing the Scene: A Cinematic Approach to a Redevelopment at the Halifax Waterfront. In: HALLAM, J., KRONENBURG, R., KOECK, R. AND ROBERTS, L., ed. Cities in film: Architecture, Urban Space and the Moving Image,	Conference Proceeding	Nostalgia	Halifax, Nova Scotia, Canada	A. Tarkovsky,		This paper argues "the role in which cinematic techniques and the structure of multiple narratives and stories can begin to correspond with each other in order to stimulate growth of an industrial site".	The aim of this paper to explore "the changing condition of memory and history in the redevelopment of an industrial site in the City of Halifax, Nova Scotia, Canada, and the future implications of writing an industrial area into the storyline of the urban fabric".	Analytical, Qualitative	Deleuze,

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84	SANDS, P. (2003). Global Cannibal City Machines - Recent Visions of Urban/Social Space - In: KRAUSE, L., PETRO, PATRICE (ed.) Global Cities: Cinema, Architecture, and Urbanism in a Digital Age	Book section	Metropolis, Blade Runner, Brazil, The Matrix					This study argues that "the distinction between consuming and being consumed is blurred" and thus in the analysis of selected films "one moves from demonizing the machine to humanizing it".	The aim of this study is to discuss selected science fiction films within the perspective of consumption as a commentary on the present " a present in which we continue to search for utopia and find cannibals at the edge of representation".	Analytical, Qualitative	P. Hall, S. Sassen, D. Sudjic, D. Harvey, J. Baudrillard, M. Merleau- Ponty, S. Freud, G. Bruno
85	SARYUSZ-WOLSKA, M. Empty Spaces? The Images of Berlin. In: HALLAM, J., KRONENBURG, R., KOECK, R. AND ROBERTS, L., ed. Cities in Film: Architecture, Urban Space and the Moving Image,	Conference Proceeding	Berlin: The Symphony of a Great City, Asphalt, Germany Year Zero, The Man Between, Wings of Desire, Torn Curtain, The Spy Who Came in From the Cold, Funeral in Berlin,	Berlin, Potsdamer Platz,	W. Ruttmann, J. May, F. Lang, W. Wenders,			This paper argues the images of Berlin by considering urban memory and cultural history.	The aim of this paper is to explore the representation of the city by focusing on "the images of Berlin and on the way film authors deal with the city's past".	Analytical, Qualitative	G. Simmel,
86	SCHWARZER, M. (2000). The Consuming Landscape: Architecture in the Films of Michelangelo Antonioni. In: LAMSTER, M. (ed.) Architecture and Film.	Book section	The Adventure (1960), The Night (1960), The Eclipse (1962), Red Desert (1964), The Fountainhead (1949), Blade Runner (1982), La Dolce Vita (1960), Blowup (1966), Zabriskie Point (1970), Learning from Las Vegas (1972), The Passenger (1975), Badlands (1973)	Rome, Casa Mila, Park Güell,	M. Antonioni, F. Fellini,	R. Venturi, A. Gaudi,		This study argues the architecture of Antonioni films, by pointing out the ideas on Antonioni for cinematic spaces as primary elements.	The aim of this study to examine the roles and designs of spaces in Antonioni films and their contributions to film narration.	Analytical, Qualitative, Semiotic	
87	SENCAR, I. (2007). The New Montage: Digital Compositing and Its Generative Role in Architecture	Thesis		The Dutch Embassy, Tres Grande Bibliotheque,		R. Koolhaas,		This study argues the production and the notion of space by considering the montage technique.	The aim of this study is to investigate "the changing concept of space and its production, through a reconsideration of montage in the digital environment".	Analytical, Qualitative	Deleuze, Guy Debord,
