THE TRANSFORMATION OF ARCHITECTURAL NARRATIVE FROM LITERATURE TO CINEMA: DIFFERENCES, CONTINUITIES AND LIMITS OF REPRESENTATION IN DIFFERENT MEDIA

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ABSTRACT

THE TRANSFORMATION OF ARCHITECTURAL NARRATIVE FROM LITERATURE TO CINEMA: DIFFERENCES, CONTINUITIES AND LIMITS OF REPRESENTATION IN DIFFERENT MEDIA

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The prosperity of an architectural design cannot be evaluated only by its physical functionality, but requires the consideration of its fictional and representative power. The latter feature of architecture is an essential component of design both as an input and as an outcome. In fact, this feature is the main reason that architecture is an inseparable part of any fiction, that is related with people let it be a story, a movie, a commercial or a political discourse, etc. Besides being a sole part, architecture engages with fiction and this engagement can be functionalized in different manners by art and other disciplines.

The aim of this study is to understand the differences, continuities and limits of architectural representation in three different disciplines, architecture, literature and cinema. Understanding the functionality of architecture and conceptualization of space in different narrations can be utilized both as an alternative input in architectural design and as a model in architectural criticism.

The main discussion is executed through a case study in order to have a concrete discussion ground within the scope of this study. *L'ecumé des Jours* by Boris Vian (*Foam of the Daze*, 1947), and consequently, its 2013 adaptation *Mood Indigo* by Michel Gondry, are selected as the case.

Initially, the study is based on discussions on narration, narrative and representation, in architecture, literature and cinema, in order to understand the similarities and differences between the concepts of time, movement and space. Using these concepts, a comparative analysis table is created to compare the literary architectural narrative with visual architectural narrative. The outcomes of these comparisons are inserted as data for seven different, yet inter-linked, comparisons and analysis tables. A number of keywords, which are *usage density* (experiencing space and usage frequency as sub kinds), *spatial continuity-discontinuity*, *temporal continuity-discontinuity* and *continuity-discontinuity* of the narrative, are utilized to set a model for reading architectural narrative. Such alternative readings establish a ground to understand the narrative and cultural based conceptualization of space.

Keywords: architectural narrative, representation, literature, cinema, architectural criticism, usage density, Boris Vian, Foam of the Daze,

ÖZ

MİMARİ ANLATININ EDEBİYATTAN SİNEMAYA DÖNÜŞÜMÜ: TEMSİLİN DEĞİŞİK MEDYALARDAKİ FARKLILIKLARI, DEVAMLILIKLARI VE LİMİTLERİ

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Bir mimari tasarımın başarısı sadece fiziksel işlevselliği üzerinden değil aynı zamanda kurgusal ve temsili gücü üzerinden de değerlendirilebilir. Mimarlığın nihai durumu hem bir girdi hem de bir çıktı olarak tasarımın önemli bir elemanıdır. Aslında bu durum mimarlığın herhangi bir kurgunun parçası olması ile doğrudan ilişkili olmasının ana nedenidir ki; bu kurgu bir hikaye, film, reklam ya da politik bir söylem olabilir. Sadece bir parçası olmanın yanında mimarlık kurgu ile birleşir ve bu birleşme sanat ve diğer disiplinler tarafından farklı biçimlerde işlevlendirilebilir.

Bu çalışmanın amacı üç farklı disiplin olan mimarlık, edebiyat ve sinemadaki mimari temsilin farklılıklarını, devamlılıkları ve limitlerini anlamaktır. Farklı medyalarda mimarlığın işlevselliğini ve mekanın kavramsallaştırılmasını anlamak hem mimari tasarım için bir girdi hem de mimarlık eleştirisinde bir model olarak kullanılabilir.

Sağlam bir tartışma zemini oluşturmak amacıyla ana tartışmalar bir durum çalışması üzerinden gerçekleştirilmiştir. Boris Vian'nın yazdığı *L'ecumé des Jours* (Foam of the Daze, 1947) romanı ve onun adaptasyonu olan, Michel Gondry tarafından yönetilen *Mood Indigo* filmi çalışılacak örnek olarak seçilmiştir.

İlk olarak, bu çalışmadaki tartışmalar, zaman, hareket ve mekan kavramlarının benzerlikleri ve farklılıklarını anlamak amacıyla mimarlık, edebiyat ve sinema alanlarındaki anlatım, anlatı ve temsil üzerine konumlandırılmıştır. Bu kavramları kullanarak yazılı ile görsel mimari anlatıyı kıyaslamak için bir karşılaştırmalı analiz tablosu oluşturulmuştur. Bu analizlerden elde edilen çıktılar yedi farklı fakat ilişkili karşılaştırma ve analiz tablosuna veri olarak dahil edilmiştir. Bu analizlerin sonucunda mimari anlatıyı okuyabilmek için oluşturulan modelin temelini hazırlayan bir anahtar kelime kümesi oluşturulmuştur. Bunlar; kullanıcı yoğunluğu, mekânsal devamlılık-devamsızlık, zamansal devamlılık-devamsızlık ve hikayenin devamlılığı ve devamsızlığıdır. Bu tarz alternatif okuma yöntemleri anlatı ve kültürel temelli mekan kavramsallaştırılmasının anlaşılması için bir zemin oluşturur.

Anahtar Kelimeler: mimari anlatı, temsil, edebiyat, sinema, mimari eleştiri, kullanım yoğunluğu, Boris Vian, Foam of the Daze,

To My Family

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CHAPTER 1

INTRODUCTION

1.1. Problem Statement

The prosperity of an architectural design cannot be evaluated only by its physical functionality but requires the consideration of its fictional and representative power. The latter feature of architecture is an essential component of design both as an input and as an outcome.[1] In fact, this feature is the main reason that architecture is an inseparable part of any fiction, that is related with people let it be a story, a movie, a commercial or a political discourse, etc. Murray Fraser refers to Kim Dovey about how buildings creates meaning "not only through their formal aesthetics, but also in the way social space is created and used." [2] Besides being a sole part, architecture engages with fiction and this engagement can be functionalized in different manners by art and other disciplines.

Architecture has always been a decisive and a distinctive background in literature and cinema. This form of existence is a feedback area, which affects not only related disciplines but also the perception of architecture and architectural space.

[1] Hacıömeroğlu, T.N. Reconstruction of architectural image in science fiction cinema: a case study on New York. Supervisor Assoc. Prof. Dr. Abdi Güzer. Ankara : METU ; 2008. p. 1

[2] Fraser, Murray. "Introduction: The Cultural Context of Critical Architecture." In Critical Architecture, edited by Jane Rendell, Jonathan Hill, Murray Fraser, and Mark Dorrian, 250. London and New York: Routledge, 2007.

For this reason architecture is a valuable and efficient tool for conveying ideas, products, and dreams to people. Therefore, any for of media –visual, auditory, literary or a mixture of them– has a strong relationship with architecture.

Architecture is in close contact with popular culture as being one of the determining factors of life style, and merits, thus ideology of people. Even though this is a known fact, the representative limits of architecture in the popular culture has not been an integrated part of architectural studies. Architecture is an essential part of any narrative. Architectural representation takes place in daily life, art and different disciplines directly or indirectly. According to William J. Mitchell points out to the cognitive function of architecture:

> "The global web of spatially grounded symbols, texts, and discourses is, as poststructuralist cultural and literary critics have emphasized, dizzyingly self-referential. You can see this, in an elementary way, in dictionary definitions of words. "Hard" and "soft" are defined as antonyms, but this does not help you much unless you can draw upon direct experience of hard or soft things to break the circularity. Natural environments must once have provided the primary basis for the grounding of language in this way. But, for thousands of years, architecture, cities and material artifacts generally have played that role. In our urban culture, there is reciprocal, continually evolving relationship between things that there are words for and words that there are things for. The cognitive function of architecture (distinct from its function of providing shelter) is to create a rich environment for symbol, language, and discourse grounding and it also acts as the glue of communication that holds communities together. One role of designers then is to reproduce things that there are words for – thus providing cultural continuity. But another role is to operate at the ambiguous and contested margins of the system, conceiving of things that there are not yet words for, and providing concrete referents for words that there are not yet things for."[3]

It is necessary to analyze the structure and the elements of narrative thoroughly to understand the relationship between representation and narrative. Therefore, one has to ask the questions related to narrative, representation and architecture relationship. It is also necessary to understand the differences between the verbal and visual representation of architecture. According to Mitchell "architecture no

[3] Mitchell, William J. Placing Words: Symbols, Space and the City. Cambridge: the MIT Press, 2005. Pg. 12.

longer can (if it ever could) be understood as an autonomous medium of mass, space, and light, but now serves as the constructed ground for encountering and extracting meaning from cross connected flows of aural, textual, and graphic, and digital information through global networks."[4]

On the other hand, architectural criticism, not entirely a discipline itself, is an area that approaches architecture within an interdisciplinary diversity, functionalizes different disciplines' methods and notions, and adapts them to architecture. Literature and cinema stand out among these disciplines. As a result of developing visual and digital technologies, cinema turns into a representation area where it connects directly with city and space through architecture as sub-area. But due to cinema's own nature, there are differences -as much as there are similarities- between the methods of cinema that distinguish, place value, and represent space and architecture, from the methods and traditions of architecture that represent and assess space. Occasionally, these similarities and differences create a continuity, value and perception partnership between two disciplines, at other times, they create major conflicts. At this point, it is important to understand and discuss not only these differences and similarities, but also the approaches and priorities of these disciplines as the source. Charles Rice refers to Walter Benjamin on how architecture and cinema relationship affects audience.

> "In the "Work of Art" essay, Benjamin writes: The buildings are received in a twofold manner: by use and by perception. Or better: tactilely and optically. Such reception cannot be understood in terms of the concentrated attention of a traveller before a famous building. On the tactile side there is no counterpart to what contemplation is on the optical side. Tactile reception comes about not so much by way of attention as by way of habit. The latter largely determines even the optical reception of architecture, which spontaneously takes the form of casual noticing, rather than attentive observation. As regards architecture, habit determines to a large extent even optical reception. Under certain circumstances, this form of reception shaped by architecture acquires canonical value."[5]

[4] Mitchell, William J. Placing Words: Symbols, Space and the City. Cambridge: the MIT Press, 2005. Pg. 19.
[5] Rice, Charles. "Critical Post-Critical: Problems of effect, Experience and Immersion." In Critical Architecture, edited by Jane Rendell, Jonathan Hill, Murray Fraser, and Mark Dorrian, 264. London and New York: Routledge, 2007.

1.2. Aim

Jane Rendell defines architecture as "a subject that includes history, theory, criticism and design as well as urban, technological, social and professional studies. As such, architecture embraces knowledge, understanding and modes of operation particular to a number of disciplines ranging from the sciences through to the arts and humanities."[6] The aim of this study is to understand the differences, continuity and limits of architectural representation in three different disciplines, (1) architecture, (2) literature and (3) cinema. Literature and cinema use architecture and architectural space as a tool to create meaning, and opportunity for new discussions. The main goal is to understand the limits of critical approach towards architectural space. In 'Film as Spatial Critique', film-maker Patrick Keiller suggests that "film space can offer an implicit critique of actual space, and that researching as well as making films can act as a form of architectural criticism."[7] He elaborates:

> "Since the 1970s, architects have explored cinema as a source of spatial concepts applicable to architecture, but the excitement that accompanied this discovery seems to have passed. In retrospect, it seems to me – as an architect diverted into making films – that film has a more general significance of architecture as a means of developing a critique, temporal and otherwise, of actual architectural and urban space. What initially attracted – and continues to attract – me to the medium is that it offers the possibility, albeit constrained, to experience non-existent spaces, and in particular to experience spatial qualities seldom, not yet or no longer encountered in ordinary experience. These spaces may be non-existent either because they have not been produced, or because they no longer exist. "Spaces that have not yet been produced" might exist physically, but not experientially or socially: as Henri Lefebvre writes, "the space which contains the realized preconditions of another life is the same one as prohibits what those preconditions make possible. Perhaps this prohibition is sometimes suspended within a film, and if so, this might explain the seemingly utopian quality of so much film space. Similarly, "spaces that no longer exist" may still exist physically, but not socially, or they may no longer exist at all. Films can

[6] Rendell, Jane. "Introduction." In Critical Architecture, edited by Jane Rendell, Jonathan Hill, Murray Fraser, and Mark Dorrian, 2. London and New York: Routledge, 2007.
[7] Rendell, Jane. "Introduction: Architecture-Writing." In Critical Architecture, edited by Jane Rendell, Jonathan Hill, Murray Fraser, and Mark Dorrian, 89. London and New York: Routledge, 2007.

> represent physically imaginary spaces, or proposals for spaces to be realized in the future."[8]

Understanding the functionality of architecture and conceptualization of space in different narrations can be utilized both as an alternative input in architectural design and as a model in architectural criticism. An expected outcome from this study is to give feedback to discussions on architectural representation tools in architectural and art criticism, which are two different but interconnected areas.

1.3. Assumptions and Limitations

This study will mainly discuss architectural narrative and representation in different media. Since media is a general concept, which covers a very broad area, the study will be limited to two specific areas besides architecture: literature and cinema. But since each of these three disciplines have major study areas to cover, the main focus of this study will be limited to architectural narrative, and it will be conducted from an architect's point of view.

It should also be noted that the original language of the selected works as case study; the novel Foam of the Daze (Boris Vian, 1947) and movie Mood Indigo (Michel Gondry, 2013) is French. However, the main discussions in the book will be conducted from English translation of it.

1.4. Methodology

The main areas of inquiry are architecture, literature, and cinema. Initially, the study will be based on discussions on narration, narrative and representation in these areas to define an intersection of these three fields. This discussion is expected to end with a group of concepts related to narrative and representation, which will be further used as base for analysis.

[8] Keiller, Patrick. "Film as Spatial Critique" In Critical Architecture, edited by Jane Rendell, Jonathan Hill, Murray Fraser, and Mark Dorrian, 115. London and New York: Routledge, 2007.

Architecture, literature, and cinema are disciplines with their own methods of analysis and inquiry, different evaluation and criticism traditions. Architectural criticism will be functionalized as a model to understand the limits of architecture and the existence of architecture in various fields of representation.

Within the scope of this study, the main discussion will be executed through a case study in order to have a concrete discussion ground. As defined by Robert Yin "a case study is an empirical inquiry that investigates a contemporary phenomenon within its real-life context, especially when the boundaries between phenomenon and context are not clearly evident."[9]

One of the main intersections of literature and cinema is adaptations. Adaptations provide an opportunity to see the changes in the architectural narrative from verbal to visual. Therefore, the case is an adapted work from literature to cinema that is selected using a set of classification criteria proposed specifically for this study.

There are two steps of the elimination process for adapted works, which uses different classification criteria. First of all, known adaptations from various genres have been preselected and grouped under three headings.

Classical Works: The architectural narrative defines a particular kind of spatial characteristic such as an individual style in architectural history. (Spartacus, Ben-Hur, Pride and Prejudice, Hamlet, etc.)

Fiction – Non-Fiction Works: (mid-1900s) Works that narrate a particular period in history, but include imaginary spaces, places, buildings not bound with the time of the story. (20.000 Leagues under the Sea, the Fountainhead, 1984, A Clockwork Orange, etc.)

[9] Refered by Linda Groat. Linda Groat and David Wang. Architectural research methods. New York: J. Wiley, 2002. p. 346

Fantasy-Science Fiction Works: Works that narrate imaginary times, places, periods, and/or parallel worlds, other worlds and out of world experiences. (Alice in Wonderland, Charlie and the Chocolate Factory, Lord of the Rings, Dune, etc.)

The selected and grouped works are re-evaluated based on three criteria.

1) Is the adaptation "based on" or "loosely based on" literary work?

This is an important criterion since adaptations already transform the original work from one medium to another and cause changes in many ways. Therefore, there is a smaller chance that the study could gain significant and trustable data from a film loosely based on a literary work.

Example: Blade Runner (1982) is an adaptation loosely based on 1968 short story "Do Androids dream of electric sheep?" by Philip K. Dick. They have major plot differences.

2) Is there more than one adaptation for the literary work?

More adaptations bring the possibility of comparative studies between movies with the same plot. The main differences between shots as time and place might give an additional viewpoint to the study. Different times bring technological and stylistic differences, different locations direct cultural and perception differences or also different interpretations.

Example: Alice in Wonderland (based on "Alice in Wonderland" by Lewis Carroll) has eleven versions shot in 1903, 1915, 1931, 1933, 1955, 1972, 1982, 1986 1999 and 2010. There are also more than seven animation versions.

Spartacus (based on "Spartacus" by Howard Fast, 1951) has two versions shot in 1960 and 2004 (plus a loosely based on TV series since 2010)

3) What is the role of architectural narrative in literary work and adaptation?

Architectural narrative can either be the main subject such as the case of Fountainhead (Ayn Rand, 1943), one of the main characters such as the case in *Foam of the Daze* (Boris Vian, 1947), significant background element such as it is in *Lord of the Rings* trilogy (J.R.R. Tolkien, 1954-1955) or part of the

background without a significant role in the narrative.

The third criterion is applied through another set of classification criteria this time for architectural narrative.

Classification Criteria for Architectural Narrative

Architecture in the Original Work	Architecture in the Adaptation
Background	Background
Protagonist/Antagonist	Protagonist/Antagonist
Non-existent	Non-existent
Not narrated	Not narrated
I	**I**
Type of architecture	Type of architecture
Belongs to a period	Belongs to a period
Realistic	Realistic
Imaginary /Non experienced	Imaginary /Non experienced
Scale of Architecture	Scale of Architecture
City Scale	City Scale
Environment	Environment
Building Scale	Building Scale
Interior	Interior
Furniture/Ornaments	Furniture/Ornaments
Architecture defines/supports	Architecture defines/supports
Protagonist/Antagonist	Protagonist/Antagonist
Society	Society
Period	Period

Based on the answers given to these criteria, the case study is selected. The selected case for this study is *L'ecumé des Jours* by Boris Vian (Foam *of the Daze*, 1947) and its 2013 adaptation *Mood Indigo* by Michel Gondry.

CHAPTER 2

CONCEPTUAL FRAMEWORK: NARRATION AND REPRESENTATION

2.1. The Definition of Narrative, Narration and Representation

2.1.1. Narrative, Narration and to Narrate

According to Oxford English Dictionary narration is the action of relating or recounting; a story, narrative, account[10] while narrative is defined as an account or narration; a history, tale, story or recital.[11] To narrate is to relate, recount, given an account of.[12] The book "The Cambridge Introduction to Narrative" starts with H. Porter Abbott words on narrative: " …narrative is found not just in literature, film and theatre, but everywhere in the ordinary course of people's lives."[13] The need to write this down from the start of the book shows clearly that how people perceive narrative. Abbott continues in his book writing about this perception "When we think of narrative, we usually think of it as art, however modest…but as true as it is that

[10] Oxford English Dictionary
[11] Ibid.
[12] Ibid.
[13] H. Porter Abbott. The Cambridge introduction to narrative. Cambridge, New York : Cambridge University Press, 2008. Introduction.

narrative can be art and that art thrives on narrative, narrative is also something we all engage in, artists and non-artists like. We make narratives many times a day, every day of our lives. And we start doing so almost from the moment we begin putting words together."[14] He supports his idea with references to several theorists. "Given the presence of narrative in almost all human discourse, there is little wonder that there are theorists who place it next to language itself as *the* distinctive human trait. Frederic Jameson, for example, writes about the "all informing process of *narrative*," which he describes as "the central function or instance of the human mind." Jean-François Lyotard calls narration "the quintessential form of customary knowledge"[15]

In his article Revisiting Narrativity, Gerald Prince gives the definition of narrative: "Narrative has been minimally defined as the representation of at least one event, one change in a state of affairs."[16] Gerald Prince continues his quest for finding different approaches to concept of narrativity. "But it is perhaps Marie-Laure Ryan who has done the most systematic and promising work on narrativity. According to her, narrative texts create a world by depicting particular entities and events and they make that world coherent and intelligible by evoking a network of relations – casual links, psychological motivations, goals, plans – among the entities and events."[17] As Roland Barthes writes

> "The narratives of the world are numberless. Narrative is first and foremost a prodigious variety of genres, themselves distributed amongst different substances – as though any material were fit to receive man's stories. Able to be carried by articulated language, spoken or written, fixed or moving images, gestures, and the ordered mixture of all these substances; narrative is present in myth, legend, fable, tale, novella, epic, history, tragedy, drama, comedy, mime, painting (think of Carpaccio's Saint Ursula), stained glass windows, cinema, comics, news item, conversation. Moreover, under this almost infinite diversity of forms, narrative is present in every age, in every place, in every society; it begins with

[14] H. Porter Abbott. The Cambridge introduction to narrative. Cambridge, New York : Cambridge University Press, 2008. p.1
[15] Ibid.
[16] Prince Gerald. "Revisiting Narrativity" Narrative Theory: Critical Concepts in Literary and Cultural Studies. New York: Routledge, 2004. Pg. 11
[17] Ibid., p. 15

> the very history of mankind and there nowhere is nor have been a people without narrative."[18]

According to John Fiske "Narrative and language are two of the main cultural processes shared by all societies: they are "simply there, like life itself." Like language, narrative is a basic way of making sense of our experience of the real, and structuralists have argued that it shares many of language's properties, that it is structured along the twin axes of the paradigmatic and syntagmatic, that there may be a universal narrative structure, the equivalent of *langue*, of which specific narratives are the *paroles,* and that its signification necessarily works at denotative and connotative levels."[19]

2.1.2. Representation

Oxford English Dictionary defines representation as a) "something which stands for or denotes another symbolically; an image, a symbol, a sign and b) "the action or fact of expressing or denoting symbolically; (also occas.) an instance of this, a symbolic action."[20] John Fiske writes,

> "Representations are representative in three ways. In the first the sampled miniaturization of reality (which is what a text is) is taken as representative of the whole…. In the second a representative is one who speaks for us, one who promotes our interests in the wider world and is thus instrumental in extending our power beyond our immediate conditions…. In the third, a representation presents again selected features of an absent "reality" or referent. By presenting us with a particular experience or knowledge of the real a representation actually produces that reality, for our experience/knowledge of it becomes reality-for-us."[21]

Gabriela Goldschmidt refers to Grignon about representation "Representations are not all of a kind: on the contrary, representations differ vastly in purpose, in

[18] Barthes, Roland. "Introduction to the Structural Analysis of Narratives" Narrative Theory: Critical Concepts in Literary and Cultural Studies. New York: Routledge, 2004. Pg. 65
[19] Fiske, John. Television Culture. N: Routledge, 2004. Pg. 128.
[20] Oxford English Dictionary
[21] Fiske, John. Power Plays Power Works. London: Verso, 1993. Pg. 150.

modality, in the media they use, and in their level of abstraction." According to Goldschmidt "representations may be internal – in the mind – or external, i.e., material and physically perceivable."[22]

2.2. Narration and Representation Concepts in Literature and Cinema

As it seems the concept 'narrative' has a bond with literature older than any other media. The verbal narration has a strong connection with the think. Abbott asks the question "what does narrative do for us and gives a straight answer. "…the likeliest is that narrative is the principal way in which our species organizes its understanding of time."[23] It is not possible to say that narrative is only related to the perception of time in architecture but also space. Abbott supports that saying "Yet, however true it may be that narrative is the representation of events in time, it is no less true that these representations are in space as well."[24] He continues writing under the narrative perception title "Narrative is so much a part of the way we apprehend the world in the time that it is virtually built into the way we see. Filmmaker Brian de Palma put this idea even more strongly "People don't see the world before their eyes until it's put in narrative mode." Even when we look at something as static and completely spatial as a picture, narrative consciousness comes into play…"[25] He continues "This human tendency to insert narrative time into static, immobile scenes seems almost automatic, like a reflex action. We want to know not just what is there, but also what happened.."[26] At this point, the narrative architecture relationship should be mentioned where architectural narrative embraces verbal, visual and physical narration all at the same time.

