

ARCHITECTURE IN CINEMA

Editors:
Nevnihal Erdoğan
Hikmet Temel Akarsu

Bentham Books

Architecture in Cinema

Edited By

Nevnihal Erdoğan

*Faculty of Architecture and Design
Kocaeli University, Kocaeli, Turkey*

&

Hikmet Temel Akarsu

*Author-Architect, Emin Ali Paşa Street,
Beydağı Apartment, No.91 B Blok D:2 Bostancı,
Istanbul/Turkey*

Architecture in Cinema

Editors: Nevnihal Erdoğan & Hikmet Temel Akarsu

ISBN (Online): 978-981-5223-31-6

ISBN (Print): 978-981-5223-32-3

ISBN (Paperback): 978-981-5223-33-0

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First published in 2024.

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PREFACE

Architecture directly relates to various branches of art, such as painting, sculpting, literature, music, and cinema. In the interaction between architecture and cinema, it is possible to take advantage of the visual power of cinema, its ability to give a sense of space close to reality, and the spatial alternatives it creates. The methods and different perspectives presented by these two branches of art nourish each other. Therefore, cinema has recently become a prominent source of inspiration for the art of architecture. Being able to convey the creativity and vision of the art of cinema to the architectural culture makes positive contributions to the architects and the urban texture that is gradually deteriorating.

The separation experienced from organic life, the eerie destruction of nature, the habits of living that crack the door for ecological disasters, the frenzied plunder of historical-traditional heritage, and a terrible adventure blinded by the greed for rent have condemned us to increasingly uninhabitable architectural environments. Leaving the sociological, economic, historical, cultural, and political sides of the issue aside and trying to think just as an architect, how can we overcome this unpleasant situation that we live in? Our share is primarily to ensure the rise of architectural consciousness, perception, and aesthetic values and to reach a society composed of individuals who will accept architectural aesthetics and artistry as a prerequisite while raising architectural quality.

The purpose of preparing the book "Architecture in Cinema" is to provide material for this development through qualified analysis.

We believe that radical changes should be adopted in the discipline of architecture. All cities and countries today are designed in a monotonous way even with the same pattern repeating itself. We wish to inspire a novel understanding of architecture and design thinking by analyzing and spreading the basic movies about architecture.

For this reason, following our "Architecture in Literature" books, we put cinema in our "viewfinder" and examined the magnificent works of cinema that contribute to the art of architecture and bring them to the attention of the architectural community.

Architects, writers, thinkers, and academicians who have reached advanced stages in their professional lives contributed to our book, "Architecture in Cinema", with their articles in which they examined fifty masterpieces of cinema. Undoubtedly, those who want to directly see the applications or reflections of the art of architecture in these articles will not find what they are looking for right away. Among the writings in this book, there are articles that trigger the imagination of architecture, bring the element of creativity to the forefront, lead people towards utopian or dystopian thoughts, increase aesthetic and artistic appreciation, and offer approaches to critical sociological perceptions, ecological problematics, and political judgments.

In short, we wanted the book "Architecture in Cinema" to contribute to our cultural, critical, aesthetic, and artistic accumulation and give back to architects, students, followers, and even users, the ability to dream, pursue happiness and the beauty that we have lost long ago. The goal of this anthology is to start this transformation. To be able to restore, enrich, and make the cities of the future more livable, watching, analyzing, and internalizing the masterpieces of the cinema that are discussed in this book should be an extremely useful method. This has great importance not only for students of architecture but also for architects, urban planners, artists, and anyone with a life awareness.

This comprehensive architectural research and review book on the topic of "Architecture in Cinema" has been prepared in a way that offers benefits for versatile uses. Through this book, the aim of bringing the cinematic "fictitious" spaces that provide visual and imaginary richness to the attention of designers has been achieved. We hope that the resulting book, "Architecture in Cinema", will be considered an ideal reference for undergraduate-graduate students working in the fields of architecture, interior architecture, urban planning, fine arts, humanities, social sciences, and various design disciplines, academics, and anyone with an awareness of urban life. Moreover, we believe this work deserves to be on the shelves of experts and authorities in cinema, design, visual arts, culture, art, sociology, and literature, as well as academicians and practitioners with international views.

Nevnihal Erdoğan

Faculty of Architecture and Design
Kocaeli University, Kocaeli, Turkey

&

Hikmet Temel Akarsu

Author-Architect, Emin Ali Paşa Street,
Beydağı Apartment, No.91 B Blok D:2 Bostancı,
Istanbul/Turkey

List of Contributors

Ali Aydın	Faculty of Architecture and Design, Kocaeli University, Kocaeli, Turkey
Arbil Ötkünç	Faculty of Architecture, Mimar Sinan Fine Arts University, Istanbul, Turkey
Ayşe M. Kalay	Faculty of Communication, Istanbul University, Istanbul, Turkey
Bilge Ataç Özsoy	Faculty of Architecture, Trakya University, Edirne, Turkey
Belma Alik	Faculty of Architecture and Design, Kocaeli University, Kocaeli, Turkey
Cansu Özge Özmen	Faculty of Arts and Sciences, Namık Kemal University, Tekirdağ, Turkey
Can Boyacıoğlu	Faculty of Architecture, Gebze Technical University, Kocaeli, Turkey
Çiğdem Polatoğlu	Faculty of Architecture, Yıldız Technical University, Istanbul, Turkey
Dilek Yıldız Özkan	Faculty of Architecture, Istanbul Technical University, Istanbul, Turkey
Emine Görgül	Faculty of Architecture, Istanbul Technical University, Istanbul, Turkey
E. Gülay Er Pasin	Faculty of Communication, Istanbul University, Istanbul, Turkey
Ersan Yıldız	Faculty of Architecture, Yıldız Technical University, İstanbul, Turkey
Emine Köseoğlu	Faculty of Architecture and Design, Fatih Sultan Mehmet Vakif University, Istanbul, Turkey
Esin Benian	Faculty of Architecture, Trakya University, Edirne, Turkey
Emine Zeytin	Faculty of Architecture and Design, Kocaeli University, Kocaeli, Turkey
Emre Karacaoğlu	Şevki Özenin Sokak Öz Anadolu Apt. No:91/14 Erenköy/ Kadıköy Istanbul, Turkey
Ersan Koç	Faculty of Architecture and Design, Bursa Technical University, Bursa, Turkey
Elmira A. Gür	Faculty of Architecture, Istanbul Technical University, Istanbul, Turkey
Esra Eres Yalçın	Faculty of Architecture and Design, Kocaeli University, Kocaeli, Turkey
Gülcan Minsolmaz Yeler	Faculty of Architecture, Kırklareli University, Kırklareli, Turkey
Gülcan İner	Vocational School Technical Science, Interior Design Programme, Kırklareli University, Kırklareli, Turkey
Hikmet Temel Akarsu	Author-Architect, Emin Ali Paşa Street, Beydağı apartment, No.91 B Blok D:2 Bostancı, Istanbul/Turkey
H. Hale Kozlu	Faculty of Architecture, Erciyes University, Kayseri, Turkey
İşıl Baysan Serim	Faculty of Architecture and Design, Bahçeşehir University, Istanbul, Turkey
Merve Kaya	Faculty of Architecture, Istanbul Technical University, Istanbul, Turkey
Merve Artkan	Faculty of Architecture, and Design, Eskişehir Technical University, Eskişehir, Turkey
Melike Yenice	Faculty of Architecture and Design, Kocaeli University, Kocaeli, Turkey
Nihan Sümeyye Gündoğdu	Faculty of Architecture and Design, Kocaeli University, Kocaeli, Turkey

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Nilay Ünsal Gülmez	Faculty of Architecture and Design, Bahçeşehir University, Istanbul, Turkey
Nevnihal Erdoğan	Faculty of Architecture and Design, Kocaeli University, Kocaeli, Turkey
Neşe Çakıcı Alp	Faculty of Architecture and Design, Kocaeli University, Kocaeli, Turkey
Oya Tunçay Erar	Architect - Architecture Company, Istanbul, Turkey
Oktay Turan	Faculty of Architecture, Erciyes University, Kayseri, Turkey
Selma Kayhan Tunah	Faculty of Architecture and Design, Kocaeli University, Kocaeli, Turkey
Sema Sandalcı	Department of Balkan Languages and Literature, Trakya University, Edirne, Turkey
Sebla Arın Ensarioğlu	Faculty of Architecture, Bursa Uludağ University, Bursa, Turkey
Seda Dal	Faculty of Architecture and Design, Kocaeli University, Kocaeli, Turkey
Sennur Akansel	Faculty of Architecture, Trakya University, Edirne, Turkey
Semiha Kartal	Faculty of Architecture, Trakya University, Edirne, Turkey
Selda Cansu Temel	Faculty of Architecture, Yıldız Technical University, Istanbul, Turkey
Serkan Can Hatipoğlu	Faculty of Architecture, Eskişehir Technical University, Eskişehir, Turkey
Selin Arabulan	Faculty of Architecture, Trakya University, Edirne, Turkey
Tuba Sarı	Faculty of Architecture and Design, Bursa Technical University, Bursa, Turkey
Türkan Nihan Hacıömeroğlu	Faculty of Art and Design, Eskişehir Osmangazi University, Eskişehir, Turkey
Z. Türkiz Özbursalı	Verita Publishing House (Verita Kitap), Istanbul, Turkey

Ben-Hur/1959

Nevnihal Erdoğan^{1,*}

¹ Faculty of Architecture and Design, Kocaeli University, Kocaeli, Turkey

Abstract: Ben-Hur has been filmed three times. The protagonist of the film, who was shot during the time of silent cinema in 1925, was Ramon Novarro, the great star of the era. The most memorable one, which won 11 Oscars and has an important place in cinema history, is the 1959 film by the master director William Wyler. This review focuses on the 1959 film, considered more successful due to its impressive, sincere, and convincing spatial setup.

Judah Ben-Hur was a wealthy Jewish merchant prince, living in Jerusalem in 26 AD (early first century). What is told in the movie is the story of a large family who lived in Jerusalem when the cruel and imperious administration of the Roman Empire was ruling, and Jesus Christ was spreading his teachings.

In this section, the construction of space that can form the common language of both disciplines in the cinema-architecture relationship, design, innovations and invention, inspiration for real-life, and beyond, the richness of imaginary fiction, ideas about different lives and worlds, art and aesthetics in space setup, and the similarities of cinema and architecture will be the topics of interest. Since the film occurs in the atmosphere of ancient cities such as Rome and Jerusalem, which were at the center of classical world civilization, it provides a suitable setting for conducting analyses in this field. The film presents a wide range of architectural facades within these rich themes. “Power and architecture,” “Faith and architecture,” and “Politics and architecture” are the main ones. The method of the article will be to explain the analysis of the Ben-Hur film over these themes.

The influence of government power on shaping the city and its architecture is excellent. The ideologies, administrative approaches, and practices of the rulers of Rome and Jerusalem were created through monumental buildings that command, subjugate, and spiritually influence, and magnificent architectural works that oppress the ruled. Today, we often cannot show the ability to look at the texture and layers of cities from a historical perspective. However, a well-executed political-religious-architectural film can turn into a civilization narrative that reveals these issues in detail and history. That is what happened with Ben-Hur.

* **Corresponding author Nevnihal Erdoğan:** Faculty of Architecture and Design, Kocaeli University, Kocaeli, Turkey; Tel: 0090 533 613 41 06; Fax: 0090 262 303 42 53; E-mail: nevnihal.erdogan@kou.edu.tr

Keywords: Al-Aqsa Mosque, architecture, Ben-Hur, Christianity, Crusader Army, Colosseum, Church of Resurrection, faith, Ibrahim, Islam, Jerusalem, Jesus, Judaism, power, politics, Rome, Roman Empire, Roman architecture, Masjid al-Haram, William Wyler.

INTRODUCTION

Ben-Hur movie was adapted for the screen in 1959 by Karl Tunberg from the novel by Lewis Wallace. It was the first movie to win 11 Oscars. The production, which is one of the most influential films of all time, also had the title of the most expensive film at that time. Ben-Hur is an epic movie with music by Miklos Rozsa.

Ben-Hur has been filmed three times. The protagonist of the film, which was shot during the time of silent cinema in 1925, was Ramon Novarro, the great star of the era. The most memorable one is the 1959 film by the master director, William Wyler, which won 11 Oscars and has an important place in cinema history.

Ben-Hur was filmed and released once again in 2016. This time the director of the film was Timur Bekmambetov. This review will focus on the 1959 film, which can be considered more successful due to its impressive, sincere, and convincing spatial setup.

THE SUBJECT OF BEN-HUR – 1959

Judah Ben-Hur was a wealthy Jewish merchant prince living in Jerusalem in 26 AD (early 1st century). What is told in the movie is the story of a large family who lived in Jerusalem during the time when the cruel and imperious administration of the Roman Empire was ruling, and Jesus Christ was spreading His teachings.

Noble prince of Jewish descent, Judah Ben-Hur, had grown up with Messala, a Roman commoner, and his “adopted” brother since childhood. Tired of both the difficult living conditions and the disapproval of his love for Judah's sister, Tirzah, by the girl's mother, Messala goes to Rome. He does not respond to Ben-Hur's letter. Ben Hur's childhood friend, Roman Messala, becomes a high-ranking Roman ruler during the years they have not seen each other. He is appointed as the Roman vice-governor (Roman senator) when he returns to Jerusalem. Two childhood friends, who have not seen each other for a long time, greet each other with love and friendship on this first meeting. However, their different political views will distinguish them. In this period, the occupation of Jerusalem by the Roman Empire inflicted great pain on the Jews, angered them, and aroused their desire for revenge. However, a love message from a young carpenter (Judah's father, who also reflects the image of Jesus in the movie) prevails. Ben-Hur, on

the other hand, gives advice to the resistance youth (zealots) who assassinated the Romans in his country. His childhood friend Messala asks Ben-Hur fighting for Jewish freedom, to spy and tell on Jews criticizing the Romans. However, Ben-Hur refuses this offer.

During the ceremony of the new governor's entrance to the city, tiles falling from the roof of Judah's house injure him. Messala blames Judah even though he is not involved in this. He sends Judah, his sister, and his mother to prison. He decides to send Judah to Tirus by condemning him to galley slavery. Judah escapes from prison and takes Messala as hostage. He requests that he set his mother and sister free. Nevertheless, he would not achieve this. The rest of the movie is based on Judah's return and his vow to take revenge on Messala.

They would not even give water to the galley slave, Judah, on his way to Tirus in the desert's harsh climate and cruel travel conditions. When Judah faints from thirst during the journey, "Jesus" saves his life by giving him water.

During Judah's sea voyage, a prisoner at the oars of a Roman sailboat, a Macedonian ship, attacks the Roman fleet. In the accident, Judah fell into the sea and survived by holding on to a raft with the ship's commander, Consul Arius, when the ships collided. Another Roman sailing ship finds Consul Arius lost at sea and announces victory. In a magnificent ceremony, Arius and Judah are welcomed in Rome by the Emperor. A feast is given accompanied by music and dance. Arius adopts Judah, who saves his life. He declares himself the heir to his wealth. Judah is also a horse-drawn carriage racer and competes on his behalf in the arena. When Ben-Hur wants to return to Jerusalem, the Consul gives permission.

The cruise starting from Rome continues through the desert. He encounters a horse-drawn carriage racer in the desert, the Arab Sheikh Baltazar of Alexandria. Joining his caravan, he tells the Sheik about his racing experiences in the arena in Rome. Their love for horses creates a friendship between them.

When he returns to Jerusalem, he finds his former slave from Antioch and his daughter Esther, who is his ex-lover. He asks them about his mother and sister. Although Esther knows where they are, she does not tell him. Then, Judah goes to Messala to determine their whereabouts. He did not receive a response. Meanwhile, they were sent to the Valley of the Lepers.

The car racer Sheikh goes to Messala for the race to be held. Messala is the favorite of the race. Sheikh bets him a large sum of money on behalf of his racer. Judah will be the Sheikh's racer. The governor of Jerusalem starts the race in the arena in the name of Emperor Tiberius. At the end of the chariot race between

The Name of the Rose (Umberto Eco)

Z. Türkiz Özbursalı^{1,*}

¹ Verita Publishing House (Verita Kitap), Istanbul, Turkey

Abstract: The Name of the Rose is a 1986 film by Jean-Jacques Annaud, a novel adaptation, and a co-production of German, French, and Italian companies. The Name of the Rose, as it is known, is a 'historical mystery without police' by Umberto Eco, in which the 'political' authority war between the ruling power and the papacy institution, the conflicts between sects, and the pressures of religion on the people in Europe at the beginning of the 14th century, were woven like needlework through a seven-day slice of life and the seven sins associated with seven deaths. It is a tough novel with a detail-oriented approach and philosophical weight in which Eco's deep knowledge is reflected in every line. The Name of the Rose is a book that has been translated into many languages, has been selected in the list of The Top 100 Crime Novels of All Time by the British Crime Writers' Association, and has been criticized for its approach to religion, but has also received much acclaim. Due to these features, it is a long and luscious work that carries serious risks to be adapted into cinema, and every detail has a meaning that cannot be ignored.

Yet, in every frame of the film, in all open and closed spaces, the misery of the famine years of the Middle Ages, the bitter face of poverty, and the oppression of religion can be seen and felt. As those who have read the novel will remember, Eco began to describe the structure and the environment from the moment the protagonists started to see the monastery from afar. Once inside the monastery, all structures of the complex were explained in detail in terms of their place, size, form, relations with each other, and decoration. Undoubtedly, it is not possible to reflect this much detail properly in a limited time; however, it must be admitted that Annaud managed to reflect the general historical and architectural atmosphere as best as he could. The scenes in which we watch the eerie depictions of the reliefs, which also observe uneasiness and even fear, make the audience at least as uncomfortable as Adso.

Cinema, which expresses its concerns through moving images, is a field of study that reveals its existence in other art branches and has to follow the technology closely. Literature and cinema, which have a common dramatic source, have always progressed art in art, and in The Name of the Rose, the relationship and affiliation of architecture, which is a visual field of study focused on intervention in space and designing the space for cinema has come to life in a much stronger and more violent way.

* **Corresponding author Z. Türkiz Özbursalı:** Verita Publishing House (Verita Kitap), Istanbul, Turkey; Tel: 0090 544 655 11 59; Fax: 0090 216 821 47 97; E-mail: ztukiz@gmail.com

Keywords: Architecture in cinema, Béla balázs, Christian Slater, Cesar, Elia baskin, Feodor chapliapin, Helmut qualtinger, Literary adaptation in cinema, Jean-Jacques annaud, Jr. F. murray abraham, Medieval age, Monastery, Michael lonsdale, Sean connery, The name of the rose, Tonino delli colli, Ron pearlman, Umberto eco, Volker prechtel, William hickey.

INTRODUCTION

Jean-Jacques Annaud is a director who has moved from directing commercials to cinema. His first film was *Noirs et Blancs en Couleur* (Black and White in Color), made in 1976. This film, which did not get much interest from the French audience, managed to win the Oscar for Best Foreign Language Film. His second film was *Coup de Tête* (Hothead). *La Guerre du Feu* (Quest for Fire) is a 1981 film telling the story of the people who discovered a fire, and when the fire is extinguished, they assign a few of them to get the fire back. Annaud was also the winner of the Best Film and Best Director awards at the French Cesar Awards for this film. *The Bear*, which occupied an important place in his career, *Seven Years in Tibet*, which caused him to be banned from entering China, *Enemy at the Gates*, *Two Brothers*, and *Wolf Totem*, which opened the gates of China to him again, are among his outstanding works. *Der Namen der Rose* (The Name of the Rose) is a 1986 film by Annaud, a novel adaptation, and a co-production of German, French, and Italian companies.

The Name of the Rose, as it is known, is a 'historical mystery without police' by Umberto Eco, in which the 'political' authority war between the ruling power and the papacy institution, the conflicts between sects, and the pressures of religion on the people in Europe at the beginning of the 14th century, were woven like needlework through a seven-day slice of life and the seven sins associated with seven deaths. It is a tough novel with a detail-oriented approach and philosophical weight, in which Eco's deep knowledge is reflected in every line.

The Name of the Rose is a book that has been translated into many languages, has been selected in the list of The Top 100 Crime Novels of All Time by the British Crime Writers' Association, and has been criticized for its approach to religion but has also received much acclaim. Due to these features, it is a long and luscious work that carries serious risks to be adapted into cinema, and every detail has a meaning that cannot be ignored. The adaptation of the book to the film must have caused a lot of trouble in this respect, as the places that Eco presents eloquently with the meticulousness of an architect are described in such detail that even readers with limited imagination can pick up a pen and draw.

ABOUT THE FILM

Considering that the spatial visualization arising from the book's fiction technically constitutes the main backbone of the film, it should not be seen as too long for Annaud to spend three years researching to adapt the novel into a movie.

Let us briefly recall the topic: In 1314, Ludwig of Bavaria wore the imperial crown in Frankfurt. On the same day, Frederick of Austria was elected as emperor in Mainz. Since there cannot be two emperors in one state, they fight, and Ludwig is victorious, but the pope is dissatisfied with the result and excommunicates the victorious emperor. Ludwig responds to that move and accuses the pope of heresy. The emperor felt close to the Franciscans, who advocated that the church should be poor because of the poverty of Jesus and his apostles. The Church and the Inquisition, on the other hand, aim to ensure the continuation of belief in God by declaring that the thoughts and behaviors pointed out by the priests will also be considered sins, in addition to the sins mentioned in the holy book, and accordingly by keeping the fear alive in the heart and hiding the knowledge.

SPACE IN THE NAME OF THE ROSE

In such an environment, the Franciscan friar William of Baskerville and his young apprentice Adso are sent as attendants to a monastery in northern Italy. The novel is written through the words of the young apprentice Adso, based on his diary. At the end of the work, seven dead events, such as the cost of sin that developed in seven days, will be brought to light.

Can we say that the reader who watches the adaptation of the novel, in which the relationship between sins costs and cause-effect is narrated in a dark and gloomy atmosphere in a very striking way in the time-space of a 14th-century medieval monastery, is experiencing the same intense emotions again? As in all written texts, while Eco's novel comes to life in the mind of the reader as it is read page by page and gains its flavor like food cooked over a slow fire, I wonder if Annaud was able to convey the same taste, flavor, and emotion to the audience in the film adaptation?

In Annaud's film, the dark and mysterious atmosphere of "crime scenes," where the questioning of religious and ethical values is emphasized in an age when people lived with religious references, is felt like an element of pressure. Like the novel, the film is not just a work exploring consecutive murders. Medieval history and philosophy are also reflected following the author's interpretation. The film starts with the voice of Adso. It is winter, and the weather is cold and gloomy. Two horsemen are approaching the monastery on the hill. It is a monumental structure. The arrivals are expected, then the door is opened; first, the hands are

Fellini's Rome

Hikmet Temel Akarsu^{1,*}

¹ Author-Architect, Emin Ali Paşa Street, Beydağı apartment, No.91 B Blok D:2 Bostancı, Istanbul, Turkey

Abstract: Fellini's Rome is one of the mature works of the famous Italian director Federico Fellini. Fans of Fellini's films find high artistry in his cinematic style, which does not follow coherent fiction, combines extraordinary façades with sad humor, and, with contradictory and audacious focus, excites every human emotion. Although most of the critics have described him within the neorealism movement in cinema, it should be noted that he has an extremely original style that does not fit into this category. It would be more accurate to say that he has a *sui generis* expressionist style that sometimes borders on fantasy and surrealism, requiring a separate definition. The movie "Fellini's Rome" is one of the refined examples of this new expressionism style.

Fellini paints Rome with a completely different color in his highly impressive film, and this new color is a very, very different place from the laboratory of architectural history, which includes that familiar array of monuments. This new Rome is now completely painted with Fellinian poetry and transports us to other realms with its richness of image and irony. So, Fellini's Rome gives us an unfamiliar feeling. It allows us to see the city, which has the world's greatest architectural heritage, from a completely different perspective. What should it mean for us to shift away from architectural-monumental structures and turn to different images in such a city that served as the capital of the Roman Empire for centuries and imprinted itself in the memory of mankind with extremely powerful images? There, the philosophical and metaphorical messages of a great director come in the most artistic and mysterious way and find us. Even if you create the world's most magnificent architectural universe, your thinking, and even your life will be completely in vain if you cannot grasp the truth and validity of the human spirit.

Keywords: Auteur Director, amarcord, architecture in Cinema, bernardino Zapponi, britta Barnes, classicism, counterculture, expressionism, federico Fellini, fellini's Rome, italian Cinema, luci del Varieta, la Dolce Vita, neorealism, peter Gonzales Falcon, rome, satyricon, rimini, 8½, venice Film Festival.

* Corresponding author Hikmet Temel Akarsu: Author-Architect, Emin Ali Paşa Street, Beydağı apartment, No.91 B Blok D:2 Bostancı, Istanbul, Turkey; Tel: 0090 533 217 00 74; Fax: 0090 216 428 18 80; E-mail: htakarsu@gmail.com

INTRODUCTION

Federico Fellini, one of the most important “auteur” directors of the 20th century, was born in Rimini, Italy in 1920. His youth passed during the times when fascism was in power, and his education life went badly. Instead of successfully continuing his education, which started at a parochial school, he preferred to run away multiple times, going to circuses and tent theaters and chasing clowns. In addition to being a policeman, journalist and comic book artist, he also worked as a screenwriter, cartoonist, radio programmer, and sketch writer. He was able to finish high school only when he was shooting one of his important cinematic works, *Amarcord* (1973).

Federico Fellini, who has been nominated for an Oscar many times due to his extraordinary artistic style, has received this award four times. Moreover, he has been awarded many other prizes many times in many prestigious competitions, including the Venice Film Festival. Although he made his first film in 1950 (*Luci del Varieta*), his first film that attracted attention and achieved box office success was *La Dolce Vita* in 1960. It was also interesting that the film, which had wide repercussions at the time it was shot and was successful at the box office, did not have good luck with the awards. Fellini shot *8½* in 1963, *Satyricon* in 1969, and *Rome* in 1972. His last work was *Amarcord* in 1973.

As can be understood from this biographical information, *Rome* is one of Fellini's works of maturity.

COMMON CHARACTERISTICS OF FELLINI FILMS

Fans of Fellini's films find high artistry in his cinematic style, which does not follow coherent fiction, combines extraordinary façades with sad humor, excites every human emotion with contradictory and daring focuses, and combines sadness and jocularly. Although most of the critics have described him within the neorealism movement in cinema, it should be noted that he has an extremely original style that does not fit into this category. Based on the knowledge that this style is close to that of the expressionists of the 1920s and 1930s, we can also call it “new expressionism”. It would be more fair to say that Fellini’s expressionist style is *sui generis*, carnivalesque yet melancholic, requiring different definitions in all aspects, sometimes hovering on the borders of fantasy and surrealism, underlining nostalgic contradictions with thick lines, using absurd images to exaggerate the sense of place, carrying childhood and youth dreams to adulthood. In short, as we mentioned above, Federico Fellini is one of the most impressive directors of a new style that we can call “new expressionism,” and one of the films in which this style finds its best expression is undoubtedly “*Fellini's Rome*”.

The famous director also led to the emergence of a style called “Fellinian” because he created this original and innovative cinematic language.

If Fellini is a legend in the world of cinema today, we can easily say that the beginning of this legend is Fellini's *Rome*, the famous film of young Fellini, who left Rimini at the age of 18 and went to Rome, with the daring, marginal point of view. Fellini's *Rome* is the semi-autobiographical and dreamy narrative of the famous director who moved to Rome from a small city like Rimini. The film is also an emotional subliminal transmission dominated by sadness, festiveness, comedy, parody, and melancholy. In other words, in this film, Federico Fellini conveyed his own subconscious and emotional fluctuations with the help of the art of cinema and gave birth to an extremely original cinematic creation.

THE EUROPEAN TOUCH IN CINEMA: “AUTEUR CINEMA”

Cinema, being the “seventh art” is the art of the 20th century. Throughout the century in question, cinema, including all other branches of art, came to the fore, became popular, and influenced the intellect of humanity. However, there have always been different schools and understandings of the art of cinema. America, the homeland of cinema, has been handled in a populist and industrial way for more entertainment and as a pastime activity, aimed at creating a large industry, has produced easy-watching films, which are not very enthusiastic about delving into deep philosophical and artistic subjects, and working through the “star” system. On the contrary, the school that we call the European cinema focused on artistic trends by putting box office success and commercialism in the background. As a result, a narrative style that we can call “auteur cinema” in Europe was born, oriented towards high art, in which the director comes to the fore and mostly reflects his inner world, sometimes writes the script himself/herself, establishes a completely different imagination universe, and sometimes tends to improvised creations. (It should also be noted here that, especially after the economic crises in the ‘90s and 2000s, American cinema began to give independent directors and “indie” films the importance they deserved. They succeeded in producing important creations in this field.) In this sense, Federico Fellini shines as one of the most important directors representing the values of 20th-century European cinema. Therefore, we find deep meanings and artistry in the images he reflects about the city of Rome. We understand that Fellini is trying to tell us about Rome by looking at it from a different perspective, which we have never heard of or known before.

In the movie *Rome*, Fellini looks at Rome, which we can say to be one of the most important capitals of our civilization, from a very different perspective. It would not be an expected attitude from a great artist like Federico Fellini to take

The Artificial Hypocrisy of the Fairytale Atmosphere: The Grand Budapest Hotel

Serkan Can Hatipođlu^{1,*} and Türkan Nihan Hacıömerođlu²

¹ Faculty of Architecture, Eskişehir Technical University, Eskişehir, Turkey

² Faculty of Art and Design, Eskişehir Osmangazi University, Eskişehir, Turkey

Abstract: As a prominent example of the symbiotic relationship between cinema and architecture, Wes Anderson's Grand Budapest Hotel (2014) is a typical example of his unique narrative approach and has been the subject of many discussions in different disciplines and platforms. There are many lessons to learn as architects and students of architecture, such as the use of color in design, balance in spatial settings, perception of space in movies, and an introductory approach to architectural history. Beyond the basic design principles, the uniqueness it carries comes from Anderson's distinctive approach to storytelling and cinematography that shapes the multilayered atmosphere supported by cinematic tools such as narrative architecture, camera techniques, and set design. By analyzing the continuous changes in the atmosphere; and the contrasts in the spatial and atmospheric properties of the movie with its events, characters, and feelings, this paper aims to explore the intricate relationship between the atmosphere, emotional tonality, and architecture that enrich the narrative and cinematic experience. The Grand Budapest Hotel demonstrates to architects how space, people, and incidents are tuned by an atmosphere and its emotional tonality. It allows for an exploration of the intricate relationship between the atmosphere, emotional tonality, and architecture to enrich the narrative. The analysis shows that the movie's contrast, superimposed, and hypocritical spaces are an essential part of the unexpected and unusual multilayered atmosphere in The Grand Budapest Hotel. In that sense, the hypocrisy associated with this movie is artificial since they are director Wes Anderson's intentional creations.

Keywords: Architecture, Atmosphere, Affect, Artificial, Cinema, Cinematography, Contrast, Experience, Emotional tonality, Frame, Hypocrisy, Hotel, Illusion, Narrative, Storytelling, Superimposed space, Scenery, The Grand Budapest Hotel, Tone of feeling, Wes Anderson.

* Corresponding author Serkan Can Hatipođlu: Faculty of Architecture, Eskişehir Technical University, Eskişehir, Turkey; Tel: 0090 531 371 93 13; Fax: 0090 222 213 77 10; E-mail: serkanch@eskisehir.edu.tr

INTRODUCTION

Cinema and architecture are in an inseparable symbiotic relationship. One is an indispensable narrative tool that comes in different forms, and the other uses the opportunity for a free limitless platform for creativity and experiment. Once in a while, some movies come out as prominent examples of this relationship. Wes Anderson's *The Grand Budapest Hotel* (2014) is one. It is a typical example of Anderson's unique narrative approach and has been the subject of many discussions in different disciplines and platforms. Many have a say in this dark comedy, such as movie critics, architects, historians, designers, cinema lovers, and scholars. From the narrative to the ensemble of characters, from color schemes to architectural spaces, from the made-up European country to the drama behind the references to history all are discussed and analyzed enthusiastically.

The Grand Budapest Hotel revolves around two main characters: Monsieur Gustave H., a proud, ambitious concierge of a mountainside resort, and Zero Moustafa, a newly hired lobby boy who is eager to learn the ropes from his master. Most of the events happen in the prestigious Grand Budapest Hotel in Zubrowka, a fictional country in Eastern Europe. The story is narrated by an unknown narrator in time lapses between 1932 and 1968, in relation to the Author (called as such in the movie) and his coincidental meeting with the owner of a now almost abandoned hotel. To summarize, the chain of events starts with the death of Madame D., a wealthy dowager who established a decades-long relationship with M. Gustave during her visit to the hotel. Even though M. Gustave has many such guests, he is fond of Madame D. and wants to attend her funeral. M. Gustave and Zero's journey gets complicated with several events. The army of the fascist regime interferes with their train ride, a semitransparent reference to the historical events of the 1920s-30s Europe. Madame D.'s unexpected will leave a precious Renaissance painting to M. Gustave. Her greedy son Dimitri falsely accuses M. Gustave, who is eventually imprisoned and then escapes from prison. Dimitri sends the hitman, Jopling after him. The series of events concluded with the final revelation of Madame D.'s will. The Author learns about these events from a very old Zero, who has become the owner of great wealth, and the hotel through M. Gustave.

The architectural styles and similarities in historical events, costumes, and props and Wes Anderson's inspiration from Stefan Zweig make it easy to see the connection between Eastern Europe and the period between the world wars. Anderson creates a fairytale atmosphere with dark comedy, drama, and exaggerated action scenes. Within the context of architecture and cinema, what interests many scholars is his use of architecture, color, and spatial-character relationships (Bierens, 2022; Şener and Güner, 2022; Karaca and Agocuk, 2021;

Durukan, 2020; Öztürk, 2020; Visconti di Oleggio Castello *et al.*, 2020; Brinkema, 2019; Ma, 2019).

Unlike these works, this paper aims to look at *The Grand Budapest Hotel* in a slightly different light. The continuous changes in the atmosphere with cinematic tools and narrative, and the contrasts in the spatial and atmospheric properties of the movie with the events, characters, and feelings create a unique situation. This study analyzes this situation, namely “the artificial hypocrisy of the atmosphere.”

ARCHITECTURE AS AN ALLEGORY

Rand demonstrates her prowess in the novel while presenting this character: Yes, she utilizes architecture as an allegory while depicting the world of Roark, but thanks to her genuine interest in the craft, she expounds many concepts about architecture and the ideal architect throughout the work. (Rand had done extensive research on architecture before she began to pen the novel, and even served as an unpaid clerk in the office of the architect Ely Jacques Kahn.) For example, Roark reads an old newspaper interview given by Henry Cameron, with whom he worked at the beginning of his career and whom he considered a mentor, where Cameron says, “Architecture is not a business, not a career, but a crusade and a consecration to a joy that justifies the existence of the earth.”

In a novel where such nobility is attributed to architecture, the features of ideal buildings are also frequently set forth. At one point, Rand ascribes the qualities she looks for in people to buildings as well. “A house can have integrity, just like a person... and just as seldom.” Or, in another scene, Roark patiently explains why he cannot allow another team of architects to incorporate conventional modifications to his design without consulting him. According to Roark, classical motifs should not be placed on the exterior of the building he designed, because an honest building, like an honest person, exists as a singular piece, firmly founded on a particular belief. In all living or non-living things, there exists a fundamental idea that provides the source of its existence, and if even a small part of it betrays this idea, that thing or being is doomed. All good, sublime, and noble things in this world are beings that abide by this principle of integrity. Kent Lansing, one of the secondary characters of the novel, eloquently describes what honesty/integrity is and what it is not. Gifted at discovering talent, Lansing says in a conversation with Roark, of whom he has always been a supporter: “...do you think integrity is the monopoly of the artist? And what, incidentally, do you think integrity is? The ability not to pick a watch out of your neighbor’s pocket? No, it’s not as easy as that. If that were all, I’d say ninety-five percent of humanity were honest, upright men. Only, as you can see, they aren’t. Integrity is the ability

Doctor Zhivago

Nevnihal Erdoğan^{1,*}

¹ Faculty of Architecture and Design, Kocaeli University, Kocaeli, Turkey

Abstract: Adapted from the novel, the film is about historical events depicting the last period of Tsarist Russia, the city of Moscow between 1903-1905, when the Socialist Revolution gained strength, the 1917 Bolshevik Revolution in Russia, and the Russian Civil War (1917-1922), the turmoil in the postrevolutionary Soviet Union and the Second World War. An essential forty-year period in terms of political balance and social development both in the Soviet Union and in the world is described through the life of Doctor Zhivago.

Throughout the narrative, Yuri Zhivago, a bourgeois intellectual, poet, writer, and physician who lived through the times before and after the 1917 October Revolution, is traumatized by the erasure of all values belonging to the Revolution he believed in, and then, coming of a corrupted new system that follows. All these staggering developments turn his life upside down. The multilayered plot of the film is based mainly on love.

In the film, the reflections of events on the architectural space, especially the transition process from bourgeois life to socialist life, are examined through space. Pre- and post-revolutionary events are explained by stunning spatial fiction.

The director reflected almost all emotions through the space. The most important lesson to be learned from this movie is the answer to the question of how to use architectural phenomena or existing situations while expressing emotion in design. The combination of emotions and architectural space is successfully reflected in the film Doctor Zhivago. It can be said that this film has shown the ability of architecture to be successfully assembled in a cinematic structure only at this level, transforming it into a narrative element of dramatic structure.

The main instrument of the film, which constantly leans on the vitality of both the Tsarist and Soviet eras, as a tribute and satirical, is often the architecture. However, beyond that, Russia's extraordinary nature and idyllic environments, endless steppes, and snow-covered countryside are used as elements of an epic narrative, reflecting a different perception of space.

* **Corresponding author Nevnihal Erdoğan:** Faculty of Architecture and Design, Kocaeli University, Kocaeli, Turkey; Tel: 0090 533 613 41 06; Fax: 0090 262 303 42 53; E-mail: nevnihal.erdogan@kou.edu.tr

Keywords: Aesthetics, architecture, architecture of aristocracy, boris Pasternak, bolshevik Revolution, bourgeois, doctor Zhivago, ideology, Lara, love, moscow, pastoral, perception of space, proletariat, russian Civil War, soviet Union, steppes, soviet Revolution, tsarist Russia, world War II.

INTRODUCTION

The novel *Doctor Zhivago*, written in 1956, played a fundamental role in Boris Pasternak's winning Nobel Prize in 1958. However, due to the pressures of the Soviet state, Pasternak had to refuse the award. Since he criticized socialism in contrast to the official opinion of the USSR, the work has had repercussions throughout the world. The novel, which was banned for many years, could only be published in the country during the democratization period of the USSR in 1985. It was adapted for the cinema by David Lean in 1965 and won five Oscars. The soundtrack is owned by Maurice Jarre and has won an Oscar, Golden Globes, and Grammys.

The film begins by describing the last period of Tsarist Russia, as in the novel. The events unfolded over the city of Moscow between 1903-1905, when the Socialist revolution gained strength. It then continues with the 1917 Bolshevik Revolution in Russia and the subsequent Russian Civil War (1917-1922), the upheavals in the post-revolutionary Soviet Union, and the Second World War. An essential forty-year period in terms of political balance and social development both in the Soviet Union and in the world is described through the life of Doctor Zhivago.

ABOUT THE FILM

Throughout the narrative, Yuri Zhivago, a bourgeois intellectual, poet, writer, and physician who lived through the times before and after the 1917 October Revolution, is traumatized by the erasure of all values belonging to the Revolution he believed in, and then, coming of a corrupted new system that follows. All these staggering developments turn his life upside down. The multilayered plot of the film is based mainly on love. Besides the depression caused by the changing political environment, Zhivago is also experiencing problems in his marriage. Unable to reciprocate his wife's love for him, the doctor falls in love with Lara (Julie Christie), the wife of Pasha, one of the leaders of the Revolution. Stuck between love and marriage, the poet loses control of his life. He drifts from place to place in his poverty-stricken war-torn country. Doctor Zhivago also reflects on the psychological depression of the Russian intellectual throughout the movie. The film narrates the social status of intellectuals who lost their revolutionary values, changing social status with the established oppressive regime, and the developments in Soviet society in an imposing manner.

ANALYSIS OF SPACES

The movie, which includes magnificent natural and architectural places where the social-cultural and political lives of the social classes before and after the Revolution are exhibited, also has an excellent atmosphere.

Events before and after the revolution in the movie and their reflections on architectural space:

There is the moment he encounters Tonya, the daughter of a wealthy and prominent bourgeois family in Moscow. At the time, he was unwedded. Yuri Zhivago welcomed Tonya, who had finished her education and returned from Paris by train. The station building, which reflects the architectural style of the period and the hustle of the passengers at the train station, is a dynamic space brought by the arrival and departure of the trains. Passenger activities, such as people's greetings or farewells to the train arriving at the station, longing, embracement or sad farewells of passengers and those who welcome them, and loading and unloading of luggage from the train have always been experienced on spacious train platforms. The feeling that the fast and widespread means of transportation of the period gave when creating the decor for receptions and farewell events at the train stations, which are the public spaces of gathering and dispersing, is very well reflected in the film.

