

ARCHITECTURE OF  
THE SINGLE ROOM MOVIES  
TECTONIC, SCENOGRAPHIC AND HYBRID SPACES

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İNCİFER KARNAK

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TECTONIC, SCENOGRAPHIC AND HYBRID SPACES**

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

Prof. Dr. Halil Kalıpcılar  
Dean, Graduate School of **Natural and Applied Sciences** \_\_\_\_\_

Prof. Dr. F. Cânâ Bilsel  
Head of Department, **Architecture** \_\_\_\_\_

Assoc. Prof. Dr. Mustafa Haluk Zelef  
Supervisor, **Architecture Dept., METU** \_\_\_\_\_

**Examining Committee Members:**

Prof. Dr. Abdi Güzer  
Architecture Dept., METU \_\_\_\_\_

Prof. Dr. Esin Boyacıođlu  
Architecture Dept., Gazi University \_\_\_\_\_

Assoc. Prof. Dr. Mustafa Haluk Zelef  
Architecture Dept., METU \_\_\_\_\_

**Date: 07.09.2018**

**I hereby declare that all information in this document has been obtained and presented in accordance with academic rules and ethical conduct. I also declare that, as required by these rules and conduct, I have fully cited and referenced all material and results that are not original to this work.**

Name, Last name: Incifer Karnak

Signature

**ABSTRACT**  
**ARCHITECTURE OF THE SINGLE ROOM MOVIES**  
**TECTONIC, SCENOGRAPHIC AND HYBRID SPACES**

Karnak, Incifer M. Arch., Department of Architecture  
Supervisor: Assoc. Prof. Dr. Mustafa Haluk Zelef

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Perception of the architectural space in the phenomenal world is through different senses. However, in the films, this perception is through the faculty of vision only and in the order of the vision of the director and the cinematographer. These artists control the spatial observation of spectators with the control of the camera. Despite the differences in the space understanding of films and architecture, they are also parallel conceptually and practically as the number of architects involved in the design of the spatial organization of the films imply. Hence thesis starts with a theoretical study to understand the common ground in both fields regarding space.

The Room - the smallest unit of architectural space- is also the most basic component of the complex spatial organization in the films. However, some narrative films are shot predominantly in just one single room. This thesis focuses on such movies created in existing or imaginary setups. The thesis categorizes such stage sets as Scenographic, which are created by the architects, decorators and/or set designers for the action of the spectatorial reality. Whereas actual architectural interior spaces i.e. buildings, in which films took place are categorized as Tectonic spaces. In many cases, such tectonic spaces are also manipulated and such redesigned spaces are named as Hybrid. With the advent of the digital technologies, alterations of the real spaces or creation of totally fictitious spaces are becoming more commonplace.

This thesis focuses mostly on the single space films of the pre-digital era. Trying to understand the motives of the economy of space in these films, the thesis makes a classification of narrative films based on the role and the design of the spaces. Spatial representations in these films are studied in depth to comprehend the viewpoints of the directors, set-designers and architects.

Keywords: film spaces, tectonic space, scenographic space, hybrid space, Single-Room Films

## ÖZ

### TEK ODALI FİLMLERİN MİMARİSİ: TEKTONİK, SKENOĞRAFİK VE HİBRİT MEKANLAR

Karnak, İncifer Yüksek Lisans, Mimarlık Bölümü  
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Gerçek dünyada mimari mekânın algılanması, görme, duyma, dokunma, tat ve koku gibi farklı duyularla oluşur. Filmlerde, özellikle anlatı filmlerinde ise, yönetmen ve görüntü yönetmeni kamerayı kullanır ve izleyicinin görsel algısını kontrol ederek mekânları düzenler. Farklılıklarına rağmen, filmlerde ve mimarideki mekân anlayışları, film stüdyolarında set tasarlayan mimarların varlığının da işaret ettiği gibi aynı zamanda kavramsal ve pratik olarak pek çok paralellikler taşır. Tez bu nedenle, öncelikle mekân ile ilgili her iki alandaki ortak zemini anlamaya yönelik için teorik bir araştırma ile başlar.

Oda -mimarideki en küçük mekânsal birim-, aynı zamanda, karmaşık bir film mekânı organizasyonunun en temel bileşenidir. Bununla birlikte, bazı anlatı filmleri ağırlıklı olarak sadece tek bir odada çekilmektedir. Bu tez, gerçekte var olan yapılarda ya da filmler için özel olarak inşa edilmiş mekânlarda çekilen ve tekil mekânları kullanan filmlere odaklanır. Tezde, mimarlar, dekoratörler ve/veya tasarımcılar tarafından izleyici gerçekliği için oluşturulan bu tür sahne setleri Skenografik, gerçek mimari mekânlar ise Tektonik olarak sınıflandırılır. Bu iki kategorinin kimi durumlardaki birlikteliği söz konusu olduğunda, mekânsal gerçekliğe müdahale ile yeniden tasarlanan bu gibi alanlar ise tezde hibrit (melez) olarak adlandırılır. Bu melezlik dijital

teknolojilerin ortaya ıkmasıyla, gerek mekânlardaki deęişiklikleri ya da tamamen hayali alanların yaratılmasını kolaylaştırdığından daha yaygın hale gelmektedir.

Bu tez, daha ok dijital öncesi dönemin tek mekân filmlerine odaklanmaktadır. Bu filmlerde mekân ekonomisinin nedenlerini anlamaya alışan tez, mekânların rolüne ve tasarımına dayanarak farklı dönemlerden anlatı filmlerinin bir sınıflandırmasını yapar. Bu filmlerdeki mekânsal kurgular, yönetmenlerin, set tasarımcıların ve mimarların bakış açılarını kavramak için derinlemesine incelenmiştir.

Anahtar Kelimeler: film mekânı , tektonik mekân , skenografik mekân , hibrit mekân, Tek Oda Filmleri



To My Honey Beetle

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## CHAPTER 1

### INTRODUCTION

*All the human knowledge takes*

*the form of interpretation*

-Walter Benjamin

*Man is a genius when he is dreaming*

-Akira Kurosawa

Architecture sprouted in the mind of the architect as a rectangle, *Megaron* as it is can be possibly seen as a conceptual representation of singular space circa 5700 to 3000 BC, meanwhile, Imhotep<sup>1</sup> was building the first pyramid in Egypt. Daedalus<sup>2</sup> created the labyrinth of King Minos in Crete. Architecture is the need of humanity since the human is born, and this need has the archaeology over 5000 years known. Without the act of dreaming, this can be only sequences of interpretation, painting, music, literature, sculpture, architecture, photography, theatre, cinema and other undiscovered also uncharted forms of art lies in every mind and only if they are fortunate, they come to life. Sagas and tales first appeared as stories of people before the invention of the books and, thought people how to live, how to stay alive and how to love. As per

---

<sup>1</sup> 2630-2611 BC assistant of Pharaoh Djoser, he is considered the first known architect.

<sup>2</sup> Mythical Greek inventor, architect, and sculptor, who was said to have built, among other things, the paradigmatic Labyrinth for King Minos of Crete. "Daedalus." Myths and Legends of the World. . *Encyclopedia.com*. Accessed in 21 6 2018. <http://www.encyclopedia.com>.

understanding of space interacts directly with the aesthetic values of visual arts in human history, the visual arts that existed throughout history (such as in language, painting, literature, sculpture, music and cinema) directly influenced the art of architecture. Therefore, narrative spaces created in art forms influenced the real spatial environments.

The narrative in cinema defines the film spaces by introducing different forms of reality to the viewer by modifying the film spaces in various realities with the assistance of fiction and montage. The type of narration is one of the key actions of filmic space, because as it classifies abstraction it represents the real space in filmic space. The abstraction between the art world and the real world constitutes a threshold that can be overcome by narration. The perception of real spatial environments involves similarities with the places depicted in the art form which creates optical spaces. Clement Greenberg<sup>3</sup> introduced the necessity of abstraction in modern art, the creation of optical space and fed the narrativity theory of art.

Where the Old Masters created an illusion of space into which one could imagine walking, the illusion created by a Modernist is one into which one can look, can travel through, only with the eye. <sup>4</sup>

The essentials between fiction and reality are superposed within the artwork, therefore the spatiality of the abstract space be controlled, converted and interchanged, modified and alternated according to the expression of the designer, artist or composer. The rules of spatiality changed in time as expression styles derived. This expression styles still have certain mutual concepts of representation, and shared terms.

After Brunelleschi invented perspective, the spatial environment has been derived to space which can be represented to observers. When Leon Battista Alberti wrote *De*

---

<sup>3</sup> Clement Greenberg is an Art Historian and Critic who introduced a wealth of ideas into discussion of 20<sup>th</sup>-century art, elaborating and refining notions such as "kitsch," the "easel picture," and pictorial "flatness," and inventing concepts such as that of the "all-over" paint surface and "optical space."

<sup>4</sup> Clement Greenberg, "Greenberg: Modernist Painting" in *Twentieth Century Theories of Art* . edited by James M. Thompson (Canada: Carleton University Press Inc, (1990)-1999) p.98

Pictura<sup>5</sup>, rules of perspective were improved, visually got closer to reality. Perspectival drawings were widely used in stage designs as exemplified in architect and stage designer Sebastiano Serlio's<sup>6</sup> famous illustrations in various themes of theatrical plays: comedy, tragedy and drama. Perspective was a kind of representation which is used by various architects, and associated with the scenography<sup>7</sup>. Such scenographic drawings were used to enhance the spatial characteristics of tectonic spaces. Stage set designed by Scamozzi in the famous renaissance theatre Teatro Olimpico designed by Palladio is the most well-known example of the contribution of a scenographic design in the tectonics<sup>8</sup> of a building.

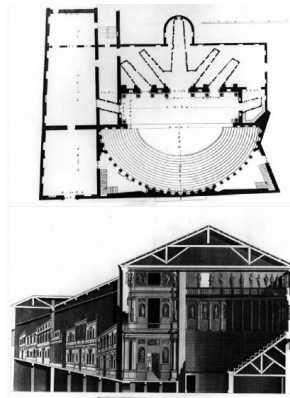


Figure 1, Plan and Section of Teatro Olimpico<sup>9</sup>

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<sup>5</sup> Leon Battista Alberti was the one of the first art theoreticians, who created this book containing rules of perspective.

<sup>6</sup> Sebastiano Serlio (1475 -1554) was an Italian Mannerist architect, pupil of stage designer architect Baldassarre Peruzzi. He is known with his treatise in architecture often referred simply as Serlio's *Architettura*, and several significant editions take the title *Tutte l'opere d'architettura et prospetiva* ("All the works on architecture and perspective")

<sup>7</sup> "the art of perspective representation especially as applied to the design and painting of stage scenery" Merriam Webster.

<sup>8</sup> Tectonics will be used as the term related to the phenomenological, constructional and structural aspects of a building. This definition stems in part from Kenneth Frampton's texts, in which he makes a distinction and the opposition between tectonic and scenography: while tectonic is ontological, scenography is rather representational, in the sense of a "discourse predicated on the surface" Frampton, Kenneth, and John Cava. *Studies in Tectonic Culture: The Poetics of Construction in Nineteenth and Twentieth Century Architecture*. 1995. p.20.

<sup>9</sup> Lamberto Tronchin, *Francesco Milizia (1725-1798) and his Acoustics of Teatro Ideale (1773)* Italy: Acta Acustica United with Acustica, 2013. p.92.

Spatial configurations in theatrical sets is the precursor of the design of spatiality in the films. These spaces are the visual elements of fiction, whether real or not. The perspectival drawings visually represent the volume and design; however, it can be illusive and ambiguous about the dimensions, structural and constructional aspects. Space can't be tectonically constructed with only an illustrative approach, it's reality can be conveyed with technical drawings such as architectural plans, sections and elevations. Filmic space contains frames and perspectives where the spectators feel a space surrounding the actors, acts, objects however the spaces in films can be parts of the existing buildings (tectonic) or ephemeral set designs which are fully scenographic, or hybrid spaces which contains real and unreal designs. The architectural realities in the filmic space and the projection of this reality in the fictional plane lead the audience to accept this film space as real, to be separated from its own space and to exist in the film space during the film. Although this is a narrative exercise, this journey is further developed in the digital age and it is now possible to transform the film into a parallel reality with other three-dimensional devices.

In this thesis, the spatiality of filmic and architectural space is studied and discussed. Currently, director/set designer/cinematographer helps us to witness a study, by showing and hiding, adding and subtracting parts whereas informing us to observe it from second to second. Although it is obvious that film space cannot be considered as an architectural space, how the film sets are represented architecturally is another form of this discourse. In this study, the realities of film spaces and their imaginative features, their continuity with reference to daily life along with film continuity, and structural features of films are examined.

## **1.1. PROBLEM**

Movies are substantial in telling stories of spaces. In most movies, space is labile, represented with various interior and exterior environments, however, in single room movies, a specific architectural environment is introduced to audience as the setting of events. When the relationship between cinema and architecture is reduced to a single place, answers these questions tried to be confronted as: How does cinema benefit from architectural elements when creating this space? what kind of characteristics of this space and how this context is expressed as architecture. The architecture of these genuine spaces references shared concepts of cinema: notional, physical and warping components of filmic space. How these components operate avowedly or concealed to be perceived as real spaces?

## **1.2. AIM**

This study aims to discover the relations of architectural and cinematic notions through single-room and observer relationship. The Room is a place endows narrative depictions and is represented in cinema as an architectural space, whether if the room represented in film space is real or not, it creates parallel-reality to the observer. The aim is to discover how a single room is architecturally expressed within the frames of cinema. Does continuities and discontinuities between the representation of these spaces in cinematographic presentation remind of their architectural tectonics and essence? How cinematic representation transforms into real architectural space?

## **1.3. METHOD**

This thesis classifies films shot fully (or predominantly) in one interior architectural space as single room films. The plans of Single Room movies are drawn in order to draw parallels through the representation of space and its architectural elements, the

plans show the architectural arrangements and volume of the generated area sensed by spectator. The camera views of cinematic frames are captured and then are attached to the architectural plan.

**1.4.CONCEPTS**

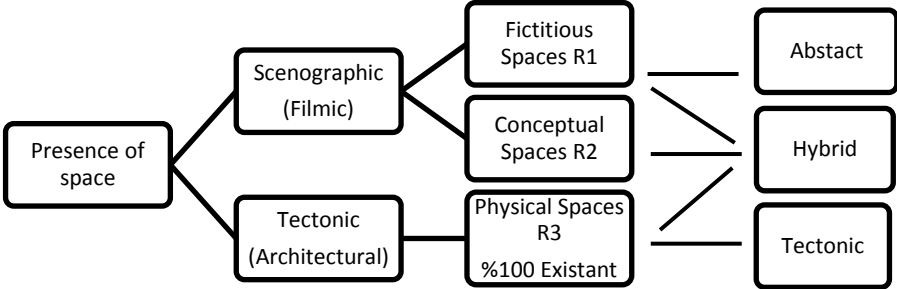


Figure 2 , Idea of Space (by Author)

This thesis classifies single space movies on two sets of concepts. First classification is based on the reality of the set. Films shot in tectonic, scenographic and hybrid spaces are selected and analysed comparatively. The second classification is based on the qualitative properties of the movie sets. This classification is based on subgroups as sets of denotation, punctuation, artifice, embellishment and narrative.<sup>10</sup> These classifications do not exclude each other, in other words a film can be grouped under one title in the first classification (scenographic, tectonic, hybrid) and also grouped under one subtitle in the other classification.

---

<sup>10</sup> I owe to Charles and Mirella Jona Affron for this grouping. This classification is more than a formative approach, also a directly narrative characterization of filmic spaces of sets.



The idea of the space starts with a scenographic image, it is fictitious, basic and uncertain. It is the moment previously the first sketch is done and it is analogous and parallel in both architecture and filmic field. Sketches together define a concept, but the concept is still scenographic. Speaking of tectonics, the design must be shaped consisting of a suitable form, certain volume, various functions in order to serve. The architectural design must be crossing the scenographic parts, images and drawings to be produced. Movie space, however, survives in all three stages freely, it can be Abstract (-R1-), Conceptual (-R2-) or Tectonic (-R3-).

As creating a space, the designer put her/himself in a scenery, the image has set in his/her mind is purely Abstract(-R1-), as dreamed further a concept is produced (-R2-), and finally, the product is constructed from fictitious to tectonic(-R3-). Those types of realities are integrated with cinema set designs as Scenographic Sets (-R2-R1-), Tectonic Sets(-R3-) and Hybrid Sets. Cinema has the trilogy of realities in its all sets. Architecture lives these three stages of design.

A physicist might say space is the three-dimensional void around. When the concept is carried to architecture, however, it becomes more than that. Space is the void but not independent of its borders made up of architectural objects. It gets the shape with the characteristics of these objects. The scale, texture, materials, color, lighting, relation between solids and voids, language, references to tradition, and the style of architectural objects form to the form of the space. These are valid also for the space in the cinema but cinema has to be very selective<sup>11</sup>

In every human mind, there is a room which contains a limitless number of pictures and their associative meaning, in such simulations Architect is *narrative* and is the subject which his imagination created a scene in various ways. This behavior is also representing an imagery similar to a film director managing the story of the movie, planning what will happen next, as the continuous dilemma of reproduction. The

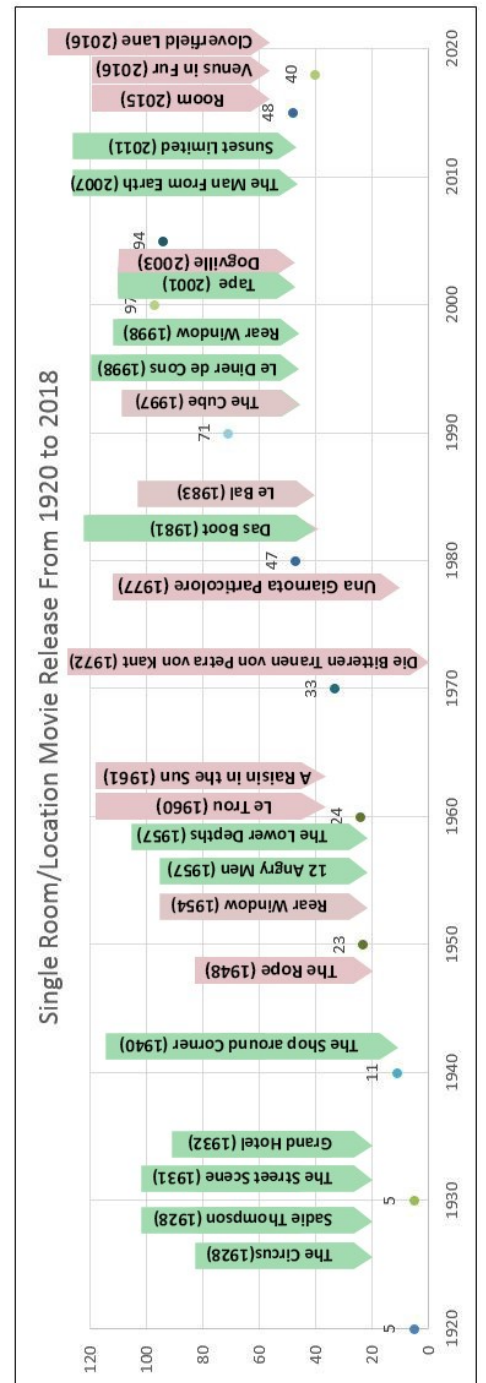
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<sup>11</sup> Gül Kaçmaz, "Architecture and Cinema:A Relation of Representation Based on Space". (Master's thesis, Ankara: The Graduate School of Natural and Applied Sciences Of Middle East Technical University, 1996)p.13

cinematic values and space's singularity offer the conceptual idea of 'place' . Cinema sets are grouped as sets of denotation, punctuation, artifice, embellishment, and narrative as far as they can be scenographic, tectonic and hybrid- which are further explained in Chapter 3. The Single-Room films from 1920 to 2018 (two of them for each decade) were examined to construct the related statements and the concerning the samples from 1940 to 2016 are selected in order to associate space's design properties and its reality.

Rather than the industrial or commercial examples, films covered in the thesis are mostly selected from a variety of well-known directors who can be considered as the masters of "auteur cinema". These directors, acknowledged for bringing their personal style into film making, apply a highly centralized and subjective control to many facets of a collaborative creative work. Thus, the thesis will mainly refer to the directors' views in the design or selection of the sets, but also to the other participants' roles such as cinematographer, art director etc. when necessary. In terms of genre these films can be grouped under the subcategories of drama i.e. drama-mystery, drama-comedy, drama-crime, horror films are intentionally excluded.

Table 1, Selections of Single Room and One Location Movies<sup>12</sup>



<sup>12</sup> Selections of Single Room and one Location Movies is done, from the 1940s to 2016 (Table 1). The domain of samples are expressed in the timeline, the selected samples are red.



## CHAPTER 2

### SHARED CONCEPTS OF ARCHITECTURE AND CINEMA

#### 2.1. INVENTION OF CINEMA AND SPACES OF CINEMA

In English, Architect is the word used for the description of the designer of the space derived from the words: The *arch* and *tectōn*<sup>13</sup>, means initial constructor in Latin builder in principle. The design of space, directly referred to everyday life because the equilibrium of static and motion in everyday life. These transitions caused modernization movements, mainstreams, and new architecture, derivation of the frame and limits of the space which are also situated as sociological and psychological factors of space. Throughout history, the “space” is generated from the shared concepts of art and architecture.

Different classifications of art include architecture as examples of visual arts (spatial arts) and cinema as a recent example of performance arts. Hegel’s classification place architecture as the first art and cinema is added to his list as the “7<sup>th</sup> art” later.<sup>14</sup> Performance arts including Theatre and dance beside cinema have similarities with Architecture. Cinema’s parallels with architecture are spatial and conceptual.

These shared concepts, focusing on the cinema and architecture were studied in many works. There are shared descriptions, literature, and terminology and shared elements

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<sup>13</sup> In modern scholarship the word used for builder and craftsman, means constructor of three-dimensional space.

<sup>14</sup> Ricciotto Canudo, “Reflections on the Seventh Art,” in: *French Film Theory & Criticism: A History/Anthology, 1907-1939*, edited by Richard Abel (Vol. 1, 2 ,Princeton University Press 1993)p.291-303

of visualization and representation between architecture and cinema. Plan means the frame of the shot in cinema. For example Ümit Ertem<sup>15</sup> and Aysegül Çinici<sup>16</sup> noted in their dissertations that most parameters used in cinematography are also the terms used in architecture. As we have scales of plan drawings in architecture, (floor plans, site plans and detail plans), a similar (parallel) terminology describes the shooting techniques of directors in film sets.

The shared terminology of the description of the space starts with the invention of the cinema. The term "Persistens<sup>17</sup>" was discovered by the visualization of optical illusion comforted by the construction method of the movie. Ever-lasting motion of a film is combined with persistence of vision and permanency of the image. This dream of Aristotle in 4<sup>th</sup> BC<sup>18</sup> became present later in the technical discoveries of Lumière brothers. The thought of frame occurred first with fabric and shadows by Asian puppet controllers spreading around the world in the 17<sup>th</sup> century. The shadow theatres aimed the show and stimulation of a story, epics, and tales with Java Puppets<sup>19</sup>. In the 18-19th centuries Europeans and Americans flowed in the shows of magical lanterns, which is a device consisting of an optical objective, the light by a gas lamp, and pictures or images depicted in the colorful glass. These pieces of glasses showed a large number of different kinds of information or tales, from the imaginary cities to comedy stories. In the 19<sup>th</sup> century phenakistoscopes<sup>20</sup>, zoetropes<sup>21</sup> and

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<sup>15</sup> Ümit Ertem, "A Research on Relationship Between Cinema and Architecture Through the Selected Film Noirs". (Master's thesis, Istanbul Technical University, 2010), p.33.

<sup>16</sup> Ayşegül Çinici, "Art Direction in Cinema and Its Visual Design Effect". (Master's thesis, Istanbul Mimar Sinan Fine Arts University, 1996)

<sup>17</sup> Term explains the permanency of the material, image.

<sup>18</sup> Mentioned in Aleksey G.Sokolov, "Kurgunun Doğasında Arayışlar." In *Sinema ve Televizyonda Görüntü Kurgusu*, trans. Semir Aslanyürek (Istanbul: Agora Books,2006) ,1-20.

<sup>19</sup> "Wajang" is the character's original name, it is originated in Asia, similar to Turkey's "Karagöz".

<sup>20</sup> This device was invented in the 1830s, consisted colourful images and holes in the circle and when this device is turned in front of the mirror, when looking through the holes of it the images are observed as they are in motion.

<sup>21</sup> Zoetrobe is invented in the 1860s, the stripes involving images are put into a cylindrical device and the observation is made by looking through the holes in the cylinder when it is turning.

praxinoscopes<sup>22</sup>, three different models<sup>23</sup> were created to show the action figures, which showed ballerinas, dancers, and acrobats which seem to be in motion. The pictures of these figures are shown in a row to create the motion, due to the biology of the human eye (the previous framesets in stays also in the following frame) the pictures are sensed in motion. Inventor Emile Reynaud<sup>24</sup> in 1892, Paris introduced optical theatre to the audience, which was a device close to praxinoscope, but the screen is involved, the images are shown in praxinoscope were projected in fabric screen, it was really close to cinema.

Joseph-Nicephore invented photography which “the movie” is a light-sensitive chemical substance-on it the information is presented within photography device. In 1882 Edward Muybridge<sup>25</sup> pioneered the expression of action by using photography. He placed 12 cameras in a row to take the photos of a running horse consecutively. Once the photos are shown after another, the horse was observed in motion. In the same years Etienne –Jules Marey invented a device which is similar to a gun, nonetheless taking photographs in a row for the same idea. In 1893 Thomas A. Edison and assistant, W.K.L.Dickson created kinematograph, the device of motion mentioned in name after their work of engineering, inside their laboratory. Birth of the cinema took place when images fitting in frames projected together and form a composition and reflected in the display.

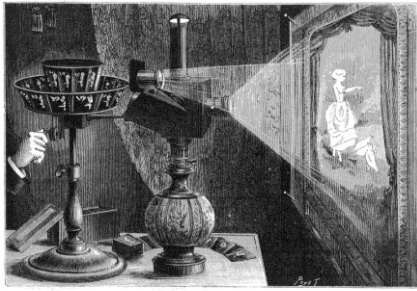
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<sup>22</sup> In the 1870s the device was invented. It consisted coloured and imaged stripes and when it is turned, the action of the images could be observed in the mirrors of the device in the middle. Described in “Zoetrope.” Cornu Aspersum-Infogalactic:The Planetary Knowledge Core.

<sup>23</sup> Also used as “toys” of children.

<sup>24</sup> French inventor of praxinoscope, which is the earliest device of animations.

<sup>25</sup> British photographer who used multiple photography devices at the same time to shoot.



Konstans praxinoscope D. papierlin. de M. Reynaud.

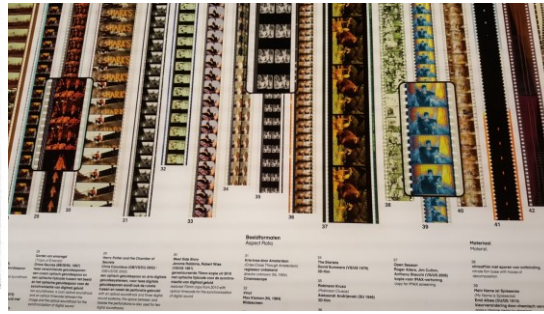


Figure 3, Praxinoscope<sup>26</sup>

Figure 4, Framework of Cinematograph Eye Movie Museum Amsterdam (photo by Author)

Meanwhile, Lumiere brothers invented cinematograph 1895, which was a device which is more advanced than the painted imagery scenes of praxinoscope, with a diaphragm (light organizer) and movie roll. The effect of motion of typographic visuals are composed of the instruments of the cinematograph, which owes its power to retinal perseverence. Greatest illusions would be done with this device, the static pictures will be seen as moving, the magic of optical delusion was so intimate. Persistence of vision helped the generation of illusionary spaces of cinema perceived as real spaces. Cinema, in its nature, created imagery and real spaces both, and the perception of reality and imagery are similar.

Perception analysis of people as according to Sokolov<sup>27</sup> states are very similar to each other as the cars being produced in the same factory<sup>28</sup>. Our feelings can be different but our sensors behave the same. The movie contained the truth of space, the aim was to record surroundings. German, American, French cinema's typical reformist movies generated appropriately from the foundation of early movie theory, these pieces of

<sup>26</sup> Praxinoscope. Digital image. Greatbigcanvas. Accessed April 12, 2018. <https://www.greatbigcanvas.com/view/depicting-the-praxinoscope-used-by-emile-reynaud-in-the-theatre-optique,2336544/>

<sup>27</sup> Movie theoretician who introduced the framing and perception theory in movie.

<sup>28</sup> Ibid.p.30



cinema reflected the lifestyle of the city as documentaries. The rhythms of the world's cities have been exposed to a widespread connection web of 'the living evidence ' has recalled as 'the physical truth'<sup>29</sup>. The physical truth is ought to be programmed to tell the story of that condition, that piece of land, that city, that interior of the house, that balcony, and the actors: who lived there, who is doing what there. "New look" from cinema derived to form of entertainment after the 1910s.<sup>30</sup> Cinema, which is projected in a wall of a room started to describe the World.