David Bordwell demarcates narration conceptions into two groups to understand the narration in different media. These are diegetic theories and mimetic theories. In his

[22] Gabriela Goldschmidt and William L. Porter, eds. Design representation. London; New York: Springer, 2004. p.203
[23] Ibid., p.3
[24] H. Porter Abbott. The Cambridge introduction to narrative. Cambridge, New York : Cambridge University Press, 2008. p.160
[25] Ibid., p.6
[26] Ibid., p.7

own words “Diegetic theories conceive of narration as consisting either literally or analogically of verbal activity: a telling. This telling may be either oral or written. Mimetic theories conceive of narration as presentation of a spectacle: a showing.” Since Bordwell comes up with these theories based on Aristotle’s distinction of imitation, according to him either theory can be applied to any medium.[27]

More often than not definition of narration or narrative refers to representation, as much as definition of representation refers to narration and narrative. But their interconnected relationship changes from medium to medium especially in literature. As mentioned earlier in literature representation is part of the ultimate goal. Narrative is the tool to create representation. And different from architecture and cinema (and maybe many other art forms) representations that will appear would be unique in each readers mind. In addition, Goldschmidt points out that “In the public realm, representation is used to communicate more than design facts – it conveys messages concerning a wide cultural, social, and economical context in which the design has been conceived and is to be interpreted.”[28] According to Oxford English dictionary there are more than eight different areas to define representation concept.[29]

Gregory Currie discusses the concept of reality through the modes of representation that he calls perceptual realism in his article “Film, Reality and Illusion”.

> “Let us say that a mode of representation is realistic when, or to the degree that, we employ the same capacities in recognizing its representational content we employ in recognizing the (kind of) objects it represents. To Currie a good quality, well-focused, middle-distance photograph of a horse is realistic because one can recognize the horse, but a linguistic description of it is not sufficient since “recognizing the description requires knowledge of the conventions of language”. [30]

[27] Bordwell, David. Narration in the fiction film. Madison, Wis.: University of Wisconsin Press, 1985. Pg. 3.
[28] Gabriela Goldschmidt and William L. Porter, eds. Design representation. London; New York: Springer, 2004. p.216
[29] Oxford English Dictionary
[30] Currie, Gregory. “Film, Reality, and Illusion” Post-theory : Reconstructing film studies. Madison: University of Wisconsin Press, 1996. Pg. 327

Regarding Currie's view it can be said that the main difference between narration and representation lie beneath two acts recognition and convention. This main difference encloses the definition of reality in addition.

2.3. Architectural Narration and Representation in Literature and Cinema

According to Daniel Libeskind "' Architectural space' is a call for reinvention. A building must be 'not a metaphor but a transformation'. It must be once 'a text' and an 'enclosure of nuts and bolts' – suffused with human memories, sensitive to human needs, inviting to the senses as well as the intellect."[31]

Then it is only possible to talk about architectural representation and architectural narration. The narrative and architecture has also another connection: narrative architecture, which is defined as "an art of designing and constructing building to tell a story.[32] In her book "Architecture and narrative" Sophia Psarra writes about their relationship:

> " When architects refer to design they cast it as mental activity that is concerned with arranging forms, spaces, program and materials. When they speak about a building they often describe it as a narrative invoking a hypothetical viewer and a journey through space. Thus while design is portrayed as an activity of the mind, a building is seen as something to be experienced. … For some architects spatial narrative is central not only to the way in which they describe buildings but also to way in, which they design. From Le Corbusier's notion of 'promenade architecturale' to Daniel Libeskind's Jewish Museum in Berlin, vistas are shortened or lengthened and routes are twisted or layered to achieve spatial drama and heighten suspense.[33]

She continues writing "Narrative, either based on successive actions in a story or on spaces that are seen sequentially, is at the center of creative imagination. There are creations, in which fictional and spatial narratives are inseparable from each other – one cannot think of Joyce's Ulysses without thinking of Dublin, and we cannot think

[31] Penz F., Radick G. and Howell R., eds. Space in Science, Art and Society. United Kingdom: Cambridge University Press, 2004. Pg. 3.
[32] http://aadl.wordpress.com/2008/08/12/narrative-architecture/
[33] Sophia Psarra. Architecture and narrative : the formation of space and cultural meaning. Milton Park, Abingdon, Oxon; New York, NY : Routledge, 2009. p.67

of Hoare's Stourhead Garden or Terragni's Danteum (Kanecar 2001) without thinking of Virgil and Dante. We might also say that there are no better examples to demonstrate that the relationship between architecture and literature is other than a new subject. "[34] According to her architectural narrative uses symbols, patterns, geometry, spatial properties and other representational forms...[35] in order to tell a story.

Architectural representation can also be defined differently depending on the area it's related to. If we are talking about design field, then architectural representation is about the tools, the materials, the usage of language and drawings, sketches, models used to solidify architectural design. If it's about architectural representation in different fields (various media in this case) than it is more about the "idea" trying to be visualized. (either for reader, listener or watcher).

Architectural narration is about using the art of designing and constructing building to tell a story.[36] Architectural representation is the visualization of what architectural narration is meant to convey.

The architectural narration is the story of a literary work, and words are the representative elements. That is why in literary work architecture as part of the narration is the representation of architecture. Architectural representation is the "interpretation" of an idea, which is the narrative.

In a literary work, the architectural representation takes different roles in the narrative. One of them is the architectural image as a background and the one other is architecture as an active character in the story. Therefore when studying the transformation of architectural representation and narration from literature to cinema, the architectural narrative has to be interpreted based on its role as part of the narration.

[34] Sophia Psarra. Architecture and narrative : the formation of space and cultural meaning. Milton Park, Abingdon, Oxon; New York, NY : Routledge, 2009. p.68
[35] Psarra, Sophia. Architecture and narrative, Routledge, 2009 p.
[36] http://aadl.wordpress.com/2008/08/12/narrative-architecture/

2.3.1. Main Concepts: Time, Movement and Space

A preliminary study shows that most common concepts come across when studying the relationship between architecture, literature and cinema relationship are mostly time, movement and space. Bordwell and Thompson write about the relationship between narration and time and space

> "We can consider a narrative to be chain of events in cause – effect relationship occurring in time and space. A narrative is what we usually mean by the term story, although we shall be using the story in a slightly different way later. Typically, a narrative begins with one situation; a series of changes occurs according to a pattern of cause and effect; finally, a new situation arises that brings about the end of the narrative. Our engagement with the story depends on our understanding of the pattern of change and stability, cause and effect, time and space. All the components of our definition – causality, time, and space – are important to narratives in most media, but causality and time are central."[37]

George Bluestone quotes Edwin Muir "Edwin Muir, toward the end of his study, 'The Structure of the Novel', finds that in trying to ascertain reasons for particular limitations in the novel he was driven "at least to the limitations of our vision of the world. We see things in terms of Time, Space, Causality …" We may expect, then, to cope with similar problems in a comparative study of the two media."[38]

Barbara Mennel approaches this relationship from city scale. In her book Cities and Cinema, she talks about the common concepts which relate film and the city. In her words "analysis of both films and the city involves the coordinates of space and time, which according to Edward W. Soja have traditionally been seen as juxtaposed, with either history or geography in the ascendant."[39]

Patrick Keiller gives an example for this relationship within the frame of cinema. "Both early films and these more recent examples differ from what became the dominant form in the way they represent space on a screen. In films constructed as

[37] Bordwell, David and Kristin Thompson. Film art : an introduction. Boston : McGraw-Hill, 2008. Pg. 75.
[38] Bluestone, George. Novels into film. Baltimore, Md. : Johns Hopkins University Press, 2003. Pg. 8
[39] Mennel, Barbara. Cities and Cinema. United Kingdom: Princeton University Press, 1997. Pg. 15.

montage, space is assembled in time, as an implied continuity of fragments. In most early films, space is represented within a single frame, either static or moving. Early films are also less likely to direct the viewer's attention to a single subject in the frame: one's eye can more easily wander in their spaces and, because of this, they invite (or even require) repeated viewing. Moving-camera films often create a striking illusion of three-dimensionality, which early filmmakers sometimes referred to explicitly as "the stereoscopic effect"."[40]

In his book Theory of Film, Siegfried Kracauer talks about the similarities and differences between literature and cinema. According to him both literature and cinema "renders life to its fullness and they aspire to endlessness". But then he points out the differences. To Kracauer these differences mostly related to formal properties. He quotes Etienne Souriau, the French aesthetician, who writes about four structural properties of novels, which he believes to cause the problem of translation of literary language into cinematic language. They are related to the elements of (1) time, (2) tempo, (3) space, and (4) the angle of approach (point *de vue*).[41]

In one of his essays, Anthon Vidler approaches the concept of "architectural montage" from one base, through different aspects. The base approach is 'movement'. The first aspect is 'the movement in architectural styles' that can be seen merging and moving in the same building; Gothic with Romanesque, Renaissance and Baroque flowing together, one of them the dominant but with the traces of the other in it. This flows and changes in the scenery – defined as 'explosion' by Vidler – forces the filmmakers a mandatory montage – necessity to decompose and recompose the shot -. [42]

Then he goes further comparing the architectural composition and cinematic montage and founds a common theory: 'space constructions'; that just like creation of music, painting and cinematic montage architectural composition has a base, a rhythm, an endless movement. This movement is the cause of the montage

[40] Keiller, Patrick. "Film as Spatial Critique" In Critical Architecture, edited by Jane Rendell, Jonathan Hill, Murray Fraser, and Mark Dorrian, 117. London and New York: Routledge, 2007.
[41] Kracauer, Siegfried. Theory of Film: The Redemption of Physical Reality. New York: Routledge, 2008. Pg. 234-235
[42] Vidler, Anthony. The Explosion of Space: Architecture and the Filmic Imaginary, Assemblage, No:21, 1993, pp.44-59

‘decomposition and recompositions’ as Vidler writes ‘ these representations of architectural space to “explode” into the successive stages of their “montage” decomposition and recomposition, as if they were so many “shots” then it is because, for Eisenstein, architecture itself embodies the principles of montage.” With this, architecture can be the predecessor of the film.’

Besides these, there is also a more visual movement. As Vidler refers to Eisenstein who defines two paths of spatial eye: the cinematic, where a spectator follows an imaginary line among a series of objects, through the sight as well as in the mind - "diverse impressions passing in front of an immobile spectator"- and the architectural, where "the spectator moved through a series of carefully disposed phenomena which he absorbed in order with his visual sense." The movement is from real to the imaginary. But still the concept of montage is applied in both cases. Of course, this also brings some problems or as one may say risks with it. The architectural montage in real life is controlled; the shots are from human perspectives, using real architectural elements. In cinema, there is the risk of the imaginary forms becoming ‘illustrations’ – decorations – rather than spatial representations of architecture.

As discussed above each concept (time, movement and space) has a variety of relationships with each other depending on the media. In this study they are going to be used as tools to discuss narration and representation relationship within the scope of this study, which is limited to architecture, cinema and literature.

At the conclusion part of Narration and Focalization Mieke Bal, proposes a structural model and a system for the narrative. According to Bal, each narrative (depending on its genre) has its rules. The rules of the narrative produce the rules of *a* narrative, and these produce *the* particular narrative, its system of signs. These signs produce other signs – hypo-signs – form a network of significations, a structure constellation signifying the totality of the meaning of the narrative.[43]

[43] Bal, Mieke. “Narration and Focalization” Narrative Theory: Critical Concepts in Literary and Cultural Studies. New York: Routledge, 2004. Pg. 292

To sum up in architecture, representation is the principal element and narrative is something read through it. In literature narrative is the principal element and representation is something read through it. Cinema combines them both. It uses narrative and representation simultaneously to tell the story. The aim of this study is to interrogate these different approaches to narrative and representation mainly focusing on architectural narration.

CHAPTER 3

CASE STUDY

3.1. Adaptations

Within the scope of this study, it is decided to use adaptations from literature to cinema as the case study. Adaptations provide the opportunity to see the changes in the architectural narrative from verbal to visual. It is the proper area to understand the theory related to *narrator*, *narrated* and *the respondent* relationship. Adaptation is a process where image continuously changes because of the dual-presence of narrator and interpreter. H. Porter Abbott defines adaptation as a creative destruction of the original work. He quotes George Bluestone:

> What happens . . . when the filmist undertakes the adaptation of a novel . . . is that he does not convert the novel at all. What he adapts is a kind of paraphrase of the novel – the novel viewed as raw material. . . . It has always been easy to recognize how a poor film "destroys" a superior novel. What has not been sufficiently recognized is that such destruction is inevitable. In the fullest sense of the word, the filmist

> becomes not a translator for an established author, but a new author in his own right.[44]

Adaptations are important tools to understand how architectural images are used and what the theory behind the adaptation process is. By interrogating this process it would be possible to see which elements of architectural image are emphasized in the literary narrative and which ones in the visual narrative.

According to some thinkers during the adaptation process there is something essential is lost. That is the" language" of the novel. As Krachauer mentions before, literature and cinema are different disciplines with several similarities, but also with many differences, most importantly they have different languages to narrate. He gives examples from adaptations (from literature to cinema and from cinema to literature) and highlights the problems. According to him one of the main problems is that adaptations mostly fail to keep spirit of the literary work while they try to preserve its essential contents and emphases intact. The cause of this is mostly the requirements of the film medium. [45]

According to George Bluestone "one may, […] see visually through the eye or imaginatively through the mind. And between the percept of the visual image and the concept of the mental image lies the root difference between the two media."[46]

In the light of the theoretical inquiry above, the study requires further interrogations for a way to analyze these two media, using adaptations as a model and architectural space as the main focus. It should be noted that within the scope of this study the process of adaptation can also be defined as the transformation of architectural narrative.

Architecture, literature, and cinema have their own methods of analysis and inquiry, as well as different evaluation and criticism traditions. In this study, "architectural

[44] H. PorterAbbott. The Cambridge introduction to narrative. Cambridge, New York : Cambridge University Press, 2008. p.112
[45] Kracauer, Siegfried. Theory of Film: The Redemption of Physical Reality. United Kingdom: Princeton University Press, 1997. Pg. 239. (First printed in 1960 by Oxford University Press)
[46] Bluestone, George. Novels into film. Baltimore, Md. : Johns Hopkins University Press, 2003. Pg. 1.

criticism" will be functionalized as a model to understand the limits of architecture and the presence of architecture in different fields of representation.

The selected case for this study is *L'ecumé des Jours* by Boris Vian (Foam *of the Daze*, 1947) and its 2013 adaptation *Mood Indigo* by Michel Gondry.

3.2. General Approach to Adaptations

During the study of the architectural narrative in any kind of adaptation:

The limits of the study would change accordingly, if additions, and/or changes made during the adaptation of the literary work into a screenplay - such as the adaptation of *Cloud Atlas* (David Mitchell, 2005). During the adaptation of the book, a part of the story "An Orison of Sonmi-451" was changed drastically with the approval of the writer. A considerably large part of the story, which covers a period of months, almost all of the places, and many of the characters were written out. Instead another story, which happened in a period of weeks and few spaces which are not existent in the book, were added.

This situation forces a different approach (or several approaches) towards the study of the adaptation.

If the main plot, spaces, and characters of the literary work are preserved during the adaptation process:

- The architectural spaces narrated in the literary work;
    - If they exist in the movie;
        - Are they coherent with the literary work?

            Example: The hallway in Colin's house (*Foam of the Daze*, Boris Vian, 1947)
        - Are they incoherent or inadequate?

            Example: The ice skating rink is different than the one narrated in the literary work. (It is possible that the

director has chosen to use an already existing structure.) (*Foam of the Daze*, Boris Vian, 1947)

- If they do not exist in the movie;
  - Are there any alternatives suggested?

    Example: In the *Foam of the Daze*, writer names the city that events take place as Memphis, Davenport (which are actually names of two different cities in USA where the writer has never been to) There are several detailed narrations of the city, its streets, mines, etc. But the places named are from Paris.

    The film is shot in Paris and some parts of Belgium. The streets narrated in the literary work do not exist in the movie. On the contrary the city is named as Paris in couple of shots. There are few landmarks indicating Paris such as *Forum des Halles* and *The Church of St Eustace*.

- If there are architectural spaces in the movie which were not narrated in the literary work;
  - By which principles the director abides to set up the architectural spaces?

    Example: The house of Isis (*Foam of the Daze*, Boris Vian, 1947) in the book only two coatrooms and part of the living room they danced is narrated and with only few words, but in the movie the staircase and the room for the dance have taken an important place.

*There can be new architectural spaces presented in the movie in case there are major changes in the story.

*There is also the possibility that some architectural spaces were not used for a certain part of the story but can be seen in some other parts of it.

3.3. Specific Approach to Foam of the Daze and Mood Indigo:

"From shallow to deep" method can be used during the study of architectural narratives in Foam of the Daze – Mood Indigo adaptation:

1. Architectural narrative can define a physical situation such as a room – by specifying its size, color, decoration, the activities it hosts, brightness, etc.
2. Architectural narrative can be primary vessel or supporting tool of defining a situation continuous in the story.
    a. Architectural spaces change shapes depending on the mood, situation, or the action.
        i. Example: When Chloé gets sick the hallway gets darker. As the sadness grows, the house shrinks, the atmosphere and the colors change. *Figure 1*
        ii. Example: When Colin gets bad news about Chloé on the phone, the walls of the booth close in. *Figure 2*
    b. Architectural narratives can be used in place of, or as supporting elements for narrations of senses, such as sound or taste.
        i. Example: The room of Colin and Chloé becomes round when Duke Ellington plays.

With regard to topics discussed above, during the study of the adaptation of *Foam of the Daze* (*L'écume des Jours*, Boris Vian, 1947) into *Mood Indigo* (Michel Gondry, 2013) the following primary illations have been made:

1. It is not possible to evaluate architectural narratives as solely physical spaces.
2. The visualization of the architectural narratives cannot be exemplified with a single snapshot. The continuity of the visual is an important feature of the narrative.
3. It is a choice to interpret the architectural narrative either metaphorically or literally. But for a fruitful discussion the narrative should be approached from both sides.

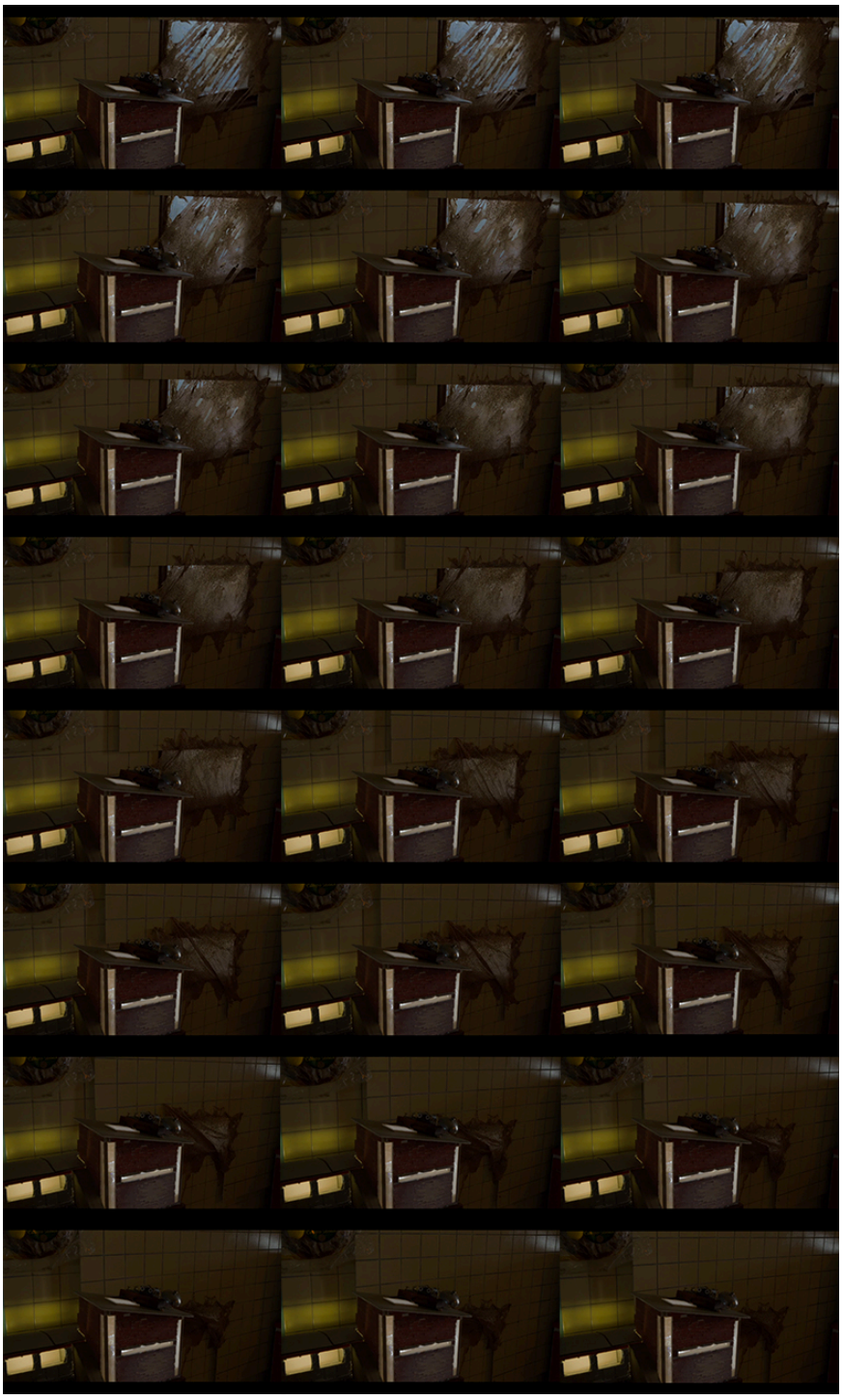


Figure 1 Colin' house starts to shrink after Chloé's sickness

Figure 2 Walls of the telephone booth closes when Colin gets bad news about Chloé.

