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A Representation of the Architectural Space in Cinema through the Phenomenological Approach (A Case Study: Nostalgia Movie)

Parishad Mostowfifard¹, Fariba Alborzi², Amirhossein Amini^{3**}, Shahabeddin Adel⁴

1. Ph.D. Candidate, Department of Architecture, Qazvin Branch, Islamic Azad University, Qazvin, Iran.

2. Assistant Professor, Department of Architecture, Qazvin Branch, Islamic Azad University, Qazvin, Iran.

3. Assistant Professor, Department of Architecture, Qazvin Branch, Islamic Azad University, Qazvin, Iran.

4. Associate professor, Department of Film and Theater, Art University, Tehran, Iran.

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Abstract

Problem statement: There are certain historical and social ties between architecture and cinema, the seventh art, which is the outcome of other arts, including literature, painting, and architecture. Among them, architecture plays a more active role in cinema. Cinema granted the man's ability to experience a new world from a fresh view and a fresh landscape. This possibility that movies (cinema) could reveal a direct experience of the relived space is an issue that is worth being examined from the point of architecture. The medium of cinema especially autobiographical movies for representing the living space and the memory of experiencing that space from the view of the director to understanding the mechanism of spatial memory in the mind of addresses (viewers) and architecture attaches great importance. Andrei Tarkovsky's movies, have been based on the biography of the director and express the poem of his existence; Nostalgia Movie, have been put forward as a case study. The query of the research is how the meaning and spatial memory have been transferred through the medium (movie as a visual representation of the place of life) of the autobiographical movie of Andrei Tarkovsky.

Research objective: This study attempts to investigate the meaning and spatial memory and living spaces in the Nostalgia autobiographical movie from the phenomenological view.

Research method: The method of research is qualitative and also descriptive-analytical and phenomenological. Phenomenology deals with the animation of cinematic films rather than interviews. The present study of films is based on studying "descriptive-visual phenomenology" of the experience of the space.

Conclusion: The studies show that from the point of phenomenological, architecture through the medium of cinema in Andrei Tarkovsky's autobiographical movie, when the producer has a deep understanding of space and architecture, and the space of movie is the outcome of his life, these meanings would be understood, decodified, and experienced by the addressee. The subject of the Nostalgia movie is homesickness and eagerness for a childhood home. The house is the first place that contributes to experience in the first years of life and stays in human spatial memory. The way of evaluating other spaces somehow depends upon this early view. With a glance at this movie, Tarkovsky's shining pure poetical architectural images are a solution to the stammering language of architecture in contemporary era, which ignores the expansive man's emotions.

Keywords: *Architecture, Cinema, Space, Place, Phenomenology, Tarkovsky's Nostalgia Film.*

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Fariba Alborzi and Dr. Amirhossein Amini and advisement of Dr. Shahabeddin Adel at the Department of Architecture, Qazvin Branch, Islamic Azad University, Qazvin, Iran. **Corresponding author: A.h.amini@qiau.ac.ir

Introduction

The 21st century has encircled man by subjective and objective pictures; the motion pictures, which sometimes are joined and edited, form in man's mind and create a narrative and cohesive space. In an architectural experience, the moving observer creates a spatial organization and places and assembles them in his mind in successive sequences. When cognition of architecture happens, the observer is moving and roaming in the space in narrative and sequential form. The movie viewer connects the successive and grants architecture a temporal and spatial nature, while at the same time a narrative nature and somehow cinematic. Architecture and cinema, in the process of understanding space, have gained joint views. The world of architecture and cinema share common elements such as scene, space, light, motion, and vision. The art of architecture in cinema is seen as the main element in the creation of balance and coordination in the form of pictures and the composition of the scenes. Any event in a movie depends thoroughly upon the architecture of space, the place, and the time of its happening, and the producer consciously or unconsciously makes the architectural movie (Rahimian, 2004, 15). In this process, through the architectural pictures, the director could amplify some emotions and enrich the mental image of the addressee. Cinema whether mentally or physically has influenced architecture and urban planning and today that the borderline between reality and imagination has faded away, the relation between architecture and cinema has become more tangible and has turned the towns and their architecture more and more theatrical and cinematic. The spaces, when creating a clear and tangible image in the mind of the viewer, could enter into a spatial and sensual dialogue with the addressee and turn into spatial characters and impress the mind and enrich the spatial picture.

Man, ceaselessly in his life experience creates new narration and follows them in the spatial characters. The experienced space is inseparable from relates to the reality of man's life and the joint point of

experiencing architecture, cinema, and theatrical arts is mental space. Space often affects one's life and social position. Spaces with dramatic and cinematic potential increase one's interaction and improves his perception of space. The main focus of the present research has been focused on cinematic architecture or somehow on moving pictures, which have been represented in the movies, and the manner of their impression on the mind of the viewer, creating psycho-space. Movies as a medium could animate the experience of space in fluid form and could show the phenomena of space as a place for living. The "alive" space alludes to a shorter or longer experience of the living place, which has been merged with the memory of that experience as the main element and as momentum in the formation of cinematic space. For this reason, the experience of a place implicitly necessitates understanding the mechanism of spatial memories. A clear example of this relationship is the memories that one connects to the spaces that have been experienced previously. For example, the house, especially the houses of the childhood period, could be regarded as the most private memory.

