

PHENOMENOLOGY OF THE IMAGE: DISEMBODIED SUBJECT IN CINEMATIC  
SPACE

by

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PHENOMENOLOGY OF THE IMAGE: DISEMBODIED SUBJECT IN CINEMATIC  
SPACE

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## **ABSTRACT**

### **PHENOMENOLOGY OF THE IMAGE: DISEMBODIED SUBJECT IN CINEMATIC SPACE**

This thesis investigates the relationship between architecture and cinema by employing concepts of space, perception, experience, and image, and interprets the effects of architectural images in cinematic spaces on the experience and mental states of the disembodied subject through a selected film. This thesis discusses space experiences in the context of the images that are formed in the subject's mind and applies phenomenology as research methodology to inquire the subjective structure of experiences.

The first chapter introduces the aim, scope, and methodology. The second chapter discusses the relationship between architecture and cinema through their history, their contributions to each other, and their shared concepts and techniques. The third chapter investigates the concept of space as the main source of the relationship between the two disciplines with a phenomenological approach toward perception and experience. It has been concluded that these two disciplines can create similarities in the context of the experience of the "lived space". The fourth chapter discusses the concept of image through spatial representations and spatial images (reflections of these representations in mind), and examines the effects of images on the subject's spatial experience. The viewer who physically experiences the cinematic spaces as disembodied is investigated on how they come to have an embodied and multi-sensory experience through the moving images.

In the case study of Andrei Tarkovsky's film "Nostalgia", the spatial phenomenology of the disembodied subject, the effect of the images in the cinema on the experience of space, and the emotions that these images reveal are discussed with the first-person phenomenological method. The researcher interprets his own image experience through a cross-reading of Juhani Pallasmaa's book "The Architecture of Image" (2001). The conclusion suggests that the architectural images in the cinema direct the experience of space, and similar to the architectural space experience, the experience of the cinematic space differs from subject to subject.

## ÖZET

### İMGENİN FENOMENOLOJİSİ: SİNEMASAL MEKANDA BEDENSİZ ÖZNE

Mimarlık ve sinema ilişkisini mekan, algı, deneyim ve imge kavramları üzerinden ele alan bu tez, sinemasal mekanlarda yer alan mimari imgelerin izleyici konumundaki bedensiz öznenin deneyimine ve zihinsel durumlarına etkilerini seçilen film üzerinden yorumlamaktadır. Mimari ve sinemasal mekan deneyimlerini öznenin zihninde oluşan imgeler bağlamında tartışan bu tezde, deneyimin öznel yapıya sahip olması nedeniyle araştırma yöntemi olarak fenomenoloji kullanılmıştır.

Tezin giriş bölümünde amaç, kapsam ve metodoloji tanıtılmıştır. İkinci bölümde mimarlık ve sinema arasındaki ilişki, tarihçeleri, birbirlerine katkıları ve ortak kullandıkları kavram ve teknikler üzerinden ele alınmıştır. Üçüncü bölümde ise, iki disiplin arasındaki ilişkinin ana kaynağı olan mekan kavramı algı ve deneyim kavramları bağlamında fenomenolojik yaklaşımla sorgulanmıştır. Sinemasal ve mimari mekan deneyimlerinin karşılaştırması analiz edilmiş ve iki disiplinin “yaşanan mekanın” deneyimi bağlamında benzerlik oluşturabilecekleri sonucuna ulaşılmıştır. İmge kavramını mekansal temsiller ve bu temsillerin zihindeki yansımaları olan mekansal imgeler üzerinden ele alan tezin dördüncü bölümü ise imgelerin öznenin mekan deneyimi üzerindeki etkilerini incelemiştir. Sinemasal mekanları fiziki anlamda bedensiz olarak deneyimleyen izleyicinin hareketli imgeler üzerinden nasıl bedenlenmiş ve çok-duyusal bir deneyim yaşadığı araştırılmıştır.

Tezin vaka çalışmasında, bedensiz öznenin mekansal fenomenolojisi, sinemadaki imgelerin mekan deneyimine etkisi ve bu imgelerin açığa çıkardıkları duygular ve zihinde oluşturdukları anlamlar, Tarkovsky’nin “Nostalghia” (1983) filmi üzerinden ilk-el fenomenolojik yöntemle tartışılmıştır. Yazar kendi imge deneyimini Juhani Pallasmaa’nın “The Architecture of Image” (2001) eserindeki görüşleri ile çapraz okumalar yaparak yorumlamıştır. Vaka çalışması sonucunda, sinemada mekanın kendisi veya mekansal öğeler olarak duyumsanan mimari imgelerin mekan deneyimine yön verdiği ve imge deneyimin - dolayısıyla sinemasal mekan deneyiminin - tıpkı mimari mekan deneyimi gibi öznenin özneye farklılık gösterdiği önerilmiştir.

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## 1. INTRODUCTION

The relationship between architecture and cinema is an issue that has been studied and examined for many years due to their commonality in the framework of the concept of space which is very valuable for both disciplines. In the literature, there are mostly studies where academics discuss the relationship between architecture and cinema in an analysis of chronology, film styles or directors, mutual terminology, spatial perception, and urban analysis. It has been observed that the relationship between architecture and cinema has been studied on topics such as how architecture and cinema can affect each other, and how architecture and architectural environment are presented in films by academics who mostly belong to the discipline of architecture.

In this thesis, however, the scope of the literature research was formed by focusing on studies in which the concepts of space and image as the main sources of interaction between the two disciplines are at the forefront. In this thesis, the experience of cinematic space is interpreted with a phenomenological approach and investigated in terms of the effects of space and images in cinema through the experience of the viewer subject. The experience of cinematic space is interpreted in the context of the concept of image with a phenomenological approach and method for two reasons. The first is the subjective structure of the cinematic space and image experience, and the second is the general human experience. In other words, phenomenology, if considered to be the interpretative study of human experience, suits this thesis's aim to interpret the cinematic space and image experience of the disembodied subject.

This interpretation lays the foundation for the existential and experiential relationship to be established between the experience of physical space and cinematic space by explaining concepts such as "lived space", and by examining the theories on space that prioritize the concepts of experience, perception, and meaning. Later, the experience of space in both architecture and cinema is interpreted in a comparative and relational manner with the phenomenological method within the framework of the views of Juhani Pallasmaa who pioneered the studies on the interpretation of space through the interaction of cinema and architecture.

To analyze the effects of the space and images in the films on the viewer's perception and experience, a case study is employed. The methodology of this research is shaped by following the basic model in Pallasmaa's book titled "The Architecture of Image: Existential Space in Cinema" (2001) which explores the common experiential ground of cinema and architecture. The methodology is further shaped, in particular, by his approach to the relationship between architecture and cinema in the chapter "Poetics of Image" where the film "Nostalgia" (1983) is analyzed. The book explores the common experiential ground of cinema and architecture and the existential meaning of space through the concept of lived space with a phenomenological approach. Pallasmaa examines how some classical directors create certain emotional and mental states by the use of space and architectural images in their films, and how they affect the viewer's experience. Pallasmaa argues that people live in mental worlds where the past, present, and future are inextricably intertwined as much as what is experienced, remembered, and imagined. According to Pallasmaa, the way of experiencing architecture and cinema becomes identical in this mental space without fixed boundaries. Given these, Pallasmaa's work helped to determine the method of this research as a case study of watching and interpreting with a phenomenological approach the films of director Andrei Tarkovsky who emphasizes the use of space and image as narrative elements in his films. Watching the Tarkovsky film by following the previously determined model, the relationship between architecture and cinema is approached through the spaces and images used in the films, and the first-person phenomenological method is used to interpret what meanings these spaces and images were used to create and what emotional states they revealed in the viewer. Furthermore, the individual's experience of architectural space and cinematic space is comparatively examined, and the possible connections between these experiences are investigated as a result of the interpretation of the films.

## 1.1. AIM OF THE THESIS

Studying the poeticized architecture of cinema helps us architects to rediscover the symbolic dimensions of both life and our own artform.<sup>1</sup>

Architecture has an interdisciplinary structure and it has been in contact with various disciplines fine arts and social sciences such as psychology, sociology, philosophy, painting, sculpture, music, photography, and cinema. Architecture and cinema reveal the feeling and experience of space. In real life people encounter these experiences with architecture, and in front of the screen with cinema. Films are produced in architectural environments due to narrative and fiction, and the concept of space can take place in cinema in different ways. The inquiry to create environments where life experiences pass is the intersection point of cinema and architecture, which has brought these two arts closer to each other over the years. Therefore, the primary source of the relationship between cinema and architecture is the concept of space.

Architecture and cinema are the arts that dominantly create the sense and experience of space. While architecture does this physically, cinema does it virtually. Cinema is one of the closest disciplines to architecture due to its temporal and spatial structure. Moreover, architecture and cinema express an experientially "lived space" and create and mediate images of life. Hence, this thesis examines the relationship between architecture and cinema with a phenomenological approach. The researcher aims to explore the existential parameters of life and architecture through space with a phenomenological approach. The first analysis of this thesis, therefore, is on the architecture of cinema.

Both cinema and architecture have spatial setup and experience at their core. They produce the products that most intensively convey the spatial experience. It can be said that the discipline of architecture, whose primary purpose is to shape and design space, is the art of cinema, representing space and space experience [2]. Cinema, in particular, creates moving images that are conveyed visually in the mind of the subject, and it firmly grasps the experiential dimension of the space [3]. Thus, the starting point of this thesis is that cinema creates realistic, and thus, experienceable images in various ways by representing and reinterpreting the space. Furthermore, these images become meaningful in the mental realm

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<sup>1</sup> Pallasmaa J. The architecture of image: Existential space in cinema. Helsinki: Rakennustieto Publishing; 2001.

of the viewer subject. In this way, the conceptual and semantic messages of the film are coded over spatial images and convey many sensations to the viewer, allowing cinematic spaces to be read and analyzed in fragments.

Taking these into account, this thesis aims to examine the relationship between the separate disciplines of architecture and cinema through the concepts of space and architectural image and emphasizes the importance of architectural images by selecting films with various sensations that people experience and places that affect their mental states. The relationship between cinema and architecture is specifically examined to discuss the effects of film spaces, architectural elements, and perceived spatial images on the experience and mental states of the viewer subject. For this purpose, the scope of the thesis has been narrowed down to the description of the experience of the disembodied subject in the cinematic space within the framework of the concept of image. This phenomenon is realized by interpreting the physical and mental effects of the architectural images in a selected film on the disembodied subject. Another aim is to show that the cinematic experience can differ from subject to subject similar to the architectural space experience. Therefore, the architectural image experiences of the researcher and Pallasmaa in the film *Nostalgia* are compared in the case study.

The aforementioned purpose of this thesis has been chosen due to the lack of research on this issue in the literature and the desire to form a basis for further studies. This goal is achieved through deducing that cinematic spaces that cannot be experienced physically create a multi-sensory and embodied experience through images. The point of emergence of this thesis is not only the use of spaces as background structures but also the ability to carry all kinds of spaces from the visual dimension to the mental dimensions of the viewer by interpreting and conceptualizing them differently with the help of established images.

## **1.2. SCOPE**

“Cinema” is defined by Oxford Dictionaries as the production of a film in an art or industry context, while “film” is defined as a story or event recorded by a camera as a set of moving images to be shown in cinema or television. Assuming that the concept of cinema covers a broader area than the concept of film, the concept of cinema was deemed the appropriate concept for this thesis. Another fundamental conceptual decision is not to focus as much on

the concepts of motion and time as space, which are most common in both disciplines. For this research, these concepts are not as important as the concept of space in terms of their effects on the relationship between cinema and architecture. Although the narrative about them is still included, these concepts are not considered separate objects in the study since they are considered to be inherent to the concept of "experience."

In this thesis, the concepts of architectural space, cinematic space, perception, and experience are examined in light of the philosophical, psychological, and architectural perspectives. The interdisciplinary aspects have determined and expressed the definitions and concepts used in architecture and cinema such as space, spatial setup, creation methods, perception, and experience of the space. Common terminologies and conceptual intersections that make the interdisciplinary interaction of architecture and cinema inevitable are explained. How architecture inspires cinema is explained through movie scenes, and the methods and techniques that affect the architectural space designs of cinema are examined through examples. It is explained how the concept of cinematic space differs from the concept of architectural space and how space is used as a tool to convey particular meanings in cinematography. The creation and use of the cinematic space are also included within the scope.

Because the viewer experience, which is discussed through cinema, is handled in the context of a disembodied phenomenological space experience, space experience, and cinematic experience are reconceptualized as moving images without being considered separately. Here, the "moving image" reconceptualization allows spatial elements to exceed their physical qualities and represents the mental states that the director wants to convey by including them. This is followed by the descriptions of how the subject perceives the space in cinema and how the sensation is created in regard to the literature.

In the case study chapter, by referring to Pallasmaa, the scope is narrowed down to one Tarkovsky film -Nostalgia- in which architectural images are used skillfully. Within the scope of the analysis, why Tarkovsky venues were preferred as the spaces to be examined are explained in this chapter. General information about the film and the director will be given, and spatial readings will be made in the presentation of the arguments for the selection of Nostalgia.

As mentioned before, the scope of this thesis is reduced to the interpretation of the disembodied subject's experience in cinematic space within the framework of the concept of image. It is also discussed how the experience of cinematic space creates a difference from viewer to viewer. Thus, the interpretation of the moving image experience in cinema is given through Tarkovsky's film *Nostalghia*.

The spatial sensations of the disembodied subject are handled through the spaces as well as the spatial elements perceived as images in this film. Given this viewpoint, in this thesis which examines the relationship between cinema and architecture through the experience of the viewer subject, the scope is narrowed to the subject's image experience. The study, therefore, investigates how the discipline of film phenomenology deals with the phenomenology of the image.

Within the scope of the thesis, the concept of “house” is not used synonymously with the concept of “home”. Some of the spaces that have been described as the "home" are defined spaces that cannot be called a "dwelling". In some examples, these spaces are seen as ruined buildings or small huts in the main character's dreams. Spaces in *"Nostalghia"* are examined to argue why those spaces cannot become home for their users and why they still cannot be abstracted as housing. The bedrooms, living spaces, kitchen, and bathroom spaces in these spaces are not similar to the spaces of a dwelling in question. To examine the dialectics of space/place and house/home, therefore, this film and the spaces that cannot be defined generally as dwellings are the focal points for this research on experience.

### **1.3. METHODOLOGY**

Ultimately, the most significant test of trustworthiness for any phenomenological study is its relative power to draw the reader into the researcher's discoveries, allowing the reader to see his or her own world or the worlds of others in a new, deeper way. The best phenomenological work breaks people free from their usual recognitions and moves them along new paths of understanding.<sup>2</sup>

This thesis approaches the relationship between cinema and architecture through the concept of space. The relationship is examined with the phenomenological method within the scope

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<sup>2</sup> Seamon D. A way of seeing people and place. *Theoretical perspectives in environment-behavior research*. 2000:157-78.

of the space experience of the viewer subject. The main method of this thesis has been chosen as phenomenology for its subjective structure of space experience that is open to interpretation. For this particular research, an interdisciplinary and comprehensive literature review was conducted to accommodate the topic's relation to more than one discipline. The literature review that started with the sources examining the relationship between the cinema and architecture was then carried out with the inclusion of studies on issues such as phenomenological approaches in architecture, and the relationship of body and space. The literature review revealed a lack of studies that approached the relationship between cinema and architecture from a philosophical point of view and examined this relationship with the phenomenological method through the concept of "image".

Throughout this thesis, the relationship between architecture and cinema is examined through architectural and cinematic space concepts. The concepts of perception and experience are also questioned under these headings, and the relationship between these concepts and the image concept is discussed. This thesis argues that cinematic spaces are associated with architectural spaces and that the architectural images in the film affect the space experience and mental states of the viewer. This hypothesis was opened to discussion on the selected film, *Nostalghia*.

The concept of space that creates the interaction between architecture and cinema is examined not only in terms of its physical characteristics but also with the ramifications of it and its perceptual aspects that appeal to the mind. This thesis, thus, emphasizes the mental aspect of the images created by the cinematic spaces and spatial elements. The viewer subject is conceptualized as a disembodied subject in the thesis, arguing that they experience those spaces without physically participating in the cinematic spaces. The disembodied subject is embodied in the subject's mind with the moving images they perceive and sense after the orientation of their consciousness while watching a film. They experience a multi-sensory and bodily experience with the camera's movement, which becomes their eye. Supported by the studies in the field of film phenomenology, these ideas are described and interpreted in the context of the spatial images formed in the mind of the disembodied subject after their experience.

This thesis debates the effect of film spaces and architectural images that belong to these spaces on the subject's experience and certain mental states. The cinematic space and image experience of the viewer is explored in the context of phenomenology through two types of

images; [i] images reflected on the screen and perceived by the sense organs and [ii] spatial images formed in the minds of the viewer after perception. Within the scope of the phenomenology of image, the experience of the viewer subject about the moving images that they feel while watching the film are described and interpreted. In addition, the subject's experience of architectural and cinematic space is examined interactively through the concepts of perception, touch, mental image, and embodiment. The possible connections between these experiences are questioned within the body and space interaction framework.

Andrei Tarkovsky prioritizes spatial setup and spatial experience and frequently uses architectural images to convey meaning. The film "Nostalghia", written and directed by Tarkovsky, was chosen to be examined in the case study. The spaces in Tarkovsky's films are not only physically present, but they are also open to change and transformation, and every detail makes sense. In his films, transfer and narration are often complemented by images. How the images in "Nostalghia" physically and mentally affect the viewer is explored through the spatial images formed in the viewer's mind after the experience of these images. Space and spatial elements that produce representations of existence and reflect the complex architecture of the mental structure are preferred as the spaces to be studied in the film Nostalghia. Images of architectural elements such as the interior and exterior spaces, doors, windows, thresholds, and walls, which are used extensively in the film, are selected to be studied in-depth in terms of the sensations that form the experience.

Nostalghia of Tarkovsky is chosen to be analyzed. The cinematographic representations of the spaces used by Tarkovsky, which support the narrative and influence the mental state of the viewer and draw them into his films, are examined. According to the examinations, it has been observed that these spaces - which also constitute a source for many concepts and phenomena such as belonging, placelessness, homelessness, privacy, permanence, temporality, opposition, border, and longing - affect mental states due to the direct sensory diversity by creating various feelings and meanings at the moment of experience. It has been determined that the spaces and architectural images in Tarkovsky's films are suitable for obtaining multi-layered readings. It has been seen that home spaces that symbolize Tarkovsky's longing for his homeland are frequently featured in his films. Thus, it was decided to more intensely examine the images of the domestic spaces and the items such as doors, windows, and walls belonging to this space in his films.

The main source to be taken as a basis in the case study of the thesis is the work titled "The Architecture of Image: Existential Space in Cinema". It provides the essential model that explores the common experiential ground of cinema and architecture through the space and images used in the films. This thesis argues that cinematic spaces turn into images as representations of real architectural spaces and that these spaces create an embodied experience in the viewer's mind even though the viewer remains a disembodied subject. Hence, the concepts of mental and architectural images are reconsidered in the case study by cross-reading them with Tarkovsky's views on cinematic architecture and Pallasmaa's method in "The Architecture of Image."

The phenomenological method was determined as the research method to accommodate the experience of the sensed and perceived images of cinematic spaces. The effect of spatial image formation on the experience of space was questioned while watching the film. The phenomenological approach is an effort to make sense of people's feelings, thoughts, and perspectives towards a phenomenon. The phenomenon addressed in this thesis is the architectural elements, including the cinematic spaces, in the films. The subject whose image experience will be explored in this phenomenological inquiry will be the disembodied subject in the viewer's position.

Phenomenology is a qualitative methodology that allows one to express their understanding, feelings, perspectives, and perceptions about a particular phenomenon. A phenomenon can be a concept, a thought, or an emotion. The phenomenon that is examined in this study is the concept of "moving image," which can be sensed and perceived by the sense organs. In this thesis, therefore, the essence of the image experience is examined by asking the subject certain questions about their perceptions and perspectives on the images they sense: [i] how these images make sense, [ii] how subjects experience them, and [iii] how these experiences can be described.

The phenomenological method aims to reach the essence of the experience of a phenomenon. This text attempts to convey what experiences the participants had about the phenomenon and how they encountered these experiences. The case study of this thesis examines the subject's experiences of cinematic architectural images and how they experience these phenomena.

The methodology for the case study is not intended as an investigation of the experience of various participants but as the “first-person phenomenological method” for the researcher's description and interpretation of the images in the film. For the case study, therefore, a first-person phenomenological method was used to describe the moving image experience. The first-person phenomenological method was developed by David Seamon. Seamon presents the first-person phenomenological method as an author's use of their own experiences to understand the phenomenon and the description of these experiences. In this method, the researcher uses first-hand accounts that can be a basis for understanding the specific characteristics and qualities of the particular phenomenon of this thesis [4].

The researcher of this thesis approaches the phenomenon with the first-person phenomenological method to form his own experiences and then, juxtaposes them with the views and experiences of Tarkovsky and Pallasmaa to demonstrate the architectural images' affect on the mental state of the viewer subject, the various feelings the subject feels, and how these effects can be different for each subject. Furthermore, the researcher interprets his own subjective image experiences by applying the hermeneutic-phenomenological method in the case study.

In its broadest sense, hermeneutics is the theory and practice of interpretation. In this thesis, hermeneutics is discussed within the framework of hermeneutic-phenomenological research, which is one of Seamon's phenomenological research classifications. Hermeneutics is often an interpretation of texts that are loaded with any material object or, in some way, human meaning. According to Seamon, the phenomenon to be interpreted with hermeneutics can be a general document, a personal diary, a poem, a song, a painting, a dance, or a sculpture. In this thesis, a film or, in other words, moving images have been chosen to be interpreted with the hermeneutic approach. The main goal of hermeneutic phenomenology is to understand the formations of the life world and interpret their ramifications [4].

Because every researcher with a phenomenological perspective has their own way of interpreting phenomena, this particular approach is not a generalization or a model. The data obtained in this thesis is entirely related to the interpretation of the researcher in the context of his own past observations and experiences. Thereby, the choice of phenomenological method that reveals and interprets experiences is consistent for this thesis which argues that the phenomenon examined within its scope will produce different meanings for each subject.

Herbert Spiegelberg states that there are as many phenomenological styles as there are phenomenologists [5]. Regarding this statement, this study adopts the view that there is as much meaning as the ones experiencing the phenomenon, that is, the image. In other words, there are multiple ways to interpret any phenomenon, so the interpretation is never complete, but interpretations can be transparently present to other experiencers.

The phenomenological method involves imprecise ambiguity and spontaneity that are translated into probability and patterns. The objectivity of the research in the first-person and hermeneutic phenomenological method will always lead to a scientific debate. However, transparency and disclosing the method and the whole process are preferred ways to solve the scientific reliability problem of a study. From a phenomenological perspective, reliability is not determined as a measurement equation based on the predetermined calculation ratios separate from experience and the researcher's understanding. The phenomenologist's interpretations are neither more nor less than any interpretation possibility. In the process of witnessing the phenomenon, it is always possible to exaggerate or understate. Looking and seeing are intuitive, spontaneous events that involve feeling and thinking. Indeed, phenomenology can be described as a method of developing a way of seeing that nurtures both mental and emotional sensitivities which will result in a more profound and comprehensive understanding [4].

As one of the requirements of the phenomenological method, the researcher must suspend their subjectivity (epoche). Every phenomenological analysis must be done with the researcher's subjectivity in a bracket and with a constant awareness of this bracketing [6]. The researcher succeeds to bracket their subjectivity when they set aside their schemas, past associations, notions, and prejudices about the phenomenon to eliminate bias when examining the said phenomenon. Phenomenological research, therefore, uncovers and defines the experience of things by revealing the actual knowledge of things, rather than the researcher's subjective and arbitrary interpretations.

## **2. THE RELATIONSHIP BETWEEN ARCHITECTURE AND CINEMA IN THE HISTORICAL PROCESS**

This chapter will explain why and how cinema is a related art to architecture from the time of its first historical examples to the present day. Engaging with the literature, the aspects of this relationship will be examined and then, the scope will be narrowed to studies that elaborate this interaction through the concept of space. The interdisciplinary structure of architecture and the use of architecture in cinema will be described. Space is considered as the primary source of interaction between the two disciplines. Thus, space in cinema is examined simultaneously through the concept of image and the architectural elements in the films. This chapter will introduce the concepts of image, perception, and experience, the similarity of spatial elements and techniques used in cinema and architecture. The presumption that there exists a sensory, mental, bodily, and experiential similarity in architecture and cinema on the viewer is presented.

### **2.1. THE INTERACTION OF ARCHITECTURE AND THE "SEVENTH ART" CINEMA**

This chapter, firstly, elaborates why architecture has an interdisciplinary structure and how it interacts with other disciplines with the historical process of the interdisciplinary approach. The chapter also analyzes why the art of cinema is the most fundamental discipline with which architecture interacts. In order to cover the phenomenology of the spatial image, the historical development story of cinema and cinematographic production, which is called “the Seventh Art”, is explained in the context of its interaction and common points with architecture, starting with the first films by the Lumiere Brothers. This chapter examines how architecture and cinema can affect each other and how architecture, architectural environment, and cities are presented in films to distinguish the common features of cinema and architecture.

### **2.1.1. The Interdisciplinary Structure of Architecture**

Architecture is in contact with multiple disciplines of fine arts and positive sciences due to its interdisciplinary structure. Architecture shares its main concern of people with other disciplines such as psychology, sociology, philosophy and art branches such as painting, sculpture, music, photography and cinema. This commonality allows a natural interaction among these disciplines. More specifically, it can be said that architecture is in close relationship with every branch of art whose natural purpose is to design and form. This study examines the relationship between architecture and cinema with a phenomenological approach. This type of study relationally includes more than one medium and thus, requires an introduction on the interdisciplinary approach and the relationship of architecture with other branches.

Prior to the nineteenth century, the two main branches of the information system were science and philosophy. After the nineteenth century, however, types of knowledge began to form different disciplines: natural sciences, human sciences, and social sciences. After these formations, various specializations have emerged within these types of knowledge. Especially after the industrial revolution, the disciplinary borders of art and science began to disappear, and various forms of relations began to emerge. As a result, the exact boundaries between disciplines have been replaced by structures consisting of intersections, and new fields of study have emerged for researchers. The more different fields of expertise separated from each other with definite boundaries, the more interdisciplinary relationships emerged between them. In this interactive system of intersections, disciplines have also begun to hybridize and seek solutions for their fields in other fields' epistemologies [7].

In a way, the situation where the intersections replace the definite boundaries between the disciplines conforms to the phenomenological method based on existential philosophy which is presented as an alternative to the traditional Western philosophy and positivist understanding. During this period, many realized that the positivist worldview could not respond to the problems of the twentieth century. Phenomenology, on the other hand, proposed a holistic view parallel to the fragmented reality approach. Although this chapter does not explore phenomenology in its entirety due to length restraints, it is nonetheless necessary to expand on the perspective of this study.

Architecture as field of knowledge and production cannot be solely defined by a controlled, empirical, empiricist information system and cannot be easily classified within the organized knowledge structure due to its resources, products, production methods, and means. The interactions that architecture has established with other mediums are constructed to obtain data within the framework of architectural practice and to create associations over concepts within the theoretical framework. Therefore, architecture whose field of knowledge is a hybrid structure is associated with other fields of knowledge and stratified with them in acquiring, processing, and applying this data. The fact that architecture is related to other fields of knowledge to produce its theory is supported by the indefinite structure of the discipline's boundaries. Moreover, the ambiguity and interdisciplinary exchanges are beneficial to the reproduction of architecture and its holistic comprehension [8].

The art of photography emerged in the nineteenth century and it enables the recording of images. Subsequently, the art of cinema creates an illusion of reality by reproducing space and time with the recording of moving images. Photography and cinema are the essential visual arts that architecture interacts with. Architecture and cinema are closely related, as they both create multi-faceted images of life and mediate this formation [9].

Considering from an epistemological point of view, the interaction between these two disciplines enables them to further articulate in an interdisciplinary context and contribute to each other in various aspects. The interaction of human-space-perception and socio-cultural and economic events, which is the common point of both disciplines, is the most significant element that increases the articulation between architecture and cinema.

Cinema is one of the branches of art that is related to architecture due to its conceptual and technical components. Furthermore, cinema is more similar to architecture than any other discipline because it includes all the dimensions of movement, time, space, perception, and experience [10]. These concepts are the basic dimensions of the existence of architecture and cinema and this commonality promotes their interdisciplinary structure and their conceptual recreation in one another.

### 2.1.2. The Relationship between Architecture and Cinema

Film's undoubted ancestor is architecture.<sup>3</sup>

According to Pallasmaa, in its internal abstraction, music has historically been seen as the closest art to architecture. However, cinema is even closer to architecture than music because they both have temporal and spatial structure and express lived space. These two art forms create and mediate perceived life images. Just as buildings and cities produce and preserve cultural images and a particular way of life, cinema illuminates the cultural aspect of its making and the period it describes. Both art forms define the dimensions and essence of existential space as they create spaces that mediate experiences that give meaning to human existence. In other words, cinema and architecture create experiential scenes of life situations [1].

Cinema and architecture are disciplines that cannot exist without space because space as the condition of the subject's presence there is required to form a narrative. The organization of space is the first element of an authentic narrative (or experience). People experience these spaces; in cinema, the characters and the viewer, and in architecture, the subjects create their own stories in spaces that are the scenes of daily life. The concept of space, the most crucial phenomenon that creates the interaction of architecture and cinema, will be examined in detail in chapter 3.1.

Some theorists, architects, and film directors argue that the art of cinema is one of the closest disciplines to architecture in terms of interaction. According to Le Corbusier, cinema is a form that adds dynamism to the space, as in architecture, and prevents the space from being tied to a single shape [11]. Dietrich Neumann states that in films, architects can create pure architecture independent of various constraints, and he views the film as an ideal background for what architecture could be. According to Neumann, the relationship between cinema and architecture can be summarized under three headings: i) a plane reflecting contemporary developments, ii) testing ground for creative visions, and iii) a new approach that provides a different perspective on architectural practices and works of art [12].

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<sup>3</sup> Eisenstein SM, Bois Y, Glenny M. Montage and Architecture. *Assemblage*. 1989;10(1):110-31.

Known for his work on the concept of montage and techniques, Russian director Sergei M. Eisenstein argues that architecture is the ancestor of film in terms of montage. Eisenstein asserts that montage and architectural design in cinema have similar characteristics because volumes come together to form a rhythm by forming a harmonic structure [11]. Jean Nouvel, who uses cinema techniques and terms in his designs, states that architecture, like cinema, exists in the dimension of time and movement; he declares cinematic imagery and experience as an essential source of inspiration for his architectural works.

According to Belkıs Uluoğlu, when defined as the actualization of what is imagined, design is closer to the world of cinema since cinema provides a rich tool to actualize a dream [13]. This increases the interaction between architecture and cinema. According to Pallasmaa, cinema and architecture take the concept of space as their subject and produce representations of this concept in different spaces. Architecture and cinema are the arts that create the most sense and experience of space. While architecture does this literally, cinema does it artificially [1]. Cinema offers the viewer the opportunity to experience spaces that push the limits of imagination. This aspect shows that these two disciplines construct the space not only with its physical presence but also with its experiences.

The relationship between cinema and architecture, especially in recent years, has been an issue that has been frequently discussed from various perspectives by both cinema and architecture scholars. The studies in the field of architecture generally examine how architecture and cinema can affect each other; how architecture and architectural environment are presented in films; the effect of space and spatial images used in cinema on the film; and spatial readings on films by focusing on a specific director, style or architectural structure. Studies that approach the interaction of cinema and architecture from another perspective view architecture within the framework of cinema and examine how films play a role in the formation and experience of architecture and the built environment. Additionally, studies that examine cinematic spaces through architectural spaces and architectural spaces through cinematic spaces are included in the literature. The common point of all these studies is that they discuss the relationship between cinema and architecture through the concept of space, which is seen as the primary interactional element of these two disciplines.

### ***2.1.2.1. Interaction between Architecture and Cinema***

The previous chapter illustrated the fundamental relationship between architecture and cinema, and this chapter analyzes this relationship from a historical perspective.

Cinema comes from the French word for cinema, the equivalent of the Greek word "kinema", that is, motion. The basis of cinema, which is called "the Seventh Art", lies in the projection of moving images onto the screen's surface. These images appear to be moving due to the "Phi Effect" created by the human eye when they are played at the same speed. The Phi Effect proclaims that the brain continues to perceive the image falling on the retina of the eye even after it has disappeared and that the brain completes the intervals between the still photographs flowing on the screen. Thus, the film frames falling one after the other on a screen are perceived as smooth movements [14].

Cinema can be described as a young and new art with a history of nearly a century. Walter Benjamin (1995) states that the first clues of the art of cinema appeared in the early twentieth century art movements of Cubism and Futurism. While cubism has an optical-based view of the structure of matter, futurism has intuitions about the movement of matter, evoking the effect of the rotation of the film strip [2].

The cinematograph, a device for recording images and projecting them onto a screen, was first announced by the Lumiere Brothers in 1895 with a screening in Paris. Cinematography is the art of creating motion pictures. The word "cinematographe", first coined by Louis Lumiere, is a combination of the French words "cinema" (movement, motion) and "graphe" (writing, recording) and means "moving image recording". This device, which enabled the Lumiere Brothers to convey the moving image to people, has taken a significant role in the reformation of culture in the field of mass communication and has integrated many disciplines into its structure in the following years. With the establishment of the first film studio by Georges Melies, and the technical and aesthetic innovations brought by David Wark Griffith to the montage shootings, the "Seventh Art" has become one of the essential branches of art in recent history.

After the invention of cinema, the concept of space started to pervade other disciplines besides architecture. While initially shooting locations consisted only of real places, Melies' first science fiction film "Journey to the Moon" (1902) marks the beginning of fictional

locations. Unlike the Lumière Brothers' short films, Georges Méliès' films established the locations as an essential element for films. In Méliès' films, places are no longer documentaries but fictional. Méliès' designs of the spaces are akin to theater stages and one can say that these are the most crucial part of his narratives. Donald Albrecht (1986) argues that ever since cinema attained the narrative technique with Méliès, cinema has become an art form that includes many fields, architecture in particular, and works together [15].

The film space that shows the modern urban man in his natural environment as a way of telling evidently had a documentary quality, especially in the first years of cinema. While the first films were shot from a single point of view in real places such as the theater decor, the specially constructed three-dimensional decors began to be used with the establishment of film studios. Architecture has started to establish a closer relationship with cinema through the set designs in film studios. Along with these developments, artists started to use the possibilities of cinema to test and spread new design approaches. They considered cinematic images as a source of inspiration that fed their creativity [16].

As a result of a director's inability to construct the film character or the disembodied viewer on the other side of the screen independently of the concept of space, architecture has become one of the unconditional protagonists of cinema since the first time a camera recorded and reproduced the city.

#### ***2.1.2.2. Contribution of Architecture to Cinema vice versa***

The movies will be a faithful translator of the architect's boldest dreams..<sup>4</sup>

Since the invention of cinema, architecture and cinema have contributed to each other with different perspectives and methods that parallel the cultural changes in the world. There has been a mutual relationship between architecture that persists in continuity throughout different understandings in the historical process and cinema that has the opportunity to affect people on their relationships with the world [9]. The relationship between architecture and cinema is multifarious: architects' ability to use cinema as a working area, cinema's use of architecture as a tool to produce meaning, the interaction that takes place in the formation of set designs, cinema being a document of the historical process for architecture, cinema completing its narrative by applying the representational aspects of architecture, and

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<sup>4</sup> Buñuel, Luis. Introduction. *Film Architecture: Set Designs from Metropolis to Blade Runner*. Munich: Prestel-Verlag; 1996.

examination of spatial images in cinema. These can be considered as examples of different approaches in the context of the potential of architecture and cinema to contribute to each other.

Cinema constitutes a vital resource for the design process and the theoretical foundations of architecture. Films are studied to explore a more responsive architecture and produce theory, and these studies contribute to the designers' and academics' comprehension of architecture and space [17]. Cinema helps academicians to perceive space and comprehend the ramifications of space in their film analysis. Cinema also possesses an educational quality for architects to improve their comprehension of the elements and methods used in space creation techniques. Cinema contributes to architectural culture and education and creates a richness of spatial experience by virtue of the opportunity to experience spaces that are not visited and seen. In addition to sharing techniques and enabling the space designer to produce unusual space representations, cinema is a testing ground for architecture and can produce memories of spatial experience and spatial awareness [3]. The cinema artist designs spaces to advance the narrative and adds visuality to the film to convey meaning by presenting imaginary or real spaces that they have constructed in their imagination. The cinema artist not only contributes to the development of cinema but also improves the field of architecture [18].

Besides the contributions of cinema to architecture, the contributions of architecture to cinema can also be discussed. Pallasmaa states that every film includes architectural spaces or images. According to him, regardless of whether an actual building is visible or not, it creates an architectural proposition because the framing, scaling, or lighting of an image indicates that it is already in some place [1]. In other words, no story can exist independently of space because even in a story without space, non-locality becomes a determining factor for meaning. At the same time, the spaces in the films are not independent structures from the events that take place in them. They even sometimes become the elements that guide the story. The art of cinema, therefore, cannot be considered separately from architecture.

Architectural spaces can be used as narrative elements for the dramatic structure in films and as factors that create the atmosphere and strengthen the narrative. Different dramatic fiction can be created by reflecting events through spaces. The use of spaces as narrative elements reveals the possibility of creating different space perceptions in the viewer subject. Directors can employ the meanings of images that are attributed to certain spaces and deliver the

intended feeling to the viewer through these momentous spaces. Directors can employ architectural spaces and their images, and cinematic expressions in such a way that semantically and emotionally strengthens the meaning of a scene. Furthermore, through the employment of architectural elements and images in their films, directors can produce and preserve certain mental states by implanting new experiences and different sensations into these mental states with the images that the viewer envisions in their mind. According to Pallasmaa [1], the architecture of cinema can reflect all human emotions: fear and despair, alienation and nostalgia, affection and intimacy, longing and bliss. This statement will be further discussed and applied in the case study in the light of Pallasmaa's "The Architecture of Image". This will be illustrated in more detail in chapter 4.3. and 5.4.

Another relational aspect of cinema and architecture is that they both can be considered historical evidence. Their documentary quality opens up a field of interaction for these two disciplines in the historical process. Every building is a mirror that reflects the date of its construction. These constructions contain the cultural and social characteristics of their periods as well as the geographical and climatic conditions. These are the features that are considered to establish the narrative in the art of cinema. Narratives require such information in films. The success of the credibility and impressiveness of the film is assessed on the basis of the employed architecture, decorations, clothes, music, and human behaviors that inhabit and shape the space [10].

Concepts and phenomena such as space, perception, experience, time, movement, fiction, representation, composition, scenario, and light are used in both disciplines. This commonality plays a vital role in their contribution to each other with different perspectives and methods and forms a bond between them that is beyond a simple interaction [19]. Both cinema and architecture present different experimental scenes, sometimes real sometimes fictional, within the framework of design strategies in order to construct a perceptual experience in the "embodied or disembodied subject." In addition, both architectural and cinematic spaces mediate to be the concrete representation of the imaginary world, or in other words, the imagination of the architect or director.

### **2.1.2.3. *The Resemblance of Architect and Director***

To work on the poetic architecture of cinema will help the architects in rediscovering the symbolic measures of life and their own artistic forms.<sup>5</sup>

Architecture and cinema create existential images of life and affect people and change their perspectives on life by creating different emotions and mental states. It is not a coincidence that the disciplines that are focused on production and composition have a commonality in many concepts. The interaction between architecture and cinema can also be rendered through the relationship between architects and directors who are the "creators" of these two disciplines.

There are remarkable similarities between the characteristic professional traits of an architect and a director. An architect signs the product they work on by putting their unique talents, knowledge, and skills on paper and constructing it. It is the same for directors and their productions as well. The cinema artist, consciously or unconsciously, directs their art within architectural imagination and reveals their product. These disciplines have commonalities at many points: the director visualizes and constructs physical, social, and cultural events related to a scenario, the same as an architect. Thus, the subject in front of the screen can attend to the architectural touches in the physical and mental dimensions while watching a film.

Space as the primary source of the relationship between cinema and architecture is also fundamental to the relationship between the architect and the director. Cinema almost functions as a laboratory for the design and arrangement of spaces that are the products of architecture and architects [20]. Directors and set designers can create and represent a wide variety of space typologies and set an example for architects. For example, sci-fi movie directors are able to present glimpses of the future; they can create utopian and dystopian unusual spaces that are impossible to construct in this day and age. Indeed, the director is less restricted than an architect in forming space because what they create can be a mental product that expresses an entirely imaginary reality. Compared to the architects, not being confined to the physical world restrictions gives the director a great freedom in many matters.

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<sup>5</sup> Pallasmaa J. The architecture of image: Existential space in cinema. Helsinki: Rakennustieto Publishing; 2001.

Architecture and cinema create space experiences depending on the subject's movement in time. In both of these disciplines, time and movement are used to represent phenomena with images one after the other [3]. Where they differ is that in architecture, the observing subject obtains the experience of space as a result of their movement in time "by being there" with their body while in cinema, the disembodied subject is in the role of a passive viewer and the experience is obtained through the movement of the camera (virtual eye). When the camera moves around the film space, it provides the necessary movement for the viewer's experience while also allowing the perception of the space in different ways. In architecture, however, the person determines the time and movement and the body actively participates in the space. As a result, the person conducts the experience on their own. But in cinema, the time and movement that the disembodied subject perceives in the cinematic space and thus, the frame of their experience are fixed from the beginning. The viewer's path has been drawn, and what is wanted to be seen is predetermined [21].

The director can produce a certain film space to manipulate the viewer's perception of space by using conceptual elements such as light, shadow, color, intonation, and music and by using cinematographic techniques such as shooting angle, montage, framing, sequence, and architectural images. Unlike the architect, therefore, the director can direct the experience by conveying precisely what they want the subject to feel. In the architectural experience, however, parameters such as direction, process, and form of the experience depend solely on the subject's movement in the space. It is the embodied subject that shapes and manipulates space in architectural experience.

## **2.2. SHARED CONCEPTS AND TECHNIQUES BETWEEN ARCHITECTURE AND CINEMA**

The previous chapter focused on the similarities regarding the concept of space between architecture and cinema. This chapter emphasizes the points of the junction by tracing the common concepts and techniques used by architecture and cinema. The architectural experience of the embodied subject and the cinematic space experiences of the disembodied subject will be grounded by exploring the extent of the intersection of cinema and architecture that creates the image.