The Bolsheviks, protesting the government before the Revolution, confronted the armed forces on the wide streets of Moscow: Mounted and armed soldiers and police officers in droves attacked the unarmed people marching through the wide streets and squares of Moscow, dispersing them. The streets were filled with the dead and wounded. The streets and avenues where the clashes occurred were successfully reflected as open public spaces filled with horror with its oppressive atmosphere and its gray, wet, and cold air, making the footsteps of the revolution felt.

Before the revolution, bourgeois families lived in large and multifunctional stylish homes. These large houses of families are home to rich and very social lives: the Christmas party, which is celebrated every year, occurs in crowded and spacious ballrooms where a large number of wealthy bourgeois families gather. The ballroom, which includes a large dance floor, gambling corners, magnificent dining tables, and areas for standing conversation with drinks, was the most critical social venue where elegance, splendor, and social status were exhibited. The physical and vital character of the ballroom is strikingly given in the scene when Lara, the mistress of Count Komarovsky, who was dishonored by this and decided to leave him, stormed the Christmas party with a gun.

Towards the End

Semiha Kartal^{1,*}

¹ Faculty of Architecture, Trakya University, Edirne, Turkey

Abstract: The Architect, made in the USA in the 20th century, is an impressive work that has managed to tell the sad stories of two different families with an “architectural theme”. In the movie, the actors, each with a different character, present their different lives to the audience in the “social housing project”. The EdenCourt social housing project, which was built by the architect with great hope and an idealistic approach, lost its function over time, gained different meanings, and emerged as a problem years later. The difficulties of the people living in these residences are discussed in the life of one of the main characters. The idea that “architecture is not about making models” is tried to be explained with characters and events within the framework of the film. Attention was drawn to the necessity of keeping up with the change as a result of completing the requirements of architectural formation. In the film, it is emphasized that architects, who act depending on the changing demands of society, socio-political-economic environments, and technological developments, can go beyond modeling by preserving the ecological balance, understanding the demands of the social structure, and providing it. The fact that the architectural elements shaped by the experiences of their users have lost their function over time has been the subject of the film. In this context, it is possible to think that the film is fictionalized over the settlements that are referred to as the 'failures' of modern architecture. The “failure” of the social housing project is portrayed in the film, which is designed to give a message in every frame. In the context of the relationship between the art of cinema and architecture, it can be considered as a common point that both disciplines use space and time in terms of “designing, producing and presenting techniques”. Just like an architect, the director's physical, cultural, social, *etc.* The fact that he tries to visualize and construct events by fictionalizing them can be considered an indication that architecture and cinema have similar aspects. The effort to capture and understand the architectural touches in both social and physical dimensions while watching a movie also reveals the visual impact of architecture and cinema.

Keywords: Architecture, architect, building, cinema, designing, ecosystem, film, housing, modern architecture, making model, model, maslow, producing, scenario, social housing project, space, time, theme, visual effect, vertical ghetto.

* Corresponding author Semiha Kartal: Faculty of Architecture, Trakya University, Edirne, Turkey; Tel: 0090 532 176 90 22; Fax: 0090 284 225 69 95; E-mail: semihak@trakya.edu.tr

INTRODUCTION

The Architect is a 20th-century USA production and is an effective work that has managed to tell the sad stories of two different families through an 'architectural theme'. In the movie, Anthony LaPaglia, Leo; Viola Davis, Tonya; Isabella Rossellini, Julia; Hayden Panettiere, Christina; Sebastian Stan, Martin; Paul James, Shawn; Serena Reeder, Cammie; Marsha Stephanie Blake, Missy; they reach the audience. Each of them creates different emotional movements with different characters in the memory.

The movie is evaluated in three parts. In the first part, the characters are introduced, in the second part, quotations from the film's frames are made, and in the last part, the architectural connotations, connections, and importance of these quotations are evaluated.

THE SOCIAL HOUSING PROJECT- CONTRADICTIONS

In the movie, Leo Waters and Tonya Neeley are the main characters from two different families. The lives of these two characters, their attitudes towards their families, and life are fictionalized with an architectural theme. The social housing project that Leo had done years ago is opened to criticism years later by Tonya, and the problems of this project are brought to life with different stories. Leo is a respectable and idealistic architect living in an affluent neighborhood of Chicago. Tonya, on the other hand, is a black woman who tries to keep her family together by trying to keep up with the conditions and lives in the social housing of the city, which has become a drug and crime hotspot where vandalism is rampant. Architect Leo Waters designed the social housing where Tonya and her family try to live. The film tells the architect's struggle to have this architectural work, which he once made with great idealism and found successful, demolished by this woman, who defends the idea that it has become unable to meet expectations.

Leo is married to Julia and has two children, Christina and Martin. Leo's idealistic approach also dominates the family along with his wife Julia's obsessions. His high school daughter Christina is a problematic character who is trying to get to know him, and his son Martin is searching and fluctuating emotionally. Martin cannot decide what to do but leave his school before graduating.

Tonya, on the other hand, is a mother who lost her fourteen-year-old son John, and lives a struggling life with her two daughters. You can see from the frame of Tonya's life that one of her daughters, Missy, lives with her young child and Tonya only watches television aimlessly, while Cammie is sent to Chicago for education to get away from where they live.

The movie begins with a worn-out railroad and ends in a loft. In the film, architectural elements that can express the beginning of a railway and the end with an attic are used.

Eden Court social housing project, which Leo initially built on great hope and idealistic approaches, loses its function over time, gains different meanings, and turns out to be a problem years later. Each architectural element, shaped by the experiences of its users, may begin to gain or lose meaning over time, just like in the movie.

Leo, who lives in Chicago's elite district, and Tonya, who is struggling to survive in the social housing he has built, may be living in different places. However, you can see that the emotional fluctuations, problems, and disconnections that these two characters and their family members experience with themselves and with each other are similar. Not aware of the pressure he puts on his children, Leo thinks that his son Martin, who helped him make models in his childhood, may also be an architect, and that they can do many things in the field of architecture with his daughter Christina. He includes them in his lessons without even asking their opinions. You can see in the movie how Leo, who discussed Miller's "the physical and psychological needs of human nature should be met by the ecosystem, there is a two-way communication between people and their environment, humanity shapes their environment and the environment shapes those who live in it", approached in his lecture, also interprets these approaches in his own design. One day, while Leo is discussing Miller's predictions with his students, Tonya joins the class and gets into a discussion. Tonya's goal is to persuade Leo to demolish the social housing. She states that 7000 people live together, the plumbing no longer works, the asbestos material mixes with the soil and pollutes the water, the elevators are in the hands of gangs, and the gangs settle in the vacated apartments. Tonya was actually trying to explain that Miller's approach was exhausted here. You begin to think that physical and psychological needs can no longer be met and that the living have shaped this environment.

Arguing that Le Corbusier was inspired by the mass housing project approach, Leo claims that he is considering some improvements in the project and that such problems have not been experienced in those years. Saying that the problem cannot be solved with the municipality, Tonya argues that improvement cannot be a solution and that the only solution is to demolish it with the architect's signature. Meanwhile, Tonya, who met Martin, drew attention to the death of her son John, who ended his life by throwing himself from the roof and said to Leo, "It's strange that the person who built these houses is a son. I always thought otherwise."

The Belly of an Architect/ 1987

Selin Arabulan^{1,*}

¹ Faculty of Architecture, Trakya University, Edirne, Turkey

Abstract: This study aims to analyze the film, *The Belly of an Architect*, which was presented to the audience in 1987 by director Peter Greenaway, from an architectural point of view. British cinema director Greenaway has an interest in different branches of art such as stage design, painting, and exhibition curation. *The Cook, the Thief, His Wife, and Her Lover*; *The Pillow Book*, and *The Baby of Macon* are among the most popular films of the director.

It is followed in the drama, written by the director, that the American architect Stourley Kracklite's process of questioning his wife, career, and life in Rome after being invited to organize an exhibition on behalf of the French neoclassical architect Étienne-Louis Boullée. Boullée lived between 1728-1799 and is famous for his circular forms and buildings where he uses geometry in its pure form. In the film, Rome plays a key role in the formation of the story, not only formally but also narratively. The historical buildings of the city, especially the Pantheon appear as important roles. The “belly”, dome, and circular forms, which are used intensely as the focal point and axis of symmetry, also constitute other roles.

Cinematographic readings were made in order to be able to see the flow that the director created in his film, to obtain information, and to analyze the film. It is seen that most of the elements and principles used in art production are common, such as light, color, and composition. From this point of view, the analysis of the film was made on the basis of design elements and principles in general. While the movie is watched, line, form, size, color, light, harmony, contrast, dominance, hierarchy, and most dominantly, symmetry and balance can be observed. These architectural elements can be read both on the architecture, on the axis of vital images, and in the scenario, through the semantic fiction in the film. The film ranks high among the recommended films on social platforms with architectural content. When the instructiveness of reading design elements and principles in different branches of art are evaluated, it is being watched within the scope of undergraduate and graduate level courses in architecture faculty.

* **Corresponding author Selin Arabulan:** Faculty of Architecture, Trakya University, Edirne, Turkey; Tel: 0090 537 86 78; Fax: 0090 284 225 69 95; E-mail: selinarabulan@trakya.edu.tr

Keywords: Art, architecture, architecture in cinema, architecture, balance, cinema, center, circle, design principles, dome, Étienne-Louis Boullée, elements of design, focus, form, Peter Greenaway, Pantheon, Rome, symmetry, sphere, the Belly of an Architect.

INTRODUCTION

British film director Greenaway offers cinema products based on imaginative visuality rather than story. He also works as a stage designer, painter, exhibition curator, installation founder, and opera director. It is noteworthy that the visual is more important than the text in his films.

The power of 3D cinema to combine space and time with movement and performance in an encompassing manner while reproducing reality highlighted the non-fiction space. It has become common for directors who make art cinema to have breakthroughs in this field. Master directors of art cinema such as Wim Wenders, Werner Herzog, Jean-Luc Godard, and Peter Greenaway have made stereographic three-dimensional films one after the other (Ocak, 2016).

Like many theorists, who consider the changes in the cinema narrative under the name of '3D', 'Sinegratography', and 'database cinema' while creating their own cinema style and adding this broad expressive power to the narrative of their films, Peter Greenaway is also recognized as a pioneer of new media cinema (Gezer, 2019).

In his films, the director presents his story by describing the characters and place through colors instead of a narrative through text. The movie feels as if you are looking at a theater stage; it is usually presented from a wide angle. It has the sensitivity of a painting, and each of the spaces is designed in a different color tone (Koca, 2019).

Bonitzer states that the interpretive nature of the paintings doubled with the painting plans in the cinema, which draws attention to the fact that painting plans remove the cinema audience from a passive position: “The painting plan always does not only require a cultural preparation of the audience, it includes a call to read, to decode” (Bonitzer, 2017). Peter Greenaway is one of the directors who included this call voiced by Bonitzer in his films (Boz, 2021).

This study aims to analyze Greenaway's film “The Belly of an Architect”, based on the city of Rome, which is as impressive as a famous painting, and its architecture, with the help of design elements and principles.

SUMMARY OF THE FILM DESIGN ELEMENTS AND PRINCIPLES

The belly, which forms the title and first impression of the film, emphasizes not only a certain part of the body but also the center. It has the meaning of focus, midpoint, axis of symmetry, and center.

The movie begins with a lovemaking scene that uses Italy's farmlands, rural setting, cemeteries, and tombstone backdrop. This content, which tries to balance the moving scene of the movie by creating a static background, may also symbolize the beginning of a new life while showing the names of dead people. Ventimiglia Frontiera is the first destination in Italy in the movie and this station is used as a metaphor for the transition to the new scene.

City and citizen readings can be made from the speeches of the architect from Chicago and his wife. While the architect describes Italy as a “land of fertility, fine women, inimitable history, home of the dome and the arch, good food, and high ideals”, his wife says that her Italian father was very weak and greedy, and he found living in America more attractive than his own country. She defines Chicago as a “City of blood, meat, and money.”

Rome is clearly perceived when statues, domes, and obelisks are visible. The twin buildings and the title of the movie appear. Symmetry is emphasized here both by the cover photo of the film and by the dominance of the background music.

An exhibition is to be held on behalf of the French neoclassical architect Étienne-Louis Boullée, who lived between 1728-1799. The architect is famous for his circular forms and structures where he uses geometry in its pure form. The American architect, Stourley Kracklite, who was influenced by him since childhood and found him a visionary, was chosen for this reason.

The welcome celebration started with the arrival of the dome-shaped cake in front of the Pantheon temple and the obelisk. Sir Isaac Newton takes part in this plan with his photograph of a pound (British Money). Symbolized by this image may be the upright stance of architectural structures against gravity, or economic concerns against art. The celebration goes on with conversations about structures that have stood for centuries and gravity. Meanwhile, it is understood from the conversations between the ladies that the architect has been married to his young wife, Louisa, for 7 years. During this conversation, from her description of the house that he built for his wife's family: “two marble cubes and a brick sphere on stilts”, it can be evaluated that Boullée's design style has also become Kracklite's style.

Journey To Louis I. Kahn

Esin Benian^{1,*}

¹ Faculty of Architecture, Trakya University, Edirne, Turkey

Abstract: My Architect: A Son's Journey was filmed in 2003. The documentary with biographical content was directed by Nathaniel Kahn. It is one of the five documentaries nominated for an Oscar in 2004. This documentary has been prepared using archive records and interviews. The subject of the movie includes the adventure of a boy who lost his father at a young age, on his way to get to know his father. This five-year journey sheds light on the private life and professional career of Louis I. Kahn, one of the representatives of modern architecture. In short, it offers the audience the opportunity to get to know Louis I. Kahn and the features of his monumental works. For this reason, the film has been examined from two perspectives. The film was approached from the point of view of the child who first wants to know and understand his father. For this reason, the life of Louis I. Kahn was examined in terms of his private life. Then, attention was drawn to Louis I. Kahn's approach to architecture. In this direction, Louis I. Kahn's professional career, buildings, and architectural ideology are discussed. As a result of the study, it is seen that this adventure of Nathaniel Kahn brings many questions about life and architecture because this journey of a son to get to know his father is not just about introducing the father-son relationship or an architect and his works to the audience. It also makes the viewer question what is important in life and architecture. For this reason, it is recommended to watch the film, especially by architects, architecture students, and those interested in architecture.

Keywords: Architectural ideology, architect, architecture, brutalism, biography, beaux-arts, bangladesh Capitol Building, documentary, frank O. Gehry, Indian Administration Building, I. M. Pei, journey, kimbell Art Museum, light in architecture, louis I. Kahn, moshe Safdie, nathaniel Kahn, phillips Exeter Library, richards Medical Research Laboratories, susan Rose Behr, salk Institute, unitarian Church, yale Art Gallery.

INTRODUCTION

My Architect: A Son's Journey was filmed in 2003. This documentary has received awards in many fields.

* Corresponding author Esin Benian: Faculty of Architecture, Trakya University, Edirne, Turkey; Tel: 0090 543 870 89 19; Fax: 0090 284 225 69 95; E-mail: esinbenian@yahoo.com.tr

One of the five Oscar-nominated documentaries of 2004, the film covers the five-year adventure of a boy (Nathaniel Kahn) who lost his father at a young age, on his way to get to know and understand his father. This adventure highlights the life, career, and architectural approach of Louis I. Kahn (1901-1974), one of the leading architects of the 20th century. The documentary, which was prepared by making use of archive records and interviews, offers the opportunity to get to know Louis I. Kahn and the features of his monumental works. It is an impressive and gripping special documentary. It drags the audience from the underground corridors of Pennsylvania Station to the streets of Bangladesh, from the New England coast to Jerusalem. At the same time, it takes his son on two different journeys: one to the depths of the human heart and the other to the ideology of architecture.

JOURNEY 1: DISCOVERING FATHER LOUIS I. KAHN

Nathaniel Kahn, who had limited time with his father, lost his father at the age of 11 and did not have the opportunity to get to know him well. The stories about his father were also insufficient to fill the gap for him. Although it has been 20 years since his father's death, he embarked on this adventure to get to know and understand him more.

His father, Louis I. Kahn, was born on an island on the Estonian coast in 1901. When he was 3 years old, he was affected by the light of the coals burning in the stove. He took the coals in his arms and his apron caught fire. During this time, his face and the top of his hands were burned. He came to Philadelphia with his family in 1906, became an American citizen in 1914, and changed his surname in 1915. His first surname was Schmuilowsky. As the son of a poor family, he grew up in a small flat that was so small that once a wealthy person gave him a piano, he slept on the piano because there was no place to put his bed. Louis I. Kahn, who was quite talented in painting and music, earned money for a part of his life by playing the piano. He received a scholarship to the University of Pennsylvania and was educated in the Beaux-arts tradition. He completed his master's degree in 1924; he got married in 1940. In the 1930s-1940s, the family was supported by his wife Esther. He opened an office in 1947 and taught at Yale University for ten years, then at the University of Pennsylvania, starting in 1947 (Mazıođlu, 2009). At the age of 50, he determined his approach to direct architecture. He brought a different perspective to architecture in this period by using modern construction techniques. However, when his architectural works were accepted, he only had 10 years of life left. As if he knew he was running out of time—even though he was busy and had to go far—he didn't say no to a potential job or conference. Of course, such a pace and passion for his profession prevented him from spending much time with his relatives. In other words, his work had come before his loved

ones. However, this is not an indication that he did not love his relatives. Bangladeshi architect Shamsul Wares, who also worked with Louis I. Kahn and had the opportunity to get to know him closely, says the following to Kahn's son, Nathaniel: "He valued people in a different way. But it would take a lot of time to understand that. Because you have to know him. On the social side of his life, he was just like a child, immature, and could not say no to anything. He gave us this building (The Parliament Building) and we feel it all the time, he gave us love. Maybe he couldn't give it to you, but he gave us the love people deserve. He was filled with great love, he loved everyone. If you love everyone, sometimes you can't even see the closest one. It's inevitable for people of his size." Maybe his son was on his way to hear those words, too because when Louis I. Kahn died, he left behind monumental buildings and debts, as well as one wife, two lovers, and three children. Nathaniel was also one of his two children out of wedlock, and as a child, he dreamed of days when his father would leave his wife and live with them so he could spend more time with his father.

The film immerses the audience in this part of the journey. The exploration is completed with Nathaniel: respected by the people, highly successful in his profession, and full of love; but a father who cannot find the time to offer his love. That's why you and Nathaniel can't be mad at lost time and his father's mistakes. You feel his spirit in his buildings, you even love this person.

JOURNEY 2: DISCOVERING ARCHITECT LOUIS I. KAHN

The second journey in the film takes the viewer to architecture and to the ideology of architecture. So what is an 'architectural ideology'? Architectural ideology defines the ideologies of architects belonging to their professional world. According to Yeşilkaya's transfer, Tanyeli considers ideology as "the map that guides people". Tanyeli states that architectural ideology also determines architectural orientations as a tool that decides how the architectural product should be, defines the role of the professional, and guides the practices within the profession (Yeşilkaya, 2003). In this film, traces of Louis I. Kahn's architectural ideology can be seen.

Kahn did not build many buildings, but he changed the course of architecture. He did not design steel and glass structures, which are the fashion of the modern world. He was in his 50s when he realized what he wanted to do. Visits to Greece, Egypt, and Rome played a major role in determining his architectural approach. Especially after his visit to Rome, he decided what to do: build modern buildings reminiscent of ancient ruins, in other words, combine the monumentality of ancient architecture with modern techniques.

Jacques Tati, “Playtime”; on the Modern Architecture Movement and Livable Cities

Çiğdem Polatoğlu^{1,*} and Selda Cansu Temel¹

¹ Faculty of Architecture, Yıldız Technical University, Istanbul, Turkey

Abstract: When examining the connection between cinema and architecture, it is evident that both sides feed off one another. While every film produced contributes visually and intellectually to architecture, it also creates an experimental environment for both space design and space perception. While cinema reproduces space according to fiction, it also becomes a tool for recording history as a witnessing document. Cinema can depict the political, social, and cultural evolution of a city, as well as the stages it has undergone in terms of physical reality. This cinematic documentary narrative has been the subject of numerous studies conducted in the field of cinema architecture. The 1967 comedy film *Playtime* was directed by French filmmaker Jacques Tati and is one of the films that is frequently mentioned and analyzed in literature studies that investigate the relationship between cinema and architecture. *Playtime* is a successful film that uses cinematic techniques to examine the economic and social transformation of a city over time.

The fictional Parisian city Tativille was created for the film's set. The film deals with the alienation of Monsieur Hulot, a charlatan character identified with Tati, in his modern urban experience, utilizing sarcastic language and Tati's distinctive sense of humor. In this paper, the spaces of modern architecture and the lifestyle were discussed through place-making, spatial organization, and perception of space.

Keywords: Architecture, body-space, cinema and architecture, cinematic documentary, disappearance, dwelling, image, identity, modern movement, modern living, modern space, monotonous, mass production, movement, material, participation, place-making, perception, sameness, user requirements.

* Corresponding author Çiğdem Polatoğlu: Faculty of Architecture, Yıldız Technical University, Istanbul, Turkey; Tel: 0090 532 414 15 10; Fax: 0090 212 383 26 50; E-mail: cpolatoglu@gmail.com

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INTRODUCTION

While defining cinema:

“compares it to the art of painting and discusses the separation of the time dimension and cinema” (Bazin, 2011, p.20).

According to Bazin:

“cinema provides “time's impartiality.” Bazin (2011) defines impartiality as the mechanical reproduction of images, recording them and the continuity of objective reality, and attributes the objects taking their place in infinity as intertwined with time to the creative optical power of the camera lens. The relationship that architecture establishes with time exhibits the same objectivity and continuity as cinema. As a descriptive language tool for objects that flow, stop, and transform over time, cinema and architecture are strikingly similar in this regard” (Bazin, 2011, p.20).

The 1967 comedy film *Playtime* was directed by French filmmaker Jacques Tati. Tati wrote the screenplay, directed, and portrayed the protagonist in *Playtime*, as he did in the majority of his films. The fictional Parisian city Tativille was created for the film's set. The film deals with the alienation of Monsieur Hulot, a charlatan character identified with Tati, in his modern urban experience, utilizing sarcastic language and Tati's distinctive sense of humor. *Playtime* is the third encounter with the Hulot character, whom we met in the 1953 and 1958 films *Mr. Hulot's Vacation* and *My Uncle*, respectively. The movie is analyzed and discussed through four concepts:

- The Concept of Flaneur and the Modern City
- The Modern Spaces
- Similarity
- Place Making

THE CONCEPT OF FLANEUR AND THE MODERN CITY

Monsieur Hulot is a character similar to Benjamin's (1936) flaneur urbanite. In his book *Arcades*, one of the most influential philosophers of the 20th century, Walter Benjamin:

“Defines a flaneur as a city dweller who has emerged with the modern city but has not settled into the bourgeois class. The flaneur arose with the construction of

Parisian arcades and lives among the masses. As a transitional space between the street and the interior, the passages of Paris are a world unto themselves and the home of the flaneur.” (Benjamin, 1936; trans. Cemal, 2020, p.131).

“The flaneur, who disguises himself as an unemployed person and hides in the crowd, also protests the pursuit of work power by the populace” (Benjamin, 1936; trans. Cemal, 2020, p. 148).

Consequently, he is able to observe freely without being observed, analogous to Foucault's “panoptic gaze.” Numerous philosophers, from Baudelaire to Benjamin, have discussed the concept of flaneur in relation to various themes, including wandering, nomadism, individualization, observation, and lack of belonging. He rejects the society-imposed absolute dualities (individual-society, proletariat-bourgeoisie, subject-object, reason-emotion, science-ideology, *etc.*) and lives among the masses based on his observations (Çetinkaya, 2012). Monsieur Hulot, a Parisian resident, is a character who does not have a regular job and is constantly seen wandering the city. The character of Monsieur Hulot, who was raised in a traditional environment and does not depart from it, is in touch with modernity and technology throughout the film. Monsieur Hulot comes across absurd situations whenever he encounters the new era of modernism and its tools in the contemporary city of Paris. Through Monsieur Hulot's misfortunes, one of Tati's favorite themes—the critique of monotony and systematization in the urban modernization process—is presented to the audience in a critical manner.

In *Playtime*, as in his other films, the director employs dialogue sparingly, and by incorporating ear-catching sound effects, he creates a narrative language reminiscent of the silent film era. The film is comprised of wide viewing angles and medium-wide plans made possible by the lens's 70 mm focal length. The director's use of a wide viewing angle facilitates the interpretation of modernity over space. The audience can be taught the modern city holistically and listen to environmental city sounds captured by the camera. In the film *Playtime*, Paris is depicted as a city whose social and economic order is undergoing change, departing from its previous order and globalizing. (Şener and Şenyurt, 2015) The colossal plateau 'Tativille' created for the film is a cold, futuristic city with straight-line decors where an objective, brutal, and sterile world exists. Tativille was modeled after post-World War II Paris, which underwent a rapid industrialization process.

The film's opening scene begins with the camera showing clouds. The sequence concludes with a glass skyscraper breaking through the clouds. In this direction, the opening scene foreshadows the fact that the film's true protagonist will be the city. The airport is the first of the major locations encountered in the film. This

The Conflict of the Modern and the Traditional: The Case of Mon Oncle

Nihan Sümeyye Gündoğdu^{1,*}

¹ Faculty of Architecture and Design, Kocaeli University, Kocaeli, Turkey

Abstract: Mon Oncle is a 1958 French-Italian comedy film. The plot of the film begins with Mr. Hulot coming and going to the Arpel family's villa. Mr. Hulot lives in a place with an old lifestyle in a crowded neighborhood in St Maur. The Arpel family is described as a family that tries to create a modern family structure and has a modern house. With the changing and developing world order following the Second World War, many branches of art such as architecture, art, and cinema were influenced. It is seen that the film, which can be considered in the transition period, is intertwined with the concept of modernity that emerged during the period in this changing order. In the movie, the director, Tati, explains how modernism and the modern design approach affect society through the movie characters, by showing Mr. Hulot, who has a traditional way of living, and the Arpel family, which has a modern lifestyle, *via* criticizing the conflict between them through architecture. In the movie, the place where Mr. Hulot lives is constantly compared with the place where the Arpel family lives. Mr. Hulot is positioned as a transitional element for these two different spaces. This film aims to convey the fact that these individuals have two different characters and lives, with a modern traditional conflict evaluated through the relationship between space and body.

In the analysis of the film, the reflections of modernity both on individuals and on space were provided by interpreting the effects of post-war modern architecture. It can be seen in the movie Mon Oncle that the cinema, one of the branches of art in which the effects of modernism are seen in the changing world order after the war, reflects the changing structure of society through the films of the relationship between space and body. Both the structure of society and the changing phenomenon of architecture have been tried to be conveyed through the relationship between cinema and architecture. It has been revealed how these effects, in which two conflicts are experienced, are handled through architecture, space, body, and individual. The challenges experienced during the transition to modernity and modern life that wish to be reflected are conveyed through both space and the exaggerated behaviors of individuals within the relationship between cinema and architecture.

* **Corresponding author Nihan Sümeyye Gündoğdu:** Faculty of Architecture and Design, Kocaeli University, Kocaeli, Turkey; Tel: 0090 542 894 96 38; Fax: 0090 262 303 42 53; E-mail: nsngdogdu@hotmail.com

Keywords: Arpel Villa, architecture in Cinema, city, design, french New Wave, functional furniture, french Cinema, hulot Trilogy, interiors, jacques Tati, jacques Lagrange, modernity, modernism, mon Oncle, space, society, traditional, technology, traditional neighborhood, urban life.

INTRODUCTION

Jacques Tatischeff (born 1907 in Le Pecq) is a French film director, actor, and screenwriter who studied art and engineering. Being interested in sports in the early years of his life, Tati played for the sports team of a club called Racing. Later, in the early 1930s, he entered the French musical circle and started performing shows and soon gained attraction, and then, he had the chance to turn some of the shows that he played and wrote into short films. Before his films were made into feature films after World War II, he starred in two different films by Claude Autant Lara, and he produced a short film called *The School for Postmen* that he shot and directed in 1947. Tati, who started his career in cinema with acting and continued by producing short films, has produced six films and one TV production.

Looking at all his works from a general point of view, it can be seen that Tati took a satirical theme to modern technology and attributed importance to visual design. Having completed five films in the last 25 years of his life, Tati died in Paris in 1982. *Mon Oncle* is a 1958-made and French-Italian coproduced transition movie. *Mon Oncle*, known as the first color film of French filmmaker Tati, is also one of his feature films in which he both starred, directed, and produced.

In the film, the reflection of the American culture on the French culture in the post-war period, the conflict between traditional and modern, and the transition period in France are explained through architecture and characters. The common point of this conflict in the movie becomes the character of Monsieur Hulot. The movie begins with Monsieur Hulot going to see his sister Mrs. Arpel and spending time with his niece. The plot of the film progresses when Little Arpel, who is sick and tired of the excessively oppressive attitudes of her parents, meets the outside world with the arrival of her uncle, Monsieur Hulot. Tati brought a critique of modern architecture through the characters and the city in his film, and he handled the effect of modernism after the Second World War through cinema and architecture in the movie *Mon Oncle*. The French director, who deals with the reconciliation of the concepts of architecture-human-city-life in almost all of his films, reveals the conflict experienced between traditional and modern in the film *Mon Oncle* through Mr. Hulot, who has a conventional lifestyle on the one hand, and on the other hand, the sister and family of Mr. Hulot, who have a modern lifestyle. Presenting the impact of modern life and design understanding on

humans and architecture through cinema, Tati also examines the traditional understanding, not only the innovation brought by modernity but also the efforts of the constantly consuming society to show off and the inability of the individual trying to be modern to keep up with modernization. In this case, the main character who provides the transition of two different lifestyles in the movie appears as Mr. Hulot. The director has reflected these two different worlds, which we can see from the very first scenes of the film, in terms of spatial and architectural terms, using materials such as color, sound, furniture, and technological equipment. It is seen that the modern architectural reflections of the Arpel Villa are processed from the entrance of the place to the interior furniture, and at the same time, they are conveyed both through sound and effects and through the characters. It is seen that modern life and architecture are reflected not only in the villa but also in the factory where Mr. Arpel works. In the traditional way of living, it is seen that life in the neighborhood is reflected through sound and effects and by not giving too much space to the dialogues.

In the film, the differences between the traditional images of the place where Monsieur Hulot lives and the modern place where the Arpel family lives are conveyed by considering the relationship between body and space. How modernism was used in architecture after World War II and how being modern was perceived as superiority among individuals are discussed. In other words, while the director criticizes the architectural impact of modernism, he also criticizes individuals and their way of life. Monsieur Hulot is an individual with a high sense of humor, living in a traditional neighborhood where everyone knows each other, and traditionalism is shown as simple *via* clothes and space. The Arpel family, on the other hand, consists of a mother who is trying to create a modern family structure, a wealthy father, and a child who does not go beyond what his father says. Mr. Hulot is a character who is tired of the exaggeration brought by modern life and has embraced a kind of irregular lifestyle. On the other hand, the Arpel family is shown as having adopted a modern lifestyle, has a monotonous life, and comes across as characters who constantly try to show it through their own living spaces with their acts.

THE CONFLICT OF TRADITIONAL AND MODERN SOCIETY:

Society, which has had a traditional way of life and architecture for a long period of time, is experiencing a conflict in the transition from traditional to modern – as it appears in the film - with the emergence of new ways of life due to influences such as the Industrial Revolution, the advancement of technology, and the world wars. In the film, on the one hand, a break from tradition is experienced, and on the other hand, it is seen that there is a society that conflicts with modernity and continues to live traditionally. The traditional way of life covers not only the

CHAPTER 11

Imagined World, Dreamworld, and Beyond. The Architecture of the City as a Distraction Machine in ‘Lost in Translation’

Elmira A. Gür^{1*} and Işıl Baysan Serim²

¹ Faculty of Architecture, Istanbul Technical University, Istanbul, Turkey

² Faculty of Architecture and Design, Bahçeşehir University, Istanbul, Turkey

Abstract: ‘Tokyo is the Tower of Babel in modern times’, says Mario Botto. In the context of the study of cinema and architecture, this account may be one of the most seminal approaches for our article, which aims at the analysis of Sofia Coppola’s 2003 film ‘Lost in Translation’. Akin to the Babel myth, the phrase ‘Lost in Translation’ (LiT, hereafter) underpins its discourse, which emphasizes one’s dual situation, that is, that the two worlds (*i.e.*, dream/real, virtual/actual) do not necessarily reconcile, but can/should coexist mutually. This reversible dilemma reveals the multilayered, complex, heterogeneous, and machinic status of the untranslatable, referring to one’s existential predicament or/and quest in space and time.

Hence, what the phrase implies for LiT is the fragmented, decentralized, and distracted experiences of the two Western characters, even the inhabitants, in the city of Tokyo, formed by both visible and invisible flows of digitization and globalization. Coppola’s carefully staged urban scenes constitute a space for distracted gaze and even demand representational forms of distraction. In this context, the article explores how the architecture of the city, becoming liquid indistinguishable from images, turns into a [post-] media apparatus of the multidimensional network, that of the ‘distraction machine’ constructing new subjectivities.

Keywords: apparatus, architecture, cinematic, decentered, digitalization, distraction, dream, film, gaze, globalization, information, language, machinic assemblage, media, mutation, space, spatial, subject, temporal, time, Tokyo, urban screen.

* Corresponding author Elmira A. Gür: Faculty of Architecture, Istanbul Technical University, Istanbul, Turkey; Tel: 0090 533 391 08 51; Fax: 0090 212 251 48 95; E-mail: elmiragur@gmail.com

INTRODUCTION

But nothing's lost. Or else: all is a translation

And every bit of us is lost in it.

And in that loss, a self-effacing tree,

Color of context imperceptibly

Rustling with its angel, turns the waste

To Shade and fiber, milk, and memory.

James Merrill, Lost in Translation, 1974

“The dream: to know a foreign (alien) language and yet not to understand it.” This is how the first line of *Empire of Signs* (1970) is, in which Roland Barthes wrote about his experiences in Japan, starts” (Barthes, 1982: 6).

Actually, all foreigners visiting Tokyo, similar to his perception, are faced with ‘multiple meanings’, ambiguity, and at the same time ‘richness of images’ caused by the nuances and complexity of Japanese, as a ‘decentered language’ (Ashihara, 1992; Isozaki, 2002) is to discover ‘positions of the subject’ in an utterance, ‘to displace the subject's topology’;

“In a word, it comes across as a cultural sanction that forces foreigners to ‘descend into the untranslatable’ and ‘to experience its shock’ without drowning it” (Barthes, 1982: 6-7).

“How alien to an inexperienced Westerner is Tokyo, a city that disregards the fact of being a center” (Barthes, 1982: 30).

More than two decades after Barthes’ question, Sophia Coppola's film *Lost in Translation* [LiT, hereafter], attempts to focus on the decentered experiences of two Westerners who meet by chance in Tokyo through the spatio-temporal events of the digital era. In the conceptual trope that Coppola suggests, LiT, as laid out in its title, mainly emphasizes the confusion that occurs when one loses the safe comfort zone in her/his own language, that is, when the mind becomes decentered. It refers, on the one hand, to the temporary difficulty of adapting the body and mind to long-distance travel that also changes the performance of the subject-city relationship; on the other hand, to heterogeneous stimuli and effects emanating from the machinic body of the city, which creates the ‘distracted gaze’ (Benjamin, 2007; Guattari, 1986; Crary, 2001).

Born out of the director's several trips to this city in her twenties, *LiT* is a travel story about this mysterious city that was a dreamscape for her.

"To roam an enchanted metropolis in pursuit of desire and distraction, then, has inspired the film." (Gilloch, 1996: 103).

Depicting Tokyo rather than Japan, an urban space rather than a national culture, Coppola (2014) explains the genesis of the idea: 'Being foreigners in Japan - things are distorted, exaggerated. You're jet-lagged and contemplating your life in the middle of the night.

"Herein 'distortion introduced by the translation' between the experiences of the interior and the exterior, the mind and the body does not only pertain to 'the being there of things' but also, the being there of gazing subjects." (Caygill, 1998: 11).

William Gibson (2003), in *Pattern Definition*, defines 'jet lag' as the metaphor of a 'quintessential postmodern condition',

"The discontinuous spatial experience and confusion" (Jameson, 1991: 154).

Because of this 'postmodern sense of rupture and decentered-ness' (Gharipour, 2011), Tokyo becomes a distracted, 'sleep-deprived', 'sleepwalking', 'day-dreaming' event for the protagonists, as a filter to the shock, that is 'the full complexities and subjectivities of urban space' (Crary, 2001, 2014; Pile, 2000; Mennel, 2008). In this context, Bognar states that contemporary Tokyo is a unique example among Japanese cities, where:

"Everything is surprising, strange, and confusing, at least to a foreigner" (Bognar, 1985: 17).

Interestingly, these may be just a few of the words to define the shock moments when the film's main characters, Charlotte (Scarlett Johansson) and Bob Harris (Bill Murray), first encounter the cacophony of flashing corporate neon signs and commercial vast video screens alongside the overcrowdedness, chaos, and disorder of the city. Coppola meticulously stages the enormous flows of:

"Digitalization and globalization permeate everyday life and reveal new subjectivities. It is in this context, that *LiT* shows the post-industrial urban environments that have become 'an important node in the global economic system' " (Sassen, 2003: 15-30).

This is due to a number of different factors such as commercial, cultural, historical, political, techno-scientific, and social (Elsaesser, 2016; Sassen, 2001). Particularly, if we consider these factors, namely, that all is:

Roman Holiday (1953)

Bilge Ataç Özsoy^{1,*}

¹ Faculty of Architecture, Trakya University, Edirne, Turkey

Abstract: This study examines the effects of the city and places on people in the coexistence of the disciplines of cinema and architecture, through the movie “Roman Holiday”. Cinema and architecture are similar in terms of constructing the space lived and experienced. Architecture creates spaces based on lifestyles, human needs, and expectations, whereas, in cinema, spaces are needed in order to tell stories. Cinema spaces can be created and designed in different ways depending on the characteristics of the movie. From time to time, the movies occur in actual places where life continues in its ordinary course. In both cases, space becomes the most important part of human life and the story told.

In this study, the movie “Roman Holiday” was evaluated in the context of human-space and city relations. In different cultures and times, human life emerges and is shaped through space, and in the meantime, space continues to be an important part of human life. In the movie, while various sections from the life of a princess are shown, the effect of the city and urban spaces on human behavior are analyzed through the city of Rome and its places.

The city of Rome and its places can be evaluated by their functions, forms, and physical features. With these evaluations, numerical results can be obtained. However, in order to understand the intertwined connection between people and space and the communication they establish, it is necessary to evaluate people and human life. The main preoccupation of human-centered disciplines is to understand these connections.

While evaluating the spaces in the unity of architecture and cinema, the effects of urban spaces on human life are observed through the story told in the movie. This study aims to question the ways in which the relations between the city, society, and the individual are constructed through space through the example of Roman Holiday movies.

Keywords: architecture, belonging, city, considered, city of Rome, city, culture, cinema, event, experience, examination, freedom, human production of space, life, revolution, representation, space, time, transformation, urban human life zone.

* Corresponding author Bilge Ataç Özsoy: Faculty of Architecture, Trakya University, Edirne, Turkey; Tel: 0090 533 347 70 59; Fax: 0090 284 225 69 95; E-mail: bilgeatac@yahoo.com

INTRODUCTION

In the movie “Roman Holiday”, evaluated as a unity of cinema, city, and architecture, the Europe travel of a princess, especially her adventures in Rome, is told. In the movie, some cities in Europe are included with their architectural symbols, the city of Rome in Italy with its historical artifacts, tourists visiting the historical artifacts, its crowded streets, its cafeterias where daily life occurs, the market places and living spaces of urban users from different social classes.

Cities, where time and space coexist with human life, have started to occur as a ground within this new art with the emergence of cinema. While Odin (2008), said, “With the invention of cinematography, the camera has turned towards the city with the recording of motion. The camera has explored the city like a traveler and a researcher. A movie started to be watched as a documentary as if you were visiting a city.”, emphasizing the document-creation aspect of the relationship of the cinema and the city, Shiel (2001), with his comment of “To be able to analyze the relationship between the city and the society and the concept of spatialization, one has to look at the relationship of the city and the cinema. Because cinema is a spatial form of the ideal cultural form and, especially, culture.”, it questions the relationship between the culture and society in the unity of the cinema and the city. With these identifications, the city in the cinema is important in terms of bringing the fictional narrative closer to reality, providing an opportunity to evaluate the architectural space with human behaviour.

In this study, the effects of the city and its space on human behaviour are evaluated through the characters of Princess Ann and Joe Bradley, the protagonists of the movie “Roman Holiday”, and the lives of two characters, who are from different social classes and have different personal traits in a city that they are temporarily in, but do not actually belong. They are questioned over the city of Rome, where the movie occurs. How the city’s space, and architecture affect human life, how the users with different profiles meet their daily needs such as eating, shopping, having fun, and harbouring, the effects of space or architectural elements, which may even be a door or wall ornament, which are rather disregarded, of which the existence is considered normal in the continuity of life, on our lives are explained semantically, and an answer is sought for the questions of “is the city just a background for the events in which we live our lives or is it an area of experience where we realize our personal responsibilities towards ourselves, our jobs, the society we live in or our country, and makes us question life in every aspect?”.