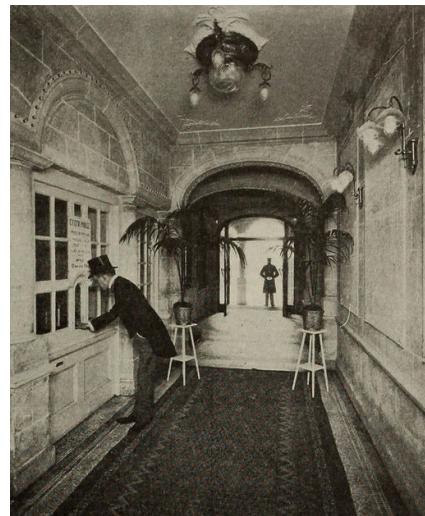


Figure 5, Cinema Fan St.Louis Miss.1910 <sup>31</sup>      Figure 6, Cinema House Lobby, London <sup>32</sup>

<sup>29</sup> Lindsey Fiorelli, "What Movies Show: Realism, Perception, and Truth in Movie" (2016). Publicly Accessible Penn Dissertations. 1715. <https://repository.upenn.edu/edissertations/1715>

<sup>30</sup> Hollywood derivations of movies emerged during these dates, the companies were patented by Edison's motion picture invention. They used large movie platos near Los Angeles which later became the center of the Movie Industry.

<sup>31</sup> Cinema Fan St. Louis Miss. 1910. Digital image. Fotolibra. Accessed April 12, 2018. <http://www.fotolibra.com/gallery/1219014/cinema-fan-st-louis-miss-1910>

<sup>32</sup> Lobby, Cinema House London, 1910. Digital image. Cinematreasures. Accessed April 12, 2018. <http://cinematreasures.org/members/garveyjoe/photos/55897>

Cinema became a tool of analysis or metaphor to understand the urban transformation and the subjects of the social and cultural agenda developed. New phenomenon of metropolis emerged as the new subjects. Architects also were interested in their medium to inform their opinions of spatial arrangements and city planning. Cinema became means to discriminate those modern spatial conceptions to the public. Walter Benjamin states that Siegfried Kracauer<sup>33</sup> cinema is a wide mediatic survey of socio-cultural properties and metropolitan values of the city decried in.<sup>34</sup> Benjamin explains that the city interpreted the similarity of Kracauer cinema as "archeology" because of the filmed tectonic buildings.

The fact that these shows convey precisely and openly to thousands of eyes and ears the disorder of society—this is precisely what would enable them to evoke and maintain the tension that must precede the inevitable and radical change" ("Cult of Distraction"). In its insistence on the superficial, the cinematic spectacle also exposes the anachronistic aesthetic politics of the relics of bourgeois culture which mask the reality of the disintegration of contemporary culture through what Benjamin would later describe as a fraudulent invocation of the 'aura.'<sup>35</sup>

The term "aura" close to this statement, stated by Architect Le Corbusier in 1925<sup>36</sup>. Corbusier mentioned the term "*Leitmotiv*<sup>37</sup>" to describe the flux, overlapping substantial property of mechanism of the human mind and creation of the design. *Leitmotiv* is rational, conditional and similar to the endless truth<sup>38</sup> in Fiorelli's statement. Le Corbusier's synthesis of rationalism described modern architecture's

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<sup>33</sup> German architect, writer, journalist, sociologist, critic of culture and movie theorist. Worked with Walter Benjamin and Ernst Bloch. Theodor W. Adorno who is his co-thinker.

<sup>34</sup> Walter Benjamin, "Aura: The Appropriation of the Concept." In *Cinema and Experience: Siegfried Kracauer, Walter Benjamin, and Theodor W. Adorno*, by Miriam Bratu Hansen,(USA: University of California Press, 2012.) p.104-132

<sup>35</sup> Siegfried Kracauer and Thomas Y. Levin. *The mass ornament: Weimar essays*. (Cambridge, Mass: Harvard University Press, 1995).p.22

<sup>36</sup> Andre Wogenscky, *In Le Corbusier's Hands*.( US: Cambridge MA, 2006)

<sup>37</sup> Understanding of synthesised elements, introducing the human as the key mechanism of a building, and building as a machine itself.

<sup>38</sup> Ibid.Fiorelli. 2016.

basic elements<sup>39</sup>. Simplicity and realization of the modernity appeared within the photographed and filmed architecture.

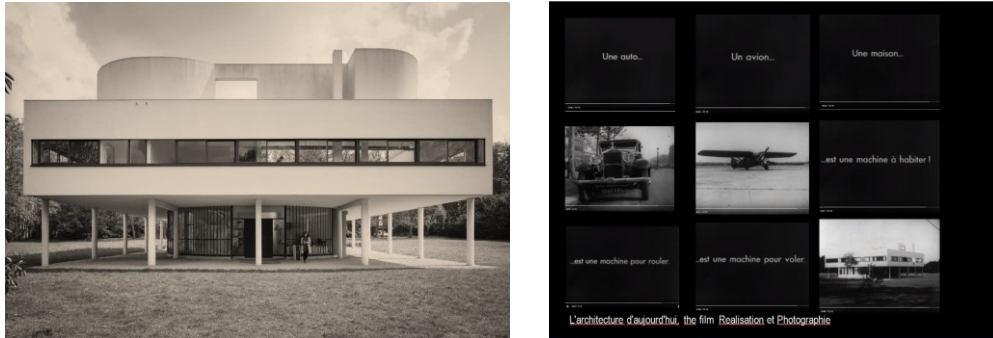


Figure 7, Villa Savoye Le Corbusier, 1929

Figure 8, *L'architecture D'aujourd'hui, The Movie Realisation et Photographie* <sup>40</sup>

In the movie introducing Villa Savoye, (Figure 7), the statements are made straight and clear, an automobile is a machine for the ride, a plane is a machine to fly and a house is a machine for habitation. The reality of the spatial environment was tectonic (R3), and it has been filmed and photographed and designed as it is (-R2-). The logic of the modern era was manifested by the documentaries and movies.

<sup>39</sup> Stanislaus Von Moos, *Le Corbusier Elements of Synthesis*. (Rotterdam: 010 Publishers, 2009)

<sup>40</sup> Pierre Chenal's movie "Today's Architecture, Movie Realization and Photography" Introducing Villa Savoye, shoot in 1929, the movie's aim to spread the fundamental logic of the modern life, modernization and importance of the Mechanical Age.

CCA Channel, "L'architecture d'aujourd'hui, the movie." *Youtube*. 2012. Accessed 4 5 2018. <https://www.youtube.com/watch?v=daFzqQFqe3M>

In the 1930s, CIAM<sup>41</sup> and CICI<sup>42</sup> made researches about conceptualizing architectural and “cinematic spaces”. Kracauer implies that, in the surface cinema represented, the human life was changing, the culture was changing, the machines, buildings were changing and one of the greatest powerful evidence of the alteration was a movie. By movie, deductions of an epoch can be done.

The position that an epoch occupies in the historical process can be determined more strikingly from an analysis of its inconspicuous surface-level expressions than from that epoch's judgments about itself. Since these judgments are expressions of the tendencies of a particular era, they do not offer conclusive testimony about its overall constitution. The surface-level expressions, however, by virtue of their unconscious nature, provide unmediated access to the fundamental substance of the state of things. Conversely, knowledge of this state of things depends on the interpretation of these surface-level expressions. The fundamental substance of an epoch and its unheeded impulses illuminate each other reciprocally.<sup>43</sup>

The moment with the use of movie, individual perspective was presented to society as the cultural integrity. Modernization, modern cities, metropolises can be observed in movies. Koeck<sup>44</sup> states that the adaptation of surroundings into filmic space and the editing of imagined space has a peculiar notion as describing.

When the pioneers of the movie captured moving images of cities, during a time when cinematic apparatus recorded only images without sound, moviemaking was a light and mobile practice that was often carried out in the bustling streets and landscapes of the metropolis. This scopic<sup>45</sup> affinity between medium and place can perhaps be explained by the fact that the emerging modern city seemed to naturally complement the ability of the cinematic apparatus to capture the city's defining characteristics: its architectural forms, movements, illuminations and, of course, its people. Movie – arguably better than any other medium – seems to be able to engage with the city's physical disposition, its simultaneity, temporality, and ephemerality in ways that had hitherto only been imagined.<sup>46</sup>

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<sup>41</sup> *Congrès Internationaux d'Architecture Moderne*. International Congress of Modern Architecture

<sup>42</sup> *Congrès International du Cinéma Indépendant*. International Congress of Independent Cinema

<sup>43</sup> Richard Koeck, *CineScapes* (London: Routledge, 2013).p.75

<sup>44</sup> Prof. Richard Koeck chair of Architecture and Visual Arts Faculty in University of Liverpool.

<sup>45</sup> He implies the extent of the screen values of cinema, extension of the camera capture.

<sup>46</sup> Richard Koeck, “Introduction.” In *CineScapes*, (London: Routledge, 2013)pp. 1-29.

The medium of the movie- Koeck constitutes the drama, an existing event, circumstance, and statements. The human mind is quite a complex metropolis, quite an unexpected journey and exercising the mind close to this simplicity is near formidable. The cinematic space began to be very composite and elastic- futuristic scenarios of space were introduced by the scenographic spaces, models of the cinematic space and formed non-real, set designed spaces. In the field of architecture and cinema- the introduction of the science fiction cinema is in the 1970's. This was the period during which Utopian movies were introduced.

## **2.2. SCENOGRAPHIC AND TECTONIC FILMIC SPACES**

The architectural concept of space was studied by many scholars in architecture and social sciences to examine different notions. For example, Architectural historian Bruno Zevi in his book *Architecture as Space* locates space as the central notion to understand different architectural periods and understandings. Sociologist Henri Lefebvre states that space is enveloped by the permeable boundaries and the physical periphery of the structure, and it has a meaning within "Space is never empty: it always embodies a meaning"<sup>47</sup>. Architectural Historian, Leland M. Roth makes the description of space with its physical borders. The physical space is visually limited, furthermore, Roth refers to the perceived space as a perceptual space, which has no visual boundaries, extends to the extreme point of sight, and thus becomes transparent. The conceptual space is the secondary plan, founded within the mental map, and intelligence, which is related to perceptual space and stored in memory (-R1, R2-) and

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<sup>47</sup> Henri Lefebvre, *The Production of Space*. (USA: Wiley-Blackwell, 1992.)p.154

the physical space has the real(-R3-) and physical map.<sup>48</sup> The perceptual space can be the consequence of the physical space, and physical space can be stored in perceptual space. The theoretical statements of Roth are satisfactory, but additionally, according to Lefebvre space has a threefold meaning: physical, mental and conceptual space. Which can be associated with spatial practice as in R3, representations of space as R1 representational space as a conceptual space R2. Vidler also states that, including the theatrical concept of memory.

The intersection of memory and space is by no means new in architectural theory: indeed, it informs the ancient construction of memory itself, from the memory arts of classical rhetoricians like Quintilian to the memory theaters of the Renaissance. In this tradition, the names or concepts to be remembered are represented by objects, and the objects in turn deliberately set in a sequence, taking their place within an already remembered plan or architecturally defined path of movement. Quintilian recommended memorizing a palace; Giordano Bruno and the Renaissance theorists preferred that the objects/concepts be arranged within the space of a theater—thence the notion of the “theater of memory,” so brilliantly described by the historian Frances Yates. The art of memory, then, is the ability to pass through a series of rooms, or through a specifically defined space, in imagination, each room or position in space providing a place or topos<sup>49</sup> for the thing to be remembered. Here, architecture acts as a frame for the object or name, and space acts as a positioning device for locating the desired recollection. In both cases, architectural space is a precondition, an invented and remembered fiction for something else, for something potentially forgotten.<sup>50</sup>

Vidler argued that the memory of human has the intangible geography quite similar to the theater notion<sup>51</sup> whereas the physical and real space in the exterior. Subsequently,

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<sup>48</sup> Leland M. Roth, *Understanding Architecture: Its Elements, History, and Meaning*. Boulder, Colo: Westview Press, 2007.

<sup>49</sup> definition, a convention or motif, especially in a literary work; a rhetorical convention

<sup>50</sup> Anthony Vidler, *The Warped Space*. (London England: Massachusetts Institute of Technology, 2000.) p.162

<sup>51</sup> Jonathan Crary, In *The Nineteenth Century Visual- Culture Reader*, edited by Vanessa R.Schwartz and Jeannene M. Przybylski. (NY: Routledge: Taylor And Francis Group, 2004)

theater notion of generated space later derived to be the formula of fiction in the field of cinema. This type of space is generally scenographic and precepted as a representation, (R2 to R2).

Approximately parallel understandings of representation of space in cinema such as Kinoki<sup>52</sup> is shaped by Dziga Vertov who started his career as a fiction editor associating short propagandistic news and movie materials. Vertov's work based on editing the material which is not story-telling, he generated the movement of "Kinoki" affected a group of students which defended the importance of the cinema-eye intercourse, the reality(R3) of the eye-image. This group created many manifestos, and did announcements about the wrong work of drama bursting into the industry and aimed to finish this vertigo. The actual thought was producing the art with only the object itself, it can tell its chronicle, there is no necessity to exaggerate what it is, the "reality of the space" was expressed as a documentary within the movie (R3 to R2).

The realistic and rational thought of the movie, shot in actual spaces as Vertov's shape of understanding, was the thought of reality as a documentary. *Cinema-Verite*<sup>53</sup> stands for the thought of "reality" in cinema, such as using real people, using non- modified spaces, using the city as it is- the modern movement of movie offered scenes.

Robert J. Flaherty's<sup>54</sup>. Flaherty, in the year of 1916 directed a documentary "Nanook of the North"<sup>55</sup>

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<sup>52</sup> Russian revolutionary process there appears the movement of Kinoki, whose motives are defined by the Soviet moviemaker Dziga Vertov. The idea of a collectivity of Kinoks relies upon a contestation against the capitalist production of images and representations, seemingly tending to transform the aesthetic desires of masses into an entertainment technology, or if you want, into what Adorno baptised as "culture industry" Ulus Baker, "A Comment on Dzigo Vertov:The Cine- Eye." *korotonmedya.net*. 2012. Accessed 4 25, 2018.

<http://www.korotonmedya.net/kor/index.php?id=0,181,0,0,1,0>.

<sup>53</sup> Cinéma vérité "truth cinema" in French, movies produced in real spaces, in real stories of life.

<sup>54</sup> American director.

<sup>55</sup> Flaherty is an American director. This film which is about 70.000 feet length, however, the roll of scenes was burnt by accident. Flaherty did not give up his passion for directing and he filmed the Eskimos again, but the movie was sponsored by a fur-coat company in 1922.

“Flaherty had what was once called "an innocent eye", which tried to discover "the elemental truths that all men share". He was patrician, eccentric, obdurate and had the eye of a painter - the attributes of many good movie-makers. He believed that if Eskimos could tame nature, then the rest of us could take our more advanced civilization.”<sup>56</sup>

It was not easy to make a documentary without actual actors, but Flaherty was convinced that the movie would be successful because it contained the reality of the scenographic space. However, it become an argument of “reality” in documentary as Ertan Yılmaz<sup>57</sup> notes.

Eskimo Nanook was acting very sincere and natural, they did not see their own pictures before but suddenly someone recorded them and showed their movie to them. They were first introduced to this technique of representation. After the documentary was published and done, Nanook was not the same Nanook anymore, he and his family were in the business of fur.<sup>58</sup>

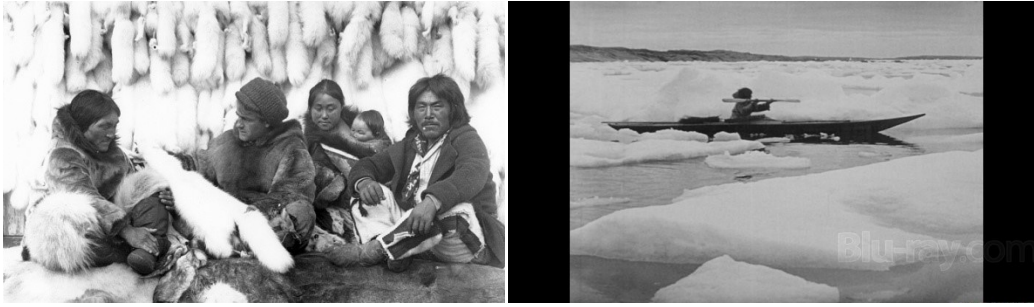


Figure 9, Shoots from Nanook of the North

The focus of the thesis therefore covers only typologies of films, not documentaries, because even in documentaries the space can be a scenographic area, which is in some point to be stated inadequate by various critics.

<sup>56</sup> Derek Malcolm, “Robert Flaherty: Nanook of the North.” (*The Guardian*. 2000. Accessed 4 25, 2018.)

<sup>57</sup>Prof. at Dokuz Eylul University Movie Design Department.

<sup>58</sup> Ertan Yılmaz, “Flaherty ve Belgesel Düşüncesi.” In *Movie and Reality/An Historical Survey*, by Ron Armes( İstanbul: Doruk Yayınları. 2011)p.31-39.



Until the studio era of the 1950-1960s cinema<sup>59</sup> just began, Hollywood entered the world market with its reputational typical dramas (R2) and movie prototypes which has monotonous frames, dull stories, and drab compositions. After the 1980's the movie's scenographic and tectonic elements were melted in each other to express the space. Therefore, the filmic space was composite, become a hybrid space both containing conceptual and tectonic spaces. Architectural space in cinema is a scene-based space, it can be a physical space existing, surrounded and carried by tectonic elements, columns, slabs, and a roof or it can be a scenographic space which the elements are imitations (simulations) of real-life examples or conceptual and surreal.

Architecture and cinema have mutual concepts of space. Whereas architecture is interpreted through its form, function, and structure, meanwhile, Elsaesser states: "Cinema is studied through its form and structure"<sup>60</sup> according to these structuralism and formalism methods, he indicates the role of the spectator in the movie theory.

Space in architecture (the real and actual space, physical) can become a space in the movie (studio generated scenographic or actual space). Actual space is continuous, the cuts and breaks are not three dimensional in filmic space, on the other hand, physical space is continuous and non-deceptive. Filmic properties of scenographic space allow distortions, illusions, and shocks. Non-formal unconventional and eccentric representations of space introduce questioning of the object within the context of the movie. Understanding of form and structure within the cinematic reading derived due to these tectonic and scenographic relations and representations. In the subsequent argument of Pudovkin<sup>61</sup>, it is stated that theatrical space is actual and real, but the filmic space is not a real space, a build up space which is fully within the director's desire.

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<sup>59</sup> Described as "Golden Age" of cinema.

<sup>60</sup> Elsaesser, Thomas. "Movie Theory, Methods and Analysis." In *Studying Contemporary Movie a Guide to Movie Analysis*, (New York: Oxford University Press INC, 2002). p.1-10.

<sup>61</sup> Russian Movie Director who created theories about montage.

The theatrical producer works with actuality, which, though he may always remold, yet forces him to remain bound by the laws of real space and real time, the movie director, on the other hand, has as his material the finished, recorded celluloid. This material from which his final work is composed consists not of living men or real landscapes, not of real, actual stage-sets, but only of their images, recorded on separate strips that can be shortened, altered, and assembled according to his will. The elements of reality are fixed on these pieces, by combining them in his selected sequence, shortening and lengthening them according to his desire, the director builds up his own 'filmic' time and 'filmic' space.<sup>62</sup>

Directors create "space" which has its own definitions of scale, time and reality, and publishes her/his vision of the story, adds the function and aim, a purpose and exposes it to the public. This design of the whole filmic element is taking place within the duration of the movie. As a cinematographer and a movie Director Joseph Mascelli (1917-1981) notes,

A movie can create its own time and space that fits in with any story-telling situation. Mutually time and space can be recreated or presented in a way that will aid in the understanding of storytelling<sup>63</sup>

Highlighting the creation of filmic space can be done according to the storytelling function of the movie. Space- the visual elements alteration occurs whereas drama and story diverges and adopts the new environment.

Certainly, in contemporary moviemaking, there is so much emphasis on the visual component of storytelling, there is so much more capability for the environment to be part of the storytelling, and actually the writing is the least collaborative part of a very collaborative medium. If you were to put the writing process inside the design process or have the two things interlocked, then a visual idea emerges or it becomes a context that intrigues narratives and it can actually trigger new storytelling. This is not about undermining the writer at all, it's really about allowing the development phase when stories are developed to more closely resample the actual way that movies are made.<sup>64</sup>

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<sup>62</sup> Pudovkin, *Movie Technique and Movie Acting: The Cinema and The Writings of V.I. Pudovkin*. Edited by Lewis Jacobs. (Trans. Ivor Goldsmid Samuel Montagu. Read Books, 2007)

<sup>63</sup> Joseph Mascelli, *The Five C's of Cinematography: Motion Picture and Movieing*. (Los Angeles: Silman James Press, (1965) 1998.)

<sup>64</sup> Jacob Ion Wille, "Shaping Dreams: Design Ideas and Design Fiction in Movie and." *Artifact* (The Royal Danish Academy of Fine Arts, School of Design) Volume III ( Issue 4 ): 9.1-9.10, 2015.)

According to Wille, the role of the director can be examined as the creator of the filmic space, and the scenario of the space. If the physical space is satisfying the movie scene with its tectonic qualities, the scenographic space is neither generated nor needed. Nowadays tectonic and scenographic spaces are used in cooperation. Space in the movie is a hybrid element partially “real” and partially “fictitious”.

### **2.2.1. NOTIONAL COMPONENTS of FILMIC SPACE**

An architect, at the beginning of his/her work, ought to have the universal thoughts of the design to guide him/her a frame of it. That consideration, that topic, that content is not the final form, the content's purpose is related to the concluding form of the space. The final form is linked to spatial conditions, the psychological statuses of the architect. Franz Löwitsch<sup>65</sup> examined the relations of spatial apprehension of the different periods, asserting the contemporary tendency in architecture to connect rooms which are opened to the public in both real and figurative sense.

Spatial sensations, according to Löwitsch's argument, produce spatial concepts. He assumes that the dominating shapes and forms [spatial concepts] in the architecture of a time, culture, and people reflect the dominance of a particular sensation of space. The also prevalent unifying psychological make-up of the populace leads thus to spatial concepts that form an architecture which reflects

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<sup>65</sup> In 1928, the Austrian architect and engineer Franz Löwitsch (1894–1946) published the article ‘Sensation of Space and Modern Architecture’ in *Imago*, the psychoanalytical journal edited by Sigmund Freud. Löwitsch was a prolific writer, urban planner, set and costume designer.

these concepts and contains symbols that possess 'satisfying powers' that are appreciated and understood by the majority of people during a particular time and in a particular place.<sup>66</sup>

As Poppelreuter states Löwitsch's article, it can be deduced that the final form of the space is related to how the people observe, lives, loves, feels, how they touch the world. The architect creates the form with spatial configurations, in the other hand in cinema for some critics, the director's perception of morals, manner, genre, methods are incompetent, uncovered and served to the public in the same way as in the description of F. Löwitsch, open and public. Guest states that,

Architecturally the term space has a greater importance than it does in cinema. In architecture, space is one of the key building blocks and at the same time the final product. The architect's creation and manipulation of space create the architecture that is then inhabited by the occupant<sup>67</sup>

Plato's and Socrates's *Allegory Cave*<sup>68</sup> was one of the earliest analogical description of perception of forms, mentioned in the book *Republic*. Being in the cave is the first fact of perceiving the reality, but outside the cave, there is another world and other realities which have not been observed and perceived. Thomas H.Fick<sup>69</sup> associates this idea of reality and image involving the concept of cinema in those words from this Allegory Cave of the metaphor:

...In order to understand the centrality of Platonic "realism" as it is embodied in the cinema, however, we first need to understand what personal, cultural, and artistic issues this version of realism engages... the shadows are still shadows; the "real" lies outside the cave, in the immutable Archetypes represented by the

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<sup>66</sup> Tanja Poppelreuter, 'Sensation of Space and Modern Architecture': a psychology of architecture by Franz Löwitsch, (The Journal of Architecture, 17:2, 251-272, 2012)  
DOI: 10.1080/13602365.2012.678645

<sup>67</sup> Johnathan Guest, Architecture and the Moving Image: Cinematic Strategies in Design and Representation (New Zealand: The University of Auckland, 2012)

<sup>68</sup> Plato's *Allegory Cave* appeared inside *Republic*, (514-520 A)- To describe, a group of people who are chained to a cave and observing the wall. The fire was used to create forms of shadows. According to this experiment, Plato describe the reality of the group is formed shadows. For Socrates, prisoners does not want to escape because they do not know a better life, the reality they perceive is the forms of shadows. One day prisoners escape and when they step out of the cave, they explore a different kind of reality.

<sup>69</sup> Professor of English

objects carried between the fire and the cave wall... description of the cinema: celluloid takes the place of Socrates's hand-carried objects, and a projector the place of his fire. In each case the effect is the same: the screen shows the shadow of a perfect world, the "real" world of which ours is merely an imitation. But while Socrates imagines the possibility that through rigorous mathematical preparation one will be able to face the "real" (i.e., ideal) world itself.<sup>70</sup>

“To be in the Cave is simply to be in the state of taking what is given to sense as real.”<sup>71</sup>

According to these statements of reality, perception is a changeable factor depending on spatial conditions. Even another fiction planet, another galaxy another non-lived experiment is so obvious to be genuine, the idea of reality changes through the experiences. Experiences cover amodal<sup>72</sup> perception and haptic<sup>73</sup> perception of space. For example, the movie *Avatar*<sup>74</sup> has defined another Earth, from the literature of Stephen Gould, who is a best- seller fiction novelist. Pandora, an epic moon with different clans and flora- fauna relationships that on this planet we can't get across with. This image of generated theme park<sup>75</sup> captured from the movie (Figure 10 looks like a real place(-R3-).

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<sup>70</sup> Thomas H. Fick, “Toni Morrison's "Allegory of the Cave": Movies, Consumption, and Platonic Realism in.” *The Journal of the Midwest Modern Language Association* (Midwest Modern Language Association, 22 (1),1989) p. 10-22

<sup>71</sup> R. K Elliott, “Socrates and Plato's Cave.” Edited by Bernd Dörflinger, Heiner F. Klemme Manfred Baum (*Kant-Studien Philosophische Zeitschrift der Kant-Gesellschaft* 58 (1-4), 2009)

<sup>72</sup> is the perception of the whole of a physical structure when only parts of it affect the sensory receptors.

<sup>73</sup> Perception in this case is achieved through the active exploration of surfaces and objects by a moving subject, as opposed to passive contact by a static subject during tactile perception.

<sup>74</sup> Cameron, James.dir. *Avatar*,(2009; USA:Twentieth Century Fox)

<sup>75</sup> Şahin Kılınç, “Disney'in Büyüleyici 'Avatar' Temalı Parkı Açılıyor.” *Webtekno*. 2017. Accessed 4 10, 2018. <http://www.webtekno.com/disney-den-buyuleyici-avator-temali-parki-aciliyor-h26711.html>.



Figure 10, Disney's Avatar Theme Park, from the movie Avatar

According to these statements of reality, perception is a changeable factor depending on spatial conditions. Pallasmaa relatively states that:

...images capture experiences of terror, nightmare, melancholy, compassion, and amnesia, respectively. Besides this, these singular frames condense entire cinematic narratives. The cinematic frame is not merely a visual image; it projects frozen action and suspended time.<sup>76</sup>

It can be asserted that cinematic images advocate how spectator perceive and actually change the perception of reality, time and scale of him/her.

### 2.2.1.a. Reality

In the dictionary definitions “Reality” is usually explained as the opposite of “Fiction”.<sup>77</sup> Cognition of reality is about how it is perceived as a truth in the current

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<sup>76</sup> Juhani Pallasmaa, “Epic Frame.”(*Framework: The Journal Of Cinema And The Media*,Vol 54, No.1,2013) p.85-87

<sup>77</sup> Fiction (n): literature and stories about imaginary people or events. Reality(n): the state of things as they are, rather than as they are imagined to be  
*Cambridge Dictionary*. 2018, retrieved from:<https://dictionary.cambridge.org/dictionary/english.i>

environment, however, fiction belongs to another environment. The fictitious environment is similar to what a spectator observes in a movie. E. Aarseth<sup>78</sup> states that “A (literary) fiction is not a lie: it has no truth value in our world”<sup>79</sup>, however, reality what belongs to our world has a value of truth in the fictitious world.

Fiction somehow is attached to reality and references reality. Similarly, Woolf states that “Fiction is like a spider's web, attached ever so lightly perhaps, but still attached to life at all four corners.”<sup>80</sup>. Fictitious movie architecture (scenography), therefore is inspired from reality, references real world and architecture (tectonic).

