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**TRANSFORMATION OF MEANING OF  
ARCHITECTURAL SPACE IN CINEMA: THE  
CASES OF “GATTACA” AND “TRUMAN SHOW”**

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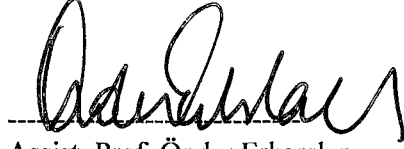
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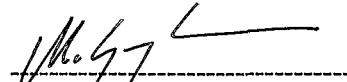
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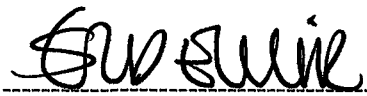
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## ABSTRACT

This study aims to expose the transformation of meanings of architectural space in cinema films and the transformative impact of cinema. And in this exposition, Andrew Niccol's *Gattaca* (1997) and Peter Wier's "Truman Show" (1998) films have been analyzed in case study in order to uncover the meaning changes of architectural spaces that have taken place in film medium.

Since the early 20th century, cinema has developed into an influential mass communication tool due to the advancements in technology. The cinematic and photographic tools have been designed basically as instruments for receiving and recording of images at the beginning but then addition to the functions of recording, they are used in the re-production of reality. In the past, architecture had been influenced from other image and visualization techniques in presentation and representation of space like pictorial perspective. And it is inevitable that it has been under the influences of cinema in the re-production and the representation of space. It is essential for architects to be aware of the transformative impact and features of film medium in the representation of space. And In this dissertation the primary visions of the two disciplines on space, architectural space and cinematic space have been comparatively studied.

**Key words:** architecture, cinema, space, representation, architectural space in films, transformation of space



## ÖZ

Bu çalışma, sinema filmlerinde yer alan mimari mekanın geçirdiği anlam dönüşümlerini ve sinemanın dönüştürücü etkilerini tartışmayı amaçlar. Bu bağlamda, Andrew Niccol'un "Gattaca" ve Peter Wier'in "Truman Show" filmleri içinde yer alan mimari mekan ve binaların uğradığı anlam dönüşümleri örnek çalışma içinde incelenmiştir.

Sinema 20. yüzyılın başlarından itibaren, teknolojinin gelişimiyle etkili bir kitle iletişim aracı olarak gelişmiştir. Sinema ve fotografik araçlar, ilk önceleri görüntüleri yalnızca algılamak ve kaydetmek amacıyla ortaya çıkmışlardır, ancak zamanla gerçekliğin yeniden üretiminde kullanılmışlardır. Geçmişte mimari mekanın, kaçırlı perspektif gibi temsiliyet biçimleri ve prezantasyon tekniklerinden etkilenmesi gibi, gerçekliğin yeniden üretimini beyaz perdeye yansıtan sinemadan da etkilenmesi kaçınılmazdır.

Bu yüzden mimarların, sinemanın mekanın temsiliyeti üzerindeki dönüştürücü etkisi ve sinemanın ortam özellikleri hakkında bilgi sahibi olmaları gereklidir. Bu tez çalışması sinema ve mimarlık disiplinlerinin ortak noktası olan "mekan" üzerinedir. Sinemasal mekan ve mimari mekan, film ortamında karşılaştırmalı olarak ele alınmıştır.

**Anahtar sözcükler:** mimarlık, sinema, mekan, temsiliyet, filmlerde mimari mekan, mekanın dönüşümü

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# CHAPTER 1

## INTRODUCTION

Since the early 20th century, cinema has developed into an influential communication instrument due to the advancements in technology. It has become the leading entertainment medium for mass culture in the very first half of the 20<sup>th</sup> century. According to Denzin, A new type of social formation called “Cinematic society” that knows itself through the cinematic apparatus, has born (Denzin, 1995). Referring to Denzin’s definition of cinematic society, Gülseren Günçhan frames the conditions and circumstances that brings about this social formation and claims about the importance of cinema for the brand new metropolitan citizens getting used to urban life style at the beginning of the twentieth century:

“By the end of the 19th century due to the industrial revolution, the life style and consuming habits of masses that live in cities had changed. Communication tools have been in charge of connecting the people who had no experiences and conventions in common at all. It is the new invention, cinematography, at the heart of the entertainment world in spending their spare time, filling the gap in their lives, and bringing the experiences of those of others. In a way, in respect to the newly industrialized city life, cinema has matched with the changing structure of the newly shaped society” (Günçhan, 1999)

Adoption of cinematographic and photographic reception by masses has started the age that Benjamin has depicted as the *reproduction of artwork in the mechanical age*. This age points a vanishing atmosphere (aura) of the classical work of art and the generation of a new atmosphere which continuously regenerates itself. Cinema and photograph dwells at the heart of this newly established atmosphere. In addition to this, we can assert the manipulative impact of cinema and photography on other fields of art and cultural products. Benjamin has stated about the significant role of cinema in the age of “mechanical reproduction of work of art” as in the following way:



“One might subsume the eliminated element in the term “aura” and go on to say: that which withers in the age of mechanical reproduction is the aura of work of art. This is symptomatic process whose significance points beyond the realm of art. One might generalize by saying: the technique of reproduction detaches the reproduced object from the domain of tradition. By making many reproductions it substitutes a plurality of copies for a unique existence. And in permitting the reproduction to meet the beholder or listener in his own particular situation, it reactivates the object reproduced. These two processes lead to a tremendous shattering of tradition which is the observe of the contemporary crisis and renewal of mankind. Both processes are intimately connected with the contemporary mass movements. Their most powerful agent is the film. Its social significance, particularly in its most positive form, is inconceivable without its destructive, cathartic aspect, that is, the liquidation of the traditional value of the cultural heritage”. (Benjamin 1968)

The significant point that Benjamin quotes is that what cinema has brought up in means of newly invented perception, has had influences on other fields of art. Art forms influence and they transform each other through concepts. In parallel, concepts belonging to one are transformed into another. They even return to their source of generation in a transformed meaning, and influence their origin. Architecture, being certainly in interaction with other forms of art, has also been influenced by cinema in circumstances of production of space. Therefore, “space” can be considered as the most influential concept in the existence of the relation between architecture and cinema.

The space that we exist in is a form of representation of culture. And yet, film as a form of representation, claims to be closest form to reality or even claims to be the reality itself. This can be considered as a success of cinema in production of the representation of reality in films.

Although Film is photographic and it is the reproduction of motion, it offers us a close reality in accordance to what we see as images. Even though film is the editing of images, it can reproduce both the way and the form of our habits in seeing and perceiving. (Lindgerten 1948, cit Türeli 2001)

Though, Cinematic space that we see and sense in movies is a reduced, limited representation of architectural space. Since architectural space is a representation form in films, representation is a common notion which the architecture and cinema relation is based on. Representation can be defined as a reduction, an abstraction or the transformation of an object in another medium. Transformation may be due to the different properties of the new medium, or due to the interpretation to create further meanings. Actually, a representation does not reflect all the properties of the represented. Further, it possesses some features that the represented does not have. In this dissertation, a brief study of represented space has been examined and what architectural space has represented in cinema films have been analyzed both in film context and architectural context.

### **1.1 Aim of the Study and Definition of the Problem**

The aim of this study is to expose the transformation of meanings of architectural space in cinema films. And in this exposition two films have been analyzed in case study in order to uncover the meaning changes that have occurred in film medium. As it is aforementioned, cinema is an operative and efficient medium in construction of space and place both physically and conceptually. Therefore it is essential for architects to be aware of the transformative impact and transformative features of film medium in representing architectural space representation of space.

The cinematic and photographic tools have been designed basically as instruments for receiving and recording of images at time they were invented at first, but then in addition to the functions of recording, they are used in the re-production of reality. This very idea, the reproduction of reality and visualization of the dreamed and designed, has opened new horizons in narrative art forms. In the past, Architecture had been influenced from other image and visualization techniques in presentation and representation of space like pictorial perspective only. And it is inevitable that it has been under the influences of cinema in the re-production and the representation of space

According to Mayakovski cinema is important, as it is a “new form of perception”, “destructor of aesthetics”, and a “thought distributor” Referring to all the definitions and features about cinema as stated above, and the instruments that cinematography has brought up, we can get the points and clues in cinema changing

and the way we comprehend the world that we live in. It has also acquired architecture and other fields of art, new visions and presentation techniques with a cinematic language. It can be claimed that cinema is a transmitter in the flow of new ideas, ideologies and visions of thought.

Neumann defines the architecture and cinema relationship referring to production of space in cinema and he summarizes three major roles of film architecture:

1. "As a reflection and commentary on contemporary developments"
2. "As a testing ground for innovative visions"
3. "As a realm in which a different approach to the art and practice of architecture can be realized" (Neumann, 1999 )

Architectural space is coded with the very seminal idea in design phase firstly and then with every other aspect through the time of its construction. In this signification process of space, every discourse, every graphical and scriptural work, every single experience in daily life practices is seeded in collective consciousness of the society; all become a part of this signification process. Architectural space has a context and this context indicates in other fields. In other words, the codes that architectural space has, can be used in another context especially in the fields of art and humanities. Although it is a different medium, cinema makes use of context of architectural space and the film director makes use of the codes of architecture and built environment as mentioned above. As a matter of fact, director get benefits and uses the potentials of the context of architecture and he re(de)contextualizes it in film to portray the world he is actually depicting. In this perspective, major concepts of cinema and architecture in common like, space, time, perception, framing, editing, movement, continuity and narration have been deeply examined in two disciplines to portray this relation mentioned above, in a context of representation of architectural space. In addition to the concepts above, the transformative impact of cinema and faculty in deriving meaning in architectural space are examined in Peter Weir's "Truman Show" (1998) and Andrew Niccol's "Gattaca" (1997) films.

In "Truman Show" and "Gattaca" films, space has been considered as a notion by the directors. They are surely interested in codes of architectural space and care about built environment as an issue in their films. In other words, the spaces and the built environment which take place in the case films have an expressive role in the

portrayal of a world in their films. As Eisenstein quotes as, "*the spirit of cinema is not in images but in relations between them*". (Eisenstein, 1984) Then we can state that the relations between the images are much more noteworthy than the images only.

According to Gilles Deleuze meaning is a non-existent whole. Meanings in a dictionary are in a contract. Meanings of words do change due to the structure and merit of the sentence. Words do not have meanings, sentences have meanings. As meaning is non-existent, it has to be continuously reinvented. (Adanır, 1987)

In one way or the other, meaning is either invented or derived, space in cinema films are (de)contextualized in respect with ideology and metalanguage of film. From this point of departure, the following questions are asked in this dissertation in respect to the case study films:

- 1 What is the role of architectural space in a film?
- 2 How does a cinema film transform the meaning of architectural space?
- 3 What is the role of cinematic tools in this transformation process?

There are few studies on cinema and architecture relations as a multidiscipline study. Analytic studies on architectural space and film decors have been made but transformative impact of cinema over architectural space in movies have not been studied yet. There are dissertations about representations of space in cinema-city and cinema-architecture relations. But there is not much attention in disciplines of both architecture and cinema, to studies on this relating the role of architecture in cinema and the representative role of space and the transformative impact of the movies. In this respect, "Truman Show" (1998) and "Gattaca" (1997) films are taken as case study examples in exposing the transformative impact of cinema on architectural space regarding to the architecture and built environment that takes place in the films. As a result, the transformative features of film are examined on space are examined with respect to the potentials of architectural space

## 1.2 Method of the Study

The materials in this dissertation are the cinema films and the architectural spaces and built environment which are considered as a notion and a conception in the movies “Truman Show” (1998) by Peter Weir and “Gattaca” (1997). The architectural spaces and the built environment that take place in the selected films are the contemporary examples that have been in the agenda of architecture for the past fifty years. The primary meanings of architectural spaces that have been originated by the architects have been compared with the meanings derived or invented in the movies by the directors. The primary visions of the two disciplines on space; both architectural space and cinematic space have been comparatively studied.

In second and third chapters the cinematic instruments and primary concepts in film narration in making up a film are handled and the following analyzes have been made accordance with them. The second chapter starts with the cinema age that alters the way of understanding the art both as a concept and as an object, due to the development of photography, cinematography and the progress in the techniques of mass communication technologies. Communication tools have also brought about changes in perception in the performance of the visual arts in parallel with the movies. The impact of cinema in respect with advancements in technology on other fields of art and architecture has been exposed. The technical instruments and concepts which constitute representation of space, also bring forward the issue of the transformative impact of cinema. Within the principles above, second chapter argues the cinematic tools and cinematic concepts in context of perception of space in cinema age. The discipline of architecture in this chapter is also considered within the

In the third chapter the representation of space has been considered within the narrative impact of film. In this chapter the narrative instruments in derivation of meaning have been analyzed. The narrative impact of cinema is examined in order to make a deeper understanding of the metalanguage of cinema films. Ideology, myths, iconography in cinematic narration and the other issues that constitute narration in inventing meanings have been considered and have been studied in details. In the third chapter the given case films are the striking and well known examples of both cinema history and the contemporary architecture.

In the fourth chapter, the transformative impact of cinema, as aforementioned, on architectural space with respect to films’ context in selected examples have been

illustrated. Therefore, a detailed film analyses have been made in context of space that takes part in both films. Firstly, space in films with respect to cinematic techniques has been analyzed. The characteristics techniques in both films in means of filmmaking instruments have been argued in details. In addition, architectural space and built environment in the selected movies have been discussed in an architectural context. The architects and their works have been analyzed through the means of an architectural view. And finally codes of spaces and buildings that take part in films are exposed in context of the metalanguage and ideology of films.

Andrew Niccol as a director and a screen writer has been spotted as a remarkable cinematographer in this study as he is taking part in the crew both as a director and as a screenwriter. Both of the films are, in some way, in the category of science-fiction and fantasy and they do have a critical approach to status quo and moral issues of human rights and social boundaries that restricting one from doing something. In the selection of the movies, ideological attitudes of the directors' approach to filmmaking and architectural spaces in portraying a dystopic world have been considered. In an exaggerated way within the issues that they bring on the agenda, films are the critical approaches of the topics that have been in dispute.

### **1.3 Assumptions and Limitations**

In this dissertation, it is not aimed to make a total analysis of the case films or make critics on the performance of the directors. Instead, as aforementioned, architectural spaces in cinema films are read in context of architecture and with the point of view of an architect, mainly focusing on the topics that are considered to be helpful to have knowledge of and related to architecture. In the second and third chapters, there are selective concepts and examples chosen to be affirmed as the only possible ones and they indicate the focal points mentioned above in the related fields

Basically architecture benefits from cinema and other means of visual representation tools like photography, and digital image processing, in three phases.

1. Firstly as a recording tool in achieving the architectural space,
2. As a representation of an architectural design,
3. Space as notion in constructing a new reality in film



These three phases in fact are the evolutionary steps of film from a passive observer to an active position in designing space which is actually an architectural reality. Therefore, to expose the interaction between architecture and cinema, this study concentrates mainly on the third phase that technical features and concepts of both cinema and architecture have in common. In this respect, the role of cinematic tools in the reproduction of spatial reality and the built environment in the second chapter have been exposed in respect with the representation of space in context of film's narrative impact. In the assistance with the tools and concepts mentioned above transformative features and narrative impact of cinema are uncovered which is the focal point of this dissertation.

This study does not intend to analyze the whole aspects of film in a filmic point of view. Instead it aims to analyze and expose the meaning changes in cinema films in respect to architect's point of view. Therefore, a series of comparisons of filmic codes of space and architectural codes of space have been made in order to expose the meaning transformation of architectural space in cinema films. Further studies can be made on architectural spaces that take place in cinema films accordance to the genre, ideology and author of the case films.

## CHAPTER 2

### PERCEPTION OF SPACE IN THE CINEMA AGE

Process of modernization referring to changes in socio-cultural life, have led into transformation in the cultural structure of the 20<sup>th</sup> century society. And this transformation has opened a way to radical changes in the visual memory of the newly born modern society. Introduction of the animated images by movie industry in the very early years of the 20<sup>th</sup> century has provided people to establish a different medium of communication than in the modern world. As a matter of fact, cinema has always been a very convenient form of art in representing rapid changes and interwoven images of the modern life. Though, with modernization cities has gained a dynamic structure, which has led to temporary interactions in people's lives, perception of new perspectives with quickly flowing images of a modern city. The circumstances above led to the very fact that a different and a newly developed form of expression and a tool of representation are in question other than the existing means of representation in this transitional era of pre-modern lifestyle. Therefore, cinema as a modern and a new founded form of art, at the beginning of the century, has displayed the flowing images of urban lifestyle since the early made movies. (Kale 2004)

#### 2.1 The Cinema Age and Space

Cinema has been described by B. Bertolucci as "*the collective language of the century we live in*". Therefore cinema is an efficient medium in reflection of life styles and culture in modern society. On the other hand, according to Güçhan, cinema is not only able to create a common view among masses by giving messages; it is a significant figure in the reflection of the society and culture. (Eroğlu 2003) Cinema truly had become the common cultural language at the beginning of the century that brought together masses in the process of fast urbanization, and it achieved this by images and visualization.

Cinema offers the viewing audience a set of experiences of various spaces and time with a narrative impact. Moreover, film is a tool and a medium that reflect the form, speed and tendencies in the changes of social and institutional relations that had



been started in the cities at the beginning of the 20<sup>th</sup> century. In addition to the features of film given as a medium, another function, according to Zıllıoğlu, is “to shorten the process of adaptation to cultural changes within time.” (Eroğlu 2003)

City, which is a stage for architectural practice is also a source with an infinite potential for cinema. While the interaction between city and cinema is very legible when it is considered in cinematic point of view, it might not be as legible and understandable in an urban point of view at first glance. Film, as a distributor of thoughts, focuses on mainly society. Like in many other fields of art people get use of cinema as a medium to open to develop various ideas into discussion and make it spread out to develop many others.

Image, according to Robins, is the visual replica of a person or an object; and a world fed by images created a milieu where sense of vision (ocularcentrism) is treated with privilege (Robins, 1999). This definition of image culture that includes everyone in the status of audience, a “cinema society” in Denzin’s words, brings to mind the question of how to establish a connection with “reality”. Cinematography has a dominant effect, especially compared with the other visual communication medium like photograph on the audience due to the fact that it is an interpretation of codes of the urban life. It is possible to state that this effect does also comprise both the architectural buildings and their users.

Considering today’s increasing interest in vision and image technologies, according to Kevin Robins (1999), it can be very well argued that these technologies led to radical changes in social and cultural arenas. The fact that cyber culture is getting more in the agenda as a glimmering issue the in daily experiences and life which look faint compared to virtual and imaginative lives. And the popularity on visual and cyber culture bring about the expected trust to technologies of the future and idealization of image technologies. This technology-based situation, in other words “image culture”, naturally connects architecture, which is a form of visual art, with cinema that is invented to produce images. Architecture, which has an objective influence on the formation of social life styles and culture, has to consider cinema as a field of experiences and data, since cinema has a transcendental influence on the mentioned styles and image culture.

The most important reason as to why images produced by cinema have an influence on social life is that the notion of time and space defined by movies are perceived and experienced through visual memory in human mind. The transmission

of this strong perception, however, is closely related with the development of cinematic language.

## **2.1.1 Changes and Shifts in the Spatial Perception**

### **2.1.1.1 The Rebirth of Pictorial Space**

The notion of space exists in various areas of human thought, and it involves many changes in its character. The concept of space has always been linked with the concept of "being" and it is inseparable from human consciousness, knowledge and intuition. These concepts and images of space had been formed in philosophy and science but had found their reflections in painting and in art. (Duruk, 2000)

Gideon suggests that the principle of perspective came as a complete revolution, involving an extreme and violent break with the medieval conception of space and with the flat, floating arrangements in its artistic expression (Gideon 1995) Kubovy agrees with Gideon. He concludes the two main functions of perspective as follows: the rational representation of space, and precise definitions of objects in spatial locations.(Duruk, 2000) According to Panofsky modern linear perspective is the construction of rectangular interior space. (Duruk, 2000)

14th and 15th century perspectives techniques, locating man in the center, and supporting the very idea that Earth was created by God, were replaced and dominated by representations of orthogonal projection. During the fourteenth century, space began to be seen as extended from the nucleus of an individual object, and to be accepted as a gradually moving volume. In the process of pictorial representation the space is created as the first step and then the solid objects are arranged within the rules of perspective (Duruk, 2000). The awareness of space in linear perspective that came out with the Renaissance opened up new horizons in the perception of space thus, the portrayal and representation of space had changed. The space in linear perspective is infinite; it has no boundaries, and it is static and homogeneous. It is different than the perceived reality. Perspective enables the binocular eye being isolated as monocular. It also reduces the stereoscope and spherical quality of the real sight. Epistemologically, space perceived through perspective look is a space which existed before all and will exist after all as well.

### 2.1.1.2 Instrumental Space

Space in linear perspective, (in other words, space of Renaissance) is, in a way, an understanding of the space of common sense, knowledge, social practice, and political power. This conception of space came into existence, like the urban and suburban forms did, in Western art and philosophy coming from the classical perspective and geometry of Greek tradition. And it has been developed since Renaissance as a channel and a communication medium.

The aim of the pictorial perspective in the 19th century was to obtain everything as data, due to the scientific objectivity of the archeological research,. However, in the 20th century changes occurred in way of perception of the human eye closely related to the invention of the camera. With the development of the photograph, transitional perception is to be mentioned. In 1910's, the sense of space stemming from the Renaissance was undermined, and, according to LeFebvre, the space of *common sense* was gradually replaced by the instrumental space. This new space was perceived through instruments and technological devices. The space was not static any longer and it acquired a transitory character. It needs to be continuously reconstructed and reestablished by those who perceive it. (Uluoğlu 2001)

Transitional space is the result of the birth of industrial cities, altering the production models and the life styles of the 20<sup>th</sup> century urban masses. The distribution and the ratio of population have changed as a consequence of mass production and public transportation in the cities. And cities are divided into areas such as recreation, working, and living. In industrial cities, people are in constant motion every where and all the time as in trains, planes, ships, vehicles, shopping centers. Cities, like architectural bodies, have become the places that are being experienced in state of departure or arrival. The interval between departure and arrival points needed to be mentally assembled by people in the position of viewer, as did a cinematic instrument to create cinematic space; and this phenomenon has brought up a new concept of *space formed in time*. (Uluoğlu 2001)

### 2.1.2 Notions of Time-Space and Speed

The concept of “space” in the 20<sup>th</sup> century is re-created due to the development in transportation vehicles. Measuring the intervals between spaces in terms of time rather than distance profoundly caused radical changes in daily life. As concept of transition is related with of speed, transposition has become more important than ever. And since the approximate life expectancy is gotten much known, the idea that it might somehow be possible to dominate time by increasing the experiences, has developed. This has helped modern man not to fear from the temporary and the spontaneous, but has given him even to claim it by aspiring it codes and meanings. With acquiring mobilization by car, which is one of the biggest inventions of modern era, has provided freedom for urban masses.

Mobilized life style has been cultivated in cinema films and mobilization has become a significant feature in the exposition of the West life style and culture Life with a car has been dealt in a different way in Hollywood cinema and in Realistic European cinema. In Hollywood cinema, car, which has usually been described as “part of personality” that gives an idea about the character’s personality, and is used as a symbolic means by the character to exceed his boundaries, especially in "road movies". It cannot be denied that many directors of European cinema made these kind of movies; although the European cinema embraced the car in general sense, it has a different purpose like in Godard's "*A Bout de Souffle*" (1959); "Car presents the audience the shattering of the attention through many simultaneously developing experiences rather than the romanticism of outdoor journeys, the attraction of linear speed and the danger of free chase." (Orr, 1997) In this context, there are changes in perception of time and space along with the way the concepts of speed, time and space that are dealt with in cinema.

For Benjamin, film is the medium where the new conditions of perception are and will be expressed (Uluoğlu 2001). For modern man, the representation of reality through cinema is more remarkable than its representation through picture, because cinema presents a reality independent of all other instruments since it is relying on mechanical instruments.

The changing way of production due to industrialization, and innovations in science and technology are the source of a break point that would radically change the structure of art. Paul Valery states this point very efficiently:

“Neither matter nor space nor time has been what it was from time immemorial. We must expect great innovations to transform the entire technique of the arts, thereby affecting artistic invention itself and perhaps even bringing about an amazing change in our very notion of art.” (Benjamin1969)

This change led many fields of art including architecture to get acquainted with new forms of production such as collage, montage and photomontage. One of the significant features of the so called breaking point is that the naturalist view as the perfect representation of the world started to break off, as mentioned above.

“Our taverns and our metropolitan streets, our offices and furnished rooms, our railroad stations and our factories appeared to have us locked up hopelessly. Then came the film and burst this prison-world asunder by the dynamite of the tenth of a second, so that now, in the midst of its far-flung ruins and debris, we calmly and adventurously go traveling.” (Benjamin 1969)

## **2.2 Photo-montage and Engineering of Art**

The invention of the camera due to the technological advancement has changed the point of view towards object. This situation has affected the form and the formation process of the image, and it has caused people to look beyond what is seen with naked eye. This power of eye of the camera has helped to capture the spontaneous, and eliminate the spatial and temporal distances. Thus, cinema has become a decent medium of interpretation.

The next step in cinema’s transformation into a means of medium of interpretation is the discovery of montage (editing) which is actually gathering and the arrangement of different plans of views. A different notion of time can be created by organizing and re-arranging the material shot intermittently. The reconstruction of time means that reality can be reproduced. Thus, not only descriptive narratives but also fictitious ones are able to be told in a film with the director’s own preferences in usage of time and space. Vertov claims that the way what is reflected on the white screen will change the perception of the world and the way they will even open a gate

to a new world lie in the process of cinema's development as a tool of interpretation and its becoming capable of re-producing the reality (Vertov, 1984). Therefore we can state that montage and the construction of time give reference to cinema as a tool of representation.

The introduction the photographic montage is also a construction of time by halting of time. The control of time referring to photographic montage **the truth is sought beyond what cannot be seen with naked eye**. Raul Hausmann who discovered photomontage in 1918, states that photomontage could be realized and dealt with as parallel to construction. Referring to his words:

“We call this job photomontage because it fits very well to our mentality of refusing to play the role of artists. We see ourselves as engineers, and our works as constructions; we edit our work like of a technician” (Wollen 1989).

The purpose in this type of construction is to arrange the images that have been taken on different levels and to gather them. As a method and the process of photomontage is bringing up and gathering photographs cut from publications such as magazines, newspapers and brochures with other illustrated and written materials. In this context, photomontage comes out as a method which serves (to the spirit of) modernism.

“By the dismantling and bringing together in photomontage, one first destroys the accepted objective reality and then reconstructs it in his personal point of view of the environment”. (Hight 1995-Doğay Örs, )

According to Walter Benjamin (1969), the artistic codes of cinema and the clues including montage and reproduction of reality refer back to Dadaism, Cubism and Futurism. These trends carry clues pertaining cinematic device, whereas each cannot go any further than being adequate enterprises and can possess merely certain characteristic of the cinema. When Cubism has an optic-based view regarding the structure of this device, Futurist works are told to possess intuitions addressed to effects obtained by the film's fast turning. The true power of cinema lies in the particle-wise togetherness of the many things presented to perception. (Benjamin 1969)



### 2.3 Perception in the Cinema Age: Reception and Shock

For Eisenstein, montage is developed around dialectic thought and it is the “whole of the film”. However, this whole is not dim and stable. It is based on cells and cellular divisions and collisions, in other words it is based on the dialogs between the whole and intervals. In this sense, it is possible to mention about a constructive activity on this whole which he calls it “*montage of attractions*” (Eisentein, 1984). In this construction activity collisions occurring between shots that have an autonomous structure contain a conflict. These conflicts exist to create “shocks” in the viewing audience.

For Eisenstein who has dealt with the shock effects and included them into his films, shocks are the consequences of conflicts and collisions. According to Eisentein, conflict is very tightly related to the dialectic thought. Based on this point of view, Eisenstein stated that the shock effects created by conflicts on the audience bring an original formation and style to film. In this sense, Eisentein considers montage as a thought stemming from the comparison of two autonomous pieces, but not a gathering of pieces following one another harmoniously. Conflict is the state of collision of shots both among themselves and among neighboring shots. If we refer to Eisenstein (Doğay Örs 2001) who says that the core of cinema must be searched not in images, but in the relationship between images, then a focus on the relationship between images have to be made rather than images themselves.

The disarray, according to Benjamin, reveals the new situation pertaining perception in the relationship established between architecture and cinema. Benjamin describes disarray as accidental, detached, and unconscious –forgetfully realized–experience. This experience is a “reception”. (Doğay Örs 2001). He bases the relationship he has established between architecture and cinema on the notion of reception that is on the terms of distraction and shock. According to him, architecture creates a prototype for cinema, and both are convenient for being subject to simultaneous, social reception” and “from early on, architecture has been the first example of artistic work realized by society due to its disarrayed reception”. (Benjamin, 1992) For Benjamin, reception in cinema is realized tactilely and visually (by the senses of touch and vision), and both need to be concentrated or focused on. What separates reception from perception is that the former includes distraction and it draws the individual into it. This action of drawing is related to the notion of flow. It

is not possible to capture the flow by a reductive and homogenous view. Benjamin suggests that the individual needs to open himself to shock effects to be a part of the flow (or duration). These effects are momentary interruptions due to distraction. In cities, movement is in progress along with a series of shock effects and movements, and the individual encounters a unique bombardment of stimuli in the crowd. Shock in city, is a methodical principle in montage theory. “The discontinuous metropolis life based on forgetting and repetition in the cities’ multi-layered life stands side by side with the situation (dialectic image) which enables the individual’s personal experiencing, based on remembering and surprise (shock effects)” (Doğay Örs 2001). For Benjamin, montage theory is based on this, and this standing side by side is founded on a dialectic base because both situations are symbiotically bound, and the flow can only happen through the dialogue among them.

People’s opening themselves to shock effects is also a way of opening themselves to risks and hazards. Cinema is an appropriate communication medium and art in telling the changes of one’s experiences in the traffic and rush of urban life. Shock effect therefore, is defined as the efficient term in the invasion (taking over) of cinema and architecture. According to Benjamin, the fact that mobile camera sees the world in a way that human eyes can not see, and that it carries the city people to “light” and saves them from “opacity” and the “materialism” they are trapped in by terms of shock and disarray. However, this situation cannot be achieved by re-pasting (assembling) pieces together, and presenting them as if they were symbiotic. It can be realized through disarray promoting the decomposition (disintegration), not masking it. (Benjamin, 1992)

### **2.3.1 Perception of Space in Real Time and Reel Time**

Gazing and witnessing the lives of other on flat screen makes one’s experience deeper in understanding the values and life styles of other’s living in different geographies and locations. The visual memory of one gets richer with the help of variety of images. One’s vision of world he is in and horizons in his mind will be open for the multiplicity of lives and lifestyles with the cinematic images of geographical locations, places and objects that he has never seen or ever experienced before.