One of the main differences between literary narrative and architectural narrative is the representative processes they employ. In a literary work the author could narrate the architectural space as much as (he/she thinks) necessary and as little as possible. The reader fills in the gap even without knowing it.

> "He drained his bath by boring a hole in the bottom of the tub. The bathroom floor, tiled with light yellow ceramic sandstone, was sloped in such a way that it conducted the water toward a hole situated directly above the desk of the tenant on the floor below. Recently, without warning Colin, he had moved his desk. Now the water fell onto where he stored his food."

When the reader reads this passage about Colin's bathroom, they are informed about the color of the tiles and the position of the bath in relation to the neighbor's apartment downstairs. The shape, size and furniture of the bathroom are filled with imagination of the reader depending on their own experiences, knowledge, etc. On the other hand the scene of Colin taking a bath in the movie had to include all the bathroom experience (as wide as the frame allowed) decided beforehand by the creators of the movie. If the image in the movie was only limited to bath and tiles then representation of this image in the cinema field would indicate a different narrative (a dream world or an obscured vision such as the view from a keyhole etc.) Therefore, the architectural narrative in the literary work can represent an image with the least that is required for narration. Figure 3

Figure 3 Colin takes a bath - Screenshot from Mood Indigo on the left and exact translation (!) of the literary narrative on the right

The same analysis can be applied to more detailed narratives:

> "He went down the hallway in the other direction and crossed the pantry to reach the dining room studio, which with its pale blue rug and beige-rose walls was restful to open eyes.
>
> The room, about four by five meters, took in light from Louis Armstrong Avenue through two elongated bay windows. Plate glass windows slid on the sides to let in the scents of spring when they could be found outdoors. On the opposite side, a flexy-oak table was placed in one of the corners of the room. Two right- angled benches corresponded to two sides of the table and matching chairs with blue Morocco leather cushions adorned the remaining sides. In the room there was also a long, low piece of furniture converted into a record cabinet with a top-quality record player, and another piece of furniture symmetrical to the first, holding slingshots, plates, glasses and other utensils that one uses in order to eat with civilized people."

The reader still has no idea about the ceiling, or the floor (the material, color, etc.). It is difficult to imagine if it has a door or not, or what can be seen from the room at the hallway side. Therefore, it is possible to say that, although the creators of the movie use the literal narrative to some extent (some details specified in the literary narrative) what they try to convey from the architectural narrative is what it represents. In other words the physical description specified in the literary narrative interpreted to decipher what kind of atmosphere it creates and what kind of feelings it holds –meanly, the spirit. *Figure 4*

Figure 4 Different angles of dining room studio – Screenshots from Mood Indigo

3.3.1. Main Approach:

In order In order to isolate the transformation of "architectural" narrative, it is necessary (1) to analyze the case study layer by layer, (2) to define the dominant factors which may effect the perception of transformation of the "architectural" narrative, and (3) peel them one by one, so that what's left is the essential elements and tools for the main discussion.

Principal Factors:

- **Properties of the narrative** (tools and/or techniques) in two different media; literature and cinema.
- **Adaptation** process has a massive affect on transformation process. Different adaptation types require changes in narration tools and techniques.
- **Perception and interpretation** of the narrative depending on the differences of the two **media.** (Mass medium, forced imagery by the director, etc.)
- Transformations in **translation**, which is a significant factor for this case, since both the novel and the film are in French but the English translations of the novel and English subtitles in the movie, are used for its study. The translation of idiomatic expressions from one language to another (actually one culture to another) is already a hard task. Especially in this case, where the author Boris Vian, creates his own thesaurus.
- **Stylistic choices**, of genre and the kind of movie and style of the director. This factor also covers the features of the work such as temporal changes such as the extraction of parts of the narrative in the process of adaptation, casting, film technology used (in this case use of props instead of 3d animation), and different final editings for different audiences. (Cultural differences)

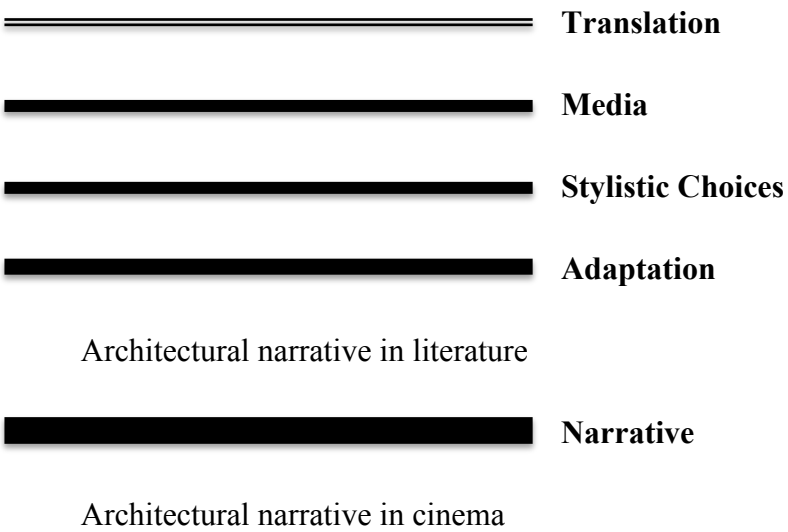


Figure 5 Principal Factors

3.3.2. Plot Segmentation

In order to make a comparison between two works, the novel and the film, it is necessary to divide them into sections. The novel is composed of chapters. Thus, the author has already decided the sections. Yet, the same cannot be told for the movie. Although, the movie is divided into chapters/titles in the DVD format, the original movie implies a continuous cinematic experience (the way it is perceived when watched in the theater) without any particular division. The comparison of the French/Italian and English version of the DVDs shows that the DVD chapters and durations are varied in different versions of the same movie as well.

L'ecume des Jours (1947)

The book consists of sixty-eight mini chapters. The French book is three hundred and thirty five pages long (appendix not included); whereas the English book, *Foam of the Daze*, is only two hundred and twenty pages long (appendix not included).

Mood Indigo (2013)

French version consists of ten titles. Duration of the movie is hundred and thirty

minutes (French + Italian under titled).
English version consists of twelve titles. Duration of the movie is ninety minutes (English under titled).

The differences in the durations of the French and English versions can be attributed to the close relationship (connection) of French public with Boris Vian and *L'ecume des Jours*. According to the director French people know *L'ecume des Jours* by heart.[47] Elementary schools include *L'ecume des Jours* in their reading list. There is also a document prepared for elementary school teachers to analyze and study the book and movie accordingly.[48] Therefore it can be inferred that French version of the movie aims a more coherent and loyal adaptation of the novel whereas the English version aims to please the spectator with a scenario they have most likely never met before. In this study the hundred-and-thirty minutes long French version will be used with the additions of DVD extras, including the deleted scenes.

According to Bordwell and Thompson "narrative can be considered as a chain of events in cause and effect relationship occurring in time and space … All the components of our definition –causality, time and space- are important to narratives in most media, but causality and time are central. A random string of events is hard to understand as a story." Space, on the other hand, is understood as a function of causality and time by the same authors. They state that "when we have the narrative we can connect the events **spatially,**" and only then "[w]e make sense of a narrative, […], by identifying its events and linking them by cause and effect, time and space." They explain how to do it by defining "story" and "plot." Accordingly, the **story** is consisted of the set of events in a narrative, both the ones explicitly presented and the ones that the viewers infer., On the other hand, the term **plot** is used to describe everything visibly and audibly present in the film before us. [49]

[47] Stated by the director of the movie, Michel Gondry, in the 'Interview with Michel Gondry' in DVD extras of *Mood Indigo* (2013)
[48] Can be downloaded from http://www.frenetic.ch/files/ecumedesjours-schuldossier-fr.pdf
[49] Bordwell and Thompson. Film Art: An Introduction. 8th edition. Pg 75-76

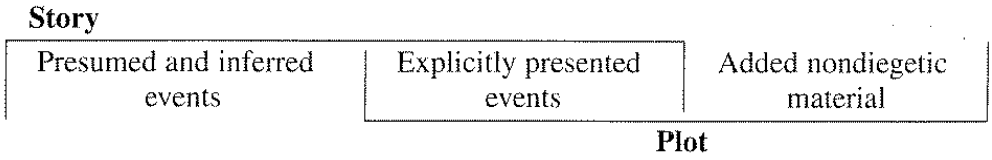


Figure 6 Bordwell and Thompson's story-plot diagram

Therefore the movie is divided into meaningful sections using 'Plot Segmentation' method. Bordwell and Thompson define segmentation as "a division of the film into structural units based on narrative, time and space.' Therefore, [i]t provides an overview of the film's structure." According to same theory film can be divided into segments when

A.) There is a change in time and/or place
B.) The segment has "unity" (may not be time and/or space)[50]

Since the movie is an adaption of the novel, the story is well known. Main story and side stories can be summarized as:

Main Story	Colin and Chloé' relationship (Colin's relationship with his friends)
Side Story	Chick and Alise' relationship (and Jean Sol Partre)
Second Side Story	Nicolas (and Colin, Chloé, Isis, Alise, Chick)

Main Story (Major life changing events)

Colin lives a happy and a comfortable life with his friends.

Colin meets Chloé, falls in love and they get married.

Chloé gets sick and major problems start to occur.

Chloé dies.

Side Story

Chick meets Alise (narrated afterwards), dates and starts to live with her.

[50] Bordwell and Thompson. Film Art: An Introduction. 8th edition. Pg 75-76

Chick gets fired, and becomes really poor because of his obsession with Jean Sol Partre.

Chick breaks up with Alise because of Jean Sol Partre.

Alise kills Jean Sol Partre to save Chick, and burns down the bookshops that sell Partre’s works.

Alise gets caught in the fire and dies.

The police kill Chick because of his tax depts.

Side Story

Nicolas works for Colin as his chef and his legal counsel.

Nicolas meets Chick, and Chloé.

Nicolas is in a relationship with Isis (not narrated, started before the events).

Nicolas is Alise's uncle.

Nicolas takes care of Colin’s businesses and Chloé.

Nicolas is forced to leave Colin's house to work for Isis' family.

When the plot segmentation is not based on time/space changes but major changes in the plot and DVD chapters:

	Ch. 1	Credits run
		People arrive one by one and get ready to work in a big shiny room with typewriters
		They are given blank papers and start writing the story
		Jazz is in the house (literally)
Colin lives a happy life with friends		Colin takes a bath and groom himself
		Nicolas makes lunch, Colin talks to Nicolas
		Colin looks for Chick from computer/telescope thingy
		Chick gets out of a bookstore after buying a new Partre book
		Colin gets ready for Chick
		Chick meets Nicolas for the first time
		Colin and Chick have a pianocktail together
		Colin and Chick have lunch while talking about Chicks new girl Alise
	Ch. 2	Nicolas clears the table to make room for coffee
		Nicolas teaches Colin how to dance biglemoi
		Chick works in a factory controlling the machines and production
		Colin gets ready for Isis' party
		Colin leaves the house walk on the streets and arrives Isis' house
		Colin finaly catches his running shoe and got it from Dupont's room
		Colin meets Isis, Chick and Alise
		Isis serves tones of food
Colin meets Chloe, they fall in love and get married		Isis introduces Colin to Chloe
		Colin and Chloe talks
		Nicolas plays Duke Ellingtons Chloe and everybody dances to biglemoi
		Chick dances with Alise and Nicolas dances with Isis
	Ch. 3	Colin and Chick discuss the party events over lunch?
		They take Partre related drugs and listen to Partres voice ?
		They invite Nicolas to have dessert with them after he changed
		He gives present to them hidden in the dessert (Jean Sol Partre essance? For Chick And a date with Chloe for Colin)

While Colin runs for the date Chick and Nicoals try to find his favourite place in Paris from the computer to tell him where to go
He meets Chloe at Forum des Halles (construction place and metro lines)
They take the little cloud of ze paris
They walk in the tunnels (see birds in cages) and run out of it
They sit on a bench talk a little and kiss for the first time the cloud takes a picture of it

Ch. 4 They spent some nights together ?
Nicolas takes them to ice skating rink with Chick, Alise, and Isis
Mouse watches them from the house
A woman on the ice skate rink catches the rope and Colin gets into an accident in the ice skating rink
The ice skating rink is cleaned by the cleaner machines and some birds
Chloe skates with Nicolas
Colin offers 25000 doublezon to Chick in order to be able to marry Alise
Colin asks Chloe to marry him when they just hit each other
Colin buys flowers for Chloe

Ch. 5 Chloe get ready in Colins room with Alise and Isis
Colin gets ready in the dining room with Chick
Father and the others wait for them at the church
Colin, Chick, Chloe, Isis, Alise walk to the church
Chick stops by to buy Jean Sol Partre doll
They arrive with children at tow
Colin and Chloe in one car, Chick and Alise in another races to get to the alter first
Father flies a plane to the altar
Colin and Chloe wins the race
Nicolas comes at the last minute to give the rings
Children sing Chloe Colin
Plane flies and crashes
Church is full of water Colin and Chloe are flying/swimming with happiness
Colin bought a glass limousine for Chloe as Nicolas the driver
Colin and Chloe and Nicolas drive to their honeymoon straight ahead
They stop for a picnic
Half of the picnic table is under sun the other half is rain

		Until Nicolas finds a place for them they spent time at the fields
		They run to the hotel
		Colin breaks the hotel window with his shoe
		They dance in the hotel and jump on beds
Chloe gets sick and major problems start to occur		Something flies in to Chloes mouth from the broken window and makes her cold
	Ch. 6	Chick, Alise and Isis go to Partre's conference
		They fight their way through the mad crowd outside the conference hall, sneakto a side door and get inside
		Police come with its strange walking truck
		Partre comes in in a strange machine
		Partre starts his speech in from a giant pipe
		Isis talks about the sudden sickness of Chloe and return of Colin and Chloe
		One of the balconies in the conference hall crashes down with people
		Colin, Chloe and Nicolas and mouse have breakfast at Colin's house
		They decides to go out together
		Mouse tries to clean the windows from strange webs
		Colin starts to worry about his money
		Nicolas and Colin talk about the strange webs on the windows
		Colin, Chloe and Nicolas walk on the streets to meet their friends
		They meet them in front of the Metropolitan metro gate
		They seperate (girls and Nicolas to shopping, Colin and Chick to skating)
		Colin and Chick skate
		A telephone call for Colin informing of Chloe's sickness
		Telephone booth closes in with bad news
		Colin kills the skate rink worker for being slow
		Colin runs home with his shadow following him
		Colin finds Chloe alright, Isis and Nicolas with her
		Colin and Chloe talk in their bedroom
		Colin and Chloe play music (Chloe) in their bedroom which turnes round because of it

Ch. 7 House gets smaller
First doctor comes to house and Nicolas kicks him out
Doctor Mangemanche comes
Doctor enters round room and checks Chloe
Colin listens into their conversation in secret from Nicolas' room
Doctor prescribes some pills and tell them to go to his office
Colin and Chick go to the Pharmacy and looks around while waiting for the pill
Colin and Chick talk about Alise and how much money Chick spent on Partre
Colin learns about the plant in her lungs
Outside view of the webbed house
Chloe takes her pills
They make love
They walk to the doctors office
Nurse allows them inside
Doctor checks on her
Doctor do some tests on her with strange machines
They talk with Nicolas about her sickness on the way back in the car

Ch. 8 Colin goes to an interview for a job and gets rejected
Colin tries to change the story by sneaking in to the writers room
Alise comes to visit to find Nicolas ages 14 years
Alise and Chloe talk about her treatment with flowers
Nicolas drops Chloe to the train for the mountains
Chick comes for lunch, the dirth in the house can not be cleaned
Colin forces Nicolas to work in Ponteauzannes house

Ch. 9 Colin sells his pianocktail thinking about Chloes surgery
Colin gets the bill for the surgery
Chick is fired from his job
Chloe supposedly gets better thanks to the operation
Colin goes to work in the greenhouse to make guns
Chloe draws while waiting for Colin
Downstairs neighbour brings flowers
Chick tries to steal from Colin and Colin lets him
Colin fails at making guns and gets fired
Alise comes to visit to find Colin in bad shape
They make love for a while to bury their sorrows Chloe sees them(Chick breaks up with her for Partre)
They leave the house together the stairs are in terrible shape

Ch. 10 Chick listens to Partre all day long and starts to hallucinate?
Chicks dossier for his arrest is filed through the computer (people in the strange room)

	Police is on the way for his arrest Colin gives bad new to people a day before it happens Alise kills Partre and burns his books to save Chick Chick resists to arrest and got killed Alise kills the booksellers and burnes down the bookshops Nicolas and Isis get the news about Alise's actions Alise got cought in the fire and dies and only thing Nicolas can save is her broche/necklace Colin, Chloe and Isis try to consol him (Mouse is also sick) Colin learns about Chloes death a day early
Chloe dies	Chloe dies Colin makes arragnements for her funeral with father Workers come to put her in coffin and throw her out of the window (the doors and stairs can not be used) Colin, Nicolas and Isis follow the funeral car Colin stands at the boards across the water see sth Chloe is thrown into her grave and Colin weeps Colin tries to kill lilies in the water Mouse can not stand it The house crashes down completly mouse get out at the last minute Mouse brings the drawings to the strange writers room they spread the drawings and everybody wrote on them to make the book Colin falls into water and possibly dies

When the plot segmentation is based on changing events/time/space:

	Ch. 01	1	People write the story / Shiny writers hall
Colin lives a good life	Ch. 01-02	2	Colin's regular life/Colin's house
Colin meets Chloe		3	Isis' party /Ponteauzannes residence
	Ch. 03	4	Discussing party events /Colin's house
		5	Colin and Chloe on a date /Forum des Halles and tunnels
	Ch. 04	6	Ice skating rink
	Ch. 05	7	Everybody gets ready for the wedding / Colin's house
		8	Wedding ceremony / Church
Chloe gets sick		9	Honeymoon / In the car and at hotel
	Ch. 06	10	Partre conference
		11	Breakfast at home /Colin's house
		12	Meeting with friends / Paris-Ice skating rink
		13	Chloe gets sick /Colin's house
	Ch. 07	14	Doctor comes to check Chloe/ Colin's house
		15	Pharmacy
		16	Chloe and Colin get intimate / Colin's house
		17	Doctors office
	Ch. 08	18	Colin looks for a job
		19	Alise's visit / Colin's house
		20	Chloe goes to the mountains / Train station
		21	Nicolas is forcibly sent away / Colin's house
	Ch. 09	22	Antiquity shop
		23	Chick is fired / Factory
		24	Chloe is back / Colin's house
		25	Colin works / Greenhouse
		26	Chick steals Colin's money / Colin's house
		27	Colin is fired / Greenhouse office
		28	Alise comes for a visit / Colin's house
	Ch. 10	29	Chicks file for arrest arrives /Strange room
		30	Colin gives bad news a day before they happen / Streets
		31	Alise kills Partre / Bar
		32	Alise burns down the bookshops / Bookshops
		33	Chick gets killed by the police / Chick's house
		34	Colin learns of Chloe's death a day early / Streets
Chloe dies		35	Chloe dies / Colin's house
		36	Colin makes arrangements for the funeral / Church
		37	Funeral / Colin's house, streets, Poor cemetery
		38	Colin's house crashes down / Colin's house
		39	Mouse takes Chloe's drawings to shiny writers hall
		40	Colin falls in to water and die / Poor cemetery

In the end, against sixty-eight chapters of the book, forty scenes are selected for comparison. In order to compare the literary architectural narrative with visual architectural narrative, a 'Comparative Analysis Table' is created using the selected chapters and scenes as base. Chapters and scenes in the table are matched based on plot. Comparative Analysis Table is composed of three sections: (1) Novel Analysis, (2,) Evaluation, and (3) Movie Analysis.

The novel analysis table is divided into two parts: (1) technical information and (2) spatial properties. Technical information consists of chapter, page (English translated book), time (of event), place (of event) and progression of the plot. Spatial properties consist of several questions related to space, characters, etc., notes section, and narrated spaces section. Although there could be more than one place mentioned in any chapter, rarely all of them are narrated in detail.

The movie analysis table is divided into three parts: (1) technical information, (2) spatial properties, and (3) temporal properties. Technical information consists of scene (previously selected scenes), chapter (DVD chapter), film time (starting and ending of the scene), narrative time (time of the event), main plot, place, scene type (major or minor key), and progression of the plot. Spatial properties consist of several questions related to space, characters, movement, and emotions, notes section, exterior/interior section, space properties (real/set design) and color scheme. Temporal properties consist of several questions related to time, space and spatial changes relationship, and notes section *Table 1.* As a result, forty-one comparative analysis groups are formed. In the process, both added and subtracted scenes and the deleted scenes are taken into account *Table 2.*

3.3.3. One on One Analysis

The purpose of the comparative analysis table is to see the how literal narrative transforms into visual narrative. It provides a base to study the similarities, differences, and changes, such as subtractions and additions either in plot or in other details. As the main scope of this study is architectural space, the main

focus of analysis is limited to plot, spatial properties and temporal properties.