Movie architecture is fictional architecture. It is unimportant whether a city, a building, a room exists in reality or whether only the facades have been built up. Movie architecture is an architecture of meaning. There is nothing in the frame that is not important and does not have something to say.<sup>81</sup>

Shooting technique and integration of the shots draw a similarity with planning principles. Architect H.D. Schaal states movie architecture as fictional architecture, and Architect Rem Koolhaas insists "Architecture is total fiction"<sup>82</sup> in Venice Architecture Biennale, he calls fundamentals of architecture became unstable. In his book *Delirious New York*, he explains further these kinds of fictional drawings (as Figure 11) which are great contributions to the architectural design and function as fictitious abstractions.

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<sup>78</sup>Professor and fiction game researcher in Bergen University.

<sup>79</sup>Espen Aarseth, *Doors and Perception: Fiction vs Simulation in Games* ( Copenhagen Denmark: IT-University of Copenhagen, 2006)

<sup>80</sup> Virginia Woolf, *A room of One's Own*. (New York: Harcourt,1929)

<sup>81</sup> Hans Dieter Schaal, “Architectural Design.” (*Vol.70, No.1*, 2000) Hans Dieter Schaal is an art historian, philosopher and architect .He worked as an architect, stage designer and costume designer.

<sup>82</sup> “Rem Koolhaas"Architecture has become a total fiction"." *The Guardian*. 2014. Accessed 5 2018, 4. <https://www.theguardian.com/artanddesign/video/2014/jun/06/rem-koolhaas-fundamentals-venice-architecture-biennale-video>.



Figure 11, City of Captive Globe <sup>83</sup>

Application of these drawings solidifies the meaning of "montage" capability of various actions, cases, and conditions. Drawings of information come together to be read together in a design, using publicity's visual, emotional and logical memory. Every piece of memory is a cut itself step by step enfolding psychosis scheme of the social accumulation. These cuts together montage a lifestyle of a being, as data achieve the architectural design. The architecture itself has an unmatched composition and partially previously sensed, on the physical reality. Although the physical reality is still being questioned, dimensions<sup>84</sup> of space are still unknown as in expressions and representations. The existing space on the screen sometimes is effective enough to be real, in literature it can be as it is. The reality, for Borges, was the fourth dimension of the space.

“...Years later, he lent me Hinton's treatises, which attempt to prove the reality of the fourth dimension in space, a dimension the reader is encouraged to intuit

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<sup>83</sup> Rem Koolhaas, *Delirious New York: A Retroactive Manifesto for Manhattan* (New York: The Monacelli Press, 1978)

<sup>84</sup> All compounds of space: Reality, Time and Scale.



by means of complicated exercises with colored cubes. I shall never forget the prisms and pyramids we erected on the floor of his study”<sup>85</sup>

Reality and fiction can be coplanar in the literary fiction by means of navigation, in literary work, Gaggi<sup>86</sup> states:

...The sense of the reader’s activity in constructing the story is heightened by the electronic medium, which, besides creating different possibilities navigating the story, dematerializes the story as an object, makes much more elusive its existence as a physical being. Although the textual segments undeniably exist in some sense or another, the nature of their “reality” is problematic. Is their reality the image on the screen?<sup>87</sup>

Inside each other, reality and fiction feed the act of creativity- cyber and physical space are different. In real spaces, scientific truth is privileged, whether the designer is aware or not. Gravity, chemical reactors, weather, the wellness etc. space is the priority of the design<sup>88</sup>. The facts of living, the quality, the stability of the space is important in the design process. Manners of this suppose must be considered while creating fictional spaces. Fictional spaces are abstract, inseparable and unbounded, they float as continents in the room of mind.

As Stanley Kubrick stated, "Cinema is an art and art of cinema is its fiction"<sup>89</sup>, fiction is essential and superior in the movie<sup>90</sup>. Simulacrums<sup>91</sup>, images could refer to various

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<sup>85</sup> Jose Louis Borges, “There are More Things.” In *Collected Fictions* by Lois Borges, ( trans. Andrew Hurley. The Penguin Press,1954) Also see Daniel Balderston, further about this context. Historical reference and the representation of reality in Borges ( Duke University Press, Durham-London, 1993) p.216

<sup>86</sup> expertise in Arts Administration, Visual Arts, Performing Arts.

<sup>87</sup> Silvio Gaggi, *From Text to Hypertext:Decentering the Subject in Fiction, in Movie, the Visual Arts and Electronic Media* (Philedelphia: University of Pennsylvania Press,1998)

<sup>88</sup> Physical reality factors.

<sup>89</sup> Coyle Wallace, *Stanley Kubrick: A Guide to References and Resources*(Boston : G.K.Hall, 1980)

<sup>90</sup> Of course there are non-fiction films, experimental and documentary films, this quotation excludes these genres.

<sup>91</sup> A simulacrum is a representation or imitation of a person or thing. The word was first recorded in the English language in the late 16th century, used to describe a representation.

things of reality or fiction, it would refer to completely different conditions if the action takes place in the interior or exterior.

Cinematic representation can refer to key conditions of spatial analysis if space is secure, small, realistic or lit. While watching the movie, spectators observe the space's properties within, focus on the space as well as in characters, scenery, their proportions, the values of the offered fiction comparing reality. Reality and Fiction can be attributed to terms Habitat and Habitus<sup>92</sup> of sociology. Habitat(-R3-) covers for the reality of architecture, the palpable physical space of humanity, the reality, the earth. However, Habitus is the sphere of sociological phantoms, simulacrum and the non-secular term of space which is based on the description of the World.

The following chart summarizes the stages of realities in both cinema and architecture. While in the first stage of design of filmic spaces, the physical script of scenario is considered as a conceptual script that belongs to a second type of reality (-R2-), the second stage of design can be considered more of an Abstraction (-R1-), it is an outcome of the fictitious interpretation of conceptual scenography.

The third stage of design is more qualified and conceptual in both architectural and scenographic filmic design, however, tectonic filmic spaces are directly Physical spaces (-R3-). In filmic design, the final stage is again a conceptual work, whereas it includes associated and montaged scenography (R2), while in Architectural design in final stage an embodied structure (R3).

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<sup>92</sup> Habitus, the term First used by Aristoteles, later on Marcel Mauss carries this term to anthropology, Maurice Merleau-Ponty used this term in philosophical work.

Table 2, Stages of Design (by Author)

Stages of Design	Architecture	Cinema (Scenographic)	Cinema (Tectonic)
1	R3: Environment, Location, Site, Vista	R2: Physical Script <sup>93</sup>	R2: Physical Script
2	R1: Sketch, Idea	R1: Sketch <sup>94</sup> , Idea	R1: Sketch, Idea
3	R2: Conceptual Design, Sketch, Model	R1-R2: Scenographic Space	R3: Tectonic Space
4	R3: Tectonic Design+ Environment	R2: Filmed Scenography	R2: Filmed Scenography

Relatively, the film itself includes more detailed types of filmic reality. According to the analysis of by Étienne Souriau<sup>95</sup>. In his work of seven levels of filmic reality,

- “Afilmic reality (the reality that exists independently of filmic reality),<sup>96</sup> (-R3-)
- Profilmic reality (the reality photographed by the camera),<sup>97</sup> (-R2-)
- Filmographic reality (the movie as a physical object, structured by techniques such as editing)<sup>98</sup>,(-R2-)

<sup>93</sup> Physical script in the beginning of the movie is generally somewhat changed.

<sup>94</sup> Such as hand or digital sketches, storyboards, etc.

<sup>95</sup> French philosopher, best known for his work in aesthetics. He studied at the École Normale Supérieure and received his agrégation of philosophy in 1925, this typology belongs to pre-digital cinema. Digital methods may be used while creating filmographic reality.

<sup>96</sup> Before Filming.

<sup>97</sup> After Framing .

<sup>98</sup> After Cutting and Montage.

- Screenic (or Filmophanic) reality (the movie as projected on a screen),(-R2-)
- Diegetic reality<sup>99</sup> (the fictional story world created by the movie), (-R1-)
- Spectatorial reality (the spectator's perception and comprehension of a movie), (-R2-)
- Creational reality (the moviemaker's intentions)<sup>100</sup>(-R2-)

Souriau states these forms of reality in filmic space describe the dichotomy between the fictitious interpretation of a movie and relative apprehensions of spectator and moviemaker. As M.Flinn stated, society's reality and fiction are knit and volute as in the relations of social communities, they are fed from real fact, residues the work of art's innocence and naivety. "In cinema, the social is predicated upon a privileged relationship to the real world, to the society outside of its diegesis<sup>101</sup> ... "<sup>102</sup> Space is an actor<sup>103</sup> in cinema due to the filmic space is extendable to the terminal of observer's imagination, an intangible space which is determined by a tangible space. As Yergin states about the physical tangibility of the space:

Space eventually is a physical entity, the tools that the architect utilizes may differ in the course of history, but eventually what architect concerns about is physical space, not an entity that is augmented in reality with the technological devices. Similarly, the frame in which space is depicted looks for the physically tangible spaces either it is designed just for the scenery.<sup>104</sup>

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<sup>99</sup> Diegesis, according to Gerald Prince's Dictionary of Narratology study, is "(1) a world in which the situations and phenomena described are fictional, and (2) it is conveyed as an antagonistic to animating." Diegesiste tells narrative stories. As in diegetic reality of Étienne Souriau.

<sup>100</sup> Warren Buckland, *The Cognitive Semiotics of Movie: The Body on the Screen and in Frame.* (Cambridge University Press, 2007)

<sup>101</sup> Diegesis, according to Gerald Prince's Dictionary of Narratology study, is "(1) a world in which the situations and phenomena described are fictional, and (2) it is conveyed as an antagonistic to animating." Diegesiste tells narrative stories. As in diegetic reality of Étienne Souriau.

<sup>102</sup> Margaret C. Flinn, "An Architecture of Social Being." In *The Social Architecture of French Cinema 1929-1939*, (UK: Liverpool University Press, 2014)p.2

<sup>103</sup> Mise-en-scène, the frame fitting of actors: the space is an actor itself.

<sup>104</sup> Yergin, Emrah. *Towards The Spectacle: On The Role Of Imagery In Architectural Representation.* (Master Thesis, Department of Architecture, METU, Ankara: The Graduate School of Natural and Applied Sciences, 2015)

Eternity is on the boundaries of the space, in the edges and vertices observer tend to sort this imaginary space with what is an acquaintance. This acquaintance is related to how the referenced fictitious space is attributed to the relative real space. This expansion of physical space concerns the architect more than the user. If an architect has seen the movie of space<sup>105</sup>, space evolves from fiction to reality in a timeline changing types of reality.

### 2.2.1.b. Time

Time, considered as a paradigm in the movie can be a space of denotation within the representation. When a historical movie is produced, scenographic details of historical aspects are placed within frames of the movie. Heath describes this process broadly associating this process with narrativity.

Our eye is never seized by some static spectacle, is never some motionless recorder, not only is our vision anyway binocular, but one eye alone sees in time: constant scanning movements to bring different parts or whatever observed to the fovea, movements necessary in order that the receptive cells produce fresh neuroelectric impulses, immediate activity of memory inasmuch as there is no brute vision to be isolated from the visual experience of the individual inevitably engaged in a specific sociohistorical situation.<sup>106</sup>

Time can be read by the items, buildings, and movies. Guiliana Bruno describes the time as the “touch of the space”<sup>107</sup>. Touch of space as time can be read for example in the Facade of the Colosseum (Figure 12), multiple styles of layers of facades, the arches in the period of construction derived according to a search of update in

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<sup>105</sup> As in the fictional process of design,(R1 to R2)

<sup>106</sup> Stephen Heath, “Textuality of Ideology.” In *Narrative, Apparatus, Ideology A Movie Theory Reader*, (New York: Colombia University Press,1986)p. 388.

<sup>107</sup> Guiliana Bruno, “An Archive of Emotion Pictures.” In *Atlas of Emotion: Journeys in Art, Architecture and Movie* .(New York: Verso, 2002)

architectural style. In the other hand, (in Figure 13) while filming *Gladiator* cinematographers used scenographic digital tools to reconstruct the model of Colosseum as it is.



Figure 12, Colosseum Italy<sup>108</sup> Figure 13, Colosseum Italy from the Movie *Gladiator*<sup>109</sup>

In the current photo (Figure 12) the *damage* of the earthquake and several of fires can be read from the photo - the image of the building in the movie *Gladiator* is the clear evidence that the cinematographer and many history consultants understood the heritage of the building from its architecture, understood the heritage of the building from its architecture, the recreation of the image is very clear. This adaptation is imitable, and bidirectional in various circumstances. There are three-time segments of the movie which donate the audience- the real, lived, actual time; illusion (cyber time, R2); and the time of the images connected and fixated together. This symbolism and

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<sup>108</sup> Jiwa Mantab, "Coliseum rome gladiator awesome me val romans rented living space in the colosseum abroad in." (*Wideupdates*. Accessed 4 16, 2018. <http://wideupdates.com/coliseum-rome-gladiator/coliseum-rome-gladiator-awesome-me-val-romans-rented-living-space-in-the-colosseum-abroad-in/>)

<sup>109</sup> Scott,Ridley.dir.*Gladiator*.(2000;USA:Dreamworks, Universal Pictures)

expression of "time" rather can be considered in architecture. Matschi argues that the concept of time is an important medium for representation.

When the representation in spatial production is considered inadequate in today's conditions, it turns out that one of the most important of these deficiencies is to recognize the temporality of the space, that space is a dull and unchangeable concept, not a movement and therefore a tightly connected concept over time.<sup>110</sup>

Historical movies teach the way of investigation in such a exclusive way in history. The consecutive value, time, which becomes past in every second is visible and notionally approachable with the movie. Hence the architectural representations and their relations of time can be read from cinematic spaces. Heritage of the habitat, with the arrival of new technology " ....allowed the moviemaker an immersion into the flow of life that was until then unknown."<sup>111</sup> has shown in movies, the interpretations about time, history and culture are made by the entire world.

### 2.2.1.c. Scale

The scale is another important property of filmic space. Whereas in the field of architecture it is the relationship of two subjects (human and spatial relations). Proportion is another notion which depends on a scale which two quantities come across together, it becomes a quality which affects perception.

...In Chartres Cathedral inscription, it is written 'God's secret is abstracted in space...There is an absence which can't be seen, touched, but felt...Human, in the Middle Age, believed that no object can represent non-object'<sup>112</sup>

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<sup>110</sup> Alexander Franz Matschi, "Narrating space and Motion in Contemporary Asian British Novels:A Cultural Narratology of Motion." (PhD Thesis, Literary and Cultural Studies, Justus Liebig University, Giessen, 2015)

<sup>111</sup> Thorolf Lipp, "Materializing Immaterial:On the Paradox of Intangible Cultural Heritage." In *Understanding Heritage:Perspectives in Heritage Studies*, by Ronald Berkener,Britta Rudolf Marie-Theres Albert, (Berlin: Walter Gruyter GMBH,2013)p.144.

<sup>112</sup> Ziya Tanalı, "Ölçek- Oran." In *Sadeleştirme*, (Ankara: Alp Yayın Evi,1982-1998) P.130-138.

The scales and proportions defined by the space create realistic perceptions. Moreover, every object present in the movie space creates a separate sense of reality. The interplay of the realities can be since remembered as if the movie scene is experienced. Scale properties are most highlighted in abstracted space movies because the scale is the most important reference within these movies. The frames of Chartres Cathedral in the movie *Hunchback*<sup>113</sup> were shot in the scenographic set, which notion of scale is created with the contribution of human figures. The absence created in the background of human figures (Figure 15), the darkness in the rib vaults of gothic architecture (Figure 14) is ‘unknown’ as in the description of Tanali. Scales of figures in filmic space, therefore, contributes to the architectural apprehensions of the spectator.



Figure 14, Chartres Cathedral interior<sup>114</sup>

Figure 15, Chartres Cathedral Exterior From the Movie

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<sup>113</sup>Peter Medak, dir. *The Hunchback*. (1997, USA: Adelson-Baumgarten Productions) based on the novel of Victor Hugo *The Hunchback of Notre Dame* 1833.

<sup>114</sup> Mart Haegeman, "France, Chartres Cathedral Interior." *Elevation Map Logs*. 2015. Accessed 4 10, 2018. [http://elevation.maplogs.com/poi/chartres\\_france.235965.html](http://elevation.maplogs.com/poi/chartres_france.235965.html).

<sup>119</sup>Le Corbusier, *The Modulor: A Harmonious Measure to the Human Scale Universally Applicable to Architecture and Mechanics* (Cambridge: Harvard University Press, 1954)



In the architectural field scale of human was a major issue to focus on, and this also interested the architects of the modern times. Ernest Neufert published the world-famous guide book for architects. The notion of human scale is also studied by designer architects. Architect Le Corbusier studied dimensions of a universal human figure in the design of new buildings. Le Corbusier's Modulor<sup>115</sup> took the stand of Vitruvian Man, this configuration subsequently created the minimum needed space for human dimensions, the act of Minimalism and nourished Modernity in various domain.

Human figures are also used in architectural representations (2D drawings -sections, elevations- 3D drawings or models). Anderson argues that human figures in the architectural drawings, aim to create the notion of depth and apprehension of the space in such drawings. The notion of scale and proportion is to gain the sympathy of the user in an allegoric way. If perceived, this allegory influences preciously- becomes an unforgettable experience. Mentioning an allegoric influence, the movie *Powers of Ten* shot by the architects Ray and Charles Eames, the scale is emphasized with several distances of a human under the camera's action. Offering different real spaces in those scales, the movie's aim is to exercise the notion of the scale of the spectator. In the movie-inspired from the tale<sup>116</sup> *Alice in Wonderland*, fiction movie<sup>117</sup> created a completely different world for children and adults, which scale and proportional values are completely destroyed. This movie and tale offered the audience to reconsider the value of proportions, the value of fitting into the environment. As an example, the scale

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<sup>116</sup> Charles Ludwidge Dodgson, edited by Lewis Carol. *Alice's Adventures in Wonderland*. (London: Mc.Millan Publishing. 1865.)

<sup>117</sup> Tim Burton, dir. *Alice in Wonderland*. (2010; USA: Walt Disney Pictures)

notion is a theme of inspiration in the architecture field (Figure 17) Situ- Studio<sup>118</sup>'s design of reordering and installations<sup>119</sup> turned Brooklyn Museum in Wonderland.



Figure 16, From the Film *Alice In Wonderland*

Figure 17, Brooklyn Museum Situ Studio installations

#### 2.2.1.d. The Narrativity: Eye and the Movement

The real world based on the transition every day perceived as a moving image. Every being experienced this as a collage of every photographic product collected through seconds. These photographic realities as Muybridge's invention pioneered cognizance of spectatorial reality. Spectatorial reality is the apprehension of narrativity which is

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<sup>118</sup> Unconventional architecture practice based in New York City, using design, research and fabrication for creative and social impact. <https://situ.nyc/>

<sup>119</sup> Kyle Chayka, "Alice in a Brooklyn Museum Wonderland." [www.hyperallergic.com](http://www.hyperallergic.com). 2010. Accessed 4 26, 2018. <https://hyperallergic.com/18609/brooklyn-museum-wonderland/>.

associated with the eye and action. The human eye is collecting kinema<sup>120</sup>, accounting of move and the movement, kinetic/ kinematic space appeals the visual perception. Kracauer emphasized the beauty of the transition is founded from the “cinema window”<sup>121</sup> relatively Andre Bazin assumes that the reproduction of illusional three-dimensional space was founded from the thought of Camera Obscura, he states:

The decisive moment undoubtedly came with the discovery of the first scientific and already, in a sense, mechanical system of reproduction, namely, perspective: the camera obscura of Da Vinci foreshadowed the camera of Niepce. The artist was now in a position to create the illusion of three-dimensional space within which things appeared to exist as our eyes, in reality, see them.<sup>122</sup>

The definition of Camera Obscura<sup>123</sup> the lit objects basal reflection occurred in the darkroom if a pinhole opened into the dark room. This technique led to the invention of the photography. Photographic vision is able to create a Quasi<sup>124</sup> through an optical mechanism in which the camera apparatus becomes a Vertovian Eye<sup>125</sup>. The Vertovian eye is a term used in cinema by Dziga Vertov to explain the experience of perfect narrative.

Owing resemblances usually by possession of certain attributes, taking over suitable responsibilities of the space itself creates a state of mind which is expressed through the lens, the mind of the camera. Under some considerations the sudden emergence of the image, the other Vertovian Eye can control the act of seeing with its limits, can plan the movement of the body, what it wants the observer to see. Heath states that the perfect narrative Vertovian Eye becomes free from the body.<sup>126</sup> The observer, which

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<sup>120</sup> Images within motion.

<sup>121</sup> Siegfried Kracauer, “Movie, Medium of a Disintegrating World.” In *Cinema and Experience: Siegfried Kracauer, Walter Benjamin, and Theodor W. Adorno*, by Marian Bratu Hansen( USA: University of California Press, 2012)p. 3-40

<sup>122</sup> Andre Bazin, “The Ontology of Photographic Image.” (*Movie Quarterly Vol.13, No.4.*, 1960)p.4-9

<sup>123</sup> a darkened box with a convex lens or aperture for projecting the image of an external object on to a screen inside, a forerunner of the modern camera.

<sup>124</sup> resemblance of a Space (R2)

<sup>125</sup> The term is invented by Dziga Vertov to denote the Perfect eye , perfect naked vision.

<sup>126</sup> Heath, Stephen. “Narrative Space.” In *Narrative, Apparatus, Ideology*, edited by Philip Rosen. ( New York: Colombia University Press, 1986)p. 385.

is a camera while producing a film, becomes the eye of the spectators while watching then shifts their notion of reality.

Powerful representation technique is both 1) continuous<sup>127</sup> and 2) productive. Therewith it is related to afilmic reality (-R3-), it in a parallel construct spectatorial reality (-R2-). Dziga Vertov's *Man With a Movie Camera*<sup>128</sup> directly referred to the relationship between the man's eye and the lens of the camera is strengthened to analogize between human and actual world of surroundings, the images that man sought to collect were the valuable and dangerous moments which cannot be caught easily but the management of collecting representational information. In this example, the cinematographer generated a designed path for “Kinok” in real space.



Figure 18, *Man With a Moving Camera* Dziga Vertov, Train and Bridge Scenes

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<sup>127</sup> Continuity is associated with the rhythm of the produced frames. The Soviet montage theory is based on eye and movement relationship mentioned by Sergei Eisenstein "Narrative always proceeds with an eye towards rhythm". Dmitry Paranyushkin, "Eisenstein and Vertov: Montage, Juxtaposition and Emotion." *Way to Russia*. 2015. Accessed 6 8, 2018. <https://waytorussia.net/WhatIsRussia/Cinema-Eisenstein-Vertov-Montage.html>.

<sup>128</sup> Dziga Vertov.dir. *Man With A Movie Camera*. (1929,Soviet Union:VUFKU)

The vision origins from the camera, walking through within the same transition, same action, having the parallel conditions throughout different intersections of time. The idea of being a host is convenient to create narrativity which post structuralizes the at least two fictive elements in a time sequence. Narrative both anonymous and authority to complete the moment, without the narrative it is not meaningful to study a substance of a motion<sup>129</sup>. Heath refers to narrativity as a coding apparatus.

Meaning, entertainment, vision: movie produced as the realization of a coherent and positioned space, and as in realization in movement, positioning, cohering, binding in. The passage from the views to the process of vision is essentially that of the coding of relations mobility and continuity.<sup>130</sup>

One of the narrative acts of a movie is the creation of space, but what gives the moving space its coherence in time, decides metonyms as a “taking place” is here “the narrative” itself. Emphatically position which passive spectator experience an imagery link to the movie space, this position offers the spatiotemporal organization due to many matters, narrative space(s). An imaginary line<sup>131</sup> which a spectator follows generated a “Diegesis<sup>132</sup>” from the imaginary world created by the movie. The structural analysis of quasi-space created by the fictitious story of the movie in which narrative action takes place. In this way, the conceptual spaces (-R2-) defined as semi-fictitious spaces being located can overlap with the spectatorial reality as in the tectonic spaces. Moreover, Koeck argues this theory of narrativity containing a shared concept between architecture and cinema has assemblages with semiotics, owing to certain visual aspects.

While it is useful to understand semiotic origins behind the study of narrative, as we embark on a journey in which a cinematic gaze is adapted to architectural spaces and cities, it is equally important to understand the limits of applying a

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<sup>129</sup> This statement is made according to works of Aleksey G Sokolov, *ibid. Sinema ve Televizyonda Görüntü Kurgusu*, 2006.

<sup>130</sup> *ibid.* Heath, “Questions of cinema.” p.26.

<sup>131</sup> Türkan Nihan Hacıömeroğlu, “The transformation of Architectural Narrative From Literature to Cinema: Differences, Continuities and Limits of Representation in Different Media.” (PhD Thesis, The Graduate School of Natural and Applied Sciences, METU, Ankara, 2015)p. 17.

<sup>132</sup> Alternation of generations “Diegetic reality” concept of E.Soriau.

formal structure to a system that is as complex as that of architectural and urban spaces. Hence, the semiotic reading of spaces and places in the context of movie and architecture is seen to be useful only to a limited extent.<sup>133</sup>

However, the codes of the cinematographer referred to the visuals when the filmic interpretation occurs, every single eye perceives the same motion and image but thinks differently and constitute individual narratives. Bal states this continuous cinematic journey of narrativity characteristic of cinema as site-seeing<sup>134</sup> or “visual tourism” and the “travelogue”.<sup>135</sup> Together, these statements feed the forms of narrative space. How should the narrative space be? What amount of light and height should it have? what should it contain? Hereby which are symptoms associated with fiction, but also these questions are engaged with the physical script.

## 2.2.2. PHYSICAL COMPONENTS OF FILMIC SPACE

### 2.2.2.a. Editing: Frames, Cuts and Sequences

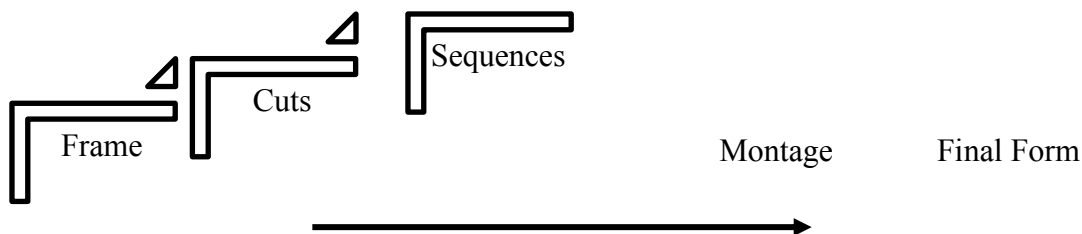


Figure 19, Creation of Editing (by Author)

<sup>133</sup> Ibid. Koeck, *CineScapes*.p.18

<sup>134</sup> Bruno, Giuliana. “Site-Seeing:Architecture and the Moving Image.” *Wide Angle*( Volume 19 (4): 1997) p.9

<sup>135</sup> Mieke Bal, “Description.” In *Narratology Introduction to the Theory of Narrative*, Toronto: University of Toronto Press, 1997.p.40

Frames define the purest units of measure in filmic space<sup>136</sup>. They are created step by step due to their functions. Abstractions of space can be made within these frames as Michael Tawa states, "Architectural and cinematic space can be read in two ways. The first concerns abstract space as a pure measure, disposition, geometry, and dynamics"<sup>137</sup> Consequently, the main function of the frames of paintings, films and photographs to define and capture the moment. Without rational imagination, the motion and the static cannot be expressed, represented and objects cannot be framed. The framework of space, therefore, is the basis of representation and production. Moreover, there is another function of generating a frame: it is the aim of every property and individual in a frame to work as a whole, to form a composition. Therefore, a frame can be considered as a "conceptual" space. This conceptual space qualitatively resembles Psychologist Wertheimer<sup>138</sup>'s Gestalt theory.

Gestalt theory might be expressed this way: There are wholes, the behavior of which is not determined by that of their individual elements, but where part-processes are themselves determined by the intrinsic nature of the whole. <sup>139</sup>

As Architect Sema and Kozan Uzunoğlu reconciles this theory in the field of Architecture, she indicates the structure, the environment and form are working together to make a "whole" environment. This apparently links to conceptualism and composition. Although frame belongs to two dimensions and one level mentioning an architectural drawing, it has the power to describe the edifice and environment.

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<sup>136</sup> Frames contain designed images.

<sup>137</sup> Micheal Tawa, "Chapter Two Spatiality ." In *Agencies of the Frame* , (Cambridge,UK : Cambridge Scholar Publishing, 2010)p. 91-128.

<sup>138</sup> Austro-Hungarian-born psychologist who was one of the three founders of Gestalt psychology.

<sup>139</sup> Cited in Barbara Brownie, "A Brief Introduction to Gestalt, Identifying Key Theories and Principles". (University of Hertfordshire, Faculty for the Creative and Cultural Industries, 2006) retrieved from <http://www.fluidtype.org/texts/Gestalt%20Theories%20and%20Principles.pdf>

from the book Max Wertheimer, General Problems, Section 1: Gestalt Theory, ('Ügestattheorie') [ an address before the Kant Society, Berlin] 17th December 1924. English translation found in Ellis, Willis D., A Source Book of Gestalt Psychology, Routledge & Kegan Paul Ltd., London, 1938. p.2.

