**THE ARCHITECTURAL CITY IMAGES IN CINEMA:**
**THE REPRESENTATION OF CITY IN *RENAISSANCE***
**AS A CASE STUDY**


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**AYŞEGÜL AKÇAY**


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

Prof. Dr. Canan Özgen                                   _____
Dean, Graduate School of **Natural and Applied Sciences**

Assoc. Prof. Dr. Güven Arif  Sargın                     _____
Head of Department, **Department of Architecture**

Assoc. Prof. Dr. Abdi Güzer                             _____
Supervisor, **Department of Architecture, METU**

**Examining Committee Members:**

Assoc. Prof. Dr. Selahattin Önür                        _____
Department of Architecture, METU

Assoc. Prof. Dr. Abdi Güzer                             _____
Department of Architecture, METU

Assos. Prof. Dr. Aydan Balamir                          _____
Department of Architecture, METU

Assist. Prof. Dr. Gül Kaçmaz Erk                        _____
Department of Architecture, Izmir University of Economics

Assist. Prof. Dr. Lale Özgenel                          _____
Department of Architecture, METU

                                  Date:        ___26.06.2008

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Name, Last Name: Ayşegül Akçay

Signature:

# ABSTRACT

## THE ARCHITECTURAL CITY IMAGES IN CINEMA: THE REPRESENTATION OF CITY IN *RENAISSANCE* AS A CASE STUDY

Akçay, Ayşegül

M. Arch., Department of Architecture

Supervisor: Assoc. Prof. Dr. Abdi Güzer

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The aim of this study is to understand the limits of spatial transformations of architectural images in cinema. In this exposition the architectural city images are analyzed with referenced to case study by reading the representation of space and city in model film *Renaissance* which in the city becomes notion. The interaction between architecture and cinema is discussed by using concepts such as space, time, perception, framing, editing and continuity in addition to their relations with future cities and spatial designs in these worlds.

**Keywords:** Architecture, Cinema, City, Image, Representation

# ÖZ

### SİNEMADAKİ MİMARİ ŞEHİR İMAJLARI: *RENAİSSANCE* FİLMİNDE ŞEHİR İMAJLARI ÜZERİNE BİR DURUM ÇALIŞMASI

Akçay, Ayşegül

Yüksek Lisans, Mimarlık Bölümü

Tez Yöneticisi: Doç. Dr. Abdi Güzer

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Bu çalışma mimari imajların sinemadaki mekansal dönüşümlerinin limitlerinin kavranmasını amaçlamaktadır. Bu yorumlamada mimari şehir imajları, *Renaissance* gibi şehrin ana kavram olarak ele alındığı model filmlere referans verilerek analiz edilecektir. Mimarlık ve sinema arasındaki etkileşim, mekan, zaman, algılama, kadraj, düzenleme ve süreklilik konseptleri kullanarak ve ek olarak bu konseptlerin geleceğin şehirleriyle ve bu şehirlerdeki gelecek tasarımlarıyla ilişkileri kullanarak tartışılacaktır. İnceleme film tür karakteristiklerine dayanacaktır.

**Anahtar Kelimeler:** Mimarlık, Sinema, Şehir, İmge, Temsiliyet

To My Family with much love

# ACKNOWLEDGMENTS

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# CHAPTER 1

# INTRODUCTION

In the late 19<sup>th</sup> century, the relationship between architecture and cinema became effective, and the interaction between these two visual art forms became more visible in the 1920s. The change in the society and life style by the industrial revolution had an expanded reflection on cinema and on the representation of the city in cinema. As technology developed and the city became an object for mass production; images, spaces and environments had become more related with the communication way of arts such as cinema. The production of worlds in cinema by using more advanced methods became more important day by day and the design of the spaces produced in this process became more effective. As technological developments increasing, their impacts on the society and the reflections on the city have being seen more apparent.

As a result city images became a more important theme by the improvements in cinematic techniques. Architectural spaces began to move beyond being simple backgrounds; while creating images of city "architectural images" became very important tools in conveying the essence of a film. Film gained

its presence with architectural images. Everything from mood to plot and character development came to be portrayed by architectural signifiers.[1]

The interaction between existing city images and future ones create a hybrid urban visuality. The architectural city image which became a vital component (character) in cinema gives clues about how the future will look like or how it can affect the architectural design process in the city scale. Creating virtuality with advanced methods and the reflections of these imaginary creations (designs) in real city scales becomes an issue of research and study for especially architecture discipline.

By the improvements in both cinematographic and computer-modeling techniques the opportunities became abound for the expression of architecture in the film since the beginning of the 20th century. Film production became more complex after the digital revolution but at the same time their visual power has risen up in a very dramatic acceleration. Constructing virtual spaces and unbuilt environments by digital media creates a work of era totally related to a new mode of design.

## 1.1. Definition of the Problem

Concepts of space and time are the intersection points of architecture and cinema. Thus these concepts are the key for creating new worlds. The representation of space in cinema and seeing architecture as a tool[2] in cinema convey the argument whether architecture posses cinema or cinema posses

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[1] Natasha, Higham. " Cinem(a)rchitecture: signifying the imaginary city in film," first compiled from a lecture presented by Natasha Higham at the Queensland University of Technology, 1999,later posted to ARCH'IT, http://architettura.supereva.com/movies/19990901/index.htm, (accesses,January 18, 2007).
[2] Gül Kaçmaz, 2004. "Architecture as Symbol: Space in Wim Wenders' Cinema," in *Built Spaces. The cultural Shaping of Architectural and Urban Spaces*, posted at International Journay of Architectural Theory, Official Web Site,
http://www.tucottbus.de/BTU/Fak2/TheoArch/wolke/eng/Subjects/subject041.htm, (Last accesses, April, 25, 2007).

architecture. Producing images and making a whole out of fragments are common goal in cinema and architecture. The representation of images in cinema and architecture shows how space can be reinterpreted. Therefore generating new designs, spaces either as a foreground or a background become a design task in cinema. There is an inherent spectrum which influences architecture through cinematic images. These designed cinematographic images can reshape the future architecture in cinema. Cinema is the most accurate communication way of art by having the power to reach as many as spectator. That is why the role of the cinematic images becomes more important for producing architectural images. Today's architects admit that cinema has influence on their designs. Therefore the influences of these designs are shaping dreamed worlds and reshaping both the current and the future architecture. The transformation of spaces in both visual art forms corollary intertwines and reaching to the limits or determining these limits becomes a problem for both architecture and cinema. There is a problem rising up with the development of the techniques due to 21$^{st}$ era. The limits defining cities and spaces become to be invisible with new representation techniques.

**Aim of the Study**

The aim of this study is to understand the limits of spatial transformations of architectural images in cinema. In this exposition architectural city images are going to be analyzed by reading the representation of space and city in model film *Renaissance* (in which the space or built environment (city) becomes a notion in the film.) The interaction between architecture and cinema will be discussed by using the concepts such as space, time, perception, framing, editing and continuity in addition to their relations with future cities and spatial designs in these worlds. The discussion will depend on film genre characteristics in some cases.

The study will attempt to make this comparative analysis in order to understand the potential influences of dreamed worlds in cinema to the future architecture in terms of form, program and concepts in the city scale; the limits of this transformation are a problem in both cinema and architecture.

In this study the initially asked questions will be:

1. What are the meanings and references in city images produced in cinema?
2. What are the limits of architectural references in the images used in cinema?
3. What are the influential limits of cinematic image on architecture?
4. How does cinema work as a critical understanding of modern city?

## 1.2. Method of the Study

The sources (materials) of this study are architectural spaces, cities and representation of cities which become a conception in films. In this study the methods of design and the images produced or reproduced during design process are used. Selected films in the case study are contemporary examples of specific genres.

The relations are going to be discussed specially in reference to the concepts of "space" and "time" in order to understand the interaction between architecture and cinema. These themes will be used as tools while determining the limits of the spatial transformations in cinema and architecture. Exemplary films, in which the overlap of these two visual art forms can be seen clearly, like *Metropolis* and *Blade Runner,* will be discussed. The transformation of space will be analyzed by a case study: *Renaissance* as a model text.

## 1.3. Assumptions and Limitations

The aim of this study is not to make an analysis or critique of the chosen films. The performance of the film, director, actors or actresses is not going to be discussed. As mentioned before the study will focus only on the architectural design in cinema by reading the films as a model text.

Documenting future images and the design process of the creation of these images can be a useful recording for future architecture like photography or digital world. Creating virtuality or virtual reality like in *Renaissance*, inevitably, brings in the discussions about the real and the virtual. However, how the future will look like is not a question in this study; it will rather focus on the production of future images in this virtual world discussed through films.

# CHAPTER 2

# CINEMA, SPACE AND TIME

The perception of space expands by the developments in technology. As a result cinematic tools which have been developed by these inventions make an era of design in cinema. The overlap of architecture and cinema brings conversive effects on each other. Therefore the perception of continuity and the difference between the representation of architecture in cinema and the current values of architecture bring in an argument whether these overlap causes metamorphosis in spatial concepts. Due to this metamorphose, in some cases, the reflection of narration which is fed from space and city image in cinema compels contemporary architecture and also the same force possible for contemporary architecture in cinema. In order to understand the relation between architecture and cinema the notions of space, time, continuity, temporality, cultural images and montage should be absorbed.

As mentioned before metamorphose in this relationship depends on images. Architecture is an open system, and it collaborates with many other disciplines to create values. So cinematic concepts and cinematographic tools that form 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 in symbiotic relationship. More importantly, architecture itself eventually turns to be a part of the image culture.[3] Within this surrounding image culture, everyday life turns out to be an illusion of edited images. Gathering of these images depends on how they are perceived and how they are converted into a reality in the human mind. As a result the human mind plays its role as being like a montage machine. It cuts, edits and gathers all dreamed and undreamed images in order to consume in the reality. However those consumed images can reflect the visuality in everyday life also within disciplines such as architecture, cinema and philosophy.

## 2.1. Space as Foreground/Background

The perception of space in architecture and cinema overlaps by framing in some instances. This overlap exists when space the foreground within the cinematic frame. Kaçmaz states that, using architecture to form the foreground makes architecture a tool for cinema.[4] Cinema uses architecture in order to achieve its narrative with its foregrounds. So the spaces which are in the foreground in cinema begin to play a vital role in this notion. But while being a tool for cinema, space is foremost the purpose for architectural creation. Architecture does not conceptualize solely for visualization. The architectural product aims for a quality in space. Space, whose creation is an artful act, is the product of architecture. One significant difference is that space is primarily in the foreground in architecture since it is the purpose and the reason of its

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[3] Seçkin, Kutucu, 2005. Transformation of Meaning of Architectural Space in Cinema: The Cases of "Gattaca" and "Truman Show," A Thesis Submitted to the Graduate School of Engineering and Sciences of Izmir Institute of Technology in Partial Fulfillment of the Requirements for the Degree of DOCTOR OF PHILOSOPHY in Architecture, IYTE, Izmir.
[4] Gül Kaçmaz, 2004. "Architecture as Symbol: Space in Wim Wenders' Cinema," in *Built Spaces. The cultural Shaping of Architectural and Urban Spaces*, posted at International Journay of Architectural Theory Official Web Site, http://www.tu-cottbus.de/BTU/Fak2/TheoArch/wolke/eng/Subjects/subject041.htm, (accesses, April, 25, 2007).

existence.[5] But space can be in both the foreground and the background in cinema. Architecture can become a tool just for the visualization of the background like a tree or a wall. The representation of space can even be just a symbol or exposition of architecture in cinema. In Kaçmaz's words:

*What is represented in a film is about architecture, but it is not architecture itself. It is rather an interpretation of architecture… When used as a symbol, space is treated as a basic element of the film like an actor, script or music where the treatment is functional. In other words, here space, which is in the foreground, is a tool to convey the message. It helps the visualization of the narration. Space symbolizes things such as a person, an event and a situation for narration. Meanings are represented by symbolized architectonic elements…[6] Just like films as 'representational pictures' are not the copy of the real, film space is not the copy of real space rather it is something new and different; it has its own reality. [7]*

Space represents or visualizes the narration in cinema. Therefore it becomes an element of the film. On the other hand, it can be said that space is also an element in architecture to organize functions and movements. The expanded difference is here as mentioned before is its being a purpose of architecture.

In the continuity of time space disperses and multiplies itself inevitably. It is like a living organism in the movement of the human functions. Actually in architecture also space depends on time and movement just as in cinema. As a result space which is a shared concept for both architecture and cinema, can

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[5] Ibid, p. 1.
[6] Ipid, p. 2.
[7] Noel E, Carroll, 1988. "The Cinematic Image," in *Mystifying Movies: Fads and Fallacies in Contemporary Film Theory*, Colombia University Press, New York, pp. 89-146. Stated in Gül Kaçmaz, 2004. "Architecture as Symbol: Space in Wim Wenders' Cinema," in *Built Spaces. The cultural Shaping of Architectural and Urban Spaces*, posted at International Journay of Architectural Theory Official Web Site, http://www.tu-cottbus.de/BTU/Fak2/TheoArch/wolke/eng/Subjects/subject041.htm, (accesses, April, 25, 2007).

symbolize life and movement like an element in cinema or architecture. Here, classifying architecture as a visual art may be wrong unlike cinema. Architecture is not about and does not aim to become a visual art. Architecture involves a bodily participation to space while cinema involves a visual participation.

Architecture and cinema intertwined more after the technological inventions. Cinema became more inspiring and interesting for the architectural agenda. Films are studied and analyzed more and more as this field grow. There is a growing scholarship on this field. Well known architects such as Bernard Tschumi, Rem Koolhaas, Coop Himmelb(l)au and Jean Nouvel admit that cinema is influential on their approach in visioning their architecture and projects.[8] The fusion of architecture and cinema depicts how these two art forms intertwine in a subtle way. The essence of producing spaces in these eternalized worlds becomes more influential. As Juhani Pallasmaa states:

*These two art forms create and mediate comprehensive image of life. In the same way of life, cinema illuminates the cultural archeology of both the time of its making era that it depicts. Both forms of art define the dimensions and essence of existential space; they both create experiential scenes of life situations.[9]*

And than he continues with Jean Nouvel' words:

*'In the continuous shot/sequence that a building is, the architect works with cuts and edits, framing and openings. I like to work with a depth of field, reading space in terms of its thickness, hence the superimposition of different*

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[8] Juhani Pallasmaa, 2006. "Lived Space in Architecture and Cinema," in *Form Follows Film,* Cambridge Scholars Press, Cambridge, pp. 10-32.
[9] Ibid, p. 11.

*screens, planes legible from obligatory joints of passage which are to be found in all my buildings.[10]*

Being in a close relationship brings forth the argument of the limits of shared concepts of cinema and architecture such as cutting, editing, framing and montage. The limitations that surround these two art forms can be invisible to the user or the spectator. Designing a space in time and movement is a shared scenario for architecture and cinema. Editing, cutting and framing are not just actions undertaken during the production process. They also determine the limits of space. In today's world this limitation depends on the usage of technological tools in both areas. The limits have been expanding by the evaluation of digital technologies.

## 2.2. Editing the Space

The representation of space can change depending on time and editing. Thus space can be represented in different ways and what is on the screen can change depending on the montage of the images. Cinema is based on such montaged images. Therefore images shot at different time, locations and spaces, can reform many representation combinations by montage.

Montage is just like a formula of mathematical combination changing its outputs depending on the inputs. Every image and every frame that have been taken in the shooting process can be gathered easily on a film stripe. Therefore the spaces in reality can be represented in many different ways on the flat surface of the screen because the images of the space can be composed entirely different from their original existences by editing. Thus, cinematic space is re-produced based on montage. Besides, montage makes breaks that disrupt the

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[10] Kester Tauttenbury, 1994. "Echo and Narcissus," in Architectural Design, Architecture & Film, London, p. 35.

continuity of time and space.[11] Jerzy 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.[12]

This mathematical combination can be a tool also while reading the space with continuity. Today's architects admit that montage is not just a concept for cinema. In addition, the gatherings of the images depend to their movements. Movement does not need to be the motion of a human or of a human in space. These are the movements of images like in cinema by framing. Therefore in architecture the movement in framing and in the space defines time and continuity by its elements.

Here in order to understand the concept of movement in different terms the cultural theorist Guilliana Bruno's *Atlas of Emotions* can be a guide. Bruno starts to conjure the architectural and cinematographic images through Eisenstein's essay *Montage and Architecture.* Eisenstein's montage theory is actually differs from the others. Eisenstein sees montage in a filmic path which is the modern version of an architectural itinerary.[13] It is not only the gathering of images, sounds and light on a film stripe. He claims that:

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[11] Seçkin, Kutucu, 2005. Transformation of Meaning of Architectural Space in Cinema: The Cases of "Gattaca" and "Truman Show," A Thesis Submitted to the Graduate School of Engineering and Sciences of Izmir Institute of Technology in Partial Fulfillment of the Requirements for the Degree of DOCTOR OF PHILOSOPHY in Architecture, IYTE, Izmir.
[12] Quoted in Gül, Kaçmaz, 1996. "Architecture and Cinema: A Relation of Representation Based on Space. Master of Architecture in the Department of Architecture," Metu, Ankara.
[13] Giuliana, Bruno, 2002. "A Geography of the Moving Image," in *Atlas of Emotions: Journeys in Art, Architecture, and Film*, Verso, New York, pp. 55-71.

*An architectural ensemble…..is a montage from the point of view of a moving spectator….Cinematographic montage is, too, a means to 'link' in one point- the screen- various elements (fragments) of a phenomenon filmed in diverse dimensions, from diverse points of view and sides.*[14]

Therefore the idea of montage which is seen as a walk through the city like in Eisenstein montage theory, bases on an observer. The observer should be mobile and have a journey in space. The case here can be theoretical and actually it depends directly on the existence of the static or moving spectator.[15] In cinema the spectator is static and in architecture the spectator is moving.

## 2.3. Framing the Space

Cinema by itself is also a cutting of visual images and sound. There are modes of cutting which can converge.[16] And in these converged images the limitation for the images is the frame[17]. Therefore the limits of the images in human mind turn out to be the limits on the flat screen as frames. According to Deleuze, the definition of frame is determined by an information system rather then a linguistic one.[18] Here the system turns out to be a mathematical one. Due to him also the limitation for images can be sustained by dynamically. Framing is described by Deleuze as the art of choosing the parts of all kinds which became part of a set and he defines it in the following manner:

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[14] Sergei, Eisenstein, 1994. "Montage and Architecture," in *Selected Works: Vol. 2, Towards a Theory of Montage*, Ed. By M. Glenny and R. Taylor, BFI, London, stated at Bruno, Giuliana, 2002. "A Geography of the Moving Image," in *Atlas of Emotions: Journeys in Art, Architecture, and Film*, Verso, New York, pp. 55-71.
[15] Ibid., p., 56.
[16] Gilles, Deleuze, 1986. "Translators' Introduction," in *Cinema 1: The Movement Image*, University of Minnesota Press, Minneapolis, pp. xii.
[17] Gilles, Deleuze, 1986. "Frame and shot, framing and cutting" in *Cinema 1: The Movement Image*, University of Minnesota Press, Minneapolis, pp. 12-28.
[18] Ibid, p. 12.

*This set is a closed system, relatively and artificially closed. The closed system determined by the frame can be considered in relation to the data that it communicates to the spectators: it is 'informatic', and saturated or rarefied. Considered in itself and as limitation, it is geometric or dynamic-physical. Considered in the nature of its parts, it is still geometric or physical and dynamic. It is an optical system when it is considered in relation to the point of view, to the angle of framing: it is then pragmatically justified, or lays claim to a higher justification. Finally it determines an out-of-field, sometimes in the form of a larger set which extends it, sometimes in the form of a whole into which it is integrated.[19]*

Bruno defines architecture "like film" which is apparently static-is shaped by the montage of spectatorial movements.[20] In her declaration architectural ensemble and the "cine city" share the framing of space which is also the limitation for images in both. She also points out the succession of sites organized as shots from the different viewpoints. The shared concept is editing and the production of images. The framing -like in cinema and architecture- defines the limits in spatial concepts.