In his film “Les Carabiniers” (1963) about war and fascism, Godard tells a story of two lazy peasants going to war who were convinced to fight against the enemy. When these peasants, Michel Ange and Ulysse, return to their village years later, they show to their wives their collection of pillage. However, what they got out of their suitcases were but postal cards of monuments, shops, natural wonders, transportation vehicles and pieces of art. According to Suzan Sontag, photographs are truly captured experiences, and the camera is the most powerful branch of the insatiable conscious. (Kale 2004). Although photograph is a way of saying “I was there”, the important point is the shareability of memory capturing in means of photography. This can be defined as the power of visuality. This visual power is used in cinema films to the highest extent because of the reasons mentioned above. Someone who has never been to Paris could have the memories about Eiffel Tower.

The reason that visual perception has been mentioned till now is to make a general understanding and make a point in how one gets know with, participates and gets in touch with the environment he lives in. The efforts in shaping nature, and environment he lives in is a considerable approach and an interpretation which has a political stand pointing the individual’s self-expression. The point of view that we, human beings, have developed toward life, undoubtedly forms the defining impetus of how mankind transforms its thoughts into buildings, how he constructs them; in brief, what kind of spaces he produces.

“There is consensus about vision, but there are not absolute truths that we can all agree upon. All experiences depend on context, on the way the subject is dealt with, and on the position of the audience and the camera. With the given point of view, cinema is a device that shows the changing consensus of how we see and are seen, and that changes itself as well.”(Orr, 1997)

In the visual world, one needs to get closer to the objects, needs to touch them and to have a communication with them; and human body is a tool in this life-time experiences. The distance kept with outer world is about what we prefer to bring forward or to see. The world beyond windows or frames does not make what we see any less real; they nevertheless continue to exist there but cease to enter into our perception. In short, to make it brief, seeing is a preference not an obligation. In a critical approach to modern man’s visual perception of the world, modern man

prefers not to see disturbing nuances and builds large scaled windows in between. Not only this situation cause the profound alienation of what is behind and beyond the smooth and neutral philigran facades, but it brings about a medium for us to see the environment and to be seen from outside in accordance with the position of the frame and where they overlook.

In his article “Body”, Merleau-Ponty attempts to argue how seeing is formed somewhere without being trapped:

“It is to see an object or to possess it on the side of visual front, or to fulfill this wish by fixing it (...) looking at the object is to dive into it; and objects form such a system that one cannot come out without hiding another...reference seeing is a two-sided activity. When the camera is directed to an object and close-up to show it to us from a close range we may remember that it was an ashtray or a human’s hand but we can not really identify it. This is because screen has no horizon. On the contrary, in the action of sight, focusing the eyes on a certain part of the view and it comes to life and opens up; other objects retreat to sides, fall asleep but continue to exist... Object-horizon structure, that is perspective, does not bother me when I want to see the object: so, this structure is a tool that objects possess to hide. To see is to enter the universe of creatures that show themselves.”(Kale 2004)

According to Berger (1995), the visual perception of man is a much more complicated and a selective process than what the film recorded. The visual narrative is considered as the most effective learning method because visually attained knowledge is collected and combined in mind with knowledge of the previous experiences, thus the subject matter gains a personal meaning for the audience.

Orr states that images also constitute consistency in mind in forms of perception. The image of one single thing or occurrence also includes images of other things and occurrences. To notice an image, the memories of other images are needed. Memories keep characterizing what has been seen long after they were first noticed.” (Orr, 1997)

The fact that what is seen is defined with memories create a collective form of decoding in society, since narration with a flow of images is also a way of communicating with masses. In other words, collective conscious is realized through

the formation of collective visual values. The framed image, which we can call photographic image that is the image which conveys the interpretation of the one who determines the frame, is somehow in peril of consuming itself due to frequent use of similar images and subjects as visual materials in the image culture we are dealing with.

### **2.3.1.1 Stadium**

According to Roland Barthes (2000) the peril that is mentioned above about self-consumption is fed with the audience's expectation of seeing something new, and this can be further understood in terms of "punctum and stadium". The fact that the photos taken in Nazi camps or a shot in which a lion tear a rabbit into pieces do merely evoke the impression of "just an image" rather than a certain emotion. Barthes delineates this neglectful feature with a definition of "stadium". Thousands of images repeatedly shown to the spectators give a certain feeling of indifference and banal memories to the audience even though they are the most shocking images and scenes. Emotions developed against this sort of photographic images, according to Barthes, also necessitate a rational mediation of an ethical and political culture. (Sontag 1999- Eroğlu 2003), on the other hand, he has a stricter approach and claims that images desensitize people. Experiencing space in a filmic time through images therefore, makes one desensitize. Barthes states that this numbness can only be eliminated by "punctum" (Barthes 2000).

### **2.3.1.2 Punctum**

Punctum is quite different than the notion of shock such as it reveals what is so well hidden that even the photographer is not aware or conscious of. (Barthes, 2000) What makes photographic image worth being watched time and again is the existence of a certain punctum which arouses the feelings of compassion and sympathy. In this case, the fact that the photographic image which remains in the audience's mind and gains meaning together with memories, becomes a part of memories of the audience's visual memory. And it is closely related with the image's being familiar, or capable of including subtexts. As Gidens also puts it the intellectual culture of modernism advances takes place when self-discovery, and the pursuit of

seeing oneself in different styles occur. As the images were torn into pieces and re-assembled as a reflection of reality, various trends bringing modernism into its peak created a new rationale in the apprehension of space and motion. (Bell, 1978 -Eroğlu 2003). The change in the objective apprehension of time and space concepts is inevitably reflected into the material and practical process that has served to the re-production of life and practices. Architectural and Urban design projects that have been established in the modernist approach have also been affected by this process led to a rational re-organization of space used by people, and this has meant to liberate the individual physically, mentally and spiritually. The dynamism in the industrialized society has opened new expectations that could be applied in the production of space, and in organizing time. French cubist painter Fernand Léger stated in 1913, that life is more torn than ever and faster than previous periods, therefore, in order to express that, a dynamic form of art must be established (Harvey, 1997) As it has been aforementioned it is generally agreed by the theoreticians at the beginning of 20<sup>th</sup> the century that this dynamic art is obviously cinema.

## **2.4 Cinematic Concepts in Constituting Space**

Architecture is an open system, and it collaborates with many other disciplines to create values. Besides, the fact that the cinematic concepts and cinematographic tools that give the narrative influence of cinema, have been infiltrated into architecture. And this is as a result of architecture in relation with technological and artistic milieus of its time. The era we are in now is dominated by image culture, and architecture is not in a position to deny the source tools and productions of this culture. After all, image culture surrounds both the architect and users of architecture and they live together in an environment with symbiotic relationship. More importantly, architecture itself eventually turns to be a part of the image culture. In “Truman Show” (1998) directed by Peter Wier, the settlement at Seaside, North Florida is in fact an example to this argument. “Seaside” which is also the most known example of “New Urbanist” movement, in a way, made a name for itself by the movie. It is an example that not only because physical spaces and places have been so much brought to front in a cinema film but there is also a construction of a social space and driven boundaries not only physically but also physiologically and socially with the interwoven relations of the characters in a TV series scenario.

In cinema, the director constructs a system of interpretation and conveys his own opinions within this system. He uses the necessary cinematic tools and techniques to accomplish his ideas in a scenario in a film medium. These technical opportunities are the tools in achieving representation of almost everything in film medium, and they are used to provide meaningful cinematic sequence.

Cinema conveys many things by means of representation: space, architecture, object, individuality, story, ideology; and most of the time, cinematic space comes up as the representation of architectural space. And architectural space in a film medium represents something different from its context.

#### **2.4.1 Space in Cinema: Representation of Filmic Space**

Film as an object of the cinema can be read in two different ways:

- In the first one, film can be read by “Looking at film” as an object of art. “Looking at film” approach considers film as a finished, completed whole, which is independent from time and history. “Looking at” is therefore a formal approach while pointing out an analysis.
- Second one is “Looking through film” which is to find and extract objects of representation belonging to a time period and history. “Looking through” film, is a method in reading a film in the context of time, history and abject of representation. In a way, it is to see the film as an incomplete object in context of building a historical integrity. “Looking through” points an analysis of the content of film.

These two different approaches in reading film bring about two attitudes in reading space that takes part in the movies. In the first one, by “looking at film”, space is represented and read like an art of work, in an abstract analysis independent from its time and history. While in the second one, by “looking through film” as film is read through its time and history of representation, space is also considered within the same standing point. That is, what space represents and how space in a film is read, and it does not any different from how film is read.

Jarvie Munsterberg (1987) comments about the integrity of works of art in the following way:

“Each art uses means particular to it to overcome the chaos of the world and render a part of it in a perfectly isolated form in which all elements are in a mutual agreement. Art transform material; it isolates, selects, shapes and combines, not to imitate but to construct a work or a world complete and harmonious and satisfying itself. The work of art shows us the things and events perfectly complete in themselves, freed from all connections which lead beyond their own limits, that is, in perfect isolation”. (Jarvie 1987)

Casebier and Bordwell point out that objects are represented with their incomplete state due to the restrictions in the film medium:

The film medium will inevitably leave something out or distort the appearance of it due to the built-in limitations of the medium" (Casebier 1991). And David Bordwell agrees: "Even film, however, can not be free of the ambiguity and incompleteness of all pictorial representation.

Therefore, if to mention about representation, neither cinema nor architectural spaces and buildings represent everything. Representation of space in cinema films is limited with the physical boundaries of the frame and time interval. However, it enables objects to attain new characters and meanings by what space represents with and what it does not. The open character of images of a film to interpretations gives the viewing audience the chance to see and interpret in a context; the metalanguage, the ideology and the content of the film. What space represents in a film is therefore read as an interpretation of the viewer due to the open character mentioned above. Therefore some meaning transformations may occur with the interpretation due to the process of reduction or simplification in the film.



## 2.4.2 Continuity

The narrative impact of cinema is based on the basic technique of art engineering; montage. Images that have been taken in various places, spaces and time, are juxtaposed sequentially. In montage every image and every single frame that have been taken independently are gathered on a film stripe. Therefore the film director can compose and design entirely different cinematic spaces from the original ones as a work of art by editing. Thus, it can be easily mentioned about a re-produced cinematic space based on montage. Besides, montage makes breaks that disrupt the continuity in time and space. Rozenberg states that, temporally montage disrupts the uniform flow of time and not infrequent its direction. It can bring together events widely separated by time or space (Kaçmaz 1996). The film director also tries to capture similar points of view and distances by using similar lenses. These are methods to attain perceptive continuity. However, it is impossible to avoid displacements in time and space even with the cleverest shots. To juxtapose different times and spaces consecutively not only proves the development of cinema, but it also reveals its difference from other branches of art. Wolfgang Natter states that the difference between a shot (an uninterrupted sequence of film time) and a cut (an instantaneous change from one shot to another) thoroughly defines film as spatial. The importance of scale as an element of filmic spatiality is also revealed in the connection between close-up and medium-and long shots. The essential translation from real world place to cinematic space as according to Natter, 'marked not by repetition but by alternates whose visual element is the fragment. (Dear 1994).

As Natter mentions, in order to **attain continuity** in the narrative of motion pictures, the audience has to **relate spaces with one another**. This is to say that continuity is necessary for relating the spaces and for the success of the narrative.

Architectural space is continuous. One single shot that the camera takes on a space is also continuous. However, according to Jean-Marie Straub and Danielle Hullet, "film is made of extracts of time and space" (Kaçmaz 1996). The meaning is derived not only through images, but also with the procedure of establishing a series of relations (editing) between them. It is possible to create different meanings from the same image and pictures by the use of montage. When spaces and shots different from one another are edited side by side, the continuity is broken. Therefore cinematic space is discontinuous because of temporal ellipsis, which are skipping

over and cutting time between gaps. Shifts in time and reality also affect the spatial reality. (Bordwell 1985) There is a similarity between the feeling of time, cinema and memories. There is similarity between cinema and memory in the sense of time. Neither cinema nor memory has spatial and temporal limitations. They are discontinuous, and mobile. They jump from one space to another, no matter if it is a real space or an imaginary one. Cinema and memory put thoughts, memories, images and remembrance to the same status with reality. On the other hand, there is a similarity between architecture and history. History does not work like memory which shifts from space to space, from time to time, from the 'real' to the 'imaginary'. Both architecture and history require continuity when space and time are concerned. They are real, static, continuous and motionless.

### 2.4.3 Movement

Movement is a basic feature of cinema which is often called as moving pictures. If we refer to Heath, he states that cinema had come to life with "the addition of movement" to photograph (Heath 1986). The difference between cinematographic and photographic images is based on this fact. Cinematographic image is an image in motion. Photographic image, on the other hand, does in a way produce motionless sections, brings balance to inner power belonging to thing at a given moment. (Doğay Örs 2001). This is the final destination of photomontage because this state of balance does not allow the motion power of montage. However, (Doğay Örs, 2001) calls cinematography as "*fake continuity*" since it consists of shots juxtaposed consecutively by means of montage. Fake continuities determine a play in and in between shots; but this play does break the whole into fragments, on the contrary, it is just a process. So, montage is thus the determination of a whole.

According to Bergson, in antiquity, motion has an infinite and static nature – as in the form of thinking-, and it is a system formed by selected excessive poses (Doğay Örs 2001). Bergson explains the situation of modern thought through the notion of 'any-instant-whatever'. In modern thought excessive poses are replaced by 'any-instant-whatever's, and this situation is what the scientific revolution is based on. (The fact that the equivalent pieces forming the whole are in constant move). So the motion is now related to these "any-instant-whatever's". (Doğay Örs 2001) Deleuze (1986) indicates that cinema belongs to this concept, since fake continuity is



a movement flowing in between ‘any-instant-whatever’s standing in equal distances. Among these instants some may be more distinctive than others. However, this distinctiveness, as in excessive poses, does not define figures that are described within themselves (Deleuze, 1986) Taking ‘any-instant-whatever’ as a starting point, it is possible to say that the whole defined by montage in cinema is not static.

Motion is one of the basic features of the film. According to Heath, cinema came to life by the addition of motion to photography. Photograph and cinema share the camera. Photography is a mode of projecting and fixing solids on a plane surface, of producing images; cinema uses the images produced by photography to reproduce movement, the motion of flow of the images playing on various optical phenomena (phi-effect, retinal persistence) to create the illusion of a single movement in the images, an image of movement (Heath 1986).

There are several types of movements in cinema:

1. Camera movements (The movement of cinematic frame)
2. The movements of the actors, objects, lights and equipments in space
3. Flow of time. Time moves from one instant to another
4. Movements from shot to shot, space to space, time to time, and real to imaginary.

Jean-François Lyotard’s comment is as follows on the various types of movements in cinema points an importance to sound and dialogues in making them all together (Lyotard 1986):

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

In cinema, the movement of the camera within space is especially important. This may be a linear movement (right, left, up, down, back, and forth), or a circular

movement. Different sorts of camera movements create different conceptions of space. The movements of several cameras create the notion of spaces different from one another. (Bordwell and Thomson 1986).

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

Playing with the speed of motion in cinema, such as taking slow-motion, fast-motion, freeze-framing or reverse-motion, gives the director the chance to create a new ‘reality’ (Bordwell and Thomson, 1986). In Jean-Luc Godard’s *A Bout de Souffle* (Breathless) (1960) the rhythm of the private spaces is normal, whereas the rhythm of public spaces (modern life) is faster. All these movements take place in an entirely new, cinematic place. In architecture, space (location) is static, and only people are in motion; whereas in cinema, all representations are in motion and only the audience is static. So, static architecture represented in cinema gains movement with “mobile shots”. (Deleuze 1986) Consequently, we can mention about dynamism in architecture on the screen.

#### **2.4.4 Dimension and Depth**

Depth of field is a tool used in the formation of cinematic time. The notion of “depth of field” is one of the essential forms of narration, just like montage. Film director uses depth of field in order to create a filmic time. Technically, the depth of field is the plane area in front and behind the object which is focused on while being photographed. However, as a cinematographic tool of narration, the depth of field which is also called “plan-sequence” is more a tool used in the formation of cinematic time than an aesthetic formula used in the formation of the frame. The depth of field and “montage” are the essential techniques used in the realization of fiction, and can be used in quite different meanings both as a form of narrative and a political preference, since the basic principals of both techniques are about the equation that how “cinematic time” should be formed and what it should mean.

Cinema flattens space. Architectural designs on paper or on computer screen can also be very well considered as flattened images. Everything within space reflected on a screen or a plane surface is superimposed. According to Sobchack, There is a “visible and visual flattening of spatial experience” (Sobchack 1987) in cinema, “flat surfaces are being used to stand for three-dimensional objects” (Kaçmaz 1996).

According to Musterberg, not just that we see living persons in photographic form but rather that we see them in flat form; bodily space has been eliminated by a picture which yet strongly suggests to us the actual depth of the real world. (Jarvie 1987)

Flattening is closely related to the concept of dimension. It carries space from three-dimensionality to two-dimensionality. Cinematic space is composed of limited, flat, two-dimensional reflections of architectural space. It lacks the ‘third’ dimension, namely depth. So, architectural space that is three-dimensional and physically static becomes two-dimensional and dynamic in cinema Erwin Panofsky talks about the “dynamization of space” in cinema (Dear 1994).

Donald Weismann claims that “representational space can never be strictly flat. As soon as one line or patch appears, there will be cues for figure and ground, near edge and distant surface” (Bordwell 1985). While the audience watches a movie, they sense the depth in the represented space. They recognize both the two-dimensionality and the three dimensionality of space. Rudolf Arnheim’s comment on this is as follows:

“The effect produced by film was situated ‘between’ two- and three-dimensionality, and that we perceive a film in terms of its surface and depth at the same time” (Aumont, Bergala, Marie, Vernet, 1992).

Stephen Heath adds, “The result is a state of being characterized as “neither absolutely two-dimensional nor absolutely three dimensional, but somewhere in between.” The state of being in the middle is the accustomed reaction of impression of reality known by everyone. Given that, what mentioned here as spatial reality is the filmic space. About perception of filmic space in cinema, Noel Carroll (1988) states that,

“One might, following a suggestion of Gombrich's, attempt to characterize my mental state before visual representations, such as pictures, on the model of “seeing-as”, which Wittgenstein applied to ambiguous figures such as the duck-rabbit. How would this work? Well, it might be claimed that we see the traditional realist picture as flat (as a canvas) and then it appears to have depth (as a scene in nature) - first it is a picture plane, and then it is seen as a three-dimensional expanse. But the experience of ambiguous figures does not appear to be a proper analog to my experience of viewing traditional pictures or films. I do not flip-flop between seeing pictures as flat, then seeing their referents as three dimensional in the way in which I shift from first seeing a duck and then a rabbit. There are not complete transformations of my visual field...when I see a picture I both recognize it is a picture while recognizing what it is a picture of.” (Carroll, 1988)

It is possible to talk about a similarity between “camera obscura” for linear perspective and the camera for cinema. The image was produced (filmed, developed and printed) and projected from the same lightproof box, a “*camera obscura*”. According to Aumont and others, the motion picture camera is, in fact, a relatively distant descendant of a very simple apparatus, the dark chamber (or camera obscura), which allowed the capturing of an image that obeyed the laws of monocular perspective without the aid of any optics.” (Aumont and others 1992)

According to Gilles Deleuze, the sole cinematographic consciousness is not us, the spectator, nor the hero; it is the camera-sometimes human, sometimes inhuman or superhuman” (Deleuze 1986) Most of the time it is camera that gives the field of depth and dimension which gives this consciousness and type of camera lenses give the unnatural or superhuman sensation that the spectators get from the moving images in

#### **2.4.5 Perspective**

Perspective in cinema gives the codes of view point and standing point of the camera. As aforementioned it is camera that looks at like a superhero to the fields of depth in the scenes. The viewpoint of the camera also gives the codes of atmosphere and the attitude towards an object or an event. Therefore perspective, in apprehension

of the codes of space and the atmosphere of the environment, is so much related with the eye of camera. Jacques Aumont and others define perspective as follows:

“The art of representing objects on a flat surface in such a way that the representation resembles the visual perception that one may have of these same objects.” (Aumont and others 1992).

Many film theoreticians agree that perspective is nothing but the exact traditional replica representation of the Renaissance. According to Carroll (1988) perspective is the way in impression of space in picture

“If one committed to pictorial fidelity in respect to spatial appearance, then perspective, as a result of scientific origins, is the best means to do that end,...perspective is the most accurate pictorial means of rendering information about spatial appearance” and adds, “Perspective is a pictorial cue which engenders a strong impression (rather than illusion) of pictorial depth. It is not the only factor in a picture that affords a sense of depth; others include the comparative size of the objects portrayed , texture-density gradients, edge and overlap phenomena, the portrayal of shadows , the tendency for objects to lose detail at a distance, as well as the tendency of distant objects to turn bluish due to atmospheric impurities. However, though perspective is not the only means of conveying pictorial depth, it is a particularly powerful means.” (Carroll, 1988).

#### **2.4.6 Time**

In architecture, space exists effectively due to use of time; actually what is designed is not time but the space. Changes in time define space. Space, on the other hand, is represented by going from one instant to another in a certain period of time. Architectural space is static, but gains certain dynamism in the true time flow.

In contrast, in cinema, the formation of time is under the influence of the creation of space. Both cinematic time and space are designed. According to Bordwell, cinema is an art of time as well as of space (Bordwell and Thomson 1986). It is a spatiotemporal medium, an “order of space and time” quotes Heath, (Heath

1986). Vidler states that, film is a vision of the fusion of space and time. (Dear 1994) In cinema, the changes in space have control over time. Here, time is represented by passing from one point to another in space. In Bruno Nuytten's *Camille Claudel* (1989), the flow of time is represented through space. During the film which takes place in Paris, the Eiffel Tower is constructed, and a few stages of its construction are seen on the screen as time goes by. Time passing is represented by the temporary changes and progress in constructions during the building process of the Eiffel Tower. About "the themes of time-space compression," David Harvey claims that, "of all the art forms, it (cinema) has perhaps the most robust capacity to handle intertwining themes of space and time in instructive ways. The serial use of images, and ability to cut back and forth across space and time, free it from many of the normal constraints, even though it is, in the final analysis, a spectacle projected within an enclosed space on a depthless screen." (Harvey 1990)

Architectural space is three-dimensional, whereas cinema has two spatial and one temporal dimension. "Filmmakers of the 80's and 90's make us aware of the relation of the space with time and motion,...as though time had really become a dimension of space for those other than the physicists" (Bowman 1992).

Time can be reduced through compression such as fast-motion shot; or ellipsis. In ellipsis, parts of some shots are cut out. This can be called some kind of reduction. There is discontinuity of time. Time is expanded through dilation which is expanding the period of sequence. To do this, the techniques of slow motion, overlapping editing or insertion are used. In insertion, the shot is cut to another shot, and then cut back. Time is repeated. Some shots are played more than once. (Bordwell 1985)

We can classify the time concept in three headings in Architecture:

1. The time when the building is being designed and constructed
2. The time the building represents through references to history and tradition
3. The time the building is being experienced

And we can make a same kind of classification for cinema in respect with time concept in architecture:

1. The time the film is made
2. The time represented through architecture, space, tools used, and costumes
3. The time the film is being watched



## **2.5 Cinematic Tools in Constructing Space**

Besides the cinematic concepts that are so much related with space in both cinema and architecture, there are cinematic tools in constructing the filmic images of architectural space in film medium. These cinematic tools can be counted as montage, image, framing, use of camera techniques, camera lenses, lighting and color as follows. They have a role as cinematographic tools in director's reproduction the spatial reality in cinema films and in the transformative impact of film medium.

### **2.5.1 Montage**

Usage of "montage", which is essentially a term of engineering, acquires cinema to assemble the shots taken by the camera, and so to determine the content of the movement. According to Nihat Özön's simple definition of "montage" as a cinematic term is, the assembling selected film plans (film fragments), which were obtained during the shooting of a film, in the most suitable way in accordance with their content and length. (Şenyapılı 1998)

According to Eisentein, montage, in general and conventional meaning is the juxtaposition and linear shots obtained in accordance with a previously edited design; it is the procedure of constructing the whole film harmoniously, thus, creating a certain narrative for the film. It is the process of providing the film with a rhythm and pace and creating a harmonious effect between the shots. Therefore, without a certain sense and preferences, there is no point in making montage. In brief, montage becomes significant and makes sense in the general editing of the film. This is what lacks in Özön's definition of montage. Pudovkin defines editing as an original method that is invented by cinema, and it clearly determines and shows all the connections of reality from the most profound to the most superficial. (Eroğlu 2003) Editing (montage) is to reveal the existing connections between real or potentially real life events by executing all possible methods, and to show them in a film.

By juxtaposition of plans in a filmic time, which is passing from one plan to another, creates the feeling of "continuity." The relation of two plans should not only form the logical continuity; but it also should evoke the "shocks" at spectators, which Eisenstein cared so much. The difference in the approach of Pudovkin and Eisenstein concerning the place of montage in editing begins at this shock effect. Both uses



montage for different purposes while being true to the dialectic thought. For Pudovkin dialectic thought handles every event with its symbiotic relations and instant connections with all events surrounding it. Detail gains a real and clear meaning only when it is seen as the reflection of the whole.(Pudovkin 1974) In this context, Pudovkin's understanding of editing is defined as "descriptive editing." For Eisenstein, however, dialectic is in the "conflicted" relation of thoughts that are juxtaposed consecutively, and not in the dramatic or psychological development of the subject matter. In order to give the shock effect, randomly chosen attractions, independent from the subject matter, should be edited freely with plans; and the logical development of the subject matter should be considered (Mitry 1974). Thus, the "rhythm" of the juxtaposition of images acquires acceleration by the "tension" of conflicts between images. The aimed thematic effect, according to Eisenstein, occurs in the audience's mind through "striking editing". Eisenstein favors that the realization of the montage and editing occur in the audience's mind.

According to Jean Nouvel, cinema had taught us to see images in context of time. Experiencing and understanding of a city is now possible by motion that is traveling. Today, architectural compositional sequences include series, and the most modern architects take the motion of man in space into consideration while making their designs. The idea of traveling in the creation of architectural composition has become a manifest in contemporary architectural design trends.

In his article titled "Montage and Architecture", Eisenstein states that architecture had materialized the principles of montage. (Eisenstein 2004) In a way, montage in cinema acquired success through spatial continuity. It is space that connects different time intervals to one another.

The common point between Nouvel and Eisenstein is that the users of architecture and the audience comprehend and experience only through the montage occurring in mind. With this perspective, the consideration of the user's possible movements during the design of the architectural space, and the inclusion of the flow routes in a building will bring, in a way, the success of the architectural composition. In the project of Massimiliano Fuksas's "Clichy Berges de Seine", he created intervals in the full texture in the residential area by the River Seine in the northwest of Paris. Fuksas tells his design approach with "tension" concept. He takes "tension" as a basis to form new motivation points in this gap.

“If I had to find a city in an untouched open area, I would have at first created poles of tension; and then I would activate the complementary functions in the poles so that there could be exchanges and shopping in the city center” says Fuksas. (Rodrigue 1997- Eroğlu 2003)

The tense relation between plans that Eisenstein thought as necessary for a film manifests itself in architecture as a circulation and an exchange between poles. Components such as light, shade, sound volume, transparency, which form the volumetric influences of the architectural space, play also an essential role in the editing of tension mentioned.

Wenders told in the Berlin City Forum that having open and empty areas differs Berlin from cities like Tokyo, New York, Paris, etc. According to Wenders, Berlin has got something other cities do not; and that is its hope of planning the future because the breaking of the wall gave way to empty, unoccupied spaces. (Eroğlu 2003). This has inspired Wenders’ movie called “The Sky Above Berlin” (Der Himmel Über Berlin). “In other cities, one has to look up to see the sky, whereas, the sky has become a part of Berlin. The sky that covers the two centers of Berlin and the wild area in between creates freedom to take a moment and dream about what else could exist in the city which is not limited to only concrete and green places.” The sky and the horizon line forms the silhouette of the city by creating the feeling of “shock” which enhances the perception of the city, and this is the striking montage.

The title of Wenders’ “Der Himmel Über Berlin” (Himmel: Sky, Paradise) emphasizes the importance of the sky for Berlin. In the film, the man who introduces himself as a teller of tales complains about not having as many listeners around him as before; the importance of the collective, social memory, the role of preserving the history does no longer exist, since is separated, disintegrated, and torn apart as a result of its grievous history; people now communicate less and do not need tales; while the city’s gapped structure allows people to dream, it also drags them to loneliness. The old man who leaves the “library”, which symbolizes the memory and culture within the overall narrative of the film, tries to find the café in Postdamerplatz where he used to sit at and watch the crowd as a young man, all he can find is an empty field next to Berlin Wall. In another scene of the movie, when the teller of tales walks towards the Wall murmuring that people actually need him more than

ever, the camera turns towards the sky. Harvey summarizes this point (1997) for a different scene of the movie as follows: When a temporary circus moves away from the empty spot of the city, the “gap” which consumed another of its temporary possibilities promises Marion, a trapeze artist who feels like someone without roots, country or home, the possibilities of a radical transformation; and Marion says “I can be the world.”(Harvey 1997)

## **2.5.2 Framing**

Framing is efficiently used in photography and cinema. In photography, the purpose is a two dimensional single frame, whereas in cinema the purpose is a series of moving frames. Framing, like montage, can be considered as the most significant tool of filmmaking. “The composition and content of each frame are decisions that are not random” (Dear 1994). As Aumont and others claim, “the rectangular surface that delineates the area of the image is one of the first materials which a filmmaker works with.” (Aumont and others 1992).

