

DOI: 10.7596/taksad.v12i1.3236

**Citation:** Temel, S. C., & Polatoğlu, Ç. (2023). The Concept of The Urban Flaneur in The Relationship of Cinema and Architecture. *Journal of History Culture and Art Research*, 12(1), 38-52. doi: <http://dx.doi.org/10.7596/taksad.v12i1.3236>

## **The Concept of The Urban Flaneur in The Relationship of Cinema and Architecture \***

Selda Cansu TEMEL<sup>1</sup>, Çiğdem POLATOĞLU<sup>2</sup>

### **Abstract**

The experience of time and space is one of the main veins of cinema and architecture. The area where the two disciplines intersect in this direction can be read within the framework of the images created by the films through flowing images. The created images allow the perception and reading of the space. The way the cinema presents space expansions through montage leads to a similarity between the experience of a flaneur traveler in the city and the cinema audience. The study, which developed within the framework of the idea that cinematographic approaches are an effective tool in reading individual perception in urban space, aims to read the ways in which the relationship of the individual with the place as a traveling observer is transformed into information with cinematographic tools, within the framework of the experience of the urban dweller of flaneur. In this direction, the way the films show the city as moving during the walk was tried to be read with the view of the city of flaneur. In line with the existence of the concept of flaneur in films, the silent and sound cinema periods are handled as two separate groups. In the silent cinema era, the camera viewfinder's wanderings in urban spaces are replaced by the character and narrative plot in the sound cinema era. As a result of the study, it was seen that an exemplary reading associated with the urban flaneur is possible in terms of the way the cinema uses and presents the city as moving fragments and the perception of the architectural space based on movement.

**Keywords:** Cinema and Architecture, Flaneur, Space Perception, Cinematographic Space

<sup>1</sup> Karabük Üniversitesi, 0000-0001-5712-9778, E-mail: seldacansutemel@karabuk.edu.tr

<sup>2</sup> Yıldız Teknik Üniversitesi, 0000-0002-9102-4969, E-mail: cpolatoglu@gmail.com

\*Article Info: This Study was produced from the doctoral dissertation titled "The Production of a New Space Between Building and Demolishing at the Department of Architecture, Yıldız Technical University.

## 1. Introduction

With the effect of globalization, the boundaries of the field of expertise and interaction areas are blurred in many occupational groups. Architecture, which is one of the main areas affected by this change, has a thinking system that is shaped in many ways by being associated with different disciplines. Benefiting from many technical knowledge as well as art and aesthetic theories, architecture is influenced by the interdisciplinary interaction that has become widespread in the 21st century, gaining its existence as a form of communication beyond being a producing profession. One of the disciplines in relation with architecture is cinema, which includes all branches of art. The dimensions of motion, time and space are important partnerships between the disciplines of cinema and architecture. Perceiving and constructing the space in the form of fragments, which allows an innovative experience in the fields of architecture and cinema, is a revolutionary idea in today's time-space experience.

When we look at the relationship between cinema and architecture, it is seen that both sides feed on each other. While every film produced provides information that can contribute to architecture visually and intellectually, it creates an experimental environment for both space design and space perception. Studies carried out at the intersection of architecture and cinema can be divided into two groups: the representation/reproduction of architecture in cinema and the effect of cinematographic concepts on the architectural design process. While cinema reproduces the space according to fiction, it also becomes a recording tool as a document witnessing history. Cinema can present the political, social, cultural and social change of a city and the stages it has gone through with material reality. This documentary narrative, undertaken by the cinema, has been the subject of many studies carried out in the field of cinema-architecture.

Today, the experience of space rather than its physicality is a concept that comes to the forefront. Space occupied by the body and shaped by the body is a phenomenon produced by the society. The production of space, which develops as a physical and mental process, produces the social, social and cultural system along with living spaces. The boundaries drawn during the design of the space define the framework of the action and the program, and invite the user to the experience of their own boundaries. But today's world is more ambiguous than these boundaries. While living in an age where the real and the unreal are intertwined, life accelerates, housing becomes difficult and everything is consumed very quickly, including space, it is necessary to rethink the place of the border concept in design. Experiencing the changes in the city directly in them will undoubtedly provide more data flow to the individual. The individual's positioning himself in the city and communicating directly using all his senses will enable him to grasp the expression of the context and place more strongly. Fixed or mobile city experience creates perceptual differences. An observer navigating the city can interpret and visualize the city better than a fixed user. Today, the experience of time and space is mixed with each other through speed. As a result, two dimensions, the spatialization of time and the temporalization of space, are reversed (Pallasmaa, 2011). The act of movement establishes a relationship with potential between the dynamic person and the space. The act of movement experienced in the space creates a variable image in the space. The time spent between the space and the user also plays an important role in the formation of the image.

The experience of the city in motion takes place similar to the sequential playback of the image in the cinema. Cinema is a branch of art that interacts with the field of architecture, as it can obtain a moving image from the physical space, create a new representation, in short, establish a direct relationship with the space. This interaction of cinema and architecture has been a subject that has been discussed by many researchers for many years. *“Architecture exists, like cinema, in the dimension of time and movement. One conceives and reads a building in terms of sequences. To erect a building is to predict and seek effects of contrast and linkage through which one passes (...). In the continuous shot/sequence that a building is, the architect works with cuts and edits, framings and openings (...). I like to work with a depth of field, reading space in terms of its thickness, hence the superimposition of different screens,*

*planes legible from obligatory joints of passage which are to be found in all my buildings (...)* (Pallasmaa, 2007)' (Keleş, 2019).

