

Cinematic Urban Geographies

Thursday 3 - Friday 4 October 2013
at CRASSH · Alison Richard Building · 7 West Road · Cambridge

Invited speakers

CHARLOTTE BRUNDON (Film Studies, University of Warwick)
TERESA CASTRO (Universite Sorbonne Nouvelle - Paris 3)
RICHARD COYNE (Architectural Computing, Edinburgh College of Art),
ROLAND-FRANÇOIS LACK and (French Studies, UCL)
STEVE PILE (Human Geography, The Open University)
ANDREW PRESCOTT (Digital Humanities, King's College London)
MARK SHIEL (Film Studies, King's College London)
PETER VON BAGH (Film Historian and Director, Helsinki)

Conveners

FRANÇOIS PENZ (University of Cambridge)
RICHARD KOECK (University of Liverpool)
ANDREW SAINT (English Heritage)
CHRIS SPEED (Edinburgh College of Art)

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Cinematic Urban Geographies

3 & 4 October 2013 at CRASSH (SG1&2)

Conveners

François Penz (Architecture Department, University of Cambridge)

Co-Conveners

Richard Koeck (School of Architecture, University of Liverpool)

Chris Speed (Edinburgh College of Art)

Andrew Saint (English Heritage)

Summary

The Cinematic Urban Geographies conference aims to explore the different facets by which cinema and the moving image contribute to our understanding of cities and their topographies. This event will be the final act of an AHRC research project entitled Cinematic Geographies of Battersea.

The Cambridge conference will offer a unique opportunity to debate issues of cinematic geographies, filmic urban characterisation within the cultural & social dimension and database cinema (metadata) as well as film archives and the locative media potential afforded by the new generation of mobile phones.

We will explore six themes over two days:

CARTOGRAPHIC CINEMA: MAPS IN FILMS AND MAPS AS MENTAL CINEMA: In *The Atlas of Emotion* (2002) Giuliana Bruno proposes to root the archaeology of cinema within the cartographic realm: 'A double haptic process conjoins mapping and film: this process involves mobilizing mapping by way of the moving image, while at the same time redesigning film theory by way of cartographic theories'. Hence a double hapticity, which on one hand engages with the world of maps through cinematic means while the reverse mechanism studies the impact and the significance of maps in films. The cinema in the map and the map in the cinema are two sides of the same coin, a form of cartographic *détournement*, the sort of exploration, which relies on what Italo Calvino dubbed a 'mental cinema'.

'MOVIE CENTRIC' MAP OF CITIES – MAP-READING AND CINÉ-TOURISM: Cinema may use cities in creative ways to reorganizes the city spaces into narrative geographies where urban fragments are collaged into spatial episodes to form entirely new artificial cityscape "composed of shots, like cells, distinct spaces the succession of which, however, reconstitutes a homogenous space, but a space unlike that from which these elements were subtracted" (after Jean Mitry). Newly formed movie centric city maps emerge and feed an increasingly popular form of ciné-safari uncovering cinematic traces in the urban jungle. Cinema transform spaces of everydayness in touristic hot-spots where 'the sight of a familiar space in a film can momentarily banish the sense of marginality that haunts even the most central urban locations.' (after Patrick Keiller).

FILMS AS SITES OF MEMORIES – LIEUX DE MÉMOIRES: According to Pierre Nora, modern memory is inherently archival: "It relies entirely on the materiality of the trace, the immediacy of the recording, the visibility of the image". Film has a remarkable capacity at exhuming and unlocking past memories, creating the equivalent of Nora's concept of *lieux de mémoires* or 'sites of memories'. The combination of precise topographical recognition at a given time in history confers to films the special quality of a

medium, which validates memory. But it was Lewis Mumford who first suggested that films had an ability to record the memories of how lives are lived, which imbue them with the characteristics of physical artefacts in museums '...what cannot be kept in material form, we may now measure in still and moving pictures'. But since fiction films and documentaries are far from being an objective recording, the trustworthiness of films as a memory 'institution' or lieux de mémoires needs probing.

CINEMATIC TOPOGRAPHIES WITHIN THEIR SOCIAL & CULTURAL PRACTICES: Cities are important spatio-temporal constructs and cultural expressions of industrial societies. The same could arguably be said about film as the cinematic image synthesises a wide range of otherwise dispersed systems by bringing together different strands, themes, scales and histories, which constitute the discursive formation pertaining to the city 'object'. Films as agent, product and source of history are a formidable carrier of information about the urban fabric but also human behaviour and social practices. As fictional characters move through a city, the urban topographies form a spatially organised social system. 'If we can appreciate documentaries for their dramatic qualities, we can also appreciate fiction films for their documentary revelations' (after Thom Andersen) of cities' topographies folded away in past maps together with their social and cultural context.

DATABASE CINEMA: VISUALISING THE CINEMATIC URBAN ARCHAEOLOGY: A cinematic archaeology of a city makes visible the becoming of the modern city and its subsequent transformations since 1895. Such retrospectively longitudinal cinematic studies of cities are now possible through increasing availability of archive material and highlights trends over time –physical transformation but also social ones. Out of such studies new filmic landmarks emerge which challenge the real landmarks. Complementary to longitudinal cinematic studies, are cross sectional studies i.e the study of a particular urban area at a specific point in time through one or a series of films but in great depth, frame by frame, street by street. This process of data mining requires new methodologies and new forms of visualisations for the understanding of the intersection between mapping and cinema.

GEO-LOCATING MOVIES IN THE CITY - MOBILE APPS AND PUBLIC ENGAGEMENT WITH LOCAL FILMS THROUGH SOCIAL NETWORKING: At a time when in the words of Paul Virilio 'the screen has become the city square' and where 'the crossroads are all mass media', smart mobile phones enhance our experience of place. The city is a container of memories and narratives inscribed in its fabric: 'The street becomes a dwelling for the flâneur...The walls are the desk against which he presses his notebooks', stated Walter Benjamin. The modern flâneur presses the mobile keypad of a locative media device, tapping into an invisible network of geofences and social networks as well as accessing past movies scenes shot at the place where s/he stands. Through this process of 'restitution' and by using the city as interface, locative media devices access and contribute to 'sites of memories' and create a new level of understanding and engagement of the general public with the built environment.

Conference Programme

Thursday 3 October 2013

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|-------------|---|
| 09.00-9.30 | Registration |
| 9.30-9.40 | Welcome and Introduction |
| 9.40-10.45 | <p>CARTOGRAPHIC CINEMA: THE ROLE OF MAPS IN FILMS</p> <ul style="list-style-type: none"> • Teresa Castro (Université Sorbonne Nouvelle - Paris 3): <i>Cinematic cartographies of urban space: the spectacle of aerial views</i> • Henry Keazor (Universität Heidelberg): <i>Charting the Criminal: Maps as devices for orientation and control in Fritz Lang's "M" (1931) and Francesco Rosi's "Hands Over the City" (1963)</i> <p><i>Chair: François Penz</i></p> |
| 10.45-11.15 | Coffee Break |
| 11.15-12.00 | <p>PANEL 1 AND DISCUSSION</p> <ul style="list-style-type: none"> • Eric Schuldenfrei (The University of Hong Kong): <i>Atlas</i> • Emma Hayward (University of Liverpool): <i>London's Heart of Darkness: (Un)mapping the Olympic Park</i> • Berit Hummel (TU Berlin): <i>Cartography of the Modern City. Space and Movement in Alphaville and Playtime</i> <p><i>Chair: Richard Koeck</i></p> |
| 12.00-13.00 | <p>'MOVIE CENTRIC' MAP OF CITIES – MAP-READING AND CINÉ-TOURISM</p> <ul style="list-style-type: none"> • Roland-François Lack (University College London): <i>How to Map a Film, or: a Cine-Tourist Gets Lost in New Wave Paris</i> • Frederick Baker (University of Cambridge): <i>Projectionism and The Third Man: framing Vienna as a place of memory</i> <p><i>Chair: Charlotte Brunsdon</i></p> |
| 13.00-14.00 | Lunch |
| 14.00-15.10 | <p>FILMS AS SITES OF MEMORIES – LIEUX DE MÉMOIRES</p> <ul style="list-style-type: none"> • Steve Pile (Open University): <i>Memento Mori: Cities as Places of Forgetting</i> • Michael Hrebeniak (University of Cambridge): <i>Stirbitch: Cultural Memory and the Vanished Polis</i> <p><i>Chair: Richard Coyne</i></p> |

15.10-16.00	PANEL 2 AND DISCUSSION <ul style="list-style-type: none"> • Maurizio Cinquegranni (University of Kent): <i>Liminal Landscapes? Italy and the Great War</i> • Evgenia Giannouri (Université Sorbonne Nouvelle Paris 3): <i>The Cinematic Anatopia: (Ana)chronistic (Topo)graphies and the Moving Image - Case studies</i> • Annalisa Mirizio (Universitat de Barcelona): <i>Fragments of a "cultural genocide": documentary cinema as site of memory</i> <p><i>Chair: Mark Shiel</i></p>
16.00-16.30	Tea Break
16.30-17.15	PANEL 3 AND DISCUSSIONS <ul style="list-style-type: none"> • Sophie Jackson (Anglia Ruskin University): <i>Place, Space & Time: the Affective Memory Captured in Terrence Malick's "Tree of Life"</i> • Seungho Yoo (University College London): <i>The Introduction of Architecture: Drawing our route on the map</i> • Liew Kai Khiun & Natalie Pang (Nanyang Technological University): <i>Memory Rights & the Amnesic City: Film & Cinema and the restitution of Singapore's urban memoryscapes</i> <p><i>Chair: Steve Pile</i></p>
17.30	All go to the Arts Picture House
18.00	Screening at the Art Picture House - <i>Helsinki Forever</i> introduction and discussion with Peter von Bagh
20.15	Buffet Dinner at Trinity Hall

Friday 4 October 2013

9.15-9.55	CINEMATIC TOPOGRAPHIES WITHIN THEIR SOCIAL & CULTURAL PRACTICES <ul style="list-style-type: none"> • Charlotte Brunsdon (University of Warwick): <i>The cinematic and the televisual city: south London revisited</i> <p><i>Chair: Maureen Thomas</i></p>
9.55-10.35	DATABASE CINEMA: VISUALISING THE CINEMATIC URBAN ARCHAEOLOGY <ul style="list-style-type: none"> • Andrew Prescott (King's College London): <i>Local Patriotism and Associational Cultures in South London</i> <p><i>Chair: Maureen Thomas</i></p>
10.35-11.00	Coffee Break

11.00-13.00

PARALLEL SESSIONS**SESSION 1 - cinematic topographies within their social & cultural practices (SG1)**

- **Mark Shiel** (King's College London): *Los Angeles, Hollywood, and 'French Theory'*

Panel and discussion

- **John Beck** (University of Westminster): *The Car Chase and the Oil Crisis*
- **Erica Stein** (University of Arizona): *The city is a liar: impossible maps and post-modern New York in The Cool World*