In the relationship between architecture and cinema, one could not only attain a fresh understanding of space but also the perception of the architect of his own plan would increase and he/she could deepen his creations, which is like learning a new language. Cinema offered a new opportunity to other art creators such as writers, painters, musicians, and architects to repeat their own experiences with a new language for millions of people around the world (Khoshbakht, 2009, 52).

The space-maker architects, under the impression that the medium of cinema would attain a new understanding of space and time, would create more memorable spaces. One can say that both architects and directors, who look at this issue from a phenomenological view, would show and offer the issues in such a way that film takes them as if they were seen for the first time by man.

In this essay, the medium of cinema is regarded as

a tool for a visual representation of the place where I have lived. The experience of the place could be transferred through simple pictures, films, painting, photographs, drawing, narration, or writing, provided that the practice of living exists in the accurate space of the picture reflecting the acquittance and being close to the effect of life on the space would flow. This acquittance or the remaining effect is regarded as the apparent appearance of representation (Benjamin, 1999, 47).

The present essay, on the role of the lived space of architecture in cinema, through the case study of Andrei Tarkovsky's *Nostalgia Movie*, has been compiled into two general sections. In the first section, various views about architecture and cinema were studied. They included experienced living space in the medium of cinema and the phenomenology of the place as a factor of the memory stimulator. In the second section, the physical and non-physical elements of the space, the spatial memory, and the role of a place in evoking memory in the *Nostalgia Movie* of Tarkovsky were investigated.

The Theoretical Foundations

• Some views about architecture and Cinema

In 1936, for the first time, Walter Benjamin¹, in an article under the title of "The Work of Art in the Age of Mechanical Reproduction", talked about the relationship between art and the architecture of movies. From his view, the nature of movies is tangible in basic and shows movement on the visual power of viewers." In addition to their clear images, the formats of these two arts are among the tangible arts. "Architecture and movies are related to each other through tangibility." Cinema practices through transferring the place and focusing on the moments that could affect viewers, much as architecture is precepted through movement and capturing the sense of tangibility (Arendt, 1968, 214-218). The bizarre method of the motion of the movie in time and place, through close-up and slow motion, shows the different nature of the surrounding spaces. Giuliana Bruno² has studied the appearance

of the need for movement in artistic works from a historical view: "By the help of transforming the relationship between the perception of space and physical movement, architecture within the years has prepared the necessary ground for discovering animation, which terminated to leave behind the era of the cultural passage and step into the era of modernism (Bruno, 1997, 111). From this view, cinema has increased the power to perceive space. The position of the body at the time of experiencing space causes a dynamic transformation of spatial capacities. Transformation in the installment of the levels that define the space, due to the transformation of the position of the viewer, causes the spaces to seem different.

The spatial definition is proposed based on angles of perception. Even in a small house, we can experience the beauties of a landscape, while in a network of relations through movement, the differences of view and light have interwoven (Holl, 1997, 11). The second piece of evidence supporting the relationship between architecture and cinema is the theory that was forwarded by Sergei Eisenstein³ through the formation of architecture and deep interest in cinematic assembly. He theorized the transformation of movement in the perception of space. In the past, the viewer moved between a collection of phenomena that had been placed accurately beside each other. The appearance of cinema and its innate practice in assembly could be a way by the mind against some of the phenomena that possess a long distance between time and place and follow a significant conception. These different attitudes pass in front of a moveless man. Therefore, the function of the movie maker (producer) is to create complicated phenomena with significant sequences with the help of assembling, as, in old age, the architects created spaces and assembled views (Eisenstein, 1938, 111). The Experimented space in Architecture and Cinema In architecture, like in cinema, a mental or an imaginary picture from the realm of perceptive examination is transferred to the mental world of the addressee and the physical aspect of the

building is only a medium, namely the picture that has become objective. The fact that the landscape of architecture in its formats and structures has been stabilized in its material form and the cinematic pictures are only an image of imagination on the screen and are not important at all, but both of them crystalize some formats of life. They display some situations of man's relations and show some views of the perception of the world (Pallasmaa, 2015, 21). Cinema manipulates the pictures that are shown in architectural spaces. According to Michael Angelo Antonioni, cinema architectures our insight and perception. Cinema means the architecture of viewing, watching, looking, and considering its engineering in its immense dimensions (Khoshbakht, 2009, 14). Walter Benjamin says, "The buildings are proportionate from two aspects: one for using them and two for understanding them." Or in other words, Juliano Bruno, in the book *The Function of Art in the Era of Machinery Products*, writes: "The buildings are placed under possessions through touching and watching" (Bruno 1997, 66).