The study aims to read the ways in which the relationship of the individual with the place as a traveling observer is transformed into information with cinematographic tools, within the framework of the experience of the urban flaneur. The urban flaneur, who emerged with the construction of Parisian passages in the 19th century, explores the invisible areas of the city with the act of walking. Space perception encountered while walking differs from two-dimensional expressions with the addition of time and movement factors. The event and speed in the space allow the flaneur to perceive the fixed views in multiple perspectives, in parts. This walking state where all the senses are triggered and concrete participation in the space transforms the act of architecture into a way of being included in life beyond design. It is thought that the representation and reproduction of cinematographic tools in the axis of movement and time will provide an important perspective in determining the boundaries of the study. Today's spaces, where the reality of representation and the representation of reality are mixed together, are already like a cinema screen. Actions, events and behaviors taking place in the space do not escape from the viewfinder of the user, who acts like a camera eye, and can be reproduced mentally by montage. In this study, which aims to create a reading tool with the concept of the flaneur and the spatial representation of the cinema, an examination was carried out on the films in which the flaneur identity is at the forefront. The study aims to contribute to the literature by examining the potentials of being a flaneur in the city, reading daily life and exploring the situations that occur on the street scale. In this direction, opinions and approaches about the use and presentation of urban space are discussed through selected films.

## **2. Urban Flaneur and State of Mobility**

Flaneur, an urbanite who emerged with the construction of Parisian passages, is a wanderer in the bourgeois class. For the citizen of Flaneur, the passages of Paris are a home. The flaneur, hiding, living and wandering in the crowd, is protesting the modern world where people are running after work. (Benjamin, 1936; çev. Cemal, 2020, sy:131-148).

With the birth of the modern city, the flaneur began to appear in the new spaces of the city. Benjamin creates a narrative by recording the 19th century Parisian passages in line with the observations and experiences of the new urban identity, which is described as flaneur, in his work 'Passages'. With the created flaneur narrative, an observer identity is revealed in the city reading. Throughout history, the concept of flaneur has been referred to with various themes such as wandering, nomadism, observation, lack of belonging, and individualization. Flaneur takes a stance against absolute concepts and situations accepted by society and continues his life with his personal experiences in line with his observations (Çetinkaya, 2012, sy:24). Köse (2012) defines the state of mobility as '*a photograph of the distances taken with the hazy steps of consciousness brought to the climax*'. The tool used by the flaneur while positioning himself in the city is his individual perception. With the flaneur's walking action and the perceptual experience that develops with it, fragmented views are obtained and mind maps with endless alternatives replace fixed maps. During the walk, he traces the moment in the city where he is in a lively encounter and grasps the spirit of the time with his experiences. Images that are constantly exposed in daily life are thoughts that are processed as a part of individual memory. This visually acquired experience is mentally manipulated and creates new individual meanings, similar to the montage technique in cinema. The image that gains meaning individually becomes a part of our subjective experience by being added to our mental archive (Galofaro, 2017). According to Louw (2016), not only the spatial experience of the person but also the time experience develops and is defined during the tour. Comprehension of the difference between real time and experienced time takes place in the mental and emotional context, while the use and development of memory and imagination are in question (Louw, 2016).

According to Vidler (1993), the flaneur traveler's desire to participate in reality and life, focusing on moments that escape the attention of the crowd, exploring the city like a detective and being inside

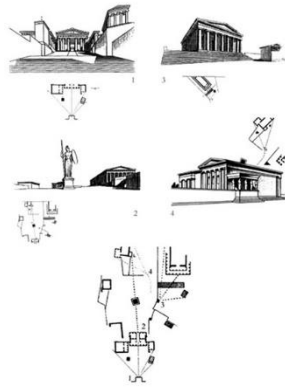
like a peddler brings him closer to a film director. In addition, the daily life and living space of the flaneur are also suitable for filmic representation. The suburbs, districts, slums, desolate areas, crowded centers, shopping areas and passages of the city are areas where both the flaneur and the camera device are frequently wandered. According to Vidler (1993), the act of traveling, which allows the simultaneous perception of the actions taking place in the space and the space, gets closer to the cinema in terms of method and purpose, by capturing moving sections and presenting the individual to the world of perception.

Rollo May, one of the pioneers of American psychology and existential psychotherapy, deals with the issue of creativity from the perspective of philosophy and art in his book "The Courage to Create". While investigating the nature of creativity, May (2003) mentions that what draws attention is 'encounter'. For example, painters encounter the landscape they will paint, or scientists experience a similar situation with their laboratory. This encounter situation may involve a will power of will, or it may develop coincidentally. The concept of encounter is important to make visible the distinction between an individual's talent and creativity. Talent can be perceived as a mental thing that an individual acquires from birth. Its use or non-use does not change its existence and its measurability is protected. However, creativity is only made visible when it is realized in action. (May, 2003; sy:73, 74). May (2003) defines creativity as the encounter of the conscious individual with his own world. For the encounter and the creative ideas that follow, the mind should be free in distraction or in daily life (May, 2003; p: 90). The encounter of the flaneur with the city reveals a similar state of creativity. At the moments of encounter, the holistic and sequential view of the city changes in the mind of the flaneur, and with the experience and cinematographic perspective, expansions are formed in layers. The flaneur, who is a city narrator, thus re-reads the city.