### 2.2.1. Conceptual Intersections

In addition to the concept of space, time and movement are the most critical concepts that constitute perception and experience and enable the establishment of the interaction between architecture and cinema. This chapter highlights the significance of these concepts for both disciplines and explores how architecture and cinema affect each other through these concepts. Moreover, cinematographic techniques such as sequence, montage, and framing, and other conceptual effects such as light, editing, and plot are related to the aforementioned concepts and affect perception and will be examined in this chapter. However, the concepts of perception and experience, which cannot be separated from the concept of space, will be examined in detail in the context of architectural and cinematic space perception and experience in chapter 4.

In their production processes, cinema and architecture use similar methods and go through similar stages. Architects increasingly benefit from concepts such as montage, event, light and color, and cinematographic techniques such as sequence and framing. Le Corbusier, Jean Nouvel, Rem Koolhaas, and Bernard Tschumi are some of the architects who use these concepts in their architectural designs [3].

Space plays an active role in the creation of time. Space is designed by the architect, not time. Nonetheless, time is inevitably created when space moves from one moment to the next [22]. Cinema, which can be defined as the reproduction of life, exists in the dimensions of time and space, the same as life itself. In short, cinema is the art of time and space.

Cinema and architecture contain the intertwined concepts of space, time, and movement. The elements of space, time, and movement form the dimensions of experience in architecture and cinema, and a change in one of them changes all of the others. Köksal argues that cinema has gone beyond catching time [23]. The camera moves instead of the viewer and with this movement, the disembodied subject shapes and creates the image of the space in their mind.

#### 2.2.1.1. *Space*

Space as the most significant common element of the interaction of architecture and cinema varies according to the discipline in which it is defined. While the definitions of "space" in

the Institute of Turkish Language dictionary are "place," "existing place," "home," and "dormitory," it is defined as "an empty area that is available to be used" and "the area outside the Earth" in Cambridge Dictionary. Architectural spaces are defined by physical and visual boundaries and gain their forms and characters with color, material, dimensions, and light. Cinematic spaces also possess the same features. The directors who produce the film do what the architects do. Pallasmaa argues that architecture and cinema define the essence and dimensions of space, but when it comes to exhibiting life, they differ in the frames they reflect and the way they represent them [1].

Architectural or cinematic space mediates the embodied representation of the design in the mind of an architect or director. As long as an architectural product is not destroyed, it continues to exist. The cinematic space, on the other hand, can only remain as a set of moving images to be viewed on a screen. Nevertheless, in both cases, the goal is for the experience to become subjective and be internalized, to produce defined spaces, that is, "places" that can produce different meanings for each experiencing subject [19].

Space cannot be merely defined as an area with only borders. Space is a phenomenon that is perceived, lived, and experienced. Space is auditory; it appeals to the sense of touch and leaves a trace in the memory of the subject with its smell [1]. Thus, space ceases to be a phenomenon that is only seen. Indeed, space is perceived multi-sensorily and engraved in memory through sensation, and gains meaning through the subject and their experience through time. Due to this phenomenological experience space turns into a "lived space." Pallasmaa asserts that "lived space" is a goal both architecture and cinema strive to achieve [1]. It is the subject of a specific period who senses, perceives, and experiences that transforms a space into a lived space and makes it meaningful. The subject experiences the architectural space as physically being there but the disembodied subject experiences the cinematic space through the camera, thus shaping the lived space. Since the concept of lived space will be understood more clearly with a discussion within the scope of the relationship between phenomenology and architecture, it will be explained in more detail in chapter 3.2.

#### **2.2.1.2. Time**

Another concept at the intersection of architecture and cinema is time. The concept of space, which is the joint production of both disciplines, is in a holistic relationship with the concept of time. In architecture and cinema, space cannot be separated. In fact, the phenomenon of

space-time is discussed as a merged concept in cinema and architecture, rather than as two separate concepts [19].

Pallasmaa asserts that architecture manipulates both space and time. According to him, the experience of time and the sense of temporal continuity have mental significance in architecture; individuals inhabit time, not only in space and place [1]. Moreover, Karsten Harries argues that architecture is not only the domestication of space but also a deep defense against the terror of time. Restructuring and specifying time, reordering, accelerating, slowing down, stopping, and reversing are equally necessary for cinematic expression [17]. In the presentation of a cinematic event in a film, the place of the event and the time of the day are significant for the semantic and symbolic meanings. Every place has its history and coincidentally integrated symbolic associations inherent in the narrative of space [1].

Cinema, like architecture, designs time and space experience. Cinema is as much about the design of time as the art of designing space. Spatial changes define time, and changes in time define space [24]. Cinema includes a real time, a filmic time, and a span related to the duration of the film. While real time [physical time] is an objective, non-relative and measurable type of time, filmic time is a type that is created in the film and is dependent on the narrative. Span refers to the physical duration of a specific film [25].

Deleuze writes that cinema is a tool to perceive time. According to him, the simultaneous experience of the past, present, and future is conveyed through cinema. As the director records the movement in real-time, they can slow down and accelerate the movement. As a result of this freedom, they can turn movement into an image and images into their own time with the narrative style [26].

Fictional time in cinema enables time to be accelerated or rewound with cinematographic techniques. In this way, cinematic time has more flexible and unlimited features than real time. Reflecting the space-time relationship skillfully in his films, Tarkovsky mentions that the concept of flowing time can be viewed in cinema with the dimensions of past, present, and future. Tarkovsky calls this multidimensionality "time in time". Unlike other branches of art, the unrestricted power of cinema emerges from the creativity and dominance of the director who performs their art by manipulating and recording the concepts of space, time, and movement [27].

### 2.2.1.3. *Motion*

Movement is another concept that architecture and cinema have in common. Architecture and cinema are disciplines that produce space within the framework of fictionality and user needs. Space and body are inseparable parts of the space setup. Although the body's movement shapes the space, they communicate in the structure of the movement. Movement constitutes the intersection of cinema which can use space to incite multiple sensations and architecture that produces space.

In architecture, the subject actualizes their spatial experience by being bodily present and moving between the spaces. This defines the space-body-movement relationship. Cinema, a recording art, inherently includes the concept of movement. The film, basically, captures the action in live action and replays it through a mechanism that requires movement [28]. Every film is a collection of images that are connected to movement. Transitioning from one shot to another produces the natural structure of the cinema and provides a unique movement to the film [29]. The shot is the result of the movement that is produced in the cinematic space. Another common element between architecture and cinema is the movement of the camera to acquire depth. The camera moves in the film and shows the viewer everything "in the frame." In architecture, however, the subject's own eye, which Deleuze defines as a "mobile shot," fulfills this task [30].

An examination of both fields in terms of experience reveals that while architecture enables the subject to pass through space with their body, cinema enables the disembodied subject to travel in an imaginary space, despite not physically being there. Both disciplines incorporate movement and space -architecture in the physical and cinema in the non-physical- in the lived space. Thus, the phenomenon of movement is essential to the subject's experience in both disciplines. The movement of the embodied and disembodied subject always guides the process of architecture and film design. Architecture and cinema involve the subject's movement in their design and narratives [31].

In a discussion of Eisenstein's article titled "Montage and Architecture", Giuliana Bruno (2002) states that the viewer can be involved in cinematic spaces with the concept of movement even if they are motionless. According to her, the disembodied subject can move in an imaginary way in cinematic spaces and be mentally involved in the experience of space, even if they are stationary during the film experience. Cinema inherits this mental experience

from its ancestor, architecture. The person who moves in an architectural space can also analyze the visual areas such as film sequences and construct the relations of these areas in their mind [32].

#### **2.2.1.4. *Editing and Screenplay***

In cinema, editing is the arrangement of the images obtained from the recording of a film to express the narrative of the screenplay. Editing determines the main elements of a film which are the images and the narrative. Thus, the main function of editing is to organize the narration, put images in the appropriate order, and create a rhythm between the scenes [33].

In architecture, however, editing is the process of coherently articulating the content and function of the design, the organization of space, and the way the design elements that make up the architectural product come together. The result is considered successful and legible if the spatial setup is compatible with the architectural product [19].

Cinematic space is perceived through the movement of the camera. The existence of movement in space requires time, and the shaping of time requires editing. It is possible with editing to interfere with the flow of time, to narrow or stretch the time spent in the narration of an event. Architectural space in the cinema can be divided into fragments and constructed in various ways. While the architectural space in the film has a meaning on its own, it is also in a relationship with other spaces in the film. Cinema can regenerate space with editing. Fiction, therefore, significantly impacts space [9].

#### **2.2.1.5. *Light***

Architecture is the masterly, correct and magnificent play of masses brought together in light.<sup>6</sup>

The use of light is one of the common elements between architecture and cinema. It can be used to produce various meanings and spatial images in both disciplines. The use of light in architectural space is not solely functional. Light gives space vitality, spirit, and action. The atmosphere of the space can shift with light effects. Moreover, light is utilized to convey the design's central concept or certain emotions by creating dramatic effects on the subject's experience [34].

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<sup>6</sup> Le Corbusier. *Towards an Architecture*. Eastford, CT: Martino Fine Books; 1923.

In cinema, similar to architecture, the space's effect and meaning can be changed with the type and intensity of the light. By manipulating the technical features of light, the director can compel the viewer to perceive objects differently than they are. The director, thus, considers the light choice as essential as the location choice in creating "moving images". By constantly changing and touching the surface, the light gives new forms and meanings to existence and the relations between objects.

The light also creates darkness, that is, the shadow, which shapes the perceptibility of the objects. Shadow and darkness can also be used as dramatic components in cinema. Pallasmaa states that people fear the imaginary fantasies that they create in their minds in the dark environment but not the darkness itself [1]. Dark, foggy, thunderous, and dim scenes, frequently encountered in horror movies, are formed by the atmospheric effects of the light [19]. While the light makes the objects visible, the dark structure creates uncanny, mysterious, and ambiguous images and fills the viewer's mind with fearful spatial images.

### **2.2.2. Use of Cinematographic Techniques in Architectural Design**

Film theorists have been developing various scientific theories about film techniques since the twentieth century. Over time, these theories were incorporated into the discipline of architecture, and cinematographic terms were being used in space design and production. Cinematic techniques such as framing, montage, and sequence are used as design inputs by architects. Cinema and cinematographic techniques are the source of inspiration for the designs of many architects such as Bernard Tschumi, Le Corbusier, and Jean Nouvel. They all emphasize the significance of cinema in their spatial approaches [3].

Pallasmaa observes that architectural education in many design schools has begun to be associated with cinema to raise qualified and sensitive architects who are open to exploration [1]. The fact that cinematic expressions such as cinematic atmosphere, thematic editing, and theatrical effects are used to characterize architectural works suggests that cinema affects the knowledge of architectural space. This interaction is created by the cinematographic techniques and methods, and the shared concepts in both fields that will be examined in this chapter. Architects have had the opportunity to obtain richer spatial experiences by using these techniques and methods in their design processes. Likewise, films inevitably use space and thus architectural space inspires and nourishes the cinema. This chapter, therefore,

discusses the contributions of cinematographic terms, framing, sequence, and montage to architectural space design by presenting various architects' views and architectural works.

#### **2.2.2.1. *Frame***

The concept of framing creates the boundaries of spatial phenomena in both cinema and architecture. The frame is a concept that stands between what is inside and outside, separating them as a border. The framing is each "moment" of the shot that surrounds the spaces and objects and defines their boundaries. Framing is a basic cinematic technique that functions as a point of view for moving images [35].

Framing constitutes, limits, and defines a space in itself. This abstract space finds its counterpart in the images that form in the mind of the disembodied subject. The space outside the frame is consciously visualized in the observer's mind with auditory elements. Richard Koeck (2013) states that incidents that are outside of the frame have different functions. The framing determines the visibility of elements that will inevitably affect the subject's cinematic experience, as well as the *mise-en-scène* outside the visible film space [28].

Pallasmaa states that a master artist enables the viewer/reader to think, see and experience things other than what they are exposed to. What is beyond the image that is framed in paintings and films can be presented to the viewer. According to Pallasmaa's views on the subject, the lines of Piet Mondrian's diagonal paintings that meet beyond the edges of the canvas make the viewer aware of the space that falls outside of the painting. Arbitrary framing of subjects in Impressionist paintings strengthens the sense of reality and produces the world and life in the observer's mind [1]. A similar situation can be observed in cinema's New Wave and Realism movements. In these movements, the images of movement are framed without manipulation in the films to reflect the randomness of daily life and to increase the sense of reality. These compel the viewer to imagine the outside of the frame.

Bernard Tschumi (1994) draws attention to the discontinuous structure of the framing while stating that architecture can be studied frame by frame like a film. In architecture, walls, floors, and ceilings form the frame in the interior, and the buildings' greenery does the same in the urban space. The framing defines the architectural space both in a physical (formal) and abstract (using the border as a concept) way [36].

Le Corbusier, one of the pioneers of Modernism, benefited from cinematography by adapting the use of movement, motion, and framing to architecture. Le Corbusier has revealed that cinematic spaces are formed by combining images that are captured by the subject's movement in space [19]. He wanted architecture, which moves in the context of space and time, to be perceived as action and adopted the idea of experiencing the world by transforming the space into a camera-like machine. Beatriz Colomina states that Le Corbusier thought that sheltering was equivalent to sheltering on camera. For example, in Villa Savoye, one encounters an understanding of viewing based on perspective, that is, integration of movement rather than a single point of view [37]. Villa Savoye, known for its construction of movement as the most critical design input, consists of cinematic spaces that progress in sequences limited by the frames.

Le Corbusier also used framing in his window designs. He framed the view by positioning the windows precisely the way he wanted the exterior to appear from the interior, and thus, he designed the subject's perception of space within a specific frame, similar to the function of framing in the cinema [19].

#### **2.2.2.2. Sequence**

A sequence is a cinematographic term for "things coming in a row, series, frequency," and is considered to be the cinematic equivalent of movement [38]. Perception and experience of space in cinema, similar to a real architectural experience, are formed by the movement that takes place in time. The shots that are obtained by the camera indirectly give movement to the disembodied subject, with different scales, times, and motions. Different times and places are arranged in a particular sequence setup to create a visual illusion of unity. In the cinema, the whole picture is a combination of sequenced expressions. According to Le Corbusier, cinema, like modern architecture, prevents the point of view from being fixed and gives movement to it [3].

In architecture, Gökçe Beşışık claims that time and sequence are formed by the succession of images' linear composition [3]. Köksal considers sequence as a system and argues that architectural space is a sequence of objects, and each possible sequence combination corresponds to a separate perception and experience of space [19]. The purpose of architecture, therefore, is to create interactions, maintain its existence, and consciously shape

the experience of space. Architecture synthesizes a dynamic sequence that is formed by movement and changes over time.

Gül Kale argues that Jean Nouvel, known for using cinematographic terminology in his designs, works with the concept of space experience in the context of the body's experience in motion. Jean Nouvel states that in the creation of his designs, he was inspired by images of different artists. Seeing architecture not as a sequence of images but as a combination of sequences, Nouvel emphasizes the experience of space in motion. According to him, cinema teaches people to see images in relation to time [16].

### **2.2.2.3. *Montage***

The concept of montage, which means fiction, is one of the cinematographic phenomena that architecture adopts from cinema. Montage is a technique that prevents the movement from being fixed to a singular point of view and creates whole movements in which different integrations can be captured with new images. Deleuze asserts that the use of montage can create a new diversity of thought, and as a result, the viewer receives the opportunity to reproduce their reflection [26]. Sergei M. Eisenstein is one of the directors who masterfully transforms these intellectual layers in the montage technique. He argues that montage can create a certain rhythm and narrative in the film by providing harmony and effect between shots [38].

Eisenstein states that the essence of cinema lies not in images but in the relationship between images. This relationship, which can be established in various ways, enables the director to create endless possibilities of spatial experience. The director transforms, fragments, divides, and recombines the images of the space to achieve their intended spatial experience [38]. The image of the space in cinema is different from what the actual eye perceives due to the effects of cinematic techniques. Thus, architectural images that the actual eye cannot perceive are experienced through cinema.

With montage, the director can distort space and time, interpret it, and control it. The director can influence and manipulate the perception and experience of the subject in line with what they want to feel. The concept of montage, thus, is vital to the direction of these images and creation of spatial images in the viewer's mind. Previously, the film was shaped according to space and time. But with montage, space and time can be shaped for the film.

Eisenstein writes that the origins of montage go back to the ancient Greeks and the architectural planning of their cities. He thinks that montage and architectural design in cinema have similar characteristics in that the volumes come together to form a harmonic structure to create a certain rhythm [11].

The temporality phenomenon is one of the most critical dimensions of cinema but it is difficult to convey in architectural representations. Deleuze argues that montage enabled recording to become temporal rather than spatial, and endowed mobility to the time section. With montage, it is possible to eliminate the gaze's fixity. In this way, the space can be reflected in different ways [30]. Architecture, on the other hand, is able to produce both meaning and temporality in its representations by utilizing the opportunities that cinema provides. The montage technique increases the stratification provided by the movement and adds continuity to both architectural products and films [19].

Bernard Tschumi uses the concept of assembly in his designs and considers architecture, including the Park de la Villette project, as more than physical space. He defines it as a phenomenon formed by the combination of event, movement, and space [34]. When designing Parc de la Villette, Tschumi extensively used techniques such as superimposition and juxtaposition, which are directly related to montage in cinematography. The connections he established between the concepts of movement, event, time, and space constitute the essence of his understanding of architecture. Tschumi bases most of his thoughts on architecture on cinematic montage and defines architecture as the design of a space for an "event" [39]. According to him, while space is shaped by movement in time, time is made visible due to the movement in space, and this results in the concept of "event" [36].

Tschumi states that the Parc De La Villette project is the result of an idea similar to montage and that architecture can only be interpreted through fragments that form a series. According to him, the interactions between film and architecture create a suitable environment for architectural design because cinema is the art of showing discontinuity in the context of movement. In this discontinuity, each piece that makes up the whole has its value and this enables these pieces to come together differently to produce an infinite number of semantic possibilities. Tschumi writes that cinema and architecture are disciplines that use the piecemeal technique of bringing things together. In both art forms, spaces are formed not only by connecting but also by articulating each piece to the other. This ensures that the parts that make up the whole attain meaning. Tschumi creates his designs so that they can be

perceived both together and separately. This mirrors the individual meaning of each image in a cinematic montage [16] [36].

### **2.2.3. The Effects of Architectural Space on the Construct of Cinematic Space**

Although they are the products of architecture, the representations of the spaces are defined as cinematic spaces in the cinema. Cinema consciously employs architectural spaces to produce meaning. The aim is to give significance to the spaces and enable the viewer to perceive what is conveyed. Film sites contain expressions and images within the framework of constructed psychologies. Each film frame is constructed directly or indirectly in connection with a space. Architectural works, city images or silhouettes, and other architectural elements in films point toward the relationship that architecture establishes with the concept of cinematic space.

Throughout history, architectural works have hosted symbolic connotations of concepts such as religion, justice, war, genocide, privacy, and justice which are also intertwined with cinema [19]. The effect of architecture on cinematic space becomes essential at this point because the space acts as a metaphorical projection for the cinema. The directors use architectural spaces in films to create an atmosphere. The intended feelings and perceptions are attempted to be reflected through the space and its images. In addition to these functions of architecture in cinema, the architectural potential of the film enables the extraordinary production of space and time connections by increasing the experienced reality of the subject and their perception of space [40].

The intensity of use and the rate of highlighting the space in cinema differs from director to director. The concept of space is employed in three different ways in cinema: as a foreground, as a background element, and as a complementary element. In some cases, the space is only in the image's background or just an element that fills the gaps. In other cases, it becomes an element that supports and completes the story. Sometimes, it is in the foreground enough to be the story itself or one of its main characters. When architecture is featured in cinema, it contributes to the dramatic narrative. Therefore, the places brought to the fore also act as the film's main character. Gökçe Beşışık argues that while space is the main element, purpose and reason, primary production, and inseparable part of the architecture, the visual effect is at the forefront in cinema, not space [3]. Thus, the place can

be in the foreground or the background, and in some cases, the representation of the space is only symbolic.



### **3. SPACE IN PHENOMENOLOGICAL PERSPECTIVE**

In this chapter, (i) the theories of space generally discussed in architecture and cinema disciplines are explained, (ii) general information about the phenomenological method is given, and (iii) the concept of space is examined in depth from a phenomenological point of view in the context of architectural phenomenology. This research has been shaped within the framework of the views of philosophers and architects who examine architectural space with the phenomenological method and reach different spatial concepts with their new theories. Phenomenological approaches to architectural space experience are examined, and multi-sensory space experience is conceptualized. This chapter criticizes the eye-centered approach in architecture and Cartesian space and interprets the perception and experience of space in the context of the phenomenological relationship between space and body. In a discussion of the similarity between cinematic and physical space in the theory of the embodiment of space and time experience, the concept of "lived space", which Pallasmaa considers as the everyday experiential and existential ground of cinema and architecture, is explained. Finally, the sensory structure of the cinematic spaces experienced by the viewer when watching a film is described within the framework of Pallasmaa's views and the cinematic space and architectural space are conveyed through the experience.

This chapter will explore the phenomenological method. It was first presented by Edmund Husserl as an alternative to the traditional Western philosophy and positivist understanding which were inadequate to solve the problems of the twentieth century. This chapter also explores the views of philosophers and academics, Heidegger and Merleau-Ponty in particular, who discusses the boundaries of Cartesian space, the process of positioning oneself in the world, and the perception and experience of being in space and time.

#### **3.1. CONCEPT OF SPACE**

The concept of space was briefly discussed and explained as one of the conceptual intersections between cinema and architecture in chapter 2.2.1.1. It will be examined in more detail in this chapter within the framework of the architectural space and the concept of cinematic space that corresponds to the representation of space in cinema. The previous chapters of this thesis engaged with the literature and argued that architecture and cinema

are arts that produce emotion and experience with space. The subject encounters these feelings and experiences in real life with architecture or in front of the screen with cinema. Films are produced in architectural environments due to narrative and fiction, and the concept of space can take place in cinema in many different ways. The endeavor to create environments where life experiences are lived is the intersection point of cinema and architecture and has brought these two arts closer to each other over the years. Cinema has a structure that reveals the details of human relations and society and the films concern the space while feeding this image is an essential factor in seeing the cinema as a field of experience [16].

An examination of the relationship between cinema and architecture through the concept of space experience reveals that the starting point of cinema and architecture is the same. Both have spatial setup and experience at their core. They produce the products in which the spatial experience is most intensely conveyed. It can be said that the discipline of architecture, whose primary purpose is to shape and design space, is the art of cinema representing space and space experience [2]. Especially since cinema creates dynamic multi-sensory images in the mind of the subject through visual perception, it grasps the experiential dimension of the space very firmly [3].

The reason behind the claim that the relationship between architecture and cinema is more profound than other forms of art is the ability of cinema to convey a multi-sensorial space. Even though space seems to be experienced visually, it can stimulate different senses and produce various emotional experiences such as fear, sadness, joy, and longing [41]. Visual experiences in cinema make impressions in the subject's memory by engendering feelings and thoughts. What the subject senses and perceives while watching a film are visual stimuli that reflect the interaction of architecture and cinema in the subject's mind through space configuration.

The concept of space is considered a prerequisite for human existence in phenomenology. This dynamic concept is shaped by the influence of different periods and changing factors in the historical process. In the historical process, space types and definitions are established with approaches that prioritize the person who creates the space and its user. The idea that the existence of the space is engendered from the user's need caused the definitions to be revised to include the user subject [18]. The dictionary meaning of space is a term that separates people from the physical environment to a certain extent and enables them to

continue their actions. Similarly, Doğan Hasol defined space as a “convenient space” that separates people from their surroundings to some extent and enables them to continue their actions. Along with the limiting and dividing elements, light and shadow are also phenomena that participate in space formation [42].

Space, as mentioned before, is the most critical element in cinema and architecture. But while space is a tool in cinema, creating space is the essential purpose of architecture. This vital feature distinguishes the cinema space from the architectural. The director's goal in cinema is not to define or produce space. Space in cinema is simply among the elements such as narrative, script, music, and characters that are equally essential to produce meaning [10]. The space forms the basis for the movement in the background and provides information about the place and time of the narrative [9].

The production of the space in the cinema takes place in two ways: the use of the existing space and the production of the fictional space [10]. Esra Ersoy argues that some theorists define the film space only as an area that creates the basis for the action, while others attribute everything on the screen that is determined by the framing as space [9]. Thus, space takes place in the film, sometimes as a background element, sometimes as a complementary element, and sometimes as a main character in the foreground.

This chapter, therefore, investigates the aspects of the concept of cinematic space that differ from architectural space and how space is used as a tool in cinema. In addition, the forms of creating and using the cinematic space will be examined.

### **3.1.1. Space in Architecture**

The discipline of architecture emerged to meet the needs of the individual. In the past, people felt the need of an area to be defined by borders to fully meet their shelter needs in natural life. This formed the basis of architecture. Gaston Bachelard argues that the instinct for shelter is the primary feature that forms the space. This need, which has been going on since the first periods of history, is the purpose of shelter and security. However, different conditions such as changing life conditions, aesthetic concerns, adapting to society, changing family structures, and feeling a sense of belonging have transformed the scope of this need

[43]. Thusly, architecture has undergone transformations in the historical process depending on the socio-cultural values, judgments, functions, and needs [19].

Considering the definitions of architecture by many architects and theorists throughout history, it is observed that architecture has a dynamic feature that incorporates many variables concerning different disciplines [10]. In its simplest definition, architecture is the art and science of building [44]. Bruno Zevi, for example, defined architecture as the art of creating space. For this reason, architecture is structured through the edifices that it produces [45]. When we examine the history of architecture within the framework of the change in the qualities of these products, the concept of space becomes the main actor of architecture and the history of architecture turns into a variety of space concepts [10]. In this sense, although the definitions and methods have changed over time in producing an architectural structure, the value given to the space emerged in architectural debater, which is the critical concept, has not changed [10].

Yasemin Hekimoğlu states that space can be defined with sensory and perceptual expressions [46]. Heidegger states that space is a whole with its boundaries and what exists in it. He defines space only as limited. According to him, space has multifaceted features due to its existential dimensions, and traces of the subject's experiences [47]. The space goes through many changes until it takes its form years after its production. Space is affected by geometry, physics, and culture during its production and continues to be affected and altered by different phenomena at every stage of its existence.

Architectural space has been defined through physical space for a long time in history. Indeed, physical space has been the common denominator of every action and occurrence in architecture. Thus, the professional field, which includes the design and production of physical space, has become almost the entire discipline of architecture since it does not precede experience. In this paradigm where space is seen as equivalent to a building, architecture could not go beyond being a mechanic profession [18]. However, space has reached beyond its physical existence by gaining theoretical and conceptual dimensions, especially after the 1970s. During the 1970s, space became a symbol design surrounded by discourse rather than a physical entity. Thus, an expanse in the theoretical thoughts on space has also expanded the world of architecture [20].

Aydın Çam argues that space is a phenomenon that is not easy to define, describe and conceptualize [48]. The literature reveals that the concept of space is classified into sub-categories depending on various parameters and is defined differently every time. An examination of space classifications reveals that definitions such as indoor/outdoor, full/empty, horizontal/vertical, and natural/artificial have been produced in terms of physical order, location, composition, movement, and the arrangement of elements [19]. In addition to space classifications, Köksal states that how the elements that make up the space come together shapes how the space is organized [19]. The space and its components assume the roles of limiting, focusing, directing, separating, combining, providing continuity, and carrying meaning [19].

### **3.1.2. Space in Cinema**

This chapter focuses on the representation and use of architectural space and environment in films. In addition, this chapter examines the conceptual structure of film spaces and includes the studies on space concepts in cinema and types of spaces in terminology. Because cinema cannot construct the subject on the screen or the viewer on the other side of the screen independently of the concept of space, it is a type of art that utilizes architecture with its interior and exterior spaces. Since the city images in the first films, architectural spaces have been used as real or produced spaces. There is a sense of place in almost all cinema movements and genres. No story can exist independently of its location. Even in a story without a space, the lack of space is a determining factor. The spaces that are used in cinema are not only visual objects but also symbols of fiction and elements that produce meaning. In addition to the various functions of architecture, the architectural potential of a film increases the experienced sense of space and establishes connections between space and time in different ways.

Regardless of whether the fiction produced in the cinema is virtual or not, the space necessarily surrounds the subject. Pallasmaa states that every film contains an architectural image [1]. It is not necessary to show the structures because every image already has a spatial effect. Each event has different meanings depending on the space where it takes place. A kissing or murder scene in the bedroom, bathroom, elevator, or library produces different effects. Each event has its individual meaning depending on the time of the day, place,

weather, and sounds in the environment. The presentation of a cinematic event is therefore inseparable from architectural space, place, and time.

The venue has been involved in the art of cinema performing many functions since the first film of the Lumiere Brothers. The concept of space as a whole progresses over time and includes movement as the medium in which the narrative takes place in the theoretical, functional, and conceptual contexts [29]. The cinematic space where events, facts, and characters take place becomes the platform of cinematic action. The cinematic space, therefore, plays a vital role in representation and reality and is effectively included in the narrative. In short, space is an effective tool to express what cinema wants to say, and space is needed to express the narrative. Throughout the history of cinema, many directors have given space a central role in shaping the general atmosphere of the film. Cinematic landscapes, thus, have become one of the central elements of the narrative by transcending the physical space [48].

Because the desired effect of cinema differs according to the directors' preferences, cinematic spaces are created to shape different contents and atmospheres in each film. Nonetheless, it is often desired to make the viewer perceive the film as real in terms of experience. For this reason, cinematic spaces are the most effective elements that are used to create the legitimacy of the narrative [48].

Cinematic spaces create new realities by directing the viewer's perception. They also add originality to the film as an element of identity. The film installs its own reality on the viewer. Especially in science fiction and fantasy movies, consistent elements are included in the narrative, even when designing non-existent spaces that the subject does not have the opportunity to experience. In this way, the viewer can be included in different worlds. The decor, on the other hand, is one of the crucial elements in creating the cinematic space and helps to ensure the film's consistency. In the cinema, the decor is an element that contributes to the formation of the perception of reality, strengthens the discourse, and does not cause a forced perception in the viewer [19].

#### ***3.1.2.1. A Brief History of Cinematic Space***

The visual richness of cinematic spaces and the power to direct the viewer's perception have enabled the directors to create new and original works. At the time of the emergence of

cinema, the use of color which is an essential element for the perception of space has changed the qualities of cinematic spaces. The concept of cinematic space has developed dynamically over time depending on the world's social, cultural, economic, and technological developments from the emergence of cinema to the present day [18].

Some examples create breaking points in the transformation and development of cinematic spaces in history and show how vital cinematic spaces are for cinema. The first example that demonstrates the significance of cinematic venues for films is the first film in cinema history includes the name "the Venue." The fact that the name of the film of the Lumiere Brothers is "L'Arrivée d'un train en gare de La Ciotat" (1895) illustrates that space has been an essential element in the formation of the character of a film. One of the most important breaking points of cinema is "Hollywood." Hollywood is a film production platform that maintains its importance even today and has emerged after the various problems in using existing venues. The economic troubles in the cinema industry have forced producers and directors to discover new techniques. One of the introductory examples in this regard is the film titled "Das Cabinet Der Dr. Caligari" (1920). With "Metropolis" (1927), which is shown as one of the fundamental science fiction films in the history of cinema, the innovative space concept that enables the director to embody their imagination has started to gain a permanent place in the cinema environment. The innovation of supporting cinematic spaces with sound and color elements enriched the perception of space. Since the 1970s, cinematic space editing has changed cinema quality with the use of cinematographic techniques, cinematic tricks, and visual effects. Today, the realistic space perception of virtual and imaginary spaces has become transferable to the viewer by being produced in a computer environment with technologies such as CGI (Computer Generated Image). As all these developments illustrate, most of the innovations in the cinema scene are space-oriented, therefore, proving the significance of space in cinema since its emergence [18].

### ***3.1.2.2. Forms of Cinematic Space Production***

As a result of the spatial development of the cinema, the production forms of the cinematic space have also changed over time in the context of the developments mentioned in the previous chapter. In this chapter, these differing techniques in the production of cinematic space will be examined in detail.

Film spaces can represent the values and meanings of the architectural space as they are or they can intervene and lead to new meanings. The concept of cinematic space meets the real spaces in the film and the fictional spaces that are formed by transforming real spaces with fiction or creating virtual spaces. Although the methods of creating film spaces are different, these spaces continue to represent architectural space in all cases. In short, cinematic spaces can be divided into two main groups: the creation of real and fictional spaces due to what the director wants to express and the different ways in which the experience these spaces [9].

Uğur Tanyeli (2001) examined the film's topics within the framework of its spatiality and the production process of the cinematic space in the context of the representation of the space in the cinema and classified it through three types of interaction. The first type of relationship is that the cinema creates a virtual architectural space that does not exist and is not built on the plane of reality. The second relationship is that cinema reproduces real architectural spaces in its own universe and presents them to the viewer. The last type of relationship in the context of the spatiality of the topics that the film explores is that the cinema engages with the architect as a person and their architectural activity in its own fiction [49].

Charles Affron and Mirella Jona Affron (2005) examined the cinematic space concept in the cinema discipline context and developed a different classification. This classification, which is based on fiction, includes the production of space under two main headings: the use of real spaces without changing them, the rearrangement of existing spaces according to fiction, and the use of fictional spaces, which are divided into two groups as the creation of virtual spaces from scratch [50].

In the cinematic representation of space, the film produces real spaces by using the physical space in its current form without any change. Documentary and the first films produced cinematic spaces using real spaces to convey space. The first films convey the spaces as they exist [19]. The use of real places in films in their current form is considered documentary in terms of reflecting the conditions and architecture of the period. Spaces that have lost their function, changed, or disappeared today can be experienced with these films that are shot in the past [18].

Unlike the architectural space, the cinema space does not have to be related to the place, and time it is in. This condition allows freedom to the director in production when compared to

the architect and can only limit their imagination about the space configuration. The fictional space concept has taken place in cinema a while after the invention of cinematography [18]. The very first films of cinema were documentary films that contained real places. However, in the following years, Georges Melies made the first examples of fictional places in cinema which were found very interesting by the audience. Fictional spaces have emerged due to the dynamical editing of different images of spaces and the perception of these images as a real space by the audience in the film [9]. Monaco (2005) states that the fictional space that is obtained with the help of the movement affects the understanding of static space in the early times and the relationship between the film and the audience. According to him, changes were created in the fictional spaces and the cinematic reality and in this way, the viewer's perception gets structured and a new reality environment is presented to them [48].

According to Gül Kaçmaz (1996), in recent history, except for documentaries, directors have started to develop the narrative and make the viewer believe in the fictionalized reality instead of representing the real space in its current form [22]. In cinema, therefore, even if the space is conveyed as it is, it turns into an interpretation rather than a copy of the architectural space. In short, fictional cinematic spaces are created depending on what is wanted to be conveyed in the filmmaking process. Fictional spaces can be obtained in two different ways: reconstructing real spaces and designing virtual spaces [19].

Real spaces can be shaped by the narrative as an alternative to the production of fictional space in cinema. Decor can be used in the space, or elements that create excess can be removed. To edit a real space in cinema, cinematic space can be produced with inspiration from any existing space, or real spaces can be transformed into a different space with cinematographic techniques. Thus, both real spaces are reconstructed in the virtual world of cinema and spatial perception diversity is increased [19]. After the groundbreaking films of the Lumiere Brothers, Melies' film "Le Voyage dans la lune" (1902) became the first fictional film in history to use cinematographic techniques and cinematic tricks. In this film, the space was physically reconstructed for the first time to support the narrative of the film, and a fictional cinematic space was created.

As another alternative to fictional spaces, virtual cinematic spaces are designed with the possibilities of computer technology and are especially encountered in science fiction and fantasy movies. The specific virtual spaces of these films are utopian designs and are often challenging to construct. However, cinema is much more unrestricted than architecture and

has the privilege of actualizing architectural utopias. Another reason for designing virtual cinematic spaces in science fiction movies is that although the concept of the present time is conveyed to the viewer relatively easily through existing spaces, science fiction films usually depict the future [19]. In such films, brand new architecture and lifestyle that are unique to that time have to be created by going beyond the current understanding of space. This situation shows how the architecture transformed / can transform / should transform under different conditions, at different times, and with different users [51].

### ***3.1.2.3. Diversity in the use of Cinematic Space***

As mentioned before, the production of space, which is the goal of architecture, is a tool in cinema. The goal of cinema is to make the viewer experience various sensations and certain mental states through visual interactions. The frequency of use of the space and the rate of highlighting in the cinema change due to the director's preferences. Cinematic spaces can be in the film's foreground or background or an entirely symbolic representation. Regarding their uses, cinematic spaces can be classified into three categories: background, supplementary, or main element [19].

If the space is used only as a background in the cinema, the space does not contribute to the film's narrative. Understated spaces often appear as a blurred background behind the actors and the action. In cinematic space as a background, no spatial connection is established between the viewer and the film.

Where space is used as a complementary element in the film, the space supports the narrative and the affect that the director wants to convey, together with various side elements. Furthermore, spaces used as complementary elements strengthen the perception of space by providing spatial clues and giving an idea about where the narrative takes place. In films where the cinematic space is a complementary element, the space stands out more than its use as a background and takes place in the viewer's minds. Thus, the viewer's perception and experience of space are strengthened.

In films where space is used in the foreground, space becomes one of the main elements of the narrative. In these cases, it is impossible to consider the film separately from the venue. According to Gül Kaçmaz, it is compulsory to represent, analyze and change architecture of the directors who use the space in the foreground. These spaces are almost as an integral part

of the film as the leading actors [22]. As Anthony Vidler writes, in such a situation, architecture does not only serve the cinema as a set but also takes part in the film as an actor [11]. For directors such as Andrei Tarkovsky, who use space and images to produce meaning by placing them in the foreground in their films, spaces have direct significance even beyond the script. On his idea about the use of space, Tarkovsky stated that the subject matter of his films usually arose from geography, terrain, or a place that he wanted to explore. Nostalgia, which has been examined in the context of cinematic space and what emotions did the images convey for the case study, is a film that uses space as the central element in the foreground and benefits from the representation of architecture and the meanings it produces [27].

### **3.2. SPACE EXPERIENCE AND PHENOMENOLOGY IN THE RELATIONSHIP OF CINEMA AND ARCHITECTURE**

This thesis describes the architectural image experience of the viewer in cinematic spaces as a disembodied subject and applies a phenomenological approach and body-centered phenomenology. Phenomenology is a branch of philosophy and will be examined in detail, especially in terms of its relationship with the concept of architecture and space. In the process of expanding on the phenomenology of the image on which film studies have fallen in recent years, phenomenology is explored with its development in the historical process. Firstly, phenomenology's place in philosophy and why this methodology is needed will be presented. Secondly, the relationship between phenomenology and architecture and what it responds to and changes in the architectural paradigm will be examined in the context of space perception and experience. After examining the architectural space perception and experience of the embodied subject, the perception and experience of the cinematic spaces by the disembodied subject are discussed within the framework of the views of the scholars who work in this field. Finally, the subject's perception and experience of architectural and cinematic space, the concepts of embodiment, narrative, movement, and time are compared and common aspects are explained.

### 3.2.1. Phenomenology as a Philosophical Method

In this chapter, information will be given about the phenomenological method which was first presented by Husserl as an alternative to the traditional Western philosophy and positivist understanding that could not solve the problems of the twentieth century. Martin Heidegger and Maurice Merleau-Ponty emphasize the concept of body, space, experience, perception, consciousness, and memory. They prompted a field to produce the relationship between phenomenology and architecture. This chapter presents the views of philosophers and academics who discuss the boundaries of Cartesian space, the process of positioning oneself in the world, and the perception and experience of being in space and time, the theories of these scholars on the concept of space. This chapter additionally presents what phenomenology is and why this methodology is needed. The development of the phenomenological theory in the historical process and its various interpretations will be examined. In this thesis, Husserl's views of intentionality and Merleau-Ponty's incarnation of the mind are explained within the framework of their approach to phenomenological theory.

#### 3.2.1.1. *Definition and Main Concepts*

According to the Britannica Encyclopedia, phenomenology is a philosophical movement that emerged in the twentieth century, and its specific purpose is the direct study and description of consciously experienced phenomena without theories about their causal explanations and as free as possible from unexamined prejudices and assumptions [52].

According to the Stanford Dictionary of Philosophy, the discipline of phenomenology studies structures of experience or consciousness. In other words, phenomenology is the study of "phenomena" and how they are experienced. A phenomenon is a philosophical concept; it is the name given to discernable, perceptible, and experienceable events, facts, and objects. Accordingly, phenomena are everything we perceive and try to explain. Phenomenology studies conscious experience as experienced from a subjective or first-person perspective [53]. In this context, phenomenology can be explained as an interpretative study of people's experiences that analyzes spontaneous situations in daily life [54].

Phenomenology is a branch of philosophy pioneered by the contemporary philosopher Edmund Husserl. Phenomenology is a methodology that caused a radical change in the view of philosophy, and therefore thought, of the world and people and offered a new perspective or way of seeing the world [55]. In the sciences that focus on the human being, phenomenology opposes the pure positivist attitude by dealing with the spiritual world, images, and experience, as opposed to the explanation of everything through theories [56].

Hakan Savaş argues that philosophy reached a dead end in the twentieth century, and the reason was philosophy itself. The thought system in this period did itself a disservice by staying away from metaphysics and all kinds of transcendence and making efforts to narrow the field of philosophy. According to Savaş, traditional Western philosophy has erred by confusing what is a primary "value". The first thing to be valued is "life". However, since the earliest historical periods, philosophers have believed that they have found the "essence" of life and have valued the essence above everything else and more valuable than life itself [55].

What makes philosophy meaningful is the search for meaning, the need for meaning. Phenomenology, especially in Husserl's view, says that each individual, or in other words, each subject will give their own meaning to the world, and the only place to apply this will be their own consciousness and the orientation and free will of this consciousness. Also, the more phenomena there are in the world, the more meaning there is; that is, there are an infinite number of essences, and life can never be explained with a single theory and cannot be reduced to a single meaning [55].