Bernard Tshumi's theoretical project *The Manhattan Transcripts* (1981) is the first example for the Eisenstein's montage theory of architecture in Bruno's book. According to Tshumi the reading of a dynamic architectural space does not depend on merely a single frame (such as façade), but on a succession of frames and spaces, and thus draws explicit analogies with film.[21] Therefore movement is the other keyword in the exploration of framing an image or a space.

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[19] Gilles, Deleuze, 1986. "Frame and shot, framing and cutting" in *Cinema 1: The Movement Image*, University of Minnesota Press, Minneapolis, pp. 12-28.
[20] Ibid., p., 56.
[21] Ibid., p., 57.

## 2.3. Movement and Space

Architectural space can be shown as continuous or discontinuous in cinema by montage and also by movement. In addition movement in architecture can be both spatial with the movement of the users in the space produced. There are elements which can also be movable in architecture. This is actually a definition literarily like stairs and elevations. Therefore it can be said that movement depends on the sections in representation of architecture. But movement is gathered images by montage in cinema, so it can be real and unreal at the same time. It can be said that, while space is the foremost aim for architecture, for cinema it is movement.

Cinematography (literally, "writing in movement") depends to a large extent on photography ("writing in light").[22] Despite the fact that photography is static, cinema is the movement of these static images on the film stripes. Therefore the ways of representation in cinema and architecture also intertwine in photography. Just like in architecture and in cinema, static images have to be produced first. After photographic images, the montage and the movement of these images combine with shot. Furthermore the quality of the product both in architecture and cinema depends on the methods used during the processing phase.

Cinematographic quality is the foremost purpose for the filmmakers. This quality involves three sections: first the photographic aspects of the shot, second is the framing of the shot and third is the duration of the shot.[23] Those are the controls and limitations of images with continuity in cinema.

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[22] David Bordwell and Kristin Thompson, 2001. "The Shot: Cinematographic Properties," *Film Art*, Alfred A. Knopf, New York, p., 193.
[23] Ibid., p., 193.

According to Deleuze 'cutting' is the determination of the shot, and the 'shot' is the determination of the 'movement' which is established in the closed system, between elements or parts of the set.[24] The close system here is the determination of relatives including everything which is present in the image framing. So sets, characters, lights everything in the frame defines this close system which determines the shot and so the movement. He remarks the shot in close system as tracing the movements which are reuniting into a whole and then the whole is continuously dividing between things:

*It is movement itself which is decomposed and recomposed. It is decomposed according to the elements between which it plays in a set: those which remain fixed, those which movement is attributed, those which produce or undergo such simple or divisible movement.[25]*

The movement combines in the shot with continuity in cinema. The continuity can be with camera, with actors, with framing or with time. The camera is the shared element, tool for both cinema and photography. In addition nowadays also camera can be said that the shared tool with architecture by the invention of 3D visualization techniques. Actors who are the users and also spectators in architecture join the movement within time. And the other concept framing is also the shared one for being the limitations for both cinema and architecture.

Therefore the movement in space defines also the movement in time by jumping one to another. In cinema this is possible with montage. In architecture the movement from one space to another is possible with time. So the continuity in cinema is a fake one gathered by the discontinuous images.

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[24] Gilles, Deleuze, 1986. "Frame and shot, framing and cutting" in *Cinema 1: The Movement Image*, University of Minnesota Press, Minneapolis, p., 18.
[25] Ibid., p., 20.

However in architecture continuity depends on the usage of the built product and the consumption of this product in time. Continuity in architecture can be physical, social or cultural. It depends on the needs of the user. These needs are divided into two aspects which are physical and social. The foremost physical needs are protection and sheltering while the foremost social need is privacy. These needs are shaped in forms and programs in architecture. In architectural design, space quality requires flexibility and functionality. Therefore continuity in architecture depends on the functionality. This is the extreme point where cinema and architecture differ from each other in respect to movement. But it should be pointed out that both use movement through space.

## 2.4. Movement and Time

*If it moves it is alive.*[26]

*Sergei Eisenstein*

In urban life movement combines with rhythm into the elements of the city which are streets, houses, cinemas, shopping malls, transportation systems. The circulation in space is combined by these elements through movement. In architecture movement and rhythm can be gathered by texture, light, proportion, scale or color. The main theme movement also has its existence with users and other incomes like nature. While living in a city the acts which can not be separated like fears, desires, and attractions, ambitions, combines with urbanism. These acts also depend on time and picture the experience of spaces so on cities. Therefore the term movement can have many definitions in architecture and also in cinema.

Space which is dynamic during the production process becomes static after the completion in architecture. It gains its essence with movement and time.

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[26] Eisenstein's words from the article of Roemer van Toorn,'s *Architecture Against Architecture*, Official Web Site: http://www.ctheory.net/articles.aspx?id=94#text1, last access, June, 2008.

Therefore it can be said that time defines space with mobility, motion, hence, movement in time results with continuity in architecture and with discontinuity in cinema. Consequently, montage refers to time and continuity refers to space. Therefore movement is the binding term for space and time. Space and time concepts can be gathered through movement. Also, the separation of these two concepts is possible through movement.

According to Ben Highmore, movement is about the forms of circulation and urban rhythms. Rhythm is a very loaded word but here the whole image of the urban scene gets their appearance by these rhythms. Highmore considers rhythm as the third term in a number of dualisms, a third that supplies the active ingredient for thinking through a dialectical relationship. He explains rhythm as an overcoming of the separation of time and space, from that view rhythm is on the side of spacing, on the side of durational aspects of place and the spatial arrangements of tempo.[27]

Furthermore movement in everyday life and cultural life depends on the experience of spaces in time. This is the way how cities can be defined in lived spaces depending on movement. This is the case for movement in city, in urban architecture.

In cinema the case changes by the terms of the elements. Although the scene can reflect the urban life as a foreground, the term movement is just a tool for cinema in order to jump in time. It can be the movement of the image, it can be the movement in space or it can be by the movement of the camera.

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[27] Ben, Highmore, 2005. 'Introduction – Methodology I: Culture, Cities and Legibility,' in *Cityscapes: Cultural Readings in the Material and Symbolic City*, Palgrave Macmillan, New York, p., 9.

As Deleuze remarks, the shot is the movement-image. In so far as its movement to a whole which changes, it is the mobile section duration.[28] He emphasizes the view by defining the cinema, even more directly then painting, conveys a relief in time, a perspective in time: it expresses time itself as perspective of relief. This is why time essentially takes on the power to contract or dilate, as movement takes on the power to slow down or accelerate.[29] In a shot movement depends on characters, structures and elements in the scene. Therefore it mostly depends on the set and actors. The movement combined by the montage, can be fake like time. In addition he claims that the shot is a uniquely spatial determination, indicating a 'slice of space' at a particular distance from the camera, from close-up to long shot (immobile sections): movement is therefore not extracted for itself and remains attached to elements, characters and things which serve as its moving body or vehicle. Finally, the whole is identical to the set in depth, such that the moving body goes through it in passing from one spatial shot/plane to another, from one parallel slice to another, each having its independence or its focus.[30]

Deleuze is defining a cinema where the images are in motion rather than being movement-images. Consequently the case like in stop motion technique can define another approach for cinema. The images in stop-motion technique (which is very affective for animations) have been shot in one second with defined sequent movements. After the shooting process the images gathered together with montage. Therefore with all the static images there is a whole definition of a produced image in movement and in time. From that view the fake movement and time can be seen clearly. Therefore it is not like in images in movement it is again rather the movement of images.

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[28]  Gilles, Deleuze, 1986. "Frame and shot, framing and cutting" in *Cinema 1: The Movement Image*, University of Minnesota Press, Minneapolis, p., 22.
[29] Ibid., p., 23.
[30] Ibid., p., 24.

# CHAPTER 3

# THE REPRESENTATION OF SPACE AND URBAN ARCHITECTURE IN CINEMA

Cinema has begun being a context for designing spaces and therefore the transformation between cinema and architecture becomes more pronounced day by day. Cinema can be used as a mode of representation for both design and architecture. In this representation, images are the key for visionary worlds. The images that films produce can reshape the future architecture and therefore the question of feeding architecture with cinematic images and giving a new shape or direction to the future architecture and cities becomes important in this area. The relations of these images and the concern of form and function in the continuity of time and space can be an inspiration for architecture or can just reflect a strained reality in cinema.

Starting from the first years of architectural education, students perceive architecture through magazines, books and photographs thus they look at representations. Identification of architecture and discussing whether it is good or useless by looking at representations[31] influences the contemporary architecture and future architecture with these images. Rattenbury says:

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[31] Kester Rattenbury, 2002. "Introduction," in *This Is Not Architecture*, ed. by Kester Rattenbury, Routledge, London and New York.

*Architecture's relationship with its representations is peculiar, powerful and absolutely critical. Architecture is driven by belief in the nature of the real and the physical: the specific qualities of one thing-its material, form, arrangement, substance, detail-over another. It is absolutely rooted in the idea of 'the thing itself'. Yet it is discussed, illustrated, explained -even defined- almost entirely through its representations.[32]*

So representations of cities in cinema which can be real, imaginary, unbuilt or just an illustration makes strain on architecture just as the most famous projects do via their representations published in books or magazines. It is not important whether the city exists or not in reality while designing it in cinema because it is similar to the design process in architecture which makes unreal buildings that can exist one day. There are famous architects who do imaginary projects which become cults in contemporary architecture. Therefore representing a city in cinema in a real or virtual way brings the argument whether this is straining architecture or effecting future architecture.

## 3.1. Image Production in Cinema

Image is defined in the Oxford dictionary as "a likeness, a mental impression or picture, a vivid or graphic description, or a metaphor." As such images are our understanding of, and reactions to the world we live in. Images act as mental reminders, cognitive maps, suggestive impositions, and creative projections.[33]

Moreover image as in the definition gives clues about identity (human or spatial) and by this means the replacement of the identity in the cognitive or

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[32] Ibid, p. xxi.

[33] G. Suttles, 1972. *The Social Construction of Communities*, University of Chicago Press, Chicago. Stated in Alsayyad, Nezar, 2006. 'Introduction: The Cinematic City and the Quest for the Modern,' in *Cinematic Urbanism*, Routledege, New York.

mental mapping can reshape the perception of a space, of a frame, even of a human. Therefore visuality has its entity by the interplay of images. In addition the interplay between the realm of architecture and cinema is possible with the perceptual navigations in the visuality by editing of the images. Here the editing of the images leads both architecture and cinema into montage and framing concepts directly.

The production of images in cinema shares the same process with that of in architecture. What is meant here is not the montage or collage phase but just the design process. While designing a building mostly the first shot is the scenario and then the sketches. It is obvious that these two art forms have an overlap at that stage. After that the collage of the produced images can be said as a shared part. So designing images and trying to make them representative on flat surfaces are something that can be comprehended. But making unreal worlds and the effectiveness of these images in architecture today, which if cinema uses as a tool brings a critique of the modern city and also the dreamed ones. How cinema affects the modern city and how it criticizes the modern city by using fragments of architectural spaces, is another question which is going to be discussed in this chapter also.

## 3.2. Architectural City Images in Cinema

According to Pierre-Alain Croset the complex reality of the built architecture can only be understood by experiencing in-depth visit to the building. Therefore he asks the question: *"How to publish a built architecture?"*[34] And Croset points out disappearance as a fundamental dimension of architecture in

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[34] Pierre-Alain Croset, 1988. "The Narration of Architecture," in *Architecture and Production*, Ed. J. Ockman, Princeton University Press, New York, p. 201.

the images, is actually the temporal experience of the product which is not able to reproducible by definitions and representations.[35]

In Croset's words, the disappearing fundamental dimensions are not just because of the flat surface that the images are represented on but it is also because of the immobility of the images in representations. This state is accurately valid in photography and painting but in cinema space can be reconstituted by the representation of images; by this representation it gains new depths, new dimensions. Therefore the phases of production and reproduction in cinema solely constitute the whole image movement.

Considering images not as autonomous objects to be consumed but as fragmented representations of a complex reality on which to reflect[36], is possible in visual arts but it is more influential in cinema because of the fragments coming together by montage and constituting movements in space. In addition to this movement the narration evokes the representation also.

Seçkin Kutucu defines cinema as memory and architecture as history. And he gives the 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. From that point of view the power of visuality can be seen easily; he says: "*Someone who has never been to Paris could have the memories about Eiffel Tower.*"[37]

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[35] Ibid., p. 201.
[36] Ibid., p. 204.
[37] Kutucu, Seçkin, 2005. Transformation of Meaning of Architectural Space in Cinema: The Cases of "Gattaca" and "Truman Show," A Thesis Submitted to the Graduate School of Engineering and Sciences of Izmir Institute of Technology in Partial Fulfillment of the Requirements for the Degree of DOCTOR OF PHILOSOPHY in Architecture, IYTE, Izmir.

In the human mind memory combines images and it can jump through time and space immediately. This process as like as editing process. Kutucu also talks about why he sees architecture as history. Both disciplines need proofs and data in order to combine space and time. Therefore the binding notions both history and architecture points out continuity evidently which is possible by montage in cinema. The difference of continuity in cinema and architecture can be seen clearly here. Montage creates a discontinuity of space and time by jumping from one image to another, from one space to another and from one time to another. Therefore while defining the continuity term the montage concept takes its role at both sides in cinema.

However the montage process used in architecture, still needs the presence of space and time definitions. Continuity can be produced by tools in architecture. The final product that the architect wants to reach, aims to have continuity in time and space. So continuity in architecture is real or has to be real. But the continuity in cinema is like the continuity in memories. It is already a montage of saved images and memories. So it is neither continues nor real; it is artificial.

Cinema is like a memory bank for urban space and architecture so it is just like the translation of utopias or dystopias to the visual world. Due to this point of view, it can be said that cinema is like a human memory which defines the continuity in life by jumping from one image to another. Cinema is the memory of urban and social life. It captures city and urbanity through films. Via images and sounds, it gives the opportunity to people to see and experience distant cities which they may not be able to visit in their entire lives.[38] Alsayyad explains the influence of cinema on the society in the following manner:

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[38]Nezar, Alsayyad, 2006. "Introduction: The Cinematic City and the Quest for the Modern," in *Cinematic Urbanism*, pp. 1-18.

*Film also captures the mentalité of society, disclosing much about its inner as well as outer life. Movies influence the way we construct images of the world, and in many instances they influence how we operate within it.*[39]

Therefore cinema works as a machine which is developing urban thoughts and experiences. The binding of urban architecture and cinema here explains how cinema also works as a tool in conveying the urban thoughts of society. As a result the question if cinema possesses architecture or architecture possesses cinema can be answered here. Both cinema and architecture use their methodologies in order to reach the spectator, to human minds. Cinema uses architecture as a tool but at the same time architecture also uses cinema again to reach the human minds. Furthermore the architectural city images which are produced in cinema, binds the urban thoughts directly to spectators. These bindings can be critical in some instances.

## 3.3. Critique of Modern City

After the 18th century, following the industrial revolution the social life and cultural life changed very rapidly. As a result of this change everyday life started to be in the foreground position in visual arts especially in cinema. Day by day the representation of the city changed in films. While technology was developing and the city was becoming an object for mass production, the urban architecture and environment became interesting as an object and a critique tool for cinema. As technology developed, the limits of representation expanded. The meaning of the city and the representation of the city changed inevitably in that era.

Fritz Lang's *Metropolis* is the most accurate example for the critique of modern city in cinema. In *Metropolis*, while the city is fed from the

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[39] Ibid., p. 1.

subterranean part of the city, the architecture of the city takes one's attention to the high rise buildings. The geometry in film is Euclidian geometry. The visions for *Metropolis*, which designed in 1927, had the critique of the modern city through the images. Lang constructs the images through the relationships in the society. There are conjuncture characters in the film which refer to the past and the future in a metaphorical way. In 2026, in *Metropolis* the social status can be seen clearly and the "Babel Tower" story which Maria tells to workers, criticizes modern life and the communication problem between the people with different social status.

As Brain Wallis claims, for criticism addresses the fact that, while the rational surface of representation-the name or image-is always calm and whole, it covers the act of representing which necessarily involves a violent decontextualization. And he quotes Roland Barthes: *Representations are formations, but they are also deformations.*[40] Therefore it is accurate to say that the critique of modern city in cinema aims to represent the deformation of everyday life in 20th century. As far as the representation has the ability to express ideas with power it is the most convenient way to reach the audience and spectator in terms of theory and aim. The action takes place in many ways of representation, like cinema, photography and other visual arts. But cinema is a communication way of art which can reach as many audiences as by the industry, consequently that is why the critique of everyday life and modern life became so popular for cinema.

The dream of an ideal life caused these facts. Via images, ideologies and theories, suddenly life turned out to be a consumed image by itself. Evidently it is not surprising to see representation media dealing with interventions. Wallis points out that the representations possess an inherent ideological content, but

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[40] Brian, Wallis, 1984. "What's wrong with this picture? An Introduction," in *Art After Modernism: Rethinking Representation*, The New Museum of Contemporary Art, New York.

at the same time they carry out an ideological function in determining the production of meaning.[41]

Looking at the modern city and trying to understand the limitations, the relationships both in the physical and imaginative approach are the theme scopes of architecture and urbanism. In everyday life, city has its own appearance within the human minds. The structure of the city is constructed by human minds and memories. So the cultural scenes are shaping and describing the urban life in many dimensions. Also they are determining the limits of the city. Therefore picturing the urban structures and urban life brings conflicts at the same time.

In order to grasp the meaning of representations, one should have the theme of metaphors and the theme of the 'spirit of the age' which is *Zeitgeist*. This word was the popular theme of Modernism and used to reflect the soul of the time. Like 'it is in the air' expression which is latently also related to the idea of *Zeitgeist*.

Martin Heidegger who is one of the most important philosophers of the 20th century, put forth the notion that metaphysics established an epoch in time (Zeitalter), suggesting a certain interpretation of truth. He emphasizes, "Modern times" in this sense is a period characterized by science, technology, and positing the work of art as an object of experience, therefore Modern Times features become the disappearance of God or Gods. From his sense the general principle of the modern is not to picture the world but to take it as a picture. The whole is there only when human beings refer to it by way of representing it and establishing it. This description implied a criticism of the

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[41] Ibid., p., xv.

modern era as replacing the concern for the totality of Being with specialized research of scientific data.[42]

The criticism of modern city can be faced through literature, cinema, and photography so also with any other communication media of art. The film industry within the spirit of the time expanding in its limitation has the power to reach so many people. There are lots of examples for this case.

Like in Charles Chaplin's *Modern Times* the criticism can reach to the spectators with a surviving character struggling to survive in the modern, industrialized world. The film is a protest against the desperate employment and fiscal conditions during the Great Depression. The social and political concerns which are featured in the film, makes the critique of the inextricable consequences by the efficiencies of modern industrialization.[43]

The ciritique of the modern city can be read by also in this dissertation's case study "*Renaissance*." But this will be discussed under **Chapter 4**.

### 3.4. The Reflection of Future Architecture in Cinematic Images

> *'Everything must be revolutionized.'*
>
> *Antonio Sant'Elia*

Reflections of the future architecture in cinema began in the 20th century. As in *Fritz Lang's Metropolis* which is a cult production in cinema and architecture for designing a modern world, today's designed cities in both architecture and cinema, bring in the discussions of how future worlds will look like. **Fig 1, 2** It is not important to know how the future will be and it is not the aim of the

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[42] "Zeitgeist," in *Dictionary of the History of Ideas*, Official web site: http://etext.lib.virginia.edu/cgi local/DHI/dhi.cgi?id=dv4-74, last access, June 2008.
[43] Joan Mellen, 2006. *Modern Times*, British Film Institute, London.

cinema to design future images but it is an outcome that it is important to design in a way that these designs and images, can affect the future architecture evidently.