*Chair: François Penz***Panel and discussion**

- **Fran Bigman** (University of Cambridge): *Who's Daddy's best boy?: Abortion, Alfie, and a Walk in Battersea*
- **Simone Chung** (University of Cambridge): *Immersive Experience in the Quotidian in 'Café Lumière' (2003, dir. Hou Hsiao-hsien)*
- **Carmen Perez Riu** (Universidad de Oviedo): *Topographies of desire in intercultural and transmedia adaptation: setting and architecture in Ruth Rendell's Live Flesh (1986) and Pedro Almodovar's Carne Trémula (1997)*
- **Lawrence Webb** (Gothenburg University): *Third Cinema as Counter--mapping: Hour of the Furnaces and the Architecture of Daily Violence*

*Chair: Roland-François Lack***SESSION 2 - database cinema: visualising the cinematic urban archaeology of a city (SG2)**

- **Stavros Alifragkis & Giorgos Papakonstantinou** (University of Thessaly): *A Digital Audio-Visual Archive for the Greek Cinematic City, 1950-2010*

Panel and discussion

- **Chris O'Rourke** (University College London): *'Afterwards to a Cinema show': Tracking London's early West End film audiences*
- **Amir Soltani** (University of Cambridge): *Mapping Cinematic Dialogs*

*Chair: Andrew Prescott***Panel and discussion**

- **Gul Kacmaz Erk** (Queens University Belfast) and **Christopher Wilson** (Ringling College of Art and Design): *Urban Geographies of Cinematic Berlin*
- **Luisa Feiersinger** (Humboldt, Berlin): *Train stations: Where the history of film and the dream of three-dimensional moving images meet*
- **Ruxanda Berinde** (University of Sheffield): *Cinematic, Urban, Everyday: between banal and apocalyptic*

Chair: Richard Koeck

13.00-14.00	Lunch
14.00-14.40	<p>GEO-LOCATING MOVIES IN THE CITY - MOBILE APPS AND PUBLIC ENGAGEMENT WITH LOCAL FILMS THROUGH SOCIAL NETWORKING</p> <ul style="list-style-type: none"> • Richard Coyne (University of Edinburgh): <i>Haunted by Media: Mood and Melancholy in the Presentation of Place</i> <p><i>Chair: Chris Speed</i></p>
14.40-16.15	<p>CINEMATIC GEOGRAPHIES OF BATTERSEA PANEL</p> <ul style="list-style-type: none"> • Aileen Reid (English Heritage) and Maureen Thomas (University of Cambridge): <i>Screen Cities – Soft and Hard</i> • Richard Koeck and Matthew Flintham (University of Liverpool): <i>Geographies of the Moving Image: Translating cinematic representation into geographic information</i> • Chris Speed and Chris Barker (University of Edinburgh): <i>Ghost Cinema App: Temporal Ubiquity and the Condition of Being in Everytime</i> • Alex Butterworth (Amblr): <i>BatterCtrax: Geolocative, immersive media as urban research</i> • Eleonora Rosati (University of Cambridge): <i>An app with film extracts: when is it fair dealing?</i> <p><i>Chair: François Penz</i></p>
16.15-17.00	<p>PANEL 4 AND DISCUSSION</p> <ul style="list-style-type: none"> • Bertrand Pleven (Université Paris-1 Panthéon-Sorbonne): <i>Cinemacity : a mobile app that gives shape to the cinematic Paris</i> • Myriam Fazel (University of Sheffield): <i>Live Montage, Mediatized Places, Multi mediation</i> • Kateina Krejcová and Lukás Matoska (Charles University in Prague): <i>Demolishing the Past: Effacing Traces of Former Regime in the Public Space</i> <p><i>Chair: Chris Speed</i></p>
17.00-17.30	Final Discussion
17.30	Drinks reception in the foyer

Abstracts

CARTOGRAPHIC CINEMA: THE ROLE OF MAPS IN FILMS

Teresa Castro: *Cinematic cartographies of urban space: the spectacle of aerial views*

Among the strategies that distinguish cinema's visual mapping of urban space one can count the development, at an early stage of film history, of a more or less rigid filmic grammar engaging composition, camera shots, camera movements and camera angles. Many travelogues and other filmic portrayals of urban environments became an almost scientific way of depicting urban space, their seemingly descriptive motivation made evident by such camera movements as the panning shot or the travelling shot, and by such camera angles as the aerial view. Throughout this paper, I will focus on the apparently paradoxical correlation between description and spectacle in (early) aerial urban views. As we will see, the aerial point of view encapsulates these two tendencies, showing and unveiling, but also creating powerful sensations. Such urban aerial cinematic views are symptomatic of a close, strong link between film form and urban form, as the metropolis of the beginning of the 20th century was made to be seen and experienced from above.

Teresa Castro is Associate Professor of Film Studies at the University of Paris 3 – Sorbonne Nouvelle.

Henry Keazor: *Charting the Criminal: Maps as devices for orientation and control in Fritz Lang's "M" (1931) and Francesco Rosi's "Hands Over the City" (1963)*

An analysis of fingerprints and handwriting, but especially maps play an essential role in Fritz Lang's „M“ (1931) among the tools and devices used in the film to track down the hunted child murderer. Topographical devices and charts are therefore present in a huge variety of forms in the film, ranging from city maps and related address books to globes, and from tube maps to manuals of electric equipment. In this respect, it is interesting to compare Lang's film to another masterpiece of black and white cinema where also the hunt on a criminal is depicted, Francesco Rosi's movie „Hands Over The City“ (1963): Given the architectural topic of the drama which deals with political corruption in post-World War II Italy by focusing on a scandal of a large scale suburban real estate deal in Naples, it doesn't come as a surprise that a lot of maps and architectural models appear in the film, hinting among other upon the power of the corrupt land developer and elected city councilman Edoardo Nottola.

But whereas in Lang's film maps still feature as important tools for guidance and control, Rosi's view on such means of orientation appears as a much more sober and bleaker one as an analysis and comparison of the two films can reveal.

Henry Keazor is Professor at the Institut für Europäische Kunstgeschichte, University of Heidelberg.

PANEL 1

Eric Schuldenfrei: *Atlas*

This paper examines Ray and Charles Eames' contribution toward framing the national discourse in America during the Cold War. Through exploring a range of Eamesian techniques related to the presentation of ideas, I argue that they reconceptualised how an audience internalizes new information for socio-political reasons. In such a model, education is perceived as an assemblage rather than a univocal structure; for there is an emancipation of the content from a specific meaning, where it is released in order to become interpretable.

The 1976 Eames film *Atlas: A Sketch of the Rise and Fall of the Roman Empire* demonstrated the uncertainty of political stability. Atlas visualised the rise of the Republic to the fall of the Empire, depicting the 'spheres

of influence of different cultures' through constantly redefined territorial borders fluctuating at a pace of eight years per second. Drawn over an abstract map of Europe, the film showed the Romans creating a highly stable geopolitical entity until the Goths intersected with the Huns, disrupting the Roman Empire in the process. The last line of the narrative announced, 'Finally, in 476, the kingdom of Dalmatia, the last vestige of the Western Empire collapses, and it's all over'.

Atlas was highly unique because it was the only Eames film designed to loop twice with two distinct audio tracks presented back to back. In the first half, the narrative precisely explained the context of the visual material, while the second half repeated the same material but replaced the narrative with a flute solo. The second half placed the importance on the constantly shifting world order shown through the fluctuation of the borders. The potency of the film could be seen in the repeated element, for without having a definitive explanation guiding the viewer the audience had to reconstruct the reasons behind the sudden collapse of the Empire.

Eric Schuldenfrei is Assistant Professor in the Department of Architecture, University of Hong Kong.

Emma Hayward: *London's Heart of Darkness: (Un)mapping the Olympic Park*

The website that accompanies *Swandown* (2012) - a satirical travelogue in which Andrew Kötting (filmmaker) and Iain Sinclair (writer) pedal a swan-shaped pedalo from Hastings to the site of the Olympic Park in Hackney via England's inland waterways - offers a host of artifacts relating to this rather absurd situationist journey into the heart of twenty-first century London. Included in this digital cabinet of curiosities is a section entitled 'Map'. However, this link leads only to a blank space with a caption that reads 'IMAGINE A JOURNEY TWO JOURNEYS A NEW MAP'.

As with the trajectory of the voyage itself, which metaphorically enacts a teleological reversal of Conrad's tale of colonialisation and empire in *The Heart of Darkness*, this blank map suggests a kind of cartographical inversion: the voyage, rather than the means through which the map is produced turns out to be the process by which it is contested and undone, through which the "blank space[s] of delightful mystery", that Marlow found so compelling in *The Heart of Darkness*, are ostensibly reconstructed.

Drawing on Deleuze and Guattari's theory of 'striated' and 'smooth' space, this paper will consider Kötting's cinematic engagement with the Olympic Park in response to London's metaphorical colonisation by 'grand project' architecture, urban regeneration, and late-capitalist land development.

Emma Hayward is a PhD candidate at the Centre for Architecture and the Visual Arts, University of Liverpool.

Berit Hummel: *Cartography of the Modern City. Space and Movement in 'Alphaville' and 'Playtime'*

The alienation of man from his environment in the capitalist, urbanized society is the central theme of two films released in the mid 1960s, *Alphaville* (Jean-Luc Godard, 1965) and *Playtime* (Jacques Tati, 1967). In my paper I aim to analyze the mapping of a seemingly unmappable totality of a modern „hyperspace“ (Jameson 1991) with cinematographic means by using the motif of an urban walker as epistemological tool. Both films employ different strategies to involve the viewer, as does *Playtime* with a strong emphasis on the use of deep space and *Alphaville* through tracking shots. Spatial relations are defined by the composition of the single shots, thus providing the viewer with the possibility to orientate in the filmic space.

Although different in structure, both films work with the same aesthetics of a modernized Paris by offering a very coherent imagery of a hypermodern city. They are, as I will show by using examples from both films, mapping the city as an interspace by focussing on places that tend to escape everyday perceptions. The landmarks and monuments contributing to the image of a city are completely blanked out in *Alphaville* and exist in *Playtime* solely on the virtual level of almost surreal reflections in glass facades. Thus topographic orientation is constrained to a layer of signs and symbols, reflections, representations and

neon signs. The image of the city of Paris as the capital of the 19th century (Benjamin) is thus present only as unseizable specters or transitory spaces as the nightly Haussmann boulevards in *Alphaville*.

The rasterized surface of modern architecture is a central theme of both films. Iteration of architectural elements and recurring, pictogram-like characters and symbols produce a kind of hermetic space, which seems - aesthetically - to refer to nothing but itself. This emphasizes the character of a city that is far from an orientation-providing legibility as studied by Kevin Lynch (1960). The standardized spaces in those „buildings as ornament“ (Venturi, Scott Brown, Izenour 1977), are thus representing an endless, all encompassing labyrinth. It is the scale of the human body and its relation to space, I will argue, that is being put into focus here through its juxtaposing with a standardized environment. Michel de Certeau's humanistic understanding of the production of urban space in the context of a rhetoric of walking in the city highlights the appropriation of the city's topographical system through the process of moving through their structures (Certeau). I will trace this formation of a cartography of routes through the use of perspectives of view in and onto the city in the two films.

