The City and the Moving Image
Urban Projections

Edited by Richard Koeck & Les Roberts

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Preface

The essays in this collection are the culmination of a two-year research project, 'A City in Film: Liverpool's Urban Landscape and the Moving Image', funded by the Arts and Humanities Research Council from 2006 to 2008. The project evolved from an initial idea of Robert Kronenburg, Professor of Architecture at the University of Liverpool, to explore the relationship between film, architecture and the city through a focus on one city, Liverpool. In partnership with Julia Hallam from the Department of Communication and Media, the project matured to encompass the ways in which Liverpool had been depicted in film from 1897 to date, with a particular focus on illuminating the work made in or by filmmakers about the urban landscape.

A strong motivation underlying the development of the 'City in Film' project was the necessity to create an easily accessible online catalogue of films made in and about the city held in a wide range of private and public collections on Merseyside. This resource would be of use to researchers and historians but also to anyone interested in the physical development of the city, including those using or developing the historic infrastructure. Information was gathered from a wide range of sources including amateur and independent private collections, commercial newsreel and television company archives, national, regional and local museums, libraries, public record offices and film archives. At the time of writing, the database holds information on over 1700 moving-image items ranging from short sequences to feature films (http://www.liv.ac.uk/lsa/cityinfilm/catalogue.html). As well as the usual search categories such as title, director, production company, date and genre, wherever possible films have been viewed and their spatial content and use analysed utilizing criteria developed by Kronenburg in previous architectural history projects. The categories of spatial use included public buildings and spaces, commerce, industry, education, health, law enforcement and military installations. These were identified to accommodate the changing functions of buildings and spaces over time as the city responded to the twin forces of economic and social modernization and redevelopment. Using these criteria, a fine-grained analysis was developed to show how the landscape of the city has been spatially depicted and imagined across all moving-image genres at different times. The database enables a range of questions to be asked that interrogate specific issues such as how iconic buildings and vistas, present in many of the films, figure in the making and marketing of place, the ways in which these symbolic icons are depicted in relation to changing conventions of amateur, professional

and independent film practices, and how the consumption of place is inextricably entwined with this iconic cinematic cartography.

A parallel strand of work has explored the relationship between film language and architectural mappings of the design of buildings and spaces. This work has entailed the remapping and overlaying of sites of urban change with moving image 'maps' showing spaces and urban landscapes lost to redevelopment – a process that has enabled the research team to enhance understandings of the 'lived realities' shaped by architectural design – as well as the reinterpretation and mapping of historical footage that establishes a virtual space of Liverpool waterfront, an iconic UNESCO world heritage site.

These and other research themes have been explored in publications, seminars, conferences, film screenings and exhibitions that have resulted from this research. Many events contributed towards the City of Liverpool's 800th anniversary celebrations in 2007 and its tenure as European Capital of Culture in 2008. As part of these celebrations, the project team organized exhibitions, film screenings and public events around the city, and collaborated with local, regional and national partners such as the British Film Institute, North West Film Archive, National Museums Liverpool and Tate Liverpool. Working with local amateur filmmaker, producer and collector Angus Tilston, Richard Koeck created a montage of the city's history in moving images, *Liverpool: A Journey in Time and Space* (Tilston and Koeck, 2006), that was shown on the BBC Big Screen in 2006. Other projects included the 'Waterfront' series of screenings at Tate Liverpool's *Centre of the Creative Universe* Exhibition (2007), *Mitchell & Kenyon in Liverpool: Films of an Edwardian City* screening in St George's Hall (May 2008), and *Magical Mysterious Regeneration Tour: Artists, Architecture and the Future of the City* conference, Tate Liverpool/Liverpool School of Architecture (12–14 June 2008). The conference from which this essay collection has been developed, *Cities in Film: Architecture, Urban Space and the Moving Image*, took place at the University of Liverpool in March 2008. Its programme has shaped the four sections that form the structure of this volume. We would like to take this opportunity to thank Dr Richard Koeck and Dr Les Roberts for their hard work in bringing to fruition the projects' numerous commitments, including this collection of essays, and we gratefully acknowledge their contributions that have brought inspiration, intellectual rigour and excitement in equal measure to a project that will undoubtedly become a landmark in the field.

Julia Hallam and Robert Kronenburg
February 2010

Acknowledgements

This idea for this book originated from the *Cities in Film* conference held at the University of Liverpool in March 2008 which we organized as part of the Arts and Humanities Research Council-funded project 'City in Film: Liverpool's Urban Landscape and the Moving Image'. We would therefore like to thank the University of Liverpool and Liverpool School of Architecture for hosting the event, as well as our invited keynote speakers, discussants and delegates whose contributions have formed the basis of this volume. Strongly interdisciplinary in scope, the principal aim of the conference was to explore the relationship between film and urban landscapes. Organized around key themes and theoretical perspectives, the structure of the conference programme has directly informed the thematic focus of this collection.