The moving pictures that form a movie are born of the experiences that the director has previously experienced. Space is inherently related to the nature of movies. Such relation grants the movie the ability to blend architectural experiences with the poetical experiences of life and display them on a two-dimensional surface. Existentialism in cinema is an issue that was put forward by Juhani Pallasmaa. He states that "I have observed that the experimental pictures of space and place mostly exist in all the movies, and as usual, the strongest cinematic architecture is hidden at the back of showing the ordinary events of life, not at the front of showing the buildings and spaces with extraordinary and distinguished architecture (Pallasmaa, 2015, 35). Pallasmaa tries to say that emotions, memories, and dreams are the original sections in the process of bringing architecture to cinema: "I love the manners that cinema makes space in the mind." For this reason, the passing cinematic architecture echoes the mind, thoughts, and emotions of man.

The mental function of buildings and towns is to define our existence in the world and to define the border between the self that has been experienced and the world. The director of the movie exactly practices the predicated picture (Pallasmaa, 2014, 17). The experimental quality, which has been institutionalized in the architecture of the picture in the language of spaces and ordinary tools and devices, gains importance. If all the movie makers desired, they could choose a method to push the viewer to look only at spaces and buildings for a long time and make them understand it with a different method (Rattenbury, 1994, 36).

• Phenomenological approach

Phenomenology, from the very beginning, evades being defined and scarcely possesses a comprehensive definition. Therefore mostly accepted that the meaning of phenomenology merely does not correspond with an absolute definition, but it matches with a fluctuating framework in which one can organize the research approaches in a compatible way. In fact, since Husserl⁴ himself has put forward the new philosophical approach as "a collection of unlimited functions," all of them have been formed to study "the structures of sensual awareness of the building based on the views of the first person's experiences" (Smith, 2013, 90).

The main goal of the philosophical process is to expand these infinite functions and employ them. If this provision is reliable for the philosophical discourse, the application of phenomenological research in architecture would possess the potential to create ceaselessly the variable conditions of the spatial real and representative situations and resist them. The reason is that they have been developed at the proper time and have included the redefined realms of dynamic location in the pre-visual era. A group has argued that in recent years, phenomenology has been restricted to the description of sensual specifications of perceptive grounds. But the core of the tradition of experimental phenomenology, from the view of meaning, is more expansive and includes emotions, cultural structure,

the importance of things, events, spaces, and people (*ibid.*), and this structure is called by the one who experiences it as the “self-living world”. Husserl in the final years of his life formulated his interaction with phenomenology in this way: the living world provides a condition for harmonizing the experience of phenomena with the related horizon of expectation and its perceptive environment. This case paved the path for Heidegger to put forward the concept of universality. To follow this discourse, one should say that the living world is one of the aspects, mainly in relation to location, and from the view of phenomenological architecture, is harmonized and is a suitable aspect for ceaseless updating and redefining. From this view Christian Norberg Shultz, the great theoretician of architecture for the first time alludes to the phenomenological potential to understand the complications of architectural experiences. He states: “To me, phenomenology was a perfect method for penetrating the chorus world because architecture is at the service of wholeness to which term of the living world applies, the wholeness that evades from scientific method (Norberg-Schulz, 2000, 15).

• Phenomenology of place in Cinema

The present research is an effort to show some of the specifications of space-place with the help of spatial-cinematic representation to show the nature of the location, the movies that their stories relate to non-material aspects of life in a definite place, and the memories of spatial experiences. Henry Bergson⁵, one of the researchers who studied the memory, states that movies, due to their virtual nature, work on the non-material aspect of the memory. “The virtue of cinema is that it appropriates time, complete with that material reality to which it is indissolubly bound and which surrounds us day by day and hour by hour” (Pallasmaa, 2001, 92). As Vesely⁶ argues: “The communication of experience and its embodiment was never adequately represented in explicit terms. It would be an illusion to think that the reality of architecture could be measured by criteria of explicit representation and

that implicit experience and its representations are inevitably subjective and irrelevant “(Vesely, 1993, 15). Tewdwr-Jones, in his discourse about the quiddity of representation of mental subjects of space experience, says: “Cinema is one of the best formats that one could extend this perception. In most cases, a movie could offer a unique sense of place that other media are deprived of it... One can assume the inductive filming of physical spaces serves to deepen the addressees’ attitude toward practical experience and in addition, it creates a clear spatial sense of transformation and spatial expansion by making it possible to contemplate and create a vision about interpretation and the representation of the places” (Tewdwr-Jones, 2011, 26).

Talking about space from the phenomenological approach mostly goes beyond the abstract and gains meaning in the realm of daily life. Stefanovic says: “There is a great difference between the geometrical space that man could interfere in, measure, and make plans for it on the one hand and the living space that covers all the aspects of our life on the other” (Stefanovic, 1994, 11). Therefore one should distinguish between the spatial experience as a whole and living – space – while the “experience of a building or environment as architecture, namely a significant phenomenon, is not the characteristic of the thing which has been made, this mental experience depends on the person who experiences it” (Fellingham, 2011, 164-175), and the genuine spatial experience may happen in an alien unknown environment. The concept of living space alludes to a period of life and a long interaction with the space and offers terms such as “residence”, “residing” and “resident”.