Berit Hummel is a DFG Fellow, part of the International Graduate Research Program Berlin - New York - Toronto Center for Metropolitan Studies (CMS), at the Technische Universität Berlin.

‘MOVIE CENTRIC’ MAP OF CITIES - MAP-READING AND CINÉ-TOURISM

Roland-François Lack: *How to Map a Film, or: a Cine-Tourist Gets Lost in New Wave Paris*

Starting from the premise that a map of New Wave Paris might be a useful thing, this paper asks, firstly: what might such a map look like, how could we make it and what would it tell us? A second, more modest enterprise asks these questions of a specific film, Godard's *A bout de souffle*, as the first stage in a cumulative process wherein every New Wave film is mapped, and the map of New Wave Paris results as an aggregate of these. In conclusion the paper asks what, more generally, is the usefulness of reading films through maps. <http://www.thecinetourist.net/mapping-a-bout-de-souffle.html>

Roland-François Lack teaches French and Film at University College London.

Frederick Baker: *Projectionism and The Third Man: framing Vienna as a place of memory*

The Third Man (1948) is a classic of world cinema. It is famous not just for its atmospheric zither music and all star cast: Orson Welles, Alida Valli, Trevor Howard and Joseph Cotton. The noir thriller works, because of the way cinematic space is used to make the city of Vienna a character in the film. Its director Carol Reed used the ruins and sewers of Vienna to create not just atmosphere, but a metaphor for the moral state of central Europe, just 3 years after WWII and Hiroshima. 60 years on filmmaker, historian and archaeologist Frederick Baker used a new form of archaeology to map the making of Reed's masterpiece. The result is a feature documentary called „Shadowing the Third Man“ that was premiered at the Cannes film festival in 2005. This new praxis is called Projectionism. Clips from *The Third Man* were projected onto the locations where they were originally shot in 1947. This projection is filmed by a present-day camera. On the one hand where there was rubble there are now houses, on the other, the sewers and the big wheel have remained the same. This is important for *The Third Man*, because the editor switches between material shot on location in Vienna and footage shot in a Shepperton studios in London, in the very same scene. It is an archaeological job to separate the two. The excavation by projector is new since it adds layers (of light), rather than taking layers away, as is usually the case in archaeology. In this way the original film becomes the source for mapping the story of its own creation - its frame of memory.

There are two frames of memory. First the single film frame becomes a celluloid map, a cinematic cartographic device. Robert Krasker won an Oscar for his cinematography on *The Third Man*, and he framed his pictures with great care. This frame can now be used to map where Robert Krasker's camera stood. A detailed knowledge of the locations also allows us to separate fact and fiction, i.e. where he used

props or placed actors to hide unwanted statues etc. This allows us to chart the creative choices that lead to the creation of 'Third Man Vienna'. Many of the images of children in the film is all added and is not original. The second frame of memory, is the oral testimony of the surviving members of the film crew. Physically revisiting the locations with Carol Reed's assistant Guy Hamilton, made it possible to map the development of the use of shadows in the film, for example. A third frame of memory is the major Third Man tourist industry taking film buffs to see the original locations.: two rival tours, a cinema and museum all feeding off foreign cinema goer's desire to compare fact and fiction. The Viennese tend to ignore the film on the whole.

Shadowing the Third Man's projectionist praxis allows the film to become a 'place of memory' in two senses of the word. In one sense The Third Man is a classic example of a film as a national cultural artefact, as witnessed by the touristic demand to visit its locations. And in a second 'projectionist' sense, the return of the film, back to the location of its creation, makes each film frame a special, 'place of memory', since it frames the memory of its own creation.

Frederick Baker is a Senior Research Associate at the McDonald Institute for Archaeological Research, University of Cambridge.

FILMS AS SITES OF MEMORIES - LIEUX DE MÉMOIRES

Steve Pile: *Memento Mori: Cities as Places of Forgetting*

This paper uses the movie *Memento* (2001) to think about the relationship between the city, the body and memory. In particular, it "reads" the topographical techniques that the movie's protagonist uses to "simulate" memory. Conceptually, the paper discusses Freud's two topological diagrams of the unconscious: the first appearing in "The Ego and the Id" in 1923 and a modified version in the "New Introductory Lectures" in 1932. These diagrams spatialise the unconscious, and indeed the psyche, in specific ways -- many of which are well-known. To open up a discussion of the spaces of the unconscious that emerge through the body and through the city, the paper explores the idea of a distributed unconscious: one that is both social and personal, repressed and non-repressed.

Steve Pile teaches Geography in the Faculty of Social Sciences at The Open University.

Michael Hrebeniak: *Stirbitch: Cultural Memory and the Vanished Polis*

This paper draws upon a film and book in production concerning Stourbridge Fair ("Stirbitch") held on the margins of Cambridge between 1211 and 1932: an imaginary of a temporary polis and zone of the carnivalesque, now traceless but for the husk of the Leper Chapel. Originally licensed to support the Leper Hospital, the Fair outgrew its host to comprise the most significant event of its kind in medieval Europe: an epicentre for cultural and biological transaction. Defoe's *Tour* (1724) describes "a well-fortified city, and there is the least disorder and confusion I believe, that can be seen anywhere with so great a concourse of people." Its development serves as a material analogue of the movement from an economy of subsistence to that of surplus and, by the Nineteenth Century, the formalised business of pleasure.

This paper discusses the site in terms of a cinematic performance of liminality: a feral space or edge in the sense of topography and sanctioned forms of urban behaviour. Patchily documented, the Fair comprises an acute instance of space without archive. The site yields no apophenia; no cumulative signs of ruin to allow the mind to locate itself against a referential field; and no historiographic privilege of word or artefact for interpreting urban subjectivity. This is consistent with an event that annually performed its own erasure. "In less than a week," notes Defoe, "there is scarce any sign left that there has been such a thing there." The historical decline of the Fair also registers the end of community experience afforded by the 'grotesque body' of carnival which, to Bakhtin, signals a theatre of declassification where gaps in identity proliferate away from normalised rhythms of labour and leisure.

Stirbitch could thus not be further from the staged “heritage” sets of cities that spatially encode the past to legitimise individual and group identities. The question of vanishing must inform any attempt to present this ‘trauma’ landscape, where a seven-century continuity of human presence is subject to deletion. Stirbitch in itself is a haunting: an absence of presence, or presence of absence. From this basis, the paper explores how cinema can enact the reinstatement of urban cultural memory without interpretative semiotics. As the subject itself concerns the ephemerality of performance, it contends that inscription demands a complementary methodology that goes beyond mirroring into witnessing. It advocates the tactic of suture: of spatio-temporal encounters through hybrid, over-layered spaces and materials within a contested terrain, stitched into narratives to yield defamiliarising forms of cultural knowledge.

Such acts of making lie in contradistinction to Lefebvre’s admission of the social geographer’s inevitable defeat regarding the failure of texts to transcend ‘Cartesian grids’ of discourse abstracted from the lived sense of place. Combinations of text and visuals marking the unseen instead invite a positive enquiry into the limits of representation, whereby claims to historical authenticity are disavowed. Such portals for imagining counter-spatial procedures produce new modes of sociability and encounter in the face of late-capitalist attitudes toward land. Cinematic performativity becomes a way of handling unbidden cultural forms, thresholds and geographies that reorganise the field of vision, where the polis can be revealed as a palimpsest of dormant tracks, hallucinations and clandestine information-flows set against the physical contours of the land.

Michael Hrebeniak is Director of Studies in English, Wolfson College Cambridge and Lecturer in English, Magdalene College Cambridge.

PANEL 2

Maurizio Cinquegranni: *Liminal Landscapes? Italy and the Great War*

My paper investigates Italian films of the Great War and addresses the ways in which trenches and supply-line towns have been re-imagined and re-assessed in a series of films released after 1968. As I discuss these films as sites of memory, my main concern lies in the ways in which the landscape of the Italian Front has been re-experienced through film in different historical and political contexts, and in relation to later battle landscapes, including the Second World War and the so-called Years of Lead. Case studies include *La Sciantosa* (Gianetti, 1971), *Uomini Contro* (Rosi, 1970), and *I Recuperanti* (Olmi, 1970). This paper also looks at earlier films and the way in which their representational strategies and the sites represented relate to films of the Great War released in the 1970s. These films include *La Grande Guerra* (Monicelli, 1959), *Cavalleria* (Alessandrini, 1936) and *La Guerra e il Sogno di Momi* (Pastrone, 1917), as well as newsreels from 1915-1918. These films underline repetitive patterns in the history of the country and converge on key sites of memory.

This paper is part of a larger project on Italian cinema and the Great War to coincide with centenary of Italy’s declaration of war on Austria-Hungary in 1915. My paper includes the presentation of a film database and it maps these films through GIS on historical maps of Italian campaigns, as it presents the early stages of what should become a digital school resource.

Maurizio Cinquegranni is a Lecturer in Film Studies at the School of Arts, University of Kent.

Evgenia Giannouri: *The Cinematic Anatopia: (Ana)chronistic (Topo)graphies and the Moving Image - Case studies*

The paper seeks to examine a specific kind of topographic content in film, the cinematic *Anatopia*. Ana-topia is a neologism, a term coined by the compounding of the Greek preposition “ana” and “topos”. It designates a place caught in a transient state between expectancy and reminiscence; a place neither fully

accomplished nor yet completely fallen into decay. Out of chronological joint so to speak, *Anatopia* is an intrinsically anachronistic lieu, one that seems anchored as much in the time-frame it is embedded in as in its past and future manifestations.

And yet anatopia exceeds geography. It refers to a theoretical fiction that emanates and prolongs the concept of *heterotopia* argued by Michel Foucault in his 1967 lecture later to become his essay "Of Other Spaces". Whereas, according to Foucault, *heterotopia* describes actual places of otherness, counter-sites or reversed spaces (e.g. the reflection in the mirror), *anatopia* claims a different kind of otherness corresponding less to our understanding of space over time, and more to our understanding of space in time. The concept allows us to describe actual geographical locations (for *anatopia* is a specific place on earth), capable of demonstrating an element of temporal ubiquity. Eventually, it provides us with a potentially exploitable theoretical paradigm, one needed in order to depict and describe current phenomena of territorial development and land use planning.

More specifically, the paper focuses on two particular moving-image artworks situated midway between contemporary art, film essay and standard documentary practice: *Sillamaë* (2006) and *Die Siedlung* (2004). I would like to argue that beyond their topo-geographic disposition, both films elaborate a specific conceptual program. The urban geographies described in the two films are transformed into conceptual landscapes of spatial crises and temporal deviation. As such they become essentially anatopic. The paper aims to examine these *anatopic* environments through a prism that relocates geography into the epistemological realm of geo-archeology.

Evgenia Giannouri is a Research Associate at IRCAV - Sorbonne Nouvelle Paris 3, Theorist of the Moving Image, Collective the Silo.

Annalisa Mirizio: *Fragments of a "cultural genocide": documentary cinema as site of memory*

This paper analyses the documentary *Stendali* (1960) directed by the eminent Italian documentary filmmaker Cecilia Mangini with a text written by Pier Paolo Pasolini. The basis of our investigation is provided by the studies of Pierre Nora (*Les lieux de mémoire*, 1984) and George Didi-Huberman (*Peuples exposés, peuples figurants*, 2012).