We would also like to thank the grant holders of the 'City in Film' research, Dr Julia Hallam and Professor Robert Kronenburg, for their support, encouragement and inspiration. Alongside them we would like to express our gratitude to the many collaborators and partners whom we have worked with during the course of this research, without whom we simply could not have met our research objectives. These include the North West Film Archive in Manchester, the British Film Institute, and, in particular, the amateur filmmaker and producer of the *Pleasures Past* series of Liverpool archive films, Angus Tilston MBE.

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François Penz, an architect by training, teaches in the Faculty of Architecture and History of Art at the University of Cambridge where he is Reader in Architecture and the Moving Image. He directs the Digital Studio for Research in Design, Visualisation and Communication where he runs the PhD programme. He also contributes to the interdisciplinary University-wide MPhil in Screen Media and Cultures. François's work on the history of the relationship between architecture and the cinema informs his research on new forms of digital moving-image narratives and techniques with a view to visualize and communicate architecture and the city. He is a Fellow of Darwin College and a founder director of the company ScreenSpace.

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Helmut Weihsmann, a resident of Vienna, received degrees in architecture and film studies from the Universities of Vienna and Paris XIII. Ever since

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Introduction: Projecting the Urban

Richard Koeck and Les Roberts

Problematizing the urban

Of the celebrated 'coincidences' that the birth of cinema shared with other emerging modernist projects, such as psychoanalysis, nationalism, consumerism, and imperialism (Shohat and Stam, 1994: 100), cinema's emergence as a quintessentially *urban* set of practices has ensured that the city and the moving image have, from the very outset, remained inseparable constituents of the modern urban imaginary. The fascination and spectacle of the moving image experienced by early cinema audiences drew its strength and affective potency from the technological, perceptual and spatial transformations that were shaping rapid processes of urbanization in large parts of the industrialized world at the turn of the twentieth century.

While it is undoubtedly the representational spaces of the montage-based 'city symphony' that have played the most prominent role in forging the aesthetic and formal convergence of the filmic and the urban in early moving image cultures, a reappraisal of actuality film shot in urban environments – for example, 'phantom rides' filmed from moving vehicles such as trams and trains – has demonstrated the capacity of film to prompt renewed critical engagements with the lived experiential spaces that have defined the everyday landscapes of cities. As writers and filmmakers such as Patrick Keiller (2003, 2004) have noted, the topographic nature of early actuality material has furnished a largely untapped urban archive by which to navigate the cinespatial geographies of historical urban landscapes. As such, and as increasingly acknowledged across a number of academic disciplines, geographies of film can inform new historiographical perspectives on architecture, space and the urban imaginary, and advance new critical insights into the geo-historical formation of urban modernity.

In this regard, AlSayyad's aim 'to make the urban a fundamental part of cinematic discourse and to raise film to its proper status as an analytical tool of urban discourse' (2006: 4) represents a timely response to the limitations posed by much of the extant research on film and urban space insofar as

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this can be said to overlook (or inhibit) critical observance of the spatially embedded geographies of film, as well as, more crucially, the inter-, multi-, and transdisciplinary contextual framings shaping current debates on the city and the moving image.

Picking up this thread, Edward Dimendberg, in his insightful study of American film noir and urban space, comments:

> Few commentators … travel to the extracinematic precincts of geography, city planning, architectural theory, and urban and cultural history … Treating the city as expression of some underlying myth, theme, or vision has tended to stifle the study of spatiality in film noir as a historical *content* as significant as its more commonly studied formal and narrative features.
>
> (2004: 9, emphasis in original)

Drawing productively on the work of spatial theorists such as Henri Lefebvre, Dimendberg and others highlight the importance of *spatiality* as a point of critical departure in the study of the city and the moving image, reinforcing the central contention (one that runs throughout the present volume) of the need to situate – epistemologically, spatially, dialectically – the textual and representational geographies of film within the 'material and symbolic' (Highmore 2005) fabric of historicized urban spaces. Problematizing the spatial – that is, 'mapping' the social and cultural processes by which ideas, perceptions and lived experiences of urban space are made manifest 'across different cultural and social contexts ranging from the actual city to its representations' (Dimendberg 2004: 108) – is thus acknowledged as both a prerequisite to and analytical focus of recent and emerging studies into the dynamic and multifaceted relationship between the filmic and the urban.