Drawing by Erich Kettelhut. ©Filmmuseum Berlin-Deutsche Kinemathek.
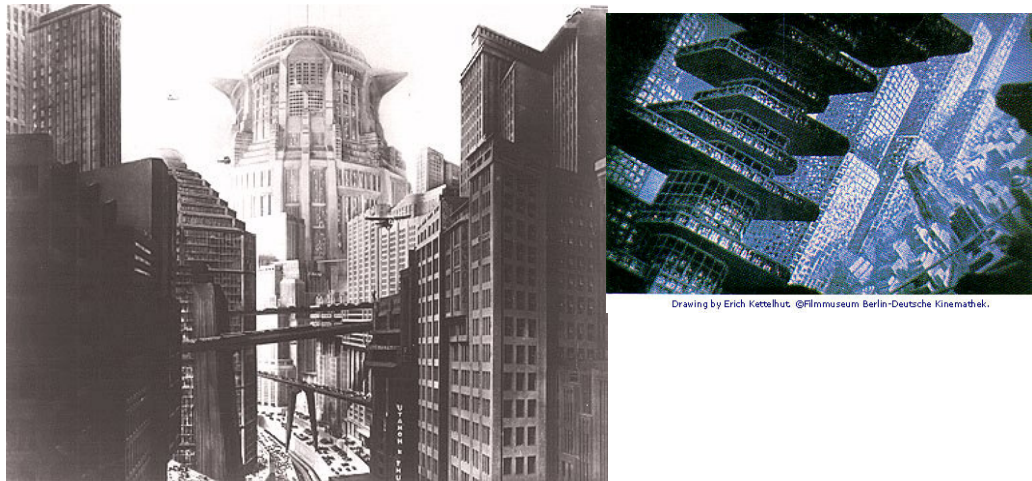
**Fig 1, 2** *Fritz Lang Metropolis*

Although the architectural productions in cinema are unbuilt in reality, these representative productions have the power to point out and lead the limits of production phase in architecture. Here, the meaning of production phase is not just a building act. It can be experimental, critical, or theoretical.

Starting from the 20th century onwards architecture focuses on future images. As a result of the ruptures and crisis in architecture modern world, the verge of architecture start to disappear and the boundaries in the dream worlds begin to be open-ended. Architectural movements are inclined for future architecture and the transformation of spaces through images become more apparent in present, 21st century.

The movements in the 20th century showed the inclinations on future architecture and urbanism by many architects and city planners. Cities became

like laboratories by the development of experimental architecture. The architecture and design worlds expanded by the inventions in digital worlds. As the city became the experimental field in architectural, social and cultural way, projects became more and more timeless and placeless. Thus the utopian and futurist approaches became a popular argument in that era. Some of them rejected history and continuity; some of them tried to protect the heritage and unlike the others they dreamed about multi layered cities like in *Renaissance*.

The words of Antonio Sant' Elia points out the theme of antihistoricism in *Futurist Architecture*: *This architecture can not naturally be subject to any law of historic continuity. It must be new, as our historic moment is new*[44].

Therefore the futurists were against historical continuity and tradition. It is interesting to have such an idea especially in Europe. Because well known cities like Rome and Paris were built upon the heritage of history. On the contrary the utopist architects tried to rebuild the idea of the timeless and placeless architecture like Yona Friedman, composed the utopic visions depending on the present city layers and therefore they combined multi layered cities.

The *Metropolis* case fits directly to futuristic vision of Sant'Elia's highly industrialized and mechanized city of the future. **Fig 3** His visionary designs feature monolithic skyscraper buildings with terraces, bridges and aerial walkways that embodied the sheer excitement of modern architecture and technology. In Sant' Elia's words:

*The art of construction has been able to evolve with time, and to pass from one style to another, while maintaining unaltered the general characteristics of architecture, because in the course of history changes of fashion are frequent*

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[44] Sant'Elia quoted in Meyer, Esther da Costa, 1995. "The Manifesto of Futurist Architecture," in *The Work of Antonio Sant'Elia*, Yale University Press, Connecticut.

*and are determined by the alternations of religious conviction and political disposition. But profound changes in the state of the environment are extremely rare, changes that unhinge and renew, such as the discovery of natural laws, the perfecting of mechanical means, the rational and scientific use of material. In modern life the process of stylistic development in architecture has been brought to a halt. Architecture now makes a break with tradition. It must perforce make a fresh start.*[45]
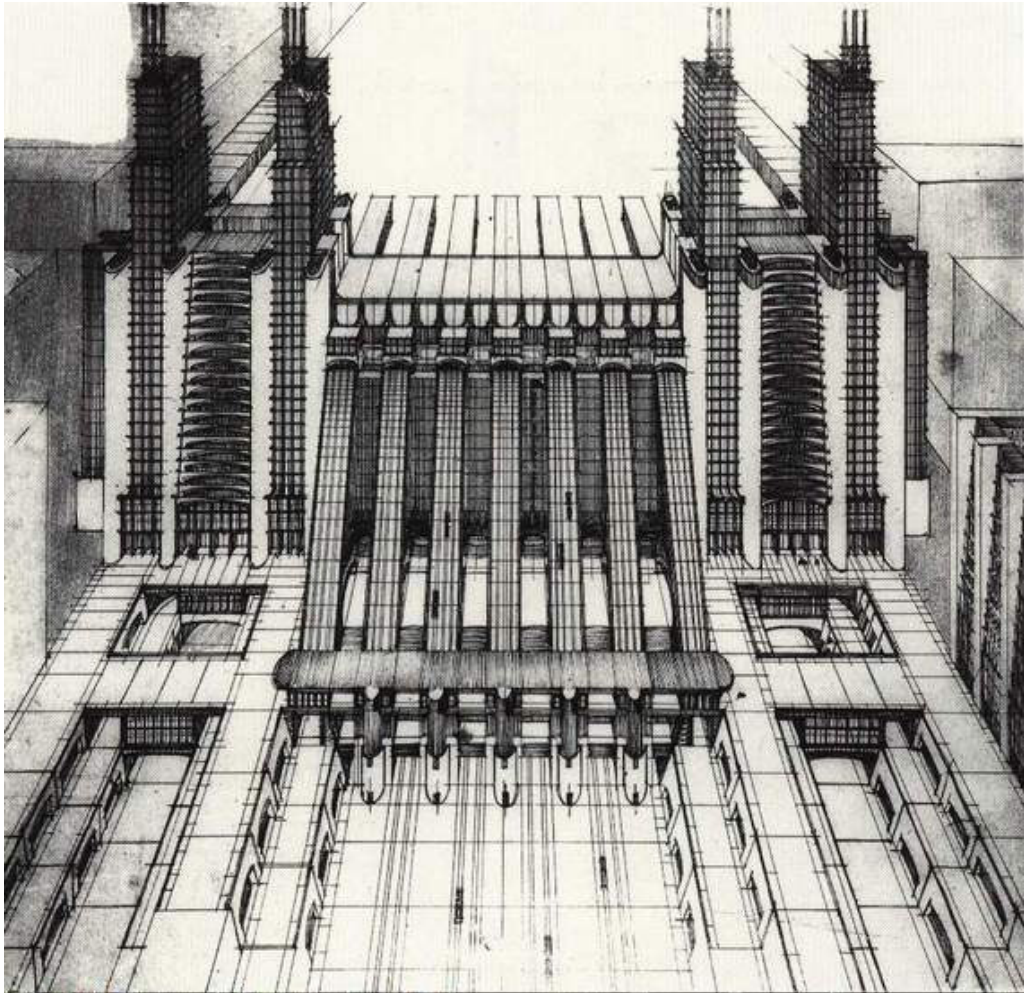


**Figure 3 Perspective drawing from *La Citta Nuova* by Sant'Elia; 1914.**

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[45] Sant'Elia, Antonio, 1970. "Manifesto of Futurist Architecture, (1914)" in Ulrich Conrads, ed., *Programs and Manifestoes on 20th century Architecture,* MIT Press, Cambridge.

Sant'Elia's fresh start can be seen in many films, like *Metropolis, Brazil* and *Blade Runner*. His futuristic vision was in 1914. **Fig 4** From that time to the present filmmakers and designers refer to futuristic visions in especially in the genre of science fiction films. Therefore here the past hunts against the future. The movements in the future architecture reflect their existence especially to films. Filmmakers search the futuristic visions of architects and designers, utopians in order to construct their dreamed worlds. The visions of multi-layered cities like in *Renaissance* can be referenced from future architects such as Friedman.
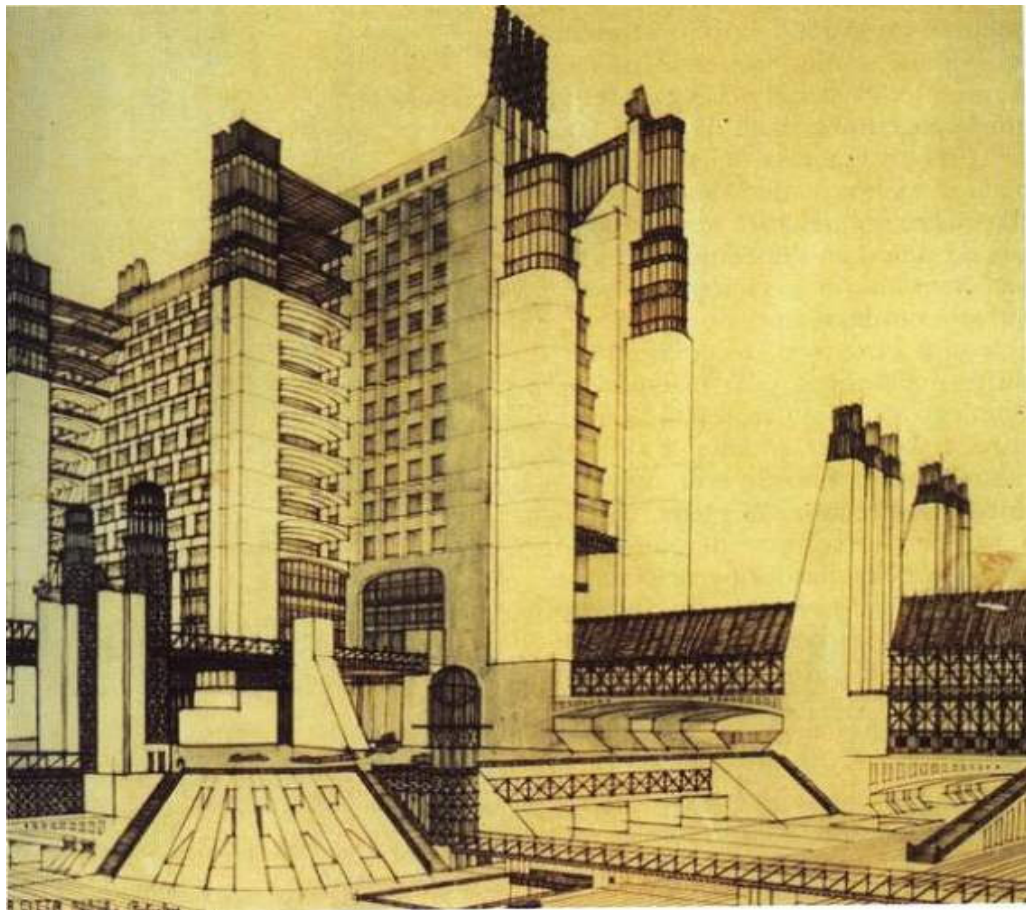


**Figure 4 Perspective drawing from *La Citta Nuova* by Sant'Elia; 1914.**

Yona Friedman developed his concept of *Ville spatiale*, the Spatial City, on the basis of two elementary thoughts: Architecture should only provide a framework, in which the inhabitants might construct their homes according to their needs and ideas, free from any paternalism by a master builder. Actually this is an existential case. Furthermore, he was convinced that the progressing automation of production and, resulting from that, the increasing amount of leisure time would fundamentally change society. The traditional structure of the city, according to Friedman, is not equipped for the new society. He suggested mobile, temporary and lightweight structures instead of rigid, inflexible and expensive means of traditional architecture.[46]

## 3.5. Virtuality in Real City Scale

Making unreal worlds such as in *Blade Runner*- which also became a cult film in cinema and in architecture- brings the arguments of hybrid urban visuality and also virtuality in real city scale. **Fig 5** In *Renaissance* virtuality is a part of daily actions and spatial solutions are put together in reality. So this four dimensional world which surrounds people, makes new decisions for people in spatial ways. A garden which never ends or a house which never has a roof can be possible in virtual reality and also, by this, in future architecture.



**Figure 5 *Ridley Scott's Blade Runner***

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[46] Megastructure Reloded, web site: http://www.megastructure-reloaded.org/en/313/, last accessed, June 2008.

Today's architects make their designs and then they transform spaces into the virtual world by developed technologies and while they are doing this process, they transfer the virtual into the real as a model future. Making the virtual and transforming it into the real is an issue in the cinema also. Transforming reality into a universe of representation[47] and compelling the limits of this represented world can elucidate an inception of a new era in both architecture and cinema. As being corollary the haze of virtual worlds are disappearing day by day. The products-both in cinema and architecture- transcend traditional design tools by extensive improvements in technology. The arguments on the continuity of real and virtual, also their contrasts, arises with virtual reality and virtual spaces. The digital media tools in representation give lots of opportunity like saving time in the projects and making information storage through this virtual world. Besides being an advantage this virtual world becomes an indispensable addiction.

The dictionary meaning of 'Reality' is "the state of things as they actually exist."[48] In the term of reality in which the thing must be -depending on senses- observable, comprehensible, apparently self-contradictory by science, philosophy, or any other system of analysis. Reality in this sense may include both being and nothingness, whereas existence is often restricted to being when it is compared with nature.[49] On the contrary 'Virtual' is defined in the dictionary as being so effect or essence, although not in actual fact or name. Elizabeth Grosz defines 'Virtual' as the space of emergence of the new, the unthought, the unrealized, which at every moment loads the presence of the present with supplementarity, redoubling a world through parallel universes, universes that might have been.[50] She engages the definition of virtual and its existence to a coherent and functional idea. The virtual does not have to be on

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[47] Alberto Perez-Gomez, 2002. "The revelation of order," in *This Is Not Architecture*, ed. by Kester Rattenbury, Routledge, London and New York.
[48] Compact Oxford English Dictionary of Current English, Oxford University Press, 2005.
[49] Ibid.
[50] Elizabeth, Grosz, 2002. "Cyberspace, Virtuality, and The Real: Architectural Reflections," in *Architecture from the Outside*, The MIT Press, Mass., pp. 77.

the computer screen or on the movie projector. Therefore the perception of virtual space depends on human minds. While reading a book, watching a film or a painting, the perceiveness of virtual space begins in thoughts. According to Puglisi, the term virtual is none other than the formalization of thought, the transformation of thought into architectonic space.[51] On virtual space he states that:

*Mind uses special metaphors to visualize its own conceptual structures. And that the virtual space of the mind is enriched by continuous comparison with the real architectural use of space.*[52]

The gathering or engagement of these two words 'Reality' and 'Virtual' finds its essence by the computer generated world defined by "Virtual reality" term. "This world is possible by involving one or more human senses generated in real-time by the participant's actions. There is a differentiation between simulation and virtual reality and this differentiation depends on the real-time responsiveness of the computer to the participant's action."[53] Therefore the participant's action has its vital character while generating the virtual reality depending on time and space. Bertol points out the participant in a VR environment, as perceiver and creator at the same time, in a world where the object of perception is created by actions.[54] In this environment the participant, the user is surrounded by a three dimensional world and according to Bertol this world has a sense of immersion. He claims that the success of VR environment depends on the sense of presence. This sense of presence is possible with time and space notions in virtual environment. In other words the user can define the existentiality by the perception of environment through time and space in VR. As Bertol states:

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[51] Prestinenza Puglisi, Luigi, 1999. "Simulation," in *Hyper architecture : spaces in the electronic age*, afterword by Antonino Saggio, Birkhauser-Publishers for Architecture, Basel; Boston, p. 79
[52] Ibid., p. 79.
[53] Bertol, Daniela, 1997. *Designing digital space : an architect's guide to virtual reality*, Wiley, New York, p. 67.
[54] Ibid., p., 67.

*The computer generated world is visualized from its inside as well as its outside as in other types of simulation. An immersive VR environment acts as a surrogate for actual physical environment.*[55]

And he goes on pointing out the contradiction between real and virtual:

*The contradiction between two words in evident; reality can not be defined as virtual from an existent perspective because virtuality denotes the opposite. Nevertheless, the term expresses the fact that virtual reality is not about illusion but rather is about the creation and physical expression of an imaginary world, created and controlled by the participant.*[56]

The creation of the dreamed worlds depends on virtuality by special effects in today era in cinema. Like Sant'Elia's words in *Manifesto of Future Architecture*, published in 1914; *"Every generation will have to build its own city,"* the existence of the new generated cities of present and future, gains their essence by virtuality in cinema and architecture. As like in *Blade Runner* and in *Renaissance* the solutions for the spaces which designed by special effects including, 3D visualizing and Mo-Cap technologies, generate the city in virtual worlds actually. Therefore this spatial resolution within the techniques leads the architectural and cinematographic world eventually.

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[55] Ibid., p., 67.
[56] Ibid., p., 68.

# CHAPTER 4

## A CASE STUDY: ANALYSIS OF THE FILM *RENASISSANCE* BY CHRISTIAN VOLKMAN

The transformation of architecture in cinema-as mentioned before will be analyzed through the case study: *Renaissance*, by reading the film as a model text. In this chapter the analysis of the film will focus on the design methods used in the film and the production of the designed spaces in film. The relation between architecture, images and cinema will be discussed in reference to the film genres. Initially asked questions are about the type of city images that the film produces and the production process of these images. Production of the city in the film will be analyzed through the images and by reading genre characteristics.

Future images produced in the film are searched in the aforementioned contexts such as time, space, continuity, movement and framing. The initially problem which is defined is the limits of spatial designs in this concepts. The producers, directors, designers, architects always returns to past to find their future. They create worlds of recycling present that reflects future in space and time. Film production becomes spaceless and timeless even though they are spatialized. In Polak's words:

*The more sophisticated man's time-consciousness becomes, the more skilled he is at finding paths to the Other. The initial discovery of space and time as independent units, each capable of being divided into that which is not present, was, however, a process of enormous complexity. Once man understood that here could be yesterday or tomorrow, he had discovered the two formal Kantian categories of the temporal and the spatial. These became the tools which he shaped images of the future, both in another time and in another space. The result of this macrocosmic splitting of the spatio-temporal dimension was the opening up of vast new concepts for men's minds to play with.* [57]

The term "Other" is constructed by city images in *Renaissance*. These city images are the synthesis of past, present and future. The focal points -as here the spaces- have binding effects for this will of constructing the "Other". Film produces its own "Other" by using the city images of 2054 Paris. With two forms of art based on space-architecture and cinema- and by using the tools of Motion-Capture technology[58], editing, lighting, digital design tools, *Renaissance* makes its own city; city of light and dark, city of past, city of present, city of future, city of crime, city of surveillance, city of beauty, city of signs and city of metaphors. Therefore Paris as a vital character in the film becomes like a human body which has to be nourished with the movements and designs.

Constructing the "Other" is possible within the relation of human beings and the dreamed worlds in that case like *Renaissance*. Creation of these dreamed worlds depending on real and virtual combines with the human mind which has fantasies, dreams, desires and fears. This leads one to utopias and dystopias.

