

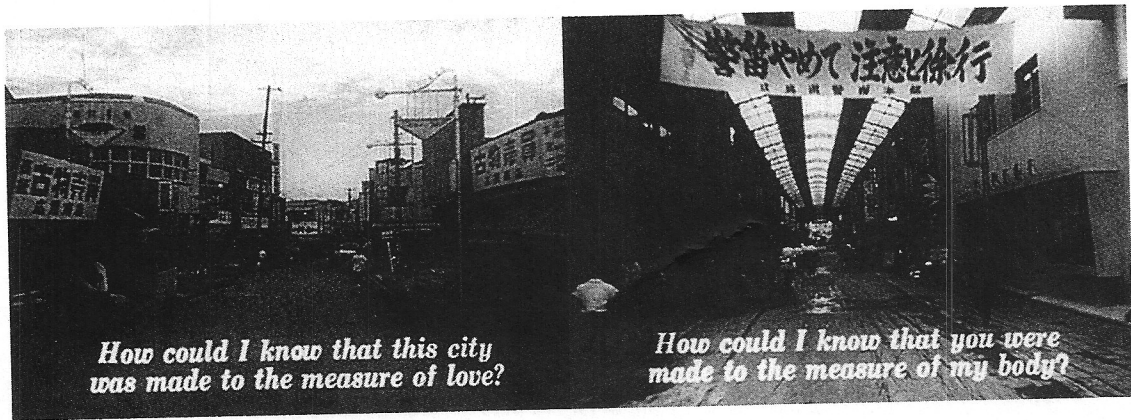
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ATLAS OF EMOTION

Journeys in Art, Architecture, and Film

Giuliana Bruno

Verso, New York 2002



*How could I know that this city
was made to the measure of love?*

*How could I know that you were
made to the measure of my body?*

2.1. "Her" vision in *Hiroshima mon amour* (Alain Resnais, 1959). Frame enlargements.

2 A Geography of the Moving Image

By means of the . . . film . . . it would be possible to infuse certain subjects, such as geography, which is at present wound off organ-like in the forms of dead descriptions, with the pulsating life of a metropolis.

Albert Einstein

The evolution of the architectural screen, fleshed out in the architecture of the movie house itself, has been produced in dialogue with a cultural field that includes the “laboratory” of film theory and criticism. As we address the space of film genealogy and history, our site-seeing tour thus stops off at times to revisit “classical” film theory. A number of proposals from this period will be taken up in the course of fashioning filmic observation as a practice of emotion pictures.¹ I begin by proposing a geographic notion of the haptic, working from an architectural “premise” that will develop later along a geopsychic path. Here, the haptic is advanced in the material realm of architecture, in a continuation of the investigation of the urban pavement traced by Siegfried Kracauer, cut and mapped by Walter Benjamin, and charted by the architectural itineraries of the movie house.

In seeking a theory that explains the practice of traversing space, we might first revisit “Montage and Architecture,” an essay written by Sergei Eisenstein in the late 1930s.² I take this work as pivotal in an attempt to trace the theoretical interplay of film, architecture, and travel practices, for as we site-see with Eisenstein’s essay as our guidebook, taking detours along the way, their haptic maps begin to take shape. In this pioneering meditation on film’s architectonics, Eisenstein envisioned a fundamental link between the architectural ensemble and film, and he set out to design a moving spectator for both. His method for accomplishing this was to take the reader, quite literally, for a walk. Built as a path, his essay guides us on an architectural tour. *Path*, in fact, is the very word Eisenstein uses to open his exploration. Underscored in his text, it becomes almost an indexical mark, a street sign. An arrow points to the itinerary we are to take:

The word path is not used by chance. Nowadays it is the imaginary path followed by the eye and the varying perceptions of an object that depend on how it appears to the eye. Nowadays it may also be the path followed by the mind across a multiplicity of phenomena, far apart in time and space, gathered in a certain sequence into a single meaningful concept; and these diverse impressions pass in front of an immobile spectator.

In the past, however, the opposite was the case: the spectator moved between [a series of] carefully disposed phenomena that he observed sequentially with his visual sense.³

Speaking of film’s immobile spectator, Eisenstein reveals the perceptual interplay that exists between immobility and mobility. There is a mobile dynamics

involved in the act of viewing films, even if the spectator is seemingly static. The (im)mobile spectator moves across an imaginary path, traversing multiple sites and times. Her fictional navigation connects distant moments and far-apart places. Film inherits the possibility of such a spectatorial voyage from the architectural field, for the person who wanders through a building or a site also absorbs and connects visual spaces. In this sense, the consumer of architectural (viewing) space is the prototype of the film spectator. Thus, as Eisenstein claimed elsewhere, the filmic path is the modern version of an architectural itinerary:

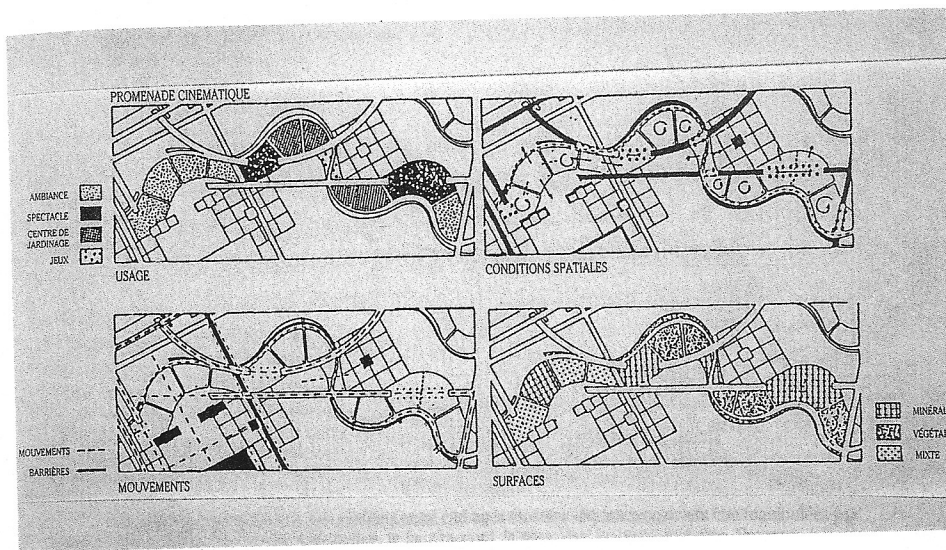
*An architectural ensemble . . . is a montage from the point of view of a moving spectator. . . . Cinematographic montage is, too, a means to 'link' in one point—the screen—various elements (fragments) of a phenomenon filmed in diverse dimensions, from diverse points of view and sides.*⁴