In rushing to foreground the spatial attributes of urban cinematics, however, it is necessary at this juncture to qualify the above assertion that the architectures of the moving image are in some way analogous to those of the city per se. In an interview with Karen Lury, the geographer Doreen Massey (Lury and Massey, 1999) observes how discussions of place and space in relation to film typically presuppose, by default, links between cinematic space and that of the city, particularly in relation to questions of mobility and transit (see, for example, Bruno, 1993; 1997; 2002; Clarke, 1997; Friedberg 1993; Harvey, 1990). The well-established figure of the *flâneur*, for instance, represents an embodiment of the quintessentially mobile, spectacular gaze of the urban (invariably male) voyeur which would find its obvious parallel with the emerging technology of cinema: a medium which rendered accessible hitherto un-navigable spaces of desire, mobility and urban spectacle. Yet, as Massey notes with reference to Bruno's discussion of early cinematic spaces of *flânerie* in Western cities,

> It is not just city spaces which were 'of transit' or even transitory. Empirically, one might (perhaps should) point to that other set of mobilities – the

> massive mobilities of imperialism and colonialism – which were underway – beyond, way beyond, the little worlds of *flânerie* – at the same period of history. Other 'spaces' too were mobile.
>
> (Massey in Lury and Massey, 1999: 231)

For Massey, this tendency to restrict discussions of space, place and film to geographies of the city runs the risk of essentializing 'the urban' to the detriment of a broader field of enquiry: 'the relation between film and spatiality in general' (ibid.). Moreover, in terms of mobility, the urban *flâneur* has arguably left less of a mark on the geographic and cinematic imagination of the modern era than those forms of convergent mobility which, since the early days of film, have cemented the ontological foundations of the 'voyager-voyeur' (McQuire, 1999: 144). As such, '[i]t is not the pedestrian flâneur who is emblematic of modernity but rather the train passenger, car driver and jet plane passenger' (Lash and Urry, 1994: 252).

In probing the relationship between the city and the moving image, therefore, the question of movement and mobility – and, by extension, that of *time* and 'rhythmicity' (Wunderlich, 2008) – reinforces the essentially dynamic, affective and '*e*motional' (Bruno, 2002) properties of urban space. Less a fixed or static representational form (exemplified by the Cartesian projections of architects, cartographers and city planners), film, in the words of Walter Benjamin, 'burst this prison world asunder' (in Cresswell and Dixon, 2002: 5), and inaugurated radically new perceptions and experiences of urban environments. 'Calmly and adventurously' travelling (ibid.) among these new spaces of representation, early film audiences were thus confronted with a spatial and visual phenomenology analogous to that which characterized the 'perceptual paradigm' (Kirby, 1997: 2) – described by Schivelbusch as 'panoramic perception' (1986) – instilled by the expansion of the railways in the nineteenth century.

But the question of mobility in relation to the urban also prompts further areas of consideration that are briefly worth exploring here. The note of caution which Massey raises with regard to the valorization of the urban in discussions of film and spatiality provides a valuable reminder of the constitutively *relational* properties that have informed the social, cultural and historical development of specific urban environments (see also Massey, 2005). This in turn prompts reflection as to how – or indeed *where* – we might draw the boundaries (structural, cognitive, geographic) that define 'the urban' and, by corollary, its representation in film. The 'massive mobilities' of colonialism and imperialism which Massey refers to, for example, highlight the extent to which the panoptic spatialities of what Shohat and Stam (1994: 104) describe as 'the I/Eye of empire' – architecturally embodied in the urban fabric of cities such as London, Liverpool or Paris – were instrumental in 'turning the colonies into spectacle for the metropole's voyeuristic gaze' (ibid.). By way of illustration, the geographic 'heart' of Joseph Conrad's novella *Heart of Darkness* is as much London (or, more accurately, the Thames

Estuary from where the narrator Marlow's tale unfolds) as it is the Belgian Congo. Examining a selection of early actuality films of London, Maurizio Cinquegrani's chapter in this volume shows how early films supported the imperial message by focusing on London's monumental and ceremonial spaces in which the spectacle of an 'exotic other' – colonial subjects and themes drawn from the far flung corners of the British Empire – was ideologically inscribed at the heart of the urban experience. 'Projecting the urban' in this context thus entails the mediation of relations of power reinforcing the spatial, cultural and geographic domination of the metropolitan centre over the 'peripheral' landscapes of the other (an observation which applies with equal validity within as well as beyond national boundaries: in the UK, for example, the dominance of London and the South East over the otherwise peripheral regions of 'the North' remains a perennial cause of contention).

Spectacular urbanism: Space and visuality

As a phenomenon and modernist spectacle – or 'illuminating virtuality' as Lefebvre puts it (2003: 16) – it is instructive to regard 'the urban' not so much as a coherent object or 'accomplished reality' (ibid.), but rather as a central problematic that articulates some of the key socio-spatial contradictions that have continued to emerge as the spatialization of modernity and the urbanization and cinematization of everyday life gather pace. According to Lefebvre, 'the urban phenomenon is made manifest as *movement* … The centrality and the dialectical contradiction it implies exclude closure, that is to say *immobility* … The urban is defined as a place where conflicts are expressed' (2003: 174–5, emphasis added).