In his book under the title “living space,” Bollnow offers some specifications for the phenomenon of living space as a significant relation between man and the living environment. The house is located in the center of this spatial situation that defines man’s interaction with his adjacent space. “Because this space is a section of a bigger wholeness but at the same time remains as the spatial center for man...,

and man by using walls, creates a special and rather private space which he drags out from space, he separates the inner space from public outer space” (Bollnow, 1961, 33). The distinction between the inner space of residence and abstract public space has been described by other phenomenologists in different manners. Therefore, to Christian Norberg Shultz, the experience of real residence is the result of identification manifest with the close situation of a place, which he defines as the existing space, namely a base for the stable image of the living environment, which possesses an important share in the process of perception (Shirazi, 2014). Once the tension of being in the close situation and the existing space is removed, our close situation is compatible with the existing space, and in this situation, we feel that we are at home. Otherwise, we are either in the wrong place or we have lost our way (Norberg-Schulz, 1971, 34). The difference which is observed between Norburg and Schultz about the space of existence and the situation of the place is interesting. As if he has defined the physical nature of the situation in place and, on the contrary, the non-physical and unmeasurable nature of the space existing. According to Emmanuel Levinas⁸, being in the open space of the expansive world made man submerge into the preserved space as a necessity: “Deep contemplation about the world and the issue of residence, subsiding to the elements, enlivens the memory of the intimacy of the home as a hypothesis.” (Levinas, 1979, 153) Due to this need for possessing an intimate zone to take refuge in, man started construction. “The incentive that forces any living creature to make a house puts forward the issue of internal space to secure himself from any danger.” Through this process, the separated living creature, with his residence, revives its memory, and at this moment, the hidden birth of the world is created” (ibid., 158). To Juhani Pallasmaa, the architect, the factor of time is added to the definition of the identity of a house: “If it is to exist a real residence, we should be able to defeat the fear of time and place ourselves in the context of the time. It

means that we should discover our house not only in the space but in the time too” (Pallasmaa, 2014, 226). In short, from the view of these phenomenological researchers, the experience of the real residence is, along with the awareness of residing in the existing space, the situation of a place that is found in the center of the individual’s experimental existence. From the view of space and time, the internal space seems full of intimacy, and in this intimate place, one can ignore the expansive space.

• Place, as the memory stimulus

Various cinematic shows of materials that “analyze or decompose familiar things and display them merely in motion, showing the previous unseen mutual relation between some sections of them” (Kracauer, 1960, 54). From the very beginning, this process is similar to the mechanisms of memory that make diversions in space and events and keep only some of the pieces that, in any process of remembering through an urgent mental assembly, collect in the memory. In such a way that one could say, memory naturally inclines to the place or at least supports the place. In addition, one could say that memory, per se, is a place where the old times could stay alive. It is a place for the places. Unlike place and time, memory does not grow in anyone dispersedly, but based on continuous specifications, whatever is placed in it correctly would grow and would be kept completely and firmly and is made for itself (Casey, 2000, 186-187).

Though the branch which is known as the “art of memory” relates to trained memory, it nevertheless presents an important insight in relation to the manner of spatial, and mental conduct. Through Frances Yates’⁹ comprehensive and detailed study, we understood that in the book of *Ad Herennium*¹⁰, one of the first pamphlets of the old era, believes that the Art of Memory is “an internal writing”. The word “logos”¹¹ which has been mentioned in *Ad Herennium*, is a place that is easily perceptible by memory, like a house, the space between the columns, a corner, a ceiling, or somewhere like this (Yates, 1966, 14). In those days, the role of the architect

was regarded as one who possessed deep and serious thoughts. We could live in his/her absence, we could worship in his/her absence, but in his/her absence we couldn't remember (Ruskin, 1964, 131). The ancient writer recollects to look closely innovated the methods that the memory could conduct without training. He believed that the "method of places" with working on some sections of the places showed that the memory forgets some of the places that lack any special character and keeps some other places, and it shows that "the memories for the places are selective" The memories choose some of the definite places for their residences". "Place is a genuine residence for memories" (Casey, 2000, 189). Ad Herennium shows various signs about the choosing manner of storing the things which should be saved in the memory. But almost two centuries later, in Quintilian's *Institution Oratoria*¹², a more detailed report was offered about the method of place: "The places are chosen and are marked and distinguished with the possible maximum variety because a big house is divided into some rooms and all the things that have been mentioned in them are engraved in the mind one by one, so that the thought can move in all of the sections without the least impediment" (Yates, 1966, 22) to activate the memory, one should equip himself with imaginary spaces or with recollections. In the field of learning of phenomenology and architecture about the memory of the place, there are two main ideas: Remembering a place and the place that unconsciously but tangibly triggers memories. In most cases, these two situations are confused, and most of them overlap or mix with each other, but one could separate them as the memory of imagination and the memory of establishment. At this point, there is a bilateral movement: on the one hand, there is an active internal movement in the place where the body creates it; on the other hand, there is a responsive action to use a section of the place. When these two come together, they create a familiar sense that exists in man's residence and all aspects of life and being in the world (ibid., 191). As Merleau Ponty¹³ or Ricoeur¹⁴ claims, the imagination of the physical

