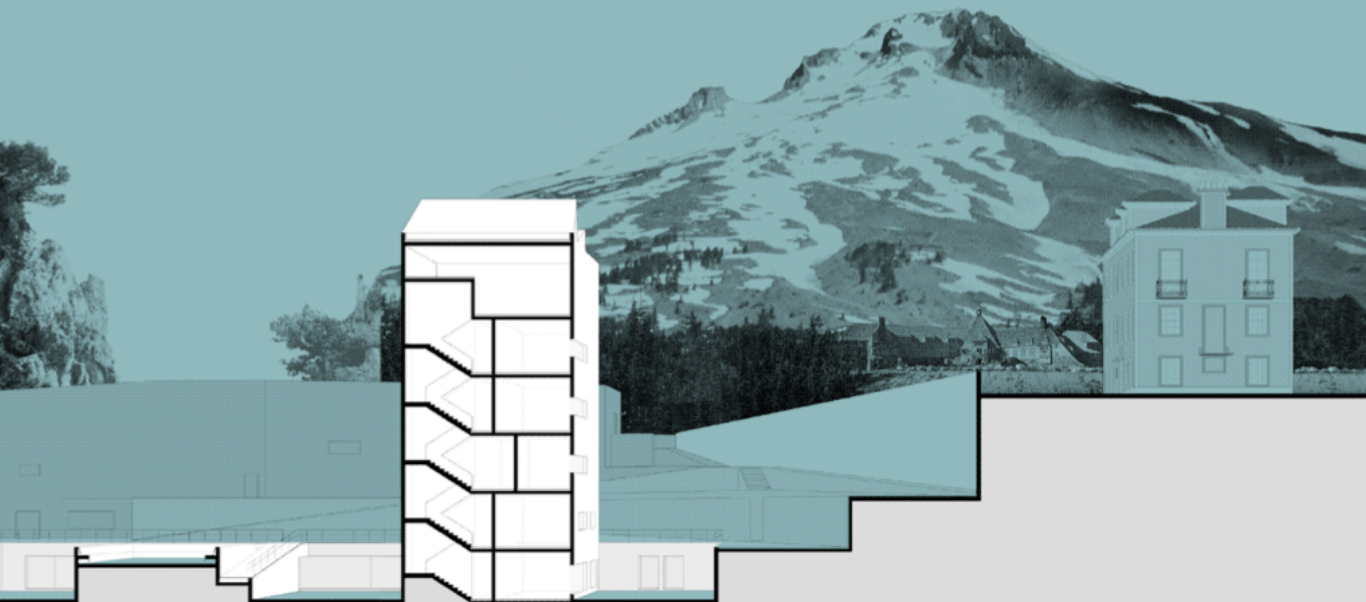


INTER[SECTIONS]

A CONFERENCE ON ARCHITECTURE, CITY AND CINEMA

PORTO SCHOOL OF ARCHITECTURE 11th 12th 13th SEPTEMBER 2013



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O Recado, José Fonseca e Costa, 1971
© Cinemateca Portuguesa - Museu do Cinema



INTER[SECTIONS]

Architecture, City and Cinema

No other method of visualization matches the power of 'moving images' to represent architectural and urban spaces as 'lived' and 'inhabited'. Through the use of space, time, mise-en-scène, characters and plot, film can be seen as a medium that condenses important debates on architecture and urban life. Moving images also have the capacity of generating 'a sense of place', a phenomenon that is not only related to the shape and form of the physical reality of the space filmed, but also to our experienced and haptic connection to the use of light, sound, music and narrative structure. The international conference INTER[SECTIONS], to be held at the School of Architecture at the University of Porto, will focus on the relationship between urban space, architecture and the moving image, offering a forum for scholars, practitioners and the public.



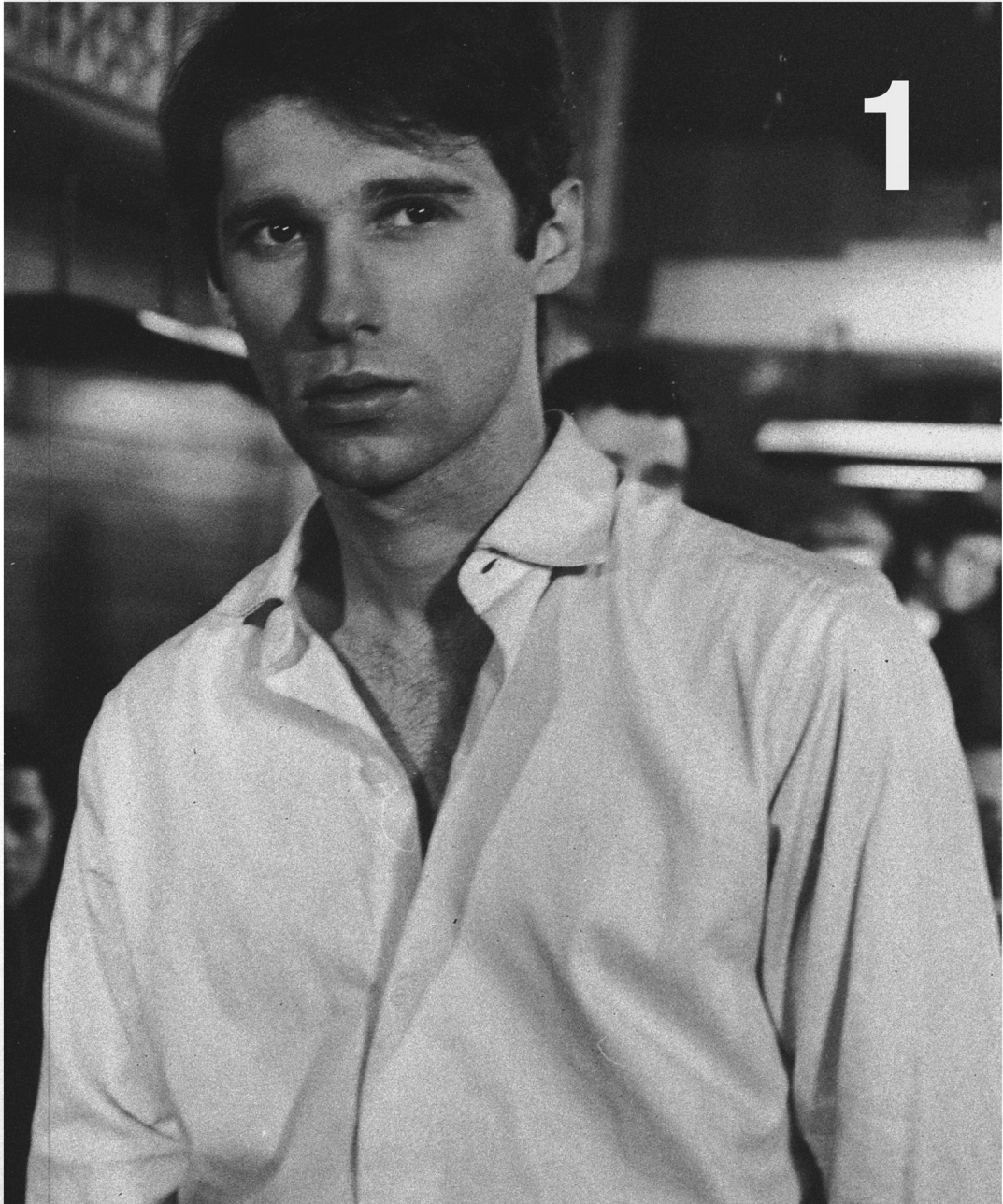
Mudar de Vida. Paulo Rocha, 1966
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PUBLICATIONS



JACK

Journal on Architecture and Cinema Fall 2013



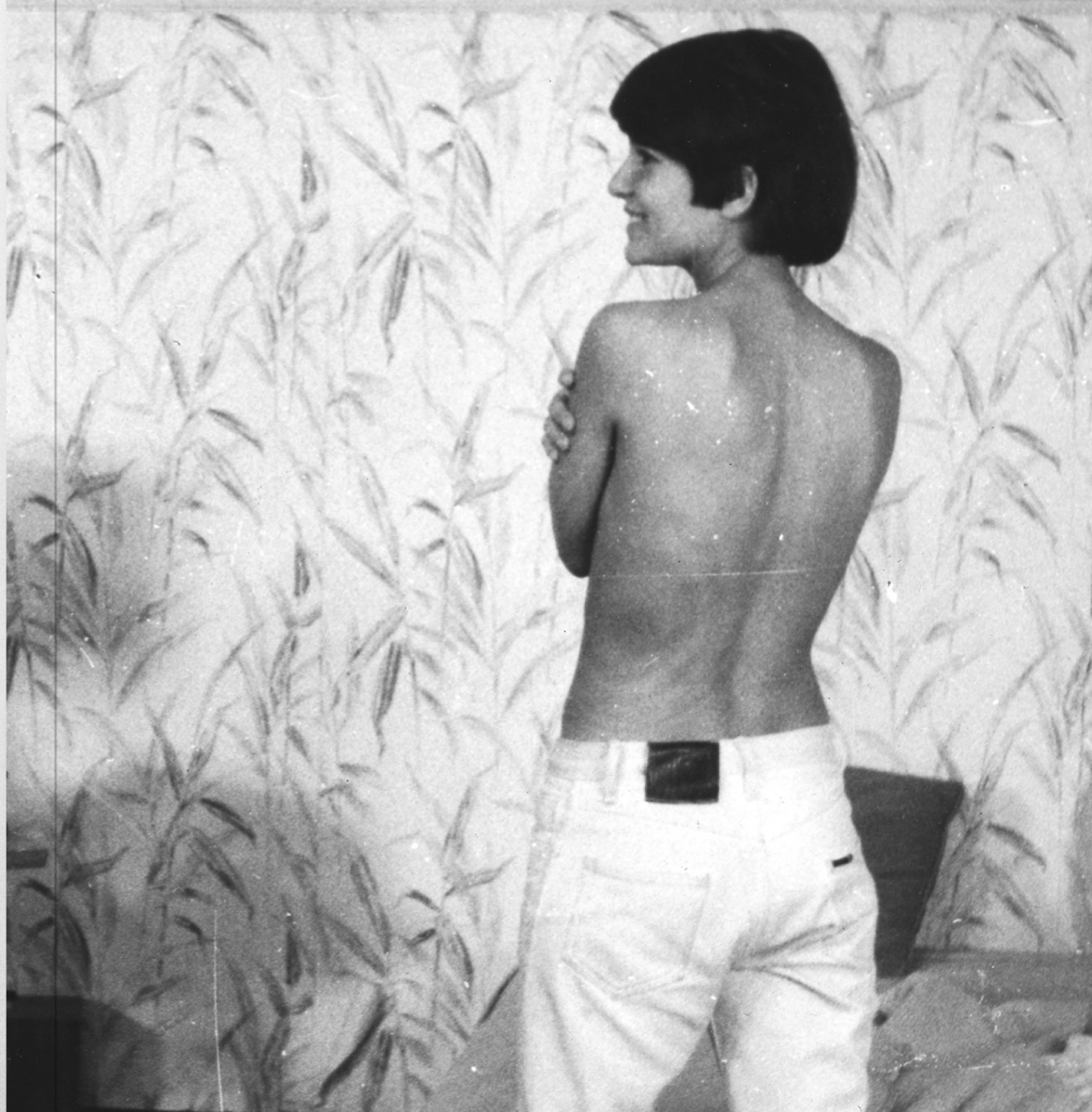
JACK

Journal on Architecture and Cinema

Drawing from a range of diverse disciplinary approaches, JACK will look at how architectural and urban space, real or staged, are fundamental to cinema and the way in which film, in its multiple dimensions, may become a key instrument within the creative process and the perception of architecture. JACK will explore this juxtaposition of filmic discourse and architectural design, to propose a spatial reading of film and a filmic take on architecture, crossing and diluting the boundaries between the two. This is, therefore, a journal in which architecture and cinema are never to be taken separately.