Flanuer's way of thinking is an important method that can be used to read the city as a text, to explore its social areas and to reconstruct it with never-ending individual experiences. The flaneur is an observant hero who creates stories while aimlessly wandering the streets, draws original road maps while following the trail, and explores the city with a playful experience every day. Flaneur identity is one of the observation tools of many studies today. The journey of the flaneur in the city is also very inspiring for architects. This study focuses on the perspective of the flaneur, who captures images by exploring the urban space in movies, while associating cinema and architecture with each other in the context of this effect of images on creating meaning.

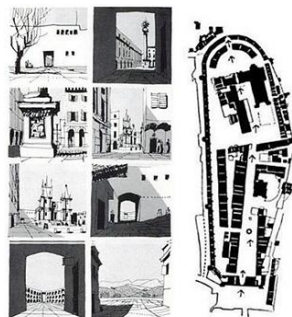
### **2.1. On Being a Pedestrian Traveler in the City**

Director Eisenstein, who has carried out experimental and theoretical pioneering studies on the concept of montage in cinema, mentions that the ancestor of cinema is architecture in his article titled 'Montage and Architecture'. Eisenstein (1989) deals with the concept of montage with the idea that a new meaning and integrity will be formed when two different images come together. In this direction, it aims to create a new reality with visual fragmentation during the juxtaposition of images and the repetitions of movements at different times. Eisenstein (1989) describes architecture as a better form of cinematic montage and deals with the subject as a way of perceiving and experiencing space. Eisenstein (1989), who started his article "Montage and Architecture" with the concepts of "route" and "road", states that a person's space perception has two forms: "visual path" and "architectural path". The visual theme takes place in the form of creating a space in the mind through the images presented to the fixed person. The architectural theme is the spatial information that occurs in the mind of a person in motion through the experience he has acquired as a result of his movement (Eisenstein, 1989). Eisenstein explains the concept of architectural theme with the example of the Acropolis. Accordingly, he mentions that the Acropolis offers a holistic monumental space experience with 4 consecutive picturesque views arranged according to a moving viewer.



**Figure 1 :** The Sequential Experiencing of the Acropolis (Eisenstein, 1989)

Gordon Cullen was one of the pioneers who carried out studies on the experience of physical space in the axis of movement and time. In his book titled "The Concise Townscape" published in 1961, he mentions that three concepts, namely "optics, place and content", are effective in perceiving urban space. Cullen (1961) discusses the concept of "serial vision" based on the experience of perception through motion under the title of optics. According to him, serial visions are an important element in the perceptual and cognitive experience of space. The concept of serial visions is associated with the visual perception of the city user in motion, similar to Eisenstein's experience of reading the city with sequences. According to Cullen (1961), awareness can be created in the design of public spaces by studying the effects of serial visions on urban users. Through this awareness, urban orientation will be provided by the mind map produced by the city user throughout his journey. Cullen (1961) prepared a photographic scheme and developed urban reading suggestions by using these three factors as a method in the cities he selected as a sample. In the generated serial visions diagram, each arrow and dot shown in the plan represents a point of view and the drawn perspective. Along the route following the arrows, real space perception emerges with the montage of perspectives.



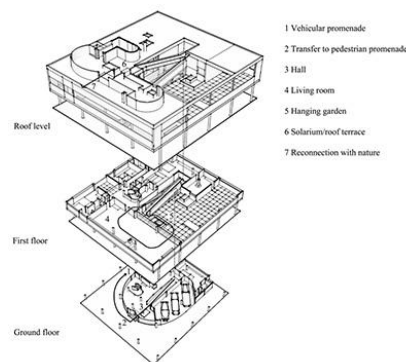
**Figure 2:** Cullen's serial vision diagram (Cullen, 1961)

According to Penz (2004), navigation, besides being simple and accessible, is the most economical narrative tool. Meaning in the narrative is realized by associating image fragments that are successively or overlapping each other by creating different layers (Özdamar, 2019). It is the spatiality and temporality of motion-based images that bring cinema and architecture closer together in the idea of creating narratives. Movement and architectural wandering create a new and experimental space in the representation of time by creating a contrast in the architectural discipline, which is known as static by nature (Wu, 2008). In the next part of the study, the concept of architectural navigation will be discussed by reducing it from the urban scale to the building scale. In this direction, pioneering studies that center the movement in the architectural design process will be examined.

## **2.2. Movement Axised Architecture - Promenade Architecture**

The cinematographic experience of the space in the form of a string of sequences is an important awareness in the communication of cinema and architecture. Le Corbusier was one of the names who

dealt with the subject of experiencing the space through sequences in the architectural design process, with his approach to 'Promenade Architecture'. The French word 'Promenade' means stroll. Corbusier's travel architecture is similar to Eisenstein's architectural theme reading. The Villa Savoye project, designed with this concept, is very important in that it allows the embodied experience of movement in the space. Le Corbusier, while describing Villa Savoye, uses the word "circulation" instead of the tour and mentions that this tour is continuous and unexpected. The eye of the person who experiences it during the tour is like a camera eye and perceives the experience gained during the movement by montage. Horizontal windows, which Corbusier describes as one of the five criteria of modern architecture, similarly provide visual frames between the interior and exterior of the building, allowing the user to experience the narrative of 'framing' (Keleş, 2019). Promenade architecture enables a cinematographic space experience with the visual communication system it has established from fragmented reading to integration. In this context, it is a spatial tool for the person to interact with the surrounding environment.