Serhat Ulubay and Ferida Önal argue that phenomenology emerged from the need for philosophical thought that would change inquiring and comprehending. The starting point of this philosophical approach is different from the starting point of positive sciences that base all kinds of inquiring on absolute and accepted reality. One of the most important purposes of philosophy is inquiring about all rational assumptions and phenomenology fulfills this requirement. Only through these interrogations is it possible to get rid of the given assumptions of the world and reach the primordial phenomena and essence [57].

Asiye Nisa Gündüz argues that the phenomenological approach asserts that the general laws of human actions cannot be revealed because there are no objective laws on which human activity depends. Phenomenology investigates how and with what concepts people construct

the world in their minds. Accordingly, it is important not what the reality is but how that reality is reflected in the human mind. Because the concepts in the human mind, which allow the reflection of reality, are what people have experienced in their past lived life [58]. Phenomenology, thus, can be briefly defined as studies on subjective experiences. As a result of this subjectivity, the phenomenological approach rejects any subject/object or human/world distinction [54].

As mentioned earlier, phenomenology is about the perception and experiences of the environment or objects in the human mind. Phenomenologists study the fundamental nature of phenomena and how human subjects experience them. According to David Seamon, the goal of the phenomenologist is to strive for a mode of openness in which the phenomenon under study can be accurately understood and described without hindrance from any predetermined theoretical or speculative point of view. For example, by "going back to the things themselves," Husserl means to set aside personal, social, ideological, and conceptual understandings. Only then, people can experience and clearly understand the phenomenon [59].

In short, phenomenology studies the structure of various types of experience from perception, thought, memory, imagination, emotion, and will to bodily awareness, embodied action, and linguistic and social activity. The structure of these forms of experience includes Husserl's view of intentionality, which will be examined in the next chapter, that is, the orientation of experience towards things in the world and the characteristic that the consciousness of the subject is always consciousness of "things".

### ***3.2.1.2. Varieties of Phenomenology in the Historical Process***

Phenomenology, which emerged in continental Europe in the first half of the twentieth century, is a philosophical tradition defined by different perspectives and was initiated by Edmund Husserl, Martin Heidegger, Maurice Merleau-Ponty, Jean-Paul Sartre, and others. The German philosopher Edmund Husserl is regarded as the pioneer of phenomenology and he defines it as the science of the essence of consciousness. Over time, other European philosophers, including Martin Heidegger and Maurice Merleau-Ponty, have moved their phenomenological approaches beyond consciousness to philosophical issues related to human nature, bodily existence, and the role of action in human life [59]. According to Merleau-Ponty, phenomenology theory is based on observing the relationship between

subject and facts by inquiring about the rationality-based understanding of Cartesian philosophy, which profoundly affected the intellectual environment of the twentieth century [60].

The conceptual progression of phenomenology varies from the pure phenomenology of Edmund Husserl to the existential phenomenology of Martin Heidegger and Maurice Merleau-Ponty. In Husserl's approach, which is defined as pure or transcendental phenomenology, the substantive structure that allows objects to be accepted as natural attitudes to form themselves in consciousness is emphasized. Existential phenomenology, however, emphasizes preconscious lived experience in the context of the lived body phenomenon. Existential phenomenologists generally research the subject's experiences and analyze existence within the framework of including people in a situation in the world [54].

Husserl scrutinizes the internal [psychological] phenomenon rather than the concrete (physical) phenomenon through the view of "intentionality" in his phenomenological approach. Intentionalities, which Husserl calls the acts of consciousness (perceiving, remembering, liking, etc.), meet perceptual phenomena called experience. In other words, phenomenology makes sense of phenomena by revealing how phenomena are perceived and how the relationship between consciousness and phenomenon is established through the acts called experience [57]. In this context, phenomenology can also be defined as the search for how phenomena appear to the mind, rather than rational assumptions given beforehand. The discourse of phenomenology that argues "how the phenomena are comprehended is related to the consciousness of the subject" has caused radical changes in the intellectual environment of the twentieth century [57].

The comments above provide a priori ideas about the concept of mental image which has an important place in the study and can be defined as the way objects or phenomena manifest in the mind. Making sense of the phenomena that Unat talks about is the mental interpretation process of perception. The mental image of the perceived phenomenon is formed after this process of making sense and affects the subject's experience. Therefore, it can be deduced that a mental image is a phenomenological act on its own. Based on this hypothesis, mental images are formed during the experience, while a holistic mental image is formed as it will be stored in memory after the experience. How the mental images of the phenomena manifest is also related to the subject's consciousness orientation and past experiences. The more experiencing subjects there are, the more essence and mental image of the experienced

phenomenon there will be. Detailed information about the concept of the mental image will be given in the following chapters.

Unlike Husserl, Merleau-Ponty focuses on the concept of "body image," the subject's experiences with their own body. Extending Husserl's explanation of the lived body as opposed to the physical body, Merleau-Ponty opposes the traditional Cartesian distinction between body and mind. According to him, consciousness is embodied in the world, and in the same way, the body is filled with consciousness, that is, with the knowledge of the world [57]. For Merleau-Ponty, the word subject means one who experiences with the body and the word object means one who is experienced through the body. He defines the body as visible, moving, and something between things; therefore, he accepts the body as a mediator between the mind and the world [54].

As a result, within the framework of the historical development and theoretical diversity of phenomenology, this philosophical method examines the relationship between the subject and the world according to the person's experiences. According to phenomenological thought, the object is a product of the subject's experience. These experiences can be gained from any object or event as a result of the conscious acts of the subjects.

### ***3.2.1.3. Intentionality in Husserl***

The reason behind the in-depth examination of Husserl and Merleau-Ponty's views on intentionality and the embodiment of the mind is that some scholars have built their theoretical infrastructure on these views in the studies on the experience of the disembodied subject and the moving image in the field of film phenomenology. In particular, Merleau-Ponty's phenomenological approach, which can be called the phenomenology of embodiment, has been frequently used by scholars who focus on the subject's cinematic experience.

According to the Stanford Dictionary, phenomenology studies the structures of consciousness that are experienced from a primary perspective. The central nature of an experience is its orientation, or in other words, being directed towards something. An experience is oriented towards an object by virtue of its content or meaning with appropriate conditions [53].

According to Edmund Husserl, phenomenology is the philosophical discipline that studies how things appear to consciousness and is also "a method and way of thinking" [61]. The central claim of Husserl's phenomenological approach is that the essence of objects can only be reached through the subjective experiences of human perception and the orientations of consciousness free from preconceptions [58]. Husserl asserts that the knowledge of the object could only be reached through the subject. In his phenomenological approach, no object can be separated from the subject. That is, there is no object without the subject. Husserlian phenomenology redefines essence as a method. To achieve this, consciousness must be directed towards the object. Consciousness is in this orientation; it removes, in other words, "brackets" all previous concepts about that particular phenomenon. Reducing and bracketing the information obtained through observation is necessary to reveal only the phenomena's characteristics [61].

Husserl calls this the "intentionality of consciousness." Intentionality is a fundamental concept in Husserl's phenomenology. It is defined as an action that is done with a clear "intention", that is, a mental state "forward" to an actual situation. This perspective on architecture also describes the process of the designer who turns to the architectural space. As the person who designs and experiences the space, the designer is in a state of intentionality when they intend to understand the space and create its spirit [56].

When Husserl writes that consciousness is the consciousness of things, he means that the content that is formed in the mind does not come out of anything but has a source. In other words, a source, an object, is needed to form content or representation in the mind, to which consciousness is directed. Therefore, Husserl is not concerned with the things themselves, but with their perception processes, the contents of the mind, and mental representations. Husserl does not question whether the object exists but how it exists in the mind [61]. According to him, the object of consciousness and its content are different. Because the perception of the object in the mind and the content of this perception are different from the object in the outside world. Husserl is more interested in the contents of perception than the physical presence of the thing that is perceived [61].

Merleau-Ponty looks at Husserl's idea of intentionality from different angles and articulates another kind of intentionality. His view of intentionality says different things about the relationship between subject and object and the subject's experience. According to him, human is both the subject and the object of an inevitable relationality. There is an experience

that emerges when the body that is capable of perceiving the senses and the object that makes the sensation possible become integrated. Merleau-Ponty speaks of a subject that incorporates physical reality and the object of sensation. The subject experiences a sensory experience in which the distinction between mind and world disappears. Intentionality for him is not a mental representation but the ability of a bodily response to the world and spontaneity. In Merleau-Ponty's thought, the senses can only discover the existence of the subject and object by virtue of each other [61].

According to Merleau-Ponty, the relationship of consciousness with the world is an intentional and embodied one that takes place with perception. His concept of the subject, who turns to the world with their body, also forms the basis of his consciousness-body integrity approach. The subject's orientation to the world occurs within the framework of continuous and mutually interactive relations. The acts of thinking, making sense, and interpreting the subject emerge due to this intentional relationship [62].

#### ***3.2.1.4. Merleau-Ponty's Phenomenology of Embodiment and Conscious-Body Integrity***

As stated in the previous chapter, the phenomenological views of Husserl and Merleau-Ponty are included to form the basis for the following chapters in which the phenomenology of the image is examined. Because the cinematic space and architectural image experience of the disembodied subject are investigated in this thesis, Merleau-Ponty's embodiment phenomenology which expresses the unity of mind and body is particularly significant for the theoretical basis of this research. In addition, Merleau-Ponty's phenomenology of perception, embodiment views, and the discourse of bodily space experience regarding the body-space relationship are also used in the subject's perception and experience of space. As an extension of this point of view, the hypothesis that the cinematic space and image experience and the subject's film experience are bodily, researched in film phenomenology studies, is also based on his views. For this reason, Merleau-Ponty has been a source of inspiration for many researchers who approach the relationship between cinema and architecture through the concept of experience. For this reason, his views are inevitably examined in detail in this thesis.

This chapter aims to consider Merleau-Ponty's phenomenological approach as an embodiment theory and present it within the framework of the embodied subject of embodied consciousness. His philosophy presents the subject's relationship with their

environment based on perception phenomenology and states that perception is not independent of the subject's corporeality. In this context, Merleau-Ponty presents a body phenomenology on the basis of perception [62].

Aysun Aydın argues that Merleau-Ponty works with the phenomenology of embodiment within the concept of consciousness-body integrity and opposes the traditional dualisms in the philosophy of the period. Merleau-Ponty states that the subject's relationship to the world is embodied and that the assumption of consciousness isolated from the body limits the interaction of the subject with the world by separating it from the world. According to him, acts such as knowing, thinking, and understanding are not independent of the corporeality of the subject. This concept of the subject is a critique of the acceptance of a mind-independent of the body, that is, Cartesian thought's distinction between them. This view also opposes the subject-object distinction of traditional epistemology and the mind-body distinction of traditional ontology [62].

Merleau-Ponty argues that in order to describe the experience, one must start from the body. The relationship between the world and the body is active, not passive; two-way, reflexive participation. According to Ahmet Emin Bülbül, the conceptual equivalent of this phenomenon is the concept of flesh at the center of Merleau-Ponty's existential phenomenology. "Flesh" is not a border but a contact surface between the world and the body that makes the reversibility of the perceiver and the perceived possible [61].

In these lines, in which the relationship of spatial experience with the body is explained, the concept of embodiment is used in the sense of experiencing with the body. Alternatively, objects or spaces become extensions of the body image. Saying that consciousness must be embodied for experience is logically the same thing as saying that the objects experienced with the orientation of consciousness are embodied by becoming an extension of the body image. Because if the body phenomenon is thought of as the "flesh" that enables the subject to relate to the world, the objects integrate with the body at the time of experience and cannot be thought of separately from the subject.

According to Merleau-Ponty, the subject is a perceiving, lived body. Perception and corporeality cannot be considered separately because the perceiving subject's encounter with the world is his participation in the world with his body. With this participation, the subject becomes both subject and object, finds itself as something in between things, and brings

itself into existence in perception. Perceiving describes an experience in which functional features are given. A human is not a passive receiver of external qualities but an embodied perceiving subject [62]. Therefore, the situation is the same in architectural and cinematic space perception and experience. In addition, these views are similar to the theories of film phenomenologists who say that the cinema experience is bodily because the perception of the subject is also regarded in the film experience. His embodiment phenomenology is the starting point of these theories.

In addition to all these, the concept of the lived body is vital in Merleau-Ponty's philosophy. The body is the first place where the subject is "thrown" into the world, it is the flesh of the world, and it is what enables us to relate to it. According to Merleau-Ponty, "fleshy body" and "lived body" are two separate phenomena. The fleshy body is a body form that is not related to consciousness and has no experience. It is what a person sees when they look in the mirror and corresponds only to a physical phenomenon. Lived body, on the other hand, is the embodiment of the subject's consciousness, not as an object in the world but as the mediator of the subject's world consciousness. The concept of the lived body has both a physical and a mental structure. The lived body enables the subject to spread their mental properties and sense organs to the outside world and becomes a mediator in the intentionality of consciousness. The lived body enables the subject to perform acts of perception and consciousness. Therefore, for Merleau-Ponty, the lived body extends from the corner of consciousness where things are aware to the world where things are felt, that is, experienced. According to him, the lived body is the lived center of the experience, that is, acts of consciousness. The studies that are used in this thesis in the field of film phenomenology explore the image experience of the viewer through the lived body theory [60]. The viewer's consciousness, who has a cinematic experience as a disembodied subject, is embodied during this experience. According to the studies mentioned in this thesis, the subject experiences cinematic space and architectural imagery with their sense of sight and whole body.

As a result, in Merleau-Ponty's philosophy, subject and object are concepts that create each other and have an interactional and intentional relationship. This relationship is established thanks to the body, the embodiment of the subject/consciousness. The lived body and the world are inseparable, the subject being with and in the world. In this context, for the phenomenological approach, situations such as knowing, memory, perception, learning, and

behavior do not correspond to a fixed and determined subject-object relationship but an embodiment process. In short, the body is a must for experience and perception.

### **3.2.2. Phenomenology and Architecture**

In this chapter, the application of phenomenology through architecture is read through architects working in this field. Inspired by the views and theories of Husserl, Heidegger, and Merleau-Ponty, the works of scholars such as Norberg-Schulz, Pallasmaa, and Peter Zumthor who bring a different perspective to architecture with the phenomenological method will be discussed. These scholars who transformed the subject-object relationship of phenomenology into the body-space relationship in architecture introduce the concept of "lived space". According to this understanding, there is an interactive relationship between space and body. By changing the perceiving subject's actions, thoughts, and emotional state, the space gives them an experience, and the space becomes a lived space by gaining meaning and identity after this experience. In this chapter, where the eye-centered approach in architecture and Cartesian space are criticized, the limits of visual perception will be examined, and the multi-sensory understanding of space experience will be interpreted with the phenomenological method.

The positivist perspective and Cartesian philosophy mentioned in the previous chapter affected the period's architectural understanding and space design. Architectural ideas based on these understandings, especially the modern architectural movement, have limited the relationship between the subject and space and have led to the production of eye-centered spaces in which other senses other than sight are excluded from the experience of space. At the end of the twentieth century, the approach of phenomenology had become a philosophical method that puts the individual in the center and discusses the mental and vital processes of the individual together with the space, time, and place where these processes occur was considered necessary for architectural theorists in overcoming the problems created by modern architecture [58]. With the phenomenological approach taking its place in the architectural paradigm, the one-way reading approach of the Cartesian philosophy had been fragmented and the meaning of the space had expanded. With this process, space has begun to be perceived as a living and dynamic organism that mediates human existence [57].

### **3.2.2.1. *The Cartesian Paradigm***

The eye-centered approach in space design is based on Cartesian thought. The Cartesian system put forward by Descartes aims to reach the most accurate and precise information by approaching all kinds of information with suspicion. Descartes who bases his philosophy on methodical doubt concludes that the only thing he cannot doubt is his own mind. The correct and definitive source for his philosophy is the mind [63].

According to Cartesian philosophy which is dominated by a mind-based view, the body is seen as a reality independent of the volume it is in and is accepted as an immobile object within a fixed period. Descartes ignores that the body is a living entity and is in contact with its environment. In this view, where objectivity is essential, perceiving and understanding the world is evaluated as looking at it from the outside rather than experiencing it physically [64].

Descartes defines space from a geometrical point of view. According to him, space does not affect its use and should be analyzed separately. This disconnected system between the subject and the object means the distinction between humans and space [54]. This situation has formed the theoretical infrastructure of geometric space understanding which can also be called Cartesian space [56]. Cartesian space is a three-dimensional concept in which the closeness-distance connection between objects and subjects is created in the context of width, length, and depth with analytical and mathematical methods [65].

The understanding of geometric space started modern architecture and revealed an understanding in which purely geometric forms are used as a physical unit of measurement. Excluding other senses other than the eye weakens the spatial perception and renders the subject-space relationship passive. This design approach, which only puts geometry and functionality at the forefront, is one of the most important sources of the problem of spatial disidentification and lack of place in contemporary cities. In order to find solutions to these problems, towards the end of the twentieth century, the concept of geometric space and the limited relationship that this space establishes with humans began to be reconsidered [56].

Pallasmaa argues that there is a historical relationship between the emergence of the Cartesian disembodied observer in Western thought and architectural practices based solely on the sense of sight. The modernist design has been home to the mind and the eye but has

left the body, other senses, memories, and imagination homeless. However, according to Pallasmaa, the task of architecture, just like poetry, is not just to turn people into spectators but to build an inner world experience. Pallasmaa establishes the theoretical basis of the multi-sensory experience phenomenon that is developed in the works of Merleau-Ponty. Merleau-Ponty draws attention to the simultaneity and interaction of the senses. According to him, perception is not the sum of visual, tactile, and auditory data. The subject perceives their whole being holistically [66].

### ***3.2.2.2. The Effect of Phenomenological Approach on Architecture***

The Cartesian system of thought that emerged under the leadership of Descartes was criticized at the beginning of the twentieth century and space is not just a physical whole; it has also been considered to have spiritual properties. As a result of this perspective, under the guidance of Heidegger and Merleau-Ponty, a phenomenological approach emphasizing the role of humans in the perception of space has emerged. This approach defines space as a field of experience that exists only with the subject. According to the phenomenological approach, the object and the subject affect and change each other. Architectural spaces are experienced by their users as multi-sensory [54].

The phenomenological approach focuses on people's subjective perceptions and the way the individual interprets themselves, the world, and the events that constitute the essence of personality. Therefore, this approach argues that to understand the individual's behavior, their unique perception and experience should be known. The most important factor shaping the behavior of the individual is how they make sense of themselves and the environment at that moment, that is, the phenomenon of the individual at that moment [58].

Phenomenology is related to architecture in terms of the interpretation it brings to the subject-object relationship and the perception based on experience. When architecture and spaces, which are the products of architecture, are examined with a phenomenological approach, it is seen that the phenomenological subject-object relationship evolves into a human-space or user-structure relationship. According to this point of view, an architectural space can gain meaning only with its effects on the life inside and with its users. This approach creates the concept of "lived space", which will be examined in detail in the next chapter. The phenomenological approach has been regarded by architectural theorists as an indispensable tool for solving the problems created by modern architecture. The

participation of phenomenology in architecture has led to the diversification and expansion of ideas and views on architecture.

In the phenomenological approach that foregrounds the subject experience, the evaluation of architectural form is related to the concepts of sensation, perception, and experience [66]. According to Husserl, architectural products are more than just objects to be watched; they are a field of experience. According to him, the subject's imagination and interpretation of the architectural object in their mind produce the meaning. The meaning of architectural form changes from subject to subject [67]. Therefore, the critical point in forming architectural products is not the objective formation but the handling of the object and the subject as a whole. Elements such as light, shadow, sound, and material that make up architectural products affect the subject's perception of space, effect, and experience [68]. With a similar point of view, Merleau-Ponty also defines space in the context of the subject. The most crucial role in space phenomenon belongs to the body, the body is an object in space, and space exists in this way [60].

Within the framework of the phenomenological approach, the relationship between form and meaning in architecture is given to the experience. The understanding of architecture in which the phenomenological approach is adopted aims to produce spaces where the senses and body come to the fore and interaction with the subject is fundamental. Knowing the human body and experiencing it with their senses, they establish a relationship with space. For this reason, the architectural product is defined by the person who experiences it. Within the scope of the relationship between phenomenology and architecture, a world in which bodily experience is at the forefront, living by feeling is essential and shaped in this direction is advocated [69].

Phenomenology has returned the architectural paradigm of the period to human experiences in the world. Explaining architecture with phenomenological methods is possible with the lived subject who defines the space by experiencing it. All these developments paved the way for the adoption of the phenomenological approach in architecture, or in other words, the formation of the architectural phenomenology movement. “Phenomenology of architecture” and “architectural phenomenology” are separate concepts. Phenomenology of architecture is the philosophical study of the discipline of architecture. By contrast, architectural phenomenology is an architectural movement that dates back to the 1950s, reached a broad audience in the late 1970s and 1980s, and survives to the present day.

### 3.2.2.3. *Architectural Phenomenology*

Interest in phenomenology in architecture has increased since the 1990s, mainly due to the work of Norberg-Schulz. According to David Seamon, many architectural theorists, especially Juhani Pallasmaa, Alberto Perez-Gomez, and Thomas Thiis-Evensen, have used the phenomenological approach in their conceptual studies. At the same time, the designs of architects such as Peter Zumthor, Alvar Aalto, Tadao Ando, Stephen Holl, and Louis Kahn have an explicit or implicit phenomenological sensibility [59].

Furthermore, in recent years, a working group has been formed to explore what Merleau-Ponty understanding of perception might mean for architectural thought and design. One of the most critical scholars working on this issue is Pallasmaa who partially benefited from Merleau-Ponty's ideas. According to Pallasmaa, buildings can be visually striking, but the sense of sight dominates in most contemporary architectural designs as the expression of plasticity and sensuality is largely lost. According to him, architects' goal should be to create embodied and lived existential metaphors that embody and structure the subject's existence in the world. Architecture should be able to make people experience themselves as fully embodied spiritual beings. According to him, Alvar Aalto, Steven Holl, and Peter Zumthor are some architects who can achieve this in their structures [59].

Architectural phenomenology focuses on how people perceive and experience the built environment. It explores how architecture affects subjects and users and deals with the bodily dimensions of these users' spatial experiences. According to Norberg Schulz, who asserts that people do not experience architectural products as isolated phenomena, real architectural experience is a perception of architectural integrity, and this perception does not only consist of visual effects. Besides that, in Zumthor's architectural understanding, which aims to provide the subject with a phenomenological experience in his buildings, the space should be in mutual emotional exchange and interaction with the individual experiencing that space. According to him, while the individual lends their feelings, experiences, and memories to the space, the space also lends the atmosphere that reveals and liberates the perception and thoughts of the individual [70].

The views of Norberg-Schulz are very important in developing architectural phenomenology. According to him, human beings tend to create places that "show the essence of existence" from the very first day of their existence. The concept of intentionality,

which Husserl proposes to discover the essence, provides information that may be a priori for the experience. Norberg-Schulz states that absolute knowledge about the essence is perception, and every perception that provides data about the essence should be seen as a separate source of information. When it comes to space, Norberg-Schulz defines architecture as a fragment of space that meets its inhabitants' physiological, psychological, and sociological needs. Architectural space embodies human existential space and its image. Space, which has existential roots and whose relationship with people emerges existentially, is formed due to the relations that people establish with their environment [71].

According to Seamon, Norberg-Schulz argues that a comprehensive architectural approach can only be reached with a theory in which space is understood as a dimension of human existence, and therefore architectural space can be regarded as the "concretion" of existential space. Apart from the existential approach to space, Norberg-Schulz researches the dimensions of "lived space" in the context of the concepts of place, dwelling, and sense of place [59]. Norberg-Schulz analyzes how a space turns into a place and concludes that a space gains a soul and becomes a place. He uses the term "genius loci" to describe the space's spirit and make it a place. What he means by the soul is the experience that gives that place its original qualities over time and the spatial features that are identified with it. According to him, space comes into existence only with the character it will have [72].

Norberg-Schulz builds the theoretical basis of his views on transforming space into place on Heidegger's existential-hermeneutic approach. For Heidegger, spatial and temporal existence depends on being "there" with one's whole being. In the context of "experience", while space transforms into place, time gives meaning to the concept of place as a result of an experience in a particular process. Norberg-Schulz bases human identity on the attachment to place in the context of these views [68]. According to Schulz, a place gains meaning as an existence. Being is the life-reflecting level of the space and, therefore, cannot be considered apart from the life dimension [58].

Pallasmaa develops his own phenomenological understanding of architecture based on the works of Husserl, Heidegger, and Bachelard and explores the way of experiencing architecture with the concepts of memory, imagination, and the subconscious [73]. According to him, architecture structures the inner world of man as well as the outer world. The mental dimension of architecture cannot be analyzed with measurement tools; the poetic essence is grasped only through embodied encounter, intuition, and empathy. The poetic

meaning of architecture is always a lived meaning arising from the existential reality of a person [74].

Pallasmaa's approach to architectural phenomenology is based on the concept of multi-sensory architecture. According to him, architecture should appeal to all the subject's senses, and at the same time, it should articulate the self-image of the person with the world experience, as in other arts [74]. A work of architecture is experienced not as a series of isolated retinal pictures but as a complete mixing of the material, corporeal and spiritual essence. The space explained through experience is fluid, dynamic, and connected to moments. Architectural space is lived space, and lived space consistently exceeds geometry and measurability [58].

Pallasmaa's views on the relationship between the sense of touch and sight and space, which Merleau-Ponty discusses in his analysis of the phenomenology of perception mentioned earlier in the thesis, are also important. Merleau-Ponty states that a bodiless, positionless absolute observer, that is, a mere mind, cannot subjugate space. Space exists due to the body and is reproduced in everybody's experience [58]. Therefore, for Pallasmaa, the architectural space cannot be separated from the human body that experiences it. Space exists with the body and the multi-sensory experience of the body. According to Pallasmaa, human beings measure the space and the qualities of the materials that make up space simultaneously with the eyes, ears, nose, skin, tongue, skeleton, and muscle system [65].

The architecture includes many areas of sensory experience that interact with each other instead of just seeing and even the classical five senses. Pallasmaa attaches particular importance to the sense of touch and claims that all other senses, including sight, are extensions of the sense of touch [66]. According to Berkeley (1993), the sense of sight needs the sense of touch in order to realize the perception of distance, depth, space, and body. Similar to this view, Hegel says that the sense of depth can only be perceived by the sense of touch [74]. Pallasmaa states that the sense of sight makes the subconscious seeing visible by revealing the elements that touch already know with previous experiences [66]. More detailed information on this issue related to the perception and experience of space will be given in the next chapter.

All architectural forms consist of elementary archetypal forms such as columns, walls, arches, and domes, but what makes them meaningful are the images formed in the human

mind as a result of the interaction of the forms with each other. According to him, these images do not only create meaning. They also enable the transmission of meaning from person to person and society. In addition, Pallasmaa (2005) argues that while people experience the environment, they create images of objects with all their senses [74]. Apart from the sense of sight, sound, smell, and kinesthetic phenomena are effective in perceiving and making sense of space. In short, all senses interact with each other to create the meaning of space [69].

The approaches and theories mentioned earlier may suggest that in the cinematic experience, the viewer uses all their senses while creating the image of the cinematic image in their mind and giving it meaning. The images felt in the cinema are representations of real-life objects. These objects, which are images themselves, find their meanings in the viewer's mind as a result of the formation of their images. In the following parts of the thesis, there will be a discussion on how these mental images are formed by the use and interaction of all senses.

#### ***3.2.2.4. Multisensory Experience of Architectural Space***

Pallasmaa (2008) states that the sense of sight has become privileged over other senses that have been going on since Ancient Greece and culminating with the Renaissance. According to this view, the sense of sight is isolated from other senses and accepted as the only source of world experience, and space experience is therefore limited [66]. This reductionist approach, which leads to feelings of detachment and alienation, occurs due to the exclusion of other senses other than sight. However, according to Pallasmaa, the subject experiences space with all their senses and the eye-dominant paradigm is baseless since the sense of touch is primary to all senses. All the senses, including sight, are extensions of the sense of touch. The senses are specialized states of the skin tissue, so each of the sensory experiences is essentially a form of touch. The subject's contact with the outside world occurs at the border of their selves through the specified parts of their outer membrane, their skin [74].

Pallasmaa cites anthropologist Ashley Montagu's works that are based on medical evidence to confirm the primacy of the tactile realm. According to Montagu, the skin is the oldest and most sensitive of the organs. It is the first means of communication and the most effective protector of a human being. Even the transparent cornea of the eye is covered with a layer of modified skin. Touch differs from other senses and is considered to be primary to all senses. Kent C. Bloomer and Charles Moore likewise emphasize the primacy of the tactile

realm in the embodied essence of architectural experience. Early in human life, body image is primarily informed by tactile and guiding experiences [74].

On the other hand, visual images are developed later in life and their meanings depend on the first tactile experiences [74]. Within the framework of these views, even the visual images' connection to their meaning in mind is related to past haptic experiences, so it can be said that tactile and therefore embodied experience is essential in cinema. As a result, the hypothesis that there is a tactile experience in cinema can be put forward.

The most important sense in the architectural experience is not the visual but the diffused tactile sense. The haptic sense is existential; it is the sense of bodily existence and self. Rather than addressing only sight or the five senses, architecture primarily addresses the subject's experience of an embodied sense of existence, that is, the experience of being-in-the-world. According to Merleau-Ponty, perception is not the sum of visual, tactile, and auditory data. A person perceives something with their total being, not particularly with sight or smell, but with the sense of being. It comprehends the original structure of the thing that appeals to all senses simultaneously. In short, a human being senses and perceives existence with the help of their being. The subject encounters their environment through their sense of being and sense of self and evaluates them. Merleau-Ponty's concept of the flesh of the world makes this view plausible [75].

Touch is the sensory mode that integrates experiences related to the world and the self. An unconscious touch experience is hidden in sight. There are many qualities that visual perception borrows from the sense of touch. The eye also touches; the object being looked at is "worth" the eye. Before a person has seen an object, they have already touched it. They have already evaluated the object's weight, temperature, and surface texture. Touch is the unconsciousness of seeing, and this hidden tactile experience determines the sensory qualities of the perceived object. For example, features such as distance and closeness are perceived by unconscious sensations of the sense of touch [74].

Pallasmaa also argues that transmissions and interactions between the senses affect the experience of space. The sense of taste can be transferred to the sense of touch, and vision to various tastes. Colors and details of the space can reveal oral sensations. For example, a bright-colored stone is unconsciously felt by the tongue. One of the essential senses in perceiving and making sense of space is smell. Spaces can have a permanent place in the

subject's mind based on their unique scents. Certain scents reflecting the character of the space are associated with the memories that are formed in the space and revive the forgotten images of the space forgotten by the retinal memory. At the moment of reminiscence, which will be discussed later, these images strengthen the bond between the space and the life in it [66].

### **3.2.2.5. *Physical Space and Lived Space***

The purpose of what is discussed in this chapter is to lay the groundwork for the phenomenological approach to the concept of space which will be explored in the next chapter. Thus, in this chapter, the approach of architectural phenomenology to space is examined within the framework of Pallasmaa's views, in the context of the meaning acquisition of space after the subject's experience. The space becomes a place and lived space, that is, an interrelated concept after these experiences.

A person does not live in an objective world of matter and facts, as realism assumes. They live in mental worlds where the experienced, remembered, and imagined merge with material facts. The lived reality of a person is different from the rules of time and space defined by the discipline of physics. The lived space is the space that contains the body and consciousness experiences of the person. As a result of the accumulation of the experiences of the individuals, the space becomes a lived space. The lived space always has specific characteristics and meanings [74]. Structurally, it resembles the imagination and the unconscious, but its boundaries are marked by physical space. In other words, the lived space consists of the space defined by an outer wall and the experiences it hides [76].

The bodily experience that occurs depending on the subject's action in the space is the encounter that allows interaction with memory. These encounters, part of bodily movements, are the product of sensory experiences. Architectural space transforms into lived space, allowing for authentic experiences outside geometric and physical boundaries [77]. The space interacts with the body of the person experiencing it, and the person producing the experience reflects their bodily sensations to the space. While the aura of the place affects the person, the emotions and memories of the person who produces the experience are also reflected in the space. Thus, a reciprocal relationship is formed between the subject and the space [45].

Lived spaces that are shaped by human experiences, and that shape people's experiences, are also memory spaces where the experiences and experiences of individuals are stored. Just as people keep the images of their past experiences in their memory and recall them in new experiences, these spaces reveal the traces of the past, every time they are re-experienced. Of course, the concept of time is fundamental at this point because space becomes a lived space over time—the individual experiences the space with their embodied consciousness in a specific temporal process. In time, the subject's experience occurs with the movement in the space, and the space becomes a lived space after this process. Lived space is both a physical and mental concept. It is the combination of the geometric space that the individual perceives and the spatial image they create in their mind, that is, their mental space. Therefore, it is a phenomenological and subjective concept. In this context, it can be argued that the more people experience space, the more lived spaces can be formed. That is, each individual will have their own subjective lived spaces. In other words, a space can become a lived space for that individual due to an individual's experience. In short, in the process of the subject's experience of a space, that space becomes a lived space in time.

The body creates the space in which it takes place as a perceiving, sensing, and remembering subject through its experiences. The space where the body is located becomes a part of it, and in this process, the body experiences begin to take place in the space. Pallasmaa states that the space that contains the experiences of the body is built in the world of Euclidean Geometry but includes the lived space that transcends the rules of geometry. According to him, architecture establishes the empty Euclidean space by attributing existential meanings and "domesticating" it for human habitation. The lived space combines external physical and internal mental space, or in other words, reality and mental reflections [1].

In order to distinguish it from physical and geometric space, lived space can be described as existential space. Existential space is consciously or unconsciously constructed through the meanings attributed to it by an individual or a group and is a phenomenon interpreted through human experience [1]. According to Norberg-Schulz (1971), existential space is the image of space people create based on their cultural accumulation and interaction with their environment. Humanity has needed space since its existence. On the other hand, space is developed and transformed with a continuous dynamism as a result of these needs and gains meaning with the existence of human beings. While humans exist with space, lived space also exists with humans. If there is no human presence, the space cannot contain the

existential qualities and quantities that have been described; therefore, lived space cannot be [19].

The lived space is integrated with the subject's current life situation because the space to be formed in the subject's mind depends on their mental and psychological state. In addition, if the lived space is a combination of geometric and mental space, each lived space will mean different things to different subjects, offer different experiences, and have different meanings. Moreover, even the same space can offer different experiences to the same subject at different times, depending on their mood.

The meanings that spaces create and reflect are phenomena that make them lived and existential spaces. What gives value and meaning to the space, consciously or unconsciously, is the individuals who experience that space. Once the space is made meaningful, it becomes a phenomenon that produces certain emotions and mental states. Spaces in cinema are tools to convey meaning. Although it is the collective memory, the characters, the event's time, and the director's manipulations that give meaning to those spaces prior to the viewer, in the final analysis, it is the viewer that gives the cinematic spaces their meaning. Different meanings are attributed to each viewer's space experience in cinema.

The concept of lived space demonstrates notable similarities with the phenomenological concept of place. In summary, both concepts refer to spaces that have gained meaning after the subject's experience. The phenomenological concept of place can be defined as any place that spatially and temporally brings together human experiences. In this sense, the place is integrally related to the subject and the lived body. While individuals contribute to the formation of a place through bodily actions, these actions create the relationship and sense of identification that people experience with that place-in short, lived bodies and spaces animate each other [59].

Each architectural element that is shaped by the experiences of the user gains or loses meaning over time. Spaces should be capable of responding to the physical and mental needs of the user and changing the physical and mental states and emotional states of individuals. Therefore, the task of the architect is to ensure that the space they designed has the spirit of the place and takes the lead in producing a meaningful space. The important thing is to fulfill individuals' physical and mental needs, to produce spaces that are "aware of the existence" of their users and the environment.

### 3.2.3. Phenomenological Approach to the Concept of Space

In this chapter, the concept of space as the main source of interaction between the disciplines of architecture and cinema is examined within the framework of the phenomenological approach. Regarding the views of philosophers such as Heidegger and Merleau-Ponty about space, the understanding of space in architectural phenomenology will be examined. Through the views of architectural theorists, the change in the perception of space through the conceptualizations of space in the twentieth century and the ways of reading space with the phenomenological method have been analyzed. In the axis of the perception and experience of the space explained in the previous chapter, the transformation of the space into a place and its becoming of a lived space are examined in more detail. Finally, it has been stated that cinematic spaces can also create a place, and a cinema space analysis has been made in the context of the concept of place. The following examinations are made on the axis of these inquiries and aim to provide a theoretical basis for the argument of overlapping spaces between architectural and cinematic spaces within the scope of the concepts of perception and experience, which will be discussed in the next chapters.

This chapter additionally interprets the conceptualization of space within the framework of the theories of architects and academics such as Norberg-Schulz and Pallasmaa who examine space through image creation and multi-sensory experience. This interpretation will provide an introduction to the issue of space experience in the context of the relationship between cinema and architecture. The chapter will conclude with the exploration of Pallasmaa's views on the subject within the framework of the interaction of architecture and cinema.

#### 3.2.3.1. *Interpretation of Space with Phenomenology*

Although space is mainly defined by its physical features due to its objective content, it is a multi-layered concept blended with perception and experience and it is difficult to express its semantic counterparts [19]. A person's relationship with space begins before they are born. The fact that the fetus is grasped with the periphery as it falls into the mother's womb creates the moment when human beings experience the space phenomenon for the first time. From this first experience, existence should be evaluated spatially [60].

On this subject, Pallasmaa argues that the space phenomenon defines the boundaries of existence. According to him, architecture is the primary tool for relating people to space and

time and for giving human scale to these phenomena [74]. Architecture domesticates unlimited space and endless time, making them livable and understandable for people.

On the other hand, Roth claims that architecture determines the psychological states that make people human and shape their behaviors. Apart from being a shelter or protective structure, architectural products are physical witnesses of human relations and inheritors of attitudes and behaviors ingrained in society. The development of space will also determine the flow of human life. Therefore, the experience of space is an essential phenomenon for the human condition [19].

Abraham Moles (1993) is one of the theorists who develops an approach to conceptualizing space. He discerns the concept of space, which has a complicated structure to define and conceptualize in the context of information theory, into two philosophical subsystems: physical (Cartesian) and phenomenological (hermeneutic). Moles bases this distinction on the view that a person's approach to space and the spatial forms they create result from spatial images in the human mind and tries to discover the thought system that creates these images [78].

As aforementioned, the Cartesian system has been adopted mainly by modernism, but this adoption that only emphasizes the physical dimension of space has been frequently criticized as insufficient to explain the relations that people establish with space. Especially after the 1960s, the reductionist structure of Cartesian philosophy and the necessity for a more holistic understanding have come to the fore. As a result, besides the Cartesian expression of the space, the phenomenological expression emerged. Thus, space began to be defined not only with a mathematical cause-effect relationship but with phenomenological investigations combined with conceptuality and real experiences [78].

The phenomenological approach emphasizes that space can be integrated with experiences and lived experiences and states that the intangible and invisible dimension of space is as important as the tangible dimension [78]. Space is neither just concrete nor just abstract. It is more accurate to define space as a living and dynamic phenomenon rather than inanimate and fixed. Phenomenological studies on space establish a radical system of thought developed with a holistic view against the Cartesian point of view.

Heidegger regards space as the basis of being-in-the-world and states that buildings establish an experiential relationship with people. According to him, if the subject is in the space, that

space is not just a physical structure; it is an experimental and interactive relationship space for the subject. The relationship between a human being and the world is indivisible. Humans and the world form a whole [54]. “Dasein” as the concept of existence that was put forward by Heidegger constitutes the first condition for the subject in the definition of space, and this definition is related to the perception of the observer [79]. This existential state, in contrast to the Cartesian existence of space, is associated with experience, that is, phenomenology. Norberg-Schulz writes that this situation under the concept of space of perception as impressions that differ according to the person becomes subjective and is grasped by the senses [68]. In this case, space and experience only gain meaning when the subject is physically present there.

Space is discovered in the moment and perspective of the observer. The phenomenological understanding of space is a subjective understanding of space that changes depending on the observer's position and takes their perception as a reference. The subject creates the impression of a collective space by bringing together different space details in their mind due to the constant change in their point of view. It is the movement of the subject in the space that changes their point of view. Information about the space is obtained only through this movement. Rudolf Arnheim visually divides space into two categories: static and dynamic. For example, a hallway has a static effect. Since the subject moves only on a straight axis, the spatial effect they experience is always the same. The situation is different for a room; when viewed from different points, the perceived spatial effect also differs. Such spaces, thus, have a dynamic effect. However, in Cartesian thought, static and dynamic space cannot account for the dimensional relations of spatial parts that are formed as a result of the displacement of the subject and the variability of these relations [19].

The concept of place that phenomenology brings to the architectural literature defines space as abstract because it contains subjectivity and is related to concepts such as belonging and privacy. Not every space can be a place; a place is a space with a character and exists only with the personality it contains [19]. The discipline of cinema also discusses the concepts of space and place with an approach similar to architecture. Fatoş Adiloğlu argues that place design as the goal of architecture should be handled within the framework of senses and experiences beyond the physical dimension. In this respect, creating a defined space is a phenomenon that cinema also includes [29]. In the discipline of cinema, the concepts of place, lived space, sensation, and moving image are fundamental. The phenomenological

approach defines space as an area of experience and interaction in the analysis of space and architectural images that form the basis of the visual expression of cinema [19].

### ***3.2.3.2. The Effects of Phenomenology on the Understanding of Space in the Twentieth Century***

Space as a fundamental phenomenon of existence has always been regarded as a difficult concept to define. In the twentieth century, conceptualizations of space have intensified. In this period, instead of the Cartesian philosophy's understanding of space based on rational and mathematical assumptions, the perception in which senses, perceptions, and consciousness are at the forefront was preferred. This situation contributed to the conceptualization of the space with different perspectives and inquiries and enriched its meaning. With the phenomenological approach, the dominant paradigm of the Cartesian concept of Euclidean geometry has come to an end and the multidimensional meaning of space has been adopted by theorists [57].

In his inquiries about the origin of space, Norberg-Schulz introduces the concept of "genius loci" which is a concept that belongs to the ancient period. Heidegger had previously stated that human existence could only be defined by a place [80]. In examining space through these and similar existential views of Heidegger and the concept of genius loci, Norberg-Schulz brings a new perspective to the understanding of space in the twentieth century. The concept of genius loci is the quest to perceive the spirit of space. According to this understanding that deals with space and all the phenomena around it, every being has its own essence. This essence is the phenomenon that gives existence its character and contains the quality that enables space to turn into a place [68]. As a result, the phenomena of space and place, which were considered to share the same meaning until that time, correspond to two different concepts. Examining the difference between space and place with the concept of genius loci, Norberg-Schulz emphasizes this distinction by saying that if a place is a concrete concept, space is an abstract concept, and the definition of place should be made in phenomenological terms [81].