Our aim is to present this film as a cinematic form that explores the fundamental opposition between history and memory in relation to the disappearance, in the savage industrial growth of the 1960s, of an archaic funerary ritual of the peasant culture in the south of Europe (Italy and Greece). The structure of the film, based on a rhythmic and poetic montage, evokes the visual form of memory and pulverizes any pretention of cinematic objectivity and any possibility of capturing the "authenticity" of the ancient ritual by reducing the camera to a mere scientific instrument of representation – as the positivistic schools of ethnography argued. Instead, the montage inscribes the fragmentation of the rural space in the film and becomes the cipher of the social fracture provoked by the imposition of industrialization on the peasant culture as a new form of colonial violation.

The text of the film, written by Pasolini, is a poem that brings together fragments of different funerary lamentations proceeding from a wide range of popular cultures (from the Greek elegies to the poetry of the *Duecento*). The confluence of this variety of voices – as Rancière showed (*Le fable cinématographique*, 2001) – far from producing an impression of reality, provokes the arising of reality as a problem.

Indeed, both Mangini and Pasolini intended this film to bring the gaze of the camera on the "progress without development" (Pasolini) that had transformed the illusions of a people without changing their everyday misery. Likewise, Gramsci's theory of a South reduced to a semi-colonial market of the industries of the North constitutes the ideological substrate that supports both the visual and the verbal of the film. The result is a documentary that preserves the last images of the peasant culture whilst showing its disappearance.

We will argue that the combination of Mangini's montage and Pasolini's verses in the cinematic space creates a form of documentary that sets out to be memory of the "cultural genocide" (Pasolini)

rather than a record of it, all of which is in sharp contrast to the historical discourse that at the time was recording the “Italian economic miracle”. Therefore, this film refuses to compete with history on the grounds of reconstruction and chooses fragmentation as the only form for the memory. The film insists on the incomplete and problematic dimension of all representation and shows, as Nichols put it (*Blurred Boundaries: Questions of Meaning in Contemporary Culture*, 1994), that one can never see “through cinema” but only “see cinema” as a form of memory in a specific time.

Annalisa Mirizio is Assistant Professor (Profesor Agregat), Sec. Literary Theory and Comparative Literature, Universitat de Barcelona.

PANEL 3

Sophie Jackson: *Place, Space & Time: the Affective Memory Captured in Terrence Malick's Tree of Life*

This paper will consider Isabel McNeill's (2010:164) idea of the moving images ability to create a ‘shared zone of memory’ with specific reference to Terrence Malick's 2011 film *The Tree of Life* and his use of space, place and time to evoke a sense of shared and embodied memory. The *Tree Of Life* has become something of a ‘lieu de memoire’ or site of memory not just to a specific audience that may have grown up in small town USA, but also, surprisingly, for a broader cross-cultural audience, to the point where ‘Malick- esque’ images of childhood are now being used to sell salad cream and spreads.

In the film, Malick's camera moves through spaces and places that are real, remembered and imagined, with a fluidity that is both a cinematic representation of memory and an enactment of the process of remembering; of calling the past into present. The present is a glass and steel city in which Jack (Sean Penn) has a personal crisis, while the past is his remembered childhood in the leafy suburbs of a small town Texas. Drawing on notions of affect (Deleuze, Shaviro and Masumi), this paper will explore how Malick creates and then positions the viewer within the memory, thereby creating a ‘shared zone of memory’. As part of my ongoing research into a concept of Memory Affect, this paper will also explore the greater potential of an immersive cinematic approach to the memory of places in a non-fiction context.

Sophie Jackson is a Lecturer in Film and Television at the Cambridge School of Art, Anglia Ruskin University.

Seungho Yoo: *The Introduction of Architecture: Drawing our route on the map*

It does not require much effort to rediscover our city in the ordinary, everyday city of others. When we draw our daily route on a map, every space I walk in the city re-emerges with spatial organisations, street scenes, movements and sounds. Through the act of drawing on the map, hidden experiences and activities in the city become a small part of the city and accumulate as social and cultural layers within it.

The plot of ‘The Introduction of Architecture’, released in 2012, shows a love story between young university students who meet in a class called ‘Introduction of Architecture’. In the movie, a lecturer asks students to draw their commuting routes – from their homes to the university, which is located in the old centre of Seoul – on a map. When the hero marks his route, he finds his way already underlined by the heroine.

The following are some themes that the movie reveals to us: first of all, through a simple action like drawing a line on the map, we can redefine our ordinary life and spatial intimacy. The line illustrates not only the sense of the same social backgrounds, but also the possibility of collective memory with others. Secondly, the movie hints at the growing regional inequality within Seoul by the admiration of the hero, who lives in the old city centre – which is relatively underdeveloped – contrasting it with the wealth and upper-class lifestyle of the southern part of Seoul that people call Gangnam.

Seungho Yoo is a PhD Candidate at the Centre for Advanced Spatial Analysis The Bartlett, University College London.

Liew Kai Khiun and Natalie Pang (Nanyang Technological University): *Memory Rights & the Amnesic City: Film & Cinema and the restitution of Singapore's urban memoryscapes*

Beginning as the projection of the otherwise invisible social underbelly beneath the clinically manicured postcolonial "garden city", contemporary Singapore film and cinema in Singapore is evolving into a platform for visualizing the rapidly fading urban memoryscapes. Once confined to a peripheral segment of conservationists concerned with the impact of rapid urban redevelopment on the city-state's built and natural heritage, Singapore is seemingly witnessing a Memory Turn in the recent decade. The spatial politics of nostalgia, identity and belonging becomes increasingly mainstreamed for a post-independent populace feeling marginalized by the intensification of the erasure of what they see as familiar landmarks and trades of their city. Here, film and cinema have become instrumental in visualizing and magnifying what would have been considered the silenced memoryscapes of the people and cultures behind such disappeared and disappearing urban sites. From both professional filmmakers and amateur hobbyists, a plethora of productions have surfaced in both the mainstream film festival and cinema circuits to that of uploads from student productions on old places and trades in Singapore that were established from the colonial era.

This paper seeks to explore the urban cinematic memoryscapes that film has mapped as a more problematic narrative of erasure to the futuristic vision of the state. Three case studies will be used as on a comparative basis to reveal a more layered perspective. They are namely, the "heritage" films of Royston Tan and Eva Tang's *Old Places* (2010) and *Old Romances* (2012), the more amateur video uploads on the social media of the former rail corridor before the cessation of the Malayan Railway that had been operating for close to a century, and the photographic rescue of the Queenstown Cinema in the social media as the physical infrastructure was getting demolished.

Taken together, as documentary, markers and witnesses, these otherwise separate platforms have served in weaving together more legitimately intangible accounts that stands to defy the often systematic emptying of socio-cultural meanings and histories of sites by the developmentalist state. Serving as either motional witnesses or reminders of the motion pictures, these cinematic texts and places provide the cinematic restitution for the right to memory and the sense of place against the institutionalized efforts at spatial-cultural erasure. What would be demonstrated in this case studies is part of the dichotomies between the ambitions of urban planners in consciously shaping the city along cinematrics and photographic ideals against the more organic perspectives that the vernacular memoryscapes provide to filmmakers and their audiences in the amnesic city of Singapore .

Liew Kai Khiun and Natalie Pang are Assistant Professors at the Wee Kim Wee School of Communication and Information, Nanyang Technological University.

FILM SCREENING AT THE ARTS PICTURE HOUSE

Helsinki, Forever (Peter von Bagh, Finland, 2008, 74 mins)

Helsinki, forever is a montage film on the city of Helsinki by the award-winning Finnish film director and academic Peter von Bagh. The film draws a portrait of Helsinki and also acts as an essay on Finnish culture in a wider sense. It shows Helsinki as captured by leading Finnish feature film and documentary makers over a period of a hundred years.

Peter von Bagh has worked as the head of the Finnish Film Archive. He is the editor-in-chief of Filmihullu magazine and co-founder and director of the Midnight Sun Film Festival. Since 2001, he has been the artistic director of the film festival Il Cinema Ritrovato in Bologna. Peter Von Bagh was a member of the jury in the competition category of 2004 Cannes Film Festival.

CINEMATIC TOPOGRAPHIES WITHIN THEIR SOCIAL AND CULTURAL PRACTICES

Charlotte Brunsdon: *The cinematic and the televisual city: south London revisited*

This presentation will revisit some south Londons of the moving image, attending to questions of method and medium. I will consider several ways in which south London is produced and represented in British audio-visual fiction, concentrating on the second half of the twentieth century. I will explore the extent to which scholarship about the cinematic city is useful in approaching south London; the relationship between 'south of the river' and the larger city; and what happens to ideas of cinematic south London when television too is considered.

Charlotte Brunsdon is Professor of Film and Television Studies at the University of Warwick.

DATABASE CINEMA: VISUALISING THE CINEMATIC URBAN ARCHAEOLOGY

Andrew Prescott: *Local Patriotism and Associational Cultures in South London*

Walter Besant famously declared that the inhabitants of South London 'have no local patriotism or enthusiasm – one cannot imagine a man proud of New Cross'. Likewise, George Gissing in *The Year of the Jubilee* (1887) saw the cityscape of Camberwell as epitomising the triumph of a vulgar and spiritually destitute lower middle class. These Victorian assumptions about South London are reflected in cinematic representations of places such as Battersea. The most common recipe for the improvement of South London was the provision of cultural institutions. Sir Henry Irving felt that for South Londoners, 'surrounded by squalid and unlovely things', the establishment of a South London art gallery was an urgent necessity.

This derogatory view of South London neglects the vibrancy of its associational culture throughout the 19th and 20th centuries. Places like Battersea, Kennington and Clapham were characterized by a huge range of associational activity, such as friendly societies, freemasons' lodges, choral societies, and cycling clubs. These forgotten cultures of South London can be traced in a variety of ways: from local newspapers, internal archives of organisations like cycling clubs and masonic lodges, and collections of printed ephemera. Just as this associational life has now disappeared, so the archival record of many of these organisations is also under threat.

Professor Andrew Prescott is Professor of Digital Humanities at King's College London and AHRC Theme Leader Fellow for the 'Digital Transformations' strategic theme.

PARALLEL SESSION 1: CINEMATIC TOPOGRAPHIES WITHIN THEIR SOCIAL AND CULTURAL PRACTICES

Mark Shiel: *Los Angeles, Hollywood, and 'French Theory'*

Despite the decline of the Hollywood studio system, in the late 1960s Los Angeles was becoming increasingly known as a city of global importance. Among its many visitors, French filmmakers and philosophers provided some of the most interesting commentaries on its condition. Agnès Varda, Jacques Demy, Jacques Deray, Edgar Morin, Louis Marin, and Jean-François Lyotard all resided in Southern California and produced films or books from their experience. In this paper, I will zoom in on Varda's film *Lion's Love* (1969) and Morin's book *Journal de Californie* (1970), which profit from a reading side by side. Varda, the leading French documentarist and nouvelle vague exemplar, made three films in California in the late '60s, shooting *Lion's Love* on location in Hollywood, in Malibu, and on the Sunset Strip – a sun-drenched but dystopian portrait of hippie counterculture and an ageing movie colony. The philosopher Morin, who had published two books on cinema and co-directed *Chronique d'un été* (1961,

with Jean Rouch) researched cybernetics at the Salk Institute in La Jolla while making daily observations on freeway society, beach communes, the ghetto, and Disneyland. Both works provide disjointed but detailed portraits of Los Angeles and its region which help to explain that city's rise as a paradigmatic real and imagined topography.