REVOLUÇÕES

ARQUITECTURA E CINEMA NOS ANOS 60/70



REVOLUÇÕES

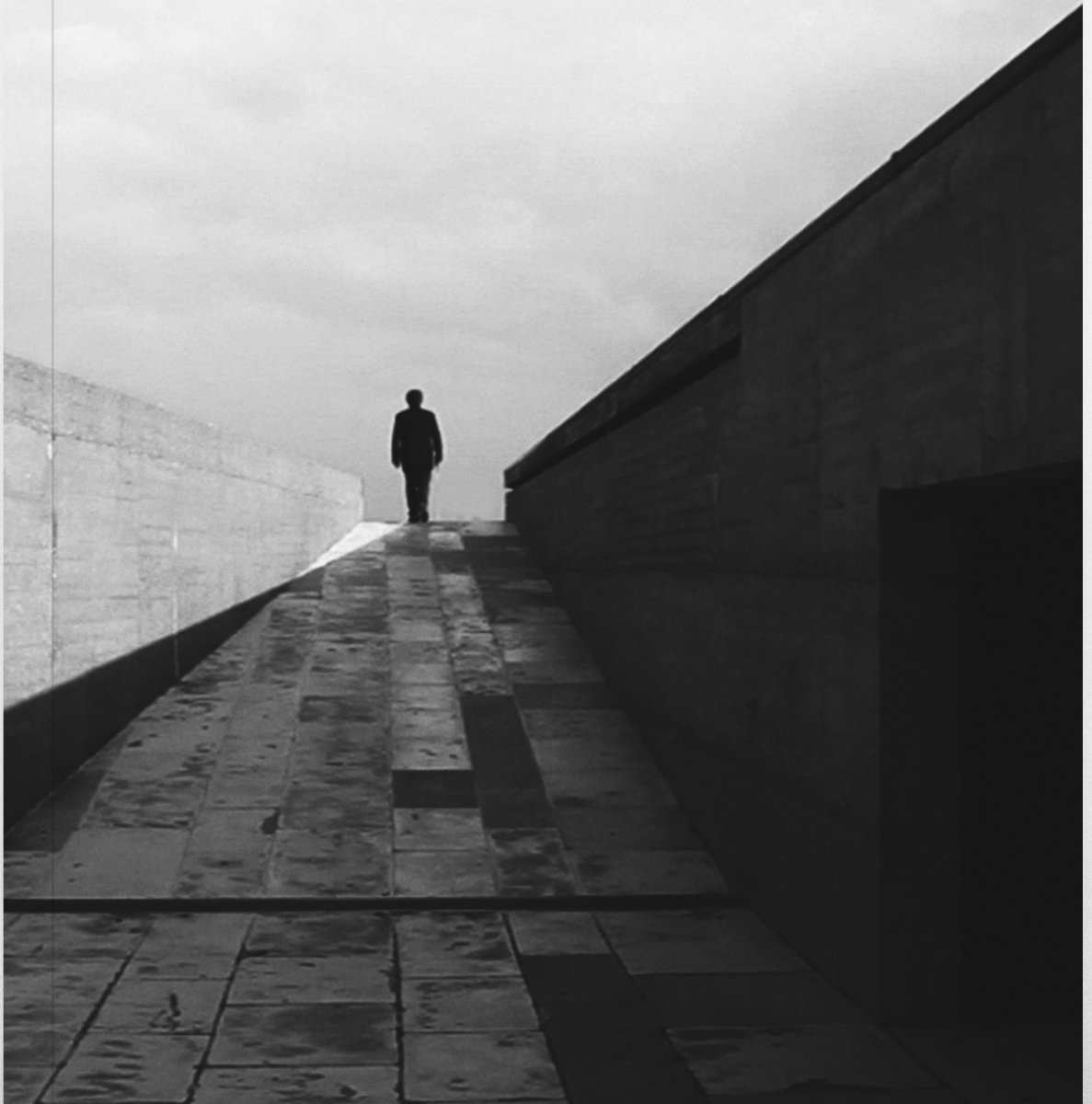
Architecture and Cinema in the 60/70's

The book "Revoluções" compiles essays that reflect on the intersections between architecture and cinema, that were originally presented in the summer course "Revoluções. Arquitectura e Cinema nos Anos 60" [Revolutions. Architecture and Cinema in the 60s], which was held in the Faculty of Architecture of Porto University in the scope of the research project Ruptura Silenciosa [Silent Rupture]. In these essays, cinematographic and architectural works are analysed in reference to the Portuguese reality but also to the international context, discussing the way in which architecture and cinema shared circumstances, themes, ideals or production modes.

HISTÓRIAS SIMPLES

TEXTOS SOBRE ARQUITECTURA E CINEMA

Luis Urbano

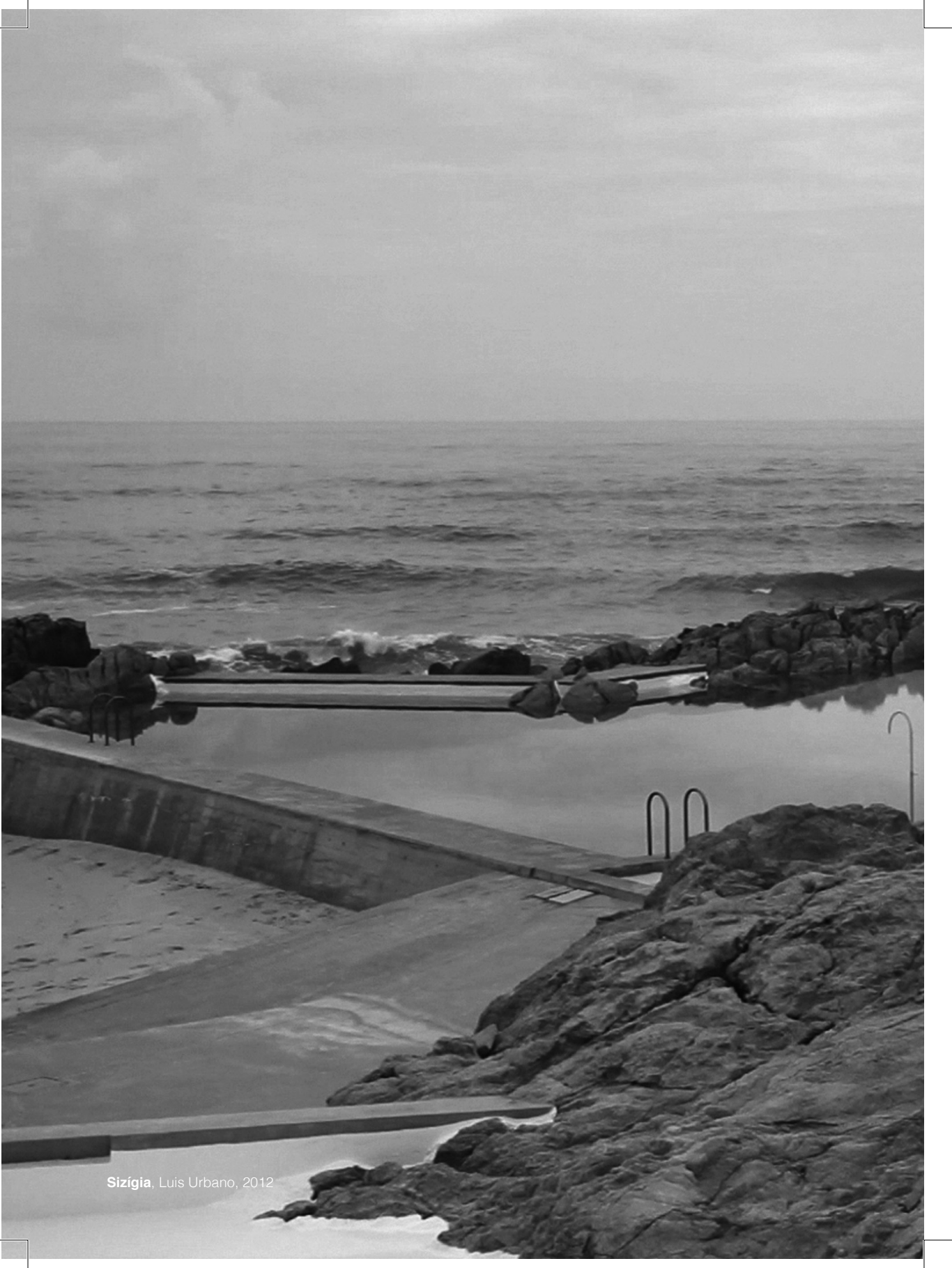


HISTÓRIAS SIMPLES

Texts on Architecture and Cinema

"Even though we often forget, architecture, in films as in reality, dilutes in life. In portraying architecture in the way that it is lived, cinema, more than any other means of representation, has the ability to draw us into the spatial experience. (...) Through a myriad of techniques and observation points, cinema brings the city and its buildings front and centre, allowing for an analytical gaze over their spatiality, and thus turning into a valuable instrument to understand the architectural phenomenon."

'Histórias simples' [Straight stories] gathers essays by Luis Urbano, which were presented or published in different contexts, on the intersections between architecture and cinema, discussing the ways in which these two distinct and yet complementary disciplines meet.



Sizígia, Luis Urbano, 2012

SHORT FILMS



The short films produced in the scope of the 'Ruptura Silenciosa' [Silent Rupture] research project set out to use moving images not merely as a means of architectural representation but, first and foremost, as a process to explore space and its narrative qualities as well as the sense of place that derives from its usage, materials, light and sound. After premiering three films in the past year ['Sizígia', 'A Casa do Lado' and 'A Encomenda'], during the Inter[Sections] Conference, five new short films will be released – 'Panorama', '29-A', 'Ínsua', 'A Limpeza' and 'Luto'.



PANORAMA

Directed by Francisco Ferreira with João Rosmaninho

In Porto, today, Lois is alone, powerless, dwelling in a world in which architecture, tragically, is unable to avoid emotional withdrawal; but a sudden chance for a reencounter seems to defy the inevitability of such a process...



29-A

Directed by Circo de Ideias

29-A is an intriguing place. A body drawn by men and women who move in a tense relations game. The streets-in-the-air are an open space, a defiance to the invention of living. It has always been so, in the past and in the future. In this place, architecture has no time and characters have no age.



A LIMPEZA

Directed by Manuel Graça Dias

Between 1969 and 1974, Manuel Vicente designed and built a house in Cascais, for the Weinstein family. From the street, The Weinstein House is an almost blind façade, covered in stone, from which an abstract bow window protrudes. This window, along with the house's deep-set entrance, adds a central touch of colour and mystery to the composition. Shaped as an "L", the house opens to a small backyard, thus creating a more private dialogue with the garden. The formal, yet paradoxically unconventional, plan of the house keeps us almost exclusively in the upper level, an exquisitely lit mazelike space.

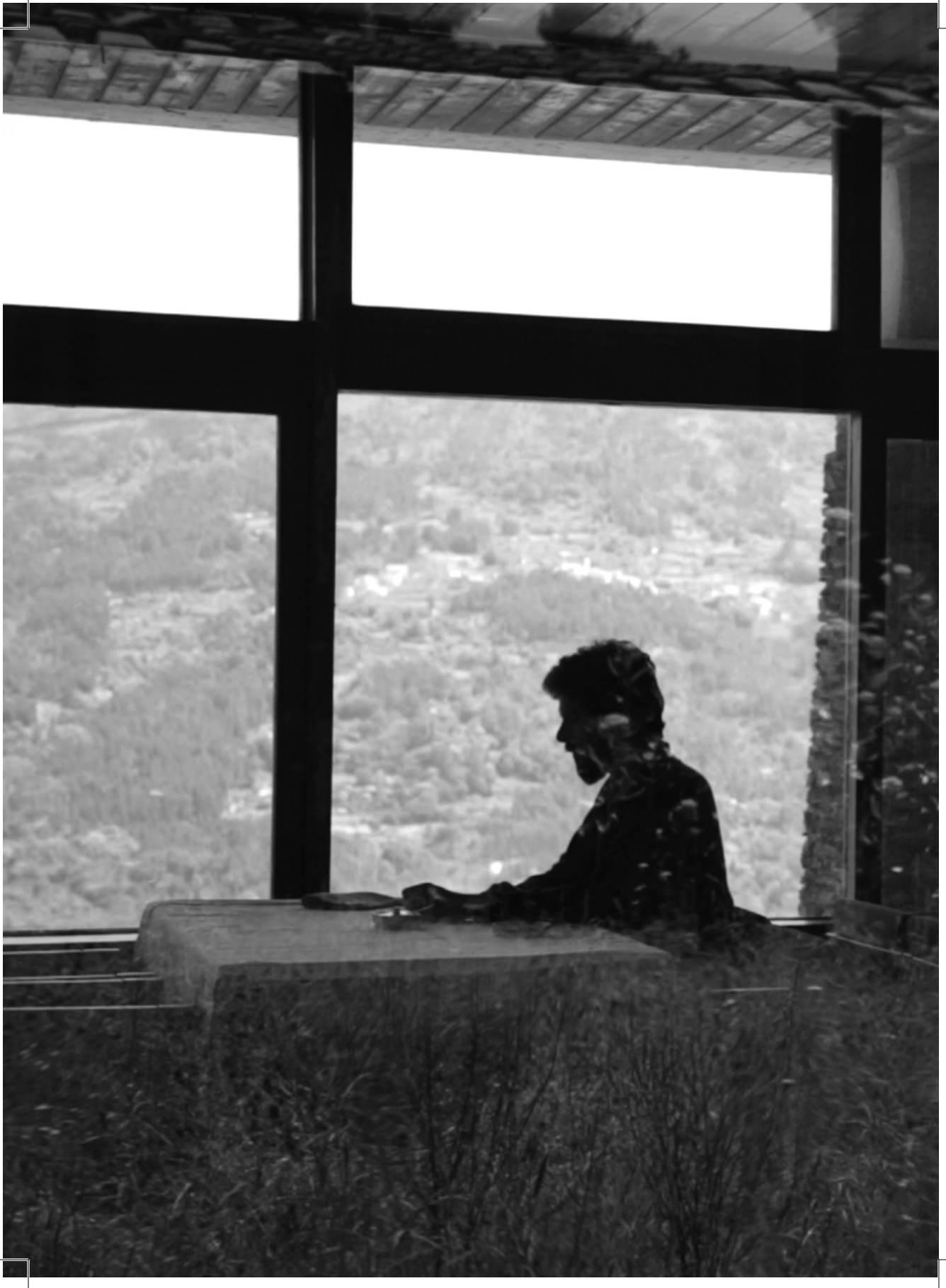
This is the setting for the short film "A Limpeza", in which we follow the movements of a young maid (Joana Manaças) with a very particular notion of her housework duties. In the absence of her authoritarian mistress (Teresa Gafeira), she manoeuvres around the house with a specific aim. Before leaving for the weekend, the mistress warns her: "And above all, do not leave any doors or windows open! There seems to be an awful amount of hoodlums hanging around these days, and this is like the house of the thousand windows!" Joana, however, opens the whole house to the garden and patios, while being closely watched by a quite voyeuristic gardener, who is bound for a major disappointment at the end of the film.