Conceived in terms of a dialectical field: a dynamic assemblage of relational structures and spatio-temporal formations that elude the straightforward 'fixity' or 'capture' of representational forms; the urban engenders a problematic that calls into question the conceptual efficacy of 'the city' as a geographic entity (as distinct from the lived spaces, collective histories and localized structures of feeling that make up specific cities: i.e. as unique urban agglomerations of people and place). For a collection entitled *The City and the Moving Image* this may appear a slightly curious point of reflection. However, in problematizing the object of study, and drawing attention to the spatial complexities framing the representational modalities that govern the relationship between the virtual and material, our aim is to foreground the critical mapping of this relationship, and to point towards new theoretical and methodological frameworks of cine-spatial enquiry in an urban context.

As Ian Robinson in this volume contends: 'The problem is that we do not know how to represent the urban'. Put another way, we do not know how to orchestrate the at times dissonant spatial formations which, taken collectively, inform and structure our everyday understandings, experiences and perceptions of the urban. Barthes's observation that it is not so important

to multiply the surveys or the functional studies of the city, 'but to multiply the readings of the city' (1997: 171) provides a critical acknowledgement of the limited value of technocratic modes of urban representation, pointing to the need to develop a more 'fuzzy' and multi-layered semiotics of space, place and urban memory. One of the principal foci of discussion and debate that *The City and the Moving Image* is designed to stimulate, therefore, is the capacity of moving image practices – in all their diversity and singularity – to articulate or 'project' a politics, poetics and aesthetics of the urban.

The proliferation of virtualized spaces of representation that have increasingly come to define the phantasmagoric landscapes of postmodern cities – whether, for example, in the form of digital screens and image-façades that now dominate many urban cityscapes (Koeck, 2010); the marketing and consumption of cities as sites of film and television-induced tourism (see Roberts's chapter in this volume; Beeton, 2005); or the 'centrifugal' (Dimendberg, 2004) siphoning of *lived spaces* of everyday urban practice to an ever more expansive mediatized realm of corporate spectacle – paints an altogether more challenging picture of the way the moving image and the material structures of urban space are finding (or at least seeking) further convergence.

In this regard, in terms of a cultural politics of urban space, Lefebvre's dismissal of visual imagery such as photography and cinema as 'incriminated media' would appear to have some currency. This contention is premised on Lefebvre's critique of what he calls the 'illusion of transparency' in which space is assumed to be open, luminous and intelligible; an assumption informed by the privileging of the visual and optic over other senses:

> Where there is error or illusion the image is more likely to secrete it and reinforce it than to reveal it. No matter how 'beautiful' they may be, such images belong to an incriminated 'medium' … images fragment; they are themselves fragments of space.
>
> (1991: 96–7)

For Lefebvre, then, filmic representations of urban spaces are potentially problematic insofar as they compound rather than expose the 'illusion of transparency' and the spatial contradictions it otherwise conceals. From this standpoint, images fragment space and contribute towards the increasing abstraction and spectacularization of society, a critical approach similar to that advanced by groups such as the Situationists, most notably in Guy Debord's seminal polemic *The Society of the Spectacle* (1992 [1967]).

Rather than reading this as a dismissal of film per se (where the valorization of lived space negates any possibility of a critical geography of film and urbanism), it is more instructive to look upon this critique in terms of its capacity to incite and problematize further the explicit nature of the relationship between the city and the moving image, as well as to explore the

potential for an *anti-spectacular* aesthetic of the city in film: a strategy which, as argued above, demands a process of re-engagement with the constitutive and material spatialities from which these and other forms of urban projection are abstracted.

Navigating the spatial turn

To recap then: one of the defining characteristics that is shaping current theoretical directions in research on cities and the moving image is a more rigorous engagement with ideas of space and place. The much discussed 'spatial turn' (Döring and Thielmann, 2008; Falkheimer and Jansson, 2006; Warf and Arias, 2009) that has exerted a dominant sway over social science and humanities research over the last two decades has brought with it an increased awareness of the socially constructed attributes of space, and the open and dynamic nature of spatiality as a constitutive element in the formation of, for example, structures of identity, place, embodiment, relationality and mobility, as well as everyday patterns of social and cultural practice. As we discuss below, the spatial turn has been met by an equally decisive 'cultural turn' in spatial disciplines such as geography and architecture. Scholars from both of these disciplines are recognizing the role popular visual culture such as film can play in critical analyses of the relationships between virtual and material spaces, a trend that has also left its mark on film and cultural studies research more generally.[1]