All this information about the concepts of space and place culminates in interactive ideas about mental images and the hypothesis that cinematic spaces can also turn into places. When a person experiences a space, they create the image of that space in their mind and give it meaning. Space is now a meaningful space for that person, and when they are present

in that space again, the space will be familiar to them as a result of their memory. Marc Augé describes the place where identities, relationships, and stories can be produced as environments that have gained identity and are familiar to the visitors [57]. The place can also be defined as the space where the person creates their spatial image after the experience and keeps it in their memory. Therefore, the concept of place is related to the mental image. In addition, the hypothesis can be expanded to argue that the same is true in cases where the experienced space is a cinematic space. During the viewer subject's experience of the cinematic space, that space is transformed into a place through the formation of mental images. Based on this hypothesis, one can argue that architectural and cinematic space experiences have similarities.

Merleau-Ponty emphasizes the significance of the role of experience in perception, stressing that the environment is not what is thought but what is lived. According to him, the body is the essential element that transforms space into place through experience. The body transforms space into place by exploring and re-interpreting space [82].

### ***3.2.3.3. Phenomenology and Space in Architecture: Experience and Meaning***

This chapter examines the relationship between phenomenology and architectural space within the framework of the concepts of experience, sensation, and meaning. It has been argued that the inclusion of these concepts in space strengthens the relationship between a person and the built environment. The primary purpose of this chapter is to provide basic information about the perception and experience of architectural and cinematic space, which will be examined in the next chapter.

The experience of the subject in space and the dialogue they establish with the space creates the experience of the space. The subject-object relationship suggested by the phenomenological approach evolves into the space-body relationship in the experienced or lived space. The space-body relationship emerges as a result of the direct experience of the body encountering the space. Subject encounters space not only with the sense of sight but by living, perceiving time, and grasping it with their body, they perceive, experience, and understand with all their senses. The human being in the experienced space is the subject, and the space is the object. The experience of the subject through their body permeates in all the relations that the subject establishes with the object and its environment [58].

The subject's experience of space has mental, physical, and sensory dimensions and is largely subjective. According to the phenomenological approach, space and body are concepts that form, define, and transform each other. The essence of spatial experience based on the subject-object relationship emerges from the reactions to the space. In this sense, the body and bodily experience play a central role in spatial image formation. Considering that each subject's experience of space is different from each other, the spatial image formed as a result of this experience will also differ from subject to subject.

The discipline of architecture not only produces visual objects but also produces and reflects meanings. It directs the subject's consciousness to the world and their own sense of self. The momentous architecture enables the individual to fully experience themselves as bodily and spiritual beings, which is one of the most critical tasks of any art that has meaning [1]. As Merleau-Ponty writes, the task of art and architecture is to make visible how the world touches us.

According to Pallasmaa, structures do not have a single meaning and experience. The ultimate meaning of art and architecture lies above the work and always reaches beyond itself. As with a work of art, the individuals who experience it give meaning to the architectural works. The primary starting point of the experiential approach to architecture is the fusion and continuity of physical and mental, internal and external realms that do not have categorical boundaries between them [75].

The effect of designing the space as open to the senses and emotions during the experience is ideal in making it meaningful. The more the place is related to its environment, culture, history, and nature, the more it will be possible for it to convey its meaning to the experiencer. The city image and buildings that are created by modernism cannot gain their identities and meanings because they cannot fulfill these parameters. Moreover, Peter Zumthor argues that the subject makes sense of the space with the feelings it directs to them. The formation of abstract and concrete experiences between the individual and the space creates the richness of meaning in the architectural space and makes the space meaningful. The space that becomes meaningful creates a sense of place. The subject understands the feeling of place in the experience process, and the experiences formed in this way are stored in their memory [70]. These experiences are kept as memories and create recollections that will affect perception and sensation in later experiences.

Hence, Pallasma underlines, that the body, sensation, and meaning are interrelated. A human being is in constant interaction with their environment. The most important mediator of this interaction is the body and the movement of the body. Sensing through the human body, people perceive and make sense of their environment. The perception of the body and the image of the world become one continuous experience. Therefore, there is no body separate from its place in space. Similarly, there is no space that is not connected with the unconscious image of the perceiving body [66].

### ***3.2.3.4. Transformation of Space into Place***

Inquiries about the concept of space are discussed around the concepts of existence, place, and memory, especially after the 1970s, and then a separate parenthesis was opened for the concept of "place". Place theories in architecture gained popularity, especially with the concept of *genius loci*, and the concepts of place, sense of place, and spirit of place (*genius loci*) began to be explored by architects. Heidegger opposes the geometric space understanding of modernism on the concept of place. In his approach, the place is defined through the concepts of *Dasein* and dwelling. The place has an experiential quality, a form of rooting for human existence and experience [80]. Inspired by these views, Norberg-Schulz bases the human and place relationship on the origin of existence. According to him, people perceive what is happening around them by settling down. Norberg-Schulz introduces the concept of existential space that covers the whole of the structural, psychological, and perceptual relations of the place [83].

The body is the first space of human existence. The subject establishes a relationship with their environment and the world through this space, then they feel themselves belonging to a place and begin to make sense of space. In this respect, the first task of architecture is to determine the place of a person in the world and provide them with a home. The human-*Dasein* "thrown into the world" finds their place in the world with meaningful spaces. Also, architecture should be able to respond to individual problems. The views that the physical and psychological needs of people should be met by the ecosystem that people establish two-way communication with their environment and that humanity shapes their environment, and that the environment shapes the people in it are the ideas that architecture should care about. People give the space its shape, meaning, and spirit, make it a place, and space shapes and changes the people who experience it physically and mentally. Therefore, not only do

people shape the space but also the space directs the physical and psychological needs of the individual.

The discipline of architecture should specify not only space but also time, and tame it, making architecture timeless for proper user interaction and life. Qualified and meaningful structures should both carry the traces of the past and fulfill the day's requirements practically, that is, they should be able to keep up with change without losing their spirit and meaning. Because, even if the usage, function, and setting of a space that fulfills this situation changes, its historical value and meaning can always be preserved. The place will continue to live and be a place no matter what period of history it is. Along with architecture, cinematography can also succeed in being permanent both spatially and temporally with the spaces it presents to the viewer's perception.

Places are meaningful spaces where people relate and connect. "Home" is the most important place for people, as it is the center of meaning and trust where people cling to and feel rooted [83]. It can be said that Heidegger's perception of place corresponds to the home. The house has been the most important source of occupation for every society throughout the history of architecture. The reason for the emergence of the house is to ensure that they are spaces that will create a sense of home as well as to protect people from the dangers of the external environment and meet their basic vital needs [83]. Every individual gets a place for themselves from birth. The first place that consciousness remembers is the home. The concept of a home that is integrated into the existence of the person can be associated with the concept of consciousness in this respect. The individual begins to communicate with their environment through the childhood memories of their home. The home is the most intimate place where experiences are vital to making other spaces comprehensible to the individual. Because the houses are the unifying power for the individual's thoughts, memories, and dreams, dreams are made and memories find a place to settle [43].

On the axis of the concept of place, the use of home space through existential phenomena is frequently encountered in cinema, making the viewer experience various events and psychological situations with the help of images. Many directors convey to the viewer what they want to tell through the home spaces and the characters' relations with the home. Directors can deal with various mental states such as homelessness, longing, loneliness, and uncanny by using the home spaces. Cinema as one of the most critical components of architecture, therefore, can create various feelings by using the concept of the home and

reconstructing the houses independently from the boundaries of physical space and time [84]. For example, home spaces that paradoxically fail to be a place for the characters in Tarkovsky's films create various mental states such as longing and loneliness in the viewer. The houses in his films are a metaphor for the homeland that he often longed for.

In short, in comparison to the concepts of space and place, it can be said that the boundaries of space are perceptible areas, and the place is a space that is created by people's experiences and is given various meanings. Space can be spaces that do not contain meaning and are perceived similarly by everyone. When people relate to space in the context of their experiences and, as a result, they attribute meaning to the space, only then that space can be defined as a place.

### ***3.2.3.5. Analysis of Cinematic Space in the Context of Place***

Cinema does not include space only on physical foundations and geometry. Cinematic space is a dynamic space that is lived in and handled with time-dependent experiences. Architecture's definition of lived space deals with the subject and space as a whole in a network of relations that affect each other. At this point, cinema presents an environment and an important tool that can represent this mutual relationship [41].

The phenomenological approach should be adopted in studies on space and architecture, which are at the center of the visual narrative in cinema since space is seen as a zone of interaction and experience. Because the relationship between architecture and cinema has become conceptually and theoretically plausible due to the phenomenological approach and it is no longer plausible to regard cinematic spaces as purely physical and mathematical, the relationship of these spaces with people, their effects on people, and many phenomena arising from these situations can only be discussed with the phenomenological approach. Cinema is regarded as one of the most effective ways of representing space and the experience of space. This is because cinema offers a much richer and different tool than other mediums in the representation of the dreamed or imagined.

As aforementioned, place is an experiential phenomenon in which different identities are constantly regenerated, changed, and driven by the relationships between these identities. Place design as is the primary goal of architecture is examined in terms of senses and experiences beyond the physical realm. Accordingly, when the place phenomenon is in

question, the geographical and socio-cultural context should also be taken into consideration. Producing place is a phenomenon that cinema also presents. Because the bond that people establish with a space transforms that space into a place and gives it an identity for both cinema and architecture [41]. Therefore, the formation of the place is the expected value established by cinema and architecture within the space framework. In short, just as an architectural space transforms into a place after the subject's experience, the same thing happens in cinema space in the context of the experience of the viewer subject.

It is the individual who experiences space and transforms space into a lived space and place. Each individual creates a spatial image of the space in their mind with their consciousness orientation. Of course, the boundaries and meaning of the lived space are different for each individual. Therefore, space is another "place" for every experienter. The more experiences there are, the more lived spaces. It can be argued that both the film characters and the viewer make the cinematic spaces a lived space. Because even though the character is fictional, they experience that space and give space meaning. Although the meaning of space is shaped for the characters by the narrative of the director's fiction, those spaces have become a place for the characters as well. However, it is not only the characters who experience those places. Viewers as disembodied subjects also experience spaces that are embodied and sensory. Spaces and images of spaces allow the subject to sense, perceive and experience that space. As a result, depending on the viewer's point of view, perception, mental state, and past experiences, the more viewer there will be, the more lived spaces will be created in cinema.

### **3.2.4. Perception and Experience of Architectural Space**

The concepts of perception and experience are related to the concepts of image and mental image. The concepts of perception and experience will be examined in detail in this chapter. In addition, the relationship between these concepts and space will be examined under the titles of space perception and space experience, and the theoretical background will be prepared for the following chapters. The concepts of perception, experience, and image all have similar characteristics, as they are related to phenomena such as existential effects, body, sensation, time, and memory. These similar properties enable interaction between concepts. However, considering that the concept of architectural space is the common point of these two disciplines within the framework of the relationship between architecture and

cinema, the concepts of space perception, space experience, and spatial image are essential in examining this relationship.

When the relationship between cinema and architecture is examined through the concept of space experience, the primary motivation of cinema and architecture is discovered to be the same. Both have spatial setup and experience at their core. They, thus, produce products in which the experience of both architecture and cinema is most intensely conveyed. The representation of architecture, whose primary purpose is to shape and design space, is the art of cinema [2]. Since the art of cinema creates dynamic images that are visually transmitted to the mind of the subject, it firmly grasps the experiential dimension of the space [3].

It is crucial for this thesis to present perception and experience, which are two different concepts, and to define them. In addition, the concept of sensation, which is related to these concepts, should also be expressed regarding perception and experience. According to the Britannica Encyclopedia, the definition of perception is briefly the process of recording sensory stimuli as meaningful experiences. The difference between the concepts of sensation and perception varies depending on how the terms are defined. Sensations are simple sensory experiences and perceptions are complex structures of simple sensed elements that are combined through association. Another difference is that perception is more subject to the influence of learning [52].

The Cambridge Dictionary defines experience as the process of acquiring knowledge or skill from doing, seeing, or feeling something that affects the subject [85]. “Experience” can also be defined as a concept that encompasses various methods that a person uses to construct reality. The aforementioned variety is wide enough to include active visual perception, from the direct to passive senses of smell, taste, and touch. In addition to all these, experience also includes emotion and thought, which are opposite concepts. While emotion meets subjective situations, thought is related to objective reality [54]. In addition, experience integrates the concepts of memory, image, action, existence, and interaction, especially perception.

There is a fine line between the meaning and scope of perception and experience. Perception is generally handled through the sense of sight and is related to external and physical characteristics. Experience is defined more subjectively than perception and includes sensation, emotion, thought, phenomena, and perception. Experience is the basis of knowledge. In a way, it is a more hermeneutic form of perception. Therefore, experience is

a more appropriate concept for phenomenological thought since it heavily includes subjectivity. In this direction, when considered in the context of space with a phenomenological approach, the characteristics of an architectural space have different meanings for each person depending on the experience [54].

#### **3.2.4.1. *Perception of Space***

The perception of the environment or the space is realized through the senses and a person's relationship with the environment proceeds through mutual interactions. This interaction occurs in the form of perception, cognition, and image formation. Perception is directing attention to phenomena, the knowledge about that thing through the senses, or bringing the knowledge about that thing into existence in the consciousness. Cognition is the process of storing, classifying, and preserving the information received by the perception in the mind. On the other hand, an image is the resemblance of an object that is perceived externally by the sense organs and reflected in the consciousness. In the most general sense, perception is the basis of one's relationship with the outside world. Therefore, if the concept of space is substituted for the external world in this definition, every discourse about perception can be considered to be about the perception of space [18].

Any change in human experience perceptions in the historical process causes the subject's perception of the environment to change. The involvement of the mental process that includes interpretation into the sensory process during the formation of environmental perception can explain this change. This is because the individual's culture, life, and perspective are influential in the mental process of perception, and these factors change over the years. Environmental perception may differ between subjects as well as between periods. Therefore, the same person may have different environmental perceptions in different periods [46].

It can be claimed that every discourse about the environmental perception process can be said about the perception of architectural space and cinema space. Anthropologist Edward Twitchell Hall argues that the perception of space was created by the first humans living in forested areas. According to him, in the most primitive sense, the relationship between the nearby and distant trees created a sense of space for those people, physically and visually [86]. Therefore, there is no need for any built environment or a physical architectural product

to create a sense of space. The same is true in cinema. Even in a scene where no structure is visible, the areas limited by the film frame are sufficient to create the perception of space.

Perception is a phenomenon expressed together with sensory and mental processes. The perception of space also involves these processes. The texture, color, sound, smell, and even taste of space are perceptible qualities. In addition, the subject's momentary experiences in space and the physical stimuli in space are also included in the sensory process. The process of mental perception, on the other hand, extends over a longer period than the sensory process. Since memory is involved in the mental process, the subject's previous experiences of space will affect the perception process and thus the subject's recent experience [87].

According to Atilla Yücel, the subject first perceives space sensually. Then, in connection with the time spent in the space, the space begins to be perceived mentally. The subject's perception of space is related to gaining experience in or around the space and remembering the space accordingly [88]. Therefore, the perception process consists of a sensory process based on the senses and a mental process based on knowledge. The perception process, which is called the mental process, is also defined as cognitive perception in the literature.

Sensory perception is how data from the environment are interpreted through the senses. The process of mental perception, on the other hand, is the process in which the data acquired through the senses are conceptualized within the framework of past experiences and thus formed in the subject's mind. The phenomenon of cognitive perception is the process of mental perception based on knowledge. The human cognitive system contains various information. However, there are differences between people in terms of perception level. While the subject perceives the space in the cognitive perception process, they constantly relive the space by recalling the information about the space in their memory. In other words, cognitive perception can be characterized as a process involving recalling past spatial experiences [89].

The fact that perception involves the sensory and primarily mental processes mentioned above is similar to the concepts of image and experience and their relationship with them. According to Merleau-Ponty, perception is integrated with the concepts of sensation, mental image, and memory. The processes involved in perception and the related concepts complete each other. According to Merleau-Ponty, perception and experience are integrated with sensation, mental image, and memory [62]. Issues related to those such as the formation of

mental images after sensations, the transformation of these images into memories, and the influence of memories on the images formed as a result of new experiences in the context of recollections will be explained in detail in the following chapters.

The subject perceives through their senses. There is no experience of space without the process of perception. Through perception, the subject stores the characteristics of space in their memory depending on the duration and diversity of their stay in the space. What is stored becomes a memory and thus, space gains meaning for the subject. This perception process may vary according to the individual's point of view and the culture where they live [18].

According to Norberg-Schulz (1971), when experiencing a space, a person perceives it with specific characteristics. The perception of space depends on the person's circulation and orientation within the space and on creating boundaries by establishing connections between spaces. The subject perceives objects and elements in space by analyzing spatial relations and determines their position in space depending on what they perceive. Therefore, the perception of space is a complex process. The perceived world is not one and unique for everyone. Different motivations and mental worlds are the product of past experiences [62].

Moreover, according to Norberg-Schulz, the process of the subject's perception of space has a two-stage structure. This process includes physiological processes involving the sensation of objective stimuli and cognitive processes involving interpreting the inputs resulting from this sensation. The phenomena affecting the interpretation in the cognitive process are personal participation, past experiences, and cultural background. In the perception-cognition process, people first reach the most concrete, pragmatic dimension of space, and this concreteness becomes abstract due to experience. Subjective phenomena in the physiological process can be generalized to everyone. The cognitive process has more subjective characteristics [62].

The space is physically static. However, due to the subject's movement in space, their relations with space and spatial elements in terms of position and dimension change. The differentiation of the point of view as a result of movement creates a collective impression of space by bringing together different details about the space perceived in the subject's mind. These views may give clues about the formation of cinematic space perception, which is one of the topics to be examined later. It can be claimed that the viewer's perspective

perceiving the cinematic space changes with the movement of the camera, which is the virtual eye of the viewer, and different points of the space are perceived in this process. Therefore, just like in the perception of architectural space, holistic perception of space and, as a result, a holistic image of space is formed in the viewer's mind.

According to Merleau-Ponty (2017), the perception of space begins with the body. After the bodily perception of space, the senses act simultaneously in conjunction with the mind, and the subject grasps the space. Perception is realized as long as the body existing in space can establish a connection with the spatial elements it encounters [46]. In cinema, as will be examined in the next chapter, even if the subject is not physically present in the cinematic space, they experience an embodied and multisensory experience through the virtual movement provided by the camera. Therefore, while watching a film, the disembodied subject becomes embodied during the perception of space and comprehends cinematic space in this way.

The phenomenon of space acquires new meanings through sensory and intellectual behaviors. The perception of space shapes meaning, and the meaning of space changes the perception [90]. When the space undergoes a specific transformation in a certain period with any effect, its perceived image also changes. In addition, the perception of space can also change within the framework of its interaction with socio-cultural changes. Furthermore, perception and meanings attributed to that space are related to the physical, environmental, and psychological conditions as well as the life experience of the subject up to that time [9].

One has to make a particular effort to perceive. For a comprehensive perception of space, it may be necessary to look at the space in detail, hear its sound, feel its texture, smell, or even taste it. Changing the scope of perception can lead to different experiences. In addition, the revival of memories and imagery in the sensed space can also create different perceptions [83].

#### **3.2.4.2. *Experience of Architectural Space***

Experience is a phenomenon that emerges with the emergence of meaning as a result of the relationship between object, subject, and time. When analyzed in the axis of the concept of space, experience is the interaction that occurs when the space becomes meaningful due to the parameters of sensation, recollection, and perception. After that, the body is physically

or mentally changed by the space. Thus, space experience can be expressed as the interaction between the user subject and the space. Although the experience process occurs in a physical space, it also includes perceptual and mental processes. Therefore, the experience of space includes many elements, from the physical practices of the person to what they have perceptually and cognitively [46].

According to David Harvey, who looks at the experience of space from a different perspective, space is not just a physical object but constantly interacting with objects and the body. This interaction creates the triad of body-space-object. When these three form a whole and relate to each other, they express many meanings. This triad's interaction or coming together creates the experience of space [91].

The experience of space is realized through body interaction. As the interaction of the body with the space increases, the rate of defining and understanding the space increases. The subject exists in space with their body, and sensory experiences are integrated with the body in space. According to Merleau-Ponty, the human body is the world of experience. The human body and the phenomenon of scale are essential in both perceptual and sensory space experiences.

The concept of experience includes perceptual and cognitive phenomena as well as multiple definitions. Space experiences have a collective structure in relation to visual, auditory, and tactile senses. As already mentioned, the sense of touch is as important as sight and hearing while experiencing space. Tactile experiences include subjective judgments that go beyond the physical, hot, cold, hard, or soft and stop at the mental point. According to Pallasmaa, touch becomes one with sight during the experience of space. The skin understands the texture and temperature of matter and makes vision stronger [66]. Therefore, this shows the importance of the phenomenological approach in the experience of space [54].

The perception and experience of space have multi-sensory properties. The qualities and scale of space are perceived equally by the ear, skin, nose, tongue, eye, and even skeleton and muscles. The senses that construct perception and experience are not activated only when the mind decides; on the contrary, the entire sensory process is expressed simultaneously [66]. In light of this view, it can be said that perception is not an intentional phenomenon. Therefore, image formation is not always an intentional mental act. In some

cases, there are even images that randomly arise in the mind as a result of creative imagination.

The literature review revealed that there are two different types of spatial experience: sensory and perceptual experience. The concepts of sensory and perceptual experience are analyzed with sub-concepts such as body, scale, movement, time, memory, and image, and these phenomena are effective in both types of experience [46]. In short, it can be said that there are two types of spatial experience, and these types of experience are sub-elements of an experiential process. In the experience process, first sensory and then perceptual experience based on interpretation takes place. It is crucial to divide the experience of space into sensory and perceptual experiences. Sensory experience is objective experience, while perceptual experience is subjective experience based on interpretation affected by sensory experience. The spatial image formation whose image of the space is reflected in the subject's mind after the experience is formed after all these processes. Sensation and perception are acts of consciousness. In short, image formation cannot be discussed without experience.

The experience of space is a subjective concept related to human beings and life in that space. Experiencing a space also corresponds to a subject in a space in the lexical sense. When the sense of space is analyzed phenomenologically, the experiential process is first acquired by the sense organs and then formed by personal judgments [54].

The spatial experience changes every time the space is perceived differently according to the subject's point of view. In other words, people perceive each space differently depending on their past experiences, recollections, and experiences, and as a result, they experience it differently. Even the same space is experienced differently over time as life's subjective perspective and experiences will change. Therefore, since each person's perception shaped by their past experiences and memories will be different, their experience of space will also be different. As a result, since the human mind has a dynamic structure, it can be claimed that space will never be perceived and experienced in the same way again.

The phenomenon of time is of great importance in the experience of space. The architectural space, which contains the experiences and memories of the body, hosts the subject's actions in the context of time. The subject creates the space within themselves by perceiving, sensing, and remembering through their body. On the other hand, the time factor enables the subject to perceive the space, save it as memories and create new memories by recalling past

experiences at each new moment of perception. Therefore, the concepts of space, time, and body have an integrated and dynamic interaction with each other. This relationship exists due to the body's experiences [76].

The body, which constantly perceives the external world in different ways but senses it as a whole, remembers this world as it senses it. During sensation, it simultaneously remembers the world with memories produced from previous experiences. Therefore, since each subject will have different perceptions and sensations, their recollections will also be different. Each person senses and remembers differently, and this cyclical relationship defines the body's relationship with the world. Each different recollection leads each body to develop different sensory thoughts and change its current perception. As a result, each body produces new experiences through various memories in each new experience. Therefore, the memories formed as a result of recollections will affect the perception and experience of the body. Each sense and perception are diverse and also differentiate subjects' mental images. These different memories, the images of past experiences stored in memory, are one of the most critical factors that differentiate each subject's perception of space and thus the experience of it. These memories make the difference in the mental interpretation process of perception.

### **3.2.5. Cinematic Space Perception and Experience**

In this chapter, the concepts of perception and experience will be discussed through cinematic spaces. The viewer subject, who is not physically present in the spaces they sense in the film, is henceforth referred to as the disembodied subject. How cinematic spaces are perceived and experienced physically and mentally by the disembodied subject will be investigated, and the relationship between these processes and the concept of the mental image will be examined. Since the topic is the viewer's experience of space, the phenomenological method will be used to analyze cinematic spaces.

Cinema can be considered a reproduction of life. Because, just like life itself, cinema is composed of time and space dimensions. Space is indispensable in cinema which deals with the concepts of space, time, and movement in an articulated manner. The reason for this is the need for spaces where stories are told in order for narratives to be formed. Considering that the cinema screen is a narrative space and no plot can occur without space, the inevitability of space in cinema becomes clear. Although cinema is just an image viewed

from the most straightforward point of view, it shapes images by changing the perception of time and space and reproduces them in different dimensions of reality [7].

In parallel with his phenomenological understanding of space, Pallasmaa has included the relationship between cinema and architecture and film readings in some of his works. Space, one of the most decisive elements for the effect of cinema on the viewer, is one of the most critical elements that make up the film's narrative. According to him, the meaning of an event in cinema differs according to where it takes place. The same event becomes an entirely different story depending on the space. Furthermore, the time of day, lighting, and weather are factors that affect the meaning. In addition, each space has a history and symbolic connotations that merge with the event. It is therefore impossible to separate the depiction of a cinematic event from the architecture of space, place, and time. That is why a director, knowingly or unknowingly, always creates a particular architecture [1]. When it comes to cinematic spaces, it is not the architectural features that matter but the emotions that these spaces create in the viewer. In the context of emotions, the choice and use of space are significant.

The reason why the relationship between architecture and cinema is more intense than other art forms is the success of cinema in conveying the space to the subject sensually rather than just visually. Cinematic spaces can appeal to different senses at the same time and provide various emotional experiences such as fear, sadness, joy, and longing [41]. In addition, sensory and perceptual experiences in cinema can revitalize the subject's feelings and thoughts and leave a trace in their memory with images.

#### ***3.2.5.1. Perception of Cinematic Space***

The perception of cinematic spaces reflects cinematic spaces in films as representations of architectural spaces and takes place within the framework of specific parameters, similar to the architectural spaces they represent. Concepts such as body, scale, action, time, memory, and image are also effective in the perception of cinematic space. While perceiving real spaces, the subject creates their own perceptual space by setting their own boundaries and controlling their senses. In cinema, on the other hand, the subject can visualize their sensations of touch, smell, and taste in their mind, but they cannot fully control what they see and hear. The reason for this is the power of different shooting techniques and effects to direct the viewer's perception [46]. Therefore, although the perception of space experienced

in cinematic space is similar to that experienced in physical space, cinema has a directed perception. In short, directors can manipulate the viewer's perception through various methods. In addition to manipulating the viewer's perception, cinematic spaces also can construct spatial images.

All artists and, therefore, directors are phenomenologists. They see the world through the eyes of a phenomenologist and realize their art through it. They perceive everything as if they are experiencing it for the first time, seeing its essence for the first time [1]. The art of directors is to make films, and the spaces they use in films are also part of their art. Thus, they create their space constructions like a phenomenologist. The way two different directors use the same space and how these spaces make the viewer feel will be diverse because directors can see the essence of these spaces in different ways, perceive their meaning differently, and reflect this meaning in various ways.

The space and time that are produced outside the body by cinematography are recorded on film as a part of the past. The images of the past preserved in the film may be close to the period in which the viewer lives or the images may belong to a distant time. They perceive the film no matter where and when the viewer breaks away from the current space and time. By participating in the film's flow, the viewer becomes involved in the cinematic space and moves away from the natural flow of time [76].

The perceived space, whether it is a real space or a cinematic space, becomes a meaningful space because it hosts an event and contains an experience in the temporal process. Each viewer interprets the experienced space differently and creates different mental images depending on their past experiences. Therefore, cinematic space, like architectural space, will have different meanings for each experiencer. In addition to creating different experiences for the subjects, the lived space also creates different meanings depending on the events experienced. In other words, there is never a space with a single meaning. Moreover, the meaning of an event will also vary according to where it takes place. This is especially true in a dramatic narrative such as cinema.

In cinema, an imaginary trajectory is presented to the viewer through perceptions that may differ depending on the gaze. This presented trajectory draws a visual route for the disembodied subject to follow. In this way, the embodied subject is guided within the film during its cinematic experience [38]. The virtual route presented to the viewer's perception

in cinema allows space to be experienced in the context of movement, interactive with time, and integrated with the body. In this context, Eisenstein traces the origins of cinema to the moving experience of architecture by the body. According to him, the moving experience of architecture is cinematographic. Because the movement of the body in the space enables space to be perceived in three dimensions, and the change of perspective depending on the position of the body enables the boundaries of the space to be drawn in the mind [38].

Although photography and cinema have a common ancestor, they are ontologically different in terms of whether they contain movement or not. The invention of cinema reconciled the body with space. Since then, cinema has been recording the movement and actions of the subject in time and space through films. Merleau-Ponty asserts that a film is not thought, it is perceived. He writes here that cinema has haptic qualities and refers to a tactile form of visuality. The phenomenology of perception is a branch of philosophy that is critical to architecture and film theory. Pallasmaa claims that a film is viewed with the muscles, skin, and eyes. In cinema, as in architecture, space experiences are kinesthetic experiences [92].

Instead of describing space as geometric space, as the Cartesian view and the eye-centered paradigm do, it is a phenomenological attitude to explain space through the concept of lived space within the experience. Since the experience of cinematic spaces will be bodily, multi-sensory, and different for each viewer, a phenomenological approach needs to be discussed, just like in architectural spaces. The creation of the mental spaces of cinematic spaces as a result of their sensation and perception by the viewer, in short, their experience, is a phenomenological process. The phenomena of sensing, perceiving, remembering, feeling various emotions, and forming a mental image with the help of the senses are all included in the experience of cinematic space.

### **3.2.5.2. *Experience of Cinematic Space***

The cinematic experience of space can be defined in terms of the perceptual or sensory experience of the viewer in front of what they see, as well as the experience of the space in which the characters in the film are located. However, what is essential in this thesis is not the characters' experience but the disembodied subject's experience of cinematic space when viewing a film. However, it should be noted that the characters' experience of space in some cases may also affect the viewer's experience of space.

Architectural space allows the body to gain space, communicate with other objects, and create an experience. The body becomes a lived body as a result of this experience. When the lived body consciously perceives the space with the current experience and memory of past experiences, it becomes a lived space. The same processes take place in the experiences of cinematic spaces. The body experiences space physically in real life and mentally in cinema. In cinema, this experience through the senses is an experience of perception. As a result of experience and perception, the subject identifies with space with the influence of past idioms. This identification occurs when the body perceptually participates in the space that it senses [63].

Cinematography as simply the recording of movement is a representation technique that mechanically produces space and time outside the body. The cinematography brings this production back to the body and mind, that is, to the orientation of consciousness. In this process, the film meets the body and is reproduced by the body simultaneously. In other words, the film is presented to the lived body, and the space produced outside the body as a result of this experience gains meaning again through physical and mental processes. The body perceives and re-experiences the space and time in the film with its senses, muscles, and memory. Thus, the cinematic representation of real space involves the body's production of space and time. The body's experience enables this representation, which is a mechanical production, to come to life [76].

After all these processes, the body has a new spatial experience. Just like in the experience of real spaces, it creates a mental image of the space that it senses in the cinema. At this point, the works of Merleau-Ponty, who says that consciousness is not enough for the experience of the world and that consciousness must be embodied, are essential. Because the orientation of the subject's consciousness enables them to perceive and experience, the subject can only do this with the inputs obtained through the senses, which are extensions of the body. So, without the lived body, the subject cannot experience this world or real or virtual spaces. During cinematic perception and experience, perceptual and sensory experiences are realized through the body. As a result of the viewer's consciousness orientations, their mind becomes embodied. Therefore, the disembodied subject has an embodied experience.

Holl elaborates the experience of space through a network of movement and light. He describes this experience as a change in the boundaries of space depending on the change in

the viewer's gaze. The direction of the changes in the subject's gaze increases the quantity of the experience. As a result of the body's movement, each new position enables the viewer to see the space they are in from different angles and brings them different experiences. The movement of the body and thus the change of position trigger the senses to create new spatial experiences [93]. Holl also establishes a relationship between the experience of architectural and cinematic spaces. The phenomena he mentions can also be applied to cinematic space experiences within the framework of the movement of the camera and the embodiment of the disembodied subject.

Cinematographic production involves time and space in the context of movement. In cinematographic production, elements such as bodies, dimensions, and scale are recorded dynamically as a movement. For this reason, Deleuze conceptualized this production as a movement image [30]. The moving experience offered by cinematographic production allows the viewer to gain new experiences from the spaces they encounter for the first time in the film and to capture fragments of their past experiences stored in their memory [76]. Due to the moving camera, the distance between the screen and the viewer disappears. While the camera moves through the space on a predetermined route, the viewer is similar to a ghost experiencing space [34]. Although they are not present in space with their body, they experience a bodily and multi-sensory experience with the movement of the camera and the embodiment in their mind.

In order for architectural spaces to be perceived and experienced, movement in space is necessary. In the cinema, determined camera paths and arranged lighting are the factors that reveal space. The camera moving around space and following a particular path fulfills the need for movement in the experience of space [18]. The motion picture makes the experience of space dynamic with the movement of the camera which is static. Thus, the relationship between space and time in architecture is revealed in cinema. This illusion created by moving images is very close to a real architectural experience [94].

The meaning that cinematic space conveys in a film is related to the subject's previous spatial experiences in life. The more memories, experiences, or past experiences the subject has in the context of movement and time provided by the camera during the experience of the space interacting with their current perception, the more meaningful that space will become for the subject. Therefore, the cinematic space experience is related to real-life space experiences [63].

In the experience of space, apart from physical and bodily states, all mental states such as sensation, perception, recollection, and touch are also important. All these physical and mental states are the elements that make up the experience of space. Cinema breathes new life into the concept of spatial experience with architectural images that affect human perception or push the limits of human perception of space [3].

### ***3.2.5.3. Experiential Function of Architecture in Cinema***

Cinematic spaces are not only part of the physical world but also part of the mental, the imaginary, and the interior. The representation of space in cinema also changes the classical meanings and tasks attributed to it. Unlike real spaces, cinematic space is not a physical reality created for shelter; it is a space made of thought that is felt, and subconscious. The architectural space is perceived as a structure and a lived atmosphere that includes human emotions, perceptions, and experiences [84]. The task of cinematic spaces is to support the narrative and provide a background for the characters. Nevertheless, more importantly, they convey specific experiences to the viewer by evoking certain emotions and mental states. Therefore, cinematic spaces are emotionally charged, provocative and evocative spaces [95].

For Penz, cinema is not only a medium for communicating and thinking about ideas but also an imaginary language understood everywhere in the world. Architectural elements are not passive elements in cinema. On the contrary, they are actions that embody and carry the emotion intended to be conveyed to the viewer. In order to understand architectural elements in action, the time factor must be added to space. Cinema can achieve this because it is the only art form that provides access to both space and time [92].

The art of cinema makes architectural space one of the essential elements of the film, taking into account how it is perceived. Directors and filmmakers create unique cinematic spaces by considering the importance of space and architectural images. Just as changes in architecture shape life, the art of cinema uses space to construct its story, create its narrative and emphasize the ideas it wants to express. In some cases, space even defines the boundaries of the film and becomes directly what the film wants to tell. Architectural structures often symbolize characters, society, or time in films [9].

Architectural spaces can be used to express various emotions in the film. In such cases, the architectural images associated with the narrative rather than the story comes to the fore. The

same space can have different meanings for the viewer in different films through different images. Cinema transposes the physical properties of architectural spaces, which are static and located within the boundaries of physical reality, to the perceptual dimension. Thus, it makes the space dynamic. Cinema can change the meaning and identity of the space with various methods and techniques such as camera movement, perspective, framing, light, and color [9].

Within the framework of the cinematic spaces constructed, it can be said that the artistic value of architecture is revealed not in its physical existence but the dreams and emotions it evokes in the observer's mind. In this context, the cinematic space experience can turn into the subject's experience of self. Cinema, like architecture, is a process that begins in mind. Both disciplines require thinking with images at all stages and are shaped by how mental space fictions are imagined [84].

Situated at the intersection of mental and physical space and producing representations of existence, cinema reaches the viewer through the images it uses and the lived spaces that it creates. The cinematic narrative creates experiential interactions with the viewer in the context of images and various spatial constructions. While experiencing a film, images are formed in the viewer's mind. While constructing the cinematic space, directors create spaces perceived under their control with elements such as light, shadow, angle, framing, intonation, and music and direct the viewer's experience [3].

Pallasmaa argues that the task of architecture in cinema is to be a reflector or amplifier of the mental effect. According to him, Hitchcock and Tarkovsky are two directors who skillfully used architecture in cinema. Although the emotional states they want to reveal differ, they both affect the viewer with their cinematic architecture. While Hitchcock's architecture creates spaces of horror, Tarkovsky's spaces convey feelings of longing. These master directors explore the architectural metaphysics of horror and melancholy [1].

Pallasmaa's work provides insights into the possibilities of cinematic architecture in terms of its tasks and its emotional and mental effects on the viewer. Architectural spaces that mediate the subject's experience are lived spaces that are a combination of physical and mental spaces. The reflections of these spaces in cinema act as a reflector or amplifier of the impact on the mind of the viewer subject. In films, directors use cinematic architecture and architectural imagery to enhance the mental impact of events on the subject. In some cases,

architectural images are even elements that create a mental impact in themselves. For example, while the architectural images created by Hitchcock and Tarkovsky are experienced physically and sensually by the viewer, the directors reflect the emotions and feelings they want to convey through these images.

The architectural spaces in Hitchcock's cinema are an excellent example of using space as a medium to convey meaning and the senses. Environment and architecture often have the same role in Hitchcock's films. The function of his spaces is to be spiritual amplifiers of the narrative. In other words, the spaces in his films amplify the emotions, meanings, and experiences intended to be conveyed to the viewer. Hitchcock's films often begin in an idyllic and relaxed atmosphere. However, as the story progresses, his sense of foreboding begins to transfer negative content to the locations. The same architecture begins to preserve fear and produce horror as the film progresses. In Hitchcock's films, the tension captures the viewer through the locations. Ultimately, architecture loses its human meaning and puts itself at the service of fear [1].

Each disembodied subject will physically and mentally experience cinematic spaces differently at the moment of watching a film, even if they are not present in them. In other words, viewers will see the essence of the space they perceive differently. After experiencing the non-fictional spaces in a film, the way a subject perceives them will be different when they visit those spaces in real life. In other words, after experiencing cinematic spaces that are representations of real spaces, it will not be possible for the viewer to see and perceive the same space with the same eyes when they experience it on screen or in reality. This is because directors make the viewer experience various mental states with the architectural images they use in the scenes, create their mental images, and direct their perception of space. In such cases, space has become a tool that the director uses to make the viewer experience certain emotions. It is not just an architectural element but an amplifier of emotions. If cinematic spaces are considered images because they are representations of real spaces, it can be said that images are tools to convey meaning. For this reason, the perception of a person who experiences the same space in reality after the film will be different from other people due to the feelings and mental states created by the directors in the past. Therefore, the perception and experience of the space will be differentiated by recalling the images of the space formed in their mind while watching the film in the past through recollection.

### 3.2.6. Comparison of Cinematic and Architectural Space Experience

In this chapter, architectural and cinematic spatial experiences are juxtaposed through the concepts of narrative, haptics, and movement. One of this study's hypotheses is that architectural and cinematic space experiences are similar. In addition, this experiential comparison is also discussed in the context of the concepts of image and mental image. This chapter will provide an introduction to the fourth chapter in which the image will be analyzed with a phenomenological approach. In addition, the boundaries between reality and fiction are discussed in the light of the views of Koeck who approaches the subject from different points of view and argues that physical spaces can also be seen as narrative spaces and, therefore, cinematic spaces. Pallasmaa states that the meaning of the event will change according to the space where the event takes place in a film and that when a space that exists in reality is encountered in cinema that space will have different meanings due to the change of image in the subject's mind after that moment. Thus in this chapter, the individual's experience of architectural space and cinematic space are examined interactively with each other, and the possible connections between these experiences are discussed.

Pallasmaa thinks that cinema is close to the discipline of architecture because it creates lived spaces. Architecture and cinema offer spaces of experience through the existential forms of space. These two disciplines mediate to deliver the created images to the subject. Both define the essence and dimensions of existing space and create experimental scenes of life situations. However, the frames in which they reflect these, i.e., the ways in which they represent them, are different [1].

The ability of the images in films to present the spaces of existence to the viewer is related to the fact that these images of space reveal situations of life that can not only be watched but also felt with the senses. Architecture and cinema are disciplines that combine visual and tactile values and allow the subject to experience the images with all their senses [16].

Both in architecture and cinema, experiences of space are completed in vast mental space practices without fixed boundaries [1]. As a result, when the subject experiences both the real architectural space and the virtual cinematic space, they make a spatial image in their mind. In architecture, the mental image of the architect is transferred to the observer's mind through buildings. Therefore, the material structure becomes only a mediating image object

[1]. Architectural images perceived in cinema have a similar task. They are images that reflect the mental image of the director.

Although architectural and cinematic space experiences go through similar processes, they differ at specific points. During any experience of space, the subject first begins to perceive the space with mental and sensory data. Then, along with the experience, it defines scale, action, sound, light, smell, time, texture, and memory. Until this process, the experiences of architectural and cinematic spaces are similar. What makes the difference is the mental communication that the viewer establishes with the character in the space [16].

### ***3.2.6.1. Comparison of the Subject's Experiences of Architectural and Cinematic Space in the Context of Touch***

The concept of tactile experience is a phenomenon that is experienced in both architectural and cinematic space experiences. The concept of tactility is used to affect the previous sensual relations of the body with the object created on the body through the sense of sight in subsequent experiences and the feeling that occurs in the subconscious. This concept is related to the concept of tactile used by Pallasma in his work "Eyes of the Skin" in which he discusses how the emotional states that occur due to touch in the architectural experience [66]. According to him, there is a tactile component in vision.

In his analysis of the relationship between architecture and cinema, Benjamin states that in addition to their dominant visual aspects, both disciplines are arts that can be perceived haptically. Both architectural and cinematic spaces evoke in the subject the desire to move in physical and non-physical ways. Film perception and architectural perception depend heavily on habituation and tactility, both activating the tactile senses [96].