IDENTIFICATION OF SPACE SYMBOLS

Roman Holiday is a 1953 feature movie written by the group of Dalton Trumbo, Ian McLellan Hunter, and John Dighton, and directed by William Wyler. The movie “Roman Holiday”, which gave Audrey Hepburn her first lead role and won her an Oscar, is among the best romantic comedy movies of all time with its colorful story and her successful acting.

The art of cinema, where image and sound are used as the main expression elements within a unique fiction, sometimes is a tool to tell real-life events and sometimes a tool for fictional situations.

Eco said, “The easiest way of describing an object to someone is to show that person the object itself and make him/her perceive it by his/her senses.” Cinema does that to describe an object, a situation, or an incident and mostly shows the object itself. In the cinema, the visuals become the main element of what they convey in the watched work.

In the movie Roman Holiday, a young princess named Ann comes to Rome after London, Amsterdam, and Paris on her European tour. At the beginning of the movie, these cities are mentioned and their symbols are seen. This way, Buckingham Palace shows us that she was in England, and the Eiffel Tower seen from afar shows that she was in France. Following these symbols, Princess Ann is seen – as expected for a princess – saluting people from the balcony, waving her hand in her car or at an opening and at the ball organized by the consulate of her country. Princess Ann always appears before us as a smiling, kind young lady who follows the protocol.

In the next scene, Princess Ann is seen in an elegant bedroom. Ann has completed another typical day of her life. While she was drinking her milk and eating the crackers her assistant brought her, the sound of the city was heard from the window. A sound of music accompanied by cheerful voices of people... these voices, which perhaps may not have much meaning for the inhabitants of the city of Rome, are turning / will turn into a voice that makes Princess Ann question her life.

When the sounds of Rome turn into a search for freedom that starts with a nervous breakdown for Princess Ann, she tries to calm down with the sedatives given by her doctor. However, the Princess escapes from her accommodation to the magic of the voices and explores the streets of Rome. The city of Rome, as the sounds make one feel, is crowded, and full of energetic people who love to entertain. However, she fell asleep on a bench in the street with the effect of the sedative her doctor gave her. At the same time, a journalist named Joe Bradley leaves his

Intellectual Criticism and Space in Cinema; Winter Sleep

Hikmet Temel Akarsu^{1,*}

¹ Author-Architect, Emin Ali Paşa Street, Beydağı apartment, No.91 B Blok D:2 Bostancı, Istanbul, Turkey

Abstract: Winter Sleep is a movie that won the Palme d'Or at the Cannes Film Festival in 2014. It is directed by Nuri Bilge Ceylan who has a worldwide reputation and prestige. Let us also add that this movie won the FIBRESCI award, and it has more accomplishments at the box office than the director's other movies, which have more stable cinematic language.

In regard to the narrative of Winter Sleep, although the preference for space is made effortlessly, through common sense and intuition, it is the right choice for sure. The reason for that is that Cappadocia and the Turkish intellectuals have identical attributes. Rough life climbing up a magnificent history, structures in which makeshift lives with a profound past reside as well as a sophisticated spatial formation that undertakes the duty of reflecting the silence that mocks its miserable people, and a generation that has been brought up incorrectly, corruptly mediating the vulgarized use of a magnificent architecture.

Winter Sleep is filled with these, and it is truly a film of melancholia. Because the director went about his creation in a place where the psychopathology of the space and the problems of our intellectual intersect, paradoxically, the work has found a strong structural foundation. That is to say, the success of Winter Sleep comes from the fact that it approached the architecture of Cappadocia, which had been used as a gallery of cliches and antiquity until then, with a negative commentary. The significance of the movie lies in the fact that it judges, or rather dissects, our intellect through the mistreated, hurt, and pessimistic appearance of Cappadocia.

On the one hand, corrupted intellectuals, who are looking for a remedy for their hopeless spiritual wounds in suffocating hazy, narrow rooms and in depressing spaces that are engaged with mazes, make their games central to their lives.

* **Corresponding author Hikmet Temel Akarsu:** Author-Architect, Emin Ali Paşa Street, Beydağı apartment, No.91 B Blok D:2 Bostancı, Istanbul, Turkey; Tel: 0090 533 217 00 74; Fax: 0090 216 428 18 80; E-mail: htakarsu@gmail.com

On the other hand, townspeople who formed a hypocritical relationship with their property owners, rentier intellectuals who participate in the activities of the bourgeoisie in narrow halls, and their hilarious cowboy hats that represent a contradiction with the culture of the region, interesting but depressive and gloomy rooms, that maintain their glamour despite everything, in a hidden cave hotels, amorphous halls that force an artificial architectural structure to its destruction and a forced gusto in which wealth is experienced among a great struggle. Resigned intellectuals whose dreams have been shattered but whose ambitions are intact, are together and coexist in this movie.

Keywords: Aziz Nesin, atilla İlhan, architecture in Cinema, alev Alatlı, auteur, cannes Film Festivali, cappadocia, disneyland, demet Akbağ, ebru Ceylan, golden Palm, haluk Bilginer, jacobenism, kış Uykusu, melisa Sözen, nuri Bilge Ceylan, nejat İşler, orhan Pamuk, turkish cinema, the matter of intellectuals, touristic destination.

INTRODUCTION

Winter Sleep is a film that won the Golden Palm Award (Palme d'Or) at the Cannes Film Festival in 2014, by the world-famous and respected film director Nuri Bilge Ceylan. It is important to note that the movie also won the FIBRESCI award and was more successful at the box office than his other movies that have more static cinematic language.

Winter Sleep is distinct in many points from the other movies of this renowned auteur. Firstly, what attracts our attention in this film are the long dialogues in Ceylan's movies that we are not used to seeing in his other films. The movie, which proceeds as an endless criticism of the intellectuals from start to finish, also attracts attention with its spatial preferences that emphasize the portrayal of crisis as well as the rebellious space set-up. In Winter Sleep, the director, who is famous for his symbolical narration, turns towards direct denomination and characterization by letting go of his deliberate and indirect style, even towards allegories that could be called farces from time to time. For instance, the protagonist of the movie who attempts to make an extensive criticism of the intellectual is named "Aydın", which means "intellectual" in Turkish. Here, this example is a sarcastic situation that goes beyond the borders of simile and irony. These are unexpected techniques for the audience who are used to the heavy language, and the cool, uncompromising, and detailed features of Nuri Bilge Ceylan's cinematography. Despite that, this critical perspective cannot be found to be strange in the movie, and we must trust the process and see where it takes us because of the respect we have for the director.

INTELLECTUAL CRITICISM

In regard to intellectual criticism in Turkey, it is a known fact that everyone claims to be a professional regarding this matter. The director deems the intellectuals as the scapegoat, as the ordinary citizen would do, and tearing them apart goes well with the familiar media and mainstream rhetoric. This approach, on the other hand, did not raise eyebrows but rather helped the movie gain popularity as it is equivalent to the common discourse. It can also be claimed that the director even gives too much attention to the mainstream politics of the period, taking sides with the "imam", who is described as a low-class, secondary character in the film. The reason is that Turkey underwent quite a change after the 2000s, which is the period that the movie is set in, compared to the period when the intellectual dictatorship was in effect. From then on, the clergymen were not part of the low-income group. On the contrary, their social status was heightened and both social as well as political conditions were better for them compared to most of the population. The renowned director, however, preferred not to see the reality this way in *Winter Sleep*. He instead focused on the Turkish intellectual persona that attracted almost everyone's attention in our society, from any type of politician to an ordinary housewife, from Atilla İlhan, Yalçın Küçük, to Aziz Nesin or Alev Alatl. That is to say, the rhetoric that is "The intellectual saving the country, facing the Bosphorus while drinking his whiskey", also became the central starting point for this movie. The movie we see is based on philosophical and literary dialogues where these types of discourse are pursued. Although this makes the movie stand out less than other Nuri Bilge Ceylan movies, it is seen that the local cinema authorities and the European art circle did not meditate on that and treated the movie with great respect, holding it in high esteem.

ABOUT THE FILM

Our "intellectual" is an arrogant and selfish character, holding himself high above everyone. Being very much of an egocentric person, he has just ended his theater career and instead of secluding himself, he takes over the family property and the boutique hotel in Cappadocia. Yet, our intellectual "Aydın", is quite morbid, someone who cannot stand still even in seclusion. Naturally, he is critical towards the people there as well, judges everything from his perspective, and engages in controversies. He tries to educate and lead society with his bold ideas and seeks to create an imbalance by writing articles in the local newspaper. Meanwhile, he treats his poor tenants in need, vulnerable tenants, and his handmaids badly while also looking down on any idea that contradicts his beliefs. Because our protagonist is well-off, the local people hold back from him except for his family members who are very reactive towards him, as they know about his true side, his inner world.

Constructivist Heterotopia or Taylorist Dystopia? Layers of Cinematic Space in Chaplin's "Modern Times"

Emine Zeytin^{1*}

¹ *Faculty of Architecture and Design, Kocaeli University, Kocaeli, Turkey*

Abstract: In a metaphorical reading, the industrialized modern city of *Modern Times* is a gigantic factory designed to produce the modern man. It tries to regulate the movements of the body, actions, and mind through modernist spatial layouts of institutions such as factories, hospitals, and prisons. In this respect, the film can be seen as a criticism of modern architecture and feedback for architects about the consequences of the modernist approach. On the other hand, it would not be right to look for the spatial approaches of the modern age only in the cinematic space of the film. The film studio where the film was produced is also the product of modernism. In Chaplin's silent cinema; the film set is not only background for the actions of the actors, but also a part and catalyst of their creative and spontaneous performance. Therefore, ironically, the criticism of the mechanizing effect of modern architecture on the body was produced through the constructivist modern stages of the silent film studios. This study examines these two different aspects of modern architecture: the modernist disciplinary approach and the constructivist avant-garde approach, through the cinematic space and production space of the film *Modern Times*. By using Foucault's concepts of disciplinary society and heterotopia, and based on Chaplin's memoirs as a witness of the modern era, the study aims to analyze different layers of modern architecture.

Keywords: Adaptive space, biopolitics, cinematic space, constructivist architecture, disciplinary society, foucault, fordism, heterotopia, industrial architecture, industrial architecture, industrialized city, modern city, modernist architecture, mechanization of the body, panopticon, silent movie, studio, set design, taylorism, theatrical space.

* **Corresponding author Emine Zeytin:** Faculty of Architecture and Design, Kocaeli University, Kocaeli, Turkey; Tel: 0090 506 619 15 15; Fax: 0090 262 303 42 53; E-mail: eminezeytin@gmail.com

INTRODUCTION

The change from the period when the camera itself and its video recording function were watched in circuses as a fantastic mechanical development, to the second period in which the recording of the camera was watched, is due to the recognition and appreciation of filming as an art form” (Kornhaber, 2020).

The silent cinema period and the techniques developed in this period that direct the attention of the audience to the content have a great role in the establishment of cinema as a new form of art. While many different methods were tried to support the storytelling, such as the use of different camera angles, montages, intertitles, and live music during the screening (Kornhaber, 2020), choreographies created with body movements have an important effect on the aesthetics of the silent film. This exaggerated use of the body required an adaptive and responsive set design that assisted the choreographers. On the other hand, designing a symbolic architectural background that supports the narrative of the story has been another way of using the space in the cinema. These two approaches gradually led to the emergence of cinematic space. Chaplin's *Modern Times* is a good example of these different layers of cinematic expression through space.

In *Modern Times*, symbolic usage of architectural settings supports the film’s modernism criticism. The film was made during the Depression period when modernism and capitalism were very strong but began to be questioned by intellectual circles (which Chaplin was part of) due to the destruction they caused. So, we can consider the film as a critique of the industrialized modern city. As Chaplin shows in the movie, the city and its architecture are products of social, economic, and political development and the means of their sustainability.

Performative usage of film settings in *Modern Times* is based on creating a diverse and distributed layout where actors can perform creatively and freely. Bodily interaction with settings and the creation of hilarious scenes through this interaction, such as the famous scene of the protagonist, The Little Tramp, stuck between giant machines, is an important aspect of the film. In order for this interaction and transformation (both bodily and spatially) to occur and to enable different possibilities, the set design needs to be adaptive, flexible, responsive, and mobile.

FILM SET AND STUDIO IN THE SILENT ERA OF CINEMA

Foucault’s heterotopia concept may help us to understand the spatial nature of film studios. He describes heterotopia as:

“Counter-sites, a kind of effectively enacted utopia in which the real sites, all the other real sites that can be found within the culture, are simultaneously represented, contested, and inverted.” He believes that “between utopias and these quite other sites, these heterotopias, there might be a sort of mixed joint experience, which would be the mirror. The mirror is, after all, a utopia, since it is a placeless place” (1986: 24).

In his speech, he explains different heterotopia forms based on different principles. According to Jacobson:

“By having simulations of many different spaces side by side in one place, studios provide an important opportunity to investigate the nature of heterotopian spatial experience” (Jacobson, 2015: 205).

This feature of the studio matches with the third principle of heterotopia, juxtaposing in a single space several incompatible spatial elements, as Foucault describes.

“From that point of view, considering the studio heterotopia can encourage us to investigate different layers of Chaplin's film studio” (Foucault, 1986: 25).

Unlike other movie makers of his time, Chaplin preferred to shoot in the studio rather than in real locations. Chaplin had a creative and adaptive moviemaking process that allowed making changes to improvisations in the process by not sticking to the script, and studios are more suitable for this (Dixon, 2013). For Chaplin, making a movie is not only applying the script but also a creative performative exploration evolving around the theme of the script. The movie set is a playground for this exploration.

“Hatherley says that after Tatlin's Tower, the effects of the constructivist architecture were first seen in the stage designs of theatrical comedies, open frames, industrial scaffolding, and moving parts in the set design to create a hilarious environment where the ground literally slips under the actors' feet, and the ways to deal with this new physical environment are told through the comedy genre” (Hatherley, 2016: 14).

“Chaplin, who performed in music halls and circuses before moving to cinema, comes from a tradition in which artistic expression is performed in relation to the body and objects in the space. This way, he could easily adapt to the silent cinema genre, where the story was told through the actors' bodily performances and the space that makes the performance possible, instead of dialog. In addition to all this, Chaplin's cinematographic choices, the scarcity of montage, and the stability of the camera”(Kornhaber, 2020: 67).

CHAPTER 15

The City of God / Cidade de Deus (CDD): Crime and Violence in the Favela

Dilek Yıldız Özkan^{1,*}

¹ Faculty of Architecture, Istanbul Technical University, Istanbul, Turkey

Abstract: The City of God, whose original name is Cidade de Deus (CDD), is an epic film that deftly narrates life in the favelas, which is full of crime and violence in Brazil. The events in the film occur in the CDD social housing, a western suburb of Rio de Janeiro. It is one of the most notorious social housing complexes, established by the Brazilian government in remote areas of the city as part of the project to systematically move the ugly and crime-generating favelas to the outskirts of the city to prevent slums. Narrating the gang wars and brutality in the CDD settlement, the protagonists of the film are “the boys who flirt with the crime”. This article aims to examine crime and violence, which are the main phenomena of the film, by considering them together with their sociological and spatial dimensions. For this purpose, firstly a short introduction of the film is presented, and then the story of the film is summarized. Next, the brief history of the CDD, which evolved from a planned social housing to a favela, is given. The scenes of the film were analyzed through its space and discourse, associating them with crime theory in the field of environmental design. In the film, the sequence of events that began in the '60s and spanned three consecutive decades, the '70s and '80s, was interpreted at the scale of the city, building (housing), and interior space. The first episode describes the initial years of social housing, where life began. The housing settlement has been isolated and excluded from the city as an indicator of class divisions. In this period, which is interpreted through defensible space theory, the housing settlement with an extremely low physical and spatial quality is depicted. This housing settlement, which is lacking in privacy, has no definition of territory, and cannot provide transitions between public and private, which is far from meeting the psychological and social needs of its residents as a result. In the second episode, the dim and old interiors of an apartment, which triggers the perception of crime and fear, are described. In the third episode, the labyrinth-like settlement draws attention with its rundown, secluded, quite neglected, garbage-filled streets with graffiti on the building facades. This period, in which the role of environmental quality and disorder in the formation of crime is discussed through the broken windows theory, also shows the evolution of the planned social housing in the favela. When all these periods are examined together, the film relates that urban poverty, social fragmentation, and an environment lacking spatial and physical quality, each of which interacts with the other, affects the formation of crime.

* Corresponding author Dilek Yıldız Özkan: Faculty of Architecture, Istanbul Technical University, Istanbul, Turkey; Tel: 0090 532 573 09 53; Fax: 0090 212 251 48 95; E-mail: dilekyildiz71@gmail.com

Keywords: Brazil, boundary, city of God, class division, crime theories, crime, disorder, drug dealing, environmental quality, environmental design, economic disparities, favela, gang wars, ghettos, public-private transition, social housing, social injustices, territory, urban poverty, urban suburbs, violence.

INTRODUCTION

Identified with crime and violence, the City of God is known as a drama film about favela life. Named after a neighborhood in the western district of the city of Rio de Janeiro, the film was released in 2002 with its Portuguese original name, *Cidade de Deus* (CDD). In this article, the film will be referred to by its original name. Co-directed by Fernando Meirelles and Kátia Lund, the scenario of the CDD is based on the novel of the same name written in 1997 by Paulo Lins. The film tells a true story, as the author of the novel grew up in the CDD where the film was shot (Ebert, 2003). It narrates the story of a group of children living in the CDD, that is rife with drugs and crime. In the CDD, which conveys strong social messages, the audiences witness the epic history of crime in a neighborhood that evolved from a planned social housing built in the 60s and transformed into one of Rio's most dangerous favelas in the early 80s.

Since its first screening, the CDD film has received great praise, and many comments, reviews, articles, books, and even a thesis have been written about it. The vast majority of these texts examine the film in its sociological dimension. Except for the work of Angélil and Hehl, who researched the evolution of urbanism and architecture of the neighborhood from the first settlement to the present, the sociological analyses come to the fore in most of the texts written about the film and spatial descriptions mostly constitute the bottom line of these analyses. (Angélil and Hehl 2013), however, the spatial dimension is not separate from the social structure; both contribute to the formation of crime in interaction with each other. This article aims to analyze the main phenomena of the film, which are crime and violence, through the lens of architecture and environmental design as well as its sociological dimension. In this reading, which will be associated with crime theory in the field of environmental design, an analysis and interpretation of the film will be made through space [stage] and discourse. Before moving on to the analysis and interpretation of the film, the story is briefly summarized below.

ON THE STORY OF THE CDD

In the film's opening scene, a chicken runs away while the gang members are having a picnic. The gang members running after the chicken come across Rocket on the street. Rocket, who is the narrator of the film, all of a sudden finds himself between the gang and the cops. Then, the scene changes, and the camera goes

back to Rocket's childhood. In this scene, Rocket transforms into a little boy playing football at the CDD. To understand the story, Rocket says, it is necessary to go back to the point where they began their lives in the CDD, which is called crime or survival. The film is then narrated in three separate parts. In the first episode, we see the robberies carried out by the Tender Trio, including Rocket's older brother, Goose, Shaggy, and Clipper. In this episode, we meet Li'l Dice hanging out with the trio. After robbing a brothel, the trio flees to hide from the police. However, Li'l Dice, who was on the lookout for the trio during the robbery, makes a massacre at the scene after the robbery. The police think that the Tender Trio is responsible for this massacre. After the robbery, Goose and Shaggy are shot to death, and Clipper joins the church. The most important scenes of the first part of the film, which correspond to the 60s, are the ones where the youth of the neighborhood play football in the empty field near the settlement and participate in small-scale robberies such as gas truck robbery and brothel robbery, and police raids on the neighborhood after these robberies.

The next episode of the story, which corresponds to the 70s, depicts the transformation of Li'l Dice into the leader of the drug empire, Li'l Zé. In this period, although Li'l Zé competes with Carrot, who forms his own gang and runs drug dealing, both gangs continue their drug business without getting involved with each other. The only person keeping Li'l Zé and his gang in control is his best friend, Benny. Benny has always restrained Li'l Zé and kept him away from crime. Li'l Zé lived in a kind of peace with the favela residents until Benny was killed. After Benny's murder, Li'l Zé loses himself and starts a war with the dissident Carrot's gang to seize full power in drug dealing.

In the third episode of the story, which corresponds to the 80s, Li'l Dice takes the lead by killing all his opponents in drug dealing and demands that he be called Li'l Zé. In the period of Li'l Zé being out of control, he humiliates a man named Knockout Ned at a party tries to seduce Ned's girlfriend, and raped her. After Li'l Zé raids Ned's home and kills his brother and uncle, Ned vows revenge. Ned joins the dissident Carrot's gang to take revenge on Li'l Zé, and gang wars ensue in which robbery and death become extremely violent. Children work in drug delivery during this period. A gang of children called Runts, who harass the shopkeepers by stealing, emerges, and it is seen that the age of committing crimes falls rapidly within 20 years. In all these events, Rocket manages to stay away from the favela by working first in a market and then at a newspaper. Since he is known as a photographer, Li'l Zé asks him to take pictures of his gang. The photographs Rocket took are published by chance in the newspaper. Rocket then takes pictures of Li'l Zé's murder, which enables him to get a job as a photographer for a famous newspaper and get out of the favela.

Nostos or Ritournelle: The Spatio-Temporal Narrative of the Journey and Homecoming in the Movie of Ulysses' Gaze

Emine Görgül^{1*}

¹ Faculty of Architecture, Istanbul Technical University, Istanbul, Turkey

Abstract: This chapter focuses on the movie *Ulysses' Gaze*-*To Vlemma tou Odyssea* (1995) by renowned Greek director Theodoros Angelopoulos. It was shot during the Yugoslavian War. While depicting the socio-political climate of the late 1990s Europe, the aftermath of the Cold War, and the falling communist ideology in the Balkans; Angelopoulos develops a traversal narrative of the Balkan region and portrays the multicultural structure and the shared history of the region. Looking at the last hundred years of the territory, Angelopoulos blurs the line between the past and the present conditions by reconstructing a selected perspective of time-space, while highlighting the ever-changing faith and unrest in the region over the ages. More concretely, the movie depicts the fictive journey of protagonist A, a movie director coming home from his exile in the US for a film screening, to find three undeveloped roles of the Manaki Brothers, starting from Thessaloniki and moving through Sarajevo. This journey is dismantled by elaborating the notions of anastylosis and ritournelle-refrain, which are used as the methodology of the film. The key scenes of the journey are also dismantled sequentially to reflect the systematic representation and repeating scheme of Angelopoulos in developing the visual narrative *via* key actions, characters, spaces, and ambiance, as well as feelings.

Keywords: Anastylosis, balkans, homecoming, nostos, odyssey, ottoman Empire, ritournelle refrain, sarajevo, sultan Reşad, theodoros Angelopoulos, the Manaki Brothers, the journey, thessaloniki, ulysses' Gaze, yugoslavian War.

INTRODUCTION: MODERN ULYSSES(ES), EVER-ENDING JOURNEYS, AND THE SEARCH FOR A HOME

Everybody must have experienced a personal journey, such a journey deep or shallow, back and then... a journey that is overarching generations, geography, and history, as the traveler strolls along the multitude of paths of these intertwined

* Corresponding author **Emine Görgül**: Faculty of Architecture, Istanbul Technical University, Istanbul, Turkey; Tel: 0090 532 769 79 37; Fax: 0090 212 251 48 95; E-mail: gorgule@itu.edu.tr

layers while moving on a trajectory back and forth, with headways and returns. As the traveler reveals the memories and history of the way, s/he also articulates the novel experiences to be lived. So, the journey becomes both a retrospective and a projective movement or an act of historical construction. In other words, the individual story of the traveler and the uniqueness of the travel intertwine with the collective history of living and being accumulated like the layers of time that encapsulate the past, the present, and the future. Thus, as the path of the journey crawls along these layers of time and memory, neither the journey nor the history ever ends, hence they keep on constructing each other again and again.

Concerning the penetrating characteristics of history and story, and the phenomenon of a journey as a series of remembering practices that also resonate with their linkages among the collective memory and history, this chapter focuses on the movie *Ulysses' Gaze-To Vlemma tou Odyssea*^{1,2} (1995) by renowned Greek director Theodoros Angelopoulos. The movie was shot amid the Yugoslavian War - the siege of Sarajevo - and the aftermath of the Cold War, the falling communist ideology in Europe. Through depicting many direct and indirect references, Angelopoulos develops a keen focus on dismantling the socio-political struggles in the Balkan region not only by looking at contemporary times but also by winding back the spool to the early 20th century. By the same token, the movie is also claimed to reflect a certain nostalgia where the director subliminally invites the audience to interrogate the notions of tolerance and living together in the Balkans (Pomeroy, 2011). However, in *Ulysses' Gaze*, Angelopoulos magnifies the crucial gaze of the homecoming protagonist A, to unveil the traumatic encounters of never-ending wars and unrest in the territories, while addressing the intertwined faith of conflict and exile, together with the search for a home and the consequences of return. Yet the ideological questioning of not only the fall of communism but also the leftist and secular socio-political structure versus globalism-driven ethnic and religious fundamentalism are delivered as sub-texts of the narrative, all together with flashbacks to the early 1900s, by portraying similar incidents in the foundation process of the nation states in the region.

More significantly, in *Ulysses' Gaze*, Angelopoulos represents the multilayered ethnic, social, and cultural histography of the Balkans during the last hundred years by focusing on the explicit journey of the protagonist - a fictional director entitled "A"³, and the implicit journey of the Manaki Brothers - Yanaki and Milton Manaki - the Ottoman-Aromanian- Velsch first cinematographer and photographer of the early 20th century Balkans (Saydam, 2000). To do so, Angelopoulos utilizes the motive of the never-ending journey of returning home as its essential story, which vibrates from macro to micro scale, interfering even with the Greek mythology of Iliad Odysseus and his return from the Trojan War-

nostos⁴, to the personal homecoming of the protagonist from a political exile, for a public screening of one of his controversial leftist-secular movies in Florina, Greece. Then, the protagonist moves on to a new journey to find the three lost undeveloped rolls of the Manaki Brothers that are claimed as the first movie of the Balkans.

In *Ulysses' Gaze*, Angelopoulos also finely iterates the notion of cinema and the techniques of cinematography for both developing and conveying the narrative that he constructs. In this respect, he deploys a two-fold strategy to shift, transfer, or even exchange the viewpoints of the audiences among the explicit and implicit protagonists - A and the Manaki Brothers - to provide extraordinary inclusiveness and the moment of witnessing of the historical events and breakthroughs *via* minor stories of these interchangeable protagonists. So, at the first step, Angelopoulos extends the eyes of the audience through the eyes of the protagonist, the homecoming director A, so that the audience is assigned to observe the individual journey of protagonist A. Yet, in the second fold, Angelopoulos repairs both the eye of protagonist A and his journey to find those undeveloped reels of the Manaki Brothers. In this second fold, the united visions of the audience (1), the protagonist (2), and the Manaki Brothers (3) collide with each other and form a collective gaze of history that is looking upon itself and dismantles the microhistories of A and his family, who were also moved from Greece to Romania, then back to Greece. These remembering sessions of A's also blend with the professional journeys and exile stories of the Manaki Brothers, and diverse wars and struggles in the Balkan region, even reaching the 1990s to Sarajevo and the Yugoslavian War.

Seemingly, the movie *Ulysses' Gaze* is discussed earlier from various perspectives by focusing on the notion of memory and its intertextuality among the layers of life, time, and space (Kalliópi, 2022); or by investigating the notions of myth, sacred, and epiphany, and its transitiveness among the multi-cultural set up (Pomeroy, 2011). The movie also explores by examining the ghostly presence of the absence in the narrative that haunts reality *via* skepticism (Sarafianos, NA), or by discussing the time image and how flashbacks imply recollection image in creating a fantasmic effect (Yang, 2022). Thus, resonating with these reviews and moving beyond them, this chapter aims to scrutinize the movie as a case and dismantle it around two key notions of ritournelle-refrain- and anastylosis-(re)construction of (hi)stories- that have previously not been discussed in the former literature. The chapter also aims to reveal the significant presence of these two fundamental notions as the major methodology of the movie to develop its narrative. Thus, stories around the homecomings or departure of the explicit protagonist A and the blended implicit story of the Manaki Brothers are deciphered through the notion of ritournelle; on the other hand, the way that

The Truman Show: A Different American Dream

Oya Tunçay Erar^{1,*}

¹ Architect - Architecture Company, Istanbul, Turkey

Abstract: Truman Burbank, a child who was adopted before he was born by a film company, had been brought up on Seahaven Island, a large and completely human-designed plateau. On the island, Truman is the only 'real' person. Not only the surrounding environment but his mother, father, wife, and best friend are all part of the fiction as "actors." The interplay between real and fiction is in fact being watched by millions of different countries in the world. Everything used in the show, all products, are objects of advertisement and for sale. We see in the movie that everything in the real world has a price and how popular culture shapes society with visuals.

Today's lifestyle leaning towards consumption bombards us with the ideology of use, finish, throw it away, and continue for the new. We cannot deny that architects and others from different disciplines working with architects are not complicit. Environments constructed with the promise of creating ideal spaces for living do not promote life experiences, city culture, or the well-being of the individual, but impose capitalism's demands.

The Truman Show, which leaves unanswered questions in our minds and brings about questions to question ourselves and those around us, foreshadowed today's spectacle society. Social media and popular culture dominate our space of living day by day and people choosing to become not only spectators but also those who are watched turned to the directors of The Truman Show.

The Truman Show movie, with all of its metaphorical descriptions, treats carefully the change in the notion of space. It eventually is a remarkable movie, bringing a new perceptiveness to architectural culture.

Keywords: Architecture in Cinema, American Dream, American middle class, Big Brother, dystopian film, fabricated world, Frankfurt School, fictional worlds, ideal spaces, Jim Carrey, lifestyle, mass culture and mise-en-scène, metaphorical, neighbor family, Peter Weir, spectacle society, Seahaven Island, The Truman Show, Truman Syndrome, virtual world.

* Corresponding author Oya Tunçay Erar: Architect - Architecture Company, Istanbul, Turkey; Tel: 0090 532 708 26 80; Fax: 0090 216 345 05 00; E-mail: oyaerar@gmail.com

INTRODUCTION

The Truman Show is an important dystopian film in the history of cinema in 1998, directed by Australian director Peter Weir, based on the screen play of New Zealand writer Andrew Niccol, with important actors such as Jim Carrey.

Where does reality start, and where does it amalgam with fiction? Does nurture shape us; what is the ideal; is the ideal always viable for the individual? In day-to-day life, everyone tries to answer these questions on their own and find a solution. Some of us even accept that we live with this dubiousness and mix up reality and fiction. In fact, these two layers are intertwined. The script of The Truman Show is written based on this issue.

Truman Burbank, a child who was adopted before he was born by a film company, had been brought up on Seahaven Island, a large and completely human-designed plateau. His name is made up of True-man, his last name is the name of the production company and on the island, Truman is the only 'real' person. Not only the surrounding environment but his mother, father, wife, and best friend are all part of the fiction as "actors." On this small island, life is being recorded by many cameras twenty-four hours a day. The interplay between real and fiction is in fact being watched by millions of different countries in the world. Everything used in the show, all products are objects of advertisement and for sale. We see in the movie that everything in the real world has a price and how popular culture shapes society with visuals. The mass culture consists of humans who perceptually enjoy the same things: serially produced and uniform things. The society shaped by this culture receives all ideological information without any questioning and consumes it. Every day, the spectators are presented with a new product; they leave the fictional world in the evening and start a new day refreshed in the morning. In the movie, the audience does not only consume the advertised products but also Truman's life.

While living an ordinary life, Truman is considered a star in the real world. Millions of people feel sorry for him, happy for him, and concerned for the fictional problems he faces. "The old people watching him in bars, in the shower, by hugging pillows or police are the mass culture produced according to the Frankfurt School" (Zerey, 2015). The audience is exposed to the mass culture, while, on the one hand wanting Truman to escape this setting, on the other hand, does not want to abandon this addiction. If Truman escapes this island, the show that has been going on for 30 years would instantly end and the audience might have to find a new program to watch.

In opposition to our lives that we are not in control of, there is comfort in watching the fabricated and controlled life of someone else. Truman and his

family are not very wealthy; they have everything they need, life standards corresponding to the definition of middle class. They do not only present the products advertised to the audience with the program every hour of the day, but they also dictate the ideal American middle-class family portrait and the ideal American village to the audience. Are compliant, not objecting, not demanding more than what the others ask for, and being productive... Thus, the “American Dream” happily prevails without a problem.

As Truman grows up, his desire for sightseeing grows, and the director creates natural disasters to keep him under control. During such a disaster, the actor, whom Truman knows as his father, drowns in a sea accident, and Truman develops an aquaphobia. It becomes impossible for him to ride on a boat or stand on a bridge over water. However, his emotions create situations away from the script. After finishing college, he falls in love with an actress instead of the chosen actress. The actress, who seldom dares to say that what has been happening is fictional, gets hurriedly moved away from the film set. Truman starts to question what has been happening, but it is not easy to accept that the world you are born in is all a lie. How many people would choose to think that everyone and everything around you is fake and to imagine that there is a different world, instead of the comforting one, who would prefer a thorny path?

ANALYSIS OF THE TRUMAN SHOW ‘S ARCHITECTURE

There is nothing natural on Seahaven Island. The moon, sun, clouds, rain, day/night, and sea are all constructed as decorations. The production team of the show is located on the moon. The head of the production team, Christof, is depicted as the one who makes all decisions and is supreme. The director’s name is chosen as Christof a reference to Jesus Christ; giving him deific attributes. In reference to “Big Brother”, he has been watching Truman since his birth and interfering with the changes he is facing or the decisions he makes. The audience witnesses the life of the director in this complex and big studio. During any time of the day, if there is a change that cannot be controlled, the only authority and the decision maker is Christof. Eventually, not only Truman lives in this fabricated environment. Christof is wired into this fictional world. He also lives in this environment. The only difference is that he is the decision-maker, game-maker, and director of this fabricated world. He belittles the technical team, the funders, and the actors; he believes that one man’s decision-making would be enough. He reaches all actors on the set via headphones implanted into their ears and instructs them what to do like puppets.

One day, the supposedly dead father returns to the Seahaven set bypassing the bodyguards; even though he is quickly taken away, Truman sees him. After the

CHAPTER 18**The Journey Of Love(Before Sunrise/Before Sunset/Before Midnight)****Semiha Kartal^{1,*}**¹ Faculty of Architecture, Trakya University, Edirne, Turkey

Abstract: In the Richard Linklater film series, one of the examples of independent cinema, the journeys of two American and French young people who met on the train during their European trips are described with architectural details. In the film series featuring the same director and actors, the architectural identities of Vienna, Paris, and Greece are presented with their natural and built environments. The intensity of emotion that can be called “First Love” in this work was experienced in Vienna. It is possible to see the relationship established by culture, art, and architecture with its buildings, avenues, streets, palaces, squares, cemeteries, fountains, and sculptures in this city. Various styles of the history of art and architecture, ranging from a Gothic cathedral to Baroque buildings, have been visualized through this film. It is possible to say that these styles differ from each other in terms of form and content, as well as the aesthetic values they add to the city. In the city, traces of eclecticism can be seen, reflecting the complexity of the intellectual environment, which is the subject of criticism by architects. In this context, the story of two young people presenting the history and texture of the city with a visual feast on the streets of Vienna also showed the relationship established by architecture and cinema. While describing 'Love', the frames in which the unique architectural beauties of the city are exhibited have presented how the art of cinema uses the architectural elements that are the language of the city in a visual dimension. In this context, it is possible to say that the art of cinema, which visualizes the stories of cities as living organisms, effectively uses architecture to contribute to its memory.

Keywords: Alt & Neu Schallplattenhandlung, belvedere Palace, birth dance, Before Sunrise, baroque architecture, cafe Sperl, friedhof der Namenlosen, gothic architecture, jean François Pérouse, kunsthistorisches-Museum of Fine Arts, maria Am Gestade-church, richard Linklater, riesenrad, spittelberggasse Street, schwarzenberg Palace, vienna, votiv Church, westbahnhof, walter Basset, Wettstein Park, zollamtssteg Bridge.

* Corresponding author Semiha Kartal: Faculty of Architecture, Trakya University, Edirne, Turkey; Tel: 0090 532 176 90 22; Fax: 0090 284 225 69 95; E-mail: semihak@trakya.edu.tr

INTRODUCTION

The spectators wandered through the unique streets of Vienna, Paris, and Greece in the film, which are a continuation of each other. The film describes with architectural detail the journeys of two young people, one French, and one American, who met on the train during their European trip. The same director and the same actors have succeeded in making the two young people feel the love they have experienced in three separate films with nine-year intervals through dialogue about life. While *Love* lived, the director also offered the opportunity to observe. At the same time, the director made the audience experience the different saturations of love in three different places with three different films, even though they seem like a continuation of each other. For those who have not experienced such love and have not seen these places, it has turned it into an adventure that makes one ask. “what have I missed”? The magic of love and the realities of life were felt by the protagonists of the movie series, 'Celine' played by July Delpy, and 'Jesse' played by Ethan Hawke. Celine and Jesse's love affair, which started overnight on their trip to Vienna, was revived by the longing they had accumulated in Paris after nine years, and extended to Greece.

It is possible to think of this film series as the introduction, development, and conclusion parts of a novel. You can consider the movie *Before Sunrise*, which tells about the Vienna trip that started with the train journey, where the couple had the opportunity to meet, as an introductory part. The movie *Before Sunset*, which tells about the trip to Paris that started with the meeting of the couple on the signing day of Jesse's book, which bears the traces of their love, can be considered as the development part. As a conclusion, the movie *Before Midnight*, which tells about their holiday trip to Greece with their two daughters, was presented to the audience.

In this study, the story of two young people who had a visual feast on the streets of Vienna with the intensity of emotion that can be defined as “First Love” is mentioned.

FIRST LOVE AND VIENNA

The movie, which starts with the sound of the railway, takes you to a unique landscape with small settlements intertwined with nature. The characters, Celine and Jesse, met during their European travels, thanks to a couple of quarreling spouses, on a train departing from Budapest to Vienna. Their conversations, which started about husband-wife relationships, continued with a meal and the ordinariness of daily life, their families and thoughts, their childhood, grandmothers, and death. They slowly began to get to know each other, learning that Celine went to a summer school in Los Angeles and Jesse learned French for

four years in America. So this train becomes the place where the love of the two young people began. In fact, these two young travelers, who were thinking of going to different places, get off the train at Westbahnhof, one of the busiest stations in Vienna, and discover each other together in Vienna, the 'city of love and history'. They show us the magnificent historical buildings, entertainment centers, and natural beauties of Vienna with different dialogues between them.

While watching the movie, you can see that the city's transportation system is excellent. They discover this using different forms of transportation vehicles such as suburban, bus, metro, tram, and even bicycles. With Jesse and Celine, you feel like you are getting out of one vehicle and into another. In the meantime, you are discovering the unique beauties of the city without realizing it.

A city tour starts by crossing the Zollamtssteg Bridge. Chatting with two strangers on the green-painted steel bridge built for pedestrians, Jesse and Celine give clues that you will be dragged into a unique city with magnificent stone structures around the bridge. The couple, who talk about many life-related topics such as the definition of love, war, the media's control of minds, and its new form of fascism and reincarnation during their explorations, draw the audience here as they pass through the Votiv Church. Completed in 1879, the church bears the traces of French Gothic architecture with its magnificent towers.

The couple then went to the Alt and Neu Schallplattenhandlung record store on the ground floor of a stone building, listening to the song "Come Here" and experiencing emotional moments. The courtesy of the signboard used by the record player towards the stone building and the respect it shows for the building it is in does not escape our attention.

During Jesse and Celine's walk, the Belvedere Palace and the Kunsthistorisches - Museum of Fine Arts are shown, focusing the audience on these places. We understand that Belvedere, one of the favorites of Baroque architecture, has a fascinating effect on its sculptures, fountains, waterfalls, lakes, and gardens. We can see that the museum, which is one of the largest European Art collections in the world, is positioned as if inviting us.

When they arrive by tram to Friedhof, der Namenlosen - Cemetery of the Nameless, Celine mentions that most of those lying here are orphans who drowned in the Danube, committed suicide, or died in various accidents. She shows the interesting side of life and death by coming to the cemetery of a girl who died at age 13, saying, "How strange I came here when I was 13, we were the same age as the person who was buried, now I am 10 years older, she is still the same age". It reminds us of the importance of the cemeteries that host our eternal journey and contain clues to the different facets of social life. In cemeteries, we

The Man Who Fell to Earth

Hikmet Temel Akarsu^{1,*}

¹ Author-Architect, Emin Ali Paşa Street, Beydağı apartment, No.91 B Blok D:2 Bostancı, Istanbul, Turkey

Abstract: The Man Who Fell on Earth, directed by Nicolas Roeg in 1976 and starring David Bowie, is an influential dystopia film on emotional episodes. Although the images seem to be about the world we live in, the story in its essence is based on aliens characterized through sublimation. The plot is briefly as follows: Aliens belonging to a planet that has exhausted the world they live in need water to survive. Leaving behind the last few surviving family members, the alien figure Thomas Jerome Newton (David Bowie) comes to Earth, a planet with plenty of water, to find a solution. His vehicle is damaged during the descent and is unable to take off again.