Gestalt<sup>140</sup>: has the meaning of vital values of an organism's perception which are form, structure and whole in the environment, and Gestalt psychology is a notion indicating that an organism tends to perceive a stimulus as a whole.<sup>141</sup>

The term Gestalt is used and argued by many architects due to its intercourse with visual expression. Gestalt-based architectural education in schools is frequent. As Pallasmaa underlines this relationship he states:

Until recently, architectural theory and criticism have been exclusively engaged with the mechanisms of vision and visual expression. The perception and experience of architectural form have most frequently been analyzed through the Gestalt laws of perception. Educational philosophy has likewise understood architecture primarily in terms of vision, emphasizing the construction of three-dimensional visual images in space.<sup>142</sup>

While the frame functions as constructing a moment, the perception is constructed in two dimensions, with perspective and focal points it is perceived as three-dimensional. One of the examples of this case, in the field of painting, perhaps the most effective and touching one can be the *Las Meninas* (Figure 20) by Diego Rodriguez de Silva Velazquez (1599-1660). The artist demonstrates that how far can visual perception can please a mind's consciousness and how a frame can be constructed optically and manifest depth in the meaning, through imagination. This painting is considered opaque and spiritual, Foucault considered it a classic representation<sup>143</sup>, interpretation of the relation between space and subject<sup>144</sup>.

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<sup>140</sup> Gestalt psychology or Gestaltism is a philosophy of mind of the Berlin School of experimental psychology it is an attempt to understand the laws behind the ability to acquire and maintain meaningful perceptions in an apparently chaotic world

<sup>141</sup> Sema Uzunoğlu, Kozan Uzunoğlu. "The application of formal perception of gestalt in architectural education." *Procedia - Social and Behavioral Sciences* 993-1003. 2011. Accessed 15 5, 2018 [https://www.researchgate.net/profile/Semra\\_Uzunoglu/publication/271617580\\_The\\_application\\_of\\_formal\\_perception\\_of\\_gestalt\\_in\\_architectural\\_education/links/563b50a108ae45b5d28675ac/The-application-of-formal-perception-of-gestalt-in-architectural-education.pdf](https://www.researchgate.net/profile/Semra_Uzunoglu/publication/271617580_The_application_of_formal_perception_of_gestalt_in_architectural_education/links/563b50a108ae45b5d28675ac/The-application-of-formal-perception-of-gestalt-in-architectural-education.pdf)

<sup>142</sup> Juhani Pallasmaa, *The Eyes of The Skin*. (Great Britain: John Wiley&Sons Ltd, 2012)

<sup>143</sup> In classic representation, representation must be accompanied by a subject spectator.

<sup>144</sup> Ibid. Yergin. p.15





Figure 20, Las Meninas Diego Velazquez<sup>145</sup>

This particular painting is one of the earliest examples owing mentioned two properties 1) capturing the moment 2) forming a composition with the objects. Once the framed area serves these two purposes, the observer is involved in the narrative and movement in the generated space.

We, the spectators, can easily assign an object, since it is we, ourselves, who are that point: our bodies, our faces, our eyes. The spectacle he is observing is thus doubly invisible: first, because it is not represented within the space of the painting, and, second, because it is situated precisely in that blind point.<sup>146</sup>

The blind point is focal by all of the figures, the painting attacks outside to the spectator in an autonomous way. The narration is extracted by the figures are linking references for inquiries in this composition. intersecting the visual connections of human nature, a sight which endures perception, the focal interruption causes the revealing scene and the idea of incompleteness emerges with the painting.

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<sup>145</sup> Diego Velazquez. *Las Meninas* ,1656.

<sup>146</sup>Michel Foucault, *The Order Of Things*. (New York: Vintage Books,1994)p.4

In the movie *Trance*<sup>147</sup>, the psychotherapist is generating a scenario using the Gestalt approach<sup>148</sup> which is a witnessed study of environments and figure-ground relationships in frames which produce emotional feedback<sup>149</sup>. In this section of the film, spectator witness how the concentration with the memorized frames of consciousness reaches subconsciousness.



Figure 21, The Scenes of Movie *Trance*<sup>150</sup>

The patient immediately imagines himself in a sunflower field (Figure 22), the camera is blurred due to the closest angle of sunflower when it zooms out, there appears the immediate image of Le Corbusier's Ronchamp Chapel (Figure 23). In this exemplification, it is not a coincidence that therapist whispers to her patient only to imagine himself in a magical place, he immediately appears fields in front of the Ronchamp Chapel, later inside the building surrounded by paintings of Goya. The

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<sup>147</sup> Danny Boyle, dir. *Trance*, (2013;USA:Pathe,Cloud-Eight)

<sup>148</sup> Fritz Perls, *The Gestalt approach & eye witness to therapy*. (Oxford England : Science And Behaviour Books, 1973)

<sup>149</sup> David A. Robb,Stefano Padilla,Thomas S. Methven,Britta Kalkreuter,Mike J. Chantler. *Image-based Emotion Feedback: How Does the Crowd Feel and Why?* (Edinburg,UK: DIS,2017)

<sup>150</sup> In this movie, the painting of Goya was stolen by the patient of a psychotherapist, within the therapy she manipulated the patient's consciousness and the following scenes show that the painting was in the Le Corbusier's Ronchamp Chapel (Figure 21)

composition of these frames individually and together acts as a whole in the film, while capturing the moment.



Figure 22, The Scenes of Movie Trance

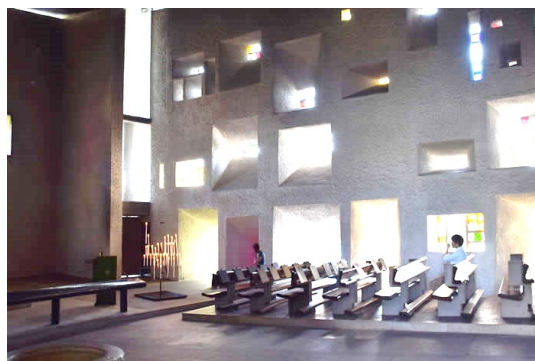


Figure 23, Ronchamp Chapel Le Corbusier<sup>151</sup>

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<sup>151</sup> N M Shabalina, Design and Decorative Art in Shaping of Architectural Environment Image, *Researchgate*.2017. Accessed in:

### 2.2.2.b. Light and Shadow

Cinema is the art of light.

-Abel Gance

Light is another shared physical component of designed space which describe the limits, boundaries and identifies objects of space. The volume of the space is precepted with the amount of light. This amount of light is directly or indirectly is associated with noticeable psychological conditions of the designed atmosphere as A. Bazin describes “characters within the space”<sup>152</sup>

The light is directly related to the color and depth of the space depicted at the same time. The colours within the cinematic frame generating a scheme of whole in rhythm or created consciously in contrast<sup>153</sup> to stimulate the spectator.

Light and shadow are in an undistinguishable mutual relationship present in the frame, centralizing the physical properties of the objects. The three-dimensional notion of space can't be accessible and apprehensible without the presence of the shadows. Connected shadows<sup>154</sup> and dropped shadows<sup>155</sup> which are articulated by cinematographs and directors delineate the representation in cinema. In architecture, the light can be natural daylight and unnatural. Light is essential in architecture and it is highly associated with preliminary design strategies<sup>156</sup>.

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[https://www.researchgate.net/figure/Le-Corbusier-Chapel-of-Notre-Dame-du-Ou-in-Ronchamp-1955-France\\_fig1\\_321366196](https://www.researchgate.net/figure/Le-Corbusier-Chapel-of-Notre-Dame-du-Ou-in-Ronchamp-1955-France_fig1_321366196)

<sup>152</sup> Andre Bazin, *Theather and Cinema Part Two:The Concept of Presence*. Vol. 1, in *What is Cinema*, translated by Hugh Grey, (Berkeley: University of California Press. 1967)p.411

<sup>153</sup> As *Chiaroscuro* technique which is originated from art. This technique is based on contrasts of light in composition.

<sup>154</sup> Ibid. Ertem. p.39. which is created with the shadow of the distant source of light on object.

<sup>155</sup> which is created with a source of light present in the frame.

<sup>156</sup> According to Mark DeKay and G.Z.Brown “Part V Favourite Design Tools” in *Sun, Wind and Light,Architectural Design Strategies* (USA: John Wiley&Sons,2014) p.194.

### 2.2.2.c. Montage

Montage, meaning assemblage, reunion and association is a term first invented by Lev V. Kuleshov<sup>157</sup>. Not only is a technique of cutting the frames together, it became the expression of ideas. Soviet film director Sergei Eisenstein assumes that montage is an attraction;

An attraction (in our diagnosis of theatre) is any aggressive moment in theatre, i.e. any element of it that subjects the audience to emotional or psychological influence, verified by experience and mathematically calculated to produce specific emotional shocks in the spectator in their proper order within the whole. These shocks provide the only opportunity of perceiving the ideological aspect of what is being shown, the final ideological conclusion.<sup>158</sup>

The movie space is divided into sections wisely through the shift, by montage as an art of cutting as an art of gathering, and synching in cinema. As Sergei Eisenstein explains it, the attraction is the final shock of the show as it can be a monologue, a poetic influence, just an image or a single act. Manfredo Tafuri argues that the spectator is inspired by the scenery, the framing of the space in art. Eisenstein, the prominent film director is the originator of montage theory as Tafuri notes:

There is certainly nothing new in Eisenstein's curiosity about the history of art, which he explored in his constant search for historical justification of his cinematic poetics. It is significant, however, that he insists in particular on including among the precursors of the new movie language figures like El Greco and Piranesi. Although the works of these two contain motifs that can quite easily be related to the theory of montage, what interests us is rather the type of

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<sup>157</sup> First composer of editing theory, Alfred Hitchcock worked this theory in his movies. It has been stated that two scenes together mean more than their union.

<sup>158</sup> Sergei Eisenstein, "The montage of Attractions(1923)." In *The Eisenstein Reader*, edited by Richard Taylor( British Movie Institute, 1999)p.30

operation that Eisenstein carries out in analysing El Greco's paintings or in taking apart and reassembling Piranesi's Carceri.<sup>159</sup>



Figure 24, Piranesi Carcere Oscura 1750<sup>160</sup>

Figure 25, Eisenstein's Sketches of Piranesi<sup>161</sup>

For Eisenstein, Piranesi's Carcere Obscura (Dark Prison) is a work of motion. Architectural motion and fluidity refer to the socio-spatial enhancement of metamorphosis typologies of communities, the derivation of the conductions of the collage. The artworks of them carried out the dynamism of planning, the precession of life. The poly-screen consideration of the motion, continuity as Eisenstein (Figure 25) tried to sketch the essentials of Piranesi's space and simulated the movement of the

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<sup>159</sup> Manfredo Tafuri, "The Historicity of Avant-garde :Piranesi and Eisenstein ." In *The Sphere and The Labyrinth* . (Cambridge: The MIT Press, 1987) p.55-65

<sup>160</sup> John Coulthart, "La Tour by Suiten Peeters." 2009. Accessed 4 5, 2018. <http://www.johncoulthart.com/feuilleton/2009/09/16/la-tour-by-schuiten-peeters/>.

<sup>161</sup> "Eisenstein Piranesi or Fluidity of Forms." [www.kupdf.com](http://www.kupdf.com). 2017. Accessed 4 11, 2018. [https://kupdf.com/download/eisenstein-piranesi-or-the-fluidity-of-forms\\_58c52888dc0d600d6033903c\\_pdf](https://kupdf.com/download/eisenstein-piranesi-or-the-fluidity-of-forms_58c52888dc0d600d6033903c_pdf).

camera with these diagrams in the figure middle, and then expressed what camera will shoot with these sketches. Film planning can be expressed with architectural drawings; therefore, this conceptual work can be considered as bipartite. As the framework and perspective possibly will express a painting, it could create a filmic expression and a filmic expression could be a perspective define an architectural scene, the narrative vision.

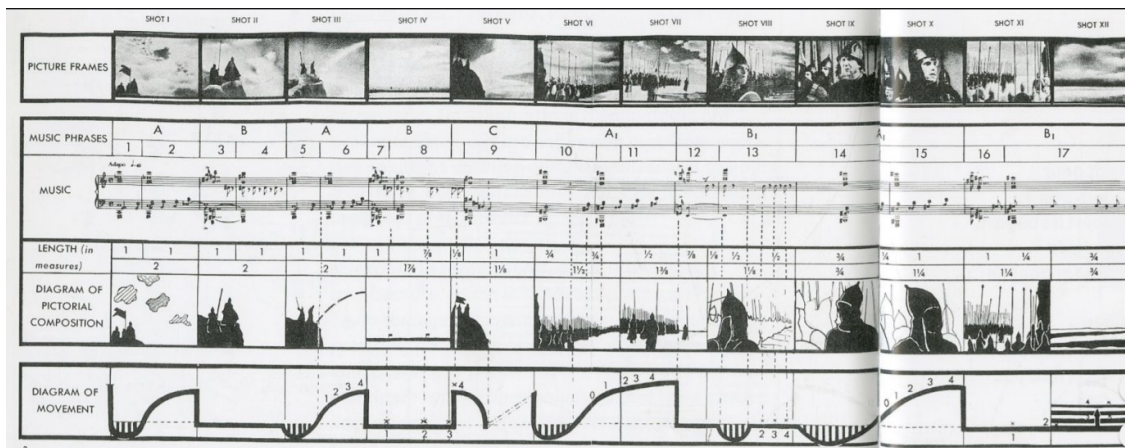


Figure 26, Graphic Representation of Eisenstein's Theory of Montage<sup>162</sup>

The graphic representation above (Figure 26) is based on Eisenstein's theory of montage of attractions, the first line is the story of a war scene based on the movie<sup>163</sup>, the soldiers are in the sight of the camera, the frames were cached, in the second line, the explanatory musical parallel of the scenery is represented through the notes briefly. Furthermore, the third line explains the overall collage epilogue of background-foreground in the other hand, a diagram of pictorial composition (figure-ground

<sup>162</sup> Sergei Eisenstein, *Film Form*. (New York, 1949)

<sup>163</sup> Sergei Eisenstein, dir. *Battleship Potemkin*. (1925,Soviet Union:Goskino)

relationships through these sceneries, the epilogue is, for that reason, the movie's montage properties itself. The fourth line is an overall experiment the diagram of movement *forms* which the scenes are shaped by the effort of Architect Bernard Tschumi<sup>164</sup> “Looking at the Transcripts also means constructing them”<sup>165</sup>. The sequence diagram<sup>166</sup> architecture was founded and the inspiration of the cinema created a new theory of design. These graphics were created with the shared concepts of architecture and cinema. A. Vidler states that:

At a moment when interest in the movie has re-emerged in a much avant-garde architectural work, from the literal evocations of Bernard Tschumi in his Manhattan Transcripts and projects for La Villette to more theoretical work on the relations of space to visual representation, the complex question of movie's architectural role is again on the agenda.<sup>167</sup>

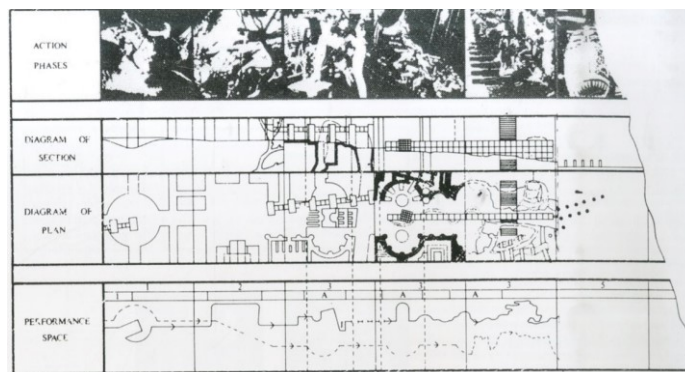


Figure 27, Homage to Eisenstein Joyce's Garden 1976-77 created by Bernhard Tschumi<sup>168</sup>

<sup>164</sup> Tschumi was manifesting the motion of the architecture therefore he was effected from the work of Eisenstein, he used cinematic techniques, the narrativity and his construction of forms were based on scenic moments. In most of his work he was focused on the visual.

<sup>165</sup> Svilova, Elizaveta. Accessed 4 28, 2018. <https://aathirdyearhts.files.wordpress.com/2011/09/05-eisensteintschumi.pdf>.

<sup>166</sup> Sequence diagramming in all of his work, Tschumi founded this architectural technique.

<sup>167</sup> Anthony Vidler, *In The Explosion of Space: Architecture And Filmic Imaginary*, Cambridge: MIT Press. 1993 p.45

<sup>168</sup> “Homage to Eisenstein Joyce's Garden” Bernard Tschumi Architects, <http://www.tschumi.com/projects/49/>



The space reading of Tschumi stated the cinematic reading of the frame-based study<sup>169</sup>, the montage logic of framing the valuable moment is an extremely widespread compliment authenticated in modern cinema, as well as architecture. The image's interaction with a person through the stages of the motion is illustrated through perception, on the other hand, the unarmed eye lives for some cult moments, clichés and negativity of re-reproduction of adversative<sup>170</sup> desires. Montage is the composition of the images on the movie stripe, also in architectural design.

Assuming every frame fragment has its own function, the separations are made by cuts while editing a movie. Film director Pudovkin maintains that the fiction of the cuts, montages are the main purpose of the movie reading Eisenstein's work<sup>171</sup>. Tafuri assumes that the narrative causality line can be interrupted with fictitious cuts. As mentioned before, the causality of the notion of the spectator can be interrupted and decontextualized. Tafuri puts it:

To avoid the chimera<sup>172</sup> of origin, the genealogist must avoid all notions of linear causality.<sup>173</sup> He thus exposes himself to a risk, provoked by the shocks and accidents, by the weak point or points of resistance that history itself presents. There is no constancy in such a genealogy but above all no "rediscovery" and no "rediscovery of ourselves."<sup>174</sup>

For "knowledge is not made for understanding; it is made for cutting."<sup>175</sup> as Foucault stated, editing design itself is being rediscovered in the identical first step of creating to the last step of construction of the film. While cuts are being produced by frames

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<sup>169</sup> Esra Ersoy, *The Conversion Of The Static Space Into Dynamic Space With Using Space Image Within The Context Of Architecture And Cinema Interaction*. (Master Thesis, The Graduate School of Natural and Applied Sciences , Istanbul: ITU, 2010) p.8.

<sup>170</sup> Tschumi created also architectural advertisements.

<sup>171</sup> Ibid. Pudovkin, 2007.

<sup>172</sup> In Greek mythology an animal described having other animal's body features depicted as lion and a goat's head behind it, and a snake as a tail. This was Tafuri's example of cutting and editing.

<sup>173</sup> As in cutting in time sequence he implies the motion picture's causality

<sup>174</sup> Ibid. Tafuri, "The Historicity of Avant-garde :Piranesi and Eisenstein ." p.55

<sup>175</sup> Original quote cut from Foucault, 1984a, p. 88

and generating sections, their scenery and architectural representations may change. in this case, the following analogy is not undesirable:

If every room in a building section can be considered a frame, if each floor is separated by cuts of walls, and these sections of levels are montaged together. *Can each architectural drawing section* (perhaps as Figure 28) *actually be regarded as an editing element? Otherwise can be architectural plan can be considered as an edited element?* Assembling architecture with the fact that in this context, as well as establishing the concept of continuity in movies, the ability to interpret the site is constructed. Even the shooting technique can be considered as a representation style of an edifice in the plan<sup>176</sup>.

From a theoretical perspective, we can say that the application of a montage technique in the conception of urban continuity can embody its rhythmic patterns, because the working principle of cinematic techniques construct and reconstruct the fragments of urban discontinuity, and through the moving image cognitively transform urban reality into a new coherent whole of reconnected material. By careful selection of methods to compose images in the montage process, this strategy becomes an epistemological tool that denies any relation of identity, be it an identity to the present or the past. It is in these denials that architecture gains its power, followed by the power of reflection through the mechanisms of the observer's perception.<sup>177</sup>

Considering that architecture is an epistemological force, and when the concept called montage is made in the design phase, it forms quantitative approaches similar to what most architects who have studied in this respect have assumed.<sup>178</sup> The film form and the scenario have resemblances to architectural drawings in this context.

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<sup>176</sup> Ibid.Ertuğrul, *An Inquiry into "Architectural Scenario"*,2005

<sup>177</sup> Katarina Andjelković, "The Spatial Context Of The Cinematic Aspect of Architecture."( *FACTA UNIVERSITATIS Architecture and Civil Engineering* ,Vol 13, 2015)p.123-135.

<sup>178</sup> p.15.

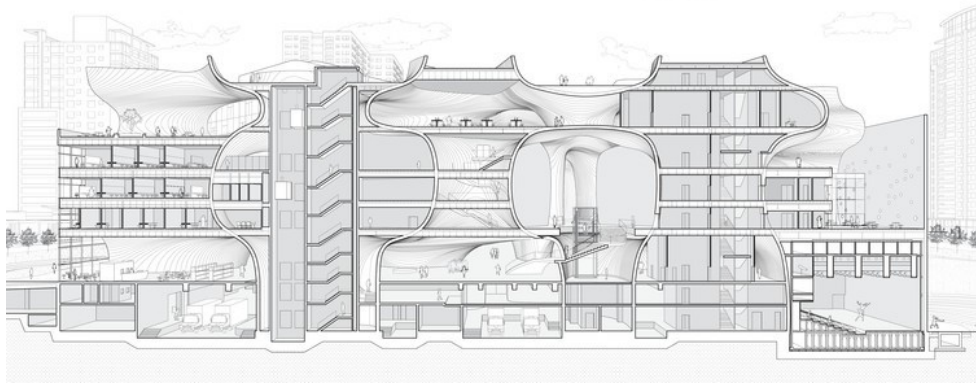


Figure 28, Taichung Metropolitan Opera House by Toyo Ito<sup>179</sup>

“Architectural drawing is for representing the edifice as it is projected to be in a different medium and scale, but no single drawing is able to serve for delineating all aspects of the end product. This fragmentary approach is similar to the movie scenario; neither one never is the full representation of the end product”<sup>180</sup>

### 2.2.3. WARPING COMPONENT OF THE SPACE: THE SCENARIO

The cinematic word scenario<sup>181</sup> is the word used to express the flow order of the movie and is a term adopted in architecture from the cinema. In architecture, it defines the relations, the play of the building with the environment, its adaptation, and users function associations. The architectural model is similar to a set of a movie- and the set becomes alive after its construction. Spatial initiation of the building starts from its

<sup>179</sup> Marie Chatel, “Studying the “Manual of Section”: Architecture's Most Intriguing Drawing.” *Archdaily*. 2016. Accessed 4 9, 2018. <https://www.archdaily.com/793424/studying-the-manual-of-section-architectures-most-intriguing-drawing>.

<sup>180</sup> Elçin Ertuğrul, *An Inquiry into “Architectural Scenario”*. (Master Thesis, Department of Architecture, METU, Ankara: The Graduate School of Natural and Applied Sciences , 2005) p.30

<sup>181</sup>1.Noun,(plot) a written outline of a movie, novel, or stage work giving details of the plot and individual scenes

2.a postulated sequence or development of events.

3. a setting, in particular for a work of art or literature.

sketch(-R1-), then the model (-R2-), the spatial commencement of cinematic spaces is rather a set design work.

In cinema, the causality and orientation of the story refer to the scenario.<sup>182</sup> Cinematographer sketch a radical space with a new perspective with the art of montage in the scheme of the scenario. For Bazin, the meaning is related to the scenario is the moving images and the montage of the film but it means nothing until it is apprehended by the spectator<sup>183</sup>. The main design process of the movie has the same percipience as architectural design work. In architectural design, it is a fiction pattern evolving in the design process (-R2-) while form and function are two properties in interplay which construct the scenario of the buildings. The scenario of the building is based on firstly the nature of the human, currents of culture, historical aspects, movements as in movie scenarios. Consistent with this concept, the interpretation of the generated spaces in cinema and architecture, therefore, interconnect the conceived deliberate journey of the movie and the intentions of the architect. At the center of this phenomenon, architect sensuously creates space with the thought imagery, which is attributable to the cinema.

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<sup>182</sup> David Bordwell, *Narration in the Fiction Movie*. (USA: University of Wisconsin Press, 1985)

<sup>183</sup> Ibid Bazin, *What is Cinema?*, 1967, p.25

## CHAPTER 3

### 3.“ROOM”

#### 3.1. “THE ROOM” AS THE SMALLEST UNIT OF SPACE

Room<sup>184</sup>- in its all identification and tags defines the smallest unit of space to general sphere of living of the being. Our being starts in the room of our mother’s womb and widened to a hospital room with our birth. The moment we are able to see something different from a weak light, it becomes a room for us which is recognizable, which belongs to our site. Following fact that we are able to see colors, which is bright and matte, shiny or dark, we begin to gain the sympathy for the room. Cognition of a “boundary” a bounded “space” formed by the concept of the room. There is a room of memory for every human and every human being is adopted in a room or exterior. The room history of humanity is also the archaeology of the memory and the living. Consistent with human’s needs, there are various shapes and scales and materials the cover is molded. These covers protect, shape and depot the containing substance protect and shape the containing substance. The purpose is both physical and abstract.

- Human made a cup to put water in it. (Figure 29)
- Human made a room to put himself in it. (Figure 30)
- Human made a temple and put the god in it. (Figure 31)

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<sup>184</sup> 1) a part of the inside of a building that is separated from other parts with walls and ceiling.  
2) space for things to fit into 3) the amount of space that someone or something needs. Cambridge Dictionary, “Room” in English.” *Cambridge Dictionary*. 2018. Accessed 4 5, 2018. <https://dictionary.cambridge.org/dictionary/english/room>.  
Room also covers the meanings of “place”, “chamber”, “a place with boundaries”.



Figure 29, Bronze Age Cup<sup>185</sup>

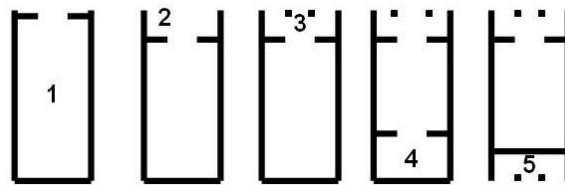


Figure 30, Ancient Greek Megaron<sup>186</sup>

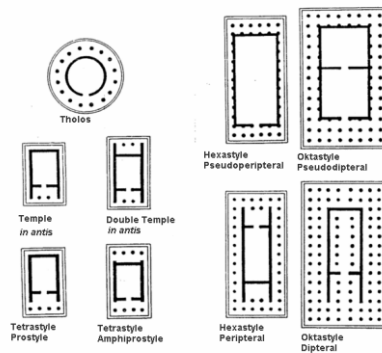


Figure 31, Derivations of Megaron to Temple<sup>187</sup>

<sup>185</sup> Biblical-Period Pottery Artifacts from the Holy Land , *Ancient Resource*.2018. Accessed 20 5, 2018. [http://www.ancientresource.com/lots/holyland\\_artifacts/holyland\\_pottery.html](http://www.ancientresource.com/lots/holyland_artifacts/holyland_pottery.html)

<sup>186</sup> File:Megaron, *Wikimedia*.2013. Accessed 20 5, 2018. <https://commons.wikimedia.org/wiki/File:Megaron.JPG>

<sup>187</sup> "Datoteka, Temple Types ." *Wikipedia* . 2016. Accessed 6 4, 2018. [https://sh.wikipedia.org/wiki/Datoteka:Temple\\_types.gif](https://sh.wikipedia.org/wiki/Datoteka:Temple_types.gif).

Consequently, the boundaries of the room extended according to needs of human, the capability of the imaginary world and the volume of the physical world depended on the activity and the purpose of this cover. The Room is the cover, unit, and machine<sup>188</sup> of the humanity.

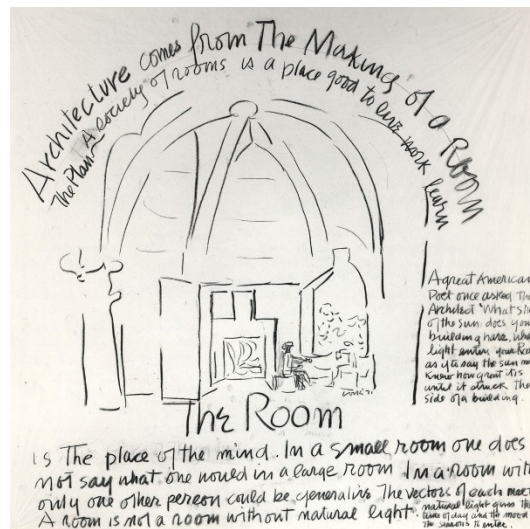


Figure 32, Architect Louis Kahn<sup>189</sup>'s 'The Room' Sketch<sup>190</sup>

Beyond the poetic explanation of Kahn, the composition of individual-specific rooms is a means of design method in modern architecture. “Raumplan”<sup>191</sup> is a planning method based on discreet rooms and a dynamic section. The emphasis of this method is on the scale of individual rooms and often requires steps into each room or cluster

<sup>188</sup> As in p.13. CCA Channel, “L'architecture d'aujourd'hui, the movie.” *Youtube*.

<sup>189</sup> One of the most important architects of 20<sup>th</sup> century. After gaining architectural education in Pennsylvania University, he opened his own office. Famous for the works of Kimbell Art Museum, Yale exhibition Gallery and Dhaka.