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[57] Fred Polak, 1973. "Basic Concepts: Time, Image, and the Future," in *The Image of The Future*, Elsevier Scientific Publishing Company, Amsterdam, p 3.
[58] Motion Capture technology is a process by which the physical movement is recorded and then transferred into digital data. Mo-cap is first used for military purposes and then in the entertainment worlds. Its applications can be seen in movies, video games and animations.

In the 20th century the understanding of image changed eventually. By this mean of change the traditional approach to image and the representation techniques gained new perspectives by the digital era. Therefore the representation of space also changed. The abandoned Renaissance perspective is rediscovered by the new technologies. The entire cities started to become more protagonists as an object for art, cinema and other disciplines. Starting with the experimental consuming of visual, real and virtual like in digital media, computer games and cinema, the city image regained its essence in the popular culture. Thus the condition postmodernism raised the argument of a consumed city after modernism. The tools for this era were everywhere; in the comic books (bandes desinées), in cultural industry and in Pop culture. As an example one of Enki Bilal's works can be shown here: *Immortal*, which comes from a cartoon (bandes desinées), then became a film. The head of motion capture house Attitude studio Marc Miance explains their inspirations for the images from comic and non-comic looks in those words:

*I think that Renaissance has a lot of different influences. For sure its main influences are from US comic books; Sin City is one of them. But also European comic books like Super Asia (?) is one. Everything [sort of is a] big picture of black and white drawings in Europe. And then I have two sets of Japanimation, [which] is also a big one in Renaissance. Both on the technology side because I mean technology is better; and has been shown a lot in Japanimation movies. But also because Japanese people are used to [being at] adjunct audience movies with animation [for] about 15 years, which is something we didn't do in Europe and that we don't do in the US. That was very exciting for us to see that [there were so many] successful movies in Japan for an adjunct audience and [we tried] to do the same thing with Europe and Renaissance.[59]*

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[59] Josh, Green, 2006. *Interview with Marc Miance of Attitude Studios*, posted at Futured Articles: Interviews, Web Site, http://www.firstshowing.net/2006/07/27/interview-with-marc-miance-of-attitude-studios/, (accesses, May, 29, 2008).

In *Renaissance* the case becomes different when comparing to the other genre movies. The city which is used as a vital character (as a protagonist), constructs the reality and virtuality with a digital image in the film. Furthermore with the combination and manipulations of the city images in *Renaissance* the question of how the film works as a critique for modern and future cities, arises like in *Blade Runner* and *Metropolis*.

One of the other reasons for *Renaissance* as being a case study in this thesis is because of having a process starting from traditional techniques -which seem to be abandoned nowadays- and then goes with a new technological era in the production of images in the film. (For example Mo-Cap technology)

With an envisioned utopia which turns to be a dystopia with the silhouettes of Paris in 2054, from a perspective of today to a rebuild future, the city is stucked on time and continuity and the spaces are defined by the history and heritage of Paris in the film.

In *Cinematic Urbanism*, Alsayyad states that the understanding of a city can not be viewed independent of the cinematic experience. Also the dystopic potential of modernist utopias or a postmodernist fragmentation cannot be understood without the modernist desires. [60]

*The relationship between modernity and postmodernity is further intertwined when we accept that every moment of utopian modernity contains within it the entropic possibility of becoming dystopia. Likewise, postmodern fragmentation is facilitated by such modernist inventions as the compression of time and space, the flexible accumulation of capital, and the dissolution of the individual under*

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[60] Nezar, Alsayyad, 2006. "Introduction: The Cinematic City and the Quest for the Modern," in *Cinematic Urbanism*, p.15.

*regimes of surveillance and hyper-reality. In other words, postmodernity is graspable only in terms of the modernist parameters that lie at its core.[61]*

Therefore the understanding of the concepts postmodernity and dystopia lie under the understanding contrary concepts; modernity and utopia. Neglecting this important outcome is not possible. In cinema the representation of city emphasizes these contrary concepts clearly. *Blade Runner* and *Metropolis* are the most accurate example for this theme. The modernist vision of *Fritz Lang* makes a critique of modern utopias in the film.

## 4.1. About the Film: *Renaissance*

*I will need to have an emotional relationship with the film to invest that much time into it. Working for three or four years on a film like that, it can't be for business. It has to be personal.*

*Christian Volkman, director of Renaissance*

Director of *Renaissance;* Christian Volkman studied drawing, painting, and photography at Ecole Superieure des Arts Graphiques. His first film is a short animation: The Guinea Pig, in 1994. In addition to this film, he directed two music videos: The Gardener is Sleeping, by Charlie Couture; and Paris-on-the-sea, by Love Bizarre, both shot with bluescreen using prints and image touch-ups. After these experiences he directed his first significant project *Mazz*, in 1995. **Fig 6** A sci-fi short shot in 16 mm on bluescreens, *Maaz,* took three years to complete this project and its running time is 8 minutes. It was an enormous success for Christian Volkman. He received 32 prizes from international festivals. After receiving much acclaim for his enigmatic sci-fi

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[61] Ibid., p. 15.

short *Maaz*, Volkman began work on *Renaissance,* his first feature length film.[62]
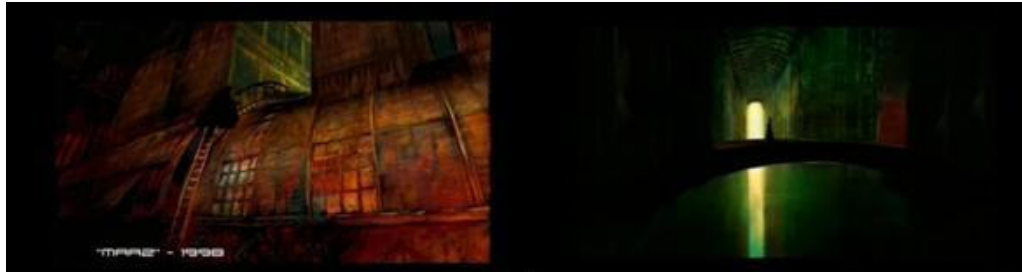


**Figure 6 Scenes from Maaz**

A motion-capture animated film, *Renaissance*, is a new experience, a futuristic film noir, with high contrast in black and white like the images run thorough threshold format in Photoshop, offers a new world that's opening a vision of desires to future. Despite its lack of narrative, it has had a unique visual power during 105 minutes. It never falls down on the flat surface with its boundless scenes. The technology used in *Renaissance* is same as used in Tom Hank's *Polar Express*. It is Mo-Cap technology. There are real actors who are making their roles in a real space. All of their actions are recorded with sensors on their bodies. In this technology first they are recording the real actions and then they animate the film. So in *Renaissance* all the movements are like in daily life, soft and real. It is a live action animation product rendered in high contrast black and white. There is a graphically visualized art which seems real on the screen. By this technology *Renaissance* becomes a sci-fi noir animated-futuristic film which will become one of the cult films in both science fiction and animation genre. *Renaissance* is the new representation of film noir which is stylized with action motion capture technology and animated in 3D world with marvelous designs.

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[62] Alliance Atlantis Official Web Site. " Renaissance Press Notes." pp. 1-38.
http://www.allianceatlantis.com/corporate/press_media/secured/mp_aa_renaissance_images.asp

The representation of space and urban architecture in *Renaissance* reflects a responsive product. The film articulates space and time notions in order to depict the essence of the film and while doing that it uses architecture as a tool. Therefore city becomes a vital character in film.

Using a multi layered city gives lots of choice for design area in such a product. The second reason being a case in this study is the film's production process. It begins with traditional arts and goes on with new technological tools. Therefore to understand the limits of spatial transformations of architectural images in cinema can be possible through *Renaissance*. The transformations of ancient city layers and the new designs shows how can be the future look like and corollary how can affect the spatial designs in cinema and architecture.

## 4.2. About the City in *Renaissance*

The dreamed worlds combined by the human mind lead both inner and outer previsions to utopias and dystopias. Here the case is neither like Thomas More's utopia nor John Stuart Mill's dystopia. Therefore the very well-known dystopia is the opposite of utopia, which in the society living standards are full of misery, violence, poorness and the world they live in is full of pollution, diseases and war. So the main point in dystopias is the failure of the humankind in history. The subject feeds from mistakes, forgotten memories, bad and dark spaces and also from the reconstructed images of human memory. In *Renaissance,* it can be said that there is a dystopia but not like in John Stuart Mill's dystopia. Because the whole city tries to recover from human kind faults in the end so it is just a dystopian vision in *Renaissance*. As a result it can be said that the city is a composite of dystopias.

As very well known, utopias are as old as history in the world. They can differ depending on organization, sociality, and economics and also spatial. The expansion brings overleaping and straining in the cities. The society who is exploited starts to be alienated also to the facts of the everyday life, to the city, to the system and to each other. This is where the utopias begin. On the contrary the thought of the utopias in the human mind always lead also dystopia at the same time. For example like in *Metropolis* or in *Renaissance*. In the upper parts of the city there is a utopia but when the image goes down and down the total view changes immediately. The subterranean parts of the city always host the dystopic visions.

In that dystopic visions the future cities generally controlled by big corporations which leads people in order to consume, by persuading them with advertisements. Actually this is a case also for today's world. The big shopping malls are surrounding the city and growing everyday in the city. The society becomes blind and easy to lead with consumption. Therefore, as Alssayyad has talked about the tradition of dystopian filmmaking critiques the false utopian visions of corporate and state monopoly capitalism seems to be the popular fact in cinema.

There are lots of researches, books, articles on cinema and architecture. The popular key words are capitalism, modernism, consumption, society and also surveillance with the power of the leading part in the community. It can be a political system or it can be a corporation which leads the citizens by keeping them under surveillance. This is also a daily argument for today's world. So in cinema showing fragments from all these concepts reflects a fragmented dystopic vision of today's world actually.

Renaissance holds the view that going back in the history brings the future as always and it tries to draw this perspective by architecture, by technology with the concepts of space, time and continuity. In order to understand the city in *Renaissance* it can be more sufficient to discuss the subject within the concepts of space, time and continuity. The space (so the city) has the most powerful domination all through the film. Therefore urban character of the city and the spaces used in a special time dilemma can be discussed with the continuity.

### 4.2.1 Space, Time and Continuity in *Renaissance*

The dystopian vision of director Christian Volkman sets in Paris. The film tells the story of a Paris cop, Barthélémy Karas who has to find the Avalon's young most promising scientist Ilona Tasuev. This kidnapping investigation suddenly turns into a fight against immortality by Ilona's connection with an anti-aging drug. This entire mysterious story takes place in Paris, in the year 2054, in an age of protection and expansion.

The city of light and dark which envisions the architectural visions of Paris in 2054 is the capital of future (as like in 19th century) and the composite of dystopias. In 2054 Paris is visualized as a labyrinth city in *Renaissance*, which all the movements is monitored and recorded by the ubiquitous corporation called Avalon. **Fig 7** Paris is a city of surveillance, a city of chaotic media and traffic overload. The continuing expansion of the city with the skyscrapers overlaying historic architectural masterpieces and stream lined plazas pushing up against the historical city layer, make a world of strain. This strain is seen in the film by materials used in the city, by light and dark, by contrast, by technology. There is an urban dystopia and by the transmutation of the meshes there is a cybercity which assemblage the lives and pries them every minute.

Cyberspace has been called a huge megalopolis without a center, both a city of sprawl and an urban jungle.[63] This unwieldy mixture of urban dystopia and cyberspace- here called CyberCities- turns the reality of time and place into an imaginary matrix of computer nets electronically linking together distant places around the globe and communicating multilinearly and inconsequentially with vast assemblages of information stored as electronic codes.[64] In Renaissance there is a world of communication links which owns the whole city which is controlled by the corporation called Avalon. In this world Avalon is selling its primary export eternal youth and beauty by brain washing from the billboards giving the message of "ageless beauty". **Fig 8** Avalon sees everything in the city and all the actions that are happening have been saved. The reality turns into a memory bank, to the video disk, to imaginary networks. The transformation of lives, events, spaces into this data world has been done for managing the city from the screen. Therefore the city turns into a city of surveillance.

The corporation Avalon tries to manage the city with humans' wishes. And here the answers for these wishes are immortality and ageless beauty. The city; Paris, has been and is, one of the most beautiful cities in the world. Paris had always a power on people by selling its own beauty or selling beauty for the others. This can be with arts, fashion or tourism. Using Paris as a vital character in *Renaissance* is convenient because of its history and power in the world but at the same time it is very hard to do, to design the city images on such a city because of it is being the capital in the 19th century during the birth of the modernism. As a result it is not just because of the change in the art or architectural worlds also it was including the literature and fashion and everyday life too. So the chose of the city as Paris and naming the film as *Renaissance* are not just coincidences from that point of view. Modernism sees

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[63] M. Christine, Boyer, 1996. "The Imaginary Real World of Cybercities," in *CyberCities: Visual Perception in the Age of Electronic Communication*, Princeton Architectural Press, p.14.
[64] Ibid., p.14.

the city as a space which can be reconstructed by binding the social and cultural life. So it can't be wrong to say that Modern Architecture sees the city as a 'stage' like in *Renaissance*.

Paris has witnessed the reconstruction of a city during the time of Baron Haussmann who is the city planer of Napoleon III, opened the grand boulevards in Paris. Haussmann's modernization is not only focalized on to the boulevards, his urbanism project constructed monumental buildings, public spaces, transportation webs and systems. In fact he aimed to reconstruct a new city with new forms of urbanization, industrialization and capital accumulation.[65] Therefore Paris was just like a stage at 19th century, having new suburban areas, boulevards, parks and many new urbanization forms by leaving behind the crowded, scattered streets. The texture was changed not just by planning but also by the materials which are glass and steel. In fact Haussmannian planning did not aim only for a new city. It also aimed to control routes for the city as the Avalon makes in Renaissance by surveillance. Maybe it is not the same system but the main idea overlaps in some instances.

In Paris, in the capital of the nineteenth century, Haussmann's urban ideal was not just to make long perspectives of streets and thoroughfares. In fact he also aimed to secure the city against civil war by his works.[66] The urban architecture in Paris indeed has its own strategy form against its own dwellers. With Benjamin's words:

*The breadth of the streets is intended to make their erection impossible, and new thoroughfares are to open the shortest route between the barracks and the*

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[65] Nezar, Alsayyad, 2006. "Introduction: The Cinematic City and the Quest for the Modern," in *Cinematic Urbanism*, p. 2.
[66] Walter, Benjamin, 1978. "Paris, Capital of the Nineteenth Century," in *Reflections: Essays, Aphorisms, Autobiographical Writings,* P. Demetz (Ed.), Shocken Books, New York, p. 159-160.

*working-class districts. Contemporaries christen the enterprise "strategic embellishment."*[67]

This was a strategy with urban architecture, with constructional engineering, with modernity in order to control the city. In *Renaissance,* the ubiquitous corporation; Avalon controls the whole city with surveillance, with science and beauty. From then, now the strategy does not seem to be very much changed. It fits to the new era with technology and with new innovations.

In 2054 Paris becomes again the capital of the new era in *Renaissance*. The reconstruction of the city with extreme futuristic and high-tech designs refers to 19th century in this manner. The whole city gains a new identity towards its past. There is a new urbanization form and program in the city. The texture of the city and the views are reconstructed again focalized onto the boulevards in the film except Montmartre district. The whole concept of the Montmartre is protected like the 'Babil Tower' of future. The architectural designs at Montmartre in the film depend on the buildings. There is a vision of a new form of building structure expands in a vertical direction with insertion of rigid forms. The programs of the buildings still refer to dwellings part of the city.

The film emphasizes the urban architecture in Paris, depending on its district characters as in 19th century. The huge difference from the 19th century urban approach is; the film protects the past and present city images in order to achieve the perception today's Paris. As a result Paris becomes again a stage for future having the cognition points like Eiffel, Notre Dame and Montmartre.

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[67] Ibid., p. 160.

**Figure 7 One of the drawings of the labyrinth city.** *Renaissance* **sketches, 2006.**



I like to be pretty everyday. I like to be in good shape. That's why I love Avalon. With Avalon I know I am beautiful. I know I will remain that way. Avalon for a better world. Health… Beauty… Longevity… Avalon… we are on your side for life.

**Figure 8 The billboards giving the message of ageless beauty.** *Renaissance*, **2006**

In 2054 Paris, the metro system is still running with the new layers of the city, and Eiffel Tower is seen, still standing to represent the historical layer of the city in a symbolic way. The city concepts are designed by this layers which refers to the ancient city. **Fig 9** "The city has been treated beautifully by others before, but most often it didn't correspond to its contemporary reality," says Volkman. "We wanted to set aside its romantic dimension and bring up its darker aspects; turn away from its most famous sites, like Montmartre, the Eiffel Tower, or Notre Dame, and describe what Paris always risks becoming a museum-city, proud of its past and heritage, but also a stuffy city where people mingle less and less." Then he talks about the design process of city: "We carefully researched Hector Guimard, Gustave Eiffel and other 19th century utopians' drawings with Alfred Frazzani, the architect who worked with us several long months for the precise sketching of the sets. We envisioned a world designed as homage to the Paris heritage."[68]
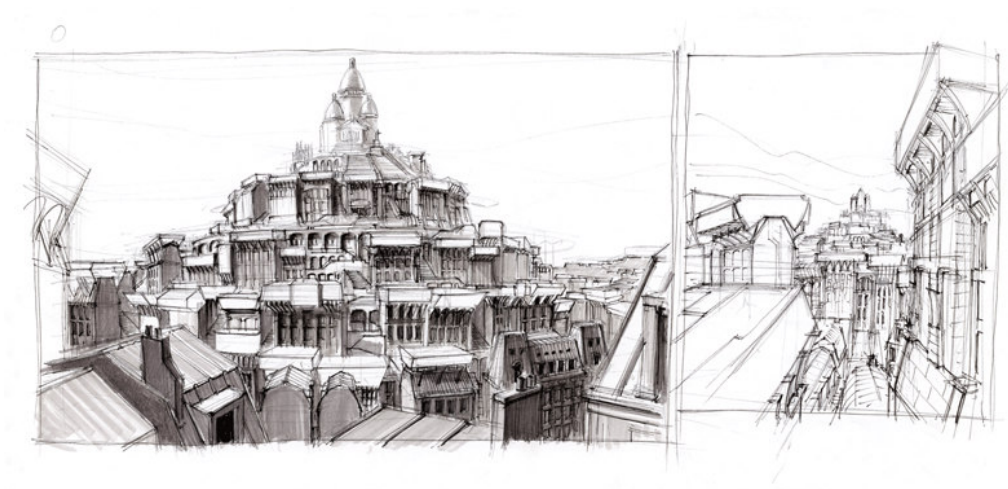