view is equal to residing. Possessing crystallized knowledge means the necessity of possessing the place of the time. Therefore any conscious act by the crystalized mind would be precepted and is taking orientation in the place and time therefore memories are reproduced by the thoughtful mind through the living body. During conducting the same usual behaviors, the previous sounds, odors, and views are perceived while the organs of the body are moving in the same places (Berinde, 2016, 213). The human soul and body are joined closely to each other that the thoughts which from the beginning of life have been along with some of our movements also today are along with the same movements exist; in such a way that if the same movements happen due to the outward stimulation, the same thoughts would appear, in the same way, the similar thoughts cause similar movement. The issue of reproducing the situation of the body in the place grants a possibility that the meanings that have been recorded in the space can be reconducted through remembering the body situation. In the process of natural spatial memory, The places are remembered by activating the special imagination, which has happened before. The brain and nerve specialists believe when a space is precepted by walking in it, at the time of it in motion pictures, the same centers in the brain become activated. Cinema exactly acts in these mental networks (Virilio, 1995, 3).

The Research Findings Achievements

The architectural structure that the movie maker builds is not a resort for the physical needs of the viewer but meets the emotional and evolutionary needs of the viewer and is regarded as the experience of living through the window of the medium of cinema. The antitechtural pieces made in a movie are an auto-biodata of movie makers, experiences, and their physical perception. The movies that have been analyzed in the previous research are mainly inclined to the scene designing and the function of architecture in film and did not originate from the movie maker's experience. The auto-bio data movie,

like the architects' phenomenological writing about space and place, possesses importance. The unique factor of the space in Tarkovsky's movie is the remarkable relationship that exists between memory and the phenomenology of the place. The pattern of joining the cinematic imagination with the eagerness for returning home in the movie of *Nostalgia* is visible, which has been studied in the following section.

The Analysis of Case Study

Nostalgia Movie (1983) produced by Andrei "Only one journey is possible: the journey within. We don't learn a whole lot from dashing about on the surface of the Earth. Neither do I believe that one travels so as to eventually return. Man can never reach back to the point of origin, because he has changed in the process. And of course we cannot escape from ourselves; what we are we carry with us. We carry with us the dwelling place of our soul, like the turtle carries its shell. A journey through all the countries of the world would be a mere symbolic journey. Whatever place one arrives at, it is still one's own soul that one is searching for" (Tarkovsky, 1984).

Nostalgia movie (1983) is the joint product of Russia and Italy.

The first script had a wonderful glamorous scene of space and architecture in Italy. The idea of this script developed with another twelve scripts. The main character of the movie was a writer who studies the life of a real Russian musician who lived in Italy. In the first script, it was considered that two main characters roam in the wonderful buildings of Italy. But all these immensity and splendor transfer the feeling of loneliness and depression to the Russian filmmaker because he found himself interfering in the people's affairs and emotions, not being bewitched by the natural beauties and architecture of Italy, only in Bango Vignoni, a far distance village in the depth of Toscani (Fig. 2) far from the touristic way, Tarkovsky found out he could understand the nature of the place, namely the core of his memories that matched the space. This small village with its

medieval pond which formed its central square bewitched him from the very beginning that he stepped there. He used this place as the main point for his movie (Demont, 1990, 371).

The main character of the movie, Andrea Gorchakov, is a poet who travels to various parts of Italy to gather some information about Sosnovsky, the composer. Gorchakov is accompanied by Ojenia, a young and beautiful translator. Very soon, the viewer finds that the hero of the movie is suffering from deep homesickness and a lack of identity. He has been dreaming ceaselessly about his house in Russia. Andrea and Ojinia in the small town of Banco Vinioni met a strange reclusive man who was called Domenico, who was once a mathematician and now lives in a ruined, desolated building. To Andrea, Domenico is an insane person who is closer to the truth than other people. Andrea, while severing his ordinary relations with other people, establishes a closer relationship with Domenico and looks closely at his ruined house (Tarkovsky, 1983).

Nostalgia Movie is Tarkovsky's personal emotions and experiences which have been depicted by the cinematic language. Tarkovsky has left his homeland, and there is a visible separation between him and the places that he eagerly wishes to visit. The flexibility of place is beyond the realm of time and life that he has experienced, and to keep alive his physical identity in the experimental reality is kept through the feeling of sharp need to remind him that the attachment to place is merely created



Fig. 1. A sketch from Tarkovsky's diaries Dec. 1986. Above the picture in Russian is written: Home, which I will never have. Source: Tarkovsky, 1986 Cited in Berinde, 2016, 71.