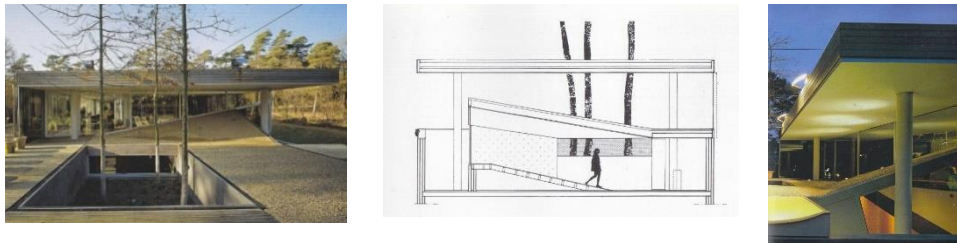
**Figure 3:** Villa Savoye promenade (Louw, 2016)

Perceiving and constructing the space in the form of fragments, which allows an innovative experience in the fields of architecture and cinema, is a revolutionary idea in today's time-space experience. With this method, as in the example of Villa Savoye, the experience of space turns into a narrative production in the mind. Similarly, the city of San Francisco opens up layer by layer with the use of montage in Hitchcock's film *Vertigo*, allowing us to experience the space with the steps of the character in the film (Pallasmaa, 2011). The serial views scheme introduced by Cullen (1961) also offers the city user an urban experience similar to that in the movie *Vertigo*. The only difference between them is that the user movement in the urban experience is not in the movie audience and the process that takes place occurs only in the mind. Bader (2018) talks about the relational situation between cinema and architecture in her article titled "Museums and urban life in the cinema: On the ordinary and extraordinary architectural experiences":

*"On the eve of cinema's invention, a network of architectural forms produced a new spatio-visibility. Such venues as arcades, railways, department stores, the pavilions of exhibition halls, glasshouses, and winter gardens incarnated the new geography of modernity. They were all sites of transit. Mobility – a form of cinematography – was the essence of these new architectures. [...] Film shared much in common with this geography of travel culture, especially with regard to its constant reinvention of space."* (Bader, 2018).

In Le Corbusier's promenade architecture, cinematography has an effect on the pattern of space that is allowed to be perceived only in travel. The careful construction, cascading and assembly of each image, as in a motion picture, provides a cinematographic experience in Corbusier's Villa Savoye structure. In line with Corbusier's discourse that the house is a machine, Villa Savoye is designed like a cinema machine and can be read as a whole of frozen images. In the Villa Savoye project, Le Corbusier transforms the architectural elements into a spatial sequence with a continuous orbital path. The opening of the space takes place with a ramp and rising levels. In Koolhaas architecture, it is possible to read a promenade similar to Le Corbusier's promenade architecture. For example, in the cross

section of the Dutch House structure and Kunsthal Rotterdam Art Museum in the Netherlands, the promenade is a striking element (Böck, 2015).



**Figure 4 :** Dutch House, URL 1

### **3. Flaneur Concept and Urban Experience in Cinema Narrative**

Baysan Serim (2014), who describes the relationship between the disciplines of cinema and architecture as an alliance, states that both disciplines are under the influence of a heterogeneous system formed by intellectual, scientific, social, institutional and aesthetic relations. Architecture and cinema are based on similar approaches since they take man and the relationship established with the world at the center. The production stage of both disciplines is similar to the transition from the mental process to the concrete production area. In the disciplines of cinema and architecture, a form of communication based on visual perception and images is created with the human mind through embodied works (Erdoğan and Yıldız, 2018).

Many areas such as production of space, perception of space, imaginativeness, and the relationship of meaning to space are guiding for architects in reading movies from an architectural perspective. The ways in which cinema uses the architectural space offer a new field of experience in the analysis of daily life and social relations. In addition, the fact that cinema can produce spaces that do not exist and present real/unreal experiences in time and space with the semantic shifts it creates is inspiring for the discipline of architecture. Another of the possibilities that cinema offers to the discipline of architecture is the documentation of films as historical evidence reflecting the spirit of the period. The socio-economic, cultural and social changes, periods and movements that took place in the cities allow further reading.

During the urban experience, the space perception is formed in the form of a filmic montage. The space, which forms the basis of both disciplines, is perceived by bringing together montaged single images in various ways. Cinema is freer than architecture because of the virtual tools it has in montage and arrangement of individual images. Cinema venues can be designed as a completely imaginary reality or can be presented as a representation of reality. In films, the use of space becomes the main theme, sometimes getting ahead of the scenario and the character, as well as conveying the plot to the audience through the characters and scenario (Atacan, 2018). With the revitalization of urban and/or spatial images that have taken place in the collective memory in cinema films, a reading can be developed for the ways in which spaces are used and perceived. In addition, the change in the represented spaces is revealed and recorded with chronological and cultural images within the created urban context.