Thomas Jerome Newton (David Bowie) in this, that is, our beautiful world with abundant water, wonderful nature, and endless possibilities, tries to seem like a normal person by camouflaging his real appearance and trying to find methods to send water to his own planet in order to save his family as soon as possible. Using his alien knowledge and technology, he obtains many patents and soon earns a large amount of money, under the astonishing, greedy, and lustful gaze of his lawyers and advisors.

However, the wealth he gained unexpectedly in a short time and through successful patents attracts the attention not only of the state but also of many other intriguing and mischievous circles. Evil people who want to seize Thomas Jerome Newton's fortune meanwhile destroy his chance to return to save his family as well.

A sustainable world and environment, green, organic architecture, environmentally compatible buildings, conservation of natural water resources, energy-efficient buildings, designs that consider carbon dioxide emissions, smart buildings, landscape, *etc.*, are the concepts that have settled into the focal point of architecture and have become significant after the 21st century. Although the movie “The Man Who Fell to Earth” was produced in 1976, it owes its worth to the fact that it introduces an early awareness of the agenda of this field in an indirect fashion.

* Corresponding author Hikmet Temel Akarsu: Author-Architect, Emin Ali Paşa Street, Beydağı apartment, No.91 B Blok D:2 Bostancı, Istanbul, Turkey; Tel: 0090 533 217 00 74; Fax: 0090 216 428 18 80; E-mail: htakarsu@gmail.com

Keywords: Architecture in Cinema, architecture in Contemporary Literature, candy Clark, david Bowie, dystopia, environmentalism, green architecture, glam Rock, nicolas Roeg, organic architecture, paul Mayersberg, rock music, rip Torn, sustainability, science-fiction, style icon, sci-fi cinema, the Man Who Fell on Earth, thomas Jerome Newton, walter Tevis.

INTRODUCTION

(Tribute to David Bowie)

“The Man Who Fell to Earth”, a highly touching film from 1976, may not have achieved extraordinary festival success, but was been overwhelmed with awards, had crazy box office receipts, and even only got 6.7 points from the famous movie website IMDB. However, his message to architects whose hearts beat with the possibilities and fictions of space is poignant, manifold, and intense. Undoubtedly, for those who comprehend, perceive and the ones who do not consider architecture only as a field of application... this movie with its references may not have anything to say to those who see architecture only as foundations, columns, beams, windows, roofs, joinery, reinforced concrete or AutoCAD. However, it instills highly visionary feelings and awakens deep sensitivity to human beings who are in danger of losing their world and livable places in the near future.

The Man Who Fell on Earth is a literary adaptation, as can be understood from the subtle messages it contains and the sensitive emphasis that appeals to the inner world. The original work belongs to Walter Tevis and is scripted by Paul Mayersberg.

ABOUT THE FILM

Both the film and the novel that constitutes its source are essentially science fiction and can even be taken as dystopic. Although the images seem to be about the world we live in, the story in its essence is based on aliens characterized through sublimation. The plot is briefly as follows: Aliens belonging to a planet that has exhausted the world they live in need water to survive. Leaving behind the last few surviving family members, an alien figure, Thomas Jerome Newton (David Bowie), comes to Earth, a planet with plenty of water, to find a solution. His vehicle is damaged during the descent and becomes unable to take off again. Thomas Jerome Newton, in this, that is, our beautiful world with abundant water, wonderful nature, and endless possibilities, tries to seem like a normal person by camouflaging his real appearance and endeavors to find methods to send water to his own planet in order to save his family as soon as possible. In order to achieve these, he must first earn money because he has no other choice to save his family.

His heart and mind are always with his wife, children, and his family who are devastated by drought, running out of time to survive. Our alien hero even dimly sees the ruined state of his beloved family among some meaningful and meaningless sequences of the movie, as do we. These images of a run-down world are truly heartbreaking.

David Bowie, who looks just like an alien himself, is a perfect fit for this role with his strange, wild, and striking type. Among people who are part of the capitalist wheel and pursue their miserable and disgraceful interests, leading a reckless life in the world and who do not see any harm in doing all kinds of meanness for this cause, Thomas Jerome Newton (David Bowie) attempts to do something to earn money as soon as possible and realize his purpose. Using his alien knowledge and technology, he obtains many patents and soon earns a large amount of money under the astonishing, greedy, and lustful eyes of his lawyers and advisors. He becomes rich. Although we witness that he gets a little dirty, enjoys being the winner of this capitalist wheel, and experiences euphoric moments when he gets caught in the flow during the process of earning the money in question, our hero in his essence is a good-hearted, peaceful and loving alien and keen to go back to save his family as quickly as possible. However, the wealth he gained unexpectedly in a short time and through his successful patents attracts the attention not only of the state but also of many other intriguer and mischief circles. Due to the sudden rise and enrichment in question, everyone is now seeking to seize the knowledge that creates these fortunes. The story turns into a sad tragedy that manifests how human beings are humiliated, disgraced, and made miserable, sacrificing all good feelings for disgusting worldly ambitions. They destroy his chance to go back home to save his family and cause damage to him at a level that destroys his eyesight. With no hope of returning to his home planet, Thomas Jerome Newton shows his nihilistic mood in the finale, which is, heartbreaking.

ARCHITECTURAL VISIONARY

This is how the movie ends. But his message is both poignant and terrifying; that is to say, it has now become clear as a day that people will not be able to live long on this planet with such malicious characters, a corrupt behavior system, and these stupid ambitions and that they will perish and disappear in a very limited time. Humanity, which cannot fully conceive the beauties and values that the world offers, is consuming the planet with vandalistic ambitions while actually destroying its own living spaces, future, and world. In short, the meaning of the story that is being told is this: In today's capitalist world, every individual who sees the red mist with a passion for money is actually an antiarchitect, and his sole aim is to destroy the beauty and living spaces that an architect should create, and

Dogville: Destruction is Architectural

Can Boyacıoğlu^{1,*}

¹ Faculty of Architecture, Gebze Technical University, Kocaeli, Turkey

Abstract: This article is on the architectural discussion of a four-fold portrayal of Lars von Trier's film Dogville. The film is about a lonely woman's refuge in a middle-of-nowhere American town and how the town community turns her into a slave. The film was shot in a dark hangar and has a single stage that is only decorated with chalk lines. The article contains an introduction, a conclusion, and four chapters: "the lone subject", "the philosopher/architect", "(lack of) Nature" and "Waiting for Destruction". The introduction is about the grotesque character of the film with the stage's unliving dark atmosphere and the plot's unearthly feelings. The first chapter is about the subject-oriented character of the film. All unhuman materialities are clarified only with the clues of human perception through the film. The second chapter is about how the intellectual idea becomes the slave of public opinion through the character Tom's transformation. It is used to understand the transformed role of an architect in a capitalist society. The third one is the vacuum of materiality in the film; the only natural elements are metaphors of the action and reaction in human-nature duality. The fourth chapter is about the metaphorical destruction promise of the film that is actually understood as an architectural element in the context of the text that is not normally used to be handled as a part of the architecture. Destruction not only means the possibility of new beginnings but also an ethical clearance for the regrowth of nature physically and metaphorically.

Keywords: Amerika, architecture and cinema, architectural space, dogville, eidos, european cinema, film critic, franz Kafka, grotesque, human perception, immaterial, lars von Trier, manderlay, minimalism, nature in art, object-oriented ontology, quadruple cosmology, space theory, trilogy, USA – Land of Opportunities, wasington.

* **Corresponding author Can Boyacıoğlu:** Faculty of Architecture, Gebze Technical University, Kocaeli, Turkey; Tel: 0090 535 877 10 90; Fax: 0090 262 653 84 95; E-mail: boyacioglu.can@gmail.com

Nevnihal Erdoğan and Hikmet Temel Akarsu (Eds.)
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INTRODUCTION

Von Trier's grotesque film *Dogville* is about a community in the middle of nowhere. Similar to the medieval grotesque artifacts, the town where the plot occurs *Dogville*, reminds us of something we used to see in our materiality but also is so unearthly deep down. Moreover, as opposite, unlike the general perception of middle-of-nowhere, this town lacks natural elements as well. Even though the town is surrounded by the symbolism of vegetation and landscape elements, these elements never truly symbolize natural beings. The characters of the film share this unearthly perception as well, so that even before somebody tries to discuss the film, it is needed to discuss dealing with the experience of watching it. Experiencing the plot and the hypothesis of the film is like swallowing a hot marble ball. Before it drops heavily to the stomach, it burns and scars every theoretical tissue of the audience's metaphorical esophagus. The film furiously attacks the practical knowledge of easy-to-understand norms of the society that came from inherited cultural discourse, and it is relevantly ruining this cultural acceptance of a healthy and good-hearted society. The perspective of how the movie destroys the social discourse and shows the emptiness of that false tranquility to the audience is another topic far from architecture. On the other hand, this article focuses on the rejection of relevant architectural (un)qualities.

Dogville's scenario occurs in an imaginary American town, whereas the film was shot in a hangar in Sweden. Regarding the film's opposing position on cultural acceptance of good society and this imaginary society is described in a rural town in the USA, some critics argued that the film is anti-American in this combination. However, when Emma Bell (2005) asked von Trier if his movie was anti-American, he answered the question with a more philosophic, less-aware answer of "I don't know". In another article, it is argued that his point of view for the film is about "any small town anywhere in the world as well as American towns" (Mariano,2013). I architecturally like to look at the film as a critical form for Amerika instead of America. The old world that contains Europe, Asia, and Africa is the cradle of thought, beliefs, and (hi)stories whose roots cannot even be traced. The ghosts of these elements always haunt every action and discussion. In von Trier's Amerika, a mountain town in Colorado, *Dogville* is as far from being a utopia or a dystopia, it is as simple as the "land of opportunities" that he named his trilogy. Kafka's (2019) unfinished novel "Amerika" refers to the "land of opportunities" the same as von Trier's same-named trilogy. It is a (fake) second-chance wonderland for poor old-worlders with unethical backgrounds and clearly a fantasy land as we know that both Kafka and von Trier never actually visited the United States of America. The metaphorical land of Amerika is about the idea of nature and society and being an intellectual and individual simultaneously. In the film, we (not actually) saw the depleted silver mine, cultivated apple gardens, and

the miserable condition of town buildings as a realization of the new world that is not that new anymore.

Before beginning to analyze the architectural discussion here, Werner Herzog's standpoint on his film *Aguirre, the Wrath of God* can be a useful origin point. As the exact opposite of *Dogville*, the *Aguirre* characters are in a deep natural middle-of-nowhere in the heart of the Peruvian rain forest. In the film, we are experiencing nature and the nature of the humans devouring the people who are trying to find the golden city of El Dorado. The film shows us the artistic description of the "wild" which took lives one by one when the audience is gasping with fear. This is where nature is the subject and the characters are objects, we follow how nature clears unearthly. On the other hand, in *Dogville* the subject, the human is alone without nature, and this loneliness is completely exhausting. If we took these two films as a duo. This duo is about the exhausting character of human-nature duality.

This article contains one introduction and four chapters about Lars von Trier's film "Dogville"

CHAPTER ONE: THE LONE SUBJECT

Dogville is a pure subject-oriented experience. There is no object at all. Even though there are some artifacts on the stage, these artifacts are only to understand the orientation of the third dimension of the related actions. There is no real dog even, we can only manage to see the dog when all the people are out on the stage one way or another. During the film, we can only imagine the dog with its interactions with human actors. The dog is part of the (un)materiality of the town, but this materiality has only perceptual (or rather not even really perceptual) sensual qualities perceived by the characters. We can only understand these qualities with our collective memory that we assume the period or place with clues. Thus, in a scene in the plot like a weather change or a car seen in a scene, we try to re-understand or reimagine the spatiality and temporality with these newly given clues. The car's model changes our guess of date and that means it actually changes the perception of everything. In the sense of the film, it practically changes everything. Suddenly the town changes instantly. This is the pure "Eidos" in terms of Graham Harman (2018). As the philosopher mentioned, if the object is not an emergent reality over and above its pieces but only a perception, then every relation generates new objects (Harman, 2010). Architecturally, it can be translated as a new reality, new architecture, new materialities. Von Trier hides the form from us. This situation takes two things simultaneously: the film becomes a collection of infinite materialities of each perception in the audience and it separates the human subject from any other

The Mind of the Dead and the Thinking (Johnny Got His Gun)

Ersan Yıldız^{1,*}

¹ Faculty of Architecture, Yıldız Technical University, İstanbul, Turkey

Abstract: Written as an anti-war novel by Dalton Trumbo in 1938, 'Johnny Got His Gun' was released in 1971 as a film directed by Trumbo. In the narrative that begins with Joe Bonham's serious injury, we witness episodes from Bonham's life before the war, the dreams he had, and the events in the hospital that made him an object. Bonham's state of being in between fantasy and reality is also embedded in the visual language of the film, strengthening the narrative and the message conveyed. The anti-war message that Trumbo wanted to express could reach people in different media such as novels, movies, music, video clips, and theater with Joe Bonham's story. It is possible to make different inferences when looking at the film from an architectural point of view rather than its anti-war messages. The narrative created with the film reveals the importance of the body and space relationship in an extraordinary way for the person who experiences the space not only with his eyes but to the extent his body allows. 'Johnny Got His Gun' is examined with the view that architecture is an art open to sensory experiences where all senses are fused.

Keywords: Architecture, anti-war, body, cinema, crime, experience, harvey, joe Bonham, metallica, music, novel, one, object, perception, pallasmaa, subject, space, time-space compression, trumbo, war.

INTRODUCTION

There are many successful literary adaptations in the history of cinema. Among them, 'Johnny Got His Gun' has gained a considerable place for itself in 20th-century world cinema with its intensely worked anti-war theme. The aspect that makes the film impressive is that it exposes the war before people who stay informed of the world only through the news headlines, by fitting a whole war into the body of a soldier who was dismembered after being hit by a cannonball.

* Corresponding author Ersan Yıldız: Faculty of Architecture, Yıldız Technical University, İstanbul, Turkey; Tel: 0090 555 634 57 53; Fax: 0090 212 383 26 50; E-mail: ersany@gmail.com

A soldier who was hit by an artillery shell in the trenches he had entered to take cover is found right after the explosion, and taken to a military hospital. The body of the found soldier, Joe Bonham, is so dismembered that he has no hands, arms, legs, feet, eyes, ears, mouth, and teeth that remain behind; not even his tongue. According to the diagnosis of the doctors, he was left merely with a permanently damaged brain with which he should have no memories, feelings, or thoughts until the day he died. He is kept alive only because it is a unique case for the doctors to observe. Contrary to the diagnosis, Joe Bonham's brain is working perfectly well. Joe yells and screams in the darkness he is stuck in, but no one can hear him. He cannot attempt to kill himself because he has no arms. He cannot escape because he has no legs. He cannot scream for help because he has no voice. The only part of his body that is not covered and is open to the world is the temple of his head where his hair and forehead are visible. Imprisoned in his body and bound to his bed, Joe is within temporal limitations physically, although he is free in his mind spatially.

The story of Joe, who, with his missing body members, is not considered an individual being anymore and is cast as an anonymous scientific observation object, was penned as a novel by Dalton Trumbo in 1938. Published two days before the start of the Second World War, Trumbo wrote 'Johnny Got His Gun' to reveal to people the future. Since Pericles' Funeral Oration, for people to die in the name of democracy, freedom, morality, honor, or for their countries and for their religious beliefs is considered an honorable act. The thousands of years old tradition of sending people to their deaths for the sake of these concepts and singing their praises continued throughout the Second World War, which started right after the publication of the book. Following that, during the Korean War, as well as the Vietnam War, when the film was shot, people continued to be sent to die for democracy. Much later, the American-occupied Iraq was to become the place where thousands of people were put into coffins in the name of democracy again. It was not difficult for an observer like Trumbo, the author of the work -the work that regains popularity among the opponents of war every time America enters a war to perceive the so-called honorable deaths before us and to produce a stimulating piece. Joe is the future for societies that do not learn from his story. According to Trumbo, those who ask questions and seek answers will not allow themselves to be war victims. Gradually realizing the circumstances of his situation, Joe questions his decision to go to a war that caused him to be in this state. He cannot find a satisfactory answer that would justify his death for such a cause.

THE INTERDISCIPLINARY JOURNEY OF JOE BONHAM'S STORY

It would be fair to start Joe Bonham's story by talking about Dalton Trumbo, who brought his story to life first with the novel he wrote and then with the film he made as his directorial debut. Trumbo was the most respected and highest-paid screenwriter working in Hollywood during the years of the Second World War. In 1947, Trumbo, along with nine of his fellow screenwriters, was referred to as the 'Hollywood Ten' and was blacklisted banning them from working in the movie industry. Called to testify by the House Un-American Activities Committee (HUAC), Trumbo was fined and sentenced to one year in prison for contempt of the committee. After Trumbo was released from prison, he tried to make a living by writing screenplays on the movie industry's black-market using different aliases. With the success of winning the Oscar for Best Screenplay under two different aliases, first in 1953 and then in 1956, the talk of the town was that the blacklist that banned screenwriters from working was pierced, and more than that, their works were started to be appreciated by the powers that be. The blacklist, which had eventually become dysfunctional in 1960, was completely shattered when two directors introduced Trumbo as their screenwriter: Otto Preminger in *Exodus* and Stanley Kubrick in *Spartacus*. Having regained his reputation following the lifting of the blacklist, Trumbo continued to make popular films one after another. Trumbo, who started working on adapting 'Johnny Got the Gun' to the cinema in 1971, 33 years after writing his novel that coincides with the time when America was politically and socially turbulent because of the Vietnam War, took on a small role while directing the film for which he wrote the script, thereby putting his signature to his work in every aspect.

In Trumbo's presentation, as the audience, we witness Joe Bonham's discovery of the missing members of his body piece by piece, as well as his efforts to establish a connection with others and his trying to talk to them despite the absence of these parts. Joe is now an unidentified leftover, a soldier with no personality, whose side of the war is unknown; he is simply an object of scientific interest to be observed. In this state, he does not see himself as different from the meat hanging on a butcher's hook. Joe guesses he is being held in a hospital, but has no idea in which country he is or what the time is. He is trapped in his body, immersed in the darkness. He does not have basic sense organs through which he can sense the outside world. He can perceive the world only with the skin covering his forehead.

Joe swings back and forth between his memories and dreams. He cannot decide whether he is dead or alive because for him, keeping a person alive in this state is not logical; he is not dead either, since he is not still and without thoughts like the dead. Joe's solution to his dilemma is this: he is the only dead man with a thinking

CHAPTER 22

Examining the Spaces of (The Shining) through Human Psychology

Nihan Sümeyye Gündoğdu^{1,*}

¹ Faculty of Architecture and Design, Kocaeli University, Kocaeli, Turkey

Abstract: *Shining*, a 1980 film directed by Stanley Kubrick and based on the novel of the same name by Stephen King, is one of the crucial examples of the psychological thriller genre. Stanley Kubrick is an American film director of Jewish origin. The director, who prefers to create uniqueness in his films, has adapted many literary works for the cinema. One of them, the movie *Shining* is about the experiences of the protagonist of the film, Jack, working as an off-season caretaker and with his family in that place. Jack resigns from his teaching job, agrees to work at the Overlook Hotel on a deserted hill during winter, and settles into the hotel with his family. Since the hotel is closed in the winter, Danny, the gifted son of this family residing in the hotel, sees through his superpowers that there are evil spirits in the inn, that his father is possessed by these spirits, and that he is slowly coming to the point of insanity and his psychological breakdown.

The central theme of the film, which has an important screenplay in terms of space and human relationships, is drama and horror. Within the scope of the study, the effects of human psychology on space and, at the same time, the impact of space on human psychology are discussed *via* space, through colors and sound, as well as light. From the beginning of the movie, it is possible to see scenes that will affect Jack's insanity, starting from the outside.

In addition to these architectural elements that have caused Jack to go insane, the labyrinth theme and symmetry that we often see in places in the film also have an important place in the story. As a result of all this, the phenomenon that affects human psychology in the film, that is, the main character Jack's insanity, is uncanniness. In the article, the phenomenon of uncanniness is conveyed within the flow of the film *via* the characters and their spatial reflections. The psychological effect of space on people, as well as the psychological effect of people on space, has been processed through the phenomenon of the uncanny.

* Corresponding author Nihan Sümeyye Gündoğdu: Faculty of Architecture and Design, Kocaeli University, Kocaeli, Turkey; Tel: 0090 542 894 96 38; Fax: 0090 262 303 42 53; E-mail: nsgundogdu@hotmail.com

Keywords: Ahwahnee Hotel, architecture in Cinema, being lost, being stuck, horror, insanity, interior space, Jack Nicholson, loneliness, maze, Overlook Hotel, psychology, Stephen King, scene, space, symmetry, Stanley Kubrick, Shelley Duvall, thriller, uncanny spaces.

INTRODUCTION

Stanley Kubrick, born in 1929 of Jewish origin, is a producer and screenwriter. Kubrick, who was engaged in amateur photography for the New York magazine "Look" from 1946 to 1950, began his directing career believing that he could make better films than the ones he watched. In most of his films, he produced movies adapted to the cinema based on literary works rather than writing his own unique script. He has produced works in many genres such as science fiction, horror, humor, war, and thriller. Kubrick has been accepted as one of the best directors because of the different methods he uses in his films that have attracted the attention of the whole world. In 1960, Kubrick moved to the United Kingdom to shoot the movie *Lolita* and spend the rest of his life there.

Shining is a 1980 novel written by Stephen King and adapted for the screen by Stanley Kubrick. The film begins with Jack Torrance, whose primary profession is teaching, agreeing to be on duty for the renovation work of the Overlook Hotel in the Rocky Mountains. Jack Torrance leaves teaching and settles in a hotel with his family to finish the novel he is working on. Since the hotel is closed during the winter period, they, as a family, will stay alone in the hotel. Shelley Duvall played the role of Jack Torrance's wife, and Danny Lloyd played his son. The film progresses to supernatural events that occur after the family starts living in the hotel. Danny has several psychic abilities to feel that there are evil spirits in the hotel. Shelley notices that Danny is getting sick, but Jack has already been controlled by spirits. Possessed by evil spirits, Jack Torrance falls into a frenzy by contracting a disease known as "cabin fever." The tension and fear of Jack, who is constantly writing and being taken over by supernatural beings in the hotel, which is thoroughly deserted when the hotel employees leave the inn, is told in the plot of the film.

The movie *Shining* is one of the most influential films in the psychological thriller genre. The central theme in such horror films is to change the existing order and create obscurity. The film proceeds as the fear of losing his comfort and credibility turns Jack into a paranoid individual. The usual order is the house as the living space of the individual. The house where we maintain our vital activities becomes the Overlook Hotel for Jack Torrance and his family. The fear of losing this comfort of home, where we feel safe, is handled in the movie in a

restless and tense manner. To process this theme in the film, many architectural and interior elements are used.

The Shining is a film known for its detailed and long shots with a lot of repetition of shots in its scenes. This can be seen in the scene of Jack entering the bathroom that was reshot 125 times due to the continuous breaking of the door. Essentially, Stanley Kubrick is a director who pays special attention to the spatial setup in his films. He strengthens the scenes he shot indoors with architectural elements down to the finest detail. Since he has also attached importance to the phenomenon of realism in his films, he wanted to take advantage of natural light and sound during indoor shooting. As a result of longer research, Stanley Kubrick decided on the interior of The Ahwahnee Hotel in California as an example while creating the space in The Shining and built and designed his sets accordingly.

It is possible to see the effect of human psychology on space and, at the same time, the impact of space on human psychology through space, colors, and sound, as well as light in the Overlook Hotel. Moreover, with heavy snowfall and the arrival of winter, it becomes impossible for the family to escape from the deserted hotel, which is completely disconnected from the world. Looking out of the window at the hotel, only infinite whiteness can be perceived, and this comes across as a feeling of being lost. This feeling also reveals a sense of timelessness, but the director conveys information about time *via* subtitles. The article examines the exterior and interior of the Overlook Hotel, their impact on human psychology, as well as how these spaces create reflections on human psychology. In the film, where we can see many effects in hotel interiors with the differentiation of time starting from the hotel's location, spatial representations are examined through the environmental psychology, space, and interpretation of the concept of uncanny space. Psychological reflections of the place were also examined by considering the characters.

PSYCHOLOGY OF ENVIRONMENT AND SPACE: THE OVERLOOK HOTEL

As interdisciplinary fields of study, architecture, and cinema interact with environmental psychology. The intersection point of architecture and environmental psychology focuses on how the behavior of individuals affects space. The basis of the relationship between humans and space in architecture is also established through humans and space in environmental psychology. In the film, the emergence of the effects of visual elements, such as materials and colors used in the space of the individual, begins with the interruption of interaction with the environment experienced in an isolated hotel. The Shining appears as a film that psychologically examines the reflection of spatial change on the characters of

Lost Highway

E. Gülay Er Pasin^{1,*}

¹ Faculty of Communication, Istanbul University, Istanbul, Turkey

Abstract: Lost Highway was shot in 1996 by David Lynch. The movie is paired with Blue Velvet (1986) and Mulholland Drive (2001). Alternatively, it is claimed that the movie bears a strong resemblance to Eraserhead as to the narrative, showing the characters' minds coming into focus. Lost Highway is mostly analyzed from a psychoanalytical perspective, The Impossible by David Lynch (Todd MacGowan, 2007) and The Art of the Ridiculous Sublime: On David Lynch's Lost Highway (Slavoj Žižek, 2000) seem to be the reference books for the 'Lynch audience' as well for scholars. It is analyzed from the point of Zen and Hindu thought and from the point of physics. The movie is mostly read through its narrative. However, I claim it deserves more interest with respect to cinematography and mise-en-scene. The analysis of the use of space and place in the movie is also based on the grounds of psychology, generally.

All we see in the movie is Fred Madison's reimagination while he is sitting in his prison cell. He is sentenced to death, but he is not waiting for his execution, actually. He is on a permanent vacation seeking endless possibilities, digging the desire for Renee up. But Lynch also talks about place regarding society, too. This is exactly the starting point of this study. Moreover, the use of elements like darkness and smoke are clearly semantic components. That makes the subject more interesting. Regarding these issues, this study focuses on the atmosphere and the use of place in Lost Highways.

Keywords: Atmosphere, Beverly Johnson House, Barry Gifford, cinema, corridor, darkness, desert, David Lynch, Fred Madison, hallway, Lost Highway, Lloyd Wright, Madison House, Mulholland Drive, mind, night People, noir, place, psychologic fugue, reimagining.

INTRODUCTION

David Lynch is a versatile and sophisticated artist. Besides being a world-renowned director, he is also a painter, furniture designer, photographer, and writer.

* Corresponding author E. Gülay Er Pasin: Faculty of Communication, Istanbul University, Istanbul, Turkey; Tel: 0090 535 279 97 43; Fax: 0090 212 440 03 03; E-mail: e.gulay.er@gmail.com

David Lynch already made a hybrid work of art that brought together painting, sculpture, sound, film, and installation in 1967 when he was an art student at the Pennsylvania Academy of Fine Arts (PAFA). Also, the David Lynch Foundation for Consciousness-Based Education and World Peace is set up to teach Transcendental meditation to children, veterans, and all communities in need. He says that he meditates twice a day.

David Lynch has directed short movies, music videos, documentary short films, and television series. *Eraserhead* (1977) was the first movie that he had worked with for five years. *The Elephant Man* (1980), *Dune* (1984), *Blue Velvet* (1986), *Wild at Heart* (1990), *Twin Peaks: Fire Walk with Me* (1992), *Lost Highway* (1997), *The Straight Story* (1999), *Mulholland Drive* (2001) and *Inland Empire* (2006) are his feature films and each one of his movies is widely acclaimed, except *Dune*, it must be said.

Lost Highway was released in 1997 and today it is labeled as the first movie of his unofficial Los Angeles trilogy- *Mulholland Drive* (2001) and *Inland Empire* (2006). Moreover, the movie is said to be a psychological prequel to *Blue Velvet* (1986).

The phrase “lost highway” from Gifford’s novel *Night People*, which sticks in his mind, becomes the source of inspiration for the movie. Gifford mentions that he and Lynch first built on the question of Lynch, a question inspired by Franz Kafka’s metamorphosis which Lynch admires:

“What if one person woke up one day and was another person? They integrated this question with the one that David Lynch and Mary Sweeney had talked about What if anonymous videotapes that show you sleeping were left at your door?” (Olson, 2008: 436,437).

Moreover, Lynch states that the first scene of the movie is based on his own experience. He says his intercom buzzed and someone said that Dick Laurent is dead. However, when he looked out the window, there was nobody outside.

LOST HIGHWAY, LOS ANGELES

Lost Highway, *Mulholland Drive*, and *Inland Empire* are known to be Lynch’s Los Angeles trilogy. Russel (2022), defining *Lost Highway* as “a haunting hallucination of horror and desire that explores the debauchery of the underbelly of Los Angeles” also says that “In the ambiance of the city, chaos reigns, floating like a smog of tarred smoke that engulfs its residents, not unlike the suburban dreamworld that lies dormant below the surface of Lynch’s award-winning *Blue Velvet*.”

David Lynch had handled small towns and suburban society with secrets hidden beneath in *Blue Velvet* *Twin Peaks*, and now it is Los Angeles' turn, where Hollywood is and Lynch resides. Olson states that:

“Lynch often conceives of the house as a metaphor for the head¹. Not just a metaphor of the head but also with all fantasizing obsessions, reimagining of one, the house is not a safe place” (Olson, 2008: 437).

That is exactly the main theme that slasher movies are grounded on, escaping the dangers of the big city families settled in the suburbs and preserving the conservative attitude of the dominant ideology. After World War II, American suburbs have brought forth the American Dream of nuclear families that sustains nearly all their needs: safety, identical interests, homogeneous community. Families are on the lines of each other in the matter of income, belief, race, *etc.* And there is almost no place for individuality!

Soham Gadre (2022) states that *Lost Highway* serves as “both a geographical transition from small-town suburbia to Los Angeles and the first true playground wherein Lynch manifests the nightmares of California’s social elite and blurs the lines between actors and their fictional personas—all fixtures of his 21st-century work.” William Carroll mentions that movies “typify the Lynchian desire to disrupt small-town America and replace it with a mirage” and the aggressive show of Dick Laurent’s Los Angeles getting under the skin of Lynch’s characters (Carroll, 2017).

Lynch’s idiosyncratic use of Los Angeles’ iconic topography, with its distinct streets and sloping hills imbuing his vaudevillian freak shows with different kinds of evil, is as compelling in *Lost Highway* as it is in *Mulholland Drive*.

PLACE AND ATMOSPHERE IN LOST HIGHWAY

On the contrary, Fred Madison’s house looks like a castle. The expressionist use of lighting, sound design, and color palette make a great contribution to the atmosphere, and the rhythm of the movie, creating symbolic meaning in support of the psychological aspect.

“Domestic security, electronic surveillance, and fortress-like architecture have represented a national trend since 1998 when 16 million Americans were estimated to live in gated communities. It reaches its apotheosis in Los Angeles”(Martin, 2014: 93).

We can see these three elements in the Madison house.

The Use of Claustrophobic Spaces as a Cinematographic Tool: Panic Room-D. Fincher (2002)

H. Hale Kozlu^{1*}

¹ Faculty of Architecture, Erciyes University, Kayseri, Turkey

Abstract: The use of the art of cinematography in conveying the emotions desired to be reflected on the audience in cinema films has an important role, especially in the spatial arrangement and design of cinema spaces. While the spaces discussed in the films are sometimes produced virtually, the spaces that exist/are built in real life are either used directly or designed. These usage possibilities and contingencies allowed by the technology of the period are also a facilitating tool for the emotions that are to be conveyed to the audience within the scope of the film. In addition to different shooting techniques, the arrangement of spatial data such as width, height, and light has been frequently used in this emotion transfer. The space setups of the scenes where positive emotions are to be reflected are often different from the space setups of the scenes where negative emotions are handled. Creating a claustrophobic atmosphere by setting up narrow, dark, closed spaces in some scenarios that are intended to be reflected in emotions such as anxiety and fear is frequently encountered, especially in thriller/horror movies.

Panic Room, one of the important movies in which the feeling of claustrophobia is handled with different dimensions, primarily allows the audience to weigh their feelings towards a closed space with the reflections of its name. It is disturbingly reminiscent of the familiar problems of modern social psychology, with the help of the word “panic”. Panic Room, directed by David Fincher in 2002, is a striking movie that evokes feelings of tension, fear, excitement, and claustrophobia with its cinematic space design and camera movements. In the movie, which is about a mother (Meg) and her daughter (Sarah) struggling with thieves on their first night in their new home, the building that is shown as the house where the events occurred is in New York Manhattan Upper West Side. Exterior and interior shots, based on this building and the street it is located on, were shot in spaces built in the studio environment. This study aims to examine the spaces where the interior and exterior shots of the film are made architecturally. The reflection of claustrophobic emotions, especially emphasized in the interior shots, on cinematic techniques, and the processing of these emotions through space are discussed.

* Corresponding author H. Hale Kozlu: Faculty of Architecture, Erciyes University, Kayseri, Turkey; Tel: 0090 533 385 77 14; Fax: 0090 352 437 65 54; E-mail: halekozlu@gmail.com

Keywords: Anxiety, claustrophobia, cinematography, cinematic space, claustrophobic space, david Fincher, fiction space, fear, film architecture, movies, manhattan, new York, panic Room, panic, space, space experience, safeness, set spaces, upper West Side, visual effects.

INTRODUCTION

As two art forms that create and mediate comprehensive images of life, cinema, and architecture are similar not only in their temporal and spatial structures but also in their articulation of live spaces. Just as buildings and cities create and preserve images of a particular way of life and culture, cinema illuminates the cultural archeology of both the time it was made and the era it depicts. At the same time, both art forms create experiential scenes of life situations by defining the dimensions and essence of existential space and emerge as a product of collective effort. But the architecture of cinema has no utilitarian or intrinsic value. Characters, events, and architecture interact and determine each other. In this context, cinematic narrative defines the boundaries of lived reality (Pallasmaa, 2007).

The relationship between these two art forms has been undeniably prominent since the first movie. While the infinite/unlimited design possibilities of spaces or places sometimes inspire the scenario, sometimes the spaces are shaped according to fiction. Cities, buildings, and places are often used as representations or perceptible mediators of movie scenes for the message to be given to the audience, but the difficulties in using real spaces have led the producers to different searches. With the advancement of technology, opportunities such as constructing spaces that are the same as reality in large studios or creating new fiction with virtual effects have brought a new dimension to the film industry. In addition to the evaluation and arrangement of existing spaces, designers have also worked to create this new technology concretely or abstractly. These spaces, which were designed as cinematic spaces, have also become an important tool for the emotions that are desired to be conveyed to the audience in film editing, in addition to different shooting techniques, the arrangement of spatial data such as width, height, and light was frequently used to reflect this feeling. The setting of the scenes where positive emotions such as enthusiasm, well-being, joy, and excitement are wanted to be reflected, and the setting of the scenes where negative emotions such as fear, anxiety, sadness, and depression are processed are different from each other. In some scenarios that are intended to be reflected with emotions such as anxiety and fear, creating a claustrophobic atmosphere by constructing narrow, dark, closed spaces is frequently encountered, especially in thriller/horror movies.

Panic Room, directed by David Fincher in 2002, is a striking film that evokes feelings of tension, fear, excitement, and claustrophobia with its cinematic setting and camera movements. The movie, with limited outdoor footage, is about a mother (Meg) and her daughter (Sarah) who struggle with thieves on their first night in their new home. Dark interior shots taken on a rainy night help to deftly process the feelings of confinement and claustrophobia both inside and outside the panic room at home, and highlight the emotions of action and tension.

In this study, the spaces where the interior and exterior shots of the movie *Panic Room* were made are examined architecturally. The reflection of claustrophobic feelings, which are especially emphasized in interior shots, on cinematic techniques, and the processing of these feelings through space are discussed.

PANIC ROOM IN THE CONTEXT OF SPATIAL USE IN CINEMATOGRAPHY

The use of the art of cinematography is widespread in conveying the emotions that are desired to be reflected to the audience in motion pictures. The origin of term cinematography comes from Greek words meaning “movement/ kinema and writing/ graphein”. So cinematography is more than photography. It is the process of taking ideas, words, actions, emotional subtexts, tones, and all other forms of nonverbal communication and expressing them in visual terms. The cinematic technique is all methods and techniques used to add layers of meaning and subtext to the “content” of the film (actors, sets, dialogue, and action). When a movie project is created, one of the primary tasks is to create a visual world for the characters to live in. This visual world is an important part of how the audience perceives the story, the characters, and their motivations (Brown, 2016). Tanyeli explains the shaping of this visual perception, defining a virtual architectural space that is not built and is not used in the realm of reality, reproducing “real” architectural spaces in its own virtual universe, and cinema's handling of an architect and/or architectural activities in its own event setup (Tanyeli, 2001). For example, movies such as *2001: A Space Odyssey* (1968), *Avatar* (2009), and *The Mandalorian* (2019) define virtual spaces for cinema. In many movies such as *Rope* (1948), *Nostalghia* (1983), *Shining* (1980), and *Batman* (1989), existing cities/ areas/ buildings have been reproduced in the virtual universe. In movies such as *The Fountainhead* (1949), *Playtime* (1967), *Tess* (1979), and *Ratatouille* (2007), architectural spaces are the main actors of the film. In such films, sometimes the spaces are used in their existing environments, and sometimes they are built exactly in the studio. For example, places from ancient Babylon, France/ 16th century, and America/ 20th century in the movie *Intolerance* (1916), ancient Egypt and Rome in the movie *Cleopatra* (1963), and non-existent fictional places in the movie series *The Lord of Rings* (2001-2003) were built on the sets. The

Lives Reflected in the Window Rear Window (Alfred Hitchcock)

Gülcan Minsolmaz Yeler^{1,*}

¹ Faculty of Architecture, Kırklareli University, Kırklareli, Turkey

Abstract: Events and plots in cinema occur in relation to time and space. The script also changes accordingly. The idea that is aimed to be narrated in the film is conveyed to the audience not only through the script but also through space. The director emphasizes the idea of using space. By being situated at the intersection of architecture and cinema, the notion of space connects these two disciplines, constituting their foundation. Both cinema and architecture take experience and life as their concern. They also include symbolic connections without withdrawing from space-place-time. Concepts such as houses, streets, cities, windows, doors, and stairs qualify for spatial images and are used for creating context in cinema. At this point, the study aims to evaluate the interaction between cinema and space/architecture and how an architectural element “a window” transforms from its main function into a tool of observation. It illuminates different spaces and lives although an analysis of Alfred Hitchcock’s film Rear Window.

Rear Window holds an important place in the history of cinema, with features such as the story being set in a number of apartments that are situated around a courtyard; the protagonist Jefferies identifying the rear window of his apartment with a cinema screen and therefore identifying the protagonist with the audience; shooting the film from the room of the protagonist/a limited space with special techniques; paying attention to the decoration so that it will reflect the most significant features of the character; and inclusion of a number of themes such as love, murder, and detecting.

In order to establish the relationship between cinema and architecture, the study focuses on the meanings that are attributed to the spatial organization of the film set, the spaces that the characters in the film spend their lives in, and architectural elements such as doors, walls, and stairs, particularly the windows.

Keywords: Alfred Hitchcock, architecture , architectural element, apartment, cinema, courtyard, daily life, design, inner-outer space, James Stewart, L. B. Jefferies, murder, observation, private life, rear Window, shared life, social relations, space, thriller, window.

* Corresponding author Gülcan Minsolmaz Yeler: Faculty of Architecture, Kırklareli University, Kırklareli, Turkey; Tel: 0090 533 495 93 45; Fax: 0090 288 214 17 39; E-mail: gulcan.yeler@klu.edu.tr

INTRODUCTION

Approaching human life in all aspects, cinema is the visual narration of fiction that can be defined as organic. The fact that cinema is built on visuality that it presents sections from life, also that it has a form shaped by the human and therefore narrates him, makes this discipline in need of space (Bektaş, 2017). According to Yıldırım (2017), architecture is on a plane that is formed to know the human and sustain the form of life; cinema organizes its motion through the notion of space and realizes its effect on humans on this plane. Both are mobilized through the human. While one situates life within boundaries, the other destroys it in a manner of speaking or uses it as a tool of narration by deepening it. According to Sözen (2014), since narratives have to be built on space, the spatial organization of all dramatic narratives becomes the setting for events and actions. Naturally, this notion can be stated for the cinema: in a way, cinema is also the art of the creation of space. The most distinguishing function of space in cinema is that it is iconic in terms of creating a narrative. With its iconic dimension, space defines the environment where events occur; and presents the audience with nodes of context by reflecting the primary features of the era, the social stance of characters, and the story (Sözen, 2014). At this point, as Beşışık (2013) states, the director creates a film space that is perceived under his control by using light, shadow, contrast, narrative, shooting angles, frames, tonation, music, and space, therefore directing the experience of the audience. As a result of a general evaluation, as Pallasmaa highlights (Yıldırım, 2017), architecture and cinema have a strict connection as they both form versatile visions of life and become a means to this formation.