Fig. 2. Some scenes of Nostalgia of the Bango Vignonia village near Toscani. Source: Screenshots from Nostalgia movie, 1983.

as a social structure, but it lasts more due to the value granted to the memories of the place (Barcus & Brunn, 2010, 281). Andrei Tarkovsky, with a visible identification with his main character, has named him Andrei, i.e., his own name. Tarkovsky's movies are deeply rooted in Russia, his beloved homeland. These movies are trying to find a world language about this man's situation. He says: "In all my films, the main plot and the man's roots possess great importance. The plot closely relates to my house, my childhood, and my homeland. Always it has been important for me to proclaim that I belong to a special tradition, culture, and a group of people with special beliefs" (Tarkovsky, 1988). Tarkovsky emphasizes the importance of personal experiences in the field of artistic creation: "Again and again in the process of my job, I have come to this point that if the outer sensual structure of a movie were formed upon the memories of the scenario writer, the movie would leave a shocking impression upon the viewer." (ibid.). Nostalgia is a movie about gloom and deep sorrow for the sake of a house that does not exist anymore. For Tarkovsky, the first approach of the artists of the movie with the location of the house is of great importance. House for Tarkovsky is like a member of the family. He lingers on the outward and inward aspects of the house for a long time. A house should induce a sense of residency through physical elements (Garret, 2012, 110). Andrei always kept the key to his house in Russia with him and ceaselessly touched it as a tool to console him for being far from his beloved. He constantly has dreams that he is in his house with his family and has returned to his pregnant wife (Pallasma, 2014, 78). The first scene of the movie shows Tarkovsky's childhood house

and the character stares at the camera. As if the grief of losing his childhood house and the sorrow of being far from his homeland suffer the main character. Establishing shot is a black and white picture that shows the passage of time and attrition of the memories. Nevertheless, life flows more in this imaginary house than at present in the movie. The space of the house merely exists in Andrea's dreams. He is a homeless traveler who lives in the cold and soulless hotel rooms with the memories of the house and his pregnant wife. The only time that the house as a "place" appears is when Andrea Gorchakov is dreaming and shows his grief and ardor for his house in Russia. From the phenomenological view, a place is not a physical environment, separate from the people who are related to it, but an indivisible phenomenon that is usually ignored. Man or the people who experience the place want to expand the borders of the place, place per se should be firmly rooted in the soul but it is said that attachment could be attributed to friends or the members of the family who have lived in the place and keep the ties with the place alive (Gustafson, 2014, 68). For this reason, the pictures of the childhood house merely find meaning in the memory of Andrei with the members of his family.

On the issue of effacement to the place, the memory of the previous places is an accelerating potential factor for the appearance of the new attachments. In the memory, the space changes from being a passive place to a fluid institution, and from being a solid thing, it transfers to the memory of the one who experiences it. Being aware of the presence of this place makes it possible to feel at home. When anybody feels he is at home, even when he

separates from his home the physical environment in the inner part of the person creates a place to teem with calmness, and as a non-material tranquilizer is always at reach and revisable (*ibid.*, 97). The other spaces in the movie are all “non-places” like hotels, which only include a temporary presence. The House in the mind of Gorchakov appears in the form of outward images. The characters in the various spaces are in motion and still. At this point the ghosts of the house appear for a short time, their internal space far from the stable glance of the video camera on the motion of the character into the house which indicates a lack of security and being far from the house, the houses of the Nostalgia Movie while possessing a landscape, is alone and isolated without any neighbor or any building at its side. There is only a dim pavement that acts as a way for arriving home. Looking successively at the house is used as a manner to show transmitting between two mental conditions of the present time and the past time. In Nostalgia Movie by depicting the passing emotions as memory, while looking for finding “the sense of place” emphasizes the relation between “place” and a memory the places that represent the old memories in the mind, the sounds which are heard in the space (the sound of chirp and winning of the floors, doors and so on) of the movie are memory stimulus which in the long term guarantees the flexibility of the experience of the place. Domenico who is called the lunatic of the town reflects severe years during which he has imprisoned his family members and lived in a desolate house which shows his nostalgic feeling and his reclusive nature. Tarkovsky’s characters are mostly under the pressure of the memories of places and the individuals who are in the distance rather than under the pressure of the events. Tarkovsky, the man who has left his homeland, regards time as a fluid dimension and almost an irreversible issue, while to him, space is always disunited and dispersed. Therefore, the Nostalgia Movie is not from the immediate events of the old times but always originates from lost and unattainable places. Domenico, the isolated mathematician who

has severed his relations with others, is placed in the rush of the memory of the most horrible event of his life, namely the day that his wife and his children left his house forever, says: “It is a great mistake to think always about an issue in a single way.” Nevertheless, it seems that this speech replays anytime that Domenico crosses through the door and goes down the stairs, which his family the last time went down and left him (*Fig. 3*), The Place stores Domenico’s memories, even those memories that he preferred to forget, and, of course, he did it through the performance of the previous actions. For this reason, there is a correlation between the body and the place. Each time the body repeats an action, like going up the stairs in that space, it makes alive the memories that attach to that action. Domenico’s residence is a dilapidated house where the rain penetrates and makes it wet everywhere. The dilapidated house has lost its first function and has changed into a tool for recording and measuring time. These places manipulate our emotions because they make us remember the old events that have been forgotten. The dilapidated house has lost its function and its reasonable benefits and evades to serve as a building and only shows the structure of the memory (*Pallasmaa, 2015, 84*). At the end of the movie a clear and hopeful relationship – however implicitly is seen between the places and events (*Fig. 4*), when we see Gorchakov in front of his villa in Russian while we had seen him dying in Bagno Vinioni was carrying a candle, the camera moves in the opposite direction and shows that the villa is encircled by the dilapidated buildings of the Roman church with the lost ceiling. A collage of two living places. With the start of snowfall, in the background music, the sound of crying, and the pleasant song of Russian folklore are heard; therefore, the final scene teems with memories of home. The scenes of nature are seen in Tarkovsky’s movies, as he himself recorded in his diaries in 1974. The long shot of nature, focusing on the movement of the branches of trees in the wind, to praise the light and the boundless beauty of nature, hypnotizes the viewer by nature. The misty