With the Lumiere brothers, the camera viewfinder, which was aimed at the streets, gardens, parks, working people, buildings, and trains, started to present a similar image to the audience (Baysan Serim, 2014). In this period, a form of cinematic vision called urban symphonies emerged, especially about various modern cities that developed, modernized and changed shape. In the created city symphonies, many images of the city and urban life were reassembled with cinematographic tools such as collage and montage. In urban symphonies prepared in this direction, the camera acts as an urban flaneur and creates new images. The new form that the silent city symphonies gained with the articulation of the

plot and dialogues can be read in the cinematography of some directors in the sound cinema period. When it comes to the period of modern cinema, the flaneur camera, which is described as a tool in the way the city is experienced, leaves its place to the movie heroes.

Within the scope of the study, the concept of flaneur in motion pictures was examined under two headings as silent and sound motion pictures. This distinction has emerged within the framework of the presence of the urban flaneur in films. While the identity of the urban flaneur in silent movies is shaped around the camera's viewfinder, the concept of flaneur gains an individual identity with the random and/or planned wanderings of the characters in the city spaces when it comes to the sound cinema period. In this direction, under the title of silent films, *Only Hours* (*Rien que les heures*, 1926), *Berlin: Symphony of a Big City* (*Berlin-Die Sinfonie der Großstadt*, 1927), *The Man With the Movie Camera* 1929 and *A Propos de Nice*, 1930 films are discussed. Under the title of flaneur identity in sound cinema, *My Uncle* (*Mon Oncle*, 1958), *Playtime*, 1967), *Barcelona*, (*Vicky Cristina Barcelona*, 2008), *Midnight in Paris*, 2011) and *New A Rainy Day In New York*, 2019 movies were reviewed.

### 3.1. The Urban Flaneur in Silent Cinema: The Eye of the Camera

Since the emergence of cinema, the discussion of fiction and reality in narrative has been one of the ongoing debates for a long time. The difference of documentary cinema from fictional cinema is that reality is presented to the audience without being manipulated. Documentary filmmaking, in which the relationship between cinema and reality finds an area of experience, first came to the fore with the Lumiere brothers' movie "Arrival of a Train at La Ciotat" in 1895. After the movie "Arrival of a Train at La Ciotat", in which an ordinary day in daily life is told, many films were shot in the twenties, dealing with realism and documentary narrative. In the center of the films shot in this period, the cities whose faces changed with the economic and social transformations often took place. In the films shot, the changes of modern life are presented to the audience through sections from daily life. In the films of the period, which are called urban symphonies, the images are rhythmically edited in harmony with the music. The genre of urban symphonies not only represents the city, but reinvents it, allowing the city to play as a character in the film narrative and to stand out as one of the main elements. (Penz ve Lu, 2011). Within the scope of the study, the following films that stand out in this genre are discussed: *Only Hours* (*Rien que les heures*, 1926), *Berlin: Symphony of a Big City* (*Berlin-Die Sinfonie der Großstadt*, 1927), *The Man With the Movie Camera*, 1929 and *A Propos de Nice*, 1930.

In France, Cavalcanti documented a day in Paris with the 45-minute film "Rien que les heures" (Nothing But Time, 1926). The film presents the awakening in the suburbs of the city with the sunrise, the return of those who spend the night outside in the morning, the workers who leave their homes early to go to work, the store employee who opens his shop, with an objective narrative. In the film, the camera wanders around the city as a flaneur eye and experiences a day in Paris



**Figure 5** : Rien que les heures, 1926, Alberto Cavalcanti

One year after the completion of Cavalcanti's film 'Rien que les heures', Berlin was recorded in the film "Berlin - Die Sinfonie der Großstadt" (*Berlin: Symphony of a Big City*, 1927) with a similar narrative. The silent film, which is one of the first examples of urban symphony films, was directed by Walter Ruttmann. In the film about a day spent in Berlin, the montaged images are linked by train and tram images. While the film dialectically combines the synthetic and imaginary cinematic portrait of the city



of Berlin, it is an important example of presenting fragmented motion pictures that are intertwined (Penz ve Lu, 2011).



**Figure 6 :** Berlin – Die Sinfonie der Großstadt, 1927, Walter Ruttmann

Another exemplary film in urban symphonies is *The Man with The Movie Camera* (1929), written and directed by the Soviet director Dziga Vertov, who made significant contributions to the history and theories of documentary cinema. In the film, the daily life of a socialist country is discussed within the framework of urbanization and mechanization. Similar to other city symphonies, the film depicts a day in the city from sunrise to sunset, and presents sections from daily life routines. Vertov, who has an important place in the cinema literature with his theory called cine-eye, states that the camera is more perfect than the human eye (Tağ Kaftalıoğlu, 2016). The audience is always reminded that what is watched is a movie, by including images related to the production process of the movie in the movie. In Vertov's films, which sees that what the audience sees must be real as a necessity in filmmaking, the camera as a cine-eye and the man with the camera in particular plays the role of a flaneur. Urban symphonies, in which urban parts are spatially divided into sections and collaged, form creative geographies by being rearranged in line with the narrative. Vertov's man with the camera synthesizes many different collages of the city as a new urban narrative in line with the principle of montage and continuity (Penz ve Lu, 2011).



**Figure 7 :** The Man With The Movie Camera, 1929, Dziga Vertov

The film "*A Propos de Nice*", shot by Jean Vigo in 1930, is another exemplary film in which the reality recorder effects of the camera are tested. In the film, the bourgeois life in the city of Nice, which is preparing for the carnival, is shown in the flow of daily life. The film centers on collage images of the attractions of the city of Nice. In this direction, the film is almost like a touristic commercial in which the city of Nice is promoted.