In motion pictures, both the process and the product are closely related to the framing. While shooting, the camera frames in order to record space. In this context, The camera can be considered as a framer. The film roll is composed of juxtaposed frames. As Aumont and others claim that a film is composed of a great number of still images, called frames, placed in sequence on transparent film stock or celluloid” (Aumont and others 1992). Montage is a process of the determination and editing of the frames which will be juxtaposed. The products that come out and called a film are turned into film roll composed of frozen images and composed frames. According to Heath, “Frame” describes the material unit of film and, equally the film image in its setting, the delimitation of the image on screen.” (Heath 1986):

It is projectors that reflect and play frames on the screen. “They hit the screen” says Peter Kubelka and adds, “this is what frames actually do.” Projected frames hit the screen. What happens here is the opposite of what camera does: assembling and trapping the frames. The screen turns into a frame with the help of the light coming from the projector. (Kaçmaz, 1996) According to Heath, “The screen is an area of projection where the images (what is seen) are followed and organized,” (Heath 1986) and “the cinematic space is in and out of (offscreen space) cinematic frames defined with the boundaries of the screen. So the screen is the frame

of the frames.” (Deleuze 1986) So the cinematic frame has a different dimension than two dimensions, and that is time. Thus, the viewer perceives a single frame in motion, which is the screen, rather than still frames. Even a freeze frame in the film is obtained by editing the same frame side by side several times. Aumont and others claim that: The strip of film, passing through the projector at a designated speed, gives birth to a much larger moving image. As a result, there are tremendous differences between the individual film frame and the image on the screen - to begin with, only the projected image creates the impression of the movement; yet each is a flat image, surrounded by a border or "frame"”.(Aumont and others 1992)

On the other hand Heath states that the screen, that is, once ground, the surface that supports the projected images, and background, its surface caught up in the cone of light to give the frame of the image. Ground and the background are one in the alignment of frame and screen, the "on the screen in frame" that is the basis of the spatial articulations a film will make, the start of its composition (Heath 1986).

Cinematic frame is rectangular. The fixed proportions of the “compositional rectangle” are limited to a standard aspect ratio”. Dimensions as 1:1,66 are also used, but there is a proportion, 1:1,33 , that comes from film format and that is generally accepted.

We can also mention about other cinematic notions stemming from frames. “Reframing” is one of them and can be considered as the capturing of different perspectives by moving or sliding the camera. In this context, we can refer to Bonitzer’s concept of deframing which is as follows: “abnormal points of view which are not the same as an oblique perspective or a paradoxical angle.” (Deleuze 1986). Double-framing is the construction of frame-within-frame (Bowman 1992). “Frames frame each other as much as other things. Framed thoughts or representations therefore are only relatively framed with respect to each other.” (Teymur 1995).

Framing has a significant role in the representation of space in cinema. Architecture usually has a context. All buildings and construction components exist in a physical context. Architecture is bound to a place, it is immovable. And the architectural context affects the perceptual approach and attitude of one for the specific building. The same house in a forest or in urban would not be the same. According to Carroll (1988), the use of framing, as a convention, emphasizes the discontinuity of the subject of the representation and the adjacent physical environment.

When something is framed, it is detached from its context. Detachment can be used as a tool in order to produce new meanings as in cinema. In this context, cinema detaches architecture from its own context and puts it in a new frame. “The director and other crew define the boundaries, frame and end of the space.” (Bowman 1992) “The frame ensures a deterritorialisation of the image.” (Deleuze 1986). Not only the whole space, but the framed part of it is also represented in cinema. Heath states that space is structured within its frame; areas are assigned positioning relation to its edges (Heath 1986). Different frames are brought together, and a new architectural context is created. Cinema decontextualizes (framing), and then recontextualizes (montage) architectural space, creating a new reality. And a similar detachment by framing is valid for architectural representations such as drawing, model, and text.

Frame limits space on the screen sometimes physically, sometimes abstractly. In Gabriel Salvatores’ *Mediterranean* (1991), the sea is the frame of the island and of people’s lives. The chateau in Soderbergh’s *Kafka* (1992) is represented as having physical boundaries, yet, in fact, what is harder to overcome are its abstract boundaries (bound by ideology, politics, power). According to Bordwell, the frame is important because it actively defines the image for the spectators (Bordwell and Thomson 1986). And Heath quotes as, “a frame delimits and holds a view” (Heath 1986). Consequently we can state that architecture is framed, limited and flattened in cinema. And the camera is a tool in recording space as two-dimensional reflections on framed, flat surfaces.

### **2.5.3 Camera Movements and Camera Angles**

The fact that the camera shows details that human eye can never see without equipment has acquired a huge dimension due to the development of shooting techniques. Although this was an amazing experience for those years, today with the development of the technology, it is possible to obtain images that can be considered impossible to be experienced. Where and how the camera will be placed and what it will show or off-screen are planned according to the position of the audience viewing. The course of the movement and the time on the form can be best comprehended by seeing angles that can never be seen, by reaching speeds that cannot be reached, and thus by watching the object –that goes beyond all perspectives- in motion.



According to Benjamin cinema enriched our universe of perception through methods that can be displayed by methods of Freud's theories. (Benjamin. 1992) One of the issues that enable this richness, and which is also a key factor in cinema is the use of camera.

“With the close-up, space expands; with slow motion, movement is extended. The enlargement of a snap-shot does not simply render more precise what in any case was visible, though unclear: it reveals entirely new structural formations of the subject.” (Benjamin 1969)

Cinema first and foremost influences our perception of reality through images it presents, and it reminds us the possible existence of other lives and worlds; secondly, it presents visual experiences related to different times and places by creating a simulation of life and creates artificial memories in our memory about these times and places; and finally, it makes it easier for us to notice motions that cannot be experienced in normal life. Although our comprehension of life is not always consciously affected by all these stages, these comprehensions stick to our subconscious. According to Benjamin (Benjamin. 1992) we can learn the instinctive-subconscious area only by psychoanalysis; the same way, we can only acquire knowledge about visual subconscious through camera.

#### **2.5.4 Lighting and Color**

In cinema, light has always been used with other elements of architecture. According to Penz, an ingenious lighting arrangement, both artificial and natural, is equally crucial to the aesthetics of a film as it is to any successful architectural space.” (Penz 1994) Using architectural elements is not the only way and not always a necessity to establish space. Lighting can easily be used to define space both in cinema and architecture. In this context, Jarman's Wittgenstein (1993) is a good example in cinema, as mentioned before. There is nothing, no architectonic element to surround the space in the film but there is space. There is light as space, it is defined by darkness. So there is architecture. In Alain Corneau's *Tous les Matin du Monde* (1991), light is concentrated on humans, mostly on faces as in Michaelangelo

in Caravaggio's paintings. "Light, flitting immateriality," Munsterberg says "... replaced the heaviness, solidity and substantiality of real space." (Jarvier, 1997)

### **2.5.5 Shooting Techniques and Lenses**

Cinematic camera is different than human eye. While human eye flattens images on retina, camera does the same job on a flat screen surface. According to Bordwell and Thomson, the difference between human eye and camera is that the lenses of camera can be changed and that each lens can create different relations in perspective (Bordwell 1986). Wide-angle, normal-angle, telephoto and zoom lenses influence the relations –which are impossible for human eye- between objects. (Kaçmaz 1996) While objects appear distant from one another with wide-angle lenses, they look closer with telephoto.

Flattening is the procedure of superimposing a three dimensional space with a surface. In cinema, different images are superimposed. An entirely new and different reality comes out by watching the perspectives of different spaces that are superimposed on screen.

In the final scene of Andrei Tarkovsky's "Nostalgia" (1983), Tarkovsky goes one step further and makes the scene represent a space within a space. A pastoral space composed of a village house, trees and greenery is superimposed on the ruins of a gothic cathedral. These two spaces superimposed with entirely different perspectives is an emphasis to a whole new reality. Cinematic space turns into a deconstructed state of spatial reality. (Kaçmaz 1996) With this point of departure, we can state that cinematic space is the deconstruction of spatial reality.

## **2.6 Experiencing Space through a Cinematic Tool (Camera)**

The director has the chance to control the light, the tone, the color scale, the texture, the contrast and the colors with the film stock, exposure and filters that he maintains. (Bordwell and Thomson 1986). Thomas Elsaesser talks about "the construction of space in a film with staging, lighting, shot scales and shot transitions." (Elsaesser 1990). According to him, in cinema, the representative space is not given constructed, but the representation is constructed with space (Elsaesser 1990). "Cinematic space is a designed space." (Sobchack 1987). In films, space is



produced as a consistent reality which is easily grasped and the status of which is evident. (Heath 1986). Toy as states:

“Although the observer of architecture may take any chosen direction and appreciate the gratification of other senses, the viewer of cinema follows a predetermined route but can see the same as the observer and can gain from the experience. In both cases, a reality is proposed and imagination is left to fill in the gaps, the key difference is the element of control. Filmmakers have the ability to encourage you to appreciate a building in a different way.” (Toy 1994)

In architecture, space is designed, whereas in cinema both space and spatial experiences are designed. “Under normal watching circumstances, the film absolutely controls the order, frequency and duration of the presentation of events” (Bordwell 1985). Not only the chateau but Franz Kafka’s experiencing the building is designed in Steven Soderbergh’s *Kafka* (1992). Grigor claims:

“Great architecture usually exceeds the expectations generated by a photograph. Since our knowledge of buildings come from seeing isolated facades (the building as painting) or forms (the building as sculpture), only filming can deliver the essential spatial dimensions of space and volume. To comprehend architecture, one needs to move through its spaces. After all, this is how we all experience buildings, inside and outside: we walk, we look, and we pass through space. Perspectives are revealed. Corners turned. Scale changes. The depth dimension is revealed. Details can be explored. A combination of predetermined camera tracks and prearranged lighting plans offers a chance to reveal the unfolding of space and vista and show the movement of light on texture.” (Grigor 1994)

Grigor’s approach is surely open to discussions. But it is obvious that space is experienced both in cinema and the real life. However, when it comes to the forms and varieties of experiencing, architecture has many more alternatives than cinema. After all, cinema enables only the experiencing of representative spaces presented in the film. According to Ratterbury, “the director...offers them (the viewers), for a

limited time, an alternative way of seeing....He, invisibly, provides and dominates the experience of the individual” (Ratterbury 1994).

Moreover, space functions directly for man in architecture; whereas it functions for the film in cinema. Man is in space. Architectural space is perceived and experienced directly without the medium of any environment. Space is observed as itself, as space rather than an object of representation. In cinematic space, on the other hand, there is camera between the audience and the space. The audience sees the cinematic space as a part of the film. Cinematic space is tentative to variations of meaning and to new interpretations.

In Nagisa Oshima’s “In the Realm of Senses” (1976), slowly the man and the woman leave the outer world, and this act is supported by space. As they leave, the space around them gets smaller and smaller. And in the end they stay and die in one room. (Kaçmaz, 1996) Here the space is a part of film, it is definitely handled as claustrophobically for the film. This character of cinematic space makes it a new reality. A similar inference can be made for the movie “Cube”. Characters belong to 20th century, but there are not many ideas about actual time and space. The movie is detached from time and space. In other words, a deconstructed time and spatial reality have been cultivated in the film.

## CHAPTER 3

### REPRESENTATION OF SPACE IN CINEMA: A NARRATIVE IMPACT

In the movies, every frame is a form of representation. In the previous chapter it is mentioned that editing (montage) is used as technique that enables a film director to reproduce the spatial reality for the film by using representations of real life. Therefore space that exists in films is not architecture, but it is about architecture. In other words, spaces that have been used in films are “representations of the real ones”. But cinematic space is not a duplicate of architectural space. It is a new form of spatial reality reproduced by the director as aforementioned. It is different but it is perceived and imagined just as real by the spectators.

Cinema, by nature, needs space; it is based and edited on space. Therefore, making a film deprived from architectural forms and spaces is almost impossible. Cinematic space as a form of representation is not capable of carrying all the characteristic features of architectural space. Firstly cinema frames limited distances in a specific time interval and off screens some spaces out of film stripe. Therefore architectural space and the built environment are not experienced directly, they are experienced through the eyes of camera and the director’s point of view.

The positions, distances of objects in space, the hierarchy among them, their colors and smells, the connections between those, light-shade, smell, sound, words, acoustic and music, the surfaces of materials and architectonic elements all define space. On the other hand they all lack in cinematic space.

While cinematic montage brings together the pieces of the story, the viewing audience puts these pieces together in his mind in cinematic time and forms a new space. According to Türeli (2001), the character of a film does not only depend on actors and actresses showing themselves to the mechanical equipment, but depends also on director expressing himself and an environment with this equipment. A new type of space is produced in film medium only by combining the transition from one scene to another in time, and in the scene as well, through camera movements like pan or zoom, which appear unfamiliar to the nature of eye (Türeli, 2001). In conclusion, what moves in the film are the images in minds of the viewing audience, sitting, watching and reinterpreting the images in front of the screen. Film is the

regulation of this movement. In this context, we can state that, a film is the continuous reproduction of space.

In cinema films, as aforementioned in the previous chapter, film director reproduce spatial reality accordance with his standing point of an interpreted of images of industrialized city. With the impact of reproduction of reality, film has taken its place in history among the techniques of representation like drawing, painting and other visual arts. Significant difference of film from its predecessors is that there is now an instrument, the eye of the camera, between the man and the vision. As Vertov puts it, “*camera sees for us*” (Türeli 2001). It is a different understanding when compared with the space of Renaissance where man is the only scale in representation of space by perspective.

If we deal with architectural discipline and visions of architecture, the city has the main role by representing itself in cinema. Although people in the 20th century, do not have much control over the city, city can be reproduced by its interpretation in films. The trailers in the media and especially countless movies that people watch have a huge role in people’s understanding modern metropolises and urban lifestyle in the city. Therefore movies attempt to capture urban life; yet, what they produce is only the representation of the ideas. And ideas mentioned above are surely the representations in director’s mind. Therefore, ideas about city can be seen through the director’s eyes; for instance New York can be seen through Woody Allen’s eyes, and London through Mike Leigh’s. (Türeli 2001)

In Beatriz Colomina’s book “Privacy and Publicity: Modern Architecture as Mass Media”, the writer suggests makes a point to think about Modern Architecture, and the building are to be considered as a “mechanism of representation”. According to Türeli, “Buildings are literally constructions. And when we talk about representation, we talk about object and subject.” (Colomina 1996-Türeli 2001)

According to referans Colomina (1996- Türeli 2001) traditionally, architecture as an object is defined as the opposite to subject. In modernity, the subject defines multiple boundaries between the inner and the outer. Although these boundaries undermine each other, the object questions its own objectivity, and also, the wholeness of the classical subject which is considered outside the object. The residents of a house are no longer in the position of a subject who watches the world through a window in a controlled way. They simply are tourists, travelers, guests. “*For Le Corbusier, to inhabit is to inhabit in camera.*” In this case, inhabiting can

only be attained by the reproduction of space through different technologies of representation. In this sense, residence as a technological tool is made in order to produce and render existence to landscape with techniques like promenade and horizontal cavity. Thus, Le Corbusier's residents are cinematic, and exist in space and time. In this context, it is possible to mention about Le Corbusier's works as the examples of design made by perfect cinematic eye. (Colomina 1996-Türelı 2001, p.72)

Lars Spuybroek, (Erođlu 2003) a member of Nox group of architecture, argues that Le Courbusier "designs by camera", and that someone who has never watched a movie cannot apprehend how he creates a spatial continuity with planes; how he changes the long, slow and horizontal lines with sudden curves; and how he superimposed dynamic spaces. According to Spuybroek's interpretation, Le Courbusier himself is a cyborg; when he determines the outline of Villa Savoye and Villa Garches, the steady cam is inside his body as a part of it. Stating that Las Vegas is a city designed for automobile, and it is designed with the architectural theory based on the perception of automobile. Spuybroek argues that the transformation of the camera from being a receiver into being a mobile, live part of the designer's body and mind is normal. (Erođlu 2003) Therefore, Venturi's designing "by car" is as ordinary as Le Courbusier's designing "by camera."

### **3.1 Space as a Symbolic and Metaphysical Notion in Cinema**

It can be very well argued that architecture is an effective role in the making of a movie. Furthermore, when it is deeply examined, we can state that space is truly related in the formation of a movie. Each scene and event in a movie, their formation one by one, and the organization of all of them depend on the relationships between a space and other spaces. In a film, the storyline is received and enhanced by the viewing audience through transitions from a space to another which we aforementioned as continuity.

In his book titled "The Art of Watching Movies" (Bogs 1991- Aksoy 2003), Bogs emphasizes that it is necessary to study the environment carefully since it has complex relationships with the flow of the story, the characters, the main story, and its other elements such as contradictions and symbols. He states that the environment is considered as a powerful cinematic element as it has great importance because of

its visual function. (Bogs 1991- Aksoy 2003), For the reason that, whether it is built or not, film architecture is “the architecture of meaning dealing with spiritual spaces, environments, situations and images. It is a sensory space composed of walls, lighting and shadows and there is nothing in it that is unimportant ....”(Schaal 2000- Aksoy 2003).

What shapes a man is the environment and circumstances that surround him; the traditions, customs, ethical values and manners of behavior those are dominant in that society. Consequently, as the environment has a significant importance in almost every aspect both socially and physically, it must be carefully analyzed. In addition, environment gives the viewing audience clues and key codes about the personality of the characters in the movie. In other words, personality of the characters is read through environmental codes in the film. Visually (re)presented environment helps the audience get in the storyline at first glance and the formation of the first impressions about the characters in the movie. For instance, seeing the house where the hero lives, the audience can interpret whether he lives in the city or the country, alone or with his family, whether he is poor or rich, or what his social status is. (Aksoy 2003).

Two types of environment are used in cinema: real architectural spaces are used, in the first one and on the other hand, in the latter one, representation of the space with a decorated shed or models gets to the foreground and a representative space is established with the construction of a set model or a computer aided model. With the use of real spaces, the architectural space is represented by itself. Codes of architecture and the built environment are used by film director. In the latter, however, a representative space is established by design of stage. Therefore the space established by various modeling techniques actually generates stage design products with a lack of context, as opposed to architectural space

City and architecture make a place on collective memory and on individual memory and architecture especially give the characteristic codes of a place which are so crucial in achieving a collective consciousness for urban life. Spaces in Andrei Tarkovsky's movies act like “awakening of the memories” with a stimulating effect they have on the individual. This stimulation is not only the reanimation or revival of the experiences in the mind. It also contributes to the comprehensibility of past events and their relationship with the present time. Pallasmaa states that spaces in Tarkovsky films have a melancholic atmosphere in respect with time and homesick (Pallasmaa



2001). Time has lost its absoluteness; it slows down and freezes to form a moment of remembrance. In modern life, the individual feels as if he was on an endless journey, is longing for a home because he has abandoned home and keeps wandering in search of one. The hesitations, accelerations, stops and returns in the storyline are the result of his effort to fit his location in today's context. (Pallasmaa 2001)

The secretive power of revealing and unmasking what is behind film images, spaces, characters, events, and with a political and ideological view, having a stand against these are more evident and more understandable in displaying the images of urban which is one of the concerns of architecture. Space as a symbolic and metaphysical notion, does not belong to only discipline of architecture's own expertise. But spatial concerns do belong to the event which takes place in relation with place and the one living in that environment.

We can state that the representation of the architectural space in a movie is, in fact, the re-interpretation of the space. The representation of architectural space in a film is an interpretation of space.

Storyline in a film is like a spine and it makes the viewing audience in connecting the events and it has a direct effect on establishing continuity with space. Story is not only necessary for cinema, but also for architecture as it provides the connection and codes of life with reality. The trend in making designs on the screen is a confirmation in emphasizing the necessity of scenario for architecture. The influence of a scenario can be better understood in Brecht's (1970) premise:

"The photographs of Krup or A.E.G. factories do not actually teach us anything about these corporations. They are literally abstracted from the content of reality. The seen world is perceived differently with the idea of "the possible existence of another world." (Von Toorn 2000- Eroğlu 2003)

According to director Jean-Luc Godard, who is also a pioneer of the French New Wave movement, what is necessary is not to create a world; it is to create the possibility of a world that can exist. This situation which can occur by discovering the secondary meaning of images, and the hidden face behind what is seen, is necessary to understand and to correctly use the designing criteria behind the architectural product. (Eroğlu 2003)



## **3.2 Icons and Iconographic Space in Cinema**

### **3.2.1 Definition of Icon**

Etymologically icon comes from Latin, rooting from Greek *eik-On*, from *eikenai* to “resemble”. It is usually used as a pictorial representation or a sign as a word or a graphic symbol whose form suggests its meaning. (Merriam-Webster’s Dictionary)

According to Seçil Bükler, icon can be defined as the sign taking the place of an object because of its resemblance to the object, or a symbol of a genre which is overloaded with meanings related to the genre (Seçil Bükler-Güçhan 1999) Buscombe (Güçhan 1999) classifies genres according to their iconographic approach and defines them as visual traditions consisting of paradigms such as interiors, outdoors, costumes and props used. All these, according to him, create the frame that a story can tell.

Since architectural spaces and locations in movies could be considered as one of the paradigms mentioned above, according to Buscombe, icons can be considered as the determiners of a genre.

### **3.2.2 Iconography in Cinematic Narration**

Iconography speeds up the comprehension of the weave of events and ensures reduction and savings in the narration. Generally speaking, any object, space, décor, costume, star or character – in short, everything seen, in a movie can be an icon. However, it is not until only after such elements are used and repeated in plenty of movies that a common meaning is established and a communication method between the movie and its audience is formed. For instance, in horror or thriller films, a dark location is a dangerous place, and in a western movie, a mail car seen from a distance in the desert causes the audience to expect an Indian attack.

Cinematic iconography puts visual traditions of genre production into practice. These traditions form wide span including acting styles. According to Panofsky, the silent movie tradition lies in the fundamentals of typical (characteristic) iconography (Güçhan 1999). In order to be able to be efficient in giving the audience the information related to the events and characters in a silent movie, certain fixed postures and behaviors were needed. Using these, the director could make a

distinction between “the vamp” and “the family girl”, or indicate “a poor, but honest”, “home” and “a happy marriage” using a plaid table cloth. (Abisel 1999)

In the analyses of genres, iconography gives clues about what characters are like, and thus icons make it easier to form connections among social cultural systems. Westerns, gangster movies, science-fiction movies, musicals and horror movies are convenient genres for iconographic study.

The important point about icons and iconographic studies is that, it is not sufficient just to explain “what” visual signs are; it is necessary to analyze “how” they are presented as well, because different presentation methods will carry different meanings. Camera movements, how objects and characters are framed, filming scales, lenses used, light-shade contrast, colors, special effects, and how all these are used are all important. In horror movies, for instance, because the main point is to create a frightening atmosphere and tense moments, visual traditions such as framing, which leaves out what the audience wants to see; camera movement, following the victim; and lighting, one directed from below will make the monster look more frightening, are important details. Elements belonging to a genre –for instance, in horror movies, the cross, chateau, coffin, windows banging in wind and squeaky stairs– become icons when they are filmed in accordance with the visual traditions of that genre.

The real source of the characters and iconography in genre films is that, movie characters and iconography are cultural archetypes. The reason why such movies become so popular and achieve success at the box office lies in their success in the synthesis of the codes of desire of the audience and the pulse of the society at the time they were made. Some cultural studies show that iconography of genre movies can include common myths and symbols.

### **3.2.3 Iconographic Instances in Genre Films**

The establishment of visual signs in the mind of the audience takes time and they need to be reinforced through repetitions in various scenes. The forms of objects, events and characters establish part of an ideology and a view of the world in the cultural unity of each genre.

- Automobile-gangster duality: Powerful looking, dark colored, luxurious automobiles that symbolize the power of the gang leader or godfather are used as an icon in many movies.
- Femme fatale, is the woman type in film noir. The woman can overlook all kinds of crime and evil and can do anything for her freedom. This character has become an icon in many genres.
- The interiors and outdoors in a genre movie can be unique and made for the specific genre in order to be recognized and accepted easily. While spaces that appear in horror movies, for example, were previously dark and gloomy locations that are frightening only with the way they look, such as graveyards, chateaus and churches, however in the lately made films, even ordinary locations like schools, hotels and homes have come to be used as the location where a horror story takes place. According to Abisel, the latter group increases the audience's feeling of insecurity as it includes places that belong to daily life. (Abisel, 1999)
- Wet city streets at night and the sounds of police sirens have become the icons of detective and whodunit movies. Similarly, the detective's personal belongings, such as his pipe and raincoat, and his office (which is a small, messy room with the shutters usually closed, the garbage can is overstuffed with fast food boxes, and there is messy a desk on which the detective puts his feet on) are parts of his identity and have become the iconographical clichés of this genre.
- Film Noir, whose theme is a corrupted world full of crime and lies, has the icons used in narration. The visual presentation techniques are appropriate to the theme: a dark atmosphere, gothic shadow tricks, neon lights, constantly drizzling rain (as in whodunit movies), wet and isolated streets, fog, cigarette smoke, small, covered, unknown locations (the location where the murder has been committed, which is followed by images of an ordinary day in the city emphasizing that the city presents a potential danger for the citizens), exaggerated close-ups, and shots from a low or high angle, emphasizing the desperation of the victim.

### 3.3 Metaphor and Metonymy in Representation of Space in Cinema

#### 3.3.1 Metaphor

“Metaphor” comes from Middle French or Latin word “metaphore” or “metaphora” which origins from Greek “metapherein from the roots “meta- +pherein” to bear. Metapho is a figure of speech in which a word or a phrase literally denoting one kind of an object or idea is used in place of another to suggest likeness or analogy between them. (Merriam-Webster’s Dictionary)

While making a **Metaphor**, the strange is brought forward so the familiar can be emphasized. The visual language works quite well metaphorically because every visual code contains a metaphor. (Mutlu, 1998)

#### 3.3.2 Metonymy

*Metonymy involves the invocation of an idea or object through the use of an associated detail.* So 'the crown' invokes the notion of monarchy, or the White House represents the US government ). In metonymy, there is an adjacency, a relation and a connection with the represented; so, it is different than metaphor. (Mutlu, 1998) A metaphor in which what is meant and what is original are represented with something that has a property; the use of the metaphor or an element of something in such a way to represent the whole. For example, in a news which starts as “According Çankaya’s statement”, “Çankaya” is used instead of the “President of Republic” and it is a metonym.

Roman Jakobson regards metonymy and synecdoche<sup>1</sup> as two fundamental styles of conveying meaning. According to Jakobson, metonymy is the characteristic style of novel, and especially, reality. (In this respect, structure types and architectural products used as metonymy expose the characteristic styles in their architecture, or they are used because of their characteristic styles) (Mutlu, 1998). The spaces chosen in a

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<sup>1</sup> **Synecdoche** is a form of metonymy in which a part stands for the whole or vice versa (a policeman is 'the law'; London is 'the smoke'; workers are sometimes called 'hands'). [the film clichés]. Fiske interprets metaphor as a paradigmatic dimension (vertical, selective/associative) and metonymy as a syntagmatic dimension (Mutlu, 1998, p.106)

TV detective series function as the city's metonyms, and our view of the city changes in relation to the metonyms chosen.

Metonyms work stigmatically: the viewer can establish the rest of the plot from the part given so far, and if a character does not complete their sentence, the viewer can establish the part of the sentence that has not yet been said.

Metonyms are so natural-like that they are taken for granted and the audience cannot realize that another metonym could reflect a completely different image of the same whole.

### **3.3.3 Metaphor and Metonymy in Cinema**

Language is a system of values consisting of an infinite number of words and finite number of rules. What we call by "meaning" is each concept a word reflects and shapes in our minds. According to Bylon and Fabre, meaning alteration is "the situation in which a code recedes from the concept it defines and starts to reflect a new concept more or less related to the original one, or not related to it at all." (Baylon-Fabre- Sav 2003).

In time and generally during a translation from one language into another, some changes might occur in the two elements of the sign, the indicated and the indicator, and sometimes in both planes. This change is inevitable. If such changes are the products of a social contract, according to Vardar, language, as well as everything that is used, changes, evolves within a certain context and time, and renewed continuously. (Vardar- Sav 2003).

According to Sav, meaning changes only in the indicated can be done by means of *métonymie*. However, the society has to agree on the aftermath of all these lingual phenomena; otherwise, such individually originated arguments have no chance to survive. (Sav 2003)

Together with the metaphor and the synecdoche, metonymy is the most familiar of the ancient figures of rhetoric originating in Greek antiquity. In the complex classifications of the latter works, the metonymy, like the two other figures, is a trope and a substitution. What differentiates the metonymy from the metaphor and the synecdoche is the nature of the relationship between the two elements entering into the substitutions. Whereas the tenor and its vehicle are joined by similarity in the

metaphor, the metonymy connects them by means of contiguity, and they are related as part to whole in the synecdoche.

In semiotics, however, these figures are interesting for the relationship they seem to entertain to more basic theoretical concepts, such as the distinction between syntagm and paradigm, and the notion of indexicality, and for the part they have played in the renewal of rhetoric inside semiotics.

The idea of narrative prose and film being essentially metonymic has encountered a large following, among literary scholars, and film semioticians, respectively. The classical Hollywood clichés are often described as metonymic (e.g. the falling calendar pages, the driving wheels of the railroad engine) or synecdochic (e.g. close shots of marching feet to represent an army). Ever since Barthes, in his famous Panzani analysis, described the tomato as a metonymy for Italy, students of advertisements have claimed to discover numerous visual incarnations of this figure in their domain. In most advertisements, the contiguity, e.g. between a crown and a bottle of gin, is not referred to as something known, as in Barthes' example, but is created in the picture, and yet such instances, too, have often been termed metonymies.

Indeed, metonymies, like metaphors, are either created in a particular given text, or they are stock images, which relate signs, or at least sign contents, in stable relations.

As Monaco writes (2001) the relationship between architecture and cinema is not direct, but metaphoric. It is done to reinforce the narration, and to ensure that the narration is easy and that the audience grabs what is told without difficulty; thus, it is preferable that the décor is appropriate to what the movie tells, not magnificent or dazzling (Monaco 2001).

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### **3.4 The Uses of Cinematic Space as an Ideological Apparatus**

#### **3.4.1 The Concept of Genre in Cinema**

Cinematography itself is an innovation but the movies are in popular art and cinema gathers the work and the signs from other cultural works by repeating or reproducing them in various styles. As a matter of fact, selected, elite works of art are characterized by innovations and popular works of art by repetitions. Repetitions are the values, information and experiences needed for a cultural piece of work to be accepted by the consumer (spectators for the film) and shared between the producer and consumer. Therefore, according to Güçhan, a genre is a method of grouping works of art according to characteristics shared. (Güçhan, 1999)

Having considered cinematic symbol Saussurist, J. Mitry and C. Metz put cinematic symbol in a certain field and, with this respect, they consider cinema as a symbolic language. According to Mitry, spoken and cinematic languages are different, all words are symbolic and words stand in for concepts. If to take the word “chair”, for example: each and every chair is contained in this word regardless of its kind. (Güçhan 1999) In cinema, on the other hand, image is based on direct transition. In order to mention a chair, it has to be shown. In other words, the one that shows and the one that is shown are the same, but the one that is shown is only a reproduction of reality. In parallel thinking, it would not be wrong to say that urban spaces, architectural spaces and built environments in movies are the reproductions of those in the real environment.