<sup>190</sup> “Architecture Comes from the Making of a Room.” *Art History*. 2018. Accessed 5.6.2018 <http://www.arthistory.upenn.edu/themakingofaroom/catalogue/4.htm>.

<sup>191</sup> In German : Site, presence, gathering.

of rooms. The method largely belongs to the architect Adolf Loos and requires a high level of structural awareness and ability to model spaces.<sup>192</sup> For Beatriz Colomina, this visually configured planning style is an attempt at new social manners, reconciling classic bourgeois architecture.<sup>193</sup>

Historian Michel Perrot<sup>194</sup> analyses the “Room” in the social and cultural contexts. He states the room is a real (-R3-) and an imaginary box (-R1-R2-). Tectonic Room which has four walls, ceiling, and slab a door and windows are its palpable elements. Their sizes, form, and decor differ from social environments. The room serves the function of hiding, storage, and protection.<sup>195</sup> On the other hand, the conceptual imaginary box is the memory, the brain, inside (recording room<sup>196</sup>) is the metaphor which creates the rooms of the stories, rooms of the creation. Loci<sup>197</sup> interpretation is one of the methods used by early philosophers to supply the spatial information<sup>198</sup> and depot the creativity. The term genius loci used to describe the identity and soul of the space being the place.

...In general, nature forms an extended comprehensive totality, a ‘place’ which according to local circumstances has a particular identity, or ‘spirit’ may be described by ‘qualitative’ terms...The manmade parts of the environment are first of all ‘settlements’ of different scale, from houses to farm villages and towns, and secondly, the ‘paths’ which connect these settlements, as well as various elements which transform nature into a ‘cultural landscape’. If the

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<sup>192</sup> Cynthia Jara, *Adolf Loos's Raumplan Theory*, Journal of Architectural Education, 48:3, (1995) 185-201, DOI: 10.1080/10464883.1995.10734640

<sup>193</sup> Beatriz Colomina, *Intimacy And Spectacle: The Interiors of Adolf Loos*, Architectural Association School of Architecture: AA Files, No. 20 (Autumn 1990), p.5. <https://www.jstor.org/stable/29543700>

<sup>194</sup> is a French historian, and Professor emeritus of Contemporary History at the Paris Diderot University.

<sup>195</sup> Michelle Perrot, *Odaların Tarihi*. Translated by Şilan Evirgen.( Istanbul: YKY,2013)p.10

<sup>196</sup> As Perrot states brain as memory /recording room.

<sup>197</sup> The Memory Palace, the use of spatial memory to retrieve information quickly and efficiently is a memory development method that uses visualizations using information about the person's environment. It is also known as loci method, memory journey, memory palace or mind palace technique. This method is a reminder of the ancient Roman and Greek rhetoric. Cicero's De Oratore and the Quintilian cited in *Method of Loci*. Wikipedia. Accessed 5 3, 2018. [https://en.wikipedia.org/wiki/Method\\_of\\_loci](https://en.wikipedia.org/wiki/Method_of_loci).

<sup>198</sup> Maguire, EA; Valentine, ER; Wilding, JM; Kapur, N. "The ways to remember: Brains behind superior memory." (Nature Neuroscience. 6 (1) .2002) p. 90-95. doi: 10.1038 / nn988. PMID 12483214.



settlements are organically related to their environment, it implies that they serve *loci* where the environmental character is condensed and ‘explained’<sup>199</sup>

Subject produces objects in its room and exterior of this room, interactions founded from scenographic inner loci (-R1-) and tectonic (-R3-) exterior.

...Quite simple; he will mark off a portion of this field by means of walls, which set up an enclosed finite space over against amorphous, limitless space...<sup>200</sup>

Jose Ortega<sup>201</sup> puts it in words, the abstracted space is molded in a form and lives physically. The room is in mind, in fact, now you are in a Room came out of another’s mind. When it is improved, it becomes conceptual, and finally physical. While it is being physical, it labels, marks around as Michael Tawa explains:

Etymologically the word place opens up several interconnected registers which do not totalise into a single meaning...it refers to portion of open, spread out and extended ground...to space signed and marked...something rises up, arises or crowns, to an ordination, nomination or institutionalization of a territory...the space that is populated, inhabited and frames the possibility of the being.<sup>202</sup>

Labels of physical and fictional space, are tried to be created in the works of Diderot<sup>203</sup>. According to Perrot, Diderot states that “ There is lack of words in a language which has too many definitions as the room(chamber)”<sup>204</sup>, later on, there was a need to categorize the rooms, naming them to describe according to their functions. “Architect Jean François Blondel<sup>205</sup> and Diderot aimed to catalog the rooms as Blondel took the tangible space and Diderot considered symbols of the spaces.”<sup>206</sup> According to

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<sup>199</sup> Christian Norberg-Schulz, *Genius Loci: A Phenomenology Towards Architecture* (NY:Rizolli,1976)

<sup>200</sup> Jose Ortega Gasset, “Crisis of the Object:Predicament of Texture.” In *Collage City*, by Colin Rowe, (Massachusetts,London,England: MIT Press,1978) p. 50-86

<sup>201</sup> Jose Ortega Gasset is a Spanish philosopher and humanist who greatly influenced the cultural and literary renaissance of Spain in the 20th century (1883-1955)

<sup>202</sup> Michael Tawa, “Place and Setting:Taking Place.” In *Agencies of the Frame*, (UK: Cambridge Scholars Publishing, 2010)p. 55-71

<sup>203</sup> Denis Diderot was a French philosopher, art critic, and writer

<sup>204</sup> Ibid.Perrot.p.15

<sup>205</sup> A French architect active in 18.th century best known for his buildings Mallet and Saussure Houses.

<sup>206</sup> Ibid.Perrot.p.15

Blondel, his search of catalog based on the living of a room: for example, a bedroom is to sleep, a kitchen is for cooking and eating. The other side of the catalog-meaning of spaces according to Diderot are the function of spaces in which people gather to do a work, the political-financial or the social aims. Therefore, a parliament chamber is differentiated from a housing. Afterward, Jean La Fosse<sup>207</sup> and Ernst Neufert<sup>208</sup> used this kind of categorization in their work for the scale and design aspects of a room.<sup>209</sup> In the book, *Chambers of the Memory Palace* Donlyn Lyndon<sup>210</sup> and Charles W. Moore<sup>211</sup> defined the memorable properties of physical space, the observations and the experiences which architects take into consideration in the design process<sup>212</sup>. The experience of the room is defined by Merlin Donald in these sentences:

Room, the *first* impression is its general shape, its light, and the major objects in it. Details are secondary and perceived later. On a brief exposure, the details, the points of light, are rarely perceived at all. In other words, the nervous system is designed to extract the Gestalt first, it gets around details later. The structuralists had it reserved.<sup>213</sup>

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<sup>207</sup> 1742-1775 French forensic doctor.

<sup>208</sup> The German architect who categorized all of the functions and dimensions of the room in order to outline the minimum design areas suitable for the human body measurements. F.W.Taylor who is a mechanical engineer first used the term *ergonomic* in his work inspired by Neufert.

<sup>209</sup> Sofia Lemos, # *The Funambulist Papers 55:Norm and Measure of all Things*. 2012 Accessed 5 4, 2018. <https://thefunambulist.net/architectural-projects/the-funambulist-papers-55-norm-measure-of-all-things-by-sofia-lemos>.

<sup>210</sup> Professor Lyndon's work as an architect, author and educator concerned with the design of places has been widely recognized. While at CED he was a member of the Graduate Group for the Design of Urban Places and taught in both the Architecture and Master of Urban Design programs.

<sup>211</sup> Post-modern architect.

<sup>212</sup> Donlyn Lyndon and Charles W. Moore. *Chambers for a memory palace*. (Cambridge, Massachusetts: MIT Press, 1994)

<sup>213</sup> Merlin Donald, *Origins of the Modern Mind: Three Stages in the Evolution of Culture Cognition*. (Cambridge, Massachusetts: Harvard University Press, 1991)p.216. Donald is a Canadian psychologist, neuropathologist, and cognitive neuroscientist, at Case Western Reserve University. He is noted for the position that evolutionary processes need to be considered in determining how the mind deals with symbolic information and language.

Donald assumes that the perception had prologues' as in first and secondary but the experience is not focused on the sections of perception, gestalt means perception as a whole. As in the description of architect Peter Zumthor<sup>214</sup>,s description of his experiences has a unique character:

...I remember the sound of gravel under my feet, the soft glam of the waxed staircase, I can hear the heavy front door closing behind me as I walk along the dark corridor and enter the kitchen, the only really brightly lit room in the house. Looking back, it seems as if this was the only room in the house which ceiling did not disappear into twilight, the small hexagonal tiles of the floor, dark red and fitted so tightly together that the cracks between them were also imperceptible, were hard and unyielding under my feet, and a smell of oil paint issued from kitchen cupboard...<sup>215</sup>

Zumthor gives this image sequence of description of the narrative experience. This narrative story is quite a similar formula as Fischer mentions: the gestalt and gestus<sup>216</sup> of the image have an ordered relationship. These can be examined through the screenplays and literary passages, which is originated from a physical experience then concludes through the diegetic experience.

As a time-image, the one that holds the before and after in the body, the series of time; but the gestus is another time-image, the order or ordering of time, the simultaneity of its bridges, the coexistence of its choices.<sup>217</sup>

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<sup>214</sup> Swiss architect known for his pure, austere structures, which have been described as timeless and poetic. These qualities were noted when he was awarded the 2009 Pritzker Architecture Prize.

<sup>215</sup> Peter Zumthor, "A way of looking at things." In *Thinking Architecture*, (Berlin: Birkhauser, 1988)p.9

<sup>216</sup> Introduced by Brecht,1978: means gesture peculiar to society, in that day's conditions, act of the day, for Deluze: individual roles.

<sup>217</sup> Rodrigo Desider Fischer, *The Body in John Cassavete's Moviemaking and its Consideration for the Performance*. (Brazil: University of Brasilia, 2012)

A room is a challenge for the men of letters as well and there are literary texts where all (majority) of the events occur in a very limited physical setting. Xavier de Maistre<sup>218</sup> “A journey around my room” is a seminal example of this genre<sup>219</sup>. At the start of the book he notes, “Indeed, could a person be so desperate, abandoned that he could not even have a tiny room that he could hide from hiding? Here is all the preparation for the journey”<sup>220</sup> states imprisoned in the room of his house. This novel depicted the fantasy of the fictional room (-R2-) which is created in a physical room (-R3-).

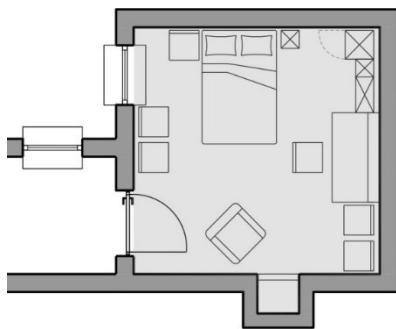


Figure 33, Xavier de Maistre's Room from the Book "A Journey Around My Room" (Sketch by Author)

My room is situated in latitude 48 East, according to the measurement of Father Beccaria. It lies east and west, if you keep close to the wall, forms a parallelogram of thirty-six steps round. My journey will, however, be longer than this; for I shall transverse my room up and down across, without rule or plan. I shall transverse my room up and down and across, without rule or plan. I shall even zig-zag about following, if needs are, every possible geometrical line.<sup>221</sup>

<sup>218</sup> Lived as a military man, he is an author and he wrote his novel “Voyage autour de ma chambre” in 1794, after his arrest for a duel. This novel is a phantasy story which was written in one room, in 42 days of house prison.

<sup>219</sup> Maistre lived as a military man, he is an author and he wrote his novel “Voyage autour de ma chambre” in 1794, after his arrest for a duel. This novel is a phantasy story which was written in one room, in 42 days of house prison.

<sup>220</sup> Xavier De Maistre, *A journey Around my Room. A Nocturnal Expedition Around my Room* Translated by Andrew Brown. (UK:Alma Classics,2013) <https://almabooks.com/wp-content/uploads/2016/10/Journey-around-My-Room-Excerpt.pdf>

<sup>221</sup> Ibid.De Maistre, *A journey Around my Room*.p.7.

De Maistre makes a description of the physical properties of his room, but the journey he goes through is over the walls and dimensions of his room, it is a journey of fiction. He explains the dichotomy of his journey's purpose of supporting Plato's stable and metastable earth versus the world of unseen forms<sup>222</sup>. This idea suggests that the journey can be as intrinsic as it is external, with a bridge between real (-R3-) and abstract (-R1-). Consequently, the physical<sup>223</sup> depictions Xavier makes are also the activates the fictitious<sup>224</sup> dimensions of the space.

From the Argonautic<sup>225</sup> expedition to the Assembly of Notables, from the bottom of the nethermost pit to the furthest fixed star beyond the Milky Way; to the confines of the Universe; to the gates of chaos; thus far extends the vast field over the length and breadth of which I leisurely roam. I lack nor time nor Space...All the events have taken place between two epochs; all the countries, all the worlds, all the beings that have existed between these two boundaries...<sup>226</sup>

In literature, the interaction between the diegetic suppose and physical suppose of the room was expressed as a poetic substance with abstraction. Poet John Ashberry describes the room as "The room I entered was a dream of this room."<sup>227</sup>, therefore the room is where the soul fits in, our body intercourse behaviors to outer space.

The personal space is the room- physical and fictional. This definition also can be seen in Shakespeare dramas- the private space definition is closely examined by

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<sup>222</sup> Mentioning the metaphor "Allegory Cave"

<sup>223</sup> He Recalls his physical description an "Animal"

<sup>224</sup> He calls his fictitious description his "Soul"

<sup>225</sup> Group of sailors who mentioned as heroes in Greek Mythology.

<sup>226</sup> Ibid.De Maistre.

<sup>227</sup> John Ashberry, "This Room." In *Notes from the Air: Selected Later Poems*. (New York: The Ecco Press, 2007) Accessed 4 21, 2018. <https://www.poetryfoundation.org/poems/52165/this-room-56d2306b75e91>.

Straznicky<sup>228</sup> as “encoded and perfectly comprehensible to others”<sup>229</sup> mentioning the rooms whereas Perrot describes the rooms are individual and special to the users, dedicated their personal lives and interests.

The technique of generating the fictional space and defining is linked with the modern stream of consciousness technique<sup>230</sup> of literature in the texts of Virginia Woolf in books of *Jacob's Room*(1922) *Mrs. Dalloway*(1925), *A Room of One's Own*(1929), aim to depict the room- aim to attach the experiments with space and eager to generate the deductions of them. The aim is to imagine the conditions of a room in its social and physical conditions, its environment, local or superior implementations of the room analogized the creativity of the characters. Woolf associates creativity with personal space as suggested by, Handan Yıldız:

Woolf discusses materials and social conditions for achieving matters in art and literary. The importance of physical conditions is of crucial importance for intellectual and creative activities. Woolf especially pays attention to a private room. She thinks that a private room is a requirement for creative work.<sup>231</sup>

The adaptation of Michael Cunningham's same name novel, the inner journey of the memory palaces of the characters Clarissa Dalloway and Virginia Woolf are expressed in the movie *The Hours*. This consciousness flow technique in Virginia Woolf's novels and the creativity of the characters of Cunningham's story are adopted in cinema. The editing of the movie was demolishing the time sequences on three different dates: 1) Virginia Woolf in 1923, is writing her book, *Mrs. Dalloway*, 2) in 1951, character

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<sup>228</sup> Professor at Queen's University, department of Theater.

<sup>229</sup> Martha Straznicky, *Privacy, Playreading and Women's Closet Drama 1550-1700*. (UK: Cambridge University Press, 2004)

<sup>230</sup> In literature, stream of consciousness is a method of narration that describes happenings in the flow of thoughts in the minds of the characters.

<sup>231</sup> Handan Yıldız, “The Influence Of Virginia Woolf's Understanding of Feminism on Her Novels *A Room of one's Own* (1929) and *A Night and Day*(1919).” (Master Thesis, Department of Western Languages and Literatures, Kafkas University, Kars, 2016)

Laura Brown is reading the same book to find an escape out of her life, 3) Clarissa Dalloway is giving a party in her house in 2001 in New York (Figure 34). All the characters are in their own locations but manipulating each other's lives with their actions and writings.



Figure 34, From the Movie *The Hours* Virginia Woolf, Laura Brown and Clarissa Dalloway

The message is: If Virginia didn't write this book, the two other sequences wouldn't be accurate. Therefore, when transforming from text to cinematic space, the consciousness flow technique transformed its form to sequences of editing. The visual

components of the filmic space are shown with manipulations of frames. This flow technique of montage added the space dramatic functions, however the architectural appearance is perfectly common. The exact technique was used by also Director Danny Boyle, in his work *Slumdog Millionaire*<sup>232</sup>. Foremost developing a political and cultural outline<sup>233</sup> additionally it was an expedition to memory palace. *The Hours* film passes in houses of the characters mainly, and *Slumdog Millionaire* passes in the studio of a reality show. The main highlight of these spaces: they push the characters on their own memory palace with manipulated frames of insight narratively. What spectator perceived in screen is characters perfectly represented diegetic reality. In these examples the room has no significance to the characters- it can be anywhere else where dwells them a journey or expedition in their memories. The form of memory palace must be reserved to draw parallels with character's reality and observer's reality.

### 3.2. "ROOM" ADAPTATION CINEMA AS A SET

Within the concepts covered in Chapter II, and the definitions made in the previous section, the Room of Architecture and Room of Cinema has common concepts and linked together in the processes of design. Construction of an intimate space requires the knowledge of designing a composition, there are typologies generated for categorization of the "rooms" of cinematic space.

The Room is in our mind, and out of it, construction of the spatial code itself is the secret of this word. This literary definition of Room has interrelations of space, the

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<sup>232</sup> Danny Boyle, dir. *Slumdog Millionaire*. (2008; USA: Warner Bros)

<sup>233</sup> Övüç Meriç, "Slumdog Millionaire Doğu Batı İmgesini Yeniden Üretiyor." *Erciyes İletişim Dergisi* 2 (1), 2011. p. 106-116.



word itself has both paradigm and syntax. Lefebvre mentions that space is hidden in the terms of conceptualism, its universal notions, descriptions, and interrelationships are overly attached to the context of the space<sup>234</sup>. In this context, the image of the room is raised from the theme of the emulation described. Since it is both production and reproduction cinema are such an interactive joyful work, people got their room in there, they recognized the situations, places spectator in a notion of (an)other room.

Movie director Pudovkin states that the construction of the cinematic space is done by the objects and actors<sup>235</sup> whereas Walter Benjamin defines these objects and relationships as “the aura”<sup>236</sup> in his famous article “Age of Mechanical Reproduction is the Work of Art”. Benjamin disassociates that the aura is founded from a mystical space with the invention of photography and film. Nonetheless, these inventions fed the concepts of preliminary works of architecture, paintings and theatre. The aura which is tended to be weakened still has bounds with an abstracted space (-R1-), then is evolved with the photography device, and cinema (-R2-) and it then experienced as a form of derivative tectonic space ( R3).

What kind of categorization has constructed the typologies of these rooms that produce the film scene? According to Charles<sup>237</sup> and Mirella Jona Affron<sup>238</sup> cinema sets can be conceptualized and categorized under 5 topics: Set as Denotation, Set as Punctuation, Set as Embellishment, Set as Artifice Set as Narrative.

Denotative sets are stated as “low budget, often stock, rhetorically and stylistically undistinguished”<sup>239</sup> with non- signifying elements whereas Punctuative sets are everyday seen “standard, generic and verisimilitude sets”. Embellished sets are high-flown

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<sup>234</sup> Ibid. Lefebvre, *The Production of Space*. p.16.

<sup>235</sup> Philip Simpson, Andrew Utterson, K.J. Shepherdson. *Movie Theory: Critical Concepts in Media and Cultural Studies*. Vol. Volume 1. London: Routledge, 2004.

<sup>236</sup> Ibid. Benjamin. 1969. p.4.

<sup>237</sup> American author and Professor lecturer in New York University Arts and Science Department.

<sup>238</sup> Professor in department of Media and culture College of Staten Island.

<sup>239</sup> Affron. *Sets in motion : Art direction and movie narrative* . (New Jersey: Rutgers University Press, 1937 (1995). p.37

and stated as “décor at embellishing level of design intensity”<sup>240</sup>. Sets as Artifice are more synthetic and stated as a diegetic space. Narrative sets are more focused on the motion of the camera and intercourse of the scenario. These sets are rooms of movies below this categorization are embedded from scenery to actual world. Contextuality within those spaces are indirectly referring to the audience in various ways, nevertheless, in Single Room Movies this attempt can be distinct, and can be visually manifested avowedly.

Table 3, Categorization of Movie Sets, based on the studies of Charles and Mirella Affron (By Author)

	Set as Denotation	Set as Punctuation	Set as Embellishment	Set as Artiface	Set as Narrative
S C E N E R Y	highly invisible	high degree of design intensity	having unnecessary decorative elements	highly visible and responsible for movie's overall impacts	form directly refers to the event
B A C K G R O U N D	non-signifying backgrounds	released from their status as background	has ornamentations, can be heavily furnished background	Visually synthetic background	Visually advocates previously constructed backgrounds
F R A M E	profilmic detail of historical movies	has optical effects	unfamiliar	Can seem unnatural	has the type of order (time chain, incident chain)

<sup>240</sup> Ibid. Affron. p.82-83

## CHAPTER 4

### 4. THE SINGLE ROOM MOVIES

According to Michel Chion<sup>241</sup>, Diderot in his book of “Entretiens sur la Fils Naturel”<sup>242</sup> suggested that the space of a theatre changes with the scenario of drama. Chion states the idea of “changing space” of cinema is interrelated through Classic theatre understanding. He emphasizes the plurality of space that can be a cinematographic requirement, on the other hand, “superior” directors do generate cinematic space like a theatre venue with singular sets like Alfred Hitchcock.<sup>243</sup>

Single Room- if it is satisfying the spatial requirements of the movie, how it exists architecturally? What are the dimensions and the materials of the sets? Are they physical places, fully scenographic or hybrid places?

There are over 458- movies of Single Location so far estimated<sup>244</sup> Shooting a feature film in a limited spatial setting is a challenge for a director.<sup>245</sup> Some of these films are intentionally shot in a single location to establish and deepen the psychological senses of the spectator. Prison movies, low-budget, minimalistic art movies, independent and

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<sup>241</sup> Chion (1947-...) is journalist, composer, critic.

<sup>242</sup> Diderot’s first major theory of drama. “Interviews on the Natural Son”

<sup>243</sup> Michel Chion, *Bir Senaryo Yazmak*. originally *Ecrire un Scenario*. Translated by Nedret Tanyolaç. İstanbul: AFA, 1992.

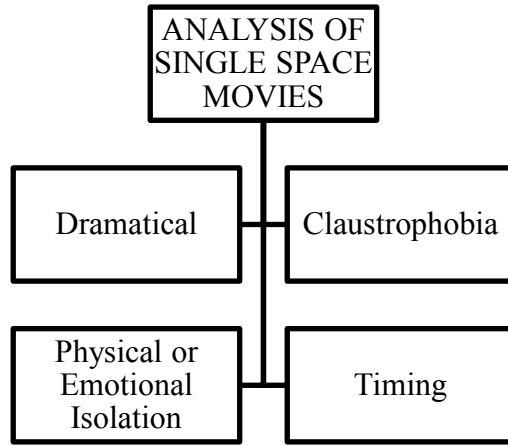
<sup>244</sup> List contains movies of one location and ends with movies of 2016. Despite the missing some examples, the list contains the highest number of movies according to the search. Amadeus Magnus, "One Location Movies - Movie List." MUBI.

<sup>245</sup> It is even possible to note a competition amongst the directors to shoot a film in the smallest space. One can note 2010 American film “Buried” and 2018 American film “The Hateful Eight” or 1958 French film “Elevator to the Gallows” or Turkish “Asansör” in this regard.

horror movies are shot in one restricted space in order to introduce the concealed psychological conditions.

The room in the movie is a social and private space together which is the first unit of spatial apprehension. In his article of “*Formatting and Sample Analysis of Single Space Movies*” film critic Mustafa Sözen analyzed single space movies under this table (Table 4). In Sözen’s categorization, there are four groups in accordance with their psychological effects.

Table 4, Analysis graph<sup>246</sup>



- Dramatic spaces assume the ironic textual setting and primitive fictional space. Verbal and non-verbal indicator systems were derived because the text is dichotomized.

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<sup>246</sup> Mustafa Sözen, “Tek Mekanlı Filmlerde Anlatımın Biçimlenişi ve Örnek Çözümlenmeler.” *Erciyes İletişim Dergisi* 3 (4); 2014.p. 2-16

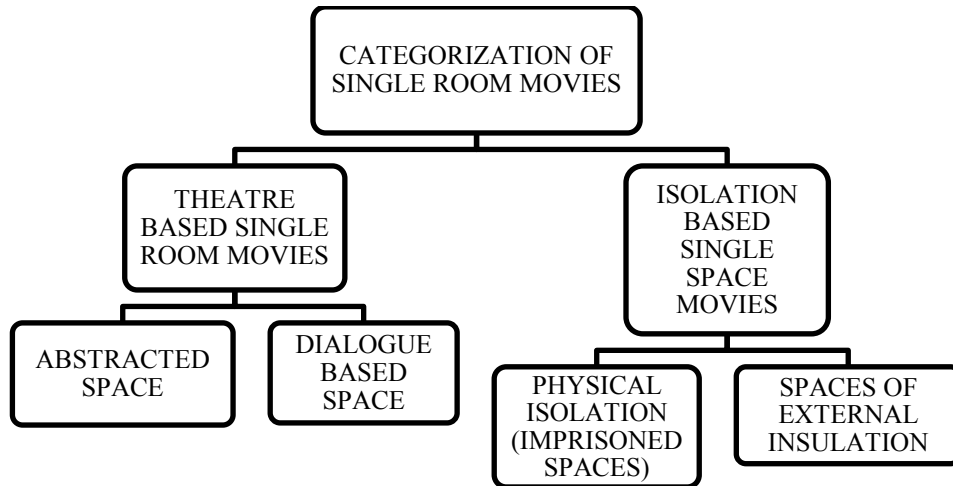
- Claustrophobia spaces are based on space's psychological compression territories which causes the notion of confinement.
- Physical and Emotional Isolation spaces are the tension spaces, however, has different expansions than claustrophobic spaces.
- Timing Spaces are spaces which are derived from a theatrical insight.

While Sözen's categorization is comprehensive, Single Room movies can be grouped basically under two main titles in terms of motivational causes. The first group is technically influenced by Theatre. The form of these films reminds theatre plays. The second group includes films having one room for the dramatic content of the script. Isolation of the subjects from other people is underlined by the isolation of their space.

- 1) *Theatre* based group are, similar to Sözen categorization of "Editing" and "Dramatic" spaces eventually these captions have both theatrical and contextual junction or
- 2) *Isolation* based according to Sözen's statement of "Physical and Emotional Isolation". Conversely, it is skeptically not beneficial and to include the relation of "Claustrophobia" under the selections, since places of horror as a psychological detriment is not the preliminary condition of spaces.

Under these considerations, the setup of the Single Space Movie analysis is categorized in this thesis under these captions: Theatre based spaces such as Abstracted Space, and Dialogue based Space and Isolation Based Single Space Movies as Physical Isolation (Imprisoned Spaces) and Spaces of External Insulation.

Table 5, Analysis of Single Space Movies (generated by Author)



As mentioned before, spaces in films can also be categorized under two titles scenographic and tectonic spaces. Scenographic (-R1 or R2-) spaces are non-existing settings in real-life and created for the films in studios and perhaps with the digital environments. Relatively, digital environments even can improve the spectorial reality of the observer. Projection techniques as Cinemascope, Cinerama, 3D eyeglasses shape our experience at the cinema halls and the perception of the architecture in the single room film.

Tectonic spaces (-R3-) are existing in reality and some films are shot in these physical places. Apparently, there are spaces in the films partially real and partially fictive. Therefore, we can have a subcategory for such film spaces as Hybrid Spaces.

In the following part of the thesis, there are examples of films which are chosen passing in a single set. The single set area is only space is generated- low budget or not<sup>247</sup> - has the tectonic and scenographic elements or both. These elements, the needs of space: spatial sphere, characters, sense of time is analyzed in the following part in order to examine the density of the final product, the movie.

Single Room movies urge to pass a couple of hours emphasizing the situation of the character. The set is concentrated, theatrical, microcosmic and segmented. The design of the set also vicissitudes due to technological improvements. In some examples, scenographic spaces and digital processes, they were subjected bind.

Visible and physical architecture (-R3-) versus invisible and aural architecture(-R2-) <sup>248</sup> in such cases are changing with including behavior, excluding feasibility. Consequently, fictional spaces represented to be closer (than) to the accurate in most cases. Spatial indicators both play a great role in character analysis, on the other hand, define vital functions.