According to Benjamin, although the state of watching a film transforms the viewer into a disembodied observer, the imaginary cinematic space gives the viewer back their body as the experiential, tactile, and mobilizing space provides kinesthetic experiences. A film is seen with the muscles, skin, and eyes. Both architecture and cinema create a kinesthetic experience of space through the sensory images they create. The images stored in the subject's memory as a result of these experiences are embodied and tactile images as much as retinal pictures [96].

The subject's experiences with the object accumulate memories of the object. Husserl views that this forms the basis of perception as "consciousness" and Merleau-Ponty as "memory, experience." The body accumulates memories through experiences and perceives spaces through these memories. The body establishes a relationship through its senses before making sense of the space in its mind. The relationship established through touch differs from other senses as it enables the physical contact of the body with the space. The sense of touch is more effective than other senses in shaping the space physically and mentally because it is concrete [63]. According to Kale, what is seen and what is sensed are perceived together. The source of this unity is that what is seen leaves a tactile trace on the body, and every encounter with tactile surfaces creates a tactile memory that affects the way of seeing. The body's gaining a tactile experience can take place both in a real environment and in the mental world as a result of contact arising from the interaction between what the subject sees and their memory [16].

Hence, tactile awareness can also occur mentally through the sense of sight. The sense of sight has its own tactile and optical functions [97]. This relationship emphasizes lived experiences and puts the body actively in motion with space. Abdullah Yücel and Selim Ökem (2020) explain how an object that can be personally touched in physical space can be experienced in cinema without being touched, only through moving images with the concept of haptics.

The viewer's past experiences determine the meaning of space in cinema. Cinema enables the body to recall past experiences and images in the mind and thus produce new experiences. While the body experiences space physically in real life, it experiences cinematic space mentally. The consciousness created by the experiences in the viewer enables the body to touch the space it is watching. This consciousness that is formed as a result of past experiences is embodied both visually and tactilely while watching a film. Although the body cannot touch the space it is watching, it identifies with it by touching it [63].

### ***3.2.6.2. Comparison of the Subject's Experiences of Architectural and Cinematic Space in the Context of Motion***

One of the common points of architecture and cinema is that architecture combines the physical, and cinema combines the non-physical movement in the lived space. In both

disciplines, the movement phenomenon is essential for creating an experience. Architecture and cinema produce a kinesthetic, spatial experience, and the visuals experienced are part of the body, not just the eyes. What triggers these experiences is physical or abstract movement in space.

In cinematic space, the movement of the camera becomes the viewer's eyes and constitutes the movement of the subject. This movement is a movement that the subject perceives in itself and creates in the mind. In cinema, there is a framed and seemingly limited space. However, this framing helps to produce a space that enables the viewer to move. Therefore, both architectural and cinematic spaces activate the sense of touch and open the possibility of the subject's movement [31].

Similar conclusions are reached when analyzed through the concept of image. As the subject moves in the cinematic space, they combine the images of their past experiences in their memory and obtain a spatial image formed by the combination of fragments. Thus, they create their own mental space. This process is the same in architecture. According to Eisenstein, movement in space is similar to the film in terms of sequence and montage. As we move through space, what is sensed and perceived constantly changes according to the subject's position. The various spatial fragments are put together in the mind, and a mental image of the space as a whole is formed. As a result, in the context of the relationship between perception and image, the spatial experience will change over time as the movement of the subject continues, similar to the cinematic space.

### ***3.2.6.3. Comparison of the Subject's Experiences of Architectural and Cinematic Space in the Context of Narrative***

Where is the cinema? It is all around you outside, all over the city, that marvelous, continuous performance of films and scenarios.<sup>7</sup>

Koeck argues that architectural spaces have narrative qualities related to film and cinema. According to him, specific sequences of action are necessary to the formation of narrative in cinema. The essence of the narrative is the human experience, or in other words, the experientiality inherent in human experience and emotions. The concept of narrative, which is not just a sequence of events, makes sequences of actions and events and the "narrative"

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<sup>7</sup> Baudrillard J. Amerika. Paris: Verso; 1986.

itself an integral part of human experience [31]. Therefore, architectural spaces, which are scenes of everyday experience in Pallasmaa's words, constitute narratives. The characters of these narratives are the subject experiencing the space and the other subjects they encounter [1].

What is common to the disciplines of architecture and cinema is the real and imaginatively produced space. However, beyond that, cinematic spaces, their scripts, and architectural spaces, in their existential stories, sustain narratives that cannot be imagined outside living and acting subjects [98]. These narratives involving space and time are formed in both cinematic and architectural spaces as a result of those who experience those spaces.

Moreover, the editing and design process of architectural spaces is similar to the production process of cinematic spaces. When architectural spaces are produced, the way in which the user uses the space, the experience process, and the purpose of the space are essential. On the other hand, cinematic spaces are produced according to the character and narrative. Therefore, as every film has a narrative, the designed spaces also have narratives that are user-oriented [46].

In their daily lives, people experience moments in which the architectural spaces depicted in cinema leave a trace in their memories. In some cases, these cinematic impressions are so strong that they begin to shape the boundaries of lived reality. By strengthening the subject's perception, cinematic spaces enrich the experience of the spaces on the screen and architectural spaces. In other words, the spaces encountered in daily life evoke images in memory through association, evoke memories, and guide experience. Thus, they can also create various narratives.

In cinema, the subject's perception of space is linked to the perception of physical and real space. The spaces on the screen are perceived together with the bodily experiences stored in the subject's memory [31].

Pallasmaa argues that the way the subject experiences architecture and cinema is similar because it is based on a kinesthetic experience. According to him, just as the subject cannot detach their mind from their past physical experiences in the cinema, they cannot detach from their past cinematic experiences in architectural spaces. The experience of both architectural and cinematic spaces becomes part of the subject's spatial memory and forms an archive stored in the mind [1].

As a result, both disciplines present humans and space in a narrative to the individual's perception, bringing the individual to the space. In cinema, the subject is virtually made a part of the story and space. On the other hand, architecture produces various lifestyles and perceptions of space for users within the concrete space that is constructed by the architect. In both cases, the elements that make up the narrative offer different subject experiences of life. From this perspective, the individual's experience of space is their story; it is their role in the narrative created by the architect and the director.



#### **4. PHENOMENOLOGY OF THE IMAGE**

In this chapter, the individual's experience of moving images will be discussed in light of concepts such as perception and experience. The subject will be addressed through both physical and mental experiences in the context of the relationship between cinema and architecture. This chapter aims to prepare the theoretical ground for the case study. The experiential effect of images on the viewer in terms of architectural images used in films will be evaluated through the films of the directors selected within images sensed in these films. Starting with in-depth research on the concept of image and the history of the image, the scope of the chapter will be gradually narrowed to the axis of space and film. Within the framework of the mental meaning of the image concept, this chapter focuses first on the relationship between image and architecture and then on the relationship between image and cinema. Continuing with explanations on the phenomenology of film, that is, moving images, the chapter concludes by examining the disembodied subject's experience of the moving image.

As stated earlier in the thesis, the primary source of interaction between architecture and cinema is the concept of space. Architectural spaces, cinematic spaces, and the relationship between these concepts constitute this interaction. However, in this thesis, the relationship between architecture and cinema will be addressed through the image concept, as stated in the methodology and introduction. The fact that cinematic spaces are representations of real-life architectural spaces has led to the choice of such a method. This is because the representation of architectural spaces meets the definition of image and makes cinematic spaces an image. Therefore, each space sensed during the film experience is accepted as an image.

In addition to the spaces, the images of the spatial elements of the spaces that affect the viewer's emotional state, in other words, the images of all architectural elements in the film, were also included in the analysis. In order to form a basis for the questioning of the image experience of the disembodied subject, which will be examined later, this chapter will emphasize that cinema, which is the art that records time and space in motion for the first time, has both a spatial and temporal structure, similar to architecture.

Cinema and architecture support the individual's existence to the extent that they touch forgotten memories and emotions and revitalize memory with associations. Cinema, as art that combines visual and tactile values similar to the discipline of architecture, enables the individual to experience the images that they see with all their senses. Cinema, which presents the spatial image through the viewer's relationship with the real space, emphasizes the importance of recalling past spatial experiences and the mental images that are obtained as a result of those experiences in the formation of the viewer's cinematic experience.

Because the disembodied subject forms a mental image of the space images that they sense in the films, the meaning of that space will change for them without the need to experience it by "being there" again. It has been analyzed that the cinematic experience of space and image is bodily and material even if one is not there physically; the subject experiences that space with all their senses, body, flesh, and bones. The subject creates a mental image of the space in cinema, similar to the experience of physical space, and this mental image manifests differently in the minds of different subjects, so this experience is close to the experience of real architecture.

#### **4.1. IMAGE**

This chapter focuses on the image concept, which has different meanings in different disciplines. The meanings attributed to this concept and image types are explored. The concepts of spatial, mental, and visual images are evaluated together with other related concepts and discussed through literature research. The relationship between image and representation, representation and reality are discussed, and the place of the image in art is explored. Finally, the transformations that the image concept has undergone in the historical process are analyzed. For this examination, a road map was drawn from cave paintings, the first examples of images, to moving images created by cinema, and it was analyzed how technological developments and inventions in this process affected the image and the ways of seeing.

#### 4.1.1. Meanings Attributed to the Concept of Image

The concept of the image has been used in many disciplines, and its meaning has always been debated. What the term “image” refers to is generally divided into visual images, which represent an object and are generally used for artistic works, and mental pictures formed in the subject's mind. Image, imagination, mental image, artistic image, and spatial image, which can be characterized as a subclass of mental image, are concepts with different meanings, and all these terms are explained in this chapter. In this chapter, the multidimensional meaning of the concept of the image will be examined through the conceptual and technological changes it has undergone in the historical process, accompanied by literature readings considering the relationship between cinema and architecture.

According to Oxford's online dictionary, the word “image” is:

- a picture, photograph or statue that represents somebody/something
- a picture of somebody/something seen in a mirror, through a camera, or on a television, computer, phone, etc.
- the impression that a person, an organization, a product, etc. gives to the public
- a mental picture that you have of what somebody/something is like or looks like
- a word or phrase used with a different meaning from its normal one, in order to describe something in a way that produces a strong picture in the mind [99].

According to the Cambridge online dictionary, the word "image" is defined under the heading mental picture as:

- a picture in your mind or an idea of how someone or something is
- the way that something or someone is thought of by other people and under the picture heading “image”, it is defined as:
- any picture, especially one formed by a mirror or a lens [41].

According to these definitions, we can divide the definition of “image” into a picture and a mental picture. A picture can be defined as a physical likeness or representation of a person, animal, or thing that is photographed, painted, sculptured, or otherwise made visible. The equivalent of this definition in cinema is the images that are recorded with mechanical

production, which is characterized as moving because they include space and time. Moving images differ from photographic images, which is also a representation, in that they include an extra dimension of time. When films that reproduce and record moving images in time and space are projected on the screen, the viewer senses them again and saves them in their memory as mental pictures. The definition of the image in the sense of a mental picture, which is frequently used, especially in the discipline of psychology, is a mental representation of something that is previously perceived in the absence of the original stimuli. In order to distinguish an image from the meaning of a picture, "images" in the mind will be called "mental images". The term image also refers to a verb meaning to visualize. The meanings of the term as a verb are related to both image and mental image.

Imagination is a human phenomenon. It is the ability to combine and fuse acquired images to construct and design new images from these compounds. In cinema, the director produces new images from the images they have acquired in the past due to their imagination and reflects these images in their films. Another related concept to the image is the concept of imaging. Imaging is the ability to create an idea or mental picture in mind. Imaging is a way of expressing human emotions, memories, and arts stored in memory due to experiences [100].

Aylin Okudan argues that the meanings attributed to the word image can be separated into two different groups: imaginary pictures that exist in the human mind and visual representations that humans have produced throughout history using different techniques. It is often not possible to separate these two seemingly different situations from each other. Because, in some cases, one is the cause of the formation of the other, and sometimes one is the result of the other. The dreams in the human mind lead to the production of representational images. These representations, which are produced due to the images in the human mind, produce new ones in the mind depending on new experiences. Therefore, there is always a reciprocal relationship between these two meanings [101].

W. J. T. Mitchell (1986) divides the concept of the image into five classes: graphic image, optical image, perceptual image, mental image, and verbal image. Mitchell's work can be described as a family tree for images. According to him, pictures and sculptures constitute graphic images; mirrors and reflections constitute optical images; real and representative images constitute perceptual images; dreams, memories, and thoughts constitute mental images; and metaphors and descriptions constitute verbal images. In his classification,

Mitchell generalizes the graphic and optical images as "material images" and the perceptual, mental, and verbal images as "mental images". He also argues that all these subheadings about images should not be considered separately from each other. According to him, physical or material images are not static and inert; similar to mental images, they are perceived differently by different subjects and involve both visual and multisensory perceptions. In addition, Mitchell states that the image has undergone many mutations over time and has come to meet multiple meanings and that people working in different disciplines may come across discipline-specific image concepts. These differences in meaning in the image concept are not only due to the field of study but also the culture and background in which one lives [102].

The concept of the image has many meanings that vary according to different disciplines. However, in this thesis, the term image is discussed with the meaning of the mental picture and the meaning of a visual image, which can be described as a visual representation. The moving images that the viewer senses while watching the film are visual representations, and the ones that occur in their mind after this sensation are used as a mental image or spatial image in its specific meaning.

The next chapter discusses the changes in the concept of image in the historical process in detail. The first examples of visual images are cave paintings of the prehistoric times. However, the dimension of the image, defined as the picture formed in the subject's mind, has existed since the first human encounters with the world. Visual image is a concept that emerged with the interpretation of the results of the act of seeing.

The concept of the image has been the issue of numerous studies in the fields of social sciences, natural science, and fine arts in the context of subject-environment relationship. The patterns formed in the human mind as a result of the experiences that are gained through the influence of time, space, relationships, and emotions throughout the life process are the person's image of the world [89]. These mental patterns bear the traces of the individual's vital experiences and past experiences, as well as the general knowledge and interactions that are transmitted through historical codes. Even if the concept of the image has the physical characteristics of the objects of consciousness in some cases, the image and the object are always different from each other. While objects exist independently of the viewer, the image exists entirely with the subject and depends on interaction [103].

Images that are stored in the memory of the subject's past experiences come to life in the mind due to imagination. Because of this revival of memory, the subject can look from the present to the past and the future, dream and recall the images of the past. In interpreting each new image experience, the images in memory are recalled to the mind, that is, they are remembered [16]. The images that emerge from what the subject experiences in each present moment are shaped by the images in memory depending on the past. Therefore, one factor that gives meaning to new images is the images that belong to past experiences and shape the human perspective. In this sense, there is a reciprocal relationship between the past and the present. While what is perceived and sensed in the present moment produces new mental images, these images can influence, recall and change the images stored in memory. Therefore, images are changed and reproduced with each subsequent perception and experience. The information and sensations acquired by humans come into existence as a set of unique and personalized images. For this reason, the history of humanity is actually the history of its images.

- **Relationship of Image and Representation**

Image, representation, and reality are interconnected phenomena. Images are not the things that are shown but their representations. What is seen in a photograph, movie, video, or painting is the product of human consciousness. Human consciousness is a part of the culture and history in which it exists. As a result, images are things that are constructed by humans to serve a specific function within a socio-cultural environment. Hence, images show people not the real world but a world of worlds.

Rene Magritte's "This Is Not a Pipe" (1926) illustrates the relationship between image and representation, representation and reality. In this painting, Magritte reminds the observer that the object seen is not actually that object. No matter how much the image of the object resembles reality, the image is not reality itself. The object in the painting is the reconstructed form of reality, its representation. The image in the painting is equivalent to an image that the observer already has in their mind. However, the painting's inscription "This is Not a Pipe" reminds the observer that what they are looking at is a representation of the object. The thing in the painting is a recognized and known object, but the painting tells people that they are wrong [104]. In short, representation, picture, or image is never the exact equivalent of reality. The real material object and the image, which is the representation of that object,

do not have the same effect on the subject's mind. There is always a share of illusion in the image, and the image of an object is never the object itself [101].

- **Relationship of Image and Art**

In simple terms, art is the reproduction and reflection of reality through images. It is not just an imitation or depiction of the visible world. The artist reconstructs the world they perceive in their mind and passes it through an utterly subjective filter in their imagination. This new mental creation is transferred to the work of art through images. In other words, the artist imagines the external world by perceiving it. As a result, the work of art is nothing but the interpretation of the image. This process, which begins with perception and experience, results in the artist transforming what is in their mind into an art object [104]. Therefore, the concrete form of the images in the artist's mind is artistic images. A painting, sculpture, or movie can be considered in this category. Artistic images, which are also representations, are directed not only to the mind but also to the body and emotion. The artist chooses the images to be used; these images merge with the images in the viewer's memory and are reconstructed [101].

Works of art created through images are valuable in terms of what they add to human beings. Works of art, which give different perspectives to the observer, are the most highlighted helpers of human beings in making sense of existence with images that nourish mental life. The images in works of art reflect what artists perceive and the worlds they construct in their minds. The perceiver's ability to give meaning to these images is not related to the multiplicity of images but to the quality of the image [16]. Nevertheless, the perceiving subject and the subject's life experiences produce the meaning of the work of art. In this way, the artistic image goes beyond the reality it represents and gains different meanings and contents.

What has been written in these lines can, of course, be adapted to the art of cinema. As an artist, the director goes through the same processes while creating their films. Their difference from other artists is that they visualize what is in their minds through moving images. The viewers, who are the consumers of the art of cinema, experience the moving images transferred from the director's imagination to the screen by adding their own interpretation. A film finds meaning through the images formed in the subject's mind. The film, which is the product of the art of cinema, is simply a set of moving images. Cinema is

visual art that uses the mental images of human beings and aims to produce new images in the social memory and the mind of the watching subject [101].

#### **4.1.2. Brief History of Image**

Since ancient times, humanity has observed its environment, the natural phenomena, the objects around it, and their relations with each other, and has tried to transfer its feelings and thoughts related to these observations to a surface. The first examples of this situation are the paintings people drew on cave walls in prehistoric times. These symbols in caves are the first examples of human beings expressing themselves on any surface.

After the cave paintings, the images depicted in Mesopotamian, Egyptian, and Ancient Greek art were reflected in a more formalized way. In the art of this period, images were expressed as close to reality as possible in order to impress the viewer [101]. Different meanings were attributed to the image in Renaissance art, which followed medieval art. With the Renaissance, the subjective view of the person who created the image also became valuable. Therefore, the image has turned into a structure that tries to explain how an object appears to people. After that period, the image followed a course that developed in the context of individuality and historical consciousness with a dynamic structure [100].

The adventure of the image, which started with the symbols engraved on the cave walls, has come to the present day by being engraved on different surfaces over time. Humankind has created images by fictionalizing what exists in nature in their mind and giving them new meanings. In this process, the discovery of camera obscura, photography, and cinematography have carried the image concept to other dimensions.

- **Camera Obscura**

Some devices have been developed to add movement to the images people paint on the surface. The first is the Camera Obscura, a device that allows the light to enter through a hole drilled in a box to produce an inverted image on the surface where it is reflected. With this new technology, a new way of seeing emerged, and a device that directs vision entered between the subject and the outside world. Thus, the three-dimensional reality of the outside world could be perceived as an optical image on a two-dimensional surface for the first time. In a way, the camera obscura, a mechanical eye, made the observer a disembodied witness

to re-representing the objective world [104]. With the camera obscura, the observer is defined as a subject that is isolated and enclosed in the darkness surrounding their body. With this technology, the eye was detached from the body for the first time and placed in a device that offers an objective representation [39].

- **Camera**

In the nineteenth century, new technological inventions were developed under mechanization. The invention that most affected the machine age and the development of visual communication tools was the camera. Bringing a new understanding of image production techniques, the camera framed the outside world. The difference between the camera obscura and the camera is the camera's ability to record this framed world. Photography is the first invention to produce the exact image of an object. Therefore, for the first time, human beings have come so close to reality [104]. In addition, the image has become a part of instant life due to photography. The camera has made every object's image visible anywhere [104].

In the following period, the modern art period, the process of producing a new image from images started with the development of the collage technique [101]. The artist turned to the depiction of their inner world rather than the depiction of the external world in their works. With the use of abstract images by the artist, the image has become more complex. Thus, the image concept, which has taken on a more subjective structure, has become open to interpretation and association [100].

- **Cinematography**

The etymological origin of the word cinema is based on the French word “cinématographe”. Invented by the Lumière brothers, the cinematograph combines a moving picture projector and a camera. With the discovery of the cinematograph, space and time could be recorded in motion for the first time. Due to the same device, watching the recorded moving images was also possible. The difference between cinema and other representational productions is that space and time produced are reproduced repeatedly as soon as they are integrated with the viewer's experience [76]. The subject, who had been locked inside and left disembodied until the invention of cinematography, now began to constitute an element of the visual apparatus. With cinema, the static image was replaced by the moving image. A new regime

of seeing has emerged depending on the art of cinema and modernity. All these also showed the transition from the photographic image to the cinematographic image [39].

The camera records the reality seen by the eye as a mechanical eye again. The camera sees everything the eye can see anywhere. Even where the eye cannot be, it has the capacity to capture reality on a surface [16]. With the emergence of cinema within the framework of this possibility provided by the camera, people's relationships with their environment and other environments that they did not have the opportunity to experience began to change [16]. In addition, the images of contemporary or historical places that are used in motion pictures have influenced the viewer's perception of both the present and the past and their perception of events. While making sense of the images in cinema, the subject starts from the experiences in their own life and establishes the relationship between the images through their own experiences [105].

#### **4.2. IMAGE IN ARCHITECTURE**

During the experience of an architectural space, that is, a material image, images of this space are formed in the mind of the experiencing subject as a result of perceiving the space with the sense organs. These images are stored in memory for later use. The architectural space experienced by subjects with their sense organs may be the same, which is the objective dimension of the perception process; the mental images formed in each subject experiencing the space will be different, which is the subjective dimension of perception. The formed mental images are different because the process of interpretation comes into play in the subject's mind after sensation. This interpretation process is influenced by factors such as the images the subject has acquired in the past and stored in their memory, the experiences they have had throughout their life, the society, and the environment they live in. Therefore, spatial images and the subject's comprehension of space have a subjective dimension. The meaning attributed to space is a set of definitions, analogies, and emotions that are gained depending on how the space is perceived and interpreted. Therefore, all these processes of perception, interpretation and mental image formation are the factors that constitute the meaning that the subject attributes to that space. In short, the images formed in the subject's mind are always related to the meanings given to the perceived phenomena.

#### **4.2.1. Spatial Image as a Form of Mental Image**

Images produce pictures in the mind that are embedded in the consciousness and stored in the memory. These imaginary pictures formed in the human mind are called mental images, and the reflections formed in the mind due to the perception and experience of space are called spatial images. Therefore, previously perceived and experienced spaces are also embedded in consciousness. The images of the places that settle in human consciousness are the reinterpretation of the existing reality [104]. Mental images can be considered an upper title of spatial images [9]. According to Hekimoğlu, spatial images are the traces that are left in the mind by the body interacting with space. The perception and experience of space is a process, and spatial images emerge after these processes and affect these concepts [46].

The formation and change of spatial images are affected by all physical and mental sensations and effects that constitute the subject's perception. The subject's mental images are formed through experiences and the information is obtained as a result of these experiences. These images that are formed in the mind remain in memory to be recalled when necessary. The spatial image of the subject is the meaning of that space for them. Spatial images shaped by the subject's habits and past experiences vary from subject to subject. The meaning of a space can be defined as a set of definitions, analogies, and emotions gained due to how it is perceived and interpreted. In short, the formation of an image in the human mind is related to all sensations and is a subjective process since it involves interpretation. It should also be noted that the formation of a spatial image is not only the result of the perception and experience of physical space. In the same way and through the same processes, the spatial image of a film space that is perceived and experienced in cinema will be formed in the mind.

#### **4.2.2. The Relationship of Space Perception and Experience with Spatial Image**

Architectural products mediate the subject's existence through the images that they provide to their memory. Each designed building reflects the architect's experiences and the images in their mind. The images in the architect's memory are transferred to the design by activating their imagination. These images transferred to the design reflect the physical and mental world of the person who experiences the building. As a result, buildings turn into images

that are constructed in the human mind. Structures find their meaning in the subject depending on the formed mental spaces [16].

According to the phenomenological approach, body, soul, and mind form a whole. The body enables humans to exist in the world as beings and can be considered a space that cannot be separated from the soul and mind and physicalizes them. The senses, which are by Merleau-Ponty as extensions of the body, bring together the image of the world by creating fragmented perceptions. This integrity of perception, which can be called a sensation, involves the complementarity of different transmissions of the senses and their transformation into each other. Merleau-Ponty's metaphor of "fabric" illustrates the sensation that emerges through the holistic interaction of the senses. According to this metaphor, the body, to which all objects are connected, is as if woven with the environment or space it senses, and thus senses the environment in which it is located with the unity of the whole body. It is possible to adapt Merleau-Ponty's views to architecture and the subject's experience of space. The subject, existing in space and time, produces space and time in themselves through their experiences. In this interconnected process of perception and memory production, the body produces a new experience of space in every "now moment" and stores it as images in its memory. The spatial images of these past experiences stored in memory return to the present through recollection of each new experience [76].

The space contains the history of the environment in which it is located and accordingly reflects past experiences. The relationship between time and space begins with the physical space gaining identity within the framework of time. When the subject experiences the space for the first time, a "first image" is formed in their mind in which visual and objective data predominate. Each time that the same space is experienced again, multiple parallel-time images acquired in memory come together and the first image becomes a "permanent image". What is essential in the image that is permanent in the subject's mind is that the space exists for the subject not with its physical and concrete components but with its necessary abstract experiences. Therefore, the role of habit and previous experience is critical in the perception of architecture. Depending on the duration and repetition of the perception, the space becomes a recognized and known space [105]. In this context, it can be said that the perceptual data generated by a space in which one has been for the first time is sufficient to produce only a physical image of space in the subject's mind. However, when the phenomenon of time is included in the space, the mental space becomes a multifaceted

space with multiple layers [105]. In short, the subject's recollection of the images of a space in their memory while experiencing a space where they have been before affects their experience. The experience of a space that has never been encountered before, on the other hand, differs from this situation as mentioned above.

To briefly summarize chapter 4.2., an image in the sense of depiction is an artifact that reproduces the likeness of a physical object or a person. Images in this sense can be two-dimensional such as photographs or three-dimensional such as sculptures. They are produced by optical devices such as cameras, mirrors, telescopes, microscopes, and natural objects and phenomena such as the human eye or the surface of the water. An image as a mental picture is a mental reflection of what is perceived and sensed. The object of a mental image need not be real. Abstract or imaginary concepts can also form a mental image. The subject's experiences of the world are stored in memory as mental images. Mental images can relate to other images in memory and can be used to create entirely new images. Spatial image formation which is a type of mental image takes place after the experience of images sensed in architectural space or cinema. The subject senses perceive and experience a cinematic space and architectural images, and as a result, a spatial image is formed in their mind. Moreover, spatial images provide meaning to the space and affect the subject's perception and experience.

### **4.3. IMAGERY IN CINEMA**

Because the relationship between cinema and architecture is based on the concept of space, the phenomenon to be examined is limited to the experience of cinematic space and the images of space elements in this thesis. If cinema is the art of time and space, space that is created by cinema is the visual and auditory representation of architectural space [105]. This thesis aims to examine the mental states that are produced by sensed images in the viewer and investigate their experience of cinematic space in the context of spatial image. The subject's experience of cinematic space is analyzed in terms of the formation of mental images, just as in architectural spaces, and terms of the same processes of sensation and perception of space types. In the experience of two different types of spaces, in addition to sensation and perception, there are processes of recollection, interpretation, and mental image formation. All these processes influence the subject's experiences in both cases. For

this reason, it was deemed appropriate to examine the cinematic space experience with both physical and mental dimensions.

Architecture and cinema are two separate disciplines centering on human beings and human life and have visual, intuitive, and sensory image commonalities. These two disciplines concretize the thoughts in the mind and make what is in the imagination of the architect and the director a reality. Both architecture and cinema communicate visually with the human mind through these embodied products. Therefore, the visual dimension of these two disciplines, which can be seen as a means of communication with humanity, realizes this communication by leaving traces in the human mind. Both can shape, change and direct human perceptions through the images they reveal [105]. Therefore, spatial images are formed in the mind not only as a result of architectural space experience but also as a result of cinematic space experience.

Architectural images in cinema make the details of the space visible and enable or shape the perception of the space. The images of the space itself or the elements used in it change its identity by shifting it from the physical to the mental dimension. With this change of identity, cinematic spaces can turn into meanings other than the first meanings that arise to mind. In this way, architectural images that are used in films can expand the boundaries of the subject's relationship with the outside world. In addition, architectural images create the basic dramatic and choreographic rhythm of all films [106].

While architectural images in films make the details of space visible, they also reveal aspects of life that are left out. Images in memory from past experiences create fiction together with new images by creating different images in the mind. Images associated with space are used to create meaning in cinema. Concepts such as a house, street, city, staircase, and door can be considered architectural images, and these images reach the viewer's perception through cinema. For example, doors and windows have a symbolic meaning such as being intermediaries between two different worlds. While the fireplace reflects privacy and domesticity, the image of the table usually plays the role of focusing and ritualizing. The bed symbolizes privacy and secrecy, while the bathroom symbolizes sensuality [106].

One of the most critical elements that strengthen the interaction between cinema and space is the images of the space that form the identity and impression. While the images in the film, including the use of light and color that affect the atmosphere, play a role in determining

the identity of the space. They also enable the perception of the space in the cinematographic context and change the perception of the space. In this thesis, the concept of architectural imagery that is used in visual representations will refer both to architectural spaces in films and the architectural elements of these spaces.

The meanings of the images used in cinema may vary according to the way spatial and architectural elements are presented and the way they are used as narrative elements. Therefore, the meanings that environmental images such as fire and water, which cannot be called architectural images, reveal in the viewer's mind vary according to the space where these images are located or the images of the space that they interact with. Therefore, the meanings of these images are directly or indirectly affected by architectural images. For example, the water imagery in Tarkovsky's *Nostalgia* (1983) will have different meanings and sensations in the mind if it is sensed on the floor of a ruin, Domenico's house, or a thermal pool with historical and spiritual significance, which is one of the architectural images that the director uses extensively in his works. Therefore, these images will be analyzed with the architectural images that they are related to.

According to Umberto Eco, a work of art is recreated each time it is viewed or interpreted by different people [107]. Parallel to this view with a phenomenological approach, in the art of cinema, although a view from the director's point of view is presented, films and the images in the film are reinterpreted and semantically recreated by each different subject. Therefore, in cinema, the viewer is at the center of meaning and what is conveyed. The director conveys meaning to the viewer through the images they use in the film.

As a result, the moving images on the film screen, similar to the images in a work of art, reflect what the director perceives in life and the worlds that they construct in their minds. In other words, it is the transformation of the artist's mental image into a phenomenon that can be sensed and perceived. Architecture and cinema communicate visually with the human mind through the products embodied by architects and directors. Architectural and cinematic products find their meaning in the individual's mind in the context of sensed images.

#### 4.3.1. Spatial Image in Cinema

The representations of real architectural spaces and built environments in cinema are cinematic spaces. Cinematic spaces are also images since they are representations, or in other words, representational images, of the spaces in the world. Similar to architecture, in cinema, a spatial image is formed in the mind of the subject who experiences the cinematic space. When the subject perceives these cinematic spaces, they interpret them in their minds and create new and subjective spatial images. However, the spatial images that cinema creates in the mind are not limited to architectural spaces only. Even a scene without any architectural structure or element reflects the life situations in the space defined by the film frame and finds its meaning in what the viewer feels. Again, like in architecture, the formation and change of spatial images in cinema are affected by all the emotions and thoughts that constitute perception [9]. According to Kale, since cinema produces visually transmitted images in the subject's mind, it grasps the experiential dimension of space very firmly. While spatial images are formed, all subject senses play a role in forming the spatial image [16].

While the concept of moving image used in this thesis refers to the representations in cinema, which are the reproduction of architectural space and its elements that are sensed and perceived by the viewer at the moment of the film viewing experience, the concept of the spatial image refers to the mental pictures that take place in the subject's memory in line with the sensations and emotions that these sensed images reveal in the subject. Spatial images, which can be defined as all of the reflections formed in the minds of people who experience space, are the most fundamental element of cinema in this respect [84].

The images that the director fictionalizes or selects from real-life spaces and presents to the viewer also present the director's ideas about life and his own point of view on the subject. Thus, the subject is involved in the film experience from the director's point of view. However, the subject produces the spatial image of the images that they perceive by interpreting them within the scope of their past experiences, habits, and subjective point of view. Therefore, as in the experience of physical space, the spatial image produced by each subject in cinema is different from each other. The images formed in the subject's mind are more subjective than the perceived images, as they will differ from subject to subject due to their interpretation during the mental process.

The concept of spatial image is the space formed in the subject's mind due to their experience of architectural or cinematic space, or in other words, their mental space. The way in which space is perceived varies from person to person, thus the images that are perceived will also vary, thus creating differences in the mind. In addition, these spatial images will be stored in memory and will affect the subject's subsequent experiences. This effect occurs when the images in the memory come to consciousness through recollection and shape the emotions, semantic inferences, and consequently the mental image formation that the current experience creates in the subject. In other words, the images perceived during a new experience are shaped within the framework of remembered images, and the images in memory shape the experience of space.

#### **4.3.2. The Effect of Spatial Image Formation on Cinematic Space Experience**

As mentioned earlier, when the viewer watches a film, even though they are not physically present in the events and spaces, they use all their senses in the process of this experience. The subject enters into the event in the cinematic space not only through sight but also through all other senses. By freeing the viewer within the cinematic space, film images create areas of experience that are open to interpretation. While experiencing a space, images in memory come alive. As the images in memory complement the images on the screen, the space and life situations that are made palpable gain meaning depending on the person's interpretation of these images. The narratives in the films can be forgotten, but the images that direct the movement and determine the moments continue to be stored in the mind.

After perceiving the cinematic space, the viewer begins to experience that space. Afterward, spatial images of the space emerge in their mind. In the ongoing process, the perception of space that changes with these spatial images also affects the experience of space. For this reason, perception of space, the experience of space, and spatial images interact with each other [46]. Spatial images formed from sensory and perceptual experiences enable each viewer to have different experiences. The reflections of moving images in the mind change the viewer's perception of space, experience, and mental state during the film-watching process. Because these sensed and perceived images are reinterpreted in the context of past images in memory, they acquire different meanings in each mind.

The formation of spatial images and the storage of these images in memory shape subsequent experiences in both architecture and cinema. Moreover, these images that come to life in the viewer's mind can extend beyond the film's duration, and the effect of this imaginary experience can continue outside the film. According to Pallasmaa, films that produce spaces of existence combine one's life experience and the world one perceives of external space and mental space [1]. The boundary between the viewer's perception of reality and their experience in the cinema becomes blurred, the experience in the cinema seeps into real life, and its effect continues [3].

#### **4.4. FILM AND PHENOMENOLOGY**

While the chapter above dealt with the phenomenology of the image in general, in this chapter, the scope is narrowed and the moving image in cinema, in other words, the film experience of the viewer subject is discussed through the film-phenomenology approach. The scope is reduced from the subject's experience of the image to the viewer subject's sensory and bodily experience of the cinematic image. The reason why the relationship between film and phenomenology is included in this chapter where the concept of image is examined with a phenomenological approach is that the film is actually a whole of moving images.

In this chapter, the concept of the cinematic moving image is discussed in the context of the effect of space and architectural elements on the viewer's experience. In order to provide an introduction to the disembodied subject's experience of the image, a phenomenological interpretation of the moving image in cinema is provided through literature readings. The views of Barker, Marks and Sobchak who used Merleau-Ponty's phenomenological approach in their thought systems and wrote works on this issue on the phenomenological approach to the film are examined.

##### **4.4.1. The Relationship between Film and Phenomenology**

It can be said that there are close interactions between cinema and phenomenology and the phenomenological approach which says that to think is to relearn how to see. It can also be argued that cinema is the branch of art that is most affected by phenomenology, consciously

or unconsciously. This is because both cinema and phenomenology emerged recently in the twentieth century and belong to the reality of the life of this century. According to existentialist philosophy, the reality of the twentieth century is fragmented. Life could no longer be perceived in the sense of unchanging unity and it was realized that there was no all-encompassing truth, no "essence". Phenomenology offers a method for looking at phenomena without prejudice, or in other words, for seeing essences. In addition, it can be said that phenomenology has a share in the search for simplicity in some films, especially in the Realism movement. What phenomenology calls returning to things themselves or self-evidentness is the same as the longing of post-war films for the concrete and direct [55].

Christian Ferencz-Flatz and Julian Hanich also point out that film and phenomenology, which were born almost simultaneously, share a common history. Although the phenomenological approach has not been the most dominant method in film theory throughout history, it has influenced film studies, sometimes directly and sometimes indirectly. In the last thirty years, phenomenology has become a valid method for studying film theory. Since films are related to the phenomena of time, space, perception, signification, and subjectivity, phenomenological research is an appropriate field of study [108].

According to Bülbül, a significant number of post-World War II film theorists turned their gaze to ontology and especially to phenomenology. In this period, theorists sought an answer to the question of the ways in which the body experiences the image created by physical and mechanical processes and found the answer with the phenomenological method [61]. In conclusion, it can be said that phenomenology as a method and the worldview behind the phenomenological perspective has played an essential role in the development of film language and contemporary film narrative because the relationship between the language of art and thought is a reciprocal one [55].

#### **4.4.2. Phenomenology of Moving Images**

Film phenomenology is an approach that focuses on the relationship between film and viewer through the film experience. Therefore, the film is approached as a phenomenon. Film phenomenology treats the film as the object experienced through the orientation of consciousness and the viewer as the experiencing subject. Since the film is treated as a

phenomenon, each subject's interpretation of the film will be different. In other words, a film has as much meaning as the number of viewers. According to Merleau-Ponty, cinema is a phenomenological art [60]. In this case, film phenomenology should explain how the film world is perceived by the cinema viewer as if they were in this world. Film phenomenology attempts to identify the invariant structures of the film viewer's experience while watching moving images. In other words, film phenomenology can be understood as the description of various film-related experiences [108].

According to the apparatus theory that was proposed by Jean-Louis Baudry and Christian Metz, cinema is an ideological apparatus that produces an illusory reality effect and pretends to fulfill the desire of the viewer subject for reality [61]. According to this theory, cinema excludes the viewer, prevents them from thinking, and does not feed their imagination. The film phenomenology approach, on the other hand, puts forward the idea of a subject who perceives, experiences, feels and is constantly transforming instead of a viewer that is merely exposed. Methodologically, it proposes to describe and reveal the layers of different bodily experiences through the cinematic image [61].

Vivian Sobchack is one of the theorists focusing on film phenomenology and she argues that film experience is based on bodily perception. The film has visual, auditory, and sensual meanings and meets the subject in a concrete form. Phenomenology, which puts the subject at the center and is both a theoretical perspective and a method, is an attempt to examine essences and directly describe the subject's experiences [60]. As a result of the application of all these attempts to cinema, theoretical perspectives that discuss how moving images are perceived, felt, and remembered by the viewer can be discussed under film phenomenology. According to Bülbül, images are not only a socio-cultural and historical construction but also offer a bodily experience. On the other hand, the viewer subject is not only a structure under the influence of psychological processes but also an entity that can contact things with its sensory memory and body [61].

Sobchack builds her theory of film phenomenology on Merleau-Ponty's existential phenomenology. One of the most fundamental foundations of his work is his book "The Phenomenology of Perception". According to Sobchack, the cinematic experience is the experience of a whole body and is constituted by its orientation. Sobchack is against the ideas that see the viewer-subject as a construction. She emphasizes the body in the signifier-signified relationship. In cinema, the film is not perceived only by seeing it. The subject sees,

grasps, and feels the film with the knowledge of the entire history of their sensibility and their being. The subject that unites with the cinema experiences a multi-sensory and bodily experience.

Moreover, according to Sobchack, perception is not the sum of separate senses. The subject's senses are modes of perception and are dynamic and variable. Sight may be the most prominent sense in cinema, but the senses of touch, smell, and taste also participate in the process. The viewer has an embodied experience in the cinema because they experience the film not only through sight but also through all their senses and body simultaneously [109].

According to Ferencz-Flatz and Hanich who analyze Sobchack's views, Sobchack breaks new ground by reintroducing embodied experience into film theory. According to Sobchack's theory of embodiment, the film viewer is not just a disembodied subject-eye. On the contrary, they participate in the cinema with their whole body. The film viewer's body is not only the vehicle of the sense of sight, it also establishes tactile contact with film images, informed by all lived-body experiences of the past. Sobchack's argument that films are perceived not only by sight and hearing but also by all embodied senses, including the senses of touch, smell, and taste, has left a strong mark on film studies and theory [108].

Like Sobchack, Laura U. Marks states that films evoke senses other than sight and hearing and that all senses play a role in the viewer's perception. Emphasizing the tactility of the cinematic experience, Marks defines the viewer's relationship with moving images as a continuum. The film experience is haptic and the intensity of this hapticity is determined by what is perceived and how the subject perceives it within the framework of memories [110]. In this regard, Jennifer M. Barker claims that seeing and touching cannot be separated in the act of watching a film. Like Marks, she believes that viewers and films are intertwined with previous film experiences. Barker combines views of embodiment and phenomenological film theory to create a comprehensive definition of cinematic tactility. For her, while the subject is not entirely inside a film when watching it, they are not wholly outside it either. The subject moves and feels in a field of contact where surfaces mingle, and muscles entangle [111].

According to Bülbül, the sensual dimension of tactility between the subject and the moving image is also the dimension of seeing. It is also the dimension of hearing, smelling, and tasting. Although it is impossible to touch in the film experience, moving images make the

tactile experience possible. The subject cannot touch but they can experience touch through their sensory memory of past sensual experiences. In other words, they can touch. Likewise, the subject cannot smell or taste, but they can experience smell and taste through their past experiences and the experiences of smell and taste that are accumulated in their sensory memory. The experience and knowledge of touching, feeling, smelling, and tasting what is seen in the cinema are present in the viewer's existence. Therefore, the film phenomenology approach shows how intense and diverse bodily experience and meaning can be in cinema [61].