**Şekil 8:** A Propos de Nice, 1930, Jean Vigo

### 3.2. Urban Flaneur in Sound Cinema: The Eye of Character

In the form of cinema, which Deleuze (2021) conceptualizes as a time-image cinema, where movement and time are formed in direct relations, montage and image expression have gained a new dimension.

With this new form of cinema, the randomness and mobility in daily life, the relations in the formation of the direct time image, bring to the agenda the combination of plan-sequences. The power of thought leaves its place to a world specific to thinking with images placed in thought. (Deleuze, 2021; sy:223). In this direction, today's cinema has become a thinking tool for reading the world. With the time-image cinema, the movement-image in daily life has been replaced by this new optical phenomenon, which creates new relations by breaking away from sensory-motor relations and interacting with time and thought, images. In films where the image is at the forefront, the state of perceiving constantly evolving objects also captures the emotions. In this direction, each image is the display of a mental relationship through its frame. Characters can act, perceive and feel something in the movie, but they cannot witness the relationships that shape them. This is only possible with the movements and camera movements of the characters in relation to the camera. (Deleuze, 2021; sy:254). Thus, the audience comes to a more active position in the matter of perceiving the whole in the film. In this part of the study, the relation between the new technological tools (sound, montage forms, new expansions in camera movement) added to the silent cinema and the movement, time and actions in the relatively recent period is examined within the framework of the flaneur identity. In this direction, the study was developed in the center of films selected from the filmography of Jacques Tati and Woody Allen, two master directors focusing on the city, urban and everyday life.

French director Jacques Tati has become an important name in the history of cinema with his critical approach to the socio-economic and political conditions of everyday life. In Tati's films such as "Mon Oncle" (1958) and "Playtime" (1967), changing modern cities are experienced by urban flaneur and presented to the audience as a comedy element. In the movie "Mon Oncle", which has an important place in Tati's cinema, the transition period in post-war France is told. In the film, traditional life and the modern city are handled as two different worlds and differences are experienced through the character of Monsieur Hulot. The film tells the conflicts of Monsieur Hulot, who lives in an old, crowded and neighborhood culture, with his sister and family, who live in a new and modern living space, through the inexperience and clumsiness of the character. Despite being a sound film, Mon Oncle has little space for dialogue. In this direction, the narration of the film can be easily read through visuality.



**Figure 9 :** Mon Oncle, 1958, Jacques Tati

Monsieur Hulot is also the main character in another film of the director, "Playtime" (1967). In the movie Playtime, the city of Paris, which has changed socially and economically, is told through a day spent in the city by Monsieur Hulot and the American tourist group visiting the city. Monsieur Hulot, similar to Vertov's "cine-eye" theory, presents the flaws of the modern city to the audience by experiencing it. In the modernizing new metropolis of Paris, the individual's effort to experience and keep up with the new is critically addressed with the director's unique sense of humor.



**Figure 10 :** Playtime, 1967, Jacques Tati

It is possible to come across the traces of the urban flaneur in the films of Woody Allen, one of the masters of Hollywood cinema. Allen's cinema, which generally proceeds with a narrative fiction based on the psychological analysis of the characters, presents a realistic storytelling to the audience with this aspect. Cities play an important role in Woody Allen's cinema. It is possible to come across impressive uses of cities such as Barcelona, Paris and New York in the films in the filmography of the famous director. Set in the city of Barcelona, the movie "Vicky Cristina Barcelona" (2008) focuses on the weekend holiday of two close friends with the painter Juan Antonio, whom they met during their touristic trip to the city of Barcelona, and Maria Elena, who had been married for many years. In the film, the city of Barcelona is frequently featured, becoming an important subject of storytelling. The city of Barcelona is introduced to the audience, sequence by sequence, with the flaneur-like wanderings of the characters in the city.



**Figure 11 :** Vicky Cristina Barcelona, 2008, Woody Allen

Another Woody Allen film, "Midnight In Paris" (2011) tells the journey of a couple named Inez and Gil to the city of Paris. The film progresses within the framework of the surreal experiences of screenwriter Gil, who dreams of becoming a writer, during his midnight tours in the streets of Paris. Gil finds himself in 1920s Paris during his midnight tours in the city of Paris and participates in various events with many artists and literary figures he admires.



**Figure 12 :** Midnight In Paris, 2011, Woody Allen

The last film selected for review from Woody Allen's cinematography has been designated as "A Rainy Day In New York" (2019). The film is about the changes they go through when two young people studying at Yardley University come to New York City to spend a weekend. In the movie, the city is treated as an important part of the movie narrative, similar to other movies in Woody Allen's cinematography. The unique complex and cosmopolitan structure of the city is presented to the audience through the travels of the characters in the city of New York.



**Figure 13 :** A Rainy Day In New York, 2019, Woody Allen

#### 4. Evaluation

Within the scope of the study, the issue of space, which is one of the intersection areas of the disciplines of cinema and architecture, is discussed within the framework of the concept of flaneur. In this direction, silent and sound films, which are thought to contribute to the presentation of a space-

reading tool similar to the space experience of the urban flaneur, and which focus on the daily life experience, have been selected. The separation of films as silent and sound is actually the result of the differences that allow the effect of technology on cinema to be observed. Especially the way the concept of flaneur travel is handled in the film reveals this difference. In the silent cinema era, the narrative is activated by adding a poetic music to the rhythmically montaged images. When it comes to the sound cinema period, a new dimension has been added to the narrative with monologues and dialogues. It is seen that the concept of flaneur has undergone a change in this direction. In silent films, the camera that opens to the street wanders around the city as a flaneur, while in sound films, the characters experience the city within the framework of events and dialogues related to the scenario.