88	SINKA, M. Tom Tykwer's Lola rennt: A Blueprint of Millennial Berlin	Article	Run Lola Run	Berlin, The Wall, Charlottenburg, Checkpoint Charlie	T. Tykwer			This study argues "Run Lola Run" within the perspective of German Culture and the roles of Berlin.	The aim of this study is to analyze the film "Run Lola Run" by considering the German Culture, the importance of Berlin in film.	Commentary on film	
89	STAM, R., PEARSON, ROBERTA (1986). Hitchcock's Rear Window: Reflexivity and the Critique of Voyeurism. In: DEUTELBAUM, M., POAGUE, LELAND (ed.) A Hitchcock Reader.	Book Section	Rear Window (1954), I Confess, The Wrong Man					The cultural effects of the films, the analogies of 'windows' of the cinema: the cinema/lens of camera and projector, the window of the projection booth, the eye as window, and film as 'window on the world' are explored through Hitchcock film, "Rear Window".	"Our purpose will be to examine Rear Window not only as a reflexive film-about-film but also as a mutlitrack inquiry concerning the cinematic apparatus, the positioning of the spectator within that apparatus, and the sexual, moral, and even political implications of that positioning."	Analytical, Qualitative, Semiotic	M. Foucault, c. Metz

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90	SUNER, A. (2005). Hayalet Ev: Yeni Türk Sinemasında Aidiyet, Kimlik ve Bellek	Book	Amansız Yol, Anayurt Otel'i Babam ve Oğlum, Arkadaşımın Evi Nerede?, Ayşecik, At, Bekleme Odası, Bir Avuç Cennet, Bir Kadın Bir Hayat, Bir Masumiyet Anı, Bir Sessizlik Meselesi, Bir Yudum Sevgi, Birlikte Mutlu, Bulutları Beklerken, C Blok, Çamur, Çiğlik, Dağınık Yatak, Dul Bir Kadın, Duvara Karşı, Eşkya, Eylül Fırtınası, Fikrimin İnce Gülü, G.O.R.A. Gece Yolculuğu, Gönül Yarası, Hababam Sınıfı, Hemşo, Kasaba, İki Genç Kız, İnşaat, Kameralı Adam, Karanlık Sular, Kırmızı, Kirazın Tadı, Kentler ve GTysiler Defteri ,Komser Şekspir, Kör Talih, Kurbağalar, Laleli'de Bir Azize, Masumiyet, Mayıs Sıkıntısı, Mine, Mustafa Hakkında Her Şey, Organize İşler, Pardon, Propaganda, Rumuz Goncağül, Salkım Hanım'ın Taneleri, Samanyolu, Sır Çocukları, Tabutta Rövaşata, Şellale, Takvim, Uzak, Üçüncü Sayfa, Veronique'in Çifte Hayatı, Ve Rüzgar Bizi Taşıyacak, Vesikalı Yarım, Vizonte Tuuba, Yakın Akraba, Yazgı, Yazı Tura, Yeryüzünde Gece, Yol, Yurtaş Kane, Züğürt Ağa	Istanbul	Ömer Lütfi Akad, Ezel Akay, Ömer Kavur, Çağan Irmak, Memduh Ün, Ali Özgentürk, Zeki Demirkubuz, Atif Yılmaz, Yeşim Ustaoglu, Nuri Bilge Ceylan, Derviş Zaim, Fatih Akın, Muhsin Ertugrul, Dziga Vertov, Krzysztof Kieslowski, Halit Refig, Yavuz Turgul, Yeşim Ustaoglu, Orsun Welles, Jim Jarmusch, Uğur Yücel		Suner claims that the historical/social context which is discussed, explained the meaning, evaluated and interpreted in the New Turkish Cinema is the crisis of ownership that is announced itself in Turkey for twenty years.	She discusses New Turkish cinema through the keywords which are defined by the scholar in order to represent the general framework of the developments, issues and terms such as past, ownership in art, home, game and childhood, rural and provinciality, the representation of Istanbul, journey/rootlessness, and gender and the roles of women.	Analytical, Qualitative, Semiotic	T. Adorno, A. Bazin, G. Deleuze, M. Foucault, Freud, F. Jameson, S.Zizek, G. Bachelard