Rear Window comes to the fore when narrating the lives of different people by forming a connection with space.

Rear Window is a 1954 thriller film by Alfred Hitchcock with James Stewart and Grace Kelly in the leading roles. It is based on the short story, "It Had to Be Murder," written by Cornell Woolrich. The majority of the film is narrated from the point of view of the photojournalist, L. B. Jefferies (James Stewart), who is the protagonist of the film. Having had his leg broken as a result of a work accident, Jefferies has been confined to his house for a long time and bound to a wheelchair with his leg in a plaster cast. As a patient, all his needs are supplied by his nurse, Stella, who comes to treat him, and his beautiful girlfriend, Lisa Fremont. Jefferies, bored as he is confined to his house, has begun to observe his neighbors' activities through the rear window of his apartment overlooking a shared courtyard. He takes the observation more seriously after he gets suspicious of a neighbor of his murdering his wife. The tension starts at this point in the film

and comes to the climax after the murder becomes definite, and the murderer sees and enters Jefferies' apartment to assault him.

Built on the notion of observation, the audience can only see what the protagonist and observer of the film Jefferies sees and becomes a part of the observation process in the film. At this point, as an architectural element, the "window" transforms into an observation tool beyond its main purpose. As he points out, in the first scene of the film, Hitchcock establishes a connection between the inside and outside through the window and highlights the various lives that are shaped outside the window. Moreover, in the design of spaces, by emphasizing details in a way to reflect the most important sides of Jefferies and his neighbors, Hitchcock provides the audience with the ability to read the identity of the characters in the film and understand their lives. In general terms, the film narrates notions such as daily life, private life, apartment life, shared life, various social relations, and neighbor relations through space design, use of space, and architectural elements, therefore providing a contribution to understanding the relation between cinema and architecture.

SPATIAL ORGANIZATION OF THE FILM SET

"Rear Window" is set on a single but immense and varied set that stands on a Greenwich Village block consisting of 7 apartment buildings, 31 apartments, and a courtyard that remains between them. The set of the film was designed by Joseph MacMillan, who is an art director at Paramount, under the supervision of Hal Pereira, chair of the art department of Paramount. The shoot in the first scene of the film functions as a classical constructive plan that gives the architectural organization of the setting to the audience, and an understanding of the spatial relations between different places that is crucial to the narrative (Jacobs, 2011). In the first scene, Hitchcock makes a transition from the inner space of the protagonist Jeff's apartment to the courtyard, without including much scenery in terms of urban context, contrary to his other films. The general scenery around the courtyard is constituted by the apartment buildings and neighbors that are seen from their windows; and the background consists of taller buildings along the avenue, people walking, and cars passing in the distance. In this vein, Jacobs (2011) states that the film presents a section of the urban setting by focusing on the Paris apartments that reflect the modern urban society, and shows a colorful urban universe in which its residents live side by side but as strangers. Even the courtyard does not belong to a specific apartment building, but is constituted of several separate courtyards on different elevations, belonging to buildings that are architecturally different, but on the same city block. The connection of the courtyard to the avenue is made through a door on a wooden fence. There are

An Anti-Space Film: Barton Fink

Hikmet Temel Akarsu^{1,*}

¹ *Author-Architect, Emin Ali Paşa Street, Beydağı apartment, No.91 B Blok D:2 Bostancı, Istanbul, Turkey*

Abstract: Barton Fink, which was awarded the Palme d'Or at the 1991 Cannes Film Festival, is a highly successful film noir that brings heavy criticism to Hollywood's inner structure and art circle by taking the “anti-space”(!) theme as a background. It is also the masterpiece of Joel and Ethan Coen, known as the Coen Brothers, co-creating many productions in the following years. Barton Fink is at the same time a heavy criticism, a black satire, and a dark comedy focused on the literary, cinematic, and artistic universe. The Coen Brothers wrote the script in three weeks, inspired by the troubles they had in Hollywood while shooting their previous movie (Miller's Crossing).

The plot of the movie is briefly as follows: Barton Fink, a young screenwriter who had limited success in New York's literary and artistic circles, and who glowed up on Broadway, caught the attention of Hollywood. Screenwriter Barton Fink, who accepted the hard-to-refuse offer and moved to California to work in Hollywood and settled in a run-down hotel, is now at the service of the movie industry, but at the same time, he is faced with the terrible facts behind the glittering world of Hollywood reflected on the screen. The depressing Hotel Earle where he has settled is the first of those dreadful facts. The hotel contains a nightmarish monotonous array of rooms, closed corridors whose walls are covered with dull and shoddy sweating, paper, monotonous and lonely hotel rooms hosting mysterious and troubled guests every night, permeable walls with voices of a strange frenzy of weird people and a dark and mundane decor filled with nightmares that destroy all inspiration.

Just as it is shown in the movie, while reflecting the spaces belonging to Hollywood producers, how luxury, splendor, wealth, and architectural potentiality are wasted spitefully, recklessly, and lavishly; likewise, the fictional monotony, carelessness, cheapness, contempt, and misery in industrial buildings that lead to spiritual collapse are also described with the same skill. Therefore, the Hollywood facts presented to us by the Coen Brothers instill horror and trepidation both in our architectural thinking

* **Corresponding author Hikmet Temel Akarsu:** Author-Architect, Emin Ali Paşa Street, Beydağı apartment, No.91 B Blok D:2 Bostancı, Istanbul, Turkey; Tel: 0090 533 217 00 74; Fax: 0090 216 428 18 80; E-mail: htakarsu@gmail.com

and the movie heroes. In other words, everything that is wrong to do in regard to architecture can be found in a solid artistic criticism hidden under the masterfully written sequences in the Barton Fink movie. When we consider it in this sense, to give a name to the architecture, we found there: “antispaces” would undoubtedly be the most correct term.

Keywords: Architecture in Cinema, anti-space, anti-architect, Broadway, Barton Fink, Clifford Odets, Cannes Film Festival, Coen Brothers, Ethan Coen, Hollywood, Hotel Earle, Joel Coen, John Turturro, John Goodman, Judy Davis, Miller's Crossing, Palme d'Or, Psychosexual, W. P. Mayhew, William Faulkner.

INTRODUCTION

Barton Fink, which was awarded the Palme d'Or at the 1991 Cannes Film Festival, is a highly successful film noir that brings heavy criticism to Hollywood's inner structure and art environment by taking the “anti-space”(!) theme as a background. It is also the masterpiece of Joel and Ethan Coen, known as the Coen Brothers, co-creating many productions in the following years. It goes without saying that John Turturro (Barton Fink), who won the Best Actor award at the Cannes Film Festival of the same year for his role as the screenwriter in the movie, and Charlie Meadows (W. P. Mayhew), the insurance salesman whom we will see in extraordinary roles in the following years, both sparkle in the film.

Barton Fink is at the same time a heavy criticism, a black satire, and a dark comedy focused on the literary, cinematic, and artistic universe. The Coen Brothers wrote the script in three weeks, inspired by the troubles they had in Hollywood while shooting their previous movie (Miller's Crossing). It has been claimed that while writing the screenplay, they set out from real-life experiences, were inspired by Hollywood realities, referred to concrete events, and even parodied directly the lives of prominent writers who had moved to Hollywood, such as William Faulkner and Clifford Odets.

PLOT OF THE MOVIE

The plot of the movie is briefly as follows: Barton Fink, a young screenwriter who had limited success in New York's literary and artistic circles, and who glowed up on Broadway, caught the attention of Hollywood. Screenwriter Barton Fink, who accepted the hard-to-refuse offer and moved to California to go to work in Hollywood and settled in a hotel, is now at the service of the movie industry. But at the same time, he is faced with the terrible facts behind the glittering world of Hollywood reflected on the screen. The depressing Hotel Earle where he has settled is the first of those dreadful facts. The hotel contains a nightmarish monotonous array of rooms, closed corridors whose walls are covered with dull

and shoddy sweating, wallpaper, monotonous and lonely hotel rooms hosting mysterious and troubled guests every night, permeable walls with voices of a strange frenzy of weird people and a dark and mundane decor filled with nightmares that destroy all inspiration. There is only one detail in Barton Fink's room that gives hope for life: a beach picture hanging on the wall. It also does nothing but create an extraordinary surreal effect. (We see that this unpretentious painting, modestly hung on the wall, carries features in terms of symbolic references, space perception, and contrasts regarding life in the following parts of the movie).

While Barton Fink is struggling to accept the fact that the new world he has moved to is a nightmarish place far beyond his expectations, impossible to adapt, he also tries to write scripts for the spoiled, very rich, manic, and perverted producers of Hollywood. The inexperienced writer seldom visits the mansions of Hollywood's rich, which seem almost surreal in an unbelievable world of wealth, gimmickry, luxury, fantasy, and waste. The treatment he encounters here is also very "maniacal". The manic states of the rich fans who attempt to kiss his feet shock the young writer. As he pushes himself to write the absurd script orders coming from these people, he sinks deeper into depression. When he returns to his gloomy room, he finds himself in a completely different world. In his miserable hotel favored by insurance salespeople, marketers, mysterious losers, devastated men, broken family members, defeated and isolated society members, and pathological types living in perverse human conditions, the next-door insurance salesman, W. P. Mayhew (Charlie Meadows), approaches him at first like a normal, loving and positive person. However, what happens next reveals the obsolescent background of the entire American world with its mental breakdowns, psycho-sexual illnesses, social traumas leading to monstrous acts, a world of art and show business hidden behind a world of lies and glitter, in short, an empty system.

ARTISTIC SIGNIFICANCE OF BARTON FINK

Barton Fink has indeed done an incredible job and has carved a shocking artistic satire into the history of cinema. Although the Coen Brothers' Hollywood background is based on deep sensitivity and knowledge, their literary and artistic talents, and the striking performances of the actors, John Turturro and John Goodman were effective in the success of the film, the choice and use of space are also of particular importance in this context. In fact, the most critical issue in the preparation process of the film was the fortification and decoration of Hotel Earle, the depressing place where Barton Fink stayed. This artistic choice is very meaningful when considered from an architectural point of view. The setting of the place that would convey the deep cultural messages and criticisms of the film

“Medianeras” Sidewalls - Gustavo Taretto

Tuba Sari^{1,*}

¹ Faculty of Architecture and Design, Bursa Technical University, Bursa, Turkey

Abstract: Medianeras, which is closely related to architects and urban actors, deals with many subjects such as the standardization of the individual, standard life, display windows, lost spaces, capitalism, digitalized world, and relations. The focus of the narrative in the film, “Medianeras” is defined as the empty and windowless side walls of the buildings adjacent to the neighboring blocks. While the side walls are shown as the cause of physical separation between people in the city, these surfaces are also figured as the dead and vacant spaces of each building that serve no purpose. The scenario of the film, which begins with the architectural representation and criticism of the capital city of Argentina, Buenos Aires, is built through the parallel lives of the two characters. The metaphor of “sidewalls” used spatially in the film corresponds to a show alternately of the two narratives at similar moments. This spatiotemporal narrative in the film is linearly fictionalized within the sections of “A Short Autumn”, “A Long Winter” and “Spring at Last” in the text. In the film, which reflects the architectural differences of the city of Buenos Aires through the subjective narrative of the characters Martin and Mariana, similar relationships are defined between urban structures and people living in the city. The internal monologues quoted through the voices of Martin and Mariana touch upon many universal city and urbanite problems on the axis of the individual-society world through the life experiences of the characters. By establishing a similarity between human life and building, the unplanned development and architecture of the city are held responsible as the cause of social and physical problems. By establishing a similarity between human life and building, the unplanned development and architecture of the city are held responsible as the cause of social and physical problems. In the face of the legitimation of the internet as a communication technology, it connects the feeling of loneliness and virtual-real-world contradictions with unplanned urbanization in metropolises caused by unplanned urbanization. Whereas the architectural representation of the city is expressed in the space-time coexistence of the characters, it facilitates comprehension by emphasizing the experiences of private living spaces and urban public spaces.

Keywords: Architecture, buenos Aires, city, capitalism, environment, experience, human, individual, image, internet, living space, medianeras, movie, metropolis, society, sidewalls, space, time, unplanned urbanization, virtual-real world.

* **Corresponding author Tuba Sari:** Faculty of Architecture and Design, Bursa Technical University, Bursa, Turkey; Tel: 0090 224 300 38 15; Fax: 0090 224 300 38 15; E-mail: tuba.sari@btu.edu.tr

INTRODUCTION

The romantic movie *Medianeras*, written and directed by Gustavo Taretto in 2011, is a fiction that criticizes the metropolitan life in the city of Buenos Aires through architectural space, and explains the pressure created by intense urbanization by focusing on human-environment relations. The original name of the movie, translated into English as “Sidewall”, *Medianeras* is defined as the sidewall separating two adjacent buildings in the narrative. Stunning readings of Buenos Aires’ environment and buildings are included through the eyes of the film’s main characters, Martin and Mariana. A web designer, Martin is a character who spends most of his time at home for purposes such as shopping, ordering, food, gaming, chatting, and designing. Mariana, who lives on the block opposite to Martin, is first shown in the movie while traveling by bus. While she observes the city, she conveys her life to the audience with her inner voice. Mariana is an architect but has never done her job. She is interested in window display design and is a lonely character looking for herself in the city. Mariana defines display windows as “lost places, neither inside nor outside”. The design and arrangement of the showcases help the character to clear her mind and get lost in that world. Mariana states that despite the designer being unknown, she communicated with the people watching the display window she organized. The internal monologues, cited through the voices of Martin and Mariana, based on criticism and comments on subjects such as architecture, the city, the digital world, virtual relationships, *etc.*, touch on many universal city and urbanite problems on the axis of the individual-society-world through the life experiences of the characters. In the narrative, which focuses on the simultaneity of two characters living parallel lives, the characters Martin and Mariana are reflected while listening to the same music, on the radio, watching the same movie, or having similar failures in love relationships. In this fiction, which is defined as a dual narrative focus by Altman (2002), each character creates a personal story, while the similar activities of both are simultaneously demonstrated in the film. The metaphor of the “sidewalls” used spatially in the film emphasizes that the two narratives are different paths, by showing the non-intersecting streets alternately at similar moments. This spatiotemporal narrative in the film is linearly fictionalized within the sections of “A Short Autumn”, “A Long Winter” and “Spring at Last”. In these inter-sequences that divide the film, the material texture of the city with the whole of the image text, such as looking through the branches of a tree, sitting on the terrace of a building, or balancing on a cable, defines the story.

The opening sequence of the movie begins with night images of the city of Buenos Aires. The city is cited to the viewer by the movement of the structures that exceed the human scale, in which more than one scale complexity is seen on the horizon line. By establishing similarities between the city’s architecture and

human life, the social problems caused by architectural distortions are conveyed to the audience with the inner monologue voice of Martin's character. As reported by Martin at the beginning of the movie, *Medianeras*, the unplanned transformation of the city due to the uncontrolled growth reflects the social relations of the individual to himself, the community, the place where he lives, and the city:

Martin's internal monologue 1:

“Buenos Aires is growing uncontrollably and imperfectly. An overpopulated city in a deserted country. A city in which thousands of buildings rise into the sky. Arbitrarily. Next to a tall one, a small one. Next to a rational one, an irrational one. Next to the French one, the one without any style at all. These irregularities probably reflect us perfectly. As esthetic and ethical irregularities. These buildings, which adhere to no logic, represent bad planning. Just like our lives: we have no idea how we want them to be. We live as if Buenos Aires were a stopover. We've created a 'culture of tenants'. The buildings are becoming smaller to make space for even smaller ones. Apartments are measured by their number of rooms and range from five rooms with balconies, playrooms, servants' quarters, and storerooms, to one-room apartments known as "shoeboxes". Just like almost all man-made objects, buildings are made to differentiate between us. There's a front and backside. High and low apartments. Privileged people have the letter A or sometimes B. The farther back in the alphabet, the worse the apartment. The promised view and brightness rarely coincide with reality. What can be expected of a city that turns its back on its river?

I'm convinced that separation, divorce, domestic violence, excess of cable TV stations, lack of communication, listlessness, apathy, depression, suicide, neurosis, panic attacks, obesity, tenseness, insecurity, hypochondria, stress, and sedentary lifestyle are attributable to architects and builders.”

A SHORT AUTUMN

The general plans used in the introductory part of the movie are handled with architectural photography presentations in which the city descriptions of Buenos Aires are lined up one after the other. Although the film begins with still shots of the cityscape, the space-time experience begins with construction workers walking on the floors of unfinished tower blocks, the movement of cars along the street, and the body of a worker swinging on a rope harness during window cleaning work. However, it is not just people who move. The movement flow and circulation images in the city are reflected on the glass facade surfaces of the buildings in a distorted and discontinuous manner. The foreground and background of the cinematic frame blend into each other with the movement of

Nomadland/ 2020

Arbil Ötkünç^{1,*}

¹ Faculty of Architecture, Mimar Sinan Fine Arts University, Istanbul, Turkey

Abstract: Produced in 2020 and winner of many prizes, *Nomadland* is a successful film by the director Chloé Zhao. Having been adapted to the screen from the book by journalist Jessica Bruder, *Nomadland: Surviving America in the Twenty-First Century*, the film is a semi-documentary where some of the actors and actresses live in “RVs” and act as themselves.

61-year-old Fern, performed by the lead actress Frances McDormand, lives with her husband, whose illness and death we learn about later, in a small industrial town called Empire in America. Production ceases in the town where she dwells, like in many places, as a result of the big economic crisis happening at the beginning of the 2000s. Employees become unemployed, and their residences turn into ghost towns. Fern loses almost everything she has, primarily her house and her husband. She buys an RV and is obliged to hit the road as a modern nomad. She calls herself “without a home” but not “homeless” and struggles to survive while mourning. She encounters the cruelest side of capitalism but also people with whom she shares poetic moments.

The film, which draws the portrait of many people suffering from the global economic crisis, lets the audience see life from the perspective of mid-life poor people who are obliged to work in precarious jobs and live in RVs. It leads the audience, especially architects to think about the meaning of shelter, the difference between home and house, the importance of place in our existence, and the relation of belonging that we establish with our stuff, place, and space.

Keywords: Architecture in Cinema, belonging, chloé Zhao, capitalism, deterritorialization, dwelling, economic crisis, frances McDormand, house, home, homeless, jessica Bruder, nomad, nomadland, place, placelessness, road, USA, van, vandweller.

* **Corresponding author Arbil Ötkünç:** Faculty of Architecture, Mimar Sinan Fine Arts University, Istanbul, Turkey; Tel: 0090 537 851 93 89; Fax: 0090 212 252 16 00; E-mail: arbil@gmail.com

INTRODUCTION

Nomadland is the third film of the director Chloé Zhao. The film in which Frances McDormand and David Strathairn played the leading roles won three Oscars in 2021, one of which was in the category of “Best Movie”. The film, in which some of its actors portrayed themselves, was originally a documentary. Many characters in the film are modern-day American nomads living in their RVs in real life.

American journalist Jessica Bruder conducted an in-depth field study about Modern Nomad Life. Chloé Zhao adapts the book *Nomadland* (Bruder, 2017), which draws the portrait of many people suffering from the economic crisis and records their habitat beyond its meaning through her cinematographic construction. The director lets the audience see life from the perspective of those who lost their jobs and houses and were obliged to work in unsecured jobs and live in RVs. As it is stated in the subtitle of the book, it shows what surviving in America in the Twenty-First Century means: how people “fall” and how they survive. The film also reflects exceptional and accidental poetic moments in situations and places where we see the cruelest face of capitalism.

Every good cinema film can be evaluated in many different aspects, the same as every good artwork, and can be layered by centering on different notions. *Nomadland* is a film with the potential to inspire many interpretations and articles from different viewpoints. If you have an occupation such as architecture that sensitizes you to think through space and related notions, the first of these layers is opened by thinking about the difference between a house and a home. A second layer is opened on the linear or cyclic relation, which we establish through time, and the third is opened through thinking over a belonging relation that we establish with the place.

NOMADLAND

61-year-old Fern lives with her husband Bo, whose illness and death we learn about later, in a small industrial town Empire, in rural Nevada in the west of America. Industrial production completely stopped due to a political decision taken because of the economic problems in this town, as in many places in the early 2000s. Those who had worked in a factory that had produced sheetrock for 88 years were unemployed. The ghost town from which the zip code was disconnected is like a symbol of the collapse of the American dream. Fern loses almost everything she has, primarily her house. Following this, at first, Fern did not wish to move away from the place where she had lived a happy life with her husband. However, she buys an RV and is obliged to hit the road as a modern nomad without any particular place to go. She accepts gradually marginalized living conditions without overly rebelling. She calls herself “without a home” but

not “homeless.”¹

Fern is a part of the mid-life and older age American group that has become poor, has no house, and whose population grows day by day. She joins those who were white-collar, small business owners, or employees before but who got poor and preferred working at blue-collar jobs than being unemployed or living on a retirement pension that is too low to live on. As expressed by Bruder,

“There have always been itinerants, drifters, hobos, restless souls. But now, in the third millennium, a new kind of wandering tribe is emerging. People who never imagined being nomads are hitting the road. They're giving up traditional houses and apartments to live in what some call ‘wheel estates’ - vans, secondhand RVs, school buses, pickup campers, travel trailers, and plain old sedans” (Bruder, 2017: xii).

To summarize, the film reflects all the challenges in the lives of these people in a tranquilizing rhythm without accelerating and slowing.

HOUSE OR HOME?

A house is not confined to a space with physical boundaries, a structure of four walls, and a roof in our daily life. It transforms into a home for the dweller as long as it provides security, peace, and the feeling of belonging; he/she shares things with his/her beloved ones, and memoirs accumulate. The film emphasizes this message by drawing our attention to the catchy words on the tattoo of Fern's workfellow in the Amazon warehouse: “Home; is it just a word? Or is it something you carry within you?” If we can carry our home within ourselves, clearly, an RV can also be a “mobile home” by gaining meaning beyond that of a vehicle.

Fern makes various changes and upgrades her RV, customizes, personalizes it, and calls it “Van-gard” during her journey to an unclear target, such as other modern nomads do. She installs a small old fishing box in which her husband puts his stuff in an RV. At one point, when she takes her RV to a mechanic after it breaks down, the mechanic tells her that it would be a more logical and economical decision to sell it and buy a new RV. Fern strongly disagrees with this offer and answers back, “It's my home”. The problem is not a simple financing problem. She is obliged to go to her sister's house by getting on a bus to borrow that money even though she is loathe to do it. She is obliged to tell the difference between the notions of “those without a home” and “homeless” to her sister, who lives in an established order, including her sister's husband and her sister's guests. (In the same dinner chat, unfortunately, she has to remind them why “leaving everything and hitting the road” is not a result of making bad decisions but an

Architecture as a Main Character: Bong Joon-ho's Parasite

Emre Karacaoğlu^{1,*}

¹ Şevki Özenin Sokak Öz Anadolu Apt. No:91/14 Erenköy/ Kadıköy Istanbul, Turkey

Abstract: The South Korean black comedy thriller, Parasite, was arguably the most talked-about movie of 2019. The first South Korean film to win the Palme d'Or and the first non-English film to win the Academy Award for Best Picture among many other awards, it is praised almost unanimously as one of the greatest films of the 21st century. Besides its engaging plot and flawless cinematography, the film was especially influential with its stark portrayal of the rigid social hierarchy prevalent in modern life. Having studied sociology at Yonsei University in Seoul and experienced poverty at the beginning of his own film career, director Bong Joon-ho recounts a comedic, but extremely bleak story based on the actual reality of our day. He introduces two families, the poor Kims, and the wealthy Parks, to draw the grim contrast within distinct social classes. The families are presented in their living spaces and architectural arrangements, which are a direct reflection of their psychologies. The architecture in the movie acts not only as a literary tool or plot device but virtually as a main character of the film, directly influencing the lives of the film's protagonists.

Keywords: Academy Award for Best Picture, architecture in cinema, architecture, bong Joon-ho, class struggle, capitalism, economy, hierarchy, home ownership, korean director, parasite, palm d'Or, sampo Generation, south Korea, social class, seoul, sociology, social structure, upper class, unemployment.

INTRODUCTION

“As a filmmaker, I'm always interested in space. I'm very obsessed with space. And when I find a good space, I become almost pathologically excited and euphoric.”

Frances Anderton

Korean director Bong Joon-ho's words attest to his artistic priority while shooting probably the most famous movie of 2019, Parasite.

* **Corresponding author Emre Karacaoğlu:** Şevki Özenin Sokak Öz Anadolu Apt. No:91/14 Erenköy/ Kadıköy Istanbul, Turkey; Tel: 0090 535 888 18 57; E-mail: emre-karacaoğlu@gmail.com

In the film, architecture does not only appear in its purely visual or aesthetic aspect but also as an allegory for the rigid social structure of humanity. As a matter of fact, we can take this interpretation one step further and assert that architecture fills the space between the people in the film, manipulates them, and acts like a main character by brutally displacing the human relations that should ideally exist in this space. In *Parasite*, architecture reveals a structure that is inevitable, unavoidable, and much more archaic and larger than our limited lifespans.

ABOUT FILM

The film recounts the story of the poor Kim family infiltrating the upper class. The young son of the family, Ki-woo, gets the opportunity to tutor the daughter of the wealthy Parks. Following a number of chicaneries, the entire Kim family manages to acquire different positions in the Parks' villa. The Parks' home boasts dazzling modern architecture and overlooks Seoul's low-end neighborhoods, including the dingy, narrow basement apartment where the Kims reside. (Note that the film's production designer, Lee Ha-jun, designed and built the two houses from scratch, following Bong's directives. Furthermore, Bong and his team interviewed various architects during the production of the film, and even visited the architect Frank Lloyd Wright's home in Los Angeles.) Parks' house is designed in a minimalist style by a fictional architect named Namgoong Hyeonja and has a layout that provides its residents with plenty of space and privacy. Via its minimalist architecture, Bong states that the house reflects "the sophisticated and modern lives" of the Parks: "A minimalist space makes you feel that all you see is all there is. To see that, you get the sense that it's not trying to hide anything beneath the complicated layers. The simple planes and the lines come together to make you feel like you've seen everything" (Anderton, 2020). (Bong will exploit this architectural phenomenon for the surprise element in the film.) The ground floor of the house is bordered by a large window (and in the same aspect ratio as the movie's 2.39:1 framing ratio), revealing the beauty of the manicured garden. On the other hand, the Kims' apartment, designed by Lee Ha-jun after researching and photographing the devastated villages and towns of South Korea, looms over its inhabitants, does not offer any privacy, and attaches itself to their sleeves like a permanent tag. The Kims, too, have a window with the same aspect ratio as the Parks, but this window only reminds them of all the misery of their neighborhood, the insecurity of their streets, and, most decisively, their place in the social hierarchy.

Another noteworthy architectural aspect of the two houses is their contact with sunlight. "(In Parks' home) the sunlight pours in like a waterfall," the director says. "There are many scenes with abundant sunlight. And so it's class disparity

shown through natural light” (Anderton, 2020). As Kim’s underground apartment is deprived of this sunlight, it traps its inhabitants in an eternal, indelible smell of humidity. Possibly built under a South Korean law enacted in the 1970s, these underground apartments were originally built as bunkers. While these units were initially not allowed to be rented out, following the expansion of the city, the tenants proceeded to do so. Low rents, naturally, attracted lower-class families. However, according to Bong, these bunker-turned, half-underground apartments also hint at the psychology of the protagonists: “These semi-basement homes are only half underground. That’s very similar to the psychology of our protagonists. We became a wealthy country very fast. And people who weren’t able to board that fast train towards wealth, feel lost. Moreover, they feel a sense of inferiority” (Brown, 2020).

SAMPO GENERATION

After studying sociology at Yonsei University in Seoul, Bong, who himself experienced poverty at the beginning of his film career, takes a detailed photograph of the Sampo Generation (“Three Giving-up Generation” in Korean), to which the young characters in *Parasite* belong. Various reasons including social pressure, the increasing cost of living, and lack of housing in cities have driven South Korea’s Sampo Generation to give up on three things for good: dating/courtship, marriage, and having children. This social identity has turned into a serious problem in today’s collectivist Korean society, even transforming into a generational archetype. (Let us also note that there are other neologisms as well, comprising “five-”, “seven-”, “nine-” and “ten-giving up generation” alongside Sampo.

These identifications indicate giving up on, consecutively, employment, home ownership, interpersonal relationships, hope, physical health, appearance, and, finally, life altogether.) While similar neologisms have also become prevalent in the rest of the world (such as the Satori Generation in Japan or the Euro 700 Generation in Greece), it is only anticipated and understandable that Korean youth would identify with any of them. To be precise, the problems faced by young people who identify themselves with these archetypes are more current and real than they have ever been in our age. In stark contrast with the “boomer” generation born after the Second World War, the lives of people born in the 90s carry much greater inequalities of opportunity, difficult economic conditions, and cost of living. Focusing primarily on such current problems of his society, Bong often refers to the helplessness of individuals in the face of this social structure via certain allegories in the film. At the very beginning of the movie, we observe the panic in the Kims when Ki-woo’s college friend visits: they are so ashamed of the neighborhood and its architecture that they feel alarmed when they hear of

The Cabinet of Dr. Caligari - Robert Wiene (1920)

Oktay Turan^{1,*}

¹ Faculty of Architecture, Erciyes University, Kayseri, Turkey

Abstract: The Cabinet of Dr. Caligari is one of the early exponents of expressionist and art cinema. The techniques in the movie function as a kind of mirror rather than a tool of entertainment. As an autonomous language specific to cinema has not yet been developed, the relationship with reality is handled on a more subjective level. The qualities of the space in Dr. Caligari oscillate between two-and three-dimensional spaces. The built environment has its own reality and aims to reflect a kind of mental construct in order to constantly express the subjective expression of the creator. The director uses a frame story to change his perspective. The forms in the built environment basically appear on the edge, as if they were deformed as a result of a certain impact. The technique of a frame story has also been used in architecture by means of intermediate spaces in order to blur the distinction between public and private in architecture.

Keywords: Avant-garde cinema, avant-garde architecture, built environment, dystopia, Expressionism, expressionist cinema, expressionist architecture, frame, fiction in architecture, form-function, horror movie, intermediate space, modern architecture, perspective, robert Wiene, story, standardization, trauma, the Cabinet of Dr. Caligari, technology, utopia.

INTRODUCTION

The Cabinet of Dr. Caligari (German original title: Das Cabinet des Dr. Caligari) directed by Robert Wiene is one of the early exponents of expressionist and art cinema. The techniques used in the movie are important in terms of the fact that the film functions as a kind of mirror rather than a tool of entertainment. The period in question was the silent cinema, in which cinema technology was at a very early stage and the means of expression used were still in their infancy and eclectic. In other words, an autonomous language specific to cinema has not yet been developed and, from the expressionist perspective, the relationship with reality was handled on a more subjective level rather than on a universal level as there are realities in general.

* Corresponding author Oktay Turan: Faculty of Architecture, Erciyes University, Kayseri, Turkey; Tel: 0090 538 322 83 59; Fax: 0090 352 437 65 54; E-mail: oturan@erciyes.edu.tr

The protagonist of the movie is Francis and the narrative is told from his point of view. Francis is in a mental hospital and Cesare, a somnambulist is also there. Francis is looking for his girlfriend. As Cesare attacked her, her lover also fell into a mental hospital. Francis is the person with whom we come most closely as the narrator as we see everything the way he describes it and from his point of view. However, a surprise awaits us right here at the end of the movie. That is, Francis is actually in a mental hospital. Here, our entire perception of reality is distorted. Up until then, we have heard everything from Francis' point of view. We watched it according to his logic and within the framework he drew. But now, what we are told at the end of the movie is that Francis is in a mental hospital.

EXPRESSIONISM AND THE CABINET OF DR. CALIGARI

The techniques of expressionism are generally against standardization as, in a sense, this is a process that mechanizes people. Expressionism has excluded this mechanical state as it now detaches or, at best, alienates man from his humanistic nature. When people become mechanical, they will no longer be able to express their subjective feelings. In this sense, the idea of expressionism is a meta-art in the context of the continuation of art as a subjective expression. In other words, it is a prominent effort to preserve it with its subjective qualities, albeit at a minimum level. It is obvious that the destruction brought by the war was very decisive. Paul Klee's painting "Arches of the Bridge Stepping Out of Line" (Brückenbogen treten aus der Reihe), in which he refers to totalitarian regimes, may be interesting in this regard. Maybe the walking arches in this painting can be seen as a manifestation of a more proactive thought. However, Dr. Caligari has proactive and futuristic thinking. In this context, Klee's painting also has a structure that betrays the Nazi regime and tries to decipher it. The artwork does not have to convey a direct political message, but it can do so in addition. But basically, it's also a way of being artistic because this addition is not exempt from being artistic either. Of course, neither Dr. Caligari nor Klee's paintings can be seen with purely political messages. War itself brings other kinds of destruction besides physical destruction. However, it can hardly be argued that modern white architecture is against it as its position turns crisis into opportunity and embraces these technological blessings in every way it can.

Expressionism has a lot in common with Cubism. Cubism, as Bilgin (2002) asserts, breaks up objects but leaves them as the objects we are used to. In this sense, De Stijl's difference is that he does not leave the object as an object. In other words, it does not leave the building as a building. It can be argued that we are in a situation similar to Cubism in Expressionism in which the object remains as an object even though it is distorted. For instance, Cesare's stylized and androgynous style or the way civil servants sit. They have interesting sitting styles

as if they have transformed and distorted in harmony with the space they are in. While Venturi criticizes postmodernism, he says that the modern itself is ambiguous. In that sense, expressionist art can be seen as a truly modern work, as he argues that postmodernism contains intense uncertainty, complexity, and contradiction (Venturi, 1977). For instance, let's take the plot of the movie. Although this frame story, added later, is thought to weaken the antiauthoritarian structure of the film by thinkers like Kracauer, it is actually a structure that strengthens the expressionist structure of this film.

The fictional aspect of cinema can be seen as a quality that is generally tried to be hidden when cinema is used as a documentary or entertainment. Although cinema is thought of as bringing images together, cinema still tries to bring this fiction as close to reality as possible. This is an illusion, of course, as cinema can only be a reflection of real life, and is fiction in any case. It can compress or stretch time through framing or temporal jumps. However, in *Dr. Caligari*, it can be argued that this emphasis on reality, that is, the concealment of the fictional illusion, is not widespread. The movie consists of 6 parts, and the continuity is interrupted as much as possible. This so-called disruption is an anticinematic approach from within the cinema.

This situation seems to be very related in terms of architecture. The idea that the form of a building is directly related to its function can be considered an illusion in architecture. Modern architecture tries to reduce architecture to a scientific discipline by developing this alternative perspective, although still subjective, and this alternative point of view produces an illusion. The relationship established between the form-function relationships is inevitably subjective in this sense. Modern architecture treats this from a determinist point of view as much as possible, interprets it as interdependent, and presents the architecture as something arbitrary. However, it cannot be argued that such a deterministic relationship actually exists. Whether the form-function relationship in an architecture is handled as a result or not, it is a subjective action and should be considered separately from the discourse regarding this relationship. The form-function relationship is a problematic but important relationship in terms of modern architecture. Its importance is shaped by whether the form-function relationship is arbitrary or not. Instead of the form being something independent of the function, it should be reduced to a quality dependent on the function, following it wherever it goes. This is an action that can be considered discursively antiformal. Although this discourse seems positive or possible, an assumption to be formed on it still does not have the opportunity to escape from. The important thing here is that although modern architecture tries not to reflect the inevitable arbitrariness of the form-function relationship ideologically or intellectually, relatively, the same situation can come to light in cinema. However, the

Metropolis: From Dystopia To Reality

Gülcan İner^{1,*}

¹ Vocational School Technical Science, Interior Design Programme, Kırklareli University, Kırklareli, Turkey

Abstract: Having begun with consecutive photographic frames depicting real life, the journey of the art of cinema has always left a permanent emotional impact on the audience with visual presentation techniques, surreal plot lines, and spatial organization. Cinema, which is also in connection with other branches of art, also has a special connection with architecture in terms of the fictional spaces that the aspects of the plot occur in. This connection has always kept cinema in a dynamic advancement. The cinema film set that is formed by taking inspiration from a city and the new world order that is realized by taking inspiration from this film set continuously supports each other. Notions of time and space are among the important components of these two branches of art. Architectural structures and cinema films that can challenge years and remain standing have always been constructed with a planning approach that is always ahead of its time. Thus, their effects are still debated even after many years.

In 1927, when it was released, having had a spatial organization that was ahead of its time, Metropolis still remains a source of inspiration for architecture, although it was designed based on a real city in the world. This film, in which we can see the effect of architecture on the cinema clearly, is also among the films that have to be seen in terms of architecture. The film has inspired many artworks around the world with its spatial organization that interpreted the different art trends dominating the time the film was shot.

In this study, in the movie Metropolis, which presents a cross-section from the future, the architectural elements that Fritz Lang, who studied architecture, highlighted with his imagination, and the effect of space on the film are discussed. The effects of art movements and political developments on the world of architecture and cinema will be examined.

Keywords: Art deco, architectural style, bauhaus, cinema and architecture, classroom distinction, cult, dystopia, expressionism, futurism, modernism, metropolis, plot, science fiction, silent cinema, space fiction, space, urban architecture, urban identity, urbanization, vertical architecture.

* **Corresponding author Gülcan İner:** Vocational School Technical Science, Interior Design Programme, Kırklareli University, Kırklareli, Turkey; Tel: 0090 533 212 45 91; Fax: 0090 288 214 14 95; E-mail: gulcaniner@gmail.com

INTRODUCTION

Cinema is a branch of art in which the screenwriter can convey the real or fictional imaginary world to the audience. It opens the doors of different worlds to its audience and at the same time in collaboration with the notion of space. Having begun in 1895, the adventure of cinema is still in our lives starting from the silent era to the sound films, and with its continuous technological advancements that cover representation and screening techniques along with acting techniques.

The most significant feature of the film organization is space. Spaces, in which events occur, attract the audience and strengthen the film. With cinematic architecture composed of images defined in films, the director or the stage designer, in fact, does the same thing with the architect. With the mental features of buildings and cities, [the director] constructs the worldly perception of the audience and presents it to the audience by designing all surfaces between his/her own experience and the world (Pallasmaa, 2008).

Among the visual art branches, architecture, which assumes an identity in which design and imagination find meaning, creates physical spaces in which an important right such as housing is fulfilled and simplifies human life. There are important common points in the development of both branches of art. The most important of these is that the resulting products are affected by various art movements, and political or historical events belonging to the periods they were designed for: “Each image both in architecture and cinema has been structured through tools such as ‘planning, reflection, problem-solving, remembering, imagination, reasoning, metaphor, figurative language, judgement, and envision’ that lead to human thought” (Serim, 2014; Frampton, 2013).

“Both cinema and architecture pass through similar stages during the production processes and utilize similar methods until the application stage. Both branches of art start in the mind, conveyed on paper, and constitute parts. The product is revealed after combining the parts that underwent differences until the unity is accomplished” (Beşgen and Köseoğlu, 2019: 32).

In the period when sound cinema techniques were just beginning to be used, *Metropolis* (1927), was shot as a silent film and one of the best-produced films with its director Fritz Lang and the screenwriter, the wife of the director, Thea von Harbou. It is one of the best examples of expressionist German cinema in the science fiction category. As it touches upon the problems that were created by modernity, the film has attracted the attention of the most important philosophers and film critiques of the 20th century as well as architects who have studied the relationship between architecture and cinema since the first day it was released

until today.

“Symbolizing both the main city, universe, the machine, and the genius loci of the city, the architectural representations and sets of Metropolis were designed by Fritz Lang, who had received an architecture education, and Erich Kettelhut, who, again, was an architect” (Jacobsen and Sudendorf, 2000: 19).

ABOUT THE FILM

Defined as the main city in Metropolis, while wealthy industrialists, businessmen, and their top-level employees rule the city from massive skyscrapers, the workers living under the ground run massive machines to maintain the city. Fredersen, who is the master of the city, runs his city, which is extremely developed and surrounded by tall buildings, wide roads, and railways connecting the buildings from his office in the Tower of Babel. His son Freder, however, spends his time in the garden of pleasure. Maria arrives in the pleasure garden with the children of workers and Freder falls in love with Maria at first sight. He goes to the lower levels of the city in order to find her, where the workers live and work. He witnesses the explosion of massive steam engines that kill and injure many workers in machine rooms. He tells his father about the accident. Seeing his father's indifferent approach towards the difficult conditions of the workers, Freder decides to help them and secretly rebels against his father. He receives Josaphat's help and goes back to the machine hall where he switches places with an exhausted worker. Meanwhile, Fredersen goes to the inventor Rotwang to investigate the meaning of the maps of the catacombs where he finds a dead worker. While they have gone underground together to investigate the secret of the maps, it is rumored that Maria addresses the workers, and an intermediary will arrive to bring together the workers and employers. When they return to Rotwang's house, Fredersen sees the statue of the woman robot Hell who died when giving birth to his son, Fredersen orders Maria's face to be given to the robot and wants to deceive and activate the workers. However, he is unaware that Rotwang is using the robot to destroy Metropolis and destroy both Fredersen and Freder. The robot Maria leads to chaos in the city. As robot Maria provokes the workers into an uprising, workers destroy the Heart machine, and the lower part of the city that belongs to the workers is flooded. The only way to save the city is for the son Freder to act as an intermediary with his father, Fredersen.