According to Neale sees each component of a genre as the institutionalization of a genre (Güçhan 1999). Genres draw the borderlines of the audience’s rules; and they institutionalize the audience’s expectations, that are conformist and non-extreme structures. According to Güçhan (1999) a genre is institutionalized in three ways:

- 1. By iconography,**
- 2. By technical dimensions of cinematic narration, and**
- 3. By the narration itself.**



According to Abisel, the characteristics of genre movies are; (Abisel 1999)

1. **Popularity,**
2. **congruity to the genre's traditions, story, characters and iconography,**  
**and**
3. **narration**

According to Frederic Jameson, narration is a means of saying “the reality is just as it is pictured here; this is what is natural”; therefore, narration is an ideological means by nature. Especially popular narration styles, or cinematic narration, mean to create an objective point of view by hiding the conflicts between classes, genders and races in social interaction. Production of narration styles is an ideological action by itself because it also functions as a tool in finding imaginary or formal solutions for persistent social conflicts and tensions (F. Jameson- N. Abisel 1999)

Popular narration covers a great number of customary things approved of consciously or unconsciously. For this reason, such conventions are important for the viewer to accept the artificial world being offered and then to consent to the real world represented by the artificial one. There is a vivid interaction between the real world and popular cinematic narration; and re-production of experiences of life or spatial reality is due to this vivid interaction. (Güçhan 1999)

### **3.4.2 Genres and Narration**

Technical elements in constituting or construction of a film language include camera angles and movements, light, color, framing, filming and lenses. All these elements are means in the construction of certain codes. However, each code and their means of communication vary.

"*Meaning is a non-existent whole,*" states Gilles Deleuze (1986). According to him, the meaning of each word in a dictionary is fixed and the meaning of a word might change according to the context in which they are used. Words do not have meanings, but sentences do; therefore, they have to be created over and over again. In this case, meaning needs to be seen as a whole. Referring to Deleuze in how movies represent the real world lies in scenario and film director's approach to filmmaking.

Genre movies have a traditional narration style. Traditional or classical narration is the continuation of the traditional Greek drama which roots from the tradition in Aristotle's drama. The story (mythos) is one of the six elements of tragedy in Aristotelian aesthetic. In a way, story means a series of occurrences; that is, the events that scenario has been based on and that has a beginning, development and ending. And all these are connected to each other with a cause and effect relationship. Events therefore are as much important as characters. The essence is the individual's fate that urges him to act rather than himself.

Hollywood cinema is a perfect application of Aristotelian aesthetic. In the structure of Hollywood movies, there is a certain cause and effect relationship. Each scene is built upon the basis of the previous one. After all, the relationship between events is constructed with the relationship between spaces, characters and so events take place with a reference to the spaces they take place in.

Cinematic narration is consisted of two sections: story and discourse. Story is constructed on the basis of events taking place in the movie, the characters and the environmental features, which give the codes of a description of all around. What is told in a movie is so much related with the concerns told above in the storyline.

Discourse in cinematic narration, on the other hand, uncovers cinematographic techniques, acting styles and narrative tools through which the content is delivered. Tools, through which the content is delivered, cover the expression of cinematic narration, texture of the story, the editing of time and space of the narration and dialogue between the characters. Cinematographic techniques, as it has been aforementioned in the previous chapter, consist of lighting, filming scales, camera movements and angles, assembly, sound and music. All of these determine the form in cinematic narration and constitute the discourse of the narration. The question "how" in the cinematic narration indicates these elements. (Table-3.1)

<b>FILMIC NARRATION</b>	
<b>Story (What)</b>	<b>Discourse (How)</b>
<b>Events delivered,</b>	<b>tools through which content is</b>
<b>Actions</b>	<b>expression</b>
<b>Characters</b>	texture of the story
<b>Environmental features</b>	time-space
	Dialogues
	<b>Cinematic narrative techniques:</b> lighting, filming scales, camera movements, angles, assembly, sound, music
	<b>Acting Styles</b>

**Table 3.1      Filmic Narration ( source: Güçhan 1999)**

It is important of the characters are being accepted by the audience easily and fast so that an emotional bond can be established between. Furthermore, the audience could experience a catharsis at the end of the movie with the realization of his expectations of the hero's actions: for example, revenge being taken, the evil being punished, or the mystery of the murder being solved with the help of the detective's sharp wits.

The characters in genre movies are usually one dimensional and superficial, they do not belong to the real world, and their social and cultural environment and psychological state are not given. The spectators synchronize and put their lives together with one on the screen and they may escape from the reality of daily life. There is no limit to what characters can do: they do things the ordinary person wants to do in his life in a film.

In architectural sense, when it comes to space, one could say that what makes the space in a movie important are the actions and events taking place in it in a filmic context rather than an architectural one. In a way, events and actions are the elements

related to the story which help the audience in interpreting the visual codes in a scenario within the filmic context. The reason why the architectural spaces used in movies draw as much attention as with the characters is quite similar. The audience prefers cinematic spaces -which establish a strong communication with in a shorter time through proper points of view and they are assembled in accordance with the story- to a flawed physical environment

### **3.5 Myths**

According to Darko Suvin, all the definitions of myth could be gathered in a three cornered frame(Güçhan 1999):

1. A band images accepted as to become a popular base among society,
2. The definition as a legend or folklore, as ethnologists suggest
3. The comprehensive definition including those above as well as folk tales, fantastic stories and popular beliefs.

According to Roland Barthes, myth is a story enabling a culture to explain the visions of reality or nature. (Güçhan 1999) Primitive myths are about life and death, humans and gods, and the good and evil. Our sophisticated myths, however, are about masculinity and femininity, family, success, social institutions, and science. Moreover, myth is the cultural way of thinking about, conceptualizing and understanding something. It therefore is a chain of inter-related concepts.

The study of myths is the study of social values. If to take a closer look and analyze myths, one will study the role meanings playing in the distribution of power in patriarchal capitalist societies as well as the nature of the power, both class based and gender based.

According to Jung, archetypal symbols constitute the chaos in the subconscious; they cannot be explained with instincts, and their roots are deep below the surface as unexplained instincts. Jung calls these secret buried stores of symbols “collective subconscious”. (Güçhan 1999). Most of these archetypal models constitute the fundamentals of concepts such as religion, art and society: God-Satan, positive-negative, male-female, and static-dynamic. Jung believes that the artist uses such

archetypes, which have been approved by a given society and which have to be delivered within certain genre forms, as his main material. (Günçhan 1999)

According to Günçhan, myths are part of ideologies. Most of the ideological tendencies and ideas base on myths (Günçhan 1999). For this reason, when one goes down to the roots of an ideology, what come across are myths.

### **3.6 Ideology in Films**

The codes of images in a movie do not mean anything by itself alone. Meanings are produced through interactions between the script and the audience; this is a dynamic process and demands the cooperation of the both. This interaction does not cause problems and it is clear in cases where the movie and its audience are the elements of the same culture or sub-culture. In other words, denotes, connotes and myths which a movie contains, will adapt if they are not unfamiliar to the audience. The movie invites the viewing audience to receive the codes and grasp the meaning. To a certain extend, the movie creates its own audience. In this cooperation, the viewer is created as a dependent individual on the principal system of values, or the one against it.

#### **3.6.1 Definitions**

Terry Eagleton lists the various definitions and uses of ideology in detail as follows (Eagleton 1996):

- The production process of meanings, indications and values in social life
- A heap of opinions belonging to a certain social group or class
- Ideas used to legitimize a political power
- Wrong ideas used to legitimize a political power
- Communication distorted systematically
- The thing that gives the subject a certain status
- Ways of thinking driven by social benefits
- The idea of equation

- Socially unavoidable illusion
- The collective state of discourse and power
- Environment in which conscious social actors give meaning to their worlds
- Action-oriented heap of beliefs
- The mixture of lingual and factual reality
- The inevitable environment in which individuals interact with the social structure
- The process in which social life is transformed into natural reality

Althusser redefines ideology as a sustaining and widespread system of practices rather than as a system imposed on a social class by another. Ideology, according to Althusser, is a conception of the imaginary relationship between the individual and the real terms of his existence. (Althusser 1994).

### **3.6.2 Ideology and Meaning in Cinema**

Ideology is a different language system in cinema. It is usually hidden behind the images and the narration and this language speaks in codes.

According to Güçhan, editing styles – especially those that are steering as those of Soviet editors – have an ideological aspect secretly, as in the Odessa steps scene in *Battleship Potemkin*. Costumes and setting can suggest ideological views, as in some movies such as *Leopold*. Even space is given an ideological function, as in *The Grifters*, *Henry V*, and *Dances with Wolves*. In other words, political ideas can exist in style as well as in form (Günçhan 1999). Besides, form is the reformation of content. If a scene from “*Henry V*” and one from “*Dances with Wolves*” are compared, it is possible to see how “visual arrangement” shapes ideology. Kenneth Branagh's movie *Henry V* (1989) is based on a play by Shakespeare, and it has monarchist values as in the original source. Henry proves that he is a great leader and a valuable king in war. He is seen with his two brothers, Dukes of Gloucester and Bradford, on his both sides in a scene in the movie. He stands in the very front line,



on the foreground and at the center of the composition, with his sword held high as if he was ready to attack the camera.

Contrary to the structuralist approach, the meaning and ideology of a movie might not always be predetermined, or fall into the ideological scope, which is assumed to function the same way in any case. The pragmatist determination of meaning and ideology from the perspective of their rhetorical effects on the audience will take the film analysis to a pluralist, social and political level. This will result in the fact that movies will not look ideological because they are Hollywood productions. (Ryan and Keller 1997, Günçhan 1999).

According to Ryan and Kellner, ideology is an effort aiming to pacify the social tension and reacting against it in such a way that it does not present a threat to social powers and social order based on inequality. Just like mental representations direct human psyche, ideology executes the same duty through cultural representations that direct the thought and the behavior in such a way to preserve the order, and that determine the appropriate behavior. (Ryan and Keller 1997, Günçhan 1999).

Representational conventions function on the formal level as well as on the level of the subject matter. Figural conventions – the ending style of the narrative, the continuity of the image, non-reflexive camera function<sup>2</sup>, character relating, materialization by means of voyeurism, juxtaposed arrangement, the logic of causality, dramatic motivation, frame centering, frame harmony, realistic clarity, etc.- contribute to the establishment of the ideology, since it creates the illusion that objective events are images that are objectively shot by the camera; and that they are not a fictitious structure which is the product a certain perspective about what is happening on the screen. (Ryan and Keller 1997- Günçhan 1999) Ryan and Kellner states that it is wiser to seek the political meaning of a movie in its thesis statement, concrete representation strategies used and probable effects they have; movies create different effects in different contexts.”. (Ryan and Keller 1997 Günçhan 1999) They argue that “the determination of political meaning of movies must depend on more complicated, more controversial and more distinctive effort than structuralists envision. (Günçhan 1999)

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<sup>2</sup>: the function of the camera in which the image of the object shot is not used on the screen as it is going to be seen in the film

According to Günçhan, “deconstruction” is so related with representation customs, e.g., story, subject matter, figural conventions, and with cultural forms. Deconstruction is a method to find answers to the questions of why and how to rebuild the society, and studies how the ideological premises of a movie work. With deconstruction, one can aim at emphasizing the links between the representations functioning in cinema and those determining the form and structure of social life. Deconstruction therefore is a method in regarding the relationship between the movie and social history as a discursal coding process. (Günçhan 1999)

In this respect, the movies *Truman Show* and *Gattaca* shed some light on the questions of why and how to rebuild the society, and of how the ideology established within the movie works. These movies could be considered as examples of deconstructing the two different models of society in a film scenario. The movie argues a mass oriented media and manipulation over the cultural, historical, ethical and ideological debates. Director Peter Weir rebuilds a micro society under media influences and manipulations in a suburban site while excluding codes of metropolis. Furthermore, he deconstructs the weekend lifestyle in a suburb and reforms a micro mass culture on the edge of a world.

According to Ryan and Kellner, social order consists of discourses determining the essences and form of everyday life. Movies translate the discourses of social life (form and figure representations) into cinematic narration by codes of images. Thus, cinema finds a place in the integrity of cultural representation system. (Ryan and Keller 1997- Günçhan 1999)

American cinema went through a revolution with changes that started in the second half of the 1960s. The leading directors of this era of new American cinema, or “Hollywood Renaissance,” as it was called by some, included Woody Allen, Robert Altman, Hal Ashby, Brian de Palma, Peter Boddanovich, Mel Brooks, John Cassavetes, Francis Ford Coppola, Blake Edwards, Stanley Kubrick, Paul Mazursky, Mike Nichols, Alan J. Pakula, Sam Peckinpah, Arthur Penn, Martin Scorsese and George Lucas (Günçhan 1999) Movies made by these directors had features that transformed the genres in American cinema and they changed the traditional structure and formal and thematic quality of genres. Going out of the studio and to the built environment and the urban; the transition from traditional, closed story approach to fragmented, scattered and open-ended story; the change in the use of cinematic elements; various transition methods reminding the audience they are watching a

movie and breaking the emotional participation (the basic example of which is cutting); the plotting that breaks the happening-space-time unity; features concerning style such as jumping back and forth in time and leaping-cuts; and the advance of use of sound as a means of narration through utterances, music and sound effects are all the basic features of this new cinematic approach. Some of the directors mentioned above continued transforming the perception of cinema and became the practitioners of Postmodernist cinema. (Güçhan 1999)

Frederic Jameson quotes that, postmodernism is not only pastiche but also schizophrenic: individuality has disappeared and the stylistic ideology of modernism has collapsed in the postmodern society, and thus, individual style has gradually become extinct. According to Jameson, postmodernism, where stylistic innovation is impossible and pastiche practice imitating extinct styles is dominant, replaced modernism, which is based on the invention of an individual and private style. (Güçhan 1999) Here is how Jameson explains schizophrenia which bases on Lacan:

"There is a unique perception of time in Postmodern scripts; boundaries of time and the distinction between the past, present and future has changed into an "eternal today." Jameson forms a connection between schizophrenia and "eternal today". (Güçhan 1999)

Lacan believes schizophrenia is a speaking defect. Experiencing time is only possible with the help of language because language has a past and future. The schizophrenic individual, however, is not able to use this feature of language. He has very little connection with the past and future. Trapped in this transitory time, the schizophrenic individual cannot sort signs or see or perceive the whole. (Güçhan 1999)

According to the analysis of Baudrillard, the members of the Postmodern society, who can only identify themselves with the reflections flowing from the camera lens, are voyeurs drifting in a sea of images; they see themselves as cinema and television" (Baudrillard 1988-Güçhan 1999) This analysis explains the situation of the contemporary man who continuously gazes and witnessing on the visual indications coming from either the cinema or television screen. What is important now is the action of observation itself, not the observer. To achieve this, self-metamorphosis method, which reinforces the action, is frequently used in postmodern

movies: avoiding the effort to hide the cameras, microphones and all other equipment recording image and sound. Thus, the camera becomes the action of observation itself, as in Steven Soderbergh's "Sex lies and videotapes", Coppola's (1974) "The Conversation" and Alan J. Pakula's "All the President's Men" (1976). (Güçhan 1999)

Undoubtedly, changes occur in film genres, accordance with changes in the language of narration, technical developments, and thematic and formal features with postmodern tendencies in American cinema. However, the fact that American cinema is dominant all over the world and hinders the opportunity to watch a sufficient number of productions in order to be able to make an efficient comparison. Some of the internationally shown non-American movies, such as Luc Besson's "Fifth Element", tend to imitate American movies.

The evolution in cinema calls for a revision of the ideas about film and a search for new solutions. Like all products of popular culture, genre films are affected by social and cultural changes. So, new solutions and anxiety-relieving methods are devised for the changing images of the changing society. Observing where these changes are heading and realizing, "what cinema is really telling us" means to decipher the ideological codes of cinema.

Whether the camera creates the illusion reflecting neutrally filmed images of events or reminds the audience that what they are watching is just a movie, everything happening on the screen is nothing but a product of a certain point of view and a work of imagination of a director or a producer. Subject matter, style, camera movements and angles to reveal the style, framing, light and sound arrangements and the use of sound, motifs, symbols and imitations are, after all, the choice of the director. They all show "how" and "from what point" he sees the world around him; and according to Güçhan, they are all ideological (Güçhan 1999)

Cinema presents the events in the outside world after passing them through a "representation" filter, or in short, performs a presentation through representation. In fact, everything seen on the screen is an action of choosing what to represent and how to do it. Ideology, on the other hand, could contribute to the reproduction of the dominant ideology by means of cultural representations concerning social institutions and values and gender roles, or could question and shake them through a negative attitude.

While cinema is going through an evolution, social identities it offers the fan audience to enable them to grasp the meanings movies contain also change. Thus, a

different audience is created based on the ideology offered by the movie. It is also necessary for cinematic solutions to adapt to these changes and continue to search for new horizons.

### **3.6.3. Cinema as a Distributor of Thoughts**

According to Özen, the basic focus of discussions about ideologies in cinema is on the impression of reality, (Özen 2002 -Eroğlu 2003). As emphasized before, cinema is the branch of art to get closest to the vision of reality as visions move in time and space. When defined as “the reproduction of reality”, cinema produces ideologies as expectedly as well. The cinema that would influence and revive the European cinema, repressed by Hollywood after World War II, was born in Italy with the Neo-Realist movement. In a period of time when Hollywood tried to spread the impression that it was neutral and depicted everything without any comments by hiding the receiver and all figural components, it opposed to the idea to make the Neo-Realist movement transparent. In 1941, De Santis stated that:

“How can we understand and evaluate a person isolating him from everything he lives through and has communication with? This is sometimes the walls of his house, (...), and sometimes the nature he walks in with fear, he has become one with.” (Eroğlu 2003).

Thus, he has given the signals of a new cinema that would establish the meaning of the deep relationship between the man and his environment. In his effort to grasp the real drive behind film characters’ behavior, he came up with the phrase “cinema antropomorfico” in 1943, and gave his desire to tell the story of people, surrounded by objects, as one of the factors attracted him to cinema. Italian cinema “tries to find the reality by going down to the street and forming direct ties with the society,” (Vincenti 1993-. Eroğlu 2003).

In its attempt to solve the mystery using the images of the ordinary, the modernist cinema would choose every day experiences as its topic, and in this respect, ideology inevitably exists in it. "What Godard advises new movie makers are to think about their daily life experiences and how they can capture these experiences



through images. According to Güçhan, this not only is the recipe of film-making through pure observation, but it also verifies the power of "cinema-vérité".(Güçhan 1999)

In his 1863 essay titled "The Artist of Modern Life", Baudelaire states that, modernity is what is momentary, temporary and possible. It is one half of art; the other half is what is infinite, permanent (Harvey, 1997). According to Harvey, modernism kept swaying between two extremes, that is the momentary and the infinite, and produced its own contradictions. The balance between the momentary and temporary is described by Le Corbusier in 1929 As one that needs to be established over and over again eternally because it is momentary.

"People easily blame me of being a revolutionist, but the balance they are desperately trying to keep is only momentary for vital reasons, a balance that needs to be established over and over again eternally." (Le Corbusier 1929-Eroğlu 2003).

This way, the audience does not lose the sense of distance between events and images and is able to form his own perspective. It could be assumed that the individual who develops his own point of view is also a more conscious user of architecture.

#### **3.6.4 The Relationship between Ideology and Cinema**

If the idea that the existing ideology determines how a person perceives time and space referring to the previous chapter, we can mention that cinema creates an alternative perception through structural innovations and its narration with leaps. The realistic features and the narrative impact of camera in transmission of the message with the interfering images- give birth to ideas on city and being a citizen, which affects urban life profoundly. The importance of this interaction for architecture could be better understood if one considers the fact that the individual whose expectations of urban life are under influences. Cinema has the opportunity to re-describe the real, and the power to express certain views, ideologies and visions



clearly or through implications and to create a common view. Cinema as a distributor of views and thoughts is important for architecture mainly for two reasons:

1. Cinema is essential in the establishment of the urban image;
2. And film is a tool in the evaluation of the new urban life.

In his book “Soft City”, Jonathan Raban argues that it is not a rationalized and automatized system based on production and consumption that determines urban life, but the production of indicators and images. (Eroğlu 2003). Raban’s answer to the ideologies perceiving the city as a community that is longed for is that the city is like maze with various aims and is influenced by a number of social interactions (Harvey, 1997). Although the process of establishing and developing a city cannot be isolated from a unique time and space practices of production and consumption methods, Raban’s argument deciphers the qualifications Wenders looks for in metropolises and cities to dream. It seems cinema is the art required to describe the special relationship between the human and the matter that Raban mentions, because our illusions, legends, yearnings and nightmares concerning the city come alive through images produced by cinema and thus claimed by the society. As Sobchack's film phenomenology shows, the fact that the audience perceives what is intended to express through a reversible motion and the existence of movies made to meet the audience’s expectations establish city images through a complicated process. However, what important here is that these images influence the life in the city in general and the urban individual’s expectations of space arrangements.

### **3.7 The Stylistic Parameters of Ideological Spaces**

In movie making, especially of different genres, environmental setting is repeated in a stereotypical way. In thrillers, for instance, the main female character grabs a candle and walks around a huge deserted castle in the middle of the night alone in order to find what causes the noise she has heard. Similarly, in horror movies, the main character is seen walking alone outdoors in fog and half-darkness at an impossible hour. The purpose of the location chosen, or space created, is to evoke the feelings of horror, tension, suspicion, excitement, pity, stress, delight, and envy.

An appropriately chosen, or designed, space ensures an easier way to success in giving the emotion.

In most successful movies, space is symbolically chosen, or created, as a small model of the real world. For instance, the movie "Ballando Ballando" (1983) by the Italian director Ettore Scola takes place in a single space, a music hall. While the movie describes the political and social changes within a period of five decades, the movie set also changes according to the changing times: the interior of the hall, the way customers dress and behave, their hair style, bands performing live music and dance styles go through changes. The number of pictures showing past times increase in time; and as the staff gets older, new and younger people are employed. Thus, a harmony between space and time is achieved and a location to comply with what is told is created. The significant point, however, is that the physical space which changes through time and social circumstances constituted by those who visit the spaces frequently are symbolic. A music hall environment is chosen to describe how France and the French were politically, economically and socially affected by the changes in the world within half a century. This space is also a micro-cosmos; that is, whatever is experienced in the macro world outside the hall however and for whatever reason is also experienced in this micro space (Şenyapılı, 1998).

In each text signs are organized into meaningful systems according to certain conventions which semioticians refer to as codes (or signifying codes). Such conventions represent a social dimension in semiotics: A code is a set of practices familiar to users of the medium operating within a broad cultural framework. Understanding such codes is part of what it means to be a member of a particular culture. These conventions are typically inexplicit, and we are not normally conscious of the roles which they play (and they are open to interpretation). So we can state that codes are not static, but dynamic systems which change over time, and are thus historically as well as socio-culturally situated. The way in which such conventions are established is called codification.

### 3.8 Modern Architecture and Urban Metaphors in Tati's Films

Many movies exploring the relationship between modernism and urban life were made in the 1950s and 1960s, when International Style was in effect. There is a two different consideration of the movies in the same period: Godard's modern city and Tati's modern city. The movies "Mon Oncle" (1958) and "Playtime" (1967), which are productions of Jacques Tati's satirical approach to Modernism and criticize Situationist International's perception of globalism, are works starring architectural elements and concepts of and constituting architecture. They also investigate the effects of modern architecture and technology. The movie "Mon Oncle" is the comical satire of modern life.

"This movie is the defense of the individual; I like neither systematization nor mechanization. I believe not in highways, roads, airports or the institutions of contemporary life, but in old neighborhoods and a peaceful corner. I do not believe that people can achieve success when they are trapped in geometrical lines," says Tati of the world that he reflects. (Eroğlu 2003).

Godard made his classic movie "Alphaville", which is a poetical depiction of the distopical and mechanical city, in 1965. Computerized sounds, flashing signals, directing signs, dark streets and fluorescent interiors sketch a quiet, logical, safe and alert profile of the city (Neumann, 1999). Contrary to "Alphaville", Tati uses such signs in an extremely naive way in "Playtime". The Paris in "Playtime" is not constructed on pessimism or governmental pressure. The intention is to draw attention on the possible problems rationalism and modernization might cause. In a way, stressing the isolating aspect of Modernization, it tries to focus people on how modern architectural elements are used. What is repulsive, according to Tati, is not modernist architecture itself.

"If I were against modern architecture, I would show the ugliest buildings," he says Borden (Eroğlu 2003).

In fact, using life-size fronts of buildings and modern skyscrapers on moving rails, Tati constructed the miniature city of Tativille, symbolizing the near future of Paris, on the Tativille filming set.

In “Mon Oncle”, and especially in “Playtime” and its sequences, Tati’s, and in “Alphaville”, Godard’s interest in modern city life is more than a coincidence (Eroğlu 2003). This has much to do with a new trend aiming at quick urbanization, which started with the increased demand of accommodation in France and the formation of new residential projects. Although this trend and project work originated before de Gaulle, it developed during the De Gaulle regime. The reorganization of the capital and its surroundings began with a law passed on August 2nd, 1961 and a city conception project concerning 1305 towns to create the suburbs of Paris. In addition, a large number of residential areas suitable for high buildings were created around Paris. These “Urban Areas with Priority” were created through the concept of “separated areas” based on the separation of residential, industrial and office areas and the increase of automobilization. The project envisaged La Défense area to become a commercial center.

## CHAPTER 4

### CASE STUDY: “GATTACA” and “TRUMAN SHOW”

In this chapter transformative impact of cinema, over architectural space with respect to films' context in selected examples are illustrated. Therefore, a detailed film analyses have been made in context of space that takes part in both films. Firstly, space in films with respect to cinematic techniques has been analyzed. The characteristics techniques in both of the movies in means of filmmaking instruments have been discussed in details. In addition, in context of architecture, the attitudes and approach to architectural space and built environment that took place in cinema films have been discussed. The architects and their works have been analyzed through the means of an architectural view. And finally codes of spaces and buildings that take part in films are exposed in context of the metalanguage and ideology of films.

With respect to the objective of this dissertation, space can be studied in two ways based on how it is handled in movies. The first is the use of space in movies in the *background*, and the second, in the *foreground*.

In movies in which space is used in the background, directors pay little attention to space or its representation and they do not make use of the potentials that space and architecture have. “I don't think that directors and their collaborators think about how they are going to arrange scenes spatially,” says Bowman about directors' attitude to spatial arrangement in movies (Bowman 1992).

Space is not a conceptual idea in movies in which it is used in the background as opposed to those in which it is used in the foreground. Space and architecture in this category are in the background, and behind all action, both conceptually and physically. It fills up the scenes and shots where actors and actresses fail to do so.

In movies where space is used in the foreground, however, directors have an idea about the space, bring it under the spot, and analyze and transform it. Directors in this category pay attention to the architecture and its representation in their movies. They are aware of the potential of the space and they investigate its limits and try to use it. According to Heath (Heath 1986) space in movies falling into this category is definitely in the foreground. As in Ridley Scott's “Blade Runner”, space is far beyond being an extreme display of visual decoration, a deception or a background element.

With its message, space not only contributes to the movie's atmosphere, but it also offers the audience fresh spatial experiences. According to Agrest:

From the point of view of film production, architecture is an almost unavoidable element of film. It ranges from being a mere background against which action takes place, without particular care for emphasis on the architectural (spatial, formal, and symbolic) features or qualities of that background, to the other extreme, where architecture is almost the inspiring force behind the film. Fritz Lang's "Metropolis" is a rather obvious example of the latter (Kaçmaz 1996).

In the movies "Gattaca", written and directed by Andrew Niccol, and "Truman Show", written by Andrew Niccol and directed by Peter Weir, space is obviously in the foreground, just as mentioned above. In these movies, space is taken seriously by the directors and producers as a conceptual design notion as. In addition, the buildings and the architecture in these movies supply the audience with information and codes related to the time period, location, ideology, standpoint and an attitude in the movie.

It is possible to mention a metalanguage or ideology in the movie "Gattaca". An ideology of neo-eugenics with an authoritarian, bureaucratic social system has been established in a not far away future. Andrew Niccol has indicated and harvested the codes of the ideology in Nazi Germany with the form of an authoritarian regime of the Second World War period and the genetic studies and capitalist economic system of the present. Consequently two sides of modern architecture have been reflected; first one as the avant-garde side and second one as the cold and authoritarian side in respect to the ideology and regime in a "not too far future". The modern, brutal structures occasionally seen in the movie are used in the context of such ideology. The use of F. L. Wright's Marin County Civic Center as a space center and Predock's California Polytechnic Lab as residential buildings are examples of this metalanguage. These structures, representing constructed locations in the movie, are given as concrete images of a bureaucratic and fascist government and a fascistic future, which is, in fact, the transformation of Wright's humanistic approach to form a modest relationship with the environment. In other words, the movie causes a transformation in the semantics of an architectural product in the concept of its metalanguage and ideological approach.



It can also be mentioned about the metalanguage of the film and an ideology that exist in the movie “Truman Show”, directed by Peter Weir. In the movie, a future world which is in the hegemony of media has been illustrated. In this instance, the loss of one’s basic human rights and citizenship and has gotten under control by manipulations with the help of basic human needs and fears by a media cooperation, has been portrayed. Environment in this illustration has been handled as a picture perfect place and in the “best place in the world” concept. The starting point of Seaheaven in the film is the “New Urbanism” movement originated from Leon Krier’s approach to architecture. Seaside which is actually known in the film as Seaheaven, is a community planned by Andres Duany and Elizabeth Platter between 1984 and 1991 as an introvert and self-sufficient shelter for the urban man, a bridge between the past and future. In the movie, however, it is depicted as a prison where life is extremely dull and a fake heaven promising the ideal life.

The architectural spaces and the built environment in both of the movies have been supervised within the circumstances of the metalanguage of the movies. Moreover they have been transformed in accordance with the cinematic context by “editing” and “montage”. In this respect, cinematographic techniques, especially editing and montage played a considerable role in the decontextualization of the architectural space. If we consider the critical approach and standing point of the directors, both the films and the architectural spaces should be analyzed in an ideological and genre context.

Space contributes to the dominant ideology given in both movies. The modernist and brutalist structures in “Gattaca” are places where lives a bureaucratic and fascist society coordinated by science based on neoeugenic ideology in the near future. “Truman Show” tells the story of a man whose life has been purchased and is manipulated by the media society without him being aware of the fact. The seaside suburb, out of which Truman has never been, is, in fact, a film set. The metalanguage and dominant ideologies in both movies criticize a social condition created within the movies. The critical approach in “Gattaca” involves the effects of genetic technology on human life, and that in “Truman Show” the paranoid scenarios about the effects of the media on the society and human life. Andrew Niccol has a great part in the preparation of these scenarios in both of the movies.