Under the title of silent films, "Rien que les heures", "Berlin-die symphonie der Großstadt", "The man with the movie camera" and "A propos de Nice" are discussed. The common feature of these films, which belong to the genre of urban symphonies, is the transfer of one-day sections of the daily life of a city to the audience. In these films, in which the effects of the changes taking place in the modern world on the city and urban life and the way they are experienced by the citizens are exhibited, a plot dependent on dialogue and scenario is different from the usual film narratives. The city experience is presented to the audience by montage the moments witnessed by the camera viewfinder opening to the street in various ways. In this direction, a one-day travel experience in the city is conveyed to the audience through the guidance of the camera. The camera acts as an urban flaneur and creates and records an archive by montage the visual images in line with the subjective point of view. While making the city the main subject, city symphonies use montage-based visual collages that are stripped of human clues (Penz & Lu, 2011). A new way of seeing is formed in line with the narrative in these films, which are created by montage sections from the daily life lived in the city. This new way of seeing allows the articulation of unnoticed details and ranges of motion to the viewer's existing mental schemas about urban spaces. Urban symphonies are cinematographic presentations of conceptual maps based on observation of the real world through the camera's flaneur ride. Films allow the topography of a city to be mapped together with its social and cultural context (Penz and Lu, 2011). In city symphonies, when the city is properly recorded by the camera, it becomes possible to understand modernity and identify it with the urbanite (Vidler, 1993).

Under the title of the second part of the study, movies with sound, "Mon Oncle", "Playtime", "Vicky Cristina Barcelona", "Midnight in Paris" and "Rainy day in New York" are discussed. Mon Oncle and Playtime movies contain very little dialogue unlike other selected movies. With this aspect, Jacques Tati cinematography is a continuation of the silent city symphonies. Monsieur Hulot, the leading character played by Tati and partnered in two films, experiences the city life, which has changed form in the modernization process, with his unique sense of humor. Monsieur Hulot, who exhibits an attitude that is foreign to modernity and technology, has difficulty in finding his way in the urban texture that is mostly similar to each other and cannot experience the spaces functionally. Tati conveys his criticism of modernism's loss of identity and the detachment of standardized functional solutions from daily life experience to the audience through Monsieur Hulot's flaneur-like city tours.

In Woody Allen's cinematography, urban narratives are used very effectively in the scenario. In Allen's cinema, the city appears as a leading character and shapes the plot around it. In most of Woody Allen's films, the audience is taken on a tour of the city through the characters. The movie "Vicky Cristina Barcelona" about two American friends' vacations in Barcelona, "Midnight In Paris" about a young couple's trip to Paris, and finally "A Rainy Day In New York" about two college lovers' weekend getaways. It gives the audience a travel experience in these three big metropolitan cities. In the films selected from Woody Allen's cinematography, the striking dialogues and experiences for the created existence and the processes of the characters' self-discovery take place in the chaos of urban life. Tourist characters, who go on a trip outside the city they live in, re-discover themselves in the process of returning to their homes from the city and take on a different identity. In the scenario and plot, the city makes an important contribution to this change. As a result, it is seen that in Jacques Tati's films, the city is handled as a critique of modernism with its social and cultural characteristics. In Woody

Allen's cinematography, urban images accompany characters and events, mostly with a nostalgia longing.

According to Starkey (2012), films make the moments that individuals experience in daily life more realistic and visible, thanks to the narrative of characters, stories and places. The world of film offers an experience area where the past, present and future are intertwined, as well as the remembered and imagined moments (Starkey, 2012). Within the scope of the study, it is seen that urban spaces are considered as an important film element in selected films in which the experiences of the flaneur citizens are examined.

## **5. Result**

According to Deleuze (2021), although the human eye can overcome a certain limitation with the help of devices and tools, it still cannot overcome all limitations. The formidable limitation is the immobility of the eye as a receptive organ, which expresses the variation of all images in the direction of a single privileged image. Cinema, on the other hand, offers a new perspective with the mounting tool it has in addition to the camera (Deleuze, 2021; p:111). While the cinema brings the images one after the other in a sequential manner, it creates an original movement in line with the idea it wants to create. With this creation, a cinematographic thinking mechanism is created by reconstructing the objective and abstract movement (Bergson, 2018; pp: 352-353).

According to Carroll (2009), movies have an active role in remembering and using collective memories and thoughts. Cinema screen affects individual perception by forming an image with its framing area (Carroll, 2009; pp: 67-71). The basic abstraction and direct appearances created in the films are the factors that trigger the imagination in the creation of the individual experience of the audience. The narrative setup, which is formed by the succession of images in movies, takes place in a way similar to individual thinking. However, unlike individual perception, films have the power to move the rhythm and direction of the flow of thought more freely (Langer, 2009; sy:80-81). The way images come together through montage in films offers a space-reading experience similar to Le Corbusier's Promenade architecture and Cullen's scheme of serial appearances. Especially in narrative films, many factors such as plot, time and space connections, characters' emotions, situations and thoughts can be read in relation to the whole through the perception of images in a certain order.