ÍNSUA

Directed by Miguel C. Tavares, Rui Manuel Vieira e Ana Resende


Alfredo is an intriguing, lonely man, estranged even from those around him. He shares his house with people he has no empathy with. To overcome this inconvenience he takes refuge near the water. But he is gradually losing his place.



LUTO

Directed by Tiago Costa, Rodrigo Dessa, Pedro Loureiro, Pedro Felizes and Luís Kasprzykowski

A man looks for a woman who is in retreat in the Pousada de Santa Bárbara, after an event in the past has caused distance between the two.



Perdido por Cem, António Pedro Vasconcelos, 1973
© Cinemateca Portuguesa - Museu do Cinema

KEYNOTE SPEAKERS





Dietrich Neumann is a professor of the history of modern architecture at Brown University and the Vincent Scully Visiting Professor at Yale University School of Architecture. He holds degrees in architecture and a Ph.D. in architectural history from the Technical University, Munich. His research interests are rich and varied and range through the architecture of the last 200 years, the influence of building materials on architectural forms, and the visionary and ephemeral in architecture. His publications include books about the history of German skyscrapers *Die Wolkenkratzer kommen! Deutsche Hochhäuser der zwanziger Jahre*, 1995, film set design *Film Architecture: Set Design from Metropolis to Blade Runner*, 1996, architectural illumination *Architecture of the Night*, 2002, and Richard Neutra *Richard Neutra's Windshield House*, 2001, as well as essays on historic building technologies, architectural education and individual architects. Professor Neumann has also curated several major exhibitions, of which *The Structure of Light: Richard Kelly and the Illumination of Modern Architecture* is the latest. Dietrich Neumann has received numerous prestigious awards and fellowships. They include: the Society of Architectural Historians Founder's Award in 1995 and its Philip Johnson Award in 2003, fellowships at the Institute for Advanced Study in Princeton and the Canadian Center for Architecture, and the Vincent Scully Visiting Professorship in Architectural History at Yale University's School of Architecture, which he currently holds. He has also won teaching awards at Brown University four times, most recently last year. Dietrich Neumann was President of the Society of Architectural Historians from 2008 to 2010. He is currently working on a biography on Ludwig Mies van der Rohe.

DIETRICH NEUMANN

Berlin on Screen

At no other place in the world have the dramatic tides of 20th Century history left their traces as visibly and drastically as in Berlin. Filmmakers have flocked to this city from very early on, as its streets again and again provided unmatched drama and narrative. Some films have used its buildings and spaces for propaganda or have skillfully manipulated them, others have virtually mapped its fractured urban geography. A number of case studies from the city's filmic history will trace the evolution of our urban cinematic vocabulary.



Steven Jacobs is an art historian specialized in the artistic visualizations of architecture, cities, and landscape in film and photography. His other research interests focus on the relations between film and the visual arts. His publications include *The Wrong House: The Architecture of Alfred Hitchcock* (010 Publishers, Rotterdam, 2007) and *Framing Pictures: Film and the Visual Arts* (Edinburgh University Press, 2011). He has taught at several universities and art schools in Belgium and the Netherlands. Since October 2011, he teaches at the Department of Art History of Ghent University.

STEVEN JACOBS

Slapstick Architecture

Slapstick, the American silent film comedy of the 1910s and 1920s, is marked by a highly “mechanical” use of space as can be seen in its fascination for speeding car chases as well as for the skyscrapers of the modern metropolis. Fascinated by the thrill of heights, slapstick filmmakers presented the skyscraper as a crazy machine, its vertical accumulation of independent programs comparable with slapstick’s episodic structure and stop-and-start-rhythm. In the hands of slapstick filmmakers, the skyscraper was turned into a gag machine, a kind of “architecture of attractions” with its steel skeleton functioning as a Constructivist stage set. Particularly the so-called thrill comedies by Harold Lloyd, such as *Safety Last* (1923), demonstrate slapstick’s playful and acrobatic celebration of the skyscraper. First and foremost, however, slapstick’s interest in architecture focuses on the house, which is often presented as a site of destruction. Ridiculing figures of authority and bourgeois respectability, slapstick films often chuckled at the gradual and systematic destruction of the bourgeois home and its valuable furniture and priceless objects – particularly Laurel & Hardy skillfully mastered this practice. In addition, slapstick films celebrate the house as a mechanical object in various ways. In films such as *Mum’s the Word* (1926) or *Mighty Like a Moose* (1926) by Charley Chase, for instance, the spatial structure of the interior is presented as a mechanical precision apparatus for a perfectly timed choreography of chasing characters. Moreover, slapstick homes are often crammed with the mechanical gadgets of the machine age, which were also elaborately discussed in the pages of contemporaneous journals such as *Popular Mechanics*, *Modern Mechanics*, or *Popular Science*. With their foldaway beds and electric household utensils, films such as *One AM* (Charlie Chaplin, 1916), *He Done His Best* (Charley Bowers), *The Scarecrow* (Buster Keaton, 1920), *The Electric House* (Buster Keaton, 1922), or *It’s a Gift* (Snub Pollard, 1923) present the home as a machine à habiter, which also fascinated avant-garde architects and designers of the era. What’s more, films such as *One Week* (Buster Keaton, 1921), *The High Sign* (Buster Keaton, 1921), and *Family Life* (Sunshine Hart, 1924) present the house in its entirety as a mechanical gadget characterized by a flexible space thanks to prefabricated elements, mobile walls, swing doors, and hidden trapdoors. The home is turned into a mechanical cage containing characters running like mice on a treadmill. By focusing on slapstick’s encounter with architecture, this paper also addresses the relation between slapstick and the avant-garde. While Dadaist, Surrealist, and Constructivist artists as well as leading modernist architects such as Le Corbusier, Hannes Meyer, and Karel Teige applauded American slapstick as the embodiment of mechanization and standardization, slapstick’s interest in skyscrapers and mechanized houses also shows unmistakably Dadaist and Surrealist sensibilities, particularly in its fascination for the conflation of bodies and machines, animated ready-made objects and their destruction, and in its obstinate interest in bathroom furniture.



Jorge Gorostiza López (Santa Cruz de Tenerife, 1956) is an architect and urbanist. He has published numerous articles about cinema and architecture in journals such as *Nosferatu*, *Nickleodeon*, *Academia*, *Lateral*, *Cahiers du Cinema* and in various collective volumes. Author of the books *Cine y arquitectura* (1990), *Peter Greenaway* (1995), *Directores artísticos del cine español* (1997), *La imagen supuesta* (1998), *Tener y no tener / Casino* (1999), *Constructores de quimeras* (1999), *El oficio de actor*, José Manuel Cervino (2001) and *La arquitectura de los sueños: entrevistas con directores artísticos del cine español* (2001). Together with Ana Pérez, he published *Blade Runner* (2002), *David Cronenberg* (2003), *Gerardo Vera, Reinventar la realidad* (2005) and *La profundidad de la pantalla, arquitectura + cine* (2007). Between 2000 and 2005 he was director of La Filmoteca Canaria. He lectured in conferences about architecture and cinema in institutions as CAAM in Gran Canaria, UIMP, CENDEAC in Murcia, INCUNA in Gijón, Fundación Telefónica, ETS de Arquitectura and CCCB in Barcelona, ETS of Architecture in Coruña, Sevilla, Valencia, La Ciudad de la Luz in Alicante and UNED in Pamplona. He also lectured in several architecture schools in País Vasco, Gerona, Valladolid, Málaga, Granada, SEK in Segovia and CEES in Madrid. He was jury in several Cinema Festivals, such as Alcalá de Henares (2001), San Sebastián (2002), Sitges (2003), Las Palmas (2005) and Documentamadrid (2005). He curated the exhibitions *Constructores de quimeras* (Centro Conde Duque, Madrid, 1999), and *La Arquitectura de los sueños* (Capilla del Oidor, Alcalá de Henares, 2001). His blog is www.cinearquitecturaciudad.blogspot.com.

JORGE GOROSTIZA

Filmic Space: a constructive typology

In any discipline it is essential to define and classify concepts, establishing typologies to substantiate a theoretical corpus to clarify practice. The cinematic space can be classified according to several types; in this conference a new typology will be provided considering its construction. First as the profilmic and then as the filmic, which is divided into Formal and Functional. Regarding the form and based on three spaces: the True, Filming and Screen, there are five different types: Authentic, Recreated, Reproduced, Modified and Invented. In terms of function and according to the location and use, there are four different types of spaces: Existing Imagined, Reconstructed and Non-existent.



Dr Richard Koeck is a Professor and Chair in Architecture and the Visual Arts and Director of the Centre for Architecture and the Visual Arts (CAVA), University of Liverpool/UK. His professional experience lies in architecture and filmmaking; both fields in which he worked internationally for many years. His inter and cross-disciplinary work frequently blurs the boundaries between practice and research and considers architectural/urban space in relation to time-based media, such as moving images and film. Richard, a Cambridge University graduate, won numerous national research grants that were dedicated to the study of cities, film and digital media. He is co-editor of several books, including *Cities in Film: Architecture, Urban Space and the Moving Image* (2008), *The City and the Moving Image* (2010), *Picasso and the Politics of Visual Representation* (2013) and author of numerous articles and book chapters. He is author of the monograph *Cine|Scapes: Cinematic Spaces in Architecture and Cities* (Routledge, 2012).

RICHARD KOECK

Cine-Scapes

Dr Richard Koeck will be talking about his recent research brought together in his book *Cine-Scapes* (2012), where he explores the relationship between urban space, architecture and the moving image. While an impressive amount of research has been done with regards to the way in which architecture is portrayed in film, this talk aims to offer a somewhat usual perspective. There is little doubt that film can 'reflect' a postmodern condition, however, what this book demonstrates is that the postmodern, architectural condition in which we live is in fundamental terms filmic.

What happens if we begin to see the city as a place for an embodied visual consumption; a visual apparatus or, perhaps, a system that is based on movement, light and the body, and which we can explore in kinematic, kinetic, and kinaesthetic ways? How can we define a filmic significance and properties of architecture and urban environments?

Drawing on knowledge derived from architectural and film practice, this talk offers insight into architecture and urban debates through the eyes of a practitioner working in both fields – filmmaking and architectural design. Using film as a lens through which we look at urban spaces and places, Richard Koeck reveals the filmic and cinematic phenomena and spatial qualities that are present in postmodern landscapes, and which are perhaps otherwise disregarded or merely passively consumed.

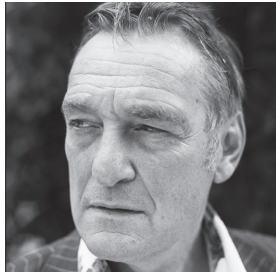


Edward Dimendberg is a consultant, editor, scholar, and teacher. He received his B.A. from Brown University, his M.A. from New York University, and his Ph.D. in the History of Consciousness from the University of California, Santa Cruz. Dimendberg is Professor of Film and Media Studies, Visual Studies, and German at the University of California, Irvine, and also has taught at the University of Michigan, Columbia University, the Southern California Institute of Architecture, and UCLA. He is a co-editor (with Anton Kaes and Martin Jay) of *The Weimar Republic Sourcebook* (Berkeley: University of California Press, 1994), and of the *Weimar and Now: German Cultural Criticism* book series, whose fortieth volume has been published. Dimendberg publishes on the relation of the mass media to the built environment in numerous journals, collections, and exhibition catalogues and has lectured widely on publishing, film, and design at conferences, museums, and architecture schools in Europe and North America. His book *Film Noir and the Spaces of Modernity* was published in 2004 by Harvard University Press and received the honorable mention for the Katherine Singer Kovacs Prize awarded annually by the Society for Cinema and Media Studies. In 2013, the University of Chicago Press published his book *Diller Scofidio + Renfro: Architecture After Images*, a historical monograph on an architecture studio widely admired for its buildings and multimedia projects. In 2008, he served together with M. Christine Boyer of Princeton University as Co-Director of the Urban Visual Studies Dissertation Proposal Development Fellowship workshop sponsored by the Social Science Research Council. From 2005 to 2008 he was the first Multimedia Editor of the *Journal of the Society of Architectural Historians*. He served on the advisory board of the Society of Architectural Historians Architectural Online Resources Archive (SAHARA), funded by the Mellon Foundation. He is a member of the editorial boards of the journals *October* and *Modernism and Modernity* and Editor at large at University of Minnesota Press. Dimendberg currently serves as Coordinator of the *FlashPoints* electronic book series published by the University of California Press.