Accordance with the messages given in the movies, there is an exaggerated, or even distorted, central power that constitutes key codes and so with the metalanguage

of the films. While this power comes from the bureaucratic and fascist society reshaped by science and genetic engineering in “Gattaca”, it comes from the manipulative power of television and popular culture on the individual and society in “Truman Show”. A world governed by neo-eugenic philosophy and science is depicted in Andrew Niccol’s “Gattaca” whereas a world governed by television, tools of popular mass-communication and the media is portrayed in “Truman Show”. If we put it in other words, a world is ruled by science in “Gattaca”- a world is ruled by TV and Media in “Truman Show”. And so subsequently, the architectural spaces have also distorted and transformed roles in these exaggerated and vague atmospheres in the films.

“Space and architecture” has been taken care of as a conceptual notion in “Truman Show” and “Gattaca”. F. L. Wright’s “Marin County Civic Center” in St. Rafael is shown as the space research center and Antonie Predock’s “California Polytechnic University Administration and Laboratory” buildings are shown as the residential blocks in “Gattaca”, and they were chosen by Niccol on an avant-garde purpose. Located on North Florida, the Seaside campus, designed by Andres Duany and Elizabeth Plater-Zyberk and used in “Truman Show”, is related to the content of the movie; it is the, cautious and appropriate preference of Peter Weir. The locations and spaces mentioned above have a narrative role in the case study. They have narrative features in the transmission of the ideology and metalanguage to the audience and the composition of the atmosphere portrayed.

“Gattaca” (1997) and “Truman Show” (1998) display dystopian characteristics in many aspects. “Gattaca” is a world ruled by a fascist society based on neo-eugenic philosophy in the future and controlled by a techno-bureaucratic system. The subject matter of “Truman Show” is the game the media plays on a person’s life and the manipulations on the way to its goal. Seaside, presented as an ideal place for living, is, in fact, a prison for the main character.

Neither “Truman Show” nor “Gattaca” were shot in a real or fantasy city. Generally speaking, there is a city in the center of a science-fiction or fantasy movie. The characteristic of the city and its atmosphere is reflected in the movie, or vice versa. In the movies selected, on the other hand, the city is neglected. Non-urban spaces are used in “Gattaca”. The atmosphere of the movie complies with that of modern structures and spaces. In “Truman Show”, Seaside is a controlled suburb away from the city. Seaside’s reserved, introvert, innocuous and inflexible structure

constitutes an ideal life for a small community according to the message given in the film. And “New Urbanism” consciously or not, has been put on the foreground of this “an ideal place for living” concept that had been created for “The Truman Show” in the film.



#### 4.1 **Gattaca: A Bureaucratic- Fascist Future in Minimalist Concrete Shell**

Andrew Niccol's film, "Gattaca", (1997) brings up first and foremost the issue of genetic engineering and eugenics<sup>3</sup> in his very first film as a director. Genetic Studies is in the agenda of the world's contemporary culture today and is one of the main messages in Niccol's film. In a critical overview, genetic determinism is considered and it is adopted. The film seeks for the notion that the human spirit is not pre-determined but it is a matter of individual choice. Director presents the idea that the way out of this genetic trap is a personal dream and a dedication and enthusiasm in realizing it.

In a broad term "Gattaca" is a capitalist dystopia. It could be a utopian world for many others, especially for the ones that suit the system and yet the codes of an utopian world are given in the film. Actually, Andrew Niccol makes us see the other face of an utopian world. Most people are genetically engineered to be born with no diseases, no afflictions, or tendencies towards disabilities. Genes for cancer, obesity, myopia, a tendency towards violence, insanity, mental abnormality and other diseases could be eliminated easily by this alteration method. Science and space travel seem to be the leading activities of a future in the Gattaca world, as Irene (Uma Thurman) says in the film, "There must be a dozen launches every day," as she stands next to Jerome at the Gattaca center which is actually Frank Lloyd Wright's one of the latest work, "Marin County Civic Center", watching the rocket ships roaring upwards through the skylight. Cars are also electrically powered, and it seems that the world envisioned by Andrew Niccol is shiny, scientific, and antiseptic. Besides the shining opportunities of science and technological advancements it is also still a dystopia.

In a not far away future, "Gattaca" is a perfect world yet, it is only perfect for some of those who are genetically altered and gifted. It is a place where the position of people in society is determined by the purity and "perfection" of their genetic code other than their race or gender or their social status. Those who can afford to have their children genetically altered have the benefit, because of their children have a greater chance of success. And it is a dystopic world for the ones that are out of these genetic alterations and for those non-elites: In short it is a dystopia for the **others**.

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<sup>3</sup> The study of methods of improving genetic qualities by selective breeding (especially applied to human mating) source: **wordnet 2.0 Princeton University**

As a result a system of discrimination through genetic alteration has been cultivated in the film. People, who are born and conceived in the old-fashioned way, the *faith births*, or *God Children*, or *Invalid* people are treated as a subclass, looked down because of their shorter lifetimes and weaker code and genetic imperfections, as in the example of the untouchables caste of India. The truth the matter is, the progressive step of scientific discovery has been left unchecked and un-judged by moralistic and ethical debate.

Besides all the depressing stuff, Niccol's film "Gattaca" is a refreshing and fascinating view into the possibilities in human genome project and scientific progress which lie ahead. But he brings about a dilemma on technology and genetic studies. On one hand he portrayed a clean society: of cars running on electricity, fields of solar energy, and advanced space exploration. Under this thin surface, however, there lies a dark world of status quo, which is in fact a bureaucratic and fascist system. There is a simple fact of genetic purity and lack of individuality. However the film ends on an optimistic note, which is quite an uncharacteristic of a dystopia. At the end Jerome (Jude Law) and Vincent (Ethan Hawke) succeed in the achievement of Vincent's dreams, despite to all his disadvantages, proving that imperfect humans can also succeed in the "Gattaca" world. Nevertheless the film grants ideas about human nature and a variety of changes in human behavior in the end.

In Niccol's "Gattaca", postmodern critical theory's obsession with the body has been used (Batt ,1998) The theory of the object<sup>4</sup> (fluids, excreta and those parts of us not attached to us) to rethink science's definition of what is human. Among all the invasive, penetrative processes which analyzed those bits of us (which were somehow not us) and tried to identify and measure who was whom, the answer *Gattaca* gives is that they could never reveal who we really are; science, in trying to pursue what was human, diminished and caricatured what was human instead

According to Andrew Sloane one of the aspects that emerges with the world of "Gattaca" is that, "technology is not neutral; instead technology is loaded with values of those who develop it" (Sloane, 1998). Related to this specific idea there are general questions of the nature and use of technology.

People generally assume that technology is neutral; it is mostly considered as in only the ways which it is used matter ethically. In the movie, the idea has been developed as "technology is shaped by the ones who invent it for a specific purpose".

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<sup>4</sup> fluids, excreta and those parts of body not attached to human body

Developers of technology have a purpose and specific aim and an ideal for the invention. At this point of view, technology serves the ones who either invent it or who have the legal power in society. In other words technology is linked to its use; furthermore it is unavoidably shaped by the beliefs and practices of those who develop and control it. This means that it is not basically neutral, but is loaded with the values of those who develop it. In other words, technology is ideological.

With this perspective, Niccol's *Gattaca* encourage the viewers to think about the ideology-culture and technology relationship. Genetics and human genome is loaded with technology. Therefore it is developed by people who believe that understanding our genetic complement is the key to our destiny, and that these codes should be manipulated or selected to improve our destiny. Both the very of these ideas are well illustrated in the film. Similarly, *Gattaca* effectively raises questions about the nature of human identity; who we human-beings really are, what makes human so valuable.

#### **4.1.1 Film Analysis in context of Cinematic Techniques**

##### **4.1.1.1 Andrew Niccol's Approach to Filmmaking and Space**

In an interview made by Harvey O'Brien with Andrew Niccol, Niccol introduces himself as "paranoid" being a screen writer. Though, the film "*Gattaca*" is an illustration of a paranoid science-fiction drama portraying the "not too distant future". (O'Brien, 1998) Being his very first film as a director, a world of an inhospitable, sterile, primarily urban wilderness of emotional distantiation, alienation and social repression had been depicted in the movie in an adequate way. In other words, as mentioned above, Andrew Niccol draws the portrayal of a dystopian world. In this dystopic world human genetic structure is the deterministic factor of a valid life. It is a world ruled by science in *Gattaca* and it seems only determinant factor human value is his or her DNA.

Unlike many other science-fiction films, Niccol stays clear from all the "hows" and "whys" in the story line of *Gattaca*. In addition, he presents to viewers a world of science on human genome not with theories, beliefs and assumptions, but with cold hard imagination and a touch of wonder. The basic setting of this world is a cold and unforgiving society, and it is entirely different. It is clearly seen in the film



that Andrew Niccol skillfully produced cared about the characters, the situations and the issues that people can relate with when apparent boundaries and codes are set.

*Gattaca* is the director's very first film of directing. So it is hard to say anything about the characteristic sides that Niccol use in expressing space in specific points. But there are things to mention about the general atmosphere and spaces that have been used in this film.

Firstly, as it mentioned before a cold and unforgiving society has been portrayed and the general atmosphere is set on this particular scheme. Andrew Niccol gives the atmosphere of techno-futurism of the 60s and 70s, calling to mind films such as *2001: A Space Odyssey*, in terms of design, look and feel. Especially, spaces with un-delaying planes and surfaces have been used in indoor spaces and modern architectural language give the expression with the help of an avant-garde style and it all matches with the general atmosphere of the "Gattaca World". The characteristics of Modern Architecture, especially Wright's "Marin County Civic Center" as a space exploration center, gives right away the idea of a world ruled by science.

To mention about the interior spaces, there are signs of a bureaucratic, science-ruled order of an authority especially in institutional interiors and scenes. According to Luke Buckmaster, Niccol's one of the most important set is a vast office where genetically superior computer programmers come to work every day, filing into their long rows of desks like the office slaves in King Vidor's "The Crowd" and Orson Welles's "The Trial" Vincent (Eathan Hawke), as "Jerome," gets a job as a programmer, supplies false genetic samples and becomes a finalist for the space travel as an astronaut.

It is clearly seen in the film that, Niccol crafts it all the spaces, characters, scenes, and story with a cool, sophisticated elegance. Although the film has been made with a small budget, he creates quite an effectively futuristic vision simply by shooting modern building interiors in a shadowless light. Yet this light gives an atmosphere of artificialness. The interiors of Gattaca space center (Marin County Civic Center) which are the gymnasium hall, the computer room, labs and inner circulation areas as counted, have been illuminated with this indirect light called shadowless. In Jerome's residence, the greenish tone of artificial light makes the atmosphere cold, alienated and more like a laboratory or a loft than a resident. The film looks like in mono-colors as the entire color has been washed out of the frame so that the film appears to be shot in a virtual sepia-tone. This effect creates a future that

expresses a cool sophistry yet it also gives an atmosphere of anxiety which is cleverly created by the art director.

#### **4.1.1.2 Film Techniques**

- **Close ups- Shots**

There are several close-ups taken especially viewing human particles nails- blood samples- urine samples- hair samples etc. expressing the theory of the abject. These close-ups also bring about the idea that human leftovers could be considered also as the identification tools for one's existence. They are the clues for human identity and are used as DNA Identification. So many close-ups with a smooth camera motion shooting Vincent (Eathan Hawke) while cleansing of himself- brushing hair and rubbing the skin have been used. Close-ups mainly give an idea to the viewers from a look of a character the expression of tension and the indication about his/her mental situation. Camera close ups in the movie mainly focus on especially the human abject and the characters' mimics while the tension rises in the periods of waiting or avoiding being caught up.

- **Color**

The dystopic future, which Niccol portrayed, can not be cheerful and so colorful. Therefore the film focuses on pale colors with a sepia tone. There are light tones and shaded tones more than colors. This artistic point of view also suits the early Modern and the Architectural representation of space which is actually arranged by solids and voids that brings together the light and the shades with continuous planes and cavities. Briefly, the sepia tone with shades and lights helped the director in assembling the modernist view in Gattaca.

#### **4.1.1.3 Elements of Space and Time**

Most of the scenes in the film were shot indoor locations and interior spaces have been taken more than outdoor spaces actually open spaces and scenes had not been used. This gives a claustrophobic atmosphere to the viewing audience. In the film, there are depthless and blurry background shots which give no idea to the

audience about the physical environment the locations at all. Especially open spaces like solar farm, the beach and the outdoor locations of the Gattaca Space Center have been omitted in the film.

Time is dated as “Not in a distant future” in the very first or second frame of the film. Although the future concept in science fiction films is the typical characteristics of the genre, “not in a distant future” is used as a metaphor for the “present”. At first glance, the same appears true in *Gattaca*. The scientific advancements, especially with respect to genetic engineering, are futuristic. However, the world that surrounds these scientific wonders does not strike the viewer as a glimpse into a future time. Furthermore, it seems that an alternative present is set for the viewer instead of the “future”. Besides all the futuristic and dystopian sides of the “Gattaca World”, the viewing audience receives the codes of time which address the present or not too distant past that reminds the 1930s and 1940s instead of future.

The presence of eugenics in the film is also indicated by an “anachronistic”<sup>5</sup> future, which evokes the eugenics heyday of the very first half of the twentieth century. An example of this is the use of the Marin County Civic Center in San Rafael, CA as the central location of the film, a building designed by Frank Lloyd Wright. Wright had designed the building in 1950s and yet, Marin County Civic Center has the tectonic characteristics and avant-garde style of the decade and zeitgeist. Another instance is the night club frequented by Irene and Vincent, which, with its lounge singer and subdued atmosphere, recalls the jazz clubs of the twenties. The suits and business-like dress of the characters also resembles the fashion of the era. This presentation suggests that the philosophical beliefs of the twenties have been revived with the material trends of the era.

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<sup>5</sup> chronologically misplaced-

<u>Indoor Locations</u>	<u>number of scenes</u>
Jerome's Apartment	XXXXX
Gattaca Space Takeoff Base	XXXXX
Gattaca Gymnasium Hall	XXX
Gattaca indoor Spaces	XXXX
Gattaca Computer Room	XXXX
Gattaca Doctor's Lab	X
Hospital Room	X
Vincent's parents House	X
Genetical Engineering Institute	XX
Irene's House	XX
Vincernt's House	X
Concert Hall	X
The Club	XX
<u>Outdoor Locations</u>	
Solar Farm	XX
Beach	XXXX
The out-doors of the Club	XX
Apartment's Entrance and Carpark	XXX

**Table 4.1 Locations and Spatial Scenes Diagram of Gattaca**

#### **4.1.1.4 Furniture, Costumes and other Objects of Design**

In the world of "Gattaca", neoegenic philosophy creates a conventional society that sets limitations to the citizens. This conventionality is shown by the distinct styles of clothing worn by each genetically differentiated caste. For instance, professional employees wear black, gray, and dark blue suits, while the maintenance staff of Gattaca is clothed in bright blue uniforms.

At the workplace the people dress more regressively and formally than futuristically. Their fashions seem to be reminding the last century. They seem to be a

population of the mid or early twentieth century, but not in the twenty first century. The police and detectives are all uniformed in grey trench coats and fedoras, and they seem so ominous bringing up the memories of dark secret police organizations, government entities and others in the same style.

During a scene on the freeway, when Irene and Jerome are driving home, they are stopped at a police checkpoint by some police officers. They carry high-tech devices resembling modern Personal Data Assistants (PDAs) that mount small DNA testing systems. Obviously this gives the idea that in the future, computer technology has advanced so much that a small machine carried in the hand or pocket, could analyze all the thousands of base pairs in human DNA within seconds.

There are also numerous checkpoints doing the same process every single minute, analyzing every flake of skin, every hair and eyelash left behind in routine order. At the entrance door, employees must place their fingers over those automated DNA samplers which draw blood samples like passing through the subway turnover.

#### **4.1.1.5 The film: Storyline in Gattaca**

Although it is his very first a budgeted film, it is clearly seen that Andrew Niccol has shaped "Gattaca," with a smart and stylish cautionary story. Niccol brings an imagined, "brave new world" in which a person's DNA determines his or her place in the social structure. As there is in every story, whenever there are "haves" and "have-nots," there is always dramatic conflict and Andrew Niccol had put it all in a misenscene this conflict.

In the "Gattaca World" there are pianists are genetically engineered so that they can play pieces "that can only be played with 12 fingers". This certainly points out of a new era that human has come to the threshold in exceeding the limit of his nature. But on the other hand, in this transition period there is a world portrayed of a bureaucratic- fascist society in which police and security checks are carried out by immediate DNA analysis from blood samples. Niccol's portrayal of Gattaca is a world of police controlled bureaucratic future.

Vincent (Ethan Hawk), the main character, was conceived by a young couple in love –in a natural way rather than in a laboratory. Thus he was destined to be a second class citizen along with others born in the same way and that are called "faith births" or "degenerates" or "invalids". Natural-born people are called "invalids"

because they are more likely to carry imperfections, weaknesses, diseases or other flaws. They are second-class citizens, kept off from the society of elites. Within seconds of his birth his DNA was analyzed and his parents were told that he had a 99% chance of a heart disorder and had an average life of 30.2 years, which is already enough to be considered as second-class or invalid.

As a result, Vincent's (Eathan Hawke) parents decide to have a second son through "natural birth" as it is called, a process involving careful genetic selection and manipulation. Having done this, the new born child was good enough to take the father's name: Anton.

Since the time Anton was born, there starts a struggle between two brothers as a typical behavior between. But this time the struggle between the two brothers, with their regular swimming competitions, actually illustrates the struggle between "faith births" and "natural births".

No matter how hard he works Vincent (Eathan Hawke) is rejected firstly by schools in boyhood and then by employers when he is grown up. He observes as "My real resume is in my cell s. They have discrimination down to a science." In time Vincent finds a job as a cleaner at Gattaca, a space exploration centre, where he watches the rockets take off and longs to be able to fly one which is a dream made impossible by his genes.

But then Vincent decides to advance a class in the caste system of the "Gattaca" world by "borrowing a ladder" in his words. He teams up with Jerome Morrow, a competition swimmer with excellent genes, who had broken his back when hit by a car and needs money to pay for his spendthrift lifestyle and excessive drinking. Vincent decides to change his identity with him so he dyes his hair, has colored contact lenses fitted, and has an operation to lengthen his legs to assume Jerome's identity. In achieving his dreams, Vincent has to face lots of difficulties while pretending to be Jerome. Each morning he scrubs off all his loose skin and hairs before sticking on his finger tips small patches containing Jerome's blood and strapping to his legs a bag of Jerome's urine. Thus, whenever he gives a sample, it is Jerome's DNA which is identified.

The tension in the film comes in two ways. First, there's the danger that Vincent would be detected; the area was swept daily, and even an eyelash could betray him. Second, there was a murder; a director of the center, who questioned the



wisdom of the upcoming shot, was found dead, and a detective (Alan Arkin) started combining the personnel for suspects.

## **4.1.2 Film Analysis in context of Space and Architecture**

### **4.1.2.1 Atmosphere of the Spaces and the Built Environment**

The claustrophobic and modern sets of *Gattaca* give a representation of a futuristic world, in order to make the audience give a feeling that this sort of future is not too far. And further more, the spaces and language of modern architecture in the film give the atmosphere of a “not too distant future” concept so that it can come along at any time.

Niccol portrays a picture of a world ruled by science in the film. It is a world where a harsh system has been created, not by intention, but by the simple choices of individuals and their applications of genetic engineering. The workers at the Gattaca center pass through the checkpoints every day, cold and without expression. It is like a mindless dull crowd of diverse cultures and ethnicities. They all have all been genetically engineered as test-tube babies with cooled-down emotions. With a soft-spoken terror, this crowd gives the codes of discrimination.

The scenes are without a taste, clean, shining, polished and sterile as mentioned before. The most seen and emphasized place is the Wright’s building as Gattaca Space Exploration Center which is given so much importance by Niccol. Vincent works in an antiseptically clean, dark-toned, dimly-lit workplace of Gattaca, the elite space academy. According to Batt, if to give such an example or to make a connection it is like a clean and polished set from Terry Gilliam's *Brazil (1986)*, with a minimalist atmosphere.(Batt, 1998). Therefore, it is a future time of minimalist architecture, in which the world's leaders and achievers, to be "the best that they can be."

The world of Gattaca itself is shown through extensive use of color filters. It is yellow, warm and flat. According to Luke Buckmaster the characteristics of design and context of buildings had gone through some radical changes in context of film’s dystopic and futuristic storyline. (Buckmaster, 1998) The colors in the film points to high levels of pollution or smog, perhaps changes suggested by the modern ecological dilemma: This can be considered as global warming. The buildings give the sense of

large in scale and most of which are institutions. Additionally, they bring a bare and artificial atmosphere, in a harsh modernism. They look like great artifices of concrete and steel. The reason that the film's atmosphere is realized in a harsh Modernism is the dystopic future that Niccol constitutes and establishes. Metalanguage of the film and the ideology behind the story has a role in the establishment of the atmosphere of harsh modernism that is mentioned above.



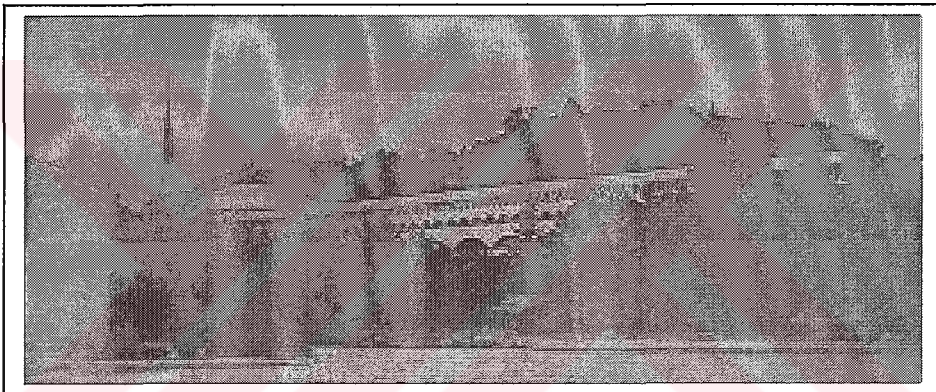
**Figure 1**

**Indoor Space and Galeria of Gattaca Center  
(source:personal archieve)**

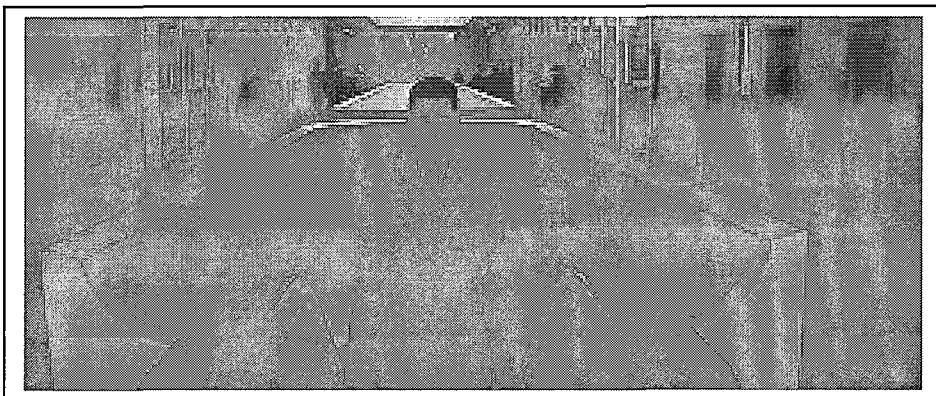




**Figure 2** Upper Floor Level of Gattaca Center-People in Black suits  
(source:personal archieve)



**Figure 3** F.L. Wright's Marin County Civic Center (source:personal archieve)

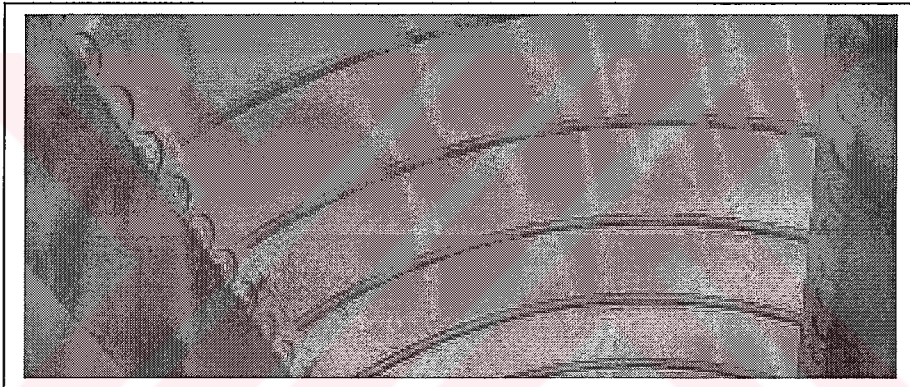


**Figure 4** Vincent at Gattaca Corridors (source:personal archieve)





**Figure 5** Vincent at Galeria of Gattaca Center- in a Sepia Tone  
(source:Gattaca x-Teaser)



**Figure 6** Shuttles Roaming up the sky seen through the skylight  
(source:personal archieve)

Conformity is also evidenced by the spare architectural style of the film's locations. Every building contains minimal furniture, emphasizing clean lines and open spaces. This minimal and modern style also suggests sterility, as referring to the idea that plainness is artificial, it lacks the human disorder that typically denotes an inhabited space. Such plainness is especially disconcerting in Jerome's home, which resembles a laboratory in some scenes. There is lack of furniture to be living but actually this minimal atmosphere is evoking the signs of sterility. Predock's design is a plain modern building with clean lines, soft details. It appears that the implementation of neoeugenic philosophy has shaped the world of Gattaca's society into an unnaturally refined form. Gattaca space exploration center, which is actually F.L. Wright's design as "Marin County Civic Center", has the aspects above in a

refined form with an avant-garde style. It is also denoting science leading the future world of neo-eugenics. The buildings had been chosen not by coincidence, though they are the concrete bodies confirmed by the director for the aspects above of a not too distant future world and each has the notion of being avant-garde

Jerome and a host of other engineers in his position, work in a great work theatre, typing away at ergonomically designed workstations with curved privacies made of metal. The surfaces of this space are polished, clean and shiny, almost bleak in their bland antiseptic cleanliness. Almost like that of a hospital, one made of wood and metal, concrete and chrome. There are numerous shots which put the characters against a background of concrete buildings, immense and frightening in their artificial atmosphere. The purpose of this is to diminish the individuals, to show their alienation from the world and their tiny size in comparison to the monster engine of society. Consequently, Gattaca's futuristic society is philosophically regressive, supporting an expanded form of the racial prejudices of 1920s and 1940s America.

#### **4.1.2.2 Architecture in “Gattaca”**

Two specific buildings and two master architects' works are seen in Andrew Niccol's movie. One of which is F.L. Wright's latest work but could not finish it before his dead, “Marin County Civic Center”, and the other is Anthony Predock's, who is actually a follower of Wright, California Polytechnic Laboratory and administration buildings. Each building has the characteristics of modern architecture and both of the architects have similar design attitudes, approaches to architecture. Though in order to make a clear understanding the transformative impact of the movie on the architectural space and built environment, both Wright's and Predock's visions and point of view to architecture has been given briefly in below.

##### **4.1.2.2.1 Architecture of Frank Llyod Wright**

Frank Llyod Wright had established his works in the first half of the twentieth century. He had been deeply under influences of nature, and cultural aspects like literature, poetry, philosophy and music, the time he lived. When he was a little boy, the toys of Frederick Froebel, which were given by his mother, were Wright's

consuming interest. In point of fact, they had given him inspirations in becoming and working as an architect. In his very first work, Wright had manifested a careful knowledge and diligent respect for natural materials. Not only were the natural materials ignored in most of the nineteenth century architecture, but even the newer materials, concrete, steel, sheet metal and glass, were used in an out-dated ways. He had perceived these new materials at the time and methods of using them as a wonderful “tool box” for the architect of the twentieth century.

Like all the transcendentalists, Frank Lloyd Wright regarded nature in almost mystical terms. He had deep believe in nature and he had a faithful understanding that “closer man associated himself with nature, the greater his personal, spiritual and even physical well-being grew and expanded as a result of that association”. From this point of view, from his deep respect for nature, his buildings where he placed, had one aim in common: to let the human being experience and participate in the joys and amazement of natural beauty: “respect for the earth”.

Wright offered solutions in the form of architecture, showing how to live in harmony with the environment without fear. With these aforementioned ideas and principles- interior space, thus exterior form, materials and methods, nature and environment, he had elected to call his buildings “organic architecture” which was a phrase that was initiated by his master Louis Sullivan. But Wright went further beyond Sullivan in his work and his interpretation of that definition. He sometimes referred to organic architecture as one in which all the parts were related to the whole, as the whole was related to the parts: continuity and integrity. But in an even broader and deeper sense, he expressed that an organic building, wherever it stood in time, was appropriate to time, appropriate to place, and appropriate to man (Pfeiffer 1991).

Wright wrote a book in 1957 called *A Testament*. Referring to his book he had written, the following which summarizes his points of view to life and architecture:

“Constantly I have referred to more “humane” architecture, so I will try to explain what humane means to me, an architect. Like organic architecture the quality of humanity is interior to man. As the solar system is reckoned in terms of light years, so may the inner light be what we are calling humanity. This element, Man as light is beyond all reckoning. Buddha was known as the light of Asia; Jesus as the light of the world. Sunlight is to nature as this interior light is to man’s spirit: Manlight.” ( Pfeiffer 1991)



Consequently, we can say that the main characteristics and the codes of Wright's buildings in general, as mentioned above, are the organic architecture referring to nature of human and the nature itself.