Mark Shiel is a Reader in Film Studies at King's College London.

John Beck: *The Car Chase and the Oil Crisis*

H.B. Halicki's muscle car exploitation film *Gone in 60 Seconds* was released in the summer of 1974, just months after the Emergency Highway Energy Conservation Act, introduced as a response to massive hikes in oil prices caused by the crisis of 1973, reduced the speed limit on US roads to 55 mph. Filmed in and around Long Beach, California, the pretext for *Gone in 60 Seconds* is the theft of 48 cars in five days by a gang of professional crooks. After a slow opening 20 minutes, the rest of the film is essentially one long car chase, including a climactic 34-minute sequence that is often cited as the longest car chase in cinema history. Nothing moves at 55 mph in *Gone in 60 Seconds*.

Produced outside the studio system and listing in the opening credits only one player, a 1973 Ford Mustang Mach 1 named 'Eleanor', Halicki's low-budget feature can now be seen as the stripped down apogee of muscle car-fixated films of the 1960s and 1970s, a form that would include among its accomplishments the genre-defining chases in *Bullitt* (Peter Yates, 1968) and *The French Connection* (William Friedkin, 1971). While most post-*Easy Rider* (1969) New Hollywood films used the road as a means of investigating the countercultural, if nevertheless fairly conventional, potentialities of American space, *Gone in 60 Seconds* is less interested in open highways and is, like Yates' and Friedkin's movies, a resolutely urban film. Unlike those studio products, though, the perfunctory acting and street photography in Halicki's film gives it a curious verité quality akin to similar rarely considered California car-oriented exercises such as *Dusty and Sweets McGee* (Floyd Mutrux, 1971) and *Model Shop* (Jacques Demy, 1969).

My argument in this paper is that *Gone in 60 Seconds* and the sub-genre it instantiates should be seen as an articulation of the limits of the US urban automotive social order as it had emerged post-World War II. The film pits mechanical dexterity against the surveillance networks of the law enforcement agencies – much of what passes for dialogue is delivered via walkie-talkie between ground level and airborne police units – but the sense of the city as a closed circuit means that the chase functions largely as a performative gesture of futile resistance. Indeed, the real point of *Gone in 60 Seconds* is the crash rather than the chase as such, suggesting that the economic underpinning of Southern California's freeway utopia is, post-Bretton Woods, post-OPEC price spikes, post embargo, about to hit the economic and geopolitical wall. I read the film's spatial imaginary, then, as an expression of colliding antinomies – regulation vs. libertarianism, thrift vs. expenditure, local vs. global, Fordism vs. neoliberalism – neither it nor the culture it represents can resolve beyond the spectacle of auto-destruction.

John Beck is Professor in the Department of English, Linguistics and Cultural Studies at the University of Westminster.

Erica Stein: *The city is a liar: impossible maps and postmodern New York in The Cool World*

Shirley Clarke's *Cool World* (1964) details several weeks in the life of Duke Custis, the 14-year-old leader of an African American teenage gang in Harlem. The first feature film shot on location in Harlem, *Cool World* combines elements of noir, gangster, and social problem films, as well as the city symphony tradition of documentary. Each of these genres is closely associated with specific images of urban culture and itinerary. Clarke's film, however, while drawing on all these traditions, rejects each in favor of a distinct socially- and historically-situated model of urban geography: the socio-spatial nature of both New York in general and Harlem in particular during the transition from late- to post-modernity. *Cool World* produces this model in large part by composing a bifurcated map that includes on the one hand a detailed, highly subjective

view of social life in Harlem and on the other a clichéd, touristic survey of greater New York's landmarks. The result is a cinematic city that not only cannot be navigated, but also swallows its users whole. The film accomplishes this by gesturing toward its complex generic inheritance through specific formal devices that contributed to the hyper-legibility of late modern New York. But where these devices once allowed for easy negotiation of urban social space -- and even, in the case of the city symphonies, the production of potentially subversive social formations -- in *Cool World* they reveal an uninhabitable space comprised of irrational editing, impossible continuity, and falsifying narration. The cannibal map thereby produced is able to suggest the paradoxical, anachronistic nature of life in postmodern New York. In the mid-1960s, New York completed its shift in the popular and scholarly imagination from the transparent, centripetal paradigmatic mid-century city to an illegible, abyssal city in perpetual crisis. Arguably, New York's fall was so complete that it only ever entered the postmodern era as a failed city; it continues to exist in the cinematic consciousness as either the preserved embodiment of late modernity or as a short-hand for the civic upheavals experienced by American cities in general during the late 1960s-70s. Within this critical matrix, the future of the urban center and its monuments evaporates, while peripheral areas like Harlem become eternal emblems of decay, shedding their past. *Cool World* demonstrates the ways that the city in crisis, usually tied solely to spaces like Harlem, is instead a product of the completely alienated relations of production that structure all urban space -- including areas usually articulated as nostalgic icon, such as Midtown. At the same time, the film refuses to produce New York as a perpetual late modern space, concentrating instead on the ways in which Duke's failed attempt to construct his social identity depends on imitating late modern spatial practices and imagining himself within the social order of that period, neither of which persist into postmodernity.

Erica Stein is a Visiting Assistant Professor at the School of Theatre, Film & Television, University of Arizona.

Fran Bigman: *Who's Daddy's best boy?: Abortion, 'Alfie', and a Walk in Battersea*

"With the 60s in full swing and London the centre of the Universe, Michael Caine shot to stardom as a callous Cockney womanizer". The "Worldwide Guide to Movie Locations" website pitches the 1966 film *Alfie* as the story of a charmer whose affinity with the city streets makes him as seductive as swinging London; the film opens with an assignation in a parked car near King's Cross (the hero is a car-hire chauffeur), and women fall for his masterful, masculine navigation of the city.

Yet when Alfie seduces the wife of a friend—the mother of three children—and has to procure her abortion, he finds himself fleeing his flat during the procedure and aimlessly wandering the streets of Battersea. Then the camera pans down from the spire of St Mary's Battersea, the parish church, and pulls in on a small blond boy toddling down its steps. To his shock, Alfie realizes that it's his son, Malcolm. Alfie had pressured the baby's mother Gilda to have an abortion but came to adore his son, the "spit image" of his father, although he still refused to parry Gilda; she married a man she didn't love to provide for her child. Alfie then sees Malcolm's stepfather run out of the church and scoop Malcolm up lovingly. Alfie peers in to see Gilda's new baby being christened, then hides behind a pillar to watch them come out and sees Malcolm's stepfather pick him up again, saying, "Who's Daddy's best boy?" Alfie has clearly been replaced in Gilda's life, and, more importantly, in his son's affections. Hidden behind a pillar, apart from the family he could have had, he is on the margins of society, no longer in the driver's seat of his own life.

During Lily's abortion, London becomes a minefield of memory for Alfie, and he walks into the most painful scene imaginable. Alfie's loss of control over the city emphasizes his sudden moral awakening; these scenes are the turning point of the film, another in a line of male abortion-rejection narratives that appropriate the experience of abortion for use as a way of accruing male moral experience. That Alfie's poignant encounter with his lost son, an encounter that makes it clear how lost he is, occurs during Lily's abortion connects the two lost children with each other, compounding Alfie's grief at his missed opportunities to be a father while demonstrating how wrong he was to want Gilda to abort Malcolm. It also equates the aborted fetus with a little boy, preserving sympathy as a male domain. In this talk, I will explore how this sudden geographical disorientation in the film helps bring home (rather

melodramatically) Alfie's realization that he has lost not one but two sons.

Fran Bigman is a PhD candidate at the Faculty of English, Cambridge University.

Simone Chung: *Immersive Experience in the Quotidian in 'Café Lumière' (2003, dir. Hou Hsiao-hsien)*

The clip shows the journey of the film's protagonist, Yoko, as she makes her way from Koenji to meet her friend on a train platform in Ochanomizu before they alight at Yurakucho station. This segment reveals Tokyo to be as an intensely human city - a legacy of its urban development from the Edo period. By casting the city to play itself, the camera-as-passenger not only charts an intimate map of emotions derived from the embodied act of travelling, it elucidates her ties to actual sites in the city to reveal the city's socio-historical structure beneath its physical infrastructure.

With the Yamanote circle line serving as the primary component of her travel routes, viewers are always informed about Yoko's whereabouts in the names of stations are always clearly visible. As markers for real geographical locations, they also encourage viewers to establish a sense of locality in relation to the unfolding narrative. Because of the size of Japanese residences, Tokyo inhabitants typically conduct their lives outside their homes. But despite the population's growing preference for a singles lifestyle increasingly points to an irreversible change to the structure of the family unit, the film reveals how they are still very much tied to society. Meanwhile, the empty shots foregrounding the metonymy of intersecting trains infers the presence of another temporality which is tied to older forms of traditional practices running in tandem with daily life. It underlines the unchanging essence of Tokyo as one premised on temporal forms over spatial ones.

Simone Chung is a PhD candidate at the Department of Architecture, University of Cambridge.

Carmen Perez Riu: *Topographies of desire in intercultural and transmedia adaptation: setting and architecture in Ruth Rendell's Live Flesh (1986) and Pedro Almodóvar's Carne Trémula (1997)*

Pedro Almodóvar's peculiar style and aesthetically rich filmography has made of him a controversial but admired film *auteur*. Bricolage and pastiche are words used frequently to describe his creative visual language, which is deeply rooted in postmodernist expression. With Madrid as the urban setting of many of his films, Almodóvar's cityscapes mix trends and fuse influences in a productive blending of the local and the camp/pop/punk global, with touches of Spanish local colour and kitsch. This paper focuses on one of his films from the late 1990s, *Carne Trémula*, the first of his screenplays to be based on a previous literary text. The result is a film which, as other Almodóvar urban plots, dwells visually on the architectural features of Madrid, as a cosmopolitan (post)modern city, while making it the sphere of the social and political transformation of the country during the post-Franco years of the democratic transition into modernity.

The film is the "loose adaptation" or creative reworking of Ruth Rendell's novel of the same title, written in 1986. Rendell's popular crime novel also offers rich detail of the architectural features of the suburbs of Greater London, in which it is set. As the protagonist, Victor Jenner, traumatically wanders through the streets of Acton and Kensal Rise, the narrative voice describes its characteristic tenant houses and suburban gardens. In turn, the film depicts the quest of his cinematic version, Víctor Plaza, within a contemporary Madrid, which he, coming out of jail after a 14-year prison term, finds as shocking as Almodóvar manages to present it. The stark contrast between the wealth and modernity, represented by the Kio towers on one side of *La Castellana*, and the close-by, deprived tenement of *La Ventilla*, with its characteristically-Spanish human types, is used in a way that, Jean-Claude Seguin claims, is not descriptive but revelatory of the structures and people in transit, marked by the illusion of being there rather by the reality, which is more of a constant process of "*becoming*" (Seguin, 2009, 13).