EDWARD DIMENDBERG

Mies in North America and the cinema of environment and behavior

Although the relation of Mies van der Rohe to the film culture of Weimar Germany has received much attention by scholars, the significance of his North American architecture to postwar social scientific understandings of the built environment rarely has been studied. In his 1979-80 film and book *The Social Life of Small Urban Spaces*, William H. Whyte selected the Seagram Building of Mies (1958) as a prime example of a sensitively designed public urban plaza in which architects and urban designers could identify rules and strategies whose replication would facilitate crowds and robust street life. Although hardly radical, Whyte's ideas about seating, lighting, and access became codified in the 1975 revision of the Manhattan zoning plan and are today commonplaces in urban design. Irreducible, though clearly in dialogue with the discourse of environment and behavior, Whyte's complex appropriation of scientific approaches and the employment of motion picture technology in the design process shall form one part of my paper. The representation of one of the final projects realized by the Mies office, the Nuns Island housing block in Montreal, finished in 1969, and selected as the filming location of David Cronenberg's horror film *Shivers* (1975), will be my second example. Straddling the genres of documentation and fiction cinema, these cinematic representations of two late Mies buildings in North America raise significant questions about the relation of his architecture to human action and the value of its recording by motion pictures.



Jord den Hollander is a Dutch architect and filmmaker. During his education as an architect at the Technical University of Delft he developed a special interest in writing and filmmaking. After getting his master degree in architecture he was educated in scriptwriting at the London Film School. During his professional career he combined both disciplines in numerous projects. His architectural work has been awarded and internationally published in magazines and books. He received many international awards for his television series, films and documentaries on art and architecture. His documentary "Groeten uit Finsterwolde" about a group of artists based in a remote farming village in the sixties got a "Gouden Kalf" nomination for best film in 1997. In 2004 he wrote 60 episodes for a highly acclaimed children televisionseries on art and science. It received the highest international award for children's television , The Prix Jeunesse.in 2005. The past few years his architecture designs and filmmaking have become more and more combined. A spectacular design of a mobile childrens library became literally a "moving experience" .The building of his latest design, a Centre for Architecture for children, was filmed as an educational project for television. His latest film "Mission Statements" on the architecture of Dutch embassies was awarded Best Documentary Film at the 2011 AFFR Festival. It recieved international acclaim and has been screened at many festivals around the world. Jord den Hollander published about architecture and filmmaking in different international magazines and was author of a variety of books on architecture, architectural history and building. He is lecturing at the Design Academy in Eindhoven, the Academy of Architecture in Amsterdam and the Film and Television Academy in Amsterdam. In 1999 he founded the Architecture and Film Festival Rotterdam (AFFR) what has become the biggest festival of its kind in the world.

JORD DEN HOLLANDER

Haunted by conflicts. On filming the architecture of diplomacy

In 1991 the Ministry of Foreign Affairs in the Netherlands decided to promote national architecture abroad. All over the world new embassies were realised by prominent Dutch architects. The buildings not only marked the highly original outcome of Dutch architecture, but represented the modern approach of Dutch diplomacy as well. In researching this project, parallels between the architectural approach of the project and cinematic storytelling became clear: the embassy as a "New Stranger In Town" causing curiosity, admiration and conflict. The ideal metaphor to unravel the complexity of an ambitious architectural project loaded with political and social meanings. From outside, set in the existing tissue of a foreign city, these new embassies physically and mentally were literally the inciting incidents of an epic story. Inside the buildings, like the character of the hero in the film, other conflicts were felt. Embassy employees and ambassadors wondering about how these buildings could be a representation of their Dutch national identity. As the whole project was stopped abruptly, due to economic and political reasons, a "not so happy ending" in a dramatic shoot out gave the possibility to film a classical final.

The documentary "Mission Statements" tells the story of the project that ended after twenty optimistic and ambitious years. It is not only a highly entertaining film but an example on analysing structure and meaning both in film as in architecture. In my career as architect and filmmaker I've always been interested in how both disciplines can influence each other. Analysing a subject, the similarity in developing a plan in architecture or a script for a film, moving through space vs moving in time. Not to mention social, political or economic aspects in writing for the screen and designing in the larger context of a city. In using the Dutch Embassy Project and the film Mission Statements as an appealing example, the parallels between the architectural and cinematic approach will be unveiled.



François Penz is an architect by training, teaches in the Department of Architecture at the University of Cambridge where he is a Reader in Architecture and the Moving Image. He also contributes to the new interdisciplinary University wide MPhil in Screen Media and Cultures. He co-founded Cambridge University Moving Image Studio (CUMIS, 1998-2005) and more recently the Digital Studio Digital Studio for Research in Design, Visualisation and Communication where he runs the PhD programme. He co-edited *Cinema & Architecture* (BFI, 1997), *Architectures of Illusion's* (Intellect, 2003) and *Screen Cities* in the *CITY* journal (Vol 7, No 3, 2003). His research focuses on the narrative organisation of space and the expressive use of digital media as an aid to design and communications in architectural and city related issues. He has written widely on the history of the relationship between Cinema and Architecture and how this background informs the current debate on the use of digital moving images in Architecture, Design and Planning issues. He is a fellow of Darwin College and a founder director of the company ScreenSpace.

FRANÇOIS PENZ

Cinematic Mapping. From the cinematic mapping of Cambridge to the cinematic geographies of Battersea

The first project, the Cinematic Mapping of Cambridge, aimed to digitise a subset of the CUMIS archive [Cambridge University Moving Image Studio] in order to make accessible this unique resource, documenting the various aspects of the life of the city and of the University, through a process of 'cinematic mapping', which consists of geo-referencing the movies on a map of Cambridge, at the place where they were filmed. This 'movie centric' map of Cambridge is a novel way of exploring the city.

This was the precursor to a much larger research project, The Cinematic Geographies of Battersea. This project aims to harness the unique mechanisms by which cinema and the moving image contribute to our understanding of cities by investigating the convergence of two different yet complementary ways of understanding the built environment: on the one hand, the historical approach developed by The Survey of London [English Heritage] and on the other the cinematic interpretation of cities. Complementing The Survey of London, we are investigating the 'soft side' of Battersea through a process of 'cinematic urban archaeology', making visible the emergence of the modern city and its subsequent transformations across the 20th century to present days. Crucially in the second phase of our project, we have created an iPhone App, making visible and accessible to the general public our new resource for Battersea at the place where the films were shot, using the city as interface.



Belarmino, Fernando Lopes, 1964
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ABSTRACTS



Options Toolbar: Modelling the retrospective present

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Watching *The Blade Runner* does not allow us a glimpse of what LA will look like in 2019 but rather of how that now near future was imagined in 1982. That vision in turn conditioned the way the present, in 1982, built its own aesthetic, visual and symbolic codes. Collective and individual immediate expectations are shaped as if seen in retrospection from an imagined point in the future. Contemporaneity becomes an Antenarrative referenced to a fiction of what's to come. The irony is that any representation of the Future is inevitably conditioned by the possibilities and constrains of the technology already at hand as well as to the reading codes we share and are inevitably founded on tradition and History, i.e. on the Past.

Films and other "devices of narrative immersion" – such as videogames – are the privileged media to build and communicate these points in time that although placed ahead ultimately give us the keys to what is immediately around us. Currently they are very much bound to the specificities and language of Software's and of the visual and sound effects they allow. The same language that can be found in Architectural design and visualization. (The artificial skies of *Resident Evil* are the same we see in 3D renderings of skyscrapers in China and Dubai; the electrical green of Frodo's Shire is the same as in real estate advertisements of suburban apartment blocks.) But how aware are we, as designers and as consumers, that our imagery is so much conditioned and to an extent bred by the options available in the Modelling and Camera Viewpoint menu? Who, in fact, are the directors of the antenarrative we're living right now?

Documentary film architecture. Construction of the contemporary non-fiction for XXI century architecture

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Modern architecture found in the photography a document that reflected their characteristics accurately. But the architect in that moment wanted to try with another techniques, such as the film. Which of the two experiences better reflected the features that the modern architects built? In the other hand Contemporary architecture was more than an evolution of the previous architecture and doesn't have the same characteristics, it couldn't be documented in the same way. Is the cinema the best tool to reflect the architecture of our day? This paper explores the architecture documentation through three films, with different techniques, at different moment of the last century.

Architecture in the age of cinematographic reproduction

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As Walter Benjamin discusses in his essay, "The Work of Art In The Age of Mechanical Reproduction" a shift in perception occurred in the twentieth century with the advances of film and photography. He stresses on how it affects the way we look and see the visual work of art and the consequences are for him not certain. In this presentation I would like to use his reference to begin another yet similar interrogation. How does human sense perception relates to the current twenty first century speed of media and moving image. And, is the architecture film festival a response to a growing need for disclosing individual egos and modus operandi? Or does the event seek a more universalized and critical perspective. Film festivals are increasingly more important, not only to screen unknown films and afterwards help them get distributed but, also to give credibility and international coverage to national filmmakers. Regarding the architecture film festival genre it began as a tool for promoting cities as film sets, and to advertise their iconic architectures. In my presentation I want to open a discussion about the current role of Architecture film festivals and emphasise the role of architects, filmmakers and policymakers within this global trend. Adding to that I will speak about my own experience has a founder of the first architecture film festival in Portugal and what I have been learning from its several features.

Perspective: An architectural and film manipulation mechanism of time and space perception

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This paper aims at showing, in an objective way, how architecture and film intentionally manipulate the basic parameters of human perception: space and time, within the singular and creative discourse of each author from two concrete examples: The Porto Faculty of architecture (1983-1996) by the architect Alvaro Siza (1933) and a movie, Apocalypse Now Redux (extended version 2001) by director and screenwriter Francis Ford Coppola (1939). To justify this selection and as a starting point, we analyze the organizational scheme of spaces or being more precise, the scheme of spatial sequences along the temporal space speech (common to both disciplines: film and architecture), and as it is aiming to show, film and building are sharing.

The River which works in the film as the backbone articulating spaces is clearly comparable to the "axis" that determines the "comb" typological scheme as the building of the Faculty of Architecture is organised around. In both linear structures, a series of spatial and temporal events will be stringing, where Siza building have in turn, reflection at urban scale, in the river that structures throughout the city of Porto. It is a model where the program (architectural) or narrative content (film) can grow or decline without altering substantially the overall concept of the work.

Furthermore, we examine specifically how through of controlling the perspective, linguistic resource in both examples used, our perception of space associated with the time, is manipulated. Through using different lenses in the case of the film or the skilful manipulation of spatial boundaries in the case of the architectural work.

A semantic approach to architecture in cinema (The case study of Se7en, by David Fincher)

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No one can ever deny the relationship between cinema and architecture in creating new scenes in architecture. Both cinema and architecture are set to create new scenes in which they both follow the same principles at this process. For this reason, we can share the same principle for these two arts such as space, scene, light, movement and etc. Constituent elements of an architectural context like color, surface, line, point can also be used in the background of a film or an illustration sequence, which can help to induction the concepts that has considered by director. Filmmakers by utilizing architecture through the creative semantic visual spaces, they set to Characterization, Establish the identity of creative spaces.

This paper revolves around the usage of architectural qualities induction of conceptual meanings of seven deadly sins in film Se7en by David Fincher (1995) in a descriptive analysis method by relying on visual semiotics approach and combination of qualitative and quantitative concepts. The process of this research concluded that architecture characteristic elements have a significant role on manifestation the spiritual meanings and concepts desired by director of film se7en.

FX Space. Special Effects and the production of new architectural qualities

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Architects are experts in special effects. Their practice is urban eroticism: seduction strategies pursuing the production of ornamental, emotional and physiological effects. With the emergence of cinema, magical artifices merged with new techniques based on the medium itself, which lead to the creation of a consistent theory on FX. From Shklovsky to Eisenstein, from Mertz to Youngblood, FX production theory has established as the creation of emotional and aesthetical impacts, an activity in which trucage is a key instrument and wonder its aesthetic category. FX lack meaning. Like an instant of illumination, they avoid narrative. They are fleeting as life itself. Enchantment and attraction are its key aspects, meaning the continuous emission of a latent persuasion in search of potential users-receivers.