#### **4.1.2.2.2 Architecture of Antoine Predock**

Antoine Predock, the architect of California Polytechnic Laboratory and Administration buildings, has been influenced by legendary architects, Louis Kahn and Frank Lloyd Wright, and both of these influences have signs in his works. Predock's work can be described as simple with his own words "rooted to the earth while aspiring the sky". His beliefs on the site are very similar to Wright's. He is very much into the nature of the site, the earth, sun, and the moon. His basic approach is to be site specific and to evoke a spirit of place in each of his designs. Very likely to Wright's ideas, nature and culture both are the main concerns in his designs. He is very concerned with how the structure interacts with its surroundings. He has called his style designing that of "abstract landscape"; thus he blends the structure in with the surrounding landscape. Most of his work has been done in the harsh climate and rough terrain of the hot desert-like south west. So his architecture style is really a regional one. Predock's approach on design and architecture is based on topography, nature and landscape as the following quotation in his own words makes a clearer understanding to his architecture: (archpedia 2004)

"In the southwest, I always think of the fundamental connection between earth and sky, through the mute blank adobe walls that you find here. This has influenced me enormously. There is such completeness in adobe architecture; the wall acts as a bridge between earth and sky. It is of the earth, an extension of the earth aspiring toward the sky, and any sort of decorative addition, a cornice or a stringcourse, would feel secondary and half-hearted compared to the power of the wall itself....Sometimes a building's connection to place starts with a silhouette. When we come to the west for the first time and try to get our bearings, there is a daunting confrontation the limitless landscape, a limitless sky, distant mountain ranges iconically marking the land. I understand by the onslaught of the infinite space; how does one go up against

a mountain range. One option is to make something comfortable like a classical pediment, the impulse that had traditionally been followed in false front western towns. Another option, one that I have chosen is to make buildings that suggest analogous landscape."

With the use of bold and simple geometric forms Predock constructs his buildings that are characterized with an ancient Mexican tone. (Archpedia 2004) His confident handling of forms and subtle manipulation of colors and textures are evident in all of his designs. Predock uses pastel colors that add character to a facade of his buildings. Towers, walls, water, fire, wind, scents, adobe, stone, stucco, wood, metal, and concrete are often the key elements and materials he designs with.

The appearance of the buildings which he has designed is very clean and soft, while at the same time being bold and strong. His designs are often constructed on an axis and the horizontality of the design help to connect the building to the ground. The scale of the buildings is often large, creating large volumes of space within which are manipulated with shadows produced by natural lighting. Another characteristic of his southwestern designs is the integration of water tables or pools into several of his designs, which serve both aesthetic and functional purposes. Predock has established himself as a notable architect through his regional architecture. His ability to integrate the structure, site, nature, culture and man into a common harmonious setting is one of his most characteristic and valuable approaches.

Predock, in his works, is a follower of Wright in the way he approaches nature, culture and humanity. Many of his works including California Polytechnic Laboratories, have been the models of the productive ideas and concepts of his own like "abstract landscape" and "extension of earth aspiring toward the sky" in aspects of modern architecture.

### 4.1.2.3 Codes of Space in Gattaca

The general atmosphere of the film “Gattaca” has been portrayed above. In the scope of the atmosphere of a dystopic world and the story of a man struggling in the system, a metalanguage for the film had been developed by the director; Andrew Niccol. This metalanguage involves the codes of the characteristics of eugenics, fascism, and a controlled society with bureaucracy depending on the language of Modern Architecture of F.L. Wright and Antoine Predock.

The ideology of eugenics and genetic alterations is clearly seen comprehended in many scenes since discrimination between citizens is so normal because of a kind of classified or in other words a caste society had been developed. Even though going all through the progressions and further steps in science, yet “Gattaca” is a dystopian world for people whom have been called as invalids. Without questioning, there is seen a deep gap between the people and furthermore, there is coldness and distrust between people of Gattaca are read in the film.

In this dystopia, Vincent (Ethan Hawke) is an invalid in the world he lives in because of social caste system regarding to genetic codes and he feels alienated and suppressed. By his words, he has always been crushed no matter what he has done. He feels this oppression also in the family. He cannot cope with the idea that his father is closer to his little brother than him. In the very first years of his childhood, genetically altered brother always beats him in the swimming races they hold, which results in the feeling of being crushed and guilt. Therefore, he develops an irresistible desire to be promoted to another class and be accepted by the society. This desire of his is also fed by his obsessive childhood passion to become an astronaut. However, the society he lives in has a caste system based on genetic structures of people. Even though racial apartheid has been abolished, discrimination based on genetic structures exists. In the movie, through the eyes and the point of view of an “invalid”, the world of Gattaca is exposed as a dystopia.

Spaces which are used as a boundary to the lives and dreams of people considered as others in Gattaca, therefore, spaces and language of architecture are bonded to the with this general atmosphere and the story above. The relationship between the characters and the mode of this genetically developed and altered society is linked with the spaces which have been used in film. In this chapter, spaces in the

scenes have been handled as in the film form in order to expose the meaning transformation of spaces and the transformative impact of cinema.

- **Jerome's Apartment**

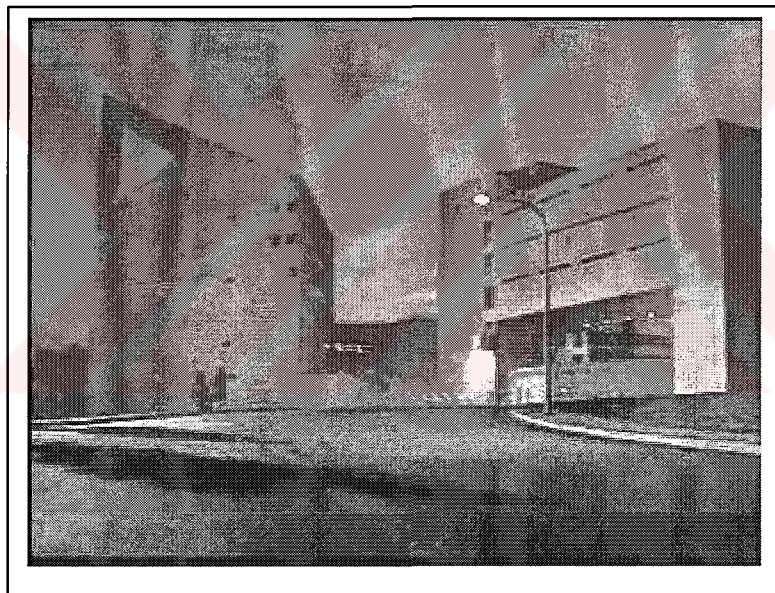
Jerome's house is in an apartment building which actually designed is Antoine Predock's "California Polytechnic Laboratory" buildings. With an institutional identity and having a solid, brutal, large scaled body, these buildings indicate the signs of the housing development of the future. The car park and the charging units for electric cars in front of the building give clues to audience about the change in energy usage and sources. A very large and empty ground floor frames the vista which is seen all through the entrance floor. The grotesque mass of the building is placed on top of this great entrance space.

The furnishing of the apartment is at a minimum level and well-organized, and minimal and sterile spaces are set like the ones in Gattaca Space Center (Marin County Civic Center) and the ones in other locations. All the spaces support the isolated and sterile atmosphere with simple, brutal, undulating surfaces, less detailed architecture and minimal furnishing. The extreme tidiness and minimal furnishing in the living area of the apartment hide all the clues about the residents' lifestyle or the apartment. The living area opens to wet areas like the un-separated kitchen and the bathroom. The fluid spaces with no physical boundaries are the director's considerable well-chosen places which are actually giving codes of the "house of tomorrow" planned like a laboratory. The workbench and the desks are full of medical equipment which Jerome and Vincent use for getting blood, urine and tissue samples. Mono colors have a dominant effect on almost everything like all furniture and clothing, light and concrete walls. There are windows high above the eye level on bare concrete surfaces, but these windows do not reveal anything about what is beyond the glass, a fact which makes the audience think that Jerome's apartment has very little connection, if any, with the outside world.

The entrance to the apartment is above the living area and a spiral staircase connects the two levels. The stairs lead to the living area, which opens to the kitchen and the bathroom. The spiral stairs as a key element that is seen so frequently in the house scenes is framed in an axis with Jerome sitting in his wheelchair in two scenes in two different course of time in the movie. The angle of shots and the geometry of

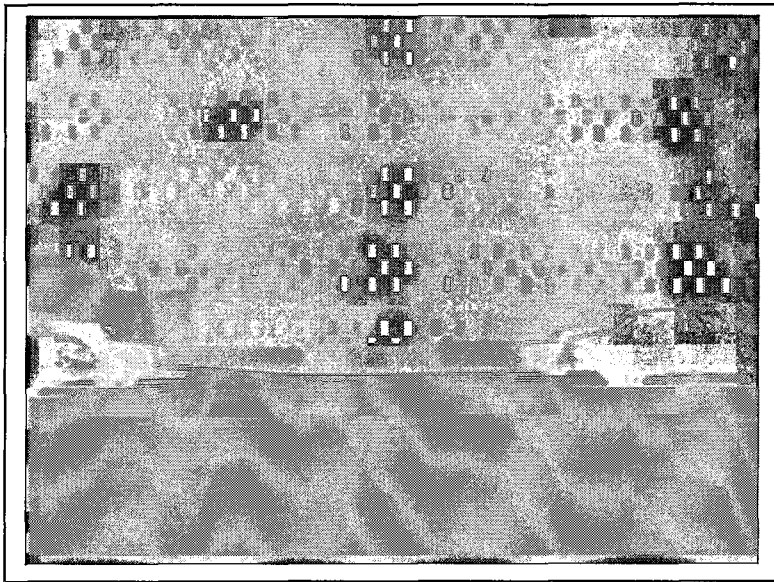
the staircase make a connection symbolize Jerome's DNA structure in viewers' minds. The spiral shape of the staircase resembles the spiral molecular structure of the DNA. In this frame, the form and geometry of the staircase has been coded as DNA's structure. In this frame, Vincent's leading dream and ambition is built on Jerome's perfectly engineered DNA structure. (Figure 7,8,9,10, 11)

At Jerome's apartment house, the open plan system, which is a common design approach since Early Modernism, is not broken up with the concrete walls or undulating continuous surfaces. Nor it does harm the transition or perception of the spaces between either. There is a pure modern apartment house accepted by the viewers and decoded more of a laboratory than a home.

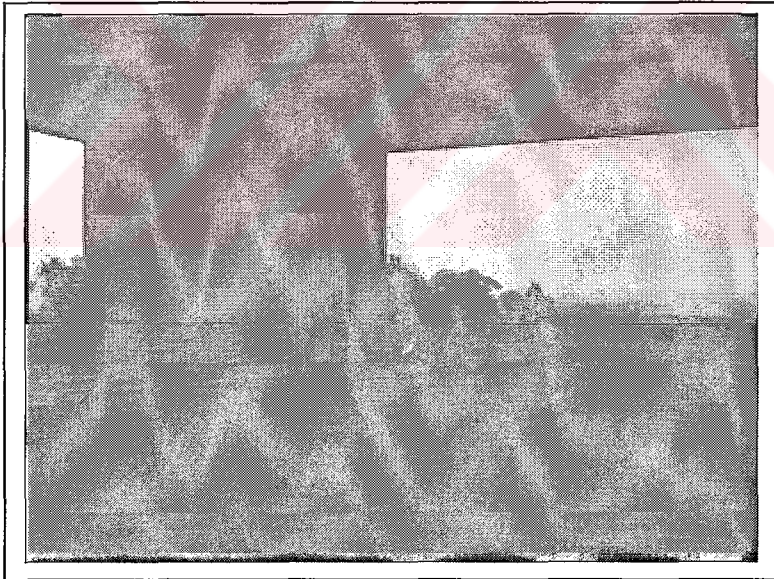


**Figure 7** A. Predock's California Polytechnic Labs and Administration Buildings (source: Andrew Niccols's Gattaca, the film)



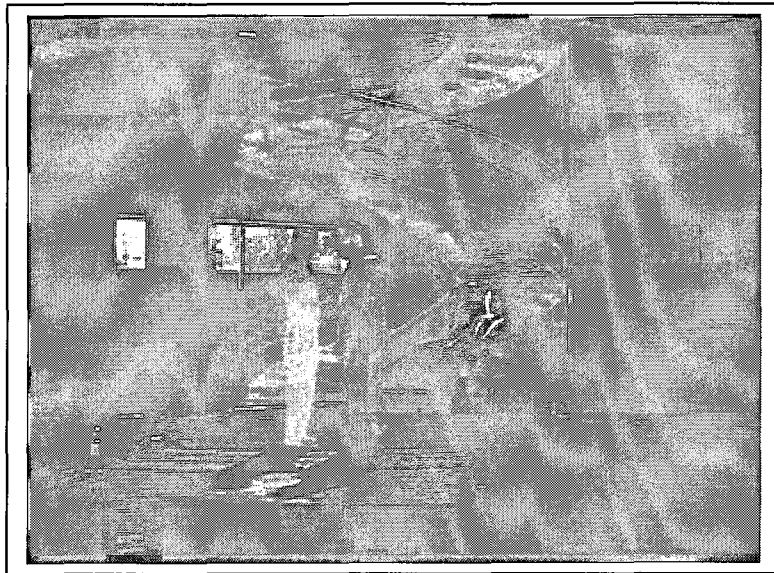


**Figure 8** A. Predock's Cal. Poly. Lab Building:  
Jerome's Apartment entrance floor- car parks  
(source: Andrew Niccols's Gattaca, the film)

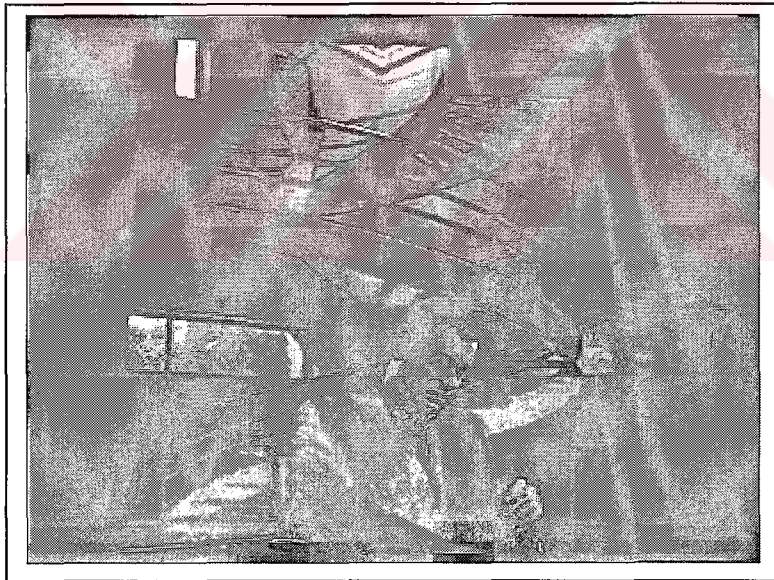


**Figure 9** Jerome's Apartment Building- huge space entrance  
(source: Andrew Niccols's Gattaca, the film)





**Figure 10** Jerome's Apartment, minimal indoor space galeriawith the spiral stairs (source: Andrew Niccols's Gattaca, the film)

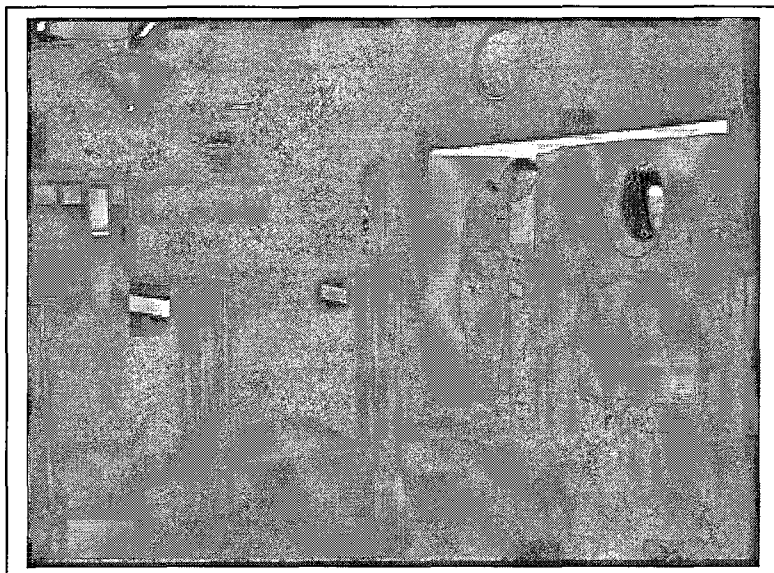


**Figure 11** Jerome's Apartment, Jerome and spiral stairs are shot on the same frame(source: Andrew Niccols's Gattaca, the film)

- **Gattaca Space Exploration Center**

Gattaca Space Center is F.L. Wright's latest work before his death, Marin County Civic Center. It is the focal building that is been used and exposed so many times all through the film. The building is the body form of the neo-eugenic philosophy and the bureaucratic fascist society. At the entrance floor, an escalator links the ground floor to the floor upstairs where the elites' offices are to be found. The gymnasium hall, computer simulation room, laboratory and other office units belonging to the astronauts, scientists and other elites working at Gattaca are located on this floor. Riding the escalator upstairs is a privilege reserved only for the valids. Therefore, the stairs function not only as links between floors but also as a boundary for separating the social classes. The staircase is both a passage and a door to the privileges of the upper class, and the floors are the physical indications like in a caste system.

The ground floor is an entrance and a passage to the upstairs. And in order to get an authorization, one needs to pass the blood test turnstiles in front of the escalator. Only after passing this test is one allowed to use the escalator to go upstairs, to the world of the elites, to an upper class. The quick urine and blood tests are the only ways to clarify one's identity in the system. As a matter of fact, discrimination is dealt with through differences between classes in the movie.



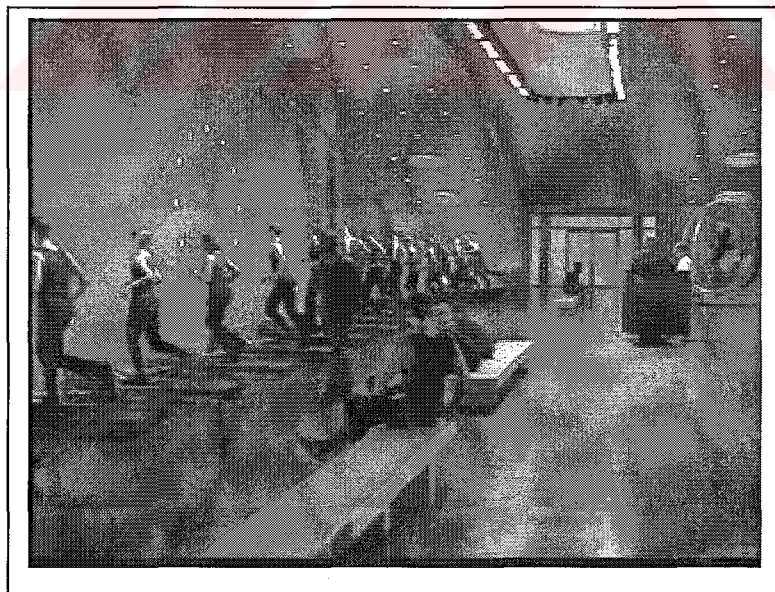
**Figure 12** Gattaca Center DNA Identification turns (source: Andrew Niccol's Gattaca, the film)



- **Gymnasium Hall**

*“No one can go beyond their potential. If one does, it means that their potential has not been assessed correctly” ( Gattaca, the film)*

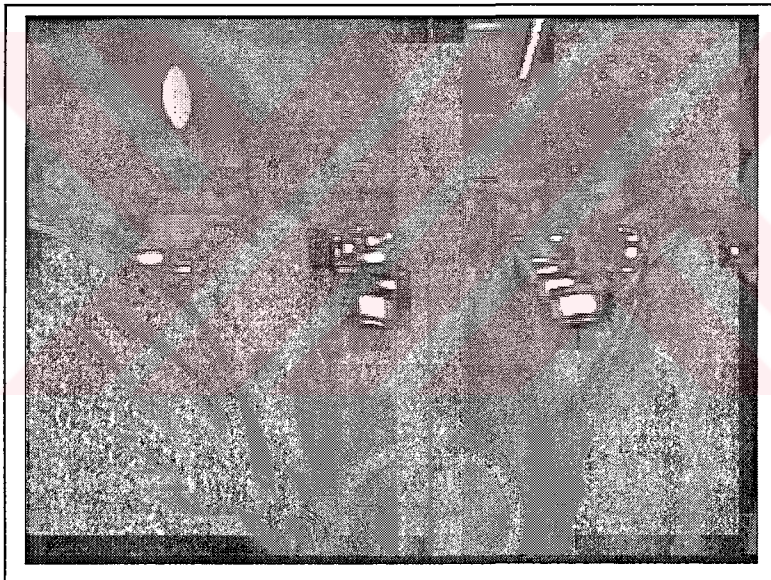
Walking through the escalator to the upstairs, one of the stylish spaces in the Gattaca Center is located; the gymnasium hall. It is a place where the physical performances of the elites are assessed. The athletes, wearing exactly the same sweat suits, fit into the characteristics of the hall they are in with their self-confident and mechanical gestures and attitudes and dull expressions on their faces. Surrounded by cold metal surfaces, the Gymnasium Hall is sterile and is identified with its lifeless colors as the people using it. Spotlights are placed on the metallic semi-arc plane reaching from the floor to the ceiling. A machine-like interior has been designed for the machine-like athletes running on tread mills. The artificial atmosphere gives the impression of making sports or jogging is an obligation but not a self participation or a joy.



**Figure 13** Gattaca Center, Gymnasium Hall (source: Andrew Niccols’s Gattaca, the film)

- **Computer Room**

Similar curve effect and undulating surfaces can also be seen in the computer simulation room where astronaut candidates study on simulations in a volumetric hall. The same spotlight and the sepia tone have a dominant effect on almost everything in this room as well. In their black suit uniforms, the astronaut trainees, with cold expressions on their faces, work on their workstations in ultimate seriousness and without talking to each other. All the workstations are placed in perfect lines towards the same direction. The desks are small and located in a row with a very little space left between each station. Most of the time Vincent (Ethan Hawke) has to clean the workstation where he usually works at, in order to get rid of the leftovers of his body and abject to keep his identity as secret.



**Figure 14** Gattaca Center Computer Simulation Room  
(source: Andrew Niccols's Gattaca, the film)

- **The Interiors of Gattaca Space Center**

In the interior gallery of Gattaca Space Center, Space shuttles are seen being launched from the glass vault (skylight) located on the central axis. In this particular scene, two images are superimposed on each other in order to create the environment and give the atmosphere of a space center. By the help the frames above the viewing

audience perceives the building as a space center not far way from the take off ramps, thus the place has been transformed with a filmic misenscene. This cinematic transformation decontextualizes the building; Marin County Civic Center. With the decontextualization of Wright's architecture and spaces, a completely new context of architecture and representation of space in the context of the movie comes to the agenda of architecture. Similar images and frames are performed in outdoor environments of Gattaca especially in the roof, which is actually reinforcing the new context and meanings that have been arranged by the director.

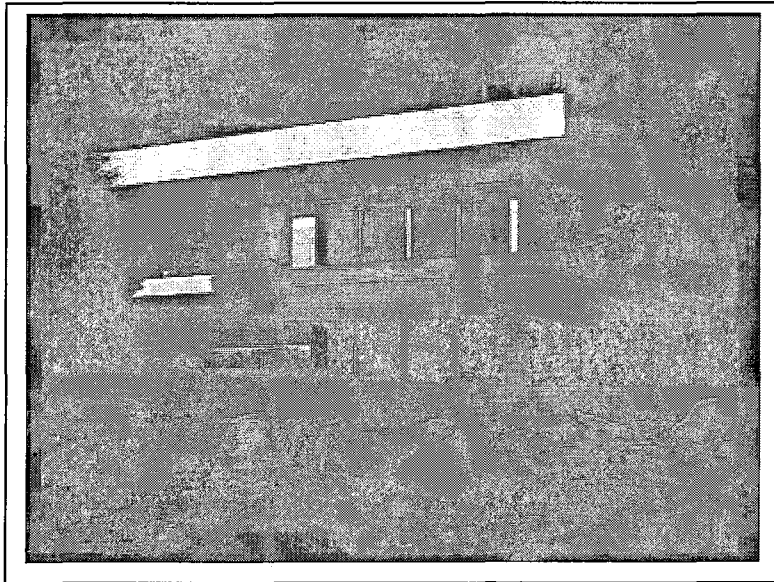
- **Solar Farm**

The Solar Farm which Vincent and Irene visit is a foresight of a clean source of energy of the future. It is shown in order to emphasize the science-fictional aspect of the movie. Irene in a sequence watches the sun set and solar panel technology in an admirable and adorable way and they both experience the rise of the sun and glimmering of the lights reflected on the panels. The Solar Farm is a remarkable place to watch the sunrise besides time is remarkably visible with the movement of day light and with movement of the panels.

- **Irene's House**

Vincent and Irene spend the night in Irene's house after the concert they go together. The resident is located in a lovely site by the sea and the scenes have been filmed in a dim, mono-colored tone. It is a two-story building with a modern style. The modern architecture and minimal interiors are in harmony with the general atmosphere and the metalanguage of the film. The language of architecture and the representation of spaces are not any different than other buildings such as the FL. Wright's Marin County Civic Center or Antoine Predock's California Polytechnic Laboratory buildings that have been used in the movie. With its wall-size windows, simple architecture and minimally furnished sterile spaces the villa is a typical modern architecture with an international style.





**Figure 15** Irene's House (source: Andrew Niccols's *Gattaca*, the film)

- **Journey**

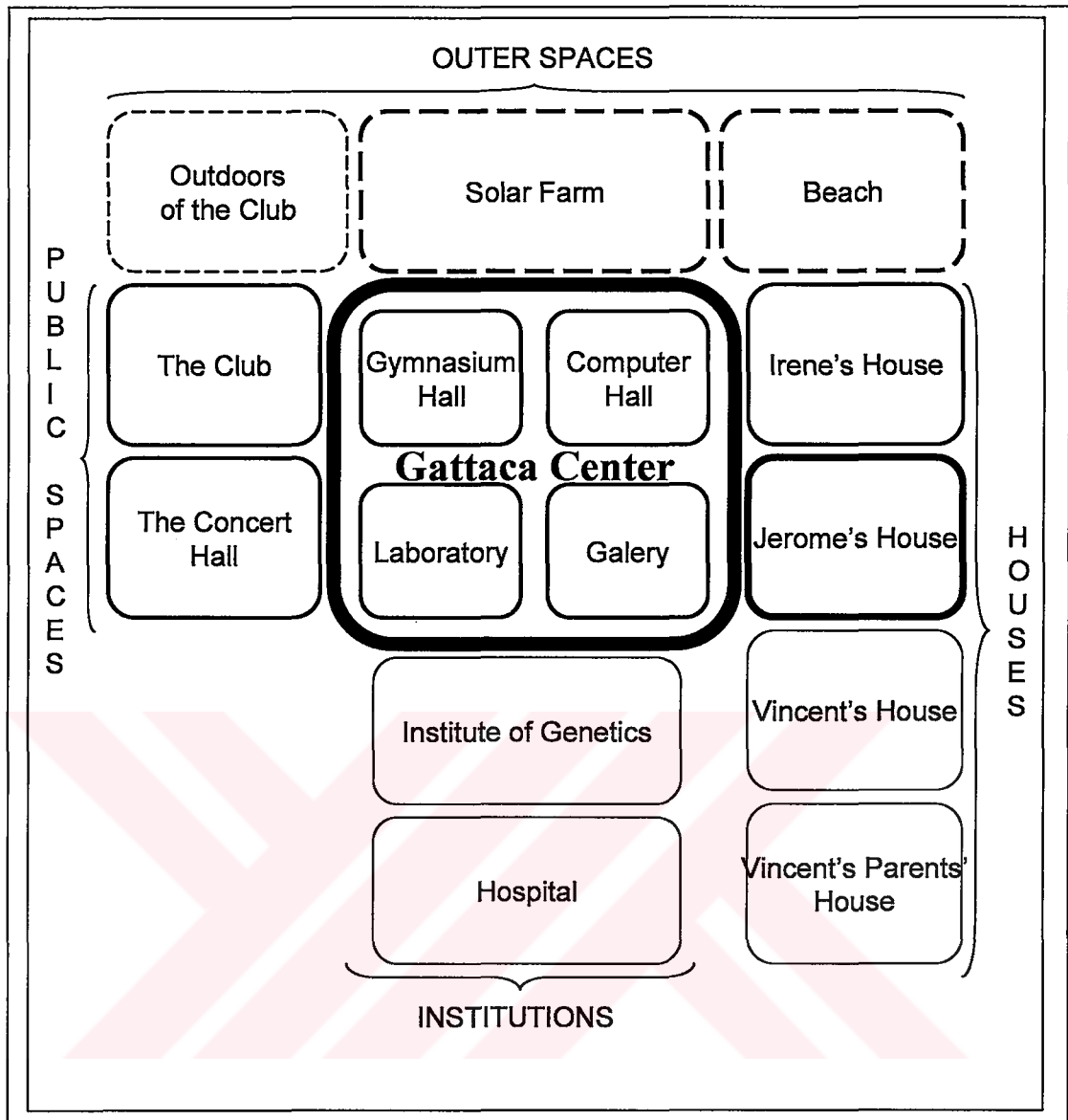
In the last five minutes of the movie, Vincent and Jerome get prepared and set for journey separately to different directions. The two friends' arrangements are exposed in consequent frames. While Vincent gets ready for the space journey which he had always dreamed of for all of his lifetime, Jerome decides to give an end to his life and sets off commit suicide. The door of the space ship that is to take Vincent to his space trip and the door of the furnace in which Jerome is to burn himself are opened synchronously; thus, the first steps of two different journeys are taken. The flames from the space ship's rockets and those of the furnace burst in synchrony. The specific actions that take place at the same time synchronically give the impression that they both have set for their journeys to the audience. They both think that they do not belong and deserve the life that they live. What Vincent says is meaningful in this context: "You might not belong to this world, but you belong to a bigger universe that embraces everything." His words encase traces of a positive idea that discrimination between people depending on what so ever, will end one day.

In the last scene of the movie, Vincent watches the infinite space and the stars twinkling in round window of the spaceship, and the camera zooms in through the window towards the space and the stars. Being an astronaut and reaching the stars, which he has always dreamed of, are initially framed in the window. The camera

slowly moves and frames this scene until the whole scene frames the space and the stars only. This tells the audience that the journey has started and the dream of Vincent will come true. The stars in this frame symbolize the dreams of Vincent and many others and the slow, outward movement of the camera exposes the realization of the dreams.

Andrew Niccol distorts the scale of the buildings in the movie by means of deceiving shots. It is difficult to determine the real scale of Marin County Civic Center with the parts framed. There are arched spaces of different sizes between floors. Distant shots of the tower and its dome, placed at the top of the structure, give the audience wrong ideas about the size of the building. Niccol frames the outlines of the space center in a silhouette from a distance. The audience gets the impression that Gattaca space center is larger and more magnificent than it really is. Predock's California Polytechnic Laboratory buildings are also shot in a similar deceiving way. The buildings are shown at a distance deceiving the audience.