THE NOTION OF CITY IN METROPOLIS AND THE EFFECT OF TRENDS OF ART

Urban spaces are not just physical spaces but at the same time are dwelling units attracting attention as dynamic areas of the society living in them. In this vein,

Baraka

Selma Kayhan Tunalı^{1,*}

¹ Faculty of Architecture and Design, Kocaeli University, Kocaeli, Turkey

Abstract: The concept of space in the historical process of cinema and the art of architecture arising from the need for shelter have always been influenced by each other. In this process, the role of movie screenings in experiencing the environment has been essential. The visual experiences in the art of cinema not only construct the past and the future, they also enliven feelings and thoughts and thus leave traces in human memory to the images they show. What we feel and perceive while watching movies are intense visual stimuli that reflect the relationship between architecture and cinema through spatial fiction.

In this study, we will focus on the relationship between space and humans, which is the main element of cinema-architecture interaction. We will try to highlight the effect and dynamism of space perception on human senses. The movie named Baraka in this study was selected considering the human-space relationship and it examines human sense and thought through the concepts of time-space mysticism.

Keywords: Belief, capitalism, construction, culture, destruction, exploitation, globalization, human, life, mysticism, nature, perception, religion, shelter, society, sense, space, time, temple, worship.

INTRODUCTION

Baraka is a 1992 non-commentary documentary directed by Ron Fricke. Baraka has been translated from Arabic into many languages and is derived from a word meaning “to be blessed”. The producer of the film is Mark Magidson, and the screenwriters are Ron Fricke, Mark Magidson, Constantine Nicholas, Genevieve Nicholas, and Bob Green.

Director Ron Fricke, in his documentary film Baraka, uses nature and its images as his space and shows them to his audience interconnectedly. No matter where in the world you watch Baraka, it is inevitable that you will feel like a nomad.

* Corresponding author Selma Kayhan Tunalı: Faculty of Architecture and Design, Kocaeli University, Kocaeli, Turkey; Tel: 0090 532 705 06 03; Fax: 0090 262 303 42 53; E-mail: Selma.kayhan@kocaeli.edu.tr

It is obvious that Fricke used his superb originality best in *Baraka*, building his space on nature. This wonderful documentary not only takes its viewers to different places but also allows them to witness different beliefs and cultures around the world. Although there is no text and a narrator in the film and the music is used only in very few places, which allows you to hear nature's own rhythm, the modernism caused by the globalization we live in and its negative effects on human/nature relations is conveyed to the audience in a very shocking way, using locations carefully chosen by the director.

In this magnificent work, it is clear that nature is considered our home. In *Baraka*, nature is depicted to the audience with images flowing in their own rhythm. This movie is a document that evaluates different concepts such as humans, nature, time, life, religion, world, society, and culture in relation to each other and from a philosophical point of view. According to Diken and Lausten:

“Cinema makes a valuable contribution to social diagnosis.” Accordingly, in social theory, cinema is a way of recording the world in a different, more touching, and more intense way, thus establishing a virtual relationship with human beings. When we look at this situation from a dialectical point of view, it is not counterintuitive to say that cinema is life and life is cinema. “Cinema and society are like twins who are separated in their union and reunited in their separation” (Diken and Lausten, 2014: 21).

In Fricke's *Baraka*, the critique of capitalism and globalization, which led to the greatest crises of our age, is described in a very lyrical and shocking way, with the skillful use of time and space phenomena.

BREATH OF LIFE, FROM THE VIEWFINDER OF RON FRICKE: BARAKA

The visuals for the film were obtained from 14 months of shooting in 24 countries covering six continents. In *Baraka*, the main venues/places chosen in this film to reveal the devastating effects of capitalism are as follows: Himalayas, New York and Tokyo Subways, Hawaii Volcanoes, Galapagos Islands, Ayers Rock, Hagia Sophia, Angkor Watt, Egyptian Pyramids, Arizona's Massive Aircraft Cemetery, Iguazi Falls, Chartres Cathedral, Auschwitz Concentration Camp, Cambodia's Killing Fields, South America's ghettos, Ganges River, Amazon Jungle, Wailing Wall and Kaaba. The first frame of this extraordinary film by Fricke is the majestic Himalayas; also known as the Roof of the World. Although we do not know for sure why the director has chosen the Himalayas as the opening scene, his choice becomes more meaningful when the whole film is viewed as a whole. Perhaps we can say that there is a relationship between the beginning of the movie with the Himalayas, which is accepted as the roof of the world, and Henri

Lefebvre's approach that evaluates with rhythm the tensions and the relationship between time and space. "In linear cyclical processes, moments such as birth, growth, decline, and end all contain rhythms" (Lefebvre, 2017). In *Baraka*, we climb the slope of the Himalayas and continue on to the Tibetan Monastery, and then we watch the tragic emotion in the eyes of a monkey in the middle of a hot water spring, and then we come across images of people carrying heavy loads on their backs in Nepal Square, and all of these scenes are connected to each other with a highly conscious fiction. The rhythm of the movie allows us to observe that the harmonic order of nature has deteriorated and transformed into a man-made field.

After the introduction part, which brings nature and people face to face through the use of spatial fiction, the film is divided into three main parts. In the first part, we encounter the relationship between time and space, which was still unaffected by the effects of the modern age. In this first part, which corresponds to almost the third of the movie, we can say that

"Until the modern age, space was generously ascribed to the human species, and time was to God" (Lefebvre, 2017: 79).

Fricke, who passes by the temple from Durbar Square in Nepal, reveals the time-to-God ascription by showing sacred spaces and religious rituals, using impressive cinematic effects. The director switches from the image of a man who is performing a prayer ritual inside a temple in Nepal, to the image of a rasta-haired man who prays to God Shiva (who both creates and kills according to Hindu belief), and he goes on to show many other faith rituals and places to the audience. The image of the man who worships God Shiva has been associated with rabbis weeping at the Wailing Wall in Jerusalem, which is considered sacred by the Jews, and with the Mevlevi whirling at the Istanbul Galata Mevlevihane. Right after the image of the Galata Mevlevihanesi, Fricke continues to convey the fact that in the majestic spaces of the great premodern religions, time had always been ascribed to God, showing the imposing images of the following places one after the other: Prophet Mohammad monument in Mecca, which is considered sacred by the Muslims; Nakş-ı Cihan Square (aka Imam Square), which was started to be built in 1598 in Isfahan and is one of the largest squares in the world; and Imam Mosque (formerly known as the Shah Mosque) which is located on the south side of this square. After the Imam Mosque, Fricke continued his message with a transition to the 13th-century Reims Cathedral, which had recently been almost destroyed by a massive fire, and the building is considered one of the greatest achievements of Gothic architecture. The images then move on to Tibet (here we see a person performing a candle burning ritual) and from there to another important place Jerusalem (here in a worship place we see an old man

Koyaanisqatsi

Esra Eres Yalçın^{1,*}

¹ Faculty of Architecture and Design, Kocaeli University, Kocaeli, Turkey

Abstract: Natural destruction caused by technology, globalization, and industrial movements has threatened the ecological balance. The risk of depletion of natural resources has led people to be more respectful of nature and to protect it. Achieving the goal of ecological studies and reducing environmental problems is possible by understanding environmental awareness at the social level. Documentary films shot in the ecological field are an effective tool in raising social awareness by showing the state of nature in the face of the production activities of humans. Koyaanisqatsi, which is among these productions, is 1982 American experimental and non-narrative documentary film produced and directed by Godfrey Reggio, with music by Philip Glass and director of cinematography, Ron Fricke. In this film, in which the turmoil of life is emphasized, the narration has further been strengthened thanks to representations of the built environment. In this study, the turmoil in life and the effect of this turmoil on the natural and built environment are covered, based on the strong representations of Koyaanisqatsi. This study aims to contribute to the ecological development of design approaches in built environment production and to increase environmental awareness. In the study, the change and transformation of human-nature relations until the present, and the urban and architectural reflections of the turmoil in life are discussed. In line with the search for solutions to ecological problems experienced on a global scale, the importance of design approaches that will not conflict with ecological interests in the production of the built environment has been revealed. The widespread use of architectural approaches that take into account the climatic data of the region, which is sensitive to nature in material selection and gives importance to the effective use of renewable energy sources, is of great importance in preventing the chaos emphasized in Koyaanisqatsi.

Keywords: Architecture in Cinema, built environment, consumerism, environmental awareness, environmental destruction, ecological documentary film, ecological balance, godfrey Reggio, globalization, hopi, intervention to nature, industrialization, koyaanisqatsi, modern world, natural environment, philip Glass, ron Fricke, return to nature, technology, urbanization.

* Corresponding author Esra Eres Yalçın: Faculty of Architecture and Design, Kocaeli University, Kocaeli, Turkey; Tel: 0090 542 792 41 78; Fax: 0090 262 303 42 53; E-mail: Esraeres92@gmail.com

INTRODUCTION

Since the beginning of human history, societies have been in close contact with nature in order to survive. Societies have obtained the products they need by working with nature, and have accepted nature up to the point where it benefits human beings, to the point where it forces them to make an effort to change and transform it. Perhaps, gradually this effort combined with showing that human beings exist and the aim of leaving a trace turned into subconscious and superconscious thought power. This abstract power, embodied in architecture, makes itself felt sometimes in a shelter under the rock and sometimes in a skyscraper erected in the middle of the city. The increase in production with the effect of developing technology has resulted in the source of architectural products, namely, nature, being forgotten. In fact, human beings have even forgotten that they are a part of nature in this turmoil. Societies have come to compete with the structures they have built with their technology and have entered the cycle of reaching more and never being satisfied. The understanding that defines itself as independent from nature and dominating humans over nature has been broken when it sees the danger of the extinction of natural resources and realizes that this will cost humanity's life. With this break, the sanctity of nature has been re-remembered, and studies have been carried out to solve environmental problems. In order for these ecological studies to reach their goals, it is necessary to understand the importance of nature at the social level and to increase environmental awareness.

Cinema and architecture are two fields that feed each other in the development of environmental awareness in the social sense and the creation of built environments sensitive to ecological balance. The state of nature in the face of the buildings, which is the biggest evidence of the turmoil in urban life, is shown in the striking expression of the cinema, contributing to the strengthening of the environmental perception of the audience. *Koyaanisqatsi*, one of the ecological documentary films, shot on the natural and built environment reflections of the systematic life offered by technology and the city, is an important production with very good representation, taking its basis from reality and its unique artistic expression. In this study, which aims to increase environmental awareness in built environment design, through the *Koyaanisqatsi*, the urban and architectural reflections of this turmoil will be examined by tracing the turmoil in life. The importance of design approaches that do not conflict with ecological interests in reducing environmental problems in the production of the built environment will be tackled.

KOYAANISQATSI: LIFE IN TURMOIL

Koyaanisqatsi, the first film in Godfrey Reggio's Qatsi Trilogy, is a 1982 American experimental, dialogue-free, ecological documentary film in which different sections of life are presented to the audience by integrating with the music composed by Philip Glass (IMDB, 1998). Reggio produced and directed the film. The name of the movie, directed by Ron Fricke, comes from the language of the Native American people living in the Hopi region of Arizona, USA. In the Hopi language, with the word koyaanisqatsi, which means crazy life, life in turmoil, life out of balance, life disintegrating, a state of life that calls for another way of living, Reggio wanted to define an image, instead of a name. The name of this movie, which refuses to manipulate the audience with the connotations that words may create, has the same quality. That is why the movie got its name from the Hopi language, which has a different understanding of time than modern times, does not contain a word that directly refers to the past, present, or future, and has a rich oral culture (Whittaker, 2006).

In the film, images of nature, people, and the built environment are presented to the audience using striking music. The music composed by Glass has been integrated with the images of life given in the film. The sequences, shown with stunning music, fascinate the audience and make them question the importance of forgotten nature against high-rise urban life. The confusion caused by technology and modern life is shown through the moments of daily life. Reggio wanted the audience to sense and question the turmoil in life, without asking a single question, only through the sequences he showed. In the film, the chaos created by the rapid production has wanted to be interpreted more subjectively, not by scenario guidance. Reggio takes us on a journey with the sequences we watch, instead of giving us a clear and sharp message. What makes this travel experience stronger is the absence of clear verbal or written guidance. Reggio, better known for his Qatsi Trilogy, has spent part of his life as a monk. This 14-year period in the artist's life explains the reason for the depth of his focus on subjects such as the modern world, different cultures, consumerism, and alienation of people from the environment they live in (Whittaker, 2006).

The movie begins with images of human figures found on a rock in Canyonlands National Park (National Park Service, 2021). In the drawing, which includes several people with a widening camera angle, it is understood that one person among them has a hierarchical superiority over the others due to their height and clothing. After this image, the take-off of the Saturn V (Apollo 11) rocket, which was designed as a result of cultural and technological competition during the Cold War period, is seen after the dense smoke lifted. The depiction of space travel after the drawings on the cave walls emphasizes the power of the desire to

The Architectural and Artical Criticism of the Movie Troy

Sema Sandalci^{1*}

¹ Department of Balkan Languages and Literature, Trakya University, Edirne, Turkey

Abstract: This study is about how the 2004 American movie Troy reflects the Iliad and Aeneid, which it was adapted from. First of all, it is a cultural duty to treat important historical events in visual arts such as cinema. It also is a vehicle to not forget history because there is a true-life reality in which many people died in pain. Subjects can be treated with different perspectives based on historical realities. It is possible to enrich the film or artwork (with fantasies) on the condition of making an explanation at the beginning. The thing to be emphasized is to present the historical texture to the audience as simply and as impartially as possible and to consolidate their knowledge. However, while doing this, the single issue that needs to be avoided is propaganda. Since propaganda is a trick, it is impossible to put it in the same position as emphasizing the truth. Therefore, we endeavored in this study to express how faithful the producers were to the architecture, religion, and art of the period, especially to the main themes highlighted in the Iliad. Throughout history, Troy was the most famous of the cities with its indestructible walls, smooth streets, beautiful houses, wealth, and fair administration. Characters such as Achilles, Hector, Paris, Agamemnon, Menelaus, Odysseus, Priam, and Helen have impressed people and also have been an inspiration to people for centuries. The movie Troy had no difficulty in winning the audience's appreciation with its action, costumes, and rich cast, just because its fame is based on an endless saga. Moreover, this film has particular importance for Turkey and Greece in terms of a common history and social values. For this reason, we accept as a duty to point out some sensitivities and present them to readers.

Keywords: Animation, architectural design, archaeological traces, artistic design, authenticity, costume design, epic, film, historical ties, heroic characters, imaginary elements, images, messages, music, period element, propaganda, religious emphasis, social emphasis, troy, war.

* Corresponding author Sema Sandalci: Department of Balkan Languages and Literature, Trakya University, Edirne, Turkey; Tel: 0090 533 726 16 12; Fax: 0090 284 235 95 22; E-mail: sandalcis@yahoo.com

INTRODUCTION

First of all, let's give information about Troy where the war took place in 1200 BC along with the cause of war.

Ancient City of Troy: Troy, which is on the maritime trade route starting from the Mediterranean and reaching the Black Sea via the Aegean and the Straits, is one of the most important ancient centers of the northwest Anatolian region. Troy, which is an archaeological site of Çanakkale province in Turkey today, was established on a hilly area overlooking the coastal plain formed by the Kara Menderes (Skamandros) and Dümrek streams (Simoeis).

Troy consisted of nine building levels and had the appearance of a castle-city-type settlement from the first building level. High fortification walls and interior structures consist of a high stone wall and an adobe superstructure. Its walls are inclined and surround the city in the form of teeth suitable for the topographic structure of the land. Castle gate entrances are usually with ramps and towers, their doors are wooden and double-winged. It is believed that there are structural changes in Troy starting from the second building level. In the inner castle, on the highest part of the hill, it is thought that there are three multi-room megaron-style buildings, which are like a palace divided by a separate inner wall, and service buildings and religious buildings that serve additional functions around them. It is thought that this megaron building in the middle was wider and higher than the ones on the sides, and the front facade facing the city had columns, and columns were rounded and widened upwards. There is a settlement pattern consisting of multi-room buildings opening to the streets within the castle.

The city of Troy, according to Homer's Iliad: It is seen that there is an inner castle (Pergamon) where the temple is located in the city of the Trojans, who are described as good horse breeders and wealthy in Homer's epic. Moreover, the city is famous for its tall castle gates and high walls built during the reign of King Ilios. According to sources, the stone house of King Priam with high ceilings, high double wings, columns, and fifty rooms was beautifully and solidly built. In general, the epic expresses that there were animal pens beside the rafter-roofed houses in the city; double-leaf doors were beamed and hinged; animal skin strap latches were used on doors; in the daily life of their rich houses, women were engaged in handicraft weaving and made clothes and drapes. They laid these and skins on their magnificent throne.

The cause of the Trojan War: It is clear that the cause of the war was related to the abduction of Helen, the beautiful wife of King Menelaus, because the king and his wife symbolize the prestige and power of the city. So, such dishonor could never go unpunished. The beautiful Helen had close to 50 suitors. These suitors

agreed among themselves and promised to help whoever her husband was when he was in trouble because of this beautiful woman. All of these suitors came to the Trojan War to support Menelaus.

It should be noted before the comments about the movie that among the Trojans, who were stated to be allied with the Thracians, there were those who came from Crete and over time from the island of Samothrace. Let's also point out that early Greek cultures had Egyptian, Cretan, and Libyan influences.

CRITICISM OF THE TROY MOVIE ON ARCHITECTURAL AND HISTORICAL DATA

Main themes of the film: The Troy film is American, made in 2004. Director: Wolfgang Petersen; Producer: David Benioff; Soundtrack Composers: James Honer, Gabriel Yared; Works adapted from: Homer's epic Iliad, Virgil's epic Aeneas.

Regarding the movie Troy, common emphasis, compared with eposes are as follows: Paris, the prince of Troy, was a guest of the Spartan king Menelaus; in Menelaus' absence, he persuaded his wife, Helen, to elope with him; Menelaus applied to his brother Agamemnon, the king of Mycenae, and asked him for help; Agamemnon's gathering of a large army and his expedition to Troy with many ships as the commander-in-chief; besides the mighty and valiant kings, there was Achilles in the army of the Achaeans; the emphasis was that the victory of the Achaeans depended on him; his mother, Tethys, the goddess of water, often came out of the sea to talk to her son Achilles, knowing that her son would die in this war; the abduction of Helen by Paris in Troy made her brother Hector uneasy; the fact that Hector is the strongest warrior and most prudent person in the city, trusting the decisions of this eldest son of his elderly father Priam; Achilles fell out with Agamemnon because of a captive girl when the Achaeans arrived on the shores of Troy for the war, then Achilles decided to withdraw from the war; the Greeks were upset about this situation. Hector's affection for his newborn baby and also due to war anxiety, his words of comfort to his wife, who is constantly uneasy because of the disasters he has experienced in his life; two sides of war decided that Menelaus and Paris should fight one-on-one for Helen so that there would be no loss of life; but during this fight, Paris escaped by taking advantage of the fog and the war continued with all its violence; Achilles' childhood friend Patroclus went into battle, armed with Achilles' weapons, and was killed by Hector while the Trojans were victorious; Hector thinks he killed Achilles; Achilles is angered at the murder of his best friend and goes to war, Achaeans rejoiced and gained strength; Achilles donning the divine weapons brought by his mother and finally confronting Hector in front of the Trojan castle. Hector was

Alice in Wonderland – Tim Burton

Belma Alik^{1,*}

¹ Faculty of Architecture and Design, Kocaeli University, Kocaeli, Turkey

Abstract: Alice in Wonderland is an animated adventure fantasy movie directed by Tim Burton, written by Linda Woolverton, and published by Walt Disney Pictures in 2010. The main topic of the movie is describing the strange dream that Alice had when she was a child. Her tumultuous imagination and love of miracles inspire us to think the way she does and to awaken the child in us. If there is one epithet in this story that will define the whole topic, it is the term Miracle. Here we encounter various strange things that we do not experience in everyday life, such as disproportion, a mixture of architectural styles combined with various geometric shapes and motifs, and a number of other strange but interesting events and places where the connection between space, time, and humans is emphasized. Many concepts, creative thoughts, and events in the movie can also be interpreted from an architectural point of view. Here first comes the different proportions of the elements and the relationship between humans and space. More specifically, Alice falls into a rabbit hole and from reality comes into a world called The Underworld, which is creative, fantastic, and invented in her dreams. With the help of an elixir and a cookie, her size increases and decreases on a drastic scale compared to the other elements around her. Another controversial scene that can be analyzed from an architectural perspective is the castles of the Red and White Queens. Both castles are in Gothic architecture, but as a result of Alice's imagination, some shapes, motifs, and colors have been added, breaking the monotony of continuous Gothic architecture elements. Moreover, the strange creatures in the forest, the white rabbit with the clock who is constantly in a hurry, the Mad Hatter, the Cheshire Cat, and the Blue Caterpillar are characters that further enrich the story with miracles. All these elements will be discussed and analyzed in more detail below. The purpose of this analysis is to open the point of view and the inspiring thoughts of the architect with the help of a child's imaginary fantasy world.

Keywords: Alice, architectural viewpoint, creativity, child, castle, dream, fantasy, forms, gothic architecture, imagination, inspiration, linda Woolverton, miracles, proportion, reality, scale, space, shapes, tim Burton, time, underworld, wonderland, walt Disney.

* Corresponding author Belma Alik: Faculty of Architecture and Design, Kocaeli University, Kocaeli, Turkey; Tel: 0090 537 282 49 69; Fax: 0090 262 303 42 53; E-mail: belma.alik@gmail.com

INTRODUCTION

Alice in Wonderland is an American computer-animated / action, fantasy-adventure movie directed by Tim Burton, written by Linda Woolverton, and published by Walt Disney Pictures. Tim Burton has signed a contract with Disney to direct two movies in Disney Digital 3D, including “Alice in Wonderland” and his “Frankweenie” remake. Burton chose this story because he never felt an emotional connection to the original book, where a series of events unfolded, and a girl wandered from one strange character to another. He explained that his goal is to try to make an interesting movie where he will introduce the psychology of the characters and bring freshness, but will also preserve the original nature of Alice. For previous versions, Burton said, “Alice has always been a girl who wanders around from one crazy character to another and I have never really felt a real emotional connection” (Web-1). His goal was to give the new movie a “frame on an emotional basis” and to “try to make the movie more like a story, not a series of events.” The film is based on Lewis Carroll's novels “Alice in Wonderland” (1865) and “Alice in the Mirror and What She Found There” (1871). The movie premiered at Odeon Leicester Square in London on 25 February 2010; in Australia, the movie premiered on March 4, 2010; and its distribution in the United States and the United Kingdom began on March 5, 2010, through IMAX 3D and Disney Digital 3D, as well as in traditional theaters. The film was a large commercial success, grossing over \$1 billion worldwide. At the 83rd Academy Awards, the film won in two categories: Best Director and Best Costume Design (Web-1).

The images and scenes in the movie are based on surreal events from Alice's imagination, with different proportions, scales, and standards. Gothic architecture combined with added geometric shapes such as hearts, motifs, and wall illustrations can also be noticed. In order to be able to discuss these elements of architectural design, I single out a few scenes from the movie that highlight the distinctive architectural works and elements that may inspire the architect and the designer.

ANALYSIS OF MOVIE SCENES THROUGH ARCHITECTURAL INTERPRETATION

Escape from the Real to the Fantastic World

It is known that the perception of reality occurs through five sensory organs: sight, hearing, smell, taste, and touch. It is impossible to perceive more than what enters through these sensory organs into our desire for pleasure, which lies behind them. We perceive reality as much as we are able to feel it with our five senses, which is why that reality is very subjective and “personified”. However, often

unwilling to accept the real environment and the facts around it, we run away from reality, imagining or living in another unreal world created with the help of our imagination. Nineteen-year-old Alice, disturbed by a strange dream she constantly has and saddened by the loss of her beloved father, goes to a party in the garden of Lord Ascot's estate, where she is subjected to an unwanted marriage proposal and the stifling expectations of the society in which she lives. Confused and not knowing what to answer, she sets off to chase the rabbit in a blue vest and accidentally falls into a large rabbit hole (Web-1). The place where all this happens is surrounded by labyrinthine gardens and Victorian architecture. The aristocracy rules. In fact, this is where the story of Wonderland and Alice begins. In this story, Alice meets again with her childhood friends that she dreamed of.

This part of the movie inspires us to use our creativity and imagination in creating architects and designers. Additionally, in design, we can often find the term "child," which expresses the child's imagination and perception of the elements. Thus, in a way, we can break away from the real monotony and create an eccentric architectural style, which at the same time should be carefully designed to fit into the surrounding buildings and their design, and not turn into an absurd and unrealistic imagination.

Mix of Scales and Their Connection with Space

In the rabbit hole through which Alice falls, everything around is upside down; gravity is reversed and upward. In the place in which she fell is a ten-cornered room with many doors, a black and white paved floor that gives the illusion of a hole. In the middle, there is only one table. All doors are locked, and only one tiny door is unlocked but she cannot fit in there. With the help of the elixir left on the table, Alice turns into a large dimension and can barely fit in the room. She touches the ceiling with her head, even bending to fit in. Then, with the help of the cookie left under the table that Alice eats, she becomes so small that she can finally fit in the small door. In this part of the movie, we come across different dimensions and scales of humans and space. Additionally, scale is the perception of the size of an object by comparing it with another. Objects are perceived in mind according to size and grouped accordingly. When measured properly, we can say that it is the unitary relationship between two quantities. It is important in the design that the dimensions reveal a harmonious, balanced, and aesthetic order in accordance with the purpose of the element, space, or building. The size of each design element is determined in terms of functionality, material, shape, its relationship to the environment, and its own geometry or structure of the element (carrier system that maintains an object or structure). There are three different scales in the display of things within the design, namely, large (giant), a human-dimensional scale, and a miniature scale. The human dimension is a prerequisite

The Lord of The Rings (The Fellowship of the Ring, The Two Towers, The Return of the King)

Hikmet Temel Akarsu^{1,*}

¹ Author-Architect, Emin Ali Paşa Street, Beydağı apartment, No.91 B Blok D:2 Bostancı, Istanbul, Turkey

Abstract: The Lord of the Rings, which had a significant impact all over the world, attracted great attention both by literary assemblies and by the written and visual media. The Lord of the Rings, a literary adaptation about which a lot has been written, has become a matter of world public opinion. The interest first started with the curiosity of marginal youth circles, then gradually formed the agenda of all mainstream literature, before and after adaptations, film, film music, inspirational music albums, computer games, and philosophy that occupied the whole world for many years. In the article, inferences will be made by focusing on the architectural references and perceptions of this artistic phenomenon.

The author of The Lord of the Rings novels is a respected Oxford professor, J. R. R. Tolkien. The books were also published while the author was alive and compiled interest. However, towards the end of the 20th century, that is, long after the death of the author, the prestige, fame, and interest he had reached an unbelievable level. Almost all over the world, a Lord of the Rings and Middle-earth fashion has emerged. This extraordinary interest was quick to attract the attention of Hollywood. Thus, under the leadership of Peter Jackson, inhabiting the unspoiled nature of New Zealand, perhaps the most comprehensive film plateau in history was established to revive Tolkien's fantastic universe. And this plateau was used throughout the trilogy and even later for film sequels like The Hobbit.

The reason behind the stories of The Lord of the Rings and Middle-earth having attracted so much attention years later and having received so much interest from almost all of humanity is that they have a highly indirect and sophisticated architectural perception, an understanding of space, and a philosophy of life. While filming the places that are told by Tolkien in this story, Peter Jackson also succeeded in splendidly recreating the places and making us see the malicious messages as well as giving beautiful references to architecture.

* **Corresponding author Hikmet Temel Akarsu:** Author-Architect, Emin Ali Paşa Street, Beydağı apartment, No.91 B Blok D:2 Bostancı, Istanbul, Turkey; Tel: 0090 533 217 00 74; Fax: 0090 216 428 18 80; E-mail: htakarsu@gmail.com

Tolkien set out with his vision of a holistic and fantastic space called Middle-earth in The Lord of the Rings series, and with his metaphors, he gave us unique philosophical ideas about the ways, methods, and models in which people's perceptions and choices of life would lead them. Peter Jackson, on the other hand, adapted this work to the cinema with great success in the famous Lord of the Rings trilogy and gave competent new inspirations about both the perception of space and the understanding of life.

Keywords: Architecture in Cinema, dwarves, elijah Wood, elves, english Literature, hobbit, hollywood, J.R.R. Tolkien, literary Adaptations in Cinema, middle Earth, new Zealand, orlando Bloom, orcs, peter Jackson, rivendell, the Fellowship of the Ring, the Lord of The Rings, twin Towers, the Ents, the Two Towers, the Return of the King.

INTRODUCTION

The Lord of the Rings novel series, set in a fantasy universe created by J. R. R. Tolkien and named "Middle-earth," consists of three volumes: The Fellowship of the Ring, The Two Towers, and The Return of the King. While the series was designed to be one of the most important children's classics of the 20th century, over time, it surpassed the foresight of cultural circles, including all authorities and the author, and sat at the top of adult literature. The predecessor and successor books of the trilogy, The Silmarillion, The Hobbit, On the Rings of Power, The Book of Lost Tales, *etc.*, are all based on this imaginary universe, namely Middle-earth, created by Tolkien, just like the Lord of the Rings. Filmed in an extremely expensive and ambitious production by Peter Jackson at the very beginning of the 21st century, the novels also achieved extraordinary commercial success. The Lord of the Rings film series, just like the novels, consists of three parts having the same names as the books.

In the novels filmed by Peter Jackson, all the ingenuity of the Hollywood film industry was put into action in an extreme dose, and a world-class industrial cinema product was created. The films, which have collected many Oscars and brought fortune and fame to their directors and producers, have also been among the classics of their field, just like the novels.

WHAT CAN BE SAID NEW ABOUT THE LORD OF THE RINGS THAT HASN'T BEEN TOLD?

It is not easy to find new words to be said under the sun about a literary adaptation that has made such a significant impact worldwide and has attracted great attention both from literary circles and from the written and visual media. As a book of worldwide popularity, the interest in the book first started with the curiosity of marginal youth circles, then gradually formed the agenda of all

mainstream literature, before and after adaptations, film, film music, inspirational music albums, computer games, and philosophy that occupied the whole world for many years, we wish to accomplish the difficult task of us through this artistic phenomenon by focusing on the aspect that interests us, namely architectural references and perceptions.

The author of the Lord of the Rings novels is a respected Oxford professor J. R. R. Tolkien. The books were also published while the author was alive and compiled interest. However, towards the end of the 20th century, that is, long after the death of the author, the prestige, fame, and interest he had reached an unbelievable level. Almost all over the world, a Lord of the Rings and Middle-earth fashion has emerged. This extraordinary interest was quick to attract the attention of Hollywood. Thus, under the leadership of Peter Jackson, inhabiting the unspoiled nature of New Zealand, perhaps the most comprehensive film plateau in history was established to revive Tolkien's fantastic universe. In addition, this plateau was used throughout the trilogy and even later for film sequels like *The Hobbit*.

PHILOSOPHY OF LIFE AND PERCEPTION OF SPACE IN THE LORD OF THE RINGS

In this article, we are not in favor of explaining at length the marginal fantasies of these films, which everyone knows very well and have probably been watched with interest by "everyone." We think all these are more or less known. The more important question for us is: What was the reason behind the stories of *The Lord of the Rings* and Middle-earth attracting so much attention after many years and that almost all of humanity had shown such great interest in? When we search for an answer to this question, we find ourselves faced with a highly indirect and sophisticated architectural perception, an understanding of space, and an overall philosophy of life. More precisely, we see that a philosophy of life that leads us to an architectural understanding is always tried to be given from the bottom up throughout these films and works. It is this philosophy of life and the perception of space that makes these films worthy of universal attention and makes them so successful in influencing people.

Let us dwell more on that issue. Although *The Lord of the Rings* was written between the two world wars and is based on the pain, observations, and emotions of its author during the First World War, the period in which the book received great attention was the years when humanity fell desperately into a great depression, saw its own destruction, witnessed the destruction of the world in which they lived, and was blindly caught in this terrible current and could do nothing. In the 90s, roaring capitalism abolished borders, money became volatile,

The Da Vinci Code

Esin Benian^{1,*}

¹ Faculty of Architecture, Trakya University, Edirne, Turkey

Abstract: The Da Vinci Code is a film adaptation of Dan Brown's bestselling novel of the same name. Both art and architecture are employed as instruments to support the space of the film, which was shot in 2006. While the film takes the audience to the streets of Paris and London, historical sites, and art galleries, it also leads the audience to a tremendous secret. As a result, the film is addressed in terms of 'looking and seeing' in this study. Looking and seeing are not only not synonymous, but they are also distinct notions in terms of perception. It is possible that we do not see everything we look at. There are, however, a number of works that must be seen while watching this film. The study's goal is to call attention to the works that should be examined in the film from this perspective. The works in question are also explored under two sub-categories: architecture and art. When looking at the locations used in the film, religious architecture such as churches, monasteries, and chapels stand out. Aside from religious structures, the buildings that have become city emblems draw attention, particularly in the scenes shot in France. Symbols and works of art, as well as settings and architecture, were employed to reinforce and strengthen the space of The Da Vinci Code. The "pentacle" sign, the Mona Lisa, and the Last Supper painting are among them. As a result, this film, whose book set records and had a huge impact, should be seen by everybody who enjoys suspense, mystery, puzzle solving, architecture, and art; and at the same time, what is looked at must be seen as well.

Keywords: Architecture in cinema, dan Brown, gothic architecture, leonardo da Vinci, louvre Museum, mona Lisa, neoclassicism, opus Dei, priory of Sion, pentacle, revivalism, rose line, rosslyn Chapel, renaissance art, saint-Sulpice Church, temple Church, the Last Supper, the Da Vinci Code, the Virgin of the Rocks, westminster Abbey.

INTRODUCTION

The Da Vinci Code is a thrilling film based on Dan Brown's most popular, but also the most controversial and discussed novel in the Christian world for its boldly chosen space.

* Corresponding author Esin Benian: Faculty of Architecture, Trakya University, Edirne, Turkey; Tel: 0090 543 870 89 19; Fax: 0090 284 225 69 95; E-mail: esinbenian@yahoo.com.tr

The film, which belongs in the drama, thriller, mystery, and crime genres, was shot in 2006. It was directed by Ron Howard. The 142-minute-long film has 21 nominations (2007 Golden Globe Nominee, 2007 Art Directors Guild Nominee). It won the Golden Schmoes, IFMCA (International Film Music Critics Award) the Stinker Award in 2006, and the ASCAP, Jupiter, and the Yoga award in 2007.

In the film, Robert Langdon (Tom Hanks), a Harvard University symbology professor, is on a business vacation in Paris when he becomes engaged in a strange murder case: The elderly director of the Louvre Museum is murdered one night. In order to secure the most important secret in history, the museum director, who died, left behind a strange sequence of symbols and clues. Professor Langdon is summoned to the museum by the French police, who urge him to shed light on the murder by analyzing the symbols on the corpse's body. He is suspected of being the perpetrator of the crime right away. A chase through the streets of Paris and London ensues.

Sophie Neveu, a cryptologist and granddaughter of the museum director, accompanies Professor Langdon. Professor Langdon seeks to figure out the truth with her help by following symbols and clues. Da Vinci's work contains the most significant clues. These hints lead them to a huge secret, and the danger grows as the mystery unravels, as Robert and Sophie are confronted with Christianity's greatest secret. This secret leads the two to the Priory of Sion, a secret cult. On the other side is the Opus Dei sect, which hires a man to destroy this secret. But this man, who is as cunning as he is elusive, and who anticipates every move Langdon and Neveu would make, introduces himself to Opus Dei as the 'teacher' and conceals his genuine motive. His true goal is to uncover the mystery. This tremendous secret of the Priory of Sion will either be lost forever or revealed if the two cannot solve this difficult mystery. But it is not just the space that keeps the audience engaged throughout the film. While this film draws the audience into a great secret, it also drags the audience through the streets of Paris and London, historical places, and art galleries.

TO LOOK AND TO SEE

Despite the fact that looking and seeing appear to be the same thing, they are not. One may look, but not see. "It is our eye that looks, and our brain that sees. However, the soul and consciousness have an impact on the visual function of the brain" (Soykan, 2003). In cinema, seeing is extremely essential in terms of art and architecture. Details that are easily neglected when caught up in the flow of events are brought to the fore in some films, and spatial awareness is attempted; it may even be brought to the fore to form the narrative. In other films, it is transformed into a supporting or concluding part. It simply fills the background space in some

films. Many details in *The Da Vinci Code* can be missed, and the space stays a mystery until the very end. However, there are numerous architectural and artistic features in this film that must be seen. Symbols, paintings, places, and religious architecture are at the forefront of this.

ARCHITECTURE IN THE DA VINCI CODE

The city's architecture ranges from the urban to the single building size in the film; the building elements are even used as a tool to support the space down to the smallest detail. As a matter of fact, in recent years, one of the most hotly debated topics in film has been the use of space, and certain films have begun to gain prominence as a result of its usage and expression. Although the locations are mentioned in the novel, the third dimension is left to the reader's imagination; in the film, however, it is left to the audience's attention.

When it comes to religious structures, the Saint-Sulpice Church in Paris, as well as the Temple Church, Westminster Abbey, and the Rosslyn Chapel in England, spring to mind. The Saint-Sulpice Church, the second biggest church in Paris after Notre Dame, symbolizes French classicism with its Roman Colosseum-inspired façade and towers rising on both sides of the entry, which are also embellished with baroque features. However, the meridian line crossing through the structure in the form of a metal strip (according to the acceptance before Greenwich) is referred to as the "rose line" in the film, which is related to space. The Temple Church, which we might define as an early Gothic exemplar with its buttresses, high pointed arches, and ribbed cross vaults, has also risen to the fore with the sarcophagi inside, despite the simplicity of its appearance. Westminster Abbey, on the other hand, has been given as an example of English Gothic, with moldings attempting to lessen the verticality of the façade. The tomb of Isaac Newton has brought the Gothic style to the fore, with its towers rising on both sides of the entrance façade, small statues placed on the façade and the arches of the entrance door, stained glass windows with pointed arches and motifs, overwhelming height, and stepped pointed arches carved into the interior wall surfaces. The attention is drawn to the symbols carved from the stone rather than the carriers arranged in the form of a bunch of circles and stained glass windows in the Rosslyn Chapel, which is covered with many symbols and figures from the Egyptian, Jewish, Christian, Masonic, and pagan traditions, especially in the interior, despite the Gothic style features.

Aside from religious structures, the images shot in France specifically include buildings that have become emblems of the city. For example, the Villette Castle, which can be described as a simple example of French classicism in a city known for its castles, the Eiffel Tower, which, despite being seen in the background,

They Live

Ayşe M. Kalay^{1,*}

¹ Faculty of Communication, Istanbul University, Istanbul, Turkey

Abstract: This study is an evaluation of the science fiction horror film *They Live* (1988), directed by John Carpenter. Due to the nature of the period in which it was shot, the film focuses on the effect of television on individuals, advertisements aiming to turn everyone into mere consumers, and the consumption practices of the masses, while also criticizing the system. It is clear that television as a powerful mass media tool, which is one of the key concepts of the study, has a significant place in the film *They Live*. The film was shot in the years when television was most influential on a societal level, and individuals were passive viewers. Today, people are not only passively watching the content; instead, they actively interact with and monitor each other on social media platforms, often wanting to be watched by others, too. On the contrary, this activity has led them to become physically passive. This situation brings to mind the concept of “screen zombies”, one of the key concepts of the study, which actually resembles the act of watching television presented in the film. The film deals with how this passiveness is used in controlling and directing society. In *They Live*, television is not merely a leisure time tool, it is the hypnosis tool of the society where it is desired to consist of obedient, consumerist individuals. In addition to that, the film covers the rules of advertisement, stating that it is necessary to broadcast advertisements both on television and in outdoor environments where individuals will inevitably see them, in order to encourage society to continuously consume. *They Live* tells about a society in which the actual messages behind television screens, billboards, or magazines leading people to consume and obey cannot be seen; while invisible surveillance devices ensure the continuation of order and control. There is only a small number of people aware of extraterrestrial creatures that lead society to consume and obey. While the masses who cannot see the truth ensure the functioning of capitalism through television broadcasts and advertisements, those who see the truth are taken under control by military power, and the world (and nature) is transformed in the way the aliens desire. This transformation embodies a surreal environment with attractive television advertisements and outdoor advertisements on the facades of architectural structures.

* **Corresponding author Ayşe M. Kalay:** Faculty of Communication, Istanbul University, Istanbul, Turkey; Tel: 0090 532 445 93 28; Fax: 0090 212 440 03 03; E-mail: akalay58@hotmail.com

Keywords: Advertisement, consumption society, consumer, capitalism, homeless, industrialism, John Carpenter, mass media, military government, outdoor advertisements, obey, panopticon, popular culture, post-truth, Ray Nelson, sci-fi/horror film, screen zombies, surveillance/peeping, synopticon, street art, television, *They Live*.