To summarize, the cinematic experience is multisensory and the image has a feeling. In order to produce meaning, images need subjects who experience them with all their senses and bodies, not just as spectators. Therefore, the theory of film phenomenology emphasizes the body. Filmic images need the subject in order to produce meaning, but what is needed is not only the subject's mind and consciousness but also their body and senses. Just like the subject's experience of the world in real life, cinematic experience does not end at the level of consciousness, with analytical inferences, or simply by seeing. Therefore, not only the visual experience that matters in the film experience but also the multisensory bodily experience.

#### **4.5. THE MOVING IMAGE EXPERIENCE OF THE DISEMBODIED SUBJECT**

This chapter focuses on the disembodied subject's experience of the moving image in light of what has been explained so far, especially the phenomenology of the film. While watching a film, the viewer subject who experiences cinematic spaces by not being physically present experiences space as if they were embodied through the images formed in their mind. As stated earlier, this thesis includes a comparison of the subject's experience of architectural space and cinematic space. The subject who physically experiences the architectural space with their body is not physically present in cinematic spaces which are representations of architectural spaces. Since the phenomenological approach to architecture constructs the subject's experience within the scope of a critique of the eye-centered understanding, it starts from the assumption of a subject who is physically present in physical space with their body. According to this understanding, the subject can experience architectural space, which is a phenomenon, only by being there with their body. The viewer subject who experiences

cinematic spaces, on the other hand, is not physically present with their body. However, with reference to the literature of film phenomenology, the viewer subject who is disembodied in the architectural sense experiences the moving image as embodied. Therefore, the perception and experience of the film are realized through the embodiment of the mind, just like in architectural spaces. Therefore, within the scope of the thesis, the viewer subject is methodologically conceptualized with the term "disembodied subject" in the context of comparing the experience of architectural space and cinematic space. However, it should not be forgotten that this conceptualization is formed within the framework of the comparison of architectural space and cinematic space experience. Because according to this thesis, the cinema viewer, conceptualized as a disembodied subject, experiences a multisensory and embodied experience in cinematic spaces through moving images.

Every image sensed in cinema creates a certain feeling and mental state in the subject and gains its meaning through the viewer. Of course, the meanings that emerge will differ from subject to subject. The parameters that constitute these differences may be the subject's past experiences, perspectives, recollections, environmental phenomena, or socio-political factors. During film watching, the disembodied subject first perceives moving images with the help of their senses, then interprets and makes sense of them. The subject makes sense of what the images make them feel while forming mental images of the images they sense. However, in order for the cinematic spaces, which become lived spaces as a result of the subject's physical and mental experience, to form the spatial image, that is, the mental space of the disembodied subject, the fragments of images must be integrated into the subject's mind as a result of the perception of the fragments of images at the same time or in a certain period with the movement of the camera. In other words, the mental space of the disembodied subject will be formed when the fragments of images, all of which create different sensations and are interpreted differently by the subject, merge and form a whole in the mind.

As aforementioned, architectural spaces are perceived and interpreted. Their mental image is created and experienced through the subject's movement by combining the parts in the mind at a specific time. With a phenomenological approach, it can be said that the cinematic spaces that are sensed have different meanings for each subject, just like the perception of architectural spaces. Therefore, the experience of cinematic spaces will be personal and unique for each individual. Because the experience of space that begins in the process of

sensation and perception will undergo change and transformation as a result of interpretation, the formation of mental space and the transformation of that space into a lived space, a place for the viewer subject and different experiences will be realized in each individual. Just as in the experience of architectural space, the more disembodied subjects there are to sense the moving images, the more experience, the more meaning, the more essence, and the more space there will be.

The individual's movement at a certain point in time enables this phenomenon to take place in the experience of architectural space. In cinema, on the other hand, the movement of the camera, which acts as the eye of the viewer, allows the space to be perceived holistically at a particular time. This is how the cinematic experience of space differs from the architectural experience of space. This is the director's ability to manipulate the viewer's perception of reality and time. The director can move the camera, which is the eye of the disembodied subject, in ways that an individual experiencing an architectural space would not do, offering the viewer very different perspectives. At the same time, the director can play with the viewer's perception of reality by manipulating time with techniques such as slow motion. Therefore, with these methods, the director can emphasize what they want to make us feel and perceive. However, in the final analysis, the spaces will find meaning in the viewers' minds.

This can be exemplified through the example of the window, a common image in cinema, and a scene in which this image creates a dramatic effect. Let us say, in any film, a character is looking out the window of his house. As soon as the disembodied subject begins to sense and perceive the moving images in this scene and the space with its spatial elements, the subject's experience of cinematic space will begin. However, in addition to the physical parameters in that scene, such as color, use of light, shooting angle, and the image of the window, which creates a dramatic border and isolation effect as a result of the character's thoughtful gaze into the distance, will evoke feelings of helplessness, loneliness, and incongruity in the viewer. Furthermore, as this thesis suggests, these feelings and their intensity will vary from person to person. It is impossible to speak of single and unchanging experiences. However, it is inevitable that the images perceived make one feel something and affect the mind.

After the sensed images, the disembodied subject's perception of space changes. As a result of the images merging in the mind and forming a mental image of that space, an ordinary

space turns into a lived space. Therefore, with the differentiation of perception in this process, what is sensed and felt will also change. As a result, the experience of these cinematic spaces experienced in a bodily and sensory way will also change. Even the image of a window, which is sensed in a scene and creates a dramatic effect, can be of such importance in the process of the formation and articulation of the experience of space.

In order for spatial images, that is, representations of space in the mind, to be formed, it is first necessary to perceive and experience space through the senses. The spatial images formed as a result of this experience affect and transform the perception and experience of space. The metamorphosis of the perception and experience of space will also change the spatial image in the mind. Therefore, there is a dynamic relationship between the experience of space and the mental image of it. There is no need to be physically present in that space for the spatial image formed in the mind to change. Watching it in a film or even hearing any information about the space from someone can change that image and thus the perception and experience of that space. As a result, spatial experiences are stored in memory as images. If an image is a type of consciousness, as Sartre says, and consciousness is always the consciousness of something (in this case space) in the context of orientation [103], it can be said that the meaning of that space will change for the subject after the change of image. What changes in this process will be the mental experience of the space because past experiences in memory change after mental processes.

An architectural space's characteristics and spatial elements change the spatial perception and image, and thus the subject's behavior in space. This phenomenon is also the case in cinematic space. In cinema, the sensed space, or rather the image of the space, directs the perception and mental image formation and thus the experience. For example, the high ceiling and large-scale spatial image of the courtroom in "The Trial" (1962) emphasize hierarchy, power, and helplessness and determine, form, and change the perception and experience of the viewer subject. The characters in the film also experience the exact change of experience. The space in which the characters exist changes their behaviors, actions, and bodily orientations, similar to the character Josef K. This is a point that needs to be taken into account because the changing experiences of the characters in the films depending on the space is one of the factors affecting the experience of the viewer subject.

The phenomena that change the characters and the viewer's experience of space are:

- the setting of the space,
- characteristics of the space,
- spatial elements,
- intentioned usage of the space,
- scale, configuration, and arrangement,
- actions that take place in,
- time spent in,
- use of light and color,
- objects in the space,
- whether the space is new or old.

Cinematographic techniques such as camera angles, the framed size of the space, montage, zoom-in, and zoom-out, the use of images, or in other words, the director's guidance or perceptual manipulations are the only factors that affect the viewer's experience of space.

Therefore, in some cases, when analyzing the disembodied subject's cinematic experience of space, the sensory experiences of fictional characters in imaginary spaces and the ways in which they reflect these experiences should be considered. The spatial images that are formed in the viewer's mind influence the notion of time and space and strengthen the experience of space through the connection with the character. Moreover, even in a scene with no character, the disembodied subject can experience space by placing themselves in the space, instead of replacing the character. However, these characters' perceptual and mental experiences will be ambiguous because these experiences are phenomena that are shaped by the subject's consciousness, point of view, and past experiences. It would be futile to perceive and interpret the mental experiences of these already imaginary characters. Because their mental experiences are, in fact, the experiences that the director and the writer want them to have and are a reflection of the director's mental products. For this reason, this thesis will focus on the image experience of the viewer who is the disembodied subject.

- **Embodied Experience of Cinematic Space**

During the experience of space, the senses complement and transform each other. In this process, a holistic image of the space is formed in the mind. The body produces memories

with each sensation. These memories are stored in the memory and turn into new interpretations and memory productions at each new moment. In short, the body constantly perceives the world through different senses and in different ways, but it is sensed as a whole. At the same time, it is also remembered through memories produced from previous experiences. This cyclical relationship of sensation and recollection defines the body's relationship with the world.

Time is the phenomenon that holds the relationship between body and space together. It ensures that the subject's experience of space is continuously produced and stored in memory. The experience of space and time, which is ongoing and dynamically stored in everyday life, can also be mechanically produced through cinematography outside the body. When this production meets the viewer's body, it results in the formation of different experiences, similar to daily life [76].

Through the camera obscura, the ability to create any space in the same way in another space separated the experience of space from the body for the first time. Therefore, the camera obscura was the first invention that separated the act of seeing from the observer's body and made it disembodied. On the other hand, photography obtained with the development of this device enabled the visual freezing of space and its permanence by detaching it from the flow of time. With photography, the space is recorded exactly as it appears. With photographic production, the three-dimensional space was reduced to a two-dimensional plane. Thus, the space was transformed into an image. The freezing of time and the reduction of space to a plane in photography does not provide the illusion of the subject being there.

Nevertheless, through movement, that is, through the subsequent movement of photographic images, the disembodied subject is included in this illusion. The invention of cinematography gives movement to the images and provides the viewer with the feeling of being there. The space that is produced in cinema, which is different from other techniques, is reproduced repeatedly every time it integrates with the viewer's experience [76].

In cinema, the disembodied subject participates in the film with all its senses and muscles and simultaneously produces new experiences from the film. The moving images enable the subject to experience the film as a whole with their body. In this way, the act of seeing acquires a tactile dimension. The tactile dimension of the film is connected with the body's holistic sensation of space. Benjamin states that although the act of watching a film

disembodies the viewer, the film restores them to their body. Therefore, at the end of these processes, the disembodied subject experiences an embodied cinematic space. Taking into account the approaches of film phenomenology, one can conclude that film experience is a sensory experience.



## **5. A PHENOMENOLOGICAL INVESTIGATION OF THE DISEMBODIED SUBJECT'S EXPERIENCE OF SPACE THROUGH THE IMAGE: THE CASE OF NOSTALGHIA**

In this chapter, Andrei Tarkovsky's *Nostalghia* will be discussed through the images in the film, and the mental images that these images create after the experience. This chapter will include a phenomenological interpretation of the moving image through the viewer subject. In addition, the effect of these images on the experience of cinematic space, which is itself an image since it is the representation of architectural space on the screen in the context of the mental image of the viewer subject, will be analyzed. As a result of the structure developed with literature readings, this chapter will be the researcher's own original fiction.

With the phenomenological approach and research method, intuitive and hermeneutic interpretations will be made about the effects of the images of the spaces and spatial elements in the film *Nostalghia* on the senses. For this reason, the researcher uses a combination of first-person and hermeneutic phenomenological methods.

In the case study, a certain film has been selected in which images are at the forefront, and space is treated as one of the narrative's main elements rather than the film's background. All the spaces in the film, especially the home spaces, are almost one of the film's main characters and direct the viewer's perception and experience by revealing various mental states.

It should also be kept in mind that the sensory and perceptual effects of the films analyzed in this thesis and the interpretation of these effects by the viewer subject may vary from subject to subject. Films and the images in them can be interpreted in different ways by different viewers. In this thesis, the fact that different perceptions and emotions may emerge as a result of the sensation of moving images by different subjects was taken into consideration. The film can be interpreted differently by different viewers. The researcher accepts those different perceptions and effects that may emerge in the film *Nostalghia*.

### **5.1. DETERMINING THE CASE: REASONS BEHIND CHOOSING TARKOVSKY'S CINEMA AND NOSTALGHIA**

The main reason for choosing Andrei Tarkovsky as the director whose film will be reviewed is his perspective on cinematic architecture and the power of poetic images. Tarkovsky uses space and architectural imagery in a similar way to all the other images that he uses to express what is in his mind and convey what he wants to tell to the viewer. Pallasmaa argues that by seeing every image as a raindrop reflecting the world, the director understands and expresses the poetic architecture of cinema very sufficiently. Each frame and sensed image of their films is a vehicle for expressing certain feelings and ideas. Tarkovsky could be considered one of the greatest phenomenologists in cinema, acknowledging that works of art can evoke different feelings for each person who experiences them. Seeking the absolute in spiritual elements, the director states that the artist is a product of their age and the people that they live with. He claims that the poetic essence of his films is based on his ability to observe the natural flow of life without disturbing it [27].

According to Tarkovsky who emphasizes the importance of personal experiences in the cinema, if the emotional structure of a film is based on the author's memories and the impressions of their lives are transformed into cinematic images, the film becomes a valuable work. What makes a director an artist is their ability to create a unique image structure that does not bear the traces of others [27]. This phenomenological approach of the director is one of the reasons why Tarkovsky was chosen for the case study.

It can be said that Tarkovsky's films are related to the phenomenological approach and even to the existentialist philosophy to which this approach is related. The main themes of existentialist philosophy such as worry, fear, anxiety, miscommunication, alienation, and loneliness, are among the phenomena he frequently highlights. With the images in his works, he calls for the meanings related to existence. Sometimes he actualizes this call by emphasizing longing, sometimes the erosion of objects and spaces, and sometimes death. Tarkovsky tries to solve the struggle of humankind who feels existential pains in the age of modernism with themselves and with life, the meaning of life, and whether life is worth living. Perhaps, for this reason, the common themes in his films are alienation, loneliness, isolation, and miscommunication. The fact that he touches upon the problems of modern

people and shows his belief in humanity is one of the factors that led the researcher to choose him.

According to the researcher, Tarkovsky creates sensations such as unhappiness, longing, homelessness, uncanny, loneliness, stuckness, nativeness, displacement, suffocation, belonging, non-belonging, and lostness through images in his films. Being able to convey these sensations to the viewer is one of the most important things for him. In addition, he emphasizes that the artist does not practice their profession to tell something, rather the primary motivation is to satisfy their desire to serve people. According to him, the main goal should be to reach absolute reality [27].

It was decided to study the film *Nostalghia* as the case study because it contains various spaces that produce representations of existence and images that support these spaces. Moreover, the body-space relationship and the experience factor are felt intensely. In the film *Nostalghia*, it is seen that the space is not only physically present but also has a dynamic structure as one of the narrative's main characters and every detail in the space has meaning. In the film, transmission and narration are completed with spatial images that produce different meanings and emotions for each individual. Within the scope of this thesis, spatial images that emerge through mental processes in relation to the experience of space and affect the perception and experience of the subject are discussed through the selected film. The analyses are based on the concepts of body, movement, time, consciousness, the mind, perception, and memory in addition to the concept of space.

In order to establish a relationship with the concept of home, which is a fundamental concept in Tarkovsky's cinema, the spaces that are analyzed were generally focused on home spaces. Tarkovsky generally depicts a spiritual journey, existential pains, and longing for home in his films. Therefore, these domestic spaces in his films, which are not actually home for the characters, are analyzed together with the images that they contain. Home is not only a shelter or a property for people. It is a safe place that mediates the existence of individuals with the sense of belonging that it creates while living in it. It lives with them, makes them dream, and enriches them in many ways. In some cases, they can be the spaces that make people feel uncanny and lonely the most. The houses where individuals live and the spaces within the house contain, store and affect all kinds of their experiences. This is why houses that preserve all experiences turn into a place, a home.

Homes with different formal and spatial characteristics in different conditions and geographies become unique with a sense of individuality and belonging. Every individual acquires a place from the moment they are born and a home which is the first place the consciousness remembers. The individual communicates with the outside world through the memories of their home. The home as the first place of the individual is where the experience is intense. It enables the comprehension of other places. Through the home, the most important unifying force for thoughts, memories, and dreams, experiences find places to settle [43]. Home is the place where people feel anchored and rooted, the center of meaning and care. It can be said that Heidegger's perception of place, defined by the relationship between Dasein (existence) and dwelling (residence), corresponds to the home, which is the source of rooting [103].

When interpreted in the architectural context, home spaces are the most fundamental architectural spaces that enable various activities such as working, eating, entertainment, socializing, and doing sports, or in other words, mediating the existence of individuals, allowing users to live and stay in their subspaces. Within the scope of this thesis, it has explicitly been preferred not to use the concept of residential spaces in places of the concept of home spaces. This is because the concept of the house in Tarkovsky's films evokes a home that can never be reached but is always desired and endlessly searched for, rather than a physical structure. In some cases, these spaces are seen as ruined buildings, others as small rural cottages that he sees in his dreams. In the analyzed spaces in the film *Nostalgia*, one can see why the spaces cannot become "home" for their users. There are spaces in the film that can be characterized as the houses of individuals, but these spaces cannot become a home for those owners. The bedrooms, living spaces, kitchen, and bathroom spaces in these spaces are therefore not similar to the spaces in a house to be home. Therefore, in order to examine the dialectics of space/place and home/house, this film and the spaces in the film that cannot be defined as dwellings were preferred for the research.

Home is the place where the body-space relationship is most intensely experienced and turns into lived spaces where individuals feel that they belong. Individuals and home spaces transform and change each other. Bachelard sees the home as a tool for confronting the cosmos and presents it as a phenomenon that, on the one hand, takes form according to its inhabitants and, on the other hand, gives them form and expresses the feeling one feels when one relives the home one has lived in the past in one's mind.

According to him, the home where one was born is physically recorded beyond memories [43]. The following question can be asked here: If the images sensed in cinema and the resulting mental images can create a sensory and bodily experience in the viewer subject, can this sensory and bodily experience be felt when an image is formed in the mind without sensing any physical image? Bachelard's remarks deepen this because mental images are images of what has been perceived by the senses in the past and, as a result, what has been stored in memory, what has settled in consciousness.

The same type of spaces that are used in different films may have different sensations and meanings in the minds of the viewers. The film *Nostalgia* by Tarkovsky is an example of this issue. As mentioned before, one of the reasons for choosing the home space is that, apart from the need for shelter, it mediates people's existence, creates the user's identity, and is where the relationship between space and body is most intensely seen. In *Nostalgia*, however, the opposite is the case. The spaces in this film differ from the concept of the home which is treated as a place in line with the messages the director wants to give the viewer. Both the ruined house of Domenico who has chosen to isolate himself from society, and Andrei's house which is sensed as dream images are perceived as spaces that reflect feelings of loneliness, isolation, and longing. In this respect, the home as a cinematic space comes to have subjective definitions in addition to its technical and objective characteristics. In short, home spaces and their cinematic representations can be spaces where identity and subjectivity come to the forefront or are deliberately left in the background in the face of sensations such as natality, placelessness, belonging, privacy, and transience. Within the scope of the research, the film *Nostalgia* was included in the scope of the analysis as a result of the many films that were watched considering these contexts. In addition, the spaces in Tarkovsky's cinema have been interpreted due to the body-space relationship and the intense feeling of the experience factor.

The spaces in the *Nostalgia* are not used as passive elements. They are active in the narrative and play an active role as much as the film's main characters are taken into consideration for the phenomenological interpretation of the space. Therefore, these cinematic spaces are sensed as lived spaces and define a place. However, as mentioned before, the spaces that cannot be defined as a place or a home due to various reasons such as displacement, isolation, etc. in the context of the character experiencing the space are analyzed. Furthermore, it has been observed that there are different spatial constructions and

spatial elements in the analyzed film. Thus, the sensations of the images also vary. It has been observed that the director's use of images to create specific meanings in the viewer's mind varies, and this situation creates different perceptual effects and provides diversity in the viewer's experience. Therefore, it has been concluded that the spatial image of the spaces and architectural images in the film will manifest in different ways in the viewer's minds.

In *Nostalgia*, cinematic spaces which can be considered as the transmitters of certain mental states and meanings produce various meanings by presenting what they want to convey to the viewer through their spatial language, and by triggering the formation of mental images. In this framework, phenomenological interpretation was carried out for each cinematic space with the method determined by the author within the framework of the image sensed by the disembodied subject. These interpretations were compared with Pallasmaa's analyses, and the subjective nature of the experience was proved.

## 5.2. METHODOLOGY OF THE CASE STUDY

In this case study, the experience that is thought to be experienced by the viewer while sensing moving images is described through the notes that the researcher took while watching the film, focusing on his first-person experience. What is intended to be conveyed to the reader is to start the discussion that image experience is diversified by the disembodied subject, specifically in the context of spatial experience. First, information about the Russian director Andrei Tarkovsky and the director's understanding of cinema will be given. The use of poetic and architectural images in Tarkovsky's films explains how he mentally affects the viewer by ascribing various meanings to the spaces. Within the framework of Tarkovsky's views on imaginative expression and cinematic architecture, what the director wanted to reflect with his films and the images he revealed will be examined. Then, Pallasmaa's writings about his own image experience in "The Architecture of Image" will be examined. In the relevant chapter, Pallasmaa's works on Tarkovsky's understanding of cinema are also included to explain the foundations that produce the images. The works of Pallasmaa who is in the position of the disembodied subject and explains his subjective image experience have been added to the case study to conduct cross-readings with the personal experience of the researcher.

The researcher analyzes the image experience that he interpreted and described with the first-person and hermeneutic phenomenological method. Pallasmaa and Tarkovsky's texts are considered primary sources. At this point, the researcher presents to the reader what the architectural images in the film *Nostalghia* made him feel, how they affected his mental state and what they evoked while comparing it with Tarkovsky's ideas and Pallasmaa's experiences. The reason for this comparison is to reveal the subjective structure of the cinematic space experience.

The critical point to remember in a phenomenological examination is whether a reader who understands the views expressed by the researcher can see what the researcher sees, whether they agree with them or not. This point and transparency are the most crucial criterion for phenomenological research [4]. Therefore, the researcher measured whether he agreed with what Pallasmaa wrote about the image experience and then interpreted his own experiences. The important thing for the researcher is whether the reader can see what he saw.

Taking into account all of these, a method was needed to intertwine the phenomenological perspective and the interaction of architecture and cinema in the context of the image. At this point, it was decided to create a unique method that references both cinematographic parameters and architectural concepts and tools for the phenomenological interpretation of the film *Nostalghia*. The methodological structure of the case study consists of several stages. In the first stage, Andrei Tarkovsky's ideas on the use of architecture and architectural images in cinema were researched and extracted from the literature. In addition, in order to compare it with the researcher's experiences, it was inquired what kind of feelings the director aims to make the viewer experience and what he aims to tell with the images he uses in his films. In the second stage, Pallasmaa's works on Tarkovsky and the film *Nostalghia* were included. Pallasmaa's experience of the film's imagery is analyzed in detail to compare it with the researcher's experience. In the last stage, the researcher described and interpreted his image experiences first-hand with reference to Seamon, as detailed in the introduction chapter. In this process, the first-person and hermeneutic phenomenological methods were used together. In the case study, the researcher referred to himself as "researcher" terminologically, as he interpreted his experiences with a first-person phenomenological approach.

In order to apply such a method, the researcher created a model of the process of image experience interpretation. In this model, firstly, the locations that are used effectively in the

film, and the images of the spatial components were determined. Then, the conceptual and mental effects of the analyzed moving images on the author were described. Finally, the analysis was completed by determining the sensory and semantic inferences reached by the researcher as a result of mental image formation. It should also be noted that in this thesis, it was deemed appropriate to use the word viewer instead of the subject who has an image experience in the cinema. Such a choice was made because Pallasmaa also uses the word viewer in his work.

Pallasmaa's method of analyzing cinematic images in his book differs from the researcher's method. In his case study, the researcher follows the usual flow of the film and analyzes the scenes that made him experience various emotions by supporting them with images. In the case study, there are no sub-headings, and the interpretation of the film is handled as a whole. Pallasmaa, on the other hand, creates various sub-chapters in his analysis of the film *Nostalghia* and does not follow the film's flow in his article. Pallasmaa prepares these subheadings according to the phenomena and concepts he analyzes and includes different film scenes under these subheadings. Therefore, the first and last scenes of the film can be found together in these chapters. Some of the subheadings used by Pallasmaa in his analysis of *Nostalghia* are *The Russian Nostalghia*, *Symbol, Image and Poetry*, *Paintings in Tarkovsky's Films*, *Space and Movement*, *The Memory of Matter*, *Images of Water and Fire*, *The Meanings of Objects and Details*. Pallasmaa touches upon different topics in all these sub-chapters. In *The Russian Nostalghia* chapter, he analyzes the film through Tarkovsky and his films, while in the *Symbol, Image and Poetry* chapter, he examines the relationship between these concepts and how they are used in the film. In the chapter *Paintings in Tarkovsky's Films*, Pallasmaa evaluates the director's images through the art of painting, and in the chapter *Space and Movement*, he analyzes the director's spaces and how the director creates movement in these spaces. In *The Memory of Matter*, Pallasmaa examines the meanings of the director's eroded spaces with the images they reveal, and in *Images of Water and Fire*, he examines what mental states the director has when frequently using images of water and fire evoke.

In contrast to this method, the researcher interprets the moving images by following the sequence of the film. However, what is similar is the focus on experience with a phenomenological approach. The researcher uses this method because he can better convey

his own experiential interpretations to the reader, and even someone who has not seen the film can perceive the interpretation more quickly in this way.

In the first step of the model, large and small-scale spaces in the films to be studied are determined, and the images of space and spatial elements that impact the viewer's mental state are specified. Again, at this stage, the images of objects such as mirrors, paintings, and photographs, which are emphasized in the films and perform visual, auditory, and tactile perception activities, are considered spatial components. These sensory images are determined by taking into consideration the cinematographic techniques used by the director that affect the viewer's perception, the spatial organization in the film and images, and the director's style and perceptual manipulations created by various techniques. The reason for taking these parameters into account is that the sensed images impact the reflections in the viewer's mind and the meanings they create. In the second stage, the researcher interprets the meanings, feelings, and mental states that are revealed by the images that influence the formation and shaping of the mental spaces formed due to sensation and perception in the perceptual interpretation process.

Within the framework of the model, the researcher selected some of the locations and spatial elements in the film *Nostalgia* for phenomenological re-interpretation. The cathedral and the ruined church are the large-scale locations, while Domenico's house, Andrei's house he sees in his dreams, and the hotel room where he stays are the small-scale locations. In addition, spaces such as the Roman square and historical thermal pool are also analyzed as outdoor spaces. The doors, windows, thresholds, and columns in these selected spaces are the spatial elements that are analyzed under the title of architectural elements. In addition, the effects of images such as air, water, earth, various objects, mirrors, etc., which are related to the spaces sensed in the film, on the researcher's experience are also included in the case study. Finally, the images of color and light, which affect the fiction of space and the perception of space, are also discussed in the context of what they make the researcher experience. In the process of the researcher's interpretation of the images, the scenes with the sensed images are added to the study in the form of shapes by capturing snapshots from the film. These figures, which also indicate what minute of the film they belong to, what happened in the scene, and which image was focused on, are added to the explanation.

During the case study, it was observed that the images that are used by the director created various film-specific sensory effects. These are dramatic concepts such as boundary,

emphasis, contrast, balance, etc., which affect the narrative and the viewer's mental image in the construction and interpretation of the images that are used by the director. These effects are the sensory, conceptual, and semantic inferences formed in the subject's mind. Since these inferences will change the subject's mental structure, they will change their spatial image and thus first their perception of cinematic space and then their experience. In other words, it will change the subject's mental space or the meaning of the experienced space.

The images of cinematic spaces, which are the signifiers of the film's messages and sensations, elicit in the researcher the sensations of uncanny, nonlocality, desolation, transience, stuckness, incommunicability, longing, hopelessness, insecurity, lostness, uneasiness, and loneliness. Of course, it should not be forgotten that these feelings are specific to the researcher's experience and that each experiencer may experience different emotions. It is important to reiterate that a Tarkovsky image that creates a border effect and evokes feelings of hopelessness, incongruity, and uncanny may be interpreted and understood in very different ways by the viewers.

In light of all these, finally, the sensory and semantic effects of the space and its images on the researcher, which are perceived and experienced bodily and multisensory, are described. The mental states that the mental images formed as a result of the experience of the space and the mental images made the researcher experience the effect of the feelings that are revealed by the images that are analyzed. In other words, in the last stage of the model in which the image experience is described, the inferences created by the images on the researcher are included.

To summarize, within the scope of this case study, the experience of the viewer while sensing moving images was examined first-hand by the researcher, and what was intended to be conveyed to the reader was the description and interpretation of this image experience. In addition, it has been tried to convey to the reader that this experience has a phenomenological structure so that each subject's image experience will be different due to its perspective and past experiences. The researcher experienced first-hand the *Nostalghia* film and the architectural images in the film and interpreted these experiences with a hermeneutic approach by crossing them with Pallasmaa's experiences. For this reason, in the case study, the first-person and hermeneutic phenomenological approaches are combined and applied. Therefore, the aforementioned methods are used together.

### 5.3. TARKOVSKY AND NOSTALGIA

In a word, the image is not a certain meaning, expressed by the director, but an entire world reflected as in a drop of water.<sup>8</sup>

According to the author, the above text suggests, the image, which is a reflection of what is in the director's mind, does not contain a determined meaning. It does not have a specific meaning; it reflects a whole world and a life in itself. The sensed images are not just a element created by the director to tell the subject something, images are much more than that, much more transcendent than that. With each image, other worlds are created; each image is another lived and experiential world that touches the existence of the viewer.

This chapter presents Tarkovsky's ideas on cinematic architecture and images, together with his own views. Also included in this chapter are Pallasmaa's views on the director whose analysis of the film *Nostalghia* will be used in the case study to provide a theoretical context. In this and the following chapters of the study, no literature other than Tarkovsky's and Pallasmaa's works is included.

Tarkovsky philosophizes by focusing on the human psyche through the relationship between oneself, others, and the world within the framework of visual images combined with the conflict between reality and dreams. The poetic and philosophical aspect of his cinema is highly dominant. According to Tarkovsky, poetry is a worldview, a unique form of a relationship with reality. Therefore, poetry is a philosophy that accompanies people throughout their lives [27]. It can be said that the reason why his films have a pure cinematic meaning and have very different emotional effects is his skillful use of poetic imagery.

Tarkovsky aimed to convey the natural flow of life to the viewer through cinema almost without distorting it. The poetic essence of the art of cinema lies precisely at this point. The reason for his rejection of fictional cinema is that such films do not allow the subject to relate what they see on the screen to their own experiences. According to Tarkovsky, who attaches importance to the viewer's participation in the film, anyone can watch his films as if looking into a mirror in which they see themselves. When the art of cinema stabilizes its works in

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<sup>8</sup> Tarkovsky A. *Mühürlenmiş zaman*. İstanbul: Agora Kitaplığı; 2008.

life-like forms and arranges them in an emotionally perceptible way, the subject can participate in the narrative by recalling their own experiences [27].

Tarkovsky aims to appeal to emotions and reach the truth through art by expressing what he wanted to tell through images. The purpose of any art that is not only meant to be consumed as a commodity should be to explain the meaning of life and human existence, that is, to show human beings the reason and purpose of their existence in the world. Tarkovsky's primary concern is to understand human beings and life, and his only focus of interest is the human being who carries a whole universe within them [27].

The film *Nostalghia* is an exceptional example of the transformation of personal experiences into cinematic experiences. The director identifies with the film to the point of naming the main character Andrei. Tarkovsky defines the word *nostalgia*, from which he named his film, as a mixture of both longing for home and melancholy caused by being far away. The director and the protagonist suffer the same homesickness that many Russian writers, musicians, and artists endure. In a way, this nostalgia is a loss of faith and hope. The goal of *Nostalghia* is to reflect the situation of a person who has been immersed in longing a nostalgia, not only because of the geographical distance from his homeland but also because of a general sadness about the existence [27].

Tarkovsky creates poetic images and spaces to create a dramatic effect and open the narrative to interpretation. In this way, the viewer is transformed from a passive spectator into an active participant with an almost spiritual attachment to the story. The director, who believes that a person is a spiritual being, draws attention to this spirituality with the images he uses. According to Pallasmaa, his films contain some of the most poetic images of space and light created in any art form. These images touch on the existential basis of architecture, saturated with childhood memories and experiences. Especially in his last four films, *The Mirror* (1975), *Stalker* (1979), *Nostalghia* (1983), and *The Sacrifice* (1986), his images reveal the inherent poetry of space. Through images of space, matter, light, and time, these films evoke the metaphysical poetry of becoming and the experience of pure existence [1]. In these lines, Pallasmaa explains how Tarkovsky had a diverse perspective and how he saw the world differently. Through the images in his works, Tarkovsky offers the viewer the opportunity to experience this point of view and see the world through his eyes.

Tarkovsky's imagery has a surprising degree of similarity and consistency. Like all his films, *Nostalgia* is full of recurring images such as water, fire, earth, wind, fog, trees, horses, dogs, mirrors, and candles. In the case study, all these images in the film *Nostalgia* are analyzed in detail. His poetic images reject traditional symbolic readings and push the subject into a state of wonder and longing. Trying to find rational meanings and explanations for these images is futile. They are the aesthetic manifestation of what is in the director's mind; they can evoke multiple associations, mean multiple things and create multiple mental images rather than a symbol. His images are not just symbols or metaphors; they can be thought of as reflections of views of the real world. The director aims to convey an existential experience to the viewer through the images that he uses. Perhaps this is why his poetic images, which he uses to relate to reality, have a vast network of associations and meanings. The image of one thing does not have to be a symbol of something else or create another meaning. In the final analysis, the subject experiences it which gives it its meaning. The important thing is to keep this experience alive.

Tarkovsky's locations humble the viewer and remind us of the director's words about the tasks of art. According to Tarkovsky, the task of art is to prepare someone for death, to soften and mold their soul and turn it into good. In his films, characters do not appear like people in an architectural scene. Both space and characters erode together towards their final destiny. Characters are etched into spatial settings, and these architectural spaces are, in a way, the inner mental space of the characters. In short, in his films, a person and space are one and the same [1].

Tarkovsky's buildings evoke a melancholic dimension of time and the memory of homecoming. In his films, time loses its absoluteness and linearity. The central theme of his films about the endless search for home is the longing for a home and, simultaneously, the impossibility of returning home. The tension between the concepts of "house" and "home" is central to all of Andrei Tarkovsky's work and also to his father's poetry [1]. However, Tarkovsky describes the loss of a home on a more general level. For him, the modern person is a traveler without a destination, without a final spiritual home. Buildings are monuments and road signs on this journey of distancing, alienation, and exclusion [27]. It can also be said that a person in existential search is also in search of a home or homeless. However, it should not be forgotten that the word home here is used metaphorically in the sense of a nest. Tarkovsky searches for the lost home of his childhood through the characters in his artistic

works, and the home turns into a mystical dream. In other words, it is not a specific home that he is searching for and longing to find; the structure of his childhood in his dream images is just a symbol. In fact, he and the characters in his films desire to belong somewhere and search for a place where he will feel at home, a place that will end his loneliness.

In *Nostalgia*, Tarkovsky creates a kind of architectural metamorphosis. He allows erosion to erode the walls, and rainwater to penetrate the structure and flood the floor. In this way, he unmasks the rational utilitarianism of buildings. It removes the building's unattainable perfection and exposes the vulnerability of structures designed for eternity. In his films, time is infused into space and matter. He allows the viewer to attach their emotions and identification to the structures. While a utilitarian building appeals to reason, a ruined building evokes the imagination and the unconscious. Houses that have been standing for years increase the human imagination, while the rational concrete molds in contemporary apartment blocks exclude the imagination [1]. In short, the experiences in a space change that space and the past is felt while experiencing it. Tarkovsky's spaces also elevate the viewer's imagination, reminding them of their past experiences.

The standard architecture of the time normalizes emotions such as melancholy, joy, nostalgia, and euphoria by removing their intensity. On the other hand, Tarkovsky revitalizes the poetic perception of a person and reveals the shortcomings of today's architecture. He directs the viewer to imagine the emotional states of the inhabitants who have abandoned their home and the home abandoned by its inhabitants [1]. By creating certain mental states and evoking imagery through the spaces Tarkovsky creates, he pushes the subject to think about and identify with the characters and places in the film. The subject's identification with a character or a place leads them to thoughts about themselves and an emotionally charged experience.

#### **5.4. PALLASMAA AND THE ARCHITECTURE OF IMAGE**

This chapter includes Pallasmaa's perspective on the relationship between cinema and architecture and his views on Tarkovsky's cinema. His experiences will be crossed with the researcher's experiences in the case study. Pallasmaa's analysis of the film *Nostalgia*, which examines the relationship between architecture and cinema through directors who create images and existential spaces, is also included in this chapter. The reason for choosing his

model and/or methodology to be compared in the case study is the existential connections that he establishes between cinema and architecture and how he deals with these connections through the concept of the image. As one of the few theorists in this field, Pallasmaa's phenomenological and existential approach to this relationality and films is one of the factors for the selection.

In his book, Juhani Pallasmaa examines the relationship between cinema and architecture from a radical and innovative perspective. In this work, Pallasmaa argues that spaces are the common denominator and indispensable for both cinema and architecture. An architectural space in the cinema or a film set reflects the space that the designer or director has constructed in their mind, in other words, the mental space. Therefore, he claims that the architectural images created by the film director are similar to architecture and support the existence of the individual. Architectural images are present in all lived spaces, and it is possible to convey these images in cinema. In his book, Pallasmaa analyzed Hitchcock's *Rope* (1948) and *Rear Window* (1954), Kubrick's *The Shining* (1980), Antonioni's *The Passenger* (1975), and Tarkovsky's *Nostalghia* (1983).

Pallasmaa states that there is no criterion in the selection of directors and films and that there are arbitrary choices. All the directors whose films are analyzed are names who have grasped the importance of the relationship between cinema and architecture and have shaped their narratives by structuring existential spaces with the architectural images that they use. All directors use these images as tools to convey meaning to the viewer, albeit in different ways [1]. Pallasmaa emphasizes that his book does not attempt to propose a comprehensive theoretical view or systematic presentation of cinematic architecture. According to him, the selected directors and films include a wide variety of uses of architectural imagery in cinematic narrative. Therefore, it can be said that the main criterion for the selection of the films was the expressiveness of the architectural imagery in the films. In addition, the directors' philosophical propositions are also considered.

Due to his initial interest in the relationship between images in painting and architecture, in each chapter, Pallasmaa compares the directors' images with representational innovations and traditions that can be found in the history of painting. In the essay on Tarkovsky's *Nostalghia*, he does this more than in any other chapter. He compares Tarkovsky's images with works from other arts, primarily painting, and states that they reveal similar meanings. Pallasmaa, who frequently states the poetics of Tarkovsky's images, even titles the chapter

"The Poetics of Image", thus revealing his perspective on Tarkovsky's cinema. In this chapter, Pallasmaa also examines images that cannot be considered architectural images, such as water, fire, earth, and milk, and focuses on the reasons for the use of these images in detail.

On the other hand, this thesis analyzes these images in his work that only concern the spatial elements. In addition, this thesis focuses on what the images made him feel and does not compare these images with other works of art. The thesis differs from Pallasmaa at this point in analyzing the images, as he thinks one should have a broad artistic background for such a comparison.

According to Pallasmaa, when directors transform their mental images into architectural images, they take examples from images in other arts, such as painting. This is an example of the process of how the reflection of an image in the mind of any subject can affect another subject mentally and how that subject can affect other people with the image it creates. In other words, it shows the dynamic process of the image between representation and mental picture. This is where the importance of art lies. Works of art affect the subject's mind through a physical and sensory experience and make them someone else. As a result, that subject creates works that will affect other subjects by materializing the images in their memory.

According to Pallasmaa, his book was written by an architect looking at films through the eyes of a designer interested in the mental ground of architecture. He states that he considers himself an amateur in cinema but that films have had a significant impact on his view of life. He said that some cinematic images he came across while still a student made him accept the existence of another reality. Stating that his interest in cinematic architecture began with the extraordinary moving images of space and light in Tarkovsky's films, Pallasmaa argues that cinematic architecture evokes and sustains certain mental states. Depending on the essence of a particular cinematic narrative and the director's intentions, the architecture of a film can elicit emotions such as fear, anguish, tension, boredom, alienation, melancholy, happiness, and ecstasy. Locations and architectural imagery are amplifiers of specific emotions. The aim of the book is to show an architect's view of films and a cinematic way of looking at architectural images. Studying cinema's poeticized architecture helps architects explore the symbolic dimensions of both life and their art form [1].

Architectural structures and the city are places where collective memory and personal memory emerge and are reflected at the same time. The spaces in Tarkovsky's films mediate a similar awakening of memory through this effect. This awakening, however, does not only lead to the revitalization of lived moments in mind. It also contributes to understanding past events' relationship to the present [1]. Pallasmaa states that the cinematic environments that he experienced in Tarkovsky's films awakened forgotten memories of his own childhood in the countryside. This is an introjection, an unconscious internalization. This view reminds the researcher of Peter Zumthor's writings about how he felt when he revisited the old rural house where he spent his childhood. When Zumthor touched the doorknob of that house and felt its texture, he revived memories of the past in his mind [112]. This situation shows that spatial images are stored in memory and that these images are revived in the mind through recollection at the moment of re-experience. These memory images of the space revived in the mind will also affect the person's experience at that moment. Cinematic spaces have the power to achieve this through the directors' use of images. They create spaces that mediate their existence by reminding the viewer of their past experiences.

The central idea in the book is the image which is a multifaceted and ephemeral concept. The lived reality of the subject is full of perceived, remembered, and imagined images. The meaning of the term image is broad and contested. In this context, a study of images can deal with the perception of images, images of the imaginary, images and archetypes, images of representation, and images of production, but the book deals with a specific category of images: poetic images. Some images consciously focus the subject's attention on an object, and playful images undermine the sense of self.

Nevertheless, poetic images open up flows of association and effect, strengthening the subject's sense of being and refining the boundary between them and the world. Poetic images condense countless experiences, perceptions, and ideas and liberate, revitalize and enrich the human imagination [1]. In other words, unlike meta-images experienced passively, poetic images create an active, internal, bodily, and sensory experience and strengthen the imagination.

In his book, Pallasmaa examines architectural images of space, light, matter, and sound through five different films. He also analyzes how these images are used to evoke different emotions and meanings and elicit certain feelings. The aim is to explore the layers of meanings in these films. For him, the artistic impact has an inexhaustible density of meaning.