Since one side of the comparison is literal and the other side is visual, comparative analysis table is supported with a one-on-one comparison between literary architectural narratives and their visual counterparts. Texts, including architectural narratives, such as the description of the architectural spaces,(like bath, hallway, dining room studio, ice skating rink, Isis's house, the square where Colin and Chloé meets, church, etc.) were matched with related images, and segments in the movie. The outcomes of this comparison are inserted as data for evaluation part. For example:

The Hallway

The hallway to the kitchen was bright, with windows on both sides, and a sun shone on each side, for Colin loved light. There were carefully polished brass faucets more or less everywhere. The suns played with the faucets and produced magical effects. The kitchen mice loved dancing to the sound of the shock from the sunbeams on the faucets, and they ran after the little balls that the beams formed upon pulverizing themselves on the floor, like spurts of yellow mercury. On his way through the corridor, Colin pet a mouse—she had very long black whiskers, she was gray and thin and had a miraculous luster—and the chef fed them very well without letting them get too fat. The mice made no noise during the day and played only in the hallway. (Pg. 6) *Figure 7*

Figure 7 Hallway – Screenshot from Mood Indigo

Outcome: Close to the literary narrative.

Table 1 Comparative Analysis Table

Novel								
Chapter	**Pages**	**Time**	**Place**	**Plot**	**Spatial Properties**			
							Notes	**Narrated Spaces**
Related chapter		Time of the event (If the time is not specified in the novel	Place of the event (Can be more than one place)	Major events in the chapter is listed	**Event taking place in more than one place?**	Yes/No		Spaces narrated in the novel
					Is the event happening on the move?	Yes/No		
					Is the space moving or the characters move?	Characters/Space/Characters and Space		
					Emotions attached to the space?	Yes/No/No but		
					Characters	Characters whom take part in the events		
					Where is the event taking place?	Spaces which the events happen in/on/at		

Context-Content Based Differences	**Comparative Evaluation**
Context and Content based differences between the book chapter and movie scene. (Includes continuities and discontinuities, character, event, spatial changes, additions and subtractions)	A general view to the chapter/scene relationship, analysis of context-content based differences and an evaluation of the narrative comparison

Movie							
Scene	**Chapter**	**Film Time**	**Narrative Time**	**Main Plot**	**Place**	**Scene Type**	**Plot**
Previosly selected scenes based on changing events/time /spaces	Chapter of the DVD	The start and end of the scene	Time of the event (If the time is not specified in the novel Time is defined as NA)	The major event	Place of the event	Major Key-Minor Key	Events in the scene are listed

Movie								
Spatial Properties						**Temporal Properties**		
		Notes	**Interior/Exterior**	**Space Properties**	**Colour Scheme**			**Notes**
Where is the event taking place?	Spaces which the events happen in/on/at		Interior/Exterior or Interior-Exterior	Set Design/Pre-existing Location	Analogous	**Time support the spatial changes?**	Yes/No	
					Complementary	**Things happen in real life?**		
Event taking place in more than one place?	Yes/No				Achromatic	**Time spent in one space or more?**	One/More	
Is the event happening on the move?	Yes/No				Monochromatic			
Is the space moving or the characters move?	Characters/Space/Characters and Space				Color Schemes			
Emotions attached to the space?	Yes/No							
					High-Low Intensity			
					Warm-Cold Colors			

Table 2 Analysis groups of novel chapters and movie scenes

Group No	Novel Chapter	Movie Scene
1	Non Existent	1
2	01-02	2
	03-06	Non Existent
	07-08	2
	09	Non Existent
	10	Deleted Scene
3	11	3
4	12	4
5	13-14	5
6	15	6
7	16	7
	17	Non Existent
	18-20	7
8	21-22	8
	23	Non Existent
9	24-27	9
10	28	10
11	29	11
12	30-31	12
13	32-33	13
14	34	14
15	35	15
16	36-37	16
17	38-40	17
18	41	19-20
19	42	Deleted Scene
	43	21
20	44	18
21	45	22
22	46	21
23	47	24
24	48	23
25	Non Existent	26
	49	Deleted Scene
26	50	Non Existent
27	51	25
28	52	27
29	53	28
30	54-55	29
31	56	31
32	57	33
33	58-62	32
34	63	30-34
35	64	35
36	65-66	36
37	67	37
38	68	Deleted Scene
39	Non Existent	38
40	Non Existent	39
41	Non Existent	40

The Dining Room Studio

He went down the hallway in the other direction and crossed the pantry to reach the dining room studio, which with its pale blue rug and beige-rose walls was restful to open eyes.The room, about four by five meters, took in light from Louis Armstrong Avenue through two elongated bay windows. Plate glass windows slid on the sides to let in the scents of spring when they could be found outdoors. On the opposite side, a flexy-oak table was placed in one of the corners of the room. Two right-angled benches corresponded to two sides of the table and matching chairs with blue Morocco leather cushions adorned the remaining sides. In the room there was also a long, low piece of furniture converted into a record cabinet with a top-quality record player, and another piece of furniture symmetrical to the first, holding slingshots, plates, glasses and other utensils that one uses in order to eat with civilized people… He had just finished these preparations when the buzzer detached itself from the wall to come and announce Chick's arrival. (Pg. 8-9) *Figure 4*
Outcome: There are changes between two narratives

First date with Chloé

Colin, standing in the corner of the square, was waiting for Chloé. The square was round and there was a Church, Pigeons, a Garden, benches, and, in front, cars and buses on macadam. The sun, too, was waiting for Chloé, but it could have fun making shadows, or helping wild beans sprout in convenient cracks; it could fling open shutters and shame a street lamp still lit because of the recklessness of an electric company technician. (Pg. 45) *Figure 8*

Figure 8 Forum des Halles and Church Saint Eustache Screenshot from Mood Indigo

Outcome: Writer names the city that events take place as Memphis, Davenport (which are actually names of two different cities in USA where the writer has never been to) There are several detailed narrations of the city, its streets, mines, etc.

The film is shot in Paris and some parts of Belgium. The streets narrated in the literary work do not exist in the movie. On the contrary the city is named as Paris in couple of shots. There are few landmarks indicating Paris such as Forum des Halles and The Church of St Eustace.

The Roads

-Do you want me to put up the yellow windows? said Colin.
-Put some colors on.
Colin pressed some green, blue, yellow and red buttons and the corresponding windows replaced the normal ones. It was like being in a rainbow, and, on the white fur, gaily colored shadows danced as each telegraph pole went by. Chloé felt better.
On either side of the road was a closely cropped, sparse moss of a discolored green, and from time to time a twisted, disheveled tree. There was not a breath of wind to wrinkle the sheets of muddy water that splattered under the wheels of the car. Nicolas labored hard to keep control of the car and only with effort maintained his position in the middle of the broken- down roadway. (Pg. 79) *Figure 9*

Figure 9 Honeymoon Trip Screenshot from Mood Indigo

Outcome: The climate separating Nicholas with the couple is nonexistent in the literary work. Picnic is not mentioned either.

The Closing Booth - The Ice Skating Rink

The voice asked that Monsieur Colin please go to the control booth because he had a phone call.

-What could that be, said Colin.

He hurried over to the side of the rink, followed by Chick, and touched down on the rubber carpet. He went by the bar and into the control booth where the microphone was. The record man was cleaning one with a scrub brush to get rid of the rough spots.

-Hello! said Colin, taking the phone.

He listened. Chick was watching him, he looked startled at first, then he suddenly became the color of the ice.

-Is it serious? he asked.

Colin made a motion for him to be quiet.

-I'm coming, he said into the phone, and he hung up.

The walls of the booth were closing in and he got out before being crushed, followed closely by Chick. He ran on his skates, his feet twisting in every direction. He called an employee. (Pg. 103-104) *Figure 2*

Outcome: Close to the literary narrative.

The Streets Part 3

They turned right. There were still two blocks of buildings to pass before entering the medical district. A hundred meters farther along, they started to smell the odor of anesthesia, which, on windy days, carried even farther. The structure of the sidewalk changed. It was now a large, flat canal, covered over by cement grills with tight, narrow bars; under the bars flowed alcohol mixed with ether that washed along cotton balls dirtied with humors and sanies, sometimes blood; from time to time, long strings of half-coagulated blood could be seen tainting the volatile flow, and scraps of flesh, half- decomposed, passed by slowly, turning on themselves like melting icebergs. The odor of ether was omnipresent. Strips of gauze and bandages also flowed in the current, unrolling their sleeping rings. On the right of each house, a tube descended into the canal, and the doctor's specialty could be guessed at by looking at the orifice of the tube for a few moments. An eye rolled upon itself, looked at them for a few moments, and disappeared under a large sheet of pinkish cotton, mushy like an ailing jellyfish. (Pg. 128-129) *Figure 10*

Figure 10 Doctor Mangemanche's Office and Canals Screenshot from Mood Indigo

Outcome: Have only slight similarities to the literary work.

The Church Part 2

On the steps, between two large sculpted pillars, the Father, the Beadlebelly and the Vergen were parading about before the ceremony. Behind them, long drapes of white silk descended right to the floor and the fourteen Children of Faith performed a ballet. They were dressed in white blouses, with red trousers and white shoes. The girls were wearing little red pleated skirts instead of trousers and had red feathers in their hair. The Father was holding the bass drum, the Beadlebelly was playing the fife, and the Vergen accentuated the rhythm with maracas. The three of them were singing the refrain in chorus, after which the Vergen performed a tap dancing step, seized a double bass and executed a sensational chorus with a bow, to a beautiful accompaniment.

The seventy-and-three Musicians were already playing on the balcony and the bells were pealing out. There was a brief dissonant chord because the orchestra conductor, who had gotten too close to the edge, had just fallen into the void, and the vice-conductor took the lead. Right when the conductor smashed down on the tiles the orchestra produced another chord to cover the sound of the crash but the church trembled just the same.

Marveling, Colin and Chloé were looking at the parade of the Father, the Beadlebelly and the Vergen while two under-Vergens, behind them at the entrance to the church, waited for the moment to present the halberd.

The Father made one last rotation while juggling his drumsticks, the Beadlebelly forced his fife into a high-pitched caterwaul that made half of the hyper- pious women lined up along the stairs looking at the bride go into convulsions of devotion, and the Vergen broke, with a final chord, the strings of his double bass. The fourteen Children of Faith descended the steps in Indian file; the girls lined up on the right of the car door, the boys on the left.
Chloé came out. She was ravishing and radiant in her white dress. Alise and Isis

followed. Nicolas had just arrived and approached the group. Colin took Chloé's arm, Nicolas Isis's, and Chick Alise's, and they climbed up the steps. They were followed by the Desmarais brothers, Coriolanus to the right and Pegasus to the left, while the Children of Faith came in couples, primping themselves all along the stairway. The Father, the Beadlebelly and the Vergen, after putting away their instruments, danced around while waiting.

At the entrance, Colin and his friends executed a complicated maneuver to put themselves in a position appropriate for the churchly entry: Colin with Alise, Nicolas at Chloé's arm, Chick and Isis and finally the Desmarais brothers, but, this time, Pegasus to the right and Coriolanus to the left. The Father and his fanatically devoted henchmen stopped spinning round, took the head of the procession, and all, singing an old Gregorian chant, dashed for the door. The under- Vergens broke on their heads little balls of thin crystal filled with lustral water and planted in their hair lighted incense sticks that burned with a yellow flame for the men and a purple one for the women.

The wagonettes were stationed at the church entrance. Colin and Alise got inside the first one and left immediately. They were whisked into a dark corridor that smelled of religion. The wagonette went along on the rails making a thunderous noise, and the music rang out with great force. At the end of the corridor, the wagonettes pushed through a door, turned at a right angle, and the Saint appeared in a green light. He was grimacing horribly and Alise tightened her hold on Colin. Cobwebs brushed past their faces and fragments of prayers came to their minds. The second vision was that of the Virgin and at the third, facing God who had a black eye and looked pissed, Colin remembered the entire prayer and could say it to Alise.

The wagonette emerged with a deafening roar under the archway of the lateral span and stopped. Colin got out, let Alise take her place, and waited for Chloé, who soon emerged.

They looked at the nave. There was a large crowd and everyone they knew was there listening to the music and rejoicing in such a beautiful ceremony.

The Vergen and the Beadlebelly, cavorting about in their fine clothing, appeared, preceding the Father who led the Bishat. Everyone rose and the Bishat sat down in a large velvet armchair. The noise of the chairs on the tiles was quite harmonious.

The music suddenly stopped. The Father kneeled in front of the altar and tapped his head three times against the ground. The Beadlebelly headed toward Colin and Chloé to bring them to their places while the Vergen lined up the Children of Faith on the two sides of the altar. There was now a very profound silence in the church and the guests were holding their breath. Everywhere, grand lights cast beams onto golden objects, which exploded in all directions. The great yellow and purple bands made the nave of the church look like a giant wasp lying down, seen from the inside. Very high up, the Musicians started an indistinct chorus. The clouds were entering. They smelled of coriander and mountain herbs. It was warm in the church and one felt wrapped up in a benign and quilted atmosphere.

Kneeling in front of the altar on two prayer pads covered in white velvet, Colin and Chloé waited as they held each other's hand. In front of them, the Father flipped rapidly through a large book: he could no longer remember his formulas. From time to time, he turned to glance at Chloé: he really liked her dress. Finally, he quit turning the pages, stood up straight, and with his hand, motioned to the orchestra conductor who attacked the Overture. The Father took a breath and commenced to sing the Ceremonial, sustained by a background of eleven corked trumpets playing in unison. The Bishat was quietly dozing, his hand on the cross. He knew someone would wake him when it was his turn to sing. The Overture and the Ceremonial had been written according to classic blues themes. For the Engagement, Colin had asked them to play Duke Ellingtons arrangement of an old, well-known tune, *Chloé.* In front of Colin, attached to the wall, one could see Jesus on a large black cross. He seemed happy to have been invited and was looking at everything with interest.

(Pg.66-73) *Figure 11*

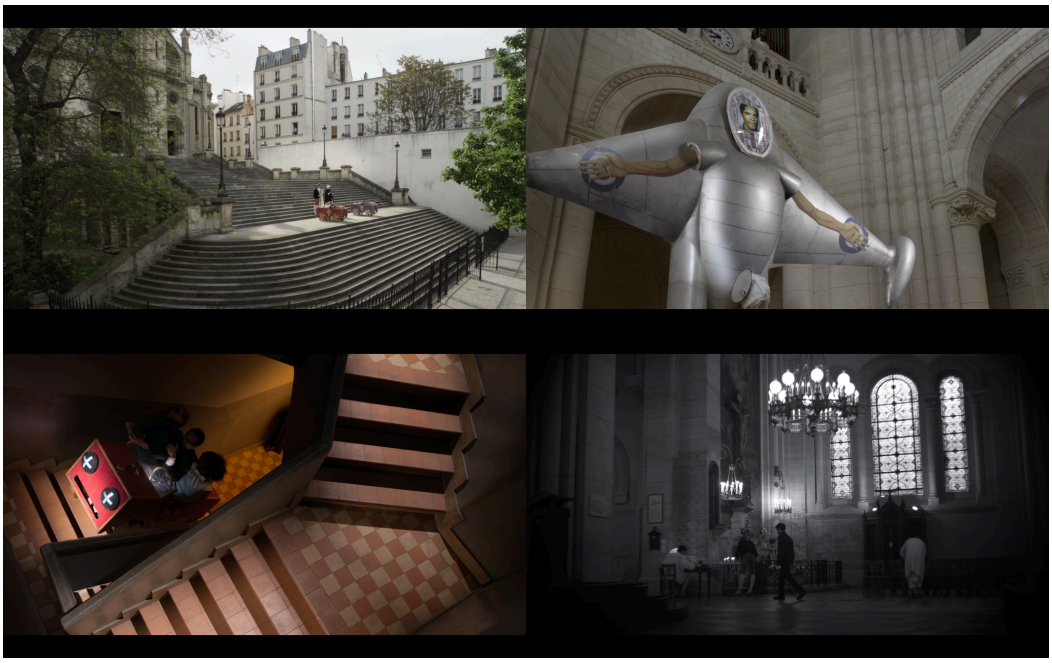


Figure 11 Church and the Wedding Screenshot from Mood Indigo

Outcome: Most of the events narrated in the literary work related to the wedding has been changed and subtracted in the movie.

The Greenhouse

Colin trudged wearily along the roadway. It sank in at an angle between earthen levees with glass dome mountings that reflected dirty, questionable shades of daylight. From time to time, he raised his head and read the signs to make sure he was going in the right direction and in doing so saw the sky striped with blue and dirty brown. Far ahead, up above the embankments, he could see the chimneys in a row on the main greenhouse.

In his pocket, he had the newspaper with the ad requesting young men between the ages of twenty and thirty to prepare for the national defense. He was walking as quickly as possible, but his feet sank into the hot ground, which, everywhere, slowly

took back possession of the constructions and the roadway. No vegetation could be seen; mainly just earth, in amorphous blocks, piled up on either side, forming steep and unstable embankments, and at times a heavy mass would waver, then roll out along the banks only to fall languidly onto the surface of the road.

In certain places, the banks were not so high and Colin could distinguish, through the cloudy glass of the domes, dark blue forms that moved about vaguely on a clearer background. He quickened his step, ripping his feet out from the holes they formed in the ground. The earth closed in right after, like a circular muscle, and there was nothing left but a slight, barely distinguishable indentation that disappeared almost immediately. The chimneys were getting closer. Colin felt his heart fighting in his chest like an angry beast. He clenched the newspaper through the cloth of his pocket.

The ground was sliding and was giving way under his feet but he sank in less now and the road was hardening perceptibly. He noticed the first chimney driven into the ground right near him. Dark birds flew round the summit where a thin green smoke was escaping. At the base of the chimney, a rounded bulge assured its stability. The buildings started a little farther away. There was only one door.

He entered, scraped his feet on a grill that shone with razor-sharp blades and went down a low corridor lined with lamps giving off a pulsating light. The floor was paved with red bricks and the upper part of the walls, along with the ceiling, were adorned with plates of glass several centimeters thick through which one could make out dark and immobile masses. At the end of the hallway, there was a door. On it was the number found in the newspaper and he entered without knocking as the ad had recommended.

An old man with shaggy hair and a white coat was reading a manual behind his desk. Various weapons were hanging from the walls, shiny lumelles, blunderbusses, sling-deaths of different calibers and a complete collection of heart-snatchers of all

sizes.

— No doubt, said the man, without that, you wouldn't want to work. I'm going to show you your post. It's on the floor above.

He guided Colin through a series of clean passageways with lowered archways and red brick stairways up to a door with a symbol on it, next to other doors.

— Here it is, said the man, go inside and I'll explain the work to you.

Colin went inside. The room was small and square. The walls and floor were of glass. On the floor was a large clump of earth in the shape of a coffin, but very thick, a least a meter wide. A heavy wool blanket was rolled up beside it, on the ground. There was no furniture. A small niche in the wall enclosed a blue iron vault. The man went to the vault and opened it. He took out twelve shiny cylindrical objects with a miniscule hole in the middle of each.

— The earth is sterile, you know how it is, said the man, you need top quality materials for the defense of the country. But for the rifle barrels to grow regularly and without distortion, it has been known for a long time that human warmth is needed. This is true for all weapons, as a matter of fact.

— Yes, said Colin.

— You make twelve little holes in the earth, said the man, spread out in the area of the heart and the liver, and you lie down on the earth after having gotten undressed. You cover yourself with the sterile wool cloth there, and you position yourself in such a way as to give off a perfectly even heat.

He let out a broken laugh and slapped his right thigh.

— I made fourteen in the first twenty days of each month. Ah! I was good!...

— So? asked Colin.

— So you stay like that for twenty-four hours and after twenty-four hours, the rifle barrels will have grown. We come and take them out, we spray the earth with oil and you start again.

— They grow toward the bottom? said Colin.

— Yes, it's lit up underneath... said the man, they have a positive phototropism

but they grow downward because they're heavier than the soil, so we make sure to shine on them from underneath so there won't be any distortion. Pg. (177-181) *Figure 12*

—

Figure 12 Green House Screenshot from Mood Indigo

Foam of the Daze is heavily loaded with architectural narratives to describe the architectural spaces (exterior and interior – streets, square, roads and Colin's house, church, greenhouse, etc.), the events happening (the car race before the wedding, road trip, the copper mines, the application for a job, etc.) and the feelings and atmosphere attached to the events (the closing telephone booth, the round room, etc.). The outcomes of this comparison change from "close visualization of the literary narrative" to "several changes have been made", "not close to the literary narrative", "narrated differently", "non existent in the movie" to "not narrated in the literary work". (Shiny writers hall, the roof window and the cityscape, pet mousse's miniature house) Since it is obvious that separating architectural narrative from its context gives insufficient data outcomes of this analysis should be evaluated not as sole standing but as part of a series of analysis for a wider approach. The overall outcomes of Comparative Analysis Table and One on One Comparison are taken a step ahead in the following chapter.

CHAPTER 4

COMPARATIVE ANALYSIS

4.1. Execution of Analysis Tables and Results

Spatial Analysis of the novel and movie, resulted in Table 3 and 4 respectively, are brief summaries of main spaces of the novel and movie, which uses the data from comparative analysis table. The spaces are grouped according to their scale. In the first group spaces are divided as urban scale and building scale. City elements such as streets, square, underground passage in a big park and poor people's cemetery are accepted as being urban scale. The rest of the spaces are accepted as being building scale.