To follow Eisenstein's path is to revisit a dynamic and embodied territory.⁵ Here, the changing position of a body in space creates both architectural and cinematic grounds. This relation between film and the architectural ensemble involves an embodiment, for it is based on the inscription of an observer in the field. Such an observer is not a static contemplator, a fixed gaze, a disembodied eye/I. She is a physical entity, a moving spectator, a body making journeys in space.

The alliance of film and architecture along the perceptual path can thus be said to involve a peripatetics. Eisenstein's text illuminates this point by enacting a walk around the Acropolis of Athens, which he calls "the perfect example of one of the most ancient films."⁶ This walk—a physical displacement—is a theoretical move whose itinerary binds the city voyage to film. In conceiving the Acropolis as a site to be viewed and appreciated in motion, Eisenstein was following the lead of Auguste Choisy, the architectural historian interested in peripatetic vision.⁷ For both, the Acropolis envisioned a mobile spectator. As we walk among its buildings, it is our legs that construct meaning. They create, in Eisenstein's words, "a montage sequence for an architectural ensemble . . . subtly composed, shot by shot."⁸ In this view, film is architectural and architecture is filmic. This is a genealogical hypothesis, of course, for film had not yet been invented at the time of the construction of the Acropolis. The cinematic itinerary, analogous to the montage of the architectural ensemble, was a trace left by the future.⁹ The layout of an ancient site foreshadowed the work of the cinema, constructing a filmic path.

TOURING THE CINE CITY

The figure of the promenade is the main link between the architectural ensemble and film. As we have seen, this connection is created by way of peripatetics, located in the path of reception, and developed along the observer's route. The architectural ensemble and the cine city further share the framing of space and the succession of sites organized as shots from different viewpoints. Additionally, the elements of both are adjoined and disjoined by way of editing. Like film, architecture—apparently static—is shaped by the montage of spectatorial movements.



2.2. Bernard Tschumi Architects, plan for "Cinematic Promenade," Parc de La Villette, Paris, 1982-97. Detail.

The architect Bernard Tschumi's theoretical project *The Manhattan Transcripts* (1981) offers a contemporary example of Eisenstein's way of thinking about motion in architecture. Proposing to outline the movements of the various individuals traversing an architectural set, Tschumi declares that "the effect is not unlike an Eisenstein film script."¹⁰ He suggests that the reading of a dynamic architectural space "does not depend merely on a single frame (such as a facade), but on a succession of frames or spaces," and thus draws explicit analogies with film.¹¹ Tschumi cites Eisenstein again in his work for the Parc de La Villette (1982-97), where the architectural path he designed was called a "cinematic promenade."¹² Here, the itinerary that links the *folies* of the Parisian park is conceived as a film. The architectural-cinematic juncture is deployed on the grounds of motion along a sinuous route connecting the urban gardens of a metropolitan drifter.

Walking on these grounds and into the cinematic terrain of Tschumi's later architectural projects, such as Le Fresnoy National Studio for the Contemporary Arts (1991-98), one begins to understand the interaction between the two spatial arts, both of which function as dynamic terrains.¹³ A dynamic conception of architecture, which overcomes the traditional notion of building as a still, tectonic construct, allows us to think of space as practice. This involves incorporating the inhabitant of the space (or its intruder) into architecture, not simply marking and reproducing but reinventing, as film does, his or her various trajectories through space—that is, charting the narrative these navigations create. Architectural frames, like filmic frames, are transformed by an open relation of movement to events. Rather than being vectors or directional arrows, these movements are mobilized territories, mappings of practiced places. They are, in Michel de Certeau's words, spatial practices—veritable plots.¹⁴ This is how architectural experiences—which involve the dynamics of space, movement, and narrative—relate to and, in fact, embody the effect of the cinema and its promenades.

FILMIC AND ARCHITECTURAL PROMENADES

"Set" into a spatial practice, we continue our stroll through the architectural-filmic ensemble. During the course of this walk, a montage of images unfolds before us as moving spectators. What do we see, according to Eisenstein? "A series of panoramas," he tells us, speaking of the Acropolis and citing Choisy, whose "view" of the architectural field was potentially cinematic.¹⁵ It is interesting to note that Choisy's history of architecture, permeated by a peripatetic, filmic vision, had been published at the same time that cinema took its first steps. Architecture and film were moving through the same cultural terrain.

By way of its inscribed journey, the Acropolis has become an exemplar of the filmic-architectural connection. Before the eyes of a mobile viewer, diverse vistas and "picturesque shots" are imaged.¹⁶ A spectacle of asymmetrical views is kinetically produced. The Acropolis, in fact, turns the inhabitant of space into a consumer of views. A city space may also produce such a spectacle, often at the junction of architectural sequence and topography. In this way, an architectural ensemble provides spectacular occasions, constantly unfolding, and makes the visitor, quite literally, a film "viewer."

From this perspective, one also observes that an act of *fictional* traversal connects film and architecture. An architectural ensemble is "read" as it is traversed. This is also the case for the cinematic spectacle, for film—the screen of light—is read as it is traversed and is readable inasmuch as it is traversable. As we go through it, it goes through us. The "visitor" is the subject of this practice: a passage through light spaces.