Table 6, Categorization of Single Space Movies (by Author)

Set type /Film Type	Theatre Based		Psychological Isolation	
	Abstracted Space	Dialogue Based Space	Imprisoned Space	Space of External Isolation
Scenographic Set	Dogville (2003)	Rope (1948)	The Bitter Tears of Petra von Kant (1972)	Le Bal(1983)
Tectonic Set	Venus In Fur (2018)	A Raisin in the Sun (1961)	Le Trou (1960)	Clover Line 10 (2016)
Hybrid Set	The Cube (1997)	A Special Day (1977)	Room (2015)	Rear Window(1954)

<sup>247</sup> Simonton argues the financial aspects of cinema in Dean Kenneth Simonton, "Cinematic Success Criteria and Their Predictors: The Art and Business of the Movie Industry." *Psychology & Marketing* (Wiley Periodicals) 26 (5), 2009.

<sup>248</sup> Barry Blazer, Linda-Ruth Salter. Questions and Answers about: Spaces Speak, Are You Listening? Experiencing. MIT Press: USA, 2006. Aural and invisible architecture: Scenario.

Table 7, Set Themes of Chosen Examples

(by Author)

	Abstracted	Ball Room	House	Neighborhood	Prison
Rope (1948)			<b>X</b>		
Rear Window(1954)				<b>X</b>	
Le Trou (1960)					<b>X</b>
A Raisin in the Sun (1961)			<b>X</b>		
The Bitter Tears of Petra von Kant (1972)			<b>X</b>		
A Special Day (1977)			<b>X</b>		
Le Bal (1983)		<b>X</b>			
The Cube (1997)	<b>X</b>				
Dogville (2003)	<b>X</b>				
Room (2015)			<b>X</b>		<b>X</b>
Clover Line 10 (2016)			<b>X</b>		
Venus In Fur (2018)	<b>X</b>				



#### 4.1. THEATRE BASED SINGLE ROOM MOVIES

Bazin states the movie as a composite of photographed play<sup>249</sup>, in the concept of ‘presence’, whether the cinema is a filmed theater otherwise the real drama exists in the movie. Equally, stage actions and cinematic space has certain patterns that must be unfolded.<sup>250</sup> The conditions of mise-en-scènes identify and classify the nature of the space, the design and the function of the stage- which manifolds the room to a variety of differentiated sites which residues in imaginary. Architectural education is suggested to be based on theatrical paradigms by some scholars<sup>251</sup>. Some common concepts in both fields are listed as “Unity, balance, harmony, contrast, repetition, dominance, and hierarchy in Aytaç-Dural’s treatise” Çetin summarizes Aytaç-Dural’s study of concepts of theatre-based design in architecture. He states that “...fundamental elements of architectural design will be taken into account under three main headings: conceptual elements, physical elements, and relational elements.”<sup>252</sup> Theatrical space is an assemblage of the notions of empathy which constructs a sphere of imagination. Aristotle’s unities (unities of a space, unities of an action) also describes this relationship between single spaces and theatre.<sup>253</sup>

Theatrical space has the dichotomy of an extremely circumscribed visual whilst it enfolds the tectonic space where the theater is in. Movie palaces<sup>254</sup>, Vaudeville

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<sup>249</sup> Mentions play as a ‘theatrical’ play Ibid.Bazin.1967. p.25

<sup>250</sup> Fernando Poyatos, “The Chronemics of the spectator’s interactive dimension in their total theatrical or cinematic experience.” In *Textual Translation or Live Translation: The total experience of nonverbal communication in literature, theater and cinema*, (Amsterdam: John Benjamins Publishing Company, 2008)p. 145

<sup>251</sup> Aytaç-Dural Tuğyan; “Theater-Architecture-Education: Theater as a Paradigm for Introductory Architectural Design Education”( METU Faculty of Architecture Press, Ankara, Turkey,2002) p.26

<sup>252</sup> Hasan Okan Çetin, *Moviemaking, Fundamentals of Architectural Design: In Comparison to Moviemaking*. (Master Thesis, Architecture, The Graduate School of Natural And Applied Sciences of Metu, Ankara: METU, 2006)p.36

<sup>253</sup>“Classical Unities” *Wikipedia*. Accessed 5 15, 2018. [https://en.wikipedia.org/wiki/Classical\\_unities](https://en.wikipedia.org/wiki/Classical_unities)

<sup>254</sup> Balaban & Katz pioneered the movie palace as an exhibition strategy in Chicago. Douglas Gomery, “ENTRIES: MOVIE PALACES.” *Encyclopedia of Chicago History*. 2005. Accessed 5 15, 2018. <http://www.encyclopedia.chicagohistory.org/pages/850.html>.

Theaters<sup>255</sup>, The Traveling Shows, Circuses, Penny Arcades<sup>256</sup>, Stores and Store Theaters<sup>257</sup>, Nickelodeon<sup>258</sup> were foremost places of movies<sup>259</sup>. The movie theater shifted to the cinema afterward. In her article, Susan Sontag<sup>260</sup> asks “Could anything be farther from the scope of theatre than such a degree of abstraction?”<sup>261</sup> as she defines theatre as the journey of realism in psychology, states that it has greater abstraction than the movie. The movies also host depicted dramas<sup>262</sup> originated from the reciprocal practice of spectorial reality. In this circumstance, a metatheater is generated within the screen which is a production of the spectorial reality of story space.

#### 4.1.1. ABSTRACTED SPACE IN SINGLE ROOM MOVIES

Abstracted Space in Single Room Movies is a space of further understanding of reality, space or space loss- in those movies made radical role- distribution to the characters. Furthermore, these movies intend to exercise another/further insight of spectatorial

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<sup>255</sup> Built in J.Phipps in 1870, as an example Ed Byrne, “Theatre History.” *Vaudeville Teather*. 2009. Accessed 5 15, 2018. <http://www.vaudevilletheatre.org.uk/history.html>.

they become a jargon of movie palaces with Lobbies and overdecorated interior

<sup>256</sup> An environment which is fulfilled with machines for amusement and entertainment. This place tend to contain photography and movie shows.

<sup>257</sup> Stores are the rooms which holds motion picture devices and store theatres are buildings containing stores.

<sup>258</sup> More established version of Vaudeville theatres, with arcades and overdecorative elements.

<sup>259</sup> Charlotte Herzog, “The Movie Palace and the Theatrical Sources of Its Architectural Style.” *Cinema Journal*, 1981. p.15-37.

<sup>260</sup> An American writer, critic, and theoretician (1933-2004).

<sup>261</sup> Susan Sontag, “Movie and Theatre.” *The Tulane Drama Review* (The MIT Press, 11 (1), 1966)p.23-27.

<sup>262</sup> Metaphoric elements, objects, indirect expressions.

reality and creational reality, these are the movie types which *venue* is conceptualized. In this case, space is performative, can be considered expansion of the acts in the movie. Abstracted spaces do not have ornamentations and unnecessary decorative elements. These spaces offer the context of deeper understanding of the psychological conditions<sup>263</sup>, therefore, as Aslan puts in words “Cinema is the laboratory of abstraction of spaces.”<sup>264</sup>

Table 8, Set properties of Abstracted Single Space Movies(by author)

	Movie Set Properties	The Cube (1997)	Dogville (2003)	Venus in Fur (2018)
Reality of the Set	Scenographic		X	
	Tectonic			X
	Hybrid	X		
Qualitative Properties of Set	Denotation	X		
	Punctuation			
	Embellishment			
	Artifice	X	X	
	Narrative		X	X

<sup>263</sup> “Abstracted spaces can be considered as spaces of purity which historical, psychological, economical, politic or pedagogical conditions fulfill” John McCullough, In *Fluid Screens, Expanded Cinema(Digital Futures)*, edited by Janine Marchessault and Susan Lord.(Toronto: University of Toronto Press, 2008)

<sup>264</sup> Ece Aslan, “Sınırların olmadığı "Sınırlı" Bir Kasaba: Dogville .” In *Sinemekan:Sinemada Mimarlık*, by Açelya Allmer, 59-67. Istanbul: Varlık Publications, 2010.

Abstractions through the cinematic space can be done, the architectural space has the same techniques per se. Qualifications of cinematic sets are intended to be associated with the visual appearance in Table 8. Abstracted movie spaces do not have actual architectural elements generally in selected examples.

“Intellectual Cinema that seeks maximum laconism in the visual exposition of the abstract concepts.”<sup>265</sup> Sergei Eisenstein stated the magnificent experience of space is passed through the camera lens. Sergei Eisenstein associates the visual exposition with abstracted spaces, which directly reference the architectural organization of the set space. Architectural prototypes<sup>266</sup>, archetypes<sup>267</sup>, and scenographic elements identify the notion of the space. Abstracted movie sets often are more notional than physical spaces, therefore in their representation, the set is close to R1 and R2 type realities.

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<sup>265</sup> Sergei Eisenstein, *Beyond The Shots*. (New York, 1949)

<sup>266</sup> Scenographic models or 2 dimensional mis-enscenes created by digital work, such as in the entrance scene of *Dogville*.

<sup>267</sup> Carl Gustav Jung’s term to describe a template (psychologically), here is used for prescienced to emphasize the spatial production in the movie.

#### 4.1.1.a. Scenographic Room of Abstraction: A village, *Dogville*<sup>268</sup>

Director: Lars von Trier<sup>269</sup> Year:2003 Duration:02:59:00 Genre: Crime, Drama

Von Trier's *Dogville*, in which houses and rooms are often indicated by mere white chalk lines on a dark floor. Nonetheless, the drama takes a full grip of the spectator's imagination and emotions, and projects fully incredible and convincing atmosphere of the fictitious reality.<sup>270</sup>

In the theatrical stage of a single room, drawn by the chalk this space has a couple of furnishings, the name of the stores, houses, public spaces, and workspaces are written on them to define the functions. This avant-garde drama movie is based on the spatial abstraction of the village *Dogville*, in the 1930's<sup>271</sup> America. In the opening scene, it is proposed and explained like an architectural project<sup>272</sup> with an aerial frame<sup>273</sup> (in Figure 35, Camera A), creating a parallel notion of scale. The village is a conservative and closed space with its inhabitants, despite the new visitor- character Grace. No architectural tectonics but lightly scenography decor has been used in the movie (Camera frames B, D, F, G,), the whole focus of the movie is the drama. Interestingly, the absence of the architectural elements does not affect the performance of the scenario, the emptiness in the scenes leads the observer to imagine the space drawn on the floor and bounded (Camera E). Within its theatrical layout, Tseng<sup>274</sup> states that the

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<sup>268</sup> Lars von Trier, dir. *Dogville*. (2003; Sweden: Zentropa Entertainments)

<sup>269</sup> Danish movie director and screenwriter. His main subjects of movie are social topics, existential paradigms, politics and mental health.

<sup>270</sup> Juhani Pallasmaa, "Space, Place and the Atmosphere: Peripheral Perception in Existential Experience" in *Architectural Atmospheres: On the Experience and Politics of Architecture*. Christian Borch (ed) (Basel: Birkhauser Publications, 2014) p.22

<sup>271</sup> Director Trier haven't been in America when this movie was shot, neither know the conditions of America in that time.

<sup>272</sup> Ibid. Aslan, Açelya Allmer, 2010. p.64

<sup>273</sup> Which is also constructed with the help of digital methods.

<sup>274</sup> Linguistic scientist in Faculty of Linguistics and Literary Sciences, University of Bremen.

composition of the film is the stage-based shot approach<sup>275</sup> and a story space which includes narratively significant spaces that are not shown in a film but only imagined by spectorial reality.

By removing the setting in *Dogville*, von Trier leaves the ordinary Euclidean space behind and creates a hodological field of force instead. In doing so, von Trier places the focus on the intersubjective relations instead of on the fixed set of coordinates independent of subjects.<sup>276</sup>



Figure 35, *Dogville* Sketch Plan (by Author) and Frames

<sup>275</sup> Tseng, Chiao-i. "Film Space as Theatrical Performing Space: A Multimodal Discourse Approach to Transmedial Analysis" in *Mapping Multimodal Performance Studies*, 2016 Sindoni, M. (Ed.), Wildfeuer, J. (Ed.), O'Halloran, K. (Ed.). (New York: Routledge, 2017.) p.28

<sup>276</sup> Tarja Laine, "Lars von Trier, *Dogville* and the hodological space of cinema" *Studies in European Cinema*, Volume 3: (2006)-2. Accessed 9 2018, p.129

Digital and scenographic elements were used while processing movie. The absence of the hidden walls calls forth the deprivation of the characters (Camera C). The single room shooting of the movie provides basic perspective editing and use of chalked boundaries of spaces is stated as minimal<sup>277</sup>.

Moreover, it can be clearly stated that the visual state of theatrical basis has furthermore annotations- the movies can transubstantiate a single room in a village. Lars von Trier states that in his interview “I’m pretty fascinated by the limitations that unity of space can give you”<sup>278</sup>, also states that the his understanding of space was inspired by Bertolt Brecht<sup>279</sup>. By this alteration in setting up unfamiliar theatrical stage, Lars von Trier’s aim was to discover the new. In his following work, *Manderlay*<sup>280</sup> he used this similar technique.

The cultural and sociological conditions of the traditional village Dogville reflect the underdeveloped suburbs of America, despite the definition of conventional, the changeless and placeless space of theatrical outcome has the ageless quality of the theater play, despite the revealed sociological and historical facts within the movie. The perspective framing of the movie expresses the dreamt architectural substance, the voyage of the spectator is explicit. The Single Room of Dogville is providing a prediction of space, a unique kind of spectorial reality.

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<sup>277</sup> Gökçe Beşışık, *Sinema ve Mimarlıkta Mekan Kurgusu ve Kavranışı*. İzmir: Dokuz Eylül Üniversitesi ,Institute of Natural and Applied Sciences, Master Thesis, 2013.

<sup>278</sup> Stig Bjorkman, “It was like a nursery - but 20 times worse: Lars von Trier on the highs and lows of making Dogville” *Guardian*. 2004. Accessed 4 9 2018.  
<https://www.theguardian.com/film/2004/jan/12/1>

<sup>279</sup> The distancing effect, more commonly known by John Willett's 1964 translation as the alienation effect or as the estrangement effect is a performing arts concept coined by German playwright Bertolt Brecht.

<sup>280</sup> Trier, von Lars.dir. *Manderlay*. (2005; Denmark: Zentropa Entertainments)

#### 4.1.1.b. Tectonic Room of Absraction, *Venus in Fur*<sup>281</sup>

Director: Roman Polanski<sup>282</sup> Year:2013 Duration:01:36:00 Genre:Drama,Comedy

Based on the play by David Ives<sup>283</sup>

Intimately producing three types of reality a filmic reality of theatrical space<sup>284</sup>, the metatheatrical<sup>285</sup> space which is based on spectorial reality. The movie passes in two theaters<sup>286</sup> in Paris and an abstracted space of a summer resort.

The theater stage in the movie hosts the abstraction of two other spaces, one involving the people actress Wanda, and screenwriter Thomas's actual space where they argue about the play, and in the other hand Vanda and Severin's drama space without architectural elements. Vanda and Severin, met each other in the 1830s in a summer resort and fall in love, the scene of the theater in the film space does not change, only modifications are frames.

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<sup>281</sup> Roman Polanski, dir. *Venus in Fur*. (2013; France: R.P. Productions )

<sup>282</sup> Polish actor, producer, screenwriter, director studied in Lodz Movie Academy. Worked in Poland, France, Britain, USA.

<sup>283</sup> American playwright, studied in Northwestern University and graduated from Yale School of Theater, the origin of the play is from the book Leopold von Sacher-Masoch, *Venus im Pelz*. David Ives, *Venus in Fur*. (New York: Abrams Artists, 2011)

<sup>284</sup> Which covers an actress *Wanda* and the screenwriter *Thomas* of the theater play.

<sup>285</sup> Which covers the roles of the actress *Vanda* and actor *Severin* in the movie. Stated a metatheatrical space by Jennifer Turner, worker of Canadian Stage.

<sup>286</sup> Address: Théâtre Récamier - 3 Rue Récamier, Paris, France

Official site: <http://paris-bise-art.blogspot.com/2015/12/theatre-recamier.html>

Address: Théâtre Hébertot - 78 bis Boulevard des Batignolles, Paris 17, Paris, France



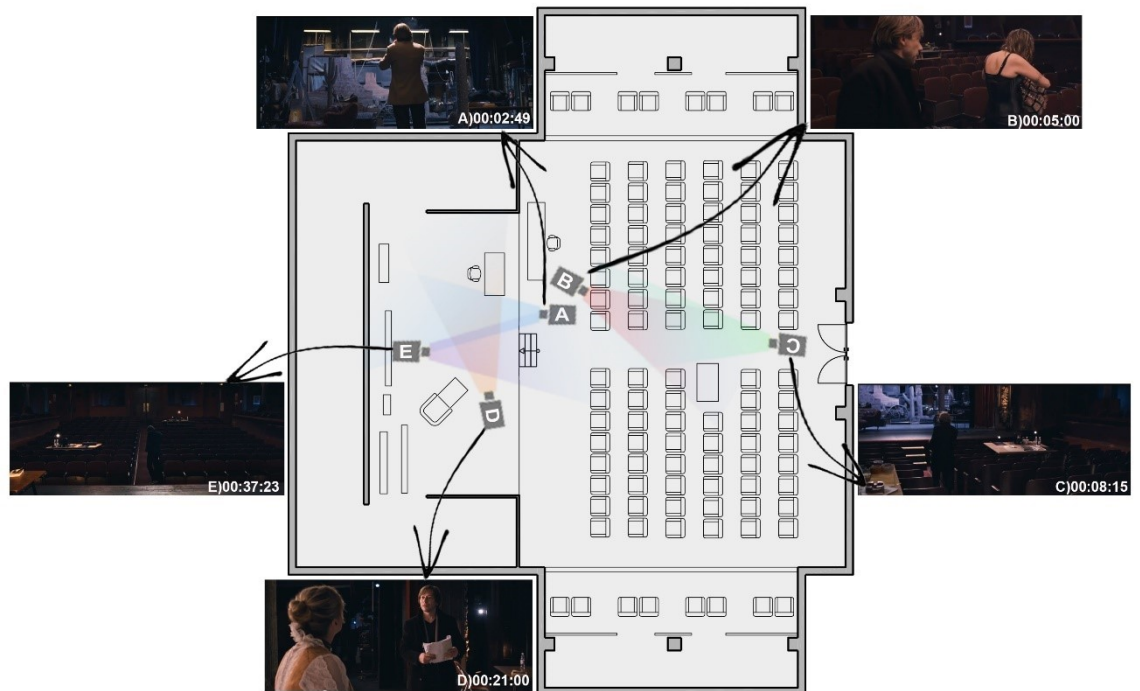


Figure 36, Sketch Plan of *Venus in Fur* and Frames (by Author)

The Parisian theatre has only one entrance (Figure 36, Camera E), a large and band window above the stage. Set décor and embellishments are not used efficiently (Figure 36, Camera A). The stage is used as a metaphoric element in order to construct two filmographic realities. The reflexive strategy of *mise-en-abîme*<sup>287</sup> is emphasized with this typology of the movie. Perchance this work should comprise more complex ambiance of scenery, however, the architectural expression of space and mutuality of reality has overcome the appearance(s) scenario conceals.

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<sup>287</sup> Placing a frame in self a frame in art, but in this case placing the “play” itself in a play.

#### 4.1.1.c. Hybrid Room of Abstraction : *The Cube*<sup>288</sup>

Director: Vincenzo Natali<sup>289</sup> Year:1997 Duration:01:30:00 Genre:Drama/Mystery

Abstraction of the space in the movie *Cube* has been done by the captive interior of an- object space, and by the scenographic modifications. The scenario is about the escape of the people in the *Cube*, they try six exits of the *Cube* and only one of them is safe. Scenographic space has gone through a reduction of the objects, the series of the rooms are identical by the shape and dimensions, the only variant is the color and the passage happens to be in one of the six surfaces of the cube.



Figure 37, From *The Cube* Movie

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<sup>288</sup> Vincenzo Natali,dir.*The Cube*. (1997;Canada:Wallace Avenue Studios)

<sup>289</sup> Movie director from USA, studied Movie in Canada, University of Ryerson. Alumnus of the Canadian Movie Center.

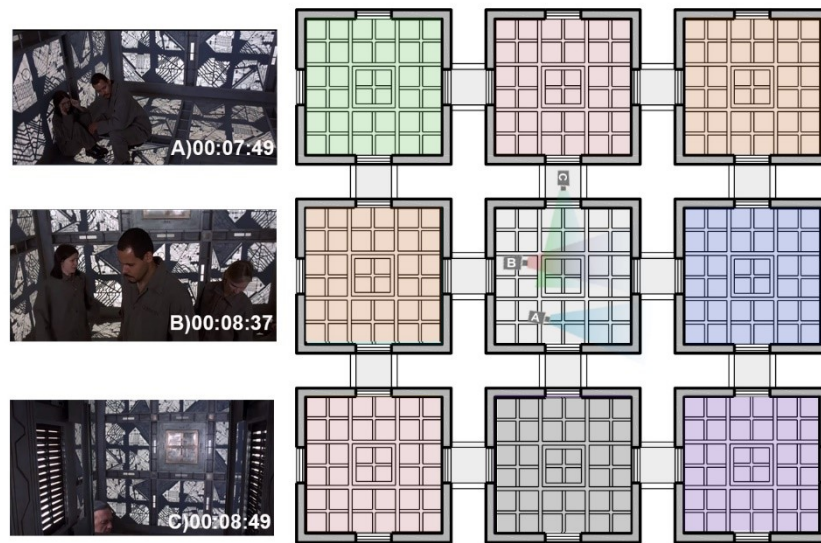


Figure 38, Sketch Plan of *The Cube* and Frames

(by Author)

The scenes are conceptualized into a death room<sup>290</sup> - with the division of nine equal sections and a passage (Figure 38, Camera C from passage) in the middle with identical four walls, slab, and ceiling. The texture of the drawings discerned by the divided in the gaps of the nine equal pieces are the images of architectural and topological drawings and graphics (Camera A). The scenery of the space is rather an intuit, despite the minimal depiction of the theme *The Room*- does not belong to any of the characters, the series of rooms are exactly same size, shape, and division except their color<sup>291</sup>. The deadly traps in the rooms are killing the victims but yet- being experimental this movie is an abstraction of a filmic, scenographic space. No mundane

<sup>290</sup> In every room there is a booby trap, chemical weapon etc.

<sup>291</sup> Color is used as a metaphor which differentiates the rooms in the maze.

materials and objects in the scenography, therefore the architectural space of the cube activates a diegetic reality. As he mentions in the interview below, Natali designed a three-part structure with identical rooms for scenery.

I knew that my first film was going to have a very low budget, and therefore it was probably going to have to take place on one set. But I knew that also that I was also not the kind of filmmaker who would do something like *My Dinner with Andre*. So, I had a little brainstorm one day, where it occurred to me, “Well, what if one set doubled for many?” So I would have the advantage of shooting in one space, but I would also be able to move my characters from place to place. This made me think of a maze of identical rooms, and therefore a symmetrical maze, and therefore a cube and so on. It took a while to, from that kernel of an idea, turn it into a three-act structure.<sup>292</sup>

The maze of cubes in the way of the adventure are the primary units of the space, being a room belonging to none of the characters but an undefined and may be an indefinite outsider, space has psychological tension on every inhabitant. This psychological tension is based on the architectural relations of space, the path to the exit is not defined and the individual doesn't know where s/he is in the composition.

#### **4.1.2. DIALOGUE BASED SPACE IN SINGLE ROOM MOVIES**

In this category, space itself is involved as an actor which also feeds the needs of the scenario, with its visuals and afilmic reality. In these movies, space is metastable and pregnant to functions-those are the spaces of the scene of a meeting, crime, incident or

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<sup>292</sup> David Chen, “Extended Video Interview: Vincenzo Natali, director of *Splice*- On making the sci-fi hit *Cube*” *Slashfilm*. 2010. Accessed 4 8 2018. <https://www.slashfilm.com/video-interview-vincenzo-natali-splice-cube/>

gathering. The main property of this type of the movies is the duration of the movie is almost equal to the duration of time in reality. Time is equivalent in both filmic and afilmic reality consequently it is possible to directly associate to the social conditions of the characters, their relations with architectural elements, besides the expression and representation of the architecture. The narrative space, like in the survey of Maistre, is produced as a narrative space with intensive camera movements.

These types of spaces are the offerings of the story, mostly spaces of denotation and scenographic and based on a scenario of a theatrical play or story of a literary text. One of the earliest examples of this typology is *Street Scene*<sup>293</sup> which entirely passes in the front of scenographic décor of an actual New York Street. However, the most well-known examples are scenographic in this type of space as *Sunset Limited*<sup>294</sup>, *The Man From Earth*<sup>295</sup> there are plenty of hybrid spaces as *12 Angry Men*<sup>296</sup>.

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<sup>293</sup> King Vidor, dir. *Street Scene*. (1931; USA: The Samuel Goldwyn Company)

<sup>294</sup> Tommy Lee Jones, dir. *Sunset Limited*. (2011; USA: HBO Films)

<sup>295</sup> Richard Schenkman, dir. *The Man From Earth*. (2007; USA: Falling Sky Entertainment)

<sup>296</sup> Lumet, Sidney. dir. *12 Angry Men*. (1957; USA: Orion-Nova Productions)

Table 9, Set properties of Dialogue Based Single Space Movies (by author)

	Movie Set Properties	The Rope (1948)	A Raisin in the Sun (1961)	A Special Day (1977)
Reality of the Set	Scenographic	X		
	Tectonic		X	
	Hybrid			X
Qualitative Properties of Set	Denotation		X	
	Punctuation	X		X
	Embellishment			
	Artifice			
	Narrative	X	X	X

#### 4.1.2.a. Scenographic Room of Dialogue : *The Rope*<sup>297</sup>

Director: Alfred Hitchcock Year:1948 Duration:01:20:00 Genre: Drama/Mystery

Brandon and Philip kill their close friend David (by a rope) who is also a guest for their dinner in the afternoon. They put him into a chest and serve dinner on the chest. The movie passes in a scenographic space in Manhattan, New York.

The living room of Brandon is designed to be a living room in one of the skyscrapers in Manhattan. Behind the curtain wall (Figure 39, Camera A and C), there are stable images of Empire State and Chrysler Building. Living room opens to the entrance of Brandon's flat. This entrance has a frame which is irrelevant to the period, distant from the modern composition (Camera B). The room gets most light from the curtain wall behind the seating made from made from large cushions.

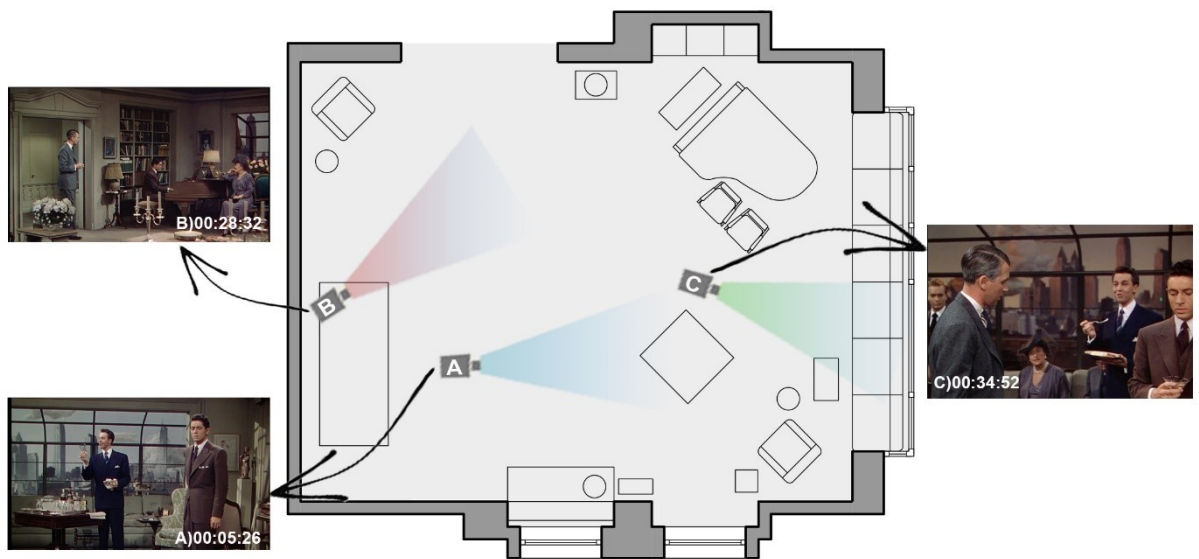


Figure 39, Sketch Plan of *The Rope* and Frames (by Author)

<sup>297</sup> Alfred Hitchcock, dir. *The Rope* (1948;USA:Warner Bros.)

In right above, there is a library behind the piano, in left, there are two more windows and a working place in front of them. The chest where David's corpse is in front of the counter wall.

Set of *The Rope* punctuates the modernist lifestyle and modern architecture with curtain walls and visuals of the landmarks (Camera C), however, the architectural confusion of embellishment elements. Nevertheless, the set can be severely considered as a "Narrative" with the changes in shots, notifying time (sun going down) and camera angles moving continuously in various directions. Moderately, the observer is placed with an invisible witness of the room.