Niccol avoids a whole description of the dystopia and the environment in his movie in general, and thus, does not offer an image of any kind. Images of a future city, the location of the buildings and the distance between them, other buildings and spaces belonging to that time period, or any other spatial or physical characteristics that could give the movie a depth do not exist in this movie. The audience is not allowed to see the whole physical environment and general panoramic cityscape with the atmosphere of the world of Gattaca; however, the viewers gather the ideas with Vincent's story telling.



**Table 4.2 Cinematic Spatial Organization Analyses in Gattaca**

## **4.2 Truman Show: A Closed Hype Society for an Ideal Life; Seaheaven**

"The Truman Show" directed by Peter Weir and written and produced by Andrew Niccol, is in the category of comedies but also can be classified as a dystopic fiction because of its critical approach to media- manipulation and media power. From this point of view "Truman Show" is both absurdly funny and touchingly tragic. The movie brings to the forefront the fact that, like Truman (Jim Carey), and we human beings accept things too easily, without thinking about it. It is shocking for the audience for most of the time and also has some characteristics of a dystopia for a man. Yet, it draws an accurate scenario on the limits the media puts on our emotions and imagination. In addition, it tears the viewing audience, who criticize television stations for showing or doing something and in this case the audience is manipulating poor Truman.

The conception of the film is bold and inventive that the movie winds up doing something genuinely radical: it penetrates through the boundaries of media-saturated culture and refuses it. The film is a critically touches, shakes up, gives a point of view in why the world looks different after Truman Burbank learns about the awful truth about his life. Truman Show can be classified in cult films because of the unexpected approach to social aspects and media manipulations that the movie gives. The movie destructs conventions, specifically the way Hollywood equates imagination with high-concept and ever-escalating special effects.

### **4.2.1 Film Analysis in Context of Cinema Techniques**

For the cinema audience, Truman Show is an original, unpredictable world. It starts gently but as the story goes on, there is a thrill with this deceptively gentle start. And it whips, shocks and thrills the audience in the second half of the film. According to Weir this shocking and thrilling part approaches to reality

"When the secret is revealed in this film, it is all the more frightening in that the antagonists are not villains in true gun-toting, bomb-planting sense, but simply people out of touch with reality, and that, therefore, makes them all the

more terrifying. There is an overwhelming feeling of tension as you head into the last 20 minutes of the film”(Behind Scenes)

Peter Weir is a director who prefers to use a range of real places and outdoor spaces in his film scenes and he had used real world sets in all his previous films either past or present. Thus, using real spaces is also fitting for “Truman Show”. The director’s characteristic approach in site location and the usage of the real locations and spaces, makes Weir a remarkable choice as a director in this dissertation.

#### **4.2.1.1 Peter Weir’s Approach to Filmmaking and Space**

In Truman Show, director Peter Weir used an unfamiliar camera and shooting techniques to clue audience in through a skillful series of jokes and touches. For instance, the blurry, rounded edges of a camera lens at the corners of the screen; odd angles telling exactly where the cameras are located in Truman's car radio or in his desk drawer at work; a studio light that comes loose and plummets to the ground, appearing to Truman like some piece of space ship wreckage. Meryl (Laura Linney), or Truman's best friend, Marlon (Noah Emmerich), suddenly holding up some product to the view of the camera and launching into a commercial; and, in a lovely incidental shot, the moon hovering only a few inches above the setting sun, can also be counted as the impressive and remarkable scenes in the film. And without knowing anything, in a sight Truman responds to with all his heart. All the hidden video shots and strange camera angles shooting and recording Truman all the time, is to give the point to viewing audience that his whole life has been watched for whole of his life and all is fake.

The story elements of "The Truman Show" required an extensive integration of film and video. While Weir and the whole crew were documenting on film the action of the movie itself.

"About halfway into the film, as the story unfolds, the movie-going audience will begin to realize that Truman Burbank's life is being broadcast to a worldwide audience, and will begin to see parts of the show on television screens, viewing Truman as he is seen by the fictitious show's TV audience around the world, as well as in Christof's control room where the TV show's



large staff monitors his comings and goings," explains Whitfield. (Behind Scenes) "So we were a separate second unit, a video unit, documenting the TV show portion of the film that you see on the television sets viewed by the show's global audience of viewers, as well as the extensive video which appears on video screens in scenes at Christof's control room, where scores of employees monitor Truman's every movement via banks of video screens, as well as a giant video screen at the rear of the control room." (Behind Scenes)

All the camera and video angles shooting Truman all the time sometimes for the commercial presentations, is to give an idea to the viewing audience that it is a show of a man supposing that what he lives and where he lives are real and on the other hand, the scenes in the show have been benefited as a part of marketing and television advertisements.

According to Wier:

"The fundamental situation that we had to face was that movies are shot with concealed cameras, so that in a sense there was no way that you could convey the idea that Truman was being filmed under surveillance." and he continues "So I began to do it by suggestion, so there was a reference for it, via all sorts of wide angle lenses and cameras in odd positions unusual for a dramatic movie. We would also shoot through oval or circular "masks," to give the audience the feeling that these hidden cameras are built into various parts of the landscape. "Special "cameras" was hidden in more mobile and surprising places - in a ring which Truman wears, another in his wife Meryl's necklace and the "buoy cam," which bobs along the surface of the water, ready to capture Truman should he venture offshore. (Behind Scenes)

According to production designer of the film, Dennis Gassner "the concept of hidden cameras could be seen in all of the design elements of the film," (Behind Scenes) His designs for the town incorporated certain touches into the architectural styles of various buildings which were decorative, but also, to serve the story, functioned as small viewers through which the script's miniature hidden cameras could "shoot." Gassner designed a tall, elegant sculpture piece which stood near the entrance of the OmniCam Building, the nerve center of "The Truman Show." Gassner

notes, "The sculpture actually had three purposes. It was representing an art piece; but it also served the purpose of housing yet another surveillance camera, as well as acting as a sentry of sorts for OmniCam." (Behind Scenes)

#### 4.2.1.2 Elements of Space

Truman Show is an exceptional movie when it is compared with the typical conventions of the Hollywood films in studio environment. Although Truman Show has the characteristics of most of the typical Hollywood production, it is differentiated because of the usage of architectural spaces and the critical approach. Weir directed and produced the film at real locations and outdoor environment in Seaside-Miami, North Florida. Peter Weir's enthusiasm about the use of real places and outdoor locations in the film scenes, bring about a realist approach rather than a stage show. The shots that have been taken both at indoor and outdoor locations are shown in the table below (table 4.3)

<b><u>Outdoor Locations</u></b>	
<b>Truman's House – front door and the garden</b>	<b>XXXX</b>
<b>Neighborhood</b>	<b>XXX</b>
<b>Down Town</b>	<b>XXX</b>
<b>Kiosk</b>	
<b>Seashore- The Beach</b>	<b>XXX</b>
<b><u>Indoor Locations</u></b>	
<b>Truman's Bathroom</b>	<b>XX</b>
<b>Truman' House</b>	<b>XX</b>
<b>The Library</b>	<b>X</b>
<b>The Party Room</b>	<b>X</b>
<b>Market</b>	
<b>The Insurance Company – Truman's Office</b>	<b>XX</b>
<b>Lunar Room-</b>	<b>XXXXX</b>

**Table 4.3- Locations at Truman Show**

Built along a beach extending in the northwest Florida, Seaside is a 90-acre planned community built in 1982. It is the original high-concept town of New Urbanism developed by Robert Davis and designed by Andres Duany and Elizabeth Plater-Zyberk. Although it was a new kind of residential environment when it was first constructed, it came out that it is pretty much of a failure.

If it is examined as an exercise in a theory of place, as a study for architecture and urban planning side, there is a lot to talk and bring about for a case. Seaside offers a quite successful, hands-on opportunity to re-examine the way people live today in suburbs.

"The town needed a feeling of having been purpose built, and built all at one time, as with any television or movie set," notes Weir (Behind the Scenes) Weir and the production designer, Dennis Gassner had scouted areas along the coasts of California and Florida. Wendy Stites, the film's visual consultant, brought to Weir's attention an old article from an Australian architecture magazine about the planned community of Seaside, in Florida. When Weir and Gassner visited the town, they knew they had found Truman Burbank's hometown of Seahaven.

"It looked like it had been built for our show. I knew we could enhance it to create the ideal setting for Seahaven," notes Weir.

According to Dennis Gassner a kind of neoclassical, postmodern retro world, and quite unique," (Behind the Scenes). "The script drove the design, but the visuals of the film's Seahaven really came from this community. It is a highly architecturally designed environment. (Behind the Scenes)

Being one of the first built New Urbanist town Seaside features its own local post office, art galleries, antique shops, boutiques, bookstores and restaurants, all within walking distance of each home. The residents of Seaside conform to a unique building code, wherein each cottage is required to adhere to a neo-Victorian style of architecture. Every home features a white picket fence, but no two fences on the same street are alike. And each of Seaside's streets lead to the ocean. The storybook cottages, which are all painted in cheery pastels, carry individual names, such as Eversong and Ain't Misbehaving, and feature porches, ample windows, and wide eaves.

### **4.2.1.3 Time**

The film is in an anachronic time interval. It seems that most of the events and incidents refer to the present time however, in some ways, it is a distorted present because of the technology and power that media has gained in a future time. There are signs about the past and signs about the future and all have been mixed up and are reflected in present. According to Weir it is a film referring to future (Behind Scenes)

"If you're going to create a world, you can imagine what it might be like in the future, or you can draw from the best of the past, which is what I saw Christof, the show's creator, doing," says Weir. "I always thought of the film as taking place around twenty years or so in the future, and that Christof, the show's creator, would have created an idealized environment for Seahaven based on elements from the past that he particularly admired."

### **4.2.1.4 Furniture, Costumes and other Objects of Design**

The costumes, accessories and other kinds of stuff in the film are designed especially for the film. And moreover, according to the scenario, this brand new stuff, that is also giving an idea of an ideal life and a fake paradise, is marketed also and sold outside Seaheaven. Therefore, costume designers had kept the styles and colors consistent with the overall vision of the film's look, and ended up having the majority of the costumes made to order rather than purchasing existing pieces.

### **4.2.1.5 The Film: Storyline in Truman Show**

Jim Carrey plays Truman Burbank, a 29-year-old in Seahaven, lives in a planned community in Southern Florida. And according to the film scenario, it seems that he is the first baby ever to have been adopted by a corporation called "Omni-Cam". He has naively spent his whole life being watched 24 hours a day, 7 days a week, by people all around the world. The truth the matter is, the little community he lives in is nothing but a giant domed stage. He lives in a sterile, clean 1950s-suburb-

type residential area which is actually a New Urbanist Town named as Seaside, with his wife Meryl (Laura Linney)

Leaving his picture-perfect suburban home every morning, he strolls out into his picture-perfect suburban yard, greets the picture-perfect suburban black family across the street, and goes to work at his picture-perfect insurance company. What he represents actually is the presentation of a picture-perfect world. Truman speaks in clichés, he dresses in clichés with a straw golf hat and striped bermuda shorts for gardening, actually his whole life has been a cliché. Nevertheless, the whole environment which “every body adores and wants to be in it”, is a cliché.

Truman has grown up, gone to school, married and settled down all in the same small town of Seahaven. He has had no choice about his life. Chosen at birth to be the unknowing star of a television program - "The Truman Show" - that would document his life from beginning to end. In fact, without knowing what his life actually is, Truman has been living inside the largest television studio ever built. Every element of his “natural” world - day and night, the sun and the moon, rain and shine - is a special effect. All the people around him, including his friends, his coworkers, passersby on the street, even his wife, Meryl (Laura Linney), are actors. Hidden cameras record his every single move and broadcast them 24 hours a day to a fascinated worldwide audience. People are so addicted to the show that they even fall off to sleep with their TV sets tuned to a picture of a Truman sleeping

“The Truman Show” is the brainchild of Christof (Ed Harris), Truman's “creator.” Christof have positioned himself high up in the nerve center of his TV-studio megalopolis where it is hidden in the set's moon, called “lunar-room”. What he does for the show is a director's job like inventing new plot lines for the show, directing the camera movements, even, at crucial moments, whispering dialogue to his actors over the tiny ear transmitters that everyone but Truman wears. There's an amazing shot of Christof stroking an enormous television screen broadcasting an image of Truman asleep, as if he were God himself reviewing his handiwork. In an interview, Christof talks in self confident tones of firm kindness, and he pronounces the words like he is sleepy: “I have given Truman a chance to lead a normal life,” he says and continues in a self confident and a faithful manner. “Seahaven is the way the world should be.” Always dressed in his uniform of beret, big-buttoned designed shirts and with perfect little wire glasses, Christof is one of those sweet talkers, charming people in show-business and he does what ever if necessary.



The tease and the joke of the movie is that everyone involved in "The Truman Show," from Christof to the faithful viewers, believes that Truman's world is the way life should be. The drama of the movie, its tension and mounting sense of excited discovery, lies in what happens when Truman begins to suspect that, his life has been a deception for 30 years. In order to keep Truman in Seahaven his entire life, Christof has reinforced the idea that the rest of the world is a dangerous place. The television news, newspaper headlines proclaim Seahaven as having been voted the best place in the world to live. In a funny flashback to young Truman announcing to his elementary school class that he wants to be an explorer, only to have his teacher funny but provoking respond at the same time: *"I'm sorry, you're too late. There's nothing left to explore."* (Sanes 2001) In these moments in the movie, "The Truman Show" becomes the anti-"It's a Wonderful Life," a parody of the repressive ideal of small-town.

When Truman begins to suspect the truth about his life, the bright shine in his eye tells that he is more thrilled than tormented. He feels on the right side that his lifelong fantasies of something bigger than his safe, normal life are suddenly open. And at that time he feels everything is under his hands and he gets to be what he's never been before: heroic.

His best friend Marlon (Noah Emmerich), pops over with a six-pack of beer anytime there's trouble. Everyone in town is so friendly to him, and it seems like his life is perfect. But things are not as they seem. His dear wife, best friend, even mother, are all actors. Even the happy smiley people on the street are the extras who are following his every move and step and blocking or preventing him what he is after.

Truman is completely unaware of this fact, and as he is the naïve man of the show, he continues on with life, dreaming of leaving Seahaven to travel to Fiji, where a girl he once loved (Natascha McElhone) has supposedly moved. But the trouble is, he can't go anywhere. He's afraid of water because his "father" drowned in front of him when he was eight, and Seahaven is an island. So he carries on, until one day a stage light falls from the sky. This is quickly attributed to airplanes losing their transport, but he gets an uneasy feeling about the whole thing. And he can't understand why Meryl brings something home and describes it in a television-commercial style. Some of the film's funny and attracted moments occur as he discovers that his life has been controlled. When he finally gets the message that all is not real in the community of Seahaven, he turns out to be like a crazy man, trying to

confuse the suits as he has been confused. This gets the producer, Christof (Ed Harris), into an unexpected situation and makes him panic, and as they finally communicate with each other, the outside world watches and waits, holding their breath to see what the outcome will be.

At the end, after Truman comes up against the enclosing wall and finds the door to the outside. The director, Cristoph, speaks to him in a voice from above and tries to infuse fear in him, to keep him under control. It is an interesting ironic touch that as Truman goes up the steps to reach the door, just before the producer speaks to him; he is in a heaven-like setting. As noted, he rejects this false paradise and chooses to exile himself into the ordinary and dull world that is his natural home.

## **4.2.2 Film Analysis in Context of Space and Architecture**

### **4.2.2.1 New Urbanism and Truman Show**

By early 1980s, American architects Andres Duany And Elizabeth Plater-Zyberk with a small group of their followers started a movement entitled “New Urbanism”. They criticized the city and modern suburban developments with providing comfortable but yet with unfavorable, insubstantial and averse physical and social environment. They claimed to have a simple and heretical message. The automobile and four decades of building homes, streets and suburbs for the convenience of the automobile were draining American places of the community and intimacy that human beings naturally desire (Altınışık 1998). As a model for their intentions they designed “Seaside”, the residential community in North Florida in 1982 complete with sidewalks, front porches, a town square and a whole array of other reminders of the old fashioned, pedestrian friendly small American town.

Originally known as “Traditional Neighborhood Development,” New Urbanism articulated its resistance to extending suburbs and introduced itself to the larger architecture community throughout the 80’s and early 90’s (Altınışık 1998). New Urbanism is best known for Seaside, a small Florida resort town that is its greatest success and it is mostly damned and criticized as a stereotype. Moreover, its situation is made worse by Peter Weir’s film, “*Truman Show*”. The movement represents a broad range of city building and re-building. It is a collection of shared urban design principles, operative at various scales.

These principles are simple, elegant, but not particularly new. To claim that “the primary task of all urban architecture and landscape design is the physical definition of streets and public spaces as places of shared use” (Loomis, 1999) is to restate an ancient urban tradition. Likewise, it is hardly radical to argue that “appropriate building densities and land uses should be within walking distance of transit stops, permitting public transit to become a viable alternative to the automobile.” (Loomis, 1999) There are twenty-seven principles produce a metropolis of multiple, yet dense walkable neighborhood centers, connected via transit and bounded by regional and local park systems.

New Urbanism seeks to reintegrate the components of modern life-housing, working place; shopping and recreation- into compact, pedestrian friendly, mixed-use neighborhoods linked by transit and set in a larger regional open-space framework. It is an alternative to extending of suburbia, a form of low density development that consists of large single-use “pods”- office, parks, housing subdivisions, apartment complexes, shopping centers- all of which must be accessed by private automobile.

New Urbanism prescribes basic principles for healthy social and architectural environment. All development should be in the form of compact walkable neighborhoods and districts. Such places should have clearly defined centers and edges. The center should include a public square- such as a square, green or an important street intersection- and public buildings. Neighborhoods and districts should be compact and detailed to encourage pedestrian activity without excluding automobiles altogether. Streets should be laid out as an interconnected network. A diverse mix of activities- residences and shops, schools, workplaces, parks- should occur in proximity. In addition, a wide spectrum of housing options should enable people of a broad range of incomes, ages and family types to live within a single neighborhood.

The concept of the new suburbia is based simply on escape; an escape from the constraints of the city that has become a lifeless, insubstantial and contaminated environment. However, such escape has a high equivalence and hence, the new suburbia is a reflection of those who can afford such equivalence. As Baudrillard quotes that the new middle class and the new wealthy class live in new developing sites and gentrification sites designed to exclude others. The isolated sites with their elaborated landscaping, stylistic forms and aestheticised everyday life are highly invested estates. Dwellers in these sites demand entertainment and pleasure. They are

interested in arts to develop a lifestyle in an aestheticised environment”. (Baudrillard 1997- Altınışık 1998)

In the cinematic context, *Truman Show* would seem to represent the multivalent political position of the movement. Although New Urbanists did not have role in the screenplay and filming, the archetypal American town portrayed by the movie required considerable violence to the much more graphical and eclectic Seaside. When referred to Andres Duany why he thought the producers chose Seaside as a set for the movie, he had given a sharp answer about the subject with a question

. “Do you think Seaside is like “*Truman Show*”, and do you realize that the movie was about suckers who believe in the media?” (Loomis, 1999) And According to Loomis, this is precisely how *Truman Show* represents Seaside.

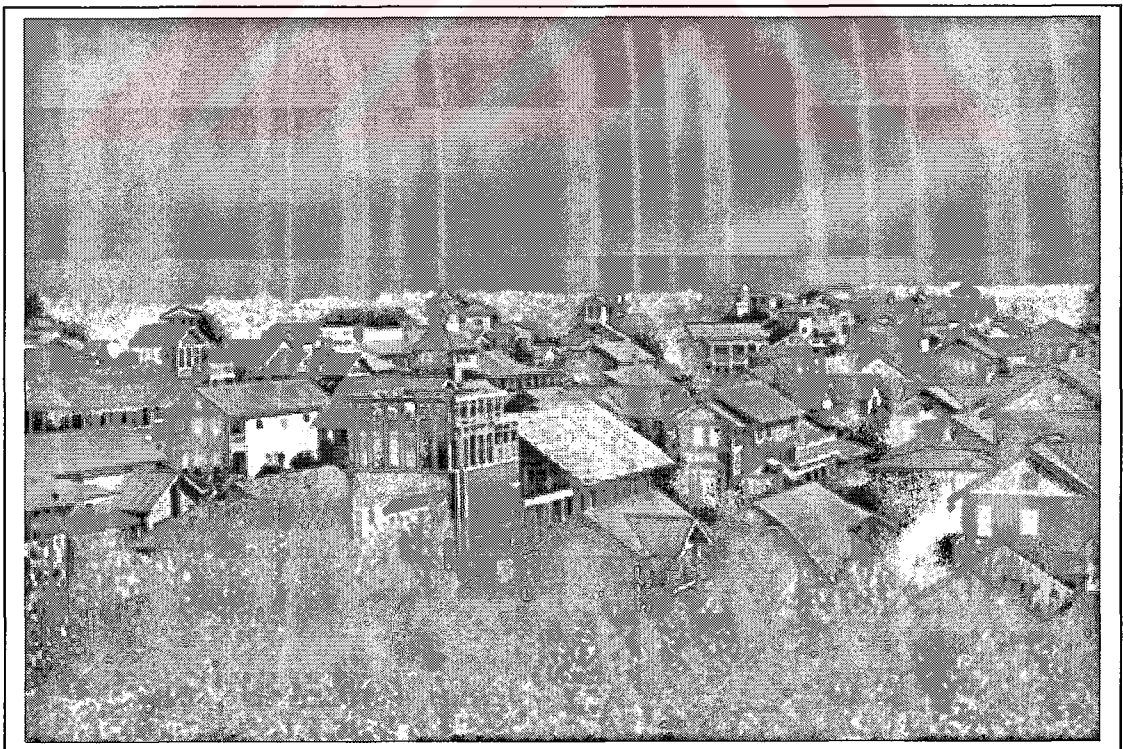
New Urbanism acknowledges multiple scales of community, starting with the family and progressing through the neighborhood to the city. The critical point in New Urbanism is that the movement does not seem to recognize multiple kinds of community, a word with different meanings for mayors, parents, sociologists, architecture critics, and minorities. New Urbanism domesticity excludes lower-class home-based economics, if New Urbanism promotes community, then it does so by reinforcing a middle class identity. According to Lomis, the critics mostly contend, replacing democracy and citizenship with property-owners organizations. (Loomis, 1999)

New Urbanists optimistically believe in the power of design as a socio-political act. Although dressed in historical architectural and urban styles, New Urbanism is very likely to the modernist project of reform. New Urbanism has its place, but it is only just one option among many other options. The realities and possibilities of urbanism are infinite.



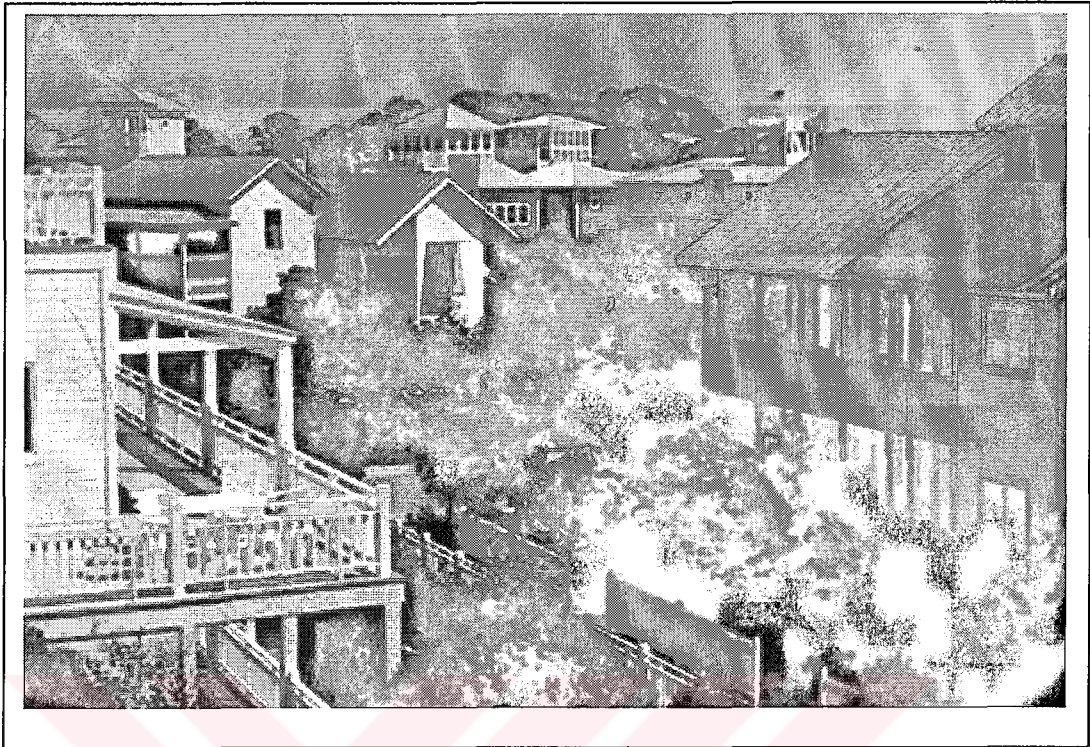


**Figure 16** Site Plan of Seaside (Source: Peter Weir's Truman Show, the film)



**Figure 17** General view and Architectural Language of New Urbanism in Seaside Settlement (source: Urban Debates Exploring New Urbanism)



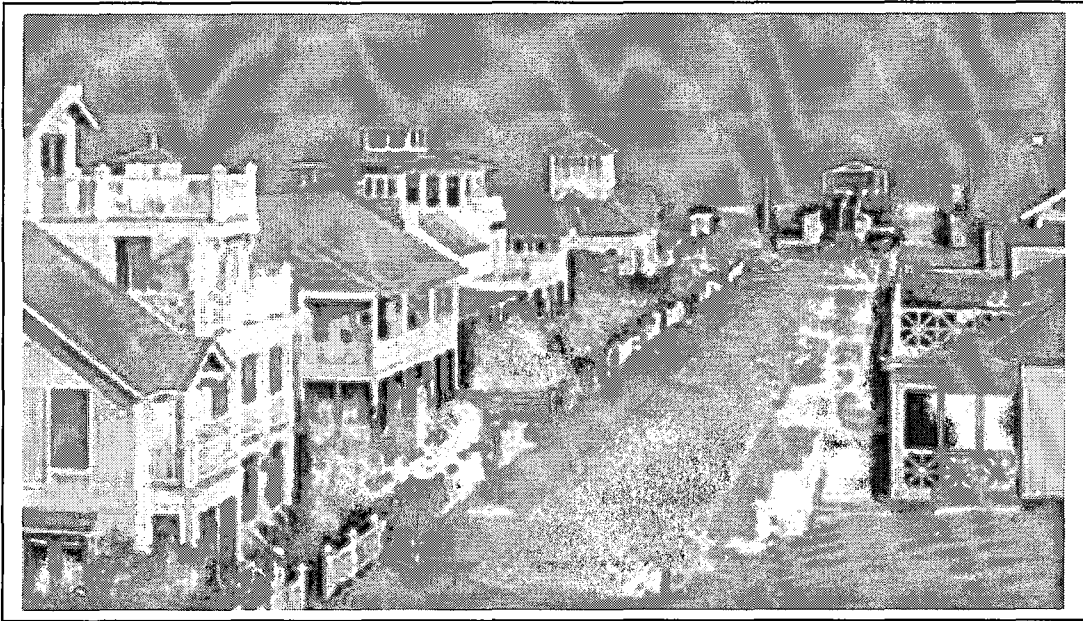


**Figure 18** Neighborhood at Seaside (source: Seaside House Tour)



**Figure 19** Beach and coastal view of Seaside (source: Seaside House Tour)





**Figure 20** Street pattern of Seaside (source: Seaside House Tour)



**Figure 21** Housing variations and neighborhood (source: Seaside House Tour)

#### 4.2.2.2 Codes of Space in Truman Show

Truman Show is a re-creation of myths which portraying a man imprisoned in the nest of a fake paradise by manipulations of a god. As Peter Biziou claims, "The Truman Show" is beautiful in the way that only the wholly artificial can be. The expression of the movie is firstly calming and then disorienting. In the first half, it suggests something of a frightening and disturbing idea that, there is no-place-like-home. But in the second half of the movie, everything turns upside down thus "Truman Show" becomes the anti-"It's a Wonderful Life," a parody of the repressive ideal of small-town (Biziou). The spaces and image of Seaheaven turns upside down in the second half. Being watched all the time and not being aware of it, spectators of the TV show wish Truman to find a way out of this fake paradise and his prison. In time, Truman comes to find out that without knowing anything, he is the focus of a continuously broadcasted of a live television performance. Furthermore the town he has been living for the rest of his life, is actually a collection of film sets, and the town residents are actors including whom he has known as his friends and family.

Truman's restlessness and fearlessness, his refusal to believe in limits, makes him heroic and he tries to tear down the walls as limits that have been put on him. In the end, he succeeds and land on his feet.

- **Bathroom**

Despite the fact that he is always watched, observed, and given all the conveniences of domestic life, Truman thinks that he does not belong to this artificial world. He speaks to himself in the mirror at his bathroom. However, all his actions, including those in the bathroom, are being filmed. Mirror in the bathroom is a place where he is looking at himself at a window from a distance and to have sometime to be with himself away from all the rest of the world. When he is alone he talks about weird and funny things which he could not mention about or speak and share with other people



- **Truman's home: Seaheaven**

In the interview with Meryl (Laura Linney), Truman's wife, in the first few minutes of the movie she talks about the critical point of view of the movie: "For me", she says "there is no difference between the private life and the public life. My life is the Truman Show". At first glance, as a professional, she tells the importance of her job for her. But in another point of view, realizing that Truman knowing nothing about what is really going on, the private life and public life is unclear. In a way, the difference between private and public life is obscured as Truman's private life is broadcast to the public without him knowing it.

Weir's approach to back country values and the suburb is critical in the movie. A small-scaled community where an individual is closely monitored by the society has been created with the disappearance of the difference between privacy and publicity. Watching all the actions of an individual, this small community functions like a guardian. In the second half of "Truman Show", Seaheaven goes through a change and is transformed into an open prison.

- **The Bridge**

The childhood memories in Truman's mind manipulate him to form a strong link with Seaheaven. The bridge connecting Seaheaven to the outside world is used in the movie to create a link between Truman's past and present life. He is made to come across his father on the bridge; thus, the father and the son experience an emotional moment of reunification. The bridge metaphor is also a symbol of the link established with the past. Truman meets his father, who he thinks is long dead, on the bridge. This meeting symbolizes the past and present, life and death and the two sides of the water for the fans of the "The Truman Show" in television series.