91	ŞENYAPILI, Ö. (2010). Sinemada Geçmiş, Bugünü ve Geleceği Yaşatan Mimarlık Yapıları ve Yerleşimler.	Book	Gattaca, Blade Runner, Chinatown, Double Indemnity, Lethal Weapon 4, City of Angels, Outer Limits, Code 46, Clockwork Orange, King Kong, Independence Day, Meteor, G. I. Joe, Godzilla, The Man on the Eiffel Tower, La Fin du Monde, The Lavender Hill Mob, Armageddon, Fato- Ya Istiklal Ya Ölüm, Vicdan, Yalnızlar Rahatı, Suçlu, Ateşböceği,	Marin County Civic Center, California Polytechnic Lab, Bradbury Building, Shanghai, Dubai, Hong Kong, India, London Blackwell, Canary Wharf Station, Jin Mao Tower, Pudong, Blenheim Palace, Million Dollar Theatre, Ennis Brown House, Wilten Theatre, Union Station, Pan Am building, Canterbury House, Flat Block Marina, Empire State Building, Chrysler Building, World Trade Center, Eiffel Tower, Prague, Montpamasse Tower, Sydney Tower, Rialto Towers, Sydney Opera House, Izmir,	M. Winterbottom, S. Kubrick, R. Scott,	F. L. Wright, A Predock, N. Foster, J. Utzon,	This study argues the spaces in films by analyzing the buildings.	The aim of this study to understand the importance of architecture in cinema by analyzing the buildings which are one of the characters of the films and cities.	Analytical, qualitative. Based film examples.	
92	TOPUZ, Ö. (2013). Bilimkurgu Filmlerinin Mimari Açından Gelecekle İlgili Fikirlerin Oluşmasına Katkısı.	Thesis	Metropolis, Blade Runner, Brazil, Gattaca, Minority Report, I Robot, The Cabinet of Dr. Caligari, Nosferatu, 2001: A Space odyssey, Clockwork Orange, Soylent Green, Eternal Sunshine of the Spotless Mind, Truman Show, Dark City, Total Recall, Lawnmover Man, Matrix, A.I.,	Marin County Civic Center, CLA Building, Chicago, Manhattan, Los Angeles, Union station, Stretto House, Ennis Brown House, Reagan Trade Center, Beaver Dam State Park, Descanso Gardens, Angelus Plaza, Hawthorne Plaza Shopping,	F. Lang, R. Wiene, Melies, S. Kubrick, R. Fleischer, R. Scott,	J. Nouvel, C. Himmel (b)lau, R. Koolhaas, S. Holl,	This study argues the contributions of science fiction films in order to generate perceptions for future.	The aim of this study to explore the effect of science fiction films for prediction on future cities, architecture.	Analytical, Qalitative.	A. Dorsay, W. Benjamin, Eisenstein, Pallasmaa, Baudrillard

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93	TÜRELI, İ. (2001). Sinema ve Kentsel Mekanın Döşümü	Article	The Fountainhead, The Cabinet of Dr. Caligari, Play Time, London Scene, Everyday Except Christmas, Things to Come, Just Imagine, The Fugitive Futurist, Mon Oncle, Lost Horizon, Berlin: Symphony of a Great City,	Villa Savoye		Le Corbusier	This study argues the representations of cities in films in an historical timeline by categorizing the discussions on literature and city representations according to the roles in films.	The aim of this study is to draw a frame for the discussions in order to point out the importance of the relationship between architecture and cinema by discussing the city representations in films.	Analytical, Qualitative	Panofsky, Lefebvre, S. Giedion, W. Benjamin,