The photograph below shows (Figure 40) that the scenographic set has been modifications of buildings of that Era. In his book, Art Historian Steven Jacobs<sup>298</sup> argues about the techniques that Hitchcock uses these adaptations targeting a satisficing scenery with the narrativity and active usage of single-set.



Figure 40, Photograph of the set<sup>299</sup> *The Rope*

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<sup>298</sup> Steven Jacobs, *The Wrong House: Architecture of Alfred Hitchcock* ( Rotterdam: 010 Publishers, 2007)p.29-30.

<sup>299</sup> Samuel Medina, *The Architecture of Alfred Hitchcock*. 2014. Accessed 6 9, 2018. <https://www.archdaily.com/470191/the-architecture-of-alfred-hitchcock>.



#### 4.1.2.b. Tectonic Room of Dialogue : *A Raisin in the Sun*<sup>300</sup>

Director: Daniel Petrie<sup>301</sup> Year:1961 Duration:02:08:00 Genre: Drama

The one location film is based on the play of Lorraine Hansberry<sup>302</sup> which passes in a tectonic space, a house in Chicago. Principal Filming Location of the movie was 4930 West Hirsch Street in Northside Chicago according to the newspaper<sup>303</sup>.

Film subjects an African-American family which is about to receive a payment from the insurance company, and their dreams about that money, Ruth and her mother-in-law's intention is to sell their house and settle in the fictitious American middle-class<sup>304</sup> neighborhood of Clybourne Park<sup>305</sup>. The ethnic discussions about the equality, human rights and psychological invasions which the African-American family faces are the essential themes of the film.

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<sup>300</sup> Petrie, Daniel.dir. *A Raisin in the Sun*. (1961;USA:Colombia Pictures Cooperaton)

<sup>301</sup> Canadian film director and producer.

<sup>302</sup> First African-American woman, author and the playwright who produced a play for Broadway.

<sup>303</sup> *The Defender* 11 July 1960. St.Suik de la Croix, "Negro Arts and Literature" in *Chicago Whispers: A history of LGBT in Chicago Before Stonewall* (USA:The University of Wisconsin Press, 2002)p.209

<sup>304</sup> Patti Hartigan, "'A Raisin in the Sun' inspires spinoffs and debate." *www.bostonglobe.com*. 02 03 2013, Accessed 6 12, 2018. <https://www.bostonglobe.com/arts/theater-art/2013/03/02/raisin-sun-and-its-spinoff-clybourne-park-overlap-huntington-speakeasy/2SgAmEtO2ikrtkBhqda6H/story.html>.

<sup>305</sup> *Clybourne Park* is a fictitious place of same *American Dream* Chicago neighborhood, (representative form of Hansberry's play) Bruce Norris's Pulitzer Prize-winning play 50 years later in 2010.



Figure 41, Sketch Plan of *A Raisin in the Sun* and Frames (by Author)

The residence in which the hopeless family living is very small, and can be stated as an “unmodern” space with no bathroom. In Sketch Plan (Figure 41) it is seen that the common space of the living room is attached to two small rooms and a small balcony. The Entrance is used as a living room and the child of the house sleeps on the sofa on the right of the entrance (Camera A). Kitchen side (Camera C) is containing a small sink and cupboards in the left corner. The Filmic space is clearly the space of punctuation with congested daily tools and commodities (Camera B).

#### 4.1.2.c. Hybrid Room of Dialogue : *Una Giornata Particolare* 'A Special Day'<sup>306</sup>

Director: Ettore Scola<sup>307</sup> Year:1977 Duration:01:50:00 Genre: Drama

The one location movie passes in a tectonic space of the Palazzi Federici<sup>308</sup> at Boulevard XXI Aprile in Rome, Italy. The exterior shots are showing Italian housing styles of the 1930s, the large courtyards, and high story apartments. This complex introduced a diverse lifestyle to Post WWI Italy, with its common space, impluvium<sup>309</sup>, atriums, and arcades as well as different levels of terracing and vertical circulation elements.<sup>310</sup>

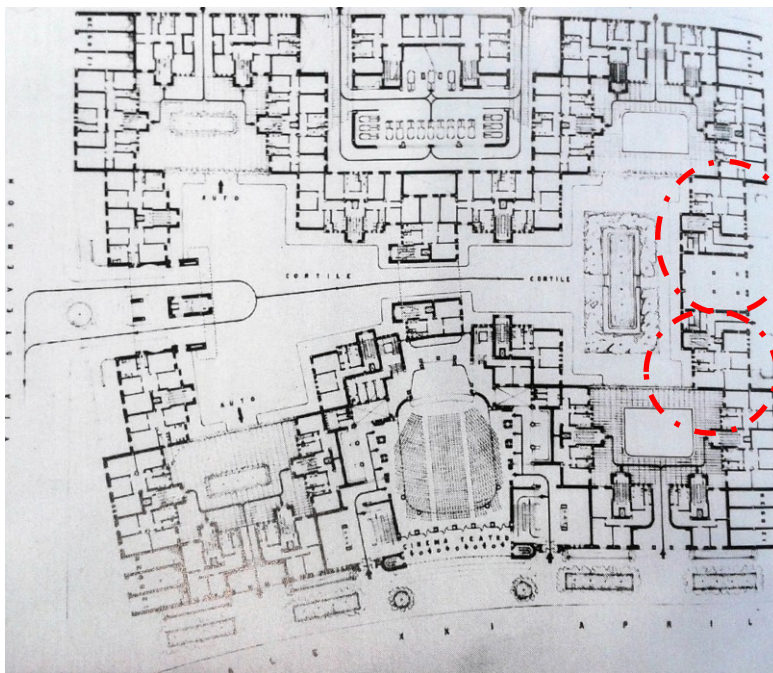


Figure 42, Plan of Palazzo Federici, Italy<sup>311</sup>

<sup>306</sup> Scola, Ettore. dir. *Una Giornata Particolare*. (1977; Italy: Compagnia Cinematografica Champion)

<sup>307</sup> Italian Director and screenwriter.

<sup>308</sup> During the 1930s, Governorate of Rome satisfied the housing demands of evicted families while War, with construction of large residential complexes to the districts which are highly populated. Palazzi Federici contained 442 apartments and about 1500 rooms and 29 staircases, it is designed by Italian architect Mario de Renzi.

<sup>309</sup> In courtyard, the pool which rainwater gathers.

<sup>310</sup> Mario De Renzi, "Affiliated house (Palazzo Federici)." *www.archidap.com*. 13 10 2014. Accessed 6 2018, 12. <http://www.archidap.com/opera/casa-convenzionata-palazzo-federici/>.

<sup>311</sup> Ibid. De Renzi.

Although the plans are similar, the home model created in the studio environment inspired from Palazzo Federici is different. The similar plans of residences are marked on the actual plan. The interior shots were made in a scenographic studio space which is an imitation of Palazzo Federici's condense planning style commented as 'fascist' architecture<sup>312</sup>. The movie focuses on the daily life of an Italian housewife under the fascist regime of Mussolini, 'The Special Day' refers to 8<sup>th</sup> May 1938, the day when Benito Mussolini meets Adolf Hitler in Italy. The costumes of the characters and the pastel colors of the background offer a concentrated and faceless commune under the political influences.



Figure 43, Photograph in 1977    Figure 44, Palazzi Federici

The apartment of Tiberi's in Palazzo Federici contains three bedrooms (one is shared with a living room) a bathroom, a kitchen (Figure 45, Camera E) and a depot with many furniture and light colors. Rooms have many entrances and doors but there is not a space of circulation except the entrance hall (quite a large space though). Nevertheless, the Tiberi family have six children, one of them sleeps in the entrance. The poverty of the family converted to architectural inadequacy rather the manifesto

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<sup>312</sup>Tiso, Giovanni. "Scola's A Special Day." <https://overland.org.au>. 2 2 2016. Accessed 6 20, 2018. <https://overland.org.au/2016/02/scolas-a-special-day/>.

that the complex offers. The estrangement of the unpredicted manifesto, the modern architecture and the small space is not efficient enough for the large eight-member family. Figure 45 shows the camera frames of the condensed set.

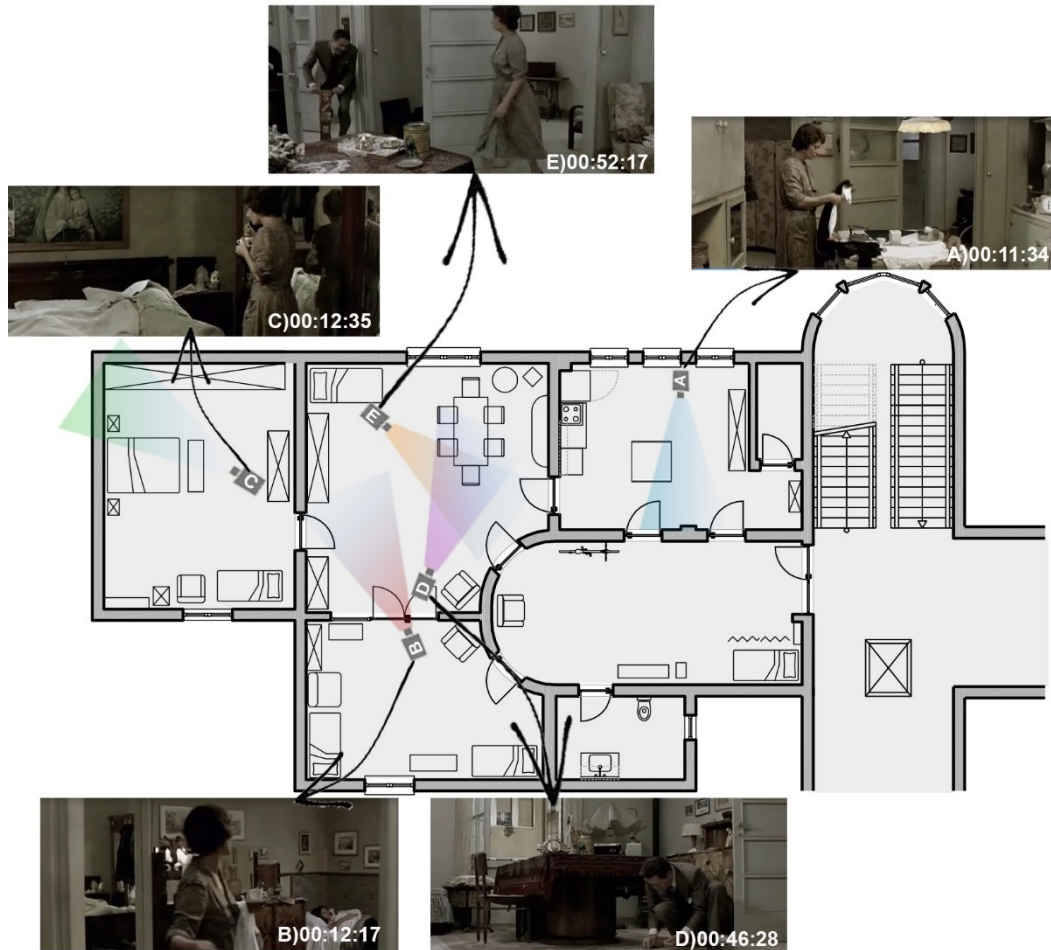


Figure 45, Sketch Plan of and Frames of *A Special Day* (by Author)

## 4.2. ISOLATION BASED SINGLE ROOM MOVIES

Isolation of the member, by the means of seclusion, the retirement of freedom, being insulated from external or prohibited from any interior is a psychological act where architecture becomes a station of the individual. The *caesura*<sup>313</sup> is signified as a division of the routine, therefore the architecture ought to enhance the dependence of the individual on space. The architecture of psychological spaces is generated in the similar rhythm towards the movements, montage and the cinematic experiences.

The architecture of these cinematic spaces is generally referring to microcosms are generally produced after the 1960s<sup>314</sup>, questions of identity, belonging and memory often appeared as thriller movies. One step further of the 'microcosm' mode, appeared as a panache of horror movies which are independent of the categorization of set design, founded from parapsychology. This current of "isolation" first appeared with the *Lifeboat*<sup>315</sup> continued with *Knife in Water*<sup>316</sup> and *Buried*<sup>317</sup> shot in very small model sets doesn't mostly rely on architectural elements. One location and architectural example can be hybrid set up as *Titanic*<sup>318</sup>. In these case, this section's intention is to categorize the places which have architectural elements.

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<sup>313</sup> A break between words in Greek and Latin, this expression also defines the thresholds of two diverse environments.

<sup>314</sup> Philippe Mary, "Cinematic Microcosms and Cultural Cosmologies: Elements of a Sociology of the New Wave." *Cinema Journal* 49 (University of Texas Press ) 49 (4), 2010. p.159-166. Accessed 12 6 2018. <http://www.jstor.org/stable/40801490>.

<sup>315</sup> Alfred Hitchcock, dir. *Lifeboat*. (1944; USA: Twentieth Century Fox)

<sup>316</sup> Roman Polanski, dir. *Knife in Water*. (1962; Poland: Zespol Filmowy "Kamera")

<sup>317</sup> Rodrigo Cortes, dir. *Buried*. (2010; Spain: Audiovisual Aval SGR)

<sup>318</sup> James Cameron, dir. *Titanic*. (1997; USA: Twentieth Century Fox)

#### 4.2.1. PHYSICAL ISOLATION (IMPROSONED SPACES)

Imprisoned Space in Single Room Movies founded on the theme of the captive interior, which the character is trapped or imprisoned. The main target of the movie is getting out of the space, the prison. Interior is an unwanted space, precepted as a commoditized space, which is not beneficial to be appurtenant. Gender discrimination, economic condition, psychological founded experiments are the main topics under this section.

Table 10, Set properties of Physical Isolation (Imprisonment) Single Space Movies by author)

	Movie	Le Trou 'The Hole' (1960)	Bitter Tears of Petra von Kant (1972)	Room (2015)
Reality of the Set	Scenographic		X	
	Tectonic	X		
	Hybrid			X
Qualitative Properties of Set	Denotation			
	Punctuation			X
	Embellishment		X	
	Artifice			
	Narrative	X		X



#### 4.2.1.a. Scenographic Room of Isolation , *Die Bitteren Tränen der Petra von Kant* '*Bitter Tears of Petra von Kant*'<sup>319</sup>

Director: Rainer Werner Fassbinder<sup>320</sup> Year:1972 Duration:02:04:00

Genre: Drama, Musical & Performing Arts

The film *Die Bitteren Tranen der Petra von Kant* is based on the own play of Fassbinder, which indicates the themes such as loneliness, satisfaction, fashion, arrogance, and sexuality. The film passes in a scenographic space rich in decoration and surrounded by an artifice background of reproduction of famous painting Midas and Bacchus<sup>321</sup> which depicts a 17<sup>th</sup>-century painting (Figure 46) of a classical period legend.



Figure 46, Midas and Bacchus<sup>322</sup>

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<sup>319</sup> Fassbinder, Rainer Werner .dir. *Die Bitteren Tranen der Petra von Kant* . (1972.West Germany: Filmverlag der Autoren)

<sup>320</sup> West German filmmaker, actor, playwright and theatre director.

<sup>321</sup> Famous painting by Nicholas Poussin, created circa 1629-1630.

<sup>322</sup> Emil Krén and Daniel Marx., "Poussin,Nicholas. Midas and Bacchus" *Web Gallery of Art*. Accessed 07 16 2018 [https://www.wga.hu/html\\_m/p/poussin/1/19midas.html](https://www.wga.hu/html_m/p/poussin/1/19midas.html)



Petra, owner of the modern apartment in Bremen, Germany is a manipulative and a megalomaniac designer, who falls in love with Karin. Behind their superficial dialogue, they refer to the social gender statements. The steel staircase at the edge of the plan leads to Petra von Kant's bedroom (Figure 47, Camera C) switches to her assistant Marlene's workspace with full of models with a level, which is a diverse psychological captive space for creating her designs. Flashy and bright color scheme turns into a dark place in contrast while Petra walks through her resting space to the workspace.



Figure 47, Sketch plan of The Bitter Tears of Petra von Kant and Frames

This intimate living and working space are the evidence of Petra's multi-personalities, in forms of modern and modest architecture, she offers to live as an embellished, post-modern fashion designer. The architectural elements of Petra's room are quite modern and the objects and decor in the building certainly do not form a concept. High banded(Camera A) windows and wooden posts (Camera B) and steel stairs(Camera D) visually seem to be not inclusive of this embellished space of Petra.

#### 4.2.1.b. Tectonic Room of Imprisonment, Le Trou 'The Hole'<sup>323</sup>

Director: Jacques Becker<sup>324</sup> Year:1960 Duration:02:12:00

Genre: Drama/Mystery

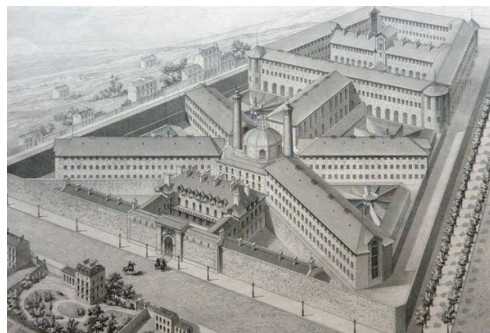


Figure 48, La Santé Prison, Museum Carnavalet<sup>325</sup>

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<sup>323</sup> Jacques Becker, dir. *Le Trou*. (1960; France: Filmsonor)

<sup>324</sup> French director, screenwriter and scenographer.

<sup>325</sup> Joseph Bamat, "Notorious 'VIP' prison in Paris closed for renovations" *France24* 21 07 2014. Accessed 5 8, 2018. <http://www.france24.com/en/20140721-france-vip-la-sante-prison-paris-renovations>



Figure 49, From the Movie Le Trou Photo



Figure 50, La Sante Prison Current Photo

La Santé Prison<sup>326</sup>, designed by Architect Joseph A. Vaudremer<sup>327</sup> is one of the most three known high capacity prisons in France. After his education in Beaux-Arts, he was a lecturer in French Academy in Rome. This prison building has the capacity of two thousand prisoners with its cell dimensions of 2.50 to 4 meters and a 3-meter-high ceiling<sup>328</sup>. The cell used in the film is probably a union of two cells in this description, larger than the actual dimensions, however, the common space is filmed without any modification to the actual building (Figure 49) as it is (Figure 50).

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<sup>326</sup> Located in Rue de la Santé in Paris 14th district.

<sup>327</sup> Joseph Auguste Émile Vaudremer (1829-1914) is a French architect best known for his public buildings in France, who designed many 19<sup>th</sup> century churches and monasteries. He won Prix de Rome.

<sup>328</sup>“La Santé Prison.” *www.wikipedia.org*. 12 6 2018. Accessed 6 16, 2018. [https://en.wikipedia.org/wiki/La\\_Santé\\_Prison](https://en.wikipedia.org/wiki/La_Santé_Prison).

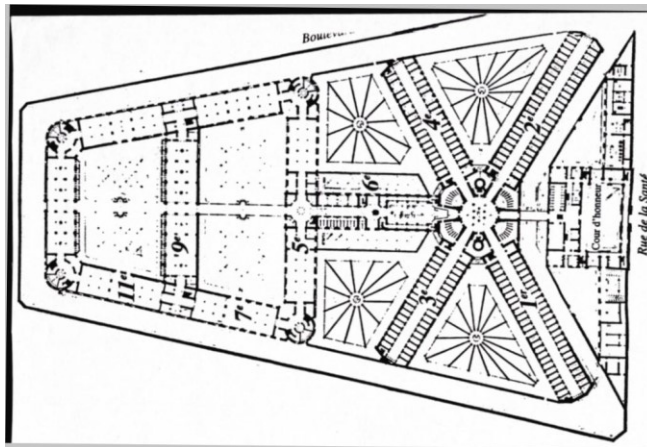


Figure 51, Plan of La Sante Prison<sup>329</sup>

Architectural organization of spaces of imprisonment according to the study of Hancock<sup>330</sup> and Jewkes<sup>331</sup> mention the clean, humane and safe environments ought to reduce the internal pain of the prisoners<sup>332</sup>. Therefore, as it is shown in the plan (Figure 51) the common areas are very large in contrast with the cells.

<sup>329</sup> "Prison departementales de la Seine" *Laveuneguillotine*. Accessed in 6 16,2018. <http://laveuneguillotine.pagesperso-orange.fr/75.html>

<sup>330</sup> 2009 - 2011 Associate Professor (Reader) of Organisational Behaviour, University of Warwick, UK.

<sup>331</sup> School of Social Policy, Sociology and Social Research - Professor in Criminology

<sup>332</sup> Philip Hancock, Yvonne Jewkes. "Architectures of incarceration: The spatial pains of imprisonment." *Sage Journals*, 2011. Accessed 6 2018, p.17. <http://journals.sagepub.com/doi/pdf/10.1177/1462474511422171>.

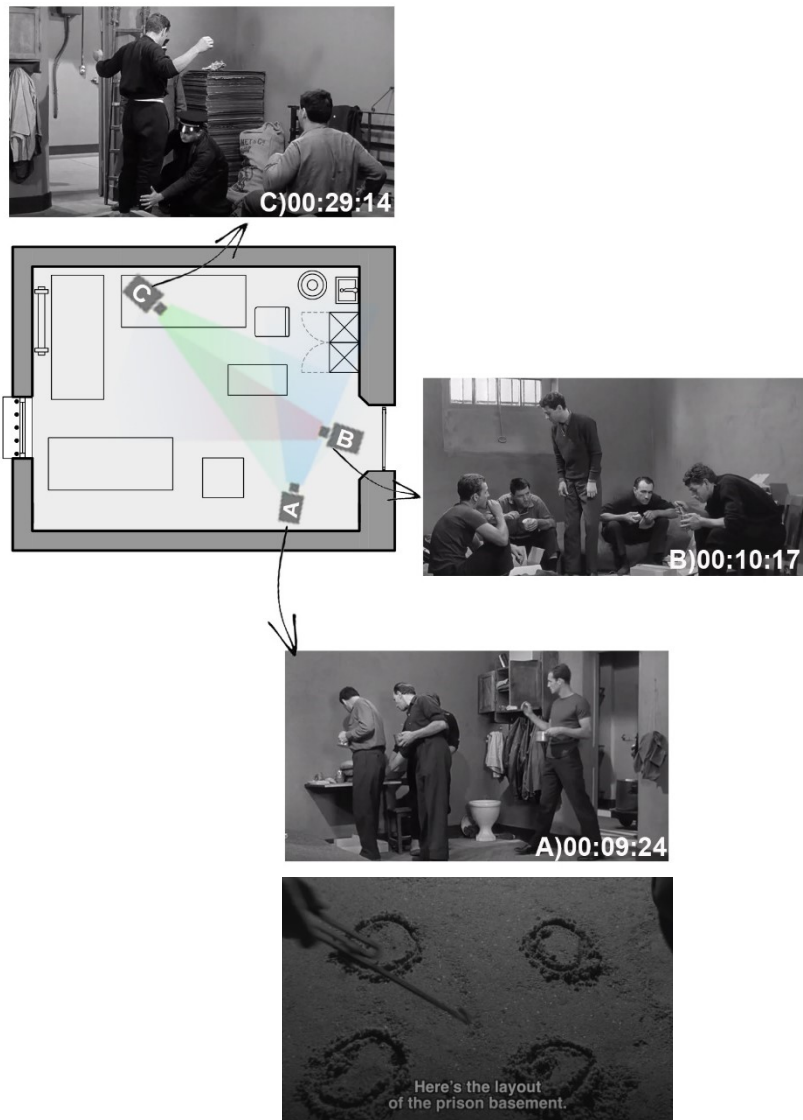


Figure 52, Sketch Plan of *Le Trou* and Frames

The movie contains the four long-term prisoners plans and actions of escape from the hole they dig in the slab of their cell, which they thought is - their final room before death. The little cell has a high and small window with bars, a door with a sliding

window(Figure 52, Camera C) and three beds laid on the floor (Camera B). The food is served by the guardians; therefore, the utensils are kept in the cupboards on the right behind the small toilette (Camera A). The prisoners intend to draw the basement floor plan of the prison in the slab after they remove the wooden paving and try to find the way out from the cell by demolishing a hole and then a tunnel.

#### 4.2.1.c. Hybrid Room of Imprisonment of a Child , *The Room*<sup>333</sup>

Director: Lenny Abrahamson<sup>334</sup> Year:2015 Duration:01:58:00

Genre: Drama/ Thriller

The movie adaptation origins from the novel of Emma Donoghue<sup>335</sup>, first 10x10 feet tectonic studio. The movie covers the world of a woman and her son Jack trapped by a kidnapper. Jack is born in the room where his mother is kidnapped and they stay there until his age of five. The only spatial environment of Jack is the only room he observes and lives, in his scope: the room is the only world.

The room has a door and a roof window, covered in sound insulation from inside it is a place of isolation, a small shed which is unobtrusive in the garden of the kidnapper. There is a bed where Jack and her mother sleep in (Figure 53, Camera A), a wardrobe (Camera B), a small kitchen counter (Camera C), a small table and two chairs and on the edge, there is a small bathtub (Camera D) and toilette which Jacks situate not as subjects but members of the room. Jack spends most of the time awake, walking around in the room, looking through the roof window, the only aperture sunlight enters.

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<sup>333</sup> Lenny Abrahamson, dir. *Room*. (2015, Ireland: Element Pictures)

<sup>334</sup> Irish movie and TV director.

<sup>335</sup> Irish younger reader writer who achieved independent spirit award for adaptation of *Room*.

This space is more than a container to Jack, his understanding of the reality of spatial environment is formed inside this shed, therefore he does not accept there can be someplace else out of there. Jack's existence for him, is associated directly with objects and physical architecture of the room (Camera F).

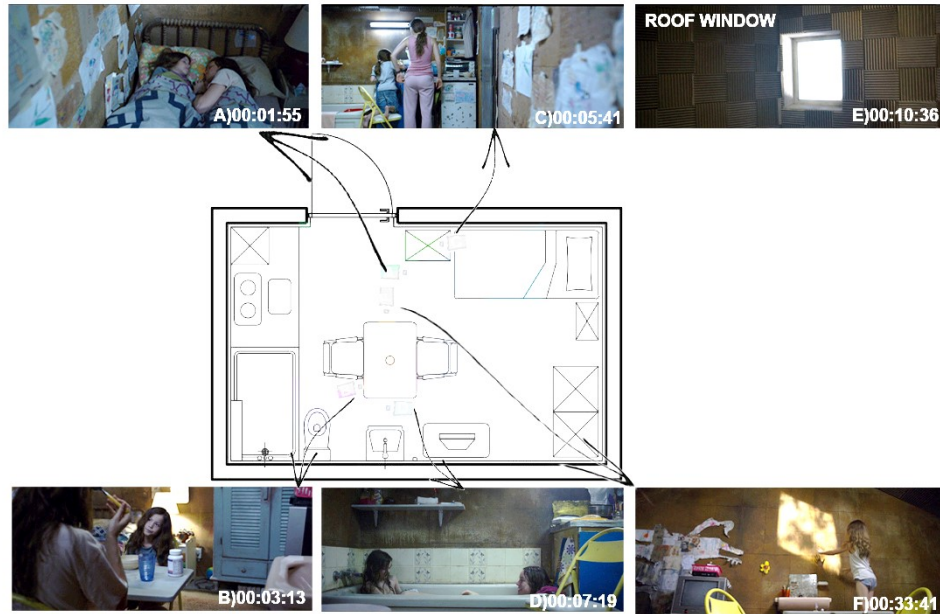


Figure 53, Sketch Plan of Room and Frames

(by Author)

Jack's thought is related to the fact that exists in this place. He thinks he will be there only because he did not know and perceive any another place, he does not understand the places and people on the TV, and he can't imagine the book he is reading: *Alice in Wonderland*. Nonetheless, this place, which he thinks is his own 'room', is actually a prison, and it is formed outside his will, but spatial to him. He would only realize the



truth about himself and his existence if he had perceived another place. He realizes the truth that the world is not actually only one room, and gains the notion of spatiality as a shock after getting out of the room after the duration 1:00:00.

Human endows the space some functions, they together fill the space with not only their physical existence but also their intentions, behavior, and thoughts. Subsequently the escape of Jack and his mother, they come to visit the Room again. Jack is surprised to see that the room is not as large as he remembers. Since Jack's interpretation of world changes when he is out of the room, the room seems to be very small to him there are two reasons for that statement:

Firstly, the room is not his only *world* anymore and secondly, his imagery world and knowledge have been improved after being free, he is not imprisoned anymore.



Figure 54, Production of the Movie *Room*

Production designer Ethan Tobman states that the set of Room has been constructed as a Rubik's cube with metric panels and to produce a detailed background the interior has been decorated with little models of toys made from aluminum foil. Tobman's analogy of scenery is best expressed in these sentences:



... For the room itself, we had one set. We experimented with the idea of several sets; we thought it might save time. But for (Jacob), who plays the kid, Jack, we felt it would be easier for him to commit to this pretend world if it was one place rather than several sets. Ethan's great idea was to create a set where you could remove panels from the walls. Any section could move separately, so we could use it to get access into corners or other difficult places to get a camera. The other rule: We would never put the lens outside the dimensions of the space..<sup>336</sup>

This paragraph citing the production designer Tobman's views on the stage set of the film "the room" develops many themes discussed in the thesis. Single space of the cottage in the film was initially thought as a series of spaces representing or simulating the cottage interior. So a single space movie is not necessarily shot in one single real or scenographic space. In the case of "the Room" this was intentionally done because inexperienced or child actors can commit to the feeling of trapped in one single space, when the film is shot in a really one single space. Building a real cottage (tectonic space) help to feel and express the entrapment.