Magic levitation, disappearance or metempsychosis techniques would lead at the beginning of past century those of superimposition and scale manipulation (models used in Schufftan effects, pyrotechnic and programmed destruction effects) and the creation of artificial mediums (foley effects, cloud tanks, flooding chambers, chemical reactions as basis of micro-photographed fantastic scenarios, slitcam techniques). Such assemblages changed forever space's collective imagination, turning it into an animated and communicating substance.

This paper will discuss that FX are essential for contemporary architecture, the symptom of a spatial sensibility and the basis for a new tectonic discipline.

Cidade, Cinema e Utopia

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O trabalho que me proponho apresentar faz parte da minha investigação para a dissertação de mestrado em arquitectura que me encontro a realizar no presente momento. Cidade, Cinema e Utopia são as três palavras-chave que lhe servem de mote. O cinema começou por ser o grande motivo, pelo que, nesta apresentação, será ele o protagonista. Vejo-o, tal como a literatura utópica, essencialmente como potencial veículo de uma labuta de construção e perspectivação da nossa realidade urbana e arquitectónica. A sua vocação é, a meu ver, tripartida: o cinema abre fissuras que nos permitem aceder, visual e conceptualmente, a paisagens do passado, do presente e do futuro. Em cada uma destas dimensões o pensamento utópico mostra-se como o catalisador da criação, da qual, unicamente, segundo Helena Roseta, “podemos esperar resposta às grandes interrogações que atravessam o nosso tempo (...) ou, melhor dizendo, novos modos de formular as perguntas essenciais”. A busca de razões que permitam entender a realidade urbana e arquitectónica do presente e o vislumbre de possibilidades de futuro obrigou a que a investigação se refugiasse no passado pelo que é de passado que essencialmente se constitui. Proponho uma tripla constelação feita de um filme, uma utopia literária e uma utopia urbana/arquitectónica. A investigação aprofunda as possíveis relações entre os constituintes de cada constelação, sendo que, estas últimas, contaminando-se igualmente entre si, criam uma nuvem complexa que me proponho desfragmentar e olhar criticamente.

Brasilia in motion. Cinema and the sense of place in the modernist city

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Inaugurated in 1960, Brasilia expresses the modernist ideals of the Charter of Athens through its rational and sectorized urban concept and the liberation of the urban land for free circulation of pedestrians and vehicles. Brasilia represented the yearning for modernity in the country. It attracted migrants from all regions and became a hub of urban growth in the interior of Brazil. Today, with nearly three million inhabitants, it has stretched beyond the limits of the original Pilot Plan. A polynuclear agglomeration of satellite cities was established even before its inauguration. The suburban sprawl from the capital and the planning principles that enabled a peculiar flow and movement to the city were not alien to the lens of cinema.

Documented by filmmakers since its construction, Brasilia shows its transformation in cinematic representations that witness, from the 90s, the tearing of the modernist programmatic narrative and multiplies itself in narratives that value experiences of individual and small social groups. The transient and the ephemeral gain importance in the spatial reconfiguration of the city throughout its 50 plus years. Movies like *Braxília* (2010), about the local poet Nicolas Behr, show cracks in the form of the appropriation of the contemporary city, even while considering randomized pedestrian flows in green areas and the acceleration of vehicular movement in the immense city roads. Solà-Morales describes the experience of the place of the flow as kinesthetic, thus fluid and in constant transformation. Therefore, if the fluidity in the perceived "duration" of flows, in the Bergsonian sense, is part of experiencing the city, and not only stays and encounters, it begs the question: how can the planned and built space - the space to be traveled, forge a sense of place or of belonging in Brasilia? The article intends to confront Brasilia's motion pictures universe with the city's mobility, which relies on the premise of the speed of cars and the free movement of pedestrians in urban grounds.

Sci-Fi Cities. Brasilia-Bregna-Berlin

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This paper explores the relations between architecture and scenic art present in the movie 'Aeon Flux', based on an animated series for MTV and directed by Karyn Kusama. Its creators revealed that the first place imagined for the locations was the capital city of Brazil, Brasilia. In the words of the screenwriters, Brasilia was the first option because it is 'literally an island in the jungle'. More than simply emphasize the absurdity of this vision, it is interesting to note that, finally, for operational reasons, Berlin was chosen for the film. Thus, instead of a planned city, they opted for a 'real' city, with its layers of history. Berlin, with its 'really interesting architectural statements', worked as a mirror for Bregna, 'the last city on Earth', and, through the city, it was possible to reach an interesting balance between 'futuristic' visions and poetic 'reconstructions' of the past; between science fiction and history.

City and architecture in films of the 1960s and the beginning of the 1970s in Poland

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Polish cinema at the end of the 1960s and at the beginning of the 1970s, for the reason of the political situation, became the medium where the viewers could watch contemporary architecture and the town presented in a specific, not entirely reality reflecting images. Spatial reality of the Polish People's Republic in many cases was different from what the film image presented. This, in a way, unnatural tendency contributed to the fact that the world captured in a film image became a specific type of unreal land of beauty, joy and modernity. Film image has become a recording of the epoch but it also preserved the image of the architectural facilities that are important for the history of Polish architecture in their natural surroundings.

City metaphor and Yugoslav new wave: representation of Belgrade on Aleksandar Petrovic's film Dani (1963)

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City and urban everyday life representation on film become central to contemporary society value construction. This paper considers what Belgrade city interpretation on Yugoslav film production has to offer by the way of socialist culture construction. Through analysis of Aleksandar Petrovic's Dani (1963) produced by "Avala film", ways of Belgrade representation on Yugoslav New wave are considered and explored, specially by the fact that represented architecture is realized in the socialist Yugoslavia modernization processes. Contemporary Belgrade architecture on film is relevant if the concept of representation is considered as part of process which produce and exchange meaning between members of specific culture; using reflective, intentional and constructivist principles, regard to conveying dominant groups' ideological message that by certain media formal requirements actually provides preferably meanings of reality. By using the documentary method, insisting on the situation instead of action, using hidden cameras, destructing traditional dramaturgy and metaphorical use of film language, Yugoslav New wave offered different perspective on new build urban structure and 60s everyday life interpretation. Particular urban structure fragments film montage had constructed a new Belgrade landscape, that is, by the Petrovic's poetics criteria representation of modern city and film characters psychological states metaphors, and in fact, preferably reality of the modernized capital. By representation of contemporary architecture through use of modern film aesthetic concept, we conclude that contemporary society values are legitimized on the poetics of cities and urban everyday life on film.

Architecture in Films. The representation of the city in the New Cinema. São Paulo and Lisboa: two cities, one approach

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São Paulo, 1961. Carlos, who works for the car industry recently settled in Brazil, lives unsatisfied with a routine and a fate that he doesn't seem to control. Lisbon, 1962. Júlio, who has recently arrived in town to work as a cobbler, is not able to adapt himself to the city life, which he cannot understand. Despite the distance that keeps them apart, both men are victims of the modern city, alienating and corruptible, but paradoxically attractive and tempting.

Based on the films *São Paulo, Sociedade Anônima* (Luis Sérgio Person, 1964, Brazil) and *Os Verdes Anos* (Paulo Rocha, 1963, Portugal), this paper aims to explore the representation of the city in the cinema from the 60s, at a time when the relationship between architecture and cinema seems to be an increasingly debated topic. Both films belong to a cultural and aesthetics renewal movement that occurred simultaneously in Portugal and Brazil, which, despite their differences, shared interests, opinions, ideals, and especially the urge of inventing a true national identity.

Throughout these two examples, this communication intends to explore the importance of city's representations to understand the city itself. By analyzing aesthetic, sociological and historical issues presented in films, it is possible to draw conclusions about cities and how they turned into what we know today, and even wonder about their future.

Filming Stone. The cinematography of Eduardo Souto de Moura's architecture

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This proposal of communication will focus on two films about Eduardo Souto de Moura – “Stadium” (Edgar Pêra, 2005, 6') and “Reconversão” (Thom Andersen, 2012, 67') – in order to understand, by comparative analysis, how two very distinct directors were able to successfully communicate a certain “essence” of the architect's body of work.

Both films explore stone – which is a common construction material and compositional element in Souto de Moura's projects – as a narrative vehicle that allows the invisible processes of making architecture to be revealed. However, the technical mechanisms, which were used to recreate an awareness of space, are quite different in both films. For instance, “Reconversão” explores an animation technique where a single image captures different moments in time – Thom Andersen refers to it as “landscape animation”, specialty of Peter Bo Rappmund (Director of Photography) – allowing a perception of the building confronted with usage and the passage of time. On the other hand, “Stadium” works expressively with sound and music, which is a common characteristic of Edgar Pêra's cinema, to generate an immersive experience and express the structural impact of Braga stadium in the landscape.

Ultimately, this study aims to identify common traces in the cinematographic language of “Reconversão” and “Stadium”, in order to establish a rapport between the architectonic discourse of Souto de Moura and the cinematography in which his architecture is captured on film.

Luis Barragán's House. A cinematic reading

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From our contemporary optic, the re-reading of architecture offers multiple opportunities to recognize the contributions that their creators, consciously or through visionary and intuitive talent, made to the science and art of human spaces.

In the present text, I propose a re-reading of Luis Barragán's house from a cinematic perspective, where time and the experience of the dweller-visitor bring us close to the multiplicity of meanings that the architect embeds in his work.

In the case of the cited work, Luis Barragán's House-Studio, on top of representing the architect's search of a new form of spatial expression full of poetry and nostalgia, he masterfully handles the cinematic "variables" that turn the spatial experience into a true narrative sequence.

The editing or disposition of the spaces, the way that they are related and the narrative implications that these relationships in turn create, reveal a cinematic attitude (though perhaps not a conscious one) in Barragán's work.

A house that hides its innards, its history, that goes beyond a simple functional and building story and turns it into a narrative sequence full of emotions.

La Machine à Voir

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What was the meaning of cinema to Le Corbusier? Le Corbusier did not build many cinemas, but they were included in his urban plans. He used cinema for propagandistic purposes. He wrote about cinema. For him, the importance of cinema is closely related to the quest for the truth beyond human eyes. This mission was influenced by Victor Cousin's book *Du Vrai, Du Beau, Du bien*.

This paper analyses three different sources: cinemas in Le Corbusier's projects, the films directed with Pierre Chenal and the text *Esprit de Vérité* published in the magazine *Mouvement Kinema*.

Le Corbusier's perspective about cinema was quite distant from the ones of other contemporary architects. For example, B. Taut focused on film as representation of the three-dimensional space and Mallet-Stevens used film as a way of spreading the modernist ideas to the 'most remote locations'.

Le Poème Electronique, the multimedia show for the Philips Pavilion at the World's Fair in Brussels (1957), was not an abstract performance created by Le Corbusier with the contribution of E. Varèse. The 'poem' is a synthesis of his ideas about the motion pictures, namely the role to free humanity from the previous limits of the visible.

The evolution of Lisbon's iconic image through cinema

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Some cinematic references as Belarmino (1964), Ossos (1997) and Sangue do meu Sangue (2011) potentiated a personal reflection between Architecture and Cinema. Although the action scene is always the city of Lisbon, the approach and the relationship that is established in each of them is very distinct. In Cinema is reproduced one sight of Lisbon that is a reflection of a specific approach explored by each director. In this paper, we intend to explore the transversal connections and contact points. Interested to understand how the film helped to affirm the identity of the city, why and how "iconic images" of Lisbon were changing along the twentieth century. Mainly focus in the second half of the twentieth century until the present day, on influences and consequences on Architecture and Cinema. To do so, were selected the films that I mentioned before as study cases. Thus, it is the analysis of the "dictatorship city" through Belarmino, the "black city" with Ossos and the "current city" with the last reference Sangue do meu Sangue. Simultaneously, to the case studies were also selected dichotomies such as picturesque/realism, center/suburbs and status quo/marginalism that relate to each movie, in order to study important aspects of Lisbon and Portuguese Cinema.

Do espaço escuro ao claro em *Ganhar a Vida*, de João Canijo

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It is proposed a reading of the film *Get a Life* (2000), directed by João Canijo, based on the analysis of the relationship between space and light and based on an idea of transition that occurs from dark space to bright space. In metaphorical terms, this transition can be understood as a movement which opens the contact between the Portuguese community of immigrants in France and social space where it is established. The transition is related to the first time which characters leave the obscurity of their community to enter into an open space. However, this is only a promise because it is quickly silenced by the community members themselves, except Cidália. In this manner, the change from the dark space to the bright is also Cidália's discovery of a Portuguese community enclosed within itself. She finds a community full of fears and prejudices and she finds nothing except oppression, discouragement, exclusion and injustice.