This passage through light spaces is an important issue for both cinema and architecture. As Le Corbusier put it, building his notion of the architectural promenade: "The architectural spectacle offers itself consecutively to view; you follow an itinerary and the views develop with great variety; you play with the flood of light."¹⁷ As the architectural historian Anthony Vidler shows, Eisenstein had followed Le Corbusier's own appropriation of Choisy's "picturesque" view of the Acropolis to illustrate his conception of a *filmic*-architectural promenade.¹⁸ Eisenstein and Le Corbusier admired each other's work and shared common ground in many ways, as the architect once acknowledged in an interview. Claiming that "architecture and film are the only two arts of our time," he went on to state that "in my own work I seem to think as Eisenstein does in his films."¹⁹

In her illuminating study of architecture as mass media, Beatriz Colomina demonstrates that Le Corbusier's views were, indeed, themselves cinematic.²⁰ Further developing the idea of the *promenade architecturale*, Le Corbusier stated that architecture "is appreciated *while on the move*, with one's feet . . . ; while walking, moving from one place to another. . . . A true architectural promenade [offers] constantly changing views, unexpected, at times surprising."²¹ Here, again, architecture joins film in a practice that engages seeing in relation to movement. As "site-seeing," the moving image creates its own architectural promenade, which is inscribed into and

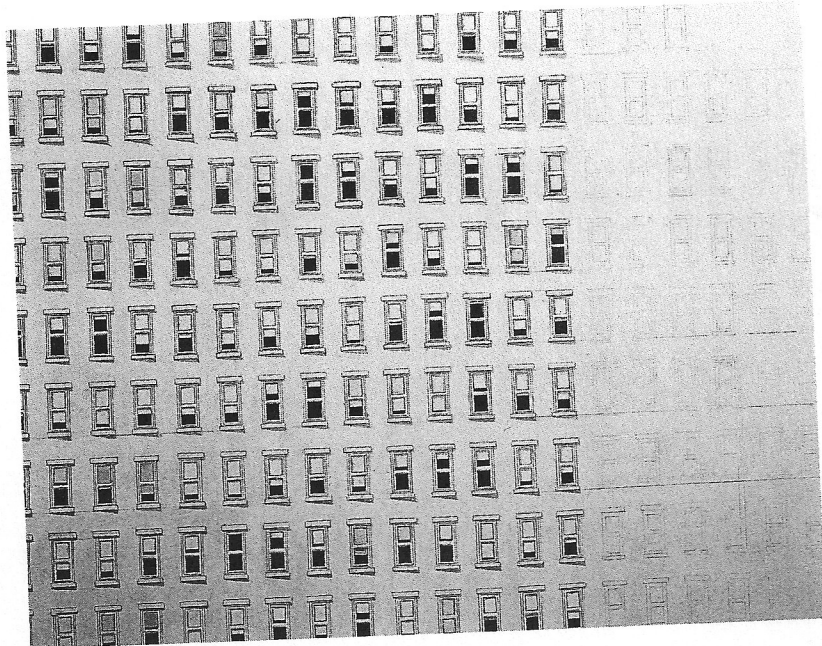
interacts with architecture's narrative peripatetics and "streetwalking." In this way, the route of a modern picturesque is constructed.

Thinking of modern views like the ones Le Corbusier helped to shape in relation to promenades, one travels the contact zone between the architectural ensemble and film—a form of tourism. When an architectural site is scenically assembled and mobilized, as cities often are, the effect of site-seeing is produced. Such traveloguing is also produced by the cinema. Film creates space for viewing, perusing, and wandering about. Acting like a voyager, the itinerant spectator of the architectural-filmic ensemble reads moving views as practices of imaging.

THE ARCHITECTONICS OF SCENIC SPACE

In its capacity to produce views, cinema carries on and further mobilizes the drive of the spatiovisual arts to picture space. Exploring this issue in an essay on Piranesi and the fluidity of forms, Eisentein returned to the relationship between film and architecture, stating that "at the basis of the composition of an architectural ensemble is the same 'dance' which is at the basis of film montage."²² This essay begins, poignantly, with another spatial wandering. The author looks out from the windows of his apartment, located near the film studios, and gazes out onto the city of Moscow, surveying its changing metropolitan contours and remarking on the expansion of the city space. He then looks at the walls between the windows inside, where a Piranesi etching hangs, and proceeds to read the architectonics of this image as a predecessor to the "ecstatic" shattering of space to which his own fictional film constructions aspired.

2.3. Windows as frames in
Toba Khedoori's *Untitled*
(*Windows*), 1994–95. Oil and
wax on paper. Detail.



As a practice of narrative space, film inherits art's historical concern with visual dynamics, especially in the realms of set design, stage setting, and the picturing of townscapes. As the art historian Anne Hollander aptly points out, film follows the legacy of pictured scenic architecture and landscape painting, whose "moving" images, in turn, prefigured what the motion picture now actually expresses.²³ Such attention to cinematic pictorialism, emerging now in film studies as an important methodological step in advancing the state of current film research, is beginning to address the vast, underdeveloped potential for the interdisciplinary study of art and film.²⁴

Concerned with fostering this intersection, I take Eisenstein's position as the starting point of a critical path that proposes a shift in viewpoint as it travels from inside out and outside in: between the window, the painterly frame, and the screen of the city. For with respect to the architectonics of scenic space, cinema's pictorialism can be approached in different ways. One might, for example, see scenic space via the apparatus of representation, observing that, from baroque canvases all the way to Andy Warhol's Factory, painting has made use of what film scholars call a mode of production: a master/director may work collaboratively with others, with assistants and a crew, to stage scenes with models/actors who pose for a narrative *mise-en-scène* that is dependent on lighting and, on occasion (historically speaking), on the use of optical devices to help frame the view. Such an observation might be used to read the current drive that merges art and film on the screen and in the installation space, creating a hyphen between the visual arts and cinema in hybrid forms of scenic space.