**Figure 9 Historical city layer: Montmartre drawings of Alfred Frazzini.** *Renaissance*, 2006

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[68] Alliance Atlantis Official Web Site. "Renaissance Press Notes," pp. 1-38.
 www. http://www.allianceatlantis.com/corporate/press_media/secured/mp_aa_renaissance_images.asp
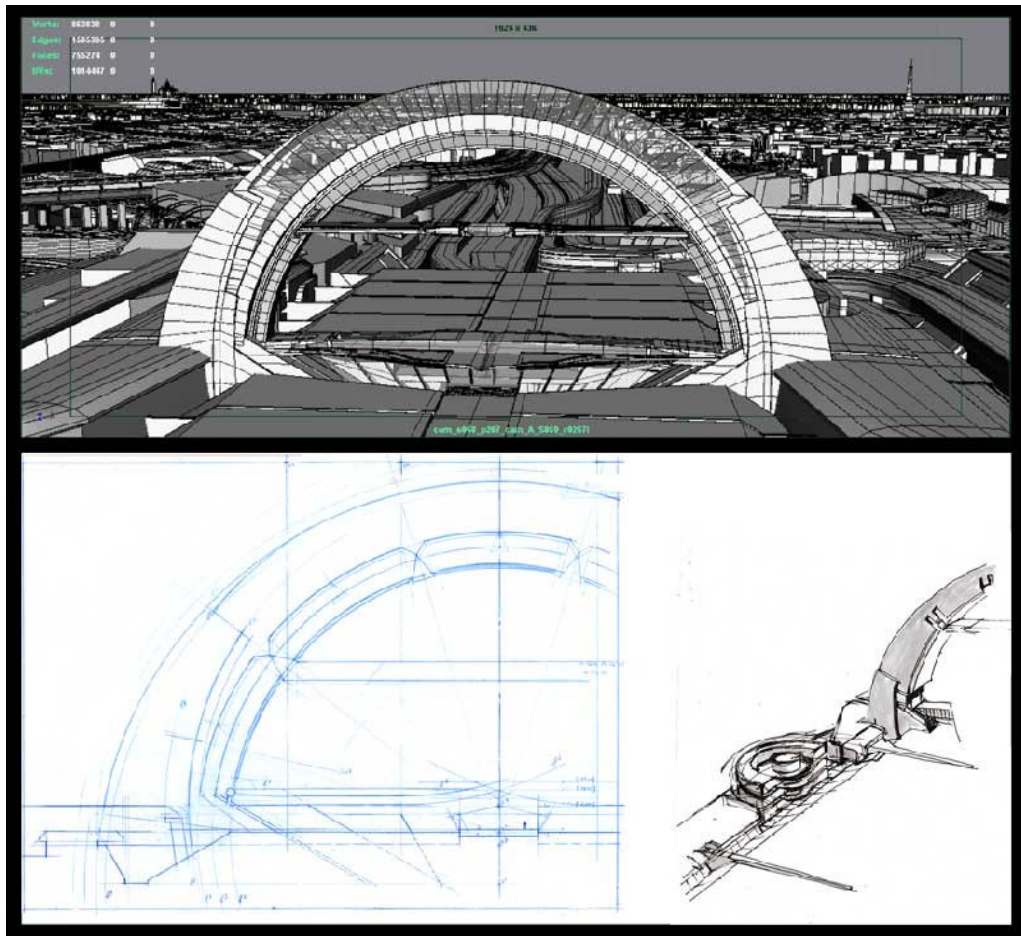
**Figure 10 The scathes of Avolon building and 3D animation screen.**
*Renaissance*, 2006

Paris in 2054 is combined by bridges, glass floors, steel structures, bricks and subterranean centers. In this scene there are both transparency and blind points which are referring to the surveillance of the city under the control of Avalon. In this capital no one is immune from the prying eyes of the technologically advanced "Big Brother" government. Every action is seen, every conversation is heard. The design of Avalon buildings give a clue about how this transparency works. For example; the Avalon president's office shows how it captures the city with its location and with its form by being elevated on a high

level, second are being transparent. The form of the building is a hemisphere, in a sunless, dark city it is like a shining sun for Avalon in Paris which has the most dwarfed architecture and everyone is living in its shadow. Beyond being the owner, this building is the new center of 2054 Paris. **Fig 10**

This integration of modern-looking, advanced technology with 18th century architecture and the designs of cars, traffic create a futuristic megalopolis without boundaries. *Renaissance* transfers the urban image of Paris from city of light into the city of darkness. The film produces a futuristic cyberpunk city image by using all of these historical layers of Paris with its dark underground. Actually with this marvelous designs Paris becomes a vital character of the film. The city is a metaphor for cyberspace with its modern looking new layers, with its artificial landscapes, gardens on the roof of the buildings covered by glass construction purely transparent and with its lights at night. All of these set designs bring the cyberpunk city within its entailing reflections on the film characters. Social order in the city, the high technology that can be seen from the surveillance and the elevations of buildings that works in the vertical way features a cyberpunk city. All the characters in the city give this clue with their environments, with their dwelling spaces also. For example; Ilona`s apartment is a space well decorated, located at the top of one of the ancient city layers with steel structure. **Fig 11,12** Apartment can be moved in a vertical direction. Characters can reach the interior from an elevator and it has a very wide view of Paris. She is a very healthy, beautiful young scientist and the only person who can bring immortality form the dark secret past into a dream future for Avalon. Even tough no one knows who Ilona is, her living standards can be imagined from her apartment and of course from the details that are used for architectural design.
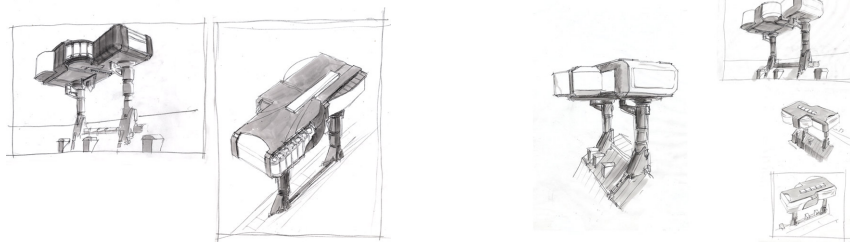
**Figure 11 Ilona Tasuiev and her apartment with high tech design.**
*Renaissance*, 2006

Cyberpunk plots a near future which has imploded onto present[69] by using a conflict among hackers, artificial intelligences, and mega corporations. The visions of the near future are pointed out in the post-industrial dystopic settings which take place in urbanized artificial landscapes. The foremost metaphor of the genre is the city lights at night which is also one of the main urban themes in*Renaissance*.

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[69]Mike Featherstone and Roger Burrows, 1995. "Introduction," in Mike Featherstone and Roger Burrows (Eds.), *Cyberspace/cyberbodies/cyberpunk: Cultures of Technological Embodiment*; SAGE Publications Ltd., London.

**Figure 12 Ilona Tasuiev and her apartment with high tech design.**
*Renaissance*, **2006**

Most of the sci-fi genre films and film noir often uses the techniques from the detective fiction for the achievement of genre's atmosphere. According to Lawrence Person who is a science fiction writer and one of the writers of the *Locus* magazine:

*"Classic cyberpunk characters were marginalized, alienated loners who lived on the edge of society in generally dystopic futures where daily life was impacted by rapid technological change, an ubiquitous data sphere of computerized information, and invasive modification of the human body."[70]*

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[70] Person, Lawrence. "Notes Toward a Postcyberpunk Manifesto", first published in *Nova Express* issue 16, 1998, later posted to Slashdot, http://slashdot.org/features/99/10/08/2123255.shtml

In *Renaissance* we have all these aspects orderly; there is a mega corporation, a near future, a post-industrial dystopia, an atmosphere of film noir and we have a detective story which can not be separated from this genre. By having both futuristic cyberpunk and classic 1950s noir touches, *Renaissance* goes beyond an animation. The film has all of the characteristics of a film noir identity; having low key lighting, shadows and reflections, great depth of field using black, using rain in the environment and urban landscapes. By observing all these descriptions style can be seen beyond the narrative, becoming an incredible visual expression. **Fig 13, 14, 15, 16**

*Renaissance* is a film of composite contrasts. The characters and their living styles, the city images having the ancients as a substructure, light and dark, social orders of society that living at the tops, living in the ancients, living in subterranean, the traffic having always an escape in this sprawling city, surveillance and the transparency, death and immortality, heavy and light materials, steel and glass, bad and good characters, even the hair colors of the sisters; blonde and black (brunet) and also their living styles: all these components gives us the whole concept of a high contrast. In addition all these elements relate to the 'Other' term which is constructed by city images in *Renaissance*. The architectural city images that we gain in these contrasts are a reflection of post modernist city images and dystopias asking the question of immortality in a spatial way. We see ancients still standing in that future world as a metaphor of our present world.

**Figure 13 Scenes that expresses the genre of film.** *Renaissance*, 2006



**Figure 14 Scenes that expresses the genre of film.** *Renaissance*, 2006

**Figure 15 Scenes that expresses the genre of film.** *Renaissance*, 2006



**Figure 16 Scenes that expresses the genre of film.** *Renaissance*, 2006
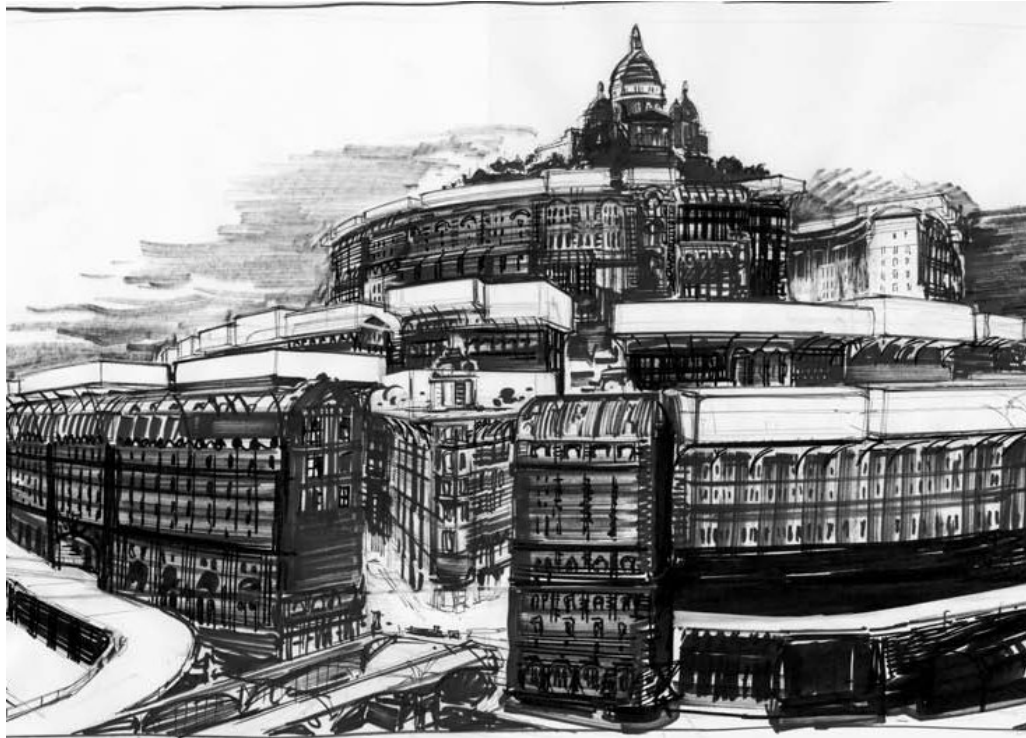
**Figure 17 Montmartre is still standing and the new layers of the city images designed on the ancient's roofs.** *Renaissance*, **2006**

The cityscapes in *Renaissance* can be apprehensible from the sketches of Alfred Frazzini. As mentioned before in the interviews with makers of the film, the designs of the city images lie on the heritage of Paris. The concept of the city images coming form the most famous architectural masterpieces recreates the future world layer by layer. Montmartre as one of the historical city layer (and most important one) in the film shows the construction of the urban design concept in *Renaissance*.

In 2054 this masterpiece is still standing and shows its power on the urban imaginary. The whole designs of the city images are clothing present images as a model. The new vertical structuring depends on this area and shows how the future Paris will look like.

**Figure 18 The garden terraced roofs constructed by like a structural silicone glazing on the historical layers. *Renaissance*, 2006**

In the sketch drawings of Montmartre there is a city image constructed with the new layers designed onto the present images of Paris. **Fig 17** The garden terraced roofs are the images used in the scenes but some of them are closed terraces which are constructed with glass structures and they have flat roofs. **Fig 18** These designs are so rational with their forms. They are naïve and in some perspectives they are awkward. They may be interpretable as rational designs in some perspectives but the combination of the historical layers with these new layers look sometimes awkward. They can refer to the principles of modernism by their forms and at the same time they reject modernism by their attachments to the ancient city.

As seen in **Figure 18** the rectangular forms with different sizes, make specialized terrains for each historical buildings and by using transparency they protect the vision of heritage in Paris. All the original layers can be seen thorough these transparent prisms and the scene of light and dark can be read by this transparency by saying that the historical parts are in black and grey and the new layers are in light, showing the city of light and dark. The garden terraced roof shown in the image reminds one of the principles of Le Corbusier's in the *Five Points Towards a New Architecture (Les 5 points d'une architecture nouvelle).*[71] But these designs are referring that point in a very awkward way. In addition it can be said that like in Le Corbusier's *Radiant City* in which directly on top of the apartment houses were the roof top gardens.[72] However the social statute changes depending on the level of the city (like Ilona who lives at the top of one of the buildings) in *Renaissance*, in *Radiant City* there was not a statute difference between people who live in the apartments. Therefore the utopia which turned out to be a dystopia again gains its presence while designing a very well known city like Paris. The director decides to build visionary worlds by chaotic urban spaces. The 'Perfect World' which is More's utopia, once again is abandoned by this sense. Instead of improving the urban spaces, also the filmmakers have always chosen the dystopic visions. In architecture world there are futurists like Archigram, who are interested in the futuristic visions and high-tech machine age also declares that they have been inspired by Le Corbusier's aphorism, "The house is machine for living in."[73] According to Archigram the city is like a mega machine in which the systems differing form each other come together and have the purpose to solve the urban problems with these mega structures like in their "Walking City."[74]

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[71] Le Corbusier, 1946. *Towards a New Architecture*, translated from the French by Frederick Etchells**,** Architectural Press, London.
[72] Le Corbusier. 1967. *The Radiant City*, translated by Jeanneret-Gris, Charles Edouard, The Orion Press, New York.
[73] Le Corbusier, 2001. *Bir Mimarlığa Doğru*, çev. Serpil Merzi, Yapı Kredi, İstanbul.
[74] Peter, Cook, 1973. *Archigram,* Praeger Publishers, New York.

In Renaissance the dwelling parts at the top of the 19<sup>th</sup> and 20<sup>th</sup> century buildings (ancient layer of the city) can move upwards with a high-tech structure. From that point view assuming *Renaissance* as a reflection of the oldest utopias and utopia planning maybe would not be wrong. The fragments in the city of *Renaissance* keep referring to the projects and theories where the architectural images are fed from the visionary ones like in Archigram or in Le Corbusier's *Radial City*.

Janet Staiger expresses the view that in 1920s and 1930s, set designs and storylines are fed from the version of modernism and its utopian themes. The Lang's *Metropolis* is the very well known example for that case with using the high rising buildings and transportation system like in Le Corbusier's *Contemporary City*.[75] As Staiger points out:

*Consequently, Le Corbusier's blueprints for his 1922 'Contemporary City' stress orderliness, symmetry, space and vistas among twenty-four high-rises which would house and office three million people. An elaborate transportation system becomes the nerve center of the city, but no monuments recall dead past. 'Corridor streets' are gone, as wide, open boulevards stretch towards a perceivable linear perspective horizon line. These are the very features that future noir dystopias will mock.* [76]

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[75] Janet, Staiger, 1999. "Future Noir: Contemporary Representations of Visionary Cities," in Kuhn, A. (Ed.) *Alien Zone II: The Spaces of Science Fiction Cinema*, Verso, New York.
[76] Ibid., p.108.
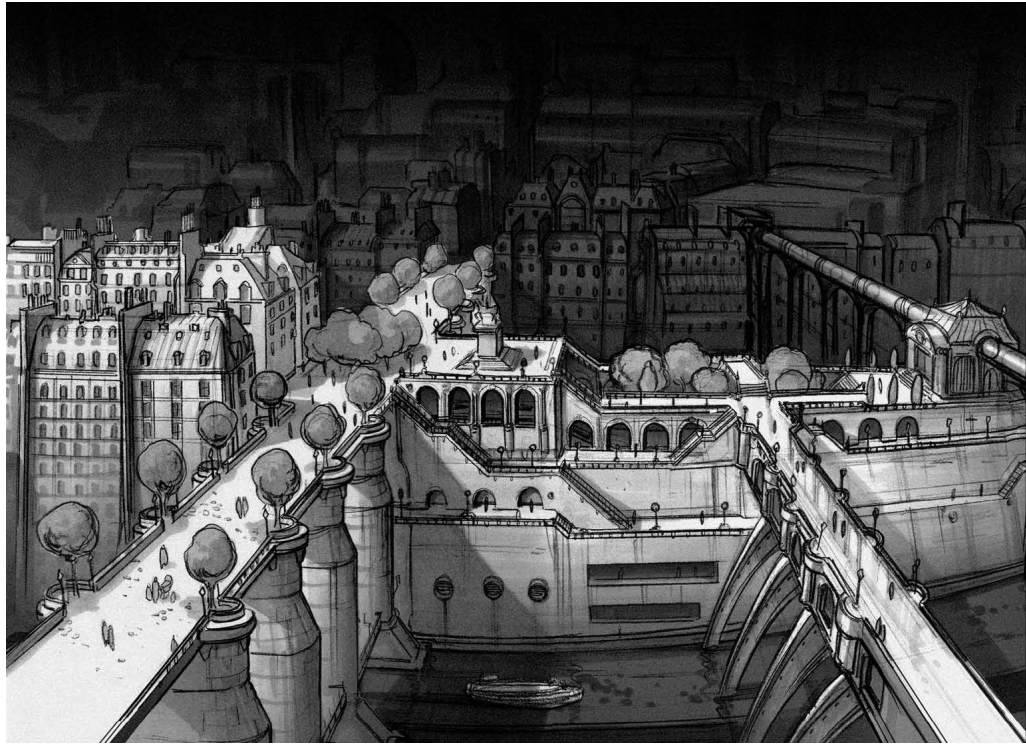
**Figure 19 The Sketches for layering the tissue of Paris by Seine**

As like the other science fiction movies *Renaissance* has its own inspiration from modernism and utopias like Metropolis. The case in *Renaissance* differs from Metropolis. The scenes selections and the visionary city depends on the ancient layers and the corridor streets still keeps their essence in the city as binding blind points. However the transportation system also the nerve of the city, the city feeds from its boundaries as like today Paris. The logical plan of Paris and the whole transportation system depends on Paris peripheries which is nearly the shape of a circle surrounding the whole city. Therefore the city in *Renaissance* is figured in new architectural images within the present ones. **Fig 19**

Figuring the city in these new architectural images is another way of representation of a recycled architecture. The city images and the designs that used in the film refers to the ruined cities, mostly offering technological trash and infrastructures as a new home for the survived as in other sci-fi genre films such as *Blade Runner*.[77] Actually the images in the *Renaissance* can be read like a clean future image rather than a ruined city. Because of protecting all the heritage of Paris in a respectively, the film deserves appreciation in this way. Although having this historical anxiety the city images can not prevent the representation of architecture turning into no-architecture or recycled architecture.[78]

Ruins, monuments and urban architecture which point to an environment where the fragments of the past haunt present.[79] As in Ben Highmore's words: "In this sense all cities are haunted; they are the ghostly accumulations of the past lives, past cities."[80] The city in Renaissance as a crime scene, labyrinth, jungle, network, body, grows with the past of the city and becoming a megalopolis with mutated architectural images.

The city images are not always showing the decayed city in representations of post-modern society in *Renaissance*. But with the horrifying scenes, post modern future and the high-tech designs in the late capitalist scenes presets an aesthetic of decay. With the themes that has been manipulated in the film with technology and the reproduction of the new layers by upgrading the past and the spatialization of the future becoming functional parts of the city body in stead of being wasted organs. The needs of waste can be produced through that lives in the city for post-industrialism. And the destiny of the modern architecture turns into a dream, just a utopia as Harvey argues that the aim of

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[77] E. Özgür, Özakın, 1997. *Analysis of Urban and Architectural Visions in Recent Science Fiction Films*, Master Theses, Middle East Technical University, p106.
[78] Ibid., p.106.
[79] Ben Highmore, 2005. "Introduction-Methodology I: Culture, Cities and Legibility," in *Cityscapes: Cultural Readings in the Material and Symbolic City,* Palgrave Macmillan, New York, p 4.
[80] Ibid., p. 5.