The first outcome of this comparison coincides with the general approach of literary and visual narratives towards urban scale. In the movie, a bold acceptance and visualization of city of Paris is evident, with aerial view of the city with iconic landmarks such as *Forum des Halles* (as well as *Church Saint Eustache,* though it is represented differently). In the novel Paris is never mentioned – although some famous places in Paris is mentioned such as Molitor Complex and Bois de Boulogne - there is no clear image of the city. Moreover, the movie offers a roadside for a picnic and a train station although the station is not shown clearly. What can be seen

is the interior of the train and view of the city out of the window. None of these two spaces are narrated in the novel.

However, despite the fact that there is a stronger visualization of the city in the movie through landmarks and such, the novel contains more urban scale elements than the movie. One of the main differences of the novel from the movie is the usage of streets. In the novel Colin spends a lot of time walking on the streets, most of the time the starting point and the destination are unknown and the reader witness to his thoughts. In the movie, the urban architectural elements are only used as connections from one building to another; from Colin's house to ice skating rink, from Chick's house to Colin's house, from one bookstore to another, etc. Although there are not as many visual references to the city in the novel, the city seems to have a more solid presence (even its partial). In contrast, in the movie, the city is experienced both from street level and from bird's eye view.

In the building scale, the movie not only excludes several spaces and related plots narrated in the novel such as Chloé's house, Desmarais brothers' house or Gold reserve vault, but also offers two significant new spaces which are "the shiny writers hall" (as named by the author of this study) and house of the pet mouse. It is suggested that the shiny writers hall represents Boris Vian's study room where he writes his stories in haste without much editing. It is also interesting that four different colored rooms (purple, red, yellow and grey) are added to the hall *Figure 13*. Yellow room works as sort of a computer search engine where Colin writes questions to his telescope/computer like machine; the answer is given from the ladies working in the yellow room. The grey room is for policemen who search for Chick's crimes in computer, and get the order for his arrest. The exterior of the building is not visualized completely but there is an entrance, which probably works similar to a parking lot. as suggested in the scenes in which Colin is kicked out of the hall to this entrance, almost getting crashed by an exiting police auto-machine; and mouse enters the hall that way.

Figure 8 'Shiny Writers Hall' and 'Colored Rooms,' Screenshots from *Mood Indigo.*

The house of the pet mouse brings a different scale perception to the spectators. The model house for the mouse is almost exact replica of Colin's House with some minor inconsistencies. *Figure 14* Mouse house is situated in the kitchen on top of a coffee table (or similar object, higher than the ground). The main plan of the house is the same as the plan of Colin's house. There seems to be a bedroom (although furnished differently), a hallway, and a studio dining room, both with exact furniture plus some hay. It can be inferred that this was a practical and economical choice for the creators of the movie, since the sets for hallway and studio dining room used by the mouse are the same sets used by other actors. The differences between two sets are the hay spread on the ground for the mouse and the view out of the window. View of the mouse's house consists of partially what is outside –Colin's kitchen- and partially an artificial view of the city printed on paper and attached to the windows. In more than one occasion, the digitally added image of characters other than mouse looking inside the model house gives the feeling of a miniature version of Colin's house. As an advantage of this situation, the spectators can see the shape of Colin's house, with its roof window and other details. Different from the architectural narrative of the house in the novel, in the movie, the viewers are allowed the grasp the whole house inside out. The pet mouse has also a greenhouse for gardening vegetables, which are given to Nicolas for cooking. Colin's house is also furnished with vertical and horizontal circulation elements for the mouse. Not only mouse has round staircases to reach the bed in Colin's bedroom and to enter greenhouse, but it also has an elevator to reach to the top of the bookcases, tubes all over the house to get from one

place to another at higher levels, a designated road to ride its car, and even a button to open and close the bathroom door. The existence of the mouse's house brings a different scale perception and as it changes the point of view.

Reading interior-exterior relationship in the Table 3-4 also brings significant outcomes. In the novel almost half of the spaces (building scale) only have narrations regarding their interior –in this case the staircases of the buildings are accepted as part of the interior. Almost no information is given about their exterior properties. They enter the building, reach to the door and go into the interior spaces. In contrast, in the movie there are only two spaces with no exterior visuals, Chick's work place and antiquity shop where Colin sells his pianocktail. Therefore, in the novel, the readers are not able to grasp the whole scale of the spaces, how they are situated in the city, and their connection to each other. This is a mild contradiction to the outcomes of urban scale vs. building scale table about the approaches to the city in the novel and the movie. The novel has more urban scale elements (streets, etc.) but movie makes a more solid connection between these spaces with each other.

The previous argument should also be supported with the outcomes of Real/Left for Imagination/Set Design heading. In this study Real/Left for Imagination (LFI) notion is proposed for the analysis of the novel in place of Real/Set Design notion used for the analysis of the movie. The "real" concept can be understood in two ways. For the movie, it represents pre-existing urban or architectural locations such as Church *Saint Eustache*, Metropolitan Metro Entrance, etc. Many of the urban-scaled spaces used in the movie are part of existing built environments of Paris or of places in Belgium. Some of them are supported with set designs, such as the partial cityscape from the Cloud of Ze Paris and *Forum des Halles*. . The "real" concept in the novel is used for the spaces narrated by the author. The narration may not include all the details but gives a general idea about the space such as Colin's house, the church, etc. Therefore, the author turns these spaces into reality, while leaving rest of them for readers' imagination. Table 3 and 4 show that many of the spaces in the novel are narrated, some with great detail and some with only couple of words, but the

resulting effect of this on the movie is that almost all of these places are set designs. It should be stated that there are some exceptions to this. Several exteriors that are taken from the city, such the exterior of the pharmacy and the office building, and exterior and interior of the church they got married, *Notre Dame de la Croix*, are exceptions. Author also turns some spaces into reality by giving them names of already existing places such as Molitor ice skating rink, underground passage at *Bois de Boulonges,* meeting point at Sydney-Bechet Streets (known places in his time) although this only make sense to Parisians or people familiar with these places. The Molitor Swimming Pool, which was turned into an ice skating rink from time to time, was not in use for a long time, and it was recently turned into a hotel complex. *Bois de Boulonges* is a public park, yet it is not certain whether there is an underground passage in it or not. The author also hints some known places such as the bar Jean Sol Partre hangs out. Since this character is known to take reference from Jean Paul Sartre, the bar he frequents refers to *Café de Flore as* famously known..Café de Flore).

Figure 9 Mouse House

Table 3 Spatial Analysis of the Novel

NOVEL			
Public Spaces (In order of Appearance)	**Novel/ Movie**	**Exterior/ Interior**	**Real/ Imaginary**
Streets	N+M	E	NA
Square	N	E	NA
Cityscape -Cloud-	N+M	E	NA
Underground Passage (Bois de Boulogne)	N	I+E	R+I
Church	N+M	I+E	NA
Meeting Point (Sydney-Bechet St.)	N	E	R
Poor people's Cemetery	N+M	E	NA
Cat's place	N+M-Deleted Scene	E	NA
Private Spaces (In order of Appearance)	**Novel/ Movie**	**Exterior/ Interior**	**Real/ Imaginary**
Colin's house	N+M	I	NA
Ice skating rink (Molitor)	N+M	I+E	R+I
Isis Ponteauzanne's house	N+M	I+E	NA
Florist	N+M	I+E	NA
Place of Desmarais Brothers	N	I	NA
Chloe's house	N	I+E	NA
Bookstore on the way to church	N+M	E	NA
Copper mines	N+M+M-Deleted Scene	I+E	NA
Hotel	N+M	I+E	NA
Conference Hall	N+M	I+E	NA
Remedies shop/Pharmacy	N+M	I+E	NA
Prof. Mangemanche's office	N+M	I+E	NA
Bookstores (Non-specific)	N+M	I+E	NA
Mountains - Health facility	N+M	I+E	NA
Office building	N+M	I+E	NA
Antiquity store	N+M	I	NA
Chick's factory	N+M	I	NA
Record makers shop	N+M-Deleted Scene	I+E	NA
Greenhouse	N+M	I+E	NA
Chick's house	N+M	I+E	NA
Police Station	N+M	I+E	NA
Bar	N+M	I+E	R
Bookstore next to Chick's house	N+M	I+E	NA
Gold reserve vault	N	I+E	NA
Strangers' houses	N+M	I+E	NA

Table 4 Spatial Analysis of the Movie

MOVIE			
Public Spaces (In order of Appearance)	**Novel/ Movie**	**Exterior/ Interior**	**Real/ Set Design**
Streets	N+M	E	R
Forum des Halles	M	E	R+S
Cityscape -Cloud-	N+M	E	R+S
Tunnels	M	I+E	R
Church	N+M	I+E	R
Road side	M	E	R
Meeting point (Metropolitan U.E.)	M	E	R
Train station (Just the train)	M	I+E	S
Poor people's Cemetery	N+M	E	S
Cat's place	N+M-Deleted Scene	E	S
Private Spaces (In order of Appearance)	**Novel/ Movie**	**Exterior/ Interior**	**Real/ Set Design**
Shinny writers hall	M	I+E	S
Colin's house	N+M	I	S
Cityscape -Roof Window-	M	I+E	R+S
Ice skating rink (Molitor)	N+M	I+E	R+S
Mouse House	M	I+E	S
Isis Ponteauzanne's house	N+M	I+E	S
Florist	N+M	I+E	R+S
Bookstore on the way to church	N+M	E	R+S
Copper mines	N+M+M-Deleted Scene	I+E	S
Hotel	N+M	I+E	S
Conference Hall	N+M	I+E	R+S
Remedies shop/Pharmacy	N+M	I+E	R+S
Prof. Mangemanche's office	N+M	I+E	S
Bookstores (Non-specific)	N+M	I+E	S
Mountains - Health facility	N+M	I+E	S
Office building	N+M	I+E	R+S
Antiquity store	N+M	I	S
Chick's factory	N+M	I	S
Record makers shop	N+M-Deleted Scene	I+E	R+S
Greenhouse	N+M	I+E	S
Chick's house	N+M	I+E	S
Police Station	N+M	I+E	S
Bar	N+M	I+E	R+S
Bookstore next to Chick's house	N+M	I+E	S
One strangers house	N+M	I+E	R+S

The following Table 5 and 6 show the architectural space–user relationships in the novel and movie. The spaces are placed in order of appearance taking the novel as base. In addition to the designated colors for major characters, pink color for the spaces indicates the change made from novel to movie, which is the square where Colin meets Chloé for the first time that changed into *Forum des Halles*. The purple color indicates new spaces that are present in the movie but does not exist in the novel. The light brown color indicates the spaces that do not have any equivalent either in the novel or movie. Using this table, it is possible to see which characters use these spaces the most and the least and which spaces are mostly used by most of the characters, or specific for some of them.

According to the table, Colin (main protagonist) interacts with most of these spaces both in the novel and in the movie. And mouse is the one who interacts the least with these spaces. There are no major changes in the characters' interactions with spaces in the novel and movie. The spaces used by almost all main characters are Colin's house, ice skating rink, Isis Ponteauzanne's house, church, meeting point, and cemetery, in the order of their appearance both in the novel and movie. The only difference is Chloé's house, which is visited by all characters except Nicolas in the novel. Unfortunately user–time relationship couldn't be deducted from this table. This results in lack of information of if the spaces are used more than once, and/or at the same time by all these characters. In order to obtain this information User/Space/Movement table is created. *Table 7-8*

The aim of User/Space/Movement table is to show the movements binding the users and architectural spaces within a timeline in what happens after what manner. Table is divided into three parts, which are (1) main starting space, (2) secondary starting space, and (3) destinations/midpoints. The division is made to be able to define the movements from place to place in a more effective way. Since Colin's house is accepted as to be one of the important characters in the narrative, it is designated as the main starting space. Each activity is numbered so that both the movements and single spaced actions can be accounted for. *Table 7* is prepared for the novel and Table 8 is prepared for the movie. Both tables include all characters' movements.

Each main character also has their individual movements, which are analyzed in Table 9.

There are four different colors designated for actions. No color/white color, red color, blue color and green color.

No color means the starting point of the movement is narrated. For example in the novel it is narrated that Colin leaves his house in order to go to Isis Ponteauzanne's house (Table 7 – Action 5). In the movie, Colin, Chloé and Nicolas leave the church in order to go to the hotel. All their movements are shown in the movie. (Table 8 - Action 14)

Red color means the starting point of the movement is not narrated. In the novel Isis come to visit Chloé with Nicolas, but there is no information where they come from, they just arrive (Table 7 – Action 35). In the movie, Colin suddenly arrives at old woman's house to give her bad news, his starting point is not known (Table 8 – Action 43).

Blue color is used to mark cases in which the movement in order to reach some space is not narrated. Characters just happen to be there, the starting point is the destination. In the novel, Desmarais Brothers are narrated in their house. No movement follows (Table 7 – Action 10). In the movie, Colin is already in the office building for his first job interview without any reference to his departure point or the route used to get there (Table 8 – Action 24).

In the table, the spaces that are named but not narrated are specified with yellow text. In the novel, following the wedding, all the guests go to an afternoon wedding reception but no information is given about it (Table 7 – Action 11).

Green color is used to differentiate actions happening in Colin's house, since it is not only a starting point but also one of the main characters of the narrative.

There are two different symbols designated for movement. A continues line is for narrated movements and dashed line is for non-narrated movements. In the novel Colin and Chloé's trip to Doctor Mangemanche's office is narrated in detail,

therefore the movement is represented with a continues line (Table 7 – Action 25-26). In the movie, it is not shown how Colin returns home after getting Chloé's medicine from the pharmacy, but he certainly returns home. Therefore the movement is represented with a dashed line (Table 8 – Action 20).

The additional light pink texts are used only in the *Table 8* for the movie to represent shiny writers hall (SWH) and its differently colored rooms. In the movie, the story is often cut with a typewriter scene where the story is written. Typewriter scenes are represented with light pink TW. Spaces, which are narrated in the movie, but not in the novel, and the real spaces in the movie are represented with dark pink text.

The table it is shows how frequently and densely the characters use the spaces. From the previous table one can say that all characters except the mouse have been in ice skating rink, Colin's house and Isis Ponteauzanne's house. The Character/Space/Movement table shows that not only all characters (except mouse) been to ice skating rink and Isis Ponteauzanne's house all at the same time, but also several characters been to ice skating rink more than once. In the novel Colin and Chick have been there three times, Isis, Alise and Nicolas for two times and Chloé for once, in the movie all characters been there once together and Colin and Chick once more. On the contrary, even though all main characters have been to Colin's house more than thrice they have never experienced it all together. In addition to previous tables, it is obvious that majority of the events happen at Colin's house.

One of the most important outcomes of these tables is that they create an opportunity to analyze how temporal and spatial continuity of the narrative in the novel differs from the one in the movie.

In the novel, Alise goes to Colin's house to visit Chloé one last time; and Colin and Alise somehow get intimate (Ch. 53). In the mean time, (!) Chick is at home listening to Partre's records (Ch. 54). Police seneschal and his men's get ready to go to Chick's house (Ch. 55). Then time goes back to the moment when Alise and Colin left each other. Alise's story continues as she goes to see Jean Sol Partre (Ch. 56). Time skip a little, since Alise not only kills Partre and leaves the café but also burned

another bookstore before entering the next one (Ch. 57). There is no information about how much time passed until police seneschal and his men arrive to Chick's place (Ch. 58). Chick continues to think about Partre, and his life when police enters, they fight and Chick is killed (Ch. 59). Time goes back a little again where Nicolas drives to the bookshop next to Chick's house in order to find Alise. He sees the policemen, dead body of Chick, and fire pumpists, and the only thing he manages to find about Alise is her hair. (Ch. 60). Time skips again where Colin is walking around Gold Reserve Vault in order to scare thieves (Ch. 61).

All through these actions time skips, relapses and has obscurities. For example even though Alise's bookshop burning activities haven't been narrated until chapter 57, in chapter 54 Chick looks out of his window and see smoke with reference to burning paper. "From his position, he looked through the window and noticed that smoke was rising here and there, on the housetops, in large blue billows, colored red underneath, like smoke from paper." It is unusual that time jumps back and forth and all these activities happen almost simultaneously when the movements are studied they seem to have a linear flow. It is hard to define a temporal continuity *Figure 15.*

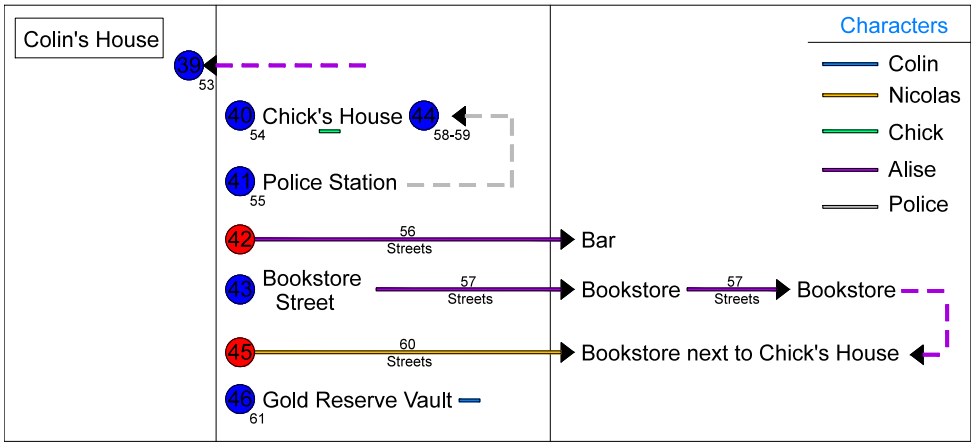


Figure 10 A pop up from Table 6

In contrast with the lack of temporal continuity is the novel, due to the nature of its medium, temporal continuity is easier to establish in the movie. Although the actions are narrated almost at the same order –except Colin's actions, since there is no

gold reserve vault in the movie he goes to strangers' houses to give bad news- it is possible to follow simultaneous activities *Figure 16.*

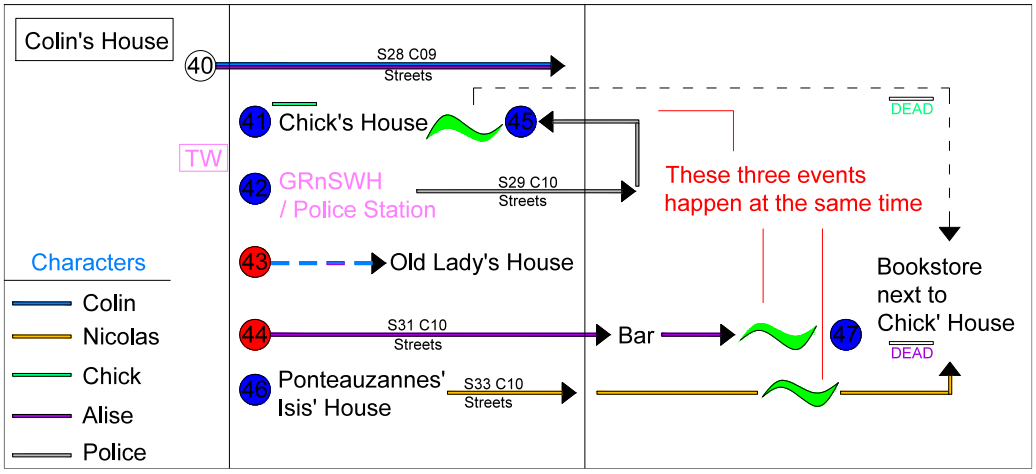


Figure 11 A pop up from Table 7

When it comes to spatial continuity both literary narrative and visual narrative have their specific representative approaches to it. It is possible to analyze spatial continuity in several ways. In this study, spatial continuity refers to continuous movements from one space to another as well as the movements happening in a single space.

As it was discussed earlier, literary narrative gives the author an opportunity to create unique spaces in each reader's mind. In the case of the visual narrative, it is certainly a choice of the director to decide what should be narrated and what should be left out. If the spatial narrative in the novel is detailed (as is the case of the dining room studio) the non-narrated parts may not change the main perception of the space, even if they have been filled in-between given details during the visualization for the movie. But if the spatial narration is insufficient (as it was for the bathroom), in its specific nature, the discontinuity of space in visual narrative may refer to different representative meanings *Figure 3 – 4.* To transfer the right meaning, the missing details are added during the transformation process.