Given the diverse and multidisciplinary nature of perspectives in which a 'turn to space' is increasingly evident, as a generic marker of a shift towards questions of spatiality in film and cultural studies research, precisely what is meant by this putative 'spatial turn' is becoming increasingly difficult to reliably gauge. Part of this disorientation may be attributed to the rich appeal that spatial, mapping and geographical metaphors offer the would-be critical or hermeneutical 'navigator' of cultural texts and practices. There has, therefore, arisen an urgent need to re-engage more closely with the material and empirical spatial practices underpinning the cultural production of textualities and representational forms (in both urban and non-urban environments). The emergence of studies drawing on Geographic Information Systems (GIS) and digital mapping technologies, for example, is but one indicator of a turn to space in which film scholars are venturing beyond exclusively textual modes of critical enquiry towards more empirically focused analyses of film, space and the urban imaginary, particularly in relation to historical geographies of film (Allen, 2006; Hallam and Roberts, 2009; Klenotic, 2008).

Ruminating on the temporal bias in philosophical discourses of modernity, Foucault suggests that '[s]pace was treated as the dead, the fixed, the undialectical, the immobile. Time, on the contrary, was richness, fecundity, life, dialectic … If one started to talk in terms of space that meant one was hostile to time' (1980: 70). Indeed, applying this formula to the work of

contemporary radical theorists such as Ernesto Laclau (1990; cf. Massey, 1993), it can be seen that this deep and lingering suspicion towards the spatial is still very much in evidence.

By contrast, for others writing from a Marxist background, space has proved far from marginal or theoretically suspect. Drawing on the work of Lefevbre and others, critics such as Harvey (1990), Jameson (1991; 1992; 2009) and Soja (1989; 1996) and have all sought to emphasize the crucial importance of space in contemporary analyses of postmodernity, globalization, and what Jameson refers to as multinational, or late capitalism. Space, for these writers, represents a key factor in the epochal distinction between the modern and the postmodern.

While an effective means of demarcating a cognitive, historical or epistemological shift in relation to contemporary forms of cultural practice, the idea of a 'spatial turn', at this juncture at least, has arguably become too sprawling and imprecise. The unproblematized and ubiquitous deployment of tropes of 'mapping', for example, or a reliance on somewhat vague references to space and place in much cultural criticism, may perhaps be read as indicators of a creeping rhetoric of space which downplays the situated nature of everyday spatial cultures. In order to outline the practical and conceptual parameters by which questions of spatiality in film might thus be rendered more clearly navigable (or sustainable), there is, we are suggesting, a need to draw out and refine further the specificities and coalescent features by which to chart (or excavate) an intellectual topography of the city and the moving image.

This could of course take shape in a number of ways, as, indeed, work developed by many of the scholars cited in this Introduction has cogently demonstrated. In this volume we have sought to represent a selection of thematic approaches that take as their focus aspects of the architectural and geographical specificities underpinning the relationship between film and urban landscapes, both historical and contemporary. We will outline these in further detail shortly. Before doing so, we will explore more closely debates in architectural theory and urbanism where cinema and the moving image have come to exert an increasingly pervasive influence in terms of both shaping understandings and perceptions of cities, as well as, in a more material way, shaping the design and aesthetics of the physical urban fabric of (post)modern urban landscapes.

Visualizing the urban in early film

While a considerable amount of critical scrutiny has been dedicated to the architectural significance of film in recent years (Albrecht, 2000 [1986]; Clarke, 1997; Neumann, 1996; Thomas and Penz, 1997), conversely, there is also evidence of a growing interest in the *filmic* properties of architecture and urban environments (see, for instance, AlSayyad, 2006; Koeck, 2008b;

Pallasmaa, 2001). This latter trend in research on the city and the moving image prompts the development of new areas of consideration as to the ways film and moving image practices have historically informed our understanding of architecture and cities. In this regard, the subtitle of this volume – *Urban Projections* – is intended to convey the range of interpretations and critical perspectives that are shaping the complex bi-directional relationship between material and immaterial structures of the urban imaginary.

Going back to the early years of moving images in the late nineteenth and early twentieth century – a time when cinematic apparatuses recorded only images without sound – film making was a light and mobile practice that was more often than not carried out in the bustling streets and landscapes of the metropolis. This scopic affinity between medium and place can perhaps be explained by the fact that the emerging modern city seemed to naturally complement the ability of the cinematic apparatus to capture the city's defining characteristics: its architectural forms, movements, illuminations, as well as, of course, its people. Moreover, the urban landscape provided a readily available resource for filmmakers to work with; a factor that is often overlooked in the well-established canon of work and critical orthodoxies surrounding the relationship of the city and the moving image. Nevertheless, film, arguably better than any other medium, seemed to be able to engage with the city's physical disposition – its simultaneity, temporality and ephemerality – in ways that had hitherto been only imagined.