94	TÜZÜN, S. (2008). Türk Sinemasında Mekan: Tek Mekanla Geçen Filmler	Thesis	Gemide, Barda, İnşaat, Anayurt Oteli, Bekleme Odası, C Blok, Biri ve Diğerleri, Şehvet Kurbanı, Yılmaz Ali, Gelin,	Parc de la Villette,	S. Akar, Ö. Vargı, J.Godard, Z. Demirkubuz, Ö. Kavur, T. Başaran, M. Ertuğrul,	F.L. Wright, B. Tschumi, R. Koolhaas, R. Mallet-Stevens,	This study argues the meanings of cinematic spaces in Turkish cinema after 1980.	The aim of this thesis to explore the representation of cinematic spaces in Turkish films, which has shot in single space by investigating the features and usages of spaces in films.	Analytical, Qualitative	L.M. Roth, H. Lefebvre, F. Jameson, Pudovkin, Kuleshov, A. Bazin, B. Bowman, G. Simmel,
95	ÜLKERYILDIZ, E., ŞENEL, A.; ÖNDER, E. C. (2011). Sinema ve Farklılaşan Düzlem Algısı: "İpler" Örneği.	Article	The Strings		A. R. Klarlund		This study argues film "The Strings" within the perspective of spatial perception in the film.	The aim of this study to discuss the film by considering changing spatial perceptions and their representations with architecture.	Analytical, Qualitative, Spatial Reading, Semiotic	
96	ÜNVER, B. (2012). Sinemada Mekansal Duyumsama: The Shining Filmi Örneği.	Thesis	Mon Oncle, Psycho, Dogville, Wall-E, The Shining,		Hitchcock, Tati, von Trier, A. Stanton, Kubrick,	J. Nouvel,	This study argues spatial perception in both cinema and architecture.	The aim of this thesis to stress that the space is not only based on physical and mathematical grounds but also it consists of different disciplines and relationship with human.	Analytical, Qualitative	Pallasmaa, Foucault, Derrida, Heidegger, Bachelard, Merleau-Ponty, Gadamer, W Benjamin,
97	VAILLANT, O. (1997). Robert Mallet-Stevens: Architecture, Cinema and Poetics. In: PENZ, F., THOMAS, M. (ed.) Cinema&Architecture	Book section	L'Inhumaine,	Villa Noailles	M. L'Herbier,	Robert- Mallet-Stevens, Le Corbusier	This study argues the works of Robert Mallet-Stevens who is an architect-set designer.	The aim of this study is to explore the architecture of Robert Mallet-Stevens and his principles for set design.	Analytical, Qualitative	
98	VIDLER, A. (1993). The Explosion of Space: Architecture and the Filmic Imaginary	Book section	*Paul Wegener's <i>Der Golem: Wie er in die Welt kam</i> of 1920) *Robert Weine's <i>Raskolnikoff</i> of 1923. *Robert Weine's <i>Das Kabinett des Dr. Caligari</i> (1920). *Martin's <i>Von Morgens bis Mitternacht</i> *Hans Werckmeister (1920) <i>Algol</i> *Hugo Münsterberg (1916) <i>A Psychological Study</i> * Fritz Lang (1926) <i>Metropolis</i>		Melies, Eisenstein,	Le Corbusier, Coop Himmel (b)lau, B. Tschumi, Robert Mallet-Stevens, Hans Poelzig,	This paper argues the relationship between space and cinema by considering the perception of space, the contribution of architecture in cinema and the roles of space in films.	The aim of this study to examine that "aspect of film which has acted, from the beginning of this century, as a sort of laboratory for the exploration of the built world - of, that is, architecture and the city.	Film Review	Elie Faure (art history, cultural history), Ernst Bloch (Philosopher), Münsterberg (psychologist.) Erwin Panofsky, Siegfried Kracauer, Georg Simmel, W. Benjamin, Choisy,
99	WALLEY, J. (2003). The Material of Film and the Idea of Cinema: Contrasting Practices in Sixties and Seventies Avant-Garde Film	Article	Line Describing a Cone (1973), Empire and Sleep, Ray Gun Virus, N:O:T:H:I:N:G, T,O,U,C,H,I,N,G, The Flicker, Long Film for Ambient Light (1975), Line Describing a Con		Andy Warhol, Michael Snow, Hollis Frampton, Paul Sharits, Tony Conrad, Sergei Eisenstein, Maya Deren, Stan Brakhage, Anthony McCall		This study argues Paracinema which "identifies an array of phenomena that are considered cinematic but that are not embodied in the materials of film as traditionally defined".	The aim of this paper is "to provide a historical and conceptual account of the emergence of these works beginning in the late sixties".	Analytical, Qualitative	Eisenstein, Deren, Brakhage, Rudolf Arnheim, André Bazin