Fig. 3. The Domenico's dilapidated house (place, the element of remembering the memories)
From left to right: Imprisoning the family in the house,
Remembering the memories by the force of place. Source: Screenshots from Nostalgia movie, 1983.



Fig. 4. Place memory stimulus
From left to right: Roaming in the Roman ruins, collage of places in a dream, a compilation of Roman ruins and a villa in Moscow, source: Screenshots from Nostalgia movie, 1983.

picture, the dawn's twilight, the chirping of birds in summer days, and much more create an ambiance to transfer an idea. Scarcely Tarkovsky uses landscape as a background. Most of the time, characters are lost in nature and turn into components of it. Nature more than the characters' plays a role and invites the gaze. In Table 1, the factors of architecture based on Pallasmaa's thoughts and theory have been classified. The physical space, which includes walls, doors, windows, floor, and ceiling, becomes active. In brief, the constructional elements turn into the living space. The action of characters along with the elements of explanation of the experimental spatial elements For example, "the genuine experiences of architecture are getting close or encountering with the building rather than understanding the façade of the building; the act of entering not merely at the threshold of the door, but also gazing through the window, rather than the window, or occupying the warm space, rather than the chimney as a visual thing (Pallasmaa, 1996, 45) and non-physical elements (memory, light, sound,

silence, words, memory, and dream) are important for depicting the spatial emotions. The elements as the non-material indications for depicting the experience of space are studied as the following table shows: By activating the physical elements (door, window, floor, wall, ceiling), the manner of insight and connection of characters with the outward world could be studied. The characters are introduced to the living spaces. Non-physical elements (memory, light, sounds) represent the old memories in the mind of the character. The similar specifications between the previously experienced places and the present places establish connective joints in the spatial memory of the characters. Playing with light turns into a motive for entering into spatial memory. The sounds that exist in the space are engraved in the spatial memory of the person and reinforce the spatial experiences.

Conclusion

The space of autobiographical movie is the fruit of the spatial experience of the director which is similar

Table 1. An analysis of a Nostalgia Movie through the physical and non-physical elements. Source: Authors.

Nostalgia (1983) (Andrei Tarkovsky)	
The spatial realm	The specifics of the represented spaces
<p>Landscape (view, boundless view as a background of stage) Action: looking at, looking through, walking toward</p> <p>House: (an outward picture of the house as a background amid the house) Action: looking at the house, taking look from the house, walking towards the house, entering into the house, running towards the house</p>	<p>A long shot and bewitches by nature. In the primal scene a shot of a single tree. Being hypnotized by nature and breaking the ecstasy with the arrival of a car (a modern object) is a sign of today's ambiance. The ability of nature to stimulate nostalgia by remembering the views.</p> <p>House (a place) merely in the dreams of Gorchakov. House, is a tool for ardor and grief for the birthplace. Life becomes activated by the help of space, running, looking, and leaving, in the dream of a house. To depict: the pictures of the house from outside are used to show gloomy feelings and losing security and intimacy. Looking at home as the tool of transference and emotional expression in the narration of the movie. Members of the family take distance from home to welcome Andrei in his dream. Introducing Domenico's character through the desolate house with rough walls and plain windows.</p>
<p>Hotel (nonplace): (among the doors of the outward space of the hotel) Action: walking into the hotel room, sleeping on the bed</p>	<p>The cold soulless hotel room. Resorting to memories of the house in the place (temporary residency hotel room)</p>
Physical elements	
<p style="text-align: center;">Door and window</p> <p>Door: (door as background, door leading towards light darkness, the closed door, the casement of door) Action: the sound of door-knocking, moving towards the door, opening the door, closing the door, dialoguing at the threshold Window: (as background, dark window, windows with dim light, outward views) Action: looking outside, sitting, standing, behind the window, dialoguing at the side of the window, walking toward, looking through the window, taking distance from the window, sitting on the sill, breaking the window</p>	<p>Doors and windows besides showing the arrival and departure of characters to the space are a medium to look at the characters Domenico's house with the closed windows is a sign of the fact that all the outward connections have been severed Opening the window of the hotel room by Andrei to escape from the mental memories and resort to the space outside of the hotel Taking refuge, Orjenia opens the window, a sign of the lack of connection with Andrei with the surrounding environment</p>
<p style="text-align: center;">walls/ ceiling/floor</p> <p>Wall: (the material of the walls, the tolerable walls, handwritten on the wall) Action: coming together, separating, directing Ceiling: the wooden ceiling, the concrete ceiling, plain ceiling, the designed ceiling, trees, and the sky as a ceiling Action: attaining to, coming down from Floor: earth, meadow, floor made of natural material, water, the suspending floor, the soft floor, the angular floor Action: falling down, the sound of the floor, lying, sitting, throwing things</p>	<p>Domenico's dilapidated house with the worn out and cracked walls The worn-out walls make it possible to represent the tragic feelings or the hidden feelings behind the pragmatistic architecture Water dripping ceiling (the Domenico's desolated house) showing the time and erosion of the architecture</p>
Non-Physical Elements	
<p>Memory: (remembering an event, a place causes remembering house)</p>	<p style="text-align: center;">Place and memory</p> <p>By depicting the passing emotions as memories through finding a sense of place Establishing the relation between place and memory, representation of the old memories through places or similar elements Disconnecting the main character with the outward world with the lost and unattainable places in the memory Two lived places in the form of collage in the dream</p>
<p>Light, darkness: (playful light, unpredicted, dim light, darkness)</p>	<p style="text-align: center;">Place and the lived body</p> <p>Domenico with crossing through the door and going down the stairs (when his wife and his child left the house for the last time); Acting the previous action based on spatial elements and starting the recreation of memories</p>
<p>Sounds, silence, moments</p>	<p>Andrei enters his room in a hotel, by the creation of the light fluctuations (opening the blinds, shutting the blinds, turning on the ceiling light) to change the non-place to place, though he is not successful Stimulating the imaginations and daydreaming with the help of fluctuating light and the play of bright and shadow</p> <p>Silence is the sign of stillness of the space, or lack of the source of noise, the out-of-reach situation, the far distant house, and the chronic isolation of its characters who live there The silence of Domenico's dilapidated house is shown by the drops of rain on the floor that ceases to see the floor in the form of audio and the passage of time Distorting the border between reality and dream by the sound of rolling the glass on the field floor by Andrei's dog</p>