This symbiotic relationship between two emerging phenomena of modernity – the city and film – manifested itself not only in terms of capturing the spaces in 'transition' (Webber and Wilson, 2008), but also in the form of screenings to an urban audience. Internationally such early projections of urban life were made possible by entrepreneurs and early film pioneers such as the Skladanowsky brothers in Germany, the Lumière Company in France, the Mitchell & Kenyon company in England, and Thomas Edison in the US to name but a few. The pioneering endeavours of these and other early luminaries gradually turned film from being a 'scientific curiosity' and fairground attraction to being a 'seventh art' that would eventually transform the appearance, geography, and socio-spatial organization of cities (in the form of, for example, nickelodeons, leisure parks, film theatres and such like) (Canudo, 1988a [1911]: 67; 1988b [1923]: 291). Thanks to the seminal texts by scholars such as Christie (1994), Musser (1990), Toulmin (2006) and the edited volumes by Elsaesser and Barker (1989), Kessler, Lenk and Loiperdinger (KINtop, 1992–2006), Kessler and Verhoeff (2007) and many others, we continue to gain a detailed understanding of how early film activities, such as production, distribution and exhibition, have operated within – and shaped – modern cities.

In this context it is worth noting that, compared to modern, Dolby-Surround-optimized cinema complexes of today, early theatrical screenings were characterized by a far more active engagement of the audience with

the images projected on screen. It is perhaps only at special screenings of long-forgotten archive or amateur footage (of which our research group has organized many over the last few years in relation to the UK city of Liverpool) that an almost dialogic connection between the audience and the projected film can be observed. Particularly noteworthy in this regard are screenings of film footage that make use of original locations (either in the form of the location that is seen on the screen or the location of the theatrical event where the footage is re-screened), which is one of a series of 'cine-spatial strategies' that found application in recent years (Koeck, 2008a). Such practices of participatory and collective re-enactment restore a sense of authenticity and 'aura' which not only offers a visual connection with the history of the city, but also an embodied experience of lost spatial practices that provides a unique window into places of the past.

While the screening of archive footage in the ways described above contributes to a shared experience of the event, it also raises questions about the collective nature, and as such the physical presence, of the city itself. The aforementioned dialogic relation between people and place serves as a poignant reminder of how much this alliance has become absent in contemporary everyday practices that are, by comparison, characterized by ever more *passive* modes of socio-spatial consumption. Archive film screenings and similar events create an embodied space of memory in which forgotten practices, affects and experiences of the past can – albeit as mediated forms of what MacCannell (1976) terms 'staged authenticity' – be recreated and thus re-embodied as a collective space of representation and urban spectacle. Moreover, such forms of cine-spatial urban engagement highlight the extent to which, as Highmore notes, 'our real experiences of cities are "caught" in networks of dense metaphorical meanings' (2005: 5) in which symbolic, affective and material experiences of the city play equally important roles in constructions (or indeed reconstructions) of the collective urban imaginary.

Design in projected spaces: Architecture in film

A few years after Ricciotto Canudo (1911), Louis Delluc (1920) voiced a demand for film being regarded as an autonomous art form that comes to terms with its very own means of design (e.g. light, decor, rhythm). He introduced the term *photogénie*, which Jean Epstein relates to the theory of a fourth dimension – the medium's ability to manipulate space and time. It could be argued that it is this concept of *photogénie* – essentially a characteristic that sets film apart from other arts – that creates the terms in which filmmakers are able to use architecture and urban environments in such a way that they 'are enhanced by filmic reproduction' (Epstein, 1924: 314).

Commenting on the same phenomenon, Patrick Keiller notes that the 'newness of spaces of the cinema is a product, not of set-building, but of cinematography' (2002: 37). He draws attention to the 'new, virtual world

of cinema', which in its early years was, in terms of the subject matters and portrayed locations, full of extraordinary experiences (ibid.). This observation finds application also from the perspective of a viewer of early archive footage today. When viewing film footage of urban landscapes, such as those by the Lumière Brothers or Mitchell and Kenyon, the medium of film creates a *spatial depth* that is different to that of other forms of visual representation. The framing of the location, the lack of colour, the richness of the picture contrast, the movement of the shutter, and, not least, the unedited nature of the footage render real spaces in a new light that is specific to the *magical* and photogenic properties of early film.

Although the first three decades of the twentieth century are often regarded as the Golden Age of the visionary architect and planner, even the designs of the avant-garde of architectural modernity – such as Adolf Loos, Ludwig Hilberseimer, Bruno Taut, Le Corbusier and Walter Gropius – proved to be simply unbuildable in a politically charged and economically devastating climate. During the same period the film industry, on the other hand, often employed directors and designers who were architecturally trained and able to create imagined architectures and urban environments that not only benefited from the lack of constraints which modernist urban designers were otherwise confronted with, but which were also remarkable in terms of the increasing precision that characterized the work of this new breed of film professional. The German film industry in particular, before being caught in financial and political turmoil and the subsequent dispersal of personnel and expertise to Britain and the US and elsewhere, is recognized as being one of the fertile grounds for innovations in production standards and trick photography, employing miniature models, double exposures and mirror techniques (see, for instance, the Schüfftan technique).