101	WEIHMANN, H. (1997). The City in Twilight: Charting the Genre of the 'City Film', 1900-1930. In: PENZ, F., THOMAS, M. (ed.) Cinema&Architecture.	Book section	Metropolis (1927), Dr. Caligari (1919), Golem (1920), The Street (1923), Berlin: The Symphony of a Great City (1927), The Man with the Movie Camera (1929), Berlin von unten (1928), Mit der Pferdroschke durch Berlin (1929), Markt am Wittenbergplatz (1929), Hoogstraat (1929), Images d'Oostende (1930), The Bridge (1928), Rain (1929), A propos de Nice (1930), Paris qui dort (1924), The Tower (1928), People on Sunday (1930), Emil und die Detektive (1931)	Berlin,	Lumiere Brothers, Melies, Eisenstein, F. Lang, Murnau, Ruttmann, Vertov, R. Clair, Cavalcanti	Moholy-Nagy	"This study is about the (re)presentation of metropolis in the early history of cinematography, but its primary aim is to explore the points of reference and complex relations between the cinema and the city, between the concern of language and meaning, specifically in regard to Kevin Lynch's notion of imageability and their genealogical roots."	He explores the the development of metropolis through the films of expressionism, avant-garde and city films by considering their effects on city development and historical, economical, political situations of the cities.	Analytical, Qualitative	Siegfried Kracauer, Walter Benjamin, Georg Simmel, Charles Baudelaire

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102	WILSON, C. (2000). Cedric Gibbons: Architect of Hollywood's Golden Age. In: LAMSTER, M. (ed.) Architecture and Film.	Book section	The Women (1939), Grand Hotel (1932), Ben Hur (1925), The Mysterious Lady (1928), the Devil (1927), After Midnight (1927), Our Dancing Daughters (1928), Thirty Seconds Over Tokyo (1944), Cabin in the Sky (1943)			Cedric Gibbons,	This study argues Cedric Gibbons and his set designs in Hollywood's Golden Age.	The aim of this study to explore the works of cedric Gibbons who is pioneer set designer-architect to introduce "the modern - generally in deco form - into the Hollywood film.	Analytical, Qualitative	
103	WILSON, C. K. (1998). Cedric Gibbons and Metro-Goldwyn-Mayer: The Art of Motion Picture Set Design.	Dissertation	The Cheat, Joan the Woman, Earthbound, Beating the Game, the Invisible Power, An Unwilling Hero, Made in Heaven, Come on Over, Gimme, Remembrance, Look Your Best, The Cabinet of Dr. Caligari, The Road to Yesterday, The Volga Boatman, The Docks of New York, Ben Hur, The Big Parade, The Temptress, The Mysterious Lady, Flesh and the Devil, After Midnight, A Woman of Affairs, Our Dancing Daughters, The Single Standard, The Kiss, Broadway Melody, The Divorcee, Grand Hotel, Romeo and Juliet, The Women	Irving G. Thalberg House, Cedric Gibbons House, Louis D. Mayer House,	Melies,	Cedric Gibbons, Cecil D. DeMille, W. Reimann, Hans Dreier, Anton Grot, Wilfred Buckland, O. Messel, W. C. Menzies, F. Hope, F. L. Wright, Le Corbusier,	This study argues the set design of Cedric Gibbons in an historical timeline.	The aim of this study is to explore "the achievements of motion picture art director Cedric Gibbons, whose work represents an essential aspect of set design's long and distinguished history".	Analytical, Qualitative	