INTRODUCTION

Starting with the beginning of the 21st century, people find themselves absorbed in their smartphones, watching nearly everything that propagates rapidly and globally *via* the internet, similar to the effect that television had on the masses at the end of the 20th century. People were passive viewers in the period when television was influential. Today, with mobile phones and the internet replacing television, they have transformed into individuals who follow each other and comment on others' shares on social media, and more importantly, those who want to be watched by others. They seem to turn into screen-addicted "zombies" who do not look up from their mobile phones in any environment and have no interaction with their surroundings.

An article on "screen zombies" appeared in the *Boston Globe* in 2013 focusing on realistic predictions about today's life in classic science fiction stories written in the 40s, 50s, and 60s. The stories mentioned are: C. L. Moore and Henry Kuttner's *Mimsy Were the Borogoves* (1943), Isaac Asimov's *It's Such a Beautiful Day* (1954), and Kurt Vonnegut's *Harrison Bergeron* (1961). This article, which includes concerns about children being screen-addicted zombies, emphasizes that we should not miss or lose some things while trying to catch up with technology (Rotella, 2013).

The subject of this study, *They Live* (John Carpenter, 1988), is a science-fiction horror film that focuses on the effect of television on individuals in accordance with the structure of the period it was shot, advertisements aiming to turn everyone into mere consumers and the consumption practices of the masses, while also criticizing the system. If John Carpenter had filmed *They Live* in today's conditions, we would have watched a film where screen zombies, being quite unaware of their environment, having no interest in reality even with truth-revealing sunglasses on, never become aware that the world is invaded by aliens.

BEING CONSUMED WHILE CONSUMING

Lefebvre focuses on the definitions of industrial society, technological society, affluent society, society of leisure, and consumer society, under the title of "What should the new society be called?" (Lefebvre, 2013). He argues that:

“For the time being, leisure is for almost everyone a momentary break from the mundane, and is a generalized display: television, cinema, and tourism” (Lefebvre, 2013: 66).

In *They Live*, on the other hand, television is more than a leisure time tool. It is the hypnosis tool of the society that is desired to consist of obedient, consumerist individuals. At this point, it is impossible not to remember Gerbner's Cultivation Theory. According to Gerbner's theory, television changes viewers' perception of reality. The more they watch television, the more they confuse the reality presented on the television with the reality they actually live in (Gerbner, 1998). While stating that we live in a world where reality transforms into a virtual one with communication tools other than television, Eco also believes that the world is still managed by it. He states that “the disturbing influence of television was contained when the viewer entered a phase of creative freedom called the 'Blob phase' through the remote control (The full name Blob, di tutto di piu, is a weekly satirical program that has been broadcast on Italian television channel Rai 3 since 1989. It consists of edited visual material from Italian television programs without adding commentary). Eco aims to express that:

“the television and other mass media we also shifted and changed the form of consumption and the perception of consumption, which is one of the most important concepts of our age. With this change, individuals become consumers who run from one consumption object to another with pointless insatiability” (Eco. 2016: 17-18).

In the years when *They Live* was filmed, Neil Postman expressed his thoughts on television in his book *Amusing Ourselves to Death* as follows:

“...how television stages the world becomes the model for how the world is properly to be staged. It is not merely that on the television screen, entertainment is the metaphor for all discourse. It is shown that off-screen the same metaphor prevails” (Postman, 1994: 105).

This conclusion of Postman's does not diminish the importance of the not-so-entertaining advertisements, which are the screen's very reason to exist. On the contrary, it makes them even more crucial. Thus, they maintain their influence in areas outside the screen where individuals cannot prevent themselves from seeing them by their own will, such as outdoor advertisements, posters, and announcements in markets where products are displayed and sold. Apart from television, cinema, radio, and publications such as newspapers and magazines are also prominent broadcast media for advertisements. In fact, Umberto Eco defines:

Brazil: Ducts And Pipes And Uncanny Gadgets... Or The Absurd Universe Of Being

Nilay Ünsal Gülmez^{1,*}

¹ Faculty of Architecture and Design, Bahçeşehir University, Istanbul, Turkey

Abstract: Brazil, the movie, directed by Terry Gilliam and released in 1985, provides architects and designers with fertile ground to rethink the relationship between infrastructure and the built environment, as well as the role of infrastructure in organizing, operating, and controlling power relations. The infrastructural components, ducts, and pipes, dominate the mise-en-scène of Brazil. They are the most prominent visual element in the film and a versatile metaphor for deciphering the film's material and intellectual codes.

This text will focus on ducts and pipes for reading three interconnected themes in relation to the built and natural environment of the state-machine in Brazil. The first is the dystopic control society that is maintained through the suspicion and horror of terrorists and anarchists. Here, ducts serve as the rhizomatic tools of the control society for surveillance under the authority of Central Services. The second is the capitalist-consumerist system cultivated throughout the film, where ducts signify the taste and status of the people. The third is the depiction of the slippery ground between the real and the imaginary, which is complemented by the ironic and bewildering appearance of ducts and pipes.

Keywords: Absurdity, brazil, control society, capitalist consumerist system, ducts and pipes, gadgets, infrastructure, metaphor, real and imaginary, state-machine, terry Gilliam.

"Everything along the line is connected" Jack Lint I

"When your house contains such a complex of piping, flues, ducts, wires, lights, inlets, outlets, ..., conduits, freezers, heaters— when it contains so many services that the hardware could stand up without any assistance from the house, why have a house to hold it up?" (Banham, 1965: 70).

* Corresponding author Nilay Ünsal Gülmez: Faculty of Architecture and Design, Bahçeşehir University, Istanbul, Turkey; Tel: 0090 533 433 11 57; Fax: 0090 212 381 00 20; E-mail: Nilay.gulmez@gmail.com

Nevnihal Erdoğan and Hikmet Temel Akarsu (Eds.)
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INTRODUCTION

Brazil depicts a class-based society governed by a dystopian yet unorthodox authoritarian state of surveillance, suspicion, horror, and uncertainty with no clear leader. The mechanism of power is systematic and rhizomatic.

It tells eerie, spooky, insecure environments filled with things and gadgets that appear to be powered by steam, hence fed by ducts and pipes, and time conditioned on Christmas as the apex of consumerist culture. Everything in this universe, from pipes and panels to meals and employees, is assigned a unique number, and the paperwork required for each and every action is exhaustive. People are sinking beneath a sea of drudgery and have developed a callous attitude toward one another and the terrorist strikes that have been going on for the past 13 years.

The film tells about the transformation of Sam,

“Who works in the Department of Records as “a cog” in the bureaucracy machine” (Wheeler, 2005: 96).

Sam escapes from the monotonous and disturbing reality of the totalitarian regime through his daydreams in which he rescues a beautiful woman as a flying armored superhero. The transformation begins when a bureaucrat kills a fly, and the fly's dropping into the typewriter-looking computer printer leads it to the misspelling of a letter, resulting in a butterfly effect. Due to this seemingly inconsequential occurrence, the wrong man, Mr. Buttle, is arrested and tortured to death. Sam becomes embroiled in this event due to the timidity of his executive, Mr. Kuntzman, who is afraid to assume responsibility. He offers assistance to cover up this inexcusable error and meets the woman of his dreams, Jill, a truck driver courageous enough to confront the system's violence and pursue its faults. Sam's zeal for helping Jill completely transforms his life.

The absurdity spreads the film's visual, audible, and intellectual narrative. This relates to Terry Gilliam's moment of inspiration as the film's director. Gilliam was inspired by a bizarre and absurd scene he observed while searching for a location for another film. A man sat on a black beach in an industrial city coated in iron ore while listening to happy, romantic Latin music on the radio at sunset; the surrealism of the situation appealed to him (Bennetts, 1986). Here, the auditory experience, the piece of music, gives a path to flight, a chance to escape the eerily physical reality that surrounds it. In the film, the song “Brazil” functions similarly. It softens the gray atmosphere and is mumbled by characters such as Sam, Mr. Kuntzman, and Mr. Tuttle when completing a task or fleeing from trouble. Yet, the song is not the only surprising motive repeatedly used; the

upside-down shoe-hat of Sam's mother, Ida Lowry, whose body grows younger throughout the film thanks to plastic surgery, and the undefinable genre of Brazil, which melts black comedy, humor, and horror in the same pot, all contribute to the absurdity of the film. Gilliam stated in one of his interviews that he intentionally wanted to create a movie that cannot be categorized. He said, "It's like Walter Mitty meets Franz Kafka, ...a post-Orwellian view of a pre-Orwellian world" (Bennetts, 1986). Brazil, with its many contradictory and astonishing aspects, provides fertile ground for Marxist, Freudian, and feminist readings (Glass, 1986; Glass, 2019; Melton and Stirling, 2013)² due to the strength and intertwining of its themes, subthemes, and metaphors. Besides, the built environment, including the urban and architectural setting as well as its components such as ducts and pipes, becomes a critical tool for a multi-layered analysis of the film.

READING BRAZIL THROUGH INFRASTRUCTURE: DUCTS AND PIPES

"Ducts and pipes dominate the *mise-en-scène* of Brazil. Ducts stand out due to their strong metaphorical presence that lends itself to multiple interpretations for deciphering the film's material and intellectual codes. The architecture of the post-war period and steampunk gadgets with pipes recalling the Victorian past constitute the materiality of the dystopic future. The gray-dull ambiance of the city and streets, the buildings that allude to the fascist neo-classical architecture of the 1930s" (Glass, 1986: 4).

with their static, bulky forms, contradicts the continuity and connectivity of the ducts' massy presence and feeling of movement. The monumental, massive buildings with very few openings, or solid frames pretending like openings, evoke the sculptural works of artist Rachel Whiteread, who replaces the void, the air enclosed by walls, with solid, so that moments and memories are frozen like a fossilized room and suffocates people (Whitson, 2011)³ In addition, the film's solid and vertical architecture¹ (Kael, 2022) contrasts with the ducts' lightness and horizontality. This recalls Reyner Banham's seminal text,

"A Home is Not a House", in which he questions the future of heavy buildings, or architecture, in the age of mechanical invasion of buildings, asking, "What is the house doing except concealing your mechanical pudenda from the stares of folks?" (Banham, 1965: 70).

The infrastructure or mechanical system invades the entire scale of the built environment in Brazil. Ducts and pipes, all coded for emergency interference, are ready to blow up from between the panels and serve a variety of functions, some of which extend beyond their mechanical roles, such as hiding behind or climbing

The Instances of Time and Space: Cloud Atlas

Ali Aydın^{1,*}

¹ Faculty of Architecture and Design, Kocaeli University, Kocaeli, Turkey

Abstract: The film *Cloud Atlas* is one of the cult works of science fiction cinema. It was created to set a shared narrative of time and space in six different stories. The theme of the film, directed by Lana and Lilly Wachowski siblings, is the wicked history of humanity, which does not distinguish between time and space. Throughout the film, the phenomena of time and space are employed as frequently used narrative tools. The phenomena of time and space also have an important place in both the theoretical and practical fields of architecture. Therefore, based on these two phenomena, the movie *Cloud Atlas* is a work that should be consulted as it has the potential to enrich our singular perception of time and space to which we are prone. Throughout the film, the places serve as the litmus of the times the stories belong to. It gives the history of the role of space in the history of humanity and shows how our relationship with space and the meanings we attribute to it are transformed. Thus, the multidimensional relationship that space has established over time is skillfully conveyed to the architects stuck in today's space through cinematography. In this context, considering the social, cultural, and economic life when the six stories in the film took place, their effects on the phenomenon of space are discussed. The spatial descriptions of these six different stories that the directors wanted to create will be examined one by one. As a result, these multidimensional effects of time have once again emphasized the importance of not thinking about time independently of space. The fact that the organization of space, from the most primitive life forms to the life forms where technology reaches its peaks, is also a reflection of the social structure of the period reveals the multidimensional relationship of space. Themes such as racism, war, consumption fetishism, and technophobic visioning of the future in the stories also overlap with the spatial setups. According to the story, the place can take on the symbol of power, the instrument of domination, and virtual setups that we have not yet experienced. Thus, the potential of cinema to dissolve the past and the future in its own temporality and transfer it to the audience already expands the limits of imagination to a broader temporality for architects who are trapped in the hegemony of the unconditional present.

* **Corresponding author Ali Aydın:** Faculty of Architecture and Design, Kocaeli University, Kocaeli, Turkey; Tel: 0090 552 426 22 70; Fax: 0090 262 303 42 53; E-mail: aligirnemim@gmail.com

Keywords: Architecture in Cinema, cloud Atlas, david Mitchell, dystopia, futurism, gothic space, henri Lefebvre, lilly Wachowski, lana Wachowski, modernism, matrix, production of Space, robot technology, science fiction, space, sonmi-451, time, technophobia, urban space, virtual space.

INTRODUCTION

Cloud Atlas, which has an important place among the significant works of the Wachowski siblings, is a movie by a German-American co-production released in 2012. The film, directed by Lana and Lilly Wachowski siblings and the director Tom Tykwer, is an adaptation of David Mitchell's novel of the same name, published in 2004. A budget of about one hundred and two million dollars was allocated to the film, shot in approximately four years (Web 1). Even if the film, shot with great expectations, was nominated for many awards, it was considered by some critics to be a fiasco. Although it is difficult to decide whether it is a masterpiece or a fiasco, almost everyone can get the same impression that the film has its own rhythm and setup. The Wachowski siblings, whom we know from cult movies such as *V for Vendetta* (2005) and *Matrix* (2000), leave the audience to the cloisters of time and space with Cloud Atlas.

Cloud Atlas has multiple plots occurring during six eras in time that combine some common spaces through stories *via* six topics. Let us briefly mention these stories: The first story takes place in the Pacific Ocean in the 1850s. Lawyer Adam Ewing returns to his home in California on a sea voyage starting from the archipelagos of New Zealand, and throughout this journey, his struggle against slavery accompanies him. The second story is about the adventures of Robert Frobisher to be a talented composer who struggled to survive under challenging conditions in Belgium in the 1930s. We follow the sad story of the musician and the love between Robert Frobisher with his lover Rufus Sixsmith through their letter correspondence. In the third story, Luisa Rey is a rebellious journalist living in America under President Reagan. The central theme of this episode, where we encounter San Francisco of the 1970s as a venue, is the breathtaking research of Luisa Rey, who is after revealing the dangers of a planned nuclear power plant. In the fourth story, Timothy Cavendish, the owner of a publishing house, tries to get out of the nursing home where he was institutionalized, against his brother's wishes. The story, set in today's England, deals with bullying and violence from various aspects. In the fifth story, we see the story of Sonmi-451, the android waitress who rebelled against an exploitative system. The city, which appears as Seoul in South Korea in the 22nd century, is a dystopian city called Neo-Seoul. In the sixth and final story, we witness the struggle of the remaining handful of people to survive after the great destruction. As a result of the struggle of Zachry, the old sage of the community living a primitive tribal life, and Meronym from

another planet, humanity continues its life on another planet. All six stories focus on different topics. While the stories that deal with topics such as racism, homosexuality, biological warfare, and consumer fetishism seem to be very different issues when examined separately, they melt into each other thanks to the film's plot. The reason for choosing such a plot is undoubtedly because they are all the result of the problematic existence of man. The Wachowski siblings imply to the audience that these are not separate issues and that human beings are at the root of all of them. While it is possible to understand the concerns of the film when considered from this point of view, when we think about this method of dissolving all issues in a single time, it will likely create essential encounters for us as architects.

In the following section, the locations where the six different stories that take place in the *Cloud Atlas* movie are evaluated according to the social, cultural, and economic conditions of the period, and then a holistic approach will be followed. In this way, the processes of space influencing and influence will be evaluated, and the relationship it establishes with time will be considered.

SPACE AS A LITMUS OF TIME

The phenomena of time and space have an important place in both the theoretical and practical fields of architecture. It is difficult for us to comprehend these phenomena because we cannot stand independent of time and place. In the face of this challenge, we are often prone to a reductionist attitude. For instance, we resort to a general acceptance through our limited perceptions of the moment. However, neither time can be grasped without space nor space without time. Both phenomena can easily take the place of each other. As such, an incomprehensible tangle of relations emerges.

Many people have thought, spoken, and written about time and space throughout history. One of the main reasons for this is undoubtedly the fact that the issue of time and space cannot be considered separately from existence. For example, for the famous cave allegory of Plato, an important philosopher, in which he questions reality, we can say that it consists of a narrative of time and space (Plato, 2000). The surviving prisoner embarks on a journey that leads to existential questioning between the illusory dimensions of time and space. These issues were not limited to just philosophers. It is possible to talk about a broad perspective that extends to architects, sociologists, philosophers, and directors of today who deal with these issues. Each of them considered time and space and developed ideas about their relationship. Even this proves the complexity of the relationships the issue is based on. It also underlines the subjectivity of these two sensory-based concepts. Therefore, making room for both of these phenomena,

Spatial Narrative in the Intercept Of Cinema and Architecture: A Review of Alien (1979) on Storyboards

Merve Kaya^{1*} and Merve Artkan²

¹ Faculty of Architecture, Istanbul Technical University, Istanbul, Turkey

² Faculty of Architecture, and Design, Eskişehir Technical University, Eskişehir, Turkey

Abstract: The disciplines of cinema and architecture have a common denominator that is related in terms of spatiotemporal content. Movie spaces imply a mutual interaction with the discipline of architecture in terms of the expression of the existing built environment or the design of architecture in the film. The editing of the architecture of the film in this interaction defines an important field of production for the universe design of science fiction cinema. Since designing spaces in sci-fi films requires an innovative approach in the context of the script, various tools are needed to develop the designs in the process of transforming the scenarios into film. Storyboards, which are created to design spaces, events, and characters in the visualization of movies and to build their time flow, are a potential tool for universe design in sci-fi narratives. In this study, Alien (1979), a cult science fiction film, was reviewed through the storyboard sketches of director Ridley Scott and the movie scenes corresponding to these drawings. Knowledge of the setting and design of the creature and how the iconic scenes were designed in the film was explored through storyboards representing the Nostromo spacecraft and the unknown planet. In these storyboards, it has been seen that space and sequences of events are built on a temporal flow through frames, and spatial expressions can be strengthened with visual effects such as movement, color, and light. As a result, it is known that the spatial potentials of storyboards, which are a preliminary draft in the expression of cinematic spaces, are frequently used for architectural expression today, and it is believed that it is important to expand into a design tool.

Keywords: Architecture in Cinema, architectural design, alien, character, configuration, dan O'Bannon, events, experience, frames, hans Rudolf Giger, ridley Scott, ronald Shusett, storyboard, science-fiction, set production, sketches, space, storyline, sequence, visual effects.

* Corresponding author Merve Kaya: Faculty of Architecture, Istanbul Technical University, Istanbul, Turkey; Tel: 0090 544 512 45 31; Fax: 0090 262 303 42 53; E-mail: mervek082@gmail.com

INTRODUCTION

Today, the relationship between cinema and architecture can be seen as two disciplines that mutually provide production space in terms of spatiotemporal relations. According to Pallasmaa, cinema is a discipline related to architecture in terms of the expression of lived space as well as its temporal and spatial structure. These two art forms, which are similar in terms of mediation of the creation of complete images of life, bear traces of a culture or a certain lifestyle. Hence, they define the dimensions of the existential field and create experiential life scenes (Pallasmaa, 2001). According to Nauman, these contents, which are transferred through spaces, include a reflection and interpretation of contemporary developments in film architecture, and can develop as a test area for a different approach to art and practice and innovative vision (College, 1997). In this sense, cinema includes a mutual dependency on architecture in terms of both the transfer/interpretation/criticism of the existing architecture and the space fiction produced.

These two spatial arts include the explicit role of architecture in the construction of cinematic spaces and the capacity to construct the architecture of film sets in light, shadow, scale, and movement (Vidler, 1993). Thus, the inner architecture of cinematic expression and the cinematic essence of architectural experience are also multiform in the interaction of film and architecture. While this versatility depends on the architecture of space, place, and time in presenting a film event, it often refers to the creation of an inner space (Pallasmaa, 2001). These inner space creations in the cinema require spatial responses that can occur in the context of the movie's scenario.

Science fiction is narratives that reveal and eventually deny the mysterious and inexplicable, such as extraordinary inventions, technological innovations, and discoveries, and construct independent autonomous worlds within themselves (Roloff and Seeßlen, 1995). It thus defines a potential production area for the spatial counterparts of scripts in the relationship between cinema and architecture. In this area of production, science fiction has a certain freedom of representation, as Sobchack mentioned, since it realizes imagination and speculation in the visible display of a concrete image (Sobchack, 1988). In this area of freedom, the universe of the film presents a kind of cognitive map and poetic formatting, showing the social relations created and changed by the new technological modes of existence in the world (Sobchack, 1997). In science fiction, cinematic spaces that develop in the context of the film's scenario and architectural story tend to build an alien world that is completely different from the known, but can also be recognized as the built environment. In this sense, places for sci-fi films can be real buildings or fictional structures placed in virtual worlds (Căplescu, 2015).

This defines a new and unique space for cinematic space as a genre that laminates the existing world through an unexpected situation or defines its own universe.

The process of transforming a scenario into a film at the cinema unfolds through storyboarding. A storyboard is a series of images that synchronously express the depiction of the sequence of shots in a movie and the visual rhythms of the movie to the narrative sequence in the script. This sequence of images is used as a preliminary design tool in film production (Davids, 1999), creating a kind of preview for the narrative sequence produced with quick linear sketches. The storyboard defines the drawings produced to plan the movie scenes as well as serves to create the appearance of the characters, the size, angle, movement, and dialogue of the framing. Along with the experiential and emotional transfers in the story, the storyboard also expresses the recording of the physical environment (Aroztegui, Solovyova, and Nanda, 2010). In this sense, the storyboard, which conveys a series of images through frames, involves the inclusion of spatial representations in the narrative and event scenario (Aroztegui, 2013).

Therefore, since the use of storyboards in cinema also references events, places, and character designs, the use of these drawings in science fiction cinema, which defines their own universe with their scenarios, gains more importance for the original creation. In this context, the storyboards and scenes of the movie *Alien* (1979) are interpreted in order to investigate the effect of storyboards on space, events, and character design in science fiction cinema. The storyboard drawings of the movie *Alien* were grouped above the two main places of the film and discussed in terms of spatial expressions and event descriptions.

SPACES AND PLOT OF THE ALIEN (1979) MOVIE

The birth of genre is revolutionary in terms of producing a new technical and aesthetic language of cinema. Science fiction cinema has also created an astonishing and innovative effect from the beginning by combining the laws of nature with imagination to recreate the impossible. Science fiction is defined as a formation that combines supernatural events and imaginary creations with intellectual experience, with a logical basis that can be expressed with experimental designs based on technology and can be solved through reason (Roloff and Seeßlen, 1995). *Alien*, directed by Ridley Scott and written by Dan O'Bannon and Ronald Shusett in 1979, is a pioneer among cult sci-fi films that have influenced the period in cultural, historical, aesthetic, and cinematographic terms. Despite the criticism received when it was released, the film was a great success and was nominated for numerous awards. In addition, it won an Academy Award for effects with set designer Hans Rudolf Giger.

The fiction of the film is being created in the distant future when the level of

The Unity of Fictive World and Vision of Reality in the “Blade Runner” Universe

Sebla Arın Ensarioğlu^{1,*}

¹ Faculty of Architecture, Bursa Uludağ University, Bursa, Turkey

Abstract: In this study, the relationship between the fictional world created in Ridley Scott's Blade Runner movie and the reality of 2019, in which the movie takes place, and how consistent the predictions for the future are, are evaluated. This narrative, in which cinematography, architecture, and world of thought are intertwined, is one of the pioneering and cult examples of cyber-punk, techno-noir, and future-noir genre cinema. In the text, in which the intellectual infrastructure and architectural and theoretical references of the dystopian universe created in the movie are examined, the city of Los Angeles in 2019, which the movie reflects, is compared with the cosmopolitan city structure of today's real world. While trying to analyze the intellectual references made in the subtexts of the film, the relations between the leading thinkers of postmodern philosophy and alternative names of architectural theory and this cult work are examined. Architecture has a place far beyond just creating a visual background in the Blade Runner universe. The periodical and spatial features of the buildings are integrated with the role of characters, and architecture turns into a tool that conveys the nature of the character to the spectator. In this sense, real buildings in the city of Los Angeles are included in the film as well as imaginary designs. Both fictional and real places are extremely effective in reinforcing the characters in the movie. The intricate relationship between places and people is also examined in the text. One of the important concepts that the film leads the audience to question is “othering”. This comparison, conveyed through the human replicant, prompts the spectator to question similar dualities and the boundaries /border setters between them. In addition, the non-stop surveillance/control mechanisms that have penetrated into the deepest cells of the city, both its historical references and its reflections in today's socio-political environment, are discussed.

Keywords: Android, blade Runner, surveillance society, control mechanisms, cyber-punk, cybernetic, dystopia, dystopian architecture, do Androids Dream of Electric Sheep?, extraterrestrial life, future-noir, genetic design, hyperrealism, philip K. Dick, panopticon, replicant, ridley Scott, simulacra, syd Mead, techno-noir.

* Corresponding author Sebla Arın Ensarioğlu: Faculty of Architecture, Bursa Uludağ University, Bursa, Turkey; Tel: 0090 0532 351 76 08; Fax: 0090 2224 294 21 28; E-mail: seblaarin@uludag.edu.tr

INTRODUCTION

The 1982 movie *Blade Runner*, which is directed by Ridley Scott and adapted from Philip K. Dick's 1968 novel "Do Androids Dream of Electric Sheep?", is one of the cult examples of science fiction cinema. This narrative, in which cinematography, architecture, and the world of thought are intertwined, takes place in Los Angeles in 2019. Throughout the movie, it is observed that dystopian fiction and consistent foresight about the future are intertwined. The hybrid structure of spatial design, in which reality and fiction merge into each other, is also felt in the characters identified with the spaces, in the sub-texts, and in intellectual references that will not escape the attention of an interested spectator. The slippery ground, where good and evil, reality and artificiality, heroes and anti-heroes constantly change places, creates the ambiguous structure of the "Blade Runner" universe. In this way, it resembles Baudrillard's universe of simulacra, where the real and the imitation cannot be separated from each other. The city of Los Angeles in 2019 in the movie is wet and dark, with constant acid rains; it is similar to a "prison" where daylight is almost never seen, polluted with industrial wastes, a better quality of life on extraterrestrial planets is constantly pumped from the advertising screens, where the dwellers are only the police (surveillants) and those who are not allowed to go off-world because they do not have the necessary qualifications. Baudrillard also defines

"post-industrial society as a hyperrealistic society in which the distinction between high and popular culture has disappeared and a definite and comprehensive control process (cybernetic) has prevailed over people" (Şaylan, 1999: 203).

Blade Runner's catastrophic and dark city has a multi-layered structure where buildings from different eras overlap. This diversity in architectural styles is also valid for the "urban dweller" profile. Los Angeles of 2019 is a heterogeneous, cosmopolitan megalopolis where people of different ethnicities come together, dozens of different languages are spoken at the same time, and genetic designers from different specialties produce artificial versions of any limb and creature in their humble "shops".

WHAT IS REPLICANT? WHAT IS HUMAN?

The story of the movie is based on the efforts of four Nexus-6 replicants, who returned to the world after a rebellion in an off-world colony, to reach their creator - Eldon Tyrell, who is the founder of the Tyrell Company, in order to extend their four-year life span, and their run-chase cycle with Rick Deckard, who was tasked with retiring (killing) them. Replicants are androids that are "more human than human". They are indistinguishable from the real "human beings"

like Baudrillard's simulacrum. They are so flawlessly constructed that they may not even be aware of whether they are human or replicant. Due to memory implants, they have remembrances of their past and their own "personal history illusions". These memories are actually implants transferred from the memories of real human beings. They are transferred artificially, just like their other limbs. Thanks to these memories and images of the past, they can develop a sense of belonging and become mature. However, they were limited by their creator to a life span of four years, as they started to develop their own emotional responses after a while. Artificially produced in a laboratory environment, replicants have been endowed with different qualities in order to serve the people who are entitled to live in off-world colonies and to meet their various needs. Can replicants, who are very close to human beings with their intelligence, physical strength, and sensory abilities, or even have superior characteristics, accept this slavery order? Or what superiority does the human race have to resist such an order of slavery? Is the fact that they are animated by different "creators" enough to provide this superiority? How far will it be possible to talk about absolute good and absolute bad, always fair human beings and always unfair replicants in this situation? The film is constructed on this fluid and slippery ground. An order in which dual concepts such as good and bad, right and wrong, guilty and innocent are intertwined.

The spectator questions his/her decisions and beliefs over and over again throughout the movie, and can never be sure of the reality of what is to be believed and seen; just as he/she cannot be sure which of the characters in the movie are real human and which are replicants. For example, the references that Deckard, who is the protagonist of the movie and whose job it is to kill (retire) replicants, may be a replicant himself continue throughout the movie. But this situation is never clearly stated and always remains ambiguous. The most precise way to find out if a living creature is a replicant or not is to apply the Void-Kampff test. This test measures the emotional responses of the one being administered. The more advanced the model being interrogated, the more questions the test contains. However, throughout the movie, some common features of replicants are emphasized, apart from the VK test. For example, a momentary reflection occurs in the eyes of all replicants, including the artificial owl we come across in Tyrell's office, depending on the angle of incidence of the light. We encounter a similar flare in Deckard's eyes in one frame of the movie, but the film's creative team did not clearly explain whether it was a shooting error or a deliberate decision, perhaps in order to preserve the mystery on the film. The strongest evidence that Deckard might be a replicant can be found in the director's cut version released in 1992. Police Officer Gaff, who conveys to Deckard his mission to retire the Nexus-6 replicants, follows Deckard constantly during this task. The small origami figures that Gaff makes and leaves around throughout the

Organic Architecture and Artificial Lives: Gattaca

Cansu Özge Özmen^{1,*}

¹ Faculty of Arts and Sciences, Namık Kemal University, Tekirdağ, Turkey

Abstract: This chapter aims to analyze the setting of Gattaca, a 1997 science fiction film written and directed by Andrew Niccol, by highlighting the spatial, architectural, and contextual connections that help catalyze the plot. The film shares features with biopunk, a subcategory of science fiction. Natural spaces are used sparingly, and multiple settings symbolize the transition of human culture from organic to artificial. Natural processes are replaced by scientific innovations, and human beings are seen as a mere means for creating a utopian ideal whereby everyone is engineered to carry certain genetic features to ensure health, longevity, and maximum ability. This creates a homogenous society based on a new hierarchical structure. The protagonist, albeit by illegal means and being a naturally conceived child, fights against the odds stacked against him to fulfill his desires. The natural spaces are used in the film to mark the turning points in the protagonist's life. Mechanization and standardization of human beings are also emphasized by the spaces in which they live their lives. While the living and working places are devoid of natural light, the workers are deprived of any mimic or expression. The uniformity of the costumes, the futuristic elements being limited to identity scanning devices, the prepotency of arches, and the circular elements in the interior and exterior architecture signal a vicious cycle, and the back streets that function as shelters while running from security are all manifestations of a consistent mise-en-scène that presents barriers in the way of diversification and dynamism in all areas.

Keywords: Alienation, american architecture, american culture, biopunk, dystopia, degeneration, eugenics, frank Lloyd Wright, futurism, gattaca, genetic engineering, homogenization, mise-en-scène, mechanization, nature, organic architecture, setting, science fiction, standardization, utopia.

INTRODUCTION

Gattaca (1997) is the first movie by Andrew Niccol. He is known to be the screenwriter and director of other science fiction movies such as The Truman Show (1998), Simone (2002), and Time (2011).

* Corresponding author Cansu Özge Özmen: Faculty of Arts and Sciences, Namık Kemal University, Tekirdağ, Turkey; Tel: 0090 537 283 54 82; Fax: 0090 282 250 99 25; E-mail: cozgeozmen@gmail.com

The title is derived from the first letters of four nucleobases of DNA: Guanine, Adenine, Thymine, and Cytosine. *Gattaca* has attributes of the genre biopunk, which is a subcategory of science fiction. In addition to having all the generic features of a biopunk, *Gattaca* is an ethical criticism that shows the dark manifestation of scientific progress on humanity.

In the movie, eugenics, which dates to ancient Greece, has now become the genetic continuity that biotechnology deems necessary, which is the cornerstone of the class hierarchy. In this period in which natural birth lost its previous meaning, the architects of birth are now genetic engineers instead of the parents. People who are conceived without interference are called utero/faith birth/child of God/In-valid. On the other hand, the new human that is born by being eliminated from his/her parent's negative genetic tendencies by the biotechnology services is called extra-uterine/artificial man/Valid. Secular scientific understanding destroyed not only religion but also nature, placing it on a superstitious and archaic level. Therefore, a new low class emerged at the social level. Discriminatory grounds like race, ethnicity, socioeconomic level, and gender have now been replaced by the bipolar conception of organic and artificial. (Nevertheless, in the context of *Gattaca*, with the stage that eugenics is in, the main characters and most of the side characters are of the Anglo-Saxon race). Instead of discrimination, sexism, or racism, which are not legal by law, this time, it imprisons the individual into a caste system under the name of "genoism" in which social mobility is impossible. Concrete symbols of imprisonment can be seen in scenes where the protagonist is left under the shadows of the fence and hedges. The superior promises of equality by biotechnology pave the way for a vicious cycle. This supremacy, which is not designed because of ethical and religious reasons, causes a self-fulfilling prophecy for the low socio-economic side, with diseases not being covered by insurance. Therefore, the definition of equality changes drastically for the upper and lower classes of society. Although there is no reference to the government, the period when genetic engineering and space studies determine the social hierarchy and when dominance is set based on the developments in biotechnology politically also symbolizes the peak of technocracy.

ORGANIC/ARTIFICIAL BINARY

In *Gattaca*, we see the bipolar organic/artificial difference for the first time in the ethical dilemmas of the Freeman family on a microcosmic level (ironically, while the family's fate is determined by genetic engineering, their surname is the epithet of freedom). Our protagonist Vincent Freeman is a child of God. While he is 99% at risk of getting heart disease, his estimated life span is 30.2 years. The parents, who do not want to risk losing their second child to luck/God/Nature, decide to

leave the future of their second child, Anton, in the rational and controlled hands of biotechnology. The contrast and the gap between the organic/artificial and valid/invalid expands even more with the competition between the two siblings. The first exterior space where this competition becomes real is the rocky beach in Malibu. For Vincent, who has wanted to go to space since his childhood and educated himself on this subject, the first breaking point that made him decide to leave their house is not only winning one of the swimming races with his sibling, who always mentions his genetic superiority, but also saving him from drowning. It is just one of the fatal diversions that even genetic engineering would not foresee.

Although the film was set in real space, we see the nature that humanity is in no contact with in rare breaking points, as can be seen in most dystopian and science fiction settings. The swimming race of siblings, the house near the Pacific Ocean belonging to Irene, who was in love with Vincent, although she found out that he was invalid, the Dockweiler Beach on which Vincent was first conceived, the sky visible from the Gattaca space station, from which Vincent watches each spaceship take off, are some of these natural spaces marking the significant events in the protagonist's life. The natural spaces accompany these fate diversions that come to be despite the controlled existence. Vincent is born through natural means despite all scientific resources, saves his siblings from drowning twice despite his genetic disadvantages, gets the chance to go to Titan, the 14th satellite of Saturn, as a first-class pilot, and destroys social barriers by falling in love with someone from the elite class. However, one of these diversions, working in Gattaca as a first-class pilot and going beyond the genetic determinism, necessitates more than just individual effort. Vincent, as it was called at that time, is a "borrowed ladder" or a "degenerate". He got the job and advanced illegally by using someone else's DNA samples (blood, urine, skin, hair, and tissues). He buys the identity and DNA samples of Jerome Morrow, who was once a genius in genetic engineering but then could not maintain his swimming career because of paraplegia caused by a spinal fracture. The importance of space in Gattaca stems from the fact that Vincent was accepted only as a cleaner in the building after he leaves his home where he is exposed to genoism, as well as his being able to become a pilot only as a borrowed ladder and experience both lives of the socioeconomic classes within the confines of the same building.

The illusion of equality that genetic engineering has provided paved the way for an apparent standardization. While the living and working places are devoid of natural light, the workers are deprived of any mimic or expression. With the improvement in technology, individual diversity and richness are replaced by monotonous simplicity. The uniformity of the costumes, the futuristic elements being limited to identity scanning devices, the prepotency of arches, and the

Inception: Time In Time, Space In Space

Neşe Çakıcı Alp^{1,*}

¹ Faculty of Architecture and Design, Kocaeli University, Kocaeli, Turkey

Abstract: Written and directed by Christopher Nolan, Inception was released in 2010, receiving 36 Oscar nominations and ten awards. It became a film that made a name for itself in cinema history. The film was awarded four Oscars in 2011. Inception has a deep meaning for the relativity of time, as it is frequently covered in Nolan's other films (Tenet and Interstellar). In addition to the relativity of time, the search for reality in the film is often questioned. In this sense, the film is an excellent example of how the reality and the relativity of time are explained in the context of space. In Nolan's film, he constructs time over space, and the perception of reality through space is also questioned.

The film proceeds through the intervention of the subconscious in the dream environment. Interesting fiction in the film is that it is possible to participate in the subconscious through dreams and experience life through space. In this sense, the dream environment in the film gives the ability to be in many places without being anywhere, just like in the metaverse. With this article, the similarities of the film with the metaverse will be revealed. Through the film Inception, the metaverse, which can be easily designed with virtual reality, augmented reality, and augmented reality technologies that emerged in the modern world and are understood to be sustainable and easily accessible during the pandemic process, will be discussed. The film will examine how the dominant idea of the relativity of reality is explained with the perception of time and space.

Keywords: Avatar, architect, architecture, christopher Nolan, digital twin, dream, fictional universe, Inception, japanese architecture, labyrinth, M. C. Escher, metaverse, non-linear time, parallel time, penrose stairs, relativity, reality search, space reality, space-time, totem, virtual reality.

INTRODUCTION

The film Inception is the story of an architect Dom Cobb. With a special device, Cobb and his wife Mal go into their subconscious while asleep and live in the spaces where they construct buildings.

* Corresponding author Neşe Çakıcı Alp: Faculty of Architecture and Design, Kocaeli University, Kocaeli, Turkey; Tel: 0090 536 608 18 88; Fax: 0090 262 303 42 53; E-mail: neseçakici@gmail.com

Cobb and Mal constantly oscillate between the real world and the dream world. Whether they are in the real world or not can be understood from the spinning of a tiny totem spinner. While the top is constantly spinning in the dream, in reality, it stops after turning for a while. After the death of his wife, Cobb, along with his most trusted colleague, Arthur, started working for companies as experts in sleeping subconsciously and stealing secrets from people's minds. Cobb steals the secrets of his target by infiltrating his subconscious mind in the dream moment when the mind is vulnerable. His subliminal infiltrations are usually within the scope of intercompany espionage. In their last job, Cobb and Arthur have infiltrated the subconscious mind of Saito, who owns a large company. While Cobb is trying to steal company secrets from Saito's mind, Saito realizes they are in a dream, and Saito catches Cobb. This is Saito's game, and in return for not getting them caught for this crime, he asks Robert Fischer, the son of a large energy company owner, to plant the idea of splitting this energy company, which he will take over upon the death of his father, Maurice Fischer. If he succeeds in this job, he promises Cobb, who cannot go to his country due to the accusations against him, that he will be able to return to his home and children. Cobb has previously worked with his wife, Mal, on infiltrating the subconscious mind with dreams to delve deeper into the subconscious by making those whose minds infiltrate their dreams within their dreams.

Cobb had previously worked with his wife (Mal) to go deeper into the subconscious and plant ideas in that layer in his work on infiltrating the subconscious with dreams, which require dreaming within a dream. In fact, Mal and Cobb descended to such a deep layer, namely, purgatory, in a dream, that they stayed in limbo (unconstructed dream space) for 50 years in dream time, and built their world in this unconstructed space. However, when they wake up, his wife has lost the ability to distinguish between dreams and reality, and she thinks of herself as a dream and needs to commit suicide to get rid of the dream and reach the truth. So Mal thought she would wake up in the real world. However, they are already in the real world. Mal said that Cobb should commit suicide with her and kill himself, that they should return to the real world together, and that if Cobb stayed here, she would write to the police that Cobb was responsible for her death. In the letter she left, she wrote that Cobb would be punished. Then Mal commits suicide. After Mal's suicide, Cobb is wanted by the police because of the letter she left; Cobb cannot enter the United States and cannot see his children. Hoping to reunite with his children, Cobb accepts Saito's job offer and immediately starts building his team for the job. Cobb recruits Ariadne, a gifted architect like himself, to design the dream universe, Yusuf to produce the powerful sedative that will lead them to dream within a dream, and Eames to project the image and create a physical manifestation of identity. This time, since it will work not to steal ideas but to plant (inception) ideas into the mind, powerful sedatives should be ingested, and the subconscious should be taken three levels deep. The mind of Robert Fischer, whom Saito has targeted to plant ideas, is trained against this subliminal espionage, creating an obstacle for Cobb. Fischer's mind is protected at

every level by projections against subliminal espionage activities. Robert Fischer's trusted Uncle Peter Browning, who controls the company, is another obstacle for Cobb. Robert must be made to doubt his uncle and adopt the idea that his father wants him to split the company. At the film's end, Cobb succeeds, and Fischer is planted with the idea that Fischer must live for himself. Ultimately, with the mission accomplished, Saito calls the authorities and clears Cobb's criminal history. Cobb reunites with his children. Meanwhile, Cobb spins his totem spinner to see if it is a dream or a reality. The top starts spinning, and the director dims the screen. The viewer cannot know whether Cobb is dreaming or not. The film ends with the message that reality is relative, and we live what we choose.