Table 5 Architectural Space – User Relationship Analysis for Novel and Movie

NOVEL

PLACE / NON PLACE		Colin's House	Ice Skating Rink	Ponteauzanne's House	Square	Underground Passage (Bois de Boulogne)	Florist	Place of Desmarais Brothers	Church	Chloe's House	Bookstore on the way to Church	Hotel	Conference Hall	Meeting Point (Sydney-Bechet St.)	Remedies Shop	Prof. Mangemanche's Office	Bookstores (Non specific)		Mountains	Office Building	Antiquity Store	Chick's Factory	Record Makers Shop	Greenhouse	Chick's House	Police Station	Bar	Bookstore next to Chick's House	Gold Reserve Vault	Stranger's Houses	Poor People's Cemetery
CHARACTER																															
Colin																															
Chloe																														DEAD	
Nicolas								Desmarais Brothers								WAITING OUTSIDE															
Chick																															
Mouse																															
Alise																									MENTIONED						
Isis																															

MOVIE

PLACE / NON PLACE	Shinny Writers Hall	Colin's House	Ice Skating Rink	Ponteauzanne's House	Forum des Halles	Underground Forest	Florist	Place of Desmarais Brothers	Church	Chloe's House	Bookstore on the way to Church	Hotel	Conference Hall	Meeting Point (Metropolitan U.E)	Pharmacy	Prof. Mangemanche's Office	Bookstores (Non specific)	Train Station	Mountains	Office Building	Antiquity Store	Chick's Factory	Record Makers Shop	Greenhouse	Chick's House	Police Station	Bar	Bookstore next to Chick's House	Gold Reserve Vault	Stranger's Houses	Poor People's Cemetery
CHARACTER																															
Colin																															
Chloe																							DELETED SCENE							DEAD	
Nicolas																WAITING OUTSIDE															
Chick																															
Mouse																															
Alise																									MENTIONED						
Isis																															

Table 6 User/Space/Movement Analyses for Novel

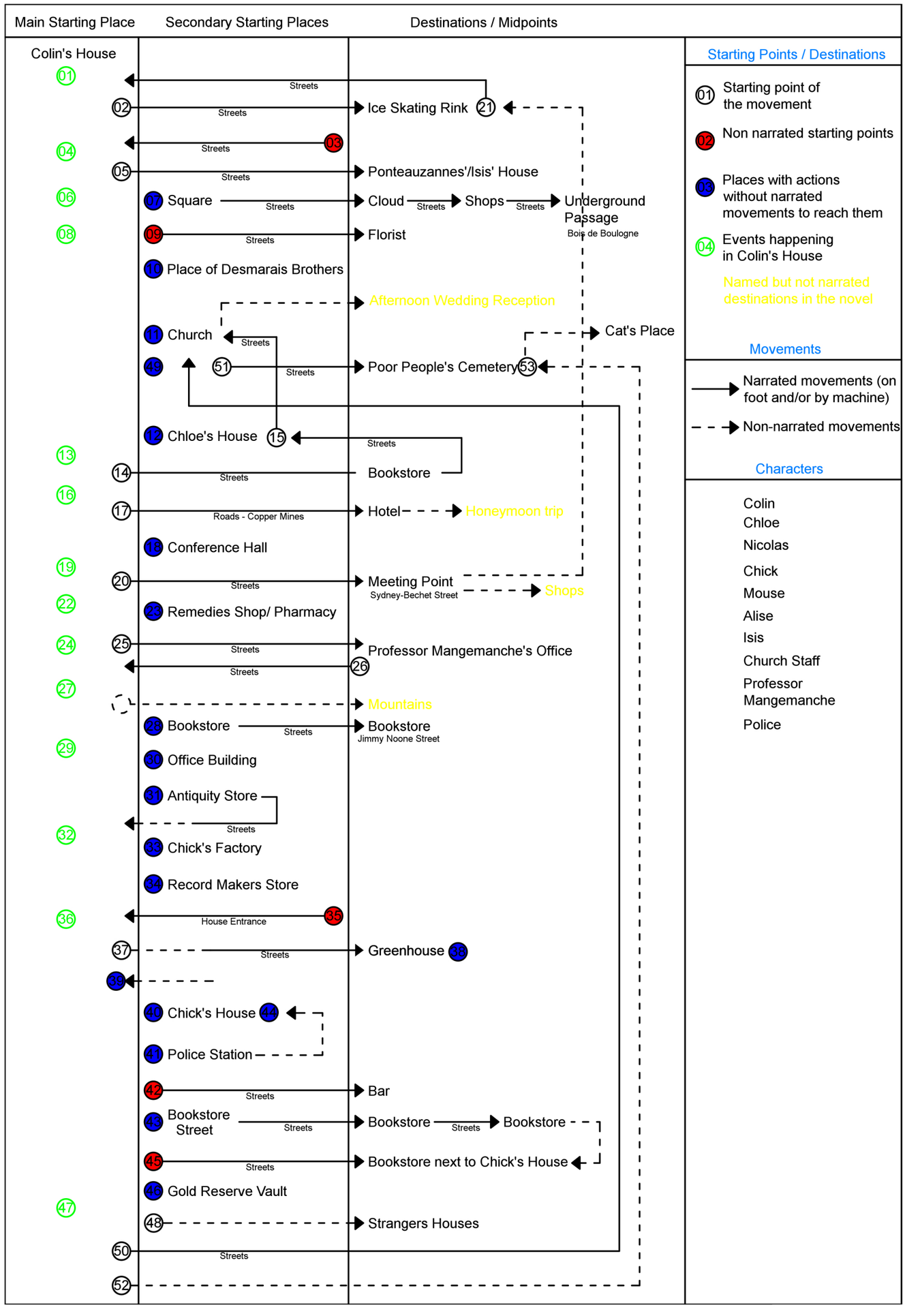


Table 7 User/Space/Movement Analyses for Movie

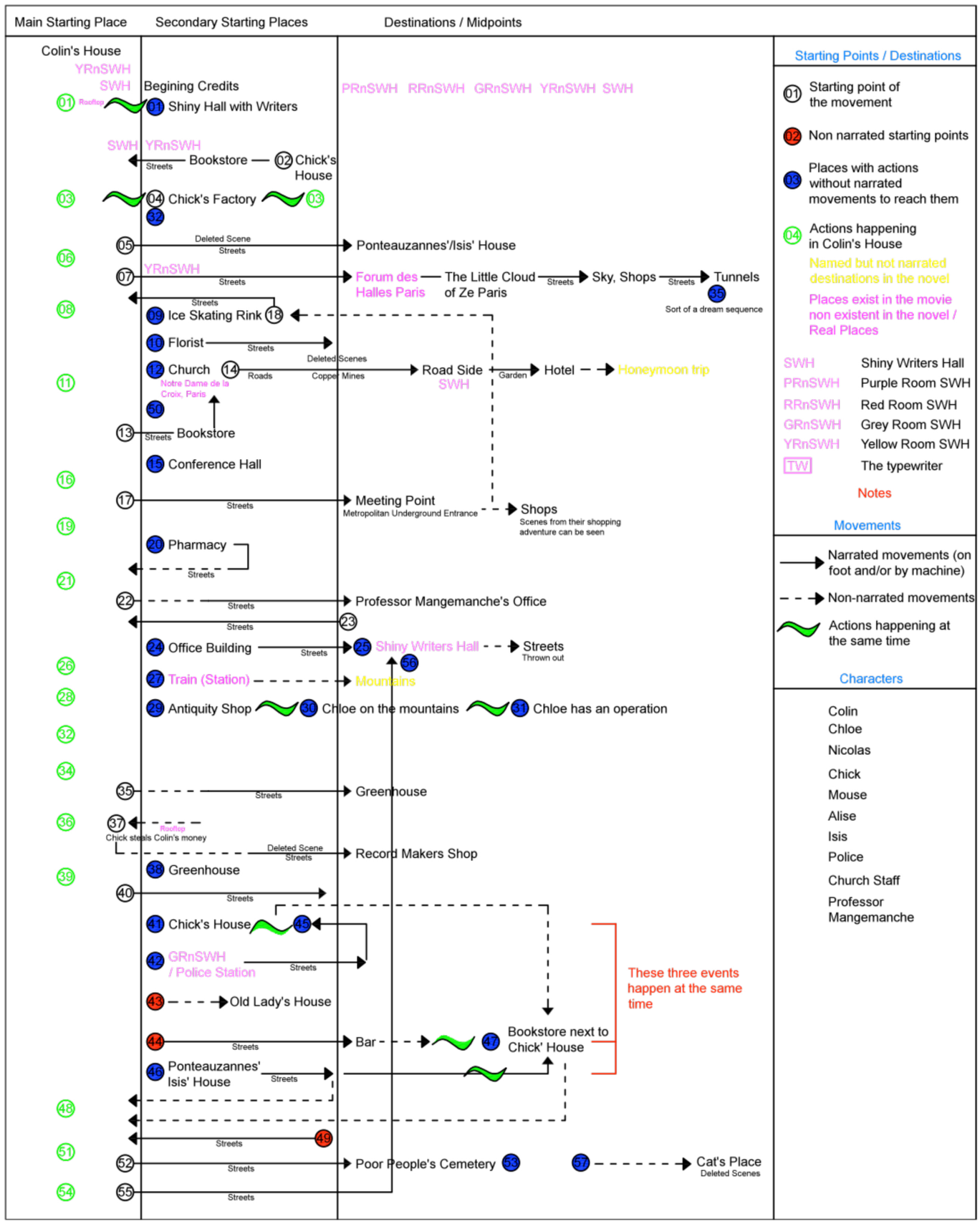
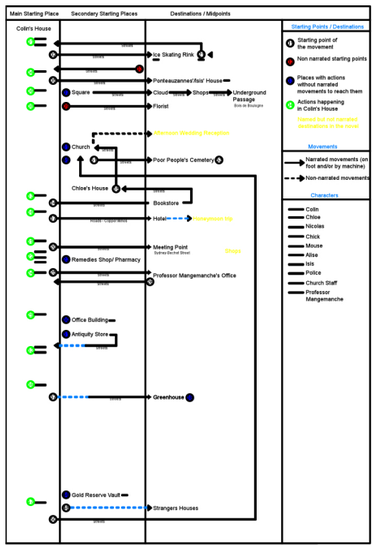
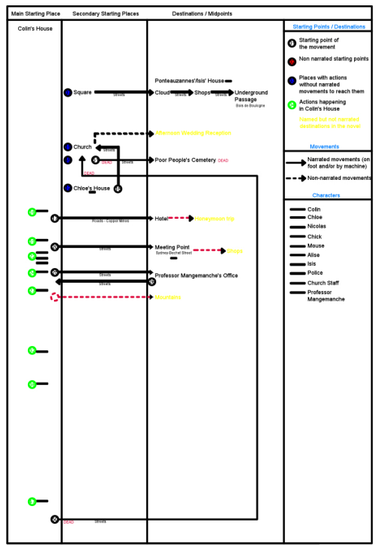


Table 8 Comparative Analysis of User/Space/Movement Analysis

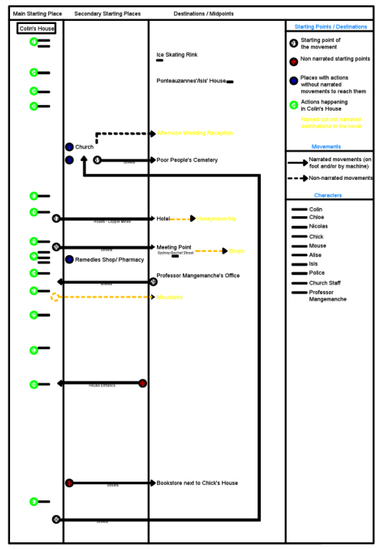
Colin-Novel



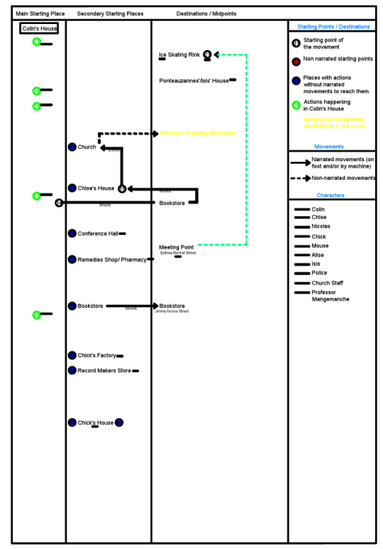
Chloe-Novel



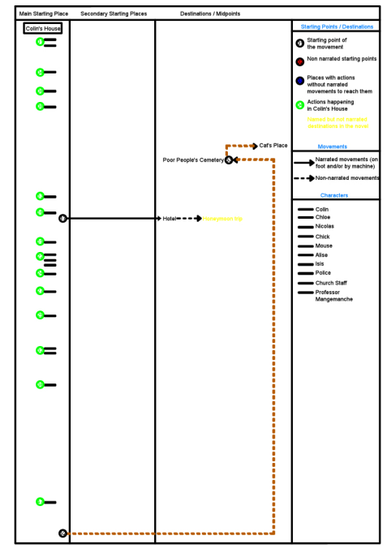
Nicolas-Novel



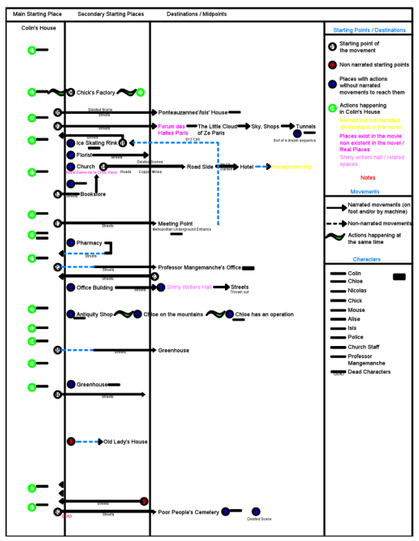
Chick-Novel



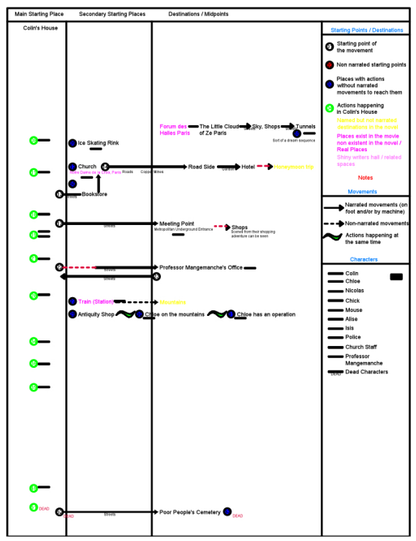
Mouse-Novel



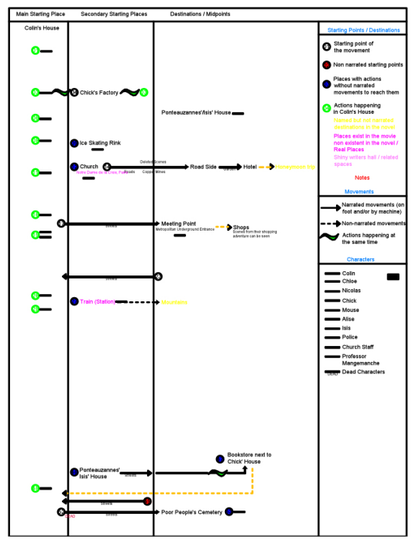
Colin-Movie



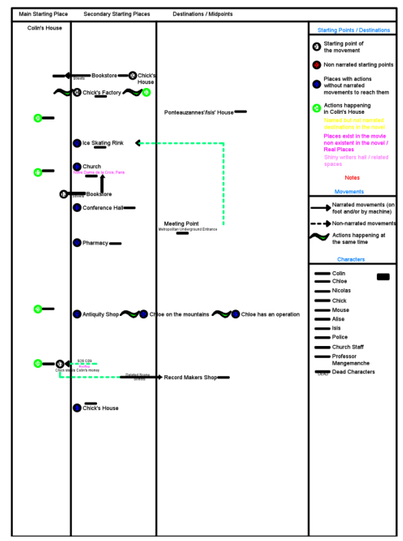
Chloe-Movie



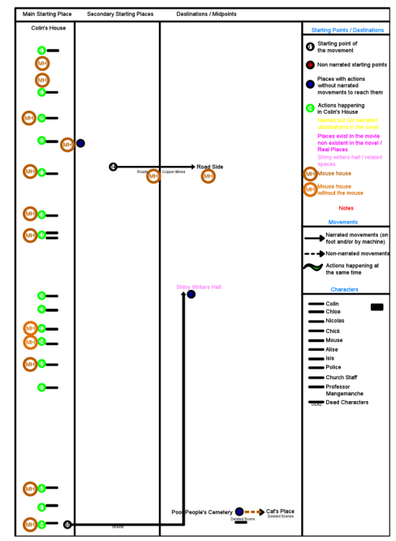
Nicolas-Movie



Chick-Movie



Mouse-Novel



This also results in the interruption and change in the continuity of the narrative (plot and chain of events) in the novel. For example, there are several narrations in the novel that are visualized way before their planned point in the original plot, such as the cleaning tube and the telescope/computer like machine. As discussed before, in order to visualize a full representation, some images and narrative added in the movie. While reading a book, the spatial imagery related to the narrative only comes to mind at the given point whereas the rest is not imagined at all. But when it is visualized, everything has to be present on screen.

In the movie, it is not possible to divide some scenes because they blend with each other. This is another continuation difference from the novel. In the novel, if the writer does not emphasize their continuity, events might be taken as ended at the end of the narrative, but in the movie they continue; such as the beginning credits, ending credits, which blend in with the narrative, and shiny writers hall comes up from time to time. In the novel, things happen one after another, in the movie they happen at the same time.

If the spatial continuity is taken as continuous movements from one space to another literally, an architectural plan can also be a tool for analysis. Figure 17 shows the plan of Colin's house based on the information taken from the novel. Despite the fact that majority of the actions happen in Colin's house, thus various features specified through actions creating partial views of the interior, and all the detailed spatial narrations in the novel, it is very hard to draw a plan of the house. With minimum information of dimensions, insufficient information on the location of spaces, there are many parts of the drawing that is missing. Even with the manipulation of perception, by changing the sizes using lenses, and shortening/lengthening the time and movement by montage, the movie gives a better opportunity to understand the whole plan. The continuity of spaces into each other is the main reason of this relative clarity Figure 18.

It is possible to analyze the characters' interaction frequency with spaces, characters' movements from space to space, and how densely each space is used from Character/Space/Movement Table. Table 9 shows the comparative analysis of five

main characters' (Colin, Chloé, Nicolas, Chick and mouse) frequency of interaction with each space and their movements.

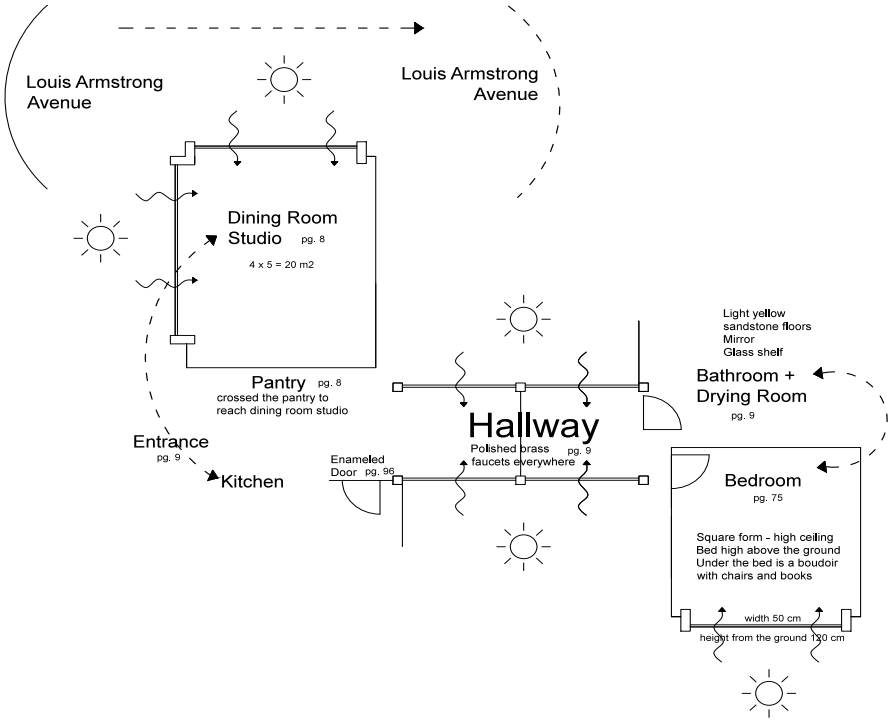


Figure 17 Colin's House - Drawing - Novel (Produced by the author)

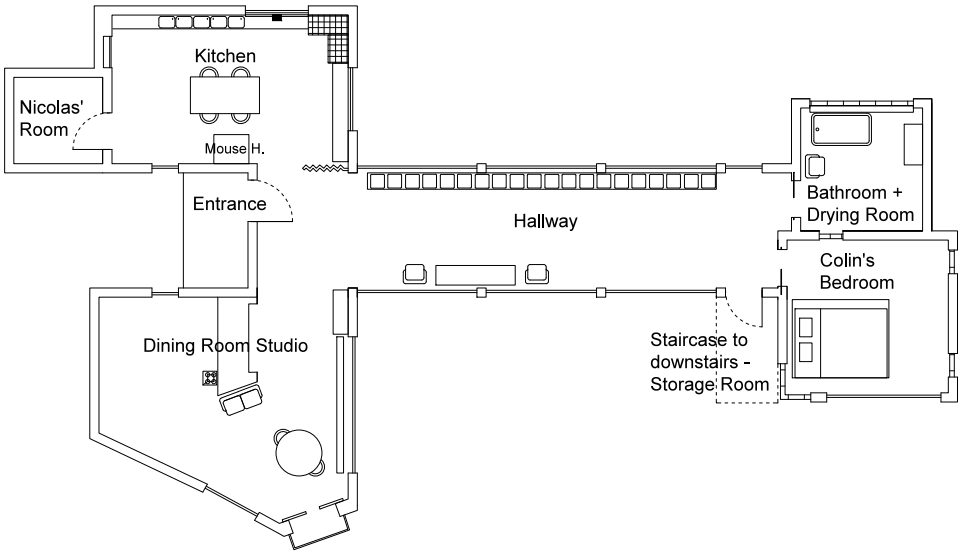


Figure 18 Colin's House - Drawing - Movie (Produced by the author)

When users are taken out from the equation, what is left is the interconnection of spaces. Table 10 and 11 are spatial mapping of the architectural spaces in the novel and movie respectively. It makes a clear image of how movements continue from space to space. Therefore they give additional data for analyzing spatial continuity. Taking it one step further ahead by applying similar rules of topic modeling to these spatial mapping models, movements are erased and the usage frequency is applied by changing the size of the fonts. This results in Topic Modeling for Space –Usage Frequency model that makes it easier to read the role of spaces in the story *Table 12-13*. With the help of these tables, it is possible to see how each media treats the architectural narratives differently within the context of story. For example, in both tables, most pronounced spaces are Colin's house, church and ice-skating rink. In addition to these three spaces, in the movie Isis Ponteauzanne's house, Chick's house, Chick's factory, greenhouse and shiny writers hall stand out. It would not be wrong to come to the conclusion that this is the result of the changes in the plot of the movie, which also emphasizes characters other than Colin.

And if user inputs were added back to this model a new way to analyze usage density of the architectural spaces emerges in the form of Topic Modeling for Space–Usage Density *Table 14 – 15*. From Table 14 it can be deduced that the spaces Colin has been to alone are related to his money problems: Antiquity store, where he sells his pianocktail, Greenhouse, the office building and some others for work purposes.