This paper will begin by putting the film in relation to its source text as part of the inter-cultural contrast

of urban landscapes and exploring their significance for the construction of character subjectivity and for transmedial narrative discourse (viewed in comparative terms). Then, the focus will move onto the film's use of architecture as a simultaneously real and imaginary contextualization for the dramatic thriller plot and as a tool for the film's aesthetic expression.

Carmen Perez Riu teaches French, German and English at the University of Oviedo, Spain.

Lawrence Webb: *Third Cinema as Counter--mapping: Hour of the Furnaces and the Architecture of Daily Violence*

Fernando Solanas and Octavio Getino's radical documentary *Hour of the Furnaces* (1968) is commonly seen as a foundational work in the establishment of the Third Cinema movement in the late 1960s. As a companion piece to their manifesto, 'Towards a Third Cinema', the film embodied Solanas and Getino's ideals of a militant cinema, politicised in both form and content, that would challenge neo-- colonial power and break with the dominant conventions of both Hollywood and European art film. Focusing on the central (though critically under--examined) role that the city and spatial imagery play in the film, this paper begins to elaborate on some ways in which we might understand Third Cinema as engaging with the city as a political space, and how its 'aesthetic of liberation' can be conceptualised as a strategy of filmic 'counter--mapping'. I examine how the film takes existing cinematic tropes of the city, such as the panorama and the city symphony, and recontextualises them within a political framework, establishing its key themes of underdevelopment and neo--colonial hegemony by linking the concept of 'daily violence' to the abstractions of modernist architecture. In particular, I focus on a montage sequence that produces something like a city symphony in reverse, juxtaposing outwardly triumphant footage of the city's architecture and historic monuments with a virulent critique of Buenos Aires as the nerve centre of neo--colonial power, playground of the comprador bourgeoisie, and hub of global finance.

Lawrence Webb is Assistant Professor at the Department of Cultural Sciences, University of Gothenburg.

PARALLEL SESSION 2: DATABASE CINEMA: VISUALISING THE CINEMATIC URBAN ARCHAEOLOGY OF A CITY

Stavros Alifragkis and Giorgos Papakonstantinou: *A Digital Audio-Visual Archive for the Greek Cinematic City, 1950-2010*

Our paper presents the results of the research project 'Pilot Prototype for a Digital Database of Audio-visual Works on Post-War Architecture and the City in Greece, 1950-2010', conducted at LECAD between 2011 and 2012. Our paper consists of three main parts, which address different but interrelated aspects of our research. The first part of our paper presents an overview of existing moving image archives in Greece and a brief description of their physical and digital collections. Our paper stresses the lack of coordination between different stakeholders and the absence of common policies and established practices for collecting, preserving, digitising, making available and sharing moving image works. As part of our research, we identified and located a significant number moving image works (mainly documentaries and newsreels) that tackle different aspects of urbanisation in Greece from the 1950s onwards.

Furthermore, we managed to retrieve and digitise several relevant moving image works, which currently form the initial core of our database on the Greek cinematic city. The second part of our paper describes in detail a novel and consistent method for studying aspects of film form and film style that pertain to the portrayal of urban spaces in cinema. This involved the gleaning and systematisation of research conducted both by other institutions and by the authors at a previous phase. Our conceptual toolset is based on and expands upon the tripartite understanding of space in cinema proposed by film-director Éric Rohmer in his influential study on the organisation of space in Murnau's *Faust*. Rohmer's notion of 'architectural

space' is thus populated by sub-categories that are specifically designed to mine and elicit spatial cues embedded in the frame of the shot. These sub-categories are sourced from relevant literature on urban theory and history (Kostof, Lynch, Rowe & Koetter, Foucault). The third and final part of our paper describes a future practical application of our research: an on-line pilot prototype for the creative reshuffling of archival moving image works on architecture and the city in Greece. The gradual shot-by-shot analysis and annotation of indicative database items with descriptive metadata that pertain to the reconstruction of space on the canvas of the screen will eventually enable static or user-driven queries and sub-queries for searching, retrieving and previewing relevant audiovisual content on the computer screen. For instance, our pilot prototype will empower potential users to be able to seek and arrange sequentially (following montage rules) relevant content from our database that portrays a particular urban location over a period of time. Fundamentally, this constitutes a creative reappraisal and development (even reversal) of film-director and theorist Lev Kuleshov's term 'creative geographies', where spatial disparities between successive clips become temporal, while the location remains unchanged. The digital environment (programming and interface) that hosts the interaction with the potential user was recently tested as part of an intensive, five-day workshop for undergraduate and graduate students of the Department of Architecture, University of Thessaly. The last part of our paper discusses work in progress that has not been fully implemented.

Stavros Alifragkis and Giorgos Papakonstantinou are affiliated to the Laboratory of Environmental Communication & Audiovisual Documentation, Department of Architecture, University of Thessaly, Greece.

Chris O'Rourke: 'Afterwards to a Cinema show': Tracking London's early West End film audiences

This paper explores the relationship between the cinema and its topographical context from the perspective of early film audiences. Studies of film exhibition and reception have emphasised the material space of the cinema – as much as the narrative space of the film text – as an important site of social and cultural exchange. While recent investigations have shed light on small-town and rural film audiences, there is still much to be discovered about film consumption in cities. A focus on cinemagoing also allows us to reimagine urban environments through what Eric Smoodin terms 'the everyday routes of film culture'. As part of ongoing research into early London cinemas, this paper examines some of the routes of film culture in London's West End in the 1910s. It asks, how did exhibitors and their patrons integrate cinema into existing patterns of leisure? And was there such a thing as a distinctive metropolitan film culture during this period? The paper will draw on the initial findings of a geo-referenced database of film exhibition sites in London to suggest what a 'movie-centric' map of the West End might have looked like for early film audiences. It will also make use of an unpublished diary kept by a London man-about-town throughout 1915. This piece of personal testimony offers fascinating insight into the habits of an early urban cinemagoer. But it also raises further questions about the place of cinema in everyday life and the roles that class and gender play in urban cinematic experience.

Chris O'Rourke is a Postdoctoral Research Associate at the Centre for Humanities Interdisciplinary Research Projects, University College London.

Amir Soltani: Mapping Cinematic Dialogs

Austrian new media artist and programmer Eva Schindling draws abstract visualizations by using the movie dialogs as data and converting them into emerging forms. I would like to appropriate and expand her method to explore convergence of cinematic material such as the textual dialog as measurable graphic substance, producing fingerprint maps of the cinematic text. One of the selected parameters is the 'individual frequency of spoken words and letters.' The result is a dynamic form of cinematics that literally draws junctions between cinematic words and their parameters like timing, velocity, and sequencing of

letters in a movie's spoken dialog. For instance, during the 10x1 image presentation I'll demonstrate the interactive process of this particular cinematics data visualisation, establishing that cinematic conceptions comprise of data amongst other materials.

I'm proposing that when various sets of conditions are applied to certain cinematic parameters we can map it as data, dynamically revealing its changes. The following playful image illuminates a movie's spatial and temporal nuances in one graphic map, which in this case highlights the mapping of cinematic dialogs as database.

Amir Soltani is a PhD candidate at the Department of Architecture, University of Cambridge.

Gul Kacmaz Erk: *Urban Geographies of Cinematic Berlin*

In *The City of Collective Memory*, Christina Boyer defines the image of a city as an abstracted concept, an imaginary (re)constructed form. This image is created from many aspects, one of which is the framed and edited views and experiences found in films situated in or about a particular city. In this study, to explore the (collective) memory of the city of Berlin from an architectural point of view, we examine one film from each of the major historical periods of the city since the invention of cinema: pre-WWI (industrialisation), between the wars (fall of the empire, and rise and fall of the Weimer Republic), the National Socialist period (rise and fall of Hitler's regime), post-WWII period (political division of the city and country into east and west), Berlin Wall period (physical division of the city), and post-Wall/reunification period after 1990, and study memory-making in the city following the footsteps of the protagonists in the films, concluding that film-making and memory-making make use of similar processes -editing of fragmented pieces of reality- to create its own reality. The objectives of the article are to identify the turning points in the history and memory of a significant European city, to study each period through a significant film, and to 'capture' the memory of Berlin in the 20th century through urban strategies. Doing so, we aim to study urban development through a spatio-temporal medium that is cinema, and to understand the relationship between history, memory, architecture and the city. Cinema is the only medium, which brings sound, image and movement of a past time into one object. It not only keeps memories safe but also generates them. It has an undeniable role in the generation of collective memory of a place. By choosing a film to represent each significant period in the 20th century history of Berlin, the study explains how historical clues shape its collective memory.

Gul Kacmaz Erk is a Lecturer in Architecture at Queen's University Belfast

Luisa Feiersinger: *Train stations: Where the history of film and the dream of three-dimensional moving images meet*

Among the many iconic architectures vividly connected to the birth and growth of the modern European city in the 19th century, train stations might be some of the most important ones. Consequently, trains and train stations have been the subject of countless movies, from the first experiments with the moving images in the Lumière brothers' *L'Arrivée d'un Train en Gare de la Ciotat* (1895) up to Martin Scorsese's digital stereoscopic film *Hugo Cabret* (2012), which prominently features a train station in Paris as the central location of its plot. The proposed paper will examine this crucial connection of modern urban geography and film history. It will especially spotlight the inherent relationship of the stereoscopic technique and the ubiquitous meta cinematic references to the history of moviemaking in Hugo, and thus will show the importance of its particular lieu de mémoire not only for the European city, but its central role for cinema as well.

In Hugo Scorsese unfolds a dense network of references to film history. Georges Méliès is brought back to life as a persona in the story and many early movies are cited directly. Among them are *The Great Train Robbery* (1903) by Edwin S. Porter and the Lumière brothers' *L'Arrivée d'un Train en Gare de la Ciotat* and *La Sortie de l'Usine Lumière à Lyon* (both 1895). These prominently display a concept of movement towards the

camera to seemingly extend their space into the audience space. The film *L'Arrivée* is even accompanied by the infamous tale that its audience jumped up in fear of being run over – an incidence shown twice in *Hugo*. Based on this concept the re-enactment of early film scenes in digital 3D in *Hugo* appears as the fulfilment of a desire inherent in film since its beginnings. Especially as through history this desire did not only manifest itself in film content pushing against the screen but also in experiments with stereoscopic techniques (Bazin 1992; Eisenstein 1949). One scene of a train accident, making the fear accompanying *L'Arrivée* filmic reality, is particularly interesting for this argument. Against the maybe expected clou to let the train leap into the cinema space in negative parallax, the final crash through the glass façade of the building is shown parallel to the screen. Instead of as a thrill enhancing tool, as it is often described, the stereoscopic technique here is used to palpable portray the force of the train. By this Scorsese models himself on Méliès and exploits the possibilities of the camera device to tell narratives.