The more these films are watched and analyzed, the more details, associations, and implications are revealed [1].

In cinema, characters, events, and architecture are interrelated and interchangeable. Architecture gives the event its ambiance, and its meanings are reflected in the architecture. The cinematic narrative and the sensed architectural images influenced by this narrative define the boundaries of lived reality. One cannot watch Tarkovsky's *Nostalgia* and experience Piazza del Campidoglio, centered on Michelangelo's equestrian statue of Marcus Aurelius, without thinking of Domenico's self-immolation. The material and the lived image are articulated [1]. The lived image is the image that is experienced in the cinema and of which the viewer forms a mental image. Therefore, if one has already been experienced, the material and mental image blend together when experiencing the other.

The architecture designed by the artist is a reflection of their mental images, memories, and dreams formed as a result of past experiences. In this way, the artist creates the architecture of the mind [1]. For example, the images, memories, and dreams in Tarkovsky's mind are experienced by the subject as architectural images on the film screen. The architecture of the mind affects the psyche by touching the layer of forgotten memories and feelings. Moreover, according to Pallasmaa, a director grasps the mental basis of the architectural effect, that is, architecture's mental and emotional impact on the subject, better than an architect. Even an insignificant architectural element such as a cupboard, drawer, or key can achieve an architectural and epic scope in cinema [1]. The architect's job is often not about the experience of the space they design and the mental states of the experiencer, which is the problem with architecture today; directors need to think and practice this in much more detail. Because even a seemingly insignificant architectural element can gain much scope in cinema and become a decisive element in the narrative. In some cases, these architectural images can even change the mental impact of the film.

## **5.5. CASE STUDY: DESCRIPTION OF NOSTALGHIA**

In this chapter, the film *Nostalghia* is analyzed within the framework of the concept of the image with a phenomenological approach. These analyses will be made through the description of the researcher's experience of the image, and the researcher's experience will be compared with Pallasmaa's experience within the framework of Tarkovsky's views and

perspectives on the concept of image. Firstly, the film's synopsis is given, and then the locations in the film are introduced by classifying them according to their scale and purpose of use. After all these stages, the film's imaginary space analysis was carried out according to the determined methodology. During the analysis, the researcher's image experience was compared with Pallasmaa's experience in the same film. At this point, it is discussed how the images sensed in cinematic spaces affect the subject's spatial image and spatial experience on the axis of what they make the viewer subject feel and the meanings that they create.

In this context, the cathedral and the ruined church on a large scale, the hotel room where Andrei stays on a small scale and Domenico's house, and Andrei's house that he sees in his dreams as home spaces are analyzed as cinematic spaces. Doors, windows, thresholds, and load-bearing elements of these spaces are also analyzed as architectural images. Again, at this stage, mirrors, paintings, and openings, which are emphasized throughout the film and realize the visual and tactile perception activity, are handled as spatial components. In addition, other elements that are included in the interpretation are various objects that create a dramatic effect in the narrative. All these elements are included under the title of the architectural image within the scope of the thesis.

The scenes in which the determined spaces and images are interpreted were added to the case study by means of the frames taken from the film. These figures are numbered according to their order and the minutes in which they take place in the film are written. In addition, some sentences that were considered important from the researcher's interpretation were added to these figures as explanations. The aim of this method was to help the reader and to provide the flow of the thesis.

At this stage, various design parameters, which are considered to have a direct impact on the formation of mental images, are taken into consideration in the analysis of the spaces and spatial components within the scope of the thesis. According to the researcher's personal opinion, the physical parameters of composition, light, color, texture, line, framing, camera angles, and scale, and the socio-cultural parameters of privacy, family, and social structure have been identified as the parameters that affect the meanings revealed by the images, since they are effective means of expression in the film *Nostalghia*.

In the second stage of the model, the conceptual effects created in the researcher's mind by the images that guide the sensation throughout the film within the framework of the mentioned parameters are included. In this context, it was observed that the images of space and spatial components produced the effects of perspective, unification, division, boundary, emphasis, continuity, stasis, contrast, depth, aesthetic concerns, and harmony. It is claimed that these effects change the process of making sense of the images in various ways within the framework of the viewer's subjectivity. The last stage includes the conceptual, sensory, and semantic inferences created by architectural images. In *Nostalgia*, through the coding of cinematic spaces that show the messages of the film with images, it has been concluded that feelings of uncanny, nonlocality, desolation, transience, stuckness, incommunicability, emptiness, surveillance, neurosis, despair, in-betweenness, lostness, helplessness, distancing, suffocation, inability to break away from the past, and loneliness are produced.

#### 5.5.1. *Nostalgia*: Film Synopsis

|                        |                                                                                                                                                                                                                                                                                                                                                                                                                                                                       |
|------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Director:</b>       | Andrei Tarkovsky                                                                                                                                                                                                                                                                                                                                                                                                                                                      |
| <b>Yazar:</b>          | Andrei Tarkovsky [screenplay], Tonino Guerra [screenplay]                                                                                                                                                                                                                                                                                                                                                                                                             |
| <b>Cast:</b>           | Oleg Yankovskiy [Andrei Gorchakov], Erland Josephson [Domenico], Domiziana Giordano [Eugenia]                                                                                                                                                                                                                                                                                                                                                                         |
| <b>Cinematography:</b> | Giuseppe Lanci                                                                                                                                                                                                                                                                                                                                                                                                                                                        |
| <b>Year:</b>           | 1983                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |
| <b>Genre:</b>          | Drama                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
| <b>Synopsis:</b>       | Russian poet Andrei Gorchakov, accompanied by guide and translator Eugenia's traveling through Italy researching the life of an 18th-century Russian composer. In an ancient town, he meets Domenico, who years earlier had imprisoned his family to save them from the evils of the world. Seeing some truth in Domenico's act, Andrei becomes drawn to him. In a series of dreams, the poet's nostalgia, and his sense of kinship with Domenico become intertwined. |

### 5.5.2. Spatial Analysis and Phenomenological Evaluation of the Film: First-Person Phenomenological Interpretation

Look at it [Nostalgia] as if it were the window in a train travelling through your life.<sup>9</sup>

According to the quote, this is Tarkovsky's instruction to the viewers of *Nostalgia*. According to the researcher, with this quote, Tarkovsky expresses that in the film; he confronts his past, his memories, his longings, his dreams, and his life and presents them. His expectation from the viewer is that while watching the film, they should try to pass their lives through their eyes like a filmstrip. The images that he uses will revive the images in the viewer's memory and bring them to mind. When each subject perceives the images in the film, they will have different experiences in the context of their past experiences and lives. Therefore, the researcher found this statement related to phenomenology and considered Tarkovsky's advice while watching the film. He tried to interpret the images that he perceived from his point of view by distancing himself from his prejudices as much as possible. It should be noted that all analyses in this chapter, except for the lines containing Pallasmaa's experiences, are the subjective conclusions of the researcher's spatial experiences. The researcher acknowledges that what is written varies from person to person. The aim is to transparently describe and interpret the mental images created by spatial experiences and to enable readers to empathize with these experiences when they read the researcher's articulations.



Figure 5.1. 02.33 – *Nostalgia*, Andrey Tarkovsky, 1983.

<sup>9</sup> Pallasmaa J. *The architecture of image: Existential space in cinema*. Helsinki: Rakennustieto Publishing; 2001.

Andrei Tarkovsky's *Nostalgia* begins with a sequence that resembles a painting because of the camera's distant plan and shooting angle, a hazy atmosphere dominating the space, and a sequence that resembles a lament because of the choice of colors and the melody in the background. Tarkovsky creates a poetic setting with the melody in the background and the image of fog, which evokes sadness, and reinforces this sadness by not using color (Figure 5.1.). However, this sadness also evokes a sense of peace and happiness. Because in this scene, the researcher recalled the spatial memories of his childhood. This feeling of familiarity accompanying the sadness and the serene structure of the setting put the researcher in a confused mental state from the very opening scene.

According to Pallasmaa, the director's cinematic settings and events recall forgotten memories. He says that the most potent cinematic architecture is hidden in the representation of regular events. The spaces in the film evoke a melancholic dimension of time and the memory of homecoming. The concept of time loses its absoluteness and linearity. The film's central theme is the simultaneity of homesickness and the impossibility of returning home. The researcher agrees with Pallasmaa that the director's settings revive forgotten memories. Therefore, Tarkovsky's locations create the same experiences for Pallasmaa and the researcher in terms of creating recollections. However, Pallasmaa's analysis of the concept of time is foreign to the researcher, and he did not make these inferences while watching the film. Therefore, it can be said from the first scene that the film experience creates both similar and different mental experiences for the two subjects. Of course, this situation continued throughout the film, as will be seen in the following lines.



Figure 5.2. 03.10-03.30 – “Car driving slowly in an environment resembling a steppe, continues the peaceful sadness.”

In the first scene after the credits, we witness a car driving slowly in an environment resembling a steppe. This car and its passengers seem to be in no hurry. The image of fog

from the credit scene continues to dominate the setting. In addition, the sequence, in which there is no use of color, continues the "peaceful sadness". Nevertheless, the car leaves the frame after a while, and a sense of curiosity arises. In this scene, the researcher, left alone with the foggy atmosphere after the car leaves the frame, asks himself where the car was going, who was in it, and whether we will see this car again. With only nature and fog in front of his eyes (Figure 5.2.), the researcher imagined the car continuing on its way with the sense of curiosity that he felt in his mind. The car, which re-enters the frame for a short while, stops in this space that can be called the middle of nowhere. The researcher's sense of curiosity increases with the car's stopping. The question of where the car was going is replaced by the question of what a person could be doing here.

In the film's opening scene, Pallasmaa, like the researcher, analyzes the car's movement in and out of the frame. For him, this very movement is similar to the way the edges of the rectangles in Mondrian's diagonal paintings continue to cross the frame, and the observer becomes aware of the space outside the frame. As mentioned earlier in the thesis, Pallasmaa often compares the director's images with specific works of art and includes images of these works in his book. From a phenomenological approach, this proves that the experiences of subjects who experience cinematic spaces depend on their past experiences and accumulated knowledge. Since the researcher is not familiar with some of the works that Pallasmaa associates, he cannot have the same experience. An example of this situation is seen here.



Figure 5.3. 05.14 - "He feels the meaninglessness of life."

Later in the scene, a man and a woman get out of the car. The first thing the man says to the woman, who speaks Russian, is "Speak Italian". The researcher finds this meaningful because he knows that the director expresses his longing for his homeland in his film. From what the woman says, it is understood that the two have come here to see a painting. However, the male character states that he does not want to come in to see. The character's indifference rubs off on the writer. He feels the meaninglessness of life. The image that is seen in Figure 5.3. creates the concepts of loneliness and distance in the researcher's mind. While the woman continues on her way with disappointment, the man right behind her represents the emotional distance between the two people.

Pallasmaa questions the mental state of the character who travels halfway across Italy with Eugenia to visit a small village church but does not even want to enter it. According to him, the alienation and confusion of Andrei, who says, "I am sick of seeing these nauseatingly beautiful things", is clear from the beginning of the film.



Figure 5.4. 05.56 – “When this sacred space with a soul is experienced, it creates a space experienced in mind.”

In Figure 5.4., the female character is seen in a historic space. The director reflects this scene with the one-point perspective point of view that he often uses in the film. This point of view is almost at the viewer's eye level. For this reason and because of the lived experience of the space, the researcher felt as if he was in that space. In this space, the colors come alive again, and the feeling of sadness diminishes. A higher state of mind replaces it. The historical

column images form a second frame and the female character is in the center of the frame, and this secondary frame focuses the researcher's gaze on the character (Figure 5.4.). The character's curious and fascinated examination of the space led the researcher's gaze back to scrutinize the space. When this sacred space with a soul is experienced, it creates a space experienced in the mind. With the formation of the spatial image of the cinematic space, the space speaks to the researcher's memories and evokes sublime and calming feelings.



Figure 5.5. 07.46-11.40 - “The birds flying at the end of the ritual, on the other hand, cause a feeling of relief and purification along with astonishment.”

In the rest of the scene, something resembling a ritual takes place. A few women enter with candles that reinforce the sublime atmosphere and begin to pray. The space fades into the background during the ritual, and the emphasis is now on the ritual. The continuing framing effect of the columns is accompanied by the symmetry effect that is created by the director's shooting angle. Throughout the ritual, the researcher feels a sense of strangeness and uneasiness because he is experiencing an event he has never experienced before and because he feels the image of the space in the background (Figure 5.5.). The birds flying at the end of the ritual, on the other hand, cause a feeling of relief and purification along with astonishment. The biggest reason for the bewilderment is the researcher's inability to associate such a space with flying birds in his mind. However, this poetic image has now taken place in the researcher's memory.

Pallasmaa states that Tarkovsky often uses the images of fire and water, which are the most important for the viewer's imagination. Moreover, his thesis gives examples of sequences in which the image of fire appears. The image of fire, according to him, has poetic and dramatic effects in the film and appears in various forms. The sequence in which a flock of birds miraculously flies out of the belly of a statue is related to the image of flame. The birds emerging from the belly of this statue depicting the Virgin Mary also symbolize fertility, motherhood, and birth, given the event's setting. As seen above, the researcher's thoughts are not similar to Pallasmaa's inferences in this scene.



Figure 5.6. 13.06 – “When the character picks up the feather and scrutinizes it, it brings to mind the birds flying in a space that was just thought to be a cathedral.”

The space shown in Figure 5.6. is a natural environment. However, what makes this scene striking are the images of objects that are not expected to be found in this environment and the disappearance of colors again. A veil, a goblet, iron coins in the water, and a feather. When these seemingly unrelated images are combined with the images of water and earth, aesthetic pleasure is created in the researcher. According to the researcher, these images, which constitute a phenomenon of opposition, are perhaps one of the most open to interpretation scenes of the film. When the character picks up the feather and scrutinizes it, it brings to mind the birds flying in a space that was just thought to be a cathedral. These poetic images, which the researcher leaves free to the senses instead of deciphering their meaning, linger in the researcher's mind with the aesthetic feeling they evoke.

According to Pallasmaa, the traditional use of symbols in cinema fixes and focuses the viewer's understanding of different associations and meanings. Tarkovsky's images, however, create an expanding field of associations and possible meanings. The researcher agrees with Pallasmaa's views in the context of the images he experiences, as seen in the last figure. Moreover, based on Pallasmaa's work, the researcher thinks that the director's poetic images have a vast network of connotations and meanings, maybe because he uses images to relate to reality. Every subject who experiences Tarkovsky's emotionally charged and aesthetic, but at the same time, very real images will have different experiences and form different images in their minds. These lines are an example of the new ideas that the researcher thinks of thanks to the new approaches he has acquired.

Related to this situation, Tarkovsky states that with his films, he wants to awaken something in a person who has something to awaken in them. For him, a human being is first and foremost a spiritual being, and the purpose of life is the development of the soul. What he wants and aims to do is to return to spiritual life rather than material life and try to nourish the soul, and to do this through art. This point of view of Tarkovsky is consistent with the researcher and Pallasmaa.



Figure 5.7. 13.52 – “This causes these images to be felt with a sadness that never disappears in mind and continues throughout the film.”

The following scene shows a wooden dwelling and the image of an angel entering this dwelling. The feather is just felt, and this divine image is connected in the researcher's mind.

Another bond replaces the connection of the feather with the flying birds. The colorless continuation of the scene creates the impression of being in a dream. The researcher thinks that this dwelling is the main character's "home" (Figure 5.7.). The image of the angel, the symbol of goodness, and the disappearance of colors reinforce this idea. The researcher remembers the village house belonging to his grandfather, which he had visited often in his childhood but had not seen for a long time. The image of that village house stored in his memory is integrated with the image of the house seen in the figure. On the other hand, Angel recalls her beloved grandmother, who took care of her during the summer months when he was young. The character's longing for his home is embodied in the researcher's mind as a longing for his childhood. The theme of longing for home frequently appears in the director's films and is felt in this scene. This house, which the researcher sees for the first time in his life, is familiar to him because of the naturalness and serenity of the environment and creates a sense of home. The difference in the use of color, which continues throughout the film, shows that dream images are created without color. This causes these images to be felt with a sadness that never disappears in mind and continues throughout the film.

As mentioned earlier in the thesis, Tarkovsky aims to convey the natural flow of life to the viewer through cinema. He wants the subject to be able to relate what they see on the screen to their own experiences. Anyone can watch his films as if they were looking into a mirror in which they see themselves. In this way, the subject can participate in the narrative by recalling their own experiences. The researcher finds Tarkovsky's words meaningful because he remembers something about his past when he senses the image in the figure. What the director wanted has happened.



Figure 5.8. 17.18 – “This white space, ... returns the author to a daily life that is too rational and controlled.”

After the dream images that drive the researcher to intense emotions, we witness two characters conversing in an environment where their whereabouts are unknown. In this sequence, the space is in the background, blurred. The researcher's attention is drawn to the conversations in this sequence, which can be characterized as spaceless. After this conversation that pushes the researcher into existential thoughts, a woman coming with her dog (Figure 5.8.) interrupts these thoughts and brings the researcher back into space. The one-point perspective technique used in the scene and the camera angle at the eye level of the viewer transform them into an observer. This white space, which later turns out to be the lobby of a hotel where the characters are staying, returns the researcher to a daily life that is too rational and controlled. The woman saying "bonjour" (hello) to the characters caused the researcher to say hello involuntarily in his mind. The researcher's response to the woman, combined with this space that evokes the phenomena of displacement and lack of belonging, led the researcher to question some of the values in his own life. The lack of communication and loneliness experienced in daily life were felt by the researcher as he entered the space.



Figure 5.9. 19.45 – “The author recalls his own experiences in spaces in his own life where he did not feel he belonged.”

This figure shows Andrei walking softly in a dark atmosphere. While waiting to get the keys to his room, he gets up from his seat and wanders around meaninglessly, suggesting that he does not belong here and is lonely. The gradual disappearance of the light and the closure of the image of the statue seen in the background by Andrei makes the space meaningless.

Andrei's restlessness and lack of belonging also affect the researcher. The researcher recalls his own experiences in spaces in his own life where he did not feel he belonged. This space, which is a hotel lobby, makes the researcher feel the meaninglessness of some moments and spaces where one has to be.



Figure 5.10. 20.26 – “For a moment, the author does not hear the conversations in the background but lives this memory with Andrei.”

In the background, a female voice tells Andrei about his room, but the viewer perceives the space in the figure. This image is one of Andrei's daydreams, and the researcher thinks he has traveled into Andrei's mind. In the meaninglessness of everyday life, Andrei dreams of his home and shares this dream with the viewer. He imagines a woman, a dog, and children running happily (Figure 5.10.). For a moment, the researcher does not hear the conversations in the background but lives this memory with Andrei. This space, which previously made the researcher feel various past experiences and whose mental image was created, has turned into a lived space. The space sensed in these daydream images is now a place for the researcher; it gives him a sense of home. The serenity of the environment, the peacefulness of the people, and the harmony of the domestic space with its surroundings reinforce this effect.

According to Pallasmaa, in *Nostalgia*, the transitions between reality, recollection, and dream are intertwined. One image begins before the end of the previous one, and elements of subsequent images are introduced or implied in earlier sequences. All logical categories

are violated, and dream sequences are often in black and white. Pallasmaa's analysis of dream sequences, in particular, is similar to that of the researcher. However, the researcher failed to recognize the connection between image transitions.



Figure 5.11. 20.51-21.55 – “looking out of the window, which should bring relief and peace, creates a feeling of helplessness.”

The figure shows how skillfully Tarkovsky uses the image of light. The first thing Andrei does when he enters his room is open the window. The window dispels the darkness, but Andre's view is of a gray wall. According to the researcher, looking out of the window, which should bring relief and peace, creates a feeling of helplessness. Andrei must not have found what he wanted either because he closed the window seconds later. He turns on the light in the room, but the lamp burns vaguely and does not illuminate the room, continuing the restlessness. The researcher's relationship with the space begins when the table lamp is turned on (Figure 5.11.). The warm light creates a feeling of comfort and introduces the space by reflecting on the plastered white wall. When the toilet lamp is switched on, the relaxation is reinforced, and the sense of uncanny that has just been felt diminishes.

Pallasmaa argues that windows and doors play an essential role in the film. These architectural elements are openings for light to enter and for people to pass through. Therefore, these openings are also linked to the image of light. According to him, the sequence in Figure 5.11. is a lesson in the use of light. It reveals spaces with transitions from

light to darkness with natural light seeping through windows and doors and artificial lights used. The skillful combination of images of space and light creates a poetic effect. The researcher agrees with Pallasmaa's views on using light in the film. He had broadly the same thoughts while watching the film.



Figure 5.12. 25.39-28.04 – “The space, which takes on a poetic structure beyond its ordinary usefulness, becomes a lived space for the author.”

Andrei and Eugenia's cold conversation and awkward relationship are witnessed before the dim ambiance of the hotel room in the figure are sensed. Andrei throws the book Eugenia gave him on the floor and is left alone in the hotel room with the writer. The poetic use of the imagery of rain and light in this plan sequence, which lasts for a few minutes, dramatically affects the researcher. There is almost no furniture in the vaguely seen room. This soulless room, which is neither wholly organized nor completely disorganized, creates inner boredom in the researcher. While the images of the window facing the wall and the chair in the toilet continue the feeling of meaninglessness and incongruity, the sound of the rain refreshes the researcher (Figure 5.12.). The researcher, who always finds a sense of peace in the sound of rain, begins to feel relatively belonging to the place as the rainwater enters the space. With the rainwater accumulating on the floor and the appearance of a dog in the room, whether it is real or just another daydream, this space, which is just another hotel room, becomes meaningful. The space, which takes on a poetic structure beyond its ordinary usefulness, becomes a lived space for the researcher.

According to Pallasmaa, water appears in the film in every conceivable form, as in this scene. Water serves as a surreal element of distancing and alienation. As a feminine and maternal image, water is also an image of both life and death. Most importantly, it is the most potent image of the imagination. The researcher is aware that the image of water is used in many different ways in many scenes in the film. However, he had no idea about these symbolic meanings of water before reading these lines. When he combines his knowledge with his film experience, he makes some inferences. According to the researcher, it is not difficult to guess why water is the most potent image of the imagination in connection with motherhood, life, and death. Because the image of water, which begins with the mother's milk at birth and thus enters a person's life, is perceived in many different ways until death and remains in memory. Not a single human being does not have images of water in various states in their mind.

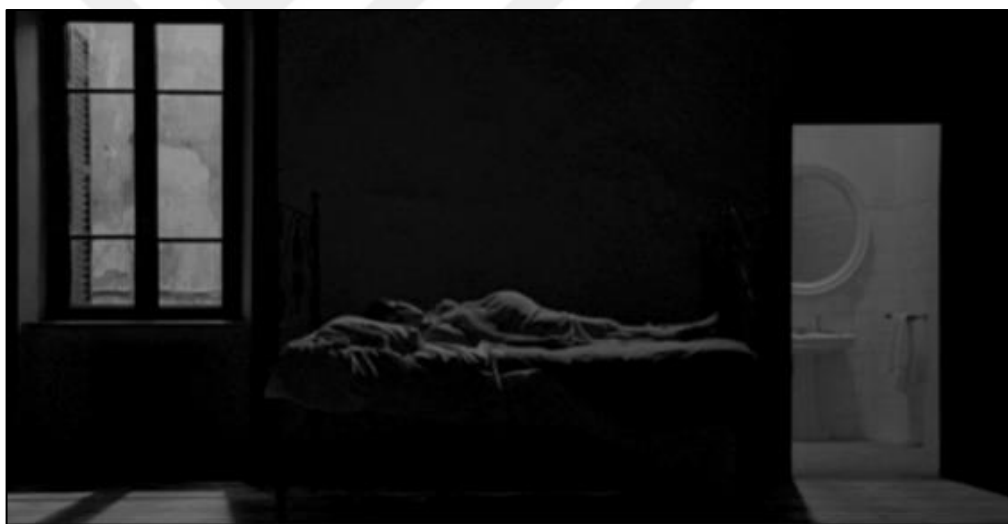


Figure 5.13. 32.01 – “The sadness and resentment of abandonment envelop the author.”

The figure shows one of the images in which reality and daydream are mixed. Andrei leaves a woman, thought to be his wife, in the room (Figure 5.13.). The sadness and resentment of abandonment envelop the researcher. This scene, which shows Andrei's mental estrangement from his wife, turns the hotel room into a sanctuary of loneliness and despair. Andrei's abandonment of his wife, who is thought to be pregnant, makes the researcher question his connection with the character.

According to Pallasmaa, many images in the film refer to maternity. In fact, he claims that these images are much more than images of nostalgia. According to him, the pregnant wife

in the dream sequence in the figure probably expresses Andrei's longing for his wife as a mother. The researcher attributes his young age to the fact that he often fails to recognize maternal imagery during the film experience. Also, according to Pallasmaa, the woman who seems to float above the bed creates a surreal image. He says that Tarkovsky uses images that are close to surrealism, but since he creates them in order to achieve cinematic poetry, they lose their classical surrealistic suggestion.



Figure 5.14. 31.00-36.51 – “Domenico is with his dog, who never leaves his side, evoking a sense of friendship and sacrifice.”

In this space, we first see Domenico; the "madman" whom we learn has kept his family in a house for seven years. This place, which is obviously a historical place with its moss-covered stairs, makes the researcher feel "warm" with its architecture far from splendor, suggestive of past experiences and the accompanying hot spring. The dense fog and Domenico's behavior add mystery to the place. The researcher's experience is interrupted by the cynical and patronizing conversations of the people in the spa about the madman. However, the researcher refuses to listen to their gossip and tries to comprehend the space entirely. Feeling himself in the space, the researcher focuses on the fog, forgets the presence of these people, and explores the space in his mind. Domenico is with his dog, who never leaves his side, evoking a sense of friendship and sacrifice. The dog of the woman in the hotel seen earlier, on the other hand, is alone, almost desperately whimpering (Figure 5.14.). According to the researcher, Tarkovsky makes the viewer question some value judgments of humanity

through the images of dogs. Domenico does not use this pool, which has historical and religious values, for everyday pleasures such as swimming; he respects this place. Just like Andrei, what attracted the researcher's attention the most in this environment was this madman. He did not pity him like the gossip; on the contrary, he was curious about his story. After all, as Andrei says, they are perhaps closer to the truth.

Pallasmaa notes that Tarkovsky uses fog and rain to abstract the images and weaken the illusion of reality. The diffusion of characters and objects into the fog also neutralizes the raw quality of color. The director uses silvery fog in his scenes, reminiscent of paintings. Rather than the classical effect of color on the viewer, he wants the viewer to create his own meaning by neutralizing the colors. Thinking that the scenes in Figure 5.14. are reminiscent of Camille Corot's paintings, Pallasmaa also includes this artist's paintings in his book. According to him, this technique activates the unconscious peripheral vision process and puts the viewer in a hypnotic state. Therefore, these images internalize seeing and cause a state of meditation. Therefore, the researcher's experiential inferences about the image and use of fog in the film differ from Pallasmaa's. The researcher has experienced a state similar to the meditative effect of fog. In addition, Pallasmaa adds that the pool scenes in the film have visual and mental harmony in the context of the relationship between fire and water. As a result, thermal water is imagined as a combination of fire and water. After reading these lines, the researcher realizes that thermal water reflects the coexistence of water and fire images.



Figure 5.15. 42.48-43.16 – “He remembers how much he loved and felt close to the mad man.”

In Figure 5.15., the characters visit the madman. The image of a dilapidated building, which is present in almost all of Tarkovsky's films, is the first element that draws attention. The space, which is later learned to be Domenico's house, reminds the researcher of the examples

of local architecture without architects, which he knows are numerous in Italy, especially in rural areas. He visualizes the experiences he had in this space in the past and feels a sense of familiarity. The man's faithful dog is with him again. This image reminds the researcher of his beloved cat, who never leaves his side. He remembers how much he loved and felt close to the madman. Domenico tells those who want to talk to him to go away; "I have an ordinary life". When he says this, he rides a bicycle that does not go anywhere; the image of a bicycle creates meaninglessness and makes the researcher feel helpless. The researcher does not think that the man is crazy; on the contrary, he evokes credibility and naivety in him with the effect of the space experienced.

According to Pallasmaa, Andrei admires Domenico. The scene at St. Catherine's pool shows the viewer that Domenico has a deep sense of human responsibility. Andrei identifies with Domenico and wants to be friends with this pathetic peasant man, even though he is distant from all human relationships. They both experience loneliness and disconnection. One is isolated by his longing and the other by his medically diagnosed mental illness. After Pallasmaa's analysis, the researcher thinks that the character of Domenico represents the human condition. The madman represents people who are aware of the deterioration of the world. Andrei, who isolates himself from the outside world and people due to homesickness, identity crisis, and alienation, and Domenico, who lives an isolated life because he is mad, cannot be understood by people, and is shunned by them, are actually similar to each other. Moreover, both of them are even similar to Tarkovsky, who longs for home.



Figure 5.16. 46.37-48.33 – “The author cannot stop looking at this image as if hypnotized and admires the director once again for his masterful use of space.”

The first image in Figure 5.16. shows the entrance to Domenico's "home". An old wooden door and plastered walls welcome the researcher into this lightless space. Behind the opening, the door is an image of an opening that serves as a window. This space, combined with darkness, creates a menacing atmosphere. Thunder rumbles as we follow Andrei Domenico. The sense of uncanny, that the researcher feels is heightened. The fact that Andrei opens the door as slowly as possible suggests that he has come to another "place" in this land where he feels alone and helpless. The landscape one is confronted with as soon as one opens the door and the puddle of soil and water on the ground, which seems to be a continuation of the landscape, prove that this space is different from all the other spaces experienced in the other film. The researcher cannot stop looking at this image as if hypnotized and admires the director once again for his masterful use of space. However, the fact that this image takes place inside someone's home leads the researcher to question the concept of home. This house looks like a home the researcher has never experienced before, but he feels strangely at peace in this place.

Pallasmaa says the director's narrative is based on images and imaginings of matter. The four pre-Socratic elements of fire, air, water, and earth and their various mixtures and dissolutions such as smoke, vapor, clay, mud, slime, and dust are central to Tarkovsky's imagery of matter. The surreal image of the miniature landscape of earth, mud, and water in Domenico's house is an example of Tarkovsky's earth imagery. In his book, Pallasmaa illustrates Tarkovsky's earth and water imagery with scenes that include combinations of these images. He argues that these images evoke melancholic experiences and memories and constitute interpretation. While watching the film, the researcher noticed that the director used the images of the four essential elements to create various meanings. However, these images did not always remind him of negative experiences and memories. Pallasmaa also notes that the image of light seeping through the door in the first image of the figure brings to mind Tadao Ando's minimalist use of light. Comparing this similarity with the visuals, Pallasmaa, according to the researcher, has put his finger on a correct point.



Figure 5.17. 48.52-49.06 – “Many details emphasize the lack of a sense of home in this space.”

Domenico's house creates an image in the researcher's mind of a dilapidated, poorly furnished, and almost sad house. In addition to the image of earth and water combined with the landscape, the tree branches through the window enhance the naturalness. The spatial image in the mind becomes warmer. In the second image in Figure 5.17., there is a mirror that has been used in the film. According to the researcher, this mirror is an image that reveals the concept of confrontation. Andrei stands beside the mirror for a long time without looking at it. It is as if he does not want to look in the mirror, but the side of his face is still reflected in it. This effect of the mirror belonging to the house symbolizes that Andrei is afraid to face his life but cannot do so in this house. This situation evokes loneliness and hopelessness. The accompanying classical music and the images of unrelated objects on the shelf, combined with Andrei's face facing the camera, create a dramatic effect. Domenico's house is not a house in the conventional sense. Many details emphasize the lack of a sense of home in this space. With all these details, this house essentially resembles an abandoned house. The image of the space reinforces the lack of belonging experienced by Domenico and Andrei through Domenico. The state of not belonging reflects the researcher's feelings of incongruity and transience.

According to Pallasmaa, the task of architecture as a reflector or amplifier of mental influence is reflected in the director's cinematic spaces. Tarkovsky, whose spaces convey feelings of longing, explores the architectural metaphysics of melancholy. The researcher noticed this effect of the director's spaces while watching the film and agrees with Pallasmaa about the feelings of longing. Pallasmaa also makes an inference about detail the researcher did not notice. For him, the objects on the shelf in the second image in Figure 5.17 resemble a "still-life". Tarkovsky's camera often frames still life compositions composed of a group of objects. These cinematic still lives give the subject a sense of absolute silence and

existential solitude. This feeling is reminiscent of the atmosphere of Morandi's paintings. Pallasmaa likened the still-life images in the film to Morandi's paintings and supported these ideas with images. The researcher agrees with Pallasmaa on this point, which he did not realize, and feels that he will be able to establish these similarities in his future film experiences.



Figure 5.18. 53.18 – “The author's disembodied experience of space is embodied in his mind through the emerging images.”

As seen in Figure 5.18., the madman's house is experienced in the following scene as if it were there because of the camera angle. The slow panning movement of the camera takes the researcher through this space where rainwater collects on the floor. Using the frame in this way allows the sense of touch to replace the sense of sight. Almost all of the space is sensed. The researcher's disembodied experience of space is embodied in his mind through the emerging images. The researcher feels his feet getting wet, and he feels cold. However, he never wants to leave this space. On the contrary, he wants to explore. This space is a ruin, stripped of all its functions. Nevertheless, the madman feels he belongs here and tries to protect his home as much as possible. Although this situation arouses a sense of compassion in the researcher, he does not wish that this space belongs to him. He imagines this house, which he thinks no one would want to live in, as a home for the character. He thinks that Domenico's attachment to his house causes this. However, this space, which becomes meaningful for the researcher due to his experience, does not create a sense of home for him.

Pallasmaa says that the images of Domenico's rooms with rain pouring down from the roof are among the most mesmerizing architectural images ever created. These images radiate a

sense of beauty and purity. They have an almost sacred or religious presence. These spaces cannot protect the human body, but they can house the human mind and soul because of their mental power and the traces of experience. Tarkovsky, therefore, creates a kind of architectural metamorphosis. He allows erosion and mold to erode the walls, rain to penetrate the roof, and flood the floor while removing the building's mask of rational utility. It removes the building's inaccessible and rejecting perfection and exposes the vulnerability of its structures designed for eternity. It allows the viewer to invest their emotions in the structures. A utilitarian building appeals to reason, while a destroyed building evokes imagery. The researcher agrees with all of Pallasmaa's views, especially concerning the evocation of the imagination, and, like him, admires these architectural images. However, as he mentioned, he does not want to live in these houses. He wonders whether Pallasmaa would want to live in them.



Figure 5.19. 55.23-55.56 – “What he says about his family suddenly changes the meaning of the space for the author.”

In the first image in Figure 5.19., the mirror and the confrontation effect created by the mirror are seen again. This time it is Domenico who takes a long look in the mirror. This confrontation makes the researcher uneasy. What he says about his family suddenly changes the meaning of the space for the researcher. He places the painful experiences of the past in space, and this space in his mind frightens him for a moment. Memories of his own life that he has been avoiding, and facing come to his mind. The bottle images perceived in the second image in the figure increases the uneasiness. He thinks the bottles have a duty to prevent rainwater from flooding the ground, but the images of bottles that are far from fulfilling their duties evoke feelings of both uselessness and negligence.

Pallasmaa again likens the second image in the figure to still-life. The hypnotizing architectural miniature of the bottles on the flooded floor of Domenico's room, illuminated

by a bright light, has for him the quiet monumentality and sacred luminosity of a Morandi still life. The researcher does not make such an analogy because it does not evoke a still life for him. He concentrates on his experience in analyzing this image.



Figure 5.20. 61.55 – “Non-existing architectural images affect the experience as much as existing architectural images.”

During the conversation between the two men, Domenico says that he wants to cross St. Catherine's pool with a candle but cannot and asks Andrei for help. Although this request seems like another pointless act among all the senseless activities, according to the researcher; he wants to help the madman. He is impressed by the fact that any human being is so obsessed with such a request. As Andrei leaves the man's house, the researcher accompanies the two men in their mental space with the camera's movement. During the walk, the image of a door standing in the middle of the house is perceived. This door has no function because there are no walls inside the house. Non-existing architectural images affect the experience as much as existing architectural images. The non-existent walls make this huge house even more enormous, reminding the sensations of non-belonging and out-of-placeness. The madman's passing through this door (Figure 5.20.), which has no logical function, creates in the researcher the desire to pass through that door. The researcher wants to live in this space like Domenico and experience it like him. However, Andrei does not pass through this door. Although the researcher feels the connection between these men, Andrei's not passing through the door also makes the researcher sense a distance between the two.

In his work, Pallasmaa has also drawn attention to the use of the camera and camera angle. According to him, Tarkovsky's slow and prolonged camera shots move either parallel or perpendicular to the film plane. As a result, the camera never runs, so to speak, to the depicted space. The verticality of his image suggests the presence of an invisible proscenium arch and, as a result, creates an air of filmed theater. The researcher agrees with Pallasmaa but does not realize that this technique creates the feeling of being in the theater.



Figure 5.21. 61.48-62.07 – “The image of “1 plus 1 equals 1”.

As Andrei leaves, the researcher takes over the whole space. The image of “1 plus 1 equals 1” on the wall attracts the researcher's attention; he cannot decipher its meaning, but it arouses a sense of curiosity (Figure 5.21.). Not being able to make sense of this image on the wall, which contradicts scientific data and particular facts, symbolizes Domenico's madness and the researcher's normality; or vice versa. The researcher cannot solve this dilemma. This space, which is fully explored and quite large for one person, is also quite desolate. When Domenico calls his dog and says he is afraid of being alone, it reminds the researcher of some of his past experiences of loneliness. The fact that this man, who is ostracized by society, states that he is afraid of being alone in this vast and deserted space affects the researcher a lot. Andrei's hotel room is recalled. In this space, the researcher experiences feelings similar to those in the hotel room. In fact, there are two completely opposite places in terms of space fiction. While Domenico's house is a disorganized and complex space intertwined with nature, the hotel room is unfurnished, flat, plain, and disconnected from nature, where the window sees the wall. However, the similarity is that both spaces evoke feelings of not belonging, loneliness, self-isolation, and out-of-placeness.

According to Pallasmaa, the spaces in the film are scenes of time and erosion. A skin of marks and abrasions covers the surfaces of the spaces. The abrasions in the spaces and the marks on the surfaces are traces of time, erosions formed over time. They remind the viewer

of experiences and incidents. Worn surfaces are therefore open to interpretation, images that feed the mind and memory of the human being. The researcher has experienced the characteristics of the space that Pallasmaa mentioned in these lines just like him and has thought almost the same. Also, like the researcher, Pallasmaa points out that the madman passes through an independent door hanging in the space. He says the scribbled image of "1+1=1" on the wall reminds him that the mathematician has gone mad. However, he does not comment on the walls that are not in the space. This situation proves that different subjects will have different experiences due to different perspectives regarding cinematic spaces. Of course, this example is only one of these proofs, and there are many other examples throughout the case study.



Figure 5.22. 63.10 – “This sequence sends shivers down the spine.”

The unhappiness that the researcher experiences with all his senses through the image of space reaches its climax when Domenico feels his memories. The dream images in which his family, whom he has been imprisoned for seven years, are rescued cause this. In these scenes, the unidentifiable mechanical sound heard in the background increases the restlessness. The colors disappear again, making us feel that a flashback is being felt. In the image in the figure, a woman, presumed to be Domenico's wife, dramatically thanks those who saved her, accompanied by the image of spilled milk (Figure 5.22.). In this scene, the frame panning from top to bottom accompanies her gestures, and the spilled milk is seen at the moment when she kisses the feet of the rescuers. This sequence sends shivers down the spine. The researcher is angry with Domenico, and questions why he did this. The non-spatiality of the scene allows us to focus on these feelings and empathize with the people.

Due to this very spacelessness, the researcher focuses on the people's bodies and experiences the disembodied experience through their bodies. He experiences this painful memory with all his senses and body.

Like the researcher, Pallasmaa focused on the image of milk in the same scene. For him, milk is naturally crucial because it is the first life-sustaining substance and because of its nutritional density. The director used the image of milk to create specific meanings. He also says that the poetic imagery of milk and water are similar because they are both maternal elements. Pallasmaa took a different path from the researcher, who focused on the artistic impact of the milk image. The researcher, who did not think that milk had such importance, made different inferences about the scene after these lines. According to this inference, the director associates milk, which is seen as a maternal element, with the mother by making her feel it and expressing the years that have passed with this spilled liquid. The years spent imprisoned in a house are like milk in a bottle. At the moment of liberation, the seven years of imprisonment in the bottle are slowly poured out, representing time.

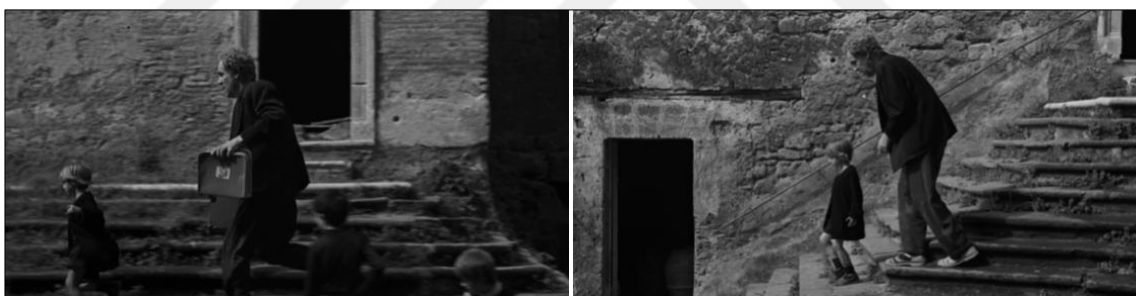


Figure 5.23. 63.28-63.48 – “The image of the staircase becomes an architectural element reflecting compassion and love.”

The scene in the figure, which is a continuation of the dream imagery, allows the researcher to empathize with Domenico even though he knows what he is doing is wrong. Domenico accompanies him after his child who has survived. It soon becomes clear that the man's aim is not to catch the child and harm him; he is just following him because the stairs might be dangerous and something might happen to him. Because when the boy slows down on the stairs in the second image in Figure 5.23., the man calmly follows him instead of grabbing him. Terror and sadness are replaced by kindness for a moment. The image of the staircase becomes an architectural element reflecting compassion and love. Maybe Domenico is just trying to protect his family because he believes at the end of the world at the level of

obsession. In fact, he has only good intentions. The researcher is torn between being angry with the madman and not. These thoughts lead the researcher to question his own beliefs and prejudices.