Today, it seems that a generation of students and scholars has emerged who, profiting from and inspired by the often high quality of set design of this early modern period, set out to offer a new method of reading films: one that moves towards seeing film not only as a genre-dependent *text*, but also as a rich *map* of socio-cultural, political, economic and, of course, architectural discourses. This is supported by a number of encyclopaedic literatures dedicated to the specificity of urban location portrayed in film within a global context, such as *Die Stadt im Kino* (Vogt, 2001), *Celluloid Skyline* (Sanders, 2001), *La Ville au Cinéma* (Jousse and Paquot, 2005) and *City + Cinema* (Griffiths and Chudoba, 2007). In fact, as in the case of the latter publication, a series of scholars rising with increasing frequency from architectural schools have begun to specialize in the analysis of *projected architecture and places* found, most prominently, in feature films, but also in documentaries, city symphonies and computer games (Thomas and Penz, 1997), which they regard as a rich source for the contextualization of what Helmut Weihsmann poetically refers to as the *Architektur des filmischen Raums* (1995: 25): the architecture of filmic space.

Following Donald Albrecht's (1986) and Helmut Weihsmann's (1988) pioneering publications on modern set-design, considerable research has gone into films of the 1920s and 1930s which, since they are cultural products of that particular age, are full of detailed references to modern architectural debates. From the point of view of design, the aim of such a historical perspective is to furnish knowledge of the ways in which certain architectural forms have been used in film, and thus to contextualize these design practices so as to serve an instrumental role with respect to present architectural thinking. Yet, it is not just the formal merits of architectural objects found in film that warrant scholarly investigation. Projected cities can share with real cities a sense of place in – as in the Wachowski brothers' 1999 film of the same name – an almost infinite *matrix* of space and time; one that goes well beyond the Weimar years, or, in the words of Dietrich Neumann, 'from Metropolis to Blade Runner' (1996).

Projected cities: Filmic functions of architecture and cities

Recent publications in film and urban cultural studies, such as Mennel's *Cities in Cinema* (2008) offer a pedagogical model of, in essence, 'how to read a city' through film (2008: 15). Yet, the 'representation' of architecture in film – which, as discussed above, often finds application in a modern context – is not the only form of critical engagement with moving imagery that is relevant for architecture and urban design practices. Moving towards what could be termed *narrative functions*, it is evident that the term 'urban projections' can be readily applied to describe a series of postmodern architectural and urban design phenomena. While many studies have established that film can reflect a postmodern architectural condition, in which the 'real' city is conceived as inseparable from, or a product of 'reel' urban projections – the virtual and material converging in a parallel space of 'cinematic urbanism' (AlSayyad, 2006) – it could, by contrast, be argued that the postmodern condition in an architectural context is essentially filmic (see also, Barber, 2002: 156). This is expressed in two ways, both of which have a physical, yet in design terms vastly different implication.

First, as Guy Debord notes in *Society of the Spectacle* (1992 [1967]) and later in his *Comment on the Society of the Spectacle* (1990), we live as spectators in an unreal society in which the individual is reduced to a passive consumer of, among other things, the commodified spectacle of urban space. This *unreality* is supported by an acute sense of social, spatial and economic instability of urban centres which, in a visual context, and through the use of light advertisement and illuminated façades, has had a profound impact on our perception of architecture. While the beginning of this phenomenon is rooted in the electrification and commercialization of urban space – and as such, as Neumann (2002) illustrates, an 'architecture of the night' – increasingly powerful LED technology and daylight projectors lead to the

shaping of city façades by the means of light and moving imagery that transforms cityscapes without the requisite availability of natural illumination. In fact, the operation of electric advertisements in city centres is only limited, if at all, by the opening hours of retail shops or the calculated time-margin necessary for the efficient functioning of profit-driven and increasingly privatized consumerscapes of postmodern cities.

Yet, perhaps the future is not as bleak as these developments might otherwise portend. The cinematization of urban space has ushered in an era of optimized, responsive, and interactive façades. The electronic *pixilation* of urban environments (Seitinger, Perry and Mitchell, 2009), for example, not only offers new opportunities for more sophisticated cinematic experiences of urban space (with the proviso that in most instances this means the inevitable provision of more sophisticated methods of stimulating would-be consumers), but also provides hitherto unrealized and unexploited *narrative* possibilities for cities.