to the writings of architects which are studied from the phenomenological view of the experienced spaces. Nostalgia movie is about loneliness and ardor for the childhood house. The house, as the first experienced place in the years of childhood, would be saved in the spatial memory of anybody, and the later view of the spaces somehow depends upon that primary view. This spatial attachment in memory and sense of being at home turns the place into an active element to represent itself. Thus, it guarantees the possibility of subsequent meaningful attachment to another place. Space in Nostalgia Movie by the physical elements (wall, window, floor, and ceiling) and non-physical elements (spatial memory, light, sounds) awake the dormant passions like gloom, melancholy, nostalgia, and grief and in the same way envelope ecstasy and spiritual exaltation. The present study is a starting point to have a wonderful world of the architectural experience through the medium of movies. A movie phenomenological approach to architecture proves the fact that if the producer possesses an accurate knowledge of residential places, his/her movie would carry his experiences, and the viewer could understand and decode the ideas of the producer. Tarkovsky's Nostalgia movie from the phenomenological view emphasizes upon this point that the architectural worlds that we carry in our existence are formed in the passage of time of the memories that we know consciously or unconsciously; this world has been made based on several definite concrete and space like elements. These materialistic or concrete elements after penetrating our internal mind and soul would possess a function much more than the ordinary function that we know. They carry a significant and meaningful experience as well as the experience of awakening. Their images which are repeated over the length of time are lurked in the corners of minds and are re-discovered in the unknown places of the memory. These memories are the moving pieces of homes that we carry. They are our moving images of the house which scarcely samples of today's architecture have infiltrated into the poetical realm and the dreamful

world of the unconscious mind of the viewer. With a glance at Tarkovsky's Nostalgia Movie, the shining of pure poetical architectural pictures is a remedy for the stammering language of contemporary architecture, which in the realm of passion and emotion is done one-dimensional. Architecture inclines to visual manifestations and this issue indicates an expansive hole in man's emotions. The aftermath is that today's buildings consider the visitors as strangers and temporal viewers, not permanent residents, and do not provide for them the possibility of perfect emotional cooperation. Architecture should look at its function, practice, and nature from the view of materiality and usefulness with hesitation to attain the deep layers of self-consciousness, man's dreams, and emotions that Andrei Tarkovsky's Nostalgia has shown.

Endntes

1. Walter Benjamin, (1892-1940) German philosopher, cultural critic, and expert in the field of visual studies
2. Giuiliana Bruno
3. Sergei Eisenstein (1898-1948)
4. Edmund Husserl (1859-1938) was German – Austrian philosopher and the founder of phenomenology.
5. Henri Bergson
6. Vesely
7. Tewdwr-Jones
8. Emmanuel Levinas (1906-1955)
9. Frances Yates
10. Ad Herennium, a Latin book by an unknown written in the late decades of 80 B.C.
11. A Latin word for place and geographical situation
12. A textbook in 12 vols. In the field of theory and practice of rhetoric, by Quintilian the Roman orator. This book was published around 95 AD. This work also deals with the basic education and development of the speaker himself.
13. Merleau-ponty
14. Ricoeur

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