Through this scene and through other threads the amalgamation of film history and new film technique in *Hugo* displays itself in particular in the train station. This building type, connected through a vast number of films to the history of moving images, thus becomes synonym for cinema itself and its history – and instead of using the medium to depict the city of Paris, *Hugo* depicts the city pars pro toto to reflect on the medium of cinema.

Luisa Feiersinger is a Research Associate at the Humboldt-University, Berlin.

Ruxanda Berinde: *Cinematic, Urban, Everyday: between banal and apocalyptic*

Some films tell stories, others tell places. The latter don't lack a story, but the narrative of the place lies in the subtext of the film events, in a manner that film theorists call a *sub-narrative*, or a *meta-narrative*. When these narrative instances occur, the communicative fabric of the film thickens to form a signifying density, which halts upon certain situations in place. The place then turns from passive into active, infusing its own '*simultaneity of stories-so-far*', upon the cinematic narrative, experientially condensing and representing place in its most comprehensive expression, by rendering it with a sense of flux; this sort of fluctuant representation has been praised by recent theories, which criticize classical fixed representations as being 'static time-slices', that even 'multiplied to infinity cannot produce becoming'. Some of the contemporary theoreticians even say, with regards to architecture and planning, that 'what is more revealing, and now required, is a discourse on spatial change and space-place characteristics as discovered through other stories and spatial representations'.

The present paper takes one such other "other story" as a point of departure in its discursive construction: the intersection of the streets Luntmakargatan and Tunnelgatan in Stockholm, as depicted in Andrei Tarkovsky's "The Sacrifice" (Offret, Sweden, 1986). Tarkovsky's skill, "imprinting time" onto the film fabric, at points acquired a more acute quality: that of narrating the place itself. Within the film narrative, the place was used to background an apocalyptic dream; several months after the filming, the same location witnessed the shooting of the Swedish prime-minister Olof Palme, a widely discussed coincidence. Seeking to transgress obscure assumptions about apocalyptic premonitions lurking beneath the surface of places, this paper would like to rest upon a very different aspect of this same location: its everydayness, as a lived place within Stockholm's urban fabric.

Reflecting upon the cinematic layers of imprinted time and narrated place, the paper will present a study performed upon location in Stockholm, over the course of several days, under very different conditions [weather, time of the week, time of the year]. In the apocalyptic dream from "The Sacrifice", 400 people run down the stairs and out of the tunnel, then spread in havoc, over the course of one minute. My paper will present the results from analysing my recordings taken at different times of the day, measured by counting 400 people moving across this place in Stockholm. Keeping the same location and the same number of people, time-spans expand or contract, trajectories undulate, rhythms oscillate, stories unfold and silence becomes tangible. It is in these pauses when, reflecting upon the remembered film image, the sense of place thickens and experientially condenses emerging meanings

Ruxanda Berinde is a PhD Candidate at the Sheffield School of Architecture.

PUBLIC ENGAGEMENT WITH LOCAL FILMS THROUGH SOCIAL NETWORKING AND GEO-LOCATING MOVIES IN THE CITY - MOBILE APPS

Richard Coyne: *Haunted by Media: Mood and Melancholy in the Presentation of Place*

Ubiquitous digital media promote a kind of melancholy. In so far as the Internet channels mass media content and entertainment, it delivers news of epidemics, crime and economic depression, as well as morbid crime dramas, war documentaries, fantasies of zombies, vampires and werewolves, violent action films, and endemically cruel cartoons, not to mention shooter and car crash video games. Sometimes the content of ubiquitous digital media is just sad, with stories and songs of loss and heartbreak. There's optimism and delight online, but tinged, tainted and laced with heavy doses of melancholy.

Melancholy doesn't appear on the standard list generated by psychologists of positive and negative moods. Psychologists associate melancholy with the extreme conditions of clinical depression and psychosis, but melancholy is a term that is most at home in the cultural sphere. Contrary to those who encourage happiness as a social good, there are those literary theorists and poets who advocate for the positive cultural benefits of the mood of melancholy. In this presentation I examine melancholy as a culturally rich and poetical concept, and an interesting and productive kind of mood, aided and abetted by ubiquitous digital media.

Richard Coyne is Professor of Architectural Computing at the University of Edinburgh.

CINEMATIC GEOGRAPHIES OF BATTERSEA

François Penz: *Cinematic Geographies of Battersea*

This AHRC sponsored project aims to harness the unique mechanisms by which cinema and the moving image contribute to our understanding of cities by investigating the convergence of two different yet complementary ways of understanding the built environment: on the one hand, the historical approach developed by The Survey of London (English Heritage) and on the other, the cinematic interpretation of cities developed in the departments of architecture at the universities of Cambridge and Liverpool. Using Battersea as a case study, our aim is to contribute to a greater level of understanding and engagement with the built environment by enriching the Survey of London with a set of newly created digital resources made available in situ by means of locative mobile devices – in collaboration with the University of Edinburgh.

François Penz is Professor of Architecture and the Moving Image at the Department of Architecture, University of Cambridge.

Aileen Reid and Maureen Thomas: *Screen Cities – Soft and Hard*

'The city as we imagine it ... soft city of illusion, myth, aspiration, and nightmare, is as real, maybe more real, than the hard city one can locate on maps in statistics, in monographs on urban sociology and demography and architecture.' (Jonathan Raban, *Soft City*, 1974)

How do feature films reveal the 'soft' illusions, myths, aspirations and nightmares of city dwellers? Directors and cinematographers use space to express character and atmosphere; interiors and exteriors are selected, lit and shot to communicate the cultural environment incisively. How are Battersea and its people depicted? Locations also speak for themselves, recording people's homes and how they inhabit them, the iconic elements emphasised by set decorators. They show public buildings, centres of commerce and entertainment, and the flow of people and traffic. How does the 'artificial landscape' (Kuleshov) on the screen match the 'hard' real-world views of architects, planners and historians? *The Survey of London*, whose first volume appeared in 1900, is an ongoing series on London which, area by area, offers a detailed

social and architectural history of the city's evolving built fabric. The two volumes on Battersea will be published by Yale University Press in November 2013, and their research offers a counterpoint perspective on the films under consideration.

Dr Aileen Reid is an architectural historian and journalist who works as a historian on the Survey of London, part of Heritage Protection and Planning at English Heritage, and is an Associate Fellow of the Institute of Historical Research.

Maureen Thomas, a screenwriter and integrated media director, is working on the AHRC funded Cinematic Geographies of Battersea project at the Digital Studio, Department of Architecture, University of Cambridge.

Richard Koeck and Matthew Flintham: *Geographies of the Moving Image: Translating cinematic representation into geographic information*

The growing use of film and moving images as visual evidence within spatial and historical analyses has triggered a number of questions regarding the development of appropriate methodologies and database deployment. However, there remain many intriguing questions about the nature of moving image data itself. How, for instance, do we determine the parameters of the spaces and places that are actually shown in film? This paper sets out to describe a method for re-presenting the reach and movement of the camera in geographic and cartographic terms. It will demonstrate ways in which the dynamic visual field of the screen can be translated into spatial coordinates and animated on historic and current maps. The paper will also show how the movement of the camera and characters within its reach can be rendered as geographic information. The value of translating cinematic/moving images into geo-data has significant ramifications for academic and commercial sectors alike, and this paper will call for a more sustained enquiry into the synthesis of cinematic vision and spatial information.

Matthew Flintham is an artist and academic living in London. He studied Fine Art at Central Saint Martins, London, Humanities and Cultural Studies at the London Consortium (Birkbeck), and in 2011 he completed an AHRC-funded PhD at the Royal College of Art focusing on militarised spaces and landscapes in the United Kingdom. He is currently a Research Associate in the School of Architecture at the University of Liverpool looking at how cinema and moving images can be used as evidence to understand social and material change in urban environments. His visual practice combines photography, cartography and various forms of data visualization in pursuit of the invisible, the discreet and the concealed.

Richard Koeck is Professor of Architecture and the Visual Arts and the Director of CAVA (Centre for Architecture and the Visual Arts) at the Liverpool School of Architecture.

Chris Speed and Chris Barker: *Ghost Cinema App: Temporal Ubiquity and the Condition of Being in Everytime*

'Ubiquity', the ability to be everywhere at the same time, a condition historically attributed to the occult is now a common feature of the average mobile phone. Featuring applications that allow owners to connect synchronously and asynchronously to friends, colleagues and strangers, smart phones that are connected to the internet all of the time support and extend a wide reaching net – not only in real-time but across historical time.

Since the emergence of social networks such as Twitter and Facebook, members have been using these platforms to share historical data as well as ideas that are within a zeitgeist. It is now common to find yourself following the tweets of a historical figure on Twitter who has long since died but their daily diary entries are tweeted by his/her descendants. The Ghost Cinema app exploits this temporal ubiquity by recovering historical cinematic media as users walk into locations across Battersea, London and shares this data through their personal Facebook and Twitter accounts across the network. This paper offers a conceptual framework for the Ghost Cinema iPhone app that emerged from the *Cinematic Geographies of*

Battersea: Urban Interface and Site-Specific Spatial Knowledge AHRC-funded research project.

Chris Speed is Chair of Design Informatics at the University of Edinburgh.

Chris Barker is a Software Engineer, Game Developer and Digital Artist within the Design Informatics Research Centre at the University of Edinburgh.

Alex Butterworth: *BatterCtrax: Geolocative, immersive media as urban research*

BatterCTrax is a location-based app that uses GPS on iPhones to trigger a fluid composition of site-specific audio media as users move around Battersea Park and its environs. The audio derives primarily from feature films, documentaries and public information films made in and around the area, and where appropriate is delivered with direct and often precise reference to locations the films were shot. Additionally, the app strategically deploys a selection of voiced commentaries on local architecture, the historical development of Battersea as a London borough, and its culture across time. These texts derive from The Survey of London, English Heritage's ongoing analysis of urban change, and from primary sources.

BatterCTrax is a crafted experience that deploys varied transitions between audio texts - associative and juxtapositional, consonant and dissonant - to evoke the constant slippage inherent in the media-saturated urban imaginary. It offers users an implicit analysis of the present urban landscape and an archaeology of past events, and of the relationship between space as lived and its heightened portrayal in film. A limited-access academic research project involving the Universities of Liverpool and Cambridge, and developer partner Amblr LLP, BatterCtrax is the first stage in an ongoing investigation of an effective audiovisual grammar for such applications.

Alex Butterworth is founder of Amblr LLP, which specialises in new forms of cultural interpretation for mobile devices.

Eleonora Rosati: *An app with film extracts: when is it fair dealing?*

The creation of an iPhone app as part of the broader AHRC-funded research on the recent past of London's Battersea area through its lost cinemas and iconic films represents a fascinating project. However, the technicalities and sometimes unclear boundaries of copyright law might pose impediments to projects of this sort, by altering their scope or even impeding their realisation.