Mies van der Rohe's translating the will of an epoch into space, has been abandoned and instead of reaching to the architectural idealism, there is a transformation to material pragmatism.[81]

## 4.2.2. Reproduction of the City Images in *Renaissance*

In order to understand the system of the city in *Renaissance*, first the production part has to be discussed. The tools, elements and methods which rejoin the spaces in the film shows the production and reproduction process which can be comparable in both architecture and cinema, in a very clear way.

### 4.2.2.1. Motion Capture Technology

The technology used in *Renaissance* is Mo-Cap technology. In this technology the real actors are making their roles in a real space. All of their actions are recorded with sensors on their bodies. **Fig 20** First they are recording the real actions and then they animate the film. **Fig 21** So in *Renaissance* all the movements are like in daily life, soft and real. It is a live action animation product rendered in high contrast black and white. There is a graphically visualized art which seems real on the screen.

As seen in **Figure 22** after the mo-cap recording of the real actor's action, the 3D visualization begins. This is a work to make all the movements in the scene flexible, smooth and real. The points on the body show the control points for movement of the character.

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[81] David Harvey, 1990. "Time and Space in the Postmodern Cinema," in *Condition of Postmodernity: An Enquiry into the Origins of Cultural Change*, Basil Blackwell Publishers, Massachusetts. Stated from: E. Özgür, Özakın, 1997. *Analysis of Urban and Architectural Visions in Recent Science Fiction Films*, Master Theses, Middle East Technical University.

The space, time and continuity concepts are controlled by technology in the film. In fact in the production process it can be clearly seen how the boundaries of the real and virtual have dissolved. Between the built environment and the situated virtual environment there is a bridge with elements and tools. The space in Renaissance, the real space is Paris. But here the Paris seems to be just an object. Depending on time, which is 2054 in film the whole space changes into a virtual world. Therefore while this change is happening it is important to bind the time and space notions with continuity in order to bind also the real and the virtual.



**Figure 20 Actors at set at Attitude Studios**



 **Figure 21 Karas mo-cap dressing with sensors and the visualization character Karas in 3D**
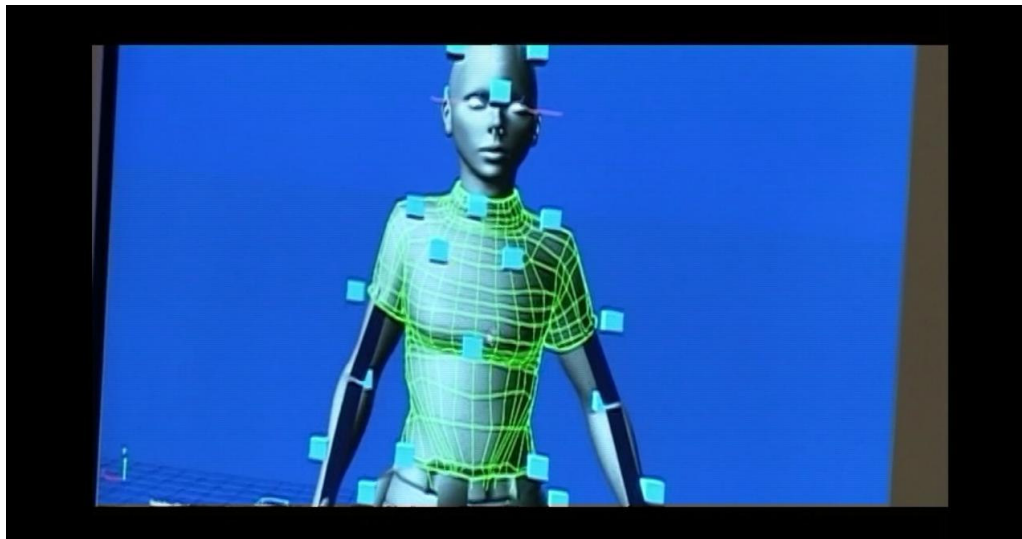
**Figure 22 3D Model while recording the actions with Mo-Cap.**

Motion capture (mo-cap) is defined as a technique of digitally recording movements for entertainment, sports, and medical applications and in the context of filmmaking (where it is sometimes called performance capture), it refers to the technique of recording the actions of human actors, and using that information to animate digital character models in 3D animation.

While transferring the data to the 3D virtual world, there has to be a real set and structures defining the limits of the movements of the characters. The director combines the narration within the 3D images by those limits. In *Renaissance* the set is the Attitude Studios. The limits for the spaces which will define the city and the whole narrative in the city are the structures constructed in the set. The structures which lead the director and the actors to the limits also at the same time define the real limits in the spatial design. However, after this phase the transformation of spaces and movements into the VR makes the product suddenly limitless. **Fig 23**

Virtual reality (VR) or virtual environment (VE) is defined in *The Columbia Encyclopedia, Sixth Edition* as a computer-generated environment with and within which people can interact. The advantage of VR is that it can immerse people in an environment that would normally be unavailable due to cost, safety, or perception restrictions. A successful VR environment offers users immersion, navigation, and manipulation.[82] In Virtual Reality the user interacts with the real or imagined spaces via computer or simulation systems. Therefore the understanding of body, space, environment and any physical entry can be possible by the tools like mo-cap technology in VR. Actually in this era the inventions through this subject arises ever day and by these inventions the linking of the virtual and real like the historical and future is now possible.

The perception of the characteristics and the limits of the space become more efficient in VR when it is compared to the traditional techniques. In virtual reality there is an aspect without any boundary, which reflects the facts in the actual, everyday life within data. But as Heim states virtual reality as an event or entity that is real in effect but not in fact, is maybe the real definition for VR. He goes on by explaining in the senses which the simulation makes something real that in fact is not.[83] But the representation of the city in virtual reality reflects all the real senses and the definition with its advantage on the flat screen for filmmakers. This idea is also true for architectural and design world.

The Front Group Designers can be given as an example for that case. Front group is founded by four designers. They tried the methodology from sketch to object with motion capture. The group members have developed a method to materialize free hand sketches. Actually the method they used is directly the mo-cap technology. First they attend to make the pen strokes in the air and

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[82] The Columbia Encyclopedia, Sixth Edition. Columbia University Press, 2008, official web site http://www.encyclopedia.com/beta/doc/1E1-virtreal.html (last access, June 2008)
[83] Michael, Heim, 1993. *The Metaphysics of Virtual Reality*, Oxford University Press,New York,

after recording these free hand movements with motion capture, the saved data send as 3D files into virtual environment. **Fig 24, 25** At the end all saved data is transformed and materialized into real pieces of furniture. **Fig 26** While the film makers and the computer game designers is using the motion capture in order to transform real into virtual, the Front members have used the technique as architects form virtual to real. They simplified the record of tip of a pen when they draw pieces of furniture in the air.[84]



**Figure 23 The scene from the set while actor Karas is using the car structure and the transformation of the movements with images into Virtual Environment.**

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[84] *From Skecth to Object with Motion Capture,* in Tasarım, November, vol. 167, pp. 50-51.

**Figure 24 The Process; pen strokes in the air with an image realization**



**Figure 25 The free hand movements in the air while mo-cap is saving data into 3D.**

**Figure 26 The final products; furnitures**

### 4.2.2.2. From Storyboard to Framing in *Renaissance*

Designs which are realized in virtuality depending on these techniques begin with illustrative storyboards at the beginning. This phase is just like in architecture, where the whole story is formed and the scenes are selected depending on their time and occasions. The sketches are the most important and the first moment where the designs are shaped as ideas. Therefore these storyboards affect all time and space notions. In *Renaissance* the storyboard of edge of Seine shows how the framing and timing will work for the film. **Fig 25** This step is really important in order to achieve continuity in the film. The transformations and jumping from one frame to another frame, decides how montage should be made, so by this, decision of continuity notion in the images begin.
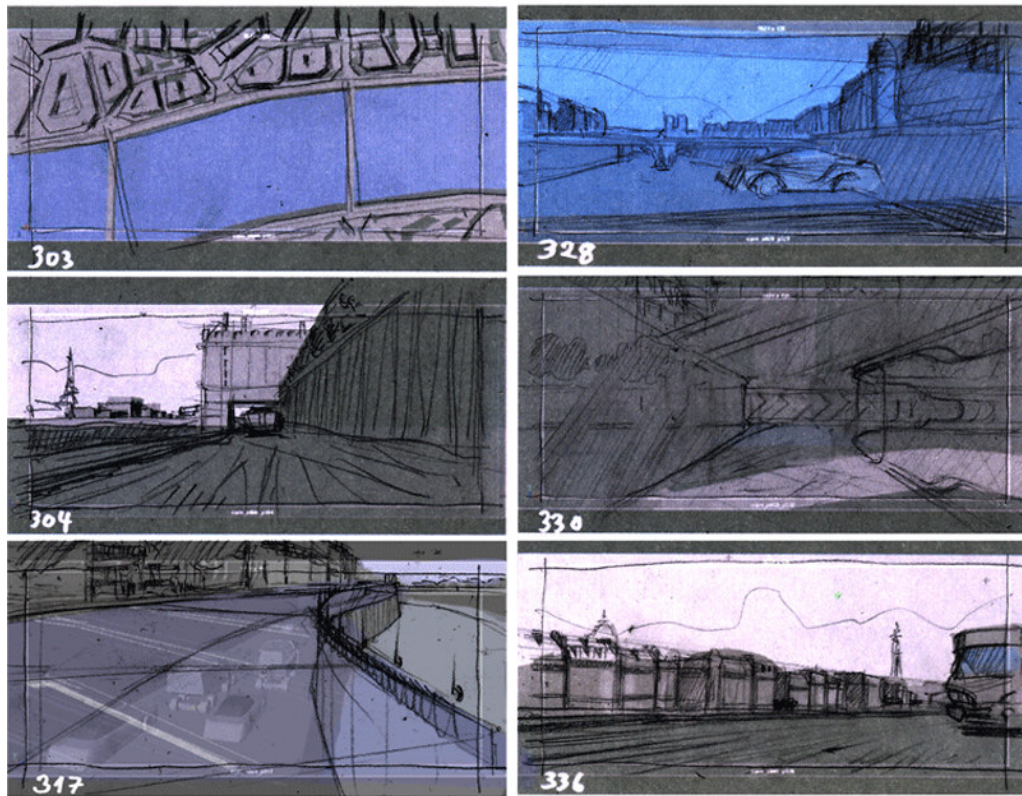
**Figure 27 Storyboard of edge of Seine**

As seen in **Figure 27** the story board begins with a bird's eye and then comes closer to the detailed angels in order to achieve the perception of the spaces from different angles. These all frames are the carefully chosen ones from millions of frames. This phase constructs whole visionary images and their continuities with narration in *Renaissance*. In frame **303** Seine from top view describes the whole area. After this frame then the edge and side parts of Seine are illustrated to describe the spaces where the story takes place. This is just like a site investigation and site approaches. This phase defines the first limits and the properties of the site where the story takes place.

In addition, the limitations in this framing system have their key points at camera mapping researches also. The scenes and the spaces are defined with the framing scenes and by the camera mappings after the traditional environment they transform into 3D environment. **Fig 28** The first action here is the searching of the space and the scene with sketches after this step the decisions are resketched roughly with the fame limits. **Fig 29** Lastly the selected mise en places takes place in the scene with decided camera mappings and angles. **Fig 30** While these actions are going on, the detailed designs in the film like buildings, cars, bridges takes place. As like in architecture the scenes starting from the scales of 1/5000 and goes to the 1/20's metaphorically. Like in Renaissance for the big wall by Seine. **Fig 31, Fig 32**



**Figure 28 Camera mapping searches for the big wall by Seine**
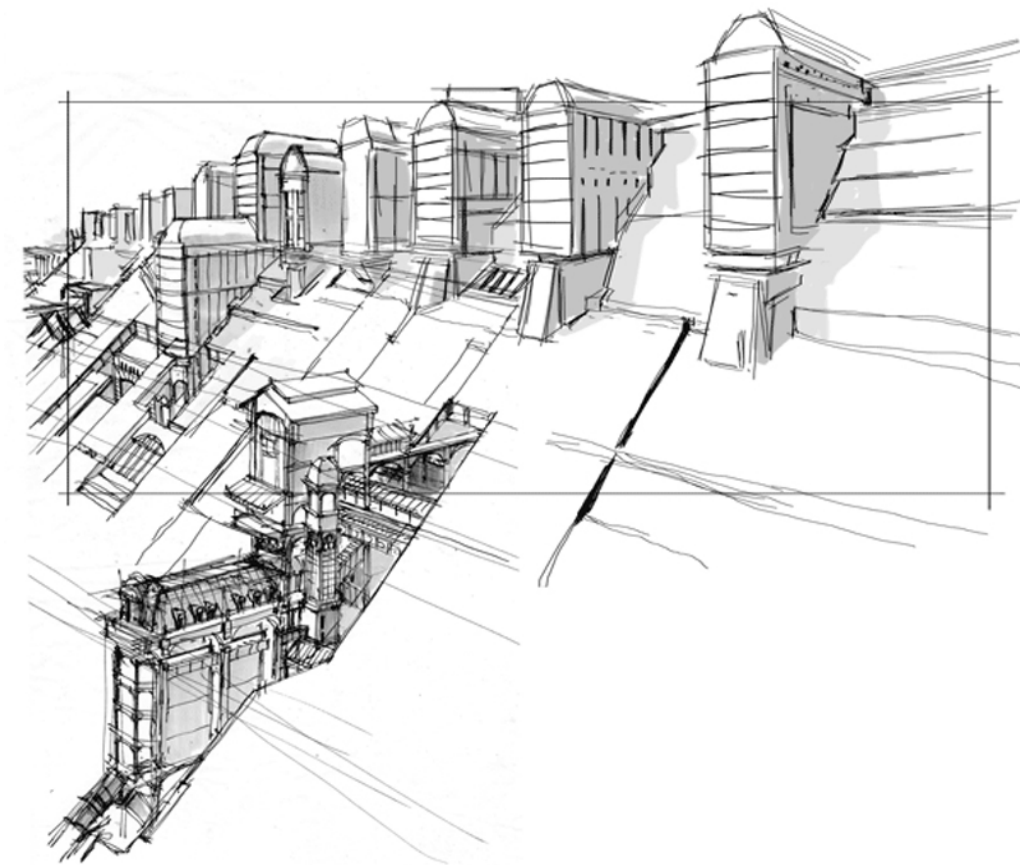
**Figure 29 Rough camera mapping for the big wall**

After the storyboards the detailed designs of the city start to reshape the visionary images of capital in *Renaissance*. While producing the visionary city images in film there should be site improvements depending on the present layers of the city. The urban designs for the city depend of their elevations just like in architecture. Therefore it is just a sketch in the beginning and a research phase like a site survey. At the end the images transferred into 3D virtual environment like in today architecture **Fig 33**
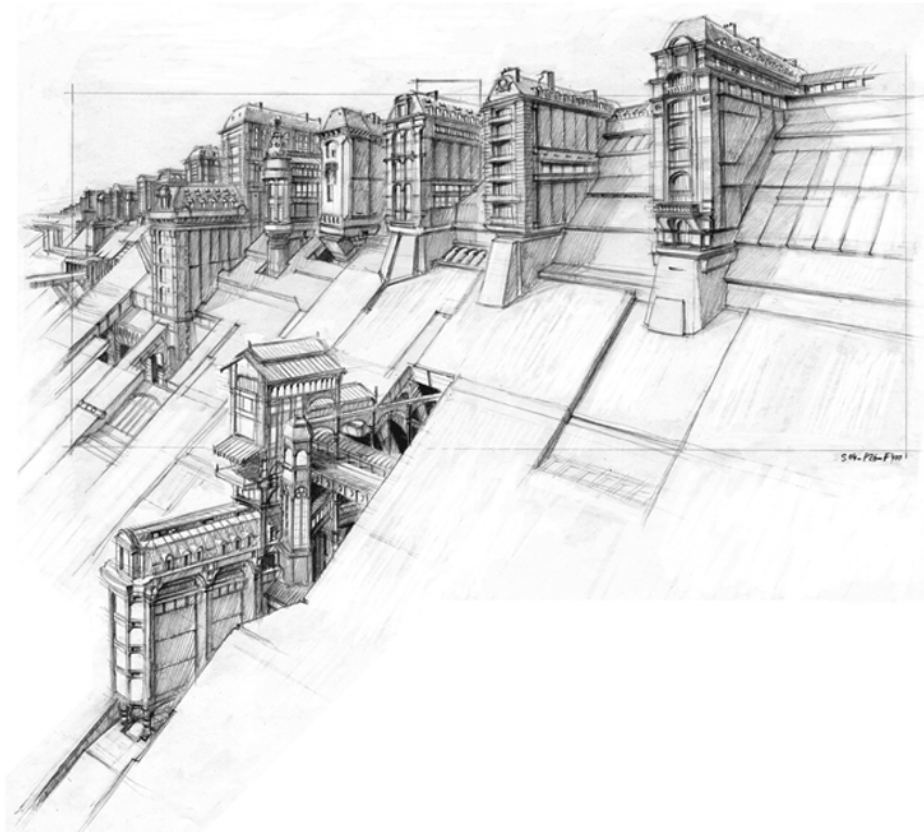
**Figure 30 Mise en place camera mapping of the big wall in *Renaissance***
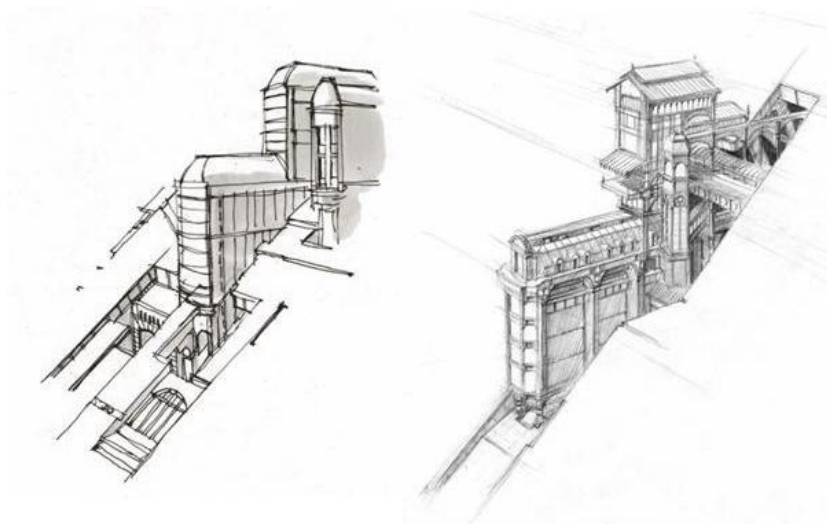