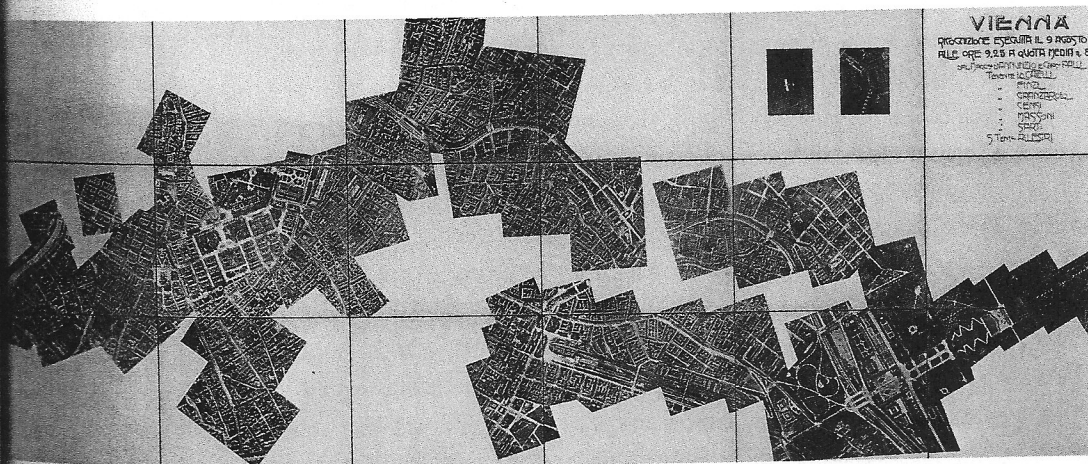
Thinking in a more architectonic way, I suggest that we move away from a concern with the object of the picture to consider the larger scope of the representational affect enacted at the interface of art and film. This is a central trust of this *Atlas*, developed especially in relation to the cultural history of exhibition space, which concerns the development of the representational field screen.²⁵ I have chosen to follow the Eisensteinian route since, along this path, critical concern can move away from a focus on the pictorial object and toward "ways" of seeing sites and of considering the visual arts as agents in the making and mobilization of space. This particular site-seeing tour leads toward a bodily construction of intersecting, traveled sites.

A genealogical exploration of the experience of travel space offered by the cinema reveals that the cinematic way of mobilizing space has predecessors in the spatiovisual arts. We may recall from the previous chapter that the closest thing to film's mobile scenic space was the "panoramic vision" of the nineteenth century, whose spectatorial views bore the trace of the panorama painting as well as the railway and *flânerie*—urban promenades through the various "light" architectures of modernity. As an inscription of spatial desire, cinema also descends from view painting and from the construction of pictured space in architectural and scenic terms. In particular, it owes its representational codes to the picturesque space brought to the fore by eighteenth-century topographic aesthetics and discourses of the garden. The picturesque movement in art, landscape, and architecture constructed a new type of

spatiality in which spectacle was displayed through motion by inciting the observer to wander through space.²⁶ As suggested here by modern rereadings of the picturesque promenade in the “picturesque” architectonics of the Acropolis and Piranesi’s views, film reinvented the picturesque practice in modern ways. It did so by permitting the spectatorial body to take unexpected paths of exploration.

CITY VIEWS

Continuing our walk—a trajectory through historical trajectories—to retrace the paths of architectural-filmic wandering, we return to Eisenstein and recall how he compared *vedute* to films more than once. He was intrigued, for example, by El Greco’s *View and Plan of Toledo* (c. 1609), with its extraordinary multiple representation of the intersection of view painting and cartography.²⁷ Here the painter, imaginatively inscribed in the picture, offers a map of the city as a geographic spectacle, opening it against a view of the urban panorama shown in the background and thus enabling the beholder to inhabit a multiplicity of spectatorial positions. Eisenstein noted that, as in a film, in this view we see “a city . . . not only from various points outside the city, but even from various streets, alleys, and squares!”²⁸ As travel culture, the urban geography of view painting makes an interesting comparison with the cinematic viewing space. The spatial representation of view painting merged the codes of landscape painting with urban topography.²⁹ In its various incarnations, it was actively produced by traveling painters and was related to the picturesque voyage. Articulating bird’s-eye-view perspectives and the viewpoint of the city walker, it presented a diversity of views, from the panorama to the street-level prospect to the detail of a practiced place. In this way, it offered a city to view by presenting a site for traversal. The language of film has come to embody this practice of viewing sites, even rendering feasible the “impossible” aerial projections and



2.4. Aerial map of the city of Vienna, in a photocollage by Gabriele D'Annunzio, 1918.

mobile streetscapes of view painting. Cinema has further mobilized a kinetic form of *vedute*—a multiform construction of scenic space, a practice of moving sight/site.

TRAVEL SPACE

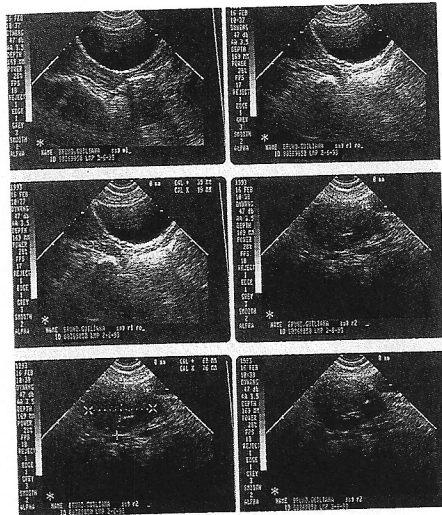
“Viewed” through the lens of travel, the relationship between film and the architectural ensemble unfolds as a practice of mobilizing viewing space that invites inhabitation. Through the shifts in viewing positions and the traversal of diverse spatio-temporal dimensions we have outlined, the activity of the spatial consumer has come to the foreground of our picture. The spatial culture that film has developed, offering its own *vedute*, is a mobile architectonics of traveled space.

Film’s spectatorship is thus a *practice* of space that is dwelt in, as in the built environment. The itinerary of such a practice is similarly drawn by the visitor to a city or its resident, who goes to the highest point—a hill, a skyscraper, a tower—to project herself onto the cityscape, and who also engages the anatomy of the streets, the city’s underbelly, as she traverses different urban configurations. Such a multiplicity of perspectives, a montage of “traveling” shots with diverse viewpoints and rhythms, also guides the cinema and its way of site-seeing. Changes in the height, size, angle, and scale of the view, as well as the speed of the transport, are embedded in the very language of filmic shots, editing, and camera movements. Travel culture is written on the techniques of filmic observation.