Table 9 Spatial Mapping – Novel

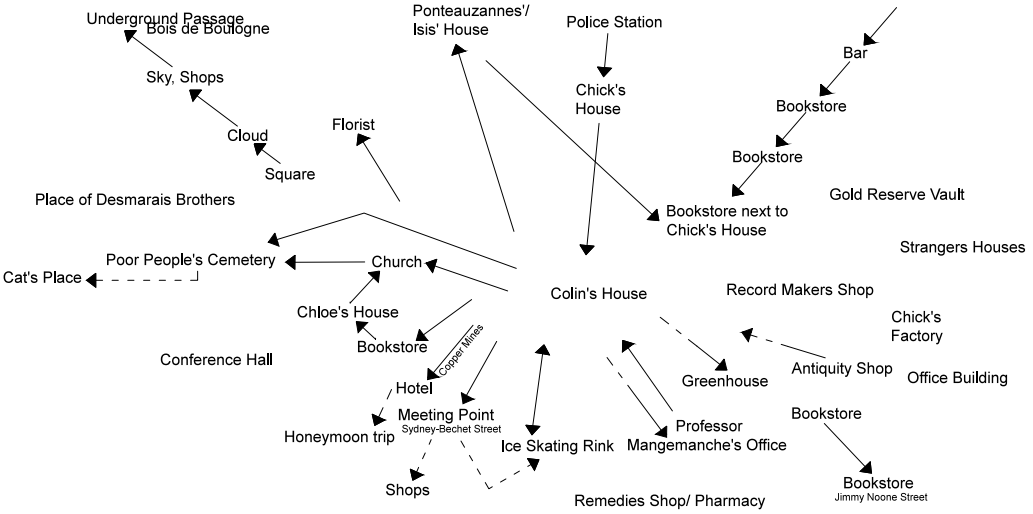


Table 10 Spatial Mapping – Movie

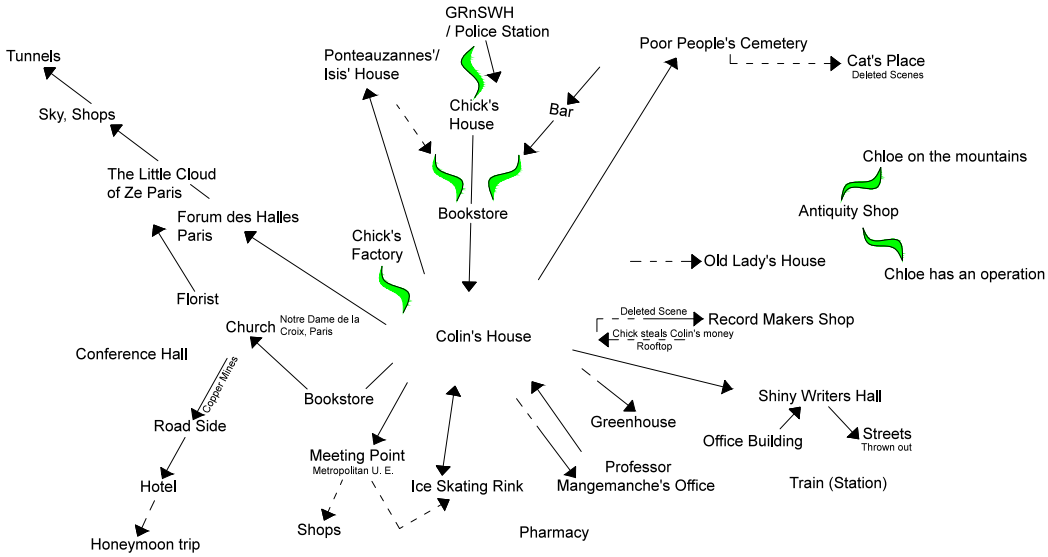


Table 11 Topic Modeling for Space – Usage Frequency - Novel

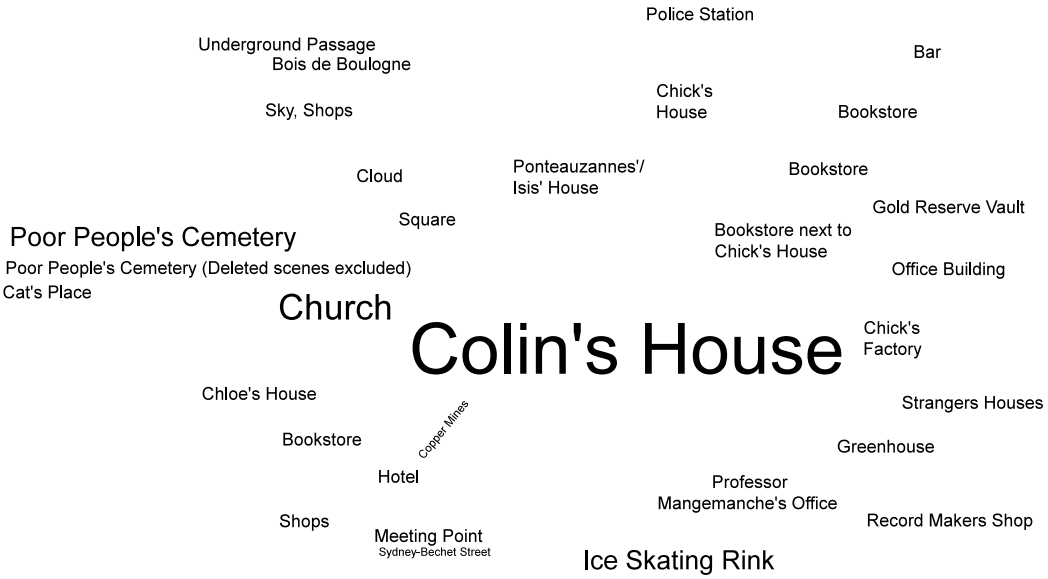


Table 12 Topic Modeling for Space – Usage Frequency – Movie

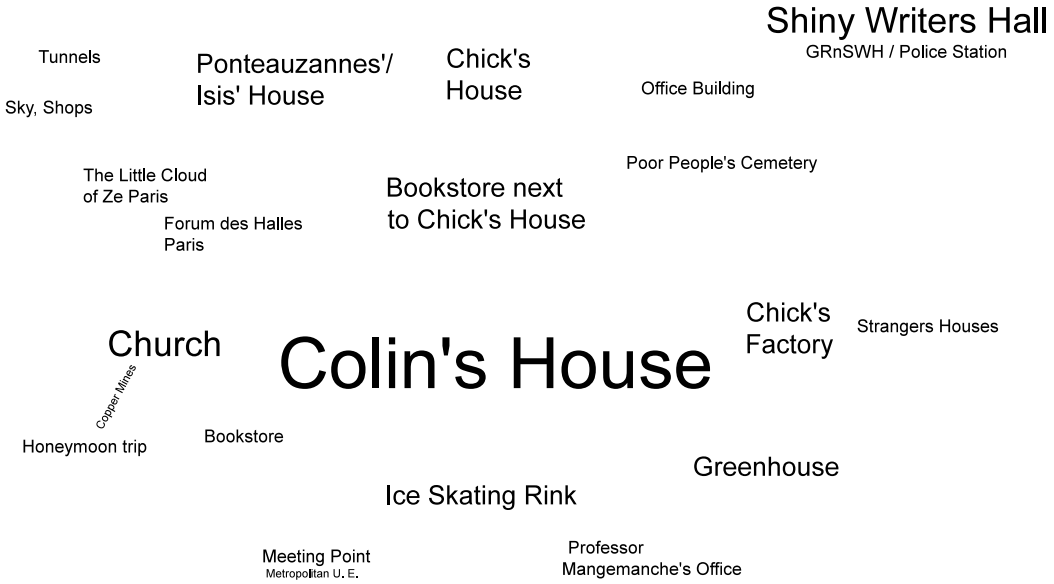


Table 13 Topic Modeling for Space – Usage Density – Novel

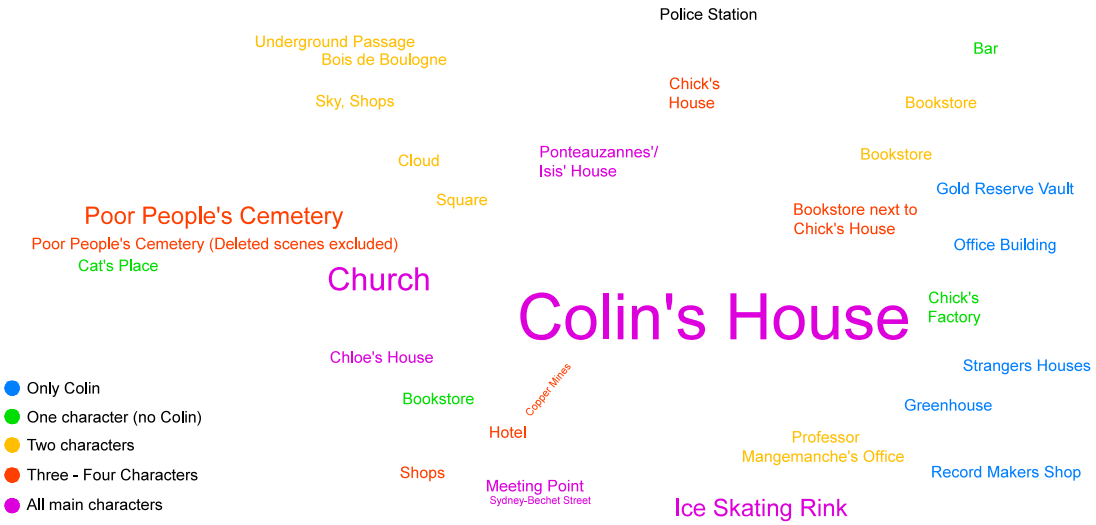


Table 4 Topic Modeling for Space – Usage Density – Movie

4.2. Architectural Criticism as a Model to Understand Representational Limits of Space

4.2.1. Reading Architecture and Architectural Criticism

Reading architecture is not a new concept but an ambiguous term, which might need some explanation. Daniel Libeskind does so in his article Architectural Space. He writes, "Some time ago I meditated on the problem of what constituted the dimensions of architecture, besides the obvious dimensions of length, height and width. Architecture is indeed three-dimensional because it is a cross-section of the cultural world. So I investigated the idea that the three dimensions of architecture is about reading, writing and memory. Reading architecture is not reading text, but reading in the sense of communicating and deciphering texts that communicate something in no clearly explicit language. Writing architecture is not writing literary text, but writing in the sense of inscribing ourselves in the book of possibilities, which include unknown configurations of relationships, names, places, people, dates, and the light, which reflects and refracts with architecture. The third dimension, the dimension of memory brings architecture into reality."[51]

In order to read architecture it is necessary to have a critical approach to it. David Cunningham starts his article *Architecture as Critical Knowledge* with Manfredo Tafuri's 'a simple truth': "just as there cannot exist a class political economy, so too there cannot be founded a class aesthetic, art, or architecture, but only a class critique of the aesthetic, of art, of architecture, of the city itself"[52]

Throughout the study it is expected to keep the point of view of an architect. Therefore architectural criticism is selected as a model of inquiry. But it should be noted that narratology (for all related fields) has also a potential for critical discourse.

[51] Libesking, Daniel. "Architectural Space". Space in Science, Art and Society. United Kingdom: Cambridge University Press, 2004. Pg. 47.
[52] Cunningham, David. "Architecture as Critical Knowledge" Critical Architecture. London; New York: Routledge, 2007. Pg. 31

4.2.2. The Framework of Architectural Criticism

> "An artistic object can be studied in different ways: as an independent form structured according to its own laws and systems of relationships, as a form belonging to a history of similar forms, or as a form belonging to the intellectual history of a given period. The architectural object is particularly complex: it belongs to art and science, the history of technology, materials and symbolic forms. How should we approach architecture? How should we read an architectural object?"[53]

As mentioned before architectural criticism is an area that approaches architecture within an interdisciplinary diversity, functionalizes different disciplines' methods and notions and adapts them to architecture. According to Paul Jay "One result of the importation of critical theories developed in linguistics, literary criticism, political science, philosophy, and history into the domain of architecture criticism has been the blurring of the clear lines which have traditionally separated the discipline of architecture from these other disciplines."[54] He suggests that the more architecture is affected by the critical theories of other disciplines; the more separation between these disciplines will continue to dissolve. As a result architectural criticism will start to change and in the end transform the discipline or institution of architecture itself.[55]

Jane Rendell refers to Hays for the term critical. "While in an interview with the editors, Hays asserted that for him the term "critical" derived from critical theory and could be summed up as: 'the constant imagination, search for, and construction of alternatives.[56] When it comes to the relationship between criticism and design she follows Raymond Geuss who in turn follows Marx

Critical theory can be defined in terms of self-reflectivity and the desire to change the world, then when criticism and design take on the task of self-reflection and evidence a desire for social change both can be described as critical (as forms of

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[53] Lombardo, Patrizia. "Architecture as an Object of Thought." In Restructuring Architectural Theory, edited by Marco Diani and Catherine Ingraham, 80. Evanston, Illinois: Northwestern University Press, 1989.
[54] Jay, Paul. "Critical Historicism and the Discipline of Architecture." In Restructuring Architectural Theory, edited by Marco Diani and Catherine Ingraham, 26. Evanston, Illinois: Northwestern University Press, 1989.
[55] Ibid.
[56] Rendell, Jane. "Introduction." In Critical Architecture, edited by Jane Rendell, Jonathan Hill, Murray Fraser, and Mark Dorrian, 3. London and New York: Routledge, 2007.

critical practice here rather than critical theory). However, criticism has a specific purpose, which is to provide a commentary (a social and historical context, a judgment, an explanation, a discriminating point of view, a response, or even a point of departure) on a cultural work – art, literature, film or architecture.[57]

Rendell suggests, "the objects and subjects, as well as the practices of architectural criticism, may come from beyond architecture and might include art, film, writing and philosophy." According to her "each medium has an architectonics – a series of procedures for the material organization, structure and construction of space."[58]

Criticism and critical theory change constantly with the demands and developments of current flows. In 1985 Mary McLeod defined the current popular criticism (in 1980s) as pluralistic, eclectic, and ad hoc. According to her

> "Twentieth-century architectural criticism and theory thus appeared to us as largely divorced from systematic ideological investigation. The naïve utopianism of the modern movement, the social criticism of the sixties, the semiological analyses of the seventies, and the contemporary eclectic approaches – all fail to examine architecture's "real connection" to material processes."[59]

As addition to these Tafuri has a different approach towards criticism of architecture. Paul Jay summarizes it as "Tafuri insists that the criticism of architecture needs to move away from a self-referential, ahistorical formalism toward a kind of historicism that is focused on ideological analysis. He wants to move architectural criticism back toward an engagement with history, but with a notion of "history" transformed by the insight of contemporary theory."[60]

There are different approaches and referential grounds in criticism. New theories are added in time, which studies interrelations between different disciplines and representation of space. As oppose to all these Wayne Attoe offers another approach to architectural criticism not to theorize but to classify. Wayne Attoe wrote one of the

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[57] Rendell, Jane. "Introduction." In Critical Architecture, edited by Jane Rendell, Jonathan Hill, Murray Fraser, and Mark Dorrian, 4. London and New York: Routledge, 2007.
[58] Rendell, Jane. "Introduction: Architecture-Writing." In Critical Architecture, edited by Jane Rendell, Jonathan Hill, Murray Fraser, and Mark Dorrian, 89. London and New York: Routledge, 2007.
[59] McLeod, Mary. "Introduction" In Architecture Criticism Ideology, edited by Joan Ockman, Deborah Berke and Mary McLeod, 9. Princeton, New Jersey: Princeton Architectural Press, 1985.
[60] Jay, Paul. "Critical Historicism and the Discipline of Architecture." In Restructuring Architectural Theory, edited by Marco Diani and Catherine Ingraham, 29. Evanston, Illinois: Northwestern University Press, 1989.

first and significant studies on architectural criticism in 1978. According to Naomi Stead Attoe's work Architecture and Critical Imagination "has not been superseded in nearly three decades is cause for consideration. Perhaps it could be said that the "theoretical turn" in architectural discourse, which took firm hold in the years after the publication of this book, served to turn attention away from the specific and distinct activity of written architectural criticism. This movement could be seen to have rolled critique and architectural practice together, and thus collapsed the specific and separate utility of written architectural critique. If that is the case, then it is only now that the hegemony of "critically" or autonomous and inherently "critical architecture" is challenged, that written architectural criticism might be thoroughly re-examined and re-valued.[61]

At the beginning of his book "Architecture and Critical Imagination" Attoe, points at the lack of attention on architectural criticism as a discipline and accuses the insufficient and inconsequential criticism which do nothing to add or improve the understanding of the environment. He highlights that criticism is not something only done for academic or artistic purposes but it is a something every body engages all the time. He insists that in order for criticism to be useful it should "inform the future rather than score the past." [62] Attoe displays an inclusive approach towards criticism and use many elements from other disciplines. In fact he bases his three methods of criticism on art and literary criticism, namely normative, interpretive and descriptive criticism. Each method has 3-4 sub kinds. In his book review on Attoe's work, B.R. Tilgman summarizes these methods and sub kinds.

"Normative criticism assesses works of architecture from the standpoint of some (a) doctrine, e.g. "form follows function," or (b) system, in terms of (c) structural, functional, or formal types, and (d) against measurable standards such as conformance to building codes and recommendations. Interpretive criticism seeks to (a) advocate an architect's work, (b) evoke an atmosphere about it, or (c) provide an impression of it. Descriptive criticism may (a) be depictive, (b) provide biographical

[61] Stead, Naomi. "Criticism in/and/of Crisis: The Australian Context." In Critical Architecture, edited by Jane Rendell, Jonathan Hill, Murray Fraser, and Mark Dorrian, 77. London and New York: Routledge, 2007.
[62] Attoe, Wayne. "Architecture and Critical Imagination". Chichester, New York: John Wiley & Sons, 1978. Pg. Xi-xii.

information about the architect, and (c) show the work in its social, political, and economic context." [63]

According to him Attoe wants to characterize the critic as a manipulator of perceptions. [64] In his book, Attoe also tries to define the reasons of criticism besides the methods of it. According to him architectural criticism should not only bound with text but photographs, drawing and other data should also be used. Examples of these various kinds are generously supplied and it is made clear how drawings and photographs can supplement written text in almost all capacities. Recent studies on architectural criticism adds visual and digital technologies to the list of data not only for their visual and virtual creative capabilities (3d models, virtual experiences, spatial mapping programs) but also for the additional end products such as 3d physical models created with 3d printers.

For some Attoe's work on architectural criticism may be outdated. But with his inclusive approach he categorizes the methods of criticism and emphasizes the importance of changing the main area of criticism, the method, the position of the critic and disciplinary references depending on the priorities. Therefore even though what he proposes may not be the ideal critical model for today, but it's prioritizing attitude may be an effective model for correlation of three different disciplines. Attoe proposes taking a position and changing the main approach depending on this position.

Architectural criticism produces narrative through representation. During this process not all of the components of a building is taken into account but more like a part of the representation is selected. Therefore the end product, the narrative, just like in cinema, is turn into a subtext based on collage, reduction and fiction. What become important are priorities. Narrative is fictional. It is created within the selected context in relation with the position of the critic. Just like the choices made by the author and director.

[63] Tilgman, B.R. "Book Review on Wayne Attoe:Architecture and Critical Imagination"
[64] Ibid.

So how does this criticism reflect on architecture? Here the central debate is about a field that is open to all various subtext generations towards the representation of architecture and space. The nature of criticism constructed in a fictional text as in cinema and literature. Architectural criticism constitutes a discussion ground for the regeneration of the value of spatial representation and meaning, according to the mentioned priorities beyond assigning a scientific accuracy and strict judgment. Therefore, it can be said that the representation of space gains a meaning through the position on the priorities defined by the author.

When criticism is taken as narrative, the decisiveness of the priority list, as seen in various narrative medium, is also accurate for architectural criticism. This priority list consists of (1) narrative medium, (2) the position of the author (critic) and (3) fiction. These three variables are effective in the understanding and evaluating of the architectural object and space. While the object is permanent, the imputed value and representational priorities can change accordingly.

4.3. A Model for Reading Architectural Narrative in Different Media

As a conclusion, in accordance with the different aspects of literary and visual fields, their strengths, restraints specific to their media, expectation of a one-on-one transformation of literary architectural narrative to visual architectural narrative may not be sufficient. Thus what could be studied would be the transformation of the "representation" narrated in the novel to the movie that not only includes the physical aspects but also the emotional ones such as the atmosphere, related feelings, spirit of the novel etc. Thus, each analysis should also consider these data. The primary analysis of one-on-one comparison of the literal narrative and visual narrative could be accepted as the starting point to criticize the adapted narrative and should question not only the physical aspects but also the emotional ones.

In this particular case, architectural elements and their unorthodox movements, which are the few things that are visualized exactly like in the book, (plus some additions) represent some of the emotions. Such as house getting darker/dirtier/smaller; bedroom getting round, telephone booth closing in, the ice skating rink cracking, the operation hall constantly moving, Colin falling into wall (film stills), flower on the ceiling of Isis' house. In this specific case, since the spaces also move, just like characters, the analysis of this movie could not be limited to frame-by-frame image examination. The movement of architectural space not only makes it an important part of the cast but also gives the atmosphere with its changes (literally).

Literature and cinema has temporal differences. In literature actions and events follow one another even when they happen at the same time. As oppose to this linear behavior a movie has the ability to go from one scene to another than come back in a continuous action or go back and forth in time. It can narrate them all at the same time.

As a result of the analysis of this case and regarding all these matters discussed above a set of keywords are defined during this study. These keywords establish the

base for the model for reading architectural narrative. They are:

- Usage density
    - Experiencing the space
    - Usage frequency
- Spatial continuity-discontinuity
- Temporal continuity-discontinuity
- Continuity-discontinuity of narrative

The properties of the spaces, meanings imposed on them, and their importance as part of the narrative cannot be analyzed and understood only by studying their appearance in the text or the movie. The interaction of the characters with these spaces plays a major role. As discussed before, this cannot be studied only by analyzing basic architectural space-user interaction since it shows the characters' interactions with each space but it can not give information about how many times, for how long, or for how many activities the space is used by the characters (usage frequency), or if the space is used more than once and/or at the same time by all these characters. In order to achieve more productive data, movement should be added to architectural space and user matrix, and the usage density should be analyzed in accordance with usage frequency. Usage density does not only refer to how many characters use the space but how it is used and how it changes during the course of the narrative. Taking Attoe's all-inclusive prioritizing attitude the keywords and analysis tables form a model that can be applied to different adaptations.