**Figure 31 Rough detailed sketches of the big (retaining) wall**
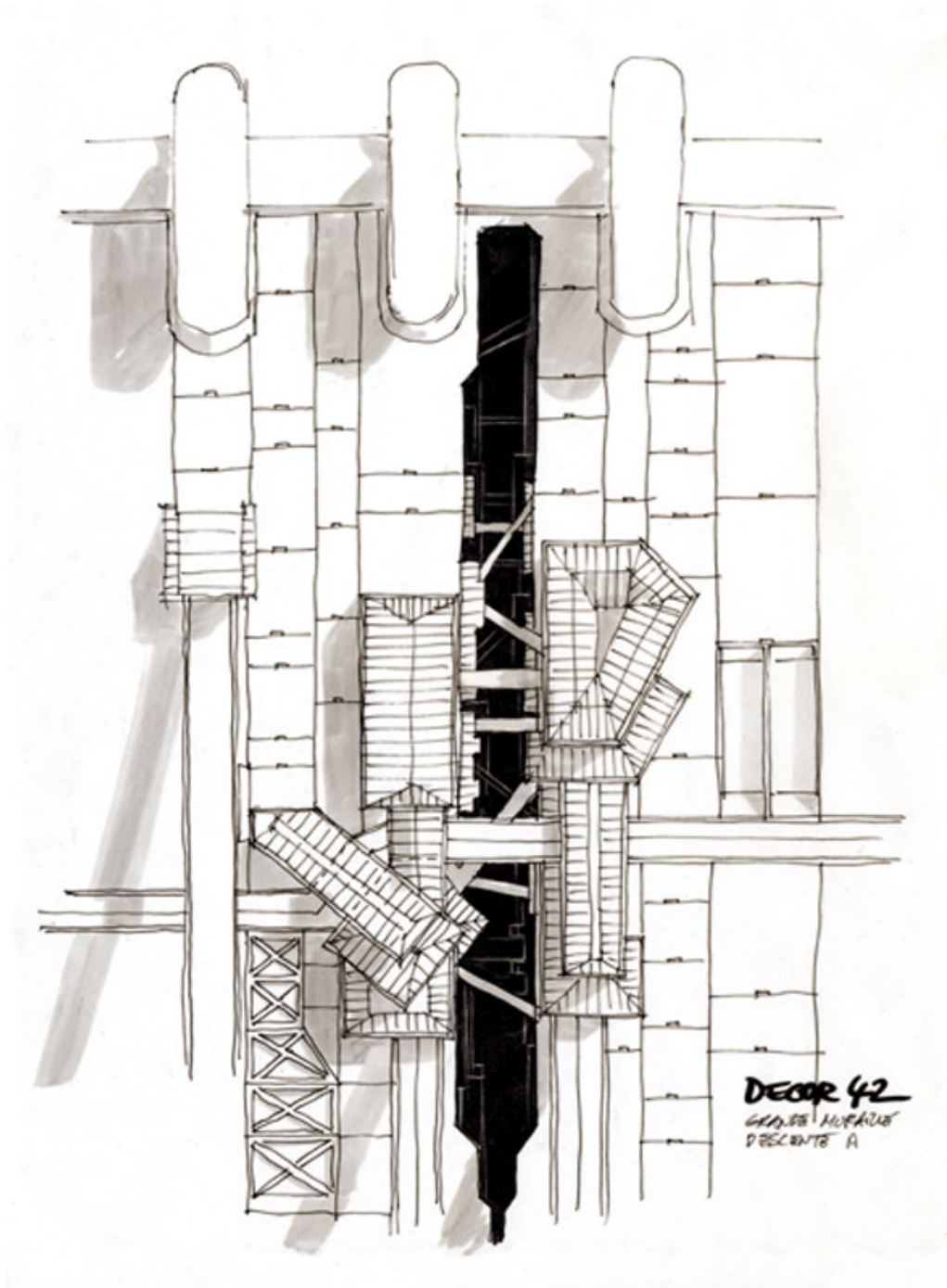
**Figure 32 Mise en place camera mapping of big wall, model sheet, top view**
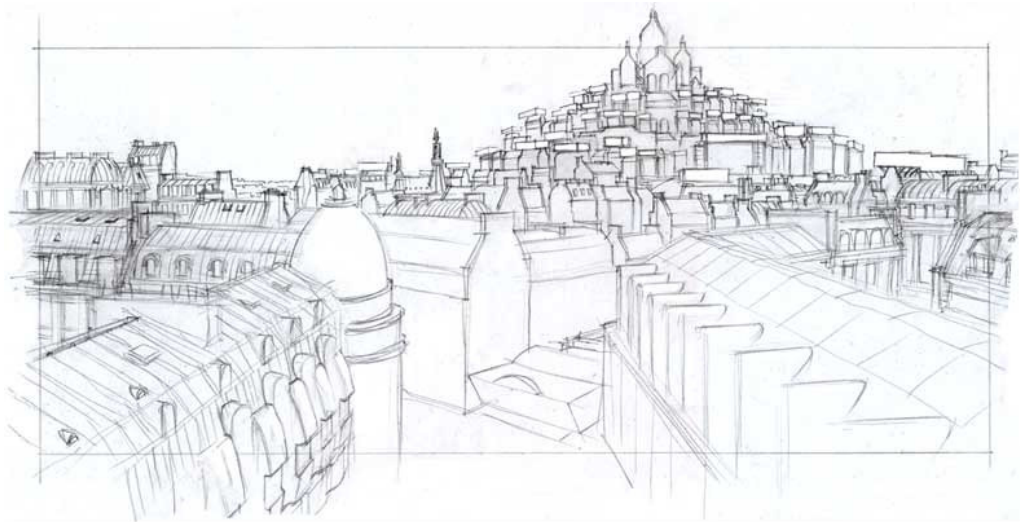
**Figure 33 Rough mise en place camera mapping, scene Pigalle**

In *Renaissance* Alfred Frazzani' sketches show how the elevation of the designs reshapes the multi layered city of 2054 Paris. **Fig 34** Alfred Frazzani who is the 3D set designer for *Renaissance*, imagined a new land profile for the city where the buildings are constructed to site with a big wall. Furthermore the elevation of Paris is rebuilt through the sketches and then the multi layered future city of 2054 Paris was born. In *Renaissace* the film makers spend lots of times to these visionary images in order to get the real vision of their dreamed world. Consequently as like in architecture they tried to construct till to details

of the buildings. Although the images transformed into virtual reality with 3D, the city has the opportunity to have its base from old and present Paris where Guimard, Corbusier, Haussmann can be seen and read still clearly. Therefore the designs for the visionary images of Paris is not with just high tech designs also they have the respect to keep the proportions, materials and the style in which they refer to past. **Fig 35** Urban architecture of Paris' uniqueness actually depends on its preeminence of its past.

Although it seem to have the brilliant urbanism for the 19th century, the vision at past turned out to be the like a dystopia for today for example with overloaded traffic and by over expanding of the city. Therefore it is also a critical for trying to protect the heritage of the city by the 19th century visionary images. As seen in the image the Haussmannien architecture is protected and the new layers are constructed upon the old city. The protection with the 19th century buildings can be observed also from the Doctor Muller House in the film. **Fig 36** The designers and architects try to keep the exact proportions while doing this. Also another important point is to reflect the characteristic properties of the actors in the film by referring and using the buildings and as aforementioned before it can be said that the characters and the buildings exactly reflect each other in *Renaissance*.

While producing the future city of Paris, the designers aimed to give the rough ambience for night in order to construct the film noir characteristics. The ambience in the city of lights turns out to be a crime city supported by the dark night scenes. **Fig 37** In order to produce these images the scene and space selections was very important.
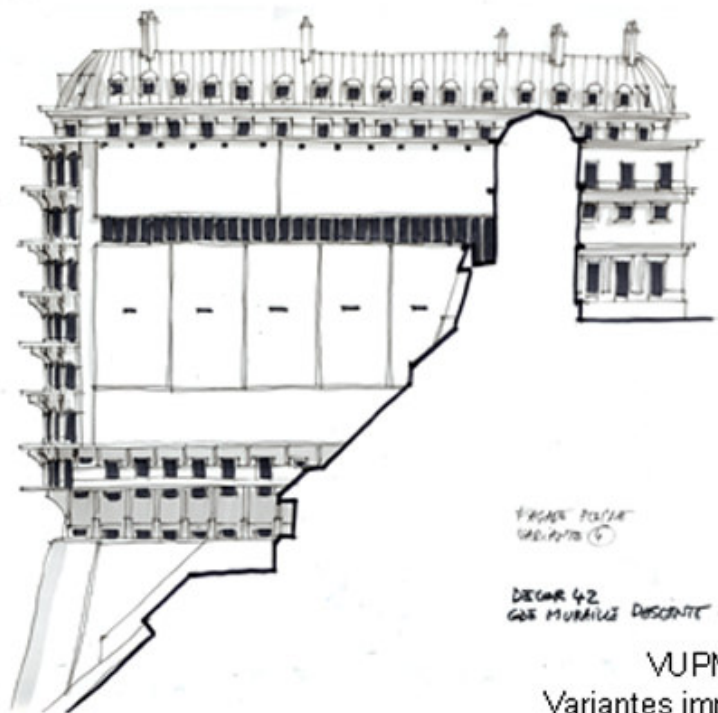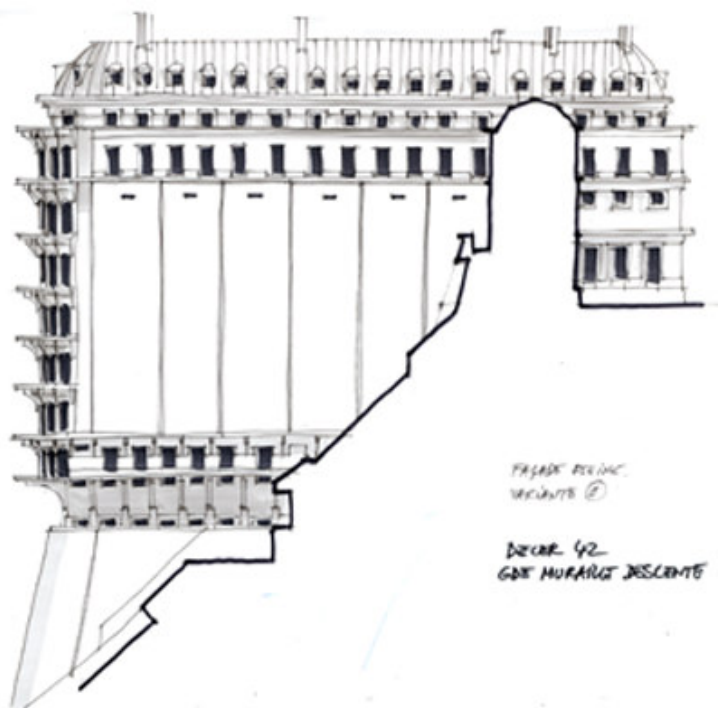
**Figure 34 Elevation of buildings with the big wall, variants. Ink and pentone on tracing paper**
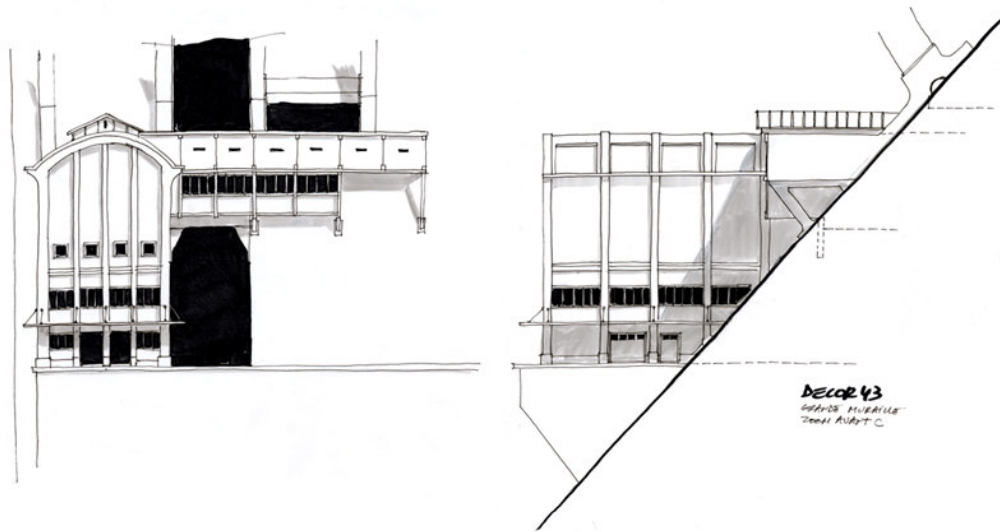
**Figure 35 Elevation enterence of the alleyway where Ilona is kidnapped,
Encre and pentone on tracing paper**
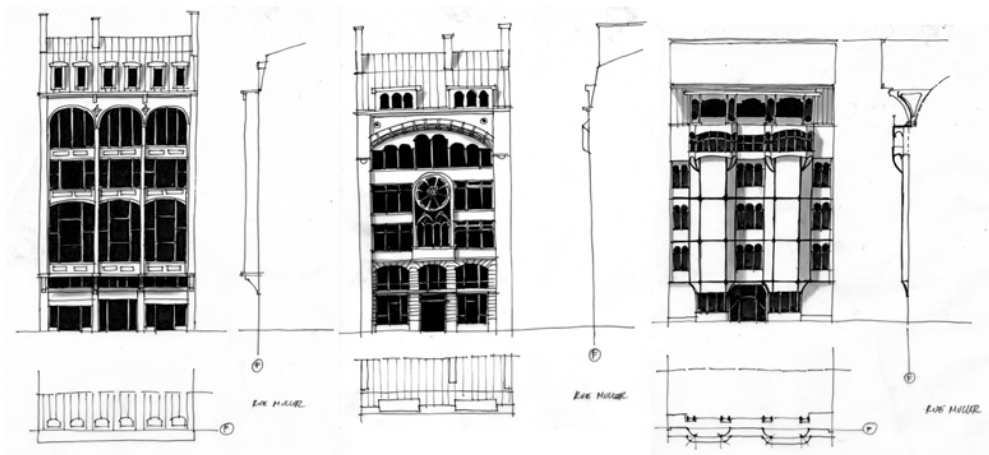


**Figure 36 Elevation of Doctor Muller's House**

**Figure 37 Rough night ambience sketches in the film**

There is an inherent integrity in the 2054 future images of *Renaissance*. During the production phase the idea of respecting the heritage of Paris faces the spectator with the designs of 19<sup>th</sup> century architectural and artistic styles. The reflection of past can be read from images directly. For example the metro system which is still running in 2054 Paris, proves how these images works as a reference to present and past city. Due to Alfred Frazzani's sketches, the designs feed from especially Hectord Guimard who is the most prominent architect as very well known as the representative of the Art Nouveau style at the end of the 19<sup>th</sup> century.[85] The decorative style of Paris since 19<sup>th</sup> century,

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[85] *Encyclopaedia Britanica Online Academic*, s.v. "Guimard, Hector (-Germain)
http://search.eb.com/eb/article-9038427, last accessed, June 2008.

have never changed till today. The metro stations which were designed by Hector Guimard also protect its scene in 2054 Paris in *Renaissance*. The 3D visualizers in the film have their concept designs form the 19th century style Art Nouveau. This reference can be seen directly from metro stations, bridges and from buildings. **Fig 38**
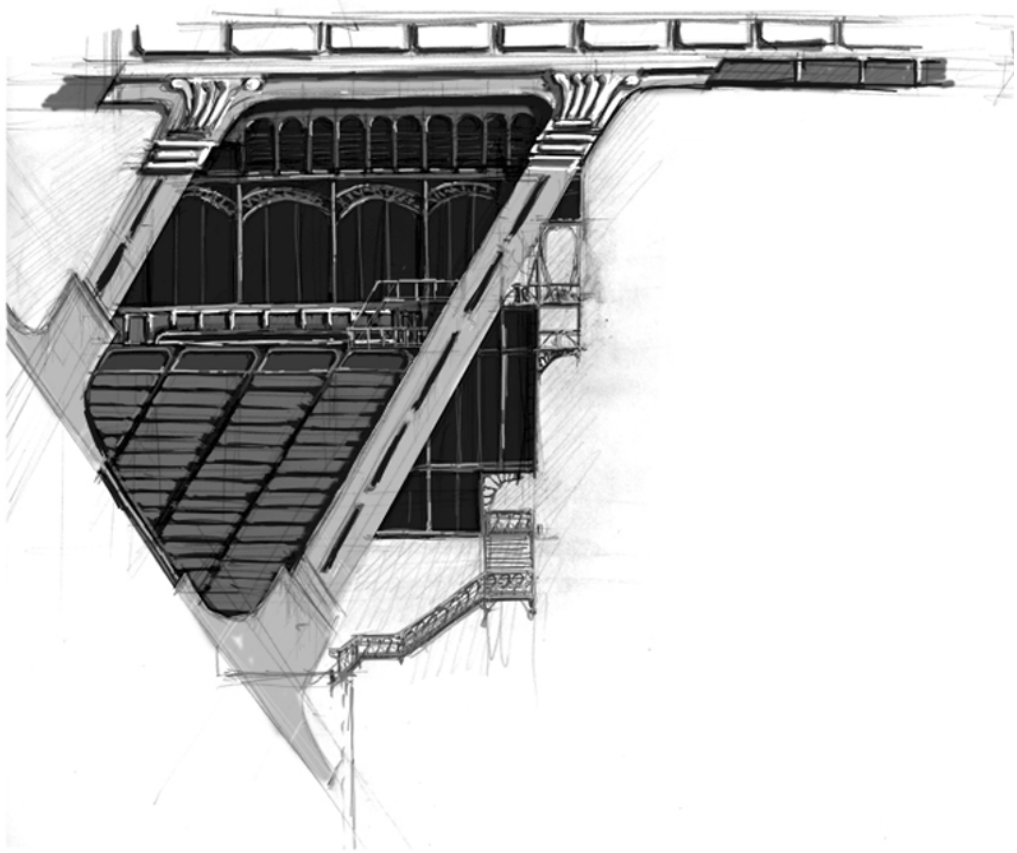


**Figure 38 The model sheet for styling the bridge**

As aforementioned before the ideal life images in the city do not combine themselves with just past images and styles. In order to create a multi layered dreamed world, Renaissance also uses the high tech design images connected to the ancient city layers. **Fig 39** Actually the images in that scene, refers to also post modernism by their styles. Those images are the experience of the future vision for Paris. The bindings they refer to the machine city again. The structures which are going up and down elevating the *living machines*, constructed on the old, ancient building roofs. The task of the high-tech structures points out the need to the living machines. In stead of going out of the borders of the city, in *Renaissance*, the designers visions shows a growing perspective for future vertical city for Paris. Unlike the other capitals, Paris doesn't host to the towers except Eiffel Tower and the La Defense site, but it expands vertically by the new layers connected with high-tech designs.
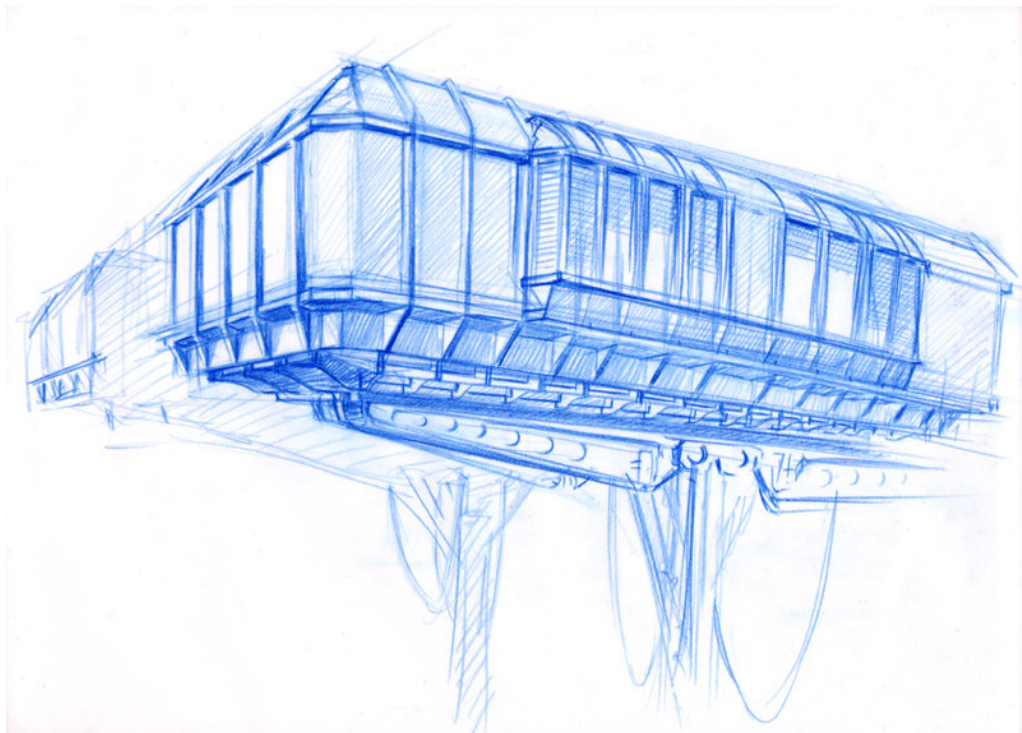


**Figure 39 Ilona's Appartment Skecthes**

## 4.3. Reference Films for *Renaissance*

What *Renaissance* has or does, isn't something new. It has lots of common parts with Ridley Scott's *Blade Runner*, Alex Proyas's *Dark City*, Terry Gillam's *Brazil* or *Hayao Miyazaki`s* animations or Mamoru Oshii's *Ghost in the Shell*.