104	YACOWAR, M. (1986). Hitchcock's Imagery and Art. In: DEUTELBAUM, M., POAGUE, L. (ed.) A Hitchcock Reader.	Book section	The Pleasure Garden, The Manxman, Sabotage, The Skin Game, The Ring, Easy Virtue, The Birds, Psycho, Rich and Strange, Rope, Shadow of a Doubt, Family Plot, Blackmail, Strangers on a Train, I Confess, Frenzy, The Man Who Knew Too Much, Mr. And Mrs. Smith, Champagne, The Lodger, The 39 Steps, North by Northwest, The Trouble with Harry, Stage Fright, The Paradine Case, The Lady Vanishes, Downhill, Topaz, Torn Curtain, Young and Innocent, Waltzes from Vienna, Spellbound, Juno, Secret Agent, The Farmer's Wife, Murder!, the Paycock, Lifeboat, Rear Window, Notorious, Vertigo,		Hitchcock		"what seems to be Hitchcock errors is likely our failure to work out what he is doing."	His approach to Hitchcock films is almost a given of formalist or aesthetic approaches . He discusses the films with Hitchcock's thematic concerns, the usage of elements in films by considering the theme and the characters' emotional situation which is represented with the architectural elements.	Analytical, Qualitative, Semiotic	
105	YARDIM, S. (2012). Bilim Kurgu Filmlerinde Mekan Ve Öğelerin Biçimlenişiyile Gelecek Algısının Oluşturulması Üzerine Bir Araştırma.	Thesis	The Cabinet of Dr. Caligari, Metropolis, THX 1138, Brazil, The Fifth Element, Minority Report, Le Voyage Dans la Lune, The Matrix, World Without End,	Barcelona Pavilion,	F. Lang, Melies,	Mies van der Rohe,	The study argues the importance of architecture in films in order to create a perception for future in science fiction films.	The aim of this study is to explore the contributions of architectural products in order to create a futuristic view of science fiction films.	Analytical, Qualitative, Semiotic	Arnheim, Panofsky
106	YEE, A. (2007). Depth Perception: Architecture and the Cinematic.	Thesis	Hiroshima Mon Amour			B. Tschumi,	This study argues the relationship between architecture and cinema by focusing on the notions of time, place, fragmentation, memory and experience and a hermeneutic reading of "Hiroshima Mon Amour".	The aim of this study to explore "the dialectical relationship between architecture and cinema" by discussing that "both these forms of creative production constitute spatial constructions".	Analytical, design project	Zizek, Derrida, Ricoeur, Pallasmaa, S. Zizek, R. Barthes,
107	YUEN, W. K. (2000). On the Edge of Spaces: "Blade Runner", "Ghost in the Shell", and Hong Kong's Cityscape	Article	Blade Runner (1982/1992), Ghost in the Shell (1995), Johnny Mnemonic (1995), Hackers (1995), Lawnmower Man 2 (1996), Strange Days (1995), Running Man (1987), Metropolis (1927), King Kong (1933), Brazil (1985), Batman Returns (1992), Akira (1988)	Tokyo, Hong Kong, Los Angeles, Chinatown, New York		Syd Mead, Lawrence Paull	This study argues Hong Kong within the perspective of an inspiration for cinema.	The aim of this study to explore the answers of "what elements in Hong Kong provided inspiration for this cinematic representation of a near-future city characterized by decadence, anarchy, and fantasy on the one hand, and a mistrusted, high-tech hyper-reality on the other?".	Analytical, Qualitative	Homi Bhabha, Fredric Jameson, De Certeau, Arjun Appadurai, Guy Debord, Scott Bukatman, Edward Soja, Henri Lefebvre, Michel Foucault