CHAPTER 5

CONCLUSION

5.1. General Conclusions

The aim of this study is to understand the differences, continuities and limits of architectural representation in three different disciplines, (1) architecture, (2) literature and (3) cinema. Understanding the functionality of architecture and conceptualization of space in different narrations can be utilized both as an alternative input in architectural design and as a model in architectural criticism This study will contribute to the architectural criticism field by giving feedback to discussions on architectural representation tools in architecture and art criticism regarding their different yet interconnected nature. The primary assumption in this study is that understanding the functionality of architecture in media, and defining the boundaries of its existence would bring new input to architectural design. The scope of this study, which is limited to the architectural narrative research field, is conducted from an architect's point of view.

Since architecture, literature and cinema are disciplines with their own methods of analysis and inquiry, different evaluation and criticism traditions, architectural criticism is functionalized as a model to understand the limits of architecture and the

existence of architecture in different fields of representation. The main discussion is executed through a case study in order to have a concrete discussion ground within the scope of this study. *L'ecumé des Jours* by Boris Vian (*Foam of the Daze*, 1947), and consequently, its 2013 adaptation *Mood Indigo* by Michel Gondry, are selected as the case.

Initially, the study is based on discussions on narration, narrative and representation, in architecture, literature and cinema, in order to understand the similarities and differences between the concepts of time, movement and space.

Since the limits of the study would change accordingly, if additions, extractions and/or changes made during the adaptation of the literary work into a screenplay this situation requires a different approach (or several approaches) towards the study of the adaptation. Based on this notion a general approach to adaptations and a specific approach to the case are formed. General approach asked questions related to the preservation of the main plot, spaces and characters of the literary work during the adaptation process. Two main outcomes of these questions are below.

(1) There can be new architectural spaces presented in the movie in case there are major changes in the story

(2) There is also the possibility that some architectural spaces were not used for a certain part of the story but can be seen in some other parts of it.

The specific approach to *Foam of the Daze* and *Mood Indigo* proposes a "from shallow to deep" method as an initial analysis of the case. The primary illations made from this analysis are below.

1. It is not possible to evaluate architectural narratives only as physical spaces.

2. The visualization of the architectural narratives cannot be exemplified with isolated snapshots. The continuity of the visual is an important part of the narrative.

3. It is a choice to interpret the architectural narrative either metaphorically or literally. But it would support a more fruitful discussion to approach the narrative

from both sides.

Throughout the study in order to differentiate the transformation of architectural narrative, it is decided to analyze the case study layer by layer, define the dominant factors, which may effect the perception of transformation of the architectural narrative. These principal factors are translation, media, stylistic choices, adaptation and narrative. In order to do a comparison between two works they are divided into sections. In the end against sixty-eight chapters of the book forty scenes are selected for comparison.

Using these chapters and scenes as base, a comparative analysis table is created in order to compare the literary architectural narrative with visual architectural narrative (Table 1). Chapters and scenes in the table are matched based on plot (Table 2). Comparative Analysis Table is composed of three sections: (1) novel analysis, (2) evaluation, and (3) movie analysis. The outcomes of these comparisons are inserted as data for following comparison and analysis tables: One-on-One Analysis, Spatial Analysis (Table 3 – 4), Architectural Space–User Relationship (Table 5), User/Space/Movement (Table 6 – 7), Comparative Analysis of User/Space/Movement (Table 8), Spatial Mapping (Table 9 – 10), Topic Modeling for Space–Usage Frequency (Table 11 – 12), Topic Modeling for Space–Usage Density (Table 13 – 14). Outcomes of the above-mentioned analyses are used to propose a model for reading architectural narrative in different media.

Throughout this study, it is expected to keep the point of view of an architect. This is one of the reasons that architectural criticism is selected as a base for the proposed model. Architectural criticism is an area that approaches architecture within an interdisciplinary diversity, functionalizes different disciplines' methods and notions, and adapts them to architecture. Wayne Attoe wrote one of the first and significant studies on architectural criticism. He displays an inclusive approach towards criticism and uses many elements from other disciplines. With his inclusive approach, he categorizes the methods of criticism, and emphasizes the importance of changing the main area of criticism, the method, the position of the critic and disciplinary references depending on priorities. His prioritizing attitude is accepted as

an effective model for correlation of three disciplines. As aforementioned, the relationship between narrative and representation in architecture, literature and cinema differs. In architecture, representation is the principal element and narrative is something read through it. In literary narrative it is the opposite. Cinema combines them both. It uses narrative and representation simultaneously to tell the story. Therefore it is not a coincidence that these three fields are selected for this study. When the functionalization and prioritization methods of spatial perception in different media employed during the transformation process of narration to representation (and vice versa) are understood, the relationship between these media is also questioned. Is it possible to come up with a set of rules, or a model, that can be applied to all of these fields?

Regarding all these matters discussed above, and as a result of the analyses conducted throughout this study, a set of keywords are defined: Usage density (experiencing space and usage frequency as sub kinds), spatial continuity-discontinuity, temporal continuity-discontinuity and continuity-discontinuity of the narrative. These keywords establish the base for a model for reading architectural narrative.

The proposed model can be applied to any of the three media that contains architectural narrative by analyzing various spatial representations to uncover time, movement and space relationship within the narrative. A set of questions are constituted in order to reach an understanding of usage density, spatial and temporal continuities-discontinuities, and continuity-discontinuity of the narrative which will produce a base for a visual diagram of time-movement-space relationship.

Possible subheadings for the keywords are

Architectural space as a narrative (continuity-discontinuity of narrative)

Do the changes in the number or order of narratives in the process of transformation from one medium to another change way, or limits of communication of the main atmosphere/spirit of the original work?

Does the transformation of the psychical aspects of the narrative bring a new meaning to the narrative?

Is the narrative bounded with the temporal and spatial changes?

The significance of architectural space in narrative (usage density)

How the relationship between user and events shape space/architectural narrative?

How frequently and in what density spaces are used by the characters/users?

How usage density shape the relationship between user, space and events?

Architectural space as part of the event (spatial continuity-discontinuity)

Are single spaces used for multiple events or… do multiple events happen in multiple spaces? (Is it also possible for single event in multiple spaces?)

How movements affect the spatial continuity of the architectural narrative?

Architectural space – time relationship (temporal continuity – discontinuity)

What is the temporal behavior of the users and events within the narrative?

How do the changes in the temporal continuity of literary and visual narratives (change of order, extraction in or addition to the chain of events) effect the overall continuity of the narrative?

In order to answer these questions aforementioned comparison and analysis tables are applied to the narrative and the base diagram is visualized. These tables are Comparative Analysis Table, One-on-One Analysis, Spatial Analysis, Architectural Space–User Relationship, User/Space/Movement, Comparative Analysis of User/Space/Movement, Spatial Mapping, Topic Modeling for Space–Usage Frequency, Topic Modeling for Space–Usage Density.

The base diagram will be a basis for a comparative analysis to understand how the concept of space and place are construed in different narrative media as a representation of architecture. The model will also provide a ground to uncover the

disciplinary power of different media not only representing architectural space but also transforming it with reference to disciplinary privileges.

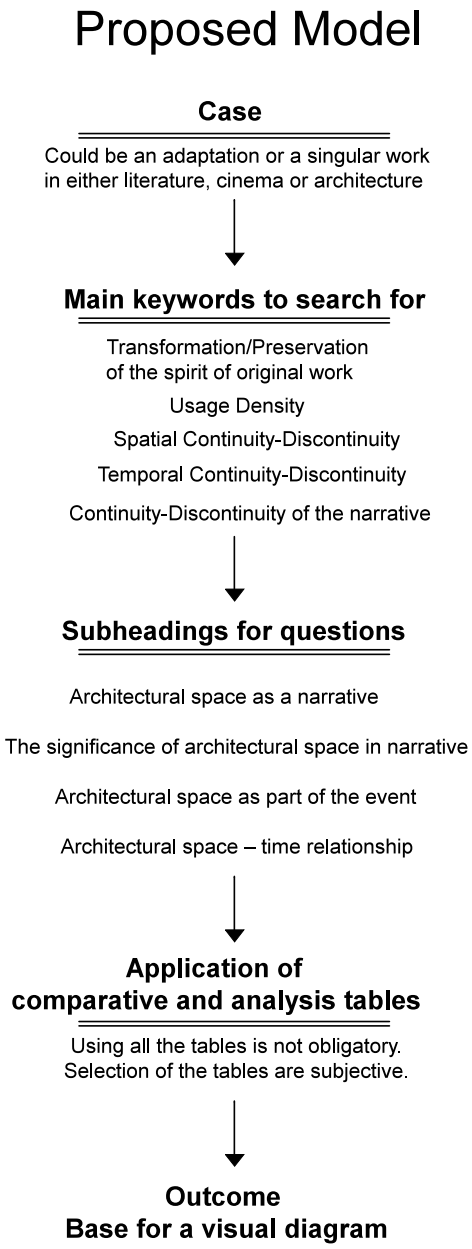

Figure 12 Proposed Model for Reading Architectural Narrative

The case is selected based on its architectural narrative qualities within the scope of this study. Both the novel and movie treats architectural narrative as one of the main characters. The architectural spaces in the narrative acquire this role not only because of their traditional representative qualities but also with their case-specific unorthodox movements. Therefore the proposed analyzing methods also include case specific questions. But regarding all the discussions above, this study does not propose a model only for this specific case. Taking Attoe's all-inclusive prioritizing attitude the keywords and analysis tables form a model that can be applied to different adaptations. This model aims to offer a positional prioritizing set for architecture, literature and cinema, where depending on the position of the author, director, critic or researcher, some elements of the model can be highlighted, while some elements can be dropped, and literal and visual representations can be formed as sub-texts based on collage within the narrative.

As mentioned before architectural criticism is an area that approaches architecture within an interdisciplinary diversity, functionalizes different disciplines' methods and notions and adapts them to architecture. Paul Jay suggests that the more architecture is affected by the critical theories of other disciplines; the more separation between these disciplines will continue to dissolve. As a result architectural criticism will start to change and in the end transform the discipline or institution of architecture itself.[65]

Each genre in these art forms, whether it is romantic, horror, or sci-fi, or else. has their unique representative images and signs, which in return gives feedback on architecture. What emerges is a gap between architectural representation in public memory established by art and architecture in its critical existence. To fill this gap, architecture should establish a more integrated conductive approach to feedbacks from other disciplines as much as other disciplines should establish a similar approach to each other and architecture. This model can also be used to analyze what is taken into account while choosing architectural narratives and representations as part of the collage within the narrative in arts, especially literature and cinema.

[65] Jay, Paul. "Critical Historicism and the Discipline of Architecture." In Restructuring Architectural Theory, edited by Marco Diani and Catherine Ingraham, 26. Evanston, Illinois: Northwestern University Press, 1989.

5.2. Implications for Further Studies

Lately there are sings of reciprocity between architecture and other disciplines. As a result of rapid developments in digital technologies any kind of space can be created now, in any field, especially cinema. Creating lost city of Atlantis or recreating ancient Rome puts architectural space in the center of a multi disciplinary formation, which includes many disciplines such as art history, sociology, etc. Architectural space is one of the main platforms, in which many disciplines intersect. Through its multi disciplinary nature, it constitutes a bridge between literature and cinema, cinema and sociology, etc. Therefore the continuity of interdisciplinary studies on architectural space in different areas, and discussions on the sustainability of spatial value is important.

It is suggested that having further studies based on the model proposed in this study in disciplines other than architecture, could be beneficial for understanding architecture and architectural space in different ways. Such studies could also be beneficial to produce valuable feedback for this study.

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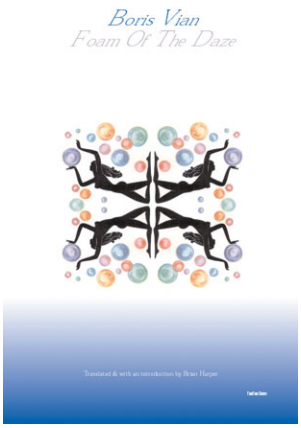
APPENDIX A

INFORMATION ON NOVEL AND MOVIE



Foam of the Daze (L'Ecume des jours - 1947)

by Boris Vian (1920-1959)

ISBN: 0-9662346-3-4

Library of Congress Number 2001089198

The definition of Boris Vian: engineer, inventor, chronicler of jazz, trumpet player, poet and novelist, creator of spectacles, lyric writer and singer, and of course pataphysician. The translation made by Brian Harper takes into account the critical edition of Boris Vian's L'Ecume des jours edited with additional in depth footnotes by Gilbert Pestureau and Michel Rybalka published in France 1994.

L'Ecume des jours (Foam of the Daze) is a jazz fueled Science Fiction story that is both romantic and nihilistic! Vian's novel is an assortment of bittersweet romance, absurdity and the frailty of life. Foam of the Daze is a nimble-fingered masterpiece that is both witty and incredibly moving. It is a story of a wealthy young man Colin and the love of his life Chloe, who develops a water lily in her lung. The supporting cast includes Chick, an obsessive collector of noted philosopher Jean-Sol Partre's

books and stained pants, and Nicolas who is a combination of P.G. Wodehouse's fictional butler Jeeves and the Green Hornet's Kato. [66]

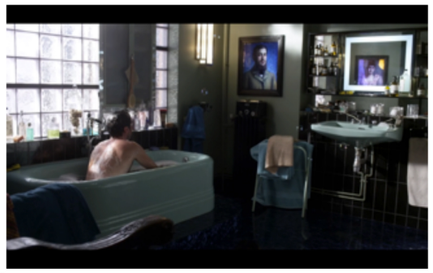
Mood Indigo (2013)

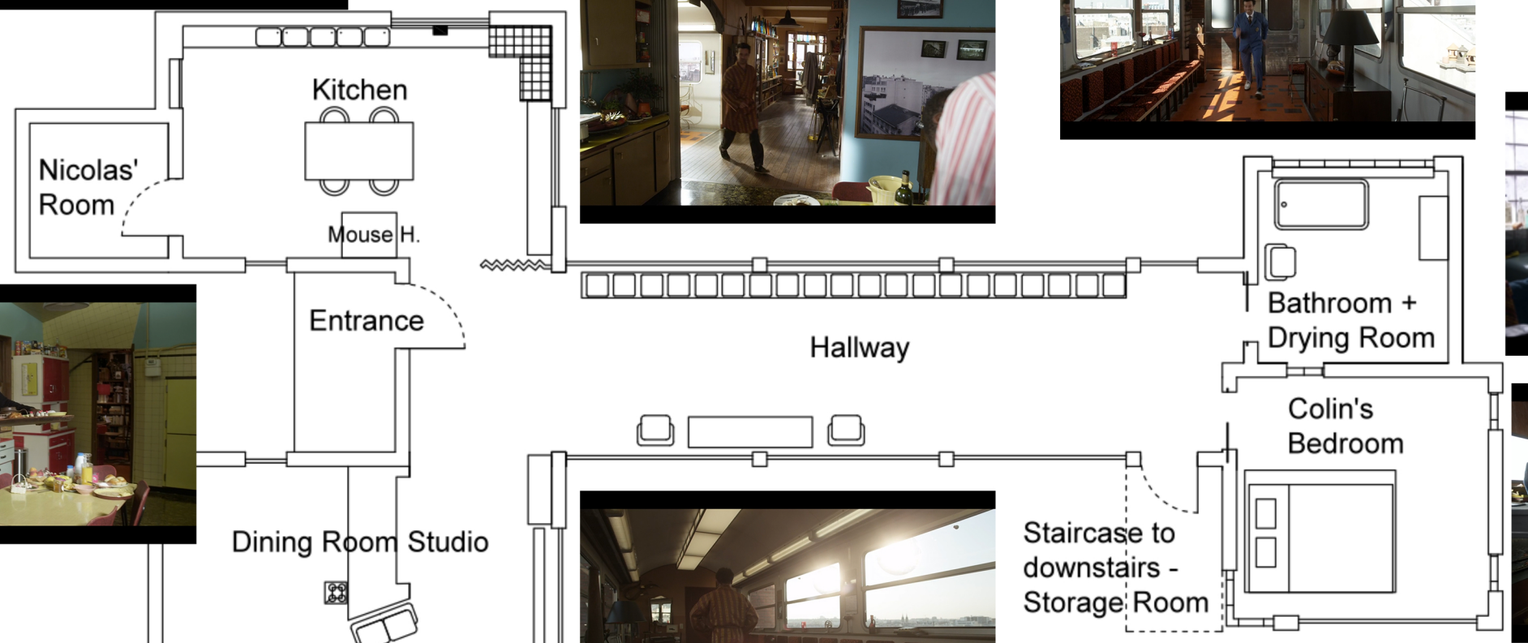
Directed by	Michel Gondry
Produced by	Luc Bossi
Screenplay by	Luc Bossi, Michel Gondry
Based on	Foam of the Daze (TamTam Books) (Froth on the Daydream)
Starring	Romain Duris, Audrey Tautou
Music by	Étienne Charry
Cinematography	Christophe Beaucarne
Studio	Brio Films
Distributed by	StudioCanal
Release dates	•April 10, 2013
Country	France
Language	French

[66] Tam Tam Books Publishing House. "Tam Tam Books." http://www.tamtambooks.com/vian_foam.html (last accessed June 16, 2015)

APPENDIX B

SCREENSHOTS FROM MOOD INDIGO – COLINS HOUSE





CURRICULUM VITAE

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EDUCATION

Degree	Institution	Year of Graduation
MARCH	METU Architecture	2008
	Universita di Bologna – Faculta di Architettura 'Aldo Rossi' Cesena (6 months), Italy	2007
BARCH	Gazi University Architecture	2004
High School	Ankara Atatürk Lisesi	1998

WORK EXPERIENCE

Year	Place	Enrollment
2011-Present	Eskişehir Osmangazi University Department of Architecture	Research Assistant
2011-2007	Ucel Insaat Tic. ve Taah. Ltd.	Project Manager
2017-2004	Ucel Insaat Tic. ve Taah. Ltd.	Architect

FOREIGN LANGUAGES

Advanced English, Italian, Dutch

PUBLICATIONS

Peer reviewed journal article

Hacıömeroğlu, Türkan Nihan. "How Ideologies Shape Society and the City in Post-War Dystopic Science Fiction Cinema." Humanities and Social Sciences Review, CD-ROM. ISSN: 2165-6258 :: 03(05):293–304 (2014)

Non-Peer reviewed journal article

Hacıömeroğlu, Türkan Nihan. "Tamamlanan ve Tanımlanan." Betonart, 35: 44-49 (2012)

EXHIBITIONS

Akçay, A., Hacıömeroğlu, T.N. "Formal Montage" Photography Exhibition, 3rd International Çanakkale Biennial, (2012)

NATIONAL AND INTERNATIONAL ORGANIZATIONS

3mm Project Exhibition, Tokyo Designers Week, Academic contributor, Tokyo, (2013), (International)
3mm Exhibition, İstanbul Design Biennial, Academic Program, Project Team Member, METU, Ankara, (International)
Fabric Form: C.A.S.T. Workshop at METU, Organizing Committee Member, METU, Ankara (International) www.fabricform.wordpress.com

WORKSHOPS

Formistila, Bademlik Design Festival, ESOGU, Eskişehir, with Ayşegül Akçay (2014)
Tekstilform, Bademlik Design Festival, ESOGU, Eskişehir, with Ayşegül Akçay (2013)
Molding with Textile, METU Department of Architecture, Ankara, with Ayşegül Akçay (2012)

MEMBERSHIPS

Registered architect at TMMOB Chamber of Architects

HOBBIES

Cinema, Animation, Swimming

COMPARATIVE ANALYSIS TABLE

CHAPTERS OF THE NOVEL SPLIT UP

Scene 1
Scene 2
Scene 3
Scene 4
Scene 5
Scene 6
Scene 7
Scene 8
Scene 9
Scene 10
Scene 11
Scene 12
Scene 13
Scene 14
Scene 15
Scene 16
Scene 17
Scene 18
Scene 19
Scene 20
Scene 21
Scene 22
Scene 23
Scene 24
Scene 25
Scene 26
Scene 27
Scene 28
Scene 29
Scene 30
Scene 31
Scene 32
Scene 33
Scene 34
Scene 35
Scene 36
Scene 37
Scene 38
Scene 39
Scene 40
Scene 41

1 — This scene does not exist in the novel

2 — Scene 2 covers these chapters (although not all of them are visualized)

3 — This chapter does not exist in the movie

4 — This chapter does not exist in the movie

5 — This chapter does not exist in the movie

6 — This chapter does not exist in the movie

7 — Scene 5 covers these chapters (although not all of them are visualized)

8 — This chapter does not exist in the movie

9 — Scene 7 covers these chapters (although not all of them are visualized)

10 — Scene 8 covers these chapters (although not all of them are visualized)

11 — This chapter does not exist in the movie

12 — Scene 9 covers these chapters (although not all of them are visualized)

13 — This chapter does not exist in the movie

14 — Scene 12 covers these chapters (although not all of them are visualized)

15 — Scene 13 covers these chapters (although not all of them are visualized)

16 — This chapter does not exist in the movie

17 — Scene 16 covers these chapters (although not all of them are visualized)

18 — Scene 17 covers these chapters (although not all of them are visualized)

19 — This scene does not exist in the novel

20 — This chapter does not exist in the movie

21 — This chapter does not exist in the movie

22 — This chapter does not exist in the movie

23 — This chapter does not exist in the movie

24 — This chapter does not exist in the movie

25 — Scene 29 covers these chapters (although not all of them are visualized)

26 — This chapter does not exist in the movie

27 — This chapter does not exist in the movie

28 — This chapter does not exist in the movie

29 — This chapter does not exist in the movie

30 — This chapter does not exist in the movie

31 — This chapter does not exist in the movie

32 — Scene 32 covers these chapters (although not all of them are visualized)

33 — This chapter does not exist in the movie

34 — Scene 32 covers these chapters (although not all of them are visualized)

35 — This chapter does not exist in the movie

36 — Scene 36 covers these chapters (although not all of them are visualized)

37 — This chapter does not exist in the movie

38 — This chapter does not exist in the movie

39 — This scene does not exist in the novel

40 — This scene does not exist in the novel

41 — This scene does not exist in the novel