"As in *Blade Runner* or *Ghost in the Shell*, the futuristic metropolis is a major element of the film" says Aton Soucmache (producer) in one of the interviews about the film.[86] Also the image of eternal youth, sold through the billboards reminds *Blade Runner*. Actually *Blade Runner* is the most accurate reference for *Renaissance*.

*Blade Runner* is one of the cult films of the postmodern times. The film takes place in Los Angeles in 2019. The story is about a hunter who is a lonely man like Karas. Both films have the visions of future as metaphors for our present world and both of the films brings discussions about postmodernism, post industrialism, late capitalism, cyberpunk and cyber cities. All of these discussions are related to the science fiction genre. In *Blade Runner* the city is a hybrid architectural design that looks like Tokyo or Honk Kong actually. It doesn't give the "real" feeling like in *Renaissance*. And also the ruins of the city can be seen more clearly than in *Renaissance*. There are both pastiches in these mental architectural images.

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[86] Alliance Atlantis Official Web Site. "Renaissance Press Notes," pp. 1-38.
www. http://www.allianceatlantis.com/corporate/press_media/secured/mp_aa_renaissance_images.asp

*"This particular practice of pastiche is not high-cultural but very much within mass culture, and it's generally known as the 'nostalgia film' (what the French neatly call la mode rétro – retrespective styling)."*[87]

Both of the films give questions which can not be answered immediately. There are questions on identity, power, history, reproduction and technology- human relation in *Blade Runner*.[88] In *Renaissance* there is the question of immortality. These subjects are really important elements for the film; they are like substructure for a building. The visualization of the whole designs, architecture, and city of the film depends on these topics. They are more important than (in some cases) narrative.

The terms cyberspace and virtuality has very much importance in both two films. This parallel universe that generated and sustained by global communications networks may be is more clearly seen in *Renaissance*. Ilona's cell is a very good example for this virtual world and also for virtual reality. It seems like a garden that never ends. It doesn't matter how much spaces that she takes she came always the same point in mapping destination but her all perception of space is changing by a computer program, created into a simulation of a garden. It seems that it is not possible to make a distinction between the virtual and real.[89] Behaving like god, controlling everything like it is real and fear of loosing the physical presence makes high pressure in a human sensibility. As Grosz defines: "Whereas many see in VR the ability to aspire to God-like status, to create, live in, and control worlds, to have a power of simulation that surpasses or bypasses the uncontrollable messiness of the real, others (sometimes even same writers) revile and fear VR's transformation of relations of sociality and community, physicality and corpo-reality, location and

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[87]Fredric, Jameson, 1998. "Postmodernism and Consumer Society," in *The Cultural Turn: Selected Writings on the Postmodern*, Verso, New York, p 7.
[88] E. Özgür, Özakın, 1997. *Analysis of Urban and Architectural Visions in Recent Science Fiction Films*, Master Theses, Middle East Technical University, p 111.
[89]Elizabeth, Grosz, 2002. "Cyberspace, Virtuality, and The Real: Architectural Reflections," in *Architecture from the Outside*, The MIT Press, Mass., pp. 75-90.

emplacement, sexuality, personal intimacy, and shared work space---the loss of immediacy, of physical presence."[90]

When the physical presence disappears the fear for human kind begins. For human, the appearance is the most important thing for surviving in life. The appearance which you know is 'not real' brings the confusion of being real or unreal. The space seems to be real, can be touched but it is a virtual reality like created in Ilona's cell. As explained before the production of spaces in *Renaissance* are also beginning with real and then turned out to be virtuality with the Mo-Cap technology. The data saved in the real space with the visions on the story boards transferred into 3D world, that's how the city, how the narrative constructed in *Renaissance*. Grosz asks the question of the idea of virtuality, rather than virtual reality in *Cyberspace, Virtuality and the Real*. She tries to reach the answer of what virtuality offer to architecture. The virtuality refers indeterminate, unspecifiable future, open-endedness, the preeminence of futurity over the present and the past, the promise not of simulation displacement, not simply deferral but endless openness.[91]

Constructing the images with dystopic visions is another shared point in sci-fi genre films. As like in its reference films *Renaissance* combines the images of the city in order to produce a contradicted and distorted future. How will the future look like not the question but the critique of the present and future combines evidently in both Renaissance and the reference films for Renaissance. Therefore the films begin to make the critique of the modern city linking with the social and cultural life like in cult films *Metropolis* and *Blade Runner*.

Staiger expresses the view that variant attacks on modern architecture as representing 20th century late capitalism, commodity fetishism and a class

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[90] Ibid., p. 77.
[91] Ibid., p., 88.

system cross these texts, along with fear of an age of information and of multinationalism. Then she points out *Blade Runner* as a film which links the problems to multinational capitalism, while *Brazil* suggests they are symptomatic of an advanced liberal welfare state bureaucracy.[92] In *Renaissance* the social criticism constructed on the big corporation Avalon which disrupts the human lives with scientific innovations. The consumer society feeds from these innovations which will change their lives forever. The images directly attack to their life styles and the identities. For example the billboards all over the city which surveils the habitants even they walk on the street (the first scene while Karas walks through the street) by affecting the people not only with these messages but also with sound by saying:

*"I like to be pretty everyday.*
*I like to be in good shape.*
*That's why I love Avalon.*
*With Avalon I know I am beautiful.*
*I know I will remain that way.*
*Avalon for a better world.*
*Health…*
*Beauty…*
*Longevity…*
*Avalon… we are on your side for life."*

In Paris in 2054 the billboards are everywhere, at streets, metro stations like in *Blade Runner.* They are the elements of city in order to control the city temper.

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[92] Janet, Staiger, 1999. "Future Noir: Contemporary Representations of Visionary Cities," in Kuhn, A. (Ed.) *Alien Zone II: The Spaces of Science Fiction Cinema*, Verso, New York, p. 112.

*The advantage dystopias have is that they do not have to provide alternate visions of tomorrow: they can merely exaggerate or invert utopias, suggesting that aspects of the fantasy ideal future will eventually produce distortions or contradictions.[93]*

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[93] Janet, Staiger, 1999. "Future Noir: Contemporary Representations of Visionary Cities," in Kuhn, A. (Ed.) *Alien Zone II: The Spaces of Science Fiction Cinema*, Verso, New York, p. 112.

# CHAPTER 5

## CONCLUSION

This study attempts to make comparative analysis in order to understand the potential influences of dreamed worlds in cinema to future architecture in terms of form, programs and concepts in city scale. In this exposition architectural city images are analyzed with reference to a case study by reading the representation of space and city in a model film *Renaissance*. During the research phase this thesis tries to answer the initially asked questions which are:

5.     What are the meanings and references in city images produced in cinema?

6.     What are the limits of architectural references in the images used in cinema?

7.     What are the influential limits of cinematic image on architecture?

8.     How does cinema work as a critical understanding of modern city?

The outcomes of these questions set out the limitations of spatial transformations in cinema. In order to conceive these limitations; space, time and continuity as the shared concepts in both architecture and cinema are tried to be understood via represented the city images.

In cinema the spaces are bound together with continuity and for the director this means montage and editing. By montage, continuity in time and space can be possible in cinema. In fact the montage method used in architecture also constructs time and space. But unlike cinema, space is the main goal for architecture. Therefore the space which is the main purpose in architecture turns to be a tool for cinema. Cinema constructs its narrative through space. Space represents or visualizes the narration in cinema. Therefore it becomes an element of the film. On the other hand space is also an element in architecture to organize functions and movements. The expanded difference is here as mentioned before is its being a purpose of architecture. While in architecture the continuity is fed from the functions and the movements in space, the continuity of time and space is developed by editing in cinema Therefore architecture and cinema also differs depending on experience of space which becomes the domain of editing in real life.

While making the film, 'continuity' is the binding concept for space and time. The built environment, the visualized one, characters, and movements, that is, every space and every object in the space are connected to time with continuity which gathers all the fragments. The methods and limits can change. But the aim and the gathering action never changes. It is just as in architecture. Cinema and architecture differs due to experience of space through these gathering actions. The architect tries to experience the space in his/her mind during the design phase, but in cinema, the experience of space is different. It reshapes its existence during the production phase until to the end of the process. Throughout this process the existence of space can change depending on being a background and foreground in the film. Therefore the space in cinema is not just like a purpose as in architecture. It becomes a tool while conveying the film essence in cinema. Cinema uses space as both background and foreground via images. The narration gains its essence in film by visualized images as foreground and background in cinema. Therefore space can be both a tool and

an element used to achieve the narrative in cinema. When it is foreground, it becomes a tool for cinema. And when it is background it becomes an element of the film.

There is an experimental architecture within cinema using the city as a laboratory. Creating artificial characters and freeing the process from the limitations of real conditions are significant advantages of cinema towards stretching the limits of experimentation in architecture. The experience of city in cinema is controlled by the director; however the experience of city in urban architecture cannot be controlled by the designer. Therefore the space notion in cinema and architecture differs depending on experience in reality. While the director wants to reach spectators with a fake continuity by montage, continuity and defining the limits are related to the user needs for an architect.

The third concept, time, differentiates depending on the product and the spaces in cinema and architecture. Therefore the city notion as a model text both for cinema and architecture is experimental during the production process. After the production phase while the success of the final products depend on the quality of the images in cinema, in architecture the quality of the products depend on space. As aforementioned, architecture involves a bodily participation to space while cinema involves a visual participation. Architecture is not about and does not aim to become a visual art. Therefore the quality of space in architecture involves both function and visuality within time. Although the continuity notion which is the binding term for time and space is another shared concept for cinema and architecture, it differs in reality. While the continuity is with movement and space in architecture, in cinema it is with movement and time. When the continuity is the fake term for cinema, for architecture it is the reality. Time defines space with mobility and motion, hence, movement in time results with continuity in architecture and with discontinuity in cinema. Time is the concept which directly constitutes images

in cinema within discontinuity. The images are reconstructed by editing time adequately. Time has a manipulation power on cinematic images by acceleration and deceleration depending on characteristics of the scene. It manipulates the effects of image on the audience by distortions. For instance deceleration of time directly changes the perception of image by emphasizing a dramatic approach for the scene. Therefore time in architecture and time in cinema differs in the use of image.

The constructed images in cinema configure a reality of experience in human mind within time. Even though the spectator has never seen the cities in reality, from the flat screen he/she gains the experience of that city through the images. So the images give the memories of spaces to people and by this mean the experience of space does not have to be real in order to have continuity in human mind, like the aforementioned Eiffel Tower example. Therefore the possibility to gain the real or unreal memories from images shows how the boundaries of the space and time notions can be expanded within the continuity again in human mind. This point is particularly relevant to montage and elective composition. Montage provides an elusive sustainability of space in real city scale by its deconstruction power on images. It does not matter if the city images are fictional or real in cinema. The architectural city images reinterpreted by montage, acquire new identities and meanings. Consequently they are transformed into an experimental field in cinema. By this mean the spatial transformations turn out to be unrestrictive by montage in cinema.

By the digital evaluation the most accurate reality for space and time is transforming itself into a virtual data. Therefore the system of the new world changed with the industrialized evaluation turning out to be the real dreamed world of today. The definitions for this dreamed world actually are not enough because this new system is beyond the limited reality and beyond the disciplines actually. The analog is now transforming itself into digital and all

the limits and boundaries are being evaluated, and expanded. The fictions of past and today turn out to be the realities for future. There is an expanding inherent gap while the transformation is happening. Photography, cinema, television, architecture, all the communication way of arts transfer themselves into digital. By this mean the virtual reality start to lead the communication and representation. The spaces in cinema and architecture have their limits not with just frames and now also with the digital screen with a virtual frame. Therefore the designers, film makers, architects should evaluate themselves also. Whereas the meaning of animation which is thought to be the moving images, turn out to be the bringing into life or re-renaissance. The title of the film 'Renaissance' with the binding of the words here refers metaphorically to the re-renaissance, to a new digital era, to a virtual reality which start to lead and will lead the reality in future cities and by this in everyday life. This new digital era annihilates the restrictiveness on design process both in architecture and cinema. In design process, there is an expanding freedom by virtual images. The material, static, economic concerns start to vanish by virtuality. Consequently produced spaces begin to be transformed into an experimental realm. The limits are expanded in both architecture and cinema via virtuality. Both architecture and cinema absorbed and innovated new spatial depths in virtuality, since the digital screen became the new frame and limit. This progression rises up new strategies and also problems especially in architecture. Virtuality raises the questions of effects of transforming a digital data into a built environment. This is the main point where architecture differs from cinema due to spatial limitations.

Cinema and architecture affect each other with their transformative design process. These creative fields both have the representative power on each other. The reinterpretation of space in cinema has a transformative effect on architecture. There is an inherent spectrum which influences architecture by cinematic images. The designs can reshape the future architecture in cinema.

Today's architects admit that cinema has influence on their designs. Therefore the influences of these designs are shaping the dreamed worlds and reshaping both the current and the future architecture.

While the transformations of spaces are read though the images, the transformation into digital world is studied using the film *Renaissance* as a case study in this thesis. The used methods and the technologies like Mo-Cap, in the film show how space can be reinterpreted. In a spaceless and timeless scene with all these inventions the experience of space and time is possible through a digital screen and then in cinema. Image by its meaning has the power because of being the tool and the purpose for the communication way of arts like in cinema. While the space turns out to be just the representation theme for image also the image turns out to be the representation theme for the space. The case in Paris is one of the most accurate examples for this case. The Eiffel Tower which is the reason and the main precious space for Paris image, defines actually the meaning of the city. It can be said both economically and visually Paris gets its presence, its character by this tower since the end of the 19$^{th}$ century. Therefore the Eiffel Tower represents Paris, the city, and the image of the Eiffel Tower becomes a cult for the communication way of arts in order to refer everytime to the city. In addition, because of being the 'Modern Babel Tower' of today, Eiffel Tower's image refers to utopic visions of film makers.

The reflection of future architecture in cinema was one of the main concerns for this study. As a result of the reflected images, it can be said that while the city in cinema is active; the city notion in architecture is passive. Although the movement in city is gained by dynamism, the products and designs of the architecture is static. Within this irony the main theme and purpose for architecture which is space actually turns out to be a playing area for cinema in order to achieve just the scenery. It does not differ if it is real or not for cinema.

It differs with its binding points, how it reference with the narration to the spectator. Therefore city in architecture and city in cinema differs from each other. One is the purpose and the other has been the representation way for its existence. But by this representation the future cities are always criticized and fed from the visionary images in cinema. Consequently, this shows how the cinema works for city as a critical representation way, so how it reflects the future architecture to the audiences through the images.

Like in *Renaissance* the critique of the modern city shows how the representation of images works as a tool. As an example, the visionary city images in *Renaissance*, with directors dystopic visions point out how Paris has a danger of becoming just a touristic space within the history and its layers in modern architecture.

In *Renaissance* the experience of the space shows how virtuality works as a tool for time and continuity also. The methods; 3D, Mo-Cap technology, illustration are the shared methods for both architecture and cinema. The experience of space with those tools proves how space can be reinterpreted.

Constructing the images with dystopic visions is another shared point in sci-fi films. As in its reference films, *Renaissance* combines the images of the city in order to produce a contradicted and distorted future. How the future will look like is not the question but the critique of the present and future combines evidently in both *Renaissance* and the reference films for *Renaissance*. Therefore the films begin to make the critique of the modern city linking with the social and cultural life like in cult films *Metropolis* and *Blade Runner*. Representation is the most convenient way to reach the spectator in terms of theory and aim. Expressing ideas with a representative power is most accurate in cinema which is a communicative form of art reaching as many audiences as

by the industry. That is why the critique of everyday life and modern life became so popular for cinema.

As a result, it is stated that the transformation of architectural spaces into cinematographic images, has its reflected effects within the disciplines of architecture, design and cinema. By the visions of directors the space turns out to be the representation critical for both architecture and cinema. By this means as a discourse the statement of effects of cinematographic images in architecture is not anymore argumentative. Due to this point of view the impacts of cinema to architecture rupture from flat screen to 3D reality built environment. So it effects the implications of design process which leads space into a new experimental field by technological innovations.

This study shows how a new critical discourse on the architectural realm of the cinematic spaces has been born by their spatial and virtual qualities which exceed the 'real' worlds with digital film sets. Therefore the aim of this study can also lead to a further point which can be discussed also from just animations and cartoons in the future. A world which is totally visionary, it does not matter if it is an illustration or 3D, have a critical approach to contemporary and future architecture. As already discussed through Ilona's cell in *Renaissance* which is a garden never ends, shows how virtual reality can produce an illusion and also at the same time a reality which refers to senses also. The space here exists by the senses and it never ends for the user inside of it. As a result, the virtual space in architecture and cinema embrace each other. The boundaries and limits, which are perished with eroded corporeality, turn out to be open-ended productions in this means. The illustrations which are two dimensional transformed into three dimensional worlds by the 3D environment in cinema and architecture, now transfer themselves into a four dimensional world by time and by virtual reality.

The fact that cinema is a discipline or not, is an argumentative question and it is not covered in the scope of this particular study which demonstrates how architecture as a discipline works with cinema in order to represent spaces by the images. Cinema effects contemporary and future architecture by its representation and communication power of transforming spaces into images. This study has highlighted the architectural city images in cinema. A further point can be clarified from contemporary and visionary designs in animations and cartoons in order to elucidate the absence of reality in these dreamed worlds. Also another further point can be examined through comparative analyses on contemporary architecture examples. In future, the architectural virtual environments will be more effective and apparent by digital innovations. Therefore the architects should evaluate themselves with new tools in order to benefit from the representational and communicative power of cinema.

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## CREDITS FOR THE FILMS

**CREDITS FOR *RENAISSANCE***
(2006, ONYX Films and Milimages, 105 min.)

Director: Christian Volkman
Producers: Aton Soumache, Alexis Vonarb, Roch Lener
Original visual concept: Mark Miance
Screenplay: Alexandre de la Patelliére, Matthieu Delaporte,
Mocap Technical Supervisor: Fredric Vanderberghe
Architecture and 3D Set Supervisor: Alfred Frazzani
Keyframe Animation Director: Pierre Avon
Character Designer: Julien Renoult
Art Direction: Pascal Valdes
Music Composer, Orchestration and Conductor: Nicholas Dodd
Country: France

**CREDITS FOR *METROPOLIS***
(1927, Universum Film (UAI), 116 min.)

Director: Fritz Lang

**CREDITS FOR *BLADE RUNNER***
( 1982, The Ladd Co., 116 min.)

Director: Ridley Scott