Lisboa, a representação da cidade-arena na construção de Belarmino e Mauro

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Belarmino e Mauro, dois protagonistas, Fernando Lopes e João Salaviza, dois realizadores, uma longa-metragem de 1964 e uma curta-metragem de 2009, o centro e a periferia da cidade de Lisboa, Belarmino e Arena. Belarmino Fragoso campeão nacional de pugilismo, mas também engraxador, humilde e marginal, surge em Belarmino (des) construído na cidade, sendo inevitável ao espetador seguir a sua deambulação pelos sucessivos espaços para a compreensão do mundo interior desta personagem. Em Arena, Mauro vive em prisão domiciliária no Bairro da Flamenga em Chelas. Cingido a quatro paredes, mas também condicionado à sua forma de ver o mundo, Mauro partilha com Belarmino uma espécie de angústia claustrofóbica. Entre Belarmino e Arena está a distância de quarenta e cinco anos capaz de imprimir uma ideia de rutura entre as duas personagens e as duas obras. Mas esta rutura é somente ilusória, na medida em que Belarmino e Mauro são assombrados pelo mesmo medo de clausura, de aprisionamento ao espaço urbano, e de uma liberdade que lhes é efémera. Utilizando dois métodos de análise - fílmico e de conteúdo - a presente comunicação tem como objetivo explorar a ideia da representação da cidade enquanto fator estruturante na construção da própria personagem, apresentando-se como uma extensão do seu pensamento. Assim serão explorados os conceitos de cidade-arena, rutura e percurso, transversal à personagem e ao espaço urbano, servindo como elo de ligação entre as duas obras que aqui se apresentam.

Feature-length documentaries as an example of a media popularity of the Star-Architects

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The success of the Guggenheim Museum in Bilbao by Frank Gehry, which was opened in 1997, proved that the mass popularity of an architect can be turned into new commissions. Henceforth the stars of architecture understood that creating the public image and maintaining their popularity in media is a necessity. The best known feature-length documentary is 'Sketches of Frank Gehry' by Sydney Pollack (2006), mainly because of its famous director, which has been shown on the most prestigious film festivals in the world. 'Rem Koolhaas: A Kind of Architect' (2008) and 'How Much Does Your Building Weigh, Mr Foster?' (2010) are the following, developing and establishing a formula elaborated by its predecessor. Pictures of a different kind are 'Eye over Prague' (2010) and 'Tumult over Lodz' (2012). Both of them were made in Central Europe and have an extemporary character, being voices in local disputes over the controversial buildings. In the latter the main protagonist is not the architect Frank Gehry, but Marek Łydowicz, chief promoter of his Lodz project. All of the discussed movies depict the star-architects as heroes and are focusing on the artistic side of their activity. Film and photography prove to be media favorable for star-architects as after the recent global crisis the press opinions about them ceased to be unanimous.

Architectures in Tubes. Intermediation, control and architectural videos on cyberspace

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Contemporary experience isn't, predominantly, architectonic (in the meaning of experiencing buildings), but it is an experience intermediated on the images of the buildings. This experience is doubly é intermediated, first by those producing the ideas or the images of the buildings (example: the photographers and the critics), and secondly by those exerting control on the communication media.

Photography has prevailed in this intermediated diffusion between an autonomous world of ideas and images and its original subject, by keeping an illusion of more authenticity (if it is photographed it must exist). However the cinema also acquired an important rule, also keeping the same authenticity illusion, and adding time frames, linearity and sound, but also propagating the images that formed a important part of the architectural collective memory. Being necessary to distinguish the architecture in the cinema from the architectural cinema, the architects had also used this media to communicate its work and ideas to a public. There are meanings, languages and specific intermediations of the architectural cinema.

Recently many architects started to produce films to communicate their work, promoting its diffusion in the cyberspace, looking for a contact more direct with their public, benefiting from the fewer control in the net from the second level of intermediation. Some of these films acquired a notable diffusion, contributing for the fast recognition and diffusion of the communicated work. The structures, the meanings and the languages of the videos tend to evolve for obtaining a much more ample diffusion.

Spatial narratives of practice

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The role of photography in telling stories about architectural history centres on, for the most part, its capacity to identify and describe architecture as a finished product removed from historical events and human activity. What is lost, or absent in these frozen snapshots, is the messy, complicated and negotiated stories of design. Architectural practice binds architects to the demands of clients, sites, regulations and economics, and these temporal relations are crucial components of designed space. A focus on mediums such as cinema places emphasises on the contingency, complexity and messy reality of practice and how we occupy architecture. However this paper takes this a step further and asks how television can also offer an understanding of the complexity of practice. Television, unlike cinema, does not find an easy relationship with academia. Yet the accessibility and impact of television cannot be ignored. To explore how television can supplement a story of practice, this paper will look at 'Grand Designs'. 'Grand Design' is a highly mannered narrative of practice it is also a powerful portrayal of the process of bringing architecture into being. This paper will consider this portrayal of practice in the wake of a theorisation of affect. This paper argues that 'Grand Designs' offers a way to inflect textual and quantitative approaches to architecture; through reality televisions focus on the intimate, the domestic and the ordinary which enables an affective narrative of practice.

inter[VENSTER]. The cinema that maintained cultural quality in Rotterdam

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The city Rotterdam grew, mainly because of its increasing harbor, twice the size in the last decades of the 19th century and doubled again at the beginning of the 20th century. For this reason Rotterdam became a modern city influenced by international 20th century cultural developments. Between 1920 and 1940 the city centre located more than 20 cinemas. In only one day in 1940 German bombs destroyed 28.000 houses, 2500 shops and companies, 1500 bars and hotels the city lost this day also 24 churches, 13 hospitals, 60 schools, 12 cinema's and 2 theatres. One of the first political decisions and investments was to create a cultural centre, with cinema's, theatre, gallery and bar, to replace the missing facilities in the city centre and create a place where intellectuals and politicians could meet. For many reasons the location for this postwar cultural centre became the building Ons Huis, a cultural building that was raised by a rich harbor director as a centre in 1910 to educate craftsmanship and culture to children of poor children. This building became already a place for theatre and film screening in the 30s. Cinema 't Venter became an important postwar cultural place for presentations, debates and exhibitions. After the perfect done intervention by architect Bakema, he became the partner of Van de Broek and their office built postwar architectural icons and were involved in the urban plan of the new city centre. Now in 2013, 65 years after the architectural intervention, we can conclude that the building and the function played an important role in city development. In the 70s 't Venster give birth to the first edition of the later International Film Festival Rotterdam which grew out to the 4th biggest festival in the world with 3000 movies and 35.000 visitors each year. The revival of high quality film entertainment and facilities in the 90s and the urban plans for a new city centre on the south side of the river Maas, the world famous architect A. Siza created his first high rise residential building with in the basement the renewed cinema Lantaren Venster.

Film and Heritage: The reflected image

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The relationship between cinema and heritage can be approached from two perspectives, an intrinsic reflection on the film itself as a heritage and an extrinsic vision to study the point of view that cinema offers from heritage. This paper focuses on this second look, showing a mirror image of heritage from cinema.

The assumption is that cinema attracts us due to its ability to make us travel with the imagination, either to real or fictional places that become part of our visual imaginary. Insofar as we know them formerly, there will be a personal link during the screening of the film that will make us to appropriate it. That's why we think that many films are located in landscapes, cities and monumental buildings.

This presence of heritage in cinema can be given in many ways. This creative look of film is recognized when:

- Spreads consolidated elements
- Documents representative places that no longer exist or have changed
- Reevaluates as emerging heritage elements that had gone unnoticed
- Transfers values from the real place to the fictional scene and vice versa
- Monumentalizes other kinds of heritage and even imaginary elements

The expected result is to study these phenomena (reality, transformation and invention) to evaluate the transference of significance between cinema and heritage.

Inventing the urban space of Salonica, Greece: An orientalist perspective

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A great number of Entente soldiers during World War I arrived in the Northern Greek city of Thessaloniki to serve the interest of the alliance in the wild conditions of the Great War. The paper focuses in particular on the stance of the British subjects who arrived in the city and observed the local urban landscape and its inhabitants with adequate curiosity but mostly through the principal looking glass they had at their disposal: that of a colonial authority. The British arrived in terra incognita and the topographical, cultural and historical illustrations of the Levant (as the westerners termed what they viewed as the Balkan backwater of Europe) are captured in early-day film available through the British Pathé archive. The short film makers created their documentary work that purportedly presented an 'objective reality'. Two short films are examined as far as the cityscape and the inhabitants are concerned. In practice these representations referred to a contemporary actuality that for the viewers shared much similarity to the past (e.g. antiquated housing or modes of transportation) and thus, a multiplicity of temporalities. These images which ostensibly captured the Levant and its people, in fact objectify them for the intended audience, a western population back in Britain eager for news from the battle Front.

A New Alchemy. The moving image and built form in the work of Diller + Scofidio (+ Renfro)

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The field of architecture is constantly in a dance with other disciplines, searching for both inspiration and an understanding of itself. Such inquiries often challenge conventional perspectives while directly and indirectly suggesting new potentialities. For more than 30 years, the firm of DS+R has conducted interdisciplinary explorations, through a practice that traverses the blurred boundaries of the various mediums that the approach, hybridizing them and extending disciplinary discourse through a new alchemy.

This alchemy comes directly in the form of their working process, which utilizes the language-mediums they confront to challenge traditional architectural questions tied to cultural conditions such as narrative, consumption, and phenomena. One may understand their work, specifically in projects like The Rotary Notary, Loophole and Blur Building as a series of translation acts. Using tools such as the moving image and built form, DS+R's transmutation occurs from project to project, exploring perception within a rapidly evolving visual culture. In particular, the firm's use of the moving image (understood here as a language-medium itself), ranging from the simulation or direct inclusion of moving images to the construction of anti-image, is critical in expanding the perspective allowed by traditional architectural tools.

In large part DS+R's approach makes it difficult to position their work as anything other than a cross-road, which questions the fundamental composition of discourse. By attempting to contextualize the role of DS+R's alchemy in the field of architecture, this study seeks to define a critical position on their approach to exploration in an expanding landscape of intersections.

Cityspace, bodies and movement: the urban nomads in Larry Clark's films

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The individual is a multiple, dynamic and determined body constantly in motion and living the cityspaces through stable and constant changing, ie, as a body of resistance and transformation. The subculture of skateboarding manifests its gregarious identity as well as it displaces the rules of conventional socialization becoming a powerful metaphor for both the contemporary city cartography and the moving image. Cinema engages the viewer in an aesthetic experience as it challenges the conventions of the representational model and enables new perceptions of the body in the city. The sudden burst of presences on screen blurs fiction and real and shapes the cinematic city: the bodies who move through the city are existential nomads who are defined by movement and difference, by the very force of life, constantly becoming. Our paper focuses on Larry Clark's films *Kids* (1995) and *Wassup Rockers* (2006) through a Deleuzian approach of the individual as a singularity in a network: he/she is never in a fixed point and his/her relationship to the world happens through movement and the city and its architecture become spaces for experiencing affections and feelings but also for questioning ideologically encoded ideas of capitalism. The cinematic city becomes a place for speeds and intensities rather than a representation for abstract rules and conventions. And this is a liberating cinema.

The false city. Urban space acting

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The objective recording of the city or just the filmmaker's city? How much of report and how much of invention?

The intentional gaze of the film director: a subjective and artificial approach to a reality much more opened than all we can see in the screen. The filmmaker decides what to frame and the way to do it.

The citizen lives the inhabited space as a continuous, stopped only by the necessity of blinking. The film recreates this continuous in the audience by means of fragments, many of them really discontinuous physically and temporarily speaking.

The filmmaker's images are timeless, a frozen space impossible to change. The city breathing in the screen does not exist anymore: the spaces and characters of the film have disappeared forever.

This is the city that our mind reconstructs, non-being conscious about what is missing. The false memory of a city created by timeless fragments, that we keep in mind trying to find them, unsuccessfully, in our travels.

These cities can be the stars of the film or merely supporting actors. According to this, we can speak about:

Objective cities: Vertov in Saint Petersburg or Ruttmann in Berlin.

Recurrent cities: Ozu in Tokyo or La Nouvelle Vague in Paris.

Commented cities: Wenders in Berlin or Fellini in Rome.

Visited cities: Coppola in Tokyo or Tanner in Lisbon.

Invented cities: Griffith in Babylon or Scott in L.A.

Recreated cities: Fellini in Venetia or Tati in Paris.

The image of the Latin-American city in the cinema. A view from the urban fragmentation and cinematographic senses

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The lecture aims to present is the image of the Latin-American city that is presented to us in the cinema of the region. It is considered as a premise that the cinema is one of the places where the publics form an image of both the city and the architecture that composes and structures it, so their visibility is critical to make known the urban problems of our region as a consequence of historical and social problems.