However, this tectonic space has the potential to remove some panels on the walls and ground to locate the cameras and crew. The last sentence is interesting. The cameras are put inside the cottage not outside by removing one wall away and focusing into the interior space. Therefore, director acknowledges the limits of the space, in other words architectural space of the cottage limits the filmic space in all aspects and they overlap.

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<sup>336</sup> Kristopher Tapley, *'Room' Creating a World in a 10-Foot Space*. 19 10 2015. Accessed 6 17, 2018. <https://variety.com/2015/movie/awards/room-set-10-feet-production-designer-cinematographer-1201643947/>.

#### 4.2.2. SPACES OF EXTERNAL INSULATION

This is the type of Single Room Movies refers to the type of the movies which has no exterior stimulants. Only the microcosmic space, can be the synthesis of movie, afilmic, screenic reality and diegetic reality. These spaces have no exterior stimulants, psychologically and physically, aiming to express the concentration of space's own rules and jargon. The main theme of these spaces is the architecture barrier, the limits created intentionally and enthusiastically to determine the venue.

Table 11, Set properties of Spaces of External Insulation Movies (by author)

	Movie Set Properties	Le Bal	Rear Window	10 Cloverfield Lane
Reality of the Set	Scenographic	X	X	
	Tectonic			X
	Hybrid		X	
Qualitative Properties of Set	Denotation			
	Punctuation		X	X
	Embellishment	X		
	Artifice			
	Narrative	X	X	X

#### 4.2.2.a.Scenographic Room of Isolation , *Le Bal*<sup>337</sup> ‘Ball’

Director: Ettore Scola Year:1983 Duration:01:52:00 Genre: History/Musical

Scola, with this silent film, expressed the fifty years period of an entertainment space in France, a Ballroom. Five different scenographic mise-en-scene was used during the film, not narratively positioned under periodical artistic influences: the materials, the covers, and embellishment of columns, tables and chairs syncing the period of (Figure 55) representation of France. As in the previous example of same Scola, *Una Giornata Particolare*, Scola’s intention to emphasize time period. In this period of fifty years, architectural elements, lighting, and materials are changing as costumes of the same characters change (Camera B, Camera C). The dialogue of characters is analogized with the movements, gestures, dance, and music in the film. Carlo Testa<sup>338</sup> comments:

Scola can be said to have consistently shown an interest in stories that could cinematically capture the particular rumblings running through Italian society at each given moment and in each given phase of its historical development.<sup>339</sup>

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<sup>337</sup> Ettore Scola, dir. *Le Bal*. (1983; France: Cinéproduction)

<sup>338</sup> Professor of Italian studies.

<sup>339</sup> Carlo Testa, “Global Trends,Local Crisis.” In *Italian Cinema and Modern European Literatures, 1945-2000*(Westport,Conneticut,London: Pragaer Publishers, 2002)p.99.

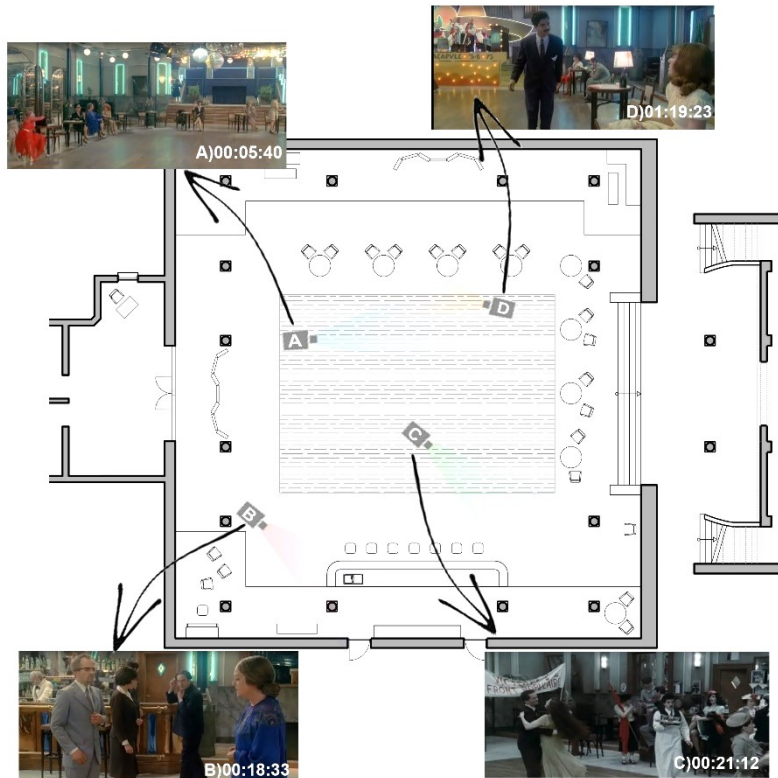


Figure 55, Sketch Plan of *Le Bal* and Frames

(by Author)

The film provides the scenography of the 1930s to the 1980s architecture within the jump-cuts. The volume and ceiling height of the space never changes but the decoration, embellishments, costumes, music, and furniture establish the spectator's perception of the period. Empathically without a narrative structured set, this film constructs a parallel narrativity by visuals, constructs various spectorial realities.

#### 4.2.2.b. Tectonic Room of Isolation, 10 Cloverfield Lane<sup>340</sup>

Director: Dan Trachtenberg<sup>341</sup> Year:2016 Duration:01:46:00

Genre:Drama/Mystery

Michelle wakes up in a room after having a car accident. Howard, who found her had constructed a bunker for being protected from alien attacks. Edward, who is another guarded person in the bunker, Michelle and Howard are the only people left. Outside, even air is contaminated.

10 Cloverfield Lane is filmed in New Orleans America.<sup>342</sup> Homeplace Plantation which is an abandoned house is announced as the filming location of the movie in IMDb. Critics thought it was a marketing strategy for the release of the video game of the thriller movie, however, Trachtenberg confirmed that was the exact location of the production. Homeplace Plantation is built 1801, in actual plans, it does not have a basement. The entire film is passing in a shelter in the basement built by the character Howard. In few frames, Plantation appears as in below however the shelter's entrance is not clearly seen. It can be possible that the shelter is under the Plantation (Figure 56, marked in red) because it is a buried place which does not have a direct exit and does not take direct sunlight.

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<sup>340</sup> Dan Trachtenberg, dir. *10 Clover Lane*. (2016; USA: Paramount Pictures)

<sup>341</sup> American director and writer.

<sup>342</sup> "10 Cloverlane Filming Locations" *Moviemaps*.<https://moviemaps.org/movies/1bb>

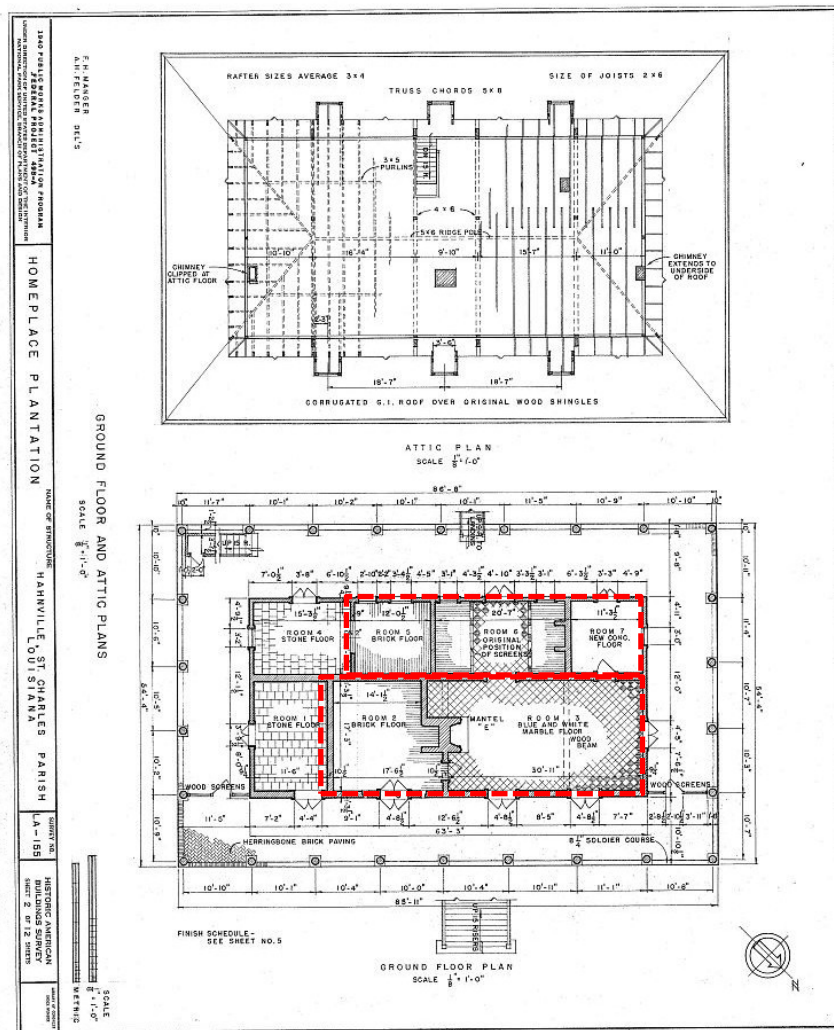


Figure 56, Plans of Homeplace Plantation<sup>343</sup>

<sup>343</sup> "Floor Plans Homeplace Plantation, Hahnville, St Charles Parish, Louisiana" *Historic Structures*.2015. Accessed in 5 8 2018 [http://www.historic-structures.com/la/hahnville/homeplace\\_plantation4.php](http://www.historic-structures.com/la/hahnville/homeplace_plantation4.php)

The shelter contains four different parts, the core area has a “living” part with a fireplace, bookshelves, a table and sofas and this part is used for resting. In the edge, there is kitchen part and between the living area and kitchen, there is a table used for eating (Camera G). The main area’s ceiling is vaulted by steel elements (Camera C), as well as the depot part which is the second biggest part which Edward stays in (Camera B). This cold- lighted area is used for food supplies and at the end of the vault, a door opens to Michelle’s room (Camera A). Her room contains only a mattress on the floor for sleeping. All the doors are big and all of them have a lock. Howard’s room is located below in the plan (Camera D), which directly opens to the core area (Camera E). The kitchen in the left below corner is connected to stairs to above, an air duct (Camera F) for preventing contamination, and outside Howard’s bunk.

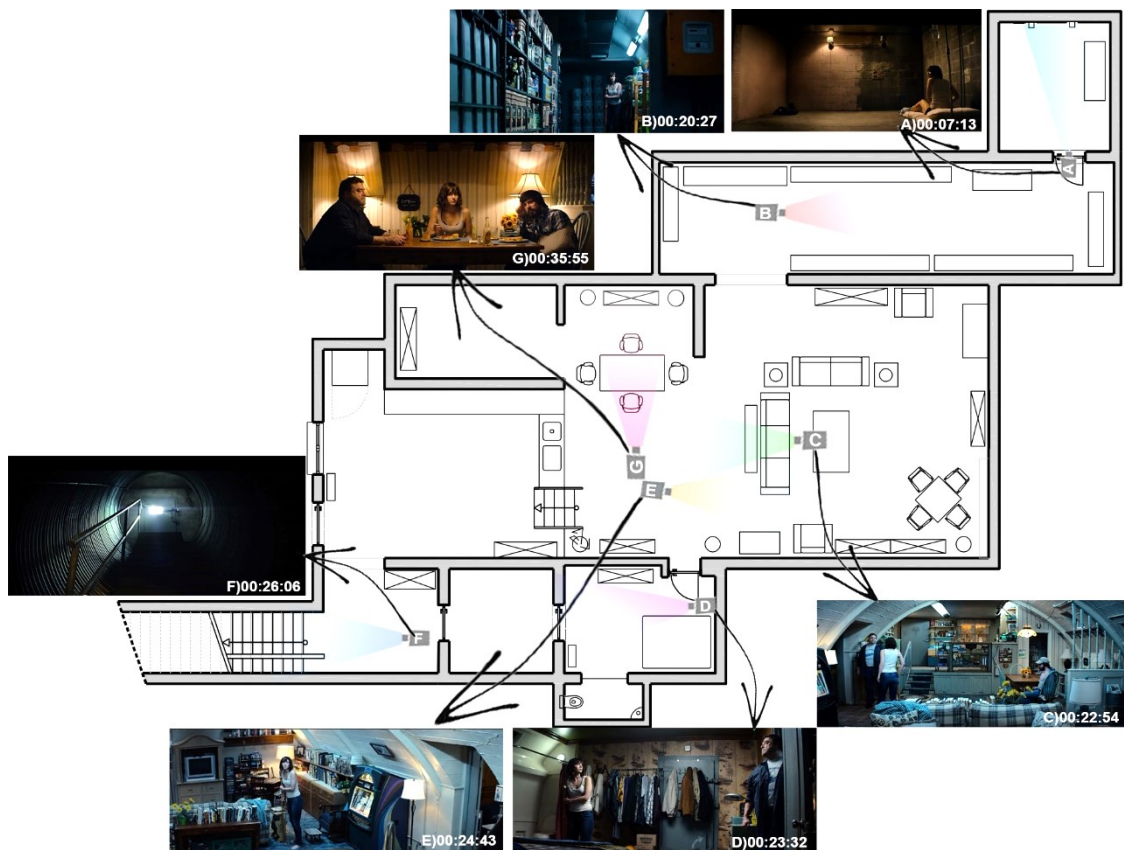


Figure 57, Sketch Plan of Cloverfield Lane 10

#### 4.2.2.c. Hybrid Room of Isolation, *Rear Window*<sup>344</sup>

Director: Alfred Hitchcock Year:1954 Duration:01:55:00

Genre: Mystery/Thriller

*Rear Window* is considered one of the most realistic and modern examples of a set of an architectural environment passing in a scenographic space. However, the exterior shots are from a tectonic environment.<sup>345</sup> In the plot, journalist photographer (Jeff) is stuck in his apartment because of a broken leg, gains up to an exercise of watching people in his neighborhood. Due to the organization scheme of typical courtyard plan of the residential architecture style known as urban garden style, also seen in German and Spanish city architecture, the enclosure of the planning shape is externally isolated however, it contains a microcosmic organism of the living.



Figure 58, The Apartment used for Exterior Shots <sup>346</sup>

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<sup>344</sup> Alfred Hitchcock, dir. *Rear Window*. (1954;USA: Alfred J.Hitchcock Productions)

<sup>345</sup> Adress: 125 Christopher Street (btw Hudson Street and Bedford Street) Manhattan.

<sup>346</sup> "Rear Window(1954)" *Onthesetofnewyork*. Accessed 6 19,2018.

<http://onthesetofnewyork.com/rearwindow.html>



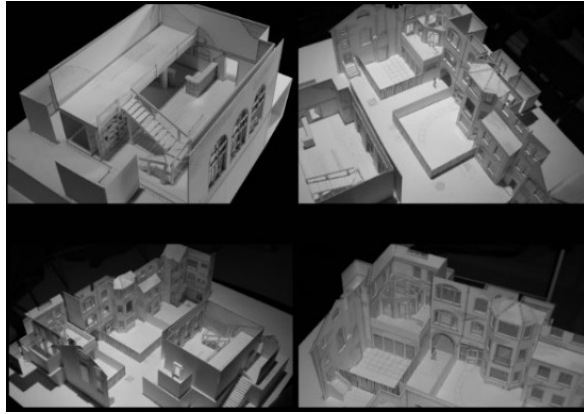


Figure 59, Model of Alfred Hitchcock's *Rear Window*<sup>347</sup>



Figure 60, Model of Alfred Hitchcock's *Rear Window*

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<sup>347</sup> Fosco Lucarelli, "Rear Window: dissecting and recreating a movie's scenario." <http://socks-studio.com>. 24 04 2012. Accessed 6 19, 2018. <http://socks-studio.com/2012/04/24/rear-window-dissecting-and-recreating-a-movies-scenario/>.

Perceptual reality surrounds phantasmagorias as in *Rear Window*, has been the greatest example of naturally formed frames of filmic space. Hitchcock, before he began to work as a director, was a set designer in the 1920s, in his movies, the architectural elements are commonly used as the *symbolically* tectonic elements.

In the website of Socks Studio (Figure 59 and Figure 60), there are models of the flats which are used as studios for *Rear Window*, the architectural work of the set design was done after the movie, to emphasize the capability of the design via the filmic experience of the narrative structure of the set. In the film, the architectural elements are privileged than the dialogue and the story.



Figure 61, From the Movie Rear Window

Steven Jacobs has discursively examined the architectural elements<sup>348</sup> which Hitchcock used in his movies, the narrative structures or typical themes as

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<sup>348</sup> He called them *motifs*.

voyeurism<sup>349</sup>. As Hitchcock retaliates the spectator of the movie and via main character Jeff's hunger for observation. In another work, *Framing Pictures*, Jacobs categorized the framing techniques of Hitchcock and then focused on the director's sensitivity of framing in filmic space. This studio work is done by the set designers, within the sets of movies, the construction is somehow real- for the set designer. The materials are light and non-resistant, some of them are not usable but they conceive us that the movie is real entirely seen and perceived real by the narrative structure- the frame is real.

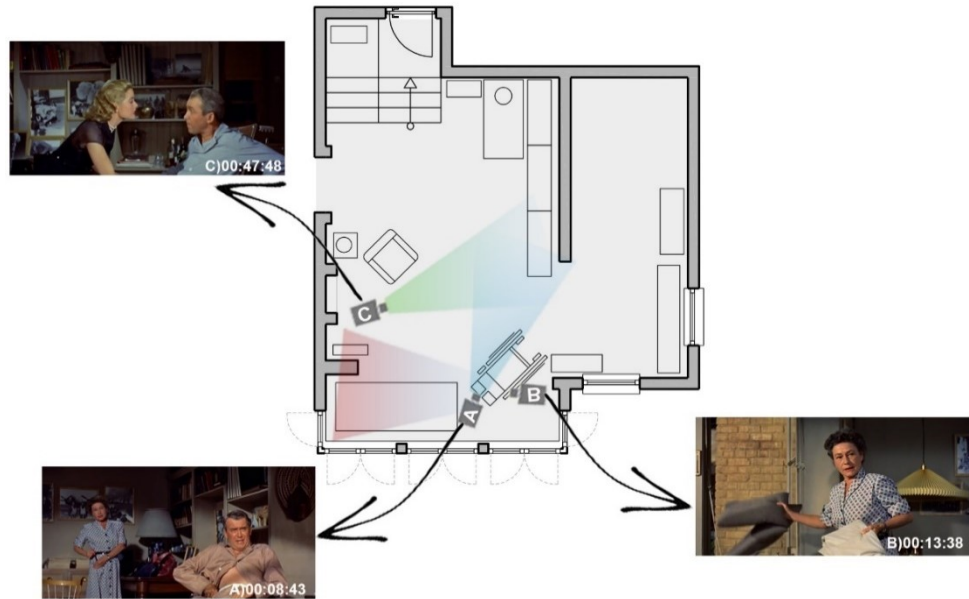


Figure 62, Sketch plan of Rear Window and Frames

In the film, only the entrance and the living area of Jeff's apartment is shown. There are stairs reaching to the living space from the entrance and in the right, there is a study space of Jeff with a large table and a wooden chair (Camera A). The living room is separated with the kitchen by high bookshelves (Camera C). Space is lit by the dense windows which grab Jeff's attention with their translucency.

<sup>349</sup> Ibid. Jacobs, *The Wrong House: Architecture of Alfred Hitchcock*. 2007



## CHAPTER V

### CONCLUSION

Spaces in the movies indicate many things about the architectural properties prevalent at the time of the film (the historical, sociological and cultural conditions) and the techniques of filming. Narration and film space have a reciprocal interaction. While the film space creates a lot of ideas about how the narration can be, these ideas are depicted and represented in the film space. The graphic representation is a priority while designing a film set (sketches, storyboards, stage animations) as in the architectural space (sketches, plan, section, elevation, perspectives) design. These types of spaces are founded from similar design techniques, and they share another affinity: narration.

The filmic space is designed foremost by directors, cinematographers and art designers sometimes these professions also consulted by architects or interior architects. However, they focus more on the dramatic implications and the actions which is hard to transfer into architectural space. Actually, as noted at the beginning of every chapter, 'Room' is a feature of both architectural and filmic composition and it must be read with all the architectural design elements. Art designers and architects together work out these preliminary thoughts by designing a film set or modifying an existing space inside a building. The filmic space designed by this process responds to the comments of all the participants in the production of a film (director, producer, art director, cinematographer). Similarities and differences in set design owing to space's state of

reality (-R1-R2-R3<sup>350</sup>-), historical period (or era) and architecture (a plan sketched by the author) are examined critically. By introducing a sketch plan of the film set, the notions<sup>351</sup> and physical<sup>352</sup> aspects of the spatial environment are discussed to observe its impact on the film scenario.

However, this interaction amongst the people involved in the spatial dimension of the film space is unique in each case. For example, auteur directors<sup>353</sup> do not need this consultation, they also endow perception of space as architects with the scenario's impacts on their design. They produce space via story of the space and they produce the film in this represented filmic space. In this study, architectural elements in the filmic space of single-room movies were taken into consideration with an architectural manner.

In this thesis, Single Room films made in the period between 1940-2016 are selected from American and European cinema. Mainstream, commercially produced films mostly refrain from single room settings, therefore, most of the examples in the selection can be considered as art house films. Samples from the genres of auteur cinema, drama, musical, mystery, thriller, crime, comedy are studied and the spaces are analysed and represented in plan drawings. The selected films are examined due to their suitability of constituted typologies in the thesis, based on the concepts of Abstracted, Dialogue Based, Physical Isolation and External Insulation Spaces. These four typologies are analysed due to the space properties: scenographic, tectonic and hybrid. After this categorization, the films are eliminated to twelve samples which are conspicuously convenient to those categories. Inevitably it can be clearly stated that

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<sup>350</sup> Tectonic architecture is accepted as R3 type reality, however, it covers first two reality phases (R1 and R2) in its design stages.

<sup>351</sup> As mentioned in 2.2.1. NOTIONAL COMPONENTS OF FILMIC SPACE

<sup>352</sup> As mentioned in 2.2.2. PHYSICAL COMPONENTS OF FILMIC SPACE

<sup>353</sup> Directors who have a lot of influence on the making of their films, so that they can be considered as their author.

*Cambridge Dictionary*, s.v. "Auteur," Accessed 10 11, 2018,  
<https://dictionary.cambridge.org/us/dictionary/english/auteur>

over 480 films are in this category of single-room films, and all of them are suitable for this evaluation if evaluated.

Are movie spaces just scenographic spaces, or are the sites built from scratch as an architect usually does? So, is it really true that every filmic space seen is real? It can be both, the film space can be scenographic and seem actual as a tectonic space or it can be a hybrid space (scenographically modified tectonic space). It must be noted that these spaces in films would have completely different apprehensions with the operations as use of different camera lenses or lighting or angles in cinematic representation.

This thesis on “Single Room” films was made in order to define their microcosmic, enclosed, segmented and unique spaces. How the aforementioned themes i.e. “Abstraction”, “Dialogue”, “Isolation”, and “Insulation” are handled within the boundary of filmic space is closely analysed and the origin of those cinematic work is discovered in literary and theatrical pieces. The single room films also emerged as film versions of the works inspired by the single spaces of the theatre, which were previously staged or written. Theatre works directly influenced “Abstraction” and “Dialogue” categories of the thesis.

The room is a depicted space for many art forms, represented space or rehearsal space of many besides its antique function of the cover<sup>354</sup>. Architectural and philosophical texts focused on the concept of a “Room” are also studied to clarify the parallels between cinema and literature, and philosophy. In Perrot’s work of *History of Chambers*, it is stated that every room has philosophical story. The only form of existence in this space is the story of the room. The room becomes the single space

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<sup>354</sup> Semper defines the basic space would have four components, cover refers to one which is related to this definition of “enclosure”, a naturally or artificially sealed area.  
Gottfried Semper, *The four elements of architecture and other writings*. Translated by Harry Francis Mallgrave and Wolfgang Herrmann. England: Cambridge University Press, 1989.p.102

within a story. Furthermore, this room can exist before the story and be the only place of the story, but it can also be created for the story as in literature (also for theatre, cinema and architecture). Literary texts which represent and dreamed about the architectural settings of the stories passing in single rooms are also mentioned in the thesis to analyse similarities between the two narrative arts, literature and cinema. De Maistre's *Journey Around my Room* emphasizes that the entities of a single room can be specified within a work of literature. Such a work describes the physical characteristics of the spatial setting so vividly that it can be translated into a sketch by an architect easily and maybe to a film. Still, this translation (adaptation) will most probably produce different results, in accordance to the different interpretations of the people involved in the making of the different films (director, set designer or art director).

Due to their similar form conceptions, cinematic and architectural space refers to each other. Continuity is the most important feature of narrative films, and it also depends on the architecture of the sets. Furthermore, in most of the plots of single room movies narration is on basis of objects and characters rather than spaces. However, it can be clearly stated that the rooms in these movie spaces are experimental rooms created to direct audience to the movie space. This narrated room can be a room that is impossible to exist in terms of architecture; this suggests that the basis of creation of the filmic space can actually be the purpose of experimentation. This experimentation may gain further dimensions through psychological research, survey and interviews based on this concept.

The rooms are spatial units of both cinema and architecture. Comparative analysis of the space understanding in both fields would be a great contribution to the explorations on the current lifestyles and mood of a historical period. Since the spaces in the scenarios are fictional, each scene in the formation of the film space is important. The



existence of the room begins with the scenes firstly designed in the mind. The composition of the cinematic space with its visuals, audio, and its duration reminds the essence of the tectonic and real environment to the spectator, although it is a scenographic space.

This thesis is one of the study areas that shed light on the interaction between cinema and architecture. To elaborate more on this interaction, further topics of studies can be suggested about some themes in the single room movies. For example: relationships of public and private domains in spatial terms is a promising theme. As in the examples *Rear Window* and *Una Giornata Particolare* the movies pass in interiors but they also have informative frames of external relationships. One thing that is to be questioned is whether the scenographic design is applicable only to interior spaces or the exterior spaces are “stage sets” as well. The exterior space can be fictitious, the interior space can be realistic or the opposite as well. While analysing these two films, the facts can be investigated that as if exterior and interior similarities or differences define “public” and “private” manners of characters. How the character behaves in interior, and why the events that do not occur in the outdoor space during the film? Moreover, the exterior space can be fictitious, the interior space can be realistic as in *10 Cloverfield Lane*, it can be discussed with another film which have opposite properties.

The thesis also suggests a further research on the role of cultural contexts that effects the creation of spaces and interpretation of film space in the films. Single room movies shot in different countries that represent national cinemas (as named by many film critics) can be comparatively analysed in detail to see if there are any unique usage of space to identify a particular culture, school, director. The current concepts of architecture and cinema have similar forms of identification between different nations.

This is why a filmic space is apprehensible and understandable globally as a common phrase.

However, it can be interesting if investigate the typologies of the “Room” understanding of a particular director or genre. Since the depictions of “Single Room” are similar, “national cinema” can be analyzed within highlighted ordering. As a preliminary idea of another important study, Single Room Films can be evaluated by associating with national cinema styles. For example, by examining the spatial descriptions of Turkish films, it is possible to examine the relationship between film space and architecture for a particular cultural framework.

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## APPENDIX

### FILMOGRAPHY

Name	Year	Director	Cinematographer	Country	Company
10 Clover Lane	2016	Dan Trachtenberg	Jeff Cutter	USA	Paramount Pictures
A Raisin in the Sun	1961	Daniel Petrie	Charles Lawton, Laurence Rosenthal	USA	Colombia Pictures Cooperation
Die bitteren Tränen der Petra von Kant	1972	Rainer Fassbinder	Micheal Ballhaus	West Germany	Filmverlag der Autoren
Dogville	2013	Lars vonTrier	Anthony Dod Mantle	Sweden	Zentropa Entertainments
Le Bal	1983	Ettore Scola	Ricardo Aronovich	France	Cinéproduction
Le Trou	1960	Jacques Becker	Ghislain Cloquet	France	Filmsonor

Name	Year	Director	Cinematographer	Country	Company
Rear Window	1954	Alfred Hitchcock	Robert Burks	USA	Warner Bros.
Room	2015	Lenny Abrahamson	Danny Cohen	Ireland	Element Pictures
The Cube	1997	Vincenzo Natali	Andrzej Sekuła	Canada	Wallace Avenue Studios
The Rope	1948	Alfred Hitchcock	Joseph A. Valentine, William V. Skall	USA	Warner Bros.
Una Giornata Particolare	1977	Ettore Scola	Pasqualino De Santis	Italy	Compagnia Cinematografica Champion
Venus in Fur	2013	Roman Polanski	Pawel Edelman	France	R.P. Productions