SPACE-IDENTITY

In the film, the space and the identity of the space are emphasized a lot. Dreams are designed with clues that reflect the identity of the dreamer. First of all, in the first episode, Saito realized that he was in a dream because the carpet in the room was made of polyester while it was actually wool in real life. For this reason, Cobb is angry with Arthur, who designed the dream's space, for not paying attention to the details of the space. Similarly, Cobb finds Saito lost in limbo in a space dominated by Japanese architecture. Saito is Japanese, and his identity structure represents his limbo. Another emphasis is made while describing the need to learn more about Fischer to create labyrinth-like subconscious spaces from Ariadne, connect spaces, and create a fiction that will affect Fischer.

REAL OR DREAM?

The film's main theme is to reach Fischer's subconscious through dreams and plant ideas in him. For this, it is needed to reach the subconscious with a three-layered dream. In the film, in order to go down from the current dream layer to a lower layer, it is needed to sleep in that layer and die in that dream to back up to the upper layer. Time flow is different between dream layers. As you go deeper into the dream, time seems slower than the upper layer. Whoever the dreamer is, the others wander under his consciousness at the moment of the dream. In the film, the layers of the subconscious are represented by space. In the film, the first dream layer starts outdoors between plazas on a rainy day and continues in a hangar. The second dream layer persists in a hotel, while the third layer is spatialized on a snow-covered mountain. These subconscious layers were designed by architecture student Ariadne, who has an impressive creativity and design side. It is explained that more information about Fischer is needed to create labyrinth-like subconscious spaces for Ariadne, connect the spaces, and create a fiction that will affect Fischer. In the film *Inception*, special space designs such as the Penrose Stairs, and zero gravity in the hotel, corridor, room, and elevators are

Jurassic Park

Seda Dal^{1,*}

¹ Faculty of Architecture and Design, Kocaeli University, Kocaeli, Turkey

Abstract: Architecture is a self-developing process that includes all kinds of social knowledge, which closely follows changes and improvements in social events and technology. As a result of that architecture, action, real and virtual products occur, take forms, and become a part of individuals and society. There are many subelements that support the emergence of these products, in other words, there are many factors contributing to the architectural theory. Cinema, as an effective means of expression among the visual arts, is among the disciplines of architecture. Cinema and architecture are branches of art that are close to each other in terms of designing, producing, and developing technological techniques. This article examines the interaction between cinema and architecture, the analyzed film as a reference is Steven Spielberg's 'Jurassic Park' movie. The Jurassic Park movie was shot and presented to the audience by using all the high technological developments of that period. Many techniques such as special digital effects, virtual reality, and simulation techniques were used. These techniques, which were used also very widely in science-fiction movies, laid the foundation of the METAVERSE which has many users today. The popularity of this virtual world has led to the advancement of the architectural profession in this field. It is possible to see most of the structures designed in the real world but also in the virtual world. Such as cities, places, objects, materials, etc. designed and presented to users in the digital environment. Architecture is also used in the design process of structures in the virtual world, and the spaces are virtualized by using 3D programs. The gigantic creatures in the movie Jurassic Park were designed and animated in line with these principles. Moreover, similar principles were applied in the design process of real buildings and virtual objects in the movie and in the design of spaces in the movie. Within the scope of this study, information about "Virtual Architecture" will be given and the movie "Jurassic Park" will be analyzed through both real architectural and virtual architecture.

Keywords: Architecture, cinema, digital, design, dinosaur, effects, film, jurassic Park, modern, nature, public Spaces, simulation, steven Spielberg, science Fiction, space, technology, visual, virtual Reality, virtual World, 3D Cinema.

* Corresponding author Seda Dal: Faculty of Architecture and Design, Kocaeli University, Kocaeli, Turkey; Tel: 0090 537 483 64 42; Fax: 0090 262 303 42 53; E-mail: sedadal1114@gmail.com

INTRODUCTION

The Jurassic Park movie, which was directed by Steven Spielberg in 1993, was awarded in many categories and took its place in the film industry as the masterpiece of science fiction and action films. Jurassic Park is based on the novel of the same name by Michael Crichton. The movie which was filmed by using the highest technology of the time and offering awe-inspiring and impressive scenes that have never been seen on the big screen before, managed to break the box office records. The scenario of the movie, which was considered impossible to shoot, was successfully processed by using modern visual effects. New technologies were used to create living, breathing, photorealistic scenes and realistic visual effects like never used before. In the movie, complex scientific themes were filmed in a way that everyone can understand.

Steven Spielberg, with his many successful films, is one of the strongest and most influential directors in the American film industry. He has been involved with movies since his childhood and shot many short films at a young age. He started his career as an intern in the film industry without graduating. In his professional life, he created turning points in the cinema industry by using techniques and visual effects that were not used before in his films. He predominantly used visual language in his films and succeeded in involving the audience in the subject during the film process. He made films that could appeal to everyone and had successfully sat in the director's chair in a wide variety of genres. He reached a large audience with the movie Jurassic Park, and he has brought firsts to the audience. In the film, he questioned ethical values and referred to capitalism. Jurassic Park has become an example for many science-fiction films in the cinema sector with the technology that was used.

GIANT CREATURES IN THE THEME PARK

Dinosaurs and humans are two separate species that were separated about 65 million years ago and never saw each other. What would happen if we combined these two species on an island? This is where the movie starts. Dinosaur's DNA was discovered in a fossil dating back ages. Scientists led by billionaire John Hammond used the DNA chain of dinosaurs to cause gigantic creatures to reemerge. These creatures, who have no prehistoric ties to humans, are imprisoned on an island, in an area protected by electrical wires. In a way, a theme park is created on this island.

The founder, billionaire John Hammond brings a team of expert scientists, including Doctor Allen, as guests to this theme park, which he calls The Jurassic Park. And there he begins to welcome his first guests. Scientists are stunned by this theme park and wonder how it came to be alive. These scientists, doing

multiple research about the life of dinosaurs, set out to take a tour of the theme island. On this trip, they get the chance to see the giant creatures up close and they get very excited, but meanwhile, the security system manager of the park takes the embryos of the creature and disables the security and tries to escape. Now the guests at the theme park are vulnerable to these gigantic creatures.

VIRTUAL REALITY AND SIMULATION

The meaning of the word 'Virtual' is 'non-actual, designed in mind or in force (potentially), not actually. In the field of information processing, it means:

“Opportunities offered to the user in terms of functionality, independent from the physical and logical structure used” (Baudrillard, 2012b: 9).

And Virtual Reality is considered as:

“Creation of an art space that can be viewed in 3D, which is produced on a computer and gives the participants the feeling of reality and provides an interactive environment. Virtual reality, which has been used widely as a subject, especially in science fiction films, offers the opportunity to reach and wander in an unreal three-dimensional space” (Sağlamtimur, 2010: 227).

Simulation is the situation of showing a case that does not exist in reality as real. A virtual environment and unreal objects offer people a different perception of reality. Especially, science fiction, movies, and video games have been influential in the establishment of the concept of virtual reality. Today, it is possible to see the dominance of simulation and virtual reality in films of many different genres. It is an inevitable fact that virtual environments which are made in the computer environment in a shorter time and with less cost, will occur more frequently in all areas of our lives.

THE JURASSIC PARK'S DINOSAURS AND VIRTUAL REALITY

The most advanced computer technology of the period was used during the shooting of the science fiction movie Jurassic Park. At first, dinosaur scenes were designed with puppets. But the visual effects company ILM (Industrial Light & Magic) convinced Steven Spielberg that virtual dinosaurs would be more realistic.

“These three-dimensional skeletons were animated on computer screens by artists who worked long and hard with dinosaur movements, and then the skins of the dinosaurs were created. It was essential for these skins to look natural, so data on how they would look in what light conditions and surface textures were created in great detail. The final step would be the visual placement of these dinosaurs on the animated background images. At this stage, the harmony of light, color, and

Edward Scissorhands and the Realities of Suburbia for an Extraordinary Body

Emine Köseoğlu^{1,*}

¹ Faculty of Architecture and Design, Fatih Sultan Mehmet Vakif University, Istanbul, Turkey

Abstract: Spatial perception is the process of receiving information from stimuli and transforming it into meaningful experiences of the built environment. The interaction of the sensing body and the perceived thing plays an important role in this process. The body leads to the mechanisms of the mind as the subjective side of the process, whereas the physical and sensory objects of the outer world form the spatial part of the interaction. This study aims to express a rereading of the extraordinary perceptual realities of suburbia in Edward Scissorhands in which the protagonist is struggling with extraordinary built and social environmental clusters. The director Tim Burton successfully reflects the hidden perceptual realities of suburbia within its apparent characteristic physical features in an uneasy manner, which is raised by the survival of an extraordinary individual who fell into a suburbia seeming normal at first sight. During the study, first, the structure and story of the film are presented, then some conceptual perspectives such as body space perception are explained, and then some rereading of the film towards these perspectives is reflected. A subtle figuration of psycho-social conflicts is pictured successfully in the movie using the physical environment within its contrast and emphasis. It can be concluded that the dramatic loneliness of Edward is emphasized by the Gothic and dark house at the end of the street, whereas the superficial and apparent purity of the suburban society is represented by the basic forms and soft colors of the architectural and urban environment.

Keywords: Architecture, abnormal, body, bodily experience, cinema, experience, edward Scissorhands, existence, extraordinary, gothic, inclusive design, movie, perception, reality, space, sensory, suburbia, suburban, tim Burton, urban environment.

INTRODUCTION

Edward Scissorhands is one of the impressive films of the director Tim Burton as it successfully reflects the hidden perceptual realities of suburbia within its apparent characteristic physical features.

* Corresponding author **Emine Köseoğlu:** Faculty of Architecture and Design, Fatih Sultan Mehmet Vakif University, Istanbul, Turkey; Tel: 0090 533 322 88 21; Fax: 0090 212 521 81 00; E-mail: koseogluemine@gmail.com

This is done in an uneasy manner that is raised by the survival of an extraordinary body - Edward- that fell into suburbia, seeming normal at first sight.

While the story fills us with hope and inspiring feelings that creative spirits can be born out of desperation, we also hit faces with the fact that the world is actually not as manageable as it seems, and that behind what is considered normal there is a series of oddities and twists... Edward!

This study aims to present a rereading of the extraordinary perceptual realities of suburbia in the film with the encounter of the protagonist who has challenged struggling in such an extraordinarily built and social environmental cluster. During the study, first, the structure and story of the film are presented, then some conceptual perspectives such as body space, and perception, and then my rereading of the film towards these perspectives are reflected. It is realized by describing the physical and perceptual realities of suburbia. Additionally, body space and suburbia interaction in Edward Scissorhands is revealed.

STRUCTURE AND STORY OF THE MOVIE

Edward is simply the protagonist of the director Tim Burton's childhood set in an American suburb. Born in 1958 in Burbank, California, Burton grew up in a suburb. His relatives and teachers mention that he was introverted and not at peace with his suburban life, but that he created a very lively world with his drawings when he was alone with a pencil. Burton's childhood was spent listening to punk music and watching weird horror movies. While his favorite movies include Godzilla and Frankenstein, the horror movie actor Vincent Price had a special place for the director. In fact, three years before his death, Vincent Price, aged 79, acted in the movie Edward Scissorhands, portraying the inventor who was the creator of Edward in the movie (Lee, 2011).

The inventor creates Edward; however, we do not understand exactly what Edward is in the movie. It does not matter because Edward is an “incomplete” person in any case. The inventor gives everything to Edward; including a mind and a heart. Just as he is about to put his hands on it, the inventor dies and Edward is left with scissors in his hands. When Edward was living alone in a lonely and isolated Gothic castle on the edge of a suburb, Peg, a suburban resident selling Avon products, enters the castle hoping to sell something and sees Edward. Compassionate Peg decides to take Edward home. However, as soon as they step into the city, suburban women who see Edward begin to show interest in this different “thing”. After a while, Edward starts to become popular in the suburbs with the special dexterity of his scissors hands, but for Edward, who has stepped into a difficult adult world with the spirit of a child, this situation cannot be permanent, and he is forced to withdraw to his castle.

BODY, SPACE, PERCEPTION

In the research literature, spatial perception is defined as a process through which the information that is received from the stimuli is transformed into meaningful descriptions of the spatial environment (Maslow, 1943; Carlson, 1993). This is provided by the interaction of the sensing body and the perceived thing (Sartain *et al.*, 1967; Bonnes and Secchiaroli, 1995; Bell *et al.*, 2001). The body, as the starting point of the interaction at one side, leads to the mechanisms in mind while constituting the subjective side of the process (Lynch, 1960; Appleyard, 1969; Merleau-Ponty, 1974; Norberg-Schulz, 1980; Holl, Pallasmaa and Perez, 2006; Zumthor, 2010), whereas the objects of the outer world and their physical and sensory properties include the objective/spatial part of the interaction (Hall, 1966; Altman and Chemers, 1986; Seamon, 2002).

In the architecture literature, the body is generally considered a standard entity where the basic metric principles that are used in architectural design according to this body-space perspective are defined (Neufert, 2000). This, on the one hand, enables the designers to arrange spaces easily considering some standardized anthropometric properties and proportions. On the other hand, standardization of space could result in ignoring some people who have different physical features, even disabilities.

In recent years, architects thoroughly realized that there are “other” bodies that should not be considered as “others” (Zallio and Clarkson, 2021; Van der Linden, Dong and Heylighen, 2016; Heylighen, 2014). Inclusive design (Ferdous and Bell, 2021) adds all people into the design variables from the stretch so that comprehensible perspectives could be included in the design process instead of additional solutions that will not be enough in the end. Nevertheless, we can encounter “otherness” research in the literature that emphasizes the issue from an introverted perspective that will attract attention to the importance of the issue (Nute, 2019; Marri *et al.*, 2022).

PHYSICAL AND PERCEPTUAL REALITIES OF SUBURBIA

Edward Scissorhands was filmed in a real location, a suburb of Tampa, Florida. At the time the movie was shot, the suburb had just been established. Andrew Cremeans, who grew up in this suburb 25 years later, took photos of the suburb in 2015 and published them in comparison to the scenes in the movie. The change is striking (Vitto, 2015).

On the other hand, American artist and photographer James Casebere, born in 1953, takes pictures of his work named “Landscape with Houses”, which consists of a model inspired by the Dutchess region of New York, dated 2009, and

Charlie and the Chocolate Factory

Sennur Akansel^{1,*}

¹ Faculty of Architecture, Trakya University, Edirne, Turkey

Abstract: Architecture and cinema are two important forms of art in which different perceptions are experienced in the rational world of the observer in terms of experiencing space.

In the definitions of architecture made by many theorists throughout history, it is said that architecture is intertwined with many branches of art, that it is a collaborative process by definition, that it is the most powerful action a person can imagine, and that it is the source of magnificent stories that are not used, waiting to be imagined, visualized, built.

Cinema is only one of the many disciplines that are in a relationship with architecture due to its structure and the semantic and technical components it contains. However, cinema differs from other disciplines in terms of its partnership with architecture because it includes the dimensions of movement, time, and space in addition to incorporating all other art branches.

In the art of architecture, a mental image is transferred from the experimental world of the architect to the mental world of the observer, and the building mediates only as a visual object. Images of the architecture can be immortalized, whereas cinematic images remain the only illusion projected onto the screen. Both branches of art depict frames of life, human interactions, and ways of perceiving the world.

Burton, who pursues a new contextual and semantic setup in his films, is a director known for his extraordinary style that brings images of the imaginary and future-oriented modern world to the cinema audience through real and imaginary possible places, unbuilt, non-existent cinema spaces.

Charlie and the Chocolate Factory film starring Johnny Depp, Helena Bonham Carter, Freddie Highmore, Anna Sophia Robb, James Fox, and Christopher Lee has shared spatial readings of architectural fiction based on the representation of space.

Keywords: Architecture in cinema, cinema, charlie and the Chocolate Factory, cinema architecture, cinema in architecture, roald Dahl, tim Burton, unbuilt spaces, willy Wonka.

* Corresponding author Sennur Akansel: Faculty of Architecture, Trakya University, Edirne, Turkey; Tel: 0090 542 425 61 30; Fax: 0090 284 225 69 95; E-mail: sennurakansel@trakya.edu.tr

INTRODUCTION

Roald Dahl, one of the most important writers of both adult and children's literature, examined various social and ethnic issues in his book *Charlie and the Chocolate Factory*, written in 1964. He has accomplished this through the interesting characters and plots of intelligent and poor children who grew up among oppressive and cruel adults, with happy endings after some difficult adventures, transmitted in an original style to both children and adults. The work, which was very popular at the time of its publication, was adapted for the big screen twice in 1971 and 2005. Although both adaptations were faithful to the book, Tim Burton's 2005 adaptation attracted more attention.

ON THE REPRESENTATION OF SPACES IN THE FILM

Cinema is a form of art that dates to the recent past. The first hints of cinema show themselves in the cubism and futurism movements that emerged in the early 20th century, parallel to the emergence of cinema (Eisenstein, 1991)

Cubism has an optically based view of the structure of matter. Futurism, on the other hand, carries intuitions reminiscent of the effect created by the rotation of the film strip on the movement of matter. Eisenstein (Neumann, 1999) also thinks that architecture is the ancestor of the film. It can be thought that it offers the audience an opportunity to experience the places that push the limits of imagination in the cinema. Cinema and architecture are disciplines that deal with these experiences as well as the physical existence of the space. According to Neumann (1999), the relationship between cinema and architecture can be summarized under three headings: a platform that reflects contemporary developments, a testing ground for creative vision, and a new approach that provides a different perspective on architectural practice and works of art (Beşışık, 2013). The cinema-architecture relationship parallels Neumann's approach, which provides a different perspective from the approaches of cinema and architecture to architectural practices and works of art in Burton's works.

The starting point for the art of cinema and architecture is the same. Both have a spatial setup and experience at their core. Therefore, they produce art products in which the "experience of space" is most intensely conveyed. The discipline of architecture, whose main purpose is to shape and design the space, represents the space, and the representation of the "experience" in the space is the art of cinema. The descriptions of places and characters in Burton's films go beyond the ordinary and undergo a conscious deterioration at different points. These distortions can occur in different variations such as space, light, sound, and color.

“Especially since cinema creates moving images that are conveyed visually in the mind of the subject, it grasps the experiential dimension of the space very strongly (Bla Magliozzi, 2009).” If we consider the places where the film occurs in *Charlie and the Chocolate Factory* from this point of view, we encounter powerful spaces designed as illusions throughout the film. In this case, we can assume that the film is a form of representation in which dreamed fantastic places can be expressed.

With the cinematic architecture formed by the images expressed in the movies, a director or stage designer is actually doing the same as the architect. The spaces that are built in accordance with the scenario of the movie, mostly created by illusion, are transferred to the mental world of the audience. In architecture, the architect transfers his/her experimental knowledge to the mental world of the observer, and the building is presented as a visual object. In other words, he/she structures the viewer's perception of the world and presents the surfaces between his/her own experience and the world by complete design. In fact, both architecture and cinema indicate a sensory way of experiencing space in our perception of the world.

It is also questioned in which places the actions occur in Burton's films. For example, in *Charlie and the Chocolate Factory*, cooking in the bedroom is defined as 'contrast'. The fact that the actions occur in a different and unexpected place has the quality to give both architects and directors a different perspective. In fact, in the last scene of *Charlie and the Chocolate Factory*, the house where Charlie and his family live is mysteriously presented to the audience inside Willy Wonka's factory. Adopting this approach in his films, as in the example, Burton has captured a unique and original point of view.

In the film, it is possible to observe that Burton carried his original point of view from the spatial scale to the urban scale. The city, which can be observed from a bird's eye view at the beginning of the movie, is reminiscent of a gloomy industrial city. On the other hand, one-story, crooked, and unusual structures can be observed on the streets. Wonka's chocolate factory is making a rift in the city. It is not only the largest structure in the city but also a place limited by wire fences. It can be thought that this situation also refers to social class differences. The factory operates separately from the city, with features such as its facade, size, interior, and operation. Visual harmony dominates everywhere else, from street lamps to houses, throughout the city.

In addition, in the cinema, the characters have become an important element as well as the virtual architectural spaces that are not built and are not used on the level of reality, and they are like a part of the space they live in with their bodies and costumes. Thus, Burton captured a similar contrast between modern and

An Examination Of Star Wars Films Through Retro-Futuristic Space And City Setups

Melike Yenice^{1,*}

¹ Faculty of Architecture and Design, Kocaeli University, Kocaeli, Turkey

Abstract: The common and main elements of cinema and architecture, the individual and the space as the living area of the individual, have the ability to connect these two disciplines and enable them to be in an interactive structure that feeds and develops each other. On the other hand, science-fiction cinema is one of the genres that contributes the most to the field of architecture, with its flexibility enriched by the limits of imagination in terms of making predictions about new ways of life and creating different worlds. In the space opera subgenre of science-fiction cinema, the Star Wars movie series is one of the most important examples that enable the realization of many fictional space designs utilizing technological innovations. George Lucas, the director of the first two trilogies of the series, seems to combine nostalgic and futuristic elements, under the influence of Victorian art, in the techniques he developed in his films and the spaces he created. In Star Wars movies, there are many virtual spaces where spatial elements existing in the real world or belonging to past eras are combined with futuristic spatial assumptions, depending on the differing climatic, physical, and geographical conditions. In his films, he benefited from the narrative-supporting aspect of architectural discipline and spatial fiction; by reinterpreting the architectural styles he used in the film series regarding different living conditions, he also inspired the architectural structures and interior setups of today and the future.

In this study, which aims to examine the retro-futuristic space-city fiction of Star Wars films, the first two trilogies directed by George Lucas will be discussed. Three separate fictional locations -on the Star Wars planet- in films shot in different years are examined in this context, and the aim is to conclude the differentiation in spatial fiction and their effects on the cinematic narrative.

* Corresponding author Melike Yenice: Faculty of Architecture and Design, Kocaeli University, Kocaeli, Turkey; Tel: 0090 534 253 19 14; Fax: 0090 262 303 42 53; E-mail: melikeynce@gmail.com

Keywords: Art Deco, art Nouveau, architecture, baroque architecture, cinema, cyberpunk, dystopian movie, eclectic architecture, fictional space, Frank Lloyd Wright, George Lucas, retro-futuristic space, organic architecture, Star Wars Episode IV: A New Hope, Star Wars, science-fiction, space opera, Star Wars Episode V: The Empire Strikes Back, Star Wars Episode VI: Return of the Jedi, Star Wars Episode I: The Phantom Menace, Star Wars Episode II: Attack of the Clones, Star Wars Episode III: Revenge of the Sith, utopian movie, visual effects in cinema, Victorian architecture.

INTRODUCTION

Cinema, which deals with humans and human life and conveys this to the audience with a visual expression, cannot be considered independent of space due to its nature. While architecture and space sometimes exist as a background and backdrop in cinema to support the narrative, sometimes they can be the primary condition for the formation of the narrative by bringing them to the forefront and transforming it. Cinema, on the other hand, can create an experimental environment for spatial propositions that do not exist in real life and can inspire architecture. In this sense, it can be stated that cinema and architecture are two disciplines that affect and nourish each other.

Science-fiction cinema, on the other hand, is an important subgenre that strengthens the interaction of cinema and architecture with the freedom it provides to make predictions about the future and new ways of life and to create different worlds. Science-fiction cinema provides opportunities to make spatial assumptions for different periods and conditions and offers new perspectives by bringing innovative alternatives to the existing ones in the axis of the limits of the dream world.

The Star Wars film series, directed by George Lucas, is one of the most significant examples of science-fiction cinema in the space opera¹ subgenre. One of the reasons why the Star Wars series was accepted as a turning point in the science-fiction genre was the use of many innovations in terms of technology and, accordingly, the realization of various fictional spatial designs. In all films of the series, there are many virtual spaces where spatial elements existing in the real world or belonging to past eras are combined with futuristic spatial assumptions, depending on the differing climatic, physical, and geographical conditions. In this sense, it can be said that the existing architectural styles in the series are reinterpreted with a futuristic approach and that the spatial fiction that occurs is the source of inspiration for architectural structures and interior fiction for today and the future period and can be exemplified through many buildings.

ON SCIENCE FICTION CINEMA IN THE 1960S-2000S AND THE PLACE OF THE STAR WARS FILM SERIES

As for all arts and disciplines, it is impossible to consider the art of cinema independent from the social, economic, social, and political circumstances of the related era. Wars, developments in science, art, and technology, and political events are also largely reflected in the films. In this sense, it is considered essential to summarize the conditions affecting the themes and techniques of the films during the years of filming the Star Wars series directed by George Lucas.

After the Second World War, **the 1960s** was the period when future life and new living spaces were investigated, space exploration was carried out, and manned spacecrafts were sent into space. In 1961, Yuri Gagarin went into space and became the first person to orbit the Earth, and in 1969, Neil Armstrong set foot on the Moon. All these developments have significantly impacted science-fiction cinema, and space-themed stories in which new worlds and lives are questioned and different planets are discovered and all have begun to be processed.

The 1970s was a pessimistic era in which Western societies experienced a political crisis, economic problems in the United States increased, and the Vietnam War and its effects continued. In this era, dystopian films in which the story is fictionalized through anti-heroes. The film noir² style came to the forefront again. This also has been a period in which the use of visual effects became widespread with the development of technology and the increase in possibilities, and virtual spaces have been created with innovations in camera technology and the use of computers beyond mechanical visual effect design. It is seen that stories about machines and robots are developing, and the theme of exploring the universe and space continues to be addressed. One of the points that distinguishes the Star Wars film series, which was first filmed in 1977 and is based on the story of another parallel world that existed a long time ago, from these period films is that it dwells on a promising and hope-inspiring theme in an atmosphere dominated by dystopian cinema. George Lucas, who found a bright way in the pessimistic environment led by dystopian films **in the 1970s** and told the struggle between good and evil, made the first film of the “Star Wars” series in 1977, which tells **a story of hope to the audience in a post-disaster world** (Uzunonat, 2017). Another point is that visual effects became fundamental to the narration, and various virtual spaces were created using these effects. With the help of models prepared at different scales, the use of digital technology and visual effects of war images could be shot ahead of the period:

“In Star Wars IV: A New Hope, which was produced in 1977, and in other films in the series, Lucas played with the nature of film technology, transformed it,

Envisioning Space Throughout The Story Of Human Existence: 2001: A Space Odyssey

Ali Aydın^{1,*}

¹ Faculty of Architecture and Design, Kocaeli University, Kocaeli, Turkey

Abstract: Architecture and cinema are two disciplines with strong ties to each other. Behind the establishment of these strong bonds, common terminological intersections in use, such as space, light, sound, plan, *etc.*, have an essential place. In Stanley Kubrick's films, the fact that the space plays a vital role at least as much as the actors emphasize the importance of the space in terms of narrative formation. 2001: A Space Odyssey, which deals with the process from the first hominids to today's humans, is a cult film that should be considered since very few dialogues throughout the movie attribute a more dominant role to the space phenomenon. The depictions of space used in the film, which managed to convey millions of year of images to the audience in a short time, were also processed layer by layer parallel to the plot. The audience is involved in the storyline through the transformation of spaces ranging from the hollows where the humanoid apes shelter to the space stations and their ships. Thus, space setup plays an essential role in terms of narrative. This article discusses how this narrative role of the space is constructed and what kind of positions it takes according to the narrative to be created. The ways regarding use of space in the film's scenes were examined, and comparisons were made between the spatial reflections of human behaviors that changed over time. In this context, it is understood that the space has different qualities according to the relationship it establishes with its period. The concept of space not only provides the essential need for shelter but has become more complicated over time. It has evolved from a space formed according to human behavior to an understanding of space that determines human behavior. As the role of the conditions of the period in human life increased, space reached a level that established control over human behavior. The film, which allows this comparison, has the potential to create a different perspective that examines the existential dimension of space beyond our limited understanding of the world.

Keywords: Arthur C. Clarke, artificial Intelligence, architecture in Cinema, classical Style, hominid, hal 9000, jupiter, le Corbusier, monolith, neil Louis Armstrong, phantasmagoric, science Fiction, stanley Kubrick, space, space Travel, spaceship, superman, time, white room, 2001 Space Odyssey.

* Corresponding author Ali Aydın: Faculty of Architecture and Design, Kocaeli University, Kocaeli, Turkey; Tel: 0090 552 426 22 70; Fax: 0090 262 303 42 53; E-mail: aligirmemim@gmail.com

INTRODUCTION

Stanley Kubrick, one of the master directors of cinema, has been a source of inspiration for directors and undoubtedly the audience with his films for many years. Even though Kubrick, an American director, worked in various fields such as screenwriting and photography, which can be considered the cuisine of cinema, his filmography makes him unique and recognizable. The subjects he dealt with in his films, the relationship he established with music, and the depictions of places adorned with perfect detail made him more recognizable in time and enabled his movies to create a specific style that allows us to understand to whom they belonged immediately. The most important aspect of this style that allows it to achieve such specificity is its passionate attitude towards aesthetic perfection and symbolism. Starting his directorial career with documentary short films, Kubrick decided to continue his career as a self-taught director due to his troubled relationship with school life. Kubrick, who directed his first feature film, *Fear and Desire* (1953), shot the movies *Spartacus* (1960), *Lolita* (1962), *2001: A Space Odyssey* (1968), *A Clockwork Orange* (1971), *The Shining* (1980), *Full Metal Jacket* (1987) and *Eyes Wide Shut* (1999) respectively (URL.1). Most of his listed films have been nominated for and awarded an Oscar. When the above films are considered as a whole, it becomes even more evident that Kubrick has a very different position compared to other directors. As a general attitude, directors are identified with specific themes or movements, while Kubrick has films that are masterfully handled in many areas, from war to science fiction. Thanks to this bold attitude, Kubrick also avoided the risk of being tempted by power, which is a benefit of being trapped in a field and making films of the same genre all the time, and he eroded the limits of cinema.

The movie *2001: A Space Odyssey* (1968), which Kubrick co-wrote with the famous science fiction writer Arthur C. Clarke, is considered one of the cornerstones of science fiction. The astonishing state of Kubrick's cinema is far ahead of its time and can be understood more clearly in this film. At the time of the filming, *Apollo 11* had not yet embarked on a space trip, Neil Louis Armstrong had not yet reached the moon (July 20, 1969) and written his name in history. The film was found so effective and realistic that there were even those who said that Kubrick shot the landing, too, claiming that Neil Louis Armstrong's moment of landing on the moon was similar to the film's. In an interview with Kubrick, his emphasis that *2001* is not just a movie about space travel but that space travel itself reveals the justification of the reactions. Even though it is challenging to write about Kubrick's films, which does not say what the reality of the film makes you feel rather than what it makes you think, it has potential that makes this effort worthwhile (Phillips, 2009). Especially the movie of a director who adopts the motto of transcending the limits of the human mind becomes even

more essential for architects. In order to correctly interpret the architectural setup in the film, it is necessary to address the plot or event setup first because they undertake a function that complements each other. In this context, firstly, the theme of the film and then the architectural elements in relation to the theme will be analyzed.

It is seen that the time spent in dialogue does not exceed approximately 40 minutes in the film, where the total duration is almost two and a half hours. Thus, rather than verbal narration, Kubrick creates a cult visual feast that aims to penetrate the subconscious of the audience. As set up layer by layer, the first half-hour of the film consists of an episode in which we witness a group of hominids discovering the use of tools after the Big Bang. Therefore the hominid, having discovered how to use tools, uses a piece of bone as a weapon and leaves the water war victorious thanks to it. From the very first scene, the director associates this turning point, which is very important for the history of humanity, with the most important symbol of the movie, the monolith. The break in the history of humanity, which took place after the scene of touching the monolith, that is, the discovery of the tool, emphasizes the function and symbolism of the monolith in the film, as we will encounter in the later scenes of the film. The monolith represents a leap or potential for human history. The timelessness of the black monolith, on the other hand, illustrates the director's resolution of the imagination of representing extraterrestrial beings. In this regard, Kubrick mentions the difficulty of representing and imagining them, saying that it is not reasonably possible; therefore, an attitude that will be consistent with their qualities rather than their forms should be adopted while representing them. He says that the black monument serves this function as an excellent example of minimal art (Phillips,2009). After the invention of the tool, the director creates an imaginary bridge between the past and the future by transforming the bone into a spacecraft utilizing the coin-cutting method while watching the humanoid ape throw a bone into the air in slow motion. We witness a spaceship and a time when technology is at its height, more complicated than a primitive device invented a million years ago. The director masterfully conveys the reflection of the tool brought about by that first step in today's world to the audience through symbolic analogy and captures the history of the intervening million years with two scenes, thanks to the possibilities of cinematography. The tool has improved, but its nature has not changed.

Today's humanity is trying to understand the mysterious signals from the moon. For this reason, they have advanced a lot in technology and are making space travels. These unidentified signals point to Jupiter. The crew of the ship, which is on its way to Jupiter, consists of Frank Poole, David Bowman, and a scientist who was put into a deep sleep. We are watching the mysterious journey of astronauts

Revisiting History of Humanity By Extraterrestrial Imperialism and Local Justice: Dune By Denis Villeneuve

Ersan Koç^{1,*}

¹ Faculty of Architecture and Design, Bursa Technical University, Bursa, Turkey

Abstract: This article is an essay to analyze the movie “Dune” by Denis Villeneuve by using the concepts of imperialism, colonialism, and the quest for local justice. In Dune, the architectural elements selected for Arrakis, imperial palaces, and local living spaces of the future are all deeply in harmony with the planet’s landscape. The film matches the effective gliding of the source material in the book while dispensing with much of the novel by leaving behind David Lynch’s 1984 adaptation. The imperial/counter-imperial and dominium battles between different space-conquering families set the basis of the story. The top family houses are scrambling and fighting for dominance. House Atreides has been assigned by the unseen Emperor to rule over Arrakis.

In almost every fiction art, designers, artists, and architects have labored to imagine what the state structure and/or built environment of an extraterrestrial world of the future might look like. The movie is directed by Denis Villeneuve, the talent/craftsmanship who presents sweeping vistas and startling science fiction imagery. Art director Vermette decided that the natural environments on each planet must be dominantly used in the design codes. In Arrakeen of Arrakis, the buildings depict a right angle choice. The dominant material is stone and light is taken in by “light wells”. Large windows are incapable of responding to super-extreme heat. All palaces in the movie are designed with the role of a monument to showcase and press the image of the Empire. By using a monumental scale, all characters are shown powerless and ineffective. A gigantic scale is used, not only in the palaces but also in the houses of families to demonstrate the storytelling mechanism in a power-coded socio-political order. The design of the music and soundscapes of different planets makes us feel the alien character.

Keywords: Authoritarianism, art, capital, colonialism , costume, discontent, dune, design, extraterrestrial, freemen, local, Imperialism, justice, power, planet, place, rebel, space, struggle, sand.

* **Corresponding author Ersan Koç:** Faculty of Architecture and Design, Bursa Technical University, Bursa, Turkey; Tel: 0090 531 960 15 38; Fax: 0090 224 300 38 15; E-mail: tanburaersan@gmail.com

INTRODUCTION: SETTING UP THE STORY

This article is an essay analyzing the movie *Dune* by Denis Villeneuve by using the concepts of imperialism, colonialism, and the quest for local justice. In the sequential parts of this writing, we will analyze the relations of the theme of the movie with the grand concepts given below. To start with, we might say in “*Dune*”, the architectural elements selected for Arrakis, imperial palaces, and local living spaces of the future are all deeply in harmony with the planet’s landscape. The Landscape of Arrakis is formed by massive areas of dunes/deserts depicted by endless scenery in a spice/fuel-generating geography. Production designer Patrice Vermette has created a film showcasing the imperial history of the Earth in a fictional world spanning multiple planets – Arrakis – set 20,000 years in a distant and imperium-dominated future. The film matches the effective gliding of the source material in the book while dispensing with much of the novel by leaving behind David Lynch’s 1984 adaptation.

The theme and time span of the movie is set in the distant future. Humanity has seized and colonized faraway and extraterrestrial worlds. The sequel’s first part sees their most important planet as Arrakis. It is a dune-covered desertous planet inhabited by natives; Freeman Natives live a life using ancient techniques to preserve water/moisture and to mine “spices”. Spice is a special source/substance that prolongs human life and makes space travel possible.

Here starts the imperial and counter-imperial and dominium battles between different space-conquering families. The top family houses are scrambling and fighting for dominance. House Atreides has been assigned by the unseen Emperor to rule over Arrakis. This assignment is for bringing spice production back in line. Duke Leto Atreides – the leader of House Atreides – is carrying out a struggle to achieve this goal within a thin line of power, opportunity, and great life and death destiny. The other houses rivaling for Arrakis’ leadership are expecting and scheming failure, evanescence, and desolation of House Atreides.

Dune of Villeneuve can be described as a form of *Game of Thrones* sci-fi. Families are rivaling each other for grand-scale power control and the story of which is observed within a different type of imperialism. *Dune* is a grand story told massively. This massiveness is both in architectural multi-conceptuality and imperial dominiums. In advance, the visuals and scope of the story are not only good but also stunning. The way the visuals tell the story and the actors’ use of space and architectural symbolism pull the viewer to the design chambers increasingly in the setting.

ARCHITECTURAL AND DESIGN SIGNIFICANCE OF “DUNE”

The movie Dune is based on the first half of the 1965 book by Frank Herbert. In almost every fiction art and movies, designers, artists, and architects have labored to imagine what might the state, structure, and/or built environment of an extraterrestrial world of the future look like. The movie is directed by Denis Villeneuve, the talent/craftsmanship of whom presents sweeping vistas and startling science fiction imagery. Such a production has so much imagery power and grandeur defining the architectural significance of the movie. The architectural design team created the “grand interiors” of palaces on different planets. For example, Caladan is the home planet of Paul Atreides and his parents; Arrakis is the desert home of the Freeman, where the Atreides family is given the task of controlling the mining of Spices; and Giedi Prime, the home of the evil House of Harkonnen Fig. (1).

Featured Spaces	Design Characteristics
Giedi Prime / Evil House of Harkonnen	<ul style="list-style-type: none"> • <i>Natureless</i> • <i>Cold</i> • <i>Dark</i> • <i>Shiny Black</i>

Fig. (1). Architectural design, significance, and characteristics of House of Harkonnen.

Featured Spaces	Design Characteristics
Palace at Arrakeen - Arrakis Residence of Paul Atreides	<ul style="list-style-type: none"> • The right angles • No windows • Light wells • Largest structure ever built
Paul Atreides practicing a fighting scene in a room	<ul style="list-style-type: none"> • Frank Lloyd Wright-style cut-out blocks • The palace interiors in dark colors to minimize the effects of extreme heat. • The palace is built into a mountain.
Paul Atreides in front of a relief	<ul style="list-style-type: none"> • Abstraction of monstrous sandworms • Frescoes were realized by craftspeople in Budapest.

Fig. (2). Architectural design, significance, and spatial characteristics of the Palace at Arrakeen.

Art director Vermette collected input from the book on design residences. He decided that the natural environments on each planet must be dominantly used in the design codes. In Arrakeen of Arrakis, the buildings depict a right angle choice. The dominant material is stone and light is taken in by “light wells”. Large

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Nevnihal Erdođan

Prof. Nevnihal Erdođan received Ph.D. from Istanbul Technical University in 1992. She worked as a lecturer at Trakya University in the Department of Architecture during the years 1992-2006. She was a guest lecturer in the Department of Interior Architecture at King Faisal University, Dammam and is currently a professor in the Department of Architecture, University of Kocaeli.

She has supervised master and doctoral theses, and is currently teaching architecture design; theory of design at undergraduate and graduate level. Her research interests are interrelationship between culture and architecture, traditional and modern housing -settlement, architecture design, architecture -literature interaction, etc.. Her publications have appeared in the Journal of Architecture and Planning Research, Social Indicators Research, Open House International, Open Sage, etc.

She is an author of 17 books, 15 chapters, editor of 3 proceedings books, articles and more than 70 papers published in national and international proceeding collections. She also edited Architecture in Fictional literature-Essays on Selected Works (2021) and Architecture in Contemporary Literature (2023). She has completed various architectural projects and has participated in national-international competitions and research projects.



Hikmet Temel Akarsu

Hikmet Temel Akarsu is a Turkish novelist, short-story writer, satirist and playwright. After graduating from Istanbul Technical University with a degree in architecture, he devoted himself to writing. His writings include essays, articles, critiques, plays and scenarios. He has produced literal work in all fields. Besides his novel series, his satirical prose and critical essays found much acclaim in the society. His novel series, Kayıp Kuşak (Lost Generation), İstanbul Dörtlüsü (Istanbul Quartet) and Ölümsüz Antikite (Everlasting Antiquity) have all been printed by several publishers. He has more than 60 books published by reputable publishing houses and he is a member of the International Pen, The Turkish Writers Syndicate and the Turkish Chamber of Architecture.