This analysis assumes that Latin America is a heterogeneous and multicultural region, and therefore stands the diversity in both its cities and its cultural products. From this and choosing representative film productions from different countries, the image in these productions is analyzed based on the concepts of the fragmented city, industrial city, uprooted city, unset city, and arbitrary city. The city is presented as a theme, as scenic backdrop as part of speech or as an exploration of urban space.

These categories overlap with the senses of the film image. These are: The sense of illusion and reality, of the cinematographic language, of expectations and transgressions, of narrative and plot, of montage, of time and space, of interpretations and characters, and of the synthetic and the contextual.

The intention is to comprehend and visualize the image and role of the Latin American city in the cinema as part of the construction of the cinematographic discourse, through the different senses of space in cinema as construction process of the film's discourse, and audiovisual resources as experimentation, exploration, and visualization of urban problems.

São Paulo can't stop or the metropolis and mental life. Industrialization, urban development and individuality on screen

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Since its dawn in the late nineteenth century, cinema has been intrinsically related on several levels to the city, demonstrating the ability to capture and express its spatial complexity, diversity and social dynamism. Due to the political and economic 1950s and 1960s conjuncture, São Paulo offers a more meaningful and problematic environment for the portrait of middle class in the industrial life - inert and controlled by the big bourgeoisie. *Noite Vazia* (1964), by Walter Hugo Khouri and *São Paulo, Sociedade Anônima* (1965), by Luis Sérgio Person succeed in portraying and analyze the relationship between the city and the individual at that particular time.

Madrid in the movies. A cinematographic look through a city of conflicts

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Known for its vast cultural agenda and architectonic heritage, Madrid conceals the scars of its conflictive background, imprinted deeply into the city's urban spaces. The idea of analysing a city's evolution through its cinematic legacy came to me during my Erasmus year in Madrid after one semester of La Arquitectura de la Metrópolis en el Cine. Spanish cinema's early activities date back to 1896, during the Restoration period. Despite the ongoing conflicts (Cuban war, Morocco war, etc) the country experienced a strong economic growth, clearly visible in Madrid: Gran Vía's construction work was completed and Castellana's expansion plans were put into motion. The economic welfare came to an end during the Second Republic and the country's inner conflicts began to grow. Six years after the king's exile, Madrid witnessed a Civil War that devastated the entire country; both parties portrayed the city's destruction through a series of news' broadcasts and documentaries, designed to transmit their political ideals. After the war, a long dictatorship moulded Madrid's contemporary identity: thirty years of Franco's censorship leads to La Movida, a period of great artistic freedom formed in the eighties, as a new democratic government settled in. In conclusion, this essay's main purpose is to carry out a study of Madrid's urban evolution through the cinema in order to determine a possible trademark for "Madrid in the cinema".

Of Fiction and Cities. Alain Robbe-Grillet's *L'Immortelle* and Istanbul

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Between 1960 and 1962, Alain Robbe-Grillet undertook his first film, *L'Immortelle*, in Istanbul. Panning along the architectural and urban spaces of Istanbul, the movie was the story of a search and revisited the genre of exotic travel literature and Orientalism. The movie was also part of an "economy of images:" funded by a Belgian businessman who had money tied up in Turkish currency, the project had a geopolitical dimension from the start. Istanbul, and its "imageability"—to use a term that was coined by Kevin Lynch at the same time, but in a very different context—were commodities that could be brought back to European audiences. In this context, Robbe-Grillet presented an image of Istanbul which was not easily imageable. In comparison to the documentary movies of the time which described a transforming Istanbul, Robbe-Grillet systematically turned to Orientalist texts, emptied their content and reworked their formal operations. Postcards appeared in the movie along with well-known architectural monuments. Bodies of water in Istanbul became a figure of urban space against the streets. Robbe-Grillet reconfigured the existing spatial relationships and produced an alternative geography where the city became a character. In this paper, I will compare Istanbul's urban transformation in the fifties and sixties to the urban spaces that Robbe-Grillet constructed in *L'Immortelle*. I will analyze the movie, and Robbe-Grillet's work on images of Istanbul as an attempt to create an alternative to the economy of images.

The tragic city of Lublin. A cinematic topography of annihilation

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This paper focuses on films of Lublin (Poland) in relation to the ways in which its centre has been used as a location for historical films, and it also addresses the ways in which Majdanek Concentration Camp, on the outskirts of Lublin, has been filmed from its liberation in 1944 to today. As it addresses issues of memory and historicity in relation to the cinematic city, this paper offers an insight on the contrast between the architecture of the old city, reflecting the historical heritage of the area, and the improvised and now crystallised architecture of the camp and the post-war memorial. The cinematic image of buildings such as the fourteenth-century "Jewish Gate" will provide the opportunity to investigate relics of the Jewish presence in the city before the community was annihilated in the death camps. My research addresses several case studies, including early documentaries and more recent fiction films. It focuses on WWII, with newsreels of events such as the Lublin Castle Massacre, but also on historical films set in the seventeenth and nineteenth century.

Documentaries and propaganda during the colonial wars. Space and progress

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During the 1960s, there was a boost in documentary production as a consequence of the colonial wars. Those were propaganda documentaries that attempted to justify the Portuguese presence in Africa and the indelible contribution of the Portuguese to the development of the colonies. There was a focus on the material evidence of that presence, on progress, engineering, architecture. Those films highlighted construction and the harmony between the new buildings and the environment that surrounded them as one of the main images of that progress. However, if Portuguese documentaries had followed international trends up until the Second World War, the 1960s were a decade of dissonance. In terms of space and cities, one can see 1920s films, for example, following foreign artistic movements, such as the city symphonies and their depiction of modernity on film. The 1960s were anachronistic and out of synch, even though there was a clear effort from the Portuguese government in the production of these films, an effort that included recruiting foreign filmmakers. Ironically, whilst the city symphonies were vibrant and modern, these depictions of modernity were essentially static. This paper will, therefore, be focused on those dichotomies: the increase in production, the political role of films and how they equated space and progress; all of this whilst Portuguese documentaries ended up losing the modernity that they had in the past.

Darkened Spaces. The urban and the domestic in American “Film Noir”

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Urban and domestic spaces are at the core of the American film noir developed in the 1940s and 50s. The connection between such spaces and noir cannot be considered only as motivational (an association between city and crime) or protective (a separation between home and violence). The context of this genre must be considered more largely as the real as well as the imaginary universe in which its characters live. Studying films such as *Double Indemnity* (1944) and *Gilda* (1946) reveals an archaeology of film noir as an account of American spatial culture and simultaneously an imagination of it. This paper analyses the urban and domestic dimensions of these movies by briefly addressing four major topics and their connections: territory, city, habitat, and home. What emerges is a sociology of this cinema through the linking of various times and places with the darkness and restlessness of a nightmare. American noir was produced in a period of USA history governed by fear. The wounds left by the Great Depression were fresh and Communism was seen as a permanent menace.

The representation of urban space through metafilmic strategies. The case of 'Los Angeles Plays Itself'

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A metafilm essay is a film on other films that visually expresses its main ideas, going beyond textual analysis to construct its discourse through audiovisual elements. A prime example would be *Los Angeles Plays Itself* (2003), a work about the film representation of Los Angeles that mainly consists of short excerpts of fiction films. Its director, Thom Andersen, explores more than two hundred titles in search of their documentary revelations, exposing the politics of representation of mainstream cinema. This device challenges Hollywood's visual monopoly through the creative appropriation of already existing materials, comparing those films that misrepresent the city with those others that adopt a more truthful approach: for example, neo-noirs that teach to forget the power corruption, from *Chinatown* (1974) to *L.A. Confidential* (1997), are countered with neo-realist films that depict the everyday experience in the less affluent neighbourhoods, such as *The Exiles* (1961) or *Bless Their Little Hearts* (1984). Consequently, *Los Angeles Plays Itself* stands as a city symphony in reverse that cleverly warns against the systematic tendency towards fake and oblivion of the cinematic city. The analysis of its formal and narrative strategies will allow us to understand how metafilm essays can indirectly represent any city in the world, and also how they can review and criticize its previous cinematic representations.

The noir city

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Film noir consists of a cycle of American crime films from 1941 to 1958, later classified by the French critics. Under this label, these films share a pessimistic world view rather than established conventions. Above all, their stories about alienation and death hold a close relationship with the urban context they are originated in, deriving from the urban imaginary of hardboiled literature.

The city in film noir is its main stage but also its main subject: visually, it establishes the atmospheres of fear and alienation; and thematically, the stories can be considered as portraits of the real urban life struggles in post-war American cities. The cycle can be historically situated in a period of drastic territorial changes, from centralized dense cities to metropolitan areas with adjacent suburbs and strong infrastructure. Therefore, main issues such as decentralization and urban blight that made great cities, especially their downtown areas, into problematic places, are concurrent with the very image of the city as a foul place in these films. Moreover, moving from studio to real cities, the noir cycle documented and, at the same time, subjected the representation of its physical manifestations to a pessimistic view. An attitude towards the city that is due to a conflict of principles between the two major influences: neo-realism and German expressionism.

This study aims to reveal these relations through the deconstruction of two noir "cities" in two movies, "Double Indemnity" set in Los Angeles and "Killer's Kiss" in New York. By understanding how a film noir interacts with these specific geographies, it is intended to draw a significant insight in the web of complex relations between the cities and film noir.

L'Année Dernière à Marienbad, de Alain Resnais. O cinema enquanto labirinto ou arquitectura do (im)possível

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Em L'Année Dernière à Marienbad (1961), Alain Resnais actualiza, segundo o seu próprio estilo e contexto histórico, o mito do labirinto à luz da sua dimensão espacial, temporal e cerebral.

A acção decorre em Marienbad: palácio barroco, de decoração faustosa e fria; corredores e portas a perder de vista; um jardim à francesa de grande extensão. A trama é simples e vertiginosa: o protagonista brinda a protagonista com um passado, um porvir, a liberdade. O filme é a persuasão a que ela é sujeita por ele. Mas a liberdade é perdição: quando ela lhe cede e ambos fogem daquele hotel, o jardim surge como novo dédalo onde poderão perder-se para sempre na noite. Os dois encontram-se inexoravelmente encerrados no labirinto, não só incapazes de se orientar no real físico (espaço de Marienbad), como na consciência de si mesmos.

Resnais filma aqui os labirintos modernos interiores e exteriores, uns projectados nos outros. O seu cinema nasce nos escombros da Segunda Guerra Mundial e é a partir de ruínas, espectros e de uma extrema fragmentação que constrói um universo habitado por errantes assombrados e assombrosos. O realizador regista a falha, tornando-a potência. O cinema surge aqui como labirinto que, partindo da arquitectura material, se projecta numa arquitectura mental sem fim.

The contemporary city under the cinema light

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Understanding the imaginary reality of cinema and its connection with architecture and urbanism, goes beyond the purely illustrative scenographic representations. More than realizing the distinction between real and imaginary, it's necessary to understand the relationship between these two dimensions, as much as the historic point of view, as those propounded, from thinking and reflecting about the contemporary city project. Chance yourself to thinking in a complex additional unit if we take the historical and esthetic's tangency that permeates this relationship.

Through the space analysis presented by cinematograph industry from early '80, it is possible to outline some hypotheses of how you can inquire about the design of the contemporary city project, in front of the big transformations that have passed the urban space, the identity of places, memories, ultimately, the identity of the cities through images, technology, network dynamics and discontinuous geographies.

This condition may be noticed more specifically based on three films, used in this research as support for reflection: from the chaos of overlapping high density extracts by Peter Greenaway, typical from the city like a palimpsest of contemporary city, from the Lars Von Trier's disturbing emptiness in the public space, to the Christopher Nolan's labyrinthine space based on discontinuous geographies of cities in networks.

The image as inevitable factor in contemporary society ensnares, deeper and deeper, the relationship between architecture and cinema along with construction techniques, technology and human relationships that transform the way of inhabiting the big metropolises.

“Em construção” de Guerin. Sistemas de profundidade do espaço plano

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O “falso” documentário *Em Construção* (2001) do realizador espanhol José Luis Guerin (1960) pode ser um exemplo de como os sistemas de projecção sobre o ecrã (des)constroem a realidade para a devolverem elaborada sob a forma de narração cinematográfica. Neste filme, além da projecção no ecrã de cinema, tomam-se outras projecções que aparecem na cidade, construindo-se uma multiplicidade de espaços que vão desde a visão urbana da regeneração do bairro barcelonês do Raval, até ao pormenor do espaço interior criado para uma nova vida. Mediante este recurso, Guerin faz uma reflexão sobre os mecanismos de construção, não de um edifício ou da cidade, mas do próprio cinema. Todo o repertório formal cinematográfico encontra a sua réplica nas tarefas de alvenaria. As janelas do edifício que se comportam como enquadramentos da câmara, os andaimes que empreendem um travelling particular, os focos da cidade que iluminam a cena para o cineasta, o símile da montagem no edifício que se reconstrói para depois se articular com um novo discurso. Com tudo isto, *Em Construção* vai-se convertendo num filme dentro de outro, numa sábia acumulação de sombras, sons e projecções; que também nos serve como instrumento para compreender as possibilidades que o enquadramento do ecrã cinematográfico nos oferece para explorar os diferentes sistemas de profundidade do espaço plano artístico e a sua tradução ao espaço arquitectónico.