In this study, it is aimed to contribute to other studies carried out at the intersection of cinema and architecture disciplines in the literature, by taking the concept of "flaneur" as a new perspective on reading the city through films. The way the cinema presents the spatial expansions, the camera or the characters' experiences as a flaneur traveler in the city offers the audience a new and unique way of creating an image. In this direction, it is hoped that the study will contribute to future studies as one of the steps taken to understand the production of space and the perception of space in the disciplines of cinema and architecture through film readings.

## References

- Atacan, A. (2018). Bir Sinema Seti Olarak Ankara: Ankara Filmleri Üzerinden Kentin Mimarlık Tarihini Okumak. *Ankara Araştırmaları Dergisi*, 7(1), 125-146.
- Bader, A. P. (2018). Museums and urban life in the cinema: on the ordinary and extraordinary architectural experiences. *Emotion, Space and Society*, 29, 22-31.
- Baysan Serim, Işıl. (2014). Mimarlık ve Sinema İttifakının Soykütüğü Üzerine. *Betonart*.
- Benjamin, W. (1936). Tekniğin Olanaklarıyla Yeniden Üretildiği Çağda Sanat Yapıtı, Pasajlar, A. Cemal (Çev.) İstanbul: Yapı Kredi Yayınları, 16. Baskı, 2020).
- Bergson, H., & Tunç, Ş. (2018). Yaratıcı Tekamül. *Dergah Yayınları*, İstanbul.
- Böck, I. (2015). Six Canonical Projects by Rem Koolhaas: Essays on the History of Ideas (p. 370). *jovis Verlag*, sy 218.
- Canpolat, E. (2014). Walter Benjamin'de Yöntem ve Flâneur. *Moment Dergi*, 1(2), 270-295.
- Carroll, S. (2009). The World Viewed. İçinde Carroll, N., & Choi, J. (Eds.). (2009). *Philosophy Of Film and Motion Pictures: An Anthology*. John Wiley & Sons.
- Cullen, G., (1961). The concise townscape. *Architectural Press*, London.
- Çetinkaya, H. (2012). Devletsiz Düşünce, İçinde: Derleyen: Köse, H. (2012). *Flanör Düşünce*. İstanbul: Ayrıntı Yayınları, 1. Baskı, 2012.
- Deleuze, G. (2021). Sinema I. Hareket – İmge. *Norgunk Yayınları*, İstanbul.
- Deleuze, G. (2021). Sinema II. Zaman – İmge. *Norgunk Yayınları*, İstanbul.
- Eisenstein, S.M., (1989). "Montage and Architecture," in, *Assemblage*, No:10.
- Erdoğan, E., & YILDIZ, Z. (2018). Zaman ve mekân kavramları arasındaki paradoksal ilişkinin "Bulut Atlası" filmi üzerinden okunması. *METU Journal of the Faculty of Architecture*, 35(1).
- Galofaro, L. (2017). On the Idea of Montage as Form of Architecture Production. *Multidisciplinary Digital Publishing Institute Proceedings*, 1(9), 870.
- Keleş, H. (2019). Mimari Tasarlama Yaklaşımı Olarak Anlatıyı Araçsallaştırmak, Doktora Tezi, Eskişehir Teknik Üniversitesi, Eskişehir.
- Köse, H. (2012). Sanal Gezginin 'Ego Sörfü': Ekran-gezerlik, İnternette Gezinmek ya da Yolculuk Üzerine Düşünceler. İçinde: Derleyen: Köse, H. (2012). *Flanör Düşünce*. İstanbul: Ayrıntı Yayınları, 1. Baskı, 2012.
- Langer, S. (2009). A Note on The Film. İçinde Carroll, N., & Choi, J. (Eds.). (2009). *Philosophy Of Film and Motion Pictures: An Anthology*. John Wiley & Sons.
- Louw, M. (2016). "The architectural promenade and the perception of time", *Sajah*, 31(2), 12-33.

May, R. (2003). *Yaratma Cesareti*. Çev. Alper Oysal, İstanbul: Metis Yayınları

Özdamar, E. G. (2019). The Red Narrative Cinema: An Urban Montage in Moscow. *Scientific Herald of The Voronezh State University of Architecture & Civil Engineering.*, 41(1).

Pallasmaa, J. (2011). *Tenin gözleri*. İstanbul, YEM Yayınları, İstanbul.

Penz, F. (2004). The architectural promenade as narrative device: practice based research in architecture and the moving image. *Digital creativity*, 15(1), 39-51.

Penz, F., & Lu, A. (2011). Introduction: What is Urban Cinematics. *Urban Cinematics: Understanding Urban Phenomena Through the Moving Image*, 7-19.

Starkey, S. (2012). Cinematic Architecture: Harnessing the Emotive Power of Film through Physical Space. *International Journal of the Constructed Environment*, 2(1).

Tağ Kalafatoğlu, Ş. (2016). *Şehir Senfonileri: Modern Şehir Hayatının Belgesel Filmlerdeki Yansımaları*.

Vidler, A. (1993). The explosion of space: Architecture and the filmic imaginary. *Assemblage*, (21), 45-59.

Wu, D. (2008). Mapping the Promenade Experience of Therme Vals in the Form of Narrative. 3. International Design and Cinema Conference, DESIGN CINEMA 2008 İstanbul, November 19 - 22, 2008.

### **Internet Resources**

**URL 1:** <https://www.archdaily.com/12>