Bridge is also a boundary for Truman in order to prevent him leaving Seaheaven. As mentioned before, Truman has a phobia of water and he is scared of sea. Since Seaheaven is an island, bridge is the only connection to the main land. Further more bridge is a boundary in keeping Truman in as well as a link connecting the sides.

- **The Lunar Room**

Christoph's director's room appears as the story develops and it is called lunar room. The Lunar Room which is actually the control room of the television series and the channel is hidden inside an artificial full moon in the sky inside a great dome. The "Lunar Room" is the place where the director, or if one may say so, a manipulative god, lives. Christoph plays the god here: he gives decisions on behalf of Truman, directs the series and what happens in it, and sees himself as the ultimate power and decision-maker. According to Christoph, "human life can be bought, sold or manipulated." This idea does not bother him though he is a god at the lunar room

Seaheaven turns out to be a prison for Truman in the second half of the movie. As a matter of fact realizes that it has been a prison for the whole of his lifetime. In giving the idea of a hostile environment and state of being a prisoner, Weir processes the idea of prison in two ways. Firstly, Weir describes a social prison where the community continuously watches over and controls Truman. This social environment that turns into a jail and forms Truman's social environment, and this social environment exists only to control him. Secondly, Seaheaven, which it is best place in the world ideal for living, is a prison with physical boundaries and social boundaries for Truman. In other words, a prison is created through a continuously monitored and controlled physical space. The physical space created by architects and the social space created by the director shape and give an ultimate power and perfection for "Omni-Cam" media company in regulating and manipulating Truman. Weir considers both the social and physical spaces which put Truman under pressure in the movie and he processes this situation in an excellent way.

In this respect, the lunar room is a panopticon<sup>6</sup> operating in the center of Seaheaven. In second half of the movie Truman tries to run away from Seaheaven while all the people around him try to hold him there and thus, Seaheaven turns into an open prison for Truman. The streets of the town are illuminated by a search light and light coming from the lunar room and the scenes are associated in the minds of the audience as a panopticon in a prison, Truman's friends and family who are actually the actors, the actresses and the whole crew, go for a search party like the guards looking for a fugitive. The movie turns into a thriller and the "best place for living" parody ends.

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<sup>6</sup> Panopticon: An area where everything is visible. Used especially in prison buildings. Wordnet 2.0



Christoph as the director controls everything by means of the technology that have been installed in the Lunar Room. It is the center and heart of the huge dome studio that controls the cameras and monitoring system and broadcasting. The climate and the atmosphere, even the changes in time are also controlled by a computer technology in lunar room by a team of crew.

- **The Wall and the Moment of Hopelessness:**

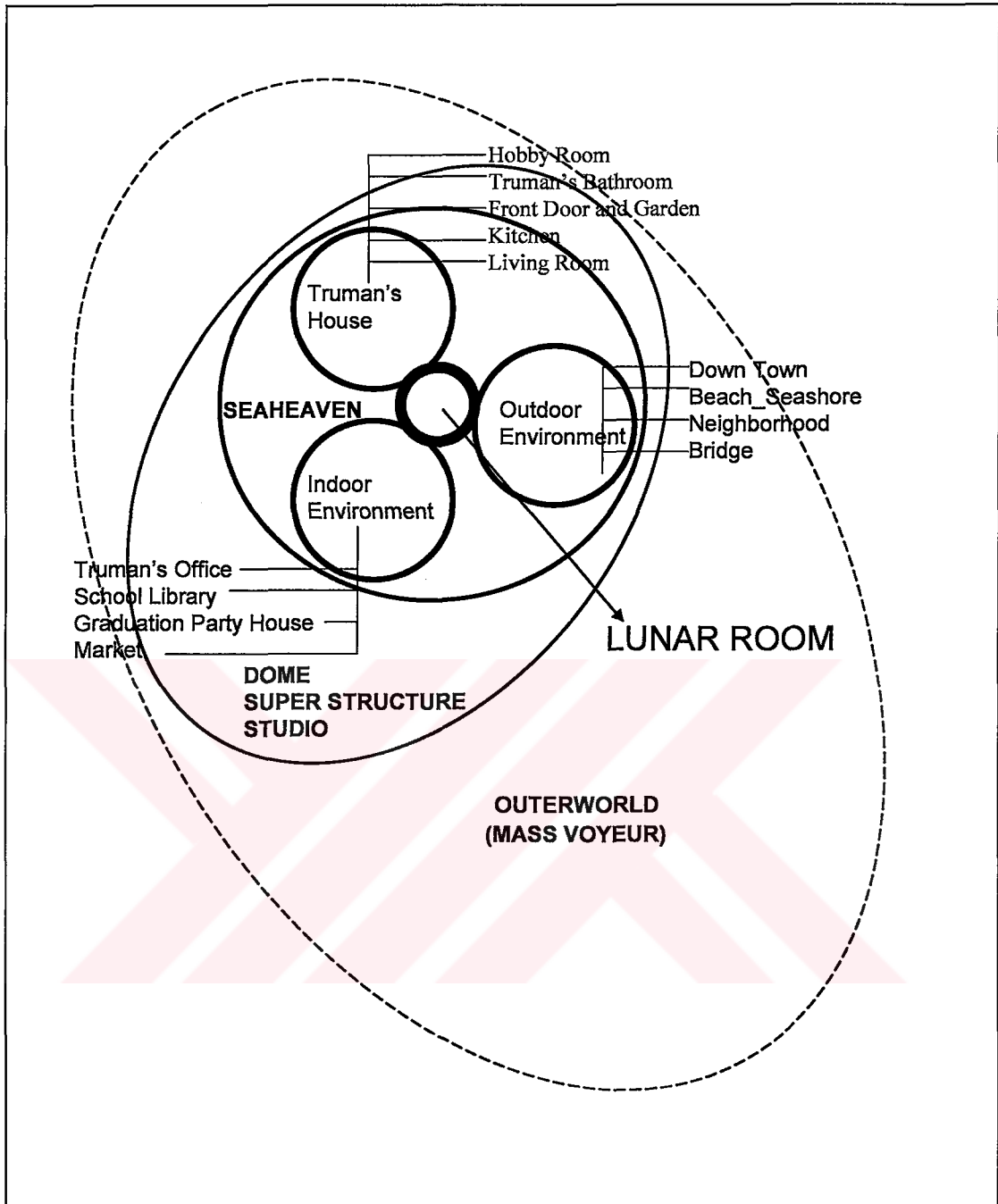
Truman is made to be afraid of the sea in order to keep him in Seaheaven. Even going to the seaside terrifies him. Seaheaven is an island, so the seashore and ocean is a boundary for him. Despite all, Truman decides to face his fear in order to search for his freedom and the girl of his dreams. He goes to sea and sets for sailing and refuses to get back in spite of all the attempts to turn him back from his way. After sailing on the sea for some time, the boat hits on a wall of the studio dome and Truman faces the reality he has long been feeling inside. Out of distress and disappointment, he starts hitting the wall, and this actually represents his hopelessness.

- **The Stairs and Hope**

In the middle of his hopelessness and disappointment, Truman realizes the stairs and up the stairs a door is seen. He walks toward that direction and up the stairs. The stairs blend into the background and are barely visible. Being confused, he walks up the stairs slowly with hesitating and moves to the door. Without any effort, the door opens, which is actually the studio exit to the outside world that Truman has never seen and been. As he was about to make a step out, Christoph calls his name and he turns to the camera and a dialog between Truman and him starts. Christoph tries to pursue Truman to stay in Seaheaven for the sake of the show with an effort in vain. Truman without any doubt speaks his cue of his own cliché and takes a step to the outdoor and disappears. The series ends showing the stairs and the door in the last frame.

Peter Weir presents the constructed environment and architectural structures in a descriptive way and considers the physical environment significantly as the boundary for the main character. He includes many details in the film to depict the

physical environment. The occasional commercial shots that have been shown in the movie are the indications. These commercial shots are inserted in the movie to make the audience feel that Truman Show is a television series. Weir also shows the general panorama of Seaheaven frequently in the movie so that it sinks into the minds of the audience. The “ideal place for living” plot is given through shots of Seaheaven at different times of the day, such as night and day and sunrise and sunset. Even a small-scaled model of Seaheaven is shown within the movie for a short time. Weir’s attitude involves the reflection of the constructed environment and spaces as they are and using the potential of the space to its full value. Seaside goes through a spiritual transformation due to the main plot of the movie. It turns out to be a prison for the main character and full of boundaries and limitations in order to make him stay for his lifetime. As the storyline progress, the audience achieves the codes of the fake paradise and it turns out that Seaside in “Truman Show” as the main instance of New Urbanism is a destructive model for the movement.



**Table 4.4 Cinematic Spatial Organization Analysis in “Truman Show”**

## CHAPTER 5

### CONCLUSION

In the 20<sup>th</sup> century, cinema has had a parallel development with the modern city. The city has always had a special importance for film since the first movies. The significant difference of film from the other fields of visual arts comes from the rearrangement of the images, which is called “editing” or “montage”. Cinematography, as a medium of performance and being an interpretative tool of images, is more operative than any other fields of visual arts and any communication medium. The operative and effective side of film is due to the capturing of time, space, events and actions of daily life and re-presenting them all in a different level of reality. Or to put it in other words it is a representation of all the concerns above in a filmic fiction. Cinema also offers a set of instruments in representing reality and opens a field for discussion and debate of real and imaginative. In this context, architects and filmmakers can venture out in search of different levels of reality in scope of mass culture.

Cinema, as aforementioned, which is also an instrument of mass communication, sends the codes collected in life and in nature and provides a type of relation that the viewer establishes with the environment he is actually in. A film director’s job is to gather the information and the codes of real life and then rearrange them on a strip of film. The most important film technique in director’s work is “editing” which is also called “montage”. Since the invention of cinematography, editing provides cinema a “narrative impact” and influence on the story.

In making up a film, continuity is a vital concept in constructing the cinematic reality with images. And, in the construction of continuity, which can also be considered as continuity of events, actions and time, architectural spaces and built environment have a remarkable role in connection of events in a filmic time in viewer’s minds. In other words, the viewing audience gathers all the events in a storyline in his mind by the links between spaces related to one another. While, montage is a vital technique in exposing continuity in cinematic time, continuity is actually based on varying fragments of time and spaces.

Cinematic time is different from the real time because of the way it is used. Shifts, expansions, repetitions and various camera movements with shooting techniques take a remarkable role in the establishment of cinematic time in a movie.

Although space is a tool in constituting continuity, the characteristics of filmic space and architectural space differ in respect to the production of space:

- Firstly, architectural space goes through a transformation when it takes a part in cinematic narration. This transformation takes place due to the changes of medium.
- The audience's objective in experiencing space while watching the film, is different from the objectives of those experiencing the space in real life and in real time. So there is no need for actual spaces in a film. Stages and sceneries can be assembled in a misenscene.
- While an architect cannot control spatial experiences of the users' in his proposal in architecture, a film director is able to do this by means of certain tools and techniques in one-way and controlled manner in filmmaking.
- And finally in the final product, while architectural space is a concrete, consistent and a stable product, and it can be expressed that cinematic space is changeable, dynamic and active.

The places and spaces, which have never been experienced before, are experienced in the eyes of the viewer through a cinematic apparatus. Even though the viewer does not experience a real space at all on a two dimensional screen, he is experienced within the misenscene of the film with a narrative impact. The architectural images in the movies enable the viewers to detect details of other aspects of life that are normally left out or unconsidered in their lives. In this respect, film



images have the potential to expand boundaries of one's horizon in experiencing more and different places, events, incidents and time regarding to one's life span.

On the other hand, architectural spaces in movies are experienced in a different way than in real time. An alternative reality (with deconstruction of spatial reality) is born due to the overlapping of two completely unlike spaces with entirely two different points of view and attitudes in design approaches. Thus, cinematic space alternates real space; or in other words, spatial reality is de-constructed and transformed. Consequently, we can say that cinematic space is the deconstruction of spatial reality in context of cinematic reality.

Each director expresses the world, people, objects and events regarding to his own attitude and approach to filmmaking with his own point of view. In this respect, space in films can be expressed completely different through the eyes of the director. In the movie "Gattaca", written and directed by Andrew Niccol, F. L. Wright's "Marin County Civic Center" and Antoine Predock's "California Polytechnic-Administration and Laboratory Buildings" have become the spaces of a fascist and bureaucratic future that had been intended by the director. Similarly, "Seaside"; which is a community and a faculty of the first established idea of "New Urbanism" movement, has become "Town of Seaheaven" in Weir's movie, "Truman Show", and the architectural spaces with the built environment had been re(de)contextualized by the director.

Re(de)contextualization gives cinema the opportunity to approach to space in a different level of reality. Architecture has a context of its own. And space is decontextualized in cinema by means of, especially "framing" and "montage" (editing) and they are actually the techniques in establishing a form of reality, that is so called cinematic reality. By means of decontextualization, cinema mainly focuses on aspects of a narrative form that is lined by the director and the represented space takes part in a film in that context. A director brings about whole new aspects with a narrative impact and with the technology of filmmaking. The architectural spaces and built environment in "Truman Show" and "Gattaca" have been decontextualized in the scope of director's design and the use of this know-how in creating a new spatial reality in films. In other words, meanings of architectural spaces are transformed within film context.

As aforementioned, architectural spaces transform into cinematic spaces in a cinematic medium, which is actually controlled and designed by film directors.

Consequently, it can be claimed that, like architecture, cinema has discourse on filmic space and this is all due to the mise-en-scène of film and the transformative impact of movies on architectural spaces and built environment.

1. In Andrew Niccol's film "Gattaca", modern architecture is used as an indication of an avant-garde future. Due to scientific developments, especially in genetics, science receives a dominant role in the social organization of the tomorrow's fascist and bureaucratic society. Based on this science's leading role, Niccol dedicates a remarkable importance to "Gattaca Space Exploration Center" in the portrayal of a "not far away future". He places "Gattaca Center" at the origin among all the locations and the spaces in the movie. In addition to having institutional characteristics, Wright and Predock's structures have an avant-garde tendency with the atmosphere they create. The spaces in the movie are soft-lighted, and sometimes are dim. And due to the camera shooting techniques and the atmosphere at indoor spaces, they are rather claustrophobic. In the first half of the movie, in portraying the harsh, fascist features of a dystopic world, Niccol makes use of the detailing features of Modern Architecture, and the avant-garde aspects of the architecture of F. L. Wright and Antoine Predock. With the general characteristics that the buildings possess, language of Modern Architecture provides Niccol the codes of a description of a science based eugenic society in the film

2. Despite to all the technological developments that is presented in Niccol's film "Gattaca", what he portrays is a world of dystopia. Discrimination and alienation issues have been cultivated in the film in context of neo-eugenics. The matter of alienation among people of Gattaca brings along a hostile and an antagonistic environment. In this environment, the architectural spaces, designed by Wright and Predock, are the striking cinematic cases of the unfriendly ambiance mentioned above. The claustrophobic atmosphere in the movie is due to the sterile, minimal, empty spaces that are projected in the scenes. And these spaces are coded in the context of modern architecture concerning with the metalanguage of the movie. The characteristics of spaces match with the codes of a bureaucratic and fascist society, which pulls the audience into this disturbing atmosphere. Undulated concrete planes, sterile spaces, less detailed architectural elements and unfurnished interiors in a

modernist style have been used to describe the “scientifically” and “technologically” advanced and sterile but alienated and lonesome society of a future world.

Unlike the general believes and ideas about science and technology, in the selected movies, it is seen that “science” and “technology” serve for the ones who create them or serve for the ideology or regime that is dominating the society. Generally, it is believed that technology and science serve for the sake of humanity and for the comfort for all to reach the limits and to generate new goals. Technology and science opens one’s horizons and helps in reaching the goals and limits that have been dreamt of. In the “Gattaca World”, however, science determines the status of the citizens in a fascist and bureaucratic society. In this respect, science and technology are ideological instruments in serving the goals of those who have created them and are being used. To put it in other words, in the film as they are represented “science and technology are not neutral, they are ideological”.

Places and buildings in both films are about the portrayal of a dystopic future that have the features of putting restrictions, limitations to one’s actions and life and drawing boundaries in one’s using architectural spaces and built environment. Technology on the one hand, gives opportunities to build up tomorrow’s hi-tech and modern spaces, on the other hand limits with physical, social and psychological boundaries for the others. In “Gattaca”, government institutions in the service of the regime, like hospitals, space centers and genetic institutions are depicted as the most favorite and preferred institutions and they are represented with “Modern Architecture”. As a space exploration center, Wright’s one of the latest work “Marin County Civic Center” is the most considerable and remarkable building that has been used in the film.

Correspondingly, in “Truman Show”, Weir portrays “Seaside” in an “ideal place for living” concept. In achieving the concept, he benefits from the characteristics of an urban settlement and language of architecture. The New Urbanist suburban community of Andreas Duany’s and Elizabeth Placker’s proposal had given the director the codes they had once created for an alternative urban living. In the second half of the movie, Weir illustrates a fake heaven concept and portrays how the events and the storyline make a u-turn. He gathers all those in a scenario and makes them all work in the movie with the help of social restrictions, limitations and boundaries between people as well as establishing the physical boundaries of town of Seaheaven (Seaside). He portrays the physical space within a social space. In this

social environment, he illustrates an exaggerated friendship and fake sincerity between Truman and other people in the film. The purpose in this arrangement is to make the audience realize and catch the key codes of this “fake sincerity” and get suspicious of the idea of “ideal life” in the first half. Therefore, Seaside is an appropriate settlement for the scenario of “Truman Show” which fits the American suburban house concept with its many features that roots from the 1950s. Furthermore, the settlement was constructed in a Neo-Victorian style which has been a reinterpretation of a suburb lifestyle. In this respect, “Seaside”, as the most well-known example of New Urbanism, matches with the codes of “Seaheaven”, referring to the concept of “ideal place for living”. Weir also cultivates an “ideal place for living” concept with the scenario portraying of media domination and a game played on a man. Therefore, a broadcasting company is applying manipulative and harsh procedures on a mistreated man, Truman, and profiting of his fame. Technology in this perspective, serve for the company and its benefits so they set restrictions and limitations with social and physical boundaries for Truman in order to prevent him going away..

Meaning changes in the context of architectural space occur not only due to the change of medium, but also in case of a switch in the narration or a swap in the flow of storyline. Transformations in architectural spaces therefore take place accordance with the progress in scenario in the continuity of the film. In Weir’s “Truman Show”, in the first half of the movie, “Seaside” (Seaheaven) has been portrayed in an “ideal place for living” concept, while in the second half, with a u-turn, it has been illustrated as a prison of a man which is full of restrictions with physical, psychological, and social boundaries.

Cinematic concepts transform the context of space by means of cinematographic techniques, especially by montage (juxtaposing of images) and framing (superimposing of images). In Andrew Niccol’s film “Gattaca”, F. L. Wright’s one of the latest work, “Marin County Civic Center” in Rafael, is placed in the same frame as the people watching space shuttles being launched in the background. Superimposition of the two images detaches Wright’s building from its context (of being a civic center) and puts it in the film context with an alternative reality (by being a space center). Thus, cinematic reality alternates the physical reality of space. The film achieves this transformation through the deconstruction of the spatial reality of “Marin County Civic Center”. While watching the movie, the

audience realizes, the building within the context it has acquired in the movie rather than the architectural context it had with the physical environment. In this way, the viewing audience experience space in a film context rather than architecture or urban. Similarly, Seaside in the Weir's film "Truman Show" is acknowledged by the viewing audience, as a giant studio under a superstructure dome, known as Seaheaven. The spatial reality has been transformed and deconstructed by the director. Architectural spaces and built environment are elevated to a different level of reality in cinema, by means of superimposed images using techniques such as editing and juxtaposing. Thus spatial reality in a movie is deconstructed and meaning changes in the architectural space occurs. Two cinematic techniques cause meaning changes in architectural space that takes place in movies: "montage" and "framing"

- First one is the "juxtaposing of images" in "editing" or "montage". In montage technique, by juxtaposing different images of events, actions, locations and spaces that have been shot in a varying time, source a new level reality and indicate totally new meanings derived for the space that is represented.
- By superimposition of images on a single frame on the other hand, a totally new spatial reality is achieved and the space represented inevitably has a new content of meanings rather than its original content.

3. In this respect, one may claim that, F.L. Wright's and Antoine Predock's above mentioned buildings as the characteristic archetypes in Modern Architecture, have been presented in the movie have abandoned their own contexts. They had become a part of the film's content. The simplicity, sterility and lack of details of architectural spaces do exist to depict a future instance so that future life could be portrayed in a fluent and reasonable storyline.

In the first half of the both movies, directors get use of the architectural context of spaces and built environment that occur in the film. Weir is very fond of the critical approach of New Urbanism to urban life and the ever first built case settlement "Seaside", for the getting the points in portrayal of an "ideal place for living" concept in the movie. On the other hand, Niccol benefits from the language of



Modern Architecture and the avant-garde characteristics of Wright's and Predock's architecture in depicting a dystopic future. In this context, Architecture and its content had helped the directors in the portrayal of their ideas and directors had utilized the icons and the archetypes in constructing the world they picture in their mind.

4. Myths are band of popular images accepted among a society and they are well embraced by everyone. Myths are the secret buried stores of symbols in the "collective subconscious" and they have been get used of both in "Truman Show" and "Gattaca" movies by the directors. In "Truman Show", Peter Weir makes use of classical archetypes like "god in the skies, over the clouds" or "Olympus, mountain of archaic gods looking at the mortals" in order to achieve an association and to give a contextual reference in viewer's minds about a mythic or a divine power of the lunar room. Cristoph being the director of the elongated television series, he is in the position of a "god" having an authority of controlling the events while manipulating Truman to act the way, he wishes. Weir apparently makes use of a classical "god" myth and in order to cultivate the idea and he takes advantage of the camera shots portraying the general over view of the settlement with camera angles looking from the skies. Location of lunar room with the extraordinary technology for gazing Seaheaven all the time and controlling everything, even the climate changes in last 30 minutes of the film, sends the codes to the audience that Cristoph, as a director having an extraordinary power in arranging everything and giving orders to his co-workers, he acts like a lunatic man for the sake of the TV show while playing the role of a "god".

In Gattaca, however Andrew Niccol has chosen to make use of modern myths rather than classical ones. Eugenic philosophy, dystopic world, dull future, good-evil, male-female relationships are typical modern myths that is mostly seen in almost every genre that have been mentioned in the 3<sup>rd</sup> chapter briefly. Architectural spaces and the built environment, as mentioned before, had been used as archetypes of the future world in the film and they serve for the director in presenting the signs of a dystopic world, or eugenic philosophy.

5. In Truman Show, Weir has used iconography in narration in order to speed up the comprehension of events by the viewing audience. Objects, space, décor, costumes, Truman himself as a star, characters – in short, almost everything seen, in

Seaheaven in television series are icons of an ideal life with having the codes of an ideal place for living which are so familiar to the audience. But particularly the physical and social environment where Truman lives has the most common icons and clichés for an easy understanding. Moreover, everything around Truman is a cliché. Actually Truman's whole life is a cliché and he is in a series of clichés on television as a star. The way they advertise commodities or his relations with people have been given by icons. And apparently those clichés are told more effectively by means of iconography. Furthermore, after passing of five minutes in the movie, the viewing audiences have gotten involved with the story and have themselves inside of Seaheaven's unusual, sometimes fascinating but thrilling atmosphere.

If to consider the narrative side or the scenario of the movies, in "Truman Show", "Seaside" settlement which was built up in the concept of New Urbanism can be regarded as an icon in the illustration of the "ideal place for living" conception. And in addition, architectural spaces and built environment that Andreas Duany and Elizabeth Placker had proposed, can be also considered as the iconographic spaces that have assisted the director in portrayal of the film. On the other hand, in Niccol's film "Gattaca", Modern Architecture and avant-garde styles of F.L.Wright and Antoine Predock can also be considered as the icons of a tomorrow's world in his illustration of a "not far future".

For the last words; Cinematography is an art with a gathering of many fields and disciplines in the yield of technology. Space has a key role in having a part in both disciplines; the discipline of architecture and urban studies and film studies and film-making. Therefore, with having the vision of a multidisciplinary study, space in films can be dealt with especially in a serious consideration, in "production of space" and in "experiencing spatial realities" which are deeply critical for architects.

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## APPENDIX A FILMOGRAPHY OF THE DIRECTORS

### Andrew Niccol's Filmography

#### Filmography as a Director -

1. S1m0ne (2002)
2. Gattaca (1997)

#### Filmography as a Writer -

1. The Terminal (2004) (story)
2. S1m0ne (2002) (written by)
3. The Truman Show (1998) (written by)
4. Gattaca (1997) (written by)

#### Filmography as a Producer -

1. The Terminal (2004) (executive producer)
2. S1m0ne (2002) (producer)
3. The Truman Show (1998) (producer)

## **Peter Weir's Filmography**

### **Filmography as a Director -**

Master and Commander: The Far Side of the World (2003)

The Truman Show (1998)

Fearless (1993)

Green Card (1990)

Dead Poets Society (1989)

The Mosquito Coast (1986)

Witness (1985)

The Year of Living Dangerously (1982)

Gallipoli (1981)

The Plumber (1979) (TV)

The Last Wave (1977)

"Luke's Kingdom" (1976) (mini) TV Series

Picnic at Hanging Rock (1975)

The Cars That Ate Paris (1974)

Homesdale (1971)

Three to Go (1971) (segment "Michael")

### **Filmography as a Writer -**

Master and Commander: The Far Side of the World (2003) (screenplay)

Green Card (1990) (written by)

The Year of Living Dangerously (1982)

Gallipoli (1981) (story)

The Plumber (1979) (TV)

The Last Wave (1977) (screenplay)

The Cars That Ate Paris (1974) (story)

Homesdale (1971)

Three to Go (1971) (segment "Michael")

### **Filmography as a Producer -**

Master and Commander: The Far Side of the World (2003) (producer)

Green Card (1990) (producer)

## APPENDIX B IDENTITY OF THE FILMS

### **Gattaca (1997)**

#### **Directed by**

Andrew Niccol

#### **Written by**

Andrew Niccol

#### **Cast**

Ethan Hawke

Vincent Freeman

Uma Thurman

Irene Cassini

Jude Law

Jerome Eugene Morrow

Gore Vidal

Director Josef

Xander Berkeley

Dr. Lamar

Jayne Brook

Marie Freeman

Elias Koteas

Antonio Freeman

Maya Rudolph

Delivery nurse

Una Damon

Head nurse

Elizabeth Dennehy

Preschool teacher

Blair Underwood

Geneticist

Mason Gamble

Younger Vincent

Vincent Nielson

Younger Anton

Chad Christ

Young Vincent

William Lee Scott

Young Anton

Clarence Graham

Personnel officer

Ernest Borgnine

Caesar

#### **Produced by**

#### **producer**

Danny DeVito

Michael Shamberg

Stacey Sher

#### **associate producers**

Georgia Kacandes

Joshua Levinson

#### **Original Music by**

Michael Nyman

#### **Cinematography by**

Slavomir Idziak

#### **Film Editing by**

Lisa Zeno Churgin

<b>Casting by</b>	Francine Maisler
<b>Production Design by</b>	Jan Roelfs
<b>Art Direction by</b>	Sarah Knowles
<b>Set Decoration by</b>	Nancy Nye
<b>Costume Design by</b>	Colleen Atwood
<b>Runtime:</b>	101 min





## **The Truman Show (1998)**

### **Directed by**

Peter Weir

### **Written By**

Andrew Niccol

### **Cast**

Jim Carrey	Truman Burbank
Laura Linney	Meryl, Truman's wife
Noah Emmerich	Marlon, long time best friend
Natascha McElhone	Lauren/Sylvia, Truman's lost love
Holland Taylor	Truman's Mother
Ed Harris	Christof, Truman's inventor
Brian Delate	Truman's Father
Una Damon	Chloe
Paul Gianatti	Control Room Director
Philip Baker Hall	Network Executive
Peter Krause	Lawrence
John Pleshette	Network Executive
Heidi Schanz	Vivien
Blair Slater	Young Truman

### **Produced By**

Scott Rudin  
Andrew Niccol  
Adam Schroeder

### **Executive Producers**

Lynn Pleshette  
Edward S. Feldman

### **Co-Producer**

Richard Luke Rothschild

### **Production Design**

Dennis Gassner

### **Costume designer**

Marilyn Matthews

### **Editors**

William Anderson  
Lee Smith

### **Original Music**

Burkhard Dallwitz

**Additional Original Music** Philip Glass

**Run Time:** 99 minutes



# SEÇKİN KUTUCU

## EDUCATION

- 09.1995-06.1998** M.Sci Izmir Institute of Tecnology, Faculty of Architecture, Dept. Of Architecture. Thesis: "The Concept of Heterogeneity and Hetero-Architecture in the context of Plurality in the Postmodern Age" Advisor: Prof.Dr.Ahmet Eyüce.
- 09.1990-09.1995** B.Arch. Dokuz Eylül University. Faculty of Architecture. Dept. Of Architecture. Graduation Project: An Archeology Museum in Kültürpark"

## ACADEMIC EMPLOYMENT

- 1995-Present** **Research and Teaching Assistant.** Izmir Institute of Technology, Faculty of Architecture, Dept. Of Architecture. Preparation and co-teaching of studio courses; preparation of course lectures in writing; supervising undergraduate architectural-design projects; lecturing; grading; organizing and conducting architectural field trips

## ESSAYS

- 2002** "Sinemada Marjinallik ve Mekan" Ege Mimarlık 2003/1 no 45
- 2002-2001** "Nette Mimarlık" *Izmir Mimarlar Odası Bülteni*, monthly essays
- 1996** "Graduate Projects-1996". Egemimarlık (1996): 4

## DESIGN PROJECTS

### Working Experience

- 2000** Boat Landing (designed for the Municipality of Izmir)
- 1999** Research Laboratory (designed for the Izmir Institute of Technology)
- 1999** A Sports Hall (designed for the Izmir Institute o Technology) (the construction is continuing)
- 1997** An Aquarium Project (designed for the Municipality of Izmir)
- 1996** A Science Center Project (designed for the Municipality of Izmir)
- 1996** Market Place (designed for the Municipality of Cesme-Izmir)

## AWARDS

- 2001** Award (Third Place) (with E.Ergül, E. Yılmaz) Kadıköy Square-Haydarpaşa (in İstanbul) **Urban Design Project Competition.**
- 1998** Award (First Place) (with A.Eyüce, Ö. Eyüce, E. Yılmaz, K. Korkmaz). Aquarium Project for the Municipality of Izmir. **6th National Architectural Awards Exhibition.**