Architecture storytelling

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Since our early studying years in architecture, we have realised that besides having a bodily experience of the real space, film can be the best way to experiment and share architecture. Nowadays, we are able to confirm that, through authors such as Juhani Pallasmaa, Gilles Deleuze, Guy Debord, John Berger or Laura Mulvey.

How can architecture be told?

Gaze and movement through space, still and motion pictures, space and time perception. The main intention of the paper will be to clarify the importance of films as a way to tell architecture by reporting an architectural short film process as well as its leading concerns.

We assume that there are determinant differences between looking, seeing and watching at the same time that there is a big difference between still and motion pictures, eye and body perception, and our main purpose is to understand that beyond these paradoxical concepts we can find through films the continuity which can get us to a narrative where architecture can be perceived.

We present as a case study a short film which is a joint project between our office EMBAIXADA arquitectura, and a young film-maker Mercês Tomaz Gomes and together we searched how can we document the construction of a building in progress. Believing that phenomenological processes can reach us to knowledge, we tried to tell architecture starting from a technical approach based on a time-lapse structure using a moving camera through body movement.

[De]Constructive hand. The architectural ruin in Jacques Tati's cinematographic work

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Na obra cinematográfica de Jacques Tati (1907–1982), a ruína contemporânea formaliza um instrumento crítico, com o qual o realizador interroga a tabula rasa defendida pela doutrina modernista, profetizando, ao mesmo tempo, o regresso pós-moderno à imagética da cultura clássica. Para concretizar estas ideias, em *Mon Oncle* (1958) e em *Playtime* (1967), o autor recorre a três processos antagónicos de ruína, resultantes de modos satíricos, construtivos e destrutivos, associados a gestos, simultaneamente demolidores e restauradores.

Hitchcock, a master of architecture in Film. A closer view to Frenzy

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The correlation between Cinema and Architecture is a theme increasingly discussed for those studying any of these artistic manifestations.

Alfred Hitchcock is a filmmaker who greatly influenced cinema worldwide and many basic spatial notions we all have, and his work and perspective are the studied objects of this paper. Rather than trying to understand how Architecture has influenced the work of this master filmmaker, it was important to understand how Hitchcock created space in his movie sets and explored it in order to take maximum advantage of them. It was also key to explain how Hitchcock has influenced the perception of space and of certain architectural elements as well as the symbolic meanings they may have acquired because of his films.

The bathroom, the tub, and the shower curtain, were never the same after Psycho, nor were motels involved in such a daunting atmosphere. The church towers have never been as vertiginous as in Vertigo. The windows were never as indiscreet as in Rear Window.

Parallel Cities. Film as architectural tool

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Parallel Cities is the title of a research project in which film is a central instrument to identify and analyse architectural problems. Film and video are traditionally considered tools for representation and are usually used in the realm of architecture in ways similar to presentation models, perspective renderings and architectural photography. There are however other tools that might be even more important within the architectural process, those which drive reflection about space and architectural problem solving: sketches, conceptual models, photography documenting process. All of these tools are crucial to the architects' design process. One of the fundamental purposes of this research project is to promote the use of film and video as design tools. Other research fields, such as anthropology, use film and video as a research instrument. In anthropology, ethnographic film is a research tool which had a far reaching impact in contemporary documentary cinema. In architecture, film was used as a research instrument in William Whyte's "The Social Life of Small Urban Spaces" (1980), which has served as the main source for the development of our project. We propose to observe the social interaction that occurs in recently modified public spaces – such as Largo do Intendente in Lisbon – bringing forth new patterns of occupation, as well other architectural problems that are still open. Thus, video becomes an instrument that allows the architectural project to be continually questioned and redesigned, and it extends the span of the architectural project into its built and occupied existence.

The Prototype City

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The Prototype City is an idea of design. It is also a fragmented project. It is the image of architectural and urban design which does not want to leave paper but explores its metanarrative and urban hypertext. The plot is the in-between. It helps Object-City to answer the gaps of contemporary city. This system of gaps is cinema's legacy. The Prototype City wants to be cinema as thought in a screen.

Cinema, cities and interstitial landscape. Wim Wenders and the fascination with emptiness

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Clearly, some proposals in contemporary art show a kind of fascination towards interstices, heartening a perception of these urban areas as sites where waste is raw material. It is possible highlight the work of Wim Wenders as a filmmaker with a unique approach. Beyond his interest for the city, he accepts the fascination for such 'urban injuries' registered over time, ensuring that 'those "black holes" carry more history than any book or document'. From his early films, one can observe an interest in seeking interstices, empty plots and construction sites. Is there a subtle provocation against urban planning reclaiming these landscapes, preventing them from any intervention? Is it an invitation for the city to preserve the condition of these 'urban pauses'?

Today, contemporary ruins are becoming progressively more common and inevitable in our visual memory. Therefore, it is most relevant for architecture and urbanism to take from lessons that the work of Wenders could reveal, either between the lines in his texts or coded in his films sequences, every time a character appears wandering within an interstice. That beauty in the ruins that art has been offered as evidence that something went wrong in modernity he manages to portray it stressing that the interstitial embodies a spirit of regeneration, not material, but human, not through architecture, but by encouraging a different manner of seeing and inhabiting the interstitial.

The narrative and cognitive sequences of spaces: "La grande bellezza" by Paolo Sorrentino

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Nowadays architecture, as well as all visual disciplines, is strongly conditioned by the world of communication and it is often described and theorized as a real medium. This paper sustains the parallelism between architecture and media, with a specific focus on the concept of narrative and cognitive sequences.

The editing of sequences is a method to design starting from the concept of time-space and shared by architecture and cinema. Considering architecture, this is a fundamental system to arrange the space related to the creation of an interface of connections between the environment and the human beings. The goal of the paper is to understand the fundamental role of sequences in a movie and, consequently, in architecture, and how the editing process could change the human experience of spaces.

The paper focuses its attention on the specific case of study of Rome as seen in "La grande bellezza" by Paolo Sorrentino. In this movie, in particular, the sequence of frames has not a linear narrative structure but a cognitive role based on a complex system of connections and references. The space and time are stressed in order to create a new dimension: the architecture of the city actually changes its nature and the movie reveals, thanks to the editing process, a new contemporary Rome.

Spaces of exclusion. The expressive cinematic space of Pasolini's Rome in Accattone and Mamma Roma

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This paper examines how Pasolini's reworking of the real city of Rome through cinematic style results in the generation of an expressive cinematic space that reflects the social and geographical exclusion of Rome's lumpenproletariat and periphery. Focusing on Pasolini's films *Accattone* (1961) and *Mamma Roma* (1962), this paper breaks down the cinematic image into urban narrative layers to analyse how – from the people Pasolini chooses, to the (sub) urban environment and buildings he frames – each fragment of the real city is carefully reworked through stylistic techniques to gain an expressive layer. Pasolini addresses Rome's periphery of mass housing projects and provisional tenements – the “borgate” – and idealises pimps, prostitutes and thieves as critical symbols set against a society that excludes them. He consequently epitomises the borgate's vulnerability and powerlessness in the face of social, cultural and geographical changes that occurred in Rome in the 1960s. While *Accattone* constructs an allegorical space of distances and marginality, *Mamma Roma* reveals the failed integration and oppression of the city's underclass through mass housing projects. This paper contributes to the multidisciplinary debate on the city in cinema, by analysing how Pasolini's use of cinematic style generates an expressive cinematic space out of the city's real components.

Requiem for a demolition. The Fontainhas neighbourhood in Pedro Costa's cinema

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This paper seeks to understand the vicissitudes in the destruction of physical space and how one can shoot and show the decline in the act of inhabiting.

Taking as case studies the movies "In Vanda's Room" and "Colossal Youth" directed by Pedro Costa, the gradual degradation of a neighbourhood – the now defunct Fontainhas neighbourhood – is the motto for assimilate the stories of the characters and its role as inhabitants of a territory in which nothing is alive anymore. So much so that the neighbourhood itself becomes, in the eyes of the camera, a kind of character that comes to life by itself, in which space is no longer alone in its entirety, field becomes counterfield, nonplaces become inevitably in what their protagonists want, "because all houses tumble and are already remains or not them at all, because the neighbourhood streets are also houses" (João Bénard da Costa on "In Vanda's Room").

From the analysis of scenes, stills and interviews, the proposal seeks to trace the bi-dimensional cartography of the Fontainhas neighbourhood (before and after: the demolition and subsequent relocation of its inhabitants) in order to see how the view of Pedro Costa reveals the spatial identity on screen: an anonymous architecture that keeps distance from the rules of urbanism.

The other City Symphony(-ies). “The city that never rests” and the multiple Cityscapes of Rotterdam

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In the interwar period the city symphony was a highly popular film form. Its most famous and well-researched examples, such as BERLIN – DIE SINFONIE DER GROSSTADT or MANHATTA, focused on the industrial metropolis. However, the phenomenon went beyond the metropolis by capturing mid-size cities such as Ostend, Nice or Rotterdam as well. This paper investigates how specific formal characteristics of the city symphony are applied to such mid-size cities by discussing DE STAD DIE NOOIT RUST (THE CITY THAT NEVER RESTS, 1928), a film by Friedrich von Maydell and Andor von Bary about Rotterdam and its harbour. The paper introduces the notion of the mid-size city and relates it to the city symphony features and modernity by analysing how these aspects come together in the Rotterdam film. In its final paragraph, the paper also deals with the issue of multiple versions since THE CITY THAT NEVER RESTS existed and has survived in several variations. Since recently, this includes the premiere version from 1928 as well that has been reconstructed by EYE Film Institute Netherlands in 2010/2011. The different versions imply different cityscapes and consequently put another layer to the study of the mid-size city symphony and the relationship between moving images and urban spaces.

Narrating the cinematic city. Constructing filmic arguments

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This paper presents a novel analytical toolkit for researching the multiple reconstructions of the urban terrain on the canvas of the screen. Our conceptual tool aids the mining and retrieval of spatial cues embedded in the cinematic frame by means of a rigorous annotation strategy with descriptive metadata. Metadata fields have been sourced from our gleaning of relevant literature on urban history and theory. This method is modelled on an extensive study of the formal and stylistic characteristics of city symphonies, conducted previously by the first author. The examination of the cinematic reconfiguration of Athens is utilised here as a proof-of-concept case-study that demonstrates the heuristic value of the proposed method and showcases potential applications with on-line digital media content delivery. Our rigorous and systematic analyses and interpretations of two tourist documentaries from the late 1960s, John Christian's 'White City' (Greece, 1968) and Carl Dudley's 'Wide Wide World: Blue Holiday' (USA, 1965), are expected to sustain a more comprehensive understanding of the way the cinematic image of the city was constructed, deconstructed and reconstructed during the period of optimism that was associated with the rapid development of the Greek city alongside the growth of the Greek economy. The shot-by-shot neo-formalist analysis of these two works and the ensuing statistical processing of the accumulated metadata afford us the opportunity to consider how spatial narratives are structured. In this respect, our research puts forward a coherent proposal for dealing with archival material creatively, drawing extensively on literature on urban history and theory.

No parking anytime. Automobility and the transformation of New York in independent postwar city films

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After World War II the automobile, along with the infrastructural alterations its popularity mandated, radically transformed New York City. The city's Haussmann-esque master builder Robert Moses viewed the city in Corbusian terms as a "factory for traffic" and oversaw the construction of a vast network of parkways, expressways, bridges, and tunnels linking the city to its booming suburbs and beyond. While Moses championed speed and flow, his chief opponent, architectural critic Jane Jacobs, equated the proliferation of freeways, onramps, and parking lots with the "sacking of cities", arguing that automobile-based urban planning was antithetical to the diversity of uses and personal contact required to sustain the "ballet of the good city sidewalk."

The tension between these dueling stances on the car's place in the city is registered in the city films of New York's burgeoning independent film scene. While some like Hilary Harris's *HIGHWAY* and Shirley Clarke's *BRIDGES-GO-ROUND* (both 1958) indulge in the abstracting potential of high-speed transit, others such as Ernie Gehr's disorienting *SHIFT* (1974) or Rudy Burckhardt's melancholic *DOLDRUMS* (1972) view cars and roadways from detached perspectives that mitigate the visceral thrill of driving and provide space for critical reflection. This paper demonstrates how automobility not only altered the way city films were shot, but also their thematic foci. In particular, it considers how avant-garde and documentary filmmakers mobilized cars and roadways to articulate discursive perspectives on the increasingly decentralized city.

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Research Project

Silent Rupture. Intersections between architecture and film. Portugal, 1960-1974

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