Unlike the researcher, Pallasmaa draws attention to the image of sound in the scenes reflecting the salvation of Domenico's family. For him, every poignant architectural experience is multisensory. The qualities of space are experienced equally through the eyes, ears, nose, tongue, skin, and muscles. He says that sounds are at least as important as visuals and that the sense of hearing is at least as necessary as the sense of sight in the cinematic experience of space. He states that the sounds in the space are essential in creating the mental image of the space. According to him, the sounds heard with specific images affect those images' mental powers and meanings.

Moreover, according to him, the silence used by the director can add completely different meanings to the images. The fact that the scene in which Domenico's family is rescued by the police is free of environmental sounds is an element that affects the viewer's experience of space. All these analyses caused the researcher to experience this scene and the spaces from a different point of view in his mind. As a result, the spatial image in the researcher's mind has changed. This situation proves that the change of the spatial image in the subject's mind depends on many different experiences. As a result, in addition to seeing and hearing, even what is real and imagined about the space can affect the mental image of the space.



Figure 5.24. 64.12 – “He wonders whether the passers-by on this road pay attention to this place and guesses that fast life prevents this.”

The settlement, which seems to have been built on the foundations of an old castle in Figure 5.24., which is the height of historicity, reduces the impact of painful memories. This image

resembles a postcard, especially when it becomes a still photographic image. The road and cars passing by the places remind us of the present and technology. Past and present merge in the same image. The researcher imagines the old times and the people who lived here in those times. He wonders whether the passers-by on this road pay attention to this place and guesses that fast life prevents this. He realizes that there may be many beauties around him that he does not see or, even worse, that he cannot see or experience in the hustle and bustle of life. This state of awareness is engraved in the researcher's mind.

As stated earlier in the thesis, Tarkovsky's primary motivation for making films is to serve humankind. According to the director, the purpose of all art should be to explore the meaning of life and human existence and to show humankind the reason for its existence in the world. For this reason, the director's only focus of interest is the human being who carries a whole universe within him. The researcher finds Tarkovsky's point of view related to what he experiences in the image in Figure 5.24. Because he gained awareness through this image and changed his perspective on spaces positively, he thinks that the director has achieved his goal.



Figure 5.25. 64.51-65.47 – “...the scene of a warm embrace and a feeling of intimacy, has witnessed a great sadness in the past that has also affected the author.”

The image perceived after Domenico's sad memory distracted the researcher from the sadness by focusing on other things. The first image in Figure 5.25., shows the scene in which Domenico and Andrei say goodbye. Domenico's house is sensed from the outside and its surroundings this time due to the width of the frame. The buildings are old and worn out as if reflecting unhappiness. According to the researcher, even these buildings, which look like they have a sense of sadness on their walls, are unhappy. One wonders what kind of events and processes led the buildings to take their final forms. Andrei and Domenico's embrace, which creates a sense of intimacy, is just one of the experiences these spaces have

witnessed. As the researcher contemplates the countless memories experienced here, one of these memories is perceived again. The exact width and angle of the frame, showing past experiences, suddenly change the meaning of the space. This is how the researcher realizes that the stairs where the event takes place have actually been in the frame all along. The space, which at that moment was the scene of a warm embrace and a feeling of intimacy, has witnessed a great sadness in the past that has also affected the researcher.

Related to the researcher's idea, Pallasmaa thinks that places and memory have a strong relationship. Architecture and cities constitute the most critical scenes of collective memory. Domestic spaces, for example, are significant for the formation and development of the memory of individuals, as they are the unifying force of their thoughts, dreams, and memories. Similarly, experiencing a Tarkovsky film is an act of exploring the boundless structure of both collective and personal memories. These memories are hidden and petrified in the director's images of architecture. According to the researcher who adds to these thoughts, the experiences give a space its soul and meaning. These experiences, in turn, affect subsequent experiences and thus who is experiencing them. A reciprocal relationship between space and subject can also be experienced in the cinema. While experiencing the film, the researcher was able to explore personal and collective memories through architectural images. According to the researcher, what makes Tarkovsky one of the most influential directors in history is his ability to articulate experiences and memories into a cinematic space.



Figure 5.26. 67.31-70.00 – “This image renders her words meaningless.”

Returning to the hotel after saying goodbye to Domenico, Andrei meets Eugenia in his room. The lack of communication between them and her interest in him is visible in this scene's images. The woman is angry with the man because she is not getting attention back. The woman's words and her angry state, whose reflection resembles a portrait with the image of a mirror, contrast with the calmness of this artistic image (Figure 5.26.). The researcher becomes tense because of this and because of the confrontation the woman experiences. Moving from the mirror to the window, the only source of natural light in the room, Eugenia continues her speech after opening the window. The researcher's eyes pass the character and fixate on the wall outside again. This image renders her words meaningless. The one-point perspective camera angle that pervades almost the whole film continues again. Eugenia is focused as if she is saying what she says to the viewer. However, the researcher refuses to focus on these words, which he finds meaningless. In the third image in the figure, Eugenia is in the restroom, this time with her back to the mirror. This image, which increases the sincerity of her words, drives the researcher into sadness about human emotions. The toilet door, which creates a framing effect, manipulates the researcher's perception. It is as if this image is not a toilet door but a door-sized mirror standing inside the room. The woman talking is as if she is next to the researcher, who is experiencing the events. When the movement is stopped, it can be said that this image resembles a painting. This way of perception brings Diego Velazquez's *Las Meninas* to the researcher's mind.

One of the rare images in which the researcher recalls a particular work of art, like *Pallasmaa*, is featured in this sequence. *Pallasmaa* also likens these images with Eugenia to various paintings. However, he likens various paintings from the Renaissance period in which a one-point perspective was used, and the effect of symmetry was felt. At this point, it can be seen that the associations and recollections created by the film experience between the researcher and *Pallasmaa* may differ.



Figure 5.27. 72.01-72.55 – “The image of the staircase in the background symbolizes a separation after this tension.”

When Andrei leaves the room, the tension between the characters moves outside, into a rational space. It is as if this space is not a suitable environment for this sincere discussion. The people who witness this tension, reflecting on everyday situations, reinforce the pointlessness of this discussion. The space loses its rationality with Andrei's physical violence and the subsequent bloody nose due to the tension. This is because space references these human situations and physical reality. The image of the staircase in the background symbolizes a separation after this tension. As a matter of fact, in the end, the woman goes up the stairs to collect her belongings. Another point that draws the researcher's attention is that the dog, which has been seen before, is on a leash when it is with its owner (Figure 5.27.). However, Domenico's dog is always without a collar.

In the scene analyzed by the researcher, the argument between the man and the woman in the hotel lobby is exacerbated by accidental interruptions by strangers. This effect is similar to that of great painters who include prosaic scenes of everyday life in depicting a significant event or a legend. These banal images, which reinforce the experience of truth in works of art, keep the observer's entire emotional channel open. In short, if meaningful, meaningless, expressive, and coincidental coexist in the image that constitutes a work of art, the experience of the reality of that work is enhanced. In this scene, the facts from daily life in the background have the same effect. In this respect, Pallasmaa has made very different points from the researcher in this scene. The researcher thinks that the reason for this is Pallasmaa's intellectual background.



Figure 5.28. 80.11 – “As the author watched the characters arguing, he was distracted from the film, thinking about the difficulty of human relationships.”

In Figure 5.28., we enter another daydream of Andrei. In this image, everyone and everything that Andrei loves seems to be together. The researcher feels bitter happiness and hope. Another striking point is that the dog next to the boy, who is thought to be Andrei's son, is the same breed as Domenico's dog. As the researcher watched the characters arguing, he was distracted from the film, thinking about the difficulty of human relationships. However, this poetic image restores focus. Like Andrei, he feels relieved every time he sees this dreamlike space.

The characters in Tarkovsky's landscapes are often motionless and turned towards the camera like still lives, further enhancing the pictorial effect of the image. This deliberate artificiality is similar to the still compositions of human figures in Alain Resnais' *Last Year in Marienbad* or Michelangelo Antonioni's *Red Desert*. Since the researcher has not seen these films, he cannot make such a connection. However, the effect of the stillness of the characters is also evident in him. Pallasmaa also argues that the dual image of Andrei's and Domenico's dog throughout the film references the concept of home. According to him, the dog represents prudence and loyalty. However, it is interesting to note that Tarkovsky uses an Alsatian cross breed that combines the contradictory images of security and threat, loyalty and wildness. Like Pallasmaa, the researcher paid attention to the dogs in the film and questioned their impact on the narrative. The feeling created by the dogs and their impact on his experience is consistent with his views.



Figure 5.29. 81.54-83.54 – “The space that surrenders itself to nature brings to mind concepts such as purity and innocence.”

After the dream image, Andrei is seen at the entrance of a space thought to be an old church. This space, which has knee-deep water on its floor from the entrance, has completely lost its functionality. According to the researcher, this is the space where the feelings of loneliness and isolation felt throughout the film are the most intense. Andrei prefers this ruined, flooded church with crumbling walls to escape from everyone and be alone. The space's worn-out architecture combines with natural elements to create a poetic image (Figure 5.29.). The space that surrenders itself to nature brings to mind concepts such as purity and innocence. The space is unusable; it no longer fulfills the purpose for which it was built. However, this does not bring an end to the experiences that can be lived in it. Andrei is there, questioning his life. He does not mind getting wet. The researcher embodies this intense imaginative power during his experience. He feels that he is walking in the water with the character, feeling the wetness and humidity, touching the walls. Having a cathartic experience, the researcher feels good in this purified space, happy to be here.

Pallasmaa states that Tarkovsky's material images solidify and slow down time. Ruined buildings become instruments to measure the passage of time and become images that serve this purpose. Ruins have a unique effect on the subject's emotions both in real life and in cinema. They challenge people to visualize forgotten memories. The ruins, freed from the masks of rational meaning, make the subject more skillfully felt than new structures. Ruins represent and evoke a skeleton of memory, in other words, lived experience rather than a structure. However, of course, the lived experience in question is a melancholic experience. In his analysis of the ruins, the researcher offers similar ideas about the meanings and emotions that these structures elicit. Nevertheless, he fails to distinguish their relationship with the concept of time.



Figure 5.30. 89.16 – “This ruined church is perhaps the place that gives him the most sense of home.”

The image of the burning book reflects the character's helplessness and makes the researcher feel helpless as well (Figure 5.30.). The fact that Andrei is sleeping comfortably next to the burning book also makes this image evoke an exciting sense of relief. Perhaps for the first time, Andrei is seen as peaceful and overcome with his inner struggles. This ruined church is perhaps the place that gives him the most sense of home. Far away from his home in another country, Andrei found his sense of home in the solitude of this ruined place. Therefore, for such a person, nowhere is home, and everywhere can be home. The researcher realizes that in this film about the search for a home, the space of a home in the classical sense is almost never felt. For this reason, he thinks that Tarkovsky reflects the search for oneself with this longing and search for a home. Furthermore, the poetic imagery on the stage causes the researcher to be immersed in his thoughts and experience the images unconsciously. What he thinks about are usually things that make him feel good and relaxed. Alternatively, at least he tries to think about them.

Pallasmaa focused on the image of the burning book in the scene in Figure 5.30. and what it evokes. According to him, specific human values are often associated with books. Books are the documents of human beings striving for knowledge and truth. As a result, burning a book is an act of violence and evokes a sense of tragedy. The researcher realizes that he feels almost opposite emotions to Pallasmaa in this particular image. This may be because, in this scene, the researcher focuses not only on the burning book but also on Andrei, who is shown with the book, or on the space as a whole. This contrasting effect is in line with the

phenomenological nature of images and the fact that they can create different experiences for each subject.

Similar to the researcher's conclusions about the home phenomenon, Tarkovsky stated that he depicts the loss of a home on a more general level in his films. According to him, the modern man is a perpetual traveler with no destination and no spiritual home. Buildings are monuments and road signs on this distancing, alienation, and exclusion journey. Therefore, the researcher's interpretation is similar to Tarkovsky's words.



Figure 5.31. 89.54-92.23 – “The author, who feels as if he is in that street with his body, has no strength to walk; his soul seems constricted.”

After the image of the burning book, which drives the researcher to despair and hopelessness, Andrei is involved in another dream. The space in Figure 5.31. is the image of a looted street that looks as if it has been ransacked after the war. The clothes and belongings scattered on the street, combined with the claustrophobic atmosphere of the narrow street, give the researcher an unsettling experience. The researcher, who feels as if he is in that street with his body, has no strength to walk; his soul seems restrained. All these objects scattered on the street are like objects that should be in a house. The scattering of objects that seem to

belong to a house and Andrei's continuing on his way without looking at any of them reflects his complex mind. The researcher also feels very tense and hopeless in this mental confusion. Andrei also walks past a mirror cabinet but stops and turns back. Tarkovsky uses the mirror image here, which he uses more than once in the film. As the character confronts him, he sees Domenico in the mirror and looks away in fear. This scene dramatically increases the tension felt by the researcher.

According to Pallasmaa, *Nostalghia* contains essential psychological dualities or identifications. Andrei and Domenico, Tarkovsky and Andrei, Andre's wife and Eugenia, and finally, Domenico's dog and Andrei's dog are the dualities in the film. An example of this can be seen in the image in the figure aforementioned. The theme of duality is sensed in the mirror image in this scene. In a surreal scene in a narrow alleyway, Andrei returns to look at his reflection in the wardrobe mirror. When his hand touches the doorknob, his image is suddenly transformed into that of Domenico. According to Pallasmaa, this scene tells the tragic story of Domenico's imprisoned family. According to the researcher, it shows how much Andrei resembles and identifies with Domenico.

According to Tarkovsky, who emphasizes the importance of personal experience in cinema, if the emotional structure of a film is based on the viewer's memories and the impressions of their lives are transformed into cinematic images, the film becomes a valuable work. The primary goal of a director should be to create a unique image structure that does not bear the traces of others. Tarkovsky's statement is in line with the researcher's conclusions, and *Nostalghia* is an example of the transformation of personal experiences into a cinematic experience. The director identifies with the film to the point of naming the main character, Andrei. According to Pallasmaa, *Nostalghia* achieves a unique emotional intensity because it expresses the director's homesickness and nostalgia. Tarkovsky said that the protagonist in *Nostalghia* is his mirror image. He also said that when he watched the film, he felt uneasy, just like when he saw himself in the mirror. Therefore, both the researcher and Pallasmaa have captured the director's point of view and analyzed it in their analysis.



Figure 5.32. 93.37 – “The author wants to stay in this space for a long time, to dream by looking at the sky.”

After the image of a claustrophobic narrow street resembling a post-war environment, the large-scale historical space perceived in the figure creates a sense of relief and relaxation in the researcher. The one-point perspective creates an effect of symmetry by centering Andrei (Figure 5.32.). It drags the gaze to the horizon. The earth and water on the ground merge with the intense light coming from the sky. The researcher wants to stay in this space for a long time, to dream by looking at the sky. Andrei dreams that he is in this space, and when he opens his eyes, he is in the ruined church. The book next to him is wholly burnt. At the end of the film, this space he sees in his dream will reappear in a different way and in a way that will lead to different sensations.

In his analysis of the image in the figure, Pallasmaa again applied the comparison method with other works of art. Drawing attention to the shooting technique and the symmetry effect created, Pallasmaa draws the same conclusions as the researcher. According to him, the symmetrical framing method used by Tarkovsky is similar to Renaissance perspective representations. This similarity reinforces the pictorial effect of Tarkovsky's cinematic images. According to Pallasmaa, the director's cinematic spaces are often depicted as a frontal perspective with a single vanishing point. This ancient form of spatial representation transforms the scene into a two-dimensional image and makes it look like a painting. The use of this technique suppresses the dynamic effect and creates a pensive, contemplative

atmosphere. In this way, visual reality is freed from the realistic progression of the narrative. Therefore, according to him, Tarkovsky uses the techniques of painting to create the emotional effects he intends. However, the director's aim is not to imitate or recreate specific paintings. Since the researcher is not well versed in the art of painting, Pallasmaa's analysis seemed alien to him at first. However, when he internalized his writing in his book and examined the comparisons of scenes and paintings on the subject, what he said made sense to him. According to the researcher, the director, whose aim is not to imitate certain paintings, almost drew his own pictures in the film.



Figure 5.33. 95.39 – “A soulless city has replaced all those spaces that made us feel poetic emotions.”

After the image of the ruined church and the historical place in the dream, Tarkovsky makes the viewer feel the image of the city seen in the figure in a long sequence (Figure 5.33.). This image reminds the researcher of chaos and order. A soulless city has replaced all those spaces that made us feel poetic emotions. It is as if the researcher wakes up from the dream he is immersed in with Andrei. He feels that he has passed from dream to reality, a harsh reality. This city image reminds him how much he dislikes crowded and soulless spaces.



Figure 5.34. 96.57-102.39 – “The feeling of emptiness felt a moment ago is replaced by a negative feeling due to this use of space.”

After the image of the ruined church and the historical place in the dream, Tarkovsky makes the viewer feel the image of the city seen in the figure in a long sequence (Figure 5.33.). This image reminds the researcher of chaos and order. A soulless city has replaced all those spaces that made us feel poetic emotions. It is as if the researcher wakes up from the dream he is immersed in with Andrei. He feels that he has passed from dream to reality, a harsh reality. This city image reminds him how much he dislikes crowded and soulless spaces. We see Andrei going home. He is ready to leave. The viewer is again in the observer position due to the eye level. As can be seen in the figure, the effect of symmetry and framing is felt again. These effects increase the clean effect of this space, which is one of the sterile spaces of daily life in this scene. The researcher's emotional state has turned into a feeling of emptiness. It is as if something is incomplete. Later, Andrei receives a phone call from Eugenia, and there is a problem. This problem disrupts the monotony and flow of everyday

life. When Andrei returns from the phone call, the position of the camera and the framing have changed. The researcher's gaze now extends from a dark alley that cuts the space perpendicularly. The feeling of emptiness felt a moment ago is replaced by a negative feeling due to this use of space. However, the researcher is happy that at least he feels something. In the rest of the sequence, Andrei walks into the darkness, passes through it, and looks at the rain that begins to fall (Figure 5.34.). This walk and the rain signal that Andrei will face his problems and finally be cleansed.

Like the researcher, Pallasmaa analyzed the camera used in Figure 5.34. and its effect on the experience. According to him, this extended scene is an attempt to trace an architectural space with the slow motion technique. The camera is placed in a narrow and dark corridor. It then moves backward in front of Andrei, who indistinctly walks toward the camera. In line with this depth, the slowing sequence connects the three courtyard spaces in the image. A sudden flash of light on Andrei's face and street sounds inform the viewer that the character has come from the courtyard spaces to the street. In this scene, the camera directly engraves the space in the viewer's mind. According to the researcher, in other words, this use of the camera enables the viewer to create a spatial image and helps them in this regard.



Figure 5.35. 103.08-104.11 – “The situation of the ordinary people in the city makes him feel pity.”

The camera wanders around the town square, and the researcher completely perceives the space. In the background, Domenico's monologue is heard, trying to tell people something important. The blank stares of the people can be felt. The people on the stairs are like a viewer in an amphitheater (Figure 5.35.). They are watching Domenico's speech.

Nevertheless, it is doubtful that they are trying to understand. The fact that people line up on the staircase, standing far away from each other, makes the researcher feel the miscommunication and coldness which are the problems of today. The researcher feels sorry for Domenico when people's uncaring attitude is combined with the orderly but soulless image of the city. The situation of the ordinary people in the city makes him feel pity. Unlike the countryside and the natural, the city and the modern are not innocent.



Figure 5.36. 105.37 – “Domenico sincerely pleads with people while everyday life goes on. This situation makes the author feel powerless.”

In the image in Figure 5.36., the historical statue and Domenico on the statue are the focal point. According to the researcher, the "show" of Domenico and his friends is quite exciting and remarkable. The image of the statue seems to tell people to stop and look here. At least, this is the effect on the researcher; for him, the statue has become an image that increases the focus on what Domenico is saying. People are still indifferent. Domenico sincerely pleads with people while everyday life goes on. This situation makes the researcher feel powerless.

In the context of the concept of lived space, Pallasmaa questions the relationship between architectural space and the cinematic experience of space through the image in Figure 5.36. According to him, the architecture of cinema, that is, the architectural images in film, do not have an intrinsic value. They find their value in the interaction of characters and events. Space, events, and characters interact and determine each other. While the locations give the cinematic event its ambiance, the locations can be shaped according to the event. The cinematic narrative and the architectural images influenced by this narrative define the boundaries of lived reality. According to him, someone watching the film *Nostalgia* cannot experience the square in Figure 5.36. without thinking about the sequence in which Domenico burns himself. According to the researcher, past cinematic experiences and spatial images in memory change lived reality and influence subsequent experiences of space. The researcher entirely agrees with Pallasmaa. He remembers having similar experiences in the past. When he actually experienced the spaces in the films he watched, he realized that the spatial images of cinematic spaces in his memory guided his perception and experience.



Figure 5.37. 106.58-107.11 – “This increases the tactility; the author feels as if he is touching the objects' old, damp surfaces.”

Andrei returns to St. Catherine's pool in the hotel where he is staying to keep his promise to Domenico. Figure 5.37. shows images of the emptied thermal pool and the objects coming out of it. These objects, which have become obsolete and lost their functions from waiting in the water, made the researcher think of the former owners of these objects. He wondered about the experiences of those people and why these objects ended up at the bottom of the pool. These objects, all of which symbolize experiences, have now been saved by draining the water. This mental experience of the researcher gave him bitter joy in addition to the sense of curiosity he felt. The researcher also thinks that the textures of the objects are emphasized in these scenes. This increases the tactility; the researcher feels as if he is touching the objects' old, damp surfaces.

Pallasmaa notes that objects in the film are often seen submerged in water and thus, unrecognizable. The eye of the viewer tries to identify the water-washed images, and after visual recognition, the mind tries to construct the history and meaning of the object. For example, the objects seen in Figure 5.37. collected from the bottom of the thermal pool are akin to recovering lost and forgotten secrets from the bottom of memory. According to him, one can never be sure what repressed memories will reveal; therefore, one feels tension and fear. Moreover, the banality of these objects contrasts dramatically with the healing function of the pool dedicated to a saint. The researcher's views are similar to Pallasmaa's in that the objects evoke memories. However, the researcher did not feel the tension he mentioned and did not realize the contrasting effect.



Figure 5.38. 109.13 – “This silence and immobility contrast with the words of the man who tries to mobilize people.”

In Figure 5.38., Domenico on the statue is seen in close-up. What is experienced is a theatrical rebellion. Domenico produces a discourse from life itself, which is a tragedy. However, the city square accompanying the character is still in its own flow. The traffic flowing behind the man is the only element of movement on the stage. Everyone and everything else are silent and still. This silence and immobility contrast with the words of the man who tries to mobilize people. Tarkovsky skillfully used the shooting angle and the spatial characteristic of the square by creating the effect of symmetry. The imposing statues perceived on either side of Domenico add more catastrophes to the man's plea. The

character's heartfelt plea and his words, combined with the image of the city, completely break the serene atmosphere that lasts almost throughout the film and affects the researcher's experience.



Figure 5.39. 112.15 – “All this and the sound change the structure of the spatial image in his mind; the author wants to escape from the space he is experiencing.”

In what the researcher considers the most striking scene of the film, Domenico, still believing in the end of the world, sets himself on fire (Figure 5.39.). The horror created in the space almost suffocates the researcher and burns his skin. He feels the smoke from the fire in his nostrils. Every detail in the space is exactly as it should be. Everything is organized and decided. But this action changes the whole atmosphere. The disturbing music in the background and the man imitating Domenico's movements increase the horror. All this and the sound change the structure of the spatial image in his mind; the researcher wants to escape from the space he is experiencing. The goosebump-stricken researcher remembers that he has not felt the tension and terror in many horror films. One of the most critical elements that increase the intensity of the experience in the space is that no human being reacts to this action, but the burning man's dog looks at his friend and almost cries. A great sense of sorrow is added to the horror. The researcher's mind is confused.

Pallasmaa writes that Domenico stands on the equestrian statue of Marcus Aurelius, preaching despair to the citizens of Rome. At the end of his apocalyptic message, the man douses himself with gasoline and sets himself on fire. For him, the image of the man burning to death creates brutality and horror. In this desperate act, Domenico also recreates the fate of the pre-Socratic philosopher Empedocles, who threw himself into the flames of Mount Etna. Again, the researcher could not make this inference because his artistic memory is not

at the level of Pallasmaa. However, he agrees with him about the brutality, and the horror felt. Also, like the researcher, Pallasmaa points out that the burning man's last words were his dog's name. This is proof of the friendship between them.



Figure 5.40. 113.02-113.11 – “The horror experienced by the author gradually gives way to serenity.”

The scenes seen in Figure 5.40. are images that follow one another. After the death of Domenico, the scene transitions again with the image of fire. This transition also provides a sudden transition of emotion. The horror experienced by the researcher gradually gives way to serenity. Andrei is in the pool with a candle. He walks across the pool by lighting the candle and fulfills the madman's wish. While this scene transition brings an end to a tragedy that makes us feel horror, the image of fire is like a harbinger of another tragedy to come.



Figure 5.41. 113.40-121.48 – “As the camera follows the walking character, the author becomes embodied in the pool, walking with Andrei. The candle is touched; you can feel it melting, and the author's hand burns.”

The fact that the scene, in which Andrei attempts to cross the pool with a candle in his hand, was shot in real-time in a single take made the experience realistic. This sequence, which has a very long duration, is a sequence that makes one think deeply about every second and fills the viewer with the desire to reach the goal along with the character. The historical and religious value of this pool, whose spatial image has already been formed in the researcher's mind, adds a sublime meaning to Andrei's ritual. Trying to reach the other side before the candle goes out, Andrei returns and starts again every time the candle goes out to fulfill this important task. This sequence tells the viewer to be patient. As the camera follows the walking character, the researcher becomes embodied in the pool, walking with Andrei. The candle is touched; you can feel it melting, and the researcher's hand burns. However, like Andrei, he does not give up. He wants to walk with him and complete this task. When Andrei finally accomplishes this task, the writer feels significant relief. However, at the same moment, Andrei collapses and probably dies. The sense of relief at the end of the ritual is immediately replaced by sorrow and panic.

Pallasmaa begins his analysis of this sequence with its duration. According to the note in his book, this sequence lasted precisely 8 minutes and 45 seconds. Andrei makes three attempts to cross the pool because the wind extinguishes the flame the first two times. As soon as he painfully reaches the other side of the pool with the barely lit candle, he collapses from a heart attack. According to him, Andrei's pain is transformed into the viewer's anguish by the excessive prolongation of the scene.

Moreover, the richness of the poetic meanings suggested by the image of the flame is also important for the extraordinary mental power of this sequence. As seen in his analysis, the researcher analyzes the connection between the sequence length and his own experience in a similar way to Pallasmaa. However, unlike Pallasmaa, he analyzed the image of the flame through its effect on his embodied experience.



Figure 5.42. 122.57 – “...this image makes the author feel that the ritual is complete.”

After the ritual is completed and Andrei dies, the dream images are seen again. In these scenes, which are also the last scenes of the film, we first briefly see Andrei's son. Tarkovsky bids farewell to the researcher with the striking final sequence seen in the figure. Andrei looks at the viewer with his dog by his side and his home behind him. The reflection in the puddle on the ground accompanies the image (Figure 5.42.). The researcher thinks of his cat again in this scene. While the researcher was watching the film, his cat lying next to him was watching him. He values him, and in his mind, Andrei values his dog. The colorlessness reminds us that what is felt is a dream. Andrei never reaches the home he longs for. However, this image makes the researcher feel that the ritual is complete and that Andrei has found peace, at least in his mind. These dream images that the researcher senses make him happy until the camera goes back and the frame widens.

In the final scene, Gorchakov, sitting motionless with his dog in front of his house in Russia, is seen in the ruins of an Italian cathedral as the camera pulls back. Pallasmaa shares a note with a reader about this scene. This note is significant in showing Tarkovsky's ideas on cinema and images. Pallasmaa states that although the director shot the entire film in Siena Tuscany, for the final scene, which is Andrei's purgatory, he built a model of his house in the ruins of a monastery near Siena. Tarkovsky traveled almost all over Italy to find this location and finally chose this region. The reason for the choice is that this place resembles the countryside outside Moscow. According to the researcher, these lines show how detailed

Tarkovsky is and how much he respects the viewer. This detailing is an element that increases the layers of meaning of the images. The researcher also realized that Pallasmaa, like himself, describes this space as Andrei's purgatory.



Figure 5.43. 123.56-124.23 – “This calmness leads to acceptance, the author prefers to accept his feelings. He stops feeling sorry for Andrei and starts thinking about his own life.”

When the camera zooms out, it is perceived that Andrei's house is actually inside a church seen earlier in the film. This makes the researcher think that the man is in purgatory. Even in this dream image, his absence from his homeland, his out-of-placeness, and his lack of belonging are evident. Because of the contrast between the image of the small hut and the

image of the holy building, the researcher feels horrified and melancholy. In his mind, these two spatial images collide and refuse to articulate with each other. The researcher asks himself if all these efforts were meant to lead to stay in purgatory. However, the snow begins to fall, softening the atmosphere and the researcher's feelings. This surreal image becomes more familiar and warmer. With the addition of the sweet melody in the background, a melancholic calmness is felt. This calmness leads to acceptance; the researcher prefers to accept his feelings. He stops feeling sorry for Andrei and starts thinking about his own life. Tarkovsky's masterpiece dedicated to his mother comes to an end. Nevertheless, the researcher has much more to think about and question, as does everyone who watches this film.

Pallasmaa argues that the final scene is a deliberate collage that, given the context of the film and Tarkovsky's overall intention, feels both too real and too fabricated. According to him, Tarkovsky admits that the final scene of his film has an element of metaphor because he created this collage. According to him, even if this image lacks cinematic purity, it does not contain crude symbolism. The director justifies his decision by saying that the artist has extraordinary power and that a real film is more significant.

## **5.6. FINDINGS**

In the chapter where the spatial readings of the films are made, the locations included in the scope of the interpretation and the images of the spatial components are determined. Then, in the context of spatial codes, it was determined which dramatic effects these images create during the subject's perception that affects the mental image formation and thus the meaning of images. Finally, it was analyzed what conceptual and sensory feelings and sensations these interactions produced in the context of mental image formation. It is argued that the sensations and images change the perception of the space, and as a result of the change in the perception of the space, different mental images and experiences will be created for the viewer. Of course, this experience will be different for each viewer, even in the case of the same cinematic space. In this context, it is aimed to reveal what kind of interactions the use of space in cinema can reveal phenomenologically through the viewer subject. With this method, the viewer's physical and mental perception and experience of cinematic space are

compared with the perception and experience of real architectural space, and it is concluded that these experiences are similar.

The researcher interpreted the image experience by comparing it with Pallasmaa's experience and revealed the possible differences between the experiences. It has been observed that Tarkovsky's images sometimes created the same and sometimes completely different emotions and mental states for the researcher and Pallasmaa. As a result, it was concluded that images, which are phenomena directed by consciousness, can create different experiences for different subjects. It has been realized that this conclusion coincides with the term image, which has a subjective structure, and Tarkovsky's views on images.

Moreover, another revealed phenomenon is the researcher's and Pallasmaa's perspectives on moving images and how they interpret them. The researcher focused on his feelings and emotional state that emerged as a result of the images he sensed and tried to interpret. He tried to express to the reader how the moving images affected his mental state with a phenomenological approach. Unlike the researcher, Pallasmaa, on the other hand, often compared cinematic images with other artistic images and claimed that images in the art of cinema, including paintings, have similarities with images in other arts. He compared the sensations of moving images in cinema with the sensations of images in other works of art. Approaching moving images on more ontological and existential grounds, Pallasmaa stated that Tarkovsky's cinema has a poetic structure and his images are poetic images. Therefore, the researcher and Pallasmaa differ not only in what they experience as a result of moving images but also in the way they analyze these images.

It was concluded that the image of space and spatial elements could be used as a means of creating meaning in the experience of cinematic spaces. It has also been observed that Tarkovsky reveals his ideas and attributes different meanings to space through the images he uses. It has been determined that the phenomenon of space, which cannot be perceived independently of humans and time, is valid in cinema as it is in architecture and that a similar spatial sensation created by architectural space is also created in cinematic space.

As a result of the examination of the studies conducted in the field of film phenomenology, it has been reached that the cinematic space experience has a bodily and multisensory perception and experience process, similar to the architectural space experience. As a result, it was understood that the cinematic space experience is a holistic image experience. It has

been concluded that integrating visual images in the mind and these experiences will affect the subsequent perception and experience of space.

For these reasons and by referring to the bodily and multisensory nature of cinematic space it is concluded that there is no difference between architectural space experience and cinematic space experience in theory. According to this thesis, both cinematic and architectural space cannot be perceived independently of humans and time, and a similar spatial sensation experienced by architectural space can also be assimilated into cinematic space.

As a result, in the process of experiencing cinematic space, space and images are perceived, and mental images of the space are formed as the effects of the interpretation process affect the subject's experience. As a result of the spatial images, feelings and emotions are formed, and the perceived images gain meaning. In other words, what the experienced space and images make us feel emerges at this point in the process. And the space becomes a lived space for the viewer. From that moment on, the subject's perception and experience of space also change because space has found its meaning in the subject's consciousness. The more subjects experience cinematic spaces that become lived spaces due to experience, the more mental space and meaning are created. Since this process and the bodily and multisensory aspects of the cinematic space experience are similar to the architectural space experience, the thesis has put forward a hypothesis that can serve as a research topic for future studies. According to this hypothesis, which may be helpful for studies that will focus on the relationship between cinematic space and architectural space experience, there are remarkable similarities and differences between these two spatial experiences.

In the experience of cinematic space, just like in the experience of architectural space, the mental image of space is formed in the subject's mind. This mental image and the emerging emotions will affect the subject's experience of space even during the film. As in the example where the image of the square where Domenico burned himself is felt, the viewer will be able to experience multiple emotions at the same time, and the way of perceiving and experiencing the space will change. The subject will no longer be able to perceive this real space in the film in the same way as they did before they sensed the image in that scene. Even the viewer's perspective on squares will change after these experiences. As mentioned earlier in the thesis, an experienced cinematic space can change the perception and experience of the architectural space to be experienced later, and the experience of

architectural space can change the perception and experience of the cinematic space to be experienced later. As Pallasmaa points out, it is impossible for the subject to physically experience a square in the same way they experience the film. The images of the cinematic space that the subject experiences and the meanings that these images reveal will be revealed at the moment of perception of the architectural space and will direct the subject's perception and affect their experience. As mentioned before, these experiences will differ for each individual.



## 6. CONCLUSION

Architecture is related to many different disciplines due to its interdisciplinary structure. One of these disciplines is the art of cinema and the relationship between these two disciplines has been an issue that has been studied since the first films were screened in front of viewers. It is possible to tackle the interaction between cinema and architecture in various contexts. The contributions of the two disciplines to each other, the common concepts and techniques they use, the similarity of the director and the architect, and the use of architecture in cinema are some of these contexts. This thesis, on the other hand, has examined this relationship with a phenomenological approach due to the subjective and interpretable structure of the experience through the experience of image and space.

As it is often stated in the thesis, the main source of the relationship between cinema and architecture is the concept of space. The spaces, which are the products of architecture, take place in the art of cinema since all the areas defined within the film frame constitute a space. Therefore, just like in architecture, it is possible to talk about the subject's experience of space in cinema as well. As Pallasmaa states, cinema is the closest art form to architecture, not only because of the temporal and spatial structure they have but also because both express the lived space. Cinema and architecture create and mediate images of life perceived by the subject [1].

This thesis approached the relationship between cinema and architecture through the concepts of experience and image and phenomenology. And the concepts of intentionality, embodiment, and mind-body integrity are explored within the framework of Husserl and Merleau-Ponty's views. The reason for describing these concepts is that they are important not only in the architectural space experience but also in the cinematic space experience. The relationship between architecture and phenomenology has been studied and the phenomenological approaches to the concept of space have been examined in the context of the works of Pallasmaa and Norberg-Schulz. It has been observed that the body-space relationship suggested by the phenomenological approach in architecture has turned into the viewer-cinematic space or disembodied subject-moving image relationship in cinema. Also, how both architectural and cinematic spaces are transformed into places and lived spaces are examined around the perception and experience of the subject.

When the cinematic spaces that are produced in various forms and used in different ways are approached with a phenomenological perspective, it has been determined that they display similarities with architectural spaces. Some of these similarities are that the perception and experience of cinematic and architectural spaces include similar processes and, as stated above, both express the lived spaces as a result of these experiences. The question of similarity between spatial experiences has also been discussed over the concepts of image and mental image.

One of the other subjects examined in the thesis is the concept of the image, which is used in many different meanings in many different disciplines in the historical process. Since the cinematic spaces are the representations of the architectural spaces in the cinema and are images themselves, the cinematic space viewer of the viewer has been examined through the image experience. These spaces and spatial elements sensed by the viewer are conceptualized as architectural images, and the mental reflections of these images are conceptualized as spatial images. Spatial images are mental pictures that are formed as a result of the subject's perception and experience of space in both architecture and cinema. Since spatial images are shaped by the interpretation of the subject, they occur in different ways in each mind and therefore have a phenomenological structure.

In the case study, the researcher watched the film "Nostalghia" and interpreted his own image experience using a combination of first-person and hermeneutic phenomenological methods and crossed his experiences with Pallasmaa's experiences and Tarkovsky's views. It has been seen that the architectural images in the film, after being interpreted in the mind of the disembodied subject, reveal various meanings and create different mental states. The reason for using such a comparative model was to prove the subjective structure of the spatial experience in cinema due to the image. As a result of the case study, it has been concluded that cinematic spaces and spatial elements find their meanings in the experiencing subject and make them experience different emotions, just like in architecture. These meanings and feelings differ from subject to subject depending on the perspective of the experiencing subject and their past experiences.

This thesis focused on the phenomenology of the sensed and perceived images of cinematic spaces during watching a film. Therefore, the subject whose image experience will be discussed in this phenomenological inquiry is the viewer subject. Because phenomenology

is based on the existential experiences of the subject, the phenomenological approach rejects any subject/object or human/world distinction. Therefore, the phenomenological subject is the one who experiences phenomena with the orientations of consciousness and gives them their meaning and existence. When we consider architecture as a phenomenological subject and space as its primary subject, the subject-object relationship, which is the fundamental essence of phenomenology, evolves into a body-space or building-user relationship. Therefore, according to the architectural phenomenology approach, the space and the subject who experiences the space with all their senses and body cannot be considered separately from each other.

The body's senses perceive and give meaning to the space, which is the mediator of the acts of consciousness and provides the orientation of consciousness. The subject experiences space through the body and the perceived space is perceived through the body and finds its reflection in the subject's mind in the form of images. Each subject who experiences space creates their own mental space within the framework of criteria such as past experiences, point of view, and environmental factors, giving the space its meaning. The more the subject experiences the space in question, which turns into a lived space after the subject's bodily and multisensory experience, the more meaning the space has. All this is also valid in the subject's cinematic experience of space. The same processes repeat for the subject in the experience of cinematic spaces, which are the images of architectural spaces.

As established almost simultaneously, film and phenomenology share a common history. Although it has never been a dominant method, phenomenology has strongly influenced film studies, sometimes directly and often indirectly. If one considers film as an illusion that is made of moving images, the phenomenology of the image is done by describing the disembodied viewer subject's experience of the image. Therefore, the subject-object relationship that becomes body-space in architecture becomes the viewer-subject-moving image when it comes to the experience of watching a film.

In the experience of real spaces, the subject experiences the space with all their senses by being there with their body. It is the movement of the body at a particular time that constitutes the experience. Therefore, there can be no experience without the concepts of movement and time. Cinema, like the discipline of architecture, tackles the lived space, but the processes and forms of representation and experience are different. In the cinematic experience of

space, although the subject is not present in the space with their body, it is the camera, which Dziga Vertov calls "kino-eye", that enables the movement of the subject in space at a particular time [113].

In cinema, the viewer subject's experience of the image does not only remain in the mental dimension but also leads to a bodily experience. Because spaces can also be experienced in cinema with senses other than the perception of sight. The sense of sight constructs an imaginary sense of touch. As explained in previous chapters, Deleuze, Benjamin, and Pallasmaa have made almost identical comments on this issue. They all say that there is a tactile aspect to vision. According to theorists in the field of film phenomenologies such as Sobchack, Marks, and Barker, inspired by Merleau-Ponty's phenomenology of embodiment, moving images not only cause sensations in the subject but also appeal to the senses, creating a bodily and multisensory experience.

Therefore, when the subject's experiences of architectural space and cinematic space are analyzed with a phenomenological approach in the context of the relationship between body and space, it is seen that there are similarities between these experiences. In cinema, all senses other than sight and hearing have a place in the cinematic experience that becomes flesh and bones when the image meets the body. The film medium reveals a multisensory experience that touches the subject's perception, body, and the world they live in, both in the representational dimension and through the symptomatic images produced by the recording mechanism.

This thesis conceptualized cinematic spaces as architectural images and aimed to interpret the image experience of the subject with the first-person phenomenological method. Cinematic and architectural space experiences were compared and possible similarities between them were revealed. In addition, it is another aim to show that the image experience can differ from subject to subject, similar to the architectural space experience. In this context, the architectural image experiences of the researcher and Pallasmaa in the film *Nostalghia* were compared in the case study.

In light of the findings, it is concluded that cinematic spaces which cannot be physically experienced create a multi-sensory and embodied experience through images. It has been deduced that the experience of the spaces and architectural images in the cinema also creates differences from subject to subject within the framework of mental images. It has been seen

that the phenomenology of space, which is the main source of architecture and cinema interaction, displays similarities in both disciplines. However, it should not be forgotten that the findings reached in this thesis are subjective and open to debate due to the nature of the phenomenological approach, and different inferences can be reached by different researchers.

In the research that was conducted, the lack of studies approaching the relationship between cinema and architecture through the concepts of image and mental image from a philosophical point of view drew attention. Therefore, one of the aims of this thesis has been the desire to form a basis for further studies. In particular, it is aimed to be useful for interdisciplinary studies involving architecture, cinema and phenomenology. It is possible that future studies, which will be created in the context of perception, experience and image concepts, will approach the issues aimed in the thesis with different methods and come to different conclusions. The examination and comparison of the viewer's experience of the cinematic space, not the first-hand but the experiences of different participants are open to exploration in further studies.

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