The genealogical architectonics of film is the aesthetics of the touristic practice of spatial consumption. As in all forms of journey, space is filmically consumed as a vast commodity. In film, architectural space becomes framed for view and offers itself for consumption as traveled space that is available for further traveling. Attracted to vistas, the spectator turns into a visitor. The film “viewer” is a practitioner of viewing space—a tourist.

JOURNEYS THROUGH INTERIORS

Our tour, and its various detours, are aimed at unpacking the complex construction of a traveling medium by the very means of a practice of travel and a traveling theory.³⁰ Following Eisenstein’s “picturesque” path, the film theorist becomes a tourist moving across cultural space. In the space of his text, Eisenstein traveled through the Acropolis of Athens, and from there to Mexico’s pilgrimage sites and Rome’s Saint Peter’s Church. The itinerary reminds us that modern travel is the genealogical descendant of the pilgrimage.³¹ Pilgrimage—a travel story and a spatial practice—induces travel to specific places, establishing “stations” and a narrative linkage through the various sites. This itinerary creates (and is often created by) hagiographic tales, and thus the path itself is narrativized: the pilgrim’s itinerary joins up with the tourist’s, making stories out of spatial trajectories and itineraries out of stories.



2.5. An interior map:
pelvic sonogram, 1993.

The type of travel writing and textual tourism found in “Montage and Architecture” is cinematic. Cuts and editing ties take Eisenstein from place to place. Once in Rome, he proceeds to walk through the interior of Saint Peter’s and, here, the act of touristic montage produces an interesting twist. His move from external to internal architecture is significant, for it parallels the kind of shift from exterior to interior views that is central to the picturesque and instrumental in understanding filmic mobility.

Eisenstein discusses at length the eight coats of arms that adorn Saint Peter’s famous canopy. The art historian Yve-Alain Bois, who has commented on Eisenstein’s specific use of Choisy’s axonometric vision to develop a cinematic peripatetics, remarks that, once inside, “instead of discussing the ‘maternal’ space of baroque architecture, to speak like [architectural historian Vincent] Scully, [Eisenstein] preferred to turn toward iconography.”³² Although this may seem disappointing, one might also recognize that the object of Eisenstein’s iconographic reading is, in fact, a maternal space, the subject of an itinerant narrative. Here we have a gendered tale, a spatial rendering of sexuality, that deserves critical attention.

The eight decorations produced by Gian Lorenzo Bernini depict different facial expressions. Their reading is produced by way of walking around the space, where the drama unfolds, quite literally, step by step. Connected by the mobile spectator and associated by way of peripatetics, the apparently unrelated faces produce a story—a woman’s story. The change of facial expressions, once placed in the gendered realm, becomes readable: the decorations depict the contractions and final release of a woman’s face, suggesting the different stages of her labor and delivery. Ultimately, this architectural tour tells the story of the inside of a woman’s body. Walking inside an architectural space, we have actually walked into an “interior.” The sequence of views has unleashed an intimate story. The walk has created a montage of gender viewed.

GENDER IS HOUSED

By way of this promenade, the architectural tour, likened to the filmic tour, reveals a cultural anatomy. In Eisenstein's case the anatomy is female. The parallel between film and architectural language is negotiated over a woman's body, and the architectural-filmic tour ends up designing her bodyscape. That anatomy is variously embedded in film is apparent on the very surface of film language and spectatorship, which involve constructions and readings of physiognomic language by a spectatorial body. The very genealogy of film is embedded in a medico-anatomic field and exhibits various spectatorial tales of corporeality that make this the site of film's visual curiosity.³³ This is an architectonic matter, for, as mentioned in the prologue, the film theater is "constructed" as an anatomical amphitheater for the display and analysis of somatic liminality. An anatomy of gender is the actual terrain of the cinema and of its desire. Is this corporeal process, at work in the cinema, the nature of the architectural bond?

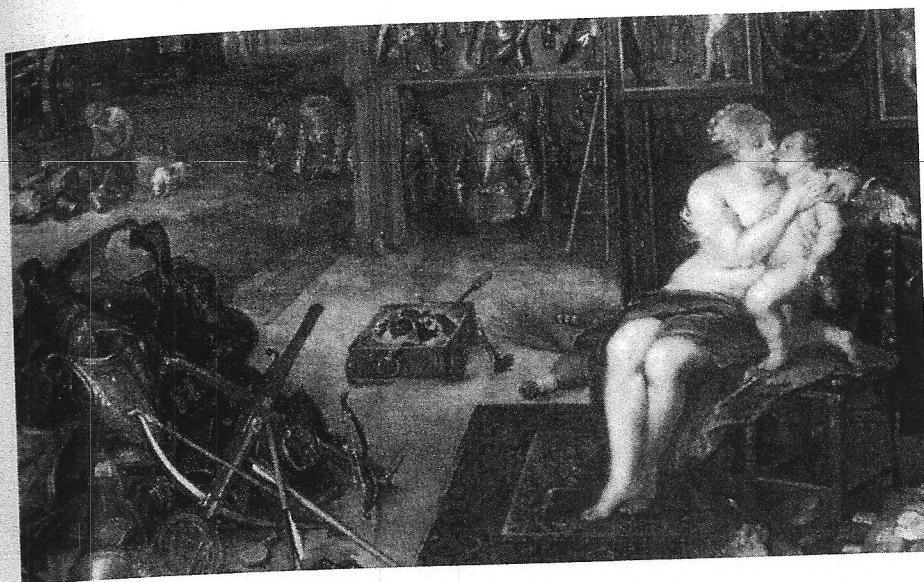
By connecting corpus and space, I am obviously answering yes to this question and suggesting that film and architecture are gendered practices, linked by their writing public stories of private life. The body-in-space is the narrative territory in which architecture and film meet on public-private grounds. Thus to speak of the body only as an object of architectural-filmic iconography, as in Eisenstein, is reductive, for the issue is much broader than mere iconography. It must advance from the realm of "sexual visions" to that of spatiality.³⁴ It is the history of cinematic space that is linked to the history of the body. The question, then, concerns the way in which gender shapes our spatial imaging as subjects. We must look for a mobile address for gender's dwelling, for gender is housed—and the house moves. It is the site of *emotions*.