Second, the architectural practices of Juhani Pallasma, Bernhard Tschumi, Rem Koolhaas, Coop Himmelblau, Jean Nouvel and others have begun to see architecture as part of the creation of experiential, cognitive and in some instances even 'existential spaces' (Pallasmaa, 2001) which strongly relate to film and/or the principles of film language. In the same way that directors such as Jean-Luc Godard, François Truffaut, Michelangelo Antonioni, Andrei Tarkovsky or Stanley Kubrick have demonstrated that spaces in cinema are more than just passive backdrops – playing host to a narrational, place-defining function – so have architects and designers begun to construct spaces along a Corbusian *promenade architectural* or as part of a system in which architecture becomes akin to a cinematic, story-telling apparatus. In spaces and buildings, such as the Parc de la Villette in Paris or the Case da Musica in Porto, architectural space arguably becomes animated and consequently activated through the movement of the human body through space. The nature of such film-like spaces is explained through, and theoretically underpinned by, well-known film theories by Sergei Eisenstein and Dziga Vertov, whose montage approach to film making seems able to be appropriated to the non-linear multiplicity of experiences offered by many postmodern cities.

Projecting the future

While the architectural examples cited above have done much to rationalize the *product* of urban design by drawing on innovations from film theory and practice, what is arguably lacking is an epistemologically consistent rationale as to the ways in which insights learned from film can be applied to the *processual* and *pedagogic* modalities of architectural and urban design. Since entering the digital age, moving images have seen a transition from being an aesthetic mode of spatial expression (architecture and geography as narrative forms of cinematic representation), to a spatially expressive and

site-specific consumer practice (in the form of, for example, handheld devices and mobile screens): developments that will radically transform the spatial and perceptual dynamics of everyday urban environments. The introduction of Global Positioning Systems (GPS) and GIS technologies – virtual spaces placed literally in the palms of our hands – will generate a wealth of new time-based spatial and geographic data for which, at present, there remain inadequate methodological resources to incorporate within existing structures of knowledge production relating to the city and the moving image. The ability, for instance, to record people's physical movement through urban landscapes, as with navigable interactive environments in the virtual world (Thomas and Penz, 2003), while a boon to state and corporate bureaucracies who are embracing the panoptic potential of the creeping surveillance society, also provides unparalleled opportunities to map these movements within broader, multidisciplinary contextual frameworks (historical, social, economic, demographic, etc.); bringing specific forms of spatio-temporal mobility and urban-architectural engagement into critical dialogue with information drawn from a range of data sets. '[M]ultiply[ing] the readings of the city', to again quote Barthes (1997: 171), the new and rapidly evolving relationship between the city and the moving image is yielding further insights into the ways people engage with architecture and everyday urban spaces.

These and other digital innovations bring a renewed focus on experimental and practice-based applications in architectural design, in which digital moving images are instrumental in understanding the processes that shape existing as well as newly designed urban spaces. Indeed, it is far from coincidental that leading schools of architecture in the UK and elsewhere have begun to offer practical workshops, research units, and degree programmes that use film as a critical tool in the analysis and design of architecture and urban spaces. In more than one sense, this interdisciplinary spirit echoes that which characterized early film making and architectural practices around the 1920s; a time when new technologies and the cross-fertilization of ideas changed the way we perceive the built environment. In keeping with this spirit, *The City And The Moving Image* is intended to appeal to architects, planners, geographers, as well as scholars and practitioners in film and urban cultural studies who are embracing the potential of time-based media as a way to respond to an increasingly visual-centric and rapidly changing postmodern urban culture.

The structure of the book falls into four main thematic areas which are designed to focus critical attention on issues relating to (1) space, place and identity; (2) landscape, memory and absence; (3) cartography and mapping; and (4) architecture and urban narrativity. Short introductions featuring a summary of the chapters relating to each theme are provided at the beginning of each section. Although these thematic groupings address specific areas of scholarly analysis in relation to cities and the moving image,

the broader theoretical and analytical concerns we have outlined in this Introduction provide a common thread which runs throughout the volume as a whole, giving shape to a more nuanced and multifaceted understanding of the different ways in which film and moving image cultures can be shown to *project the urban*.

Notes

1. See for example: Aitken and Zonn, 1994; AlSayyad, 2006; Bruno, 2002; Brunsdon, 2007; Caquard and Taylor, 2009; Conley, 2007; Cresswell and Dixon, 2002; Dimendberg, 2004; Everett and Goodbody, 2005; Fish, 2007; Hallam, 2007; Keiller, 2002; 2003; 2007; Koeck, 2009; Konstantarakos, 2000; Lefebvre, 2006; Lukinbeal and Zonn, 2004; Marcus and Neumann, 2007; Porter and Dixon, 2007; Roberts 2005; 2010a; 2010b; Roberts and Koeck, 2007; Rohdie, 2001; Shiel and Fitzmaurice, 2001; 2003; Sorlin, 2005.

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