Among other things, it is unclear to what extent use of film extracts may qualify as fair dealing for criticism and review under the UK Copyright and Designs Patents Act 1988. This copyright exception is currently being reviewed, and UK Government intends to broaden its scope given that, if one compares the UK position to that of other European countries, its scope is fairly narrow.

In general terms it can be said that, to fall within this exception, it is necessary that the criticism or review is of the work, or another work or a performance of a work. Although there is no codified test of fairness under UK law, there are criteria that courts take into account. Bearing these in mind, an analysis has been undertaken to try to determine which proposed film extracts should be preferred for their inclusion in the Battersea mobile app, as well as their length and use.

Eleonora Rosati is a Research Associate at CRASSH, University of Cambridge.

PANEL 4

Bertrand Pleven: *Cinemacity: a mobile app that gives shape to the cinematic Paris*

Cinemacity, a mobile app which started developing in early summer 2013, represents a good think thank for one to question the way the geography of cinema contribute to the construction of the city "shape" (J. Gracq). The paper, based on a map which supports and condenses the demo, aims at observing the

segmented geographic contents as well as the way users deal with it/play with it in the “field”. The map allows us to tackle three main points:

As a compilation of cinematographic selected short segments, *Cinemacity* can be seen as a partial testimony of the Parisian cinematic landscape. It can be read using a geographic methodology: what kind of films, scenes and cinematic spatiality are considered “adapted” to urban re installment and why? Indeed, as an interactive map, the app creates hybrid places, between shooting locations and cinematic environment. The real city is then used as a link between the segments. At last, *Cinemacity* counts on providing its users with an unheard experience which should send them back to the romantic *strolls*. However, it also gives them (and cinematographers) the possibility to shoot and send short scenes they have shoot on location. Observations and interviews can allow one to think about “what happens” in the public space when people use this app.

Representative of a kind of spatial and materialist turn, *Cinemacity* can be seen has a tool to thicken/go deeper in the city and the self, but also as a gadget and a lucrative way to sell both films and cities based on the logics of reproduction. I hope to further discuss this topic by using some of the theoretical material I am working on in my doctorate.

Bertrand Pleven is a Graduate student in Geography at Paris-Panthéon Sorbonne University, Géographie-Cités, EHGO.

Myriam Fazel: *Live Montage, Mediatized Places, Multi mediation*

Place is no more only the setting of activities and the experience of spaces now has been mediatized with different types of technological devices that we use in sites such as mobile phones, moving images and screen projections, etc. Since we are expose to information delivered to us in different forms of media at the same time as physical encountering with urban context, it is getting harder to distinguish between mediated experience and immediate one. Hybrid perception of spaces is no more a choice it is becoming more and more a fact that we are dealing with everywhere.

Because locative media technologies are introduced to the way we explore cities, and since they provide new medium with different specificity, we are becoming exposed to experience *Live montage*. Live Montage mainly focuses on the process of combining reality and virtual recollections of fragmented images. Architecture mainly becomes the site of interface between reality and the virtual; live Montage is occurring that brings pervasive media (moving images, video projections,..) and architectural medium to a unity. Layers of virtuality unfold in architectural medium And as a matter of fact, We can say, We are not any more mere observers of different screen; rather, we are observers inside the system of Montage. Therefore the previous relations between spectator cinema and place has transformed and now we are mobile spectators inside the black box of Live montage in which the recollection of fragments of every day events includes virtual and real images of both mediums of (locative media and architecture).

What is my main concern is to investigate the new condition for architecture which is the emerging of new forms of mediatization of places (locative media on site), and try to negotiate how interface (between real and virtual materials) offers new types of interaction with the context and Concretely, examining How the concept of place making would challenge and be challenged by overlapping everyday places with pervasive technologies, especially through the concept of “practice of interface dependent production of place” within the frames of location-based applications or what it commonly refer to as locative media. As Thrift has argued: ‘the meaning of places are increasingly bound up with the growth of media’ , that is to say, place experience has been inevitably changed as a result of the impact that pervasive media has put on site especially from the point of user experience. Based on an in depth study of (Streetmuseum application as an example of Locative media applications), negotiating the social and behavioural norms of using this application on real time and finding out associations between the contents of locative media and physical urban context, as well as investigating what new media might bring to a place- (by overlapping urban materiality with immaterial layers of images or films)- and how it might affect the place and associations of users with the place. Screen based mobile interface –Streetmusuem- is a type of locative media application that provides superimposition of past events (photos of past London) on

present materiality of streets of London. It provides a unique opportunity to explore some of the main concerns of how interface between locative media and Architectural medium is changing our perceived spaces : (Investigating the idea of Live montage) and helps in examining the concept of (place making potentials of media: by means of applying locative media on site). The other main reasons that this application was chosen, is, this medium (application) provides a direct and tangible connection with the physicality of the place, and the overlapped-images (content of media) have visual, and historical associations with physical context of London-streets and by delivering the content into the context of urban city right on the time of encountering, this application challenges the way we conventionally used to explore our surroundings.

Myriam Fazel is a PhD candidate at the Department of Architecture of the University of Sheffield.

Kateina Krejcová and Lukás Matoska: *Demolishing the Past: Effacing Traces of Former Regime in the Public Space*

Hotel Praha in Prague is one of the most valuable monuments of the era of the Czechoslovak normalization. It was built between 1979 and 1981, primarily for VIP guests of the state socialist regime. The unique building represents late modernism in Czechoslovak architecture; decoration, furniture, glass reliefs and sculptures create an unprecedented Gesamtkunstwerk. Ten years after the fall of the Iron Curtain, the hotel was privatized. In 2013 it was bought by the strongest Czech financial group PPF involved in the Voucher Privatization during the 1990s. Despite the proposal written by architectural historians and preservationists, the Culture Ministry has refused to protect this valuable building. PPF immediately decided to demolish *Hotel Praha* and replace it by a private elite school. Civic uprising followed, young artists and active citizens started to protest, occupy the headquarters of PPF, shoot video interviews with still living architects and artists who were involved in the project of *Hotel Praha* and collect their stories. A big online database of videos, pictures, architectural plans and interviews was created in order to maintain the project of *Hotel Praha* at least in digital form. The place of regular demonstrations in front of the PPF headquarters became an outdoor gallery, site-specific installations and video mapping became new tools of protest.

We will mainly focus on public debate, which can be seen as clash of discourses. The Czech public sphere used to be dominated by post-communism; the battle for *Hotel Praha* symbolically opened the issue of private property and its hypothetical limits. PPF is paradoxically simultaneously building a new museum of architecture in Prague. PPF managers use for their argumentation the naturalized conception of untouchable private property, whereas protesters and experts refer to the Charter of Fundamental Rights and Basic Freedoms in order to emphasize that ownership entails obligations. The independent media database of collective memory created by the community became soon a platform for similar discussions. Methodologically, the research is based on current media analysis, Walter Benjamin's philosophy of history and Max Dvořák's and Hans Sedlmayr's concept of urban preservation as a part of collective memory. The authors point out that the defense mechanism of thought suppression became a tool of ruling class. It simultaneously characterizes the way society tries to get rid of traces of what is supposed to be collectively displaced from our maps and minds. The independent media activities of citizens can overcome these strategies and return the architectural debate back to the local people.

Kateina Krejcová graduated from Center for Audiovisual studies Department at FAMU, Prague. She is currently studying Philosophy at FFUK Charles University in Prague.

Lukás Matoska is a student in Philosophy at FFUK Charles University in Prague.

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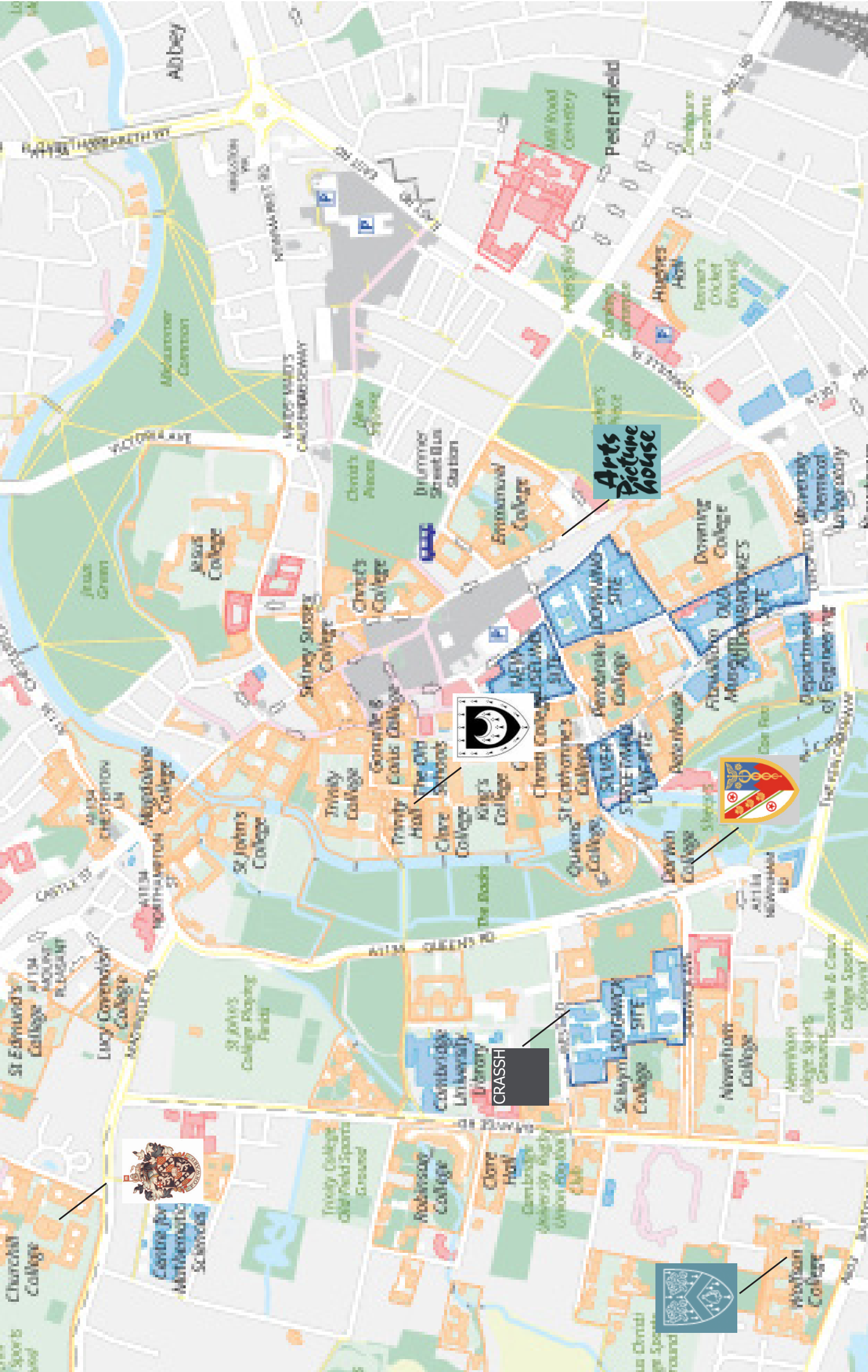
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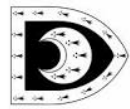
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