LIVED SPACE, TANGIBLE SITES

Addressed in this way, the link between the architectural ensemble and film concerns a haptic geography. As Henri Lefebvre wrote of this spatial architectonics: *Space—my space— . . . is first of all my body . . . : it is the shifting intersection between that which touches, penetrates, threatens or benefits my body on the one hand, and all the other bodies on the other.*³⁵

Bodies in space design spatial fields, which, in turn, design corporealities.³⁶ Film and architecture are practices of representation written on, and by, the body map. As dwelling-places of gender, they are loci for the production of sexuality, not simply vehicles for its representation. Insofar as they are productions of space, their imaging is to be understood as an actual map—a construction lived by users.

Not unlike "sentimental cartography," film and architecture share a dimension of living that in Italian is called *vissuto*, the space of one's lived experiences. In other words, they are about lived space and the narrative of place. They are both inhabited sites and spaces for inhabitation, narrativized by motion. Such types of



2.6. Jan Brueghel,
Allegory of Touch,
1618. Oil on wood.
Detail.

dwelling always construct a subjectivity. Their subjectivity is the physical self occupying narrativized space, who leaves traces of her history on the wall and on the screen. Crossing between perceived, conceived, and lived space, the spatial arts thus embody the viewer.

Film/body/architecture: a haptic dynamics, a phantasmatic structure of lived space and lived narrative; a narrativized space that is intersubjective, for it is a complex of socio-sexual mobilities. Unraveling a sequence of views, the architectural-filmic ensemble writes concrete maps. The scope of the view—the horizon of site-seeing—is the mapping of tangible sites.

INHABITATION

This experiential dimension—a sense of “closeness”—was recognized by Walter Benjamin when he related cinema’s new mode of spectatorship to the way we respond to buildings. In his view, the spectatorial practice established by architecture is based on collective use and habit: “The distracted mass absorbs the work of art. This is most obvious with regard to buildings. Architecture has always represented the prototype of a work of art the reception of which is consummated.”³⁷ An heir to this practice, film continues the architectural *habitus*. It makes a custom of constructing sites and building sets of dwelling and motion. It has a habit of consuming space—space that is both used and appropriated. Being at the same time a space of consumption and a consumption of space, it is a user’s space. One lives a film as one lives the space that one inhabits: as an everyday passage, tangibly.

The inhabitation of space is achieved by tactile appropriation, and architecture and film are bound by this process. As Benjamin put it: "Buildings are appropriated . . . by touch and sight. . . . Tactile appropriation is accomplished . . . by habit. . . . This mode of appropriation developed with reference to architecture . . . today [is] in the film."³⁸ Perceived by way of habit and tactility, cinema and architecture are both matters of touch. The haptic path of these two spatial practices touches the physical realm; their kinetic affair is a carnal one. In their fictional architectonics, there is a palpable link between space and desire: space unleashes desire.

The *habitus* is the absorption of imaging. In this domain, one both absorbs and is absorbed by moving images—tales of inhabitation. The absorption of the subject/object into the narrative of space thus involves a series of embodied transformations, for architecture and film are sites of "consumption," loci of the ingestion of lived space. Providing space for living and sites for biography, they are constantly reinvented by stories of the flesh; as apparatuses *à vivre*, they house the erotic materiality of tactile interactions—the very terrain of intersubjectivity. Their geometry is the connection between public sites and private spaces: doors that create a passage between interior and exterior, windows that open this passage for exploration. As moving views, the spatial perimeters of film and architecture always stretch by way of incorporation. Appropriated in this way, they expand through emotional lodgings and traversals. Fantasies of habit, habitat, and habitation, they map the narrativization of liminal space.

STORIES OF NAKED CITIES

As a view from the body, film is architecturally bound; sized to the body, experienced from life, architecture is haptically imaged and mobilized. Architecture is neither static structure nor simply just built. Like all tangible artifacts, it is actually constructed—imaged—as it is manipulated, "handled" by users' hands. And like a film, architecture is built as it is constantly negotiated by (e)motions, traversed by the histories both of its inhabitants and its transient dwellers. Seen in this way, architecture reveals urban ties: the product of transactions, it bears the traces of urban (e)motion and its fictional scriptings. A relation is established between places and events that forms and transforms the narrative of a city: the city itself becomes imaged as narrative as sites are transformed by the sequence of movements of its traveler-dwellers.

The fiction of a city develops along the spatial trajectory of its image-movement. Film—the moving image—travels the same path. The interaction is twofold, for film is architectural narration as much as "the image of the city" lives in the celluloid fiction.³⁹ In both views, the moving image plays a crucial role in the process of constructing the architectonics of lived space. Film, a principal narrator of city space, provides the very fictional dynamics of the urban text. As with all urban forms of traversal, its image-movement continually reinvents places as sites of narrative. Cities are filmic afterimages imprinted on our own spatial unconscious.

FILMIC MAPS

The erotics unleashed by the architectonics of lived space escalates in the metropolis, a concentrated site of narrative crossings that bears even deeper ties to cinema's own spatial (e)motion. This urban culture—an atlas of the flesh—thrives on the transient space of intersubjectivity. As when one travels with film, in the city one's "being" extends beyond the subject's walls. In 1903, when the cinema was first emerging, Georg Simmel proposed that, due to the "intensification of emotional life" in the metropolis, "a person does not end with limits of his physical body or with the area to which his physical activity is immediately confined but embraces, rather, the totality of meaningful effects which emanate from him temporally and spatially. In the same way the city exists only in the totality of effects which transcend their immediate sphere."⁴⁰

The city is laid out clearly as a social body. Exposed as passage, it would eventually become "the naked city," joining up with cinema again, by way of situationist cartography, in the form of psychogeography—a map of *dérive*, or "drift."⁴¹ Molded on the model of the *Carte de Tendre*—that spatial journey of the interior that mapped emotional moments represented as sites onto the topography of the land—situationist cartography was itself a psychogeography. As it graphed the movements of the subject through metropolitan space, one situationist map literally inscribed cinema into its cartographic trajectory through its reference to the American film noir *The Naked City* (1948), and in this way—that is, by way of the cinema—reproduced the everyday practice of the city's user.

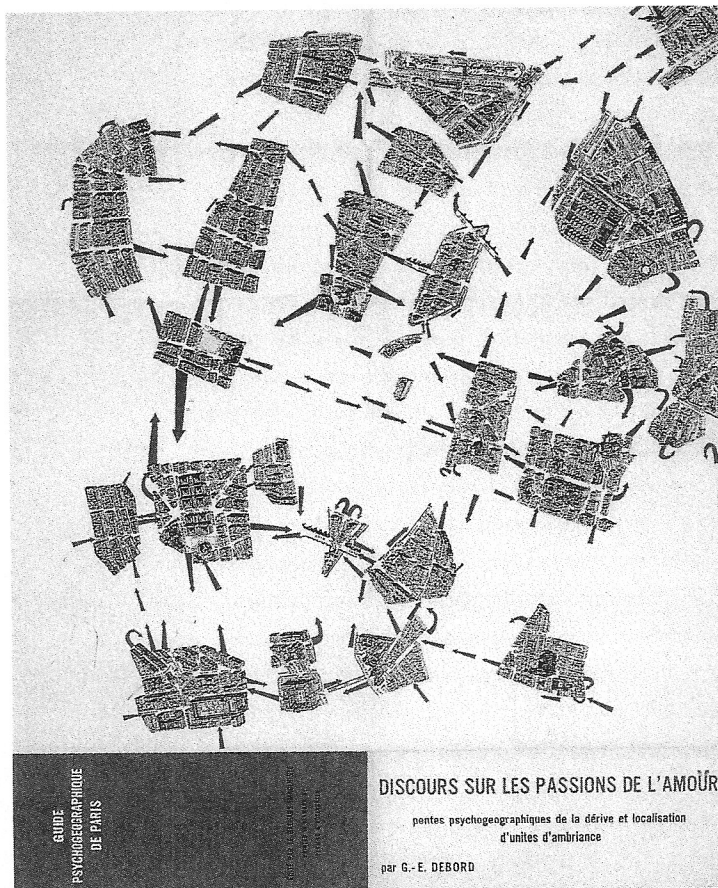
Put forth as a map of potential itineraries and lived trajectories, the metropolis engages its dwellers and temporary inhabitants in geopsychic practices. It is the site of both inhabitation and voyage and a locus of the voyage of inhabitation. As James Clifford explained it in his mapping of "traveling cultures": "the great urban centers could be understood as specific, powerful sites of travelling/dwelling."⁴² Conceived as a mobile tactics at the crossroads of film and architecture, the metropolis exists as *emotional* cartography—a site of "transport."

CINEMATIC ARCHITECTURES

From modernist to situationist space to contemporary spatial discourse, architecture meets film on the grounds of the shifting metropolitan space. As Robert Mallet-Stevens declared in 1925, in a statement not far from Eisenstein's own formulation, "film has a marked influence on modern architecture; on the other hand, modern architecture contributes its artistic share to film. . . . Modern architecture is essentially . . . wide-open shots, . . . images in movement."⁴³ Following the encounter of poststructuralism (and especially the philosophy of deconstruction) with architectural practice, in crossovers that have included exchange between the architect Peter Eisenman and philosopher Jacques Derrida, contemporary architectural discourse

has been informed largely by a theoretical drive that encompasses various forms of mobilization.⁴⁴ Among the different shapes this architectural movement has taken, several exhibit the impulse to embody the moving image. This impulse, as in the case of Paul Virilio, is often consciously inspired by an interest in cinema and its effects.⁴⁵

The work of Bernard Tschumi and others testifies to the desire of current architectural practice to intensify the link between film and architecture, refashioning the strong connection that, in theory and in practice, came into place in the 1920s around the notion of montage.⁴⁶ Rem Koolhaas, attracted to the “technology of the fantastic” since the time of his *Delirious New York*, continues to pursue an interest in the relationship between architecture and cinema.⁴⁷ An architect who has worked as a screenwriter, Koolhaas has said of architecture and film that “there is surprisingly little difference between one activity and the other. . . . I think the art of the scriptwriter is to conceive sequences of episodes which build suspense and a chain of events. . . . The largest part of my work is montage . . . spatial montage.”⁴⁸ In his work, Koolhaas has built a bridge between the processes of screenwriting and making architecture by pursuing a form of filmic-architectural “writing” that floats libraries of images.⁴⁹



2.7. Guy Debord and Asger Jorn, *Guide psychogéographique de Paris*, 1957, a situationist psychogeographic map that drafts the discourse of passions in “the naked city.”

The link between film and the architectural enterprise involves a montagist practice in which the realm of motion is never too far from the range of emotion. The two practices share not only a texture but a similar means of fabricating (e)motion, which includes their modes of production. As both art and industry they are practical aesthetics, based on producing and determined by commission. Their making of (e)motional space is a collaborative effort that demands the participation of several individuals working as a team; traverses different languages; and transforms project into product, which is finally used and enjoyed by a large constituency of people that forms a public. Economic factors are not only present but may even rule the passage between the different semiotic registers: from the drafting table to building construction to occupancy, on the one hand; and from script to the set of film production to occupancy of a movie theater on the other.

As the architect Jean Nouvel claims, a knowledge of “transversality and exteriority” links the architect to the filmmaker, who, as producers of visual space, share the desire “to experience a sensation—to be moved—to be conscious and be as perverse in traversing the emotion as in analyzing it—recalling it—fabricating a strategy to simulate and amplify it in order to offer it to others and enable them to experience the emotion—for the pleasure of shared pleasures.”⁵⁰ Describing his own architecture in these terms, Nouvel states that “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 contrasts 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 . . . screens, planes legible from obligatory points of passage.”⁵¹ Architecture and film interface, increasingly, on traversals, for as Nouvel puts it, “the notion of the journey is a new way of composing architecture.”⁵²

A filmically driven architecture may also work with the flesh as a site of “fashioning” visual space performed in the street scene. In the words of Diana Agrest, one may look at the “street as a scene of scenes,” a site where a phenomenon such as “fashion transforms people into objects, linking streets and theater through one aspect of their common ritual nature.”⁵³ Incorporating architecture into the practice of the visual and performing arts, Diller + Scofidio’s transdisciplinary work, such as *Flesh*, *BAD Press*, and *Tourisms: suitCase Studies*, brings the fashion of traveling movements to the attention of architecture.⁵⁴ *SuitCase Studies*, for example, a traveling exhibition, provides a meditation on the mobility of architectural fictions, thereby doubling its theme. The installation travels in fifty identical Samsonite suitcases, conceived as “the irreducible, portable unit of the home.” Doubling as display cases, they showcase two touristic sites: the battlefield and the bed, “the most private site of the body’s inscription onto the domestic field.”⁵⁵ On the map of gender, architectural space here meets the emotional ground of filmic tours.

TRANSITI: TOWARD A MAP OF "TRANSPORT"

When film and architecture are geographically envisaged, a relationship between the two can be set in motion along the path pioneered by Eisenstein and also envisioned by the art historian Erwin Panofsky, who recognized that film is a "visual art" close to "architecture . . . and 'commercial design.'"⁵⁶ This relationship has not been adequately articulated in contemporary film theory. During the era in which semiotics held sway in film circles, the materiality of architecture and design had interested the director and writer Pier Paolo Pasolini as a potential terrain of exploration. He claimed that "a semiology of visual communications will be able to constitute a bridge toward the semiological definition of other cultural systems (those which, for example, put into play usable objects, as happens with architecture or industrial design)."⁵⁷ Unlike other theoretical directions in film at the time, his project for a semiotics of "passions" was sensitive to constructing a bridge of material substance between film and architecture, even if it failed in practice to do so.

This "bridge" has not been a main preoccupation of subsequent theories and remains still largely to be achieved. As Steven Shaviro observes, despite some effort, in general, "much work remains to be done on the psychophysiology of cinematic experience: the ways in which film renders vision tactile . . . and reinstates a materialistic . . . semiotics."⁵⁸ I am particularly interested in building a theoretical bridge of material "design," in the terms fancied by Pasolini, to address the habitual transport of architecture and film. Such exploration, at a theoretical level, could be extraordinarily productive for the growth of both fields by creating converging paths that intersect with geography.

Indeed, a number of concerns articulated in this book from the perspective of cinema and its theory are finding parallels in current architectural theorization, especially in its concern with gender motion.⁵⁹ In sympathy (that is, literally, from "a shared passion"), I hope that more crossings will be created, for, as the cultural geographer Michael Dear asserts, despite an interest in film on the part of the architectural world, "the converse has not always been true of [film] critics."⁶⁰ The filmic energy present in the architectural field can be further mobilized. Corroding disciplinary boundaries, architecture and film should find their common terrain, even on institutional grounds: one can only imagine what interesting cultural practices would emerge if the field of cinema studies could find an institutional working place within schools of architecture rather than in the literary "locations" that have traditionally housed it and served as a point of reference. More synergy should also be fostered with the practice of art history and theory. My effort in writing this book while conducting film research in the department of "Visual and Environmental Studies" at Harvard has been to make palpable space for this transdisciplinary movement. There are signs that film, and by extension film theory, offer not only a way of mobilizing the architectural field but a way of conceptualizing architectural discourse and its work on gendering. If film is useful as a theoretical tool for architecture, conversely, architectural views, urban frames, and landscape itineraries have

much to offer to cinema studies. Minimally, as this chapter argues, these can act as a vehicle for the haptic grounding of film and its theorization as (e)motion pictures.

As we shall see, geography plays an important part in fostering this articulation. Mapping is the shared terrain in which the architectural-filmic bond resides—a terrain that can be fleshed out by rethinking practices of cartography for traveling cultures, with an awareness of the inscription of emotion within this motion. Indeed, by way of filmic representation, geography itself is being transformed and (e)mobilized. The dweller-voyager who moves through space drives the architectural itinerary of the city, the activity of travel, and film itself. All three practices involve a form of human motion through culturally conceived space—a form of *transito*.⁶¹ Not necessarily physical motion, *transito* is circulation that includes passages, traversals, transitions, transitory states, spatial erotics, (e)motion. Adopting this *emotional* viewpoint for both architecture and film viewing, two seemingly static activities, involves transforming our sense of these art forms. By working to conceive a methodological practice that is “in between,” we aim to corrode the opposition between immobility-mobility, inside-outside, private-public, dwelling-travel, and to unloose the gender boxing and strictures these oppositions entail. Architecture is a map of both dwelling and travel, and so is the cinema. These spaces, which exist between housing and motion, question the very limits of the opposition and force us to rethink cultural expression itself as a site of both travel and dwelling.

The space of cinema “emoves” such cartographic rewriting. Layers of cultural space, densities of histories, visions of *transiti* are all housed by film’s spatial practice of cognition. As a means of travel-dwelling, cinema designs the (im)mobility of cultural voyages, traversals, and transitions. Its narrativized space offers tracking shots to traveling cultures and vehicles for psychospatial journeys. A frame for cultural mappings, film is *modern cartography*. It is a mobile map—a map of differences, a production of socio-sexual fragments and cross-cultural travel. Film’s site-seeing—a voyage of identities in *transito* and a complex tour of identifications—is an actual means of exploration: at once a housing for and a